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語言、文學、與文化翻譯

*Lingual, Literary, and Cultural Translation*

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Center for Translation and Cross-cultural Studies  
College of Foreign Languages and Literature  
National Chengchi University

# 廣譯

語言、文學、與文化翻譯

*Lingual, Literary, and Cultural Translation*

國立政治大學外國語文學院翻譯與跨文化研究中心

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## 編輯的話

翻譯是跨國對話的重要工具，而跨國交流帶來的跨文化經驗，促進了不同國家間思潮的碰撞與衝擊。國立政治大學外語學院翻譯與跨文化研究中心自 2015 年成立以來，積極關注翻譯與跨文化相關議題，籌備多場國際學術會議，並將成果收錄於本刊《廣譯：語言、文學、與文化翻譯》中。

2023 年 11 月 4 日，翻譯與跨文化研究中心與政大外語學院共同舉辦第九屆翻譯與跨文化國際學術研討會，主題為「在地對『第二文化』的轉譯與教學之挑戰」(The Challenges of Interpreting and Teaching “the Second Culture” in Local Contexts)，會中邀請法國國立東方語文學院 Thomas Szende 教授蒞校發表專題演講「Culture & Civilization: A Conceptual Ambiguity」，並邀集來自國內外共 19 篇優秀論文投稿，探討臺灣文化的外譯、多元文化的教學、多語教育與雙語政策、翻譯教學現場的問題、機器翻譯的研究與展望、語言與文化認同、新住民的語言教育政策等諸多議題。法國國立東方語文學院漢學研究學系劉展岳教授於會中宣讀之〈法國學生在臺語課程中對於臺灣文化的認知現象：以 Inalco 的學生為例〉，即收入本刊，為本刊帶入法國臺語教學現場的經驗，分享該校臺語課程中的文化點與安排、修課學生對於「台灣文化」的認知，以及學生對於用華語來學習臺語的思考。

本刊第二篇論文為南通大學文學院梁新軍教授的〈作為詩歌翻譯家的余光中：余光中英詩漢譯研究〉，探討余光中先生英詩漢譯思想和方法。余光中先生一生共譯出 301 首英詩，並且在翻譯研究上著力甚深，本刊於 2008 年的創刊號中，即收錄余光中先生的論著〈翻譯之為文體〉，或可與梁新軍教授一文互為參看，見證余光中先生的翻譯研究與後人對余光中先生翻譯實務的研究。本刊第三篇論文為國立政治大學外語學院外文中心蘇靖茶教授的〈台灣地區大學選修英語課程應用文學圈提高學生跨文化溝通、學習動機與口語表達自信之觀察分析〉，探討於台灣以英語為外語 (EFL) 的大學英語選修課程中，應用「文學圈」(literature circles) 進行英語教學的可能優勢，以此教學模式考察如何促進學生跨文化溝通及提升學習動機，並增強學生溝通自信心。上述兩篇論文分別探討翻譯議題與跨文化議題，呼應本刊發行單位翻譯與跨文化研究中心長年關注的議題，豐富《廣譯：語言、文學、與文化翻譯》第 18 期的內容。

翻譯與跨文化研究中心將於 2024 年 11 月 9 日與台灣現代詩人協會合辦第十屆翻譯與跨文化國際學術研討會，主題為「東亞三文英與近現代東亞跨域知識轉譯」，會中將邀請台灣李敏勇作家、韓國權宅明詩人發表專題演講，並邀集國內外共 10 位學者發表論文，探討曾經主導東亞詩壇的陳千武、高橋喜久晴、金光林三位詩人交流情形及其文學觀，總結東亞三文英研究成果及課題，並且探索近現代東亞地區內部作為再現的翻譯與敘事，乃至於東西交會下的翻譯與轉譯。期待會議圓滿成功，《廣譯：語言、文學、與文化翻譯》第 19 期也將收錄會中精采的研究成果，以饗學界。

主編

林侑毅

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# 法國學生在臺語課程中對於臺灣文化的認知現象： 以 Inalco 的學生為例

劉展岳\*

## 摘要

2021-2021 年開始，法國國立東方語言與文化學院在漢學系三年級的課程裡開設了第一堂有學分的臺語初級課（Initiation au taiwanais）。課程名稱就以「臺語 Tâi gi」為名。臺語初級課每週一個半小時，分為上下學期，整學年共三十六個小時。本文希望藉由在東語教授臺語所累積的經歷與觀察主以 Inalco 的學生為例來思考法國學生在臺語課程中對於臺灣文化的認知現象。研究的架構與分析主要架設在第二語言與第二文化教學（Didactique）的理論框架裡。透過觀察與訪談，以質性研究方法來發展文章的問題意識。本研究將透過以下三個部分來推展：一、東語臺語課程中的文化點與安排。二、學生對於「台灣文化」的認知。三、學生對於用華語來學習臺語的思考。

**關鍵詞：**臺語、認知、臺灣文化、Inalco、第二文化

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\* 法國東方語言與文化學院講師



# **French Students' Perceptions of Taiwanese Culture in Taiwanese Courses : Inalco students as an example**

Liu, Chan-yueh

## **Abstract**

Starting in 2021-2021, Inalco offer the first credit-bearing beginner's course in Taiwanese (Initiation au taiwanais) as part of the third-year program in the Department of Sinology Studies. The name of the course is "Tâi gí" (臺語). The class have two semesters, one and a half hours per week, for a total of thirty-six hours in the entire school year. In this paper, we hope to use the experiences and observations we have accumulated from teaching Taiwanese at Inalco to consider the phenomenon of French students' perception of Taiwanese culture in the Taiwanese language program, especially using Inalco's students as an example. The research is structured and analyzed within the theoretical framework of second language and second culture teaching (Didactique). Through observation and interviews, a qualitative research methodology is used to develop a sense of problematic in the article. The study is developed through the following three sections: 1 the cultural points and arrangements in Taiwanese curriculum. 2.Students' perceptions of "Taiwanese culture". 3. Students' thoughts on using Chinese to learn Taiwanese.

**Keywords :**Taiwanese language, perception, Taiwanese culture, Inalco, second culture

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法國東方語言與文化學院(Institut National des langues et civilisations orientales -Inalco)<sup>1</sup>開設第一堂正式臺語學習課程緣起於筆者在 2019-2020 學年向本校漢學系(Département d'Etudes chinoises)提交設立臺語學習課程之計畫後,至 2020-2021 學年首次將臺語學習編入大學三年級<sup>2</sup>選修課程並具學分。事實上,東語漢學系長年來皆編有一堂學習華語語系(漢語語系-langues sinitiques)第二種語言課程。依據歷年的課程內容,可發現每年所選之語言皆為「廣東話」。基本上,就漢學在法國與歐洲的發展,此選似乎也相當理所當然,並未所有訝異之處。2019-2020 學年,因幾位教師異動之故,原先教授廣東話的老師離開東語,在並未找到接續廣東話課程的老師之時,筆者則提出了學習「臺語」之計畫以及教學內容。經過全系開會討論後,決定來年由於「臺語課」來接替「廣東話課」。而「課程名稱」也在經過多番討論之後,最後定名為「臺語初級 (Initiation au taiwanais)」,每週一堂課,上課時間為一個半小時。故,「臺語」隔年則第一次被列為東方語言與文化學院在漢學系的課程大綱裡,正式成為東語所教授的一百三十一種語言之一且載明於學校的網站上<sup>3</sup>。第一年臺語課程開設期間遭逢「新冠肺炎」疫情全球流行之影響,實體課程皆轉為線上課程的方式來執行。第一年開班人數為八十二位學生、第二年(2021-2022)五十一位、第三年(2022-2023)五十五位,第四年則來到四十二位。

以上則為東語臺語課程建立之過程的簡短爬梳。在此背景下,筆者希望藉由在東語教授臺語所累積的經歷與觀察主以 Inalco 的學生為例來思考法國學生在臺語課程中對於臺灣文化的認知現象。此處所採取的思考方式並非去「比對」學生認知中的「臺灣文化」是否符合所謂的「臺灣文化」,事實上關於「何謂臺灣文化」存在個每個主體個人的詮釋,故此,反之是來觀察法國東語學生如何透過課堂上的學習內容,經歷習得過程、多方面的「轉譯」來建構他們對於臺語和「臺灣文化」之交互關係的詮釋與感受。

此論文將透過第二語言與第二文化教學(Didactique)的理論來進行推展。透過觀察與訪談,主以質性研究方法來發展此問題意識。希冀,未來,能再透過量化的方式與其他的研究方法以及理論視角讓此研究議題有更為深入的探討以及多元交叉的批判觀點。此次,本研究將僅透過以下三個部分來論述:一、東語臺語課程中的文化點與安排。二、學生對於「臺灣文化」的認知。三、學生對於用華語來學習臺語的思考。

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<sup>1</sup> 以下簡稱「東語或 Inalco」。

<sup>2</sup> 法國大學為三年學制制度。

<sup>3</sup> <http://www.inalco.fr/langue/taiwanais>

## 臺語課程中的內容

語言、語言的表達以及使用方式同樣為文化生成與發展的一種再現，如同臺灣當今社會裡經常交叉使用華語與臺語的現象也就表現出臺灣當代社會的一種語言互動模式、語言文化以及文化結構。在學習第二外語言（或者另一種語言-second language ou Other langue）時，語言的學習過程也就可被視為是第二文化（另一個文化 – Second cultural ou Other culture）學習的過程。

我們先回到東語漢學系課程規劃下臺語課程發展的基本條件與狀態。依據三年級全年課表的規劃，「臺語初級 (Initiation au taiwanais)」設定為一週一堂、每堂一個半小時，分上下學期。選修臺語課的三年級學生不限制得修完兩個學期的課程。從 2021-2022 年起，系上取消了二、三年級學生可以交互選讀選修課程的可能性<sup>4</sup>，因此臺語課僅三年級學生可選修。按第二外語學習的基本教學方針以及歐洲第二語言學習課程的要求與導向，第二語言學習必須同時具備四大能力 (compétences) 的養成與訓練，因此，臺語初級課每週一個半小時裡，必須思考四項基本語言能力的安排與調配來規劃兩學期二十四週，共三十六個小時數的課程內容。倘若，將每學期期中與期末考試時間扣除之後，事實上整年臺語課程僅有三十個小時。此外，另一個筆者認為具有思考重要性的背景條件則是法國大學部 (Licence) 僅為三年，意即大學部結束之後，後續並沒有一個具有持續性的「臺語」課程學習的配套措施。三年級學生在選修「臺語初級」課時也意識到至多也僅有三十六個小時數課上的學習內容，同時第二學期也可以轉選修其他選修課。

透過上述的基本課程發展條件並根據歐洲第二外語學習內容判准指標 (CECR)<sup>5</sup>，筆者將臺語課程的語言學習能力僅設定在 A1 的程度，主以學習臺語基礎能力來規劃與設計教學內容，同時也加入相關文化內容的習得思考。就一般對於語言與文化課程在一個系內或課內的分配上，直接採二分法分成語言課或文化課經常為現行課程配置、規劃的常態性現象。但事實上，此二分法經常造成學生進行第二語言與文化學習過程中某些習得上的阻礙、認知問題或許負面的學習習慣，如，在語言課內僅學習第二語言之語法、辭意、結構、字型等內容，文化課程就直接在其母語條件與內容上來理解與認知第二文化。特別是所學習的第二外語具備著多元聲調以及轉調即改變字意與詞意的特殊語音系統，如臺語或華

<sup>4</sup> 2020-2021 年，臺語課程有一部分的學生來自於二年級的學生。但如內文所述，隔年後，系上取消此選課的可能性。

<sup>5</sup> 歐洲第二外語語言學習內容判准指標網站-<https://www.coe.int/fr/web/common-european-framework-reference-languages>

語。許多學習者經常在語言課上保留些許對於聲調的注意力與敏感度但同樣的字詞回到文化課程時，其母語慣常反射就因為在文化課的背景下經常凌駕於第二學習語之上，在無法熟練區分溝通語境時，進而形成荒腔走板的現象，因故生成許多學習上的認知落差以及學習者與學習者、學習者與他國文化者的溝通障礙。就教學者來說此二分法同樣也考驗著教學者，特別是語言課程教學者如何來帶領第二語言學習者進行學習。

東語的「臺語初級 (Initiation au taiwanais)」課程裡，相較於同年級華語課程<sup>6</sup>為了統一各組學期進度而制定了各週課程內容表，是無需配合他組之原則下，在第一、二年所建構出的課程內容可分為以下幾個部分：

1	「臺語」、「閩南語」、「福建話」所指之意以及其區別。	2	臺灣歷史演進中所發展出的臺語拼音系統類型與書寫系統
3	臺羅拼音系統與臺語聲調的認知與練習	4	臺語發音、華語發音、法語發音之語音、語調比較與感知
5	臺語與古漢語、現代韓語、現代日語的關係	6	臺灣與法國在歷史上互動脈絡的簡介
7	臺語中的變調方程式	8	臺灣地圖與發音、臺灣歷史介紹
9	疑問句句型運用以及和華語句型的比較	10	疑問句句型與臺灣不同地區說話方式的特點
11	髒話與臺灣的日常	12	臺語漢詩與創作
13	臺語歌詞裡的常用語及其字幕特色	14	臺語歌曲K T V比賽
15	相關臺灣日常影片與電影中的常用語	16	相關對話：買高鐵票、吃飯、買衣服、吵架

依據以上所規劃之課程來進行自我教學課程安排的分析，可以統整出三個較為特別的現象：一、此課程規劃以語言學習內容為主，但可發現相關文化點的運用佔有近乎一半的比例。二、可以發覺課程中帶入學習語言也是學習文化之概念的運用。三、語言習得強調在應用 (application) 上的著重。

### 學生對於「臺灣文化」的認知

*Language is the production of culture*<sup>7</sup>.

<sup>6</sup> 東語三年級語言課程因為人數之緣故，經常將同一門課程分成四到五的小組。所以，必須有一個各組共同遵守的課程進度表，已做為上課內容與中期末評估的依據。

<sup>7</sup> Thomas Szende, *Second Culture Teaching and Learning - An Introduction*, Switzerland: Peter Lang AG, 2014, p. 69.

Thomas Szende

東語「臺語初級」課程學生對於「臺灣文化」的認知主要來源基本一方面來自於上下學期課程中所帶入的教學內容，另一方面則為學生們在課外與「臺灣文化」相關內容自行建立的多元連結，如、到臺灣留學、臺灣朋友網絡交的建立、透過臺灣電影或音樂等媒介。為了觀察學生在經過兩到三年的時間後，對於課程中「臺語和臺灣文化」的認知存在著哪些特殊的感知與現象，選擇了隨機依回覆的意願以及訪談時間的可行性而不因學生上課情況以及成績表現來選擇訪談對象，與二十五位在臺語課設立的第一年與第二年修讀過臺語課程的學生進行採訪<sup>8</sup>。依據訪談所獲得的內容，此處將特別針對「臺語中的聲/音和聲/音裡的文化」此現象來進行探討。

關於「聲/音」的認知是所有受訪學生們皆提到的一個習得回饋，從發音（臺羅系統）、音色、聲調（七聲八調）、語調、力道，然後到音樂性、臺語歌以及臺語歌 KTV 表現了法國學生初步對於「臺語」的認識。

在受訪的二十五位學生中，對於臺語音樂性特點的認知達到百分之百。AC 同學表示：「我覺得臺語非常不同於華語，發音音色和聲調則是這些不同點生成的要素。臺語是個具歌唱性的語言同時也將音樂性特別凸顯在臺灣文化裡<sup>9</sup>」。雖然 AC 學生的認知顯示出其對於「臺語和臺灣文化」的片面認知以及較具個人感受的直觀判准，但回歸到「臺語初級課程」所具備的課程發展條件時，就教學者的角度來看此習得反應的形成是可理解的，就如同母語為華語或臺語人士在將法語當成第二外語來學習時也經常產生「法語」是個相當具有歌唱性（*chantant*）的語言，並且經常將其連結到「浪漫」意象與想像的認知過程。此外，法國文化政策也經常透過法國香頌來強調法語的特殊音樂性並將其作為傳遞法國文化的中介（*médiation*）。因此，對於他者語言與文化片段式的認知現象事實上是第二外語及文化習得必定會經歷的過程。

課程設計過程中，對於「聲/音」的理解與掌握確實是東語「臺語初級」課程規劃的主要教學目標，除了採取聽說能力為主、讀寫為輔的教學策略之外，同樣著重在如何強化學生對於臺語學習的動機、興趣以及實際應用的建構。為了面對一週僅一個半小時課程、得學習四個語言能力、人數近五十人的班級等課堂具體

<sup>8</sup> 學生訪談內容在文中呈現方式將在引文後以字母來代替全名。訪談由以下四個問題做為對話的發端：一、在臺語課上，感知到哪些屬於臺灣文化與社會的特殊性？二、臺語有哪些特點以及其和臺灣文化有哪些關聯？三、課堂中有哪些過程或上課內容讓你留下特別的印象？四、如何看待透過華語來學習臺語的教學法？

<sup>9</sup> 學生訪談時皆以法語回覆，因此筆者自行將內容翻譯成華文。以下皆以同樣的方式處理。

且具挑戰因素，筆者試著採取較具互動性之溝通教學法來解決此課程所具有的課程發展條件（挑戰）。當學生對於臺語中的「聲（發聲）」有所理解以及掌握時，轉入對於「音和調」的認知，進而在帶入「樂」透過「音樂」同時具有的「學習性」、「文化性」、「娛樂性」的多元學習媒介的特質來增強學生們對於學習內容的練習以及運用。而在「聲」到「音」再進入「樂」的過程中，則按照不同階段的教學目標加入交互搭配的學習內容，如、臺語變調規則、臺語數字文白音的特色、基本常用詞彙、基本語法點包括：否定句型、疑問句型等。

教學或學習的進程無論是對於教學者或者學習者來說事實上都可以視為是對於他者語言與文化「轉譯」的過程。過程中存在著語言認知層面上的「轉譯」，透過自己的語言轉接到他者語言，並且也從第二語言交互轉接且轉換到自己的語言來進行理解，更重要的是將其歸為(s'approprié)自己語言習得語料庫的一部分，在歸為其有的過程也透過自己的表達方式、語音與咬字特色、詮釋方法、解釋技巧來傳遞、應用且進行習得成果的產出。此「歸為其有」或者「轉譯」的過程實際上就如同一般認知上存在於兩種語言的「翻譯」過程，學習者所產出的成果跟教學者所提供的學習內容本就存在著絕對性的不同。

再者，除了「語言習得能力」層面的「轉譯」過程之外，也同時存在心理層面的「歸為其有」現象。「臺語無庸置疑是我學習過最為複雜，但也是最能引起我好奇心的語言，雖然一開始臺語的「八聲七調」讓我感到害怕，但當了解且接受後，臺語課最後卻是一堂讓我每次上課都有會心一笑時刻的課程( TR 同學)。」當學習者透過對於他者語言或文化的理解、接受、分析、吸收、消化、到透過自己可以且願意表現的方式以及當下所具有的能力，從自己的心裡立場進行習得的輸出時，第二語言與文化的習得之橋也就有個基本的雛形。

「從一個語言的發聲條件上來看，臺語是個很有趣的語言。比華語多了更多的聲調，但同樣存在了許多共同性(PL)」。從 PL 同學的表述裡，可以發現其開始透過一些類語言學知識的詞彙與觀點來對於其臺語學習習得的分析。「透過對於不同新詞彙的學習過程，我們可以學到許多關於臺灣的人事物，比如說：飲食的文化。我們學了許多臺灣特有的食物的名字」。同樣是 PL 同學的表述，但有趣的是，可以發現 PL 同學自行將其所學的內容「轉譯」成自己的對於臺灣文化認知裡面的某一部分內容。實際上，PL 同學所指的部分是學習內容運用一些常見食物的單詞：如「柑仔蜜/thoo-má-tooh/kam-á-bit (番茄)」、「芋仔/ōo-á」或「高麗

菜/ko-lê-tshà」來進行臺羅拼音系統的學習，同時筆者也加入發音與詞意與臺灣社會文化的互動關係，雖然近似 PL 同學所說之意，也並非完全對應。然而，其感知反應卻非常合適地表現了學習者對於他者語言文化「轉譯」的過程，進而成為其習得成果的產出物。

課程中，為了強化學生們的動機同時也幫助學生們建構心理層面上「轉譯」的準備，筆者所借重的如前面所述是較具有溝通式的教學策略，尤其運用多元媒體的中介性特質。除了，遊戲式的練習（辨識聲調、辨識臺羅拼音、對話、即時口譯練習等），筆者透過臺語音樂沉浸式感知背景的建構，同時為了幫助學生能夠進入到細微之處並具有實踐（*pratique*）之運用（*application*）而非僅停留在理論層面的理解則搭配臺語歌曲 KTV 文化活動的執行。整合且分析所有學生的訪談，透過臺語歌曲以及臺語 KTV 文化活動的學習效益最具有效果，同時也發展出課程後的學習延續性。

