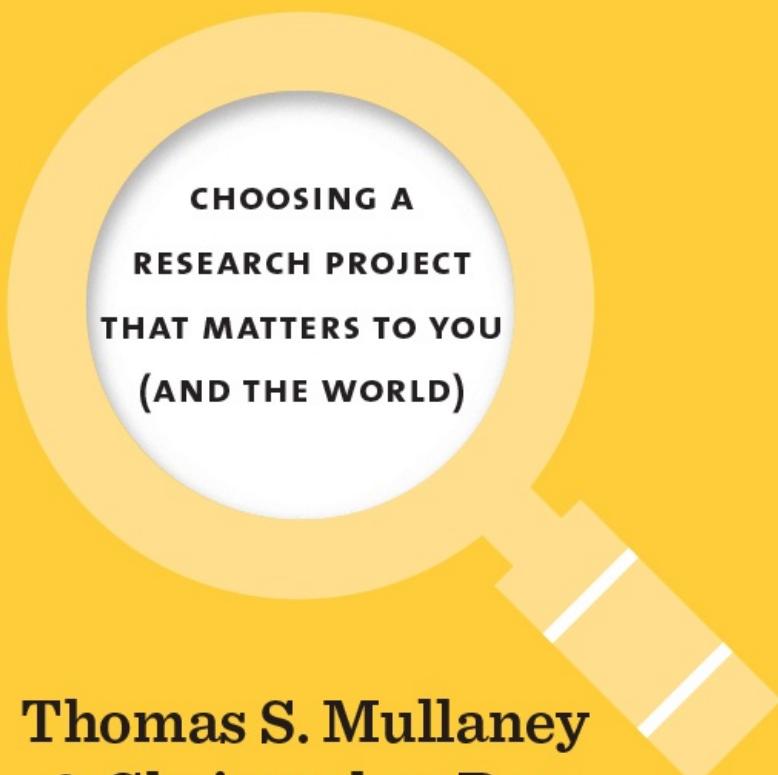


Where Research Begins

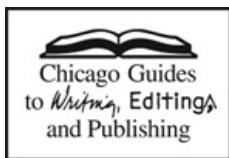


CHOOSING A
RESEARCH PROJECT
THAT MATTERS TO YOU
(AND THE WORLD)

Thomas S. Mullaney
& Christopher Rea

Where Research Begins

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無話可說。



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Where Research Begins

.....無限期待

Choosing a Research Project That Matters to You (and the World)

Thomas S. Mullaney & Christopher Rea

東瑪斯·S·馬利尼與克里斯托弗·瑞亞

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Introduction

.....
無聲無息。

In the early 2000s, when we were both in graduate school, we were assigned to teach a course on research methodology. The course was required for undergraduate majors in our department. On paper, it was taught by a professor, but in truth, everything was left to us. We had to design the course from scratch, with little guidance on how to do so. The one and only requirement was that each student had to produce a research proposal by the end of the term—a detailed plan of attack that outlined the specific questions the project sought to explore and answer, the sources they would use, and the potential implications and impact of their findings.

在2000年初，當我們同時在研究生學校就讀時，我們被分配教授一門有關研究方法的課程。這門課程是我們系的本科生必修課程。按照計劃，課程由教授教授，但事實上，所有事情都留給我們處理。我們必須從頭開始設計課程，几乎沒有任何關於如何進行設計的指導。唯一的要求是每個學生必須在期末前完成一份研究建議書 - 一份詳細的行動計劃，概述專案尋求探索和解決的具體問題、使用的資料來源以及研究發現可能的影響和影響。

The two of us teamed up to map out a semester-long plan through which a student could develop a full-fledged research project in a relatively short span of time. We reflected on our own experiences, both as undergraduates and now as early-career scholars, and synthesized everything into a road map as clear as a twelve-step smoking cessation program. It covered everything, we thought: working with primary sources, taking notes, compiling an annotated bibliography of secondary sources, developing a hypothesis, outlining the structure of a thesis, and summarizing the expected implications of the study.

我們兩人合作制定出一項學期長的計劃，讓學生在相對較短的時間內建立一個完整的研究計畫。我們思考自己的經驗，既是大學生，也是初期學者，並將一切都綜合為一個路線圖，就像十二個步驟的戒煙計劃一樣清晰。我們認為，它包含了所有：使用原始資料、記錄筆記、編列次級資料的注解參考書目、制定假設、梳理論文結構以及概括研究的預期影響。

By following our plan, each student's paper would come together piece by piece.

按照我們的計劃，每個學生的論文都會一片一片地組合起來。

Or so we thought.

或者我們這麼想的。

Something went wrong. As soon as the class started, our plan unraveled. Each week, the two of us met to compare notes, and we noticed a disturbing pattern: despite our "easy-to-follow road map," our students were stuck, struggling just to get out of the garage, let alone make the cross-country journey we had charted out. *How do I build a bibliography when I don't know what I want to work on? I have general interests, but no questions—how do I ask the right questions? How can my questions have "implications" when I don't even know what my questions are? I read a source and found it interesting—but how should I come up with a thesis?*

我們的計劃發生意外，就在課程開始的時候。每週，我們兩個人聚集起來比較筆記，我們留意到一個令人不安的跡象：儘管我們有著"易于應用的路線圖"，但學生就是陷入困境，甚至無法從車庫里出來，更不用說追溯我們已經編制的全國行程了。當我不知道想開發什麼話題時，該如何編纂參考文獻呢？我有一些綜合性的興趣，但是沒有確切的問題——該怎麼發問呢？當我無法確定具體問題時，它們的結論又該如何進行有助於推理呢？讀過一個資料來源，我對它蠻有興趣的——可是怎樣能找到論點呢？

Half the semester raced by, and most students had yet to settle on a project idea that excited them. Everyone fell terribly behind. Without a research question, how could they "dive into sources" or "form a hypothesis?" How could they possibly transform their passion into a project if they weren't sure what their passion was?

半個學期已經過去，大部分學生還沒有確定令他們興奮的項目想法。每個人都落後非常多。沒有研究問題，他們怎麼能"深入地探索來源"或"形成假設"呢？如果他們不確定自己的熱情是什麼，他們又如何將他們的熱情變成一個項目呢？

Some students chose to settle, selecting a topic that they didn't feel any particular passion for, and then dutifully working through our program. But it was plain to see that they had chosen their topics simply because *they had to choose something*. As the deadline approached, anxiety mounted for the students and for us.

一些學生選擇安定下來，選擇了他們不會感到特別熱情的一個主題，然後有恆心地完成我們的課程。但很明顯，他們只是因為必須選擇某件東西而選擇了他們的主題。隨著期限的臨近，學生和我們都感到焦慮不安。

The mistake we made is easy to see in hindsight: we forgot that the most challenging part of research is the part *before you begin*, when you don't know what questions you want to ask or what problem you want to solve. The research process doesn't begin *after you figure out your core questions*. The research process begins *before you know what you are researching*. This is the fundamental irony of research, an irony that no research guide teaches you how to navigate.

「後知後覺，我們犯下的錯誤很容易看得出來：我們忘記了研究中最具挑戰性的部分在於開始之前，你還不知道要問什麼問題或要解決什麼問題。研究過程不會在你搞清楚核心問題之後開始。研究過程會在你理解你要研究什麼之前就開始

了。這就是研究的根本諷刺，一個沒有研究指南可以教你如何處理的諷刺。」

This book is the result of our combined experience—decades of teaching, along with years of reflecting on the discovery we made as we struggled and failed to help a group of highly skilled and motivated students begin their research journeys. What we discovered is this: there are many books out there that explain the “research process” to researchers who *already know what their question or problem is*, but not one that helps a student figure out what their question or problem is in the first place. Those books do a masterful job of explaining how to outline, draft, revise, cite sources, and more. And they do an effective job of instructing young researchers how to choose the appropriate scale for their research projects. They may keep you on track if you already know your direction. But none of them teach you what to do *before* you know where you’re going. None of them teach you *where to begin*.

這本書是我們經驗的結晶—幾十年教學的經歷，再加上多年不斷地反思，我們成功地幫助一群有高技術及動力的學生開展研究旅程時所發現的。我們發現的是：市面上有很多書，可以解釋研究過程給已經清楚問題與問題的研究者，但是沒有一本書可以幫助學生想出該怎麼樣的問題或問題開始。這些書把診制、草擬、修改、引用資料源和其他技巧解釋地很深入。它們有效地指導年輕的研究者如何選擇適當的規模來進行研究項目。如果你已經知道自己的方向，它們可以讓你不偏離路線。但是，沒有一本書教你在你知道方向之前，要怎麼做。沒有一本書教你怎麼開始。

Why are there so many books on how to do research, yet so few on how to figure out *what* you are trying to research? This is not hard to explain. The assumption is that the average person already knows what their “passion” is, and just needs to follow it. A passion, we imagine, is something that everyone already has, and is fully aware of.

為什麼有這麼多關於如何做研究的書，卻少有關於如何找出自己想研究的內容的書籍？這其實不難解釋，一般認為大家都已經知道他們的「熱情」是什麼，只需要按照它走就可以了。我們想像，「熱情」是每個人都有的東西，且已經充分的意識到。

We have a different take on things. While we do believe that all people have passions, we do *not* assume that everyone already knows what theirs are. We can have passions we are unable to articulate in words. We can even have passions we are *entirely unaware we have*—either because we don’t know ourselves all that well, or because we never realized that our particular set of curiosities and concerns “counted” as a passion. Even more confusingly, we sometimes guess incorrectly about where our true passions lie. This happens far more often than we might think. After all, we all live our lives surrounded by external expectations (social, cultural, familial, real, imagined), and it’s hard not to adopt some or all of these expectations as our own. Rather than learning the craft of introspection or self-trust, we opt for a quicker route: we take on the passions that *other* people have, and pretend as best we can that these passions are ours.

我們有不同的看法。雖然我們相信所有人都有熱情，但我們不會假設每個人都已經知道他們的熱情在哪裡。我們可以有無法用言語表達的熱情。我們甚至可能不知道自己有哪些熱情，不是因為我們不夠了解自己，就是因為我們從來沒有意識到自己特別的好奇心和關注成為了一種熱情。更令人困惑的是，我們有時從錯誤中猜測出我們真正的熱情所在。這種情況比我們想象的要頻繁得多，畢竟我們生活在外部期望（社會，文化，家庭，真實，想象）的包圍之中，很難不採取其中的一部分或全部期望為自己的期望。我們選擇的不是學習內省或自信的技巧，而是選擇一條更快的路：採納其他人的熱情並盡量假裝這些熱情是我們的。

In other words, when faced with the question of *where to begin* our research, we too often look outside ourselves. We seek external validation. We let others set our agenda. But research begins with the researcher identifying the problem they carry *inside* them and figuring out what to do with it. This is what we failed to recognize back when we taught our very first class. Without meaning to, we shortchanged our students. With more time for introspection, they’d have had a far more rewarding research experience.

換句話說，當面對如何開始進行研究的問題時，我們往往會尋求外部的驗證。我們讓他人來決定我們的議程。但是研究開始於研究者確定內心深處攜帶著的問題並找出解決方案。這是我們最初教我們第一堂課所忽略的。如果有更多時間用於反思，他們會有更完整而令人滿意的研究體驗。

We have reunited nearly twenty years later to make things right. This book is the course we wish we had taught decades ago. We call the guiding principle underpinning this book *Self-Centered Research*.

我們已經在將近二十年後重新團聚，以便糾正事情。這本書是我們在幾十年前希望教授的課程。我們稱之為支持這本書的指導原則為自我中心研究。

Self-Centered Research: A Manifesto

In this book, we advocate a “self-centered” approach to research. Focusing on the early stages of the research process, we empower you with a variety of techniques and a mindset that will help you begin your research journey in the right direction—pointed toward a problem that matters deeply to you.

在這本書中，我們提倡一種“以自我為中心”的研究方法。我們把重點放在研究過程的早期階段，給你提供了一系列技術和一種心態，這將幫助你朝正確的方向開始研究你深度關心的問題。

What is Self-Centered Research, and why do it?

「什麼是以自我為中心的研究，為何要進行？」

Let’s begin by clarifying what the term means—and what it doesn’t.

讓我們從澄清這個術語的意義開始---並說明它不表示什麼。

Self-Centered Research is the following:

. 自我中心的研究是：

1. A *practice* of research that emphasizes the importance of setting out on the research journey from exactly where you are *right now*, and maintaining close contact with your own self—your instincts, your curiosities, and your biases—throughout the process. To be a “self-centered” researcher is to maintain your center of gravity over your own two feet at all times, and to avoid pursuing topics and questions that you imagine might please some imaginary, external judge.
2. An *ethic* of research that involves consciously acknowledging and assessing your abilities and your limitations as a researcher. It involves being *centered*: knowing who you are, listening to your own instincts, trusting them even when they sound naive or inarticulate, and refining them during the research process.
3. A *state of mind* that affirms the value of your ideas, assumptions, and concerns in shaping your agenda and the direction of your research. It presumes that the better (and faster) you figure out your own concerns and motivations as a researcher, the better (and faster) you will discover a research problem that is deeply meaningful both to you *and* to the world at large. But the first person who must be deeply concerned with your research problem is *you, the researcher*.

Now that we've said what Self-Centered Research is, let's be clear about what it *isn't*.

現在我們已經說明了「自我中心研究」是什麼，讓我們明確一下它不是什麼。

Self-Centered Research does *not* mean unleashing (or inflating) your ego. Being *self-centered* is not being self-absorbed, self-obsessed, self-congratulatory, self-consumed, self-indulgent, self-involved, self-serving, or self-ish.

自我中心的研究並不意味著釋放（或擴大）你的自我。自我中心并不意味著自戀、自戀、自賀、自慰、自求、自取、自利或自私。

Quite the opposite: self-centered researchers are self-reflexive, and always self-critical; honest and probing about their own interests, motivations, and abilities; but also open and confident enough to assess the validity of others'. This means having the wherewithal to challenge received wisdom, including unfounded ideas you are probably carrying around without realizing it.

「完全相反：自我中心的研究人員會自我反思並總是自我批評，誠實而深入地思考自己的興趣、動機和能力；但也足夠開放和自信來評估他人的正確性。這意味著擁有挑戰普遍智慧的能力，包括你可能沒有意識到自己在背負的毫無根據的想法。」

Self-Centered Research is also not autobiographical. It does not imply that the papers, articles, reports, or books you write will tell the story of your life. Or that every documentary you produce, or painting you paint, will be a self-portrait.

「自我中心的研究也不是自傳。它不意味着你写的论文、文章、报告或书籍会讲述你的生活故事。或者每一部你制作的纪录片，你绘制的画作都是一张自画像。」

The end goal of the Self-Centered Research process is, just like conventional research processes, one in which the researcher produces empirical, grounded, theoretically informed, and compelling scholarship about some aspect of the world around us, and does so in a way that changes how *other* people think. In order to identify and solve a problem that truly matters to other people, however, the Self-Centered Research process insists that this problem must matter, first and foremost, to *you*.

終極目標的自我中心研究過程與傳統研究過程相同，即研究者以基於理論的、令人信服的、有力的學術研究，了解我們周遭世界的某方面，並以此改變他人的思考模式。為了識別和解決真正重要的問題，自我中心研究過程堅持認為，該問題首先必須重要起來對你來說。

The first precondition of excellent scholarship, in other words, is that the focus of your research must be more than just a passing interest, a “good idea,” or something that was assigned to you by an outside party.

精良的學術研究的第一個前提是，你的研究重點必須不僅僅是一種短暫的興趣、一個「好主意」或是外界指派給你事情。

We'll take you through a process of generating questions—questions that are of concern to you—and show how, through your passion and your labor, they can become questions that are of concern to others.

我們將為您帶來一個產生問題的過程，即您所關心的問題，並顯示通過您的熱情和奮鬥，它們如何變成別人所關心的問題。

Centered Research Is the Best Research

One of the things that makes research so fantastic is also what makes it so daunting: you could, theoretically, research *anything*.

一件讓研究如此棒美的東西也是令人望而生畏的原因：理論上你可以對任何東西進行研究。

Where to begin?

「從何開始？」

The answer is: Exactly where you are, right now.

答案就是：正是你現在所處的地方。

Core to this book are two propositions. First, research can be a life-changing experience, if you get a few things right from the start. Second, the most important part of beginning a research project is finding your center. Research is a process not just of solving problems but of finding problems that you—and other people—didn't know existed. It's a process of discovery, analysis, and creation that can generate its own momentum and create a virtuous cycle of inspiration. Deep-seated problems only reveal themselves through self-trust, exposure to primary sources, and time. Only you—not anyone else—can tell you what you were meant to research. Answering the question "What to research?" requires a hard look in the mirror.

在本書的核心是兩個命題。首先，如果你從一開始就正確地得到了一些東西，研究可以帶來生活改變。其次，開始研究工作最重要的一部分是找到你的中心。研究不僅僅是解決問題的過程，而且還是找到你自己和其他人不知道存在的問題的過程。這是一個探索、分析和創造的過程，可以產生自己的動力，創造一個蒙福的循環，激發靈感。只有通過對自己的信任、接觸原始資料和時間，才能暴露出深層次的問題。只有你，而不是其他人，可以告訴你你研究的是什麼。回答“什麼東西要研究？”這個問題需要仔細看自己的鏡子。

So if you are the only person who can answer the question "What to research?" why read this book?

如果你是唯一能夠回答「該研究什麼？」這個問題的人，為什麼要讀這本書？

A fair question.

一個合理的問題。

We do not pretend to have a secret formula for generating research projects. We cannot tell you *what* to research. What we can offer are specific techniques designed to accelerate a generative process that will have you asking questions that lead you to discover your underlying research problem, and then make an actual project out of it.

我們並不假裝擁有一個用於產生研究項目的秘密公式。我們無法告訴你該研究什麼。我們可以提供的是特定的技術，旨在加速一個產生過程，這將讓你問出能夠帶你發現潛在研究問題，然後從中將其轉化為實際的項目的問題。

The goal of this book, then, is to help you create the ideal conditions to start a fire in your mind—a "fire that lights itself," to borrow a phrase that jazz drummer Buddy Rich used to describe genius. But at the same time, it will show you how to maintain balance and clarity in situations of complexity, uncertainty, and ambiguity. And it will teach you ways to tell the difference between *unproductive* uncertainty—that is, when you're on the wrong path, and should probably turn back—and *productive* uncertainty—that is, when it may *feel* like you're lost, but where your inner instinct and wisdom are encouraging you to keep on going.

此書的目標，因此，是幫助您創造完美的條件來為您的思維燃起一燃火—節奏藍調鼓手巴迪·里奇所活用的一個短語：「自然的火」來形容天才。但同時，書中也會向您展示如何在複雜、不確定以及曖昧的情況下保持平衡與清晰；以及教您如何辨別無用的不確定—也就是當您走錯了路時，應該回頭的情況—與有用的不確定—即使感覺迷失了，內在的本能與智慧也在鼓勵您繼續走下去的情況。

If you're casting about for your first research topic, we'll help you get started. If you have lots of good ideas and need no help in generating questions, we'll help you figure out which ideas and questions to invest your time in. If you already have a well-defined project, we'll teach you how to deepen and refine your research, uncovering possibilities you didn't know existed. If you are a veteran researcher or teacher, you will find in this book a philosophy of research and a repertoire of strategies you can share with students and even use to refine your own practice.

如果你正在尋找你的第一個研究主題，我們會幫助你開始。如果你有很多很棒的想法，而且不需要任何幫助來產生問題，我們會協助你找出哪些想法和問題值得去投入時間。如果你已經有一個定義非常清晰的項目，我們會教你如何加深和完善你的研究，發現你原本不知道的可能性。如果你是一個經驗豐富的研究者或老師，你會在本書中發現一種研究哲學和一系列可以與學生分享，甚至用於細化自己的實踐技巧的策略。

This book is designed to be practical, first and foremost, providing specific and tested techniques to help you

這本書的主要目的是實用的，提供具體而經過測試的技術以幫助你。

- choose a research topic;
- transform this topic into a set of concrete and compelling questions;
- identify the underlying problem motivating the questions you're asking;
- deal with the assumptions, biases, and preconceived notions you might have about your topic;
- articulate the stakes involved in this problem and prioritize competing interests and concerns;
- approach and navigate the broader community of researchers who work on the same "topic" as you (that is, your "major" or "field");
- discover and map out relevant researcher communities that exist beyond your field;
- find sources that will be useful to your research project;
- use the sources you find to refine your questions further (especially during the preliminary research stage);
- deal with mental roadblocks and keep up your momentum during the critical early stages of your project, when it's easiest to feel lost;
- remain flexible, nimble, astute, and motivated as a researcher.

This set of skills is in short supply everywhere. While we use the language of the academy—talking about papers, theses, students, classes, and teachers—these skills are fundamental to a variety of fields and professions. The ideas and exercises you'll read about here have applications in business, journalism, art, design, engineering, community-building, and entrepreneurship. The skills described in this book are fundamental to research, meaning that they will help you no matter your field of inquiry or level of research expertise.

這種技能在每個地方都極為稀缺。雖然我們使用學術語言—談論論文、論文、學生、課程和老師—這些技能對於各種領域和職業至關重要。您在此處閱讀的想法和練習在商業、新聞、藝術、設計、工程、社區建設和創業中均有應用。本書中描述的技能對研究至關重要，這意味著它們將根據您的研究領域或水準幫助您。

How to Use This Book

Here are the keys to using this book, no matter what your research background:

這本書的使用鑰匙，不管你的研究背景如何：

- **Write as you go.** This is our #1 recommendation, as the most important work you'll be doing is documenting your interests, assumptions, problems, and ideas—what we will refer to as “self-evidence.” The process we outline in this book is not meant to be carried out in your head, and you will need a written record of your thoughts for many of the exercises. Write in whatever form suits you: pad and pen, digital, back of napkin, whiteboard, or slate. You'll be coming back to this self-evidence again and again. Err on the side of writing too much. (We say more about why to write so much in the first exercise below.)
- **Repeat exercises, readings, and writing as needed.** *Everything* in this book is designed to be done more than once, especially when you . . .
- **Apply the exercises to your own project** (but if you don't have a project yet, don't worry!). We have some examples prepared, but you will achieve your goals only when you apply the ideas presented here to your own work.

Interspersed throughout the book you will find three recurring sections, which offer ways of putting ideas into practice at different stages of the research-inception process:

？在整本書中交替出現的三個不同環節，提供了在研究創新過程的不同階段，如何將想法付諸實行的方法：

- Try This Now
- Commonly Made Mistakes
- Sounding Board

Try This Now

In each chapter, you will work through practical exercises and games designed to help you achieve a specific set of goals: generating questions, refining questions, discovering the patterns that connect your questions, and identifying the problem that motivates you. We believe that different approaches are effective for different researchers, so we offer a variety of exercises. All of the exercises rely on a core set of principles. These include

在每個章節中，你將會完成實際的練習和遊戲，設計旨在幫助你實現特定的目標：產生問題，精煉問題，發現你的問題之間的模式，並識別激勵你的問題。我們相信不同的方法對不同的研究人員都是有效的，因此我們提供了多種練習。所有的練習都依賴一套核心原則。這些原則包括

- attentive, nonjudgmental self-observation;
- giving oneself permission and encouragement to say inarticulate, tentative, and vulnerable things out loud;
- getting things down on paper.

We encourage you to read this book from start to finish, but you might also choose to jump around. Research is a recursive and iterative process, not a linear one. Likewise, this book is designed to be reread. Whether or not you tackle everything in sequence on your first pass, the only way to get the benefit of our advice is by completing the exercises, and, as mentioned above, by *writing things down*.

我們鼓勵你從頭到尾閱讀這本書，但你也可以跳著讀。研究是一個循環和反復過程，而不是一個線性過程。同樣，這本書旨在重讀。無論你在第一次閱讀中是否處理了所有事物，唯一獲得我們建議的好處的方法是完成練習，正如上面提到的，也要寫下東西。

The point of all this continual writing is to produce what we term “evidence of self,” or “self-evidence.” You can think of self-evidence as clues that will help you figure out the answers to the most important questions that a researcher must answer during this early phase: *Why am I concerned with this topic? What is it about this subject that I think holds the key to some larger issue? Why does this primary source jump out at me? Why, out of all possible topics that I could be working on, do I keep*

coming back to this one? What is my Problem?

經常的寫作的目的是為了產生我們稱之為「自我證據」或「自証」。您可以把自証想像成一個線索，幫助您在初期階段找出回答研究人員必須解答的最重要問題的答案：為什麼我對這個話題感到關注？我認為什麼東西能夠鑰匙或是某個更廣泛的問題？為什麼首要的來源重要性突出？為什麼在我可能研究的所有話題中，我一直回到這個話題？我的問題是什麼？

Self-evidence is a valuable form of note-taking that we believe many researchers neglect. Perhaps they dismiss it as a form of "me-search" diary-keeping. Subjective, anecdotal information, the thinking goes, might be useful should someone ever produce a "making-of" documentary about your project, but it is not *real* research. We disagree, and we suspect that researchers who harbor such prejudice could benefit from more introspection.

自我證明是一種價值非常大的筆記方式，但是我們認為許多研究者都忽略了這一點。也許他們把它當作「我自讚美」的日記而不予理會。這樣的「主觀化」觀察性資料，根據某種想法，也許在有人製作關於您專案的「做出」紀錄片時會補充某些用途，但是它並不是真正的研究。我們不同意這樣的想法，我們懷疑，那些抱持這樣偏見的研究者可以從更多的自省之中受益。

We advocate making introspection a habitual part of your research method. The pieces of self-evidence you produce during the Self-Centered Research process are cousins to the kind of notes experienced researchers routinely make when they read primary sources, conduct interviews, carry out ethnographic fieldwork, or copy down bibliographic information. We call them *self*-evidence because, during this early phase of research, these notes will possess a value that goes far beyond the recording of facts, quotes, observations, and other evidence about the world around you. They will provide evidence about *you yourself*. With these clues you will be able to uncover the hidden questions and problems you carry around inside you. Discover them early in the research process and not only will you save yourself time and frustration, but, more importantly, you will be more likely to arrive at the research project that is right for you.

我們主張將自我反省作為一種習慣性的研究方法。在自我中心研究過程中，你所產生的自我證據與經驗豐富的研究者在閱讀原始資料、進行訪談、進行民族誌野外研究或複製參考資料時經常作出的筆記是同胞。我們稱之為自我證據，因為在研究的早期階段，這些筆記的價值不僅僅是記錄與世界相關的事實、引用、觀察和其他證據，還提供了關於你自己的證據。透過這些線索，你將能夠找出你內心深處隱藏的問題和問題。在研究過程的早期就發現它們，不僅可以為自己節省時間和挫折，而且更重要的是，你更有可能找到適合你的研究計劃。

Commonly Made Mistakes

A list of these follows each "Try This Now" exercise. Most of these mistakes fall into one of three categories:

每個"立即嘗試"練習之後均會有一份清單列出這些錯誤，其中大多數屬於三類之一。

1. Not letting yourself be vulnerable
2. Not listening to yourself
3. Not writing things down

In guiding other researchers and students through these exercises, we've seen how hard it can be to avoid the impulses to protect yourself (that is, to be defensive), and to listen to the voices of imagined authorities, which promote certain lines of inquiry and inhibit others.

在指導其他研究人員和學生完成這些練習時，我們已經看到了如何避免自我保護的衝動（也就是說，被防禦性地），以及聽取想象中權威的聲音，這些聲音鼓勵某些探究線索，同時也抑制其他研究方向。

These bad habits set up inadvertent roadblocks to introspection. Knowing about commonly made mistakes, we are better equipped to avoid those impulses and to focus on nonjudgmental self-observation. Writing things down during the process is essential because those written records will become the basis for the self-observation that will help your project come together. Don't try to remember everything. Insight can be fleeting. And, as we'll remind you again and again, don't wait till the very end. Write your thoughts down now.

這些壞習慣為自省的行動設置了無意的障礙，鑑於經常犯的錯誤，我們更具備避免那些衝動而專注於不做片面自我觀察的能力。在此過程中記錄事情是至關重要的，因為這些記錄會成為你的自我觀察的基礎及帶動項目進行。不要試圖記住每件事，洞察力是瞬息即逝的。且，我們會一再提醒你，不要等到最後再來寫下思想，現在來寫下它們。

Sounding Board

From time to time, you might find it useful to bounce your ideas off a Sounding Board—a teacher, mentor, friend, colleague, or other adviser. We suggest specific ways to prepare for such conversations. A Sounding Board is someone who helps you to gain alternative perspectives on your ideas and writings and to step outside yourself. They help you to become aware of aspects of your ideas that didn't occur to you at first, or perhaps identify unconscious tendencies in your thinking. A Sounding Board helps you to self-reflect and make better decisions, so we recommend that you make talking to someone you trust a habit early in the research process. Ultimately, the Self-Centered Research process will empower you to become your own Sounding Board.

隨著時間的推移，您可能會發現把您的想法傳達給可靠的人（例如老師、導師、朋友、同事或其他顧問），即「*听诊*」

(Sounding Board)，是有用的。我們建議要準備此類對話的具體方式。听诊是一位能幫助您了解自己想法或文稿的替代觀點，幫助您身處於自我之外，了解一開始沒有想到的潛在方面或者腦海中潛藏的趨勢。听诊幫助您自省下、做出更好的決定，因此我們建議您早期就變成對可信賴的人談話的習慣。最終，「自我導向研究」(Self-Centered Research)的過程會賦予您成為自己的聽話者(Sounding Board)的能力。

Every Sounding Board moment comes with an important caveat. Well-meaning suggestions from a teacher, adviser, or other authority figure—suggestions as to what you “could” or “should” work on—can have a major impact on a researcher during the early phases of research. If you feel lost, or uncertain about the value of your nascent ideas, a suggestion from a boss, teacher, or adviser (especially an overbearing one) can feel a lot like a *command*. Or it may become your fallback, your “Well, I can’t come up with anything better, so I might as well go with that!” A friendly lead might seem like a way to speed things up. What if you skipped all that messy introspection and snapped up the ready-made idea that your trusted adviser has told you is important? Unfortunately, the effect can be inhibitory and counterproductive.

每個聽聽反饋的時刻都會伴隨著一個重要的限制。老師、顧問或其他權威人物的善意建議——關於你“可以”和“應該”做什麼——在研究的早期階段對研究者有重大影響。如果你感到迷失，或對自己婦育的想法不確定，上司、老師或顧問(特別是傲慢的人)給出的建議就會感覺像是一種命令。或者，它可能成為你的退路，“好吧，我想不出更好的東西，那就去做那個吧！”友好的指導似乎可以加快進度。如果你跳過了所有那些麻煩的反思，抓住你值得信賴的顧問告訴你的重要想法，會怎樣？不幸的是，這種效果會抑制和適得其反。

As mentors ourselves, we have seen many students latch onto the first idea we floated by them and, months later, produce a paper that left us unconvinced was one *they* were really interested in writing. The result is typically suboptimal. The point of research is not to fall back, it’s to move forward—to take a risk and discover or create something original. A mentor can offer advice that saves you from retracing others’ paths to the same conclusion. But when a student comes with an idea for a research project and asks, “Is this what you want?” a true mentor’s response is always the same: “Is this what you want?”

作為導師，我們見證了許多學生立刻抓住我們拋出的第一個想法，然而數月後他們提出的論文讓我們毫無把握這是他們真正想要寫的東西。結果往往不理想。研究的重點不是止於現狀，而是要向前推進，要冒險去發現或創造出新的東西。導師可以提供可以節省您繞路重踏別人結論的建議。但是當一個學生提出一個研究項目想法並且問：「這是你想要的嗎？」一個真正的導師總是給予同樣的回答：「這是你想要的嗎？」

In our experience, if a research question is *not* one that you’re truly motivated to spend your time answering, you’ll find it a challenge to do a good job, or even to finish. So, even before you meet with your Sounding Board and even before getting too deeply into research sources, follow the steps in the first part of this book to find your center.

在我們的經驗中，如果一個研究問題不是你真正想要花時間解答的，你會發現很難做得很好，甚至也完成它。所以，在你與你的聽眾會議甚至在大量的研究中深入前，先跟隨本書第一部分的步驟，去找到你的中心。

Introversion, First. Extroversion, Second.

The two-part process of starting a research project involves looking first inward and then outward. **Part 1** takes you through the inward-focused process of becoming a self-centered researcher. You will reflect on the experiences, interests, priorities, and assumptions you bring with you—and assess how to make best use of them in charting out a research direction. This process goes beyond conventional brainstorming because it requires taking stock of your values. It involves distinguishing between what *doesn’t* matter to you, what you *think* matters to you, and what *really* matters to you.

研究案的兩大步驟首先是內省，然後是外展。第一步讓你經歷內省的過程，成為一個自我中心的研究員。你將反思自身的經驗、興趣、優先順序和假設——並評估如何最好地使用它們來規劃研究方向。這個過程超出了傳統的集思廣益，因為它需要檢視你的價值觀。它涉及區分出對你來說沒有重要性的東西、你認為有重要性的東西以及真正對你有重要性的東西。

We believe that you are best off starting this process *before* you field-test your ideas against the wisdom of the research community. Ideas abound—not all of equal merit—and even at this early stage in your research you’ll want to be judicious in evaluating which of them should influence your project. Authorities also abound (again, not all of equal merit), and they can exert undue influence on the direction of research at this vulnerable stage when you’re not quite sure yet just what you want to do.

我們相信，在與研究社區的智慧進行野外測試之前，最好先開始進行此過程。想法很多——並不是都有等效的價值——即使在您的研究的早期，妳也想要辨別哪些應該影響您的項目。權威人士也很多（再次，並不都是等效的價值），他們可以在妳還不確定自己想做什么時，對研究的方向施加過度的影響。

Having taken those steps toward becoming a self-centered researcher, you’ll then be ready to test and refine your project ideas in relation to the questions, methodologies, theories, protocols, assumptions, and collective experiences of the research community. **Part 2** focuses on this process of *extroversion*. It helps you to navigate the often bewildering process of coming to terms with the research communities conventionally known as “fields” and “disciplines,” as well as how to identify researchers who may not be in the same field as you but who are interested in similar problems—what we call your Problem Collective. Fields and disciplines tend to be easy to identify by their departments, associations, journals, and degrees. A Problem Collective is less self-evident, and as it is a key concept of this book, it comes first in **Part 2**.

為了成為一位自我中心的研究者，您已經採取了一些步驟。接下來您就需要以相關的問題、方法論、理論、協議、假定

和研究團體的經驗來測試和完善您的項目想法。第二部分專注於這個外向的過程。它可以帮助您更好地理解以"領域"和"學科"而聞名的研究社群，以及如何找到與您同類型但對相似問題有興趣的研究者—我們稱之為您的問題集合。通常可以通過部門、協會、期刊和學位來識別領域和學科。問題集合較不明顯，而且作為本書的一個關鍵概念，它首先出現在第二部分中。

TRY THIS NOW: Write Here, Right Now

試試這個：立刻在這裡寫

The goal: *To make writing a habitual part of the research idea-generation process. You can start by creating a record of your research thoughts, speculations, and goals even before you have a fully formed project.*

目標：讓寫作成為研究理念產生過程的習慣之一。您可以從在還沒有完全成型的專案之前，開始創建您研究想法、猜測和目標的記錄開始。

Now it's time to start writing. That's right—here, now, on this page.

現在是時候開始寫作了。沒錯，在這裡，現在，在這一頁上。

As mentioned above, this is a *workbook*. It is not a pep talk before the big game. It is not a prelude to action. Nor is it a lecture to be taken in passively. We have written part of this book, but you will be writing *the most important part of the book* as you go along. Treat this book as a guide, a reference manual, and a coloring book. Fill up the margins with questions, ideas, and doubts. Underline, highlight, dog-ear.

在上面提到，這是一本工作簿，它不是大場比賽前的演講，也不是行動的前奏，更不是被你僵持的講話。我們已經編寫了本書的一部分，但是你會隨著進行中編寫本書最重要的部分，把它當成一本指南，參考手冊和收藏冊，在邊框裡記錄問題、想法和疑問，對它做出標註，強調，摺角等等。

Every section of this book—including this introduction—contains writing activities and exercises designed to help you start writing *even as you think through your research goals, priorities, and plans*. As we'll reemphasize throughout the book, research is not a linear process, and therefore the writing you do now is not a form of "prewriting" that generates verbiage to be later thrown away. It is not a warm-up. The writing you do now is *part of the core research process*, which involves generating ideas, recording them, reflecting on them, refining them based on new information, and continually searching for better ways to ask and articulate them.

每一章，包括本節的介紹，都有寫作活動和練習，旨在協助你與研究目標、優先順序和計劃一起寫出自己的作品。正如我們本書將要反覆強調的，研究並不是一個線性的過程，因此你現在的寫作並不是為了"事前寫作"而產出的累積，往後拋棄的文字。也不是為了暖身。你現在的寫作是核心研究過程的一部分，其中包括產生思想、記錄它們、反思它們、根據新的資訊加以精煉，以及不斷尋求更佳的方式來提問和表達它們。

All of the writing you do with (and in) this book will help the research process by

所有你通過本書寫的文字將有助於研究過程

- creating an evolving record of your ideas—your "self-evidence";
- continually externalizing your thoughts, as an aid to memory and to your research collaborators;
- building your project step-by-step through different types of writing, focused on discrete aspects of the early phases of research;
- making writing a regular research habit.

So, in the space below, express what you currently think you want to accomplish with your research project. What topics or questions interest you? What would "success" be for you? What is your ideal research outcome? And remember: no pressure. You're writing for no one but yourself.

在下面的空間中，請表達您當前想要實現的研究專案。什麼主題或問題吸引你？什麼是你的"成功"？你的理想的研究結果是什麼？記住：沒有壓力。你只為自己寫作。

COMMONLY MADE MISTAKES

常見的錯誤

- Writing for someone else. There is no need to impress, to sound important, or to rationalize your goals in this brainstorm. Just write what you think you want to research.

Part 1

.....

Become a Self-Centered Researcher

Part 1 of this book guides you through the process of centering your research questions, of aligning them with the concerns that you carry inside you. These are questions and concerns about life, about the world, even about existence itself. This doesn't mean that your research will be ethereal and philosophical, or autobiographical. You will not be writing *about* yourself, but rather *from* yourself, instead of from external sources. This is a process of self-reflective decision-making that is crucial at the inception stage of a research project.

第一部分本書引導您定位研究問題，將它們與您心中的關注相結合。這些是關於生活，世界甚至存在本身的問題和關注。這並不意味著您的研究將是超脫和哲學的，或自傳式的。您不會寫關於自己，而是從自己出發，而不是從外部來源出發。這是一個自我反思決策的過程，對於一個研究項目的開端階段至關重要。

The goal of this stage is to make sure that you are fully aware of your own motivations and values, are confident of your priorities, and have taken stock of your assets, capabilities, and limitations. Go through these steps, and you'll emerge with the self-assurance and self-possession a researcher needs to be able to make the most of the multiple voices and agendas out there in the broader research community—a process we detail in **part 2**.

這個階段的目標是確保您完全了解自己的動機和價值觀，對優先次序充滿信心，並總結自己的資產，能力和局限性。通過這些步驟，您就會充滿自信和自律，一個研究者需要從更廣泛的研究社區中取得多種聲音和議程的能力——我們在第2部分詳細說明了這個過程。

The basic process goes like this. In **chapter 1**, we teach you how to transform a vague and grand-sounding topic (whether you came up with it yourself, or someone assigned it to you) into a set of concrete, down-to-earth, yet still preliminary questions. In **chapter 2**, you will learn how to analyze the questions you created in **chapter 1**, discovering the patterns that connect some, most, or perhaps all of them. Suddenly, what at first may have appeared to be a random set of questions will start to add up to form a coherent picture. This is the second major milestone you will reach: the identification of your Research Problem, capital *R*, capital *P*. In **chapter 3**, you will learn to take your questions, and your Problem, and turn them into a viable research project rooted in primary sources.

在第一章中，我們教你如何將你自己提出或者別人分配給你的含糊而又宏觀的主題轉換為一組具體的、腳踏實地的、但仍然是初步研究的問題。在第二章中，你將學習如何分析你在第一章創建的問題，發現其中的模式，使它們之間存在某些或者大部分的關聯。突然間，最初看似是一組毫無內在聯繫的問題將會慢慢地詮釋出一個完整的圖景。這就是你將會達到的第二個主要里程碑：即確定你的研究問題。在第三章中，你將學習如何將你的問題和問題標記碼轉變為一個基于原始資料的可行研究項目。

Above all, **part 1** shows why a shift in thinking—from relying on polished, externally oriented language to justify one's instinctual curiosities, to relying on internal, modest, and often inarticulate language—is so important in the early stages of research. **Part 1** teaches you how to avoid the ever-present risk of outsmarting yourself.

在所有的事情之上，第一部分解釋了為何從依賴外部詞彙來證明你的本能好奇心到依賴內在的、謙虛的且經常表達不出來的詞彙的一個思維轉換是在研究初期如此重要的。第一部分教你如何避免反而自己把自己陷入困境的可能性。

1. Questions

.....
.....沒有任何翻譯.....

This chapter helps you navigate the first challenge you will face in your research process: How do you transform broad and vague “topics” of interest into a set of concrete and (for you, at least) fascinating *questions*? In the earliest phases of research, most people don’t have specific questions in mind. They have *topics of interest*. You have already started recording some of your own in the introduction. The main challenge is not identifying potential topics of interest, but in moving from these generic topics to a specific set of questions. While seemingly straightforward, this surprisingly demanding process requires a mix of confidence and vulnerability.

這一章將協助您處理研究過程中面臨的第一個挑戰：如何將模糊而廣泛的「話題」轉化為一系列具體而（對於您來說）有趣的問題？在最初的研究階段，大多數人不會特別想到特定的問題。他們會有一些興趣的主題。您已經在介紹部分開始記錄了一些您自己的主題。主要的挑戰不是確定可能的感興趣的話題，而是從這些普通的話題轉化到特定的一系列問題。雖然看似簡單，但這個驚人的要求處理過程需要自信和脆弱的混合。

A Topic Is Not a Question

Topics are wonderful things to have. They’re useful at the beginning of any research project. A topic suggests a field or scope of inquiry. It empowers. It gives a sense of identity and purpose. I work on . . . the Harlem Renaissance, Soviet history, women’s studies, experimental poetry, urban planning, environmental history. Having a topic makes one feel solid, self-aware, oriented.

主題是擁有的好東西。它們在任何研究項目開始時都非常有用。主題暗示一個調查領域或範圍。它賦予力量。它給人一種身份認同和目的感。我所研究的是.....哈林文藝復興、蘇聯歷史、婦女研究、實驗詩、城市規劃、環境歷史。擁有一個主題讓人感到堅定、有自我意識和定位。

Topics can be deceptive, however. They are immense and abstract categories. They organize universities, businesses, and research organizations—the Department of Topic X, the Institute for Topic Y. They show up on business cards: Professor of Topic Q. They shape how we think about the world. But their use to the researcher is limited for one very obvious reason: a topic is not a question.

「然而，主題可能會具有欺騙性。它們是龐大而抽象的類別。它們組織大學、企業和研究機構-主題 X 部門、主題 Y 研究所。它們出現在名片上：主題 Q 教授。它們形塑了我們對世界的看法。但是由於一個非常明顯的原因，它們對於研究者的用途有限：主題不是問題。」

How do topics and questions differ? Let us count the ways (see [table 1](#)).

話題和問題有何不同？讓我們來數一數（見表1）。

Table 1. DISTINGUISH BETWEEN A TOPIC AND A QUESTION

表1。區別主題和問題

A TOPIC	A QUESTION
「一個話題」	一個問題
Is a noun, perhaps with a modifier 「這是一個名詞，或許加上了修飾詞」	Is a sentence with a question mark at the end . 這句話有一個問號在最後面嗎？
May be broad or specific 可以是廣泛的或特定的	May be broad or specific 可以是廣泛的，也可以是具體的。
Indicates an area of curiosity 指示一個好奇的領域	Indicates an area of curiosity, and some sense of how you will satisfy that curiosity 指出了一个好奇心的區域，以及如何滿足好奇心的一些感覺。
Raises innumerable questions, but often ones that pull in a thousand different directions	Raises more specific, related questions 提出更具體、相關的問題

引起無數問題，但通常是朝著千種不同的方向探索的問題。

Has no answer

沒有答案

Has an answer—and sometimes several

有著答案--有時候會有好幾個答案

You can see already how topics can even be *obstacles* to the research process. When a researcher tells you what topic they're interested in, more often than not they leave you wondering which of the many possible pathways and potential questions about that topic they intend to follow, or why the topic matters to them. Simply put, when we speak about topics, we could be speaking about *anything* (and thus *nothing*) at all.

你已經可以看出，話題甚至可能成為研究過程中的障礙。當一個研究者告訴你他們對哪個主題感興趣時，你往往會想知道他們打算沿著哪條可能的路徑和潛在的關於該主題的問題，或者為什麼該主題對他們來說很重要？簡而言之，當我們談到話題時，可能根本關聯到任何事情（因此沒有什麼意義）。

Harlem Renaissance *what*? Soviet economic history *how*? Environmental history *where*? When someone tells you what their topic is, you actually still know very little about what drives them as a researcher, much less what direction their research takes. A study of the Harlem Renaissance might turn out to be about urban migration. But it could just as readily be about poetry, intellectual history, or housing markets. A researcher working on Soviet economic history might be interested in the history of steel production technology, labor relations during World War II, or perhaps the development of economic think tanks in Moscow. Likewise, research on environmental history might be interested in invasive species, hydroelectric dams, or fire-stick farming. There's simply no way to know. All of these avenues (and many more) are equally probable, yet some might be of *no interest* to the researcher—some of these potential avenues might even bore them to tears. A person working on environmental history might have more in common with a scholar of the Harlem Renaissance than with their "fellow" environmental historians. By themselves, topics are not very good guides for the research process. That's why they can be dangerous.

哈萊姆文藝復興什麼？蘇聯經濟歷史怎麼？環境歷史哪裡？當有人告訴你他們的主題時，你事實上對他們作為研究者的動力，更不用說他們研究的方向，還知之甚少。對哈萊姆文藝復興的研究可能會關注城市遷移。但也可能是關於詩歌、知識歷史或住宅市場。一位研究蘇聯經濟歷史的研究者可能會關注鋼鐵生產技術的歷史、第二次世界大戰期間的勞工關係，或者莫斯科經濟智庫的發展。同樣的，研究環境歷史可能會關注入侵物種、水電大壩或具傷害性的農耕。這樣的路線沒有辦法知道。所有這些路線都是同等可能的，但一些可能對研究者沒有興趣，這些潛在的路徑甚至會讓他們厭煩不已。一個從事環境歷史研究的人可能與哈萊姆文藝復興研究者比起他們的“同行”環境歷史學者，有著更多的共同之處。單從話題來看，並不是很好的指導研究流程的指南。這就是為什麼它們是危險的。

When you have a topic and are struggling to turn it into a project, the common advice you will hear is "Narrow it down."

當你有一個主題，且苦於將它變成一個專案時，常聽到的建議就是「細分它」。

We call this the *Narrow-Down-Your-Topic Trap*.

我們稱這種狀況為「縮小話題的陷阱」。

Its seemingly straightforward logic—a "narrow" topic is easier to work on than a "broad" topic—leads many researchers, especially inexperienced ones, into dead ends. A more discrete scope that reduces the volume of sources you need to analyze can, to be sure, answer the *when* and *where* questions. But a topic alone—even a "narrow" one—is insufficient, because it still leaves unanswered the *how* and *why* questions. Tell someone your "narrow" topic, and they may still have no clue what you're doing. Even a "narrow" topic cannot tell you what to do.

這看似簡單的邏輯—一個「狹窄」的話題比一個「廣泛」的話題更容易導致許多研究人員，尤其是不太經驗的研究人員，墮入死胡同。可以肯定的是，一個減少您需要分析的資源範圍的獨特範圍可以回答何時何地的問題。但是一個話題本身—甚至是一個「狹窄」的話題—是不夠的，因為仍然無法回答如何和為什麼的問題。告訴別人你的「狹窄」話題，他們可能仍然搞不清楚你在做什么。即使是「狹窄」的話題也不能告訴你該做什么。

Simply put, you cannot "narrow" your way out of Topic Land.

簡單來說，您無法通過“窄化”來擺脫主題地。

Every researcher needs to figure out *what to do* and *how to do it*. And—assuming that you want to devote your time and energy to something worthwhile—the question that comes before *what* and *how* is *why*.

每個研究者都需要弄清楚該做什麼，以及如何去做。而且，假設你想把時間和精力投入到有價值的事情上，那麼"Why" 將會是比 "What" 和 "How" 更先考慮到的問題。

A brief example: a student sat down with Tom to discuss potential paper topics for a history course. The topic of the paper, the student explained, would be Chinese geomancy, or feng shui. In feng shui, the landscape and the natural environment are understood to be energetically alive, with this energy having the capacity to affect—for better or for worse—the fortunes of the living, as well as the afterlives of the deceased. By building one's home or city in harmony with the logics and flows of these energetic forces, one can improve one's fortune. Neglecting or violating these logics can bring ruin.

學生與湯姆坐下來討論歷史課程的論文主題。學生解釋，論文的主題是中國風水學，或者叫風水。在風水學中，景觀和自然環境被理解為充滿活力，這種能量有能力影響生活的運氣——好的或壞的——以及死者的來世。通過根據這些能量的

邏輯和流動建造自己的家或城市，可以改善自己的命運。忽視或違反這些邏輯可能會帶來破壞。

Feng shui is a promising and potentially fascinating topic, to be sure, but Tom was still unclear about the student's concerns. What were the student's *questions* about the topic? What was at stake for them? *Why feng shui?*

?傳統中國的風水是一個充滿希望且潛在迷人的話題，可以肯定的，但湯姆仍然對學生們的關切不甚了解。學生們對這個話題的問題是什麼？他們有何為利害關係？為什麼要用風水？

The student was equipped with a "straight-A" vocabulary, and had clearly rehearsed prior to the meeting, using key terms and concepts from the course. Feng shui offered a way to examine "Chinese modernity," the student explained, to examine "knowledge production" during China's transition from "tradition" to "modernity." Everything about the presentation was polished.

學生擁有一口「優異的」詞彙，在會議前已有清晰的排練，使用課程中的關鍵詞和概念。學生解釋說風水提供了一種檢視「中國現代化」的方式，以探討「知識生產」在中國從「傳統到現代」的過程。對於這個提案，每一個細節都非常完美。

Something was still missing, though.

還是有什麼東西不足夠

OK, but why feng shui? If the main motivation is to understand "Chinese modernity," your paper doesn't need to be on feng shui. You could just as easily have chosen to work on education reform, the development of chemistry, or perhaps the history of translation. There are an infinite number of ways to "get at" the issue of modernity.

好的，但為什麼要風水？如果主要動機是要了解「中國現代性」，你的論文也不必要特別關於風水。你也可以選擇關於教育改革，化學的發展，或是翻譯史的研究，來說明「現代性」的問題，這實在是有無數的方式。

The student tried again, pulling out all the stops by using as many "smart-sounding" justifications as possible. There were "gaps in the literature," they explained, using an academic code word to mean "important areas in our map of knowledge that have yet to be filled in." Feng shui had the makings of a powerful "intervention" in the historiography, they suggested, using another word commonly heard in the academy. In other words, the student was trying to speak in code with Tom, using terminology they assumed would resonate with an academic mentor.

學生又嘗試了一次，盡其所能地使用盡可能多的“智能-聽起來”的理由來支撐。他們解釋說，學術文獻中有“缺口”，使用學術用語來指代“我們的知識地圖中需要填充的重要範疇”。他們推斷，風水可以成為史學上的一個強大的“干預”，使用學術上經常聽到的另一個詞。換句話說，學生嘗試與湯姆用暗號語言交流，用他們認為對學術導師會引起共振的術語。

It all still begged the question. To say that there is a "gap in the literature" is to assume that the topic in question is of unquestionable importance and needs to be addressed. *But important to whom, and why?* Besides, "gaps" in human knowledge are infinite. Why fill *this* particular gap?

所有這一切還是衍生出一個問題。說學術文獻中存在"空白"就是假定這個話題毋庸置疑是非常重要且需要解決的。但重要的是為了誰，為什麼呢？此外，人類知識中的"空白"是無限多的。為什麼要填補這個特定的空白呢？

The impasse cannot simply be blamed on the student being "inexperienced." Most researchers (even seasoned ones) instinctually try to justify their incipient research ideas using the vocabulary of "importance" or "significance"—as defined by an imaginary, *external* judge. But at the outset, external judges are not what we need. Instead, what every researcher needs in the earliest phase of a project is to answer a question that is profoundly personal: Out of the infinite number of potential topics of interest, why am I drawn to *this* one? If I had to guess, what is my connection with *this* topic? Why is it so magnetic to me?

「不能只是因為學生「缺乏經驗」而導致了僵局。大部分研究人員（甚至是經驗的）本能地試圖用「重要性」或「意義」的術語來證明他們最初的研究觀點，而這些是虛構的外部評判員所定義的。但在業務初期，我們不需要外部評判員，而是每個研究人員在專案開始階段需要回答深刻個人的問題：在無限數量的潛在有趣的主題中，為什麼我會對這一個感興趣？如果我猜錯的話，我和這個主題有什麼關聯？為什麼它對我如此有吸引力？」

There was a noticeable pause in the conversation, and the student's entire disposition shifted. The tone and volume of the voice softened. Even the posture relaxed. Suddenly, the conversation felt less like a performance, in which the student was trying to impress the professor. Instead, the exchange became more open, even vulnerable. The student allowed themselves to share more fundamental concerns, to stop acting intelligent and just *be* intelligent.

