

多重馴化與迂迴正名：《賽德克·巴萊》 字幕翻譯中的意義流轉*

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摘要

本研究追溯《賽德克·巴萊》從劇本至字幕的產製過程，並在早期劇本與族語劇本的輔助下進行中英字幕的比較，透過來自語言學、傳播學與翻譯研究的理論、概念及工具加以分析，探討有關賽德克文化和族群關係暨稱謂的詞彙意義如何經由各種翻譯策略在不同文本間流轉，以思考全球化影音交易情境下的少數族群語言文化議題。本研究發現《賽德克·巴萊》的案例中，源語言與源文化非屬同一，而從中文字幕到英文字幕的轉換為水平而非對角式翻譯。另外，從中文劇本到中文字幕再到英文字幕的轉換過程中曾歷經數度馴化。前階段以漢化為主，但亦將前殖民者部分觀點加諸於賽德克族；後階段大致上延續漢人思維想像，但主要致力於提供目標觀眾清晰流暢的觀影經驗。在這個過程中，某些在中文字幕中語焉不詳或有別於源文化者被回復或釐清，但字幕的實用導向也帶來了與歷史記載或角色設定不符但強化戲劇衝突的替換或改寫。整體而言，上述種種揭露了在全球化影音交易情境下，少數族群語言文化在商業、文化及語言等多重霸權之下所遭遇的再現困境。

關鍵詞：《賽德克·巴萊》、字幕翻譯、馴化、正名、少數族群

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Multiple Domestications and Indirect Rectification:

Semiotic Shifts in the Subtitle Translation of *Seediq Bale*

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Abstract

This study traces the process of production from screenplay to subtitle of the film “*Seediq Bale*.” With the supplement of screenplays in Chinese and in Seediq Tgdaya, this study compares and contrasts the Chinese and English subtitles in the context of global audio-visual exchanges in order to consider the issue of minority cultures and languages. There are several unique features that should be noted about “*Seediq Bale*.”

First of all, source language differs from source culture. Secondly, the translation from Chinese to English subtitle is horizontal rather than diagonal. Furthermore, there have been several stages of domestication in the process of adaptation or translation from Chinese script to Chinese subtitle to English subtitle. The earlier stage of this process is sinicization oriented, with some phrases from the previous Japanese colonizers put into the mouth of the Seediq aboriginals. During the later stage, the English subtitle translation mostly continues the earlier sinicization, meanwhile also strives to provide a transparent and fluent text for the target audience. Some of the cultural-bound terms implicit in or differing from the source culture are clarified or rectified, but the target-oriented nature of subtitle also brought about substitutions or paraphrases reinforcing dramatic conflict but that are inconsistent with the existing historical literature or film characterization. In sum, the above observations reveal the crisis of representation ethnic minorities may face under the commercial, cultural and linguistic hegemony in the context of global audio-visual exchange.

Keywords: *Seediq Bale*, Subtitle Translation, Domestication, Rectification, Ethnic Minorities