

# 試譯作品

## 英文至中文

一般文件（左為原文右為翻譯文）

<p>Mandatory Question For students embarking on a course of translation, the initial draw can be the voyage outwards, the lure of the foreign, the delights of difference. However, what makes translation different from foreign language learning is that it is the journey home that proves to be the most revealing. The student of translation soon realizes and this is as true of translating Joyce as it is of translating manuals for agricultural machinery, that the genuinely strange and unexplored territory is their mother tongue. In other words, there is a sense in which translation becomes a dual experience of limits in language and culture. There is the external experience of limits which The internal experience of limits is the acknowledgement by translators of the limitations to their knowledge of their native language. The internal experience of limits is subjective whereas the external experience is objective but the internal experience is none the less real for this.</p>	<p>對於開始學翻譯的學生來說，最初的吸引力可能是向國外開展的旅程，對異國文化的吸引以及他們相異之處的樂趣。然而，與學外語不同的地方是，翻譯最有價值的部分在於回溯母語的旅程。從事翻譯的學生很快就會意識到，這件事不管在於翻譯喬伊斯的作品或翻譯農業工作手冊都一樣成立，真正陌生以及未被探索的領域反而是他們自己的母語。換句話說，翻譯在語言和文化限制方面成為一種雙重體驗。外在的限制體驗是翻譯者對於自己對母語知識的局限性的認識。內在的限制體驗是主觀的，而外在的限制體驗是客觀的，但內在的體驗同樣是真實存在的。</p>
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商業用文件（左為原文右為翻譯文）

3. STANDARD OF GOODS 3.1) The Goods must be manufactured in strict accordance with any sample of the Goods and their sub-materials and components approved by the Buyer, or, where no sample was supplied by the Vendor to the Buyer, with any description or specification provided by the Placement Memorandum. 3.2) In the event that any of the Goods are: (a) in the sole and absolute opinion of the Buyer, of substandard quality, defective or otherwise do not comply in all respects with the Contract (including shipment or delivery timing); (b) of short shipment; or (c) detained, excluded, embargoed, seized or subject to recall by any government agency of the importing jurisdiction, the Buyer may accept or reject the whole or any part of the Goods and in the case of an instalment Contract, to require the Vendor to immediately cease and desist any production of the Goods until such time as the Buyer determines and/or to repudiate the whole of the Contract. Notice of such rejection shall be given by the Buyer to the Vendor and thereafter the Goods shall be at the Vendor's risk. The Vendor shall be liable for all losses, damages and expenses suffered or incurred by the Buyer as result of such rejection or due to substandard, defective or non-conforming Goods, including but not limited to loss of profits, freight charges, customs duties, banking brokerage charges, liabilities to government agencies (fines and penalties) and inspection and repair charges. 3.3) The Buyer shall be entitled to resell the rejected Goods for the best price which can reasonably be obtained in the country or place of their destination. In the event of the exercise by the Buyer of the above mentioned power of resale, the Vendor shall be liable for any difference between the net price realized by such resale (after deducting the expenses thereof incurred by the Buyer and its agents) and the price paid or agreed to be paid by the Buyer together with all loss, damages and expenses as set out in

商品標準 3.1) 商品必須嚴格按照買方批准的商品樣品及其子材料和組件的要求製造，如果供應商未向買方提供樣品，則必須按照放置備忘錄中提供的描述或規格進行製造。 3.2) 如果任何商品在買方的獨立和絕對意見中屬於次標準品質、有缺陷或在所有方面未能完全符合合同（包括裝運或交貨時間）；或者貨物短缺；或者被進口國政府機構扣留、禁運、禁運、查封或召回，則買方可以接受或拒絕全部或部分商品，對於分批交貨的合同，買方可以要求供應商立即停止生產商品，直到買方確定，或取消全部合同。買方應將該拒絕通知供應商，並且此後商品將由供應商承擔風險。供應商應對由於此類拒絕或次標準、有缺陷或不符合規格的商品而遭受的所有損失、損害和費用負責，包括但不限於利潤損失、運費、關稅、銀行經紀費、對政府機構的責任（罰款和處罰）以及檢查和維修費用。 3.3) 買方有權以在商品目的地國家或地區合理獲得的最佳價格轉售被拒絕的商品。如果買方行使上述轉售權力，則供應商應對轉售所實現的淨價格（減去買方及其代理商因此所產生的費用）與買方支付或同意支付的價格之間的差額負責，並承擔第 3.2 條款中列明的所有損失、損害和費用。

clause 3.2.