那段對話中出現了明顯的暫停，學生的態度完全轉變了。聲音和音量變得輕柔了。甚至是姿勢也放鬆了。突然，對話就不再像一種表演，在其中學生試圖給教授留下深刻印象。取而代之的是，交流變得更加開放，甚至變得更加脆弱。學生允許自己分享更多根本的擔憂，停止表演聰明，而是真正地變得聰明。

My mom is a lawyer, the student continued. She's highly educated and is the most rational person I know. She's not superstitious at all. But she also believes in feng shui—truly believes in it—and I just can't understand how.

我媽媽是個律師，學生繼續說道，她受過很好的教育並且是我認識的最理性的人。她一點也不迷信，但她卻也相信風水理論——真的相信——而我就不太了解為什麼會這樣。

All of a sudden, the room was full of new questions. *What else might a "rational" person not believe in, do you think? Meditation? Yoga? Reflexology? Numerology? What about psychiatry, or perhaps economics? Who or what defines this "rational/irrational" boundary? Is this boundary the same in all parts of the world? How and when have views about rationality taken shape in history? Why? What might I find if I looked at primary sources from other time periods, or other cultures? What do I mean*

by “rational” anyway? Why am I using that word? Is it because “rationality” depends on logic, and I think feng shui is illogical? Or is there another reason I think feng shui and rationality are incompatible?

突然間，房間裡充滿了全新的問題。你覺得「理性」的人不會相信的其他東西又會是什麼呢？冥想？瑜伽？反射療法？數理推理？精神病學或經濟學怎麼樣？誰或什麼決定了「理性/非理性」的界線？這個界線在世界各地都是一樣的嗎？有關理性的看法是如何在歷史上形成的？為什麼？如果我研究來自其他時代或其他文化的原始資料會發現什麼？「理性」這個詞到底代表什麼意思？為什麼要用它？是因為「理性」取決於邏輯，而我認為風水是不合邏輯的嗎？還是說我覺得風水和理性不相容有另外的理由？

It was like getting away from the glare of the city lights—suddenly, the sky was filled with stars.

這就像逃離城市的耀眼燈光——突然間，天空充滿了繁星。

The questions went on, filling the student’s notepad.

問題不斷地接踵而來，填滿了學生的筆記本。

A few key aspects of the discussion led to this breakthrough. Here’s how we’d phrase them for a researcher trying to move from a topic to questions:

一些關鍵討論導致了這些突破。以下是我們對於一個試圖從一個主題轉向問題的研究者是如何描述這些的：

1. **Make yourself vulnerable.** The student sounded unpolished (as they had initially worried)—but that’s a good thing. The questions one generates during this early phase are not final products. Many things in our lives coach us against opening up. We want to appear mature and professional, and we hesitate to ask questions that might make us appear unpolished or naive. But at this stage, our questions don’t need to be polished or even coherent. All they have to be is *honest, to the best of our knowledge*. Trust yourself.

2. **Keep the conversation affirmative and nonjudgmental.** Neither the researcher nor the Sounding Board said anything to denigrate the researcher’s assumptions about rationality. At the brainstorming stage, it’s easy to shut down lines of inquiry prematurely, with inhibitory thoughts or statements like *Your assumptions are wrong: there is nothing inherently irrational about non-Western practices!* Or perhaps by chiding oneself with high-level language like *My concept of rationality is clearly a “social construction.”* Resist the temptation. Far better is simply to allow the questions to proliferate, no matter how seemingly unimportant, naive, incoherent, scattered, or biased they might seem. Whether you’re working alone or with someone else, the goal at this point is simply to generate questions. We’ll discuss how to use them later on.

3. **Write down your ideas.** The researcher and Sounding Board wrote down all the questions as they spilled out. Ideas can come rapidly, but they can be forgotten rapidly too if not recorded. As we will emphasize again and again, during this early phase of research, thinking about things is not enough. You need to get things down in writing, to create traces of thought that you can later use for other purposes.

4. **Generate questions internally.** In the conversation described above, it was the student who was producing questions; the Sounding Board barely needed to chime in. The questions you should be aiming at now are those driven by your own knowledge, assumptions, and curiosities. At this point, don’t try to think from the “outside in” by trying to generate questions you think might satisfy some imaginary judge.

This particular student was in a more fortunate position than most, having clearly done a great deal of self-reflection in advance of the meeting. They were already aware of why their topic mattered to them personally and simply had to overcome reluctance to share those reasons.

這位特別學生比大多數更確實占了上風，在會議之前清楚地做了大量的自我反省。他們已經知道為什麼自己的主題對他們個人重要，只需克服抗拒分享這些原因的動力。

For most of us, the challenge is greater. We might be drawn to a particular topic without having any idea why. Or, perhaps more accurately, *some part of us knows why*, but the *rest of us—the part of us that has to field questions like “Why does that interest you?”—still has absolutely no idea.*

對大多數人來說，挑戰更加嚴峻。我們可能被某個特定話題吸引，卻不知道為什麼。或者，更準確地說，我們中的某些部分知道原因，但我們其他的部分 - 必須回答“為什麼你對此感興趣？”這樣的問題的我們 - 完全不知道。

As we progress through the stages of Self-Centered Research, we’ll discuss several ways to close the distance between these two parts of ourselves. You will learn how to bring together

隨著我們進行自我中心研究的各個階段，我們將討論幾種方式來縮短兩個自我之間的距離。您將學習如何將它們結合在一起。

- the *intuitive* part of you that knows, but cannot speak;
- the *executive* part of you that speaks, but does not know.

Questions lead us in specific directions—whether toward specific answers or to primary sources that we need to answer the questions or to the work of fellow scholars who are grappling with similar questions (i.e., secondary sources) or, more often than not, to more and better questions. Questions

force a self-reckoning.

問題會引導我們向特定的答案或必要的原始資料來回答問題；或向同行專家努力解決類似問題（即次要資料）的成果；或更多更好的問題。問題會強迫自我檢閱。

Questions have another virtue. Every question a person asks about the world is a piece of “self-evidence” about the researcher—evidence that helps the researcher reflect on their own intellectual, emotional, and personal motivations for asking the question in the first place. The goal here is to explain, rather than simply assert, one’s interest in a topic.

characters 提出問題，另有一個價值。每一個關於世界的問題，一個人都會有所關注，也就是說，這都能成為一種關於研究者自身的「自明」的證據，能幫助研究者反射對於該問題的動機，包括智力，情感和個人動機。這裡的目的是解釋，而不是簡單地斷言對某個話題的關注。

Consider the following example:

．考慮以下範例：

Soviet history is fascinating.

蘇聯歷史令人着迷。

Questions give much more self-evidence:

問題提供更多的自證證據。

Given the Soviet Union’s vociferous critique of capitalism, did it develop its own form of accounting practices? The USSR must have had accountants to keep track of economic data, and yet most accounting theory to that point had been developed in capitalist contexts—was that a problem for the Soviets?

對於蘇聯對資本主義的嚴厲批評，它是否開發了自己的會計實務？蘇聯必須有會計師來記錄經濟數據，但到目前為止大多數會計理論都是在資本主義背景下發展的 - 這對蘇聯人是個問題嗎？

Now you have more clues to answer the obvious question, *Why are you interested in that?* Your questions place you in the hot seat. They require you to ask probing questions about yourself, without falling back on vague and tautological responses like “The topic is interesting, which is why I’m interested in it!”

現在您有更多線索去回答道必問的問題：為什麼您對那件事有興趣？你的問題讓你置身於棘手的情境。它們要求你去對自己提出探索性的問題，而不是依賴於含糊其詞的邏輯回答，像“主題很有趣，所以我對它有興趣！”

TRY THIS NOW: Search Yourself

試試這個：搜尋你自己

The goal: To use a list of primary-source search results to figure out the aspects of your topic that most interest you, and draft questions based on these interests.

目標：利用個別原始資料搜尋結果，找出對您感興趣的主題方面，並根據其興趣構思出質問。

You already know how to search the internet. This exercise prompts you to use the results of an internet search to *search yourself*.

你已經知道怎麼搜尋網路了。這個練習讓你用網路搜尋結果來搜尋你自己。

This exercise offers one way to get from a topic to questions.

這個練習提供了一種從話題到問題的方法。

Here’s a quick summary of the steps of this exercise, before we dive into details about each:

這裡是這個練習的步驟摘要，在我們深入細節之前：

1. Based on the “Try This Now” exercise you completed in the introduction, write down any and all of the research topics you are drawn to. Feel free to be as general as possible, and to include more than one.
2. Select one of the topics on your list and run a search using at least three (or more) of the web-based databases listed below. (You can find more on whereresearchbegins.com.)
3. Click on a few of the search results that interest you—say, five to ten.
4. Don’t read the search results in depth. Instead, your goal is to dedicate (a) perhaps 20 percent of your mental energy to scanning the list of search results (and perhaps the contents of a few) and (b) the remaining 80 percent of your mental energy to self-

- observation. You want to read yourself as you read the results.
5. In particular, pay close attention to how your mind and body are responding to different search results: Which ones seem to jump out at you? Which ones cause you to linger just a split second longer? Which ones quicken your pulse, even slightly?
 6. Write down at least ten entries that attract you, without worrying about why they do.
 7. Based on this list of ten entries, answer the three questions on page 31 about those entries, to generate self-evidence.
 8. Sleep on it (take a break of at least twenty-four hours).
 9. Return to the answers you wrote out and ask yourself: If I didn't know the person who wrote these answers, or flagged these search results as "interesting," what kinds of guesses would I make about this researcher? What story does this "self-evidence" seem to tell about the researcher, in terms of their concerns and interests?
 10. Write down your thoughts on these questions, getting as much down on paper as possible.

Let's dive in a bit deeper.

讓我們更深入地探究一下吧。

Step 1 is straightforward enough.

步驟一很直接明確。

Step 2: Select a database. We list a few good choices here, and you can find dozens more at whereresearchbegins.com.

步驟2：選擇資料庫。我們在此列出幾個不錯的選擇，您可以在whereresearchbegins.com上找到數十個以上的選擇。

- WorldCat: www.worldcat.org
- HathiTrust: <https://www.hathitrust.org>
- Trove: <https://trove.nla.gov.au>
- Online Archive of California (OAC): www.oac.cdlib.org
- Archives Portal Europe: <http://www.archivesportaleurope.net>
- Collaborative European Digital Archive Infrastructure (CENDARI): www.cendari.eu
- Consortium of European Research Libraries (CERL): <https://www.cerl.org/resources/main>

Don't worry about choosing the "right" database for your topic. For the purposes of this exercise, it really doesn't matter which one you choose. (You'll see why in a moment.) And don't worry about where the library is located, geographically. If you imagine you're unlikely to find anything in a New Jersey-based archive about, say, Armenian politics, or anything in a Kansas-based archive on Etruscan pottery, you might be surprised.

不用擔心怎麼選擇對應你話題的"正確"資料庫，在這個練習中其實不重要你選擇哪一個。（等一下你就會懂為什麼）也不用擔心圖書館位於何處，地理上。如果你覺得不太可能在新澤西的檔案區找到關於亞美尼亞政治的資料，或是堪薩斯州的檔案區裡有關於埃特魯斯出土的陶瓷的資料，你也許會被驚喜。

Familiarize yourself briefly with how the search engine works, and then run a basic query. Enter your search term—your topic, or some variation thereof—and see what comes up. If your search yields zero results, try a more generic search term, or perhaps a related but different one. If all else fails, go to a different site and try again. The database itself is not the vital part.

請簡單了解搜索引擎的運作方式，然後執行基本查詢。輸入您的搜索詞（您的主題或其相關變化），看看會出現什麼。如果搜索沒有結果，嘗試使用更為通用的搜索詞，或者一個相關但不同的詞語。如果一切都失敗了，請轉到另一個網站重新嘗試。資料庫本身不是關鍵所在。

Step 3: Once you get a set of search results—any results—your work is simple. Just scroll through and scan the results to see what you find. Click on a few and read them. On most of these sites, you won't be able to view the original source, only the catalogue entry. But even if a site does offer full text results, try not to get caught up in any one source for too long at this point. This is not yet the time for close reading.

步驟3：一旦你得到一組搜索結果，任何結果，你的工作就很簡單了。只需滾動并對結果進行掃描來看看你會發現什麼。點擊其中幾個來閱讀它們。在大多數這類網站上，你不能查看原始來源，只能查看分類目錄條目。但即使一個網站提供了完整文本結果，也不要在這一點上被某個來源深深吸引。現在尚未是仔細閱讀的時候。

Instead—and this is key—while scrolling through your search results, try to imagine that you are strapped to an EKG machine that is recording the electrical pulses going through your system *as you read*. Which primary sources raise your heart rate, even slightly? Write them down. Which ones have no effect on you one way or another? Take note of them too (since, a bit later on, we will also be taking stock of things that *bore* you!).

代替的是—而這也是關鍵—當在你的搜索結果中滾動時，嘗試想象你被綁在一台心電圖機器上，它正在記錄讀取時經過你的系統的電脈沖動。哪些主要資源讓你的心跳有些許提升？記下它們。哪些資源沒有對你產生任何影響？也記錄下來（因為待會咱們也要記錄一下令你感到無聊的東西！）。

The goal right now, as we said above, is to "read yourself" as you read other things. As you read through the search results, only 20 percent of your cognitive energy should be dedicated to clicking on links, reading snippets of sources, and the like. The other 80 percent—and the critical part—

should be dedicated to paying attention to yourself as "you" pay attention to the sources.

現在的目標，正如我們之前所說，是在看其他東西的時候，看一看自己。當你看完搜尋結果時，只有20%的認知精力應投入於點擊連接、閱讀源的節錄等。而其餘的80%-即極其重要的部分-應該投入於當你自己注意這些源時。

Why bother? How does this get a researcher any closer to discovering their research direction?

為什麼麻煩？這樣做怎麼能讓研究者更接近明確研究方向？

Well, consider this: every day our physical senses are so bombarded by stimuli that most sights, sounds, and smells go unnoticed. In fact, if we tried to pay attention to all of these stimuli all the time, our systems would get so overloaded that we would be incapable of carrying out even basic tasks. As a consequence, our bodies have evolved into refined filtration systems that decide what to ignore. Our bodies and minds have evolved into amazing not-seeing, not-feeling, not-smelling, not-hearing, and not-tasting machines.

好吧，讓我們來看看這個：每天我們的感官都受到刺激，大部分的景觀、聲音和氣味都被忽視了。事實上，如果我們一直注意這些刺激，我們的系統將遭受如此大的負載而不能完成基本的任務。因此，我們的身體已適應為選擇忽視的精細過濾系統。我們的身體和思想已經發展成令人驚訝的不看，不感，不嗅，不聽和不嚥的機器。

Given how efficient we are at *ignoring* stimuli, it follows that when we *do* take notice of something—however small or insignificant—we should *take notice that we're noticing*. This form of self-evidence gives a potential clue about our underlying concerns and curiosities.

由於我們忽略刺激的效率很高，所以當我們真的注意到某些東西，不管是多么微小或無關痛癢，我們都應該注意到我們在注意它。這種自我證明可以為我們的潛在關注和好奇之處提供線索。

Put plainly, whenever your mind takes notice of something—*anything*—you can be certain that there is a question there, even if you are not sure what that question is.

簡而言之，只要你的心注意到任何東西，你就可以肯定伴隨著一個問題，即使你不確定那是什麼問題。

Learn to pay attention to these clues, and then to uncover the questions whose presence they indicate, and you'll be able to move quickly and effectively from generic topics to precise and generative questions.

學習密切留意這些線索，然後去揭示它們所暗示的問題，你就可以從一般話題快速進入具體而有發展性的問題。

“Noticing what you are noticing” can be surprisingly difficult. You need to listen very closely to yourself, since the act of noticing something is rarely a dramatic affair. Epiphanies are not always loud. You might utter a semi-audible *Hmm*. Moments of *Eureka!* can even be silent. You might simply grin or furrow your brow or linger on an image or a line of text just a little bit longer than normal. No one needs help to hear a sonic boom. Your job here is more akin to detecting the faintest of gravitational waves.

「注意到你所注意的東西」可能非常困難。你需要非常仔細地聆聽自己，因為留意某件事通常不會是一件戲劇性的事情。頓悟通常不是嘈雜的。你也許只是輕聲地嘆了一句嗯。Eureka的瞬間甚至可以是無聲的。你可能只是露出一個微笑，皺起你的眉頭，或是多停留了一會候在一張圖片或是一行文字上。沒人需要幫助來聽到響亮尖叫聲。你這裡的工作更像是探測最微弱的引力波動。

Step 4: Go back to your search results. Write down, circle, or asterisk the ones that seem to have any effect on you, however small. Write a list out by hand, copy and paste the titles of the sources into a text file, or click a checkbox to save those sources in a folder or email. However you choose to do it, take notes.

步驟四：返回您的搜尋結果。對任何對你有任何影響，不管多小，寫下來，勾選，或圈出來。用筆跟紙列出來，將這些來源標題複製到一個文本檔案，或是勾選，將這些來源保存到一個文件夾中，或是發送一封電子郵件。無論你怎樣選擇，要記錄下來。

To repeat: take note of anything that jumps out at you, even if it seems completely unrelated to your topic.

重複點擊：注意任何跳出來的東西，即使它們看起來與您的話題完全無關。

Let's say you run a search on the Ottomans or New Jersey or China, and in addition to “relevant” materials pertaining to the empire, the state, or the country, your list also includes what appear to be fluke materials about Ottoman furniture, Jersey cows, or porcelain china. Do not dismiss these out of hand. Scan them too. If any of them make you pause or wonder about something, make a note just as you would for any other item. Don't worry if your list seems incoherent or inconsistent. Your only job at this stage is to listen to yourself, and to take note of everything that attracts you. The winnowing comes later.

「讓我們假設你檢索奧托曼帝國、新澤西州或是中國，除了與帝國、州或國家「相關」資料之外，結果清單裡也包括一些看起來跟這些有關的奧托曼家具、新澤西牛或是瓷器有關的資料。不要一蹴而就地拋棄這些資料，也要同樣的去檢查它們一遍。如果有任何的資料讓你停下來思考或開始吃驚什麼的，跟著其他資料一樣把它們列出來。如果你的清單看起來不統一或有些紊亂，也不要擔心，現在你要做的只是聆聽自己的感受，並把有趣的事物列出來。後續的步驟再來分析選出有價值的資訊。」

Step 5: Once you have an initial list of at least ten items (don't simply copy and paste *everything*, although definitely err on the side of inclusion rather than exclusion), take thirty minutes or so to ask yourself three questions about each item, setting down your answers in writing:

？步驟五：一旦你建立了至少十個項目的初始清單（不要僅僅複制粘貼一切，但絕對偏向包括而不是排除），花上三十分鐘或更多的時間，對每個項目詢問三個問題，並把你的回答寫下來：

- What does this make me think of?
- If I had to venture a guess, why did I notice this one?
- What questions come to mind for me when I look at this search result?

A few words per item will do. And keep in mind: at this stage, it is quite likely that you won't know why each item attracted your attention. Some of your answers to these questions might end up feeling tentative or silly. That's OK. Just remember: as in the case of the feng shui example, avoid the temptation to act smart or to use language designed to impress some imaginary, external judge. Your only audience is you, so allow yourself to be inarticulate, instinctual, and honest. *Why did this jump out at me?*

對於每一個項目，只需要說幾句話就可以了，記住：在這個階段，你可能不知道為什麼每個項目吸引了你的注意力。你對這些問題的答案最終可能會感到試探性或傻傻的。沒關係。只是記住：就像風水例子中的那樣，避免說出智慧或使用一些可以打動某個想像中的外部法官的語言的誘惑。你唯一的聽眾只有你自己，所以允許自己無法表達，直覺和誠實。為什麼它會吸引我的注意？

Step 6: Put your list away, and don't look at it for a full day. We mean it. Close this book and your computer, and set a timer for twenty-four hours.

第六步：把你的清單放在一旁，一整天都不看它。我們是說真的，把書跟電腦關掉，然後設定 24 小時的計時器。

Step 7: Now return to your list with fresh eyes. Imagine for a moment that someone you don't know wrote it. If this list was all you had to go on, what would you say this researcher is concerned with? If you didn't know their topic, what would you guess is their primary concern? Since you do know the topic, does the list of "noticings" tell the *same* story or a *slightly different* story or an *extremely different* one? Are their concerns intrinsic to the topic? If so, *which aspect* of the topic? Or is the topic merely a *case of* or the *vehicle for* a different question? Write out your thoughts on paper.

第七步：現在以新眼光回顧你的清單。想像一下，如果有一個你不認識的人寫了這個清單，你會如何看待？如果這個清單是你唯一擁有的東西，你會怎麼形容這個研究者的關注？如果你不知道他們的話題，你會猜測他們最關注什麼？既然你知道了他們的主題，清單上的"反省"會說出同樣的故事，或者是點點不同的故事，還是非常不同的故事？他們的關注是否深刻地植根於這個話題？如果是，這個話題的哪個層面？還是這個話題只是個案例或者是其他不同問題的媒介？把你的想法寫在紙上吧。

COMMONLY MADE MISTAKES

一般常見的錯誤

- Not writing things down
- Getting bogged down in individual sources too soon
- Excluding "fluke" search results that seem unrelated to the keywords you entered in the database or unrelated to your topic
- Feigning interest in a search result that seems "important," even if it doesn't really interest you
- Only registering interest in search results for which you think you know *why* you're interested in them, instead of being more inclusive
- Trying to make a list of noticings that is coherent and fits together
- When speculating about why a search result jumped out at you, worrying about whether or not the reason is "important," based on some imagined external standard

TRY THIS NOW: Let Boredom Be Your Guide

「現在就嘗試：讓無聊成為你的指南」

The goal: *To become attentive to your active dislikes, identifying questions that you "should" (in theory) be interested in based on your topic of interest, but aren't. By understanding what you don't care about regarding your topic, you accelerate the process of figuring out what you do care about.*

目標：要對你正在活躍抗拒的事物有所覺察，辨認出因為你關注的話題而你理應對其感興趣，卻內心不由自主卻不想去接觸的問題。透過了解到你不在乎的關於你話題的事，便能降低理解你在乎的事物的時間。

In the exercise above, you took notice of all of the search results that appealed to you. But what about the search results that had a *negative* impact—that seemed *boring* to you? Quite likely, they also registered on your imaginary EKG readout, but not because they attracted you. Rather, they *repelled* you, and so it's unlikely that you included them in your list. After all, the most common reaction human beings have to boredom is *avoidance*. We try to dismiss or ignore things that bore us.

在上面的練習中，你注意到了所有吸引你的搜索結果。那些有負面影響且對你來說無聊的搜索結果又如何？很可能，它

們也在你想像中的心電圖讀數中紀錄下來，但不是因為它們吸引了你。相反，它們讓你厭惡，因此很可能你沒有把它們列入你的清單中。畢竟，對無聊的最常見反應是回避。我們試圖把讓我們無聊的東西拒絕或忽略掉。

Don't. Boredom is a powerful teacher, and deserves our attention. Boredom is not the same thing as disinterest or lack of interest. It is not a passive experience. Boredom is an *active* sentiment, a *rejection* of something that, like excitement, provides you with more self-evidence through which you can understand your concerns and motivations more clearly. By taking note of your boredom—in precisely the same way you just did with your excitement—you will gain clues about what your real research questions and problems might be.

不要翻譯它。無聊是一位強有力的教師，也值得我們的注意。無聊和漠不關心或缺乏興趣是不一樣的東西。它不是一種消極的經歷。無聊是一種積極的情緒，是對某種東西的拒絕，它就像興奮一樣，可以讓你更了解自己的顧慮和動機。通過正確地注意你的無聊 - 就像你剛才做到的興奮一樣 - 你將獲得關於你的真正研究問題和問題的線索。

Imagine a conversation between you and a well-meaning friend:

想像你和一個好意的朋友之間的對話：

FRIEND: What are you working on?

朋友：你正在做什麼？

YOU: Institutional sociology.

你：制度社會學。

FRIEND: Ah, how interesting! I read an article the other day comparing the managerial structures of different companies, to see which ones created the most opportune conditions for workplace satisfaction and productivity.

朋友：啊，真有趣！我前幾天讀了一篇文章，比較不同公司的管理結構，看看哪種結構最有利於工作場所滿意度和生產力的形成。

YOU (TO YOURSELF): Wow, how painfully boring. That's not something I'm interested in studying at all.

你(對自己說)：哇，多麼痛苦又無聊啊，那可不是我喜歡研究的東西啊。

Your friend rattles off more examples that, given your professed topic of interest, should in theory be of interest to you as well. They list the titles of books and summarize a few. The more you listen, the more confused you become. *Everything my friend is listing here is all so boring to me. Why? All these examples are clearly related to my topic, and so I guess I should be concerned with them. And yet I just don't care. What's wrong with me?*

你的朋友一連串的列舉了許多跟你声称有兴趣的主題有關的舉例，理論上對你也會有興趣。他們列出了一些書的名字並做了一些簡要的描述。你越聽越困惑起來。我朋友列舉的所有這些舉例我都很無聊。為什麼？所有這些例子都跟我的主題有關，所以我應該關注他們。可是我就是不感興趣。我怎麼了？

A quiet terror begins to set in.

一種安靜的恐懼開始降臨。

Maybe my topic is boring. Maybe I should switch topics. Or maybe this is just what research is like: a fleeting moment of excitement followed by the tedium of studying things you don't care about. Maybe I shouldn't do research!

也許我的話題很無聊。也許我應該換個話題。或者這就是研究的樣子：一瞬間興奮之後又會有對於你不感興趣的東西的枯燥乏味。也許我不應該做研究！

Hold off on judging yourself (or your friend—they might actually be helping you!) and take a moment to reflect. Ask yourself: What about your chosen topic *bore* you? Among the potential questions or subtopics that derive quite naturally and obviously from your stated topic, which ones repel you, perhaps even unnerve you?

「點評自己（或你朋友—他們可能正在幫助你！）暫緩一下，好好思考一下。問自己：你選擇的主題是什麼讓你感到厭煩？在所有潛在的問題或次要話題中，哪些會讓你感到反感，甚至不安？」

This might be the first time you've ever considered questions like these. After all, no one asks us what bores us. Everyone asks what *interests* or *excites* us. It's easy to see why answering questions about interests might lead us to learn something about ourselves that we might not know in a conscious way. But how would you explain why something *bore* you—especially something that seems like it should align with your topic of interest?

這也許是你第一次考慮這類問題。畢竟，沒有人問我們什麼使我們厭煩。每個人都在問對什麼感興趣或令人興奮的事情。很容易看到，回答有關興趣的問題可能會使我們從某種我們可能不知道的有意識方式中學習一些有關自己的東西。但是你怎么解釋為什麼某些事情使你厭煩，尤其是那些似乎與你的興趣話題一致的事情呢？

Here's what to do:

這裡是你應該要做的：

1. Go back to your search results, and scan them again.

2. Pay close attention to your EKG readout, focusing this time on the results that bore you. In

the very same way that we spoke of not “outsmarting” yourself regarding your interests, you will need to be cautious during this process as well.

3. Choose a few “boring” results and write down answers to the same questions you answered before—this time for these different, *boring* search results:

- a. What does this make me think of?
- b. If I had to venture a guess, why did this one *not* jump out at me?
- c. What questions come to mind for me when I look at this search result?

4. Now, for each search result, write some version of this sentence: “I’m more interested in [something else] than [search result].”

Steps 3 and 4 produce two types of self-evidence that can give you detailed clues about the interior, unspoken, often unconscious mental makeup with which you are constantly making sense of the world.

第3步和第4步產生兩個類型的自我證據，可以給你關於內在的、未言的、通常是無意識的心理構成的詳細線索，以此來理解你不斷用來理解世界的方式。

Taking account of your boredom is part of your conversation with your research-self. Besides helping the process of elimination, steering you away from unprofitable lines of inquiry, boredom can also help you to ask better questions and zero in on your Problem.

對於你的厭煩感負責的是你與你的研究自己之間的對話。除了有助於排除過程，保護你遠離無利的查詢線路，厭煩還能幫助你提出更好的問題並以此探索你的問題。

COMMONLY MADE MISTAKES

常見的錯誤

- Denying boredom, or feigning interest in something because you feel it’s “on topic” and demands your interest because it’s “important.”
- Engaging in circular logic. Don’t fall prey to explanations that go something like this: “The reason this thing bores me is because it’s boring!” Boredom is not something that “happens” to you. Boredom, like inspiration, is a dynamic process that happens *between* you and whatever it is you’re interacting with. The sensation of boredom is the *by-product* of reactions between the substance that makes you you, and the substances of the reality you’re encountering.

TRY THIS NOW: Go Small or Go Home

「現在嘗試一下：不要大做文章，當且歸家」

The goal: To generate specific, fact-focused questions about your topic before you’ve done in-depth research. These will lead to bigger questions later on.

目標：在進行深入研究之前，對你的主題產生具體的基於事實的問題。這些問題後面將引導到更大的問題。

You are now in a great position to start moving from a topic to questions. You have a set of notes about two things:

你現在的狀態很適合開始從一個話題轉換到問題上。你有一組有關兩件事情的筆記：

1. What you noticed about sources on a topic, and your best guesses as to why you noticed those things
2. What, among the “logical” or “obvious” aspects of your proposed topic, bored you and why

Using all of this as inspiration, try the following—as always, *in writing*.

以這一切為靈感，嘗試以下--正如總是那樣，以文字來表達。

In a stream of consciousness, write out a minimum of twenty questions related to your topic. The key is to make your questions *as specific as possible*, using the following prompts:

在意識流中，撰寫至少二十個與您的主題相關的問題。關鍵在於讓您的問題越具體越好，使用以下提示：

- What facts do you wish to know about your topic?
- Which data or information about your topic might you need to satisfy your curiosity?
- What telling details about your topic do you imagine might exist?

Some questions might be prompted by your initial contact with the sources you used in the “Search Yourself” exercise, or in “Let Boredom Be Your Guide.” Others might be new.

有些問題可能是您在“搜索自己”絃項或“讓無聊成為您的指南”中使用的資源的最初接觸提出的，而其他問題可能是新的。

Try to avoid posing questions that strive to be profound or too big-picture. If you find yourself asking questions about the essential “meaning” or “significance” of your topic, chances are you are thinking too abstractly.

請盡量避免提出試圖造成深刻影響或過于宏觀的問題。如果您發現自己在問關於主題的基本“意義”或“意義”的問題，很有可能您在思考的抽象程度過高。

Remember, too that *question means question*—with a question mark—and not a statement or sentence fragment masquerading as a question. “The question of justice” is not a question.

記住，問題指的是以問號結尾的問句，而不是冒充問句的陳述句或句子片段，例如「正義的問題」並不是一個問題。

Again, your goal here is *not* to justify the significance of your project to someone else. You need to start with questions about basic facts. After all, you are new to your topic, and what you *don’t* know about it far outweighs what you do.

再次強調，你的目標不是要向其他人證明你的項目的重要性。你需要從基本事實開始提出問題。畢竟，你對你的主題是新生，而你不了解的遠多於你知道的。

An example: let’s say you are looking at a black-and-white photograph taken during the proceedings of the military tribunals held in Nuremberg, Germany, in the wake of World War II. You might well wonder about big-picture questions, like “What effect did the trials at Nuremberg have on post-World War II Europe?” or “What was the significance of these trials?” But when you’re trying to formulate a research project, it’s the specific questions that will get you there faster:

你可以將此翻譯為傳統中文：舉例來說，你正觀看一張在二戰後的德國紐倫堡軍事法庭會議中拍攝的黑白照片。您可能會對像“紐倫堡審判對第二次世界大戰後的歐洲有何影響？”或“這些審判有何意義？”等大局觀問題感到好奇。但是當您嘗試制定一個研究計劃時，具體的問題將會讓您更快地抵達目的地：

*Which nations were represented at the trial?
Who was sent as the delegate of each nation?
How were the delegates chosen?
What were their roles in the proceedings?
Did anyone refuse to go?
Who were the judges?
How were they appointed?
Who appointed them?
Was this the first postwar tribunal of its kind?
If not, where were the earlier ones?
Were members of the media permitted to attend?
Who took this photograph?
How was the photo distributed, when, and by whom?
In what building and what room did the proceedings take place?
Did the trial proceed during one contiguous period of time—over the course of a few days, weeks, months—or were there different parts of the trial, spread out over time?
Was there a deadline by which the trial had to conclude?
Who created a transcript of the proceedings?
Where was the transcript kept, or how was it distributed?
Who paid for all of this?
Who paid to transport judges, lawyers, and witnesses to the city?
Who paid for their lodging, or for their lost wages?
While standing trial, where, and for how long, were the accused parties incarcerated?*

Notice that none of these questions is profound. They are small-scale and specific. Specificity is the goal at this point, for two reasons.

注意，這些問題都不深刻。它們都是小型的，具體的。在這一點上，具體性是目標，有兩個原因。

First, it is only through *small* questions like these that you can begin to form a picture in your mind (and in your notebook) about the core fundamentals of the topic you are researching. To try and answer “profound” questions at this point—about “meaning” and “significance”—is premature, since you don’t yet have the facts, much less the opportunity, to analyze them. By contrast, the more facts you know about the physical space where the tribunal was held, or about the identities of the judges, lawyers, witnesses, onlookers, reporters, families, and others present, the greater command you begin to have of your subject matter. This, in turn, *prepares you for the process of asking “bigger” questions—“profound” questions—when the time is right.*

首先，只有通過這樣的小問題，您才能開始在腦海（和筆記本）中形成有關您正在研究的核心基礎知識的圖像。此時嘗試回答“義”和“意義”等“深刻”問題是不成熟的，因為您沒有事實，更不用說有分析它們的機會。相比之下，更了解裁判廳所在的物理空間的事實，或者是法官，律師，證人，觀眾，記者，家庭和其他人員的身份，您對該主題更有把握。這反過來又讓您為恰當時刻問“更大的”問題——“深刻的”問題——做好準備。

Second, lurking in one or more of those “small” questions may be an *unexpected* question that could, when you hear yourself ask it aloud, send your research off into an entirely new direction. For example: when asking a simple question like *Who paid for the lodging, food, and transportation costs of witnesses?* you might find yourself wanting to explore the history of international tribunals from a different perspective—not from the perspective of the courtroom drama itself, but, say, from the perspective of urban history, asking questions like *How did cities like Nuremberg, Tokyo, and Nanjing handle war crimes trials logistically? How did war-torn cities, whose infrastructures lay in ruins, handle transportation, housing, security, and more for such important events?*

第二，在其中一個或多個的“小”問題中，可能會有一個意想不到的問題，它可以在你聽到自己說出來時將你的研究領域帶到一個完全不同的方向。例如：當問一個像是誰支付證人住宿，食物和交通費用這樣簡單的問題時，你可能想要從不同角度來探索國際法庭的歷史-不是從法庭劇本的角度，而是從像城市歷史這樣的角度出發，問一些像紐倫堡，東京和南京如何處理戰爭罪行審判的各種面向、如何處理這些重要事件的運輸，住宿，安全等各項條件的問題？

Even from these few further questions, you can already see how you are moving toward a research project that might teach us something new and insightful about a grand topic like justice.

從這些更多的問題中，你已經可以看看出你正在朝著一個可以為像正義這樣的重大議題帶來新的見解的研究項目前進。

When you begin to ask (and then to answer) precise and seemingly mundane questions like these, you begin to liberate yourself from the confines of vague and unproductive “topics,” moving instead toward specific and coherent clusters of questions that will, over time, add up to something compelling, open-ended, and doable.

．當你開始提出（然後回答）精確而表面上乏味的問題時，你開始從模糊而無益的“話題”中解放自己，轉而朝具體和緊密的問題集發展，隨著時間的推移，這些問題會產生出令人信服、開放式且可行的成果。

Asking precise factual questions is one key to escaping Topic Land.

提出精確的事實性問題是從話題地帶逃脫的一個關鍵。

COMMONLY MADE MISTAKES

常見錯誤

- Asking vague, grand, abstract, or big-picture questions about “meaning” or “significance,” instead of specific and precise factual questions
- Not asking actual questions (with a question mark), but instead writing statements or sentence fragments—topics masquerading as questions
- Not asking a question because you think you couldn’t answer it, perhaps because you think that the data doesn’t exist or is unattainable
- Asking too few questions, resulting in an inadequate quantity of self-evidence

SOUNDING BOARD: Start Building Your Research Network

「探討版：開始建立您的研究網絡」

You've done quite a bit of work by this point, all on your own. You've been thinking through topics and questions, and have done three exercises to generate new questions based on a topical interest.

你到這裡已經完成了許多工作，都是靠自己的力量。你一直在思考主題和問題，並且完成了三個基於話題興趣的練習來產生新的問題。

Now's a good time to use the questions you've generated to start a conversation about research with someone you know. Start building your research network—a community of people you can consult with and seek advice from during the research process. Make a list of teachers, colleagues, students, and fellow travelers you think would be willing and available to discuss ideas with you on a periodic basis. Some researchers do a large portion of their research individually, but a reliable Sounding Board can be a catalyst.

現在就是利用你已經產生的問題，與你認識的人開始討論研究的好時機。開始築起你的研究網絡，即你可以撮合諮詢並獲取指導的群組社群。列出你所認為有時間且開明容納回饋的老師，同事，學生與其他參與者吧。有些研究者實際上會單獨完成他們的研究，但是一個可靠的反饋對象可以為你的研究帶來氣氛之餘更帶來催化作用。

Circle a couple of names on your list of potential Sounding Boards. Choose a few of the questions you've generated while reading this chapter, and make a meeting to discuss them. Keep things open-ended. You're not asking your Sounding Board to tell you which of your questions is "the best." Tell them you're not trying to settle on a research question just yet. You're in an exploratory stage. The goal is to get on their radar, and to start the process of communicating about your research ideas orally—since you've already done some writing.

在潛在的聆聽對象名單上請圈選兩個名字。選擇一些在閱讀本章時您產生的問題，並召開會議來討論它們。保持張開。您不是要求您的聆聽對象說出哪一個問題“最好”。告訴他們您現在不是要確定研究問題。您正處於一個探索階段。這個目標是讓他們掌握詳情，並開始通過口頭溝通來討論您的研究想法，因為您已經進行了一些書面工作。

You could send them your questions in advance, but strive to make it a casual conversation. Don't ask them "Are my questions *good*?" but "What do these questions make you think of?" and "What other questions do these questions make you ask?" Spend some time generating questions about a topic together.

你可以提前發送問題給他們，但努力使其變得像是一次休閒對話。不要問他們“我的問題怎麼樣”而是“這些問題使你想起什麼？”和“這些問題使你開問什麼其他問題？”花一些時間一起構思一個主題的問題。

And say *Thank you*. You may well be seeking them out again.

"並說謝謝，可能會又再尋求他們的幫助。"

You Have Questions

You're now well on your way. You started with a general interest and identified an equally general "topic"—an object or focus of inquiry. You "searched yourself," generating a preliminary body of notes—self-evidence—based on an honest exploration of your attractions and repulsions. By writing about why certain things jumped out at you, and why others bored you, you've gained a clearer sense of your own standpoint and concerns, and you've used those exercises to generate specific and narrow questions. If your questions seem scattered, fragmentary, and chaotic, that's OK; in fact, that means you're doing things right. (If you have only a few questions, however, you should take another pass at the preceding exercise.)

你現在踏上正途了，你從一個普通的興趣出發，並確定了一個同樣普遍的"主題"——一個問題或研究焦點。你"自我搜索"，生成了一個初步的註釋——自我證據——基於對你的吸引力和排斥力的誠實探索。通過書寫為什麼某些東西會蹦出來，為什麼其他人厭倦了，你已經更清楚地了解了自己的立場和關注範圍，你已經利用這些練習來產生具體和狹窄的問題。如果你的問題似乎分散、片段化和混亂，那沒關係；事實上，這意味着你做的很正確。（但是，如果你只有幾個問題，你應該再重新做過前面的練習。）

Most importantly, in formulating these possible research questions, you've set aside for the time being any concerns about whether or not your questions are Important, with a capital *I*. We'll get to what other people think in [part 2](#). Your list of questions contains questions that *matter to you, even if you don't know why yet*. As a bonus, you also have an initial set of primary and secondary sources from your database searches.

最重要的是，在制定這些可能的研究問題時，您暫時把有關您的問題是否重要（實際上首字母大寫）排除在外。我們將在第2部分探討其他人的想法。您列出的問題對您而言很重要，即使您尚未瞭解原因。做為額外獎勵，您還可以從數據庫搜索中得到一組初步的主要和次要資料來源。

You have begun the process of transforming a topic into *questions*.

你已經開始將一個主題轉化成問題的過程。

In the next chapter, we will show you how to analyze these questions to determine how they all connect. And once you connect them, you will discover that, underlying many if not all of these narrow and scattered questions, there resides something deeper that drives your work: your *Problem*.

下一章中，我們會向你們展示如何分析這些問題來確定它們之間的關聯。一旦你們能夠聯繫它們，你將會發現：在許多甚至全部被細化和散亂的問題背後，還隱藏著更深厚的力量推動你的工作——你的問題。

For now, close this book, and give yourself time to recharge. We'll see you soon.

現在請把這本書闔上，給自己時間放鬆一下吧。我們很快見面。

2. What's Your Problem?

.....
無聲無息。

Now that you have questions, the next step is to answer them, right?

現在你有問題了，接下來的一步就是回答它們，對嗎？

Not exactly.

. 不完全是這樣。

In this chapter, you will begin to find and use primary sources, and you may find the answers to at least some of your questions. But answering questions will not be the primary focus. *Educating* your questions will be the focus.

在這一章節中，您將開始尋找和使用原始資料，而您可能已經找到至少一些您問題的答案。但是回答問題不是主要的重點，重點是要啟發您的更多深刻的思考。

The questions you have generated thus far are, by and large, less developed than they could be and will become. This has nothing to do with your abilities as a researcher. Rather, it is a fundamental part of this stage of research: your questions are underdeveloped at this point because you have not yet had the chance to conduct research into your subject matter. It's to be expected.

你迄今為止所生成的問題，大體上比它們本可以會更發展且將來會發展的更進一步。這與你作為研究者的能力並無關係。實際上，這是研究這一階段的一個基本部分：你的問題在這一階段來看都未充分發展，因為你尚未有機會去對你的研究主題進行調查研究。這也是可以預期的。

Wait a minute! You might protest at this moment. *Before, you told me that I need to generate questions in order to do research. But now you're telling me that I need to do research in order to generate questions? That's impossible. It's an infinite loop. It's a trap!*

等一下！你現在可能會抗議。之前你告訴我我需要產生問題才能做研究，但現在你又告訴我我需要先做研究才能產生問題？那是不可能的，這是一個無限循環，這是一個陷阱！

It's not a trap. But it is true that it takes a lot of research to arrive at the right questions. And then it takes *more* research to *answer* these questions and generate new ones. In this early stage of research, the goal is not, as many assume, the generation of answers. It is about the refinement of your existing questions and the generation of new (and better) ones.

這不是一個陷阱。但確實要透過大量的研究來尋找正確的問題。然後再透過更多的研究來回答這些問題並產生新的問題。在這個早期的研究中，目標並非，如許多人所假設的，產生答案。而是完善你現有的問題，並產生新（且更好的）問題。

The goal of this chapter is to help you identify and articulate the *problem* underlying your many research questions. Accomplish this, and you will end up asking better questions, doing more significant research, and carrying it out more effectively.

本章的目標是協助你識別並表述你眾多研究問題背後的問題。達到這一目標，你將能夠提出更好的問題，進行更重要的研究，並以更有效的方式實施。

Don't Jump to a Question (or You'll Miss Your Problem)

Over the course of generating, analyzing, refining, and adding to your questions, you may have wondered: *How do I know when I've found my Problem? Do I really have a "Problem," or have I merely compiled a random set of questions that don't really add up to anything?* After all, we're curious about many things, but we don't launch research projects to satisfy every curiosity. Nor should we.

隨著產生、分析、細化以及追加你的問題，你可能會想：我怎麼知道我的問題已經找到了？我真的有個“問題”，還是我只是收集了一系列無關聯的問題？畢竟，我們對許多事情都感到好奇，但我們不會為了滿足所有的好奇心來開展研究計畫。也不應該這麼做。

Here's a simple way to distinguish a *problem* from a random set of curiosities: if it changes by the day, week, or month, chances are it's a passing curiosity. If it endures, it just might be a problem.

這是一個從奇特的東西中區分出問題的簡單方式：如果它改變了每天、每周或每月，很有可能只是短暫的好奇心。如果它延續不斷，它可能就是個問題了。

A problem is a nagging presence within you—one that disturbs, bothers, and unsettles you, but also attracts, compels, and keeps you coming back. It's something that generates questions in your mind—questions that, no matter how varied and unrelated they might seem to an outsider, you know to be somehow interrelated, even if you can't explain why. A problem is something that follows you around. It doesn't care if you are a historian of France, a sociologist of the Philippines, or a literary scholar of India—it calls out for you to try to solve it. Your job is to give that problem a name, to identify a *case* of that problem that you will be able to study (given your personal abilities and constraints), and to figure

out how to study that *case* so that you might arrive at a broader solution.

問題就像瑣碎的存在般吵吵叫，困擾你、擾亂你，卻又吸引你、迫使你、持續召喚你回歸。它在你心中產生問題——對外人看起來舉止紛紛卻裡面又有著相互關聯，即使你無法解釋為何。問題就像一隻無聲的小狗，跟隨你到處走，不管你是法國歷史學家、菲律賓社會學家，或是印度文學學者，它不斷呼喚你去嘗試解決它。你的職責就是為那個問題定下一個名字、確定案例可以根據你自身能力和約束去研究及找出更大規模的解決辦法。

Researching a problem requires asking questions, of course, but (again, to state the obvious) a question is not a problem.

研究問題當然需要提出問題，但是（再次重申明顯的）問題不是問題。

You can think of plenty of questions that have answers, but whose answers do not solve any problem. Asking and answering such idle questions is a waste of time, so you *want to make sure that your questions are indeed problem-driven*. This is why it is so important not to jump to a question.

你可以想出很多有答案的問題，但這些答案並沒有解決任何問題。問這些毫無意義的問題並做出答案無引導，所以你要確保你的問題是有關問題驅動的。這就是為什麼重要不要毫無根據地去問問題。

A problem has several functions for the researcher, among them the following:

「對研究員而言，問題有幾種功能，其中包括以下幾點：」

- It motivates you to ask questions about your topic.
- It determines which questions you ask.
- It defines the what/why/when/how of your engagement with your topic.
- It guides the path of your inquiry.
- It shapes the story you tell when the time comes to share your research results.

Up to now, you have been generating “first-draft” questions based on an initial foray into sources. But you want to make sure that you are asking questions that do more than just satisfy a personal curiosity. The next steps in this chapter will help you figure out

到目前為止，您已經從原始來源中進行的初步探索，基於此創建了“初稿”問題。但是您要確保不僅僅滿足個人好奇心，也要問出更有深度的問題。本章的下一步將有助於您找出答案。

- how to *improve the questions* you have already generated;
- how to *use sources to identify the problem* motivating your questions;
- how to use your Problem to *generate new and better questions*.

We all know not to “jump to a conclusion”—an action prompted by prejudicial or hasty thought. We’ve all seen it happen, and we’ve all done it ourselves—we arrive at an argument or thesis about a sure thing even though we haven’t spent sufficient time thinking it over. And we end up being wrong.

我們都知道不要「急功近利」——一個受到偏見或倉促思考所推動的行為。我們都見過這種情況，也都做過它——即使沒有花夠多時間考慮，我們也會得出一個關於確定事項的論點或論文。結果我們會錯誤。

What the early-stage researcher has to avoid is jumping to a *question*. You have generated many questions, and the risk now is that you’ll feel pressured to jump ahead and choose one prematurely.

早期研究者要避免的就是草率就提出一個問題。你已經提出了很多問題，現在的風險是你會感到壓力太大，迫切的想要提出一個問題。

What is your Research Question? You’ll hear this demand from other people, and eventually from a little voice in your head that tries to trick you into thinking that your project must have only *one* Research Question, and that you must settle on it early.

你的研究問題是什麼？你會從其他人那聽到這個要求，最終還會從你內心一個小小的聲音裡聽到，它嘗試欺騙你，認為你的項目必須只有一個研究問題，而且你必須將其早日確定。

The *Jump-to-a-Question Trap* can be as harmful as the *Narrow-Down-Your-Topic Trap*.

「跳至問題的陷阱可能和縮小你的主題陷阱一樣具有害處。」

Jumping to a question is like constructing a home without examining the ground on which it will stand. Your architectural plan might be stunning, the plot of land spacious, and the vista marvelous, but if you build on sand you are going to have serious issues when those sands shift. By the time issues show up, renovations may be costly, and you might find it impossible to relocate.

「跳到某個問題不如先檢查地面的情況。你的建築設計可能非常精美，地塊也很寬敞，風景也很美麗，但如果我在沙子上建築，那當這些沙子變動時就會有嚴重的問題發生。等到問題出現時，重新修改可能是昂貴的，而且你也可能找不到另外的地方。」

Stress-Testing Your Questions

Now that you have done the work of producing a multitude of questions—small, factual questions, ideally—you will still need to stress-test, refine, and winnow them out, removing any dead ends, enhancing the rest, and adding additional questions that will better serve your research process.

現在你已經完成了製作大量問題的工作，這些問題大多是小小的、基本核心的問題，你還需要來強度測試、精簡和篩選它們，移除任何死胡同，加強剩餘的問題，並且加入其他的問題以便於更好的支持你的研究過程。

Think of a question as if it were a car. Before jumping into this vehicle, and certainly before bringing others along, you would want assurance that its steering and brakes have been subjected to rigorous testing. You'd want to know that prototypes underwent crash tests, over and over, until the manufacturer felt certain that the structure of the vehicle was ideally suited to protect the driver and the passengers.

「想像一個問題就像一輛汽車一樣，在搭上這輛車之前，特別是當你帶別人一起搭的時候，你會想要確定它的轉向和煞車經過了嚴格的測試。你會想知道原型汽車經歷了反覆的撞擊測試，直到製造商確信車身的結構最適合保護司機和乘客。」

Here are two ways to stress-test your questions and improve their soundness. The first focuses on language; the second is subject-specific and focuses on sources. We recommend that you tackle them in that order.

在這裡有兩種方式來測試您的問題並改善它們的可靠性。第一個重點放在語言上，第二個具體關聯的，重點放在資料來源上。我們建議您按照這個順序來解決它們。

TRY THIS NOW: Run a Diagnostic Test on Your Questions

試試這個：對您的問題進行診斷測試

The goal: *To ensure that the vocabulary, grammar, and phrasing of your questions are specific and unprejudiced so that they do not presume a certain outcome.*

目標：確保你的問題的詞彙、文法和措辭細緻且無偏見，以免預設某種結果。

Rewrite your research questions with particular attention to the following:

請花特別注意以下事項來重寫您的研究問題：

1. *Punctuation.* Do your questions actually end in a question mark? Or have you phrased them in more general, and vaguer, terms like "This is an examination of . . .," "I plan to explore . . .," or "My project is about the question of . . ."? If you find yourself articulating your questions as "I want to examine how" something happened, there is a fair chance that what you have are not really questions at all, but rather *topics disguised as questions*. Be more specific, and add a question mark.
2. *Adjectives and adverbs.* Do your questions rely on broad, generic, imprecise, or sweeping adjectives like "modern," "traditional," or "Western," or adverbs like "scientifically," "rationally," or "effectively"? Try to cut such adjectives and adverbs out entirely.
3. *Collective nouns.* Do your questions depend upon collective nouns like "Asians," "the French," "students," "women," or "North Americans"? If so, do your best to replace these nouns with more precise demographic categories: *women of what ages, students living where and when, North Americans of what background, socioeconomic status, race or ethnicity, or family status?* You do not need to take into account *all* possible demographic variables, but you do want to try to include all of those that might make a difference to your project.
4. *Verbs.* Do your questions contain verbs like "influence," "affect," "shape," or "impact" or passive constructions such as "was affected by," "responded to," or "reacted to"? In such cases, chances are high that you are building your questions in such a way that they rule out an entire set of possible answers and outcomes. Rephrase to avoid presumptions that could result in confirmation bias.

By the end of this process, your questions should meet these criteria:

到這個過程的最後，你的問題應該符合下列標準：

- *They should be clear, precise, and jargon-free.* If your questions are too hard for a colleague or mentor to understand, this means that *you* (and not *they*) still don't get what your Problem really is. Your shorthand might be hiding your significant specifics. Likewise, if your Problem is hiding behind jargon—words designed to make your questions sound "smart" and "important"—replace it with language that is clear and *vulnerable*. You and your intended audience should be able to tell what your research is driving at, even if this means your language might be less articulate and refined—and less concise—than you might like.
- *They should be rooted in verifiable and falsifiable data.* Your research questions should have integrity. This means that they should be inspired by fact, rather than by speculation, prejudice, or opinion. What are the facts that motivated these questions? Are they verifiable? Where and how could these facts be checked? Have you checked them yourself?
- *They should be indifferent to the outcome.* The best research questions are open, agnostic,

unprejudiced. Put another way, a research question should not presume a certain answer. If yours does, rewrite it to eliminate that presumption.

- *They should be clear about the subject.* Your questions should not be reliant on broad categories of identity, such as "students," "women," "Europeans," "Brazilians," "Christians," and so on. Refer to the suggestions above, and be as specific as you can be about the *who* in your question.
- *They should be raw and undisciplined.* At least for now. Although we encourage you to make sure that each *individual* question in your list is as precise, detailed, and grounded as possible, remember that, collectively, your list of questions need not be overly polished or coherent at this point. If the questions seem random to you, *let them be random*. If they seem unrelated to one another, *let them be unrelated*.