「課程中，我們特別可以感受到音樂性的影響力，有時有著傳統宗教音樂氛圍、有時有著搖滾的特質、甚至有著日本 pop 音樂的影響，尤其是當我們為了準備課程以及參與 KTV 文化的時候必須自己選擇音樂或歌曲的時候。(GP)」GP 同學本身是專業音樂家背景，相較於其他的同學，在表述中則多了許多他自己從音樂性上的觀察與感知。課程中，筆者採用翻轉教室（*classe inversée*）的策略，每堂課，由一到兩組學生，每組最多三人，利用五分鐘介紹一首臺語歌，並選用和歌曲相關的影片，如。MTV、KTV、廣告、電視劇或電影片段。介紹內容要求有：歌曲的基本資訊（歌手、年代）、歌曲大意、所選之影片和歌曲的關係、自己的感受。其中，特別要求報告學生從歌詞中選出三個最想讓其他同學學習的詞，在報告過程中，教導同學詞意與如何應用。「翻轉教室」的策略，主要希望學生能夠在某些狀況下成為學習過程中的主動者、發覺者、分析者、理解者與分享者，進而形成一個有自主學習的慣習（*habitude*）。在尋找歌曲過程中，同時也是連結其他學習內容的機會，特別是當代網路資訊豐富的條件下。「課程中，或許也可以加入一些和學習內容相關的電視劇片段、對話或者傳統戲劇有的橋段。特別是在文化層面的學習上，或許也是有趣的部分(GP)」。GP 同學的說明，表現了其自己在學習過程中思考主動性的發端，從歌曲影像連結且延伸到相關有可能作為學習內容的材料。此學生在兩年後的對於「臺語課」的反饋實際上已經達到了筆者在最初課程規劃時的教學目標。另外，為了照顧對於音樂或者比較不敢參與 KTV 活動的學生，同時也透過臺語漢詩的教學活動，同樣利用漢詩裡的音樂性來增加學生的學習效益與興趣。

關於「臺語中的聲/音和聲/音裡的文化」的探討事實上需要再透過不同的視角繼續來觀察學生們對於「臺灣文化」的感知現象，現行在此僅透過上課教學與學習的反應來進行論述。最後，課程到學期末，除了期末的綜合評量之外，筆者特別規劃了 KTV 文化的活動，將臺語學習中「音和樂」從「轉譯」再過渡到「詮釋」的階段。筆者嘗試著「跨媒體性 (transmédialité)」的機制策略，從語言學習教材到學習成果相關影音作業製作最後再到類表現性質的活動表現。在有限的條件之下，原本上課的課堂轉換成 KTV 的空間同時備有燈光、投影、無線麥克風等器材。「KTV (卡拉OK) 是在法國很少有的活動，但是在臺灣卻相當普遍 (DM)」。

整體來看，學生在臺語課堂上對於「臺灣文化的認知」事實上仍停留在片段性且具有文化投射的現象，但是透過對於學生們表述的分析，如「由於我對於臺灣的認識不深，所以我還沒有足夠的程度來批評，但我感覺到在臺語和臺灣文化之間有著交互影響的動力 (DM)」，實際上可發覺他們對於臺語和其文化的自主性思考與類專業的分析感知，同時可以體會到學生們試著在語言以及語言課程中尋找文化元素的認知痕跡，而非單存地將語言和文化或者語言課和文化課一分為二的學習態度。「語言和文明是一起演變的。文化上或社會上的演進是需要語言來適應許多新的需求。此外，所謂的演進通常就都表現在語言上(Bertil Malmberg, 1979 :155)」。Sapir(1970 :9-10)和 Szende 也皆強調了語言與文化相互互動與依存關係。語言本是文化的一部分，所以學習一種語言也就等同於學習一個文化的產物、演進與其特點。當學生感知到某些語言上的改變並透過「轉譯」或「歸為己有」的習得來輸出時，其所感知到內容，雖然相對來說仍舊是表面的、需要再深入的、不完整的片段習得內容，但這些內容本就是屬於所謂的「臺灣文化」裡的一部分。

### 用華語學臺語的思考

當筆者和漢學系討論臺語課程推動前製作業與推動特點，則是希望試著運用透過華語來進行臺語教學的嘗試。如前所述，此臺語課程被安排在漢學系三年級也是大學部最後一年的學習課程裡。東語三年級華語教材基本設定在 B1 要進入 B2 的教學程度，故此，「臺語初級課程」設定能夠在學習臺語的過程中也增加學生在華語聽、說、讀、寫能力上的運用機會。此外，東語的文化課程規劃有其設定之教學目標，基本上皆以法語文來授課，因此，為了增加學習者在漢語語系語



言環境的接觸率，筆者同樣也嘗試在臺語課程中用華語加臺語來培養學生的語用認知習慣，特別是在進行文化點以及文化相關內容的部分。再者，筆者希望能夠建構一個較符合現今臺灣社會的多語語境而嘗試用華語來教臺語的策略同時也再現了臺灣當今現實社會中華語與臺語在語用上交雜的實際現象。回顧第一年和第二年的上課狀況，「臺語初級」課三種語言（臺語、華語和法語）上課使用率大約為：百分之四十的臺語、百分之三十的華語和百分之三十的法語。此比例配比依據不同的課程內容皆有不同的調整。例如，幫助學生了解「臺語變調規則」時，由於其複雜性，法語的使用頻率則達到百分之六十。由於，此跨三語的策略是筆者在教學過程中的新嘗試，所以也希望在此提出來探討學生們對於此策略的感知。

整合學生們的意見後，提出兩個現象來探討：一、對於「聲調」上的掌握。二、基礎語言結構及語法的掌握。

依據語言學所做的分類，臺語與華語皆可被歸類在漢語語系/華語語系（*langues sinitiques*）裡，對於同時可以掌握此兩種語言的教學者來說，事實上此兩種語言在語法結構、語調系統等方面在某些部分上有著相互重疊的現象。法國學生們現今正在學習的「現代華」事實上是屬於現代華人社會裡的一個現代「文化產物」。對於現代華語聲調結構有基本認識且經過一段運用時期的學習者來說，臺語的八聲七調除了讓其了解聲調的多元性與音樂性之外，臺語聲調的困難度反而提供了學習者一個與現代華語聲調進行比較的契機。

「在法國，我們透過華語來學習臺語能達到我們所說的《*une pierre deux coups* /一石二鳥》的效果，因為這兩種語言存在著某些程度上的重疊性，特別是在聲調上，透過此方法可以在大腦上產生很多正面的反應（DM）」<sup>1</sup>。過往，在只學習華語的狀態下，法國學生們僅能感知到華語聲調裡的變化。即使是對於學習華語多年的學生來說，聲調的掌握與準確性經常是法國學生的弱點。而當臺語的八聲七調加入學習內容時，難度高於華語聲調的臺語聲調，反而成為學生們反思他們原本認知中對於華語聲調生成之困難度、不可掌握性、不可超越性的想法。雖然學生們可能有混淆臺語聲調和華語聲調歸類聲調的用詞以及標記方式的學習障礙，但透過相對比較的狀態、可能性與經驗的產生，幫助了學生理解到兩種語言聲調的變化性，進而發展出華語聲調難度可以被降低的感受甚至減緩聲調習得過程中的焦慮。再者，華語聲調的認知基底也幫助學生能夠較快速地掌握聲調的概念與生成方式。

「這是一個好方法。我在亞洲的時候也自己用這樣的方式來學習日文。透過在某些基礎點存在著相似性的兩種語言，然後利用 A 語言來學習 B 語言有著很多學習效益 (MT)」。MT 學生的表述也強調了利用同一語系之間具有某些重疊性的學習益處，除了幫助學生能快速進入學習狀況以及學習內容，同時也提供他們發覺學習過程中細微不同之處的可能性。如 MC 學生所分享，「細微的發現，經常成為課程裡讓我感到開心或興奮的小地方。」這個部分，除了聲調上，學生經常也在發聲上、語法以及詞彙上找到基礎內容中存在於兩種語言間的相同處以及細微不同之處。當學習者開始有能力意識到細微處的內容並進行理解、分析與轉譯之後，學習者就開始進入到將學習內容從被動習得 (acquis passif) 過渡到主動習得 (acquis actif) 的階段。

受訪的學生們由於他們主修華語文的背景，對於透過華語來學習臺語的策略全部表示認同且覺得可在學習臺語上帶來正面的益處。此現象的產生可以被理解為這些學生們已經具有漢語語系語言結構的基本理解、分析與運用能力，同時也呼應了筆者在設計課程時所企圖加以利用的背景與特點。學生們的反應應證了筆者所規劃要達成的學習效益與認知。但同時間，學生們在經過一到兩年的沈澱與消化後對於此策略也發展出新的看法。「對我來說，我覺得也必須從這個方式跳脫出來看，以避免總是系統性地來看這兩種語言之間的平行性。因為，兩種語言不總是帶著同樣的使用功能與意義，同時所使用的語境以及語意的重要性也經常不一樣。有時候，透過法文直接來學習臺語的語法反而在理解上更為直接 (PR)」。PR 同學在經過兩年的消化時間後，認知到了我們可能會太直接把臺語與華語並置在同一個語言學習平行狀態下，進而形成一個固化的理解與運用趨勢。雖然某些基本學習內容可能存在著重疊現象，但學習的規劃與安排卻也需要因應課程條件以及其他的外在因素來調整與取捨。DT 同學則思考，「假如學習者可以在同時具有漢字認知能力的條件下，從法文來學臺語文也可以在漢語語系 (臺語文和華語文) 之間學習形成區隔學習效益，因為兩種語言以漢字為基礎在實際學習上也滿容易造成混淆」。確實，當臺語學習裡仍具有將漢字作為學習內容的條件之一時，或許教授外國人臺語的規劃上就可以思考是否可以對應教授外國人學習日語文以及韓語文的教學架構與教學規劃思維模式。或許，未來我們同樣也可以這樣思考且看到臺語文學習的發展，即便臺文中的漢字雖然和華文有某一程度上的重疊性，但透過對於一種語言自主發展性認知與語文主體性的建構，同樣可以完全跳脫於華語文的框架並建構出另一套具有有機性的語言學習知識系統。

回顧法國東語臺語課程的設置，至 2023 年九月份起東語臺語課程已邁入第

四年，經過這幾年的發展，東語學校體制裡逐漸意識到臺語課程的存在，新進的學生也開始耳聞臺語的獨特性以及可以修讀臺語課程的可能性並發展出某種程度的興趣。當然此轉變生成的因素，有一部分是受到這幾年國際政治現況的影響。有關臺灣現狀及其歷史、社會、文化、語言的談論在法國媒體的出現頻率是從以前到現在前所未見的高。早期經常將「臺灣 Taiwan」誤以為「泰國 Thaïlande」的法國人也因此有了更多的機會與媒介在可能是被動或主動的接觸背景下，逐漸有了更正「自以為」的認知以及進入細微處並具有辨別意願與能力的機會。由於此現象的形成，則逐擴大臺語文課程未來在法國甚至是在法語區國家可拓展的基底，但事實上所需要面對的「挑戰」依舊為數眾多並且來自不同的面向。回到東語臺語課程的現狀，由於現行漢語系整體課程所做的規劃，相較於系上華語課程一週至少有八個小時的語言相關課程，一週僅一個半小時的臺語課難以建構成具連貫性、具持續強化性、具系統性（將課程分成語法課、詞彙課以及三堂聽、說寫的練習課）的教學架構。再者，臺語課安排在三年級（大學最後一年）形成無法建構一堂具有延續性的課程，學生修完一年三十六個小時課程之後，基本上有百分之九十五以上的學生就離開東語，也因為這樣的規劃，系上也並未有開設另一堂進階臺語課程的思考。現行東語臺語課程的條件，在建構具延續性學習、合適的學習空間與條件、持續強化學習動機以及增加和臺灣相關文化的接觸上發展出許多架構條件上的挑戰。

雖然挑戰在前，但「挑戰」之意也表示仍存在著很多發展空間，故此，筆者將朝著規劃設置一個臺語文學系為目標，在現有且可能有的條件下逐步來推展，當然同時也需要臺灣各教學機構以及政府單位對於海外臺語文課程的理解、支持與實際的協助，希冀未來建構一個符合臺灣社會特質具多語性、多元文化性以及開放性的臺語文學習課程。臺灣是個多元且多語的社會，每個語言都該有其被重視與被發展的條件、重要性以及屬於每一個語言的發展空間。再者，如同先前所述，每一種語言就是一種文化，因此，未來臺語文學系的定位以及發展方針將不僅僅只侷限在臺語及其文化的推展，整體內容將包含臺灣南島語群、臺灣客語和臺灣華語的共時與共進發展，來建構一個最符合於臺灣社會與文化特質的知識與學習架構系統。

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## 作為詩歌翻譯家的余光中：余光中英詩漢譯研究

梁新軍\*

### 摘要\*\*

余光中一生在翻譯領域用力甚勤，在英詩漢譯方面的成就令人矚目，共譯出了 301 首英詩。他的英詩漢譯不僅數量不菲，整體品質也相當高，尤其是其著力經營的英詩形式翻譯。在英詩形式翻譯中，最突出的是其對英詩格律的翻譯，從繼承“以頓代步”，到形成“靈活的以字代音節”方法，在前人的基礎上他擴展了英詩格律翻譯的可能性，將英詩翻譯帶到了新的境界。在“白話譯詩”為主流的時代，他富於創造性地提出“白以為常，文以應變”的翻譯語言策略，實現了譯詩語言手段的拓展。對英詩漢譯乃至廣大的外詩漢譯而言，余光中的英詩漢譯思想和方法均有一定的借鑒價值和啟發意義。

**關鍵詞：**余光中、英詩漢譯、英詩格律、形式翻譯、文白並用

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# The Poet Yu Kwang-chung as a Translator of Poetry: A Study on the Translation of English Poems into Chinese

## by Yu Kwang-chung

Liang, Xin-jun<sup>1</sup>

### Abstract

Yu Kwang-chung worked hard in the field of translation throughout his life, and his achievements in translating English poetry into Chinese were remarkable, with a total of 301 English poems translated. His translation of English poetry into Chinese is not only abundant in quantity, but also of high quality, especially in the form of English poetry translation that he focuses on. In the form translation of English poetry, the most prominent aspect is its translation of English poetry metrics, which has evolved from inheriting the traditional method of "using pauses instead of steps" to forming a method of "using Chinese characters instead of English syllables flexibly". Apparently, Yu has expanded the possibilities of translating English poetry metrics and brought English poetry translation to a new level. In the era when "translating poetry in modern Chinese vernacular" was the mainstream, he creatively proposed the strategy of "using the written form of classical Chinese language and the modern Chinese language together" in translation language, achieving the expansion of language means for translating poetry. For the translation of English poetry into Chinese, as well as the translation of foreign poetry into Chinese, Yu's concepts and methods of translating English poetry into Chinese have both important value and enlightening significance.

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**Keywords:** Yu Kwang-Chung, translating English poetry into Chinese, English poem's metrics, English poetry form translation, "using the written form of classical Chinese language and the modern Chinese language together"

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余光中雖以詩人身份著稱于世，但也是一位卓有成就的翻譯家。其翻譯實踐起于 1950 年代初，終於 2017 年，貫穿了大半生。在六十多年的翻譯生涯中，他翻譯過詩歌、小說、傳記、戲劇等文類，翻譯方向上既有英譯中，也有中譯英，還有將其詩歌譯成英文的自譯。在眾多的翻譯門類中，英詩漢譯是其用力最深、成就最大、影響最廣的翻譯領域。據筆者統計，余光中一生共譯出了 301 首英詩，包括六部譯詩集和一些散落在文章中的完整譯詩。對余光中的英詩漢譯，學界已有了一些研究，但既有的研究大都只關注到了余光中在英詩漢譯早期和中期階段的譯作，對其後期階段的譯作少有關注。而余光中在後期階段的譯詩多達 100 首，占了其全部譯詩的三分之一。

在中後期的英詩漢譯階段，余光中不僅譯詩數量眾多，還形成了清晰完整的譯詩思想，譯詩在內容和形式上都頗具特色，尤其在後期階段的兩本譯詩集中。余光中英詩漢譯的整體成就和價值需要探討和總結，這些目前都乏人關注。本文擬簡要梳理余光中英詩漢譯的歷程和思想，對其譯詩在內容和形式上的特色進行描述，總結其整體成就和價值，以為英詩漢譯實踐提供可資借鑒的經驗，並拋磚引玉，為進一步的研究奠定基礎。

### 一、余光中的英詩漢譯歷程及思想

余光中在大學期間（1947-1952）開始翻譯英詩，其最初發生興趣，跟所學的英文專業有關。他的第一本譯詩集是《英詩譯注》，於 1960 年 5 月由臺北的文星書店出版，收錄了自 1952 年以來陸續發表在臺北《中央副刊》《學生英語文摘》上的漢譯英詩，共 37 首。據他自己交代，它們中最早的譯於 1950 年，最晚的譯於 1956 年 9 月之前，37 首中有 13 首在《學生英語文摘》上發表，其餘的均在《中央副刊》發表或者未見刊<sup>2</sup>。

林以亮編選的《美國詩選》於 1961 年在香港出版，出版方是美國新聞處主辦的今日世界出版社。這部詩選的譯者包括張愛玲、林以亮、余光中、邢光祖等。雖然余光中在譯者排名中居於後列，但實際上他的譯詩是最多的。《美國詩選》共翻譯了 17 位美國詩人的 110 首詩，余光中承擔了 11 位詩人的 51 首詩。另在余光中所寫的〈克瑞因的生平和作品〉一文中，附有一首克瑞因（Stephen Crane）的完整譯詩，雖無題目（克瑞因的英詩原文也無題目），但經考證是一首完整譯詩，所以余光中在《美國詩選》中實際譯出了 12 位詩人的 52 首詩。余光中翻譯這 52 首詩，是受到林以亮的邀請，皆完成於 1961 年之前，其中一些譯詩應譯于《天國的夜市》寫作時期（1954-1956）。作為《美國詩選》中最重要的譯者，余

<sup>2</sup> 余光中：〈譯者小引〉，第 1 頁。余光中譯注：《英詩譯注》，臺北：文星書店，1960 年。

光中的譯詩數量在整部詩集中幾乎占了一半。《美國詩選》出版後影響很大，前後十幾年間重印了十幾次，中國大陸的簡體字版 1989 年由北京的三聯書店出版。

總的來看，余光中一生共出版了六本英詩漢譯集，計有《英詩譯注》(1960)、《美國詩選》(1961, 參與)、《英美現代詩選》初版(1968)、《英美現代詩選》第二版(1980)、《濟慈名著譯述》(2012)和《英美現代詩選》第三版(2017)。這 6 部詩集中剔除重複的余光中共計譯了 295 首詩，其中《英詩譯注》中 37 首，《美國詩選》中 52 首，《英美現代詩選》初版有 98 首新譯詩(奧登的〈吊葉慈〉一詩曾收錄于《英詩譯注》，不過兩個譯本差別很大)，《英美現代詩選》第二版新譯了 8 首，《濟慈名著譯述》新譯了 30 首(〈蚱蜢與蟋蟀〉一詩曾收錄于《英詩譯注》，不過兩個譯本變動很大)，《英美現代詩選》第三版新譯了 70 首。另在 1960 年的文章〈釋一首現代詩〉中收有 1 首完整譯詩，1984 年的長文〈龔自珍與雪萊〉中收有 5 首完整譯詩，故余光中一生共譯出了 301 首英詩。整體來看，余光中的英詩漢譯呈現出了較明顯的階段性特徵。

在 1960 年前後的早期階段，即《英詩譯注》和《美國詩選》時期，余光中的翻譯思想尚未成型，譯詩較為拘謹，譯詩句子整體偏長，譯詩語言多用現代白話，文言色彩不強，對原詩格律的翻譯雖有明顯的“以頓代步”<sup>3</sup>意識，但執行得不嚴格。在中期階段，即 1968 年至 1980 年代中期，他的翻譯思想開始形成，譯詩中對英詩格律的翻譯變得明確，“以頓代步”方法執行得較徹底，譯句中的文言色彩加重，甚至出現了整首譯詩的文言化。在後期階段，即 2012 年後的《濟慈名著譯述》和《英美現代詩選》第三版時期，余光中新譯出了 100 首英詩，其翻譯思想較之以往更加成熟，在表述上更加深入細化，格律翻譯方法上放棄了“以頓代步”，代之以“靈活的以字代音節”<sup>4</sup>方法，譯句整體變短，文言色彩濃厚，許多譯詩行在 9-11 字之間，語體高度簡潔。

