Translation Quarterly No. 39

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Selected papers presented at the Second
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香港翻譯學會出版

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Special Issue V: Selected papers presented at the
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Chief Editor's Note

With the three articles in present issue we conclude the publication of the special issues devoted to the Second Tsinghua-Lingnan Translation Symposium, beginning with Issue no. 35. Indeed the 17 symposium articles bear witness to the vitality of translation research being carried out by scholars of at least two different generations. They also reveal the breadth of topics covered in current scholarship and the diverse but complementary interests in the Mainland, Hong Kong, Taiwan and overseas. From what I have heard, similar academic events have either been held already, or they are in the works. For instance, a "Cross-Strait Forum on Translation in China" was held at the Shanghai International University in October, and there a series of forums was planned for the coming years, to bring together researchers from the three regions. Such efforts certainly bode well for the field as a whole.

Chen Yongguo's article reads both like a continuation of, as well as a departure from, the work on "cultural translation" by such well-known anthropologists and literary/cultural critics as Talal Asad, James Clifford and Rey Chow. He begins, ingeniously enough, by telling us two stories from the Egyptians, before initiating us into the tempestuous contemporary debates concerning translation as identity-formation, translation as transgression, and translation in the context of current global realities. The article is as mind-boggling as it is thought-provoking. The reader is in for some surprises even as the author takes him through well-trodden paths already traversed by the leading theoreticians on translation of our day—Apter, Spivak, Venuti, Butler, Derrida, among others.

While only offering tangential remarks on translation in an article that deals with the hermeneutics of an annotated text, Yu Shiyi nevertheless provides an interesting aperture into the dilemma faced by the translator when he comes across annotations in his text. Basically he has to decide between doing one of two things: translate them and run the risk of showing that he adheres to one interpretation, or refuse to translate them in order to protect the text's purity. I think his discussion of the subject also takes us into more thorny issues of translating texts heavily annotated by the author himself, not by subsequent annotators. Think, for instance, of Nicholson Baker's *The Mezzanine* and the "Lessons" chapter of James Joyce's *Finnegans Wake*.

In the last of the contributions from the Second Tsinghua-Lingnan Translation Symposium, Laurence Wong puts a different spin on the unending but crucial debate on what the actual translation process entails by advancing what he calls "a nexus theory of translation". Departing from the universals that translation theorists have been proposing, he focuses on the specifics of translation, utilizing his command of a plethora of European languages—French, German, Italian and Greek, among

others — to enumerate some of the central issues addressed through the centuries but apparently never resolved. His is a provocative piece that will reinvigorate our theoretical discussions of translation.

All along the Hong Kong Translation Society has been an active sponsor of large-scale scholarly activities on translation held in Hong Kong, including the FIT's Third Asian Translators' Forum and the Second Tsinghua-Lingnan Translation Symposium. As its "publication arm", the *Translation Quarterly* hopes to provide the venue whereby papers presented in these conferences can appear in print within a relatively short time. In striving to fulfill this mission, the Editors welcome enquiries about the possibility of the journal's serving as the channel for the publication of conference papers presented elsewhere, in Special Issues where appropriate. In the meantime, of course, it will continue to disseminate information about translation events, including those already held and those being scheduled.

Leo Chan

February 2006

On Transnational Cultural Translation

Chen Yongguo

Abstract

Cultural difference and politics have never been done away with in any translation. As a matter of fact, translation works in the context of cultural difference for the simple reason that the people of different cultures do not share the same economy of language, so they build up blocks in their linguistic communication. Even in the context of globalization, in which global translation has become indispensable, cultural difference and politics play important roles in the transnational transaction of cultural affairs, and in transnational translations as well. This paper aims to put transnational translation in the tradition of cultural interpretation, starting with historical accounts of translation from the perspective of hermeneutics, then moving onto the present era of globalization in which policies and strategies must be made in order to deal with such issues as identity and difference, limit and transgression, the body and eroticism, conquest and resistance, and the performative articulation caused by the global hegemony of English as the dominant language and a tool of cultural universalism.

Introduction

The Greek historian Herodotus narrates two legends in his *Histories*. One tells about how two priestesses in Egypt were kidnapped by Phoenicians and sold to Libya and Greece respectively. In the beginning, they were taken to be two black twittering doves because the two black women were speaking a kind of language that was quite strange to the local people and sounded like the twittering birds. Later they learned to speak Greek and used the vernacular Greek to teach the local people to learn the rituals they mastered in the Egyptian temples. It is evident that here language had played an important role in transferring the Egyptian religious rituals into Greece and the process was none other than the translation between the two languages, Egyptian and Greek.