COMMONLY MADE MISTAKES

常犯錯誤

- Asking *leading questions*, which are phrased so as to predetermine the answer. These questions are motivated by unproven assumptions, and result in confirmation bias. The result of leading questions is that you inevitably find what you are looking for. (See the example below of *How did X influence Y?*)
- Asking *advocacy questions*, which promote a certain ideology (taken-for-granted worldview) or course of action. These questions take a position and encourage others to adopt it, irrespective of the actual facts of the case or which interpretations the evidence suggests are plausible. Example: "Why is 'feminism' a better analytical rubric than 'romance' for understanding Joan Didion's novels?"
- Forcing all your questions to "make sense" or "add up." Don't worry. That part will come soon.

Leading questions are so common and so prejudicial to the research process that it's worth looking at one extended example. Maybe you've seen a version of this question before:

這種引導性問題太常見了，對研究過程有太大的偏見，值得我們來看一個長篇實例。也許你以前看過這個問題的某種版本：

How did X affect Y?

何種方式對Y有影響？

Consider this example:

考慮這個例子：

How did the ruinous taxation policies of King Louis XVI during the 1780s erode popular support for the aristocracy and pave the way for the French Revolution?

「十八世紀八十年代路易十六國王的毀滅性稅收政策如何侵蝕民眾對貴族的支持，並鋪平了法國大革命的道路？」

Wow, that is one "educated" question! In order to pose it in the first place, one would already need to know a considerable amount about French history.

哇，這可真是一個"有教養"的問題！如果要提出這樣的問題，一定要先對法國歷史有一定的了解。

But take another look. See any issues? When we ask *How did X affect Y?* the implied answer is that X *did* affect Y, and all that remains are questions of *how* and *to what degree*. Building a question this way creates a major weakness. The researcher at this point has not yet established that such influence existed in the first place. The very phrasing of the question rules out the possibility that X *didn't* affect Y at all. If it turns out that it *didn't*, you'd have one heck of a short paper.

可是再看一遍，有什麼問題嗎？當我們問「X對Y有什麼影響？」暗示的是X確實有影響Y，所有剩下的只是詢問這種影響是如何以及程度怎樣。用這種方式提出一個問題會有一個重大的弱點。在這一步，研究者還沒有確定這種影響確實存在。這個問題的措辭排除了X對Y根本沒有影響的可能性。如果結果發現X對Y根本沒有影響，你的論文將會寫得很短。

Let's say your hunch is still that X *did* affect Y. It might have. However, you couldn't know at this point, having not yet done the research. What you want to avoid is building your questions in such a way that you actually *need* this "influence" to exist in order for your questions to be viable. Almost inevitably, you will end up discovering specious "proof" of influence in primary source material, misleading both your readers and yourself.

假設你預感X直接影響了Y，可能而真的如此。但在進行研究之前你無法知曉，你想避免的是所建立的問題會讓你的論點看起來有了「影響」而成立。努力的發掘原始來源中的「證據」很有可能會誤導讀者及你自己。

If you detect shortcomings in your question, try to repair them. If your question is actually a topic masquerading as a question, reword or restructure it. If you are relying on abstract nouns, adjectives, or adverbs, substitute specific words. Articulate your question without using any sweeping words at all. And if your choice of verbs is committing you to research outcomes too early, change them.

如果你在你的問題中發現缺陷，試著修補它們。如果你的問題實際上是一個正在難以被識別的話題，重新改寫或重新結構它。如果你依賴抽象名詞、形容詞或副詞，替換具體詞彙。不使用任何牽強附會的詞語，清晰地表達你的問題。如果你選擇的動詞太早就將你納入研究結果，改變它們。

TRY THIS NOW: Use Primary Sources to Educate Your Questions

試試這個：利用原始資料來教導你的問題。

The goal: *To learn how to run keyword searches designed to enhance or “educate” the questions you are asking about your topic. These searches uncover primary sources relevant to your research that themselves contain new keywords you were previously unaware of (thereby enabling you to run follow-up searches to reveal even more, and more useful, primary sources).*

目標：學習如何運行關鍵詞搜索，以提升或“教育”關於該主題的問題。這些搜索尋找與您的研究相關的主要來源，它們本身包含您之前不知道的新關鍵字（從而使您能夠運行後續搜索以揭示更多且更有用的主要來源）。

Running language diagnostics like you did in the previous exercise is a first step that will help you avoid common errors when posing your questions. This next exercise requires you to delve back into your specific subject matter and into primary sources.

在像前一個練習一樣進行語言診斷是第一步，會幫助您避免在提出問題時出現常見錯誤。這個下一個練習需要您深入探索特定主題以及原始資料來源。

Thus far, we've been keeping you somewhat at arm's length from primary sources. In [chapter 1](#), we specifically encouraged you *not* to delve into them too deeply in the “Search Yourself” exercise. We now encourage you to dive in, but in ways you might not expect. Rather than trying to use primary sources to start answering the questions you've come up with, we want you to use them to develop, refine, and expand those questions. You'll eventually start using primary sources to answer questions, but at this early stage, we suspect, your questions still need more refinement before you start investing large amounts of time and energy in answering them.

過去這段時間，我們一直讓您不怎麼碰靠到原始資料。在第一章，我們明確鼓勵您不要在“搜索自己”練習中深入挖掘它們。現在我們鼓勵您潛水，不過以您可能想不到的方式。我們不希望您嘗試使用原始資源開始回答您的問題，而是希望您能使用它們來開發、完善和擴大這些問題。您最終會開始使用原始資源來回答問題，但在這個早期階段，我們猜測，您的問題仍然需要進一步的精煉，然後才花大量的時間和精力去回答它。

How do we use primary sources to strengthen and “educate” our questions? The answer is simple: primary sources alert you the existence of *other* primary sources, exposure to which helps you ask more mature questions about your subject. By contrast, researchers who “jump to questions,” and then dive headlong into answering those questions using primary sources, run the risk of confining themselves to a kind of intellectual and empirical bubble.

簡單的說，原始資料可以提醒你存在其他的原始資料，接觸到它們會幫助你圍繞你的課題提出更成熟的問題。相反，研究者們只是「跳到問題」上，然後把自己完全投入原始來源來回答這些問題，危險地將自己籠罩在一種智力和事實的泡泡中。

Let's imagine that you're interested in one of the following topics:

讓我們想像你對以下主題感興趣：

- turn-of-the-twentieth-century African American literature
- the history of artificial intelligence
- food culture in twentieth-century Hong Kong

Let's further imagine that you've already done the hard work of transforming your initial topic into a set of specific questions, and that you're now collecting and exploring sources. You start by running searches in a digital repository of historic newspapers containing hundreds of fully text-searchable periodicals from across the world.

讓我們想像一下，你已經完成了將最初主題轉化為一組特定問題的艱鉅工作，並且你正在收集和探索資源。您首先在包含來自世界各地上百份完全可搜索文本的歷史新聞數字庫中進行搜索。

But then you hit a stumbling block. Practically all the search results for “*food AND Hong Kong*” come from the 1950s onward. Or a search for “*African American AND literature*” yields many articles and reports from the 1980s onward, but almost nothing from earlier periods. A search for “*artificial intelligence*” returns lots of materials from the 1980s onward, but very little before.

但是你後來遭遇到一個瓶頸，對於「食物與香港」這個搜尋結果，只有自 1950 年代開始才有；而「非洲裔美國人與文學」這個搜尋結果，則可從 1980 年代開始找到許多文章和報告，但在之前的時期幾乎沒有什麼可找的。對於「人工智慧」的搜尋結果，從 1980 年代開始有大量的資料，但在此之前只有極少量的資料可找到。

What is going on? Common sense tells you that there were African American writers circa 1900,

that food culture in Hong Kong predates the 1950s, and that research into AI began before the 1980s. Why is your search failing?

對於此情況發生了甚麼？常識告訴你，1900年前就有非洲裔美國作家，香港的美食文化始於 1950 年代以前，AI 研究也早於 1980 年代前已開始，那為何你的搜索依然無法得到答案？

In this case, the cause is simple: the keywords you're using are anachronistic. That is to say, these are terms that people use *here* (in your hypothetical location) and *now* to describe the identities, places, and subjects you are trying to find primary sources about. But these are *not* the words that people necessarily used in the past, or in other places. "Artificial intelligence" is a term *we use today* to describe a branch of computer science. *It isn't necessarily the one used by the scientists who gave rise to this field.* They more often used terms like "Systems Thinking," "Machine Intelligence," and a number of others. As a place-name, "Hong Kong" has been in usage for a very long time, and yet *as an English-language spelling*, it has changed a great deal (decades ago, you would have been much more likely to see it spelled "Hong-Kong," with a hyphen, or "Hongkong," as one word). Likewise, the term "African American" was popularized only in the 1980s, prior to which one would have encountered terms like "Afro-American," "Negro," "Colored," and other appellations, many of which are deeply offensive today.

在這種情況下，原因很簡單：您使用的關鍵詞是錯誤的。也就是說，這些是當前（您的假設位置）人們用來描述您正在尋找的原始資源身份、地點和主題的詞。但是，這些不一定是過去的人或其他地方所使用的詞。“人工智能”是我們今天用來描述一個計算機科學分支的术语。它不一定是引發這個領域的科學家所使用的詞。他們通常使用“系統思維”、“機器智能”等詞。作為地名，“香港”已經使用了很長時間，但是作為英語拼寫卻發生了很大變化（幾十年前，您更可能看到一個港口，以加上連字號或者“hongkong”，作為一個詞）。同樣，“非裔美國人”這個詞是在 1980 年代才流行起來的，在此之前，人們會遇到“美國”、“黑人”、“有色人種”等稱呼，其中很多在今天都被視為冒犯性的。

In this earliest stage of finding primary sources, then, your main goal is actually *not* to start answering your questions, but to use the primary sources you do find to reveal *new* keywords that you did not know existed—keywords that you can then feed back into the search process, in order to uncover *more and better primary sources, more and better keywords*, and most importantly of all, *more and better questions*.

在尋找主要資料的最早階段，您的主要目標實際上不是開始回答您的問題，而是利用您找到的主要資料來揭示您之前不知道存在的新關鍵詞 - 這些關鍵詞可以再次進入搜索過程，以便發現更多、更好的主要資源、更多、更好的關鍵詞，以及最重要的，更多、更好的問題。

This may seem like a daunting recommendation. After all, even if your search terms are "imperfect," they may return thousands—even tens of thousands—of results. Should you *really* be expected to read, notate, and cite even *more* sources?

這可能似乎是一個令人望而生畏的建議。畢竟，即使您的搜索詞不夠完美，它們也可能會返回數以千計甚至是萬計的結果。您真的要求閱讀，列出並引用更多的消息來源嗎？

Not necessarily. And fear not—we'll get to source management. Right now, your goal is to identify omissions in your search inputs, so as to eliminate false negatives in those searches' outputs. Big picture, you're improving your grasp of your topic by eliminating blind spots.

不一定。別害怕，我們會討論到源管理。現在，你的目標是確定你的搜索輸入中的遺漏，以便消除那些搜索輸出中的負面假訊息。大畫面來看，你正在通過消除盲點來改善對話題的理解。

Whenever you do a keyword search, ask yourself: *Are there other search terms I should be using? Might there be different spellings of the search terms I already have?* You need to be as confident as possible that the search results you are getting are broadly representative and reflective of available primary sources, and not the by-product of narrow or unrefined searches. If your search results all cluster within a narrow time period (as in our example) or were produced in a very small number of places or were written by a very small number of people, chances are that something in your search process is the cause. Phrased differently: Hong Kong existed before the 1950s, as did African American writers before the 1980s, and so the peculiar clustering of your results has nothing to do with "reality" at large, and everything to do with the *way you searched*. And if you didn't stop to refine your search, instead racing ahead to read, notate, and cite all of the materials you did find, your overall research project would be woefully incomplete.

每當你進行關鍵詞搜索時，問自己：我應該使用其他搜索詞嗎？我已經有的搜索詞是否有不同的拼寫？你需要確信你得到的搜索結果反映所有可用的主要來源，而不是窄化或未經細化搜索的副產物。如果你的搜索結果集中於一個狹窄的時間範圍（如我們的示例中）或者在一個非常小的地方產生的，或者由一個非常小的人群所寫成的，很可能是你的搜索過程中的原因。換句話說：香港在 1950 年之前就已經存在了，美國非裔美國人也在 1980 年之前就已經存在了，所以你的結果的特殊集群與大眾“現實”並無關聯，而與你的搜索方式有很大關聯。如果你沒有停下來細化你的搜索，而是趕快開始閱讀、註釋和引用所有你找到的資料，你整個研究項目就會大大欠缺。

Here are some techniques to help you use primary sources to refine your keyword searches.

以下是一些技巧幫助你使用原始資料來細化你的關鍵字搜尋。

The Art and Science of Keyword Search: A Few Tricks

『關鍵字搜索的藝術與科學：一些技巧』

Improving a keyword search might sound like a rather straightforward process, but there is a devilish paradox at play: most of the primary sources you discover that contain "present-day keywords" (e.g.,

“artificial intelligence,” “African American,” “Hong Kong,” . . .) will *not contain the other keywords that you need to find* (“Hong-kong,” “Hongkong,” “Afro-American,” . . .). In most searches, the situation is all-or-nothing. Either the keyword you used in your search is present in the primary source, and thus the source appears in your search results; or the keyword is not there, and it simply doesn’t. Here’s how to get around that impasse.

改善關鍵字搜索可能聽起來非常簡單，但有一個邪惡的悖論在發揮作用：您發現的大多數主要來源都包含“當代關鍵字”（例如“人工智能”，“非裔美國人”，“香港”，. . .。）不會包含您需要查找的其他關鍵字（“香港”，“香港”，“非洲裔美國人”，. . .）。在大多數搜索中，情況是或者還是。您在搜索中使用的關鍵字要么存在於主要來源中，因此該來源將出現在搜索結果中；要么關鍵字不存在，簡直不可能。下面介紹一下如何解決這種僵局。

Take Advantage of Category Searches

利用類別搜尋來取得優勢

In certain databases, you might be fortunate to come across materials that are accompanied by *metadata* (data about data), crafted by librarians and archivists whose goal it is to make sources more discoverable to researchers like you. In such cases, you might find a primary source that contains the term “artificial intelligence,” and then discover that it has also been “tagged” with this same keyword in the database. By clicking on this tag, you gain access to all of the *other* primary sources in that database that were categorized that way—including those that may not contain the term “artificial intelligence” at all! This is one way to get from a source that contains *only* the keywords you used in your search to another source that contains *none* of the keywords you used.

在某些資料庫中，你可能會有幸發現附有資料元（數據的數據）的材料，是由圖書館和歷史學家精心設計，他們的目標是讓研究人員像你這樣更容易找到來源。在這種情況下，你可以找到一個包含有詞“人工智能”的主要來源，然後發現它在資料庫中也被“標記”到相同的關鍵字。通過點擊此標籤，你就可以訪問該資料庫中所有被分類在同一位置的其他主要來源，甚至可能不包含你在搜索中使用的任何關鍵字的來源！這是從你的搜索中只包含關鍵字的源到另一個源，它不包含你使用的任何關鍵字的一種方法。

Here’s what to do: after you run your search, and receive your results, sort the results chronologically, and then explore only the results that come *before* the 1980s—the time when, in your preliminary search, they seemed to disappear. As you scan through these titles, take notice: What words show up in the title? If you are able to read the work online, scan the table of contents, the preface, the introduction, and the index. What words, terms, and vocabulary are used? Are there any words or phrases you notice that might, if you were to run them through your database search, yield other hits that your first keyword search did not? *These are your new keywords. Write them down.*

這就是你要做的：當你完成搜尋，並收到結果後，將結果按時間排序，然後只檢視1980年前的結果—在你的初步搜尋中，它們似乎消失了。當你瀏覽這些標題時，要注意：標題中出現了哪些字？如果你能夠在網上閱讀這項工作，那就瀏覽一下目錄、序言、介紹和索引。使用了哪些字詞和詞彙？你注意到有任何的字或片語，如果你將它們放入資料庫搜尋，就可能得到你的第一個關鍵字搜尋找不到的其他結果？這就是你的新關鍵字。把它們寫下來。

A caveat: metadata, too, is the product of context and should not be taken as definitive. Categories are cultural constructs, including those created by librarians and archivists. The categories in the metadata they create are shaped by stances and worldviews and protocols, and thus should never be taken as the “final word” on any subject. Always assume there is more, and that no one can do your work for you.

警告：元資料也是背景的產物，不應該被當作是絕對權威。目錄是文化構建物，包括圖書館和檔案管理員所建立的。他們所建立的元資料中的類別受到立場、世界觀和協定的影響，因此不應該被當作某任何主題上的“最終話語”。永遠假設還有更多的東西，沒有人可以幫助你完成你的工作。

Locate Self-Reflexive Sources

尋找自省的來源

In some cases, you might be fortunate to find a primary source, like a historical dictionary, that explicitly addresses the shifting nomenclature surrounding the very topic the primary source is about, outlining for you the varied ways a given idea, place, community, practice, or the like has been named and renamed across time and space. Moments like this are joyous, since they open countless doors that the researcher need only walk through!

在某些情況下，你可能很幸運地找到一個主要的來源，像是一本歷史字典，它明確提及對這個主要話題周圍的命名變化，並概述了給定想法、地方、社群、做法等可能在時間和空間上被不同的名稱命名和重新命名的各種方式。像這樣的時刻是快樂的，因為它們打開了無數的大門，研究者只需要走過去就可以了！

Even in such cases, however, remember that a primary source still is subject to its own limitations. No source will document all of the variants in terminology that might be useful to your searches. No source (as we explain below) should be taken as the final word on the subject. It still falls to you to determine whether or not the primary source in question is empirically accurate. Every source possesses its own stances, worldviews, and perspectives. But for your current purpose of finding more generative keywords, the source can be useful to you whether or not its data or conclusions are accurate, so you can defer judgment on those questions for the time being. The goal for now is to determine if this source will lead you in the direction of further primary sources that you wouldn’t have been able to find otherwise.

即使在這樣的情況下，請記住，原始資源仍受其自身限制的限制。沒有一個源將文檔所有對您有用的術語變種。沒有一個源（如我們在下面解釋的）應該作為對這個問題的最終決定。它仍然取決於您來確定這個原始來源是否是根據實證的正確。每個來源都擁有自己的立場，世界觀和觀點。但對於您目前查找更多生成的關鍵字的目的，這個源對您是有用的，無論其數據或結論是否正確，因此您可以暫時推遲對這些問題的判斷。眼前的目標是確定該源是否會引導您前往發現其他原始資源。

Keep Track of Your Keywords and Searches

追蹤您的關鍵詞和搜索

As you discover and try out more and more keywords—and even a smaller-scale project can produce hundreds—it's easy to lose track of them and get overwhelmed. The other fundamental aspect of this process involves, alas, the unglamorous world of record-keeping.

當你發現並嘗試越來越多關鍵詞，就算只是一小型項目也能產生數百個，很容易失去追蹤它們並覺得很沮喪。而此過程另一個基本層面，遺憾的是涉及到了不熱鬧的紀錄管理世界。

Did I try this keyword before? I can't remember. Did I try this keyword in this database? Not sure. When was the last time I ran this keyword in this database? No idea.

「我之前有嘗試用這個關鍵字嗎？我想不起來了。我之前有在這個資料庫中嘗試用這個關鍵字嗎？不太確定。我上次在這個資料庫中執行這個關鍵字是什麼時候？不知道。」

The dangers of missing something are real, since databases are continually updated and expanded, and since some projects can take many months—or years—to complete. You can imagine how many hours you might end up wasting repeating searches you've already done.

錯過某些東西的危險是真實的，因為資料庫不斷更新和擴充，而且某些項目可能需要數個月甚至數年來完成。你可以想像一下，你可能會浪費多少時間來重複已經做過的搜索。

Fortunately, there's a simple solution: track your searches using a table. Here's how, in three steps: 幸運地，有個簡單的解決方案：用表格追蹤搜尋。以下是三個步驟：

1. In the rows on the left side, enter the keywords you plan to use.
2. In the column headers, enter all of the electronic databases or library catalogues you plan to explore.
3. Inside each cell, keep track of when you ran a particular search. Enter the date of your search, and perhaps also a brief note on the number of results you found.

The result is a huge time-saver, and better research results: you will always know, at a glance, which searches you have run, or still need to.

結果是節省了大量時間，和更佳的研究結果：你會隨時知道，一眼上即可看出，你已經執行了哪些搜尋，或還需要執行哪些搜尋。

Table 2. TRACK YOUR KEYWORD SEARCHES

表2. 追蹤您的關鍵字搜索

	Database 1	Database 2	:	:	Add columns as needed.
Keyword 1	<input type="checkbox"/>	<input checked="" type="checkbox"/> 9/30/20			
Keyword 2		<input checked="" type="checkbox"/> 9/27/20	<input type="checkbox"/>		
...					
...					
...					
...					
Add rows as needed.					

For more keyword search tips, tracking sheets, and a downloadable version of **table 2**, visit whereresearchbegins.com.

若要獲得更多關鍵詞搜索提示、跟蹤表、以及表2的可下載版本，請訪問whereresearchbegins.com。

As you continue to use primary sources to further “educate” your questions, two other helpful things will inevitably happen: you will end up *answering* some of your questions along the way, and you will find that some are not actually worth answering. In other words, you will discover that some of your initial questions can be scrapped. This is precisely what you want to happen.

隨著你持續利用原始資料來調查你的問題，其他兩件有用的事情也會不可避免地發生：你會在途中回答其中一些問題，而某些問題其實根本不值得去回答。換句話說，你會發現你最初的某些問題是可以放棄不問的。這正是你想要發生的事情。

The process can feel miraculous. As you stress-test your questions, you learn more about your subject matter. And as you learn more, your *instincts* regarding your subject matter improve. In “educating your questions” you are educating your instincts. When an experienced mechanic tells you, “Sounds like something’s wrong with your transmission,” you listen closely because their ability to detect anomalies is highly refined. To the average car owner, any loud noise might prompt us to ask the generic question “What’s wrong?” Educating your questions will help you to hone in on “real” questions, and you’ll happily discard the ones born of naivete.

這個過程感覺很讓人驚嘆。當你對問題進行應激測試時，你就會對所研究的主題有更多了解。當你更多地了解時，對你所研究的主題的直觀也會提高。通過“教你的問題”，你也在教導你的直覺。當一名有經驗的機械師對你說：“聽起來像是你的傳動系統有問題”，你會仔細聆聽，因為他們偵測異常的能力已經很強。對於一般的車主來說，任何大聲的噪音也許會讓我們問出普通的問題“怎麼了”？教導你的問題會幫助你專注於“真正的”問題，而你會很樂意地丟棄那些出於天真的問題。

TRY THIS NOW: Make Your Assumptions Visible

試試看：將你的假設顯露出來

The goal: *To become aware of the assumptions you bring to your research project and use them to identify the problem that motivates your research questions.*

目標：認識你對研究項目持有的假設，並利用它們來識別激勵你的研究問題的問題。

Now that you’ve analyzed your questions using the two techniques described above, there is still one more thing you need to do: identify the assumptions that underlie your questions, make them visible, and make peace with them.

現在你已經使用上面描述的兩種技術分析了你的問題，還有一件事你需要做的是：確定你的問題背後的假設，讓它們更加明顯，並與它們和平相處。

You are not a blank slate. You arrived at your topic and your questions with a whole mess of assumptions. This is a natural thing—a good thing, in fact. After all, these are the reasons why you *thought* the topic is interesting and why you *think* your question is the right one for you. Everyone brings their own baggage to a research project.

你不是一塊空白的牆壁。你拿著自己的假設來這個主題及問題上。這是很自然的一件事- 實際上反而是好事。畢竟這些就是你為什麼覺得這個主題有趣以及你為什麼覺得你的問題對你有用的原因。每個人都會對研究項目帶著自己的背包。

Welcome to Baggage Claim.

歡迎光臨行李託運處

Some teachers take it as their mission to “shatter” all your “illusions” about the world.

? 一些老師把它作為他們的使命，要打破你對這個世界的所有幻想。

You believe the Vikings were a horde of marauding savages? Behold as I tear the veil of ignorance from your eyes!

你相信維京人只是一群劫掠的野蠻人嗎？看看我從你的眼裡拆除無知的面紗！

You believe that Japanese society is homogenous? Watch as I reduce your prejudicial views to dust!

你相信日本社會是均質的？看見我把你的偏見抹滅！

Dispelling misconceptions can be useful in many pedagogical and research settings. Yet the dispelling process, however well meaning, can have an inhibitory effect. Watching a fellow researcher or student get “disabused” can make others want to keep quiet to avoid being embarrassed themselves. For the researcher, the “disabuse” model can also lead to the unproductive belief that assumptions are the *enemy*—that they are shameful things to keep hidden, obstacles to be overcome, or evidence of incompetence.

消除誤解在許多教育和研究環境中可能是有用的。然而，消除這個過程，不論有多么善意的，也可能會產生抑制作用。看到同事或學生被“澄清”，可能會讓其他人默默保持安靜，以免也受到尷尬。對研究者而言，“澄清”模式也可能會導致沒有產出的信念，即假設是敵人-它們是令人羞愧的事物，需要被隱藏，障礙需要克服，或是不稱職的證據。

Self-Centered Research is premised upon a very different approach to assumptions, as follows:

自我中心的研究假定一種完全不同的假設方法，如下所示：

1. Assumptions should be made visible, and thus vulnerable.
2. Assumptions should not, however, be stigmatized, silenced, or driven underground, since this, counterintuitively, encourages *holding on to them more tightly*.
3. Assumptions are *fuel* to be consumed. Using them, you can achieve two goals at once: you can move in a new direction, and you can exhaust your assumptions in the process (meaning that you will eventually need *new fuel*).

Your assumptions about the world—even the most naive or negative—*serve you* at this point in the research process. To set out on a research quest with no assumptions at all would be like trying to sail on a windless day. Assumptions are the wind in your sails, and you need to channel them to keep your voyage on course.

你對這個世界的假設——即使是最天真或最消極的——在研究過程中都會給你幫助。如果一開始就不抱任何假設進行研究，那就好比在無風的日子裡想要航行。假設就像是帆布上的風，你需要利用它們來維持航程的正確方向。

Before evaluating your assumptions—which you will do shortly—thank them for helping you take note of things. They are the reason that any search results jumped out at you at all. They are what helped you notice a detail in a primary source. *It was the gaps between your assumptions and the world as it really is that gave rise to all those specific research questions.* Your assumptions shape your *expectations* about reality. And when those expectations are *not met*, it’s time to pay attention.

在審視你的假設之前—你馬上就會這樣做—謝謝他們幫助你記錄下東西。他們是為什麼任何搜尋結果會讓你大吃一驚的原因。他們是有助於你發現一個原始來源上的細節的原因。漸漸地，你假設與真實世界的差距讓你思考出特定的研究問題。你的假設塑造了你對於現實的期待。當這些期待不能得到滿足的時候，就是要仔細思考的時候了。

So let’s get to work on making your assumptions visible, and vulnerable. Here’s what to do:

讓我們開始把你的假設變得可見及容易受到傷害，以下是要做的：

1. Review your most recent set of questions and ask yourself: For each of these questions, what has to be true *in advance* in order for me to ask this question in the first place?
2. List the small questions/things you noticed, and write down the assumptions you may hold that helped you notice each in the first place.
3. Make a list of the assumptions you bring to this particular question, and sort them into the following categories:
 - a. Assumptions you want to work with, for now
 - b. Assumptions you want to discard right away

c. Assumptions you are unsure or ambivalent about

4. Write two lines to justify your choice for putting each assumption in a particular category.
5. Now go back to all of the questions in your list whose underlying assumptions fall into category A. Since these are built on assumptions that you, having reflected on them, feel safe in maintaining, then these questions are good as they are.
6. What about questions whose underlying assumptions fall into category B? Although you might be tempted to, *do not throw them away just yet!* If you find them to be based on weak, prejudicial, or unfounded assumptions, try to rephrase them so that they aren't. Can they be rebuilt as more grounded, open-ended questions? Try to improve them before you discard them.
7. As for questions built on category C assumptions, these fall somewhere in between. Most likely you would want to keep them in your list, but perhaps flag them, as reminders to yourself that you want to keep an eye on them, and revisit them as your research deepens.

To keep things organized, try creating a chart like the one in [table 3](#) for each question, in which you identify and analyze underlying assumptions and revise the question as needed.

為了保持事物有組織，試試像表3一樣，為每個問題創建一張表格，其中您識別和分析潛在假設並根據需要修改問題。

Table 3. MAKE YOUR ASSUMPTIONS VISIBLE

表3。讓你的假設可見。

RESEARCH QUESTION:		
Assumption (one-sentence description)	Category (A / B / C)	Why did I put this assumption in this category? (two-sentence explanation)
Revised research question:		

Here's an example: Imagine that one of the things you noticed and wrote down was a short quotation that jumped out at you in a letter written between two friends in the year 1944, during World War II. Perhaps there was a particular passage or sentence that jumped out at you—perhaps one of the friends cracked a joke about the war, and it stuck with you.

這是一個示例：想像你注意到並且記下來的其中一件事，是在1944年的第二次世界大戰期間，兩個朋友之間寫的一封信中跳出來的一句短語。也許有一個特別的段落或句子跳到你眼前——也許其中一個朋友開了一個關於戰爭的玩笑，讓你印象深刻。

In this exercise, it's your goal to brainstorm *why* the passage or sentence jumped out at you, by contemplating what assumptions you may hold that this quote contradicted. Feel free to speculate. You are not expected to "know yourself completely" right away—that takes time. Perhaps you think that people living during World War II would never have dreamed about making jokes about a conflict that, by the year 1944, had already taken the lives of millions and destroyed the lives of countless more. Or perhaps you assume that, during wartime in general, people are allergic to humor itself, and prefer to carry themselves in a somber manner befitting the gravity of their situation. Or perhaps you assume that there are some episodes and experiences in history that are so horrific—the Holocaust, the Armenian Genocide, the slave trade—that no one would dream of speaking about them comically.

？在這個練習中，你的目標是從一個更大的角度，勾勒出為什麼這段語句或句子會吸引你的注意，思考一下你可能持有的假設，迎合或抵抗這句話。不用擔心「立刻完全了解自己」——這是需要時間的。可能你認為第二次世界大戰期間的人們不太可能會笑話跟一場已經在1944年已導致數以百萬計死亡，許多更多生命失去的衝突。或許你相信，在戰爭期間，人們對喜劇會有過敏反應，喜歡按著這情況的嚴肅所規定的方式行動。或者你認為有些歷史時刻和事件東西如納

粹集中營、亞美尼亞種族大屠殺、把非洲人當成奴隸販售——都非常可怕，沒有人會想以幽默的方式去談論它們。

Write down every possible reason why you might think what you think, even if you're uncertain, without judging them as good or bad. The point here is not to "expose" your assumptions in a negative way. Rather, the goal is to bring to the surface those parts of your thinking that remain invisible yet influence how you think.

請寫下你想到的所有可能的原因，儘管你不確定，不作任何評價。這裡的重點不是將你的假設以消極的方式暴露出來。相反，目的是將你的思想中仍然是隱藏的部分帶到表面，而這些部分會影響你的思考方式。

COMMONLY MADE MISTAKES

常犯的錯誤

- Not identifying or divulging the assumptions motivating your research questions—for any reason, including embarrassment or self-consciousness. Remember: you're admitting these assumptions to yourself so that you can improve your own thinking. There is no external judgment here.
- Not attempting to revise or restructure a research question based on category B assumptions.
- Dismissing or throwing out category C assumptions, instead of examining them as a type of self-evidence. Remember: the gaps between your assumptions and the world as it really is can generate useful research questions.

TRY THIS NOW: Identify the Problem That Connects Your Questions

試試這個：找出連接你的問題的問題

The goal: *To identify the problem underlying your multiple draft research questions.*

目標：識別多個草稿研究問題背後的問題。

Now you're ready to take a key step. In [chapter 1](#) you "searched yourself" to find questions within a topic. Now you'll search yourself again, but this time with more self-evidence. By now, you have completed several exercises to produce a large number of questions about facts related to your project. What you now want to figure out is, What is the problem that connects your questions?

現在你準備好踏出關鍵步驟了。在第一章里你將內心深處「探索」自己，找出某主題下的問題。現在你將再次探究自己，但這次是帶著更多自我認識的。此時，你已完成數個練習以產生大量與你的項目相關的事實問題。你現在想要找出的是：連接你的問題的問題是什麼？

Try to think flexibly but rigorously. What relationships can you find between the different questions and fragments you have created and gathered thus far? What motivates your search for these particular facts? You could have asked any questions about this topic—why *these*? Which questions are the most compelling to you (and which seem less important)? Figure this out, and you'll have accomplished a major breakthrough: you'll have identified the underlying pattern that connects all (or most) of your questions in a coherent whole. In other words, you will have found your Problem.

試著柔軟又丁實地思考，你能找出你已經收集和建立的不同問題與片段之間的關係嗎？你為什麼要尋找這些特定的事實？你可以問任何有關這個主題的問題-為什麼要問這些呢？哪些問題對你來說最具有吸引力（哪些看起來比較不重要）？想清楚這些，你就會取得重大突破：你將會找出所有（或大部分）問題之間的一貫模式，從而構成一個完整的內容。換句話說，你將會找到你的問題。

Try this procedure:

試試這個程序：

1. Lay all of your questions out in front of you.
2. Do not try to answer all those questions for now. Instead, ask yourself: What are the shared concerns that connect these questions?
3. Step outside yourself. If you were someone else looking at these questions, what might you speculate are the deeper questions that connect these small questions?
4. Write down those questions.
5. If necessary, prioritize your questions by degree of specificity or generality, as medium-level or high-level questions. These questions should be more general than the specific factual questions you generated earlier.

The higher-level questions might not all add up. Don't force them to. But be creative, and spend some time on this. What are the parent categories that connect two or more of your questions? The connective tissue might not be obvious immediately. Finding it might require thinking counterintuitively.

「高層次的問題可能並不都收斂到一個結論。不要強行把它們串聯起來，但要有創意，花些時間在此作爲探索。什麼是可以將兩個或更多問題連繫起來的父層次分類呢？這個連繫結構可能不會立刻就清楚。發現它可能需要做出反直覺的思考。」

COMMONLY MADE MISTAKES

一般常犯錯誤

- Trying to answer your multiple questions, instead of focusing on identifying the shared concern that underlies them.
- Not thinking beyond the particular topic or case, and ignoring a more fundamental concern.

SOUNDING BOARD: Get Leads on Primary Sources

取得專業源頭信息的倚賴者：聆聽專家建議

When you are searching for your Problem, or verifying that the problem you've been working with is the right one for you, it might still be too early to talk to a Sounding Board about your assumptions. As we mentioned above, the tendency of experts and authorities to "disabuse" us of "bad" assumptions is so prevalent that you will probably want to delay that conversation for the time being.

當你正在搜尋你的問題，或者驗證你現在在做的問題是否對你來說是正確的時候，可能依然太早和問詢者討論你的假設。正如我們之前提到的，專家和當局的傾向是要去譴責我們所持有的「不好」的假設，所以你可能會想要把那種對話拖延一會兒。

What your Sounding Board *can* help you with at this stage is finding primary sources that you can use to educate your questions. Above, we've provided a few examples of databases you can use for the exercises in this chapter. Describe those exercises to your Sounding Board, and ask for suggestions of other databases or archive catalogues or repositories of primary sources you might use.

在這個階段，你的反饋評審可以協助你找到可以用來問出教育問題的原始資料。在上面，我們已經提供了一些可以用來做這一章節練習的資料庫。向反饋評審描述那些練習，並問及其他資料庫或儲存檔案或原始資料存放庫，你可以使用的建議。

You Have a Problem (in a Good Way)

You have now taken a close look at your many factual questions and grouped them under parent categories by shared concern. You have formulated higher-level questions motivated by these concerns. The key concern that overshadows all others might have emerged in a flash or intuition. Or perhaps you're still trying to decide which of them is the most important to you. If you feel like you don't yet have enough self-evidence, you can of course repeat the exercises in this chapter. But even if you think you do, you might still wonder: How do I know when I've truly discovered my Problem?

你已經仔細的查看你的事實性問題，並已將它們分類到同一個主管緊的父性類別中。你對這些關注點制定出高一級詢問。重要的是，你可能有一瞬間感知到最重要的問題，也可能還在努力思考最重要的問題究竟是哪個。如果你覺得你沒有足夠的自覺性，你當然也可以重複本章的練習。但即使你覺得自己足夠自信，你可能還會想：我如何才能確信自己真正找到問題呢？

A problem is never a fleeting thing. Rather, it is something that is sustained and enduring. To you, it can't be easily dismissed or ignored. Frida Kahlo painted surrealistic self-portraits because she was driven by a *problem*. In the world of music, John Coltrane worked on *A Love Supreme*, and Billie Holiday sang "Strange Fruit" because they were driven by problems. Bob Dylan entered a "blue period" because of a problem. Researchers are just the same.

一個問題從來不是一件短暫的事情，而是一件可以持久且持久的事情。對你來說，它不可能輕易地被忽視或忽視。弗里達·卡洛（Frida Kahlo）繪製了超現實主義的自畫像，因為她受到一個問題的驅使。在音樂世界中，約翰·科特蘭（John Coltrane）正在製作《A Love Supreme》，比莉·哈禮德（Billie Holiday）唱著"Strange Fruit"，因為他們受到問題的驅使。鮑勃·迪倫（Bob Dylan）進入了一個"藍色時期"，也是因為一個問題。研究人員也是一樣。

Problems are good things. They are good to have, good to worry about, good to mull over. The problems we carry around with us can be thought of as the productive frictions that happen as we move through, and rub up against, existence itself.

問題其實是好事。它們有益又值得擔心，令我們不斷思考。我們背負著的問題，可說是和存在牽扯時產生的有益摩擦。

Ultimately, however, the final decision can only come from you. Only you can know whether or not the cluster of fascinating questions you've generated thus far add up to a problem, or just a highly sophisticated and interesting set of curiosities.

最後結論只能由你來決定。只有你才能知道你到目前為止產生的一系列迷人的問題是否組成一個問題，或者只是一個非常複雜而有趣的好奇心。

You may well have multiple problems, but for now let's just tackle one problem at a time. We'll discuss what to do with the others in the final chapter.

可能有多個問題，但現在讓我們一次處理一個問題。我們將在最後一章討論其他問題的處理方式。

3. Designing a Project That Works

連綿寂靜

Having arrived at a problem, now you must make decisions about what you can accomplish, given your available resources. In particular, you need to think about the primary sources you'll need to answer your questions and solve your Problem, as well as the resources you'll need (including time!) to put together a project.

當您遇到一個問題時，您現在必須根據您可用資源做出決定。尤其是，您需要考慮回答問題和解決問題所需的主要資源，以及推動該項目所需的資源（包括時間！）。

The issues this chapter deals with are both conceptual and practical: What are primary sources? Which ones can you actually access? How can you discover the full potential of a source related to your topic, or look beyond the obvious questions one might ask about a source to arrive at something original? How can you use such sources to pinpoint your Problem? What arguments can you make with your sources? How many sources can you acquire? How much time will you have to analyze them? How should you design your project, given your personal work habits, material constraints, or deadline?

本章論及的話題在於概念性和實踐性兩方面：主要來源是什麼？你能實際存取的是什麼？如何發現與主題有關的資源的全部潛力？怎樣超越可能會有的明顯問題以得出新穎的結果？如何使用這些資源明確你的問題？你可以通過資源發表什麼樣的論點？你可以獲得多少資料？你需要花多少時間去分析它們？根據你的個人行為，物質限制或期限，應該如何設計你的項目？

Getting from a problem to a project involves more than just logistics. Project planning involves self-assessment and visualization. What model or type of project is most suitable for you? What do you want the finished product to look like?

轉化一個問題為一個項目，不僅僅是物流上的問題。項目規劃涉及自我評估和視覺化。什麼模型或類型的項目最適合你？你希望最終產品看起來是什麼樣子？

Primary Sources and How to Use Them (or, Fifty Ways to Read a Cereal Box)

Sources are essential to original research, so figuring out how to identify, evaluate, and use them is a crucial practical consideration. Researchers conventionally divide sources into two general categories: primary sources and secondary sources. Research guides typically define *primary sources* as "original" or "raw" materials. They are the evidence that you use to develop and test claims, hypotheses, and theories about reality. Primary sources vary based on one's field of study. For historians, primary sources tend to date to the period of focus, whether they are written documents, like letters and maps, or any other type of physical object. Anthropologists might rely on oral testimony, or audio recordings. In fields such as literature or philosophy, primary sources are usually texts.

架構研究是依據源資料而來的，因此如何找尋、評估與研究源資料就是至關重要的考量。研究者將源資料分為兩個主要類別：原始資料與次級資料。研究指南定義原始資料為「原始」或「未經淨化」的物質，原始資料是您利用來建立並測試關於現實事件的提議、假設與理論的資料來源。原始資料的形式取決於您的研究領域為何。對於歷史學家來說，原始資料往往裡指在研究對象的時期，可以是文字文件，例如信件與地圖，也可以是其他類型的實物物件。考古學家可能會憑証口述傳記，或者是錄音等。在文學或哲學等領域，則通常是以文字文件作為原始資料來源。

Most research guides define *secondary sources* along similar lines. *The Craft of Research* (4th edition) defines them as "books, articles, or reports that are based on primary sources and are intended for scholarly or professional audiences," and which researchers use to "keep up with developments in their fields" and to "frame new problems" by "challeng[ing] or build[ing] on the conclusions or methods of others" (p. 66).

大多數研究指南對於次要資料的定義都類似。《研究工藝（第四版）》將它們定義為“對基礎性資料而基礎的書籍、文章或報告，被意欲給研究者或專業人士的受眾”，研究人員使用它們來“跟上自己的領域發展的腳步”並且帶有“挑戰或建立在別人總結或方法上”的目的來“建構新的問題”（第66頁）。

While we largely agree with these definitions, we also want to reinforce a point well known to veteran researchers about the dangers of defining "primary" and "secondary" sources in terms of *absolutes*. We would advocate *not* thinking of primary sources solely as old objects or documents found in archives or online repositories, and secondary sources as studies that "use" primary sources the way one might process raw materials into finished products (to extend the above metaphor). If the term *primary sources* conjures up images of weathered manuscripts, sepia-toned photographs, shards of ancient pottery, or clippings from a centuries-old newspaper, it's time for a shift in perspective.

雖然我們基本上同意這些定義，但我們也想要強調一點資深研究人員都熟知的事，即以絕對的條件來定義"主要"和"次要"來源的危險性。我們建議不要只把原始資料視為僅存在於檔案或線上資料庫中的古老物件或文件，而把次要資料視為以"使用"原始資料的方式，就像一個人將原材料加工成成品（為了延伸上面的隱喻）。如果原始資料一詞讓你想到磨損的

手稿，棕褐色的照片，古老陶罐的碎片或數百年前的報紙剪報，那麼是時候改變一下觀點了。

Absolutist definitions of sources get in the way of the process of identifying primary sources and asking research questions, for two reasons:

定義來源的絕對主義妨礙了識別主要資料並提出研究問題的過程，原因有兩個：

1. Any source can be *primary*, *secondary*, or *not a source for your project*.
2. A source's type is determined solely by its relationship with the questions you are trying to answer, and the problem you are trying to solve. A source is never inherently primary or secondary.

A more accurate definition of *primary source* would be the following: a source that is primary with respect to a particular question.

一個更正確的定義是對於特定的問題來說，原始來源是一個可信的來源。

Notice how our definition recasts the "primary-ness" of a given source in relative terms.

注意我們的定義如何將給定的來源的"第一性"重新定位為相對條件。

Take, for example, a college-level US history textbook published in 2019. According to an absolutist definition of sources, there can be little doubt that this is not a "primary" source, since it draws on multiple works of scholarship. Someone who wants to learn about the First Continental Congress or the root causes of the American Civil War would refer to this book not as a primary source produced contemporaneously with the events in question, but as a secondary source that synthesizes historical arguments based upon sources, both primary and secondary.

根據絕對主義的定義，拿出一本2019年出版的美國歷史學科大學課本來舉例，毫無疑問，它不是一本"主要"的來源，因為它引用了多種學術研究的著作。誰想了解第一次大陸會議或者美國內戰的根本原因，將不會把這本書視為與此事件同時期出現的主要來源，而是視為在來源——包括主要來源和次要來源——基礎上綜合歷史論述的次要來源。

But what if their question was not about the First Continental Congress directly, or about the causes of the Civil War, but about the *history of textbooks themselves*, or the *history of how the American Civil War has been presented in American higher education in the twentieth and twenty-first centuries*? What kind of source is this 2019 book now? Suddenly, a book that by all accounts should be considered "absolutely secondary" has become "primary," despite the fact that it was published recently. Under these circumstances, this book from 2019 would show up in your bibliography amid other relevant primary sources: perhaps college textbooks from 1905, 1923, 1945, and so forth. Perhaps you might have access to the personal papers of the textbook author, or the possibility of interviewing the scholars and editors who were responsible for the 2019 work. Perhaps you might have uncovered a repository of course syllabi from a single university, which would enable you to examine the ways in which university courses explained the Civil War during, say, the immediate aftermath of World War I, or the lead-up to World War II, or during the height of the civil rights movement.

如果他們的問題不是直接關於第一個大陸會議，或者是關於南北戰爭的原因，而是關於教科書本身的歷史，或者是美國南北戰爭在二十世紀和二十一世紀的美國高等教育中是如何呈現的？這本2019年的書現在是什麼樣的來源？突然之間，所有可以考慮為「絕對次要的」的書，因為它最近發表的，而變成了「主要」的來源。在這種情況下，這本2019年的書會出現在你的參考文獻中，與其他相關的有關源：也許是1905年，1923年，1945年等的大學教科書。也許你會有機會接觸教科書作者的私人文件，或者是訪問相關的學者或編輯，他們有負責2019年的作品。也許你可以發現一個單一大學的課程大綱存儲庫，讓你可以檢視大學課程裏對南北戰爭發表的解釋，比如說第一次世界大戰後的直接影響，或者是第二次世界大戰爆發前的情況，或者是在民權運動的高潮的時候。

Let's take this one step further. Just as the same source can be "primary" or "secondary," depending upon context, so too can the same source be "primary" in dramatically different ways. The very same source can show up in the bibliographies of strikingly different research projects, and can be used by different authors to pose dramatically different kinds of questions.

讓我們將這個步驟推進更遠。就像同樣的來源會根據上下文而成為"主要"或"次要"一樣，同一來源也可以以截然不同的方式成為"主要"的來源。相同的來源會出現在截然不同的研究項目的參考書目中，並且被不同的作者用來提出截然不同類型的問題。

Imagine that, in your database searches, you encounter a cereal box from the 1960s.

想像一下，在您的資料庫搜尋時，您遇到了一個1960年代的谷物箱。



You're not sure why this particular image intrigues you, but as you know well by now, "not knowing why" is entirely OK. Somehow, this source feels "primary" to your research interests, and so you trust your instinct and set out to figure out what questions it might help you answer.

? 你不確定這個特殊的影像為什麼會引起你的興趣，但你知道，「不知道為什麼」完全可以接受。不知何故，這個來源對你的研究興趣來說有一種「主要的」感覺，所以你相信自己的直覺，開始努力去找出它可以幫助你解決的問題。

Here you face a decision: how you treat this source will lead you down either a narrow path or a broad avenue of potential research questions.

這裡你面臨著一個決定：你對待此次來源的態度會帶你走向狹窄的搜尋路徑或者是廣闊的研究話題大道。

The narrow route is to jump to the obvious candidates: questions about food culture, or perhaps about advertising or consumer culture. *After all, you think to yourself, this is a box of cereal, and so the questions we would want to ask should obviously pertain to things like food, right?*

「要求答案的路徑就是跳到一些明顯的候選題：有關食物文化的問題，或者可能是有關廣告或消費文化的問題。畢竟，你自己還會想，這是一個粥籤，所以我們想要問的問題當然就跟食物有關，對嗎？」

You're thinking yourself into, well, a box.

你正在把自己限制在一個盒子裡。

Remember: as a *primary source*, a box of cereal can be "primary with respect to" countless questions that have *nothing to do with food per se*. Let's consider for a moment all of the different ways that a researcher could "read" a box of cereal. Or, to put this differently, let's brainstorm for a moment different kinds of research projects that might conceivably include this source—a 1960s cereal box—in a bibliography or list of sources.

記住：作為一個主要來源，一盒麥片可以與許多與食物無關的各種問題都有著“主要的關係”。讓我們想一想，研究者可以用什麼方式“閱讀”一盒麥片。換句話說，讓我們為一個可能包含這個來源--1960年代的麥片盒--在參考書目或資料表中的研究計劃進行一番大腦暴走。

Let's even go one step further and brainstorm what *other* primary sources this cereal box might end up "working alongside," depending upon the particular research project in which it appears.

讓我們再進一步，集思廣益，研究這個穀物盒可能會與哪些其他原始資料一同工作，取決於它出現在哪個特定的研究計畫中。

Based on what we come up with, let's then give a name to the *genre* of questions we're asking, on the assumption that it might be connected to an underlying problem.

根據我們想出來的，那麼讓我們給我們正在詢問的問題類型取個名字，假設它可能與潛在問題有關。

The rows in the **table 4**, while numerous, offer only a sample of the different directions one's research could take based on a single primary source. The key here is that when a source is unquestionably "primary," the question still remains, Primary *how*?