在英詩漢譯的三個階段中，余光中的英詩漢譯思想和方法均經歷了一定變化，尤其在翻譯方法上。如果說早期階段是余光中英詩漢譯的試筆時期，他翻譯的動力尚屬於興趣誘發或經濟驅動，那麼到了中後期階段，他顯然有了自覺的意識，其英詩漢譯不僅有了更大的詩學訴求，在翻譯思想上也形成了“形義兼顧”原則，並繼承或發明了一系列英詩漢譯的具體方法。

在 1968 年的《英美現代詩選》的〈譯者序〉中，他表達了其英詩漢譯思想，

<sup>3</sup> 英詩漢譯中的一種重要翻譯方法，主張用漢語詩行在誦讀時的一個自然停頓(一頓)來對譯英語詩行中的一個音步(metre)，如原詩行若是五個音步，則用五頓的詩行來對譯。這種方法的理論宣導者有朱光潛、孫大雨(他提出的“音組”即“頓”)等，著名的實踐者有孫大雨、卞之琳、屠岸、楊德豫、周煦良等。

<sup>4</sup> 余光中獨創的一種對英語格律詩的翻譯方法，是在“以字代音節”這一翻譯方法的基礎上形成的，下文有詳解。

認為“文學作品不能遺形式而求抽象的內容，此點詩較散文為尤然。因此所謂直譯，在照應原文形式的情形下，也就成為必須。在可能的情形下，我曾努力保持原文的形式：諸如韻腳、句法、頓（caesura）的位置，語言俚雅的程度等等，皆儘量比照原文。”<sup>5</sup>在 1969 年的〈翻譯和創作〉一文中，他表示“譯者的創造性所以有限，是因為一方面他要將那種精確的經驗‘傳真’過來，另一方面，在可能的範圍內，還要保留那種經驗賴以表現的原文。”<sup>6</sup>這裡的原文，即他所強調的原文形式。2002 年，在《含英吐華：梁實秋翻譯獎評語集》一書中，他完整表達了他的翻譯思想：

我對於文學翻譯的要求，是形義兼顧。所謂‘形’，就是原文的形式，以人相喻，猶如體格。原文若是十四行，就不該譯成十五行。原文若是押了韻，就不該譯成自由詩。原文若是參差的長短句，就應該悉照原有的句式，不可擅自求其整齊，…所謂‘義’，就是原文的意思，也就是‘說什麼’。原文的意思必須恰如其分地正確譯出，不可扭曲，更不可任意增刪。…一首譯詩或一篇譯文，能夠做到形義兼顧，既非以形害義，也非重義輕形，或者得意忘形，才算盡了譯者的能事。<sup>7</sup>

余光中的文學翻譯觀至此已完全成熟，理論表述即“形義兼顧”。他的此種翻譯觀建立在幾十年的英詩漢譯基礎上，實質正是英詩漢譯思想。

## 二、余光中英詩漢譯的特色

### （一）語義內容翻譯上的特色

在“形義兼顧”的思想原則下，余光中幾十年來對英詩展開了精心的翻譯。對原文的語義內容，他堅持“恰如其分地正確譯出”理念，但又注重靈活性，努力追求譯句的詩性效果，創造了大量準確簡潔又不失地道的譯例。其在不同時期的精彩譯句，我們用表格擇要列舉如下。

<sup>5</sup> 余光中：〈譯者序〉，第 23 頁。余光中編譯：《英美現代詩選》（上冊），臺北：學生書局，1968 年。

<sup>6</sup> 余光中：〈翻譯和創作〉，《余光中談翻譯》，北京：中國對外翻譯出版公司，2002 年，第 34 頁。

<sup>7</sup> 余光中：《含英吐華：梁實秋翻譯獎評語集》，臺北：九歌出版社，2002 年，第 36-37 頁。

序號	譯文	原文	譯文出處
早期階段			
1	再聽那已寂的聲響	the sound of a voice that is still	《英詩譯注》，丁尼(Alfred Tennyson) <悲悼> (Break, Break, Break)
2	成群飛過荒寂的地面	over the dull earth swarm and fly	《英詩譯注》，湯姆森(James Thomson) <飛星> (As We Rush, As We Rush in the Train)
3	背負著長空一碧，他危立	Ringed with the azure world, he stands	《英詩譯注》，丁尼生(Alfred Tennyson) <鷹> (The Eagle)
4	透過了神秘而恐怖的空虛/只照出幽徑上的前途少許	That lights the pathway but one step ahead/ Across a void of mystery and dread	《英詩譯注》，桑塔耶那(George Santayana) <信仰的靈光> (O World)
5	有感於一陣痛苦的狂歡/歌唱著人類的種種苦難	Sing of human unsuccess/ In a rapture of distress	《英詩譯注》，奧登(W.H.Auden) <吊葉慈> (In Memory of W.B. Yeats)

6	如果有人問起，就說已忘記/在很久，很久的往昔/象朵花，象把火，象只無聲的腳印/在早被遺忘的雪裡	If anyone asks, say it was forgotten/ Long and long ago/ As a flower, as a fire, as a hushed footfall/ In a long-forgotten snow	《美國詩選》，蒂絲黛兒(Sara Teasdale) <忘掉它> (Let It Be Forgotten)
7	雖然二十載已逝去一半/如今春來仍峭厲如前/但如果我們要重度一次/結果仍會是舊事重演	Though half a score of years are gone,/ Spring comes as sharply now as then—/ But if we had it all to do/ It would be done the same again	《美國詩選》，蒂絲黛兒(Sara Teasdale) <智慧> (Wisdom)
8	我們看不見有任何儀式/禱詞是如此舒緩/它變成一種沉思的風俗/擴大了寂寞之感	No ordinance be seen/ So gradual the Grace/ A pensive Custom it becomes/ Enlarging Loneliness	《美國詩選》，狄金森(Emily Dickinson) <蟲鳴> (Further In Summer Than the Birds)
9	直到青苔爬到了唇際/將我們的名字遮掩	Until the Moss had reached our lips-/And covered up-our names-	《美國詩選》，狄金森(Emily Dickinson) <殉美> (I Died For Beauty)
中期階段			
1	千古的悲涼	the griefs of the ages	《英美現代詩選》1968 版，狄倫·湯默斯(Dylan Thomas) <我陰鬱的藝術> (In My Craft or Sullen Art)
2	疾不可數，疾不可捕	swift beyond calculation or capture	《英美現代詩選》1968 版，鮑庚(Louise Bogan) <蜻蜓> (The Dragon-Fly)

3	盡性的行為能為信仰所 饒恕	That faith can pardon natural behavior	《英美現代詩選》1968 版，奧登(W.H.Auden)<澳門> (Macao)
4	高麗黛	原文為首字母大寫的拉丁文 Usura，意為擬人化的“高利貸”	《英美現代詩選》1968 版，龐德(Ezra Pound) <詩章第四十五> (Canto XLV)
5	飄幻如她的成群遊客/皆若赴烏有之邦/漫無目的地彎來繞去/像熱帶的展覽會場	Where Parties—Phantom as Herself—/To Nowhere— seemed to go/ In purposeless Circumference— /As 'twere a Tropic Show—	《英美現代詩選》1968 版，狄金森(Emily Dickinson)<蝴蝶> (From Cocoon Forth a Butterfly)
6	它搖一搖身上的串鈴/問我這地方該不該停/此外只有輕風拂雪片/再也聽不見其他聲音	He gives his harness bells a shake/ To ask if there is some mistake/ The only other sound's the sweep/ Of easy wind and downy flake	《英美現代詩選》1980 版，佛洛斯特(Robert Frost)<雪夜林畔小駐> (Stopping by Woods on a Snowy Evening)
後期階段			
1	怨她也更深	the more of blame is heaped upon her	《濟慈名著譯述》，濟慈(John Keats) <懶散頌> (Ode on Indolence)
2	歷久冷藏；隱翼	hath been cooled a long age; viewless wings	《濟慈名著譯述》，<夜鶯頌> (Ode to a Nightingale)
3	苔居的樹精	moss-lain Dryads	《濟慈名著譯述》，<賽姬頌> (Ode to Psyche)

4	而有顫動的花和樹葉做窩	beneath the whispering roof/ of leaves and trembled blossoms	《濟慈名著譯述》，〈賽姬頌〉(Ode to Psyche)
5	豪飲一杯	gulp a bumper	《濟慈名著譯述》，〈寫于彭斯降世茅舍〉(This Mortal Body of a Thousand Days)
6	前身侶鯨鯨，後身伴鷹隼	first with the whales, last with the eagle-skies	《濟慈名著譯述》，〈詠艾爾沙危岩〉(To Ailsa Rock)
7	我悟出	taught me	《濟慈名著譯述》，〈致 J.R.〉(To J[ames] R[ice])
8	女高音/是知更在花園裡吹口哨	and now with treble soft/ The red-breast whistles from a garden-croft	《濟慈名著譯述》，〈秋之頌〉(To Autumn)
9	當橫霞燎豔將逝的薄暮/ 把刈後的平野染成玫紅	While barred clouds bloom the soft-dying day/, And touch the stubble-plains with rosy hue	《濟慈名著譯述》，〈秋之頌〉(To Autumn)
10	多事的俗念	curious conscience	《濟慈名著譯述》，〈致睡眠〉(To Sleep)

11	你一生兼雙重寂滅的永恆	thy life is but two dead eternities	《濟慈名著譯述》，〈詠艾爾沙危岩〉(To Ailsa Rock)
12	只為挽不住長風遠雲	that I have not the cloudy winds to keep	《濟慈名著譯述》，〈艾爾金大理石雕觀後〉(On Seeing the Elgin Marbles)
13	登阿爾卑斯應如登王位/ 渾忘世間凡夫的禮俗	To sit upon an Alp as on a throne/, And half forget what world or worldling meant	《濟慈名著譯述》，〈快哉英倫〉(Happy Is England! I Could Be Countent)
14	滿腹學問	relied on what they knew	《英美現代詩選》2017 版，佛洛斯特(Robert Frost)〈預之為謀〉(Provide, Provide)
15	黯然無神，失焦，失色，不再能閃耀	Lie lightless, all their sparkles bleared and black and blind	《英美現代詩選》2017 版，哈代(Thomas Hardy)〈天人合緣——詠鐵達尼號之沉沒〉(Lines On The Loss Of The "Titanic")



16	同樣安靜，寂寞而美	No whit less still and lonely fair	《英美現代詩選》2017 版，愛德華·湯瑪斯 (Edward Thomas) <阿多斯卓> (Adlestrop)
17	如此委屈卻不恨	resenting not such wrong	《英美現代詩選》2017 版，哈代(Thomas Hardy) <盲鳥> (The Blinded Bird)
18	後來，過了好幾個世紀/ 但感覺比那天都短/最初 我只當驛車的馬頭/是朝 著永恆在進展	Since then—'tis Centuries— and yet/ Feels shorter than the Day/ I first surmised the Horse's Heads/ Were toward Eternity—	《英美現代詩選》2017 版，狄金森(Emily Dickinson) <因為我不能停下來等待死亡> (Because I Could Not Stop For Death)

由上表可以見出，從早期階段開始，余光中的譯詩就很注重準確、簡潔和地道。《英詩譯注》中的“再聽那已寂的聲響”一句，其中“已寂”一詞十分簡潔準確，簡單兩個字就譯出了原文由三個單詞組成的從句 *that is still*。<飛星>中用“荒寂”來譯 *the dull*，也很準確生動。“背負著長空一碧，他危立”，不僅頗有古詩詞風格，對照原文看也準確妥帖，審美效果上相當生動。“透過了神秘而恐怖的空虛/只照出幽徑上的前途少許”、“有感於一陣痛苦的狂歡/歌唱著人類的種種苦難”、“直到青苔爬到了唇際/將我們的名字遮掩”等譯句，都既準確無誤，又簡潔清晰，語感上也流暢自然。所譯狄金森 (Emily Dickinson) 的<蟲鳴>中的一節，“我們看不見有任何儀式/禱詞是如此舒緩/它變成一種沉思的風俗/擴大了寂寞之感”，原文是歌謠體詩 (nursery rhyme)，單行為抑揚格四音步，雙行為抑揚格三音步，余譯在單行都為 10 字四頓，雙行為 7 字三頓，不僅形式上照應，內容上也準確清晰，高度貼合。

在中期階段的《英美現代詩選》1968 版中，用“千古的悲涼”譯原文的 *the*

griefs of the ages，不僅意思無誤，譯文也豐滿地道。“疾不可數，疾不可捕”一句，既準確也簡潔，對應于原文的語體風格，而“數”和“捕”同押尾韻，對應原文 calculation 和 capture 的頭韻。“盡性的行為能為信仰所饒恕”一句，用“盡性”來譯 natural，意思準確妥帖，比通常的“自然的”更切中原意，顯出了余光中在語言上的創造性，且此一句改原文的主動句式為被動，顯出了余光中在翻譯中的靈活性。“高麗黛”一詞的原文為拉丁文 Usura，意為高利貸，龐德（Ezra Pound）有意將首字母大寫，將“高利貸”擬人化，餘譯為“高麗黛”具有創造性，將龐德此詞的雙關性全面展現了。狄金森的〈蝴蝶〉中的一節，原詩為歌謠體，余譯為“飄幻如她的成群遊客/皆若赴烏有之邦/漫無目的地彎來繞去/像熱帶的展覽會場”，不僅格律形式上做到了“以頓代步”，意思上也準確貼切，語感流暢自然。所譯佛洛斯特（Robert Frost）的〈雪夜林畔小駐〉一詩，余譯也相當精彩，不僅意思準確，語體也自成一格，限於篇幅我們上表只列出一節。

在後期階段，由於翻譯思想的成熟和經驗的積累，余光中譯詩中的精彩譯例明顯增加了。所譯濟慈（John Keats）〈懶散頌〉中的“怨她也更深”一句，原文的八個單詞被簡約地轉換成為五個漢字，不僅意思全部到位，語言也清新洗練。

“歷久冷藏”、“隱翼”、“苔居的”、“豪飲”等詞，雖然略有些文言化，但都準確簡潔。“前身侶鯨鯨，後身伴鷹隼”中的兩個動詞“侶”和“伴”，顯出了余光中的語言創造力，不僅頗有古趣，意思也準確精到。在〈致 J.R.〉中把 taught me 譯為“我悟出”，改原文的被動為主動，顯示了余光中在翻譯中的靈活性。這種靈活性還體現在“滿腹學問”、“女高音/是知更在花園裡吹口哨”、“而有顫動的花和樹葉做窩”和“如此委屈卻不恨”等譯句中，這些譯句都改變了原文的語法結構或句式，但意思都與原文一致，語言清晰簡練。

最能顯出余光中作為詩人的語言創造力的是“當橫霞燎豔將逝的薄暮/把刈後的平野染成玫紅”、“你一生兼雙重寂滅的永恆”、“只為挽不住長風遠雲”、“渾忘世間凡夫的禮俗”、“同樣安靜，寂寞而美”等譯句，這些譯文不僅意思上高度契合于原文，語言也十分優美，詩意高妙，堪為余光中譯詩的典範。所譯哈代（Thomas Hardy）的〈天人合緣〉中的一句“黯然無神，失焦，失色，不再能閃耀”，原文中的 bleared、black、blind 三個詞都押頭韻，餘譯“失焦、失色”和“閃耀”也押頭韻，“失焦，失色”不僅意思上對應原文，也簡潔地道。對狄金森的〈因為我不能停下來等待死亡〉一詩，余譯質樸簡潔，我們上表所列出的一節，在“以頓代步”的意義上與原詩的歌謠體形式高度對應，韻式上也完全對等。

總之，在對英詩語義內容的翻譯上，余光中不僅堅持“恰如其分地正確譯出”理念，在實踐中也隨物賦形，展現出了靈活性，譯出了不少具有創造性的詩句。

雖然對余光中全部的英詩漢譯的考察中，我們也發現了一些語義上相對不那麼準確的譯例，即在某些譯句中會有少量的添詞減詞現象，或在譯文中對原文的語意有顯化或弱化的傾向，但總體來看，這些譯例與其忠於原文的翻譯理念在根本上並不衝突，更多地只是其靈活性和創造性的體現。

余光中雖然主張在語義上要“恰如其分地正確譯出”，“不可扭曲，更不可任意增刪”，但在實踐中有其靈活的一面，這是對其翻譯理念的創造性踐行，並不違背基本原則。這種現象也表明了對原文的絕對的忠實只是一種高遠的理想，在具體翻譯中難免會有些許偏離，如錢鍾書所說：“翻譯總是以原作的那一國語文為出發點而以譯成的這一國語文為到達點。從最初出發以至終竟到達，這是很艱辛的歷程。一路上顛頓風塵，遭遇風險，不免有所遺失或受些損傷。”<sup>8</sup>錢鍾書的犀利的認識正合乎余光中對英詩語義內容的翻譯現實，因為也正如其所認識的那樣：“徹底和全部的‘化’是不可實現的理想，某些方面、某種程度的‘訛’又是不能避免的毛病”<sup>9</sup>。余光中對英詩語義內容的翻譯，既堅守了忠於原文的理念，又在實踐中富於靈活性，這種既堅守又靈活的翻譯正是余光中對英詩語義內容翻譯的特色。

## （二）詩歌形式翻譯上的特色

對英詩形式的翻譯，余光中作為譯者的主體性和創造性顯現得更加鮮明。如果說對原文語義內容的翻譯很大程度上還受制于忠實的鐵律——畢竟原文的意思在很大程度上有著客觀性，譯者在這方面的創造空間有限，那麼在詩歌形式的翻譯上，譯者的創造空間顯然非常大。詩歌形式與民族語言本身有著緊密的聯繫，形式的翻譯在理論上幾乎是不可能的，歷史上的不可譯論者大都是以文學形式的翻譯進行論證的。文學形式，尤其是詩歌形式的翻譯，在翻譯界一直存在著很大爭議，不可譯的論調在某些時期甚至是主導性的。但余光中並非一個高蹈的不可譯論者，而是一個勤懇務實的實踐派。對英詩形式的翻譯，尤其是對英詩的格律形式，他先是繼承“以頓代步”方法，後來開拓創新，探索出了一種“靈活的以字代音節”方法，從而在實踐中開闢了形式翻譯的可能性，以實際行動打破了不可譯的神話。

余光中在英詩形式翻譯上的特色主要體現在對原文的格律形式、句法結構、語體風格等的翻譯中，突出地體現在對原文格律形式的翻譯中。總的來看，如果我們把英詩的格律因素分為五種範疇，即節律、行律、音律、步律、韻律<sup>10</sup>，那

<sup>8</sup> 錢鍾書：〈林紓的翻譯〉，《翻譯通訊》1985年第11期，第2-10頁，引文見第2-3頁。

<sup>9</sup> 錢鍾書：〈林紓的翻譯〉，《翻譯通訊》1985年第11期，第2-10頁，引文見第3頁。

<sup>10</sup> 這裡五種範疇的劃分，借自于王東風教授。節律指詩的具體分節情況，主要是分節數量，行律

麼余光中對英詩格律的翻譯主要集中在步律和韻律上，即原詩行的固定音步數量和不同詩行間的韻式上。對於原詩的節律、行律，余光中在英詩漢譯中秉持完全忠實原則，亦步亦趨，在詩節數和詩行數上努力與原詩保持一致，幾乎沒有和原詩不對應的現象。對於原詩的音律，余光中認為不可譯<sup>11</sup>，譯詩中沒有相應的實踐，故我們本節對余光中英詩格律翻譯的討論，主要集中在步律和韻律上。

在步律翻譯上，余光中在英詩漢譯的早期階段就已踐行，他在《英詩譯注》的許多譯詩中都採用了“以頓代步”的翻譯方法。據筆者統計，在《英詩譯注》和《美國詩選》這兩本譯詩集中，總共譯出了 69 首格律詩，在《英詩譯注》中至少有 11 首都完全貫徹了“以頓代步”方法，實現了步律上的對等。如浩司曼（A.E. Housman）的〈懷念〉一詩。

### The Half-Moon Westers Low

### 懷念<sup>12</sup>

The half-moon westers low, my love,	半月/沉沉地/西墜/，我的愛，
And the wind brings up the rain;	涼風/把涼雨/吹來；
And wide apart lie we, my love,	我倆/還睡在/兩地/，我的愛，
And seas between the twain.	中間/還隔著/大海。
I know not if it rains, my love,	我不知/你睡的/地方/，我的愛，
In the land where you do lie;	可也有/涼雨/瀟瀟；
And oh, so sound you sleep, my love,	你睡得/如此地/沉酣/，我的愛，
You know no more than I.	你和我/同樣/不曉。