法律用文件（左為原文右為翻譯文）

LMNN's commitment to competing for business solely on the merits and without corrupt influence applies in all circumstances. However, certain practices and relationships present heightened risk for LMNN and justify special policy consideration, identified below. Giving Business Courtesies LMNN - employees may offer and give business gifts such as promotional items, meals, sponsorships, and other forms of universally recognized hospitality (collectively, "Business Courtesies") when reasonable in value and frequency, related to legitimate company activities, provided openly and transparently, and in accordance with applicable company policies and procedures. Business Courtesies offered or given to corruptly influence, or that might create the appearance of corruption or impropriety are prohibited. Sponsored Travel - LMNN may, in limited circumstances, sponsor certain travel expenses of third parties when directly related to legitimate company business activities, reasonable in value and frequency, provided openly and transparently, and in accordance with applicable company policies and procedures. LMNN may also provide limited immigration assistance to facilitate third party participation in such business related activities. Sponsored travel or immigration assistance offered, promised, or provided to corruptly influence or that creates the appearance of corruption or impropriety (i.e., lavish, frequent, unrelated to legitimate company-business activities, or concealed) are prohibited. Management must ensure that sponsored travel (including sponsored travel that is required by contract) and immigration assistance complies with the requirements of this policy and other applicable policies and procedures. Hiring & Retaining Current and Former Government Officials and their Relatives - LMNN discussions with and offers to current and former government officials (both U.S. and Non-U.S.) and their relatives regarding their hire or retention as employees or vendors must comply with this policy, revolving door and conflicts of interest policies, and related laws and regulations. Higher Risk Third Parties LMNN must carefully select, screen, and effectively manage all third parties with which it does business. Certain third parties represent heightened risk and are subject to additional due diligence, training, and/or monitoring to ensure reputable representation and compliance with company policies and applicable laws, including those prohibiting anti-competitive and corrupt practices.

LMNN 在競爭業務時，始終堅持基於公正原則，不受腐敗影響的承諾，這一原則適用於所有情況。然而，某些做法和關係對於 LMNN 而言具有更高的風險，因此需要特殊的政策考慮，具體如下：商業禮遇在合理的價值和頻率下，LMNN 的員工可以提供和贈送商業禮品，例如促銷物品、餐飲、贊助和其他普遍認可的款待形式（總稱為「商業禮遇」），前提是這些禮遇與合法的公司活動相關，公開透明，並遵守適用的公司政策和程序。禁止提供或贈送旨在腐敗影響的商業禮遇，或可能引起腐敗或不當行為的外觀。贊助旅行在特定情況下，LMNN 可以贊助某些與合法的公司業務活動直接相關的第三方旅行費用，前提是這些旅行的價值和頻率合理，公開透明，並符合適用的公司政策和程序。此外，LMNN 還可以提供有限的移民協助，以促進第三方參與這些與業務相關的活動。禁止提供、承諾或贈送旨在腐敗影響的贊助旅行或移民協助，或具有奢華、頻繁、與合法的公司業務活動無關或隱藏的特徵。管理層必須確保贊助旅行（包括合同要求的贊助旅行）和移民協助符合本政策和其他適用的政策和程序的要求。聘用和留用現任和前任政府官員及其親屬在與現任和前任政府官員（包括美國和非美國官員）及其親屬進行討論和聘用或留用時，LMNN 必須遵守本政策、門轉門和利益衝突政策，以及相關的法律和法規。高風險第三方 LMNN 必須謹慎選擇、篩選和有效管理與之合作的所有第三方。特定的第三方代表著更高的風險，因此需要進行額外的盡職調查、培訓和/或監控，以確保其具有良好的聲

