

Introduction

Mark Twain's immortal classic *The Adventures of Huckleberry Finn* is well-known for its dialectal writing. Aside from the story itself, the dialects spoken by many of its characters has been characterized as vernacular or colloquial. At the beginning of the novel, Twain introduces the style of the narrative voices used in the novel:

In this book a number of dialects are used, to wit: the Missouri Negro dialect; the extremist form of the backwoods Southwestern dialect; the ordinary "Pike-County" dialect; and four modified varieties of this last. The shadings have not been done in a hap-hazard fashion, or by guess-work; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.

I make this explanation for the reason that without it, many readers would suppose that all these characters were trying to talk alike and not succeeding. (p. 7)

Critics have disputes about the actual number of dialects spoken in the novel, but as Shelley Fisher Fishkin writes, "Whatever position one stakes out on the number of dialects question, Twain clearly was fascinated by the variety and distinctiveness of American vernacular speech" (p. 103).¹ Twain's linguistic ingenuity in *Huckleberry Finn* has established the author an important role in American

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¹ Part literary artifact and part reflective of actual linguistic features of the region, different forms of Pike County dialect are used in Twain's *Huckleberry Finn*. David Carkeet indicated that Jim spoke Missouri Negro dialect and Huck spoke ordinary Pike County dialect. A person from Pike County was generally depicted as an ignorant backwoodsman speaking a dialect. Carkeet also classified seven distinct dialects spoken by the characters in the novel: Missouri Negro dialect was spoken by Jim; the extremist form of the backwoods Southwestern dialect was spoken by Arkansas Gossips; Ordinary Pike County dialect was spoken by Huck, Tom, Aunt Polly, Ben Rogers, Pap and Judith Loftus; four Modified Pike County dialects were spoken by thieves on the Sir Walter Scott, King, Bricksville Loafers, Aunt Sally and Uncle Silas Phelps.

literature because this novel changed the voice of American literature.

The representation of the dialectal variations in literature is used for not only linguistic authenticity but also characterization. As J. H. McKay points out, "The difference between Huck's speech and Jim's rests on a few dialectal features and spellings rather than on word choice or syntax (p. 77). While Twain carefully created systematic grammatical mistakes to represent Huck's illiteracy, Jim's Missouri Negro dialects are similar to Black English, which typically differs grammatically from Standard English. The extensive use of dialects in the novel raises interesting issues for the practice of translation. Prior to the task of translation, translators may be in a quandary about how the translator of this novel captures the distinction between Huck's and Jim's dialectal speeches encoded in the original. The purpose of this paper is to conduct comparative analysis to explore the translators' renderings of Jim's and Huck's dialectal speeches and the readers' responses to these renderings. A miniature survey is also given to thirty respondents to inquire into their feedbacks and expectations. Future attempts at translating this novel may benefit from our findings and discussions.

1. The Translations of *Huckleberry Finn* in Taiwan

Four published Chinese translations of *Huckleberry Finn* can be found in Taiwan.² The pioneer edition is Zhang You-song's translation, *Hakebeili-lixian-ji* [哈克貝利歷險記]. His translation has been published by Linyu Cultural Enterprise Company in 1993 and Xinchao she (New Wave Society, an affiliate of Linyu Publishing Group) in 2007. The latest copy of Zhang You-song's translation published by Xinchao she was chosen for this study. This copy is

² Six Chinese translations in simplified Chinese can also be found: Zhang Wan-li's *Hakebeilifenlixianji* (Shanghai: Translation Publishing House, 1979), Zhang Zhen-xian and Zhang You-song's *HakebeiliFeienlixianji* (Nanchang: Baihuazhouwenyi Publishing House, 1983), Cheng Shi's *Hekeerbeilifeien* (Beijing: People's Literature Publishing House, 1989), Xu Ru-zhi's *Hekererbeilifenlixianji* (Nanjing: Yilin Publishing House, 1995), Ni Jun-wei's *Hakebeilifenlixianji* (Nanjing: Jiangsu Jiaoyu Publishing Company, 1995), and Jia Wen-hao's *Hakebeilifenlixianji* (Beijing: Yanshan Publisher, 2001).

exactly the same in content as the one published in 1993; only the cover design differs. Zhang mentioned in the preface that the dialects used in the novel are ungrammatical and sometimes barnyard, but the vibrant nature of the dialectal language impresses readers with vivid characterization.

Li Yu-han's translation, *Wantong-liulang-ji* [頑童流浪記], was originally published by World Today Press, an affiliate of American Institute in Taiwan. This translation was collected in the American Literature Classics published by Formosan Magazine Press in 1987. Li Yu-han was a pseudonym abbreviated from the last name of the three translators, Li Ru-tong, Yu Ye-lu and Han Di-hou.³ In the preface, the publisher emphasized its "legal" authorization during the time when pirated editions were popular. Yet, the three translators employ words and phrases commonly used in the 1930s or 1940s, which the publisher thought might cause trouble in reading. In the translator's preface, Mark Twain's bibliography is included, and a comparison is made between *Huckleberry Finn* and *Tom Sawyer* with an emphasis on Huck's strong and mature personality in contrast with light-minded Tom.

Wen Yi-hong's translation, *Wantong-liulang-ji* [頑童流浪記], was published by Wise and Knowledge Publishing Company in 2001.⁴ This translation belongs to the Best of Literature Series, fifty books in total. Enclosed are three prefatory articles that introduce the major themes of the novel and discuss Twain's writing style, including the use of rich idioms, dialects and oral narration.

Jia Wen-hao and Jia Wen-yuan's translation was first published in 2001 by Beijing Yanshan Publisher. In 2005, their translation, *Wantong-liulang-ji* [頑童流

³ Li Ru-tong was the chief editor of the Series Section of World Today Press, an affiliate of American Institute in Hong Kong. He was active in translating myriad of the magazines and books in English from the 1950s to 1980s. Yu Ye-lu worked with Li Ru-tong in the 1950s. Besides his achievement in mass communication, he was also a copious writer and translator. Han Di-hou was an associate with Li and Yu during this period.

⁴ Wise and Knowledge Publishing Company, established in 1989, initially engaged in translations of works of literature, finance and the detective genre. Later the publication focused more on local color, such as interviews of local entrepreneurs, career talks and tourism.