表4中的行數雖多，但僅僅提供了基於單一初級來源的研究可能走向的一個示例。關鍵在於，當一個來源毫無疑問是“初級”的時候，仍然存在一個問題：這是以什麼樣的方式來判斷它的初級性？

Table 4. THE CEREAL BOX CHALLENGE: HOW TO QUESTION PRIMARY SOURCES

表4. 麥片箱挑戰：如何評議原始資料

What I notice about the source	Questions/concerns I might have	The very next primary source I might want to find	Broader subjects and/or genres of questions that might be related to my problem
我對源的注意事項	我可能會有的問題/關注。	「我接下來想要找到的下一個原始資料」	關於我的問題可能有關的更廣泛的主題或類型的問題
The various codes found on the box (e.g., printing codes, shipment codes, or for later cereal boxes, bar codes) 在箱子上找到的各種代碼（例如印刷代碼、裝運代碼，或對於後來的谷物箱，條形碼）	Who uses these codes? Why are they positioned where they are on the box? How are they read or decoded? When did cereal boxes start to have such codes? 「誰使用這些代碼？它們為什麼放在盒子上的位置？如何讀取或者解碼？穀物盒子什麼時候開始具有這樣的代碼？」該翻譯成繁體中文：誰使用這些編碼？它們為什麼放在盒子上的位置？如何讀取或解碼？穀物盒子從什麼時候開始具有這樣的編碼？	Materials related to laser scanning and its application to logistics (consumer, transportation, postal system, etc.) 材料有關激光掃描及其應用於物流（消費者，運輸，郵政系統等）	Technology 科技 Supply chain logistics 供應鏈物流 History 歷史
The "Nutritional Facts and Recommendations" on the side of the box "箱子側面的「營養成份和建議」"	How are these facts and recommendations generated? By whom? 這些事實和建議是如何產生的？由誰產生的？	Early medical and public health treatises on recommended daily food intake, materials on the discovery/invention of the concept of the calorie 早期有關建議日常飲食攝取量的醫學和公共衛生論文、有關熱量概念的發現/發明的資料。	Biopolitics 生物政治 Standard measurements of energy and nutrition .標準的能量和營養測量 Government-industry relations 政府與工業關係
The "storytelling" one often finds on the back of the box 通常在盒子背面可以找到的「說故事」。	What did the producers or consumers of this product want it to say about the world? About consumers? About the company? Have the stories appearing on the backs of cereal boxes changed much over time? How about by type of cereal (e.g., sugar cereal vs. "healthy" cereal)? 這個產品的製造者或消費者想要它表達關於世界的什麼？關於消費者？關於公司？麥片盒上出現的故事有沒有隨著時間而改變？按類型（例如，糖分麥片和"健康"麥片）有什麼差別？這個產品的製造者或消費者想要它表達關於世界的什麼？關於消費者？關於公司？麥片盒上出現的故事隨著時間是否有所改變？按類型（例如，糖分麥片和"健康"麥片）有什麼差別？	Other kinds of consumer packaging in which stories are told (children's toys, exercise equipment, health and beauty products, etc.) 其他以故事建構的消費者包裝（兒童玩具、運動器材、健康與美容產品等）	Stories, narratives, discourses 故事、敘述、說明 Times: Future and past .時光：未來與過去
The shape, size, and dimensions of the box 「盒子的形狀、大小和尺寸」	Why does the box have this weight and size, when assembled or pre-assembled? 為什麼這個盒子在組裝或預先組裝時會有這樣的重量和大小？ Where is the box stored or held? at various stages of the delivery process, and for how long at each	Materials connected to the early history of containerized shipping 物資與容器化航運早期歷史有關	Transportation 傳運 Logistics 物流 Global capitalism 全球資本主義

stage?	在哪裡存放或保存盒子？在各個運送過程的各個階段，它在每個階段停留多久？	How does it get from where it was made to where it was intended to go? How many boxes are in a shipment?	「從製造地到應送至的目的地，它是如何運送的？那一批貨物有幾箱？」	Typography	書體設計
The typefaces used on the packaging . 包裝上使用的字型	Why are some typefaces larger than others? How were the fonts chosen? Which possibilities were considered and rejected?	為什麼有些字體比其他字體更大？字體是如何選擇的？哪些可能性被考慮和拒絕了？	Sample printed matter using low-cost, mass-produced paper stock, like telephone books, tabloid newspapers, psychological warfare pamphlets, etc.	Design history	設計史
The color palette and symbols used on the package 包裝上使用的顏色調色板和符號	What are the primary considerations influencing the color palette? What do the symbols on the box represent?	什麼樣的主要因素影響著色彩系列？盒子上的符號代表什麼？	An advertising agency's internal report on how colors affect consumer behavior, circa 1960s	Hierarchies of design 「設計階層」	The psychology of color 「色彩心理學」
The 4-color printing guide hidden under the top flap 「位於頂部折頁底下的四色印刷指南」	Why is this design element positioned so that it cannot be seen in the store? Why is it on the box? How is it used? What other design elements are meant to be "invisible" to the consumer?	為什麼這個設計元素安排得無法在商店中看到？為什麼它是在盒子上？它是用來做什麼的？還有哪些設計元素是意圖對消費者變得「不可見」？	Other consumer products or food products containing hidden designs on the packaging	Machine-driven design	機器驅動設計
The "Best If Used By" date 「最佳使用日期」	How is the expiration date calculated, and by whom? Does it appear on boxes of this cereal distributed in other countries?	「這種谷物究竟如何計算失效日期，又是由誰來決定的？在其他國家發行的這種谷物罐內會顯示失效日期嗎？」	FDA regulations on food expiry calculations and consumer notifications FDA對食品到期計算和消費者通知的規定	Invisibility 隱形	Food safety
The paper or cardstock used to	Which type(s) of tree is used to make the paper/cardstock?	Other material objects produced	Environmental history	食品安全	Government regulatory regimes (national/international)

<p>make the box itself . 紙材或硬紙板用於製作盒子本身。</p>	<p>何種樹種被用來製造紙張/卡紙？ Where was it produced? How many trees per year were used to package this product? Is this (still) the industry standard? 「它是在哪裡製造的？每年需要用多少棵樹來包裝這個產品？這是（仍然）行業標準嗎？」</p>	<p>using wood- and wood-pulp-based products 其他以木材和木漿製成的物質物品</p>	<p>. 環境史 Forestry . 林業</p>
<p>The glue used to seal the box, and the interior pouch 黏合著封裝盒子的膠水，和內部袋子</p>	<p>What substance is the glue made from? Who made it? How was the adhesive chosen? How do most consumers open it? How much of the product do the producers expect to go bad before it can be consumed? 何種物質製成的膠水？是誰製造的？如何選擇粘合劑？大多數消費者如何開啓它？生產商期望在可以食用之前有多少產品會壞掉？</p>	<p>Company R&D records on consumer habits 公司研究開發部門對消費者習慣的記錄 Contracts with packaging vendors 合約與包裝供應商</p>	<p>Chemistry 化學</p>
<p>The tab used to close or open the box 「這個標籤可以用來開合箱子」</p>	<p>How would the box be used? Which designs were considered but rejected? 「這個盒子要如何使用？有哪些設計是被考慮又棄用的？」</p>	<p>Other food products requiring repeated unsealing and resealing 其他需要反復開封和封口的食品產品</p>	<p>Durability 耐久性 Utility 效用</p>
<p>The archival box or container in which the cereal box is preserved 這個留存保存著麥片盒的歷史檔案盒或容器</p>	<p>How and why did this box come to be preserved? Who preserved it? How? Where? Was it preserved by accident, or intentionally for some specific purpose? 「這個盒子如何及為何被保存？是誰保存了它？怎樣保存它？在何處？是偶然地被保存，還是有特殊目的被有意保存？」將此翻譯成繁體中文：這個盒子是如何及為何被保存的？是誰保存了它？是如何保存的？在何處？是否是意外地被保存，還是有特定目的而被有意保存？</p>	<p>Programs from annual meetings of the Society of American Archivists 年度美國檔案學家學會會議的程序</p>	<p>Archiving 封存 Determinations of cultural/historical worth 文化/歷史價值之決定 Museology 美術館學</p>
<p>The price tag . 價錢標籤</p>	<p>How much did this box of cereal cost? How and where was the price advertised? Was the box of cereal cheap, of average cost, or expensive for US consumers in the 1960s? What was the item's availability? How did the price compare to the production and distribution costs? How much profit went to the producer versus the wholesaler versus the retailer? 該盒蜂蜜片蛋糕價格多少？價格是如何及在何處宣傳的？對於1960年代的美國消費者來說，該盒蜂蜜片蛋糕便宜嗎？平價嗎？或者昂貴嗎？該項商品的可用性如何？該價格與生產和分發成本相比如何？價格中的利潤有多少去到生產者，批發商和零售商？</p>	<p>Archives of historical grocery stores and food producers that enable one to chart fluctuations in the cost of basic consumer goods 「歷史性雜貨店及食品製造商的檔案，使人們能夠追蹤基本消費品成本的波動」</p>	<p>Economic history 經濟史 Demographics 人口統計 Pricing strategies 定價策略</p>

Mastering this method of dealing with primary sources will enhance the originality of your research. You will never again take a primary source at face value, or fall into the trap of asking only obvious

questions. You'll always be thinking "outside the cereal box."

掌握這種處理原始資料的方法將增強你研究的原創性。你再也不會面面俱到地認可原始資料，也不會陷入只問明顯問題的陷阱。你將始終打開思維的界限。

TRY THIS NOW: Treat Your Primary Source Like a Cereal Box

試試看：將你的資料來源當成一盒試吃的穀片樣本來看待

The goal: *To adopt the habit of asking multiple genres of questions about each of your primary sources so as to identify problems that are not self-evident and thus might easily be overlooked. This technique will both enable you to decide which problem interests you most, and enhance your ability to conduct original research.*

目標：達成每個主要來源提出多樣類型問題的習慣，以便識別出不明顯的問題並加以輕易忽視。這種技術既可以讓您決定哪個問題最具吸引力，並提高您進行原創研究的能力。

Now it's your turn to take what we call the *Cereal Box Challenge*.

現在輪到你來接受我們所謂的"試算盒挑戰"了。

Using the search techniques you learned in chapters 1 and 2, track down and obtain a single source. The source should exert an unmistakable magnetism for you—it should be a source that you instinctively feel must be "primary" with regard to your emerging research concerns.

使用您在第1和2章學到的搜尋技巧，追蹤並獲取一個單一來源。該來源對您應該施加出不可抗拒的磁力—您本能會感受到這個來源對於您包括的研究議題必須是"原始"的。

Using [table 5](#) as your guide, take notice of as many different features of your source as possible. Disaggregate the source into its different elements, just as we did with the cereal box. Identify as many elements as possible, but no fewer than ten. Don't let yourself off the hook. If you don't find the equivalent of a UPC symbol, or a bar code, there might be other features of your source that connect it in some way to a broader system or standardization scheme. There might not be an allergy warning or a table of nutritional recommendations, but there is a high likelihood that the source is "caught up" in broader political, economic, sociocultural, or other discourses of concern to you. You will need to abstract and extrapolate from the cereal box example, because your source will likely not possess most of the *specific* features of that particular source.

依據表格 5 作為您的指南，盡量觀察您的來源的不同特徵。將來源分解為其不同的元素，就像我們對穀物盒所做的那樣。盡量確定更多的元素，但不能少於十項。不要來耍個把戲。如果您找不到 UPC 符號或條碼的相等物，可能您的來源在某種程度上與更廣泛的系統或標準化方案有些聯繫。可能沒有過敏警告或營養推薦表，但很有可能您的來源與對您而言涉及的政治、經濟、社會文化或其他的話語有著某種關聯。您需要從穀物盒示例中抽取和推論，因為您的來源可能不具有這個特定來源的大部分特徵。

As you fill in the first column, try to imagine the kinds of questions that could be asked by focusing on one or another specific feature of your source. Think expansively. Push your mind. Don't settle. If all of your "potential questions" are all about . . . well . . . *cereal* then you know you're not thinking hard enough. If you let your mind relax and commit to this exercise, you will quickly begin to ask questions that, proverbially speaking, get you from breakfast cereal to lasers in a single step. Add these questions to column 2.

當你填寫第一列時，嘗試想像通過針對你源的一個或多個特性而問出的問題。要擴大思維，肌肉思考。不要安于現狀。如果你所有的"潛在問題"都是關於穀物..那麼你就知道你沒有思考足夠深入了。如果你放鬆心情，並致力於這個練習，你就會很快開始從早餐穀物到激光器跨越一步提出問題。將這些問題添加到第二列中。

Now imagine what a potential "very next source" might be for each of these feature-question pairings, and fill in column 3. Again, don't settle. Surprise yourself. Whatever you assume is too extreme is likely not.

現在想像一下，對於每個功能問題對，一個潛在的"非常下一個來源"可能是什麼，並填寫列3。再次，不要勉強。讓自己感到驚喜。無論你假設的東西有多極端，可能都不是。

Finally, return to your increasingly skilled faculties of introspection, asking yourself:

最後，回到你日益增長的內省能力，問自己：

- Which of these feature-question-source#2 triad(s) lights my fire?
- Which excites me the most? Why, if I had to venture a guess?
- Which of these bore me? Why, if I had to venture a guess?
- What does this suggest about what my primary concerns might be?
- How is this source "primary" with respect to my questions and concerns?

Write all of this down.

請把這一切都寫下來。

Table 5. TREAT YOUR PRIMARY SOURCES LIKE A CEREAL BOX

表5。像對待谷物盒一樣對待你的原始來源

COMMONLY MADE MISTAKES

常見的錯誤

- Asking only obvious or self-evident questions related to the ostensible topic of the source, instead of multiple *genres* of questions
 - Asking questions that are vague and general instead of specific and factual
 - Asking too few *genres* of questions—aim for at least ten. Err on the side of being creative, even far-fetched
 - For “the very next primary source I might want to find,” thinking only of sources within your Field (like food history, for a 1960s cereal box; for more on Fields, see [chapter 5](#))
 - After completing the table of noticings, questions, next sources, and genres of questions, skipping the steps of (a) gauging your relative interest in those results, and (b) writing down the result

TRY THIS NOW: Envision Your Primary Sources

試試看：想像你的主要來源。

The goal: *To identify places you might not have originally considered looking for primary sources. This will enhance the comprehensiveness, originality, and significance of your research.*

目標：找出您原先可能沒有考慮過尋找原始資料的地方。這將增強您的研究的全面性、原創性和重要性。

Doing original research requires looking where no one else has looked for a solution to your Problem.

「進行原创研究需要在任何人都沒有去尋找解決方案的地方尋找解決辦法。」

Because of the sheer quantity of sources that are searchable online, it is very easy for even the most experienced of researchers to become a kind of passive bystander, allowing the library catalogue or database to demarcate the boundaries of their bibliographies. After all, if you have already “educated your questions,” and used the techniques above to discover all of the possible search terms, then what more is there to do than to run all of these keywords through as many databases as possible, and to reap the harvest of thousands of primary sources?

？由於網上可搜尋的消息來源的數量如此之多，即使是最有經驗的研究者也很容易變成一種被動的旁觀者，讓圖書館

目錄或資料庫來做為論文的索引框架。畢竟，如果你已經 "教育你的問題" 並用上述技巧來發現所有可能的搜尋詞，那麼除了將這些關鍵字輸入所有可能的資料庫外，還有什麼可做的呢？就是收割數千筆古老的資料來源。

Isn't it time I began searching?

隨時準備開始搜尋了嗎？

Researchers nowadays often make two major mistakes here. They think that

現今的研究人員常犯兩大錯誤：他們認為...

1. all of the information they need to do their research well is available online; and
2. all of the information available online is searchable.

In fact, digitized materials make up only a small fraction of the total number of primary source materials. The library at Stanford University, where Tom works, is one of the world's most advanced institutions with regard to digitization. Nevertheless, only about 1 percent of Stanford's millions of archival and manuscript materials have been digitized. The rest remain in analog, physical format. Some always will. In limiting ourselves to an online, keyword-driven project, we write off 99 percent or more of potential materials *without even looking at them and perhaps not even knowing that they exist*.

實際上，數字材料只佔所有初級資料材料總量的一小部分。湯姆工作的史丹佛大學圖書館是世界上數字化程度最先進的機構之一。儘管如此，史丹佛大學數百萬個檔案和底稿資料只有大約百分之一被數字化了。剩下的仍然是類比的物理格式。有些永遠會是這樣。在僅限於在線、關鍵字驅動的專案上，我們就寫掉了99%以上的潛在材料而什麼也不去看它們，甚至不知道它們的存在。

The second mistake researchers make is arguably even more significant. When we allow databases and search results to define the shape and content of our bibliographies, we surrender our critical faculties as researchers. We stop asking critical questions about our subject matter, and we stop using our creativity and our imagination, which would otherwise deepen our engagement with our subject.

研究人員犯的第二個錯誤可以說更為重要。當我們允許資料庫和搜尋結果定義我們的參考書目構造和內容時，我們放棄了作為研究人員所持有的批判能力。我們停止了對我們的話題提出批判性的問題，並停止了使用創造力和想像力，否則會加深我們對主題的參與。

Instead of letting keyword searches define the boundaries of your source base, try closing your laptop or your browser, instead *envisioning* in your mind's eye where relevant sources about your subject *might* be located; what these sources *might* look like, in terms of their format and genre; and who or what organization *might* have produced them. In other words, rather than limiting yourself to what *is* (database results), expand your search to include sources that *could be* or even that *must be*.

代替讓關鍵字搜索定義你的資源庫的邊界，試著關上你的筆記本電腦或瀏覽器，取而代之的是在你腦海中想像與你主題相關的資源可能被定位在哪裡；它們的樣式和風格可能會是什麼樣子？以及由誰或者哪個組織可能有產生它們。換句話說，就是把自己的搜尋擴展到有可能或者一定有更多資料（資料庫的結果）之外的更多資源。

This is a peculiar exercise in many ways, and one that researchers are typically encouraged not to do. We are not allowed (and for good reason) to "make up" hypothetical sources. In this case, we are asking you to do a slightly different thing.

這在許多方面都是一項奇特的練習，而研究人員通常被鼓勵不做這樣的事情。我們不允許（而且有充分的理由）去"發明"虛構來源。在本次練習中，我們要求您做一些略有不同的事情。

We believe that this imaginative exercise is one of the things that separates the great researcher from the good one.

我們相信，這個富有想像力的練習是將優秀研究者與普通研究者區分開來的因素之一。

Let's say that you are interested in the lives of working-class women in early twentieth-century New York. Rather than running keyword searches, sit back in your chair, stare up at the ceiling (or close your eyes), and ask yourself: Where would the life of a person like this have been recorded? Where might they have left traces of their lives? Did hospitals in 1920s New York keep records of patients? What kinds of records did schools keep about their students? How about employers? What about immigration documents? Marriage certificates? Baptismal records? Censuses? Criminal cases? Phone books? You could ask the same question about Russian serfs in the 1720s, Austro-Hungarian elites in the 1820s, or Senegalese schoolteachers in the present day.

對於二十世紀初紐約的工人階級女性的生活感興趣嗎？不要做詞彙搜尋，坐下來對著天花板（或閉上眼睛），問自己：這樣的人的生活會被記錄嗎？她們可能會在哪裡留下蹤跡呢？二十世紀二十年代的醫院會保存病患的記錄嗎？學校會記錄他們的學生什麼數據？雇主？移民文件？結婚證書？受洗函？人口普查？刑事案件？電話簿？你也可以問問關於1720年俄羅斯農奴、1820年奧地利帝國精英，或當前塞內加爾教師的同樣問題。

In a word: What are the archives?

用一句話來說：檔案是什麼？

It takes a special form of "education" (see [chapter 2](#)) to answer questions like these. You need to know your time and place (New York in 1925 or Trieste in 1825 or Dakar in 2022) well enough to know something about how these societies functioned, and how they produced evidentiary traces. While you may not have any interest in the history of criminal law in the Russian empire or university administration in the United States or customs offices in West Africa—those might not be your

primary research "topics" or "problems"—if you know a bit about them, it will help you envision where the people you *are* interested in may have left behind traces of their existence.

需要一種特殊的"教育"形式(見第2章)來回答這樣的問題。您需要了解時間和地點(1925年的紐約或1825年的裡耶斯特或2022年的達喀爾)，了解這些社會如何運作，以及它們如何產生證據痕跡。儘管您可能對俄羅斯帝國的刑法史或美國的大學管理體系或西非的海關辦事處不感興趣——這可能不是您的主要研究"話題"或"問題"——但如果您對它們有所了解，就會幫助您想像出您感興趣的人們可能留下來的痕跡。

Sometimes, in order to get to specifics, you have to think systematically and institutionally.

有時候，為了得到詳細的信息，你必須系統地和機構地去思考。

Think of all the fragments every one of us leaves behind on a weekly, daily, and even hourly and minute-by-minute basis as we go about our days. Credit card payments. Swiping your ID-linked mass transit card on your way to school or work. Yearbook photos. Holiday cards. Traffic tickets. Voter registrations. We leave millions of fragments in a diaspora that spreads across many different domains. Not all can be recovered, of course. Some (we hope) are locked tight in digital vaults. Some will be destroyed before long. Others, even if they were found, could not be linked to you.

想想我們每個人每周、每日，甚至分分秒秒為完成日常計劃而丟棄的碎片吧。信用卡支付。掃描您的身份證件附加的大眾交通卡上學或者上班。年鑑照片。節日卡片。交通票證。投票登記。我們分散在不同範圍下留下成千上萬的碎片，當然不可能全部拼湊回來，有些會安全地被存儲於網頁中(希望如此)、某些可能會隨著時間消失、也有些如果被發現也無法被跟您聯繫上。

Still, some can.

仍然，有些人可以做到。

Now imagine someone in the distant future—say, the year 2500—trying to find primary sources through which to reconstruct and understand your life. If that person knew nothing about the history of twenty-first-century credit bureaus, legal systems, voter registration, email, or social media (or did, but ignored them because they decided that those weren't their topic) that researcher would be missing out on troves of materials.

想像一個在遙遠的未來——例如，到了2500年——試圖透過主要資源來重建與了解你的生活的人。如果該人只知道21世紀信用記錄單、司法系統、選民登記、電子郵件或社交媒體的歷史(或者知道，但是忽視它們，因為他們決定不研究它們)，那麼該研究者將會錯失大量資料。

You can see now why you want to take the time to envision sources. Keyword searching is not always the place to start, nor does it turn up all of the results you might need. Instead, you need to envision where sources might exist, and only *then* go back to the work of searching. By then, you will know to look in more and different places. Your list of catalogues, databases, and archives will be larger and more diverse. You'll discover more primary sources, generate more useful questions, and deepen your research in ways you did not anticipate.

你現在可以理解為什麼你要花時間去想像源頭了。關鍵字搜尋並不總是最好的開始，也沒能尋找出你可能需要的全部結果。相反，你需要去想像哪裏可能會有源頭，然後再回去開始搜尋。到那時，你就會知道要去更多和不同的地方尋找。你的型錄、資料庫和檔案列表會更大而且更加多樣。你會發現更多的原始資料、能發展出更多有用的問題，而且會以你預期之外的方式深化你的研究。

The steps for this exercise are straightforward:

此練習的步驟很簡單：

1. Write down your research questions, as always, with as much precision as you can.
2. Brainstorm: What sources might exist that would be *primary with respect to* my research questions?
3. Write down as many types of sources as possible.
4. Optional: If you have time to spare, and as long as it doesn't distract you from steps 1 through 3, try to find such sources. If you find any of them, put them through the Cereal Box Challenge.

COMMONLY MADE MISTAKES

常見的錯誤

- During brainstorming, thinking only in terms of your specific *case* and not in terms of the general categories or institutional structures in which the world might have arranged sources related to your case
- Excluding sources because they do not appear to be related to your topic or keywords
- Worrying about whether or not you can actually obtain the sources you envision
- Not writing things down

Connecting the Dots: Getting from Sources to Arguments

Now you have a primary source in front of you, maybe several. Now what? What do I do? How do I make a "thesis-driven argument" out of this source? Where do I begin? What should I take notes about?

現在你面前有一個主要資源，可能有好幾個。現在要怎麼做？我怎麼把它們做成一個以論文為驅動的論點？我從哪裡開始？我應該記錄什麼？

All fair questions. And not the only ones.

所有合理的問題，而且不是唯一的。

Your methodological challenges are both practical and ethical:

你的方法學挑戰對象實際與倫理都有影響。

1. How many primary sources, and which types of primary sources, are enough to do my research?
2. How can I evaluate the reliability or usefulness of sources?
3. How do I identify and exclude irrelevant sources?
4. How do I determine how my sources relate to one another?
5. How do I use various sources to make an argument, or express my degree of certainty or doubt about the argument I am using these sources to make?

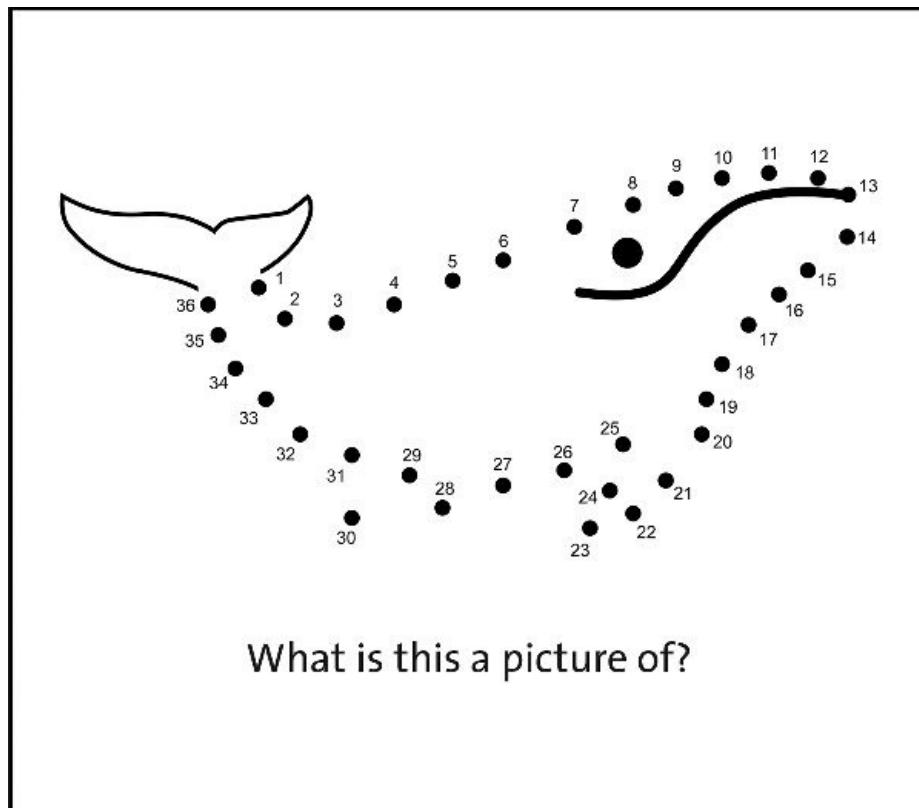
That's quite a barrage of questions, so let's take a moment to think about how to connect the dots. ? (那真是一道一道詢問，那讓我們花一些時間思考如何去將它們聯繫在一起吧。)

When we're young, many of the puzzles we solve come in a box or in a book. They were created by other people and come to us in the form of prepackaged games: word searches, jigsaw puzzles, anagrams. Someone else already knew the answers, and then crafted a puzzle for us, whether to test our intelligence or to give us fun pastimes.

當我們年輕時，許多我們解決的謎題都會以盒子或書本的形式來到我們身邊。它們是由其他人創造的，並以預先包裝好的遊戲的形式給我們：填字遊戲、拼圖、倒置。其他人已經知道答案，然後為我們創造了一個謎題，無論是為了檢驗我們的智力還是為了給我們提供娛樂活動。

Remember the game Connect-the-Dots? On the page is a set of dots, each dot accompanied by a number, and the puzzle-solver draws a set of straight lines linking dot 1 to dot 2, dot 2 to 3, and so forth. After connecting all fifty or so dots, the secret image is revealed. In some cases, the image is the answer to a question, like "What is the biggest animal on earth?"

記得過去玩過連連點遊戲嗎？頁面上有一組點，每個點都有一個數字做陪伴，解謎者再用一些直線連接起它們——1點與2點、2點與3點相連，一直到連接完有五十多點，神秘的圖案就揭曉了。有時，圖案會是某個問題的答案，比如「地球上最大的動物是什麼？」



What if, instead of a connect-the-dots puzzle like that, you were presented with one that looked like this:

「如果改為像這樣的連線拼圖，你會怎麼樣？」

What is this a picture of?

You see the issue here: you can draw an infinite number of lines through a single point (i.e., a single source), and this means that practically any picture—any argument, that is—can be made when based on only one source.

你在這裡看到的問題是：你可以在一個點上畫出無限多條線（也就是說，一個單一來源），這意味著基於單一來源，可以任意製造出任何圖片、任何論證。

Even with two points, or three, the puzzle is overwhelmingly *unrestricted*.

即使有兩個點，或三個，這個謎題都無法限制。

How do you connect the dots when there's only one dot to connect, or even only a few? How do you begin to chart out interpretations and arguments—the lines of reasoning that connect the dots—when you are just at the very beginning? What if you have only one, two, or three dots to work from? As eager as you may be to make headway in creating “a thesis-driven argument,” how can you possibly do so at this stage?

當只有一個點或甚至只有幾個點你該如何連接它們呢？當你處於起步階段時，你如何開始繪制解釋和論點—連接這些點的推理線—？如果你只有一個、兩個或三個點來工作，你就能夠做到。儘管你可能急於從“論文驅動的論點”中取得進展，但如何在這個階段就能實現它呢？

You can't, and you shouldn't try to.

你不行，也不應該嘗試。

In the early stages of research, faced with an unlimited number of potential questions and interpretations, any attempt to connect the dots rapidly spins out to infinity. The puzzle is unsolvable. An infinite number of lines—for the researcher, narratives and interpretations—can pass through such a small number of “dots,” or sources.

在研究早期，面對著無限的潛在問題和解釋，任何試圖聯繫起這些點的嘗試都迅速擴展到無窮大。這個謎題是無法解決的。有無限數量的線——對於研究者來說，敘事和詮釋——可以經過如此少數的“點”或源頭。

Yet the lesson here is not just that you need an adequate number of sources to connect the dots of a good argument. It's more fundamental than that.

「然而，這裏的課程不僅僅是你需要足夠的來源來連接一個良好論點的點，它更加重要。」

Over time, we discover that puzzles no longer come to us prepackaged and ready to solve. To the contrary, the main challenge becomes not solving, but *creating* puzzles that are nontrivial, not preordained, open-ended, and significant (no matter what the answer ends up being). In order to create puzzles, we need to be able to envision and identify unknowns.

隨著時間的推移，我們發現謎題不再事先封裝和準備好解決，相反，最大的挑戰不再是解決，而是創造複雜、非預定、開放式而且有意義的謎題（不管最終答案是什麼）。要創造謎題，我們需要能夠想像和識別未知數。

Consider, for example, present-day engineering challenges such as self-driving cars or artificial intelligence. These are not fill-in-the-blank or jigsaw-puzzle-style questions. They are questions that are still in the process of being asked in the right way, let alone being solved. *How can we transform the complexities of human experience into something machine-readable? How do we take such concepts as “life” and “death,” and transform them into a stable and comparable set of “life events” that can be*

captured and digitized? Which types of human behaviors can be predicted, or influenced, using algorithms?

考慮一下當前的工程挑戰，比如自駕汽車或人工智能。這些不是填空題或拼圖題式的問題。這些問題都仍在尋求正確的方式而解決，更不用說了。我們如何將人類經驗的複雜性轉換為機器可讀的格式？我們如何將“生命”及“死亡”這樣的概念轉換為一套穩定可比較的“生命事件”以便也能被捕獲及數位化？哪些類型的人類行為能夠藉由算法來預測或影響？

Let's see how we can make the connect-the-dots analogy work for us as researchers. In the opening phases of a new project, the researcher confronts their own kind of connect-the-dots puzzle, but one that behaves differently than either the blue whale or big data examples. Instead of simply taking delivery of a prefabricated, ready-to-solve puzzle, with all the dots present and enumerated, the researcher needs to do the following:

讓我們來看看我們如何將連點畫的比喻轉化為研究者們的用途。在一個新計畫的開端，研究者面臨著一種與藍鯨或大數據示例不同的連點畫拼圖挑戰。他們不是只需要接收一個完全準備好解決的拼圖，而是需要做到以下幾點：

- **Find the dots!** Unlike a puzzle with a predetermined answer, your dots are not all laid out on the page for you, conveniently numbered in sequential order. You might find some dots by chance, but most of them you'll find through purposeful searching.
- **Figure out which dots belong to your picture**, and which dots belong to some other picture. Since the dots are not numbered, you need to keep an open mind and be able to envision multiple possible outcomes. An archaeologist who digs in the right place and comes across a deposit of dinosaur bones has the advantage of having all of the bones in one place, but the bones might be mixed with other skeletons, and even if they're not, an archaeologist still needs to figure out which bones attached to which in order to reconstruct the skeleton. A similar issue faces their colleagues excavating ancient Chinese texts from a tomb. Texts were often written on slips of bamboo, which were then tied into order with string. One tomb might include multiple texts. Over centuries underground, the strings disintegrated, leaving a jumble of bamboo inscriptions. That archaeologist might be lucky enough to have discovered many “dots” in one go, but they still need to distinguish one text from another and then put the bamboo slips in order. Even if you have all of your data points in hand, you still need to know how to analyze them so as to come up with the right solution.
- **Determine which “dots” are not dots at all**, but smudges. We call these *non-sources*. Sources are sources because they have utility for the researcher trying to answer a question or solve a problem. Their usefulness is relative—they may be more useful or less. You may recognize an item as being “someone else's” source instead of “your” source, because it's relevant to their Problem. Think of the astronomer trying to discover a new star or galaxy or black hole, who has to filter out the noise of the universe in three dimensions and at great distance. Not everything out there is a source. On the other hand, you might discover that what at first appeared to be a smudge turns out to be something interesting. A single dot could reorient your whole research project.
- **Do all of the above in real time.** Not only do the dots not come numbered, and not only do you have to find them, but when you do start finding your dots and making your connections, it is highly unlikely that you will first come across Dot 1, and then Dot 2, and then Dot 3. More likely than not, your first discovery will be Dot 74, followed by Dot 23, and so forth. This places you in the challenging position of having to start interpreting your data without the certainty that you are already in possession of all of it. Visiting another archive, looking at a digital repository, undertaking another day of ethnographic work, another day of an archaeological dig, another day in the chemical compound analysis lab, another oral history interview, or simply another pass at listening to the recording of the interview—these actions add dots to your page. And as more dots appear on your page, the picture becomes clearer. Each additional dot adds a constraint, limiting the number of interpretations that is viable. Where you once had an overwhelming number of possible interpretive lines that could pass through your first few dots, many of those lines disappeared as your data got better. By adding and observing new constraints, you get closer to your answer.
- **Decide when you have enough dots.** Obviously, the answer to the conundrum of how many data points is enough—when to stop digging for bones and when to start writing up the report—will vary by research project. It's during the research process itself that you'll learn to identify thresholds of probability, confidence, and certainty.

Sources Cannot Defend Themselves

Before you connect some dots (not all of them, yet) on your own project, there are ethical issues regarding the use of sources to consider.

在你自己計畫上連接一些點（但不是全部）之前，應該考慮到有關使用來源的道德問題。

One difference between “grown-up” puzzles and the ones we played as children is that *you get to decide how to draw the lines*. In the kiddie puzzles, the lines between two consecutive dots are always drawn straight. The games are designed that way. Writing is a different art form, however, and when you construct the narrative of your arguments and your explanations, or when you tell the story of your

research findings, you have the choice of connecting your dots using straight or curvy lines—or, most likely, some combination of the two.

一個成年人拼圖和我們小時候玩的拼圖之間的區別是你可以決定怎樣畫出線條。在小孩的拼圖中，兩個連續點之間的線條總是直線。遊戲都是這樣設計的。不過，書寫是另一種藝術形式，當你構建論證和說明的敘事體，或者當你講述你的研究發現的故事時，你有選擇為你的點畫上直線或曲線，或者往往是兩者的結合。

Imagine that, in the early phases of our research, we know only five basic facts about a historical person of interest to us:

想像一下，在我們研究的早期階段，我們只知道關於我們感興趣的歷史人物的五個基本事實。

- date they were born
- city where they grew up
- institution where they pursued their education
- degree they earned
- date they died

Let's consider three very different ways we might connect these dots:

讓我們來考慮三種不同的方式來連接這些點：

1. The ruler-drawn line (tight; no elaboration)
2. The curved line (loose; some elaboration)
3. The zigzag (extremely loose; highly speculative)

The Ruler-Drawn Line

John Smith was born in 1914, and grew up in Chicago. He received a degree in engineering from the University of Illinois. He died in 1989.

約翰史密斯於1914年出生，並在芝加哥長大。他從伊利諾大學取得工程學位。他於1989年去世。

This is akin to using a ruler to draw a straight line between our empirical dots, because it “sticks to the facts” and avoids any and all elaboration. At the same time, it could be said to lack interpretive power. It feels static and even lifeless.

這有點像是用尺子在我們的經驗點之間畫一條直線，因為它“嚴格遵循事實”，避免任何的詮釋。同時，也可以說它缺乏解釋力，感覺到乏味、甚至是僵硬。

Now consider a slightly looser fit.

現在考慮一個略微寬鬆的合身。

The Curved Line

John Smith was born in 1914, on the eve of the Great War in Europe. He grew up in Chicago, then a bustling center of industry. He received a degree in engineering from the prestigious University of Illinois. He passed away in 1989.

John Smith成於一九一四年，正值歐洲大戰前夕。他在熙來騰動的工業中心芝加哥長大。他從倍受推崇的伊利諾大學獲得工程學位。他於一九八九年逝世。

Here, the researcher's narrative has connected, or “passed through” each of the four dots, and yet they have also supplied additional tone and context to the prose. This supplemental context, although empirically defensible (World War I did begin in 1914, and Chicago was a center of industry), still represents a choice, even a strategy, by the writer. Was Smith's life *shaped* by the Great War? Was his life *shaped* by the economic history of Chicago? Why or how much does the prestige of the university matter to Smith's life? By “pass away,” do they mean he died peacefully? Here the writer is not telling us one way or another in any explicit fashion—they are merely *implying*. As a reader, we wonder: Are these contexts relevant, and defensible?

在這裡，研究人員的敘述已經連接了四個點，卻又為句子增添了音調和脈絡。雖然這種額外提供的脈絡可以被實證支持（一戰確實在1914年開始，而芝加哥是一個工業中心），但這表明作者的選擇甚至是一種策略。史密斯的生活是否受到偉大的戰爭的影響？他的生活是否受到芝加哥的經濟歷史的影響？大學的聲譽對史密斯的生活有多重要？他們的“去世”是指他安穩地去世了嗎？在這裡，作者沒有以任何明確的方式表明他們的立場，只是設法暗示。作為讀者，我們想知道：這些背景是相關的和可擔證的嗎？

Now an extremely loose fit.

現在非常寬鬆的合身。

The Zigzag

John Smith's birth coincided with an event of global historical importance—the outbreak of World War I in 1914—and his death, yet another—the fall of the Berlin Wall in 1989. He received a degree in engineering from the University of Illinois, a choice shaped perhaps by his upbringing in Chicago, then a bustling center of industry headed by Mayor "Big Bill the Builder" Thompson.

約翰·史密斯的出生與全球歷史性的重要事件----一九一四年發生的第一次世界大戰----同步發生，而他的去世則是另一個重要事件----一九八九年柏林圍牆倒塌。他從伊利諾伊大學取得了工程學位，這選擇可能受到他在芝加哥長大的影響，那時芝加哥是一個以「大建築工」湯普森市長為首的繁榮的工業中心。

In this third example, the writer is clearly taking undue license. Although they have not uttered any *factually* untrue information—all the dots are accurate, and all of them are connected—a host of dubious cause-and-effect relationships are being implied here, all without a shred of supporting evidence. Was Smith's Chicago upbringing under Thompson's mayoralty the "cause" of him studying engineering? Does it really matter that Smith's birth and death coincided with these events in Europe? (Did the Berlin Wall fall *on* him?) Isn't it the case that one might be able to find major events that coincide with the birth and death years of practically anyone?

在這個第三個例子中，作者明顯地濫用職權。儘管他們沒有說出任何不真實的信息-所有的點都是正確的，所有的點都有連接-這裏隱含著許多可疑的因果關係，而且沒有任何支持證據。史密斯在湯普森市長管轄下的芝加哥籍，是他學習工程學的“原因”嗎？他的出生和死亡恰好吻合這些歐洲事件真的有關係嗎？（柏林圍牆是在他身上倒下的嗎？）難道不是凡人，只要找到出生和死亡的年份，都可以尋找出恰好與之吻合的重大事件嗎？

A few key takeaways here:

重要結論如下：

- 1. Sources cannot speak for themselves, nor can they defend themselves against you;** thus it is your obligation to represent them accurately. As soon as you start dealing with primary sources, you have to make ethical decisions, the first being to represent the sources as honestly as possible.
- 2. Research integrity requires not just dealing in facts but also not forcing them to tell a story.** Fidelity to one's sources is not limited to a question of empirical accuracy. As seen above, even when the author deals entirely in "fact" (the Berlin Wall *did* come down in 1989), there are, nevertheless, ways to connect the dots that "force" them to say things that the author wants them to say.
- 3. Connecting the dots from sources to arguments is always a deliberate choice involving ethical responsibility.** Don't be lulled into thinking that your responsibilities as a researcher are satisfied so long as your treatment of sources is "straightforward" or "objective." The "straight-edge" method of connecting the dots is not pure, perfect, or always desirable. A rote inventory of facts can have unwanted effects, such as neglecting essential contexts, or silencing fundamental questions. For a researcher, the connecting of dots *always involves active choice*. The key here is not to avoid or downplay this responsibility, but to make these choices as *deliberately* and *defensibly* as possible. Making decisions is your responsibility as researcher—and at every point, a decision *must* be made.

As you make choices about sources, be aware: even though sources cannot speak for themselves, this does not mean that sources are merely inert objects subject to the will or manipulation of the researcher. They have a kind of agency of their own, even in their seeming silence.

當你做決定時，有關於資源的你應當要小心考慮：即使資源無法代表自己，但這並不意味著這些資源只是研究者的意識或操縱的惰性物體。即使是它們看起來的沉默，也有著自己的一種代理性。

A source might be any of the following:

「來源可能可以是以下任何一種：」

- Incomplete or fragmentary. In our experience, most sources are.
- Purposefully deceptive—a "pseudo-dot," to use our earlier terminology. Documents can lie, as can interviewees, objects, and observers.
- Wrong by accident. People (and the various utterances they leave behind—documents, recordings, etc.) can be *unintentionally* deceptive, perhaps because *they* were relying on bad or incomplete information themselves.
- Biased—sincere or well-meaning in trying to tell truth, but distorted by unconscious bias. Maybe at that time they thought the Sun moved around the Earth. Maybe they categorized peoples or plants differently. Maybe they will tell you, because of who they are, "My culture doesn't believe in X." Their claims might be speculative or projecting.
- Motivated by an acknowledged or unacknowledged agenda. They may be trying to persuade you to adopt a certain point of view, or accept a way of thinking.
- Inconsistent. A source might be sometimes reliable and sometimes unreliable. Even the experts

make mistakes.

These are just a few reasons why the best researchers adopt a critical, searching mindset. They realize that we always have to question our sources, however reliable or authoritative they may seem. We have to seek corroborating or falsifying evidence, since both are valuable. While evaluating your own sources, use the bullet points above as a checklist, and make a note of further steps you might want to take to understand them better.

這些只是闡明為何最出色的研究者採取謹慎探索的心態的幾個原因之一。他們察覺到，不論儘管我們的來源有多可靠、有多有權威，我們總是要懷疑它們的。我們必須尋求支持或證實駁斥的證據，因為兩者都具有價值。在評估您自己的來源時，使用上面的點清單作為檢查表，並特別指出您可能想要採取的進一步步驟以更好地理解它們。

Just one more caveat to keep in mind while evaluating sources at this early stage in the research process—and this is a crucial one: even if a source you come across is any of the things described above, *it can still be useful to you, so don't reflexively dismiss it.* Instead, incorporate it into your question-generation process. *Why might this source be trying to deceive me? What phenomenon is this source symptomatic of?* There are no “bad” materials when it comes to generating questions or educating your questions. Radioactive material can be used to generate energy. If you come across a suspect source, use it to generate energy for your own purposes.

對於研究過程中評估資源這個早期階段而言，只有一個更多的顧慮要記住，而這也是一個至關重要的一點：即使你遇到的資源是上述描述的任何一種東西，它仍然可以對你有用，所以不要反射性地拒絕它。相反，將其納入你的問題生成過程中。這個資源為什麼想要欺騙我？這個資源體現了什麼現象？對於產生問題或教導問題來說，沒有“壞”的材料。放射性物質可以用來產生能量。如果你碰到可疑的資源，就用它來為你自己的目的產生能量。

TRY THIS NOW: Connect the Dots Using Your Sources (in Pencil)

試試現在：用鉛筆連接你的資源點

The goal: *To start thinking about source criticism early in the research process, while remaining flexible and inclusive.*

目標：在研究過程中早期開始思考尋源批評，同時保持靈活性和包容性。

Does it seem like we're getting ahead of ourselves? After all, you're still gathering sources on your topic and trying to determine their relevance. You are discovering whether or not they are “primary with respect to” your Problem. Isn't it too early to start winnowing them down, or to number the dots and arrange them in a pattern?

你們覺得我們走得太快了嗎？畢竟你還在收集你題目的資料，並試著去判斷它們的相關性。你正在發現它們是否對你的問題是否是“原始的”。是否太早了要開始篩選它們，或將它們數字化並依照模式放置？

Yes, and no.

? 是的，也不是。

Research, once again, is a nonlinear process, which is why we keep encouraging you to think through your ideas, your questions, and your sources in a subjunctive mode—to keep thinking *What if?* We want you to take the time to chart and rechart your course as many times as necessary before you launch your journey.

研究又是一個非線性的過程，這就是為什麼我們不斷鼓勵你用虛擬語氣思考你的想法、問題和資料—不斷地思考「如果怎麼樣？」我們希望你抽出時間，在展開旅程之前，多多改善你的路線圖。

In practical terms, this means being aware of research issues—for example, that you will likely need to *create* your own research puzzle, instead of finding it lying on the ground, ready-made—and trying out different possibilities, without jumping to a question or forcing a project.

在實際層面上，這意味著要熟悉研究議題，例如，你很可能需要自己創造自己的研究題目，而不是找到隨準備就可以使用的題目，並且嘗試不同的可能性，而不是跳躍到一個問題或強行對一個專案做出定論。

For this exercise, try connecting some dots using *your* sources, but do this in pencil so that you can erase the lines and draw new ones later. Assume that you'll have to.

對於這個練習，試著用您的資源連接一些點，但用鉛筆做，這樣你可以擦掉線並繪製新線。假設你需要這樣做。

The steps are simple, but they require bringing together some of the work you have done so far on creating self-evidence, and some new thinking about how to synthesize it. Write down answers to these questions, based on wherever you are *right now* in the research process. This is an iterative process, involving repeated corrections and updates, so repeat it as needed later on.

步驟很簡單，但它需要將你過去在創造自證方面所做的一些工作，以及一些關於如何綜合它們的新思維，結合起來。根據你目前在研究過程中的位置，答題下列問題。這是一個反復的過程，包括重複的更正和更新，所以在需要的時候重複它。

1. Where are my dots (sources)? Draw on what you wrote down for the “Envision Your

Primary Sources" exercise.

2. How will I determine which dots belong to my picture, and which to someone else's? Both this and the next question require you to be as honest as possible about the problem that motivates you.
3. How will I determine which of the things I have are actually dots, rather than smudges?
4. What is the best way to arrange my dots, so as to create an accurate, three-dimensional picture? Consider this part of the drafting process: you are trying out some narrative possibilities by structuring and ordering your sources in different configurations, to see how they speak to one another. The key, of course, is not to *force* any pieces of the puzzle together.
5. How many dots will I need to answer my questions, solve my Problem, and complete my project? This is a question that only you can answer, although your Sounding Board might be able to help you make this assessment.

COMMONLY MADE MISTAKES

常犯的錯誤

- Thinking that you have to have *all* your sources in hand before you start this process. You will need to have multiple sources (dots) to begin this process, but not *all*.
- Writing in pen rather than pencil. Recognize that the connections you make between sources right now are necessarily tentative and speculative. Expect that you will have to reassess your judgments later on, and don't think that you have to "stick to" your original thought.

Taking Stock of Your Research Resources

You have some sources. You've started using them to think through your Topic and focus in on your Problem. You've been taking both logistical and ethical factors into consideration, tracking your keyword searches and being mindful of how you are connecting the dots with sources. By now, you should be in a mental space where your ideas are taking shape, even as you remain open-minded about where your research might take you. But to turn research ideas into a research project, you need to take into account an array of other material factors, including the following:

你有一些資源。你已經開始利用它們來思考你的主題，並專注於你的問題。你一直考慮著策略和倫理因素，追蹤你的關鍵字搜索，並且謹慎考慮如何去把資源緊密聯繫在一起。現在，您應該已經夠的框架，即使您仍然對研究時可能取得的成果持開放的心態，您的想法已經開始形成。但是要將研究想法變為真正的研究對象，您還需要考慮許多其他物理因子，包括以下內容：

- **Time.** How much time do you realistically have in which to conduct your research? By when do you have to finish the project? Is it possible to do justice to your questions given this amount of time? What other commitments will be competing for your time between now and then?
- **Funding.** How much will it cost for you to carry out the proposed work? What funding is available to you, and what types of research expenses will that funding support? Is it enough? If not, are there ways to relocate your work to make it financially viable, while at the same time preserving your core problem?
- **Writing speed.** Are you the kind of writer who works well on tight deadlines, turning research into text rapidly? Or does it take you time to mull over your questions? Does your proposed research depend upon an urgent time frame to be of value?
- **Family responsibilities.** How might your relationships affect the time you'll have for research? What types and volume of research will family obligations allow? Are you a caregiver? Will you be able to subdivide your work into shorter segments, spread out over a longer time? Or does the nature of your research require a long, unbroken period of time to complete?
- **Access.** Can you obtain the materials you need to conduct this research? Does your library subscribe to the databases you might need? Will you be able to visit the archives, corporate files, or private papers that you've identified as being essential to the project? Is your proposed research politically sensitive, and if so, do you know whether you will be permitted access to sources?
- **Risk tolerance.** Researchers in war zones, or on volcanoes, place themselves in life-threatening situations. What is your risk tolerance? How about discomfort? Are you capable of working over long periods of time away from, say, access to medical facilities, electricity, and running water? Be realistic.
- **Abilities.** What is your skill set, or that of your research team? What languages do you speak and read? Do you have the necessary expertise to conduct this research?
- **Human subjects.** Does your proposed research include work with at-risk populations (such as marginalized communities or children)? Do you need ethics board approval for research involving human subjects? Have you prepared adequately and rigorously to handle the

particular challenges of such research, in terms of confidentiality, data security, and more? Can you keep your sources safe, or would your work endanger them?

- **Personality.** One of the most abstract, yet also most important, factors to consider is your own personality. While the binary of “extrovert” and “introvert” is a blunt tool with which to categorize sensibilities, ask these key questions: In which kinds of situations do I find my internal battery recharged, and in which situations is it drained? Do frequent social interactions leave me feeling energized, or do I prefer solitary work? With this in mind, what kind of research will my work realistically entail? Will it entail long hours of solitary reading? Or will it involve morning-to-night lab work or fieldwork, where time to myself will be scarce or nonexistent?

The point here is not to be “essentialist” about yourself, your identity, and your capacities. No matter who you think yourself to be right now, remember that research is a powerful process that can and often does challenge and even *transform* the researcher. So don’t be surprised if it brings out aspects of your character that you didn’t know existed. Likewise, in some cases a project might feel so important to a researcher—their sense of commitment may be so strong—that just this once they are willing to work beyond their comfort zone.

這裡的要點不是對你自己、你的身份和你的能力作“本質主義”的思考。不管你現在怎麼想自己，要記住研究是一個強大的過程，可以且經常會挑戰甚至轉變研究者。因此，如果它帶出你前所未知的性格方面，就不要感到驚訝。另外，在某些情況下，一個項目可能對研究者而言感覺非常重要—他們的承諾感可能非常強—以至於他們只有這一次願意超越自己的舒適地帶去工作。

Just remember: it is OK to recognize your own limits and to act in accordance with them. It is equally OK *not* to pursue a project that would cause you harm.

「記住：承認自己的限制並依照著它們去行動，是很正常的。如果一個專案可能會對你傷害，也沒有關係不去執行它。」

And above all, know this: even in those cases when you decide not to pursue a project, this is not tantamount to abandoning yourself or your underlying problem. As we have hinted at earlier, and as we explore in more depth later in this chapter, it is possible to find your Problem in another project, and to pursue it just as meaningfully and just as rigorously.

而重要的是，要清楚知道：即使在你決定不追求某個專案時，也不等同於放棄你自己或是你的基本問題。正如我們之前暗示的，也就是我們在本章更深入地探討的，可能能夠在另一個專案中找到你的問題，並且以同樣有意義且同樣嚴謹的方式來追求。

TRY THIS NOW: Decision Matrix

• 試試這個：決策矩陣

The goal: *To envision which factors will likely have the greatest impact, positive or negative, on the success of your research project, and to adjust your plan accordingly.*

目標：預見哪些因素可能對你的研究項目最為有利或不利，並按照此調整你的計劃。

Table 6. MATERIAL FACTORS

表六。物料因素

• Time	• Family responsibilities	• Abilities
• 時間	• 家庭責任	• 能力
• Funding	• Access	• Human subjects
• 資金	• 存取	「• 人類受試者」
• Writing speed	• Risk tolerance	• Personality
• 寫作速度	• 風險容忍度	• 性格

Table 6 lists several material factors.

表6列出了幾項物料因素。

Using **table 7** as your guide, follow these steps:

根據表格7作為指導，請按照這些步驟：

1. Create an inventory of all of the factors that could impact the success of your project as you currently imagine it. Aim for a list of ten to fifteen factors. You might phrase them as follows:

“I like talking to strangers.” (personality)
 “I have to do daycare pickup at 3pm, M-F.” (family responsibilities)
 “I’m great at math, and I love statistics.” (abilities)
 “I will only be able to do field research if I get grant X.” (funding)

2. Categorize each factor as positive or negative. For example, if you thrive in social settings, and draw energy from meeting and interacting with complete strangers, you could categorize this as a positive factor, if you envision a project involving extensive interviewing. By contrast, if you grapple with severe anxiety in social settings, then this might count as a negative factor.
3. Categorize each factor as high-, medium-, or low-impact, depending on the degree to which you believe it will affect your project.

Something to keep in mind about step 2: when we speak of “positive” and “negative” factors, the goal is not to cast judgments about ourselves as people—there is nothing fundamentally better or worse about being an extrovert or an introvert—but rather to assess the compatibility between the project you envision and yourself as a human being. The goal is to take an inventory that will give you an honest, unvarnished overview of the different factors that will shape your project.

「關於第二步，要牢記的是當我們提及「正面」和「負面」因素時，目標不是對自己作為一個人做出評斷——內向或外向沒有任何本質上好壞的差別——而是來評估你所憧憬的專案和你作為一個人之間的相容性。目標是為你做個真實而沒有任何美化的概述，來檢視將會影響你的專案的不同的因素。」

Table 7. CREATE A DECISION MATRIX

表7.建立決策矩陣

HIGH-IMPACT	<u>Factor 1</u>	<u>Factor 2</u>	<u>Factor 3</u>	<u>Factor 4</u>
Positive				
Negative				
MEDIUM-IMPACT	<u>Factor 1</u>	<u>Factor 2</u>	<u>Factor 3</u>	<u>Factor 4</u>
Positive				
Negative				
LOW-IMPACT	<u>Factor 1</u>	<u>Factor 2</u>	<u>Factor 3</u>	<u>Factor 4</u>
Positive				
Negative				

Feel free to add other factors and to add more columns to your own table, as necessary.
 隨意加入其他因素，並新增必要的欄位到你的表格中。

Create an outline, or list if/then scenarios for these factors, if that helps you.

. 創建一個大綱，或者列出假如/然後的情況來評估這些因素，如果這樣有幫助你的話。

Whichever approach you choose, while mapping out what it might take to carry out your project, include as much detail as possible and be honest with yourself about your own capacities and limitations. Indicate clearly which factors will be the most decisive and which will be the least decisive. Use this hierarchy to figure out your probabilities of success with different types of research projects. Adjust your research questions accordingly.

不管您選擇哪種方法，在對您的項目進行規劃時，請盡可能包含詳細的細節，並真誠的看待您自己的能力和限制。清楚地表明哪些因素將是最具決定性的，哪些最不具決定性的。使用這種分層，找出您在不同類型的研究項目中成功的可

能性。相應調整您的研究問題。

COMMONLY MADE MISTAKES

？常見犯錯

- Underestimating the amount of time it will take to complete the project
- Listing only “professional” factors and failing to include personal factors that might have a real effect on your research progress
- Neglecting to consider ethical factors such as the effects of human-subject research on participants

SOUNDING BOARD: Is Your Decision Matrix Complete?

「智囊團：你的決策矩陣已完成嗎？」

After you've done your own assessment of the practicalities of various research scenarios and written them down in your decision matrix, discuss them with your Sounding Board. They might be able to point out sources or research tools (or constraints) you weren't aware of, or to introduce you to people with firsthand experience of the archive you hope to visit. A conversation with your mentor can be an efficient way to refine your scope.

在您對各種研究方案的實際情況進行了自我評估，並將它們寫入您的決策矩陣中後，請與您的聲探組討論。他們可能能夠指出您不知道的來源或研究工具（或約束），或者介紹您訪問希望訪問的檔案庫的首席經驗人士。與導師的對話可以有效地細化您的範圍。

Two Types of Plan B

We hope that everything works out well for you, of course, and that your intended research proceeds smoothly. In case it doesn't, however, you want to be ready to pursue other possible pathways. As researchers, much of what we do is a plan B of one kind or another. Best to learn early on that being flexible is part of the job description. One of the thrills of research, in fact, is overcoming a challenge or being nimble enough to bypass a roadblock to accomplishing your goal.