這首詩為歌謠體詩，單行為抑揚格四音步，雙行為抑揚格三音步，各節單行和雙行均押韻。余光中的譯文完全做到了“以頓代步”，單行都為四頓，雙行為三頓。

在《美國詩選》中，余光中總共翻譯了 34 首格律詩，在步律上做到與原詩幾乎完全對等的有 20 首，大致對等的有 7 首，約一半對等或基本不對等的有 7 首。在 1968 年的《英美現代詩選》中，在所譯的 32 首格律詩中，在步律上有 11

指詩行數量和其排列的形態，如許多格律體英詩的押韻詩行會同步縮行排列，以顯出一定的形式感，音律指英語格律詩詩行中的基本節奏單位，如抑揚格、抑抑揚格或揚抑格，步律指格律體詩行中的節奏單位數量，如五音步、四音步，韻律指不同詩行或同一詩行內的押韻，主要為行末的尾韻。可參看王東風：〈以逗代步 找回丟失的節奏——從 The Isles of Greece 重譯看英詩格律可譯性理據〉，《外語教學與研究》2014 年第 6 期，第 927-938 頁。

<sup>11</sup> 余光中在 2012 年與單德興的對談中表達了他的觀點，認為“音調不可譯”，“語言基本上是比较民族性的”。見單德興：〈余光中教授訪談：翻譯面面觀〉，第 198 頁，《編譯論叢（第六卷）》2013 年第 2 期。

<sup>12</sup> 余光中譯注：《英詩譯注》，臺北：文星書店，1960 年，第 72-73 頁。

首都做到了與原詩幾乎完全對等，18 首做到了大致對等，約一半對等或基本不對等的只有 3 首，即龐德(Ezra Pound)的〈條約〉(A Pact)、康明思(E.E.Cummings)的〈詩〉(Poem)、艾肯(Conrad Aiken)的〈隕星〉(One Star Fell and Another)。這 3 首詩，余光中可能誤以為都是自由體，故在翻譯中沒有採取“以頓代步”方法。

在余光中英詩漢譯的後期階段，即《濟慈名著譯述》和《英美現代詩選》第三版這兩本譯詩集中，他改變了步律翻譯法，踐行了一種“靈活的以字代音節”方法。這種方法建立在嚴格的“以字代音節”<sup>13</sup>方法上，但又附以一定的彈性，只追求詩行字數在平均數上與原詩行音節數的一致，不追求每行字數都與原詩行音節數一致。如下麵這首濟慈詩的譯文。

#### 初窺柴譯荷馬<sup>14</sup>

曾經我暢遊金色的領域，  
名邦與古國也見識了不少；  
而去過的許多西方列島  
古詩人曾向日神獻祭。  
有一片廣土常聽人提起，  
說深思的荷馬曾經領導；  
卻無緣吞吐其中的靈妙，  
要等到柴普曼的洪音壯語：  
於是我有如夜觀星象，  
忽見有新星游入眼底；  
又像壯哉戈達士鷹目奮張，  
俯瞰著太平洋一一而眾兵丁  
都面面相覷，充滿了驚疑，  
肅然，立在達利安的峰頂。

這首詩是一首十四行詩，原詩行都為抑揚格五音步十音節，余光中的譯文每行都在 9-11 字之間，均齊感相當強，在平均字數上完全對等於原詩行的音節數。

<sup>13</sup> 英詩漢譯中對英詩音節數的翻譯方法，追求用一個漢字翻譯原詩行中的一個音節，如原詩行若為十個音節，則譯詩行追求用十個漢字翻譯，即“以字代音節”。這種方法的實踐者主要有朱湘、梁宗岱、施穎洲、戴錫齡及當代中國的譯者錢春綺、高健、傅浩等，其中影響較大的是朱湘和梁宗岱。朱湘的譯詩集《番石榴集》(1936)是這種翻譯方法的典型文本。

<sup>14</sup> 余光中：《濟慈名著譯述》，臺北：九歌出版社，2012 年，第 43 頁。

據統計，《濟慈名著譯述》中共有譯詩 31 首，其中的 20 首十四行體詩、六大頌詩、三首長詩，都以抑揚五步格為主，即各詩行都主要為十個音節。對這 29 首以十音節詩行為主的詩，余光中的譯詩幾乎每行都控制在 9-11 字之間，少有超出的。在 2017 年的《英美現代詩選》第三版中，在新增的 70 首譯詩中，有 32 首為格律詩，其中詩行以抑揚格五音步為主的詩有 11 首。對這 11 首詩行以十音節為主的詩，余光中的譯詩有 9 首都做到了詩行字數在 9-11 字之間。可以說在英詩漢譯的後期階段，余光中對英詩的格律依然高度重視，但他改變了原來的“以頓代步”方法，轉向為一種“靈活的以字代音節”方法。這種方法雖然在字數上較為靈活，保持了一定彈性，但依然有明顯的均齊感，且格律鮮明，形式上做到了大體對等於原詩。

對英詩韻律的翻譯，余光中在多年的英詩漢譯中，一直堅持“亦步亦趨，盡力為之”的原則。在早年的《英詩譯注》中，所譯的 37 首詩都是有韻詩，余光中在韻式上做到完全對等的有 17 首，大致對等的有 15 首，只有 5 首只做到了約一半對等或採取了變韻方式。上文引述的〈懷念〉一詩的原文韻式為 abab,acac，余光中的譯文做到了完全對等。《美國詩選》中余光中譯出的有韻詩共 40 首，有 34 首他都做到了韻式完全對等或大致對等。1968 年的《英美現代詩選》有 51 首為有韻詩，在韻式上余光中做到完全對等或大致對等的有 41 首，占了大多數。在 1980 年的《英美現代詩選》第二版和 1984 年的〈龔自珍與雪萊〉一文中，在新譯的十幾首詩中，余光中對原詩的韻律大都做到了完全或大致對等。《濟慈名著譯述》中的韻律翻譯，余光中對 30 首有韻詩也大都做到了完全或大致的對等。

在 2017 年的《英美現代詩選》第三版中，余光中對有韻詩的韻律翻譯發生了較明顯的變化。在所譯的 46 首有韻詩中，有 19 首詩他都只做到了約一半對等或基本不對等，這相比於以往的譯詩，比例明顯增加了。考察其原因，余光中在〈新版序〉中有所交代，乃是因其身體健康出了問題以致無法在翻譯中過多考究韻律的對等<sup>15</sup>。看來，余光中的韻律翻譯原則並沒有變化，只是因為客觀條件的不允許。這樣來看的話，余光中一生的英詩漢譯，對英詩的韻律一直都堅持“亦步亦趨，盡力為之”的原則，並未有動搖，這和其步律翻譯方法有所不同。

在對英詩的步律和韻律翻譯之外，對英詩的句法結構和語體風格，余光中整體堅持有彈性的句法直譯原則和“白以為常、文以應變、俚以見真、西以求新”的譯詩語言策略。在 1969 年的〈翻譯和創作〉一文中，他表達了對原詩的字句次序的翻譯原則，認為如果原詩的字句次序或文法關係有特別的意義，就應儘量直

<sup>15</sup> 余光中：〈新版序〉。余光中編譯：《英美現代詩選》，臺北：九歌出版社，2017 年。

譯<sup>16</sup>。他舉了艾略特 (T.S. Eliot) 的〈三智士朝聖行〉中的一句 *A hard time we had of it*，認為這句話的倒裝結構乃是強調三智士雪中跋涉之苦，呼應首行的 *A cold coming we had of it*，所以應予直譯。他的方法是，以一種簡潔的意譯將原詩的倒裝句法複現，即“苦頭，我們真吃夠”。這裡的七個漢字正對應于原文的七個單詞。此種句法直譯，也包括將英詩句法中的後飾性修飾語或形容詞子句，在譯文中原樣照搬，如將 *prepared for all the things to be said, or left unsaid* 一句，直譯為“準備了，為一切事物，要講的，或不講”<sup>17</sup>，原文中的 *to be said* 和 *or left unsaid*，是修飾 *all the things* 的，屬於後飾，意思通暢的翻譯應為“為所有要講或不講的事情做準備”，但余譯為了句法對等，或為了探索漢語中的後飾之道<sup>18</sup>，照搬了原文的後飾結構。

在 2002 年的《含英吐華：梁實秋翻譯獎評語集》中，他對原有的句法直譯原則進行補充，指出也要忠於原文的“回行” (*run-on line*) 這種詩行裡特有的句法形式，並重申在句法或文法上要儘量貼合原詩<sup>19</sup>。在 2012 年的《濟慈名著譯述》的〈譯者序〉中，他再次重申：“我的原則是：在保持中文自然的句法下，儘量按照英文的順勢或倒裝來譯，英詩如果是回行，我譯時也應之以回行。”<sup>20</sup> 余光中在譯詩中的句法直譯原則是相當明確且一貫的。

對英詩語體風格的翻譯，余光中的原則和實踐也相當明確。在早期譯詩階段他就已對“以俚俗譯俚俗，以文雅譯文雅”的語言策略有所踐行，在中後期階段開始予以明確的表述，並貫徹於譯詩生涯的始終。在 1969 年的〈翻譯和創作〉一文中，他初步表達了“文以應變”思想<sup>21</sup>，在之後的文章中又予以重申<sup>22</sup>。在 2002 年的《含英吐華：梁實秋翻譯獎評語集》中，他總結道：

“譯詩的另一考驗在語言的把握。原詩若是平淡，就不能譯成深峭；若是俚俗，就不能譯成高雅；若是言輕，就不能譯得言重；反之亦莫不皆然。同時，如果原詩的語氣簡潔而老練，也不見得不能用文言來譯。像葉慈的《華衣》、龐德

<sup>16</sup> 余光中：〈翻譯和創作〉，第 33-34 頁，《余光中談翻譯》，北京：中國對外翻譯出版公司，2002 年。

<sup>17</sup> 余光中編譯：《英美現代詩選》(上冊)，臺北：學生書局，1968 年，第 59 頁。

<sup>18</sup> 在 1987 年寫就的〈中文的常態與變態〉一文中，余光中認為“目前的白話文，不知何故，幾乎一律前飾，似乎不懂後飾之道。”(余光中：《余光中談翻譯》，北京：中國對外翻譯出版公司，2002 年，第 165 頁) 在 1996 年的〈論的的不休〉一文中，他也討論了英語修飾語的多種後飾方式，指出了現代漢語缺乏後飾方式的困境(余光中：《余光中談翻譯》，北京：中國對外翻譯出版公司，2002 年，第 188 頁)。

<sup>19</sup> 余光中：〈含英吐華譯家事〉，第 4-5 頁，《含英吐華：梁實秋翻譯獎評語集》，臺北：九歌出版社，2002 年。

<sup>20</sup> 余光中：〈譯者序〉，第 8 頁，余光中著《濟慈名著譯述》，臺北：九歌出版社，2012 年。

<sup>21</sup> 余光中：〈翻譯和創作〉，《余光中談翻譯》，北京：中國對外翻譯出版公司，2002 年，第 35 頁。

<sup>22</sup> 余光中：〈論的的不休〉，《余光中談翻譯》，北京：中國對外翻譯出版公司，2002 年，第 190 頁。

的《罪過》等詩，我讀來有古詩雅趣，便索性用文言譯了。”<sup>23</sup>

在 2003 年《左手的掌紋》的〈自序〉中，他明確表示：

“白話的語彙與句法當然是現代散文的基調，但是僅止於此不免單調，功力所及，不妨佐之以文言、俚語和適度的西化，加以熔鑄，成為合金。白話的親切、自然可以用文言的簡潔、精煉來調劑，一松一緊，一放一收，文章才有波瀾，富於變化。所以無論是在創作、翻譯或評論，我驅遣語言的原則常是：白以為常，文以應變，俚以見真，西以求新。”<sup>24</sup>

在 2012 年接受單德興的訪談中<sup>25</sup>，以及在 2012 年的文章〈譯無全功——認識文學翻譯的幾個路障〉中<sup>26</sup>，余光中都再三表達了同樣的觀點。可見對其“白以為常，文以應變，俚以見真，西以求新”的譯詩語言策略，余光中非常自信，自始至終地堅持。

### 三、余光中英詩漢譯的整體成就和價值

以上我們梳理了余光中的譯詩思想，以及譯詩在內容和形式層面上的特色。從其思想和具體實踐來看，余光中的“形義兼顧”原則基本上得到了貫徹，在具體譯文中體現得比較鮮明。總結而言，對英詩語義內容的翻譯，余光中在多年的譯詩實踐中創造了不少精彩的譯句，尤以後期居多，如“當橫霞燎豔將逝的薄暮/把刈後的平野染成玫紅”、“只為挽不住長風遠雲”、“渾忘世間凡夫的禮俗”。這些譯句都詩意盎然，優美生動，語體上簡潔凝練，意思上也高度貼合于原文。余光中的這種創造性也體現在對英詩形式的翻譯上。針對英詩的格律形式，他早年繼承“以頓代步”方法，後來通過摸索實踐，發展出了一種新型的“靈活的以字代音節”方法。這種新方法繼承了嚴格的“以字代音節”方法，但又推陳出新，主張每行的字數可以有適度的彈性，即譯原詩行十音節的詩，以 9-11 個漢字，平均字數上仍對應于原詩行的十音節，但又有一定的靈活性，譯句更加自然生動，語感地道，有效規避了字數過於均齊所可能造成的機械生硬之感。

在韻律翻譯上，余光中整體堅持“亦步亦趨，盡力為之”的原則，盡可能追求與原詩韻式的一致，實在難以做到的，或以變通的韻式取代，或盡力而為，努力使譯詩保持一定的韻律。對原詩有意義的句法形式，余光中有意識地追求對等，

<sup>23</sup> 余光中：〈含英吐華譯家事〉，第 6-7 頁，余光中著：《含英吐華：梁實秋翻譯獎評語集》，臺北：九歌出版社，2002 年。

<sup>24</sup> 余光中：〈自序〉，第 5 頁，余光中著：《左手的掌紋》，南京：江蘇文藝出版社，2003 年。

<sup>25</sup> 單德興：〈余光中教授訪談：翻譯面面觀〉，《編譯論叢（第六卷）》2013 年第 2 期，第 182 頁。

<sup>26</sup> 余光中在此文中表示文言可以補救白話的不足，如果想譯出原作者的語言風格，不妨使用一些文言的詞彙或句法。見余光中：〈譯無全功——認識文學翻譯的幾個路障〉，余光中著《從杜甫到達利》，臺北：九歌出版社，2018 年，第 80-81 頁，全文見第 65-89 頁。



堅持句法直譯原則，對英詩的倒裝結構、後飾性結構、回行等，都有意識地進行對等翻譯。在語體風格的翻譯上，余光中整體堅持“白以為常，文以應變”的策略，在具體譯詩中盡力踐行“以俚俗譯俚俗，以文雅譯文雅”的理念，有效做到了語言風格的對等和譯詩語言的簡潔地道。

從譯詩的文學性效果上看，余光中的英詩漢譯整體有著較高的水準。就翻譯而言，他的譯詩無論在語義上還是形式特徵上，都做到了與原詩盡可能的對等，並于整體忠實之下，又有一定的靈活性，展現了一個譯者對基本翻譯倫理的恪守，也體現了一個文學譯者的創造性和語言才能。就譯詩的文學價值而論，余光中的譯詩在文學性上大都較為突出，富於詩意，語言流暢優美，整體的語篇連貫性強，大多一氣呵成，少有支離破碎之感，如上文所舉的〈初窺柴譯荷馬〉一詩。

對英詩漢譯乃至廣大的外詩漢譯而言，余光中的英詩漢譯思想和翻譯方法均有一定的借鑒價值和啟發意義。在英詩漢譯史中，相比于自由體或散文化的翻譯，余光中注重形式翻譯的思想難能可貴。在文學形式不可譯的諸多論調中，其勇於實踐、大膽探索的精神值得贊許。在英詩形式翻譯中，相比於一般的“以頓代步”和“以字代音節”方法，他的“靈活的以字代音節”方法，既在譯詩的文學性上取得了較好效果，也在格律形式上做到了與原詩的大體對等。在白話譯詩為主流的時代，余光中富於創造性地提出“白以為常，文以應變”的翻譯語言策略，不光在理論上完成了對既有譯詩思想的突破，在方法上也實現了譯詩語言手段的拓展。余光中的譯詩在後期的兩本譯詩集中呈現出高度簡潔的特徵，原因便在於其對“白以為常，文以應變”的翻譯語言策略的有力踐行。

新文化運動以來，白話文學和白話譯詩理念雖已深入人心，但白話易於冗長的弊病一直存在，尤其是過度歐化的白話。余光中以一個詩人的獨特語言才能，在譯詩中文白並用，于純熟的現代白話中融以文言句法和詞彙，力求簡潔精到，有效避免了白話的冗長，消解了歐化白話的繁瑣，實現了平均字數上與原詩行音節數的對等。在百餘年的英詩漢譯史中，此種建立在“文白並用”手段上的“靈活的以字代音節”方法，可以說是英詩格律翻譯的創舉，它既建立在前人的基礎上，又有鮮明的創新性。對英詩漢譯而言，此種格律翻譯方法有值得借鑒的價值，儘管它對語言能力有很高的要求，需具備嫻熟的現代漢語能力和靈巧的古文造詣，但余光中的譯詩為我們指明了方向，標誌著它不只是一種可能性，更是一種可行性。

#### 四、結語

余光中一生在翻譯領域用力甚勤，在英詩漢譯方面的成就令人矚目。作為翻

譯家，他長達六十多年的翻譯生涯起于譯詩，也終於譯詩，英詩漢譯幾乎代表了他整個文學翻譯事業的高度。他一生的英詩漢譯，不僅數量不菲，整體品質也相當高，尤其是其著力經營的英詩形式翻譯。在英詩形式翻譯中，最突出的是其對英詩格律的翻譯。從繼承“以頓代步”的新格律體譯詩方法，到開拓創新，形成獨特的“靈活的以字代音節”方法，在前人的基礎上他擴展了英詩格律翻譯的可能性，豐富了格律翻譯方法，將英詩翻譯帶到了新的境界。在語言策略上，他的譯詩從以白話為主到“文白並用”，從早期較長的譯句到後期簡潔的譯句，既實現了自我突破，也為英詩漢譯的語言策略提供了新的可能性。作為翻譯家的余光中，其實主要是一個詩歌翻譯家，他在英詩漢譯領域中的成就，已足以讓其位列于傑出譯者之林。

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# 台灣地區大學選修英語課程應用文學圈提高學生跨文化溝通、學習動機與口語表達自信之觀察分析

蘇靖棻\*

## 摘要

本論文探討於台灣以英語為外語 (EFL) 的大學英語選修課程中，應用「文學圈」(literature circles) 進行英語教學的可能優勢，觀察此教學模式能否促進跨文化溝通、提升學習動機，以及增強學生溝通自信心。筆者對文學圈背後相關理論基礎進行文獻回顧，在實際課程設計裡安排讓學生於課外閱讀兩部英文原著小說、撰寫文學圈學習單，然後再回到課堂裡進行文學圈小組討論。透過分析學生所撰寫繳交的文學圈學習單，搭配教師課堂觀察紀錄，初步審視此教學策略能否促進學生之間的跨文化互動。研究發現學生藉由參與文學圈小組討論，似乎能夠彼此交流對文化議題的不同切入視角，並與來自不同文化背景的同儕互動，深化其對多元文化觀點的理解和欣賞。從學生所撰寫對於課程教學的反饋，亦發現此課程設計對於提高學生的學習動機，以及用英語溝通的信心似乎具有正面的影響。本研究之初步觀察分析發現文學圈蘊含鼓勵積極主動、以學生為中心之學習模式的教育優勢，尤其在全球化教育背景下，更具有培養學生跨文化溝通能力的潛力。

**關鍵詞：**文學圈、跨文化溝通、學習動機、以英語為外語

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# **Observations of the Potential of Implementing Literature Circles to Enhance Students' Cross-Cultural Communication, Motivation, and Communicative Self-Confidence in A College English Course in Taiwan<sup>1</sup>**

Su, Jing-fen \*

## **Abstract**

This paper documents the potential advantages of implementing “literature circles” in a college-level English course in Taiwan, within an English as a Foreign Language (EFL) context. This preliminary study investigates whether this teaching model can help foster cross-cultural communication, enhance learning motivation, and boost students’ communicative self-confidence. The researcher first reviews the relevant theoretical foundations of literature circles. In the course design, the students were assigned to read two authentic English novels and complete literature circle worksheets outside of class, and then participate in literature circle discussions during class. By analyzing the submitted literature circle worksheets and the instructor’s classroom observations, the study examines whether this instructional strategy can facilitate cross-cultural interaction among students. The findings reveal that through participation in literature circles, students can exchange different perspectives on cultural issues and interact with peers from diverse cultural backgrounds, thereby deepening their understanding and appreciation of multicultural viewpoints. Written feedback from students also suggest that the teaching design may positively impact students’ learning motivation and confidence in using English for oral communication. The preliminary

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observations of this study indicates the educational benefits of literature circles in encouraging active, student-centered learning, and also highlights their potential for cultivating students' cross-cultural communication particularly under the context of globalized education.