浪記], was published by Business Weekly Publications (an affiliate of Cite Publishing Ltd.) in Taiwan.⁵ In this edition, remarkable prefatorial notes are produced by a writer and three professors from well-known universities in Taiwan. Given the acclaim of the four weighted introductions, the Jias' translation was chosen for the study.⁶ In the translation's preface, the two translators emphasized that the dialects represented in the novel are used in real life and true to the characters' identities. They present this translation in hopes that the readers in Taiwan will be able to read and appreciate this novel as the American readers do with the original.

One unpublished translation is selected for this study. Lin Ju-yu's translation is attached to her master thesis entitled *Translation and Commentary of Mark Twain's The Adventures of Huckleberry Finn*, in which thirteen chapters of the novel are translated by incorporating Taiwanese dialect and idioms of Taiwanese youth, making it very different from the contemporary translations. In tackling Jim's and Huck's dialectal speeches, Lin Ju-yu's translation makes an unprecedented attempt to capture the distinction of Huck's and Jim's dialectal speeches in Taiwanese Mandarin and Taiwanese. She also adopted the slang terms commonly used by the young generation in Taiwan to mould Huck's dialectal utterances.

Among these five translations, it is worth noting that discussion of Twain's employment of dialectal language in the novel can be found in most of the prefaces except in Li's preface. In addition, the introductory note written by Twain at the

⁵ Business Weekly Publications was established in 1987; its publications range from magazines to tourism, finance, psychology, and literature.

⁶ Prefatorial notes are provided by Professor Zeng Li-ling and Li Xin-ying of the Department of Foreign Languages and Literatures of National Taiwan University (NTU). Professor Zeng who launched the series of the publisher's world classics wrote the preface, and professor Li discussed the novel's themes and applauded the dialects and slang employed purposely by Twain. In addition, two recommendatory articles were written by the adolescent literature writer Guan Jia-qi and NTU Sociology Professor Sun Zhong-xin for this translation. While Guan focuses her discussion on colloquialism as the novel's style, professor Sun criticizes Twain's characterization of Huck and the author's treatment of racism.

beginning of the novel is considered crucial to prepare readers for reading this dialectal novel. Only Zhang's, Wen's and Lin's translations are advertent to preserve Twain's note.

2. Literature Review

In *Huckleberry Finn*, Twain constructs Huck's and Jim's individual personality and discrete voices through the use of literary dialects. In literary dialect studies, scholarly works that focus on studying Twain's skillful appropriation and creation of literary dialect have provided a detailed list of dialect features found within this novel. McKay notes that "nonstandard verb forms constitute Huck's most typical mistakes. Huck often uses the present form or past participle for the simple past tense, like *see* or *seen* for saw; his verbs frequently do not agree with their subjects in number and person; and he often shifts tense within the same sequence" (p. 64).⁷ The frequent use of adjectives for adverbs, double negatives, redundancy of subject is identified by McKay as other prominent nonstandard features in Huck's speech. According to McKay, Huck's use of double negatives frequently has a literary effect: Huck is characterized "as both illiterate and self-effacing" (p. 66). In his constant use of certain key words such as *monstrous*, *lonesome*, and *comfortable*, Huck's dialect is distinct in its repetitions, which highlight Huck's limitations in usage and serve to reinforce Huck's preoccupations. A redundancy of subjects is also considered a characteristic of Huck's speech pattern. For example, Huck says, "Aunt Sally she's going to adopt me" instead of "Aunt Sally is going to adopt me" (p. 66). In addition, Twain adds the colloquial "a-" prefix to Huck's present participles, and he

⁷ Shelley Fisher Fishkin in "*Was Huck Black? Mark Twain and African American Voices*" (1993) suggests that Huck's narration is blended with African-American voices, language, and rhetorical traditions. Jimmy and Huck share the following grammatical features in their speeches: (1) tense shifts within a single paragraph or sentence, (2) distinctive usage of certain words, (3) the use of serial verbs, (4) nonstandard verb forms, (5) the frequent occurrence of double negatives, (6) a redundancy of subjects, (7) preference for using adjectives in place of adverbs.

couples these forms with two-syllable adverbials for even greater rhythm” (p. 65).

Based on McKay's findings, Huck's dialectal features includes (1) the use of nonstandard spellings and contractions, (2) repetitions, (3) the use of adjectives for adverbs, (4) nonstandard verb forms, (5) a redundancy of subjects, (6) lack of subordination between clauses and phrases, (7) double negatives (8) the colloquial “a-” prefix to present participles. While the first four features fall into lexical category, the rest of features are categorized into syntactic dimension. Feature (4) is exempted from our analysis due to the reason that nonstandard verb forms cannot be reproduced equivalently into Chinese. How the above seven lexical and syntactic features are represented in the Chinese translations will be examined in section four and section five respectively.

Jim's Missouri Negro dialect and Huck's Pike County dialect share some features in common, i.e. double negation and nonstandard verb tenses. Syntactically, Jim's dialect shows (1) the done-perfect construction, such as *she done broke loose* (2) deletion of the copula, like *Who dah?* for *Who is that?* (3) an -s suffix on second-person present-tense verbs. Both Jim's and Huck's speeches are grammatically similar, but Twain has Jim's speech carry obvious difference than Huck's phonologically. David Carkeet in “The Dialects in *Huckleberry Finn*” (1979) sums up Jim's dialect in phonological terms: (1) widespread loss of *r*, like *do'* for *door*, (2) palatalization, like *k'yer* for *care*, (3) *gwyne* as the present participle of *go*, (4) substitution of voiceless *th* with *f*, of voiced *th* with *d*, and of the negative prefix *un-* with *on-*, like *mouf* for *mouth*, *dat* for *that*, *oneasy* for *uneasy*, (5) more eye dialect (nonstandard spellings for standard pronunciations, like *uv* for *of* and *wuz* for *was*). Since the characteristics of Jim's dialect represented phonologically are different from Huck's, the phonological features can be categorized into “misspelling” and “eye dialect” for the analysis of lexical features. The words chosen for analysis include *chile*, *bekase*, *dat's* and *fum*. In order to know how the translators handle Jim's syntactic features, the following features are also chosen for further analysis: (1) eye dialect, (2) deletion

of copula, (3) double negation, (4) verbs disagreement with their subjects in person, (5) “a” prefix before present participles.