Another legend tells about 12 kings who had agreed not to molest one another and to govern their kingdoms on the principle of mutual respect. As a custom, they met at the Temple of Hephaestus to offer sacrifice, and on the last day of the long festival, there came the moment of pouring libation with golden cups. But the high priest made a mistake in bringing only 11 cups for the purpose, and Psammetichus, the king who was standing last in the row, did not get a cup. Quite innocently and cleverly, he took off his bronze helmet and offered his libation with it. The other kings connected this with the Oracle which said that the one who poured his libation from a bronze cup should become the sole ruler of the country. Psammetichus, possibly because of the jealousy of other kings, was deprived of power and driven to a marsh-country, where he planned his revenge. Soon afterwards, he consulted the Oracle which said that he would get any help from bronze men coming from the sea, and they proved to be the Ionians and Carians who were driven ashore by storm and Psammetichus made friends with them. With their help, he defeated the other 11 kings and became the sole ruler of Egypt. As a reward, he gave two pieces of land to the Ionians and Carians on each side of the Nile and even went so far as to send Egyptian boys to learn Greek. This is usually taken to be the first time that the Egyptians had learnt a foreign language and therefore the beginning to the training of interpreters (Robinson 1997: 2-3).

Both stories are said to have taken place in the 5th century B. C., four centuries before the father of Western translation theory, Cicero, appeared. [1] But the stories had forecast nearly all the later development in Western translation theory since Cicero, even those of contemporary translation studies in the world. That is to say, in terms of translation theory and hermeneutics, the two stories can be understood in the context of trans-cultural communications on the one hand, and in that of geo-politics on the other, even in that of geo-hermeneutics as well (Robinson 1997: 1).

Difference and Identity in Translation

No translation will take place without the need for cross-cultural communication. The process of translation is to change "the twittering of birds" into understandable human language, that is, to achieve communication between different tongues, and this brings the two legends above into alignment with the Babel story which traces the trans-cultural value of translation to the very beginning of language, demonstrating not only the necessity of translation, but also the fact that the making of a complete translation is very difficult, and even impossible. Why? This is because translation as such is a play of difference, a difference between the self and the Other, and between identity and displacement, which, in other words, is a shift from self-identity to the Other, a passage from one opposite to another, only that the objective of the shift is "not in

order to see opposition erase itself but to see that each of the terms must appear as the différance of the other, as the other different and deferred in the economy of the same" (Derrida 1986: 130).

If the shift in translation is a play of difference, what it shifts is not the entirety of meaning but fragments of it; it is a reassemblage or a reorganization of the fragments. In translation, language is no other than an important guideline to the translator/agent. Language, in this sense, is a means to supplement, to disseminate and to undermine by way of its own rhetoricity. This is the site of Derridean discourse, the "origin" of Derridean way of thinking, and the limit that he uses to define translation.

According to Derrida, propositions, statements, sentences, meanings, understanding, and communication of different kinds, constitute the limits of the original, the channels by which the author conveys his or her meaning to the reader/translator, and therefore determine the possibility and/or impossibility of translation. Among all the factors, there must be something that can be shared by different languages, something that can be objectively and understandably judged by the agent/translator, and cultural properties that cannot be strictly limited by time and space. They can endlessly produce difference out of repetition and become the site for the flow of meaning through differences. In this sense, they are what is said to be *Bedeutong* by Husserl, *Sinn* by Frege, and *Meaning* by E. D. Hirsch Jr., and therefore translatable.

However, there are some other elements which cannot produce difference through repetition proper, which become traces that have been left in the system of difference. But the trace(s) (of that) "which can never be presented, the trace which itself can never be presented: that is, appear and manifest itself, as such, in its phenomenon. … Always differing and deferring, the trace is never as it is in the presentation of itself. It erases itself in presenting itself, muffles itself in resonating …" (Derrida

1986: 133). And these are the traces of "the obstinate, unreified, undissolved, unsublated individual subject", and are what get lost in translation—therefore, untranslatable (Krakauer 1988: 155).