我們希望你一切都運行得很順利，當然，你打算的研究計劃也能順利進行。但是，如果出現了什麼問題，你要準備好實施其他可行的解決方案。作為研究者，我們所做的許多事情都需要實施備用方案。學會時刻保持靈活是專業工作的重要部分。事實上，研究的一大樂趣就是克服挑戰，或者足夠靈活地繞過完成目標的障礙。

Consider these two scenarios.

考慮這兩種情況。

Scenario 1: Same Problem, Different Case

What do you do when you've found the right *problem*, but the *project* you envision cannot be done for practical reasons?

當你找到正確的問題，但你的項目不能出於實際原因而完成時，你會做什麼？

A student in Tom's History of Information class came to office hours to discuss a paper topic. The student was interested in activism and protest and the relationship between social media-based online organization and real-world offline organization. How did the two relate, if at all? Black Lives Matter (BLM) was of particular concern to the student, and so their question as originally formulated was, How have BLM activists used online organization techniques in support of real-world demonstrations and actions?

一名參加湯姆的資訊歷史課程的學生來到辦公時間來討論論文主題。學生對抗爭和抗議以及社交媒體基於線上組織與現實世界的現場組織之間的關係很感興趣。它們之間有什麼關係，如果有的話？學生對黑人的生命很有特殊關注，因此他們最初形式化的問題是：“黑人的命也算”的活動人士如何使用線上組織技術來支持真實世界的示威活動和行動？

The topic and question were great, but the methodological obstacles were daunting: if the student had months to interview BLM activists, engage in ethnographic research, and gain trust and access to personal accounts and records of their activities (texts, emails, etc.), this could be a stellar project. But the student had mere weeks to formulate and complete the project, no way to access private collections, nor time to engage in the ethnographic fieldwork necessary to form a credible empirical basis. The student had a great set of questions, but the conditions were just not in place for the project to succeed as envisioned. Not even a seasoned researcher could complete such a project in a few weeks without doing serious injustice to the subject matter.

這個主題和問題很棒，但是方法論上的障礙有點困難：如果學生有幾個月的時間去訪問「黑色平權運動」的活動人士，進行民族誌研究，並獲得他們活動（文字、電子郵件等）的個人帳號和記錄的信任和存取權，這可能是一個出色的計劃。但是學生僅僅有幾個星期來制定和完成該計劃，沒有方式可以存取私人文庫，也沒有時間進行民族誌現地調查去形成可信賴的實證基礎。學生有一套很棒的問題，但是條件卻沒有到位，讓計劃視野中的成功得以實現。就算是一位經驗豐富的研

究者，在幾個星期內沒有足夠的時間就無法完成這樣的計劃，否則會對主題的複雜性施以不公正的待遇。

What to do?

你要做什麼？

Instead of abandoning the problem, the student and Tom carried on the conversation, trying to get at the deeper layers of the question. Instead of getting overly distracted by terms like “social media” and “online organization,” they tried to identify the underlying stakes involved—what each of these terms was a “case of.” Was the student’s interest fundamentally connected to Twitter and Facebook? (No, not necessarily.) Would other kinds of telecommunications and information technologies also be of interest—say, technologies like the telephone, or even the telegraph, if we were to imagine a BLM movement happening in, say, the 1910s or the 1960s? (Yes.)

相較於放棄這個問題，學生和湯姆持續了對話，試圖深入理解這個問題的層面。而不是被像「社交媒體」和「網上組織」這樣的術語所迷惑，他們試圖找出當中所涉及的基本議題—每項條款所代表的「案例」是什麼？學生的興趣會基本上跟推特和臉書相關嗎？（不一定。）還有其它的通訊和資訊技術會有興趣嗎—比方說像電話、即使假如我們假設一個BLM聚會發生在1910或1960年代的話，那還有電報嗎？（是的。）

What about earlier civil rights movements? Did the focus have to be Black Lives Matter or would something from further back in history be valid as well? (Yes, but it would have to be a movement that addressed racial inequalities in particular.)

「早期的民權運動怎麼樣？要細節是關於「黑人的命也是命」的嗎，或對歷史更為久遠的事件有效性也行嗎？（對，但它應該是一個針對種族不平等的運動。）」「早期的民權運動怎麼樣？要細節是關於「黑人的命也是命」的嗎，或對更為久遠的歷史事件有效性也行嗎？（是的，但它要是一個針對種族不平等的運動。）」

These exercises enabled the student to identify the underlying “problem” of their questions remarkably quickly.

這些練習使學生能夠非常快速地識別出問題的根本“問題”。

Suddenly, the researcher had opened up a world of possible cases to consider, all while keeping their core problem constant. *How did the Freedom Riders or Martin Luther King Jr. or the Student Nonviolent Coordinating Committee (SNCC) use communication technologies in the course of their operations? Or, perhaps, how did Gandhi or Cesar Chavez? In particular, how did these organizations use technology, not simply to organize marches well in advance, but in the course of “real-time” emergencies: the arrest of key members, the need to respond to physical emergencies, the need to communicate to news media outlets in the context of constantly changing circumstances—operations that we now take for granted in the internet age?*

突然間，研究者開創出一系列可以考慮的案例，同時保持他們核心問題的不變性。自由騎士、馬丁·路德·金或學生非暴力協調委員會（SNCC）在運作的過程中是如何使用通訊技術？亦或是甘地和凱撒·查維斯是如何使用技術？特別是，這些組織如何使用技術，不僅僅是為了提前組織示威，而是在“即時”緊急事件中使用：逮捕重要成員、有必要應對身體緊急事故的需求、有必要在不斷變化的情況下對新聞媒體進行溝通—我們現在在互聯網時代已經為之理所當然了這些操作嗎？

Suddenly, carrying out this research project no longer depended upon having years and years to do ethnographic research, or gaining access to the private diaries of political activists. Because the student was aware of the problem underlying their work, it was going to be possible to pursue that problem by different means. The chances of finding a relevant body of primary sources became significantly higher, whether in analog format (in the archives at a nearby library, museum, or college) or via online archives.

突然之間，執行這個研究計畫不再取決於花費數年來進行民族誌研究，或取得政治活動者的私人日記。由於學生瞭解這個工作背後的問題，就可以通過不同的方式解決這個問題。不論是在鄰近圖書館、博物館或大學的檔案庫裡找到樣本檔案，或者是通過線上檔案庫，找到相關的原始文件的機會都大大增加了。

The key point here is that when you as a researcher know what is *core* to your research problem, rather than what is merely a “case” of it, this gives you a kind of passport with which you can travel to all kinds of different places, times, and communities—all without leaving behind your research “center.” What is more, even if this student had, right after this conversation with Tom, happened upon a previously unknown repository of primary source materials connected to Black Lives Matter—something that could be explored in time for a final project—this introspective process would still enable the student to approach this case with the insight that only comes with knowing what the core stakes are in the research question. Rather than, for example, assuming that BLM’s techniques of organization are fundamentally unprecedented, all thanks to the existence of social media, the student would be able to situate this “online-offline” dyad within a broader historical context of, say, technologically mediated communication and on-the-ground organization. Either way, the student’s research would enrich their understanding of the problem.

這裡的關鍵是當你作為一名研究者知道你的研究問題的核心是什麼，而不是其中只有一個“案例”時，這給你一種旅行的證件，使你能夠前往各種不同的地方、時間和社區，而不用離開你的研究“中心”。更重要的是，即使這名學生在與湯姆的對話後不久，發現了一個未知的原始資料庫，與黑人的命也是有關的，這可以在期末計劃中進行探索，這種自我反思的過程仍然能夠使學生以只有知道研究問題的核心利害關係才能掌握的洞察力來接近這個案例。舉例來說，而不是假定BLM的組織技術從根本上是前所未有的，都是因為社交媒體的存在，學生就能夠把這個“線上線下”對比置於更廣泛的歷史背景中，例如技術介導的通信和現場組織。無論如何，學生的研究都會豐富他們對問題的理解。

In short, being realistic does not mean abandoning your ideals. Blue-sky thinking can sometimes lead to viable research projects. But if your ambitions outstrip your resources, don’t give up hope. Simply return to the problem that underlies your questions and your project, and seek out another case that

might let you pursue it.

簡而言之，採取現實主義並不意味著放棄你的理想。」藍天思考有時會導致可行的研究專案。但是，如果你的野心超出了你的資源，不要灰心。只要回到您的問題及專案背後的問題，並尋找另一個例子，使您可以實現它。

Scenario 2: Same Topic, Different Project

What do you do when the project you envision could theoretically be done, just not by you?

. 當你所設想的項目理論上可以完成，只是不是你自己做到的時候你該怎麼做？

As we saw in the Black Lives Matter example, knowing their core Problem enables a researcher to locate it in any number of different cases. You might have thought that you were exclusively concerned with Brazil or women's literature, but then, by way of discovering your actual Problem, you realized that both "Brazil" and "women's literature" were in fact cases of that Problem. And this now frees you to relocate your project in different ways.

當我們在黑人的命也是重要的例子中看到，瞭解其核心問題，就可以將它定位於任何數量的各種情況下。您也許會認為，您只關心巴西或女性文學，但是，通過發現您的實際問題，您發現“巴西”和“女性文學”都其實是該問題的一個例子。而這現在又讓您能夠以不同的方式重新定位您的項目。

But there are other limits to the cases you could choose that go beyond questions of the ability of sources or time limits. Choosing the right case for your Problem is also a question of temperament. It needs to fit who you are as a person. Let's say you want to understand the interior lives of communities who live in the margins of contemporary society: individuals living in homeless encampments in your city, unemployed youth in the Rust Belt, individuals struggling with mental health challenges, or undocumented migrants. As marginalized communities, they may not have the power to shape the narratives the rest of the world uses to understand them—and this disturbs you, emotionally and intellectually.

? 但是，您可以選擇的案例還有其他限制，超過源能力或時間限制的問題。選擇正確的案例來解決您的問題也是個性格問題。它需要適合您的人格特質。假設您想要了解生活在當代社會邊緣的社區的內在生活：住在您所在城市的無家可歸者營地中的個人、羅斯布爾特失業青年、患有精神健康問題的個人或無證移民。作為被邊緣化的社區，他們可能沒有能力塑造其他世界用來理解他們的敘述，這會在情感上和智力上產生煩惱。

But let's also say that you are a deeply introverted person, one who experiences social anxiety. Are you prepared to carry out a project that will likely require you to engage in extensive fieldwork over long stretches of time? Are you able to sustain yourself in contexts where you are perhaps far from your own loved ones, from your own routines, from your support systems for extended periods of time? Are you able to take care of yourself in the context of immersion of this kind?

但是如果你是一個深度內向的人，容易感到社交焦慮，你準備好要執行一個可能要求你在較長一段時間內進行廣泛的野外調查的項目了嗎？你能在距離你自己所愛的人、自己慣常的環境和支持系統較遠的情況下維持你自己嗎？你能在沉浸在這種情況下照顧好自己嗎？

If the answer is "yes," then perhaps this is the case for you. If the answer is "maybe not," *don't feel bad about it*. And, even more importantly, *don't try to deny it*. You may worry that, if you give up on your case, then you have to give up on your Problem as well—but this isn't so. As long as you are in tune with your Problem, and truly understand what it is, then it is possible to change your case quite dramatically *without abandoning the underlying problem that excites and disturbs you*. If you're not sure how to do that, begin again with more introspective work to help you understand your underlying problem. More insight about your *motivations* will in turn make finding another compelling and appropriate case much easier.

如果回答是「是」，那可能這就是你的個案。如果回答是「也許不是」，不用感到難過。而且更重要的是，不要試圖否認。你可能擔心，如果你放棄你的個案，你就得放棄你的問題了——但事實並非如此。只要你與你的問題息息相關，並真正理解它是什麼，那麼就可以在不放棄基礎問題的情況下（基礎問題是令人興奮和不安的），大大改變你的個案。如果你不確定該怎麼做，請重新開始更多的內省工作，幫助你理解你的基礎問題。更多關於你動機的洞察力，又會使找到另一個有說服力而合適的案例變得更容易。

Now that we've examined some of the common ways a project can be thrown off course, as well as how best to pivot, let's consider some of the more nuts-and-bolts tasks that go into designing a project that works: setting up your workspace, choosing the right tools, and planning a work schedule tuned to your needs.

現在我們已經檢視了項目可能被打斷的一些普通方式，以及如何最佳地改變方向，讓我們來考慮一些更加基本的任務，來設計一個有效的項目：設置你的工作空間，選擇正確的工具，並按照你的需求來計劃工作行程。

Setting Up Shop

Research is a craft. And as a craftsperson, it's important that you set up your shop just the way you like it. If you have friends who are serious artists or musicians, you know how much they love to talk about their instruments, tools, and work habits. Painters search for the perfect brushes, violinists for the perfect bows, oboists for the perfect reeds, and guitarists for the perfect strings. The same is true for chefs and their knives; fishermen and their lures; mechanics and their machines.

研究是一種技藝。作為一名工匠，設立你的工作坊為自己所喜樂很重要。如果你有認真的藝術家或音樂家好友，你就懂得他們有多愛談他們的樂器、工具和工作習慣。畫家尋找完美的畫筆，小提琴家尋找完美的琴弓，口琴家尋找完美的簧片，

吉他手尋找完美的琴弦，廚師和它們的刀子，漁夫和他們的魚餌，機械師和他們的機器也是一樣。

You'll thank yourself if you take the time to think through the design of your work environment. You'll be spending a lot of time in this physical space and using these tools. Remember how we said in [chapter 1](#) that with questions it's best to start small? When setting up shop, details matter too. Get a few seemingly minor things right and you'll reap the gains in increased motivation, productivity, and happiness. There is nothing superficial about giving due attention to physical conditions, since it will affect the well-being of you and your research.

您如果花時間思考工作環境的設計，將來會感謝自己的。您將會在這個物理空間和使用這些工具的時間相當多。記得第一章中我們說過問問題最好從小的地方開始嗎？在設定的時候，細節也很重要。對一些看似細小的事情做正確的把握，您就會在提高動力、生產力和幸福感方面獲得好處。對於物理條件給予相應的嚴謹也不是膚淺的，因為它會影響您和您的研究的福祉。

Assess which research tools are worth investing in, given your available resources and what you want to accomplish. Will you be doing a lot of interviewing? You'll need a microphone, a recorder, and a storage and retrieval system. Will you be composing voice notes in the field? You might want to invest in reliable voice-to-text software, and a long-lasting battery. Concert pianists might shell out more money for a piano than the rest of us would (or could) for a car because for them it's not a luxury. A well-funded researcher might be able to accomplish more by hiring assistants, but this is not an option for all of us. Consider what you need (wants are secondary), so that you can set up shop in a way that is "perfect for me, here and now."

考慮您可用資源以及想要達成什麼目標，評估哪些研究工具值得投資。您是否會做很多訪談？您將需要麥克風、錄音機以及儲存和檢索系統。您是否在現場撰寫語音記錄？您可能想投資於可靠的語音轉文字軟體以及長續航的電池。鋼琴家可能會把更多的錢資用在購買一架鋼琴上，比起我們其他人用在購買汽車上還要多，因為對他們來說，鋼琴不是奢侈品。有足夠資源的研究者可能可以透過聘請助手，能完成更多的事情，但這不是我們所有人都可以擁有的選擇。考慮您需要的（想要的是次要的），這樣您就可以建立一個“完美適合我，此時此地”的小型工作室。

When a paring knife or a calligraphy brush sits in one's hand just right, it makes the act of preparing a meal or composing a work of art incrementally more joyous, inviting, and sometimes seemingly effortless. The same is true for you as a researcher, and so you should give thought to your tools and your workspace.

當一把剪刀或一把翰林筆正確地握在手中時，為準備一頓膳食或寫一件藝術品增添更多的樂趣，邀請，有時似乎不費吹灰之力。對你作為一名研究人員來說亦是如此，因此你應該考慮你的工具和你的工作環境。

Here are some of the things you will need for your shop to run smoothly.

以下是讓您的商店順利運作所需要的東西。

The Right Tools

If you write by hand, your choice of pen or pencil matters. Does the graphite in your pencil have the right texture for you? Does it dull or break too often? Do your pen and your writing surface have a nice bite, or does the ink spill out messily (and does that bother you)? How quickly does your hand grow fatigued? Likewise, do you need a \$25 leather-bound blank book to get you in the writing mood, or will a \$2 cellophane-wrapped sheaf of loose-leaf paper from the local drugstore do the trick? Even this type of decision can have real consequences. The blank book might inspire you to take writing more seriously, and thus to invest more energy in it. Maybe it "slows you down" in a good way, inspiring you to take more time to think through your ideas. A bound book, in contrast, can be intimidating, its price tag and design almost scoffing at you as you lift your pen. *This had better be good*, you can almost hear it say. You convince yourself that passing thoughts are unworthy of the journal, and try to save its pristine pages for those moments when you truly have something "worthwhile" to say. Every thought must be complete, every sentence sparkling. Drafts and fragmentary thoughts must never besmirch its pages. Your paper choice has led to disaster. Writing and note-taking are hard enough on their own. None of us needs an added inhibition. Perhaps you'd benefit from a less reverent relationship with your writing surface.

如果你用手寫，你選擇的筆或鉛筆就很重要。你的鉛筆里的石墨有適合你的紋理嗎？它常常磨損或斷裂嗎？你的筆和你寫的表面是否有良好的吸力，或者墨水是否會漏出很多，而且你會被它們煩惱嗎？你的手會多快疲勞？同樣地，你需要一個價值25美元的革製書頁來讓你有寫作的心情，還是容易買到的2美元的透明包裝的散裝紙能搞定？即使是這種決定也可能有真正的後果。空白的書本可能會激發你對寫作更加認真，因此為它投入更多的精力。也許它會“放慢你的速度”，以一種好的方式激勵你花更多的時間思考你的想法。相反，裝訂的書可能會使你感到恐嚇，它的價格標籤和設計就像在嘲笑你舉起你的筆的時候。這最好是一件好事，你幾乎可以聽到它在說話。你認為過去的想法是無價值的，你試圖把它們純潔的紙面保留給那些你真正有“有價值”的時候。每一個想法都必須完整，每個句子都得閃閃發光。草稿和片段性的想法絕不能玷污它的頁面。你選擇的紙張引發了災難。寫作和記錄本身就很難。沒有人需要額外的抑制劑。也許你需要與寫作表面對立更沒有膜拜的關係。

These might all seem like inconsequential things, but everything about your workspace will shape your desire to write, the rate at which you will lose steam, and even the quality and tone of your prose. If you use a note-taking system that subconsciously makes you feel rushed and bottled up, like a tiny memo pad, *this will affect your work*. Your ideas will have less space to unfold, and you'll constantly be cutting yourself short. By the same token, a note-taking system that feels cumbersome and inconvenient (like an app that requires you to have Wi-Fi access at all times, or a large sketch pad, which is hard to transport) can easily result in writing less often. Like other artists, musicians, and craftspersons, you have every right to be choosy about your tools.

這些看似無足輕重的東西，但是關於你的工作環境的一切都會形塑你寫作的渴望、衰竭的速度，甚至是文章的品質和語氣。如果你使用一個會讓你潛意識地感到被壓抑和迫切的筆記系統，像一個小便條紙，那麼這會影響到你的工作。你的想法沒有多少發揮的空間，而且你總是被逼到早退。同樣，一個繁瑣而不方便的筆記系統（例如需要一直有Wi-Fi連接的應用程序或一個大的實驗紙，很難搬運）可以輕易導致書寫的頻率降低。像其他藝術家、音樂家和工匠一樣，你有權利選擇合適的工具。

The Right Time of Day

When to write? More specifically, at *what time of day* should you focus on *what type of writing*? The answer varies widely from person to person, but here is a rule of thumb: do the “heavy lifting” when you’re fresh and focused, and the more “mindless” work when you’re tired or distracted. If you’re most alert in the morning, or late at night, then that is when you should write new prose. By contrast, many of us experience fatigue or distraction at other times of day. These are good times to pivot and work on those forms of writing that demand less creative engagement: cleaning up footnotes, spell-checking, and the like.

當書寫時？更具體地說，您在何時何類的寫作應該集中注意力？答案因人而異，但有一個簡單的指南：使用你新鮮而且有研究精神時，把“重要的”工作做好，而把“無腦”的工作做的時候，則可以在疲倦或分心時。如果你早上或晚上時最清醒，那就是應該寫新散文的時候了。相反，許多人在一天中的其他時間感到疲倦或分心。這些是做那些不需要創造力參與的寫作形式的好機會：整齊註釋，拼字檢查等等。

Writing also has its seasons, and sometimes you have to let the project lie fallow to let the soil regenerate. Take a break and go for a walk. Watch a movie. Exercise. Have a meal. Sleep. You may feel like you are taking “time away” from your work—and, indeed, you are. But the truth is, chances are your mind is still at work on the puzzle of writing, and may even untie some complex knots without any conscious effort on your part at all. When this happens (and it happens often!) a writer returns to the page and can sometimes feel as if someone else must have solved the problem or cracked the code for them—because suddenly something that seemed overwhelmingly complex or difficult to articulate simply flows, effortlessly.

寫作也有其時節，有時你必須讓這個項目休整一下，讓土壤重新再生。放下手中的事情，出去遛遛步，看場電影，做點運動，吃頓飯，睡個好覺。你可能會覺得你正“消磨掉”你的工作時間，沒錯，確實是這樣。但事實是，你的腦袋很可能仍在對寫作的綁腿，甚至可能在無需任何既有意識的努力下淺解某些復雜的結。當這些發生時（經常會發生！），作家們又回歸編輯頁面，有時會覺得有某些人替他們解決問題或破解代碼，因為突然一些看似無比復雜或很難易表達的事物就可以輕而易舉地流淌出來。

You can also ask someone, or *something*, to read your work to you. When you simply cannot bear the thought of reading through your draft another time, ask a friend to narrate it aloud. Or, if that’s simply too much to ask of even a close friend, use one of the readily available “text-to-audio” functions that translates written text into spoken audio. Sit back, or stand up, and simply *listen* to your draft, narrated to you in sometimes comically awkward computerized voices. What you will discover is that even when you are unable to detect typos in your draft, having become too familiar with the text to spot them anymore, you will somehow be able to “spot” them immediately when you listen. Something will simply feel “off,” prompting you to return to the text, locate the culprit, and fix the error.

你也可以請某人或某物為你讀出你的著作。當你根本不能再忍受重讀草稿的想法時，可以請一個朋友大聲朗讀它。如果即使對一個密友來說都提出了太多要求，也可以使用現成的“文文朗讀”功能，將書面文字轉換成口語音頻。坐下來，或者站起來，只需聽著你的草稿用有時帶有喜劇感的人工語音朗讀出來。你會發現，即使你無法通過閱讀來檢測出錯誤，因為你對這段文字太熟悉而無法被發現，當你聽的時候卻會立刻知道有“不對勁”，這會促使你返回文本，找出犯罪者，然後修正錯誤。

Listen for cadence as well. Is the prose lyrical and patient, or does it feel rushed in parts? Are there any stretches of self-indulgent prose? Are there any points you are belaboring, or perhaps long stretches in need of a segue? Or maybe one paragraph has too many sentences all of the same length, and the passage is crying out for variation.

聆聽韻律也是重要的。文章是否充滿韻律性、耐心地充實，或在某些地方感覺急促？有沒有自我放縱的描述？有沒有部分詮釋過多或是需要接駁的延伸？甚至會有一段文字裡的句子太長、需要變換的時候也是存在的。

Remember that when someone does read your work, they don’t just download it instantly into their minds. Reading is an *experience*, and it’s up to you to make that experience a fulfilling one.

“記住，當有人閱讀你的作品時，他們不會立即將其下載到他們的腦海中。閱讀是一種體驗，而要讓這種體驗充實，就取決於你自己了。”

TRY THIS NOW: Get Money for Nothing (Prepare a Formal Research Proposal)

試試這個：為無須付出就可以取得金錢（撰寫正式的研究建議書）

The goal: To catalyze all of the “potential energy” you’ve been building up thus far, by giving it a sudden, unexpected jolt—namely, by writing a formal, forward-looking prospectus about your project-in-the-making, where you try to persuade someone to support your work. This research prospectus will also bring into even sharper focus your assumptions right now about what other people might find compelling about your study. This is definitely going to feel premature, but trust us: it’s still part of the process.

目標：通過向其他人發佈一份正式的、前瞻性的關於你正在制定的項目的研究展望，來觸發您迄今積累的「潛能能量」並給它突然而意想不到的一擊，這也讓您對其他人可能對您的研究感興趣的某些想法變得更加清晰。這對於你來說可能確實會感覺過於冒險，但相信我們：它仍然是其中的一部分。

Up till now, we've been urging you to focus on introspection, and to avoid worrying about the outside world. We've urged you to identify and trust your own instincts. Even while looking at search results and examining primary sources, your goal has been to think of your project from the inside out, not the outside in.

迄今為止，我們一直在敦促您專注於反思，避免擔心外界。我們敦促您識別並信任自己的本能。即使在查看搜索結果和檢查源文件時，您的目標也是從內到外思考您的項目，而不是從外到內。

For this exercise, however—just for a moment—you're going to become an extrovert. You're going to take the self-dialogue you've been having and turn it outward, explaining your project to an imaginary reader in as coherent and persuasive a manner as you can at this point. And you're going to do it all *before* you're ready.

對於這個練習，但只是暫時，你將要成為一個外向的人。你將會把你一直在想的自我對話轉換到外在的，用最完整和有說服力的方式向一個虛擬的讀者闡述你的項目，而且你也要在準備好之前做到這一切。

What is the title of your research project?

你的研究專案叫什麼樣的標題？

What are your main research questions?

你的主要研究問題是什麼？

Why have other people failed to ask those questions, or to answer them well?

為什麼其他人沒能問出這些問題，或是回答得還不夠好？

What are the primary sources you need in order to answer your questions and address your Problem?

你要回答你的問題並解決你的問題，你需要什麼樣的主要來源？

A word of caution (but also comfort): you are *not* going to feel ready for this. In fact, you *shouldn't*. After all, how could you possibly know how to explain the point of a project that is still in formation? But there's no time to fret about this. Imagine that it's the morning of a big exam, or a job interview, only that late the night before a power outage reset your alarm or let your smartphone battery run out. Your eyes open, and the realization hits you like a wave: *I've got to go!*

警告（但也有安慰）：你不會感到準備好就可以做了。事實上，你也不該這樣想。畢竟，你怎麼可能知道該如何解釋還在籌劃中的專案的目的呢？但是現在不是擔心的時候了。想像一下，就像一場重要的考試或面試的前一晚，停電重啟了你的提醒或讓你的智能手機電池耗盡一樣，你睜開眼睛，這個意識像一波浪一樣席捲而來：我得走了！

Don't have a title? *Make one up!* Don't have a final list of primary sources you'll need? *Finalize it!* Haven't finished thinking through the potential implications of your work? *Open your mouth and start talking. The curtain is up, you're on stage, and the audience is waiting.* In short, pretend for a moment that you are much further along in the research process than you actually are, and try to convince a research-funding agency to choose your project over all of the many other deserving applications it receives every year.

不要沒有標題？發揮你的創意！不要沒有最終的主要資料清單？完成它！還沒有完全思考你的研究會有的影響？開口開始談論吧。舞臺的燈光已經亮起來，你就是表演者，觀眾正在等待著。簡而言之，假裝你的研究進度比實際的情況進得更快，並試圖讓研究資助機構選擇你的專案而忽略它每年收到的其他值得支持的申請。

Why in the world would we recommend such a thing? Isn't the whole point of this book *introspection, patience, centeredness*? Yes, but keep in mind two important things.

為什麼我們會推薦這樣的事情？這本書的重點不是內省、耐心和自我中心化嗎？是的，但請記住兩件重要的事情。

First, research requires imagination. Yes, research requires other qualities, like competence, tenacity, and honesty. You have to do a ton of note-taking, along with meticulous record-keeping, fact-checking, and source citation. But research is not merely transcription or stenography or the precise replication of existing ideas. Research depends on one's ability to envision realities and ideas that *don't yet exist*. And because they *don't exist yet*, *no amount of preparation will ever leave you "100 percent ready" to begin.*

首先，研究需要想象力。是的，研究也需要其它素質，例如能力、毅力和誠實。你需要做大量的做筆記，以及精細的記錄、核實事實和引用源代碼。但研究並不仅仅是轉錄或速記或現有思想的精準複制。研究依賴於一個人想像不存在的現實和想法的能力。因為這些想法還不存在，所以準備再多也不能讓你“100%準備好”開始研究。

Simply put, you *never* know enough to begin.

簡單來說，你永遠不知道要開始什麼。

The adage applies as much to someone who has years to complete their project as to someone who has only weeks. And yet: if you don't begin, you'll never finish.

這句諺語同樣適用於有幾年來完成他們項目的人和只有幾週的人。但是：如果你不開始，你永遠不會完成。

Counterintuitive as it might seem, then . . .

雖然可能有些違反直覺，接著.....

Before you write a single page of your book, give it a title.

在你寫下一頁書之前，給它一個標題。

Before you shoot a single frame of your documentary, give it a name.

在你拍攝一個紀錄片之前，給它起個名字。

Go even further. Write a *review* of the book you've yet to write. Write a blurb for the dust jacket. Now write a scathing review. Now write your *rebuttal*.

「再前進一步，為還沒寫下的書寫一篇評論，為封面簽使寫一段介紹，然後寫一篇尖銳的批評，最後再寫一篇反駁，」譯成繁體中文：更上一層樓，為尚未開始寫作的書籍寫一篇評論，為封面的注簽編寫一段介紹，接著編寫一篇尖刻的批評，最後再編寫一篇反駁。

Remember when we spoke of the “executive part of you that speaks, but does not know,” and the “intuitive part of you that knows, but cannot speak”? Up to now, we’ve been focusing on building up the intuitive side. As we saw with that student of feng shui, if you *ignore* or *suppress* intuition, you might never get started, or you might end up executing the wrong plan. But if you *listen* to your intuition first, the executive side’s job is much easier. The insights come pouring out.

我們曾經談論過「有口而無識的行政部分」以及「有知而無口的直覺部分」沒錯嗎？到目前為止，我們一直著重於建立直覺那一面。正如我們在風水學學生身上看到的，如果你忽視或壓制直覺，你可能永遠無法開始，或者你可能會執行錯誤的計劃。但是，如果你先從直覺開始，行政一方的工作就會變得容易得多。觀念開始湧現出來。

Now is the time to let that “executive” part of you back in the room, since now you know what it needs to do. Instead of shouting down your intuitive side, or trampling over it with big words, that executive part of you will now be working *in collaboration with and in service of* your intuitive part.

現在是時候讓“行政”部分的你回到房間，因為現在你知道它需要做什麼。不要對你的直覺方面大喊大叫，或用大詞來踐踏它，你的行政部分現在將與你的直覺部分合作，並為其服務。

And something magical will happen. At first, maybe you’ll cringe every time you write a definitive-sounding sentence—because, deep down, you’ll know just how undefined everything still is. Your air of certainty will seem forced. You might even feel like a fraud.

接下來會有一些神奇的事發生，你會感到不安的每次當你寫出一個可以準確定義的句子，因為說到底，你仍然不知道每件事情究竟是怎樣的。你看似的自信會顯得有點牽強，甚至覺得自己像個騙子。

But, then . . . you’ll write a sentence, and maybe another, that makes you stop and think: Wait. That’s not too bad. Not every sentence is a keeper, but these sentences are good. You’ll read over what you wrote and realize: *I never thought of that before. This is a new idea. I might be onto something!* It’s a strange feeling, as if the words were written by someone else.

但是，然後……你會寫一個句子，也許另一個，讓你停下來思考：等等。那不是太壞。不是每個句子都是保存者，但這些句子是好的。你會閱讀你寫的內容，然後意識到：我以前從未想過那個。這是一個新的想法。我可能對此有些頭緒！這是一種奇怪的感覺，就好像這些話是由別人寫的。

What is happening is this: under the stress of having to articulate ideas that are still inchoate and underdeveloped, your executive intelligence will kick into autopilot and start to assemble one “smart-sounding” sentence after the next. It will iron out the wrinkles, and fill in the gaps and crevices, building up paragraphs that—to the undiscerning eye—actually seem like the author knows what they’re talking about.

所發生的事情是：在試圖表達還未成熟且未發展的想法所帶來的壓力下，您的總部智能會自動開始組裝一個又一個“聰明的聲音”句子。它會把皺紋整平，填補空白及缺口，建立起一段段，對於不慎釋的人來說，似乎作者真的知道他們在說什麼。

The second thing to keep in mind is this: this exercise is *still* part of the introspective process. It’s still taking place “behind closed doors.” You shouldn’t *really* submit this proposal to public scrutiny. The reason to do this type of envisioning now—even before you have done all of the due diligence on what other research exists on your topic—is to produce a type of self-evidence that you can generate *only* in this raw, unpolished state. Every time you delay your “start date,” telling yourself, *Just one more source!* another one of your rough edges will be sanded down and smoothed out, your fresh, exploratory mindset slowing giving way to something more formal and “professional.”

第二件事要記住的是：這個練習仍然是自省過程的一部分，仍然是做在“私底下”。你不應該將這項計劃公開審查；這種想象的原因是為了：你就算在沒有完成有關你主題的研究之前，就可以生產出一種自我支持的證據，而這仅仅發生在原始和未磨平的狀態下；每一次你延期「開始日期」，就一直告訴自己：再加一點！另一個粗糙的邊緣就會被研磨和光滑，你的新鮮的探索心態就會慢慢變成更正式更“專業”。

The polish will come later. For now, what you need most of all is to articulate, in written form, *your earliest thoughts on a subject. Your agenda.*

現在先不談波蘭，你所需要最重要的是以書面形式表達出你對這個話題最初的想法和議程。

What were my initial thoughts, back when I was still in that fresh, exploratory mindset? I never wrote them down, because I assumed I wasn’t ready to start. This is one lamentation you never want to have as a researcher.

我一開始還在那個熱情洋溢、尋求探索的心態時，會有甚麼想法？我從未把它們記下來，因為我以為自己還沒準備好開始。這是研究者悔恨的一個事情。

Completing this exercise will not only create a record of those thoughts, but will help firm up your self-centered foundation, preparing you for the next big step you’ll take in [part 2](#) of delving into the wider world of scholarship.

完成這個練習不僅可以記錄這些想法，還可以幫助你確立自我的基礎，為下一步中你將在更廣泛的學術領域探索中所

采取的行動做準備。

So, try this.

所以，試試看吧。

Prepare a research grant proposal in which you articulate a research question and argue that someone should give you money to answer it. Force yourself to be clear and concise by writing a formal document, within tight constraints:

請在有限的時間內撰寫一份正式文件，為自己編寫一份研究獎助計劃書，其中要清楚表述出一個研究問題，並說服他人投資資金來解決該問題。

- 4-6 double-spaced pages
- 1-inch margins
- Times New Roman, 12-point font
- Due in one week (to be submitted to yourself only!)

Make your case with confidence. No need to reveal just how tentative many of your ideas still are. It's time to ask your questions out loud, and to proclaim your Problem clearly. Be bold, even if it all feels a bit premature.

自信地發揮你的實力，不需要透露目前你的想法都多還暫時性。是時候要大聲地提出你的問題，並且清楚地宣布你的問題。即使有些部分依舊有待商榷，也要勇往直前。

The research proposal should contain the following four parts. (Sample proposals to help you jumpstart the process can be found at whereresearchbegins.com.)

研究建議應包含以下四個部分。(可以在whereresearchbegins.com上找到示例建議以幫助您開始處理。)

1. **Contextual framework.** Briefly situate your reader in time and space. Pretend you are writing a paper for a faceless committee of reviewers whom you have never met, and who may not have the same level of expertise with your subject matter. You need to equip them by explaining (succinctly but thoroughly) the essential knowledge and frames of reference that they will need to understand the facts of your proposed research and appreciate its potential significance.
2. **Goals and objectives.** State the questions you propose to answer using primary source archival materials. It is OK, even essential, for you to include more than one question, so long as they collectively "add up" to a meaningful and coherent constellation of questions that helps you explore a specific, researchable, and meaningful question. This is a proposal for funding/future research, and so you are encouraged to frame your project as exploratory research with open-ended questions. At the same time, this section should prepare your reader for the case you will be making in [part 2](#) about the potential significance of your findings.
3. **Significance.** Based on your current understanding of your chosen area of analysis, explain the significance of your proposed questions. Why, given what we already know about your topic, would our understanding be significantly improved by your project? And remember: since this is a proposal for future research, rather than completed research, you cannot justify "significance" based on any "hoped-for outcome." That is to say, the significance of your proposed questions cannot be pegged to one expected answer to such questions, otherwise your research will likely lead to foregone conclusions. Rather, the significance of your proposal must reside in a well-articulated, meaningful, and *open-ended* problem that you have arrived at through primary source-based (and secondary source-based) research.
4. **Project plan.** Which specific primary sources would you plan to use to undertake this project, and where are they located? Additionally, if your project were approved, and you received travel funds, which fieldwork site would you visit, interviews would you conduct, datasets would you access, archival collections would you use, etc.? (Be as specific as possible here. For example, cite interviewees and/or archival collections by name, if possible.) Provide a detailed methodology that will enable you to achieve your project goals. What texts, observations, or other source materials will you need to answer your question? What analytical framework will you use to understand or interpret these sources? Provide a logistical plan, including your timeline and list of project milestones.

COMMONLY MADE MISTAKES

常見的錯誤

- Avoiding writing this draft by using one of the oldest procrastination tricks in the book: "I just need to do a little bit more research." Save that for later. For now, however, think and write from where you are *at this moment*.
- Writing defensively. Anticipate things that your reader might ask about or challenge, certainly, but do so in the service of drawing attention to the potential contributions of your project. Don't tell us what we *won't* learn, but what we *will*. This is the time for positive

thinking.

- Adopting a tentative, unsure, or apologetic tone. When you are envisioning your ideal research-future, do so with confidence. Say “I will . . .” instead of “I will attempt to . . .”

SOUNDING BOARD: Share Your Proposal with a Trusted Mentor (Who Understands How Preliminary This Is)

【擔任聽聽局：與值得信賴的門導（對於本來仍須加以深思熟慮的事物有深入的了解）分享您的提案】

Read through your own proposal. Is it persuasive? What questions might someone ask about your goals, sources, methods, assumptions? Anticipate these questions and revise your document accordingly. Then—and this is totally optional—show it to someone you trust and solicit their feedback. Explain the goal of this drafting exercise, as described above. Does the proposal make an effective case for why this project is compelling and important? If your mentor didn’t know that this was *your* proposal, would they give the applicant the money? Why or why not? Which parts of the proposal do they think could be improved? Oral or written feedback are both welcome, but if possible set up an in-person meeting to hear what they have to say. Write down their suggestions, and then—be sure to do this before proceeding to [part 2](#)—rewrite your proposal based on the suggestions you agree with.

請細讀您自己的提案。它具有說服力嗎？有關您的目標、來源、方法和假設的問題可能會有誰來問？預先準備這些問題，然後根據此針對該文件進行修訂。然後（這完全是可選的）向您信任的人提出這份提案來尋求他們的反饋意見。向他們解釋上述編寫練習的目標。此提案能有效地解釋為何此項目是有吸引力且重要的嗎？如果您的導師不知道這是您提出的提案，他們會給申請人錢嗎？為什麼或為什麼不？他們認為提案的哪一部分可以改進？口頭或書面反饋都可以，但是如果可能的話，請安排見面來聽取他們的想法。記下他們的建議，然後（在開始第2部分之前一定要做這項工作）根據您同意的建議重新編寫您的提案。

Then send a message of thanks.

然後發出感謝的訊息。

You Have the Beginnings of a Project

Everything is now in place. You’ve checked and clarified your own motivations and interests. You’ve settled on research questions and identified the underlying problem that these questions belong to. You’ve identified the assumptions that brought you here, and you’ve taken ownership of them.

現在一切都擺好了。你已經檢查並澄清了自己的動機和興趣。你已經確定了研究問題，並確定了這些問題所屬的根本問題。你已經確定了帶你到這裡的假設，並且你已經對它們負責。

If you still harbor some doubts, take note of them. Write them down. But remember that you are still drafting. Uncertainties are normal. Everything, in fact, is provisional until the study is complete, and a researcher should always remain open-minded and ready to change as facts warrant. If, at this stage, you feel grave misgivings about the direction things are going, you can revisit the exercises you found most useful, and double-check to make sure that you have avoided the commonly made mistakes. But don’t worry. In [part 2](#), you will find even more useful techniques for articulating, evaluating, testing, and rethinking your Problem. You’re not done with introspection.

如果你仍然有一些疑慮，記住它們。把它們寫下來。但要記住，你還是在草擬。不確定是正常的。事實上，一切都是暫時性的，直到研究完成，研究者應該始終保持開放的心態，準備隨著事實而改變。如果在這個階段，你對事情的發展感到嚴重的不安，你可以重新檢視你覺得最有用的練習，並重新檢查以確保你避免了常見的錯誤。但是不要擔心。在第二部分，你會找到更多有用的技巧，用於表達、評估、測試和重新思考你的問題。你對內省的思考還沒有結束。

For now, take another moment to review what you’ve done. By this point, you should have a good sense of what the stakes of this research are for you, and why the results will be meaningful. You’ve also taken some pragmatic steps: doing an initial review of some primary sources, taking stock of your abilities and constraints, seeking advice from your Sounding Board when necessary, and choosing the type of project that best suits your temperament. You’ve even written out a first-draft research proposal, envisioning your project in formal terms. And you’ve been writing all along.

就目前來說，再花一點時間回顧一下你所做的事情。到這一步，你應該對這個研究對你意義深重，研究的結果會有多大的用處，已經有一定心得了。你也已經開始了幾項實際措施：對一些原始資料進行初步查閱，清楚了自己的能力和約束，在有需要時向你的丈母好友請教，選擇適合自己性格的項目。你甚至已經初步寫出了研究建議，以正式的書面形式回憶這個研究。你一直都在編寫研究。

Now it’s time to begin your project.

現在是時候開始你的專案了。

Part 2

.....

Get Over Yourself

In moving from topic to questions, from questions to a problem, and from a problem to the beginnings of a project—still an embryonic one—you've been building a research agenda and a plan. You've made your assumptions visible. You've identified the stakes involved in your research problem. You've also done reality checks, assessing if your project is right for you as a whole person, not just a brain in a box. And all the while, you haven't just been plotting things out in your mind; you've been writing all along and are well on your way to developing your research project. You may well have finished the hardest part.

在從話題轉移到問題，再從問題轉移到問題的開始，也就是仍只是胚胎階段的研究計畫，你已經在構建一個研究議程和計劃。你已經把自己的假設公開化。你也已經清楚地指出了研究問題面臨的利害關係。你也已經做出實際檢查，以確定項目是否適合你，不只是一個有思維的人，而是一個整體的人。而在此同時，你不只是在腦海中籌劃著東西，你也一直都在書寫，而你現在已經大致完成研究項目了。你可能已經做完了最難的部分。

Your project matters to you. Does it matter to the world?

你的專案對你很重要，它對世界有重要嗎？

Answering that question is part of your next major challenge: *getting over yourself*.

回答這個問題是您接下來的主要挑戰的一部分：克服自我。

You've worked hard at delving into yourself—getting to know the questions and problems that propel your work forward, and taking stock of your preconceptions, abilities, and constraints. But now you need to venture *beyond* yourself and to translate all of these questions and problems in ways that will allow others to understand them. If you do your work well, "your Problem" will become "*their* Problem," too. [Part 2](#) shares some techniques for doing so. If you follow them closely, other people will become as disturbed by your questions as you are—they will make your passion *their* passion.

？你已經辛苦地探索自己-了解驅動你的工作前進的問題和問題，並評估你的先入見、能力和限制。但是現在你需要跳出自我的，以一種可以讓其他人理解的方式來翻譯所有的問題和問題。如果你的工作做得好，"你的問題"將成為"他們的問題"。第二部分介紹了一些用來進行此操作的技術。如果你嚴格遵循它們，其他人將像你一樣對你的問題感到困擾-他們會把你的熱情變成他們的熱情。

You might well wonder: *Why did I spend so much time delving into myself if I'm just going to have to "get over" myself? Now that I've finally found my calling, why would you ask me to abandon it?*

你可能會好奇：如果我只是要讓自己「克服」自己，我為什麼要花這麼多時間深入研究自己？既然我終於找到了我的使命，為什麼你會要求我放棄它？

The answer is, You're not abandoning anything. "Getting over yourself" does not mean turning your back on all the insights you generated through introspection. Far from it. You'll be continuing that introspective work, but now in relation to other people's ideas too. Getting over yourself is a movement from a more narrow understanding of self to a more expansive one.

答案是：你不是在放棄什麼。「克服自己」不意味著背棄你透過內省獲得的所有洞見。恰恰相反。你仍將繼續這項內省性的工作，但現在也去學習他人的想法。從一個相對狹隘的自我認識到一個較廣闊的認識，「克服自己」意味著跨越一個層次。

This process of exploration, discovery, and accretion is based on engagement. You learn new vocabularies and grammars. You also find common grammars, even when the vocabulary is different. Far from *losing* your sense of self, seeing your ideas in relation to others' can help you to *learn even more* about yourself. After all, you can learn a second or third language without forgetting your mother tongue.

這種探索、探索和增大的過程是基於參與。你學習新的詞彙和文法。即使詞彙不同，你也能找到共同的文法。而不是失去你對自身的感覺，看到你的想法與他人的想法的關係可以幫助你更多地了解自己。畢竟，你可以學習第二種或第三種語言

言而不會忘記你的母語。

Another reason to get over yourself is entirely pragmatic: none of us, even when we do much of our work alone, inhabit a research community of one. Whether we realize it or not, when we launch a research project, we are joining multiple, ongoing conversations, some defined by a shared interest in a particular type of problem, others defined by the approach to solving the problem or by its intersection with a particular area of knowledge. In the creation of any new research, we rely on the ideas of predecessors and peers.

另一個要克服自己的理由完全是實用的：我們都不是孤立的研究者，即使是在獨自工作的情況下也不是。不論我們有沒有意識到，當我們發起一項研究時，就是加入了多個正在进行中的討論，有些是由對特定問題的共同興趣而定義的，有些是由解決問題的方法或其與特定領域的知識交叉而定義的。在任何新的研究創造中，我們都依賴前輩和同行的想法。

One of the most important conversations you'll be joining is with the broader community of researchers who work on the same topic as you—a community commonly referred to as a "field." Chris, for example, did a PhD in the field of literature—specifically, modern Chinese literature—and he later expanded his research and teaching into cinema studies. Tom's field is history—the history of modern China and the history of technology. In [chapter 5](#), we discuss ways to navigate your Field, and to rethink the concept of field itself. But this book would never have been written if we hadn't ventured outside our respective fields.

一個你會加入的最重要的對話之一，是與和你同樣在研究相同主題的更廣泛的研究者社區，這社區常被提及為“領域”。例如，Chris在文學領域取得了博士學位，更具體地說，是現代中國文學，他後來擴展了他的研究和教學到電影研究中去。Tom的領域是歷史 - 現代中國歷史和科技歷史。在第5章中，我們會討論如何瀏覽你的領域，並重新思考領域的概念。但是如果我們沒有走出自己各自的領域，就不會寫下這本書。

The other conversation you'll be joining—and this requires the bigger shift in thinking about how we do research—is with a community of researchers who work on the same *problem* as you. As it is the problem and not the topic that is at the center of the Self-Centered Research method, [part 2](#) begins by introducing, in [chapter 4](#), the concept of the Problem Collective.

？「你要加入的另一個對話——這需要我們在思維上做出更大的轉變，以便研究——是與被你們研究同一個問題的研究者社區。由於以問題為中心的自我中心研究方法的宗旨，新的第二部分從第四章開始介紹問題集體的概念。」

The overarching goal for [part 2](#) is to become aware of how other people's agendas and questions intersect with our own, and to make the most of those relationships. Research is never a monologue, and your research identity is not static. You have to navigate your Field (and might change or add Fields), which involves interacting with different Problem Collectives. Doing so requires remaining mobile and open-minded. Yet the key to engaging with the ideas of others is to maintain your own sense of centeredness.

在第二部分的最終目標是要了解到別人的議程和問題如何與我們自己的相交集，並且充分利用這些關係。研究是一個不單是單方面的話題，而且你的研究身份也不會是一成不變。你必須去尋找自己的領域（而且你也可能改變或者增加你的領域），而且其中亦包括與不同問題集團互動。做到這些就需要保持流動和開放的心態。但是與別人的想法互動的關鍵是要維持自己的中心感。

[Part 2](#) moves your research journey into a broader and deeper engagement with other people's ideas. You'll be on the hunt for compelling, critical, and relevant thinkers. Once again, you'll be stress-testing your ideas, assumptions, and theories, but this time you'll be doing so using the ideas, assumptions, and theories of others. You will make other people's ideas your own. Eventually, you'll help other people make *your ideas* *their own*.

第二部分將你的研究旅程帶到更廣泛和更深入的與他人思想互動之中。你將尋找令人信服、有評析性和相關觀點的思想家。再一次，你將對自己的想法、假設和理論進行測試，但這次你將使用其他人的思想、假設和理論來做到這一點。你將使他人的想法成為你自己的想法。最終，你將幫助其他人將你的想法變成他們自己的想法。

All of this requires being receptive to change. You'll be engaged in a balancing act of seeking out best practices, common goals, new data and insights without losing confidence in the face of established authorities or letting others supplant your agenda with their own. You'll be adopting a disposition that is self-confident and self-aware, but also open to and curious about what other people have to say. The process can be exhilarating.

所有這些都需要對變化抱持接納態度。你需要處於一個平衡的狀態，既尋找最佳經驗和共同目標，又不失mutual.在接受往往有權力者確定的資料和頭腦的同時，也不能讓他人以他們自己的議程取代你自己的想法。你需要採取標準，一種對自身有信心但對他人又有開放好奇心的態度。這一種過程也可以是令人激動的。

Get ready to get over yourself.

准备好要克服你自己。

4. How to Find Your Problem Collective

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Identify Researchers Who Share Your Problem

You are not the only person who cares about your Problem. It disturbs other people too. Some, driven by the same existential irritant as you, are busy at this very moment asking their own questions, gathering their own sources, identifying their own cases, and formulating their own projects. They might call themselves historians, philosophers, archaeologists, economists, anthropologists, performance studies scholars, classicists, literary scholars, artists. They might work on the 1800s or the ancient world. They may live in Bogota or Baltimore or Beirut.

「你並非唯一關心你問題的人，它也困擾著其他人。有些人也受相同存有性惱火的驅使，正在提出自己的問題、收集自己的資料、找出自己的案例、研究自己的項目。他們可能稱自己為歷史學家、哲學家、考古學家、經濟學家、人類學家、表演研究學者、古典學家、文學學者甚至藝術家，他們的研究可能是十九世紀的世界或是遠古的時代，他們也可能住在波哥大、巴爾的摩或是貝魯特。」

Some are already dead. What you call *your Problem* was *their Problem* long before. And you have something to learn from them. Those who are still alive, or have yet to be born, have something to learn from you. Whoever they are, wherever they are, you need to find them. But how?

一些已經死了。你們所稱的問題早就是他們的問題。你們要從他們身上學到什麼。那些仍然活著，或尚未出生的人，也可以從你們身上學到什麼。無論他們是誰，或是他們在哪裡，你們都需要找到他們，但是怎樣做？

If libraries or bookstores were organized according to problems, rather than topics, their shelves would not be labeled "Current Affairs," "Children's Books," "History," and the like. Each section would be named after the underlying problem shared by a set of authors, regardless of genre.

如果图书馆或书店是按问题而不是主题组织的，那么他们的书架上将不会标明“时事”、“儿童图书”、“历史”等等。每个部分都以一组作者所共享的基础问题而命名，而不考虑体裁。

Imagine walking through the door:

想像走過門門。

YOU: Pardon me. Where is your section on *authors-who-wonder-if-authentic-self-expression-is-possible-in-a-world-permeated-by-institutions-that-seek-financial-gain-by-selling-us-the-fiction-that-self-expression-requires-the-consumption-of-their-products?*

你：對不起，請問您哪一區有關於作者們懷疑在這樣一個由以賺取經濟效益而出售虛構概念的世界裡是否可能實現真正的自我表達？

BOOKSTORE CLERK: It's in the back-left aisle, right next to *authors-who-wonder-if-the-seemingly-universal-concept-of-deception-can-be-examined-through-culturally-specific-interpretive-matrices-rather-than-subordinated-to-Eurocentric-ones.*

書局店員：它在後面左邊的橫排，就在《作者們真的困惑——看似普遍的欺騙概念，是否可以通過文化特定的解釋矩陣來考量，而不是屈就於歐洲主義》旁邊。

YOU: Thanks!

謝謝！

As we all know, this is not how bookstores are organized. Nor libraries, university departments, government agencies, corporations, or museums . . . You've just spent considerable effort moving away from topics and toward questions and problems, only to arrive at a disquieting truth: the world at large is organized according to—you guessed it—*topics*. Dreadful as it may sound, you now find yourself back in the vague and all-too-familiar world where you started.

大家都知道，這並不是書店如何組織的方式。雪梨資源、大學部門、政府機構、企業或博物館也是如此.....你剛剛付出了大量的努力從主題而轉向問題和問題，只是到達一個令人不安的真相：整個世界的組織通常是根據——您猜到了——主題。雖然可怕，但是你現在又回到了無形和太熟悉的世界，你開始的那個地方。

You are back in Topic Land.