3. Methodology

Establishing equivalence between source texts and target texts has been a central issue in translation studies. Eugene Nida in *Toward a Science of Translating* (1964) distinguishes between formal equivalence and dynamic equivalence. Formal equivalence focuses all attention on the message itself, in both form and content. In order to preserve ST form, one word or phrase in the ST is replaced by another in the TT. The aim of adherence to form is to bring the target reader nearer to the linguistic or cultural preferences of the ST. In other words, formal equivalence is a procedure purposefully selected in order to preserve a certain linguistic and rhetorical effect. Because of catering to form (e.g. syntax and idioms) and content (e.g. themes and concepts), numerous footnotes are required to make the text fully comprehensible. In *The Theory and Practice of Translation* (1969), Nida and Taber also point out that “formal equivalence often distorts the grammatical and stylistic patterns of the receptor language” (p. 201). It seems that formal equivalence has more limitations in its practices. As Nida observes, formal equivalence is frequently selected for the translation of biblical and other sacred texts and diplomatic correspondence.

When form is not significantly involved in conveying a particularly meaning, a translator may resort to dynamic equivalence. Dynamic equivalence builds a relationship between receptor and message that should be substantially the same. The message has to be tailored to the receptor’s linguistic needs and cultural expectation. The translating strategy focuses on naturalness and fluency so more adjustments or re-writings might be needed. Nida defines dynamic equivalence translation as “the closest natural equivalent to the source language message” (1964: p.166). This receptor-oriented approach considers adaptations of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness.

Therefore, TL should not show interference from the ST, and the “foreignness” of the ST is minimized. In order to facilitate comprehension, it is also necessary to regulate redundancy when transforming ST into TT. Dynamic equivalence is widely used in varieties of texts, such as informative texts and novels.

However, due to linguistics and cultural differences, there can never be absolute correspondence between languages. Nida also mentions that “no two people ever [...] understand words in exactly the same manner” (1969: p.4). The two methods are not absolute techniques but rather general principles since there is no absolute formal or dynamic equivalence. No text is completely formal or dynamic in type. Formal and dynamic equivalence are taken by Nida to represent points on a cline. Therefore, Nida's approach is quite helpful to explain the translator's particular style. Dealing with dialects in the original, a translator will actively seek dynamic equivalence by means of adjustment if there's no equivalent to the dialect of the ST. The necessary adjustments will include adaptations of grammar, of lexicon and of cultural references to achieve naturalness. Since our analyses of Huck's and Jim's speeches would mainly focus on lexical and syntactical parts, which type of equivalence, formal or dynamic equivalence, the five translators tend to opt for will be examined in the next two sections.

4. The Translators' Rendering of Huck's Dialects

As mentioned in section two, the characteristics of Huck's dialect includes (1) nonstandard verb forms, (2) repetitions, (3) the use of adjectives for adverbs, (4) redundancy of Subject, (5) lack of subordination between clauses and phrases, (6) double negatives, (7) colloquial “a” prefix to present participles. In what follows, we will examine whether the above features are preserved in the five translations.

4.1 The Use of Nonstandard Spellings and Contractions

Nonstandard spellings, conspicuous in Huck's speech, are employed mainly to indicate his limited education. In example (1), *'s'pose* is a propositional word that

means “if,” and its nonstandard form is lost in translation. Moreover, each translator gives different lexical meaning to the word ‘*s’pose*:

Example (1)	<u>‘S’pose</u> we got some genies to help us -- can’t we lick the other crowd then? (Chapter 3)
Zhang	我們 <u>幹嘛不去</u> 找些妖怪來幫我們的忙呀——那我們不就能把他們那一群打垮了嗎？(p.39)
Li	<u>如果</u> 我們也找些妖怪來幫忙，——豈不就能把他們那一夥打敗？(p.32)
Wen	<u>難道</u> 我們不能找一些精靈來幫我們嗎？這樣就可以打敗他們的精靈了。(p.36)
Jia	<u>要是</u> 有妖怪幫忙，不就能打敗魔法師了嗎？(p.40)
Lin	<u>那</u> 我們也叫一些精靈來幫我們，不就可以打敗那些人了？(p.76)

In terms of translation strategy use, the meaning of propositional word is paraphrased by using unrelated words in Zhang’s translation while a more general word “na” is employed in Lin’s translation. Li’s, Wen’s and the Jias’ renderings “ru guo,” “nan dao” and “yao shi” are close to the literal meaning of ‘*s’pose*. It’s worth noting that Zhang’s and Lin’s renderings achieve an informal and casual utterance compared to the formal tenor established in Li’s, Wen’s and the Jias’ translations.

Huck’s dialogue contains many nonstandard spellings or misspellings. To reincarnate the fourteen-year-old illiterate boy’s talking style, it is not easy to find equivalence to deal with this feature:

Example (2)	And ain’t you had nothing but that kind of <u>rubbage</u> to eat? (Chapter 8)
Zhang	你除了那些 <u>亂七八糟的東西</u> ，別的什麼吃的都沒有弄到嗎？

	(p.78)
Li	你什麼都沒吃，就只吃這些 <u>撈什子</u> 來著？(p.69)
Wen	你除了 <u>草莓</u> 之外，沒吃過其他東西囉？(p.69)
Jia	除了那些 <u>鬼東西</u> ，你就沒吃點別的了？(p.68)
Lin	然後你就什麼都沒吃，只吃那 <u>什麼碗糕的東西</u> ？(p.102)

By paraphrasing the meaning of *rubbage*, Li's and the Jias' renderings "luan qi ba zao de dong xi" (literally: amorphous stuff) and "gui dong xi" (literally: lousy stuff) are close to the literal meaning of "rubbage." Li's version employs the term "lao shi zi" (literally: something putrid) that readers in Hong Kong are familiar with because the translators of Li's version were rooted in Chinese academic institutions in the 1970s. Wen's rendering "caomei" (literally: strawberry) is followed by its context when Huck asks "Strawberries and such truck. Is that what you live on?" (p. 56). Lin's rendering "she me wan gao de dong xi" (literally: unknown stuff) is an expression borrowed from Taiwanese dialect. Readers who are acquainted with the Taiwanese language can fully understand this unique expression.