譽並遵守公司政策和適用的法律，包括禁止反競爭和腐敗行為的法律。以上是關於 LMNN 特殊政策考慮的相關內容，以確保在業務運作中遵守道德和法律準則。

中文翻英文

臉書文稿（左為原文右為翻譯文）

臺灣小提琴家黃俊文（Paul Huang）再度來到甘迺迪中心演出!!

好消息!!!今年4月才隨臺灣國家交響樂團一同在美國甘迺迪中心巡演的臺灣小提琴家黃俊文（Paul Huang），將於10月19日再度來到甘迺迪中心演出囉!這次的演出將與臺灣鋼琴家黃海倫（Helen Huang）合作，並將演奏作曲家陳可嘉的新作《Witness Tree》（世界首演），相關售票將於8月15日開跑，歡迎大華府地區的樂迷僑胞們手刀搶購!

售票網址：

<https://www.washingtonperformingarts.org/.../paul-huang/>

Taiwanese violinist Paul Huang, Violinist, who performed in the U.S. with the National Symphony Orchestra (Taiwan) at The Kennedy Center just this April, will be returning to the Kennedy Center on the evening of Thursday, October 19th for another performance! This time, he will be collaborating with Taiwanese pianist Helen Huang and together they will perform the world premiere of composer Ke-Chia Chen's new piece "Witness Tree."

Ticket sales for this event will start on Tuesday, August 15th, so stay tuned for more updates! For more information:

<https://www.washingtonperformingarts.org/.../paul-huang/>

展覽文稿（左為原文右為翻譯文）

在威權統治時期，許多政治受難者被收押囚禁，在禁錮期間留下了不同形制的文字，是真實情感的載體，更是歷史的見證。如果是你／妳被限制了自由，會想寫點甚麼？會想寫給誰？人權館邀請您，來到國際書展的展區，進入我們的押房體驗區，書寫並帶走屬於您的一封信。現場也可購買各式專書，帶領您瞭解這些政治受難者的故事。

During the White Terror Period, many political victims were imprisoned and they left messages in different forms. These messages reveal their emotions and also are the witness of that period. If your freedom is deprived, what will you write down? And who will you write to? National Human Rights Museum invite you to visit our exhibition where you can enter a reconstructed prison cell, write down a letter belonged to you and bring it back. You also have the chance to purchase our publications which will lead you to understand the stories of these political victims.

桌遊設計文字（左為原文右為翻譯文）

<p>展覽主題：致愛：給____的一封信</p> <p>策展理念：</p> <p>當自由被剝奪，死刑的威脅如影隨形，你有機會送出最後一封信。你想寫些甚麼？你想送給誰？</p> <p>臺灣在白色恐怖時期，許多政治受難者因為不同原因，遭受拘捕、監禁、刑求，甚至失去生命。在國家暴力的暗影之下，他們試圖透過文字，向牆外的世界傳遞或是留下如縷的訊息 有家書、遺書、日記…… 時至今日，那些逃過各式檢查而留下的文字經過時間的淘篩，逐步顯現在世人眼前</p> <p>這些隻字片語，就像一扇窗，讓我們一窺那個壓抑與噤聲的時代。</p> <p>視覺提案：白鴿、信紙或信封、文案建議使用手寫體。</p> <p>展位設計：架設 2*2*1.8 公尺的牢籠，魚線懸掛約 8 封家書、遺書、日記片段。現場提供寫字板與書信小卡，觀眾可在牢籠中，寫一封給____的信。</p>	<p>Lots of Love</p> <p>When your freedom is deprived, with the threat of death following, you have the last chance to send your last mail. What will you write down? Who will you send this mail?</p> <p>Many political victims, due to various reasons, were captured, prisoned, tortured, even lose their lives during the White Terror period in Taiwan. Under the shadow of state violence, these victims tried to send their messages to the outside world through their words. Like family letters, testaments, diaries... Nowadays, the words escaped from inspections are now revealed to us gradually. These words, like a window, let us glimpse the period of depression and silence.</p>
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館所簡介（左為原文右為翻譯文）