你又回到主題之地了。

What to do? By now you have a strong sense of what disturbs you, and yet the mainstream organizational logic of everything around you returns you to those overarching "topics" that bear no direct connection to problems. Within our topic-centric world, how to find the community of researchers who share your Problem? How do you find your *Problem Collective*?

你現在對自己的不安有了清晰的認知，但周圍的主流機構邏輯都把你帶回那些與問題無關的“話題”。在如今以話題為導向的世界裡，你要如何找到與你有相同問題的研究工作者的社群？你要如何找到你的問題集體？

Problem Collective is a concept for envisioning the various problem-centric intellectual connections and affiliations we can discover and create during the research process.

「Problem Collective」是一種概念，其意涵是去想像我們可以在研究過程中發現和創造出來的以問題為中心的智識關聯與協力關係。

A collective is a grouping of individuals who share an interest or enterprise. A Problem Collective is—you guessed it—a grouping of individuals working to solve the same research problem whether together or independently. You could call it a gang, a tribe, or a community—the metaphor isn't important. What matters is the appreciation that this group is comprised of *individuals*, each with their own personal “center,” and that its membership is dispersed and decentralized—so much so that members may well be unaware of one another's existence. This collective is not an ideological faction bound by shared dogma. It is not a militia or a cult.

一個集體是一群有共同興趣或企業的個體所組成的群體。問題集體——你猜對了——是一群正在解決同一研究問題的個體，無論是合作還是獨立工作。你可以稱之為一個幫派、部落或社群，不重要的是比喻，重要的是了解這個群體由個體組成，每個人有自己的“中心”，它的成員也是分散和分散的，以至於成員可能對彼此的存在都毫無察覺。這個集體不是以共享教條為紐帶的意識形態派別，也不是一個民兵團或一個邪教。

Problem Collective is not another name for a profession, a department, a field, or a discipline. Fields like history or political science *contain* members of various Problem Collectives (as we'll discuss in [chapter 5](#)), but they are not Problem Collectives themselves. While members of fields and disciplines share many things in common, fields and disciplines themselves are not defined by a commonly held problem. One great virtue of finding your Problem Collective is that it can free you from disciplinary silos, professional identities, and the reflexive conservatism that convinces you that your research agenda must fall within the boundaries of your Field.

「Problem Collective 不是另外一個職業、部門、領域或學科的名字。在像歷史或政治學這樣的專業領域當中包含了許多 Problem Collective 成員（如我們將在第五章討論到的），但它們並不是 Problem Collective 本身。若雖然屬於某個領域或學科的人們有許多共同之處，但是這些領域和學科本身並無共有問題來定義。找到 Problem Collective 的一個重大福音是，它能讓你跳脫專業孤立的泥沼、行業身份以及給你的資料研究議程必須在你的領域底線裡的反射性保守主義。」

A Problem Collective is a community whose members—whatever their background, field, or discipline—find themselves compelled by a common, profound problem. This problem typically cannot be reduced to anything exclusive to a single time period or place. Someone concerned with a problem related to loss or freedom or equality or meaning could work on any number of cases of that problem. They might just as readily write a work of philosophy or a children's pop-up book. Problems—especially those that tap into universal themes—can trouble people from all dispositions, worldviews, politics, and walks of life.

一個問題集體是一個社區，其成員 - 不管他們的背景、領域或學科 - 都被一個共同的深刻問題所喚起。這個問題通常不能被歸結為任何特定時期或地點的單一問題。某人關心與損失或自由或平等或意義相關的問題，可以處理該問題的任何數量的個例。他們可能會創作一部哲學著作或一本兒童彈簧書。特別是那些極具普遍性主題的問題，可以引起來自各種態度、世界觀、政治和各行各業之人的麻煩。

A Problem Collective might be small or large. It includes members of your Field—including you, of course—and members of potentially many other fields too. (We'll say more about fields in the next chapter.) Given that members of your Problem Collective can be dispersed widely, and given that they rarely wear identifying badges, finding them can feel daunting. This chapter offers you several strategies for doing so.

一個問題集體可能很小或很大。它包括你的同行（當然也包括你）和可能的許多其他領域的成員。（在下一章中我們將會更多地討論領域。）由於你的問題集體的成員可能分布得很廣，而且很少有身份證明，所以找尋他們可能會感到很難完成。本章提供幾種不同的策略來完成這樣的任務。

But why take the effort to find such a collective? Why not just work solo? Or why not just stick to your Field?

但為什麼要花力氣找到這樣一個集體？為什麼不單獨工作？或者為什麼不堅守你的領域？

When you find your Problem Collective, it gives you

？當你找到你的問題集，它會給你什麼？

- questions you'd never considered before,
- a vocabulary you were unaware of,
- perspectives and vantage points you did not know existed,
- techniques you never knew about, and
- a sense of validation and community.

A Problem Collective reminds you that it is OK to worry intensively about the problem that, until now, you perhaps thought was unique to you.

「問題集體提醒你，對一直以來你以為只有你自己才有的問題擔心是OK的。」

More than this, even, finding your collective empowers you and gives you license to pursue a line of inquiry that is not bound by field or discipline. By bringing you into communion with researchers,

present and past, living and dead, all grappling with your same concerns, it reminds you that you have every right to engage with the works of luminary thinkers. You can speak with whomever was or is preoccupied with the same concerns as you.

在此之上，找到自身的價值更是給你權利去追尋一個不受限於地域或學科的研究路線。通過將你與現今的、過去的、活著的、死去的研究人員聚集在一起，讓你提醒自己你有權利去參與一些著名思想家的作品。你可以與它們一起討論與你一樣的問題。

A Problem Collective also challenges you, revealing that the true purpose of studying such figures is not merely to do well on your final exam, to appear learned, or to expand your mind in some vague kind of way, but rather because maybe, just maybe, one of these thinkers holds part of the key to *solving your Problem*.

「問題集群也向你提出挑戰，揭示出研究這些思想家的真正目的不僅僅是考好期末考試、表現聰明或以某種模糊的方式擴闊思想，而是可能，只是可能，其中一位思想家擁有解決你的問題的關鍵。」

Suddenly, you have no reason to be intimidated by famous, brand-name thinkers. You also become immune to the prejudices of people who dismiss concerns about theory and methodology as “academic,” in the pejorative sense—the same people who talk about the “life of the mind” as if it were detached from “real life.” You can now reject such artificial distinctions, because you know that a problem, and the quest to solve it, are as much a part of real life as you are.

突然間，你不再受到著名品牌思想家的恐嚇，也免除了那些輕視理論和方法背後的偏見的人士——同樣的人還會把“精神世界”和“真實生活”當作是孤立的東西談話，你可以拒絕這種人造的鴻溝，因為你知道問題及其解決的探索的確和你一樣是真實生活的一部分。

But let's be honest about this: it can take time to grasp the problem that underlies your many questions, and then to find members of your Problem Collective. Months sometimes, even years. And it's easy to lose oneself in “the literature,” in all of the good ideas and compelling agendas already out there. The techniques introduced in this chapter will enable you to cleave to your Problem, even as you spend more time engaging with the works of other researchers.

thanks 但是誠實來談：要弄清楚您許多問題背後的問題並尋找您的問題集體成員可能需要很長一段時間，有時甚至幾年。而且，很容易迷失在“文獻”中，在現有的所有好想法和引人注目的議程中。本章介紹的技術可以讓您在與其他研究人員的作品互動的同時，保持專注於自己的問題。

In order to find members of your Problem Collective, you first need to confront one of research's most challenging puzzles: *What does the world call my Problem?*

要找到你的問題集團的成員，你首先需要面對研究最大的挑戰之一：世界上稱呼我的問題叫什麼？

TRY THIS NOW: Change One Variable

試試看：改變一個變數

The goals: To distinguish between the problem and a case of the problem. To identify which components of a research question are “indispensable” to that question, and are thus most indicative of the underlying research problem you are trying to solve. You will then be better able to identify other studies that share your Problem.

目標：區分問題和問題的案例。識別研究問題中哪些組件是“不可或缺”的，並且因此最能顯示您正在試圖解決的潛在研究問題。然後，您就能更好地識別其他具有相同問題的研究。

Is there a way, if not to force fortuitous discoveries to happen, at least to *increase the likelihood* that they happen sooner?

有沒有辦法，如果不能強制幸運的發現發生，至少能增加它們更快發生的可能性嗎？

The answer is yes.

答案是肯定的。

This exercise will help you to distinguish between the *problem* that you care about and *cases* of that problem, which might be multiple. If you can make this distinction, you will be better able to identify your Problem in other people's studies, especially by members of your Problem Collective who are not part of your Field and whose *cases* of your Problem might, on the surface, look utterly dissimilar.

這個練習將有助於您區分您關心的問題和該問題的情況（可能會有多種）。如果您能夠做出這種區別，您將能夠更好地在其他人的研究中識別出自己的問題，特別是屬於您的問題集體的成員，他們不屬於您的領域，而他們對於您的問題可能，表面上看起來完全不同。

Begin by writing down your research questions as specifically as you can, in whatever form they are currently in. Each question should contain as many of the following variables as possible:

開始以最具體的方式寫下你的研究問題，不管它們目前的形式為何。每個問題應該盡可能包含以下變數：

- Time
- Place

- Agent/Subject
- Object
- Hypothesis

Here's a hypothetical example:

. 以下是一個假設的例子：

How did the Black Panther Party influence North American popular culture during the 1970s, if at all—and what does this influence or lack of influence tell us about popular culture of that era?

. 「黑豹黨在1970年代如何影響北美流行文化，或者根本沒有影響？這種影響或缺乏影響告訴我們什麼關於當時的流行文化呢？」

Overall, this is a solid question (even if it does rely for the time being on that slippery word "influence" that we discussed above) because it includes specifics for all of the above variables:

總的來說，這是個完整的問題（即使它現時只是依靠我們上面討論的那個具有滑濶性的詞“影響”），因為它包括了上面所有各變量的具體細節。

- Time: 1970s
- Place: North America
- Agent/Subject: Black Panther Party
- Object: [North American] popular culture
- Hypothesis: The subject had several cultural influences on the object during the time period; which were the most significant?

At the same time, however, it is not necessarily apparent what the *problem* is that drives this question, and thus what the Problem Collective is that the researcher would benefit from discovering. One could easily imagine this question being posed by a community activist, a comparative literature theorist, or a media studies scholar. The underlying "problem" here might pertain more to questions of media or of race or perhaps of the distinction between "popular" and "fine" arts and culture. Depending on what the real problem is here, any number of researcher communities might be the Problem Collective.

雖然如此，對於推動這個問題的問題是什麼，因此有價值的研究者可以從哪些「問題集體」中發現可能性，卻不一定清楚。很容易想像，這個問題是由一位社區活動家、比較文學理論家或媒體研究學者提出的。這何

Starting with this formulation of the question, we can use a technique that involves changing the question methodically, one variable at a time. As we do so, we pay close attention to our own mental and emotional reactions to each permutation, to see how our attraction to or concern for the problem intensifies, diminishes, or remains unchanged.

開始從這個問題的構想，我們可以使用一個技巧，它涉及一次改變一個變量來有系統地更改問題。當我們這樣做時，我們對每個復制品的自己的情感反應要密切關注，以看到我們對這個問題的吸引力或關注度有怎樣的加強，減弱或保持不變。

Let's begin by changing the *place* variable:

讓我們開始改變 place 變數：

How did the Black Panther Party influence South African popular culture during the 1970s, if at all—and what does this influence or lack of influence tell us about South African popular culture of that era?

「黑豹黨在1970年代如何影響南非流行文化——以及這種影響或缺乏影響告訴我們當時南非流行文化的什麼？」傳統中文

Did anything change inside you when you changed this one variable? What about the following:

「當你改變了這個變數時，你內心有沒有發生任何變化？關於以下呢？」

How did the Black Panther Party influence European popular culture during the 1970s, if at all—and what does this influence or lack of influence tell us about European popular culture of that era?

「黑豹黨在1970年代如何影響歐洲流行文化，是否存在影響，而這種影響或缺乏影響又告訴我們什麼關於當時歐洲流行文化的事情呢？」

What happened this time? What about this:

你現在發生什麼事？這個呢？

How did the Black Panther Party influence Soviet popular culture during the 1970s, if at all—and what does this influence or lack of influence tell us about Soviet popular culture of that era?

「黑豹黨在1970年代如何影響蘇聯流行文化，如果確有影響的話，這種影響或缺乏影響告訴我們什麼關於當時蘇聯流行文化？」

Did anything change inside you when you changed this one variable? Did your excitement for the question dissipate or increase? Perhaps it hovered around the same level? And then comes the most important question of all: *Why?* Why does the history of the Black Panthers in, say, North America exert a powerful magnetic pull on you, but the same question posed about the Soviet Union, Europe, or South Africa falls short? This would imply that your concerns might fall less with the Black Panthers per se than with something about North America. If so, is there an aspect of your *real* question that you have yet to articulate? Are there missing pieces to your question—something that needs to be added to your question to make it a more faithful representation of your real concern? (Keep in mind: all answers to these questions provide useful “self-evidence” with which to orient your research.)

當你改變了這一個變數時，你的內心有什麼變化嗎？你對這個問題的興奮感增加還是減弱？或許它在原本的水平上徘徊？接著是最重要的問題：為什麼？為什麼在北美，黑豹組織的歷史會對你施加強大的磁性吸引力，但同樣的問題被提出到蘇聯、歐洲或南非，卻反應不太明顯？這可能表示你的關注不太來自於黑豹組織，而是關乎北美的某些方面。如果這樣，你真正關心的問題中還有什麼沒有被表達出來？你的問題中是否還有一些被遺漏的環節——還需要增加什麼才能更好的表達你真正的關心？（請記住：對這些問題的回答都可以給你的研究提供有益的「自我證據」。）

Now let's change the *place* variable back to its original setting, and change the *object* variable instead:

現在讓我們將變量 *place* 改回原來的設定，並改變變量 *object*：

How did the Black Panther Party influence North American feminist movements during the 1970s, if at all—and what does this influence or lack of influence tell us about the feminist movements of that era?

黑豹黨是否對1970年代北美女權運動產生了影響，如果產生了，是什麼樣的影響？此外，這種影響或缺乏影響又對當時的女權運動有什麼樣的意義？

Any change? How about the following:

. 有什麼改變嗎？以下是怎樣？

How did the Black Panther Party influence North American filmmaking during the 1970s, if at all—and what does this influence or lack of influence tell us about film of that era?

. 「黑豹黨在1970年代對北美電影有什麼樣的影響，如果有的話？而這種影響或缺乏影響又告訴我們有關該時代電影的哪些東西？」

What happened this time? Now how about this:

? 這次發生了什麼事？現在怎麼樣？

How did the Black Panther Party influence North American attitudes toward gun control during the 1970s, if at all—and what does this influence or lack of influence tell us about gun control debates of that era?

「黑豹黨在1970年代如何影響美加對槍支管制的態度（如果有的話），以及這種影響或缺乏影響告訴我們關於當時槍支管制辯論的什麼？」

Every time you change one variable (and make sure to change *just one at a time*) the process is the same as before. Ask yourself: Better, worse, the same, and why?

每當您改變一個變量（並確保一次只改變一個）時，過程與之前相同。問自己：更好，更糟，一樣，為什麼？

Obviously, you'll need to use common sense in making substitutions. It would be meaningless to ask about the Black Panther Party's influence on North American popular culture during the 1950s, since the BPP was founded in 1966. Each substitution should result in a question that is meaningful and plausible. Skip those that seem absurd or untenable: some variables just cannot be changed. But if you *do* find yourself wondering about the influence of Black political movements on North American popular culture during the 1950s, perhaps your research question should *not* focus on the Black Panther Party, but on its antecedents.

显然，您需要在进行替代的时候运用常识。问黑豹党在20世纪50年代对北美流行文化的影响是毫无意义的，因为黑豹党是在1966年成立的。每一次替代都应该得到一个有意义可行的结果。跳过那些看起来荒谬或不可行的：有些变量是不能改变的。但是如果你真的想了解20世纪50年代黑人政治运动对北美流行文化的影响，也许你的研究问题不该关注黑豹党，而是关注它们的前身。

Each time you change one variable, ask yourself these questions:

. 每次更改一個變量時，請問自己以下問題：

- Do I care more or less?
- Is something lost or gained?
- If I had to guess, *why* have things changed (or not)?
- Is the way I wrote my question as honest and comprehensive as it could be? Is this my *complete* question, or is it missing a variable?

Write down, next to each “changed variable,” a few notes that capture what is going on inside your mind. Feel free to write briefly, or at length. Either way, make sure to record what happens to your interest each and every time a variable is changed.

詳列出每一個「改變變量」旁邊，記錄你的心理狀態。可以簡單寫或者詳細描述，但是一定要記錄每次變量改變時，你的興趣如何的變化。

As always, be honest with yourself. If, after changing a variable, you detect that you don't care anymore, or that something is lost, don't pretend to be concerned when you're not. If you are interested in the history of gender inequality in Spain, but *not* the history of gender inequality in Canada, just aim your research efforts in that direction.

請像往常一樣，誠實地對待自己。如果在改變一個變量後，你沒有感興趣，或者有些東西失去了，不要假裝關心，當你不關心時別裝。如果你對西班牙的性別不平等史感興趣，但不對加拿大的性別不平等史感興趣，那就集中你的研究力量在那個方向上。

On the other hand, perhaps you *are* interested—even excited about—gender inequality in *both* Spain *and* Canada. What this tells you is that your Problem is likely *not* primarily defined by geography, and so you may have many cases to choose from.

另一方面，也許你對西班牙和加拿大的性別不平等感到興趣甚至振奮，這告訴你你的問題可能並不僅僅是地理限制所定義的，因此你可能有很多例子可以選擇。

Imagine that your initial question centers on the history of child abuse in post-World War II Seattle. Say that the moment you change the variable *child* abuse to *elder* abuse your feeling of concern evaporates. *Is something wrong with me? Am I a bad person?* No. Honesty here might be uncomfortable, even painful, but you need to acknowledge to yourself (and any Sounding Boards) that, while as a human being and citizen of the world you are concerned with elder abuse, *as a researcher trying to identify your Problem you are not*. For any number of reasons, the problem that haunts you in life is particular and specific—and this is entirely OK. Write down this self-evidence and change a new variable.

想像一下，你的最初問題是關於二戰後西雅圖兒童虐待的歷史。當你將可變因素從兒童虐待轉換為老人虐待時，你的憂慮會消失。我有什麼問題嗎？我是壞人嗎？不，在這裡誠實可能會不舒服，甚至令人痛苦，但你需要承認自己（和任何提出意見的人），雖然作為一個身為世界公民關心老人虐待的人，但作為一個想要確定你的問題的研究者，你並不是這樣的。出於多種原因，困擾你生活的問題是特定和具體的，這是完全沒問題的。記下這個自我事實，然後換一個新的變數。

By contrast, should you discover that the history of *both* child abuse *and* elder abuse concerns you equally, then this is a major clue that your primary concern might not be with any specific stage of life (childhood, adulthood, etc.), but rather with the lived experiences of, perhaps, populations or communities generally regarded as vulnerable.

另外，如果你發現兒童及老年濫用的歷史同樣令你關注，那麼這是一個重要的線索，表明你的關注點可能並非特定年齡階段（兒童時期，成年期等），而是可能會更加重要地關注一般被認為脆弱的群體或社區的生活經歷。

To test out this possibility, we encourage you to invent *new variables* if you need to, either to be inserted into your revised question alongside the others already there, or perhaps to replace one already there. If the “stage of life” variable (child, elder, etc.) turns out to be potentially irrelevant, perhaps try different permutations with a variable about something like “condition of life” or “security level”: *vulnerable, stable, invulnerable*.

要測試這種可能性，我們鼓勵你自行發明新變數，編入你修改後的問題中，與其他原有的變數併存，或是取代其中的某一變數。如果「人生階段」這個變數（孩童、老人等）可能毫無關係，也許可以嘗試以「生活狀況」或「安全程度」這類變數的不同變換：脆弱、穩定、不受影響。

Would you be equally interested in studying the history of child/elder abuse as, say, instances of abuse involving victims who are middle-aged, able-bodied, and who hail from a country's ethnonationally dominant group? If not, then this would seem to confirm the notion that “vulnerability” is not merely “interesting” to you, but the very heart of your research problem—in other words, that it *must* be present in any question you pose in order for you to feel satisfied and compelled.

. 你對於研究中年、健全身體，且來自一國族裔主導地位的受害者所涉及的虐待情形以及兒童/老年人虐待歷史有同樣的興趣嗎？如果你沒有，這將似乎證實了「脆弱性」不單單只是對你「有趣」，而是你的研究問題的核心——換句話

說，任何的問題都必須具備所需要的脆弱性，你才能感到滿意與有趣。

After you've run through a series of permutations—by changing existing variables, or adding and playing with new variables, take stock of the process by categorizing all of your variables into these two categories. As always, do this in writing.

在你通過一系列變化後——通過改變現有變量或添加和玩新變量，通過將所有變量歸類為兩個類別來評估整個過程。像往常一樣，將其寫下來。

- *Negotiable or fungible variables.* These variables can be changed without influencing your level of interest. Perhaps for you, geography is negotiable or time period or the specific agents involved.
- *Non-negotiable variables.* These variables, when changed, lead to the evaporation of all interest, even when (ostensibly) your topic is still present. They have to be there.

Now comes the key step of producing self-evidence, the crucial moment of introspection that this entire exercise is preparing you to reflect on, in writing. Ask yourself these questions:

？現在是產生自我證明的關鍵階段，這個整個練習要你反思並以寫作形式來表達的至關重要的時刻來臨了。問自己以下問題：

- When I see this list of negotiable versus non-negotiable variables, what does my *Problem* really seem to be?
- Why is it that I seem unconcerned with some variables being changed, while others seem sacred?
- When more than one “non-negotiable” is left over, which one is dominant?
- Which is the problem, and which is the case of the problem? Put another way, is X a case of Y, or is Y a case of X?
- Does my question, the way I first posed it, really capture my *Problem*, or is it simply a *case* of my *Problem*?
- If the latter, might there be a way for me to rephrase my question such that, while it remains as specific as before, it comes closer to articulating the core issues in my work?

This is not an instantaneous process, so go easy on yourself. You may not end up discovering your *Problem* right away through this experience. You can't force your mind to make such a profound discovery. But this exercise should bring additional clarity to the questions-to-problem work you did in [chapter 2](#).

這不是一個即時的過程，因此請對自己保持寬容。您可能無法立即通過這種經歷發現問題。你不能強迫你的大腦做出如此深刻的發現。但是，這項演習應該可以為你在第二章做問題轉換的工作帶來更多的清晰度。

The key is to get yourself in the habit of assessing which variables matter most in your research questions. Get in this habit, and your mind will start to help you unconsciously. Long after your first pass at this “Change One Variable” exercise, your mind will continue to change the variables on its own—while you brush your teeth, while you walk to class or work, even while you sleep. You'll find discoveries happening much faster and more clearly than before.

重點是要養成評估哪些變數對研究問題有最大影響的習慣。養成這個習慣，你的思維會無形中幫助你。在完成“改變一個變量”練習之後，你的思維會繼續改變變量，即使你刷牙時，去上課或工作的路上，甚至睡覺的時候也是一樣。你會發現發現會比以前更快更清晰地發生。

The next step in that discovery process is to turn outward, and seek your *Problem* in the studies of other researchers. Now that you can distinguish between *problem* and *case of the problem*, you can identify kindred spirits in other fields. If you realize that your *Problem* is not limited by region, then expand your search to those who work on other parts of the world. The same is true for time period, discipline, and so on. Too many people, when trying to find their *Problem Collective*, limit their search to just one part of the bookstore, so to speak. Seek out members of your *Problem Collective*, using keyword searches and category searches. When you find a fellow *Problem Collective* member, look in their bibliography. Chances are you'll find more leads.

下一步在發現過程中是向外看，並在其他研究者的研究中尋找你的問題。現在，你可以區分問題和問題情況，你可以在其他領域找到志同道合的人。如果你意識到你的問題並不僅僅局限於某一地區，那麼就擴大你的搜索範圍到其他地方。同樣也適用於時間段、學科等等。太多人在試圖找到他們的問題集體時，只限制他們的搜索於只有書店中的一部分，因此可以使用關鍵字搜索和類別搜索尋找你的問題集體成員。當你找到一個問題集體成員之後，看他們的參考書目，你很可能會找到更多線索。

COMMONLY MADE MISTAKES

一般常犯的錯誤

- Making substitutions that are far too small, and choosing new variables that are far too similar, to meaningfully test the importance of the variable to your research interests
- Skipping the steps of assessing which variables are negotiable (meaning that the revised question is of equal or greater interest to you than the original one) and which non-negotiable (meaning that your interest in the research question drops or disappears if you

change the variable)

- Making substitutions that are impossible, illogical (e.g., anachronistic), or otherwise untenable because they are not supported by fact
- Not writing down your assessments of which variables are negotiable or non-negotiable
- Applying the problem/case distinction only to your work, instead of also using it to identify members of your Problem Collective in other fields

TRY THIS NOW: Before and After

試試這個：之前與之後

The goals: To identify the problem within a topic that most interests you by envisioning your research project within a larger problem-driven story. To then find other members of your Problem Collective who are contributing to that story.

目標：透過想像您的研究計畫融入更大的問題導向故事，去識別最吸引您的課題中的問題；找到您的問題集體中與該故事有關的其他成員。

There is another way to accelerate the process of discovering your Problem and your Problem Collective. We call it the *Before and After Game*.

「有另一種方法可以加速發現您的問題和您的問題集群。我們稱之為「前後對比遊戲」。」

Imagine that the study you are working on—no matter its actual length or scope—were a single chapter in a book. What might the chapter *before* it be about? How about the chapter *after* it? And what would be the title of the book?

想像你正在進行的研究 --- 無論它的實際長度或範圍 --- 是書中的一個章節。前一章節又是關於什麼？下一章會關於什麼？這本書的標題會是什麼？想像你正在進行的研究---不論其實際長度或範圍---都是一本書中的一章。它的前一章會是關於什麼？後一章會是關於什麼？而這本書的標題又會是什麼？

Here's a real-life example of what this game looks like in practice.

？這裡有一個實際的例子，可以看看這個遊戲在實際操作的樣子。

A student in Tom's Modern Chinese History class returned from the archives one afternoon, having encountered a compelling set of sources about the Boxer Uprising in China—a complex, tumultuous, and violent episode in early twentieth-century China that has riveted historians for decades. The sources practically “spoke for themselves,” as the saying goes, recounting a harrowing story of a foreign missionary family living in China, fleeing the violence, hiding themselves in various locations, and ultimately losing a family member along the way—a young child, no less.

學生在湯姆的現代中國史課程中於一個下午從檔案館回來，發現一系列關於乾隆拳事件的資料，這次事件是二十世紀早期中國混亂而暴力的一場事件，也是歷史學家們長久以來被吸引的話題。正如俗語所說，這些資料自言自語，記載了一個折磨人的故事，一個在中國的外國傳教士家庭，逃離暴力，躲藏在不同的地方，最終失去了一名家族成員——一個小孩，更令人心寒。

“I could tell a really compelling story about this,” the student told Tom.

學生告訴湯姆：「我可以從這件事情講出一個很引人入勝的故事。」

Unsurprisingly, the conversation between this student and Tom was full of words related to Chinese history. But the more the two of them spoke, the more that other words began to spill out—words that derived from the same primary sources, but which were suggestive of the student's curiosities and questions that went *beyond* the Boxer Uprising itself, and even China. Terms and phrases like “hiding,” “refuge,” “fleeing,” and the “circulation of information during times of crisis.”

「不出所料，這位學生和湯姆之間的對話充滿了與中國歷史有關的詞彙。但兩人聊得越多，就會多出更多同樣來源的詞彙，顯示學生對武術起義本身之外，甚至中國的好奇心和問題。像是「隱藏」、「避難」、「逃離」，以及「災難時期的資訊流通」等術語和用語。」

Tom invited the student to play Before and After. At first, the two tried out the most obvious possibility: that the hypothetical book the student would write would be about the Boxer Rebellion itself. In this line of thinking, the chapter that the student was writing would be the “one about missionaries.” The chapters before and after, therefore, might focus on, say, “Chinese laborers during the Boxer Uprising” or perhaps “foreign diplomats during the Boxer Uprising.” *Is this what you have in mind?* Tom asked the student. *As I narrate this imaginary table of contents to you, are you getting more excited or less? Does it enliven you, or does it leave you lifeless?*

譚先生邀請學生一起玩“之前與之後”。開始，兩人嘗試最明顯的可能性：學生將要撰寫的虛擬書將會是有關“拳亂”的。由此考慮，學生正在撰寫的章節可能會集中在“關於傳教士”之上。而之前或之後的章節則可能會是“拳亂時期的中國勞工”，或是“拳亂時期的外交官”。對此，譚先生問學生：“我向你講述這個想像中的目錄時，你是很興奮還是很冷淡？它是令你活力十足還是覺得毫無熱情？”

Lifeless, the student answered, without hesitation. This was not the main problem that they found

compelling.

「沒有猶豫，學生無聲地回答。這不是他們覺得最重要的問題。」

So they tried again. What if the book was called something like *Hiding in China: A Cultural History*, Tom speculated. *Perhaps the chapter before or after might not be about the Boxers at all, but on other cases of crisis, refuge, and flight in modern Chinese history. Perhaps the preceding chapter might be called "Hiding from the Taiping Rebels," focused on refuge and flight during China's mid-nineteenth-century civil war, the Taiping Rebellion. And perhaps the chapter that follows might be titled "Hiding on the Korean Peninsula: War Refugees during the First Sino-Japanese War, 1894-1895."*

於是他們又嘗試了一次。如果把書叫作像《躲藏在中國：一個文化史》這樣，湯姆推測，或許前面或後面的章節根本不是關於法西斯主義者，而是關於其他現代中國歷史上的危機、避難和逃亡的問題。或許上一章可以叫作“躲藏在太平天國叛亂中”，重點關於中國19世紀中期內戰期間的避難和逃亡。而也許下一章就可以叫作“躲藏在朝鮮半島：第一次中日戰爭期間的戰爭難民，1894-1895”。

A little bit better, the student responded. Still, hesitation.

學生回答說：“還有點不足，仍然有些猶豫不決。”

What if the word “China” didn’t show up in the book title at all? *What if the book was about a cultural history of hiding, focused on times of war and conflict, but not limited geographically to Asia or any other specific part of the world? In that hypothetical universe, the following chapter might take place in South Africa, during the Boer War, or elsewhere.*

假設書名沒有出現“中國”字樣，書中會著重於戰爭與衝突的隱藏文化史，但不限於亞洲或任何特定地區。在這個假想的宇宙裡，接下來的章節可能會放在南非的波爾戰爭期間，或者將會前往其他地方發生。

Yes! Suddenly, signs of life returned to the student’s face. This was getting closer to the student’s problem.

是的！突然，學生的臉上又有生氣了。這樣一來就越來越接近學生的問題了。

The point of the Before and After Game is *not* that your Problem should “become” the one recommended by your Sounding Board—that would be fatal. Do not “settle” for a suggestion, even a well-meaning one. Neither is the goal of the exercise to dramatically expand the research project to include an immense number of additional, complex case studies.

猜字謎遊戲的重點不是要讓你的問題採用聆聽團提出的答案—那樣做將是致命的錯誤。不要「接受」任何建議，即使它出於一片善意。而這個練習的目標也不是大規模地擴大研究計畫來收錄多個複雜的病例研究。

Rather, the goal is to set in motion a thought process in which the researcher begins to examine and reexamine their questions from multiple perspectives and in multiple dimensions. Once a researcher learns how to carry out this exercise for themselves, without necessarily talking to a mentor or a Sounding Board, they will be equipped to oversee the brainstorming process independently, rapidly iterating an untold number of imaginary tables of contents and book titles. Eventually, one of these ideas will “catch,” and the researcher will understand what they are *really* after.

不過，目標是開啓一場思維過程，使研究者從多種視角和多維度開始對自己的問題進行審視和重新審視。一旦研究者學會了如何獨立完成這個過程，而無需談話並與諮詢導師或者參考專家交流，他們就具備了能夠獨立而迅速地進行無數的想像書目和書名腦力激盪的能力。最終，其中的一個想法會“接受”，研究者就會知道他們到底在尋找什麼。

Now it’s your turn. Follow these steps:

現在輪到你了，請按照以下步驟做：

1. Envision your study as a chapter in a research book focused on your Problem.
2. Write down a sentence describing your study, as best you can summarize it. Use this as a placeholder title for your “current chapter”—the project you are actually working on.
3. Now imagine a logical progression of a broader, book-length study delving into your Problem: What would be the titles of the chapters that precede and follow yours? Write down a chapter title for each of them. If you want to go further, think of what additional chapters of this hypothetical book might focus on.
4. Give that book a compelling and descriptive title.
5. Now come up with at least two (and ideally more) alternate scenarios. Repeat the above steps, coming up with titles for the current chapter, the preceding chapter, the next chapter, and the book.
6. For each hypothetical book, fill in a chart like the one shown in [table 8](#).

Table 8. PLAY BEFORE AND AFTER

表 8. 前後玩

Book title: _____

書名：

Preceding chapter: _____

上一章：

Current chapter: _____
當前章節：

Next chapter: _____
下一章：

Excitement level: _____ (low/medium/high)
characters 低/中/高
激動水準：

Why this response?
「為什麼會有這樣的反應？」
_____ (Here, take as much space as you need to assess, describe, and speculate about how and why you responded the way you did to this envisioned scenario.)
_____ (在此，您可以用任意多的空間來評估、描述，並推測出您對這個發展中的情境如何作出反應，原因何在)

You can benefit from this exercise whether you are writing a term paper for a class over a few weeks or working on a much larger project, like a graduate thesis or a book, since it forces you to think through *your orientation* within the vast world of a topic, and to make sure that your approach is driven by your Problem.

你可以從這個練習中獲益，無論你是在幾個星期內為課堂寫學期論文，還是在做一個更大的項目，比如研究生論文或一本書，它都會迫使你思考在這個主題的廣闊世界中你所處的定位，並確保你的方法是由你的問題驅動的。

As always, pay close attention to how you yourself respond to the scenario, and get your thoughts down *in writing*. Get that EKG machine back out, and hook yourself back up. Do any of these hypothetical books call out to you more than others? Why do you think this is? Are there any “obvious” book titles that, for whatever reason, *don’t* speak to you? Why might this be? How might this help you refine or revise the way in which you are describing your research project to others, and to yourself?

請一如往常，仔細注意您對該情況的反應，並將想法寫下來。再把心電圖機重新拿出來，將自己纏上。有沒有哪個假設的書對您而言呼之欲出？您認為這是為什麼？是否有任何看來顯而易見的書題卻與您的想法不投緣？這可能是為什麼？這可能有助於您針對其他人以及自己精簡和修正您寫下的研究計劃嗎？

Answering these questions gets you, again, closer to your Problem. But it also helps you to envision, in a problem-driven way, how your current research project in the making might intersect with other conversations. As in the *cultural history of hiding during times of war* example, the case represented by the primary source was related to China, but the problem was not, and this opened up many possibilities. Use your results from Before and After to think about the directions you might go beyond your Field to find members of your Problem Collective. Write them down, and start searching.

回答這些問題可以讓你再次接近你要解決的問題。但它也可以幫助你以一種問題導向的方式來想象你目前正在製作的研究項目如何與其他討論交疊。就像在戰爭時期躲藏的文化史例子一樣，主要來源所代表的案例與中國有關，但問題卻不是，這開啓了許多可能性。使用你之前和之後的結果來思考你可能超越你的領域來找到你的問題集佈的成員。將它們寫下來，並開始搜索。

COMMONLY MADE MISTAKES

常犯的錯誤

- Talking yourself into “liking” a hypothetical project that your mentor suggests or that seems to be the “obvious” choice because it is related to the topic. Avoid the power of suggestion, and trust your instincts. If you find yourself hesitating, take note of that.
- Ignoring an instinctual feeling of disinterest or boredom in a hypothetical project, or not taking the time to consider *why* you feel aversion to a potential project choice. Dislikes can be instructive.
- Based on this envisioning exercise, feeling like you need to undertake a major project whose scope is far beyond what you can realistically accomplish. Remember that the goal is to pinpoint the problem that excites you so that you can find other members of your Problem Collective. Again: write, search, write!

TRY THIS NOW: Map Out Your Collective (Secondary Source Search)

試試這個：現在就繪製出你的集體（次要資料搜尋）

The goal: *To use one secondary source from your Problem Collective to find many more Problem Collective sources.*

目標：從你們的問題集合中使用一個次級資料來源來找到更多的問題集合資料來源。

Now that you've completed the "Change One Variable" and the "Before and After" exercises, you are in a great position to venture out and actively search for your Collective. In "Change One Variable," you identified which variables in your question are optional, negotiable, and fungible, and which are absolutely essential and non-negotiable. Likewise, even though you feel compelled by your question the way it is currently articulated, nevertheless the "Change One Variable" exercise revealed that there are certain other variables that, while you may not end up researching them, would also be compelling to you—suggesting that the boundaries of your Problem may be more expansive than what your question might suggest.

現在您已完成「變更一個變數」和「前後」練習，您已準備好積極尋找您的集體了。在「變更一個變數」中，您已確定哪些變數在您的問題中是可選的、可協商的和可變的，哪些是絕對必須的且不容談的。此外，即使您對目前陳述的問題感到充滿強烈的動力，但「變更一個變數」練習顯示，仍有某些其他變數也會對您產生情感魅力，這表明您的問題的邊界可能比您的問題暗示的要廣闊得多。

Now is the time to put this hard-won self-awareness to work by running new keyword searches—this time in a search for *secondary sources*. If your question focuses on the history of child abuse in Seattle (to use our previous example), and yet you would be equally interested perhaps in studying the same topic in Toronto, Turkey, or Tel Aviv, then go ahead and try to find studies carried out in other geographic locales. Read those works, and see how you feel as you read them. Are they enlightening? Does your EKG reading spike?

現在是時候將這獲得艱難的自我認識投入到工作中，通過執行新的關鍵字搜索——這一次尋找次要源。如果你的問題聚焦於西雅圖兒童虐待的歷史（使用我們先前的例子），而你同樣對研究多倫多、土耳其或特拉維夫的相同主題感興趣，那就去找其他地理位置的研究。閱讀那些作品，看看你讀到它們時的感受。它們有洞見嗎？你的心電圖會有高漲嗎？

And if you know, by way of the "Change One Variable" exercise, that you could also imagine yourself doing work on elder abuse, go ahead and run searches for this topic as well. Get your hands on these books, articles, documentaries, works of art, and more. What happens when you read these materials?

如果你能通過“改變一個變量”練習了解自己也可以對老年人虐待進行工作，那就去對這個主題進行搜索。拿到這些書籍，文章，紀錄片，藝術作品等。閱讀這些材料會發生什麼？

Just like the very first exercise in the book—"Search Yourself"—your objective here is twofold:就像書中的第一個練習「搜尋你自己」一樣，這裡的目標是雙重的：

1. To read these Problem Collective books and articles, understand their arguments, and take notes
2. To *read yourself as you read Problem Collective sources*, to see what kind of impact, if any, these works are having on you

If they are not having an impact on you, then this gives you a clue that perhaps this author, however interesting their research is, might not be part of your Problem Collective. But if you do notice your pulse quickening, and your mind racing with new questions, this suggests that perhaps you have made a discovery after all—even if the book or article in your hands seems to have nothing to do with your case.

如果他們對你沒有任何影響，那麼這給你一個線索，也許這位作者，儘管他們的研究很有趣，可能不屬於你的問題集合。但是，如果你確實注意到你的脈搏加快，你的頭腦充滿了新的問題，這就表明你確實發現了一些東西 - 即使你手中的書或文章似乎與你的病例無關。

We cannot tell you when this discovery will happen, how long it will take, or if it has indeed taken place. Only you can answer these questions. But we will tell you this: if you have been working through all of the exercises in this book so far, and if you have been producing and analyzing all of the necessary self-evidence, chances are high that, by this point, you have the requisite skills of introspection and self-awareness. And this self-awareness—this work of taking notice of yourself, trusting yourself, writing "self-evidence" down on paper, analyzing it, and then deciding your next steps based upon your new insights—will accelerate the process of discovering your Problem Collective.

我們無法告訴您何時會發現這件事、需要多久時間或者它是否已經發生；只有您自己能夠回答這些問題。但我們可以告訴您如果您一直堅持著本書中的所有練習，並且一直在收集和分析所有必要的自己的證據，您應該已經具備了並掌握了必要的反省和自我意識的技能。而這種自我意識—把注意力放在自己身上，信任自己，將“自己的證據”寫下來並且分析，然後根據自己的新的體認來決定你下一步的措施—將加速找到您問題集的進程。

And remember: it only takes the discovery of *one book, one article, one documentary, or one lecture*

to throw the doors wide open.

記住：只需探索一本書、一篇文章、一部紀錄片或一篇演講就能大開眼界。

Truly, once you discover even one piece of writing by a member of your Collective, from there the process of discovering other members—dozens, hundreds—becomes easier and faster. Every new study that deals with your Problem will also yield further sources in its footnotes, endnotes, and bibliography. Read the table of contents, the abstract, the introduction, the conclusion. Skim the body of the text. Comb through the footnotes and the bibliography. Take note of any title that jumps out at you, *no matter whether or not this work has any surface-level connection to your case*. Indeed, the fact that these books and articles *don't* deal with the exact same thing as you—the same place, person, or time period—is precisely the point. That distance helps clarify that the problem you are so passionate about is not limited to a time and place but, rather, is shared by researchers working on very different topics.

真的，一旦你找到你的集體(Collective)中的一份作品，接下來尋找其他成員的過程就會變得較容易和較快速。每一篇有關你的問題的新研究也都會在腳注、末注和參考書目中產生更多的來源。閱讀目錄、摘要、序言、結論。梳理文章的主體內容。細究腳注和參考書目。注意任何吸引你注意的書目，不管它是否與你的案例有表面連接。的確，這些書目和文章與你所熱愛的問題並不完全相同----並不是同一個地點、人物或時代----正是這個距離可以讓你更加清楚，你關注的問題並不僅僅局限於時間和地點，而是受到研究論題完全不同的研究者的共同關注。

Add all of these sources to your own research bibliography, then get your hands on every one of them you can, and go through the same process with each of those new sources. Repeat this process until you feel confident that you have made enough connections to begin some serious reading, starting with the most promising works. And as you read through these works more closely, and as you discover the ones that really do seem to be tapped into the same problem as you, ask yourself the following questions over and over:

將這些來源都加到你自己的研究參考書目裡，再試著盡可能讓手上掌握每一份，並對每一份都做同樣的步驟。重複這個過程，直到你有足夠的信心可以開始一些認真閱讀，從最有前程的作品開始。當你仔細閱讀這些作品、當你發掘出真正與你針對相同問題的作品時，一遍又一遍地問自己以下問題：

- What does this author call my Problem?
- What is this author's word for the thing that disturbs me?
- What vocabulary does this author, who clearly seems to be kept awake at night by the same gnawing question as I am, use to describe themself, whether professionally, intellectually, or otherwise?

Write down the answers to these questions. Indeed, write down anything that comes to mind, because this is a rare and joyous moment: the moment when you find your fellow travelers. These are the people who are going to help you, inspire you, validate you, challenge you, and enable you to find your voice.

請把這些問題的答案寫下來。事實上，把你腦海中所有的想法都寫下來，因為這是一個罕見而快樂的時刻：當你發現你的夥伴旅行者的時刻。這些人會幫助你、啓發你、驗證你、挑戰你，並讓你找到你的聲音。

COMMONLY MADE MISTAKES

常見的錯誤

- Not using the results of the “Change One Variable” exercise in this keyword search
- Dismissing your instinctual feeling of interest in or attraction to a secondary source because, on the surface, it doesn't appear to be directly related to your case
- Not writing down your answers to the three questions about how the secondary sources you find describe or define your Problem
- Giving up early, or not repeating the process of analysis and introspection with multiple secondary sources
- Only examining secondary sources that are in your Field, meaning that you likely have not significantly changed your variables in the “Change One Variable” exercise

Rewriting for Your Collective

Now that you've found your Problem Collective, the next challenge is to *write for them*—or, really, to *rewrite* for them. We encourage you to try this out using your draft research proposal from [chapter 3](#), but you can also apply the same techniques to any other piece of research writing you have in draft form, such as an essay, an abstract, a conference paper, an article, or a grant proposal—even a speech or presentation.

現在你已經找到你的問題集團，下一個挑戰就是為他們寫作，或者說，重新寫作。我們鼓勵你嘗試使用你從第三章的研究計劃草案寫作，但你也可以把同樣的技巧應用到任何其他的研究寫作中，比如一篇文章、一個摘要、一個會議論文、一篇文章、甚至一個演講或者簡報。

This process begins with two steps:

這個過程開始於兩個步驟：

1. Identifying the Field jargon you may currently be using (perhaps unconsciously) to talk about your Problem
2. Eliminating this “insider” language from the description of your Problem so as to make things comprehensible to people outside your Field in language they’ll understand

Rewriting for your Problem Collective is not as simple as it sounds. Consider these three challenges. First, members of your Collective may know little to nothing about your subject matter. They may know nothing about your time period, your subjects, your region. They may be entirely ignorant of your Field, and they certainly won’t appreciate its jargon—a point we’ll return to in a minute.

對於你們的問題集體來說，改寫並不像聽起來那麼簡單。考慮這三項挑戰。首先，集體的成員可能對你的課題一無所知。他們可能不知道你的時間段、你的主題、你的地域。他們可能完全不了解你的領域，他們肯定不會理解它的行話，這個問題我們稍後還會提到。

Second, the things that impress your Field might not impress your Collective. Maybe their Field answered those questions already. Maybe they have a different consensus about how free will operates in democratic societies, or about which environmental threats to the planet are the most pressing. Maybe scholar X’s study launched a thousand dissertations in your Field but is virtually unknown to your Collective. Or, for whatever reason, members of your Collective simply find the preoccupations of your Field . . . well . . . *not* preoccupying.

「第二，可能會令你的領域感到印象深刻的事物不一定會讓你的集體感到印象深刻。也許你的領域已經回答了這些問題。也許他們對民主社會中自由意志如何運行，或是哪些對地球的環境威脅最為嚴重持有不同的共識。也許學者X的研究已在你的領域中發起了一千篇論文，但在你的集體中卻幾乎不為人知。或是出於任何原因，你們集體的成員單純覺得你的領域的執著...好像不怎麼引人注目。」

Third, your Field’s hang-ups and taboos don’t concern your Collective. One faction in your Field claims that freedom fighters brought about that regime change; another insists that the government was toppled by terrorists. Your Field agrees that you should never question the validity of theory Y, or should always refer to subject Z with a certain nomenclature, but your Collective has no such inhibitions. You might well discover later that members of your Collective are weighed down by *other* baggage. But, in any case, you are likely going to have to write for your Collective in ways that your Field doesn’t demand of you.

第三，您的領域中的桎梏和禁忌對您的集體沒有關係。您的領域中的一個派別宣稱自由戰士導致了這次政權更替；另一方面堅稱政府是由恐怖分子推翻的。您的領域同意您不應該質疑理論Y的有效性，或者應該用某種名稱來提及主題Z，但是您的集體沒有這樣的禁忌。您可能稍後發現，您的集體成員也受制於其他的拘束。但是，無論如何，您都可能需要以不同於您的領域所要求的方式為您的集體寫作。

What your Collective will demand is that you keep the problem front and center. Freed of your Field’s bugbears, you can stay focused on the problem you’re trying to solve. It should drive the flow of your prose, the structure of your argument, and the words you use.

你的集體要求你保持問題在發展的前沿。脫離你的領域的障礙，你可以專注於你想解決的問題。它應該驅動你的文章的流動、論證的結構和你使用的詞彙。

Every field has its own shorthand, its thieves’ cant—the jargon that makes outsiders either wince or go blank. You can’t talk that way to your Collective. You simply won’t make yourself understood. This is one of the reasons that finding your Problem Collective is so important: to make connections, you have to step out of your Field’s echo chamber.

每個領域都有自己的俚語和專有術語，讓外人畏縮或フワフワ不屑。你不能就這樣跟集體說話，否則說不清楚自己的意思。所以找到合適的問題集體是很重要的，因為要建立起連結，你必須跳出你所面對領域的對話藍漿。

Imagine you have to miss art class one day and ask your friend to video-record the class session for you. Unfortunately, your friend ends up recording only the audio, and what you hear the instructor saying is this:

想像若你一天要缺少一堂藝術課，且請朋友幫你錄影課程，可惜的是，你的朋友僅錄下音頻；你聽到教師說的是：

As you can see on the left side of this painting, the second figure is looking menacingly at the figure here. But over here, we can see that the figure’s expression is placid. Take note of this, because we will return to it.

在畫作的左邊，你可以看到第二個人物正朝著這裡的人物怒視而來，但在這裡，我們可以看到人物的表情是平靜的。請注意這一點，因為我們會回來討論它。

You’d be lost, and for good reason.

你會迷失方向，這是情有可原的。

For people *inside* the room, pointing at things while speaking about them is a natural and effective way to communicate. People *outside* of the room, however—including smart people—will struggle to make sense of it. Which painting is the instructor pointing at? Who is on the left side? Who is the second figure? Where is “over here”?

對於屋內的人來說，在談話時指著東西是一種自然而有效的溝通方式。然而屋外的人，包括聰明的人，將會苦於理解它。講師正指著哪幅畫？左側是誰？第二個人物是誰？“這裡”是哪裡？

“Pointing WHILE speaking” is essentially what all of us are doing when we write as if addressing *only* members of our Field.

「指涉指著說話」本質上就是我們在專門為我們領域的成員而寫的時候所做的事情。

Consider the following sentence:

請考慮以下句子：

After a brutal civil war between the GMD and the CCP, the latter emerged victorious, going on to form the PRC.

在國民黨和中共內戰的激烈戰鬥之後，後者勝出，繼而建立了中華人民共和國。

To a historian of modern China, the sentence above is completely straightforward. For everyone outside that field, the sentence looks like secret code. It conceals rather than reveals.

對於現代中國史家而言，上述的句子完全直接明確。對於該領域以外的人而言，該句子看起來像是秘密代碼。它不是揭示而是隱藏。

So, when writing for your Collective, start by killing your acronyms:

所以，在寫作給你的集體時，開始殺掉你的縮略字：

After a brutal civil war between the Nationalist Party of China (Guomindang) and the Chinese Communist Party, the latter emerged victorious, going on to form the People's Republic of China.

在中國國民黨（國民黨）和中國共產黨之間爆發殘酷的內戰後，後者獲勝，繼而建立了中華人民共和國。

Here's a made-up example of another type of Field writing that keeps everyone else (and perhaps even some Field members) outside the room:

這裡是另一種讓其他人（也許還包括一些Field 成員）無法參與的Field 寫作的虛構範例：

The findings of Park and Williams refute Wendell's influential hypothesis.

帕克和威廉姆斯的研究駁斥了溫德爾的有影響力的假說。

Rephrase to bring your Collective inside:

language 重新表達以讓你們的集體進來

The excavation of tenth-century Norwegian graves containing knives and forks alongside humpback whale bones disproves one scholar's influential hypothesis that Vikings ate only shrimp.

在考古謝地發現埋藏着十世紀挪威的墓葬里包含有刀叉與變形鯨魚骨头的發現，這一舉動駁斥了一位學者有影響力的假設，即維京人只食用蝦類。

So that's what you were talking about!

嗯，原來妳在說這個！

Insider language is of course valuable—even essential—in certain contexts. Used among experts, it eliminates redundancy and speeds the conversation, allowing them more time to delve deeply into the more complex aspects of their work. You do not want a thoracic surgeon to explain every specialist term. Nor do you want the operating room to be populated by those who need things explained in lay terms.

當然，內部話語在某些情況下是有價值的——甚至是必需的。被專家用於交流，它可以消除冗長的表達，幫助他們在更復雜的方面更加深入。你不希望胸腔外科醫生仔細解釋每一個專業術語，也不希望在手術室裡只有那些需要用簡單一般術語解釋的人。

Insider language is, nevertheless, anathema to the early phases of the research process. Unlike the emergency room, where life-or-death decisions must be made rapidly and efficiently, the early phases of research benefit from *slowing down and decompressing language*. Translating from specialist to lay language is a necessary part of writing for your Collective.

在研究過程的早期階段，內行暗語是被禁忌的；不像在急診室，必須迅速而有效地做出生死決定，研究的早期階段可以從放慢步伐和把語言緩和來受益。將專業的技術術語翻譯成普通語言在寫為你的集合必不可少的一部分。

The reasons are simple. As you already know, the people in your Collective will likely not hail from your same Field or share your same topic. They will share the underlying problems and disturbances that motivate your research, but they will simply not know what your Field-specific code words mean. This includes not just nouns, but also verbs like “intervene” and “negotiate,” which—especially when used in a metaphorical sense—often beg the questions of *what* exactly is being done, and *how*. Replace those terms with a full description—gloss them so as to equip your fellow Collective members with the

basic information they need in order to make sense of your research orientation. Help them to understand your questions and recognize you as part of the same Problem Collective. Express your question, problem, or disturbance with reference to specific places, time periods, personages, and institutions.

原因很簡單。正如你已經知道的，你的團體成員可能不來自你同一個領域，或擁有相同的主題。他們會分享推動你的研究的潛在問題和干擾，但他們將不會知道你的以領域為特徵的術語意義。這包括不僅僅是名詞，還有像“介入”和“協商”這樣的動詞，尤其是以隱喻的方式使用時，往往會使人們質疑什麼樣的行動被做了，以及如何做到的。用完整的描述來取代那些術語--為了為你的團體成員提供他們理解你的研究定位所需的基本信息，對你的問題進行詮釋。幫助他們理解你的問題，並讓他們認識到你是同一個問題團體的一部分。以特定的地方、時期、人物和機構來表達你的問題、問題或干擾。

Give them the context, and they will be able to help you push your work further. Remove acronyms, abbreviations, and shorthands so that a fellow Collective member can share ideas or pose questions that stress-test your assumptions and help lead you to a breakthrough.