The literal meaning of contraction "*ain't*" in example (3) is also paraphrased in different ways by the translators:

Example (3)	<u>Ain't</u> you a sweet-scented dandy, though? (Chapter 5)
Zhang	qiao, ni zhe <u>bu jiu cheng le</u> wankuzidi ma? 瞧，你這 <u>不就成了</u> 紈袴子弟嗎？(p.49)
Li	Ni <u>dao cheng le</u> ge zhoushen xiangpenpen de xiaobailian le, kebushi ma? 你 <u>倒成了</u> 個週身香噴噴的小白臉了，可不是嗎？(p.42)
Wen	Qiaoqiao ni, zhe <u>bu shi bian cheng le</u> yige xishengxiqi de gong zige le?

	瞧瞧你，這 <u>不是變成</u> 了一個細聲細氣的公子哥了！(p.45)
Jia	Qiao ni xianzai zhe moyang, <u>jianzhi cheng le</u> xiangpenpen de gongzigeer le? 瞧瞧你現在這模樣， <u>簡直成了</u> 香噴噴的公子哥兒了。(p.47)
Lin	Ni wenqilai ke zhenxiang a, xiaoshuaige? 你聞起來可真香啊，小帥哥？(p.82)

While Zhang and Lin's translations stick to the question form used in the source text, Li's translation is in the tag question form. Wen's and the Jias' translations turn the question into a statement. The source sentence is totally transformed in the make-up of the target sentence.

4.2 Repetition

Huck's repetitions indicate his limitations in vocabulary and phrase usage. For example, *monstrous*, which literally means "very," appears repeatedly in chapters 2, 7, 9, 16, 18 and 19. Two examples from chapters 2 and 7 are provided for comparison:

Example (4)	Jim was <u>monstrous</u> proud about it, and he got so he wouldn't hardly notice the other niggers. (Chapter 2)
Zhang	吉姆為了這件事可是 <u>非常</u> 得意，他把別的黑人都不放在眼裡了。(p.30)
Li	金姆覺得這件事光榮 <u>透頂</u> ，幾乎把其他黑人全不放在眼裡。(p.23)
Wen	吉姆 <u>得意地吹噓</u> 這件事情。(p.28)
Jia	吉姆為這事 <u>沾沾自喜</u> ， <u>神氣十足</u> ，對別的黑人簡直不屑一顧。(p.33)
Lin	這件事讓吉姆真是踐到了 <u>極點</u> ，根本不把其他黑奴放在眼裡。(p.69)

In example (4), Zhang's, Li's and Lin's renderings "fei chang" (literally: very), "tou ding" (literally: thoroughly), and "ji dian" (literally: the utmost) are close to the literal meaning of *monstrous*. In both Wen's and the Jias' translations, the meaning of *monstrous* is paraphrased differently. Wen's omission (deyi di chuixu zhe jian shiqing, literally: to proudly brag) and the Jias' use of Chinese four word idioms "zhanzhanzixi, shenqishizu" (literally: feel complacent, to put on a grand air) do not represent Huck's unique verbal expression. Different interpretations of *monstrous* are given by the translators in example (5). Compared with the renderings each translator provides in example (4), the translation of *monstrous* is not consistent:

Example (5)	A <u>monstrous</u> big lumber raft was about a mile up stream. (Chapter 7)
Zhang	有一個大得 <u>嚇人的</u> 木筏從上游大約一哩的地方漂下來了。(p.70)
Li	上游大約哩多的地方，有個奇大 <u>嚇人的</u> 木排漂了下來。(p.61)
Wen	一個看起來 <u>怪異</u> 又巨大的木筏出現在一哩外的上游。(p.62)
Jia	從上游約一英里的地方，漂下一艘巨大的木筏。(p.62)
Lin	大概在一哩外的上游，有個 <u>超</u> 大的木排漂了下來。(p.97)

4.3 The Use of Adjectives for Adverbs

Huck's most frequently used adjectives are *powerful* and *considerable*, which literally mean "very." In example (6), Zhang's, Li's, Wen's and the Jias' renderings "you" and "da" by employing a more general word only indicate Huck's craving for alcohol again. Instead, Lin's rendering "shou bu liao le" (literally: can't stand any more) paraphrases the meaning of *powerful* and intends to highlight Huck who can not resist the allure of alcohol:

Example (6)	He got powerful thirsty. (Chapter 5)
Zhang	他 <u>又</u> 發了酒癮。(p.52)
Li	他的酒癮 <u>大</u> 發。(p.45)
Wen	他 <u>又</u> 忍不住酒癮。(p.47)
Jia	他的酒癮 <u>又</u> 犯了。(p.49)
Lin	他的酒癮發作、 <u>受不了了</u> 。(p.84)

In example (7), all translators attempt to paraphrase the meaning of *powerful*:

Example (7)	I was powerful lazy and comfortable.(Chapter 8)
Zhang	我覺得 <u>懶洋洋的</u> ，很舒服。(p.71)
Li	我覺得 <u>懶透了</u> ，舒服透了。(p.62)
Wen	我覺得很舒服， <u>不想動</u> 。(p.63)
Jia	我覺得渾身 <u>懶洋洋</u> ，舒服。(p.63)
Lin	我覺得好舒服，懶到 <u>一根手指都不想動</u> 。(p.97))

Among these translations, while Zhang's, Li's and the Jias' renderings "lan yang yang de" (literally: languishing) and "lan tou le" (literally: languishing) tend to be colloquial in nature, Lin's rendering "lan dau yi gen shou zhi dou bu xiang dong" (literally: reluctant to move a finger) provides a more vivid description for *powerful lazy* compared with Wen's rendering "bu xiang dong."

In rendering *considerable*, all translators adopt paraphrase translation strategy:

Example (8)	I beat it and hacked it considerable , a-doing it. (Chapter 7)
Zhang	我連錘帶劈， <u>亂幹了好大一陣子</u> 。(p.65)
Li	連揮帶砍， <u>亂來了一大頓</u> 。(p.58)
Wen	把門砍個 <u>稀爛</u> ...(p.58)
Jia	左劈右砍， <u>好不容易</u> 把門劈開。(p.60)
Lin	我又劈又砍的， <u>用上了吃奶的力氣</u> 。(p.94)

While Zhang's and Li's renderings "luan gan le hao da yi zhen zi" and "luan lai le yi da dun" are similar in emphasizing Huck's reckless behavior, Wen's and the Jias' renderings "xilan" (literally: smashed to pieces) and "haoburongyi" (literally: winkle out) emphasizes that Huck makes great effort to smash the door. Lin's interpretations "yong shang le chi nai de li qi" (literally: as if a baby was strenuously sucking at a mother's breast milk) are more rustic and appropriate for Huck's social class.