**Keywords:** literature circles, cross-cultural communication, learning motivation, English as a Foreign Language (EFL)

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## 1. Introduction

In today's globalized classroom, the confluence of diverse cultures offers both challenges and opportunities for effective communication and pedagogy. Literature circles, with their focus on small-group discussions of shared reading texts, present a promising approach to deal with this diversity, particularly in an English as a Foreign Language (EFL) setting like Taiwan. This model not only facilitates language proficiency but also fosters intercultural competence, positioning it as a valuable tool for enhancing cross-cultural communication, student motivation, and self-confidence in communicative skills.

This study investigates the implementation of literature circles in a college-level course in Taiwan, an EFL environment, preliminarily examining their impact on students' cross-cultural interactions and language learning. Through reviewing the theoretical foundations of literature circles, the researcher examines how this pedagogical strategy enriches the EFL learning experience by encouraging active, student-centered engagement with texts and peers from diverse backgrounds. The goal is to explore the role of literature circles in cultivating students as global citizens to navigate the complexities of intercultural interactions, contributing to the broader discourse on language education and its significance in a multicultural educational landscape.

## 2. Theoretical Framework

Literature circles are defined as small, student-led discussion groups distinguished by role-based participation (Daniels 2002). In these circles, members collaboratively read and discuss a specific text. The foundational principles of literature circles resonate with the wider educational movement towards authentic, student-centered learning experiences. This section explores three theoretical foundations underlying literature circles—Reader Response Theory, Sociocultural Theory, and Communicative Language Teaching (CLT)—that facilitate the effectiveness of literature circles on boosting not only students' language skills, but also their motivation, communication skills, and cross-cultural understanding.

### 2.1 Reader Response Theory

Reader Response Theory fundamentally reshapes our understanding of the reading

process by positing that meaning in literature emerges from the interaction between the reader and the text. This theory underlines the reader's active role in creating meaning, emphasizing that reading is not merely absorbing information but an interpretative act shaped by personal experience and context. Louise Rosenblatt (1983) stresses that "the literary experience must be phrased as a transaction between the reader and the text" (34-35). Rosenblatt distinguishes between two modes of reading: aesthetic and efferent. Aesthetic reading is characterized by the reader's engagement with "what happens during the actual reading event," including the evocation of feelings, emotions, and reflections. In contrast, efferent reading focuses on information extraction, emphasizing what the reader takes away from the reading. Rosenblatt argues for the primacy of aesthetic reading, suggesting that it should precede analytical or efferent approaches to texts.

Marjorie R. Hancock, reinforcing Rosenblatt's perspective, argues that meaning is co-constructed in the interplay between text and reader, with readers' varied backgrounds enriching understanding. This theory foregrounds the importance of the reader's background, including personal, cultural, and social elements, in shaping their interpretive experience (Rosenblatt 82-107). Rosenblatt stresses that each reader brings a unique personal history to their reading, affecting their interaction with the text and the potentially different meanings they each derive from it when compared with others. This interaction not only allows the reader to construct their own meaning but also to reevaluate their personal experiences in light of the new perspectives offered by the text. It challenges traditional notions of fixed textual meanings and invites a more inclusive, interactive approach to literature, where the reader's voice and experience are valued components of the interpretive journey.

Practical applications of Reader Response Theory, such as literature circles, encourage students to engage actively with texts, fostering both aesthetic and efferent reading. As Su and Wu (2016) indicate, this pedagogical approach highlights the significance of personal connection, interpretation, and the evolving nature of textual meaning, supporting the idea that understanding literature involves an intricate interplay of personal history, textual features, and reader interpretation. Thus, the reading experience is seen as a rich, reciprocal exchange where both the reader and the text are dynamically engaged, leading to a "complete and rewarding literary experience" (Rosenblatt 107).



## 2.2 Sociocultural Theory

Sociocultural theory emphasizes the critical role of social interaction and cultural context in the development of cognitive skills. This theory, rooted in the work of Lev Vygotsky (1978), suggests that learning first occurs through interpersonal interactions, subsequently internalized through collaborative engagement within one's sociocultural milieu. The practical implementation of literature circles illustrates the theory's emphasis on collaboration and mediation among peers. As Carrison and Ernst-Slavit (2005) suggest, "The literature circle model . . . provides abundant opportunities for dynamic interaction among readers and text" (110). Daniels and Steineke (2004) also highlight how these student-led interactions enhance friendships and collaboration, fostering a cohesive classroom community. Through a dynamic exchange of ideas (Furr 2007), increased language input and output (Kanamura et al. 2013), literature circles promote communicative competence in second language learners, as noted by Atsushi Iida (2012). Within literature circles, each student presents their unique perspective on the shared reading texts, which enriches the collective learning experience. Students transition from individual meaning-making to collective understanding through discussion and reflection.

Moreover, the sociocultural approach underlines the impact of such collaborative learning on language acquisition and cognitive development, linking it to neuroplasticity. Research by Kevin M. Maher (2013) demonstrates how active engagement in discussions and social interactions with others strengthen the brain's synapses for language acquisition. This method not only enhances linguistic skills but also promotes critical thinking and personal development, as students are encouraged to reevaluate their viewpoints through group discussions (Brown 2009). Literature circles serve as a microcosm for broader cognitive and personal development, offering students opportunities to challenge their perspectives, enhance critical thinking, and integrate personal experiences with the texts (Bibby 2012). Through this lens, sociocultural theory advocates for a learning environment where the interplay between social interaction, cultural context, and cognitive development is recognized as fundamental to the educational process.

## 2.3 Communicative Language Teaching (CLT)—Using English for Authentic Communicative Purposes

Communicative Language Teaching (CLT) represents a shift in language learning

towards emphasizing real, meaningful communication to enhance language acquisition. Bill VanPatten (2003) highlights the importance of communicative tasks and interactions that increase the learner's communicative competence and awareness, making language learning more relevant and engaging. Furthermore, CLT challenges the conventional grammar-translation methods still prevalent in some educational contexts, advocating instead for the essential role of authentic and meaningful input in language learning. Stephen Krashen (1982) and Simon Bibby (2012) argue for the superiority of engaging with authentic texts and real communicative tasks over focusing solely on grammatical forms. The CLT approach prioritizes functional use over structural form, with an emphasis on message and communication, rather than mere grammatical correctness. Errors are regarded as a natural aspect of the development of communicative skills. Frequent correction is viewed as not only unnecessary but also potentially harmful. It is important to allow students to express themselves freely, despite any grammatical inaccuracies, to encourage both spontaneity and creativity in language use.

Robin Scarcella (1990) and Peregoy and Boyle (2000) note that active engagement in real communication significantly benefits second language development, offering English learners opportunities to practice English in meaningful, real-life situations. Literature circles provide such a real-world context for writing and speaking tasks, diverging from the traditional focus on rote learning and repetitive drills. These informal groups facilitate the negotiation of meaning, familiarization with discussion techniques, and the chance for learners to request repetition and clarification, thus creating a supportive and productive language learning environment. The collaborative nature of literature circles encourages learners to use English for authentic purposes, thereby enhancing their language and literacy skills through the exploration of social and cultural issues within a supportive community.

### **3. Literature Review of Relevant Empirical Studies**

In this section, the researcher first summarizes the history of literature circles and the process of implementing this pedagogical model in classrooms, including their essential components, the selection of reading materials, the various roles within literature circles, and the teacher's role. As a foundation for the primary issues addressed in this study, the literature review also examines relevant empirical studies on the potential impact of literature circles on facilitating students' cross-cultural

communication, enhancing learning motivation, and boosting self-confidence in communication.

### **3.1 History of Literature Circles**

Literature circles, a model of small-group learning, represents a transformative approach to the teaching of Reading/Literature. Initiated by Harvey Daniels and his team in Chicago (Daniels 1994, 2002) and drawing inspiration from the adult tradition of book clubs, this method aimed to bring the enthusiasm found in adult reading groups into US elementary and secondary L1 classrooms. The implementation of literature circles demonstrated the significant shift away from traditional, passive learning methods towards active, student-centered discussions, where students, motivated by their own explorations and exchanges, dive deeper into texts, bolstering their engagement and understanding of literature. This approach transforms the traditional classroom dynamic, replacing indifference with lively debates, interactive discussions, critical thinking, and deeper comprehension, thereby rekindling students' passion for reading and actively engaging in meaningful discussions in English.

### **3.2 Implementing Literature Circles**

Literature circles, as conceptualized by Daniels (1994, 2002), are designed as “small, temporary discussion groups” in which participant take on different roles, fostering peer-led discussions about the same piece of literature. With “discussion roles” rotating in each session, these roles serve to direct both the reading and discussion, ensuring a balance of guidance and autonomy within the group's dynamics (Daniels 2002; Furr 2004). This approach transcends the traditional reading club by creating a collaborative environment that emphasizes peer interaction, individual reflection, and task completion.

#### **3.2.1 Key Components of Literature Circles**

Literature circles are characterized by several key features according to Daniels (2002), further modified by Furr (2004) and others (Graham-Marr 2015; Lubis 2018), including:

- 1) Facilitators select materials appropriate to the level of the class.
- 2) Small temporary groups are arranged at the instructor's discretion.
- 3) The whole class read the same material.

- 4) Students discussed the source material using a predictable and structured format.
- 5) Students use written prepared notes to guide both their reading and discussion.
- 6) Discussion topics come from the students.
- 7) Group meeting aim to be open, natural conversation about books, so personal connections, digressions, and open-ended questions are welcome.
- 8) The teacher plays the role of a facilitator, not a group member or an instructor.
- 9) Evaluation is by teacher observation and student self-evaluation.
- 10) A spirit of playfulness and fun pervades the room.
- 11) When books are finished, students prepare a group project and/or the facilitator provides additional information to “fill in some of the gaps” in student understanding.

These key components may serve as guidelines for instructors who seek to implement literature circles in their classroom.

### **3.2.2 Reading Materials for Literature Circles**

The efficacy of literature circles in fostering reading motivation and literacy skills hinges on the careful selection of texts and the incorporation of authentic literature. While Daniels (2002) advocates for student autonomy in choosing reading materials to enhance engagement and responsibility, other scholars, particularly in the context of EFL teaching, argue for teacher-led selection to ensure the appropriateness and educational value of the texts (Furr 2004; Li 2005). This debate underscores a critical aspect of literature circles: balancing student choice with the pedagogical goals of reading instruction. Moreover, the introduction to authentic literature is crucial for developing genuine literacy skills. Authentic texts, in contrast to skill-based readers or test-prep materials, offer rich, meaningful engagement with language and content, facilitating long-term reading growth and contributing significantly to reluctant and struggling students' reading self-efficacy (Venegas 2018).

Furthermore, the structure of literature circles, especially in EFL settings, necessitates the study of shared texts to maximize the benefits of collaborative learning (Furr 2004). This approach aligns with Krashen's (2003) Comprehension Hypothesis, which posits that language acquisition and literacy development are rooted in understanding authentic textual materials. Literature circles encourage deep reading, critical thinking, and meaningful discussion, moving beyond superficial translation methods often employed in traditional language instruction (Iida 2013).

### 3.2.3 Literature Circle Roles

To prepare for literature circles, students may undertake several reading comprehension processes to derive meanings from the reading texts, including making predictions, identifying important information, making connections, inferencing, clarifying, asking and answering questions, visualizing, summarizing, and evaluating (Cooper et al. 2015; Daniels & Steineke 2004; Whittaker 2012). Each member in literature circles adopts a unique role, promoting a comprehensive understanding through diverse perspectives. As Daniels suggests, role sheets can be adopted to guide both the reading and the discussion of the reading text (Daniels 2002, p. 102). This method, designed to foster literacy development, encourages critical thinking and writing skills by involving students in active discussions and role-based tasks.

Daniels describes four basic roles (Questioner, Connector, Literary Luminary, and Illustrator) in addition to four optional roles (Summarizer, Researcher, Vocabulary Enricher, and Travel Tracer) (Daniels 2002). There have been other diverse names for literature circle roles; for example, Discussion Leader, Summarizer, Connector, Word Master, Passage Person, and Culture Connector (Furr 2007); Discussion Director, Connector, Literacy Luminary, Artful Artist, Word Wizard, or Summarizer (Venegas 2018); Discussion Leader, Real Life Connector, Visualizer, Vocabulary Wizard, Passage Person, The IF Person, Character Organizer, Culture Connector, Summarizer (Maher 2013); and Discussion Leader, Passage Person, Visualizer, Graphic Organizer, Culture Connector, Vocabulary Wizard, Real Life Connector, Summarizer, The IF Maters (Maher 2015).

The structured yet flexible nature of literature circles characterized by these specific roles enhances engagement and allows for the development of critical analytical skills. Through peer discussions and the cyclical process of reading, discussing, and evaluating texts, literature circles not only improve literacy but also foster a collaborative and reflective learning atmosphere, making them a valuable pedagogical strategy for literacy enhancement across educational levels.

### 3.2.4 The Role of the Teacher

The role of the teacher in literature circles is multifaceted, primarily involving the monitoring of group discussions to facilitate collective understanding, or addressing challenges related to language use and cultural concepts (Maher 2013). The teacher

could help broaden and deepen discussions on a wider range of topics. Research by Short, Kaufman, Kaser, Kahn, and Crawford (1999) suggests that both teacher-led and peer-led groups maintained relevance and engagement with the text, indicating that productive discussions can occur with or without teacher presence, underscoring the adaptability of the literature circle model in fostering meaningful dialogue among students.

### **3.3 Empirical Studies of the Potential Benefits of Literature Circles**

Literature circles have been recognized for enhancing reading comprehension, motivation, and speaking skills across both L1 and EFL learners. Scholarly research highlights how this student-centered pedagogical model not only promote reading for pleasure but also encourage active engagement in the foreign language, thereby increasing confidence and proficiency (Burns 1998; Daniels 2002; Furr 2004). This model fosters a dynamic learning environment where students practice critical thinking, autonomy, and collaborative skills, significantly impacting their literacy development and cultural awareness.

Moreover, literature circles have been shown to contribute to a supportive classroom climate, facilitating safe, interactive group activities that cultivate trust and cooperative learning among students (Li 2005; Burns 1998; Carrison and Ernst-Slavit 2005). These advantages extend to EFL learning, where literature circles improve reading comprehension, participation equality, genre knowledge, and soft skills such as teamwork and autonomy. Notably, literature circles align with Vygotsky's sociocultural theory, emphasizing the importance of peer-led discussions in fostering higher-order thinking and critical literacy skills. Through collaborative discussions, students analyze texts, challenge cultural assumptions, and develop a critical awareness that enriches their learning experience.

#### **3.3.1 Facilitating Cross-Cultural Communication**

Literature circles have been found to foster cultural awareness and understanding among learners, bridging the gap between language acquisition and cultural literacy. Moecharam and Sari (2014) and Bibby (2012) both acknowledge the potent role of literature in presenting the sociocultural nuances and features of the target language, thereby enriching learners' cultural competencies. Through engaging with shared texts, students gain invaluable insights into the cultural backdrop, norms, and practices of the

culture of the target language, as emphasized by Iida (2012) and Allington and Swann (2009). This process not only builds schematic understanding and background knowledge but also connects learners to the aspirations and societal constructs of the target culture. Additionally, the interactive and mediation-driven nature of literature circles connects reading literature to students' existing knowledge, and motivate learners by drawing parallels between their own and other cultures.

Imamyartha et al. (2020) found that literature circles significantly enhanced EFL learners' Intercultural Communicative Competence (ICC), particularly by increasing intercultural knowledge and fostering open-mindedness and respect for cultural diversity. Students noted that literature circles made them more culturally aware and improved their ability to interpret and interact with different cultures, highlighting its value in the EFL curriculum. Incorporating literature into language learning may effectively promote cultural literacy and cross-cultural communication, further motivating students to utilize the target language more in culturally appropriate ways.

### **3.3.2 Enhancing Students' Learning Motivation**

Literature circles have been shown to engage previously unmotivated students in active discussion, enhancing reading motivation, and fostering a supportive environment for EFL learners. Researchers like Furr (2004) and Carrison and Ernst-Slavit (2005) emphasize how literature circles not only bolster language skills and reading strategies but also significantly boost student confidence. This is attributed to the decreased anxiety and improved reading comprehension facilitated by the interactive, student-led format. Additionally, a student's belief in their reading capabilities directly influences their engagement and success in reading tasks. Teachers are thus encouraged to adopt strategies that enhance self-efficacy, such as providing encouraging feedback and creating opportunities for mastery experiences through cooperative learning models.

The implementation of literature circles can serve as an effective strategy for improving language proficiency and literacy, and also play a crucial role in enhancing students' self-efficacy and motivation towards reading. Elena M. Venegas (2018) supports the notion that by enabling students to take ownership of their learning, and engage in peer-led discussions, literature circles create a conducive environment for all learners, including reluctant and struggling readers, to develop their language skills and foster a genuine enjoyment of reading, thereby nurturing more confident, autonomous,

and capable learners. Kadidja Koné's latest study (2023) shows that reading circles are a highly effective strategy for enhancing EFL learners' engagement in extensive reading. The strong sense of belonging to a cohesive group, the development of productive routines, and the enjoyment and satisfaction derived from reading significantly contribute to elevated levels of student engagement.

### **3.3.3 Enhancing students' self-confidence in communication**

Through the assignment of specific roles and tasks, literature circles provide students with a clear purpose in reading, writing, and speaking, and boost their confidence, as they come prepared to contribute to small-group discussions (Furr 2004). As Heydon (2003) argues, this method supports scaffolding, aligning with Vygotsky's zone of proximal development, by facilitating peer-led support and enabling students to internalize discussions, transitioning toward independence in language use. The clear role assignment emphasizes individual accountability, motivates students to enhance their reading and writing skills in order to contribute to the group work. This approach not only diminishes writing anxiety but also promotes equal participation, ensuring that all students, regardless of their initial proficiency, become more responsible and autonomous in their learning journey (Lubis & Rahmawati 2019).

Marji et al. (2015) found that Extensive Reading Circles (ERC) significantly improved ESL learners' oral communicative competence in terms of comprehensibility, fluency, vocabulary usage, grammar, and pronunciation compared to traditional reading comprehension activities. The study supports integrating ERC into ESL curricula to foster better engagement and interaction among learners.

Venegas's (2018) research corroborates the positive outcomes of literature circles, especially for reluctant and struggling readers, by increasing their confidence and enjoyment in reading. The collaborative nature of literature circles, where students observe and model each other's thought processes during text-based discussions, plays a critical role in improving self-efficacy, especially of the students who initially show lower confidence in their reading abilities.

Kathryn Mabe's (2022) study found that reading circles significantly boosted student engagement and reading skills in an EFL classroom, with most students enjoying the activities and reporting improvements in reading speed, vocabulary, and other skills like speaking and critical thinking. However, it also noted challenges, including the additional burden on weaker students and varying discussion



effectiveness due to group dynamics and individual motivation.

#### **4. Methodology**

The researcher conducts this preliminary study to explore how literature circles may facilitate students' cross-cultural communication and potentially enhance their learning motivation and communicative self-confidence. In the course design based on literature circles, the researcher as course instructor chose to adopt a set of literature circle role sheets published by Oxford University Press (2011), and also asked students to write feedback at the end of the course. Initially, students engaged in reflective writing outside classroom, which was then shared orally among peers in literature circles in class, serving as a conduit for oral communication training. The hypothesis driving this study posits that through the model of literature circles, there may be a perceivable enhancement in students' learning motivation, self-confidence in oral communication, and cross-cultural knowledge and awareness, ultimately leading to improved intercultural communicative capabilities.

##### **4.1 Research Design**

To observe how literature circles may facilitate students' cross-cultural communication and potentially enhance their learning motivation and self-confidence, the researcher chose to conduct this preliminary study as a qualitative research. As Hossein Nassaji describes, a good qualitative research "seeks to understand and explore rather than to explain and manipulate variables. It is contextualized and interpretive, emphasizing the process or patterns of development rather than the product or outcome of the research" (427). Such a research approach helps the researcher to dive deeper into how literature circles may engage college-level EFL learners in cross-cultural communication and affect their motivation and self-confidence in language learning.