讓他們有背景知識，他們就能夠幫助你將工作推進更遠。去掉縮寫、縮略詞和縮寫語，這樣一位Collective成員才能夠對你的假設進行檢驗，並幫助你突破障礙。

TRY THIS NOW: Find and Replace All “Insider Language”

試試這個：尋找並替換所有「內行話」

The goals: To identify language in your writing that make sense only to members of your Field and to rewrite so that you can connect with members of your Problem Collective.

？目標：識別您的寫作中只對你的領域的成員有意義的語言，並進行改寫，以便與問題集體的成員建立聯繫。

We highly recommend that you do this exercise not on the computer but on paper, using a set of highlighters, preferably in at least five colors. The exercise involves three steps.

我們強烈建議你不要在電腦上做這項練習，而是在紙上做，還要用上一組至少五種不同顏色的螢光筆。這項練習分為三個部分。

Step 1: Read your Field writing with Collective eyes

步驟一：以集體的眼光閱讀您的田野寫作

Print out a copy of your draft research proposal, and then highlight every instance of “insider language” you can find. Use different colors for different types of insider language, for example: 請列印出你的草案研究建議書的副本，然後突出每個“內部語言”的實例。對不同類型的內部語言使用不同的顏色，例如：

- Blue, for every time a person is mentioned by surname only, or without any introduction when first mentioned
- Red, for jargon and technical terminology that is presented without definition or explanation
- Orange, for any adjectives or adverbs that obscure more than they reveal
- Green, for every event that is referenced but not identified or explained briefly
- Yellow, for acronyms

You can create your own categories as well.

你也可以自己創建分類。

If you choose to do this exercise on the computer, you can color-code using a text highlighting tool. We recommend using colors because doing so makes the patterns in your language obvious at a glance. (“So much yellow—I’m clearly overusing acronyms!”) But you can also make such distinctions using different fonts, notations (numbers, letters, symbols), or any mark-up code that suits you.

如果您選擇在電腦上做這個練習，您可以使用文字高亮工具設置上色標記。我們建議使用色彩，因為這樣做可以一眼看出語言中的模式（“這麼多黃色-我顯然過度使用了縮寫！”）但您也可以使用不同的字體、符號（數字、字母、符號）或任何適合您的標記代碼來進行此類區分。

The figure below provides an example in monochrome. A page that starts out looking like the one on the left will end up looking like the one on the right.

圖中以黑白色為例。一開始看起來像左邊的頁面最終會變成右邊的樣子。

There is no prize for producing the cleanest page. Now is the time to find and flag as much of this insider language as possible, as doing so will help you to sharpen your thinking about how to communicate more effectively with your Collective.

沒有獎勵會酬賞出和最乾淨的頁面。現在是時候找到並標記多少可以找到的內部語言，因為這樣能夠幫助你鋒利你的思考，了解如何更有效率地和你的集團溝通。

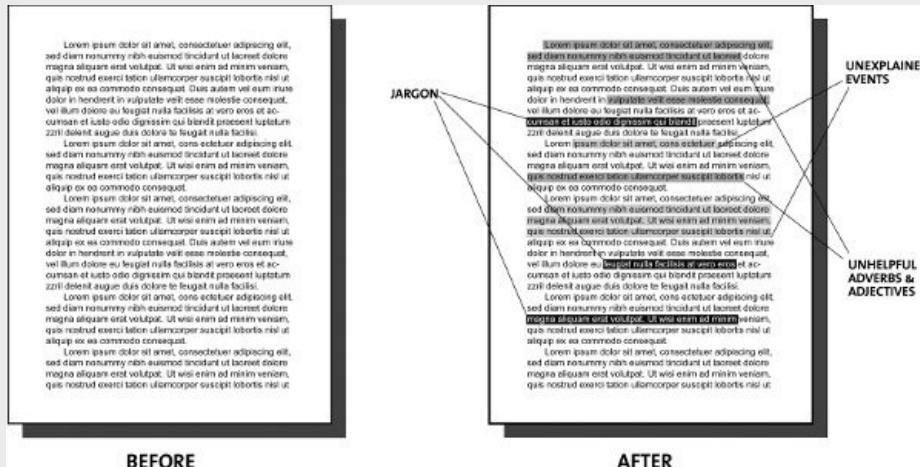
Step 2: Rewrite your way out of your Field

步驟二：重新填寫以脫離你的領域

Now that you have annotated your document, rewrite just those parts that you've highlighted. For each, do the following at first mention:

現在你完成了文檔的注釋，請你重新編寫你所標注的部分內容。一開始，對每一部分都做如下操作：

- Individual.** Provide the full name, preferably with a brief biographical description.
- Institution.** Describe it in sufficient detail.
- Technical term.** Remove and replace with a description of the phenomenon or principle. If it is necessary to retain the term, define it.
- Adjectives and adverbs.** Find any words that are secretly trying to “smuggle in” judgment statements—words like *traditionally*, *normal*, *obviously*, *scientifically*, *clearly*, and *irrational*—and replace them with language that is more specific, open-ended, and transparent.



e \ Event. Briefly explain what happened, and any relevant context.

f. Acronym. Remove and replace with the full name, or a brief description.

Remember, the overarching goal is not just to *avoid obscuring* things, but also to *demonstrate what needs to be demonstrated*. Your commitment is affirmative.

記住，最終的目標不僅是避免模糊不清，也要證明需要證明的東西。你的承諾是積極的。

COMMONLY MADE MISTAKES

常犯的錯誤

- Neglecting to highlight obscure or Field-specific adjectives, adverbs, and verbs, in addition to the obvious nouns
- Using only one highlighting color (or font or notation style or other unique identifying mark-up technique), instead of several, which can help you more systematically and precisely identify your habits of using insider language
- Replacing Field terms with different Field terms, instead of with language comprehensible to a nonspecialist

SOUNDING BOARD: Does the Lay Version of My Proposal Make Sense?

「聆聽者：我的提案簡易版本有意義嗎？」

Now that you've systematically identified all of the various types of insider language in your research proposal, replace those terms with language that could be understood by a lay (nonexpert) reader. Then ask someone who is not a subject matter expert (i.e., someone who possesses no specialized knowledge of your topic) to read that version of your proposal and highlight any parts that don't make sense to them. You might be surprised: when we get close to our subject matter, it's easy to lose perspective. Which words or phrases do they find confusing? Can they follow the logic? Which passages puzzle them? Rewrite those sections until they become clear. Your Sounding Board can help you to express your research problem more clearly.

? 現在您已經系統性地確定了研究建議中所有各種內幕語言，請用一般讀者（非專家）都可以理解的詞彙來代替那些術語。然後請一個不熟悉該主題的人（例如，不具備您主題相關專業知識的人）讀一讀這個版本，突出出他們不能理解的部分。你可能會感到驚訝：當我們接近所研究的主題時，很容易失去全局視野。哪些詞或短語他們感到困惑？他們能夠理解邏輯嗎？哪些段落讓他們感到困惑？重新改寫這些部分，直到他們能夠明白。您的聽眾可以幫助您更清楚地表達研究問題。

Welcome to Your Collective

Note that we do not call this group a Solution Collective. Members of a Problem Collective might differ radically in how they think the problem can or should be solved. What is the solution to poverty? What is an ideal preschool education? How best to deter terrorism? Proposals vary, but a self-centered researcher can take in stride differences of opinion within their Problem Collective. You can accept with equanimity (rather than defensiveness) that not everyone in your Collective thinks like you. Not all of them are or will become your friends. And this is a good thing. You are not looking for confirmation of your preexisting ideas. You are not looking for sympathy. Rather, you are looking for new perspectives on the problem that motivates you. The self-centered researcher is able to consider various proposed solutions, and methods of finding solutions, with open-minded critical detachment.

注意我們將不會稱此群體為解決方案集體。問題集體的成員可能在如何解決問題的方式上有極大的不同。什麼是拯救貧困的解決方案？什麼是理想的學前教育？最佳抵制恐怖主義的方式是什麼？提議會有所不同，但自我中心的研究者可以對他們的問題集體內的意見分歧保持冷靜與容忍（而不是防禦）。你可以無條件接受你的集體中沒有每個人都像你一樣思考。他們並不都是你的朋友或者將來會成為你的朋友，但這是一件好事。你不是在尋找確認你已有的想法。你不是在尋求同情，而是在尋找關於激勵你的問題的新視角。自我中心的研究者能夠開明地保持求證與控制，考慮各種提出的解決方案和尋找解決方案的方法。

Don't dwell. A Problem Collective is a collective body of ideas, and ideas are mobile and fluid. It is an evolving place to seek new ideas, or to recharge and renew. It is not a refuge in which to hide from your Field or seek validation. Nor is the purpose of finding your Collective to overawe people with your intellectual breadth or interdisciplinarity—such conceit is anathema to Self-Centered Research. The idea is to be searching. You should constantly be leaving (and often returning to) your Problem Collective, setting out into other regions, categories, time periods, and so forth. And remember that this is just a beginning. You might well belong to more than one Problem Collective, and your allegiances may shift from project to project.

不要沉浸於一個問題集體，一個問題集體是一群思想的集體，思想是流動與活動的。它是一個持續向前的探索新思想、補充與更新的地方，它不是一個從自己的領域中靜止避風險或尋求確認的掩護所，也不是以普羅大眾對你的智慧及跨學科知識的震撼而為目的—此種自大是自我中心研究之所禁忌。這裡所在的意思是持續地尋找，你應該會不時地離開（但也頻繁回到）你的問題集體，Venturing 到其他的領域、種類、時代等去，還有別忘了這只是開始，你可能可以屬於不止一個問題集體，而且你的忠誠可能會依照不同的計畫而改變。

5. How to Navigate Your Field

..... 迷茫中.....

Finding your Problem Collective is difficult. Finding your Field is simple. Your Field finds you.

「找到你的問題聚集點是困難的。找到你的領域是簡單的。你的領域會找到你。」

The main reason for that is because fields are typically connected to topics, in the broadest sense, and those categories make a claim on you. Your Field pulls you back into Topic Land.

「其主要原因是，在最廣義上來說，領域通常與主題相關，而那些類別對你有所主張。你的領域將你帶回主題領地。」

Fields have their own journals, professional associations, newsletters, and myriad other institutional apparatuses that call out to interested parties. Universities are organized into departments, most of which are named after fields, like chemistry, economics, computer science, classics, English, or Asian studies. A School of Population Studies or an Institute of Gender Studies might be organized by collective, but these modes of organization are more rare in most institutional settings. The field-collective dynamic is part of the ongoing push and pull of intellectual life in the modern academy.

學術領域有自己的期刊、專業協會、通訊及其他各種制度媒介，特別吸引有興趣的讀者。大學依照科系組織，許多科系由某一學術領域命名，如化學、經濟、計算機科學、古典文學、英語或亞洲研究。稀有的情況，可能會出現研究人口學的學院或性別研究的研究所，學術領域之間的動態互動，是現代學術生活中，不斷前行的推動力和主動力。

A field is different from a Problem Collective in that it is defined by a scope of activity or research targets. A collective is defined by a shared intellectual agenda or array of concerns. If your research project is on the history of the cuckoo clock, you are unavoidably part of the field of Germanic studies, given that timepiece's connections to the Black Forest, but your Problem Collective might be scholars of material culture or the history of technology.

「領域和問題集體的不同之處在於，前者是由一個活動範圍或研究目標來定義的，後者則是由共同的知識議題或各種關注來定義的。如果你的研究計畫是關於杜鵑鐘的歷史，那麼你無可避免地會成為德國學領域的一部分，因為這種時鐘與黑森林有關，但你的問題集體可能是物質文化學者或科技歷史學者。」

Or let's say you're in a Department of Art History and you want to write about the contemporary artist Xu Bing, known for his installation *Book from the Sky*, made up of scrolls printed with over 4,000 "fake" Chinese characters. You might find yourself talking to linguists, curators, calligraphers, graphic artists, computer scientists, historians of woodblock printing technology, scholars of script cultures, or scholars of "nonsense" poetry. Among them, your intellectual kindred might be people curious about how and why artists use familiar cultural forms to challenge expectations about aesthetics and intelligibility.

要是換個話題，假設你在藝術史系，你想要撰寫一篇有關著名的當代藝術家許冰的安裝作品《天書》，它是由記載著四千多個「假」中文字的卷軸組成的。你也許會去拜託語言學家、策展人、書法家、平面藝術家、計算機科學家、木版印刷技術史學家、文字文化學家，或者是「胡言亂語」詩朗詩學家，當中你會找到和你志趣相投的人，也許他們也會對藝術家如何使用人們熟悉的文化形式來挑戰對审美和可解性的期待有興趣的人們。

Your Collective is like your friends: you share interests and you choose to spend time with them. Finding your Collective is a process of self-affiliation. Your Field is more like your family: the senior members existed before you did, they claim you as one of their own, and—like it or not—you live with them and have to spend a lot of time in their company. Your membership in a field is not entirely a matter of choice, as it's partly assigned to you. You can of course renounce your Field, spurn its values and conventions, but people might still remark upon the resemblance.

你的集體就像你的朋友：你們分享相同的興趣，也選擇一起把時間花在一起。找到你們的集體是一個自我聯合的進程。你們的領域就像你們的家人：高級會員們在你出現以前就已經存在了，他們宣布你們是他們中的一份子，且—無論是否喜歡—你們與他們共同生活，必須有大量的時間花在他們的公司上。你們加入一個領域不完全只是個選擇，它也部分由你們自己決定。你們當然可以放棄自己的領域，輕視它的價值觀和習慣，但人們可能會發現你們之間的相似之處。

People tend to view their families through their own identities. Some never realize that their family members have other identities too—as members of other collectives. Children don't always think about their parents' engagement with their profession; they take it for granted that a parent goes to work and then comes home to play with them or pick them up from school. But the parent may spend many or most of their waking hours working on problems that have nothing to do with their child. They may participate in institutional cultures, associations, voluntary affiliations, advocacy groups, or other organizations whose reason for being is to solve a problem the child might not even be aware of. When we discover that our parents have been spending so much time working on something else, besides raising us, we see them in a new light and ask: *Who are these people, really?*

人們傾向於透過自己的身份來看待自己的家庭。有些人從未察覺到他們的家人也有其他的身份，作為其他集體的成員。孩子們並不總是考慮到父母有多少參與專業活動，他們把父母去上班然後回家和他們玩或接他們去上學作為理所當然的一件事。但是父母可能會花很多或者大部分清醒時間投入到與孩子完全沒有關係的問題之中。他們可能會參與到構造性的文

化，協會，自願性的交友，倡導團體或者其他組織，那些組織的出現是為了解決孩子甚至沒有意識到的問題。當我們發現我們的父母一直在花大量時間在堅持某些事情，而不是只針對我們，我們會用新的眼光看他們，然後問：究竟他們又是誰？

One of the central question of this chapter is this: How do you deal with the differing problems and interests of members of your Field?

一個本章的核心問題是：如何處理你們領域中各成員的不同問題和利益？

Why, when they do their own research, do members of your Field not necessarily write for you? As you now realize, they are likely writing for their Problem Collective. If you wish that your Field would strive to know you on your own terms—to know what *your* Problem is—stop to ask yourself: What's *their* Problem? After all, for institutions it is the *field* that comes first. And yet, for the scholars who make up any specific field, it is their *Problems* that come first. This is one of the internal contradictions that make fields both dynamic and frustrating places to be.

為什麼你們領域的成員在做自己的研究時不一定給你們寫？您現在意識到的是，他們可能在為他們的問題集合寫作。如果您希望您的領域能夠努力以您自身的條件而知道您—去瞭解您的問題是什麼—停下來問自己：他們的問題是什麼？畢竟，對於機構而言，首先是領域。而對於組成任何特定領域的學者而言，首先是他們的問題。這正是使領域變得動態而又令人沮喪的內部矛盾之一。

Your Collective helps you to *get to you*.

你們的集體會幫助你們達成目標。

Your Field helps you to *outgrow yourself*.

你的領域會幫助你超越自我。

Identify the different Problem Collectives within your Field and you'll understand better how your Field works, and how to make your Field work for you. Being a member of a field isn't just getting a membership card and becoming a passive conduit of its values and conventions. You get a role in helping the field to evolve.

在你的領域中識別出不同的問題集群，你就會更加清楚地了解你的領域是如何運作的，以及如何讓你的領域為你服務。成為一個領域的成員不僅僅是獲得會員卡，而且是成為它的價值觀和規範的被動導管。你得到了一個協助這個領域演變的角色。

Find the Problems within Your Field

Fields have multiple advantages, including topical coherence, and various institutional structures such as journals, conferences, associations, bibliographies, and funding bodies that support research and learning in a particular area. These institutional structures make it easier to find sources, facts, and other researchers connected to a topic. They continually produce and codify knowledge, establish and refine conventions, and perform quality control on the research output of their members through peer review. Problem Collectives lack these supports, and that is one of the reasons they are so much harder to identify and connect with.

在多個優勢，包括主題一致性，以及各種制度機構，如期刊，會議，協會，參考書目和資助機構，支持特定領域的研究和學習，個別領域。這些制度機構可以更容易地找到涉及主題的來源，事實和其他研究人員。他們不斷地生產和編碼知識，建立和完善慣例，通過專家審查對其成員的研究成果進行質量控制。問題集羣缺乏這些支援，這也是它們更加難以辨認和連接的原因之一。

Fields also have limitations whose effects on the researcher range in severity from inconvenient to debilitating. As they develop conventions, they also grow blind spots. Received wisdom can devolve into cant and discourage innovation. Doctrines can emerge, due to undue deference to—or self-promotion by—authority. Junior researchers may feel like they have to follow the herd, and reflexively suppress their own interests and ideas.

在研究者身上，領域也具有嚴重程度從不便到難以支撐的限制。隨著他値建立慣例，也就承擔著看不見的隱患。受到的智慧會化為固定思潮，並抑制創新。偏重或自我推銷權威者的情況下，教條發展出來。年青的研究者可能感到，他們必須遵循大多數人，并反射性地壓抑自己的興趣和想法。

Much of the work you did in part 1 of this book to become a self-centered researcher has prepared you to overcome or avoid these common pitfalls. Again and again, whether working with a single source, an array of search results, or just pen and paper, you have been listening to yourself and been honest about when you feel that visceral current of electricity.

對於成為一位自我中心的研究者，本書第一部分你所付出的許多努力，將幫助你克服或避開這些常見的陷阱。一次又一次，無論是對單一來源進行工作，還是對多重搜索結果進行工作，甚至是只是筆和紙工作，你一直在傾聽自己的聲音，並對你感覺到肌肉電流時，保持誠實。

In this chapter, we offer several ideas and methods for the following:

在本章中，我們提供了以下的幾個想法和方法：

- Navigating a vast field of knowledge efficiently, while never losing sight of your Problem
- Making best use of the resources of your Field, especially members of your Field who are *also* members of your Problem Collective
- Avoiding common traps—conceptual and methodological—that researchers fall into in interacting with their field

Among those mistakes is to view a field as a topic that is merely a collection of subfields, or subtopics, that are more specific and thus have less to do with one another. Again and again, we have seen students think to themselves: *I just need to “narrow down” my topic—then I’ll have a project.* But, as we said before: *You cannot narrow your way out of Topic Land.* (And Subtopic Land is worse.)

在這些錯誤中其中一個是把領域看作只是由更具體且彼此關聯更少的子領域或子主題的收集。我們一再看到學生對他們自己說：我只需要“減少”我的主題——然後我就有一個專題了。但是，正如我們之前所說：你不能通過縮小專題來解決Topic Land。（而 Subtopic Land 更是如此。）

This is why we encourage you to view your Field not as a collection of subfields but rather an assortment of Problem Collectives. Adopting this mindset allows you to look beyond the specific *cases* to see the *problems* shared by researchers working on radically different topics. You will learn to take advantage of the incredible resources of a field without getting trapped in Topic Land.

為此，我們鼓勵您將領域不視為各個子領域的集合，而是視為一個問題集。採用這種心態可以超越特定情況，看到從事截然不同主題的研究人員所共享的問題。您將學會利用領域的豐富資源，而不會陷入「主題國」的泥淖。

Make this mental shift, and you will fundamentally alter your relationship with your Field.

請改變這種思維模式，你將會從根本上改變你和你的領域之間的關係。

Read Your Field for Their Problems: Reimagining the “Literature Review”

Let's start by rethinking a common way of navigating a field: the “literature review.”

? 讓我們從重新思考一種常見的探索領域的方式開始：「文獻回顧」。

The “lit review,” as it's often known, is a required component of academic theses, articles, dissertations, and books. This is the section near the front of a thesis or article where the author asks and answers the question “How did we get here, to the problem at hand?” (“State of the field” articles have a similar agenda: to synthesize ideas and analyze their research implications.) A literature review establishes your authority to conduct a study by demonstrating that you have read all of the relevant studies on a particular topic or problem. You trace the threads of an intellectual genealogy, identifying the debates, theories, revelations, and transformative ideas necessary for a reader to appreciate the agenda of your study. You are not just compiling a chronology or a list of publications. You are making an argument that your research extends from or builds on those earlier efforts and addresses a new part of the problem.

「文獻綜述」，俗稱「文獻查閱」，是學術論文、文章、學位論文和書籍的必要組成部分。這是放在論文或文章前段的部分，作者在這裡詢問並回答問題：「我們如何達到手頭上的問題？」（狀況領域文章也有類似的目的：綜合想法並分析其研究影響）。文獻綜述通過證明您已閱讀了有關特定主題或問題的所有相關研究，來確定您進行研究的權威。您追蹤了知識家族的線索，確定了讀者對您的研究議程的理解所必需的辯論、理論、啓示和轉變思想。您不僅僅是編列時間表或出版物列表。您正在進行一個論點，證明您的研究源於或建立在早期努力的基礎上，並處理問題的新部分。

In [chapter 2](#) we advised against justifying your project by claiming that it fills a “gap in the field.” Now we will show you how not to be a gap filler. A field, after all, is not a leaky dam that needs a hole plugged to keep it from collapsing, or a garment that needs mending. It is more like an ongoing conversation at a party that you have just joined, and no one will be impressed if you just take up space. What they want from you is ideas, expressed in an engaging fashion, that will help improve their own ideas.

在第二章中，我們建議不要通過宣稱填補“領域中的漏洞”來說明您的項目。現在，我們將向您展示如何不成為填充者。畢竟，一個領域不像是需要填上一個洞來阻止它倒塌的漏水壩，或者需要編織的衣服。它更像是一場正在進行的派對談話，你剛加入，如果你只是佔據空間，沒有人會感到驚訝。他們想要你提出有趣的想法來改善自己的想法。

Literature reviews are notorious for being a boring slog. They're hard to write and sometimes even harder to read. And for you, they might now be even harder. Having just read several studies by other members of your Collective—works that inspire you because they speak directly to the core of your Problem—you might feel less than excited to read across an entire field, including parts of it that are remote from your project. It can feel like the intellectual equivalent of doing one's taxes—a duty, rather than a pleasure.

文學評論以乏味臭名遠播，寫起來困難又或讀來難以忍受，對於你們更是如此。到如今，經過大家關於你們的Collective的多篇文章的閱讀，讓你們感到非常激動，因為它們正好符合你們的問題核心，但是閱讀一整個領域，包括與你們的項目有較遠距離的部分，卻可能讓你們十分沮喪。這可能會讓你們感覺是一項苦稅，而非一樣快樂的事情。

Fortunately, there is a simple way to remedy this feeling. Given that every field is made up of researchers from different Problem Collectives, your job in the lit review is to listen to these other collectives, to acknowledge how members of other collectives bring their own agendas and values to bear on your topic, and to consider their findings in the light of *their* Problems (not yours).

幸運的是，有一種簡單的辦法來解決這種感覺。由於每個領域都由來自不同問題集團的研究人員組成，您在文獻綜述中的工作是聆聽其他集團的聲音，承認其他集團成員如何將自己的議程和價值賦予您的主題，並在他們的問題（而不是您的）的光線下考慮他們的發現。

Interacting with other collectives gives you a better sense of your own values. You learn to respect other collectives, and to avoid the mistake of thinking that if someone is asking different questions about the same topic that they're simply wrong. It may be that they just have a different agenda and are trying to solve a different problem.

與其他集體的交往，能讓你更了解自身的價值觀。你學習尊重其他集體，也免於誤以爲人們在討論同一話題時提出不同問題的人就一定是錯的。也許他們只是有著不同的議程，試圖解決不同的問題而已。

Consider this scenario: you're at a conference for your Field and you are watching a presentation that pertains to your topic of research—and you find it boring.

考慮這種情況：你參加了一個關於你的領域的會議，你正在觀看一個與你的研究主題相關的演示，但你覺得它很無聊。

A thought immediately crosses your mind: *This colleague is dealing with my Problem, but poorly.*

立刻有個念頭出現在你的腦海中：這個同事正在處理我的問題，但做得不好。

This is a “selfish” response, not a self-centered one. For a self-centered researcher who is aware of Problem Collectives, the response instead would be, *This colleague seems to be dealing with the same topic as me, but through the lens of a very different problem than mine. I wonder what their Problem is?*

這是一個「自私」的回應，而不是一個自我中心的回應。對於一個認識到問題集體的自我中心研究者來說，回應應該是：這位同事似乎正在處理與我相同的話題，但是是透過一個與我的問題完全不同的鏡頭去看待它。我想知道他們的問題是什麼？

A new set of questions emerges: *How might their work, and their Problem, help me and mine—and vice versa? Are there things they're seeing that I'm not?*

新的問題出現了：他們的工作和問題如何幫助我和我的人，反之亦然？他們看到的是我沒看到的嗎？

The advantages of the latter approach are obvious: you'll be better able to harness the productive friction between field and collective to create new energy, and to change them both.

「後者的優勢顯而易見：您將更能夠利用場域和集體之間的生產性摩擦來創造新的能量，並改變它們兩者。」

These are the processes that can enliven the blandly titled “literature review.” Your job in navigating your Field is to bring together scholars, some who are just entering the profession and others who are long dead, into conversation with one another about a set of questions and concerns that together add up to a survey of the most compelling and important research on your Problem.

這些是可以讓「文獻綜述」這個乏味標題變得活躍的程序。在你探索領域時，你的工作是將一些初進職業、有一些已經死了很久的學者，拉進一起對一系列問題與顧慮的對話，以統整最有趣和重要的對你的問題的研究。

Here are a few things to keep in mind when evaluating sources, which apply equally to those written by members of your Field and your Collective:

在評估資料來源時，請記住以下幾點，這些點適用於您領域和您集體所撰寫的資料：

- **Be skeptical.** Just because something was published in a peer-reviewed journal or a book doesn't mean it's watertight. You shouldn't be groundlessly contrarian, but neither should you take the words of experts at face value.
- **Be fair.** Represent every source's merits and shortcomings accurately.
- **Focus on the author's concerns, not your own.** When you write an evaluation of a particular piece of writing, focus on the points of greatest salience to the author, not to you. In other words, focus on what they were trying to achieve in writing this study instead of selfishly scavenging it for parts. There is nothing quite so unfair as a review that heaps criticism on points that were, in fact, of minor significance to the author's main goals.

Think of your Field as less a set of commandments to be followed uncritically than a set of propositions to be tested, refined, modified, reordered, and added to. This is where you come in.

想像你的領域不是一套要完全服從的誠命，而是一套要測試、改善、修改、重排並且不斷加強的主張。這是你的參與的地方。

Be skeptical, but avoid the rookie mistake of scoffing at the authorities just for the thrill of it. The satirical weekly *The Onion* captured this tendency with the title of a fictional book: *Wendel Spencer's Schools Are Not Failing Our Children: How We Took a Commonly Held Opinion and Declared the Opposite.* Your Field does not need more posers.

謹慎懷疑，但不要因爲樂此不疲而瞧不起當局，這是新手會犯的錯誤。諷刺周刊《洋蔥》用一本假想書名來抒發這種傾向：溫德爾·斯賓塞的《學校不會毀滅我們的孩子：我們是如何掀起一股對常識觀念的反潮流》。你的領域不需要更多冒充者。

Likewise, a field does not (or should not) tolerate people who bully or harangue their colleagues. In contests of ideas, it's the ideas that matter, not their proponents. When you are evaluating a source, keep your focus on the research, not on the researcher. Doing so will help keep you unprejudiced, and you'll have no qualms about giving praise or censure where it's due. It's always incumbent on you to represent other people's ideas in good faith.

同樣的，一個領域不容忍（或不應該容忍）欺負或嘮叨同事的人。在思想的競賽中，重要的是思想而不是它們的提案者。在評估一個來源時，將你的重點放在研究上，而不是研究人員上。這樣做會幫助你保持公正，而且你也不會有顧慮，在需要的地方給予贊揚或譴責。你總是負責代表其他人的想法善意。

TRY THIS NOW: Start Your Own “What's Your Problem?” Bookstore (aka Organize Your Field into Problem Collectives)

試試看：建立你自己的「你的問題是什麼？」書店（也稱作將你的領域整理成問題集合）

The goal: *To sort studies in your Field by the problems that motivate instead of the topic they are "about," by arranging a small number of secondary sources into "problem sections."*

目標：通過將少量次要資料分為「問題部分」，來分類您所在領域的研究，而不是按它們所「關於」的主題分類。

In [chapter 4](#), we asked you to imagine a bookstore where the shelves are organized according to the problems that propel each of the authors' books, not the "topics" each book is about. Instead of a section named, let's say, *Philosophy*—with books about German philosophers on one shelf, Greek philosophers on another, Indian philosophers on a third, and so on—this "Problem Bookstore" would have sections called (again, let's say) *How can humans authenticate religious scripture or other works from antiquity?* Or perhaps *How to make sense of evil?* Or maybe *How can we teach ourselves and others to act morally?*

章節四中，我們讓您想像有一家圖書館，在這裡，架子按照每位作者的書本所展現的問題來排列，而不是這些書本關於的「主題」。這個「問題書店」將不會有以下標題的區域：像是哲學-有關德國哲學家的書放在一個架子，希臘哲學家的書放在另一個架子，印度哲學家的書放在第三個架子，等等；取而代之的，這裡會有以下區域：如何驗證古代的宗教經文或其他作品？還是如何理解邪惡？或者，又該如何教導自己與他人行為得當？

Well, the time for hypotheticals is over. Now your job is make this bookstore a reality (albeit on a small scale) using the books you plan to read for your research. Here are the steps:

好吧，假設的時間已經過去了。現在你的工作是利用你計劃用來閱讀研究的書籍，使這家書店成為現實（儘管規模有限）。以下是步驟：

1. Choose six to eight short secondary sources (articles or book chapters—not entire books) in your Field related to your topic. By this point in your research, you have compiled a preliminary bibliography of studies on your topic. Your Sounding Board has probably made some suggestions as well. Don't fret too much over the selection of studies. As long as they are serious works of scholarship, and as long as they are "about" your topic, that's all you need. You can always add more later.
2. Using [table 9](#) as a model, write down the *topic* of the first study in your list. Here is the place where you can write generalities, such as "ancient Greek philosophy" or "Buddhism." This should be pretty straightforward. You should be able to identify the topic even before reading the study, using the introduction of the article or chapter (or even just the title).
3. Now write down the specific *case* that the study focuses on. Perhaps it's a study of medieval Buddhist architecture in Japan, or a specific element of ancient Stoic philosophy. Again, this should be pretty simple, since the case will likely be mentioned in the title or the opening pages of the study.
4. List the specific questions that the study poses. Here is where things get more precise, and where your close reading skills will pay off. Just as you did earlier with your own research—where you brainstormed and refined a host of small- and medium-scale questions that together started to "add up" to a broader project—here is where you try to identify the small- and medium-scale questions that comprise the study you're reading. If you're lucky, the researcher will articulate their questions clearly and explicitly. But you might have to "reverse engineer" the author's questions, based on the explanations they are providing, and the claims they are making. Identify as many questions as you can, striving to find *at least ten*.
5. Try to identify *patterns* among those questions. Once again, this part of the process is exactly the same exercise that you did before, only this time you're focusing on someone else's work, rather than your own. Analyze the list of the ten-plus questions you've found, and ask yourself: *If I had to venture a guess, what does this author seem to be concerned about or preoccupied with? What seems to be driving them?* Pay attention as well to the questions that the author *doesn't* seem to be asking—questions which, for you, seem like obvious ones, but which don't seem to be addressed in the study. All of this is "self-evidence"—remember that?—only this time, the "self" in question is not you, but *them*.
6. Try to identify the *problem*. Now that you've created an inventory of questions, and analyzed the patterns that comprise those questions, you're ready for the hardest but most rewarding part of this exercise: to try and see *past* the author's case study, and identify the deeper-seated problem. Write down a one-sentence description of this problem *in as general terms as possible*. It goes without saying, we hope, but be sure to avoid conflating the author's *case* with their *Problem*.
7. Repeat steps 1 through 6 for the other studies in your list.
8. Once you have completed this process for most or all of your studies, try to identify any themes or patterns that connect the different authors' Problems. Do any of the different problems you've identified seem related somehow? If not, don't try to force things. It's OK if there are "one-of-a-kind" questions. But if there are ones that seem to share something in common, try to group them together. Now try to give a name to these broader Problem

Collectives (you may need to adjust your description, broadening or abstracting it a bit, which is OK). The groups you end up creating—and the names you give to them—will become the sections of your Problem Bookstore. Once you have them, you're ready to open your shop and welcome fellow seekers!

Table 9. ORGANIZE YOUR FIELD INTO PROBLEM COLLECTIVES

表9. 將您的領域組織成問題集合

SOURCE #	STUDY TITLE	TOPIC	CASE	PROBLEM	PROBLEM COLLECTIVE
1					
2					
3					
4					
5					
6					

The point of this exercise is twofold. First, as you learn to sort your Field into different Problem Collectives, you will become far more efficient at navigating your Field, and far better at understanding (and remembering) the arguments and facts you've read. When you know the problem that motivates someone's work, not only do you gain clarity about *how* you should be reading that work (e.g., discerning which parts are key to a person's argument, and which parts are mere side notes), but you also have a much clearer sense of where in your own brain you should be storing and organizing all of the arguments and information you're encountering. A scholar's problem is the architecture of their argument, the skeletal structure, the grid. Without it, reading even the most rigorous work of scholarship can sometimes feel like being overwhelmed by a tsunami of facts and arguments.

這個練習的重點有兩個。首先，當你學習將你的領域分類成不同的問題群體時，你將變得更加靈活地遊歷你的領域，並且在理解（和記住）閱讀文章中的論據和事實方面有更好的表現。當你了解一個人工作的動機時，不僅你可以更清楚地了解該如何閱讀（例如，辨別出哪些部分是一個人論點的關鍵，哪些部分只是附屬的），而且也能更清楚地理解你自己的大腦中應該將所有的論據和信息存儲和組織的方式。學者的問題是他們論點的建築，骨架構造，網格。如果沒有它，就算是閱讀最嚴謹的學術著作，有時候也會覺得被事實和論據的海嘯淹沒。

There's a second reason, as well: you'll develop a kind of magical power, the ability to connect with fellow researchers on a deeper, more meaningful level, by seeing what they are *really* working on, rather than just the place, time period, and so on where their research is based. What you are going to find is that two genealogical studies of (let's say) the exact same Middle Eastern royal family, or three sociological studies of the exact same favela in Rio de Janeiro, may be motivated by *entirely different problems*. Similarly, one study about Rio may be propelled by the *exact same problem* as one about a Middle Eastern royal family. Cases and problems are *not* the same thing.

有第二個理由，你會發展出一種神奇的力量，能夠在更深層次、更有意義的情況下與其他研究者與聯繫，通過對他們真正的研究對象的理解，而不僅僅是他們的研究所基於的地點、時間等等。你會發現，假設是關於同一個中東的皇室家族，或者是關於里約熱內盧貧民窟的三個社會學研究，可能會因完全不同的問題而帶動。同樣，一個關於里約熱內盧的研究可能會因為和一個關於中東皇族家族的研究一樣的問題而被推動。情況和問題不是同一回事。

To be clear, as your list of secondary sources grows for your project, we are not advocating that you make an exhaustive catalogue or a comprehensive re-sorting of every study in your field. (You're not *really* starting a bookstore.) But we do believe that this mindset leads to a much more effective (and, frankly, enjoyable) research process. Simply put, knowing the problem at stake, whether in your own work or in the work of another, makes navigating the ocean of studies easier.

澄清一下，對於你的專案的次要來源清單越來越多，我們並不建議你製作一個詳盡的目錄，或重新整理你專業領域的每一項研究。（你其實不是要開書店）。但是我們確實認為，這種心態導致一個更有效（而且，坦率地說，也更令人愉快）的研究過程。簡單地說，知道所涉及的問題，無論在你自己的工作中還是在別人的工作中，都能夠讓你更容易地游泳過研究的海洋。

COMMONLY MADE MISTAKES

常見的錯誤

- Sorting studies by topic or subtopic, instead of by problem
- Sorting studies by case, instead of by problem

TRY THIS NOW: Change Their Variables

試試看：更改它們的變數

The goals: To gain an understanding of how topics, problems, and cases of problems work for other researchers. To learn about the research problem of a mentor, Sounding Board, or peer by interviewing them using the “Change One Variable” exercise from above.

目標：瞭解其他研究人員如何處理話題、問題和問題狀況。通過使用上面的“改變一個變量”練習，從對諮詢者、聲援板或同行中對其研究問題進行訪談，學習有關。

Distinguishing between the problem and the case that exemplifies the problem can be difficult. You've probably discovered this while doing the previous exercises. You'll also have realized why seeing beyond the case to the problem is so valuable, and why it is helpful to have multiple strategies for doing so.

分辨問題和例子描述的問題之間的區別可能會很困難。您在做前面的練習時可能已經發現了這一點。您也已經意識到，看到超越個案去尋找問題的價值，以及為此採用多種策略的好處。

This exercise turns the tables on “Change One Variable.” In [chapter 4](#), you changed one variable at a time in your own research question to see what this revealed about your Problem. Now, you are going to ask another researcher—a mentor, Sounding Board, or peer—to do the same thing aloud with you so that you can learn more about their topic, their case, and their Problem.

這個練習會對「單一變數的變動」作出轉變。在第四章中，你更改自己研究問題中的單一變數，以看出它對你的問題所顯示出的結果。現在，你將要請另一名研究者 - 例如指導者、聽證者或同伴 - 也同樣做到，以跟你一起對你們的主題、實例和問題進行更多的了解。

If that person is in your Field, great—you'll learn about how the topic-problem-case dynamic affects someone else working on similar subject matter. But this is purely optional. The key thing is to learn how to pinpoint the driving problems in the research world outside your own mind. This process should be empowering, and strengthen the bond between you and a fellow researcher.

如果有人在您的領域內，太好了-您會了解該主題問題案例如何影響其他人進行相似主題的研究。但這是完全可選的。關鍵是要學會如何確定外部研究世界中的驅動問題。這個過程應該是授權的，並加強您與同行研究者之間的聯繫。

Here's what to do:

這是所做的：

1. Give yourself a refresher on how the “Change One Variable” (COV) exercise works. You've covered a lot since you did it yourself, so reread that part of [chapter 4](#).
2. Introduce the exercise to your chosen interviewee in a way that presumes no prior knowledge on their part of how the COV exercise works. You can describe the goal and the procedure to them yourself, or just give them an opportunity to read it in the book. Explain that, having gone through COV yourself, you'd now like to interview them about their research, using the same technique. Explain that this interview is part of your own self-training. In addition to learning more about their research, you also want to practice distinguishing topics from cases from problems in other people's research. Make it clear that this conversation is confidential, and that you will be taking notes only for yourself.
3. Prepare for an informal and nonjudgmental conversation. Your job is to listen, to ask clarification questions, and to write things down. You're already experienced with writing self-evidence; now you'll be the stenographer writing down the self-evidence of someone else. Bring pens and notepads and—don't forget—the list on page [131](#) to keep track of which variables changed and how your interviewee responded to each change.
4. Start things off by asking questions that prompt your interviewer to identify their topic, and then produce a question *containing all of the relevant variables* that they think best encapsulate their core problem. For example:
 - What do you work on? (Topic) (NOTE: If their response is “I work on lots of things!” just have them choose one representative project for starters.)
 - If you had to put what you work on into a question, what would that be? (NOTE: If they produce a *nonquestion* (“I work on the question of poverty”—see page [47](#)), tell them that this exercise requires a real question. Give them an example from COV, if

necessary, or ask them to choose a question from one of their studies.)

5. Write down their description of their topic and their full research question. Take your time here—read the question back to them and ask if it's complete. Remind them that the rules of the game require the question to be as comprehensive as possible, and include all of the relevant variables. It does not have to be elegant.
6. Once they confirm that the question is complete, you start changing variables for them, one by one, and writing down the results. *How did this variable change affect your EKG—your level of excitement? If you had to guess, why?* This is the meat of the exercise, which will take the most time and—in order to work—require that you let *nothing* slip past your Noticing radar. Again, be nonjudgmental, but interrupt and politely ask for clarification if you hear any of the following:
 - Abstract, high-level, theoretical, or vague language (*You mentioned Concept X. What does that refer to, specifically, for this particular case?*)
 - Jargon, insider-speak, or acronyms (*I didn't understand that term. Is there a more common version?*)
 - New words spilling out when you ask them why that changed variable made them feel more or less excited than before. ***DO NOT LET THESE PASS BY UNREMARKED.*** Call them out. This is the moment when people feel some pressure to justify their choices, and when revelations might occur without their realizing it. This is also where an attentive listener is a researcher's best friend. You're the Sounding Board now. Play what they said back to them, and prompt them to greater precision. (*You just said a word that isn't in your research question. Is that a key variable in your study? If so, how would you rephrase your research question?*)
7. When you feel like the interviewee's responses to the variable changing are getting you both closer to the problem, shift gears. Share with them what you noticed and ask them to speculate about the problem that might explain the pattern in their excitement. (*Here are your responses to these variable changes. You said that these variables could be changed, meaning that you'd be interested in those cases too, and these other variables couldn't, meaning that they are somehow central to your agenda. If you had to guess, what would you say is the underlying problem that you are concerned with in this research project?*)
8. Hopefully your conversation will be an insightful and enjoyable one. In any event, be sure to thank your interviewee for their time!

COMMONLY MADE MISTAKES

常見錯誤

- Making all the same mistakes listed under the COV exercise in [chapter 4](#), including changing variables too slightly to make a difference to the fundamentals of the research project
- Not explaining the goals and procedure of COV in advance of the interview
- Being too shy or deferential to ask follow-up questions or clarification questions
- Not writing things down

After your interview session, take stock. How do you feel? How did COV go for both of you? Was it easier or harder than you expected? Did you notice when your interviewee slipped in a new variable? Did you find yourself staying nonjudgmental? Would you want to do this again, with them or with someone else?

之後你的面試會議，檢查一下自己對狀況的感受：對於你們兩人來說，面試結果如何？比想像中的容易或者困難？你有沒有注意到你的面試對象插入新的變數？你能夠保持不做出評斷的態度嗎？你會想要再次和他或者其他人進行相同的事情嗎？

You certainly will have gotten to know your interviewee better. Maybe you've even helped them to get to know themselves better. Your gentle probing, and challenging and naive but persistent questioning, may well have helped them to become more self-centered researchers. You hopefully will also have made the pleasant discovery that one of the best ways to be a student is to be a teacher or mentor. This is getting over yourself in the best way—by making a habit of helping other researchers become more centered on their Problem.

您一定會對訪談對象有更深刻的了解了。也許，您甚至幫助他們更加了解自己。您溫和的探索、挑戰性而天真但堅持不懈的提問，很可能會幫助他們成為更多自我重心的研究者。你也應該有愉快的發現，成為一個學生的最佳方式就是成為一名老師或導師。這是最好的方式來超越自我——通過使自己習慣于幫助其他研究者將自己重心放在問題上。

Through the exercises you have just completed, you have accomplished a major mental leap. You have separated the field-specific *case*—with all its specificity and field jargon—from the generalized *problem*, which cuts across the grain of one field and extends into other fields. This mental change liberates you from the narrow view of a field as mere Topic Land, which mistakenly believes that studies are relevant to one another only if they share a topic. You now have techniques to determine what really matters to different researchers in your field and how to diagnose the problem within a study that might or might not articulate it clearly. (Of course, you might encounter studies that lack a problem and remain stuck in Topic Land, but you can make these useful to you too.) You have gained a better appreciation for the problem that motivates the research of your Sounding Board or another researcher you trust. And for your own research explorations, you now know why you need not—and should not—just stay “on topic.”

通過您剛剛完成的練習，您已經實現了一個重大的心理飛躍。您已經將領域特定的案例 - 其所有特性和領域術語 - 從普遍問題中分離出來，它跨越一個領域的細節並延伸到其他領域。這種心理上的改變使您從狹窄的觀點中解放出來，誤認為只有在共享一個主題時，研究才相互關聯。您現在有技術來確定不同研究者在您的領域中真正重要的是什麼以及如何診斷一項研究中可能沒有清楚表達的問題。(當然，您可能會遇到缺乏問題的研究，但您也可以將其用於您自己。)您對您的聽證會或另一位您信任的研究者的動機性研究有了更好的認識。對於您自己的研究創新，您現在知道為什麼您不需要 - 也不應該 - 僅僅停留“在主題”上。

Beyond your current project, you have gained a more fluid approach to navigating a field, one that is sensitive to the concerns of other Problem Collectives within it. You have acquired multiple techniques for figuring out which parts of it are most useful to you, while remaining centered.

現階段的項目之外，您獲得了一種更流動的方法來導航這個領域，一種對其中其他問題集團的關注更加敏感的方法。您獲得了多種技術，用於搞清楚其中哪些部分對您最有用，同時保持中心。

You'll never be done with this process once and for all because your Field is not static. It keeps adding and shedding members. New publications keep appearing. And, if you look, you will continue to uncover earlier studies that you didn't know existed.

你永遠無法一勞永逸地完成這個過程，因為你的領域不是靜態的。它不斷增加和減少成員。新出版物不斷出現。如果你看的話，你會繼續發現以前不知道存在的研究。

Now, having sorted out your Field by Problem Collective, you need to figure out how to talk to the members of your Field.

現在，您已依據集體問題將您的領域整理完畢，您需要找出如何與您領域的成員溝通的方式。

TRY THIS NOW: Rewrite for Your Field

「現在就來試試：針對您的領域改寫」

The goal: *Informed by your Problem Collective, to learn to write about your Problem in a way that your Field will understand, and to see your Problem with “Field eyes.”*

目標：受你們的問題集的影響，學會用你們領域所熟悉的方式來寫述你們的問題，以及用『領域的眼睛』去細看問題的癥結。

In [Chapter 4](#), you wrote for your Collective. Writing for your Collective required you to eliminate all of the insider language (or jargon) and secret codes that might be easily understandable to those in your Field, but which needed to be rephrased in order to be meaningful to members of your Collective.

在第四章，您為集體寫文章。為集體撰寫文章要求您消除所有內部語言（或行話）和祕密代碼，這些可能對您領域中的人來說很容易理解，但需要重新組織以便為集體成員有意義。

Now it's time to switch audiences and repeat the process, but with a couple of new goals. Your Field, as mentioned above, is populated mostly by people who are not part of your Problem Collective and are uninterested in your Problem. Why write for them? Put another way, what might be the value of looking at your Problem with Field eyes?

現在是時候更換觀眾並重複這個過程，但有兩個新的目標。您的Field，如前所述，主要由不屬於您的Problem Collective的人員組成，對您的問題不感興趣。為什麼要為他們寫作？換句話說，用Field的眼睛看Problem有什麼價值？

When you have to explain your project to someone who doesn't care about your Problem (or thinks they don't), several good things might happen. You might, of course, change their minds about the relevance of your Problem. People are not static; they can be persuaded by arguments and evidence, and you might create a new ally. You might help Collective members within your Field find one another through your work. Even if they don't become members of your Collective, you may deepen their questions for other explorations. In any case, you will change your Field.

當你必須向一個對你的問題（或認為自己不關心）不關心的人解釋你的專案時，可能會發生好事。當然，你可能會改變他們對你的問題相關性的看法。人並非靜止不動；他們可以被論證和證據所說服，你可能創造一個新的盟友。你可能會通過你的工作來幫助你領域內的集體成員彼此找到彼此。即使他們不成爲你的集體成員，你也可以加深他們對其他探索的問題。無論如何，你都會改變你的領域。

Our goal is to make sure that what you've written is comprehensible. Look over the first draft of your proposal description and highlight any terms that people in your Field are unlikely to know or be familiar with. These might include the following:

我們的目標是確保您所寫的是可以理解的。請仔細檢查您建議的描述的第一稿，並突出您領域中容易不知道或不熟悉的任何術語。這些可能包括以下內容：

- Concepts and theories
- Key authors relevant to the “Problem Collective” dimensions of your research
- Key debates or arguments among members of your Collective
- Personal names
- Names of institutions or organizations
- Titles
- Acronyms
- Periodizations
- Topics

Highlight your enthusiasms (and other scholars'), just as you did your insider language when writing for your Collective.

高亮你的熱情(和其它學者的)，就像你寫給你的社群時用的內部語言一樣。

Other benefits to rewriting for your Field are personal. In [chapter 1](#), we mentioned that boredom can be a wonderful teacher in the early phases of a project, and gave examples of the ways it can help you to articulate and conceptualize your concerns. We also spoke about the importance of facing up to your own boredom without judgment. If, upon telling someone about your concern with X, you are terribly bored by every association—A, B, C, and D—they make with X, you should not judge yourself. Don't force yourself to be interested in anything, even if it's Important (with a capital *I*).

針對你所處的領域而言，重寫也有其它個人好處。在第一章中，我們提到無聊可以是發展專案的很好的老師，並且給出例子來說明它怎麼可以幫助你表達和概念化你的擔憂。同時也講到要不帶著評判然後面對自己的無聊是非常重要的。如果當你和別人說起自己對某件事情的擔憂時，他們對於此事的舉例（A、B、C、D）都讓你感到很無聊，你不應該對自己有所評判。不要強迫自己對任何事情感興趣，即便它很重要（用大寫I表示）。

Boredom is back, but this time to help you in a different way. When you rewrite for your Field, as opposed to your Collective, you will, alas, need to venture into what you consider to be the less compelling features or logical associations with your core questions and problems. These will not be encounters with boredom that help you grasp more clearly who you are as a thinker, and what your Problem truly is—they will simply be topics and questions that you are already fully aware of, but just find painfully dull.

當感到無聊，時間可以以不同的方式來幫助你。當你對你的領域進行重新組合時，有時候你會不得不進入你認為不夠精彩、與你的主要問題和問題存在聯繫的一些細節中。這些不會是幫助你更加清楚地瞭解你自己是一個思考家、以及你的問題到底是什麼的無聊經歷，而只會是一些你已經非常熟悉但卻又討厭的話題和問題。

This is an essential process, for a number of reasons. Here are two:

這是一個必要的程序，出於許多原因。以下是其中的兩個原因。

1. Engaged readers make better researchers. By engaging seriously and in good faith with such areas and questions, you are engaging seriously and respectfully with your Field mates as *members of Problem Collectives other than your own*. You have to contend with other agendas. They don't find these aspects of your work “boring”—for them, this is likely the reason they picked up your work, came to hear you speak, or are bothering to engage with you at all. They find these problems disturbing, fascinating, and worthy of long-term (even career-long) engagement. To dismiss these aspects of your work as uninteresting or unworthy of contemplation, as you can imagine, is no small insult. For some, it would be the same thing as dismissing as insignificant a problem that keeps them up at night, and for some, their whole reason for becoming a researcher in the first place. It is deeply personal. By contrast, a good-faith engagement with these questions is your way of acknowledging and taking seriously that your Field mates may belong to Problem Collectives entirely different from your own.

2. Engagement can lead you to discover and embrace new research problems.

Engagement of the kind we are encouraging here benefits your own intellectual and personal growth. Sometimes—although by no means always—the labor of seriously engaging with “boring” issues can subtly transform you and change your own perspective. Sometimes, you even begin to catch glimpses of these problems, seeing them as if through the eyes of those collectives who consider these problems fundamental to their identity. Even better, you find your own way of “translating” these problems into your own language, stumbling upon a wording or a phrasing that, in a flash of insight, suddenly finds you disturbed. You realize that, all this time, it wasn't the problem itself that was “boring” to you; it's simply that you had never heard the problem phrased in a way that made sense to you. But now that you have, suddenly you find yourself kept awake at night.

And remember: it is perfectly good and natural if your first draft—even your fifth or sixth—is still inward-looking. The point is that every subsequent edit and draft should move steadily outward, opening up, equipping uninitiated readers, and inviting them into your Problem. Make your Problem their Problem. Disturb them by showing them—in terms *they* will understand—what disturbs you. Your work needs to make arguments, to be sure, but just as much it needs to equip a reader with everything they need to know in order to understand your argument.

請記住：即使是你第一稿，甚至是你的第五稿或第六稿，也可能仍然是向內的。重點是，每一次後續修改和編輯都應該穩步向外，向未知的讀者開放、裝備他們，並邀請他們加入你的問題。讓你的問題成為他們的問題。以他們能夠理解的方式，向他們展示令你不安的些事，使他們感到不安。你的作品勢必需要進行論證，但同樣重要的是，你的作品需要為讀者提供所有能夠理解你論證的有關的所有資訊。

SOUNDING BOARD: Find a Sounding Board in Your Field

「聽證會：在您的領域尋找聽證會」

A Sounding Board in your Field will bring another perspective to your evolving research project. Consider reaching out to someone who is not at your institution—someone who is not your boss or who has no personally vested interest in the outcome of your study, besides their professional goodwill. They can help you to ensure that your manner of expressing ideas will be comprehensible to your peers. They will help you to identify sources you might have overlooked. They will help you anticipate which questions about your primary source (your cereal box, so to speak) have been asked and answered by others in your Field. Again, show them your research proposal and solicit their response, whether written or oral. And (you guessed it) make sure to say *Thank you*.