國家人權博物館於 2018 年正式掛牌，包含景美與綠島兩個園區。致力於推動臺灣的人權教育轉型正義工作，如檔案史料的徵集、研究及公開；並成立國際人權博物館聯盟亞太分會，與國際人權思潮接軌，促進民主與人權理念的推廣及深化。

National Human Rights Museum was established in 2018, including the Jing-Mei White Terror Memorial Park and Green Island White Terror Memorial Park. Its statement is to embark on human rights education on Taiwan transitional justice work, like the collection, research and disclosure on documents relating to the White Terror period. It also establishes the FIHRM-AP (Federation of International Human Rights Museums – Asia-Pacific), gear to international human rights standards, and promotes and deepens the concept of democratic values and human rights to the public.

歷史文件翻譯（左為原文右為翻譯文）

<p>平定臺灣戰圖</p> <p>《平定臺灣戰圖》是一套清代御製的銅版圖，描繪清軍平定林爽文事件的戰役。</p> <p>1786年（清乾隆51年）11月爆發的林爽文事件，是台灣清治期間最大規模民變，至1788年（乾隆53年）2月止才被平定，被乾隆帝列為「十全武功」之一，並命宮廷畫師繪製此戰圖，以表彰其功績。</p>	<p>Suppression of the Taiwan Uprising Illustrated</p> <p>"Suppression of the Taiwan Uprising Illustrated" is a set of copperplate engravings commissioned during the Qing Dynasty, depicting the battles where Qing forces quelled the Lín Shuǎng Wén Rebellion. The Lín Shuǎng Wén Rebellion, which erupted in November 1786 (Qing Emperor Qiánlóng's 51st year), was the largest-scale uprising during Qing rule in Taiwan. It was not completely suppressed until February 1788 (Qiánlóng's 53rd year). Emperor Qiánlóng honored it as one of the "Ten Great Campaigns" and commissioned the imperial court painters to create this series of battle illustrations to commemorate the achievements.</p>
<p>攻勦小半天山(現南投大崙尾山)</p> <p>這組戰圖目前有公開出版的是，由北京國際文化出版公出版的「清代御製銅版圖」中</p> <p>《平定臺灣戰圖》的12幅：諸羅之戰、攻克斗六門、攻克大里杙、攻勦小半天山、枋寮之戰、生擒林爽文、生擒莊大田、廈門登岸、凱宴諸將、大武壠之戰、</p>	<p>Among these battle illustrations, there are 12 publicly available, published in "Copperplate Engravings Commissioned by the Qing Dynasty" by Beijing International Culture Publishing House. These 12 illustrations depict various key battles, including the Battle of Zhū Luó, the capture of Dǒuliù Gate, the capture of Dàlǐyì (now Dali Village in Taichung</p>