##### **4.2 Research Context**

The research was conducted on a class of 39 students enrolled in the one-semester course titled "English Elective: Reading and Oral Training" for the spring semester of 2023 in a national university located in Taipei, Taiwan, an EFL environment. The elective course is open for university-wide, non-English majors across all years. This course was conducted in English and targeted at students with more advanced English level, with the average around B2 in Common European Framework of Reference for

Language (CEFR).

The instructor incorporated literature circles into the syllabus design. The class met once a week, and each class time was three hours. Among the seventeen weeks of class meetings for the semester, twelve weeks were devoted to novel discussions, while the remaining five weeks were reserved for other complementary teaching activities such as course orientation, students' individual oral presentations (two weeks), film screening, and final examination.

The reading materials for this course encompass two unabridged English novels, *For One More Day* and *The Five People You Meet in Heaven*, by the popular American author Mitch Albom. Each of the two novels is roughly segmented into six parts, thereby extending over to twelve weeks of classroom discussions, each of which devoted to discussing only one part of each novel. Among the twelve weeks of novel discussions, the literature circles were conducted every other week so that the students had time to read and write about a part of the novel and prepare themselves for participating in the literature circles with their completed written role sheets.

### **4.3 Research Participants**

The participants in this research consisted of the course instructor (the researcher) and 39 enrolled students from various departments and colleges. Among the students, 21 were female, and 18 were male. Regarding nationality, two male students were from South Korea, five students were from Malaysia (three females and two males), and one male student was from Belize in Central America, whose native language was Spanish. The remaining 31 enrolled students were Taiwanese. The average English proficiency of the students was approximately B2 on the Common European Framework of Reference for Language (CEFR), with only a few students having significantly higher or lower proficiency levels.

To facilitate literature circles, in the beginning of the semester, the students were randomly divided into six small groups by the instructor, with each group consisting of six or seven members. The groups were reshuffled at the midpoint of the semester to provide the students with more opportunities to interact closely with different peers from diverse majors and cultural backgrounds, maximizing their exposure to and interaction with a wider variety of people and facilitating cross-cultural communication.

### **4.4 Procedures of Implementing Literature Circles**

To implement literature circles of discussing the two American novels, the instructor adopted “Reading Circles Role Sheets” designed by Mark Furr (2011), published by Oxford University Press as online open access resources for English teachers (See Appendix 1). Accordingly, the roles for the literature circles include Discussion Leader, Summarizer, Connector, Word Master, Passage Person, and Cultural Collector. The instructor removed the role of “Word Master” from the literature circle roles based on the consideration that the task for this role was too simple for the enrolled students of the course, offering inadequate opportunities for students to share insights or personal experience related to the assigned readings. Instead, lists of selected vocabulary for the twelve parts of the assigned readings have been compiled by the instructor and posted on Moodle course website in advance for the students’ reference.

As the role of “Culture Collector” is key to the research question about how literature circles may facilitate students’ cross-cultural communication, more detailed information about this role would be provided here. According to the instructions on the role sheet for “Culture Collector,” students were asked to read the story, and identify both the differences and similarities between their own culture and the culture depicted in the assigned reading. They might focus on the main themes or the actions and dialogues of the characters in the story in comparison with those in their own cultural context. Additionally, the worksheet instructs students to formulate questions related to the cultural aspects they identify in the assigned readings, which they later pose to their group members to elicit opinions and comments on pertinent issues during the literature circles in class.

The students were required to complete the weekly reading assignments at home, and undertake varying writing tasks based on different literature circle roles every other week. After completing the writing assignments outside classroom, students came to class with their written role sheets, and were put into small groups of literature circles, where they sat in circles interacting with their group members. Each session for literature circles usually lasted for about one and a half hour. They then orally presented the content they had penned in their assigned literature circle roles. At the beginning of a typical literature circle, the student assuming the role of Discussion Leader initiated the discussions by posing one or two questions he or she had prepared, facilitating the exchange of opinions from group members in response to the questions. Following this, each member shared their written role sheets in turn, such as Summarizer, Passage Person, Cultural Collector, and Connector. Meanwhile, the instructor circulated among

different groups, observing and listening to students' discussions and occasionally interjected with critical thinking questions to stimulate further discussions in the literature circles.

The duration for the literature circles depended on the time all the group members in a group used to orally share their written role sheets, resulting in varying ending times for different groups. To prevent the awkward silences in groups that finished their literature circles earlier, the instructor prepared a set of open-ended questions related to the assigned reading for that week. These questions were provided to the early-finished groups to discuss to ensure they made good use of their time in literature circles. Once all the literature circles had concluded, the instructor engaged the entire class by soliciting responses to those open-ended questions and facilitating a whole-class discussion. Additionally, the instructor shared her observations and highlighted notable topics or insights she had listened to when circulating among different literature circles.

It is inevitable that a group might encompass students of varying proficiency levels; yet, this diversity offers valuable opportunities for peer learning and scaffolding, thereby fostering the growth and stimulation of all participants. To encourage this positive outcome, the instructor, while circulating among the groups, offer special assistance to students struggling with oral expression. This scaffolding support was achieved through patiently guiding students in expressing themselves, offering them key words in the target language, and cultivating a friendly and supportive atmosphere within the small groups. The instructor aimed to model for all the present group members how they could similarly support their less proficient peers in effectively communicating their thoughts.

#### **4.5 Data Source**

The data for analysis in this research comprise student compositions from literature circle role sheets, students' verbal feedback on the course, and the instructor's observations of students' performance and social interactions within the literature circles conducted in class. During the one-semester course, 39 students were enrolled, and each was required to complete six literature circle role sheets throughout the semester, resulting in a total of 234 writing pieces for analysis. There were two sources of students' verbal feedback on the course, one from the online Google survey developed by the instructor, and the other from the university's official teaching evaluation system.

#### **4.6 Data Analysis**

After collecting all the data from student writings of literature circle role sheets and students' verbal feedback on the course, the researcher carefully reviewed the data in order to look for similarities, differences, patterns, or trends that emerged among them. Then the researcher categorized the data, analyzed and interpreted them in order to explore the relevant issues about literature circles formulated at the beginning of the study, including how literature circles may potentially facilitate students' cross-cultural communication, enhance students' learning motivation, and boost their communicative self-confidence.

### **5. Results & Discussion**

In this semester-long course, 39 students were enrolled, each required to complete six literature circle role sheets, culminating in a total of 234 pieces of written work. Of these, 46 writings belonged to the "Culture Collector" role, which highly pertain to the research question concerning whether literature circles may facilitate students' cross-cultural communication. Although the assigned readings and writing instructions were the same for all students, they were given the liberty to tailor their writings to themes of their own choice. The researcher noticed that on the 234 written role sheets, selected themes, particularly those related to cultural issues, ranged widely from funeral customs, cremation or burial practices, taboos, and obituaries to broader topics like car ride etiquette, divorce, dancing, beliefs about heaven and the afterlife, amusement parks, carnival activities, parent-child relationships, sports scholarships, polygamy, festival celebrations, weddings, horse racing, the experiences of war veterans and victims (a topic brought up by a South Korean student), stereotypical ethnic traits, freedom of speech, fraternity parties, and similar subjects.

In the first section of "Results & Discussion," the researcher analyzed the students' writings on their literature circle role sheets, complemented with the instructor's classroom observations of the students' actual performance and interactions during literature circles, aiming to discern how literature circles may contribute to enhancing students' cross-cultural communication. The second section of "Results & Discussion" will be devoted to examining the verbal feedback from the students about the course in order to observe the potential of literature circles to increase students' motivation and

self-confidence in English communication.

As a preliminary study, the current research faces certain limitations regarding the data collected during this one-semester course according to standard qualitative research methods. Instead of employing triangulation of multiple data sources—a standard in rigorous qualitative studies—to cross-verify and validate findings, this research relies only on students' written work and the instructor's classroom observations. It lacks comprehensive data from peer evaluations, questionnaires, interviews, or adequate assessment of students' cross-cultural awareness and capability, learning motivation, or communicative self-confidence before and after their participation in the literature circles. Future research on these topics should incorporate more extensive data sources to enhance the credibility and depth of data analysis and interpretation. This would more effectively evaluate the impact of literature circles on enhancing students' cross-cultural communication, learning motivation, and communicative self-confidence.

## **5.1 How Literature Circles May Facilitate Students' Cross-Cultural Communication**

In examining the diverse range of topics students addressed in their written assignments for designated literature circle roles, the researcher conducted a thorough review of all the students' written submissions. These written assignments were based on the same shared assigned reading material. The analysis focused particularly on identifying the subjects the students chose to write about, with an emphasis on those encapsulating cultural dimensions. Among these, two recurring cultural themes—car ride etiquette and funeral customs—stood out. These themes were chosen for more in-depth analysis by the researcher as representative examples to explore how literature circles may potentially facilitate students' cross-cultural communication in this preliminary study.

### **5.1.1 Student Writings on Car Ride Etiquette**

Regarding car ride etiquette, Table 1 below presents excerpts from the writings of three Taiwanese female students, each assuming different literature circle roles—Culture Collector, Connector, and Passage Person.

**Table 1: Student Writings on Car Ride Etiquette**

Student Writings on Car Ride Etiquette	Student's LC Role and Identity
<p><b>Excerpt 1:</b> “My mother taught me not to sit at the back seat of the car if there’s nobody sitting at the front seat when she or my father was driving. Because it means you consider the person as a taxi driver. In this paragraph, it seems that passengers also usually sit at back seat when taking a taxi in western countries. My Cultural Question: <u>Do your parents care about where you sit when family members drive?</u>”</p>	<p>Student 1 as Culture Collector; Taiwanese female</p>
<p><b>Excerpt 2:</b> “As Eddie slid inside the front seat, the taxi driver said that most people like to sit inside the back seat. So do I will choose to take the back seat while taking a taxi, because it is easier to avoid having conversation with the driver as well as having a bigger, comfortable own space. Besides, it is safer to sit right back of the taxi driver that the traffic police corps have mentioned on the website It said that once you encounter the danger, you can blindfold the driver or grip the steering wheel to have a fake accident as you sit right back to the driver.”</p>	<p>Student 2 as Connector; Taiwanese female</p>
<p><b>Excerpt 3:</b> “Different to Eddie, I usually sit at the back seat when taking a taxi. I’m going to take driving lessons this summer vacation, and I’m interested in the tips of driving. Question about the Passage: <u>Where do you usually sit in a taxi? Do you have a driving license?</u>”</p>	<p>Student 3 as Passage Person, Taiwanese female</p>

The three students reflected on a particular episode from the novel *The Five People You Meet in Heaven*, wherein the protagonist, an elderly man who is no longer permitted to drive, opts to sit in the front seat next to the taxi driver on his way to a graveyard. Given that the novel is set against the backdrop of American culture and society, it was natural for the students, approaching the narrative with their distinct personal histories, family backgrounds, and sociocultural experiences, to recognize and contemplate the similarities or differences between their own culture and American culture depicted in the story. This observation led them to analyze and write about this cultural issue from

their unique personal and social perspectives.

As outlined in Table 1, Student 1, assuming the role of Culture Collector, explored her personal experience regarding seat selection in a car, influenced by her mother's advice. Her cultural inquiry relates to parents' views on the seating arrangements of their children in family vehicles. Conversely, Student 2, adopting the role of Connector, discussed her customary preference for the back seat in taxis, elaborating on her reasoning and citing police safety advice. The Connector role does not require posing a relevant question, hence Student 2 provided none. Student 3, fulfilling the role of Passage Person, expressed her usual choice of the back seat in taxis and mentioned her intentions to take driving lessons soon, raising questions related to these topics.

Notably, even when analyzing the same episode from the novel, each of the three Taiwanese students offered slightly differing viewpoints. Student 1 drew comparisons between American customs and her family's practices on trips, whereas Students 2 and 3 compared the elderly man's practice in American culture to their personal taxi-riding experiences. Moreover, Student 3 introduced her driving lesson experiences and posed a question about it, seeking her group members' opinions on the matter. These diverse approaches to the same reading text underscore Rosenblatt's (1983) Reader Response Theory, which posits that individual readers bring their personal experiences to their reading of a text. This personal background shapes their interaction with the reading, resulting in interpretations and meanings that diverge from those of other readers.

A detailed analysis of the students' writings reveals various grammatical errors and differences in vocabulary usage, sentence complexity, and overall length, reflecting the diverse English writing abilities among the students. The fact that all three students, each fulfilling different literature circle roles, independently chose to write about a common theme, underscores the adaptability of literature circles to support students with varying levels of English proficiency and personal interests in topic selection. This flexibility allows students significant autonomy in choosing their focus after engaging with the text, regardless of their English writing skill level. This aligns with Amanda Thein's findings: "The literature circle unit aimed to engage students in discussions of current, relevant political and multicultural texts. Literature circles . . . are designed to provide students with greater interpretive freedom than occurs in teacher-led contexts" (Thein 21). Granted with such interpretive freedom, even if the students were assigned different literature circle roles, it did not restrict them from expressing their thoughts and opinions about the same topic, despite in distinctive ways.



During the literature circles conducted in class, the researcher observed that allowing students the freedom to select their writing topics seemed to bolster their motivation for writing outside classroom and subsequent oral sharing within class, as demonstrated by the students' lively discussions in literature circles. The ability to choose their focus enabled them to explore aspects of the text that intrigued or surprised them. Their eagerness to hear how their peers would respond to the cultural issues they identified (e.g., car ride etiquette) encouraged dynamic and engaging discussions within the literature circles. This approach thus supports the principles of Communicative Language Teaching (CLT), which stress the importance of using authentic and meaningful tasks to enhance language learning. In this setup, students were aware that their written assignments would serve as a foundation for discussion in the literature circles, offering them an authentic speaking opportunity with a real and relevant audience.

Moreover, it was also observed that the liberty to choose writing topics might provide students with greater autonomy and control over their assignments and thus appeared to boost their motivation to engage in writing and speaking activities. This sense of ownership and the practical application of their language skills in real-world contexts could potentially lead to improvements in their language proficiency. As students perceive their progress, their motivation to learn and use the target language may increase, possibly creating a positive feedback loop that educators aim to achieve.

### **5.1.2 Student Writings on Funeral Customs**

The second prevalent theme that emerged from the students' writings pertains to funeral customs. Accordingly, among the students' writings, the researcher selected eight role sheets that focused particularly on funeral customs as representative examples to explore how literature circles may potentially facilitate students' cross-cultural communication in this preliminary study. Eight students, each exploring this theme, predominantly assumed the role of Culture Collector, with the exception of one who adopted the role of Connector. Excerpts from the students' writings, alongside details of their designated literature circle roles and student identities, are displayed in Table 2 below:

**Table 2: Student Writings on Funeral Customs**

<b>Student Writings on Funeral Customs</b>	<b>Student's LC Role and Identity</b>
<p><b>Excerpt 4:</b> “In this part of the article, it mentioned Jewish customs about funerals. I would like to share one thing that is different from Taiwan customs. If you bury the body in Taiwan, you will have to go back to pick up the bones after a few years. There seems to be no such custom abroad.</p> <p>My Cultural Question: <u>Have you ever been to funeral? Do you have any particularly impressive custom?”</u></p>	<p>Student 4 as Culture Collector, Taiwanese female</p>
<p><b>Excerpt 5:</b> “p. 46 Eddie watches a man shovel dirt into a hole . . . about ashes.</p> <p>Differences: The cemetery went on in a different way. Because people in Taiwan seldom shovel dirt into a hole and say something toward ashes.</p> <p>Similarities: People wear black clothings when they attend a funeral, rather than colorful costumes.</p> <p>Question: <u>Have you ever attend a funeral? Do you believe there's a place called heaven after a person died?”</u></p>	<p>Student 5 as Culture Collector, Taiwanese male</p>
<p><b>Excerpt 6:</b> “Nations have burial ceremonies worldwide but the way that it is done is different. In the west close family members are allowed to shovel dirt onto the coffin. Whereas in Taiwan most people don't do this are cremation is preferred.</p> <p>Question: <u>What happens after a person is dead? Is there an afterlife?”</u></p>	<p>Student 6 as Culture Collector; Belizian male</p>
<p><b>Excerpt 7:</b> “Chick's mother requested that Chick toss dirt onto her coffin. She felt it helped mourners accept the body was gone and they should remember the spirit. In my experience, on the day of my grandmother's funeral, all family members viewed her body and covered the coffin before proceeding with ceremonies such as offering condolences, chanting scriptures, and paying respects under the guidance of the officiator. After the scripture chanting ended, the body was cremated, and the</p>	<p>Student 7 as Culture Collector, Taiwanese male</p>

<p>ashes were ultimately placed in a columbarium. The similarity between the two cultures is that we both place the body of the deceased in a coffin and have the last chance to see the departed on the day of the funeral. The difference is that we do not toss dirt onto the coffin.</p> <p>My Cultural Question: My grandmother expressed her wish to has her ashes or body placed in her old home. She believed that this was the only way to ‘return to her roots’ (落葉歸根) after death. <u>Have you heard similar beliefs before? Do you agree with them?”</u></p>	
<p><b>Excerpt 8:</b> “In my country, there is no obituary. Even the gossip will not be written on something like newspaper. In the culture I found in the story, Miss Thelma Bradley, who died not long after, whose obituary in the local newspaper identified her as a ‘retired housekeeper.’</p> <p>My Cultural Question: <u>Is it good or necessary to know one’s death through obituary or it is better to protect the privacy of his/her death?”</u></p>	Student 8 as Culture Collector, Taiwanese male
<p><b>Excerpt 9:</b> “In Chinese culture, there are many taboos of the offerings when worshiping our ancestors. Such as some people might take eating those food for offerings as a negative thing, while foods (including fruit, Hakka rice cake and noodles etc.), rice wine and flowers are all necessary when commemorate our ancestors, maybe flowers are enough in western culture.</p> <p>My Cultural Question: <u>Do you go sweep tombs in Tomb Sweeping Day with your family? If yes, share your experience with us.”</u></p>	Student 1 as Culture Collector, Taiwanese female
<p><b>Excerpt 10:</b> “Every culture has its ways to commemorate the dead. In my experience, although people in my culture will buy their cemetery as a preparation, they usually don’t like to discuss death and see it as a taboo or ominous thing. In this part, I think Posey was very open-minded to ‘death’ because she requested a Jewish funeral for her own, even though she was a</p>	Student 9 as Culture Collector; Malaysian female

<p>French Protestant.</p> <p>Addition: In Malaysia, we got obituary which usually post on newspapers to inform people. It is because sometimes the dead's family cannot inform every friend. This also a ritual to commemorate and say goodbye to our loves. But in Taiwan, people will more use to give obituary to people that come to the funerals.</p> <p>My Cultural Questions: 1. <u>What are the burial rituals in your own culture? Have you ever attended a funeral in your culture / different cultures?</u> → My group member shared that she was shocked in her grandfather's funerals because it was very grand and got several electric flower cars.</p> <p>2. <u>Have you ever thought about your funeral? What would it be like?</u> → My group member said she hope her funeral can be more eco-friendly because in her tradition culture people use to burn many paper money or stuff which they think it can wealthy the dead in another world.”</p>	
<p><b>Excerpt 11:</b> “The moment Charlie was at the funeral reminds me of the moment I attended my aunt’s funeral. The atmosphere was full of sorrowfulness, disbelief, regret and gloomy. . . . Her death itself was too sudden and was such a big blow to us. I broke down too. I was confused with my feeling at first. I wasn’t sure why I felt very emotional even though we weren’t that close. . . . However, I later realized that her love and affection was what made me miss her figure. She was such a nice person that we sometimes took granted for. And when she was gone, there’s a hollow in each of our hearts like a shot. (Q: <u>Have you ever attended a funeral of someone you love?</u>)”</p>	<p>Student 10 as Connector, Malaysian female</p>

Most of the students highlighted in the table above were responding to an episode in the novel *For One More Day*, where the protagonist, Charles (or Charlie, “Chick”), is depicted shoveling dirt onto the coffin containing his deceased mother’s ashes, a part of the burial process in the funeral ritual. The author of the novel explicitly attributes

this act to Jewish customs. Similar to the diverse analyses the researcher observed in discussions of car ride etiquette in the previous section, these eight students brought their unique perspectives to the theme of funeral customs.

In Excerpt 4, Student 4 focused specifically on the Taiwanese funeral custom of bone-picking, without sharing personal anecdotes. Her question was broad, inviting her peers to discuss their experiences with attending funerals or any unique customs they have observed concerning funerals.