對於您不斷演變的研究項目，在您的領域中有一個聲譽較高的人士將為您帶來另一種觀點。考慮向您所在機構以外的人求助，不要他們是您的老闆或對您研究的結果有直接的利益，但他們會熱忱地提供專業服務。他們可以幫助您確保您表達思想的方式對您的同行來說是易懂的。他們會幫助您發現您可能忽略的來源。他們會幫助您預測別人在您的領域裏對本主題（就像您的穀物棧盒一樣）已經問過和答決的問題。再次，向他們展示您的研究建議，無論是書面還是口頭回應，並且（你猜對了）一定要說謝謝。

Welcome to Your Field

Membership in a Field can be rewarding. You'll find that in a field, as in a Problem Collective, groups of researchers develop a certain *esprit de corps*. Curiosity, relentlessness, and generosity are the ingredients fueling their productivity and inspiration. One of the benefits of a field is the productive friction between the different Problem Collectives therein. Their disturbance becomes your disturbance, and suddenly your own research achieves a new dimensionality for you. You suddenly see a part of your field in 3D.

加入一個領域中可以是有收益的。你會發現在一個領域中，就像在問題集團中一樣，研究人員會形成某種集體文化。好奇心、堅持不懈和慷慨都是推動他們創造力和靈感的因素。領域的一個好處是不同問題集團之間的產生的有效摩擦。他們的顛覆成為你的顛覆，突然間你自己的研究對你來說擁有了新的維度。你突然看到你的領域中一部分以3D形式出現。

You are still a problem. Always keep in mind that the scale, ambition, and brilliance of your question is never limited to the scale of the specific project you end up working on. In fact, just the opposite: the more brilliant and resonant your question, the more it will spill out from the confines of your project, often in ways you haven't anticipated.

你仍然是個問題。請記住，你問的問題的規模、雄心壯志和聰明才智並不僅限於你最終所做的專案的規模。事實上，正好相反：你的問題越聰明又能引起共鳴，它會更容易跨越你的專案的限制，往往是不經你預料的方式。

6. How to Begin

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.....

You're nearing the end of this book. Are you feeling a little bit relieved? Ceaseless self-examination of the sort you've been doing is no one's idea of a vacation. It's hard work, and it's almost over.

你快要完成這本書了，你感到有點安心嗎？像你所作的這樣一直不停地自我檢視，不是任何人的假期，這是辛苦的工作，而且差不多快要完成了。

Take a moment to consider the work you've done thus far. You are in conscious possession of a problem, and you've transformed it into the beginnings of a project. You can find sources and generate questions like nobody's business. You know how to stay centered in your Problem as you engage with various research communities. You've found your Collective. You've navigated and engaged your Field. You've written and rewritten about your Problem for both of them.

请花一点时间考虑一下你迄今为止完成的工作。你已经有意识地掌握了一个问题，并将其转变为一个项目的开始。你可以像没有人一样找到资源并生成问题。你知道如何在与各研究社区交流的时候保持对问题的核心思想。你已经找到了你的集体。你已经导航并参与了你的领域。你已经为他们两个写了和重写过关于你的问题。

What's left to do?

還有什麼剩下要做？

To write.

寫

More specifically, to write *from the self-center you have created*. Not from a narrow sense of self, but rather the expansive self that you have been developing and discovering through the course of this book.

更具體地來說，就是要寫出您已經建立的自我中心，而不是狹隘的自我，而是您通過這本書而開發和發現的寬廣的自我。

Now that you've found your center, it's time to rewrite with centeredness.

現在你已經找到了自己的中心，是時候用這種中心性重新改寫。

Remember: your center is not some kind of military base or fortification designed to repel outsiders and protect insiders. Nor is it a location on a map. Your center is, as a researcher, a center of gravity that keeps you squarely over your own two feet at all times, even as you continue to move forward and change. To be centered is to be comfortable in your own skin. It is a self-possession you carry with you on your research journey. From time to time, you may get lost on your journey or feel knocked off-balance or momentarily lose your sense of self. But having found the problem at the center of your research, you'll be able to return to it, time and again.

記住：您的中心不是某種軍事基地或防禦性堡壘，旨在擋開外來者並保護內在者。也不是地圖上的一個位置。作為一個研究者，您的中心就是一種重心，使您一直能堅守自己的立足點，即使您繼續前進和改變。擁有中心意味著您舒適地安坐於自己的皮膚中。這是您在研究旅程中保持的自我把握。有時，您可能會在旅程中迷失路，或感覺跌出平衡點，或暫時失去對自我的感受。但是，找到了您研究的中心問題，您就可以一次又一次地返回中心。

Finding your center is empowering. Being a self-centered researcher is not just about having interests or being interesting. It's about being confident enough to discriminate between the choices you will face throughout the research process, and to make wise decisions about how to spend your time. To know, in your bones, what is really worth doing. Whether you have just one project to finish this month, or a career's worth of research in your future, you'll have to choose between an array of promising ideas and exciting possibilities. Some of these might speak to your core problem, but most won't. Others may praise you for coming up with this or that neat idea, but as a self-centered researcher you will be able to respond to such encouragement by asking yourself: *Yes, this is interesting—but is this part of my Problem?* When you are centered, you are able to say "No, thank you" to scintillating ideas and flashy, passing thoughts, things that your uncentered alter ego would jump at without knowing why. The uncentered researcher feels tempted to chase every good idea that comes along; the centered researcher is discerning.

尋找你的中心是建立自信的，作為一個自我中心的研究者不只是擁有興趣或有趣，而是要有勇氣去區分你將面臨研究過程中會遇到的抉擇，並為如何運用你的時間來做出明智的決定。去知道，深深知道什麼是真正值得做的，無論你本月做的是一个專案，或有職業的研究未來可望，你必須選擇一系列有前景的想法和令人興奮的可能性。其中一些可能與你的核心問題有關，但大部分並不是。另一些可能會稱讚你想出了這個或那個巧妙的想法，但作為一個自我中心的研究者，你可以用以下詢問來回應這樣的鼓勵：是的，這很有趣 - 但這是否是我的問題的一部分？當你集中時，你可以對迷人的想法和閃耀，閃耀，通過的想法說“不，謝謝”，未集中的研究者會在不知道原因的情況下跳著抓住每個好主意。沒有集中的研究者慾望追求每個好的想法；而集中的研究者會精準判斷。

So, to return to our point above, now that you've done all of this wonderful work on finding your center, your last exercise in this book is to write *from it*.

回到剛才的重點，既然你現在已經完成尋找自身中心的精彩工作，本書中的最後一個練習就是從中心寫出你的感受。

Don't Worry. It's All Writing.

This final instruction—that now is the time “to write”—might seem like a profound buzzkill. Your fleeting sense of relief gives way to anxiety, even dread. Writing, as we all know, is the “hard part.” What is more, it’s not as if the exercises in this book have marched you step-by-step through the expected parts of a traditional thesis. You don’t even have an introduction, much less a conclusion. You have hardly any polished prose. You have no footnotes. You don’t have anything! *I've done a whole book's worth of exercises and I still have all my writing to do!?*

這個最後的指示——現在是時候「寫」了——可能看起來像一項深刻的挫折。你瞬間的安慰感隨之變成焦慮，甚至恐懼。正如我們所知，寫作是一件「艱難的事情」。而且，本書的練習並沒有步步走近有傳統論文所需的全部部分。你甚至沒有介紹，更別提結論了。你幾乎沒有什麼修饒過的演講文字，也沒有註釋，一無所有！我做了整本書的練習卻仍然得開始寫？！

Well, guess what? *You've been writing this entire time.*

唉呀，猜猜怎麼樣？你一直都在寫作。

Let's take stock of just how much writing you've produced so far. Assuming you've given yourself time to complete all or most of the exercises, this means that, at this very moment, your notebook or hard drive contains the following:

讓我們來看看你到目前為止完成了多少撰寫。假設你給自己完成所有或大部分練習的時間，這意味著，此刻你的筆記本或硬盤中包含以下內容：

- A list of search results on your topic that jumped out at you, along with your ruminations about why they did
- A list of search results on the same topic that bored you, along with your thoughts about why they did
- A list of “small” factual questions about a single primary source
- A list of assumptions that make each of these small questions possible (i.e., the “premises” of these questions)
- A list of search results of primary sources, based on a refined search query (using terms from your “small” questions)
- The results of the Cereal Box Challenge, namely a worksheet containing multiple genres of questions about your chosen primary source and plenty of ideas about the next primary sources you might look for
- A bibliography or a list of secondary sources, from both your Problem Collective and your Field
- An extended brainstorm about your envisioned ideal primary sources, how you might use them, and where they might be found
- A decision matrix to help you craft a project that fits your personhood, as well various determinative factors
- A first draft of a research proposal, full of names, acronyms, jargon, and other types of language comprehensible only to members of your Field
- A printout of the research proposal that you have highlighted to identify all instances of insider language
- A revised version of the research proposal in lay language comprehensible to your Problem Collective
- Your worksheets from the “Change One Variable” exercise, including an improved research question, and lists of the fungible vs. non-negotiable elements of that question
- Your worksheets from the “Before and After” exercise, with ideas about how the case you’re working on might fit into a bigger story about your Problem
- Notes from your “Change One Variable” interview of a Sounding Board
- Advice from your Sounding Boards from various stages of your project-conceptualization work

What is more, chances are high that, while reading through the primary and secondary sources that spoke to you, you may also have done one or more of the following—*all of which are also forms of writing:*

此外，閱讀符合您的原始和次級來源的機會很高，您還可能進行以下其中一項或多項活動，這些也屬於寫作形式：

- Brainstorming
- Outlining
- Emailing
- Underlining, highlighting, and making marginal notes in a book or an article
- Scribbling on napkins, take-out menus, subway schedules
- Text messages
- Social media posts
- Blog entries

- To-do lists
- Audio recordings

All of this is writing. *All of it.*

所有這些都是寫作。全部都是。

You've also already begun the process of refining and consolidating your ideas in writing. You wrote a research proposal based solely on the introspection you did in [part 1](#). You rewrote your proposal for your Problem Collective with the aim of reaching a wider community centered on a common problem. You also rewrote for your Field, navigating its various Problem Collectives to explain how your project might have implications for others. In short, you've rewritten your project several times while supposedly still on the starting block.

你已開始細化並整合你的想法文字化的過程。您基於第一部分所做的內省，寫了一份研究建議書。您重新撰寫你的問題集體提案，旨在接觸更廣泛的以共同問題為中心的社區。您也為您的領域重新編寫，導航其各個問題集體，以解釋您的項目可能如何影響他人。總之，你在起跑線上重寫你的項目好幾次了。

Wait a minute, you say.

「等一下，你說。」

This isn't real writing! At best, this is "note-taking" or "journaling" or "prewriting." Most of what I have are fragmentary notes, and countless questions. Maybe I do have a few transcribed quotes, a few new facts and sources, and a rough proposal, but I certainly haven't begun writing the study itself.

這並不是真正的寫作！充其量，這是“記錄”或“日記”或“前期寫作”。我所擁有的大多是零碎的筆記，還有無數個問題。可能我確實有幾段的抄錄，有幾個新的事實和來源，也有一個大略的方案，但我當然還沒有開始寫作研究本身。

You've done more than just "begin." You've prepared yourself for the next phase of research, which—like the next one, and the one after that—requires that you begin yet again.

你做得不僅僅是“開始”，你還為下一個非研究階段做了準備，而且和下一個、以及之後的階段一樣，仍然需要重新開始。

So start!

開始吧！

Take those fragmentary notes, and transform them into complete sentences and paragraphs.

請將這些碎片性的筆記，轉換成完整的句子和段落。

Place those quotes in your working document, and write down why they matter to your research problem.

將這些引言放入你的工作文件，並記錄它們對你的研究問題的重要性。

Look at the many self-reflections you have produced thus far and identify passages from your notes that you feel capture the underlying "problem" of your work in compelling language. Add them to your proposal or working document.

看看你到目前為止產生的許多自我反思，並從你的筆記中確定捕捉你的工作背後的“問題”的有力語言的段落。將它們添加到你的提案或工作文件中。

Take the bibliographic references you've copied and pasted—those that jumped out at you so long ago—and expand them into fully formed footnotes and bibliographic entries.

請協助翻譯：「將您複製粘貼的參考文獻 - 那些很久以前跳出來的那些 - 擴展成完整的腳註和參考文獻條目。」為繁體中文。將您早先剪貼下來的參考資料——那些讓您印象深刻的資料——擴充成完整的腳註和參考文獻條目。

Steps like these are part of the creative research process. These are the materials out of which research papers, articles, and books are made. A film is, put crudely, footage shot and edited. A painting is a series of chromatic brushstrokes on a surface. A book is a collection of words, sentences, paragraphs, notes, and figures. To be sure, you can continually work at making your collection of words more clear, compelling, empirical, rigorous, or elegant. Just keep in mind that, if your goal is "to write," any and every act of putting pen to paper or fingers to keys is part of that process.

步驟像這些是創意研究過程的一部分。這些是研究性論文、文章和書籍的原料。廣義講，電影是透過拍攝和編輯而成。一幅畫是在表面上一系列色彩筆刷。一本書是一系列字句、段落、註解和圖表的集合。可以肯定的是，您可以不斷努力使您的字句系列更加清晰、具有說服力、實證性、嚴謹性或優雅性。只要記得，如果你的目標是“寫作”，所有將筆尖放在紙上或手指放在鍵盤上的行為都是為此目的而行的一部分。

Writing is not a pristine, reverent act. It's a messy, scrappy affair.

寫作並不是一種純淨的、崇重的行為，而是一種凌亂、魯莽的事情。

And so we invite you to look over what you've produced thus far, and appreciate that you've been writing this entire time. While you probably have not been writing in clear, poetic passages all this time, the writing you have produced is a valuable type of raw material. As you sift through all your writings, you will choose what to abandon and what to preserve. You will refine most of what you save, and reword nearly all of it. You will move from all those fragmentary writings you have now to paragraphs of polished, well-structured prose.

因此，我們邀請您用心瀏覽您迄今為止所完成的作品，並了解您一直在寫作。儘管一直以來您也許沒有用清晰而有詩意的句子來寫作，但您現在所完成的作品是一種有價值的原始資料。當您清理所有著作時，您將會選擇放棄和保存什麼。您將精緻化大部分所保存的東西，並重新措詞几乎全部。您將從眼前所有那些零碎的作品中轉變為磨練得極為完美的、結構緊密的文章。

So, when we say that now is the time “to write,” what we really mean is that now is the time to bring all of the writing you have already done together into one place, and to begin that process of sifting, selecting, structuring, and clarifying.

所以當我們說現在是寫作的時候，我們真正的意思是現在是將你已經做過的所有寫作放在一起的時候，並開始篩選、選擇、構造和澄清的過程。

TRY THIS NOW: Create “Draft 0”

試試看：建立「草稿 0」

The goal: *To consolidate all of the different types of writing you have produced during the Self-Centered Research process thus far into a single document.*

目標：將自我中心研究過程之中您到目前為止所生產的各種寫作形式合併為一個文件。

Create a “Draft 0.” Not a “first draft” or “Draft 1” that requires lots of new writing. All you need to do for the moment is to bring together all of your writing thus far into a single digital file.

創建一個“草稿 0。”不是“初稿”或“草稿 1”，因為它需要大量的新寫作。目前所需要做的就是將所有的寫作整合到一個數字文件中。

Here is your checklist of items to compile:

這裡是您要整理的清單：

Digital notes. If you’ve been using your computer, phone, or tablet to take notes, you might have them saved in a variety of files, formats, and locations. Now is the time to copy and paste all of these into your unified Draft 0. This includes the draft research proposal you wrote in [chapter 3](#), as well as those you rewrote for your Collective and your Field. Don’t worry about where to paste each item. Dump them anywhere. Structure does not matter at this point.

Handwritten notes. If you’ve taken notes on loose-leaf paper, in bound journals, or on napkins, transcribe them all *word for word* into Draft 0. Resist the temptation to rewrite just yet.

Underlinings, highlights, and marginalia. Return to any primary or secondary source that you have marked up in one form or another. Transcribe these notes into your digital file. Be sure also to transcribe full bibliographic information as well, to identify the primary or secondary source you marked up.

As you pull these items together in Draft 0, also do the following:

當你將這些項目整合在草案 0 中時，也請執行以下步驟：

Tidy up (but only if it doesn’t bog you down). While transcribing fragmentary notes or thoughts, you might find yourself correcting misspellings in your original digital notes, or expanding fragmentary notes into complete sentences. If you can do this without bogging down the progress of consolidation, go for it. *But you don’t have to.* There will be plenty of time to do this later on. If you do find yourself getting slowed down with efforts to reword, copyedit, expand, develop, and perfect, remind yourself that Draft 0 is meant to be a mindless, mechanical act of consolidation. That’s all. Just get your stuff in one place, in one format.

Note down “self-evidence.” One important exception to the Do Not Revise Yet rule: during this transcription and consolidation process, stay centered and “in tune” with yourself. You are still hooked up to that EKG machine. Continue to use introspective techniques as you revisit your earlier writings. Pay attention to any new thoughts or questions that surface while you’re consolidating your existing notes, and write those thoughts down *directly* into the Draft 0 digital file. This cannot bog you down; it is *always* time well spent.

By the end of this process, you will have a single file containing many thousands of words. It will be sloppy, ungrammatical, disjointed, and unstructured. It will be full of gaps and unfounded speculations.

最終，你將擁有一個文件，裡面包含成千上萬個字。它看起來很醜，文法不正確，前後斷絕，並且沒有架構。裡面會有大量空缺，以及沒有根據的猜測。

Let it be all of these things.

讓它成為所有這些事情。

This is not a final product. In fact, you should go out of your way to be messy and incoherent, because this will help you overcome, in one fell swoop, two of the most powerful inhibitors of the

writing process:

這不是最終成品。事實上，你應該想辦法讓自己的文章混亂和紊亂，因為這將有助於你一般地克服寫作過程中最強大的兩種抑制力：

1. The fear of judgment
2. The fear of the blank page

By consolidating the messiest Draft 0 possible, you overcome any fear of embarrassment—the fear of writing something incoherent, incorrect, or immature. You overcome it, strangely enough, by creating the most embarrassingly incoherent document you can imagine. Then you discover that the world didn't end.

通過整合最雜亂的初稿，您克服了對恥辱的恐懼——對寫出無條理、不正確或不成熟東西的恐懼。奇怪的是，您是通過創建可以想象的最令人尷尬地無統一的文檔來克服它的。然後您發現世界沒有結束。

Likewise, there's simply no time to be afraid of the blank page. You give it no chance to exist. That pristine page that dares you to produce a thought worthy of it disappears, as your copying and pasting fills the blank page—and then another and another page—with text. Incoherent text, perhaps, but text nonetheless. Draft 0 helps you to overcome your page fright. "What would I do if I weren't afraid?" Draft 0 answers that question for you. It won't cure you of all your writerly fears and hang-ups, but it won't give the first big fear you face any time to intervene. As messy as Draft 0 will be, it will also contain the following:

同樣的，根本沒有時間害怕空白頁面。你絲毫不給它一個存在的機會。那塊純淨的頁面對你挑戰出現一個值得它的點子，隨著你複製和黏貼的文字填滿空白頁面-然後另一個，再另一個頁面，文字就消失了。也許是不連貫的文字，但還是文字。草稿0幫助你克服你的頁面恐懼症。“如果我不害怕會怎麼做？”Draft 0給你答案。它不會治愈你所有的作家恐懼和限制，但它不會給你面對的第一個大恐懼任何時間來介入。雖然草稿0會很雜亂，但它還會包含以下內容：

- Critical evidence
- The makings of a robust base of primary and secondary sources
- Quotations that you found in primary and secondary sources
- Key figures
- Questions that are essential to your purpose

As chaotic as it looks, it may also contains moments of brilliance—perhaps more than a few.

雖然看起來很混亂，但同時也可能會包含許多輝煌的時刻 - 或許不止一兩段。

See What You Mean: Writing Draft 1

Having produced a consolidated file with all of your writings, the key now is to begin the process of moving from Draft 0 to Draft 1: a process of sorting, grouping, copyediting, sectioning, titling, and other forms of editing. Throughout this process, remember this bit of time-tested wisdom: *the best essays and books aren't written, they're rewritten*.

在把你所有的文章集中到一個文件之後，現在要做的是從草稿0開始走向草稿1的過程：整理、分類、校對、割裂、取標題等編輯工作。在這個過程中，要牢記這一句古老的智慧：最出色的文章和書籍不是被寫出來的，而是經過重寫才能完成的。

Sometimes, writing is the manifestation of a preexisting thought—a coherent, ready-to-express idea. Most of the time, it's not. Writing is, in its most fundamental sense, an act of *estrangement*, of *alienation*, of *discovery*. It is a process of literally externalizing your thoughts. You turn what was in your brain and in your body into something unfamiliar and new, so that you can see it with fresh eyes and then improve it. To "get it out on the page" means to take something that is within you, and put it in front of you, so that your mind has a fighting chance to think critically about it. You cannot see your own eyes—they are the things that see. You need to put it out in front of you. You can't think your own mind—it is the thing that thinks. You need to put it in front of you, estrange it, look at it. Then you can reinternalize it, then alienate it again, and again, and again. This sounds philosophical, but it's really the key to creating Draft 2, Draft 3, and Draft 4.

有時，寫作是一個已經存在的思想的體現-一個適當充分表達的想法。大多數情況下，卻不然。寫作，從其最根本的意義上來說，是一個疏遠、疏離、探索的行為。它是一個將你腦袋和身體裡的東西變成陌生和新的，讓你用新的眼睛來看待，然後去改進的過程。「把它放到紙上」意味著將你內心裡的東西放在你面前，以便你的大腦有機會以批判性的思維來看待它。你無法看見自己的眼睛-它們是看到東西的東西。你需要把它放到你面前。你無法思考自己的思維-它是思考的東西。你需要把它放在你面前，使它陌生化，看看它；然後你可以重新結合它，再次使之陌生化，再次，再次... 這看起來很哲學，但它確實是創建總稿2、3和4的關鍵。

This is how writing *really works*.

這就是寫作真的的方式。

This is what writing *really does*.

這就是寫作真正做的。

As a self-centered researcher, you are prepared to become your own writing partner. You can offer yourself the same kind of clear advice that is usually so much easier to give to *other* researchers. Just as you can readily see the argument that lies beneath the surface of your colleague's or classmate's or friend's opaque wording, you can do that very same thing for yourself, one draft at a time.

作為一個以自我為中心的研究者，您準備成為自己的撰寫伙伴。您可以給予自己通常很容易提供給其他研究者的清晰建議。正如您可以清楚地看到同事，同學或朋友不透明文字之下的論點，您可以一次一個草稿做同樣的事情自己。

This is not an easy or natural thing to do. It takes work. Repeated and rigorous introspection. By now you are familiar with your subject matter. Critically, you are also familiar with the way you *think* about your subject matter. Now the challenge is to see if there are any gaps or inconsistencies between the two, and, if there are, to decide what to do.

這不是一件容易或自然的事情。它需要努力。重複並嚴謹的自省。到現在你已經熟悉你的主題了。重要的是，你也要熟悉你對主題的想法。現在的挑戰是看看兩者之間是否有任何差距或矛盾，如果有的話，再去決定該怎麼做。

The key to making such decisions is, as always, to *notice what you are noticing about yourself as you review, revise, and expand your project.*

「做出這樣的決定的關鍵，和往常一樣，是在你檢視、修改和擴充你的計畫時注意你對自己的看法。」

Start by reading your Draft 0 out loud, word for word. As you do, utilize the techniques of self-reflection that you've been developing over the course of this book. *Pay attention to yourself as you read your own work.* Are you getting bored? Lost? Make a note of that. Are you laughing with delight at a certain turn of phrase? Notice that too. As you read this sentence or that paragraph, are you getting a sense of what you should write next, or what sources you should look for? Write a note at that point in your draft. Do you feel a sense of satisfaction when the author (i.e., you) gets to the point that the evidence supports? Or are you feeling dissatisfied or even annoyed over how long you've been taking to get to the point (even if you get there eventually)? Does the flow of a certain section pivot or segue to a new thought too often, or is there a nice pacing to the argumentation?

？開始按字面一詞一個單詞朗讀你的初稿0。而你這樣做時，運用你在這本書中建立的自我反省技巧。注意自己在閱讀自己的作品時的感受。是感覺無聊？迷失？把它們寫下來。是欣喜若狂的對某句語調？也記下來。當你閱讀某段落時，會不會感覺自己應該再寫什麼，或者應該找哪些來源？在你草稿中的某個位置記下來。當作者（也就是你）證據顯示時，會不會感到滿意？或者你會覺得不滿意，甚至惱怒自己後來才得出這個結論？某段節的流動是否常常轉折或轉向新思路，或者有一個恰到好處的安排？

Be realistic in your reading. Do the kinds of things that regular readers do when they read a thesis, an article, or a book chapter: take breaks. Stop midway, go read an email, pour yourself a cup of tea or coffee, come back and pick up where you left off. Are you able to find your way back in? Is the flow of ideas clear? How about the language? In short, try to experience your own writing exactly the way a third-party reader would, and then see how your work holds up as a reading experience.

讀取時要實際一些。當讀取論文、文章或書籍章節時該做些一般讀者所做的事情：休息。半途之中停下，去閱讀電子郵件，自己泡一杯茶或咖啡，再繼續你的讀取。你能找回來嗎？思想流轉清楚嗎？怎麼樣語言？簡而言之，試著以第三方讀者的角度來體驗你自己的寫作，然後再看看你的作品在閱讀體驗上表現如何。

TRY THIS NOW: Move from 0 to 1

試試這個：從0到1移動

The goal: To create a "Draft 1"—a document with a (very) preliminary sense of structure—by making an initial pass at sorting, grouping, and editing your consolidated writings from Draft 0.

目標：創建"草稿1"——一份具有（非常）初步結構的文件，通過對從草稿0整合的寫作作出初步分類、分組和編輯。

Here are just some of the steps you can take to accomplish this transformation:

以下是您可以採取的一些步驟以完成這一轉變：

- 1. Combine things that obviously go together.** Let's say you've already transcribed three quotes by the same person; but because you did so at different times, these quotes are scattered in different locations in your Draft 0. Cut and paste them into the same place in the document. Likewise, maybe your notes on a particular figure, event, or idea are scattered here and there across your notes in Draft 0. Bring those together as well. You may discover a good reason to redivide them later on—perhaps you want those three quotes in different parts of your final product—but for the meantime a good rule of thumb is to combine like things.
- 2. Move all bibliographic entries to the end of the document.** This is one of the simplest parts of "combining similar things" and involves locating, cutting, and repasting any bibliographic citations you have in your notes at the end of the document (where they will eventually live, in the References, Works Cited, or Bibliography section of your work). Having them all in one place also makes it easier when the time comes to add all necessary

in-text citations, footnotes, and/or endnotes.

3. **Experiment with combining things that *might* go together.** Let's say you perceive a possible connection between different parts of your notes, but one that is not obvious or straightforward. Maybe three fragmentary notes seem to orbit around a common theme that you might want to use as a key structural device in your Problem. These might become the focus of a section of your article, or a chapter of your thesis. Cut and paste those things into the same part of the document, and see what happens. Does the grouping feel coherent and compelling? If so, try developing it. Does the connection feel forced? Then maybe try a different thematic grouping, or simply leave it alone for now and come back later when you have more clarity, or have consulted more primary and secondary sources.
4. **Pay attention to "self-evidence" as you rearrange chunks of your document.** As you explore potential ways to group your notes, what you'll soon find is that your draft is taking on something of a preliminary structure. Things are no longer completely scattered or random. They are starting to take shape. As you get deeper into this process, don't lose sight of self-evidence. Listen for any new thoughts, questions, phrasings, or ideas that crop up while you do this, and make sure to write these ideas into Draft 1. Think about *where* makes the most sense. You could place them near a given thematic cluster that inspired the thoughts; but if you find them hard to place, just put them all in one place at the beginning or the end of Draft 1. Treat that place like a catchall "miscellaneous folder" and worry about how to process those thoughts later.
5. **Where possible, put those chunks into a rough sequence.** If parts of your document seem out of order, reorder them. Let's say that you've just combined three quotes by the same person, all of which are from the 1920s. Then you notice that what directly precedes it in the document is another set of quotations from the 1960s. Just switch the order. You can reorder things later on if necessary, but at this stage, it's a good rule of thumb to keep things chronological. Likewise, if you discover that three of your chunks all deal with a shared theme, try grouping those chunks into their own section—just to see what happens. It might not be obvious what "order" or "sequence" to put them in, and that's fine for now. But don't force it: if one or more chunks don't offer up any obvious answer for where they "belong," just leave them be.
6. **Add titles to sections of the document.** Remember how we suggested that you give your movie a title before you've shot a single frame? Well, this kind of envisioning is a *continual* part of the research process, and it applies not only to the title of your work in progress, but also to the sections inside of it. So, once you've gotten far enough along in the process of grouping your fragments of text, and then combining those groups into sections, take the next step of naming those sections. Doing so will help you not only to work with your draft more efficiently, but also to structure your thoughts.
7. **Develop your writerly voice.** Are your verbs precise or generic? Is your vocabulary varied or repetitive? Are your claims clear or evasive? Do you notice yourself relying on a narrow set of phrases, clichés, and devices for transitioning between ideas? Draft 1 is a good time to begin thinking about your voice as a writer. Become aware of the way that figurative language commits us to arguments that we might be unaware of. Historians, for example, often resort (sometimes excessively) to biological metaphors like "growth," "seminal moments," "evolution," "stems," and so forth. Novice researchers often pick up such terms quickly in their effort to emulate authorities in their chosen field, but established members sometimes use such terms uncritically too. The important thing to realize is that these terms are not "neutral." They shape thought in profound (if subliminal) ways, and thus the course and outcomes of research. Check to see if you have been using such language conventions uncritically, and rephrase if you have.
8. **Keep killing your acronyms.** You've now done a couple passes at rewriting for your Collective and your Field, but the process of improving the precision and clarity of your language is far from over. We all miss some jargon during the first cull. More importantly, every time we produce new prose, we easily lapse into using words that obscure rather than clarify our subject matter and purpose. Be vigilant about insider language throughout the rewriting process.
9. **Add footnotes, endnotes, or other necessary citations.** Start the process of tracking your sources of information systematically. If you plan on using any of the direct quotes you transcribed, add the footnote now, and include a full reference. Choose a single formatting style for references that you will use throughout the project, and make sure to apply it uniformly. There is *nothing* more draining than getting to the end of a long research journey and having to spend hours or days cleaning up messy notes.

Perfection Is Boring

We sometimes celebrate "perfection" in books, music, images, works of art. The truth is, if those things were perfect, they would be painfully boring. A "perfect" thing does not need us. Even a powerful

microscope would reveal no flaw or foothold on its smooth surface. It would leave us no "way in," nothing to say. There would be no need for anything to exist beyond its own precious self.

有時候會為了「完美」而慶祝書籍、音樂、圖片、藝術作品。事實是，如果這些東西已經完美，那麼它們將會非常無聊。「完美」的東西並不需要我們。即便是強大的顯微鏡也無法發現它平滑表面上的缺陷或踏腳點。它不會給我們留下進入的「道路」，也無需再有別的東西存在於其自身之外。

The same is true of research and writing. If your work is "perfect" from the moment of completion, you leave us nothing to say. There is nothing to be added or subtracted, struggled with or contemplated. It does not engage. Your work would be waterproof, criticism-proof, improvement-proof, *thought-proof*. Is that really what you want?

「這也同樣適用於研究和寫作。如果你的作品從完成當下就是「完美」，那麼我們便沒有什麼好說的了。沒什麼可以被添加或減少，沒有什麼可以奮戰或細想。它不能喚起我們的興趣。你的作品將是不可被剝奪的，不受批評的，不可改善的，不會引起思考的。你真的想要這樣嗎？」

If you have ever been fortunate enough to encounter a work of art, scholarship, or creation that strikes you as perfect, you have probably come to this realization: "perfect" things are perfected not by the author, but by *us* as readers, viewers, and listeners.

如果您曾經有幸接觸到一件讓您感到完美的藝術作品、書籍或創作，您可能就會有一個體悟：“完美”的東西不是被作者完美，而是被我們作為讀者、觀眾和聽眾完美。

The goal of research, then, is not to produce a precious artifact for others to admire. It is to create a continual, ever-renewing process of betterment—of improving and *perfecting* things.

研究的目標，因此，不是為了製造一個讓別人欽佩的珍貴工藝品。而是創造一個持續不斷的、不斷再生的改善進步過程，以改良和完善事物。

Research projects sometimes come to us well built, other times full of holes. Consider the sponge. Before it comes into contact with anything, it is shot through with holes; and yet after coming into contact with the world, it has those gaps suffused and filled with material supplied by something other than itself.

研究計劃有時已經完成，有時卻充滿漏洞。拿海綿來說，它之前什麼都沒接觸，就已經充滿洞穴，但在接觸了外界之後，就會被東西填滿，而且不是來自它自身。

A research project cannot be perfect. But a research project can be built and executed in such a way that, in addition to posing and answering a limited number of specific questions, can take the shape of an intellectual sponge, leaving ample space within its structure for its *audience* to fill it up with their own material: their questions, their Problems, their cases. Leave it to others to perfect your research. Leave them a way in.

研究項目沒有完美之路。但是，一個研究項目可以結構式地建立與執行，除了提出並回答有限的特定問題之外，還可以變成一個具有智慧的吸收者，在其結構裡留下足夠的空間讓觀眾填充它，比如他們的問題、問題、個案等。由其他人去完善你的研究，給他們一個進入的途徑。

As you'll have gathered by now, the goal of the Self-Centered Research process, of all that introspection, is to create the conditions for such perfection to occur. That's why—as we said at the beginning—you are the one who will complete the composition of this book. You are the one who will perfect it.

現在你已經瞭解，自我中心研究的目標，就是讓完善的條件發生。因此，就像我們剛開始說的一樣，你就是將完成這本書的編排的人。你就是將它完善的人。

SOUNDING BOARD: Talk to Yourself

"諮詢對象：與自己對話"

You are now self-centered enough—and you know we mean this in a good way—to be your own Sounding Board. Throughout this book, you've received a lot of advice from us. Hopefully, you have also sought out and received advice from one or more external Sounding Boards. Now is the time to assess which parts of the Self-Centered Research process have been useful for you.

你現在足夠自我中心—你知道我們是以好的方式說的—能夠成為自己的反饋系統。在這本書中，你從我們這裡獲得了很多建議。希望你也從一個或多個外部反饋系統獲得建議。現在是時候評估自我中心研究過程中哪些部分對你有用。」

This does not mean that you now reject external advice. On the contrary, by now you should be in regular contact with your Problem Collective and more closely enmeshed in your Field.

這並不意味著你現在拒絕外來的意見。相反，現在你應該定期與你的問題集團聯繫，並且更緊密地結合你的領域。

Take out your notes. Glance over the table of contents of this book again. Look at your notes and the contents side by side, and think about which parts of the Self-Centered Research process have been most useful to you, and which parts might be useful in the future.

「取出你的筆記。再次瀏覽這本書的目錄。將你的筆記和內容並排比對，思考什麼樣的自我中心研究步驟對你最有用，以及未來可能也有用的部分。」

Consider these questions:

? 考慮這些問題：

- Which exercises do I want to repeat?
- Which exercises might I want to modify in some way, to suit my own purposes?
- Which exercises do I think I can improve on?
- Which bored me, and why?
- Which do I want to share with others? Whom could these exercises help?
- Which ways of thinking about my relation to members of my Field, or people who share my Problem, have been most useful to me?
- Which notes do I want to expand on or revise first?

Welcome to Self-Centered Research

By putting yourself through the Self-Centered Research process you have changed who you are. You are not just the same person with "more skills and more stuff." Yes, you have new skills. Yes, you have a portfolio of all the things you have written thus far. Yes, you have the beginnings of a research project. But, equally importantly, you have now forged a new *disposition* as a self-centered researcher. This mindset frees you from the common misperceptions and phobias and inhibitions and insecurities that hobble so many members of the research community—or that dissuade people from becoming researchers in the first place. You are a centered and mobile unit that can interact with fellow researchers of various fields with confidence, insight, and equanimity. You are not intimidated by other researchers' accomplishments, nor by the knowledge that self-improvement is an ongoing process.

通過對自我中心研究進行的進程，你已經改變了自己。你不再只是一個擁有“更多技能和更多東西”的人。是的，你有新技能。是的，你有一個你到目前為止所寫的東西的經驗。是的，你有一個研究計劃的開始。但同樣重要的是，你現在已經鑄就了一種新部署，作為一個自我中心的研究者。這種心態使你免于許多研究人員的普通誤解、恐懼、羞怯和不安，或者阻止人們成為研究者。你是一個中心而流動的單位，可以自信、洞察力和均衡地與不同領域的研究者互動。你不受其他研究者成果的威脅，也不受到自我改進是一個持續過程的認識的影響。

Welcome to a wonderful way of life.

歡迎來到美好的生活方式。

What's Next in Your Research Journey?

.....
無言以對

While reading this book, you will have gained new ideas about what research is and how to undertake it. We hope that we have also persuaded you to make research a habit—a regular part of your life. You should now be launched on your new research project. But we hope that you will look beyond your current project and envision ways to apply the principles and strategies you've learned in this book to other problems.

閱讀本書時，您將對研究是什麼以及如何進行研究有新的想法。我們希望，我們也說服您將研究想法建立為慣例——定期為您的生活帶來新的研究計畫。您現在應該已經開啓新的研究計畫。但是我們希望，您能超越這個計畫並思考利用本書中學到的原則和策略來解決其他問題的可能性。

What lies ahead for you? To take another course in your Field? To become a professional researcher? You have a wide array of possibilities and opportunities for the pursuit of research.

你未來究竟有什麼發展方向？再修習科系課程？成為專業研究人員？你有許多選擇，有無限的研究可能性與機會。

Notice that we did not say *academic* research, necessarily. Research of any kind. The researcher's life is a rich, rewarding, and critical one—it's one that doesn't stand by and complacently consume commonsense truths passed down to us. The research disposition is not merely skeptical. Reflexive skepticism, after all, is no more reliable than reflexive credulity. A researcher is skeptical *and* committed to undertaking the challenging work of turning skepticism into specific questions, and then to seeking out answers. The researcher is equipped to stress-test and evaluate the claims made by others, not necessarily because they have memorized all of the facts, but because they know how such claims are built in the first place—and deeper still, they know how research questions are built and refined.

要注意我們並沒有說必須要學術性的研究，可以是任何形式的研究。研究者的生活充滿豐富的收穫和挑戰——不僅只站在旁邊默默地接受來自他人傳遞的常識性真理而已。研究姿態並不僅僅是懷疑。畢竟，反射性質的懷疑也不比反射性的信仰更加可靠。研究者懷疑並致力於進行具有挑戰性的工作，將懷疑轉變為具體的問題，然後尋求答案。研究者有能力對他人所做的主張進行檢驗和評估，不僅僅是因為他們背誦所有的事實，而是因為他們知道如何根據構建它們——更深入一點，他們知道怎樣去構建和完善研究問題。

TRY THIS NOW: Find a New Problem and Start a New Project

「現在就嘗試吧：尋找新問題並開始新專案」

The goal: *To begin planning your research future by thinking about what other problems matter to you, and envisioning how you might turn them into research projects.*

目標：開始計劃您的研究未來，思考哪些其他問題對您重要，並設想如何將它們轉化為研究項目。

When you find your center, you gain a superpower: the ability to discern when your Problem itself is changing, or perhaps when new problems are starting to take shape in your mind. Thus far, all of our examples and exercises have operated under the assumption of "one person, one problem." For the sake of simplicity, we've pretended that every scholar has one problem that motivates and generates their work. Likewise, we've treated problems as something like a mathematical constant: an independent variable that stays exactly the same across time.

當你找到你的中心時，你擁有一種超能力：辨別時間變化與新問題形成的能力。到目前為止，我們的所有示例和練習都是依據「一人，一個問題」的假設來操作的。為了簡單起見，我們假裝每個學者都有一個激發和產生他們工作的問題。同樣，我們將問題視為類似數學中的常數：一個穩定不變的變量，在時間上保持原樣。

While some of this is true—problems can and do endure for years, sometimes decades—this does not mean that problems never change, or that a single scholar might not be grappling with several problems. (To repeat our earlier advice, however, if you tallied up your "problems" and discovered dozens, then you're probably dealing with "interests" or "curiosities," and not "problems" in the sense we use this word in the book. In that case, you might benefit from reviewing [chapter 2](#).)

雖然部份是對的一問題可以持續數年，有時甚至十年—但這並不意味著問題永遠不會改變，或者一個學者可能不會同時處理好幾個問題。（再重申一次我們之前的建議，如果您總結了自己的「問題」發現有數十個，那麼您可能處理的不是我們在本書中使用的「問題」的意涵，而是「興趣」或「好奇心」。在這種情況下，您可能會從第二章受益。）

Problems change because people change. As you move through life, your Problem will transform. It

may dissolve entirely. It may linger, and yet lose some of its power over you. For reasons we cannot always explain, sometimes problems that once cast a spell over us can, with the passage of time, feel small in retrospect. And a new problem, or problems, can take shape: new and enduring disturbances that keep you up at night, and hound you day after day, for years on end. To reiterate: we are talking about problems as productive and motivating research concerns. We are talking about disturbances that are personal but can nevertheless be analyzed and evaluated with a critical, independent eye.

「問題會隨著人而改變。隨著你的步伐穿越人生，你的問題也將會改變。它或者會完全解決，或者會依然存在，但其影響力也開始減弱。雖然我們有時候無法很好解釋，有些曾經嚴重影響過我們的問題，隨著時間的推移便會變得很小。在同時，也會出現新的問題，或者長久的不安讓你夜夜難眠，絞苦你的日子，無止盡地延續多年。再重申一次：我們談論的是讓我們有所成就心態且有動力的研究問題。我們談論的是受個人影響的問題，但可以用批判性及業界來分析及評估。」

Like the movement of tectonic plates under the ocean surface, the disappearance of one's long-standing intellectual problem, and the formation of a new one, can be hard to detect. But, as a self-centered researcher, you will be better equipped than most to discern such subtle shifts. You are now attuned to take note of changes that your prior self would likely have missed.

隨著海洋底下地球板塊的運動，漫長的智力問題的消失，以及新問題的出現，很難探知。但，作為一個以自我為中心的研究者，你會比大多數人更容易察覺微妙的變化。你現在也會注意到你以前自己可能會錯過的變化。

So, with all of this in mind, one thing you might do right now is to identify a second problem and start a new project.

所以，考慮到所有這些，你現在可以做的一件事就是找出另一個問題，並開始一個新的項目。

This might seem like peculiar advice, especially since your first research project is only just starting. But it's not too early to begin building a small repertoire of projects. Yes, you'll continue working on your current project. But what will you do when you need a break from Project 1? Or when Project 1 is complete? Start planning ahead now.

這可能會聽起來像是怪異的建議，尤其是因為你第一個研究項目僅剛開始而已。但是現在就開始建立一個小的項目系列並不算太早。的確，你將持續繼續你目前的項目。但當你在 Project 1 上需要休息時，你將做什麼？或者當 Project 1 完成時？現在就開始提早加以規劃了。

As we noted in the introduction, research is not a linear process. By that, we mean also that it's possible—even desirable—to have multiple ideas and projects in play at a time. Is Project 1 exhausting you, or somehow not motivating you this week? Perhaps you can shift your attention to Project 2. You'll be making progress on solving another problem you care about, but it will feel like a respite.

我們在介紹中提及，研究不是一個線性的過程。那意味着，同時有多個思想和項目也是可能的，甚至是可取的。今周，項目1是否讓你感到疲勞或欠缺動力？也許你可以把注意力轉向項目2。你將會在解決另一個你關心的問題上取得進展，但這將會感覺像是一個喘息的時刻。

Then again, a single problem can (and often does) manifest itself in more than one project. You may well discover that Project 2 is connected to your core problem—maybe explicitly, or perhaps at a slight remove. Working on a couple of projects (not too many!) can let you view your Problem from different vantage points, like a battery of cameras mounted in different places but all trained on the same subject.

那又怎樣，一個問題往往可以表現在超過一個項目中。你可能會發現項目2和你的核心問題有關--或許很明顯，或者有細微的聯繫。做兩個（而不是太多）項目能讓你用不同的角度睇你的問題，就像一組安裝在不同位置而把目光集中在同一個主題上的相機組成的陣容。

Finally, remember: the exercises in this book are repeatable, and can be used to launch any new project, from your first to your fifteenth. We use them ourselves. No matter if you're an undergraduate student or an emeritus professor, a rookie journalist or a Pulitzer Prize winner, the beginning of the research process is always dynamic, often confusing, and always full of possibility. Harness that potential.

最後，請記住：本書中的練習可以重複使用，可以用來開始任何新的專案，從你的第一個專案到第十五個專案。我們自己也使用它們。無論你是一位大學生還是名譽教授，一位新記者還是普立茲獎得主，研究過程的開始都是充滿活力的，常常令人困惑，但充滿可能性。抓住那個潛力吧！

COMMONLY MADE MISTAKES

常見的錯誤

- Thinking that research is a linear process, or that you have to finish Project 1 before you start Project 2
- Mistaking many areas of interest as each being a separate problem
- Trying to take on too many projects at one time

TRY THIS NOW: Help Someone Else

試試看：幫助其他人

The goal: To use the Self-Centered Research philosophy, techniques, and exercises to help other researchers find their center.

目標：利用自我中心研究哲學、技術、技能和練習，幫助其他研究人員找到自己的中心。

Getting over yourself, like becoming a self-centered researcher, is not just something you think about, but rather something you *do* . . . over and over again.

「克服自我，就像成為一個自私的研究人員，不僅僅是你思考的事情，實際上是你不斷重複做的事情...」

As you become ever more familiar with the process of Self-Centered Research—of crafting and refining questions, rather than trying to answer them prematurely—you hone your abilities to analyze, appreciate, and advance not only your own scholarship, but also the research practices of others.

當你越來越熟悉自我中心研究的過程—創作和完善問題，而不是試著過早地去回答它們—你磨練你的能力去分析、欣賞和推進不僅僅是你自己的學術，也會有其他人的研究實踐。

Imagine a world of centered researchers. No, don't just imagine it—help make it a reality.

想像一個以研究者為中心的世界。不要只是做為幻想，讓它成為現實吧。

You're ready. You've gained multiple techniques for centering your research. You appreciate at first hand the value of a varied toolkit for research decision-making. If you don't feel you've mastered a certain technique yet, repeat the exercise. You have the capacity to offer feedback attuned to the needs of others: work by friends, colleagues, students, and even mentors.

你準備好了。你獲得了多種方法來進行研究。你從一開始就珍惜多樣化的工具箱可以用來做研究決策。如果你感覺自己還沒有完全掌握某個技巧，倒裏來重複練習吧。你有能力發出更具體問題的反饋，無論是朋友、同事、學生，甚至是導師。

Don't assume that any of them have gone through what you just have. Even if they are competent, accomplished, distinguished, even eminent researchers, don't assume that they have already found their center. We are all working on finding our centers. Even if a fellow researcher *has* found their center, remember: centers shift over the course of a career, and a lifetime, and we all have to recenter ourselves at certain points in our lives.

不要認為任何人都會有你剛才所經歷的。即使他們能幹熟練、出色、傑出、甚至是出色的研究者，也不要假設他們已經找到了他們的中心。我們都在試著找尋自己的中心。即使一位研究同儕已經找到了他們的中心，請記住：中心會隨著職涯和一生的演變不斷地改變，我們都必須不斷重新找尋自己的中心。

So all you need to do to make a difference in another researcher's life is to apply the processes outlined in this book. When you read their work, or listen to their explanations, ask yourself:

所以你要做的就是按照本書所提出的方法來有所作為，以幫助其他的研究員。當你讀他們的作品，或者聽他們的解釋時，問問你自己：

- Are they falling victim to that common mistake of "trying to sound smart"?
- Are they concealing their motivating problems behind insider jargon, feats of eloquence, or invocation of "gaps in the literature"?
- Are they able to articulate their research concerns in ways that successfully disturb you as a third-party listener—as someone who might not care at all about their *case* but is certainly receptive to their *Problem*?
- Are they aware of who and where their Problem Collective is?
- Are they burying the most important and most critical insights in random places in the middle of their study?

When reading their research proposals, abstracts, or outlines, do you feel well guided, or do you get lost in the data and terminology? Do you feel invited into the problem, or do you find yourself tripping over insider-speak, unidentified persons and events, and unexplained acronyms?

當你閱讀他們的研究建議、摘要或概況時，你是感到得到良好的引導，還是陷入了資料及專有名詞中？你是感受到被邀請進入該問題，還是發現自己混淆了專門詞彙、未知人物及事件以及解讀不清的縮寫？

As your ability to analyze your own research deepens, helping someone else will feel effortless by comparison.

當你對自己的研究能力有深入的分析，比起幫助別人就會感覺不費吹灰之力。

In short, you are ready to become someone else's Sounding Board. We think you should.

總而言之，您已經準備好成為其他人的聆聽對象了。我們認為您應該這麼做。

If you're not sure how to help others in this way, here are several ready-made ways to get involved:

. 如果你不確定如何以這種方式幫助他人，以下是幾種可以直接參與的方式：

- **Writing partnerships/workshops**, in which the members offer good-faith critiques of one another's works in progress. Organize your own!
- **Manuscript reviews**, which are confidential reviews of unpublished scholarly studies,

written for a dual audience: the editors of the journal or publishing house who will decide whether or not to publish a particular work, and the author. Their goals are to offer constructive criticism of the work in progress, and a judgment about whether or not it meets the quality standards for publication.

- **Book reviews**, which are public appraisals of a published work of scholarship, credited to a named reviewer. These pieces of writing offer an opinion on the specific merits and shortcomings of a single study, and explain its contributions to a field of inquiry.
 - **State-of-the-field essays**, which identify current trends in the field and summarize and appraise the contributions of several works of scholarship toward answering its questions and solving its problems. These are synthetic reviews on high-level conceptual or philosophical issues, for which evaluation of specific studies is a secondary priority.
 - **Conference and workshop presentations**, which, depending on field, can be of studies in progress or completed studies. Typically, the researcher summarizes their findings, followed by a critique by a discussant (or panel) and comments or questions from the audience.
- For more ideas, visit whereresearchbegins.com.

You can contribute to the advancement of research by participating in any of these activities. Help someone in your Field. Help someone in your Collective.

你可以通過參加任何這些活動來促進研究的進步。在你的領域內幫助某人，在你的集體中幫助某人。

Be our Sounding Board.

做我們的聽聞之鏡。

Reach out. You can help us by sharing your experience and ideas. How is the Self-Centered Research process working for you? Have you had success in adapting or modifying any exercises? We welcome your suggestions for improvement. Research, as we've said all along, is a collaborative and iterative process. This book represents just one small step in expanding a community.

請拋磚引玉。您可以通過分享您的經驗和想法來幫助我們。自我中心研究過程對您有何效果？您成功地適應或修改過任何練習嗎？歡迎您提出改進建議。正如我們一直所說，研究是一個共同參與且可迭代的過程，本書只是擴大社區的一個小步驟。

We hope that you, like us, are in research for the long haul.

我們希望你和我們一樣，長期致力於研究。

Acknowledgments

.....
這裡什麼都沒有。

This book has been eighteen years in the making.

這本書已經開發了十八年。

During that time, we have amassed incalculable debts, and to express them fully would require more pages than you have just read. Simply put, we wish to thank our families, especially Chiara and Julie, our colleagues near and far, the amazing team at the University of Chicago Press, especially Karen, and (as coauthors and friends should) each other.

?在此期間，我們積累了難以計算的債務，想要完全表達出來需要比您剛才閱讀的還要多的頁面。簡單地說，我們希望感謝我們的家人，尤其是Chiara和Julie，我們的同事，不管在近在遠方的，芝加哥大學出版社中的出色團隊，尤其是Karen，以及(作為合著者和朋友，當然也要)彼此。

We dedicate this book to our students, not only at Stanford University and the University of British Columbia, but also at Columbia University, where the two of us met as students and stepped into the classroom for the first time as teachers.

我們將此書獻給我們學生，不僅是斯坦福大學和英屬哥倫比亞大學的學生，還有哥倫比亞大學的學生，而我們也是在那裡作爲學生相遇並首次踏進教室擔任教師。

And it doesn't end here. *Where Research Begins*, we hope, will mark a new beginning in how you—and we—think about, talk about, teach, and practice research.

【而這並不是我們結束的地方。期望「研究之旅」能夠成爲一個新的開始，帶來您以及我們對於如何思考、談論、教授和實踐研究的不同看法】

We hope you will join us in this endeavor. In fact, by reading this book, you already have.

我們希望你能加入我們的努力。事實上，只要你讀完這本書，你就已經參與其中了。

So, thank you.

謝謝

Further Reading

.....
連續八十八個點

The following is a selective list of books and articles that have been useful to us in thinking about research philosophies and methods. You can find a longer list with annotated recommendations at whereresearchbegins.com.

以下是一份有用於我們思考研究哲學和方法的書籍和文章的選擇性清單。您可以在whereresearchbegins.com找到一份更長的注釋推薦清單。

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