The differences between translatability and untranslatability determine an asymmetry in translation, that is, an asymmetry between the original and the translated, because what translation keeps is meaning, and what it loses is nuance, since the exoticism or glittering local color of the latter cannot be moved elsewhere without changing anything. In translation, the translated is not the substitute in equal quantity for the original, not a ferry from one bank of the river to the other (Krakauer 1988: 156); when a new language is being reorganized, the nuance or subjectivity of the original, its impermeable voice, tone, and emotive atmosphere, cannot be totally, intimately and integrally transplanted into the new. Even representations of concepts which are said to determine the Western way of thinking cannot efficiently and completely present the transitivity, subjectivity, and integrity of being, for the force of interpretation lies exactly in the unthought and the unsaid, that which is masked by the relationship between the self and the Other in the process of being. This is *mise-en-abyme* of the poststructuralists, according to whom the image of a complete piece of work of art will be continuously produced internally so as to reproduce the already disappeared and therefore invisible images, as if someone is looking at his/her own image between the two opposing mirrors. This text-mirror, on the part of literature, reflects not the whole of the work but only a part of it and therefore cannot represent the whole process of being, even though it is said to capture the essential concepts of language (see Bal 1997: 146 and Dallenbach 1989).

What is necessary for translation is a mode of thinking that lays emphasis upon "being in"—an understanding or interpretation that takes difference as its precondition, and an expression that is deeply preoccupied

with references and participation. A mature translation is to enter a stage of spontaneity, that is, to take an active part in a process of overdetermination, in which the translator accommodates in his/her mind a multiplicity of translating subjects, including at least the subject that understands the meaning of the original, the subject that interprets the meaning of the "oral text", and the subject that transforms the original meaning into a difficult target language, especially Chinese (Komoi 2003: 40). This means that the process of translation is that of reading; and the process of reading is that of interpretation, in which the translator/reader/interpreter advances from an instant of understanding to an instant of articulation. This also gives evidence to what Wolfgang Iser had said: that the reader receives the text by composing it (Iser 2001: 1674) and by extension, the translator re-presents the original by re-composing it—in this regard, translation is also a game of reading, by which the translator has become the reader-as-translator (RAT) (Spivak 1993: 197-200) and for that matter, a most patient, intimate and reliable reader, the reader of all readers. For he/she must understand and do a close reading of every word, every sentence, every utterance, being spontaneously and intuitively carried away and, most importantly, subdued not only by the text, but also by the context, culture, and language of the particular text. It is in this state of being subdued that the limit between the subject and the object, between the source and the target, and between the self and the Other disappears at the instant of translation, so the translator transcends the trace (and by extension, transgresses the limit) of the Other at the nearest distance from the self (Spivak 1993: 198).

Understood in this way, the relation between the original and the translated, between the author and the translator, and between the source and the target languages as shown in the process of translation is not the representation of equivalents, but the différance of traces; not the vertical transference of words, but the horizontal postponement of signifiers;

not the faithfulness that is pursued against the ideal of identity, but the difference that is achieved in the act of repetition. In this process, the two poles of translation, that is, the source and the target—or the original and the translated—have changed from a polar opposition to a horizontal flow of space, a linguistic or cultural voyage from one place to another. In other words, the translator, when turning the original into the translated, displaces language from one cultural space into another, and forces the original to depart from the geographical space of the source language, and then gain a new life-force upon entering the new geographical space of the target. The information that is transmitted in this process cannot be equal at the two poles, thus giving rise to a difference in meaning, which is a prerequisite for the original to gain a new life in the translated. This means that the original survives in the translated because the act of translation activates the stagnated original in the culture of identity and meanwhile gives it an Otherness, thus not only making the culture of identity continue its course in the culture of the Other, but also changing the historical destiny of the Other. It is in this sense that we believe that, in translation, languages or words obtain their geo-cultural or geo-political meaning, and at the same time show the deterritorializing value of the flow of cultural capital.

Limit and Transgression in Translation

If the process of translation is that of reading, and the process of reading that of interpretation, then the errors and deviances that have been regarded as "misreading" are unavoidable. However, the ideal of translation is to try one's best to eliminate "misreading", to replace difference with identity, to make the translated faithful to the original, and to express as exactly and factually as possible the "intention" of the

author. According to Gayatri Spivak, it is not impossible to tackle difference as identity (Spivak 2001: 21). In the history of translation, such mis-translatings as turning *eleos* into "pity" in the works of Aristotle, and then into "mercy" in the Christian hymns, are many. And in the translation between English and German in the 19th century, Marx was not always the same Marx; even Engel's "high-level epistemic translation" might sometimes fail to re-present the right Marx (Spivak 2001: 14). Why is it like this? The reason lies in the fact that "translation is defined by its difference from the original, straining at identity" (Spivak 2001: 21). In order to take part in the politics of translation, the translator must take difference as identity, and the key factor that plays the most important role behind the politics is the rhetoricity of