<p>集集埔之戰、大埔林之戰。 [1]另外，臺灣國立臺灣歷史博物館有收藏其中的 8 幅：大剿諸賊開通諸羅並進攻斗六門、大埔林之戰、攻克斗六門、攻剿小半天之賊匪、大武壠之戰、枋寮之戰、抵廈門登岸並巴圖魯侍衛等皆平安渡海凱旋、賜凱旋將軍福康安參贊海蘭察等宴。這是前者 12 幅中的 8 幅。 [2]</p>	<p>City), the suppression of the Xiaobantian (now Daliuwei Mountain in Nantou) rebels, the Battle of Fangliao, the capture of Lín Shuǎng Wén, the capture of Zhuāng dà tián, landing in Xiàmén, the victory banquet for the generals, the Battle of Dawulong, the Battle of Jiji Township, and the Battle of Dapulin. Additionally, the National Museum of Taiwan History has eight of these illustrations in its collection, including the "Great Suppression of the Rebels, Opening of Zhū Luó and Attack on Dǒuliù Gate," "Battle of Dapulin," "Capture of Dǒuliù Gate," "Suppression of the Xiaobantian Rebels," "Battle of Dawulong," "Battle of Fangliao," "Arrival and Landing at Xiàmén, and the Barutu Imperial Guards," and "Triumphant Return and Banquet for General Kaixuan." These are among the 12 mentioned earlier.</p>
<p>此 12 幅戰圖並未包含平定林爽文事件的所有戰事，其內容係事件的後半部，乾隆皇帝派大學士福康安赴台督辦軍務後，福康安自乾隆 52 年 (1787) 十一月初六於鹿港登陸臺灣至亂事平定凱旋迴大陸止，戰圖呈現期間的 10 場重要戰役和 2 幅凱旋場景。</p>	<p>These 12 illustrations do not cover all the battles of the Lín Shuǎng Wén Rebellion but focus on the latter part of the events. They depict ten important battles that occurred during the period when Viceroy Fú Kāng Ān was dispatched to Taiwan by Emperor Qiánlóng in the November 6th of 1787 and his return to the mainland after pacifying the turmoil. Two illustrations also show the scenes of triumphant return.</p>
<p>製作過程乾隆於 1788 年(乾隆 53 年)二月命福康安將平定林爽文事件之重</p>	<p>In the production process, Emperor Qiánlóng ordered Fú Kāng Ān to</p>

<p>要征戰戰場詳細繪圖，以記錄戰功。福康安從台灣分兩次共交回 16 幅戰圖，由宮廷畫工重新繪製，並經乾隆挑選出 12 幅。 [3]其中兩幅《廈門登岸》和《凱宴諸將》，不在福康安交回的 16 幅內。有研究者認為此二幅是宮廷畫工根據乾隆題詩所繪。</p>	<p>provide detailed drawings of the significant battlefields during the suppression of the Lín Shuǎng Wén Rebellion in February 1788. Fú Kāng Ān submitted a total of 16 battle drawings from Taiwan, which were then reworked by court painters. Emperor Qiánlóng personally selected 12 out of these. Two of the illustrations, "Landing in Xiàmén " and "Victory Banquet for the Generals," were not part of the 16 submitted by Fú Kāng Ān . Some scholars believe that these two illustrations were created by court painters based on Emperor Qiánlóng's poems.</p>
<p>後乾隆命姚文瀚和繆炳泰等七人，依先前的西域戰圖及金川戰圖的融入西方繪畫技巧的風格與尺寸，費時一年多重新繪製彩圖，以統整風格與尺寸。 [3]最後由如意館繪製清圖，交內務府造辦處刻銅版並壓印成圖，是首件由中國人獨立完成的戰爭銅版畫作品。 [3]每幅圖皆有乾隆題詩，題詩的年份介於 1787—1789 年間（乾隆 52—54 年間），推估這套銅版畫的製版時間在 1789 年之後。 [4]研究者普遍認為完成於 1791—1792 年（乾隆 56—57 年）間完成。 [3]</p>	<p>Later, Emperor Qiánlóng commissioned Yáo Wén Hàn, Móu Bǐng Tàì and six others to spend over a year reworking the colored illustrations to integrate the style and size with those of the earlier Western Campaigns and Jinchuan Campaign copperplate prints. Finally, the Qing illustrations were created, and the copperplate engravings were made by the Imperial Household Department. This marked the first independent completion of a war copperplate print by Chinese artists. Each illustration is accompanied by a poem composed by Emperor Qiánlóng, with the poems dating from between 1787 and 1789 (Qiánlóng's 52nd to 54th years). It is estimated that this set of copperplate prints was made after 1789, with researchers generally believing it was completed between 1791 and 1792</p>