4.4 Redundancy of Subject

Huck repeatedly uses a redundancy of subjects in his speech. Although translators might be aware of this feature presented in the original, not every translator takes the initiative to mark this feature in their translations. Only Lin intends to maintain the manner in which Huck speaks:

Example (9)	<u>The Widow Douglas she</u> took me for her son, and allowed she would sivilize me. (Chapter 1)
Zhang	<u>道格拉斯寡婦</u> 收我做他兒子，說是要教育我。(p.24)
Li	<u>她</u> 待我如同親生兒子，答允教我做個文明人。(p.17)
Wen	後來 <u>道格拉斯寡婦</u> 收我做她的養子，好讓她有機會教導我文明社會的禮節。(p.21)
Jia	後來 <u>道格拉斯寡婦</u> 認養我做義子，說要把我教育成一個文明人。(p.28)
Lin	<u>道格拉斯寡婦她</u> 收我當養子，還要讓我變得有教養。(p.65)

4.5 Lack of Subordination between Clauses and Phrases

The reiterated conjunction of a long list of "ands" implies Huck's lack of subordination between clauses and phrases:

Example (10)	I took the ax <u>and</u> smashed in the door. I bear it <u>and</u> hacked it considerable a-doing it. I fetched the pig in, <u>and</u> took him backnearly to the table <u>and</u> hacked into his throat with the ax, <u>and</u> laid him down on the ground to bleed. (Chapter 7)
Zhang	我拿起那把斧子把門砍碎了。我連錘帶劈，亂幹了好大一陣子。我把豬拖進來，一直到屋裡快靠著桌子的地方，拿斧頭砍破了牠的喉嚨，把牠放在地上流血。(p.65)
Li	我用斧頭把門砍破。連揮帶砍，亂來了一大頓。我把豬拖進屋，拖到快近桌子那裏，用斧頭把它的喉嚨劈開，讓血流在地上。(p.58)
Wen	我拿起那把斧頭，把門砍個稀爛， <u>又</u> 把那隻豬拖到桌子附近，用斧頭在豬的喉嚨砍了好幾下， <u>然後</u> 把牠放在地上，任由牠血流滿地。(p.58)
Jia	我用斧頭朝門劈去，左劈又砍，好不容易把門劈開。我把死豬拖進來，拖到靠近桌子的地方，用斧頭砍斷牠的脖子，讓血流在土地上。(p.60)
Lin	我拿了斧頭， <u>然後</u> 把小屋的門砍破。我又劈又砍的，用上了吃奶的力氣。 <u>然後</u> 我把豬拖進屋子裡，放到靠近桌子的地方， <u>然後</u> 用斧頭往牠脖子的地方砍下去，讓牠躺在地面上流血。(p.94)

In example (10), Zhang, Li and Jia do not use any conjunctions at all while Wen uses two conjunctions “you” and “ran hau.” Without any conjunctions, Zhang’s, Li’s and the Jias’ editions read more smoothly. Lin’s rendering of *and* as “ran hau” in this passage echoes Huck’s lack of subordination between clauses and phrases and successfully maintains Huck’s speech pattern.

4.6 Double Negatives

“Double negatives” is omnipresent in Huck’s narrative. A double negative

occurs when two forms of negation are used in the same sentence.⁸ Huck's double negatives indicate negation instead of positive sentences:

Example (11)	I had an old slick counterfeit quarter that <u>warn't no</u> good. (Chapter 4)
Zhang	我有個 <u>花不出去的</u> 又舊又滑溜的兩毛五的假銀角子。(p.45)
Li	Wo you yige you jiu you guanghua de jia yinjiaozi, shi ge er jiao wu fen qian de yanbi. 我有一個又舊又光滑的假銀角子，是個二角五分錢的贗幣。(p.38)
Wen	我只有一枚 <u>不值錢的</u> 兩毛五分硬幣。(p.41)
Jia	Wo you ge liang mao wu de jia yinbi, you jiu you hua liu. 我有個兩毛五的假銀幣，又舊又滑溜。(p.44)
Lin	我有個假的二十五分錢硬幣，又舊又光滑， <u>沒什麼小路用</u> 。(p.80)

Among these five translations, Zhang's, Wen's and Lin's renderings "hua bu chu qu de" (literally: unable to be spent), "bu zhi qian de" (literally: cheap), and "mei she me xiao lu yong" (literally: useless) deal with the semantic part of double negation instead of its syntactical structure since the syntactical structure of double negation is seldom used in the Chinese language. Li and Jia paraphrase the meanings of "warn't no good." Their renderings hardly convey Huck's vernacular speech act.

4.7 Colloquial "a" Prefix to Present Participles

Huck continually uses the colloquial "a" prefix before present participles to create rhythm. Among the renderings such as "wan gxia luan cuan" (literally:

⁸ In some languages (or varieties of a language), negative forms are consistently used throughout the sentence to express a single negation. In others, a double negative is used to negate a negation therefore resolving it to a positive.

something runs away like rats), “wan gxia dang” (literally: plunge), “luan chou luan da” (literally: slash), and “zhen dang” (literally: shake), none really has produced the rhythmical effect intended by Twain. Wen’s rendering is somewhat of a mistranslation.

Example (12)	And you’d have a little glimpse of tree-tops <u>a-plunging about</u> , away off yonder in the storm, hundreds of yards further than you could see before. (Chapter 9)
Zhang	你一眼就能看到遠遠的樹梢兒在暴風雨裡 <u>往下亂竄</u> ，你望得到的地方比原來要遠出好幾百碼以外去。(p.87)
Li	你突然見到遠處的樹梢在暴風雨中 <u>往下盪</u> ，你看得到的地方比以前要遠幾百碼。(p.78)
Wen	遠在幾百碼之外的閃電從這裏都看得到。(p.78)
Jia	你能遠遠看見暴風雨裡樹梢在 <u>亂抽亂打</u> ，能看清比平時視力所及遠上好幾百碼的地方。(p.76)
Lin	你可以瞄到遠處的的樹梢在暴風雨中 <u>震盪</u> ，眼睛看得到的地方，突然比以前還要遠幾百碼呢。(p.109)

5. The Translators’ Rendering of Jim’s Dialects

In this section, we will analyze how the translators handle Jim’s phonological and syntactic features presented in the original. The following features are selected for further examination: (1) misspelling, such as *chile*, *bekase*, *dat’s* and *fum*, (2) eye dialect, (3) deletion of copula, (4) double negation, (5) verbs disagreement with their subjects in person, (6) “a” prefix before present participles.