Excerpt 5 features Student 5 drawing parallels between Taiwanese and Jewish funeral practices, particularly focusing on the act of shoveling dirt and the choice of attire at such ceremonies. His initial question sought insights into his peers' funeral experiences, whereas his subsequent question, straying from the central theme, may indicate his struggle to formulate relevant, engaging questions.

In Excerpt 6, Student 6 contrasted the customs surrounding the act of shoveling dirt onto the coffin in Western and Taiwanese traditions. Similar to Student 5, his question veered off the primary topic, suggesting a challenge in aligning his questions closely with the core subject of his own writing.

In Excerpt 7, Student 7 offered a comparison of funeral practices in Taiwanese and Jewish cultures, enriching the discussion with a detailed and vivid account of attending her grandmother's funeral. Her cultural question focused on her grandmother's wish for her ashes to be returned to her home, directly seeking her group members' views on this specific custom.

Excerpt 8 showcases Student 8's exploration of the rarity of publishing obituaries in newspapers in Taiwan. He raised ethical questions regarding obituaries, pondering their implications for the privacy of the deceased. While his approach to addressing multiple concerns—such as the appropriateness, necessity, and privacy issues related to death announcements in obituaries—was commendable, it suggests a need for further development in question formulation. Specifically, simplifying these complex issues into separate, more focused questions could enhance clarity. Moreover, his use of “Is it good or necessary?” might unconsciously guide respondents toward a certain response type, indicating an area for improvement in crafting more open-ended, neutral questions.

In Excerpt 9, Student 1 focused on the taboos surrounding ancestor worship and asked a question about her peers' experiences with tomb-sweeping practices within their families. During this particular literature circle discussion, the instructor was present with the group and had the opportunity to observe their verbal exchanges in

relevant discussions in class. After sharing the content of her writing, Student 1 spontaneously posed a question regarding any taboos on Tomb-Sweeping Day that her group members might have in their families. This question received immediate responses from her peers: one peer discussed the taboo of “avoiding patting someone on the shoulder from behind,” another mentioned “being deemed too young and small to be allowed to join family tomb-sweeping,” and yet another recounted similar food preparations on these occasions as mentioned by Student 1.

The spontaneous interactions observed by the instructor during this literature circle session within the classroom highlight the inherent flexibility of utilizing “Reading Circles Role Sheets” in classroom implementation of literature circles. Even though the students came to class prepared with preconceived topics and written insights, they still retained the freedom to adapt and introduce new content and questions during their face-to-face communication within the small groups. These writing tasks serve as the foundation for students’ informal oral presentations in literature circles in class, without restraining them to a rigid script for speaking. They were free to diverge from their written content, autonomously introducing fresh topics or perspectives. The researcher observed that this aspect of literature circles, as noted by numerous scholars, seemed to boost students’ confidence in speaking through prior written preparation and help foster a secure and engaging environment for lively and open-minded verbal exchanges among peers in class.

In Excerpt 10, Student 9, a Malaysian female, focused on attitudes toward death, contrasting the open-minded approach of the character Posey, Charles’s mother from American culture, with that prevalent in Malaysia. She included observations on obituaries in the margins of her worksheet (refer to Appendix 2), pointing out notable differences in obituary practices between Taiwanese and Malaysian cultures.

After formulating two sets of questions, Student 9 later documented her group members’ responses during the class discussions on her worksheet, using a different color to distinguish these additions from her original writing. This student’s documentation stood as concrete evidence of the cross-cultural dialogue that unfolded in the literature circle, illustrating the dynamic exchange of personal and cultural experiences among students from diverse backgrounds. Particularly, Student 9’s question about funeral preferences led the group to contemplate the contemporary challenges associated with funeral customs and potential solutions.

These discussions, sparked by Student 9’s initial cultural insights, encouraged her

peers to share their personal experiences and reflections on the cultural issues they were discussing in the literature circle, resulting in various interpretations and understandings of the same text. This aligns with Vygotsky's (1978) sociocultural theory, which emphasizes the critical role of interpersonal interactions and collaborative engagement in fostering cognitive development and learning. By fostering an interactive, cohesive classroom community, literature circles seem to provide ample opportunities for students to generate innovative ideas through authentic, vibrant, and open-minded communication about the shared reading.

In Excerpt 11, Student 10 adopted the role of Connector, focusing her narrative on the emotional impact and personal reflections prompted by the loss of a beloved family member, rather than the specifics of funeral rituals. Her narrative provided a rich, detailed account of her late aunt's personality and deeds, her relationship with her aunt, her initial response to her aunt's death, and the ensuing realization of her aunt's lasting influence on her life. While the Connector role did not necessitate the formulation of relevant questions, Student 10 took the initiative to pose a question at the end of her narrative. This question encouraged her peers to share their personal experiences with funerals, if any. According to the instructor's classroom observations, prompted by Student 10's touching account and her question, her peers were engaged in heartfelt discussions in the literature circle, demonstrating the transformative power of genuine social interactions in this pedagogical model. This instance seems to exemplify how literature circles, supported by Vygotsky's sociocultural theory and Rosenblatt's Reader Response Theory, may enable students to bring their unique personal experiences to collective, sociocultural discussions, thereby deepening the collective interpretation of the shared text.

The writings of these ten students, displayed in Tables 1 and 2, reveal various degrees of grammatical inaccuracies and imprecision in vocabulary use. To address these issues in the course, the instructor carefully reviewed and corrected the students' written assignments before returning them to students, guiding them toward grammatically correct and appropriate expressions. Regarding the errors that students might make during their oral interactions with their peers in literature circles, the instructor opted to offer hints of English keywords or subtly rephrased statements to model correct language use, facilitating students' internalization of these expressions. This scaffolding method helped correct the errors without demoralizing or frustrating the students who made them.

This approach aligned with Jeng-yih Tim Hsu's (2004) findings on the efficacy of literature circles on achieving Vygotsky's "zone of proximal development": "True learning is believed to occur on a social level when content becomes meaningfully and personally relevant and when a learner interacts with a more experienced mentor who leads the learner through scaffolded information to a level of increased understanding. The true collaboration has been demonstrated in literature circles such as students-initiated inquiry, choices, self-direction, and mutual interdependence" (Hsu 4). When the instructor was assisting a certain struggling student in expressing their ideas through scaffolding in a literature circle, other present group members would witness the whole process. This was deliberately done so that the instructor's scaffolding strategy could serve as a model to encourage other more proficient students to imitate and adopt the same method in helping their group members with lower proficiency levels. In such an environment of mutual support and interdependence, discussions may become more autonomous and self-directed, progressing effectively even without the instructor's guidance.

Lastly, an analysis of the students' question-formulation skills based on their writings reveals a need for improving their ability to craft open-ended questions that stimulate group discussions. Among the 11 excerpts, only three sets of questions (from Excerpts 6, 9, and 10) were truly open-ended, which may help promote deeper engagement and discussion among peers in literature circles. The prevalence of close-ended questions, which typically elicited brief or binary responses, suggests a lack of training in formulating questions that foster critical thinking and lively dialogue. Addressing this gap would be essential for enhancing the effectiveness of literature circles and creating a more engaging and reflective learning environment.

## **5.2 How Literature Circles May Enhance Students' Learning Motivation**

To observe the potential impact of literature circles on students' learning motivation and their confidence in communication, the researcher analyzed the data from students' verbal feedback collected at the conclusion of the course in this preliminary study. In addition to the official teaching evaluation system conducted by the university, the researcher also designed a customized online Google survey form specifically to gather students' feedback on the teaching methods, activities, and materials adopted in this course. The students' verbal feedback was categorized into two sources: I. Responses from the online Google survey developed by the instructor,



and II. Input from the university's official teaching evaluation system. Both sources are detailed in Appendix 3, with relevant student comments underlined for emphasis.

Key observations made by the students seem to suggest the potential of literature circles to help boost their enthusiasm for writing, speaking, and participating in classroom activities. These observations include:

- 1) Feedback I.2 highlights the boundless learning effects and meaningful nature of such a teaching model.
- 2) Feedback II.4 attests to the class's undeniable role in improving English proficiency and facilitating discussions about personal relationships and life perspectives.
- 3) Feedback II.5 reflects a shift in attitude towards English, with a student who initially disliked the language growing interested because of the course.
- 4) Finally, Feedback II.8 praises the inspirational quality of the books discussed, emphasizing their value in contemplating life's direction.

These reflections from students may suggest the potential of literature circles in stimulating their motivation to learn and engage, possibly affecting students' attitudes toward learning English.

The rationale behind integrating literature circles into the curriculum was to engage students in authentic tasks that resonate with Communicative Language Teaching (CLT) principles, emphasizing meaningful use of language for real-life communication. In this context, when students prepared their literature circle role sheets outside the classroom, they understood these tasks were not merely for teacher evaluation but served as a preparatory step for their oral presentations to peers within the literature circles in class. This anticipation of sharing with a defined audience—their literature circle peers—may transform the writing task, imbuing it with purpose and relevance, thus mitigating the ennui and perceived pointlessness often linked to conventional writing assignments.

The challenge of writing in a non-native language is daunting. Without perceiving the value behind assigned writing tasks, ESL writing can become an onerous burden for students. Conversely, when tasked with expressing their thoughts, feelings, and insights in English—prompted by an English novel which addresses themes pertinent to their lives—students may be more inclined to make the best use of their current level of English proficiency to complete the assigned writing task. Knowing their efforts would culminate in an opportunity to share and connect with their peers in class helps create

a sense of anticipation and motivation. This eagerness to share one's thoughts with peers may mitigate the challenges of ESL writing, potentially giving students a sense of accomplishment after completing these authentic tasks.

Drawing from years of implementing literature circles in college English courses, the researcher observed that selecting reading materials that touch on universal themes appealing to the majority of students can amplify the benefits of the literature circles. When students can relate to the content, they are more easily inspired to contribute in both written and oral forms. Furthermore, such relevance to one's life experiences can spark vibrant discussions, empathy, inspiration, and even debates within literature circles, thereby enhancing the dynamic and depth of group interactions in class. Consequently, students not only may become more engaged in discussions, experiencing greater satisfaction and a sense of achievement, but also may improve their oral communication skills. Over time, this willing practice can potentially lead to advancements in students' pronunciation, grammar, vocabulary, intonation, and overall fluency, affirming the long-term benefits of literature circles in language learning.

## **5.2 How Literature Circles May Enhance Students' Self-Confidence in Communication**

The verbal feedback from students on this course in this preliminary study suggests the potential impact of literature circles in bolstering their self-confidence in communication. One student noted the camaraderie and expressiveness within their group, enhancing their class experience (I.1 in Appendix 3). Another student highlighted the kindness among peers, fostering a supportive atmosphere (I.5). The creation of a friendly English learning environment, where students could practice English and share life experiences, was greatly appreciated, with one student expressing gratitude for the opportunity to learn in such a setting (II.6).

The encouragement from the instructor to express ideas boldly throughout the semester was a recurrent theme (I.7, I.8). This support extended to all students, including those hesitant in speaking, with the instructor showing patience and encouragement for everyone to voice their thoughts (II.1). The thought-provoking nature of the instructor's questions was credited with encouraging students to think and articulate their ideas in English, thereby reducing their apprehension about using the language (II.2).

Students also appreciated the response and assistance received when they

struggled to express themselves, highlighting the course's interactive and supportive nature (II.3). One student remarked on the shift in their attitude towards English, from disinterest to engagement and a newfound confidence in speaking (II.5). The course provided ample opportunities for English speaking practice, which was seen as a significant benefit (II.6).

The improvements in English proficiency, attributed to reading, discussions, and presentations, were notably mentioned, indicating the course's effectiveness in enhancing language skills (II.7). Lastly, the instructor's respect for student opinions and adeptness in guiding discussions were praised, underscoring the positive learning environment created in the course (II.9).

Due to insufficient data triangulation in this preliminary study, the positive student feedback highlighted above may not convincingly validate how literature circles enhance students' self-confidence in English communication. The feedback from students offers only a glimpse into the potential benefits of literature circles in enhancing their self-confidence in language use. To substantiate stronger claims and conclusions, further research employing meticulously designed questionnaires, peer evaluations, and interviews is needed to collect relevant data from multiple sources. Despite the limitations of the current research scope and data collection methodology, the majority of student feedback still suggests the potential advantages of literature circles in fostering collaborative discussions and bolstering students' self-expression in English.

Notably, some students recounted feeling supported and encouraged by their peers and the instructor within the literature circles, especially when facing frustration or difficulty in expression. This feedback underscores the importance of creating a safe, comfortable classroom environment and a cohesive community. The instructor's role as a scaffold and model may be crucial in assisting students with lower confidence in their English skills. Within the safe and supportive environment, class discussions may become not only engaging and enjoyable but also a platform where students could be emboldened to communicate more freely in English.

While the scholarly literature extensively discusses the instructor's varied roles in facilitating literature circles in L1 or EFL settings, the discussion often overlooks the instructor's attitude towards managing these socially interactive small reading groups. Drawing on years of experience implementing literature circles in college-level English courses, the researcher observed that the instructor's attitude could be pivotal for the

success of these small groups, alongside the careful selection of reading materials. This insight suggests a potential direction for further research to understand how the instructor's demeanor and attitude toward implementing literature circles may influence the outcomes of this pedagogical model.

From the students' verbal feedback presented in Appendix 3, it seems to suggest that the sincerity of the instructor's feedback and comments on their writings was highly valued by the students. For instance, one student appreciated the heartfelt feedback provided by the teacher (I.4), while another noted the meticulous and careful feedback given for each written assignment (II.1). This approach to offering feedback on student writings was part of a broader pedagogical strategy: the instructor utilized the tool of literature circle role sheets as a conduit for authentic communication with the students. The instructor engaged with the students' written inputs—ranging from thoughts to questions and reflections—with empathy, genuine interest, and an open heart, effectively turning these exchanges into a written dialogue reminiscent of letter exchanges. This method may facilitate not only students' practice of written expression in the target language but also their preparation for informal oral presentations within the literature circles, embodying a model of interactive communication that the students could emulate in both written and oral forms.

Furthermore, some students found encouragement and solace in the personal stories and life experiences shared by the instructor (I.2, I.4, I.7). The narratives shared by the instructor, characterized by warmth and depth, seemed to provide encouragement and foster a healing atmosphere within the classroom. By sharing her own stories, the instructor demonstrated a form of sincere interaction that encouraged students to make personal connections during literature circle discussions, potentially enriching the discussions with genuine, open-minded exchanges built on mutual trust and respect.

This pedagogical approach reflects the instructor's overarching philosophy towards integrating literature circles in the classroom. Through small group discussions around a shared text, this teaching model offers a unique platform for students from diverse backgrounds to engage in meaningful dialogue with each other. Such authentic interpersonal communication is crucial in today's society, where misunderstandings and misconceptions may be common sources of conflict. Through open-minded dialogues about texts, students may be encouraged to explore sociocultural issues from varied perspectives, thereby fostering an appreciation for diversity and promoting cross-cultural understanding. Sharing and listening to personal stories within this context may

not only help enhance empathy and mutual respect but also celebrate the individuality of each participant, highlighting the importance of diverse viewpoints in enriching discussions about literature and the broader world.

### **Conclusion**

This preliminary study explores the potential benefits of incorporating literature circles into college-level EFL classrooms in Taiwan, focusing on their potential in fostering cross-cultural communication and improving students' motivation and self-confidence in communication. Through literature review of the theoretical foundations of literature circles and relevant research on the subject, the observations made in this study offer a glimpse into how this instructional model may help promote cross-cultural communication among students discussing two authentic novels in English in small groups of literature circles.

Owing to the limitations of the preliminary research design and data collection methods, the researcher could only rely on students' verbal feedback on the course to observe their potential perceptions of literature circles implemented in the course, and this teaching model's possible impact on students' motivation and self-confidence in English writing and speaking. These limitations present an opportunity for future research, suggesting the need for incorporating meticulously designed questionnaires, peer evaluations, and interviews as tools to further investigate the effectiveness of literature circles in boosting students' cross-cultural communication, motivation, and self-confidence in EFL learning.

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## Appendix 1: Reading circles role sheets

### READING CIRCLES ROLE SHEETS

*In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.*

# Discussion Leader



STORY: \_\_\_\_\_

NAME: \_\_\_\_\_

### The Discussion Leader's job is to . . .

- read the story twice, and prepare at least five general questions about it.
- ask one or two questions to start the Reading Circle discussion.
- make sure that everyone has a chance to speak and joins in the discussion.
- call on each member to present their prepared role information.
- guide the discussion and keep it going.

Usually the best discussion questions come from your own thoughts, feelings, and questions as you read. (What surprised you, made you smile, made you feel sad?) Write down your questions as soon as you have finished reading. It is best to use your own questions, but you can also use some of the ideas at the bottom of this page.

### MY QUESTIONS:

**1** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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### Other general ideas:

- Questions about the characters (*like / not like them, true to life / not true to life ...?*)
- Questions about the theme (*friendship, romance, parents/children, ghosts ...?*)
- Questions about the ending (*surprising, expected, liked it / did not like it ...?*)
- Questions about what will happen next. (These can also be used for a longer story.)

READING CIRCLES ROLE SHEETS

*In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.*

# Summarizer



STORY: \_\_\_\_\_

NAME: \_\_\_\_\_

### The Summarizer's job is to . . .

- read the story and make notes about the characters, events, and ideas.
- find the key points that everyone must know to understand and remember the story.
- retell the story in a short summary (one or two minutes) in your own words.
- talk about your summary to the group, using your writing to help you.

Your reading circle will find your summary very useful, because it will help to remind them of the plot and the characters in the story. You may need to read the story more than once to make a good summary, and you may need to repeat it to the group a second time.

### MY KEY POINTS:

Main events: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Characters: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

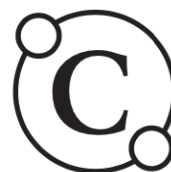
### MY SUMMARY:

\_\_\_\_\_  
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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

READING CIRCLES ROLE SHEETS

*In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.*

# Connector



STORY: \_\_\_\_\_

NAME: \_\_\_\_\_

### The Connector's job is to . . .

- read the story twice, and look for connections between the story and the world outside.
- make notes about at least two possible connections to your own experiences, or to the experiences of friends and family, or to real-life events.
- tell the group about the connections and ask for their comments or questions.
- ask the group if they can think of any connections themselves.

These questions will help you think about connections while you are reading.

**Events:** Has anything similar ever happened to you, or to someone you know? Does anything in the story remind you of events in the real world? For example, events you have read about in newspapers, or heard about on television news programmes.

**Characters:** Do any of them remind you of people you know? How? Why? Have you ever had the same thoughts or feelings as these characters have? Do you know anybody who thinks, feels, behaves like that?

### MY CONNECTIONS:

1 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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READING CIRCLES ROLE SHEETS

*In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.*

# Word Master



STORY: \_\_\_\_\_

NAME: \_\_\_\_\_

**The Word Master's job is to . . .**

- read the story, and look for words or short phrases that are new or difficult to understand, or that are important in the story.
- choose five words (only five) that you think are important for this story.
- explain the meanings of these five words in simple English to the group.
- tell the group why these words are important for understanding this story.

Your five words do not have to be new or unknown words. Look for words in the story that really stand out in some way. These may be words that are:

- repeated often
- used in an unusual way
- important to the meaning of the story

MY WORDS	MEANING OF THE WORD	REASON FOR CHOOSING THE WORD
_____	_____	_____
PAGE _____	_____	_____
LINE _____	_____	_____
_____	_____	_____
PAGE _____	_____	_____
LINE _____	_____	_____
_____	_____	_____
PAGE _____	_____	_____
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_____	_____	_____
PAGE _____	_____	_____
LINE _____	_____	_____

READING CIRCLES ROLE SHEETS

*In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.*

# Passage Person



STORY: \_\_\_\_\_

NAME: \_\_\_\_\_

### The Passage Person's job is to . . .

- read the story, and find important, interesting, or difficult passages.
- make notes about at least three passages that are important for the plot, or that explain the characters, or that have very interesting or powerful language.
- read each passage to the group, or ask another group member to read it.
- ask the group one or two questions about each passage.