	(Qiánlóng's 56th to 57th years).
<p>歷史研究意義及文化價值</p> <p>1793 年（乾隆 57 年）印成的《平定臺灣戰圖》後，分賞置諸省衙及各行宮收貯陳設。</p> <p>在朝廷的大力推廣下，時任江蘇巡撫的旗人奇豐額獲得版畫後，交蘇州織造外僱漆工</p> <p>作為樣稿，製作雕漆掛屏。乾隆 60 年初以例貢禮物敬獻皇帝，爾後宮中也在參考此一</p> <p>掛屏木刻技法重新製作，形成清代宮廷與蘇州間的技術與物質交流。地方製作的掛屏流傳相當廣，不少海外博物館有收藏。此反映出圖像的被重製及轉化運用，產生不同的媒材形式，更加產生傳播及宣傳的效益。</p>	<p>Historical and Cultural Significance</p> <p>After being printed in 1793 (Qiánlóng's 57th year), "Suppression of the Taiwan Uprising Illustrated" was distributed to provincial offices and various palaces. Under the strong promotion of the court, Qifeng, a Manchu official serving as the Jiangsu Viceroy, obtained a copy of the prints and commissioned outside lacquer craftsmen in Suzhou to create lacquer paintings based on them. In the early 60th year of Qiánlóng's reign, these lacquer paintings were presented to the emperor as tribute, leading to their reproduction using this woodcut technique within the palace. The local production of such lacquer paintings spread widely, with many overseas museums also collecting them. This reflects the re-creation and transformation of images in different media forms, which enhanced their dissemination and propaganda effect.</p>
<p>目前已知世界各地典藏《平定臺灣戰圖》的博物館機構有台灣的國立故宮博物院、國立台灣歷史博物館，以及中國歷史博物館、日本町田市立國際版畫美術館等館舍。 [3]由於此《平定臺灣戰圖》為罕見針對林爽文事件之圖像描繪史料，具有頗重要的參考及研究價值，對於相關議題的展示亦為重要的圖像展品。</p>	<p>As of now, museums around the world that collect "Suppression of the Taiwan Uprising Illustrated" include the National Palace Museum (Taiwan) and the National Museum of Taiwan History , as well as the National Museum of China and the Machida City Museum of Graphic Art (Japan). Since this illustration set is a rare visual representation of the Lín Shuǎng Wén</p>

	<p>Rebellion, they possess significant reference and research value, making them important exhibits for showcasing related topics.</p>
<p>參考資料</p> <p>清代御製銅版圖. 北京：北京國際文化出版 .1999.</p> <p>平定臺灣戰圖. 典藏網 . 國立臺灣歷史博物館歷史博物館 . [2020-10-27].</p> <p>李泰翰. 清乾隆年間臺灣戰圖製作經緯 . 故宮學術季刊 (國立故宮博物院 ). 2007, 25 (2): 139-178.</p> <p>聶崇正. 清代宮廷銅版畫述略 . 清代御製銅版畫 . 1999.</p> <p>詹振鵬. 帝國紀勳與地方貢品：乾隆朝《平定臺灣得勝圖》雕漆掛屏考 . 美術史研究集刊 . 2018-09: 189-227.</p>	<p>References:</p> <p>Copperplate Engravings Commissioned by the Qing Dynasty. Beijing International Culture Publishing House, 1999.</p> <p>"Suppression of the Taiwan Uprising Illustrated." Collections Network. National Museum of Taiwanese History. [Accessed 2020-10-27].</p> <p>Li Taihan. "The Production Process of the Taiwan Campaign Illustrations during the Qiánlóng Period." Journal of the Palace Museum (National Palace Museum) 2007, 25(2): 139-178.</p> <p>Nie Chongzheng. "A Brief Account of Qing Dynasty Court Copperplate Prints." In Copperplate Engravings Commissioned by the Qing Dynasty. 1999.</p> <p>Zhan Zhenpeng. "Imperial Commemorative Honors and Local Tribute: The Lacquer Paintings Based on 'Triumphant Taiwan' in the Qiánlóng Period." Journal of Art History Research 2018-09: 189-227.</p>