5.1 Translation of “chile”

Jim’s speech is filled with words such as *ain’t*, *chile*, *en*, *behine*, *doan’* etc., and all can be considered the distinctive features of African American Vernacular

English. In example (13), Wen is the only translator who omits the translation of *chile*:

Example (13)	Chickens knows when its gwyne to rain, en so do de birds, <u>chile</u> . (Chapter 9)
Zhang	小雞知道什麼時候要下雨，小鳥也知道， <u>孩子</u> 。(p.88)
Li	小雞知道什麼時候會下雨，鳥兒也知道， <u>孩子</u> 。(p.79)
Wen	小雞知道什麼時候會下雨， <u>以此類推</u> ，小鳥也一樣會告訴你什麼時候會下雨。(p.79) Literally Meaning: and such like
Jia	小雞知道天要下雨，小鳥也知道， <u>孩子</u> 。(p.76)
Lin	<u>囡仔</u> ，雞仔知影當時會落雨，鳥仔嘛知影。(p.109)

5.2 Translation of “bekase”

Among these five renderings of *kase*, Zhang, Jia and Lin give the same rendering while Li and Wen alter the original meaning of *kase* into “only if” and “even so.” In addition, none of their renderings represent its miss-spelt form:

Example (14)	De yuther servants wouldn' miss me, <u>kase</u> dey'd shin out en take holiday, soon as de ole folks 'uz out'n de way. (Chapter 8)
Zhang	別的傭人也不會發覺我不在， <u>因為</u> 那兩個老太婆一出去，他們跟著也就會溜到外面去玩了。
Li	其他的傭人也不會發覺我溜走的， <u>只要</u> 那兩個老女人一出門，他們也跟著自動放假玩兒去了。(p.71)
Wen	他們才會發現我不見了， <u>即使如此</u> ，此時其他奴僕也快放假去了，所以也沒辦法來找我了。(p.71)
Jia	別的傭人也不會發現， <u>因為</u> 兩個老太婆前腳剛走，他們後腳就溜出去，給自己放一天假。(p.71)
Lin	其他的僕人嘛袂發覺講我無去矣， <u>因為</u> 彼兩個老查某若無佇厝，裊就自己放假去七桃矣。(p.104)

5.3 Translation of “dat’s”

Jim uses *dah*, *dat* and *dem* to mean “there,” “that” and “them.” In example (15), all of the translators do not represent miss-spelt form of *dat’s*. Zhang’s, Li’s and the Jias’ renderings retain the form of apposition in the original while Wen’s and Lin’s translations do not retain the appositional structure:

Example (15)	Ole Missus -- <u>dat’s</u> Miss Watson -- she pecks on me all de time. (Chapter 8)
Zhang	老小姐 — <u>那是說</u> 華森小姐 — 她老找我的麻煩。(p.28)
Li	老女東家 — <u>也就是</u> 華珊小姐 — 她成天跟我過不去。(p.70)
Wen	華特森小姐老喜歡挑我的毛病。(p.70)
Jia	老小姐 — <u>就是</u> 那個華生小姐 — 從早到晚挑我毛病。(p.70)
Lin	<u>彼耶</u> 老查某，華森小姐，伊一工到暗搵我的麻煩。(p.103)

5.4 Translation of “fum”

Jim substitutes *fum* for from. In example (16), all the translators retain the propositional meaning of *fum* but fail to represent its miss-spelt form:

Example (16)	You wants to keep ‘way <u>fum</u> de water as much as you kin. (Chapter 4)
Zhang	<u>離</u> 水愈遠愈好，可別冒險，因為卦上註定了你命中該絞死。(p.46)
Li	你命裡忌水， <u>離開</u> 水愈遠愈好，別去冒險，因為你命中注定要給絞死。(p.39)
Wen	你命中犯水，要盡量 <u>離</u> 水遠一點，不要不信邪，因為你可能會有危險。(p.42)
Jia	你命裡忌水， <u>離</u> 水愈遠愈好，千萬不能冒險；生死簿上寫的清 楚，你是吊死的命。(p.45)
Lin	你愛注意，盡量袂使 <u>倚</u> 水，袂使冒險，因為你命中注定愛予人 吊死。(p.80)

5.5 Eye Dialect

Eye dialect that utilizes misspellings without any phonetic change is intended to be a representation of a non-standard pronunciation. Twain uses nonstandard orthography to maintain Jim's dialectal feature. In example (17), the linguistic feature of eye dialect is lost in translation. In addition, Lin is the only translator who reveals the lexical meaning of *wuz*:

Example (17)	I <u>wuz</u> de on'y one dat had much. (Chapter 8)
Zhang	就我一個人錢最多。(p.84)
Li	只有我一個人錢多。(p.74)
Wen	不像我那麼有錢。(p.75)
Jia	就數我最多。(p.73)
Lin	干哪我 <u>是</u> 真正有錢的人。(p.107)

5.6 Deletion of Copula

Since Jim's utterance is simple and short, translator needs to cater to this principle. In Example (18), although the five renderings are synonymous with a "who" question, only Li's, the Jias' and Lin's renderings correspond to Jim's short and simple utterance:

Example (18)	<u>Who dah?</u> (Chapter 2)
Zhang	<u>那兒是誰?</u> (p.28) Back Translation: Who is there?
Li	<u>是誰?</u> (p.21) Back Translation: Who is it?
Wen	<u>是誰在那裏?</u> (p.26) Back Translation: Who is there?
Jia	<u>誰啊?</u> (p.32) Back Translation: Who?
Lin	<u>啥人?</u> (p.68) Back Translation: Who?

5.7 Double Negation

Double negatives are used in various American English dialects, including African American Vernacular English. In dealing with Jim's double negative, in example (19) Zhang's and Li's renderings constitute an expression of single negation while Wen's and the Jias' renderings tend to maintain the form of double negation. They use two negations in their translations to convey the form of double negation in TL. Lin's rendering adds an affirmative expression "tioh" at the beginning of her translation to convey a negative tone.