A passage is usually one paragraph, but sometimes it can be just one or two sentences, or perhaps a piece of dialogue. You might choose a passage to discuss because it is:

- important
- informative
- surprising
- funny
- confusing
- well-written

### MY PASSAGES:

PAGE \_\_\_\_\_ LINES \_\_\_\_\_

REASONS FOR CHOOSING THE PASSAGE

QUESTIONS ABOUT THE PASSAGE


PAGE \_\_\_\_\_ LINES \_\_\_\_\_

REASONS FOR CHOOSING THE PASSAGE

QUESTIONS ABOUT THE PASSAGE


PAGE \_\_\_\_\_ LINES \_\_\_\_\_

REASONS FOR CHOOSING THE PASSAGE

QUESTIONS ABOUT THE PASSAGE


READING CIRCLES ROLE SHEETS

*In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.*

# Culture Collector



STORY: \_\_\_\_\_

NAME: \_\_\_\_\_

### The Culture Collector's job is to . . .

- read the story, and look for both differences and similarities between your own culture and the culture found in the story.
- make notes about two or three passages that show these cultural points.
- read each passage to the group, or ask another group member to read it.
- ask the group some questions about these, and any other cultural points in the story.

Here are some questions to help you think about cultural differences.

**Theme:** What is the theme of this story (for example, getting married, meeting a ghost, murder, unhappy children)? Is this an important theme in your own culture? Do people think about this theme in the same way, or differently?

**People:** Do characters in this story say or do things that people never say or do in your culture? Do they say or do some things that everybody in the world says or does?

### MY CULTURAL COLLECTION (differences and similarities):

1 PAGE \_\_\_\_\_ LINES \_\_\_\_\_ : \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2 PAGE \_\_\_\_\_ LINES \_\_\_\_\_ : \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### MY CULTURAL QUESTIONS:

1 \_\_\_\_\_  
2 \_\_\_\_\_  
3 \_\_\_\_\_

## Appendix 2: Student 9's Writing

READING CIRCLES ROLE SHEETS

In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.

# Culture Collector



STORY: For One More Day, Part 6  
 NAME: \_\_\_\_\_

### The Culture Collector's job is to . . .

- read the story, and look for both **differences** and **similarities** between your own culture and the culture found in the story.
- make notes about **two or three passages** that show these cultural points.
- read each passage to the group, or ask another group member to read it.
- ask the group some questions about these, and any other cultural points in the story.

Here are some questions to help you think about cultural differences.

**Theme:** What is the theme of this story (for example, getting married, meeting a ghost, murder, unhappy children)? Is this an **important theme** in your own culture? Do people think about this theme in the same way, or differently?

**People:** Do characters in this story say or do things that **people never say or do in your culture?** Do they say or do some things that everybody in the world says or does?

### MY CULTURAL COLLECTION (differences and similarities):

*Addition:*  
 In Malaysia, we got obituary which usually post on newspapers to inform people. It is because sometimes the dead's family cannot inform every friend. This also a rituals to commemorate and say goodbye to our loves. But in Taiwan, people will more use to give obituary to people that come to the funerals. **people are more used to giving**

- PAGE** 177 **LINES** 3-6 : Every culture has its ways to commemorate the dead. In my experience, although people in my culture will buy their cemetery as a preparation, they usually don't like to discuss death and see it as a taboo or ominous thing. In this part, I think Posey was very open-minded to 'death' because she requested a Jewish funeral for her own, even though she was a French Protestant. She was also considerate of others as she felt it could help people accept her death **more easily** and hope they can remember her spirit. But I think nowadays more and more people advocate being brave to face death and avoid regrets.
- PAGE** 166-167 **LINES** 23-4 : In the plot of Chick met the famous hitler, Willie Jackson, we can observe that people usually pretend they are fine in life when they are in front of some famous person. They pretend they are having some good opportunities and development because they don't want to let others look down on them. We also can see some situations in movies when people went to school reunions, they will act like they worked at some big company, wear beautiful clothes, and drive expensive cars. Maybe we can see sometimes people are afraid to lose face even they are from different cultures.

Yes, people who lack confidence would pretend they are better than they really are.

### MY CULTURAL QUESTIONS:

- What are the burial rituals in your own culture? Have you ever attended a funeral in your culture / different cultures?
- Have you ever thought about your funeral? What would it be like? *my group member shared that she was shocked in her grandfather's funerals because it was very grand and got several electric flower cars.*
- Have you ever faced these situations? What would you do? *my group member said she hope her funeral can be made eco-friendly because in her tradition al culture people used to burn many paper money or stuff which they think it can waiting the dead in another world.*

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PHOTOCOPIABLE

That's a good way to look at such inquiries from relatives, even though some uncles or aunts just love gossip and comparison.

Note: In this writing, Student 9 used different colors to distinguish her original writing from added passages after the literature circle discussions in class. The instructor gave feedback by correcting grammar and vocabulary usage and by offering comments on the issues the student discussed.

**Appendix 3: Teaching Feedback from the Students** (the comments relevant to the issues discussed in this paper have been underlined for emphasis)

<b>Teaching Feedback from the Students</b>	
<b>I. Students' Verbal Feedback from Online Google Survey Form Designed by the Instructor</b>	
1	Thank you for preparing such a great course. It's really worth studying! Furthermore, <u>our group members are all very kind and talkative, which makes me enjoy this class more.</u>
2	真的很喜歡老師的課，老師真的事前準備了非常非常多，所以才能讓學生有很棒的課程體驗。 <u>這學期的兩本書我都很喜歡，每次閱讀完都有很大的空間去反思自己，回推人生的價值。</u> 課程開始前的 warm-up 是一個很棒的活動，課程中間的 voc game 更是讓我很喜歡，特別是利用 Quizlet 的方式讓我非常有效的學習到很多單字，老師您真的好棒，是我遇過最認真的老師，而且帶給學生的學習效果非常無限。我一定會推薦我的同學跟朋友們來上您的課， <u>這樣的英文課才是非常有意義的</u> ，謝謝您！若未來您有開別的課的話我一定會報到！這學期辛苦您了，也感覺得出來 <u>老師人生經歷很多，卻每次都用很溫暖的故事來鼓勵我們</u> ，讓早九的課變得很幸福！每次都拚死拚活得起床上您的課。再次說聲謝謝您！真的獲益良多！
3	謝謝老師這學期的教導！每次上課都能感受到老師真的很認真備課，盡心盡力地為我們準備了很多內容。
4	另外從 <u>老師自身故事的分享</u> 可以感覺到老師是一個很有深度、很溫暖的人，常常很佩服老師，覺得您是一位很值得尊敬的人； <u>老師也總是很真心地給予我們回饋</u> ，真的謝謝老師願意與我們分享這些！
5	還有好多好多，不知道該怎麼一一細數，總而言之我覺得老師是一個超棒的人， <u>這堂課也是一個超讚的課，同儕們也都很好</u> ，完全不後悔選這堂課，還覺得很可惜之後不能再上了，未來如果有機會，希望能再上老師的其他課程！
6	真的很感謝老師的教導， <u>不管是英文練習還是大家的生活經驗分享，都學習到很多東西!</u> 很感謝老師 <u>打造一個這麼棒、友善的英文環境</u> ，非常感謝您!



- 7 整堂課上得很開心！有很多有的沒的小遊戲(？)可以跟同學練習說英文，課程中也有很多很厲害的同學，整體來說很有趣，每次上完課都覺得好療癒！
- 8 謝謝老師在這個學期總是鼓勵大家勇敢發表自己的想法，也準備了非常非常多很用心的教材的互動，真的超開心我有修這門課~~~~

## II. Students' Verbal Feedback from University Official Teaching Evaluation System

- 1 老師人很溫和可愛，每週都有不一樣的上課活動，是一堂很充實的英語課！老師也很鼓勵同學開口發言和互相交流（如果是口說不太好的同學，老師也會很耐心的等你想好說出口~）而且每次的作業老師也都會很認真的一一給予回饋和評語，真的是很認真的好老師！！謝謝，辛苦了~
- 2 每次老師的提問都相當發人深省，鼓勵學生思考與表達，讓我變得較不害怕使用英語表達
- 3 老師很溫柔，即使講得不好或不知道該如何表達，都會給予回應以及幫助，也會補充很多勵志的英文演講及文章，而修習這門課的同學們也都很樂意給予互動，很感謝有一個很棒的英文口說環境！然後覺得兩本小說的主題有點類似，覺得可以將其中一本替換成其他主題的英文小說。
- 4 因為我的系所較少機會接觸英文，所以想要選修這堂課。這堂課無疑是能增進英文能力的，但是意外之喜是，我覺得，這堂課能幫助我們解決一些心靈層面的問題~因為課堂要求閱讀的兩本小說 Five people meet in heaven 和 For one more day 都是和人生哲理，尤其家庭有關的，老師設計的上課流程例如：討論問題、學習單等等……讓大家可以討論自己與家人之間的關係、還有自己對人生的想法，真的是一堂很棒的課！
- 5 老師你超棒！！100分，我本來很討厭英文，因為這堂課開始有興趣，也比較敢講了
- 6 辛苦老師一學期的教導！修了這門課讓自己多了很多練習英語口語的機會，老師挑的兩本指定閱讀也很有啟發性！一周上課一周小組討論的設計也很恰當，不會過於負擔！

- 7 老師人超好，從上課中老師分享的言論跟看法中，可以感受到老師是一個善良、溫暖的人！另外老師也都很認真備課，課程內容豐富、有趣，講課也很清楚，作業也都會回覆老師真心的回饋。而且這堂課看的兩本小說個人覺得都很好看也很有意義！很感謝老師讓我有這個機會閱讀兩本這麼好的小說，也因為閱讀以及課堂上的討論、發表，讓我的英文能力進步很多。小小的建議是小說是分部份閱讀的，有幾次要讀的頁數好像有特別多，可能剛好遇上當週其他課業負擔較重就會讀不完...
- 8 這才是大學該有的英文課，收穫實在太多了。這學期討論的兩本書籍都非常具有啟發性，很值得思考自己的人生定位。我很喜歡老師在上課前準備的暖身活動（例如：賓果、依故事情節排序、boardgame 等）這些都增強了我的學習興趣，而且這種模式非常好的能帶入課程主題，又不缺乏趣味，真的真的很棒，是我人生中遇過最用心的老師。老師也利用了很多自己的經歷以及故事來鼓勵我們，每次都覺得非常暖心，老師感覺經歷了非常多風雨，但是卻願意將這些作為鼓勵我們、支持我們的動力，真的好喜歡！很榮幸能修到這堂課。
- 9 我愛老師！很尊重學生意見又很會引導人，上完這堂課真的學到好多好多，謝謝老師這個學期的教導！



國立政治大學外國語文學院翻譯與跨文化研究中心

《廣譯：語言、文學、與文化翻譯》徵稿章則

民國 110 年 10 月 7 日 110 學年第 1 次中心委員會會議修訂

- 一、本期刊由政治大學外國語文學院翻譯與跨文化研究中心承辦、編輯，刊載有關語言、文學、與文化翻譯研究之學術論文、個人翻譯作品及翻譯評論，歡迎學者專家踴躍賜稿。
- 二、來稿須未經發表，並謝絕一稿兩投之文章。
- 三、本刊接受以中、外文撰寫之稿件（以簡體字撰稿者，需自行轉為繁體字後再投稿）。
- 四、本刊發表之論著文責由作者自負，若稿內涉及圖片等版權部分，請事先取得原作者或出版社同意，本刊不負版權責任。
- 五、本刊論文採 MLA 撰寫格式，相關資訊請參閱《廣譯》網頁。
- 六、學術論文經兩位專家學者匿名審查合格後採用，審查結果分為推薦刊登、修改後刊登、或不推薦刊登。著作權歸作者所有，出版權則歸本期刊。作者需簽署著作權授權書，以建置於本刊網站、「國立政治大學學術期刊資源網」及相關學術資料庫。
- 七、本刊以電子期刊形式發行，原則上每年一期，另針對特定翻譯議題不定期出版專刊。來稿隨到隨審，經採用之稿件，將贈送作者當期抽印本三本，不另支稿酬。除翻譯及譯評之外，校外論文來稿請以現金交寄審查費用新臺幣 1,000 元整。
- 八、來稿請於主旨註明投稿《廣譯》，備妥 PDF 與 Word 檔全文及著作授權書，逕寄 [trans@nccu.edu.tw](mailto:trans@nccu.edu.tw) 信箱。
- 九、本期刊聯絡電話、傳真、以及 E-mail 地址為：  
電話：(02)29393091 轉 62743  
傳真：(02)29390459  
E-mail：[trans@nccu.edu.tw](mailto:trans@nccu.edu.tw)
- 十、本徵稿章則經本刊編輯委員會通過，報請翻譯與跨文化研究中心委員會會議核備後實施，修正時亦同。

## 國立政治大學外國語文學院翻譯與跨文化研究中心

### 《廣譯：語言、文學、與文化翻譯》稿件格式

#### 一、稿件格式

- (一) 來稿請用 Word 文字檔處理，以 A4 紙隔行橫打；摘要每頁 34 字\*38 行，論文每頁 34 字\*30 行。
- (二) 稿件以 2 萬字、不超過 A4 規格 20 頁為原則，全文請統一以 12 級字體繕打，中文部分請使用新細明體、外文部分請以 Times New Roman 橫式隔行繕打（每頁版面上下各空 2.54 cm 及左右各空 3.17 cm）。
- (三) 參考文獻如中外文並存時，依中文、英文、其他外文順序排列。中文文獻應按照作者或編者姓氏筆劃排列（如為機構亦同），英文、其他外文則依作者或編者姓氏字母順序排列。
- (四) 來稿首頁為中文、英文、其他外文摘要，須載有：
  1. 論文題目：題目宜簡明。
  2. 作者姓名：作者姓名列於論文題目下方。
  3. 論文摘要：論文應附中文、英文摘要（500 字以內）及關鍵詞（6 個以內）。以英文外的其他外文撰寫之論文，請一併附上中文、該外文、英文共 3 頁摘要（500 字以內）及關鍵詞（6 個以內）。
  4. 所屬單位與職稱：請在作者姓名之後插入註腳\*書寫，包括作者姓名、職稱、所屬學校、系所或研究單位。作者如不只一位，則以\*\*、\*\*\*等符號類推，以便識別。
- (五) 來稿的裝訂順序為中文、英文、其他外文摘要（及關鍵詞彙）、正文（及參考文獻或註釋）、末頁資料及圖表。圖表編號必須與正文中之編號一致。

#### 二、標點符號

論文之中文部分請用全形之新式標點符號。「」（引號）用於平常引號；『』（雙引號）用於第二級引號（即引號內之引號）；《》（書名號）用於專書、期刊等標題，如《外國語文研究》；〈〉（篇名號）用於論文及篇名。

### 三、子目

篇內各節，如子目繁多，請依各級子目次序標明。

- 例：第 1 章 → 1.  
第 1 章、第 2 節 → 1.2  
第 1 章、第 2 節、第 3 項 → 1.2.3  
第 1 章、第 2 節、第 3 項、第 4 分項 → 1.2.3.4

### 四、分段與引文

- (一) 每段第一行第一個字前空全形兩格。
- (二) 直引原文時，短文可逕入正文，外加引號。
- (三) 如所引原文較長，可另行抄錄，每行前空全形四格。

### 五、註釋

- (一) 註釋置於每頁下方，中文註釋以新細明體 10 級字、外文註釋以 Times New Roman 10 級字橫式書寫，每註另起一行，以細黑線與正文分開，其編號以每篇論文為單位，順次排列。
- (二) 註釋號碼，請用阿拉伯數字，如 1、2、3。如為正文之文字，請以上標方式置於正文右上角之標點符號後方。如為引文，則以上標方式置於引文末之右上角，如：新思潮派<sup>1</sup>，是以東京大學的學生為中心的同人雜誌「新思潮」<sup>2</sup>為據點，在文壇上相當活躍的新銳作家集團。<sup>3</sup>
- (三) 引用文獻格式（依 MLA-Style），方式如下：

在正文中直接列出作者及頁數，如：(劉崇稜 133-134) 或：楊永良在文中提及…… (18-21)。

凡該引用作者超出兩筆文獻，需於頁數前加上該篇文獻之篇名「簡稱」，如：

正文：

Hypertext, as one theorist puts it, is “all about connection, linkage, and affiliation” (Moulthrop, “You Say,” par.19).

文獻：

———. “You Say You Want a Revolution? Hypertext and the Laws of Media.”  
Postmodern Culture 1.3 (1991): 53 pars. 12 July 2002

[http://muse.jhu.edu/journals/postmodern\\_culture/v001/1.3moulthrop.html](http://muse.jhu.edu/journals/postmodern_culture/v001/1.3moulthrop.html).

請避免以文獻之「出版年」代替文獻篇名之「簡稱」。詳細說明請見《MLA 論文寫作手冊》。

註釋內引用文獻的型式與正文同，惟須在全篇論文之後的參考文獻中，詳細列出完整出版資料。其他各外國語文參考文獻之寫法，見格式要求「九、參考文獻」中所列型式。

## 六、製圖與圖片

- (一) 圖片面積不可過大，能清楚辨識內容即可。
- (二) 圖片須附有編號、標題或簡短說明，皆置於圖形之下。
- (三) 字體不宜過大，應配合圖形之尺寸，以能清楚辨識為限。
- (四) 放大的圖形應說明放大比例，並請注意縮小製版後線條是否清楚，字體是否足以辨識。

## 七、製表

- (一) 表之製作，須在表格比文句更能表達文義時方為之。
- (二) 表格須配合正文加以編號，並書明表之標題。若有進一步的解釋，則可另作註解。標題應置於表之上方，註解應置於表之下方。
- (三) 表格文字使用簡稱時，若簡稱尚未約定俗成或未曾在正文中出現，則須註記全稱。

## 八、誌謝

誌謝詞應於中文、英文、外文摘要頁的「摘要」二字後方插入雙米號註腳，謝詞宜力求簡短扼要。

## 九、參考文獻

不以註釋方式引用文獻書目之完整出版資料者，須在全篇論文之後列出全部參考（引用）文獻之完整資料，依中文、英文、其他外文排列。各參考文獻寫法如下：

### (一) 專書：

(中文) 林壽華。《外語教學概論》。台北：書林，1998。

(英文) “You Say You Want a Revolution? Hypertext and the Laws of Media.”

*Postmodern Culture* 1.3 (1991): n. pag. *Project Muse*. Web. 12 July 2002.

(二) 期刊：

(中文) 張月珍。〈英語帝國的解構與再建議：網際網路全球化時代的語言文化政治〉。《文山評論》1.35 (2003年1月)：105-126。

(英文) Eilola, John. "Little Machines: Rearticulating Hypertext Users." 3 Dec. 1994. Web. 14 Aug 1996.

(三) 電子資源參考文獻範例

(中文) 劉維公。〈現代社會之工作與休閒〉。《現代社會電子期刊》，15。2001。  
<http://homelf.kimo.com.tw/lamshuikuen/> (瀏覽日期：2002.5.18)

(英文) Eilola, John. "Little Machines: Rearticulating Hypertext Users." 3 Dec. 1994. 14 Aug 1996. <<ftp://ftp.daedalus.com/pub/CCCC95/jo>>

(四) 文獻或書目資料

參考文獻請以 MLA 格式呈現。以英文撰寫之原稿，參考文獻如為英文以外之其他語文 (含中文)，請以英文呈現或自行轉換為羅馬拼音。以中文撰寫之原稿，中文參考文獻可原樣保留，無需轉換；但參考文獻如為英文以外之其他語文，請以英文呈現或自行轉換為羅馬拼音。中、外文參考文獻請分別呈現 (依序為中文在前，外文在後)。

(五) 已接受刊載但尚未發表的參考論文題目，需加註「排印中」字樣，置於刊載期刊或書名之後。若引用未發表的調查資料或個人訪談，則須在正文或註釋內註明，不得列入參考文獻。

十、校正

所有文稿均請作者自行校正，務請細心檢視 (特別是圖表與公式)。若有錯誤，請在最後校稿上改正，校正完畢請儘速回傳電子檔。



◎中文、英文摘要格式範例：中文請用 1.15 倍行高，外文請用 1.5 倍行高

範例：

**中文題目（標楷體 18p、置中）**

（空一行）

作者中文姓名\*（新細明體 12p、置中）

（空一行）

**摘要（標楷體 15p、置中）**

（空一行）

中文摘要內文（標楷體 12p、1.15 倍行高）.....

.....

.....。

（空二行）

關鍵詞：○○○、○○○、○○○、○○○、○○○

\* 作者所屬單位與職稱（新細明體 10p）

Example:

**Title (Times New Roman 18p, center align)**

(skipping a line)

Name\* (Times New Roman 12p, center align)

(skipping a line)

**Abstract (Times New Roman 15p, center align)**

(skipping a line)

Abstract contents (Times New Roman 12p, 1.5 space line).....

.....

......

(skipping 2 lines)

Keywords: ○○○, ○○○, ○○○, ○○○, ○○○

\* Affiliation and Job Title (Times New Roman 10p)

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