Example(19)	I <u>couldn't</u> git <u>nuffn</u> else. (Chapter 8)
Zhang	Wo zhao <u>bu</u> dao bie de dongxi ya! 我找 <u>不</u> 到別的東西呀！(p.78)
Li	Wo zhao <u>bu</u> dao biede. 我找 <u>不</u> 到別的。(p.68)
Wen	<u>Meiyou</u> , wo zhao <u>bu</u> dao qita de shiwu. <u>沒有</u> ，我找 <u>不</u> 到其他的食物。(p.69)
Jia	<u>Meile</u> , <u>mei</u> bie de kec hi. <u>沒了</u> ， <u>沒別</u> 的可吃。(p.69)
Lin	<u>Tioh-á</u> , <u>bô</u> pàt khóan mih kiān hó chiah <u>著啊</u> ， <u>無</u> 別款物件好呷。(p.102)

5.8 Verb Disagreement with Their Subjects in Person

As Minnick indicates, verb disagreement with their subjects occurs in Jim's speech. That is, 3rd person singular s-deletion and a 1st person singular plural-s occur frequently in Jim's speech. Jim in example (20) made a statement, which revealed his simple-mind and stubbornness:

Example (20)	Well, I <u>knows</u> what <u>I's</u> gwyne to do. <u>I's</u> gwyne to set down here and listen tell I <u>hears</u> it agin. (Chapter 2)
Zhang	好吧， <u>我知道我</u> 該怎麼辦， <u>我</u> 就坐在這兒聽著，反正會再 <u>聽見</u> 那個聲音的。(p.28)
Li	成， <u>我知道我</u> 該怎麼辦： <u>我</u> 要坐在這裏，坐到 <u>聽見</u> 那個聲音再響為止。(p.22)
Wen	好吧！ <u>我</u> 決定了， <u>我</u> 就一直坐在這裏等到 <u>搞清楚</u> 那到底是什麼聲音為止。(p.26)
Jia	好吧， <u>我知道</u> 該怎麼做了， <u>我</u> 就坐在這裡，直到那 <u>聲音再出現</u> 為止。(p.32)
Lin	好， <u>我知影我</u> 愛按怎做， <u>我</u> 就惦遮坐落來聽，攔 <u>聽到</u> 彼耶聲為止。(p.68)

The grammatical feature embedded in this discourse is a verb disagreement with a subject in person. The Chinese language has no equivalent to deal with this feature. Therefore, the five translations have no remedy aimed at this feature.

5.9 “A” Prefix before Present Participles

Jim often uses “a” prefix before present participles *bein'*, *coming'* and *trying*. In Example (21), Zhang's, Li's and Wen's rendering of “lai” and “lai lin” give a similar lexical meaning to “come” while the Jias' and Lin's renderings “shangmen” (literally: knock on the door) and “gū-tioh” (literally: encounter) differ in their word choice:

Example (21)	What you want to know when good luck's <u>a-comin'</u> for? (Chapter 8)
Zhang	你幹嘛要知道好運氣什麼時候 <u>來</u> 呢？(p.83)
Li	一個人為什麼要先知道有好運氣會 <u>來</u> 呢？(p.73)

Wen	你是想知道好運為什麼會 <u>來臨</u> ？(p.73)
Jia	好運氣 <u>上門</u> 的時候，為啥非得知道呢？(p.72)
Lin	當時會 <u>挂到</u> 好代誌，你想欲先知影創啥？(p.106)

6. Discussion of the Translators' Style

The translation of literary dialect is a more common example of non-equivalence and remains a translation problem posed for translators. Except for Lin's translation, none of the translations intends to mark the distinction between Huck's and Jim's dialects. To be specific, Zhang gives consideration to content, and his translation achieves dynamic equivalence. Li's translation also comes closer to dynamic equivalence, but the three translators in Li's version employ the expressions used in Hong Kong. Wen's translation also achieves dynamic equivalence because it opts for adaptation by paraphrase and omission to alter the structure and the meaning of the original. Also resorting to dynamic equivalence, the Jias employ four word Chinese idioms in their translation which adds to the readability of the novel, but in view of Huck's style in this dialectal novel, it might be inappropriate to do so.

Lin strives for the formal equivalence between the original and the target text. In terms of lexical level, Lin combines Taiwanese Mandarin with slang terms commonly used by Taiwanese youth to characterize Huck's dialectal speech. However, her appropriation of Taiwanese dialect to represent Jim's dialectal speech may seem problematic. Firstly, readers who are not familiar with Taiwanese dialect may have difficulty reading the target text. Secondly, Taiwanese as a regional dialect doesn't contain a standard written form. When transcribing the Taiwanese dialect, writer must borrow words from Mandarin which might result in different word choice and confusion. Nevertheless, Lin's purposeful treatment of Jim's and Huck's use of dialect provides readers with a context similar to that of the original although it might puzzle readers who are not used to reading the

written form of Taiwanese dialect.

7. Reader's Response to the Chinese Translations

The previous findings show that Zhang's, Li's, Wen's and the Jias' translations that resort to idiomatic use of the target language hardly represent the distinction between Huck's and Jim's dialectal speeches in the original. Only Lin's rendering in Taiwanese and Taiwanese Mandarin tends to represent the distinction between Huck's and Jim's distinctive use of dialects. Among these translations, which one does the target reader prefer? From the reader's perspective, is it necessary to represent the distinction between Jim's and Huck's dialectal speeches in the target text as it is in the original? In order to obtain the reader's thought upon these questions, a miniature survey is distributed to thirty readers to inquire about their preference and feedbacks to these translations. Their reason of preference will provide prospective translators with some thoughts on how to cater to the reader's expectations and needs.

7.1 Interview Subjects

Two groups of reader are chosen to answer the questionnaire: twenty general readers and ten bilingual readers with experience in translation. Bilingual readers include eight graduate students, one teacher from Graduate Institute of Interpreting and Translation at National Kaohsiung First University of Science and Technology (NKFUST), and one professional translator. General adult readers include elementary school teachers and members from Center for General Education at NKFUST. These participants read translated literature in their daily life.

7.2 Design of the Questionnaire

Two types of questionnaire are designed for the different groups of reader. For the bilingual readers, the questionnaire in English consists of four sections (see Appendix A). The questions in the first section are about participants' personal

background and reading habit. The questions in the second section ask readers' general opinions on their reading experience of translated literature. The third section which includes nine excerpts with their translations aims at inquiring the readers' views of the translators' renderings of Huck's and Jim's dialects in terms of the lexical and syntactic features. In Huck's part, the extracts that are chosen contain features such as "repetition," "lack of subordination between clauses and phrases" and "double negation." In Jim's part, the selected extracts contain features such as "misspellings," "eye dialect," "deletion of copula" and "double negation." The questions in the last section intend to inquire the reader's preference and reason of choosing a particular translation over others. As for the general readers, the questionnaire in Chinese contains three sections. The third section is excluded due to the reason that these readers may be incapable of reading the original.

7.3 Results of the Findings

When asked to evaluate the equivalents of lexical and syntactical features produced by the five Chinese translations, bilingual readers vary their answers in Part Three. The Jias' translation is thought to provide the most appropriate equivalents for Huck's and Jim's features, which include Huck's "repetition," Jim's "misspellings," "deletion of copula" and "double negation." Lin's translation also provides appropriate equivalents in some of Huck features, which include "the use of adjectives for adverbs" and "double negatives." Zhang's rendering well presents Jim's "eye dialect." Wen's translation deals with Huck's "lack of subordination between clauses and phrases" more appropriately.

In terms of reflecting Huck's and Jim's social and educational background, Wen's translation is considered appropriate by the general readers to reflect both characters' background. From the bilingual readers' view, the Jias' translation is considered appropriate to reflect Huck's background while Lin's translation is considered appropriate to reflect Jim's background. In terms of representing

Huck's and Jim's dialectal features, Lin's translation that attempts to preserve the distinction between Huck's and Jim's use of dialect is considered a job well done; but 19 respondents (9 bilingual readers plus 10 general readers) dislike her translation. Among these translations, Wen Yi-hong's version is favored by 13 general readers while the Jias' rendering is highly valued by the bilingual readers all for the reason of readability. As for the necessity to represent the distinction between Jim's and Huck's speeches in the target text as it is in the original, 15 respondents remain "neutral" to this issue but ten (six bilingual readers and four general readers) respondents agree to this issue.

7.4 Limitation of the Study

There are some limitations in this study. First, Lin Ji-yu's translation only covers the first thirteen chapters of *Huckleberry Finn*, which has forty-three chapters in total. Some features can't be found in corpus; for example, "signifying"⁹ is one prominent feature of Huck's that Twain learns from African-American oral tradition, and this technique is used to criticize the hypocrisy of the white society. The examples of signifying can be found in Chapter 18. In addition, Huck's use of alliteration and verbal imagery, which can be found in Chapter Nineteen, are also excluded in this research. Therefore, the limitation of corpus coverage narrows our selection of linguistic features.

Another limitation is the number of the respondents in the survey is not sizable. If more respondents are involved in answering this questionnaire, more opinions will be given which may lead to a different result of discussion. In addition, the number of bilingual readers is small in comparison with that of the general readers due to the reason that there is a difficulty of reaching a significant number of bilingual readers in this investigation. The unequal number of the

⁹ "Signifying" is a double-voiced African-American rhetorical strategy. It can mean indirectly talking around a subject, or humorously insulting a listener. It is an implicative trope employed by Twain to criticize race relations in the post-Reconstruction South in a subtle and covert way.

bilingual and the general readers (20:10) inevitably leads to a result that is largely based on the general readers' feedbacks.

Finally, the number of professional literary translators is quite small in this study; only one out of ten respondents has had related working experience. If more professional translators are involved in answering the questionnaire, they may offer their comments on these five translations, and their practical experiences may provide feasible solutions to the translation of dialectal literature.

Conclusion

Dialectal writing demonstrates an author's attempt to encode social and regional connotations in a literary work. When dialectal features are translated, each dialect may not have one-to-one homologue in the target language. This is the reason why most translators choose not to represent dialectal features in their translations. Moreover, the dynamic-equivalence based translating style is more acceptable among the target readers. As our study shows, the formal-equivalence based translation is not preferable even though this translation method may contribute to preserving the literary style intended by the author. Although it is considered necessary by the most readers to represent the distinction between Huck's and Jim's dialectal speeches, the target readers tend to like the fluent translation. This tendency poses a dilemma for prospective translators who struggle between the target readers' needs and the representation of the dialectal features presented in *Huckleberry Finn*.

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Appendix A: Sample Questions from the Bilingual Reader Questionnaire

Part I – Personal Background
1. Which age group do you belong to? What is you educational background?
2. How often do you read translated literature?
3. Have you ever read a dialectal novel?
4. Do you have experience of translating any kind of text type? (If “yes”, go to Question 5. If “never”, go to Part Two.)
5. Which text type do you have the most experience working on it?
Part II – General/Bilingual Reader’s General Opinions on Translated Literature
1. What are the factors that may attract you to read translated literature?
2. What are the factors that may affect your assessment of translated literature?
3. What are the factors that may impress you the most when reading translated literature?
Part Three – Bilingual Reader’s View of the Translators’ renderings of Huck’s Dialectal Features (1-5) and Jim’s Dialectal Features (6-10)
1. Nonstandard Spelling: <i>rubbage</i>
2. Feature of Repetition/Use of Adjectives for Adverbs: <i>monstrous</i>
3. Should the feature of repetition be kept consistent?
4. Lack of Subordination between Clauses and Phrases: “ <i>and . . . and . . . and . . .</i> ”

5. Use of Double Negation: I had an old slick counterfeit quarter that <i>warn't no</i> good.
6. Jim's use of Misspellings: <i>chile, dat's</i>
7. In your opinion, how should the misspellings be translated?
8. Use of Eye Dialect: <i>wuz</i>
9. Deletion of Copula: <i>Who dah?</i>
10. Rendering of Double Negation: <i>I couldn't git nuffn else.</i>
Part Four – General/Bilingual Reader's Choice and Preference
1. Which translation best reflects Huck's social and educational backgrounds?
2. Which translation best reflects Jim's social and educational backgrounds?
3. Which translation provides a strong difference between Huck's and Jim's dialectal speeches?
4. Which translation do you like and dislike the most?
5. Following question 4, why do you select this translation as your favorite?
6. Do you think it is necessary to represent the distinction between Jim's and Huck's speeches in the target text as it is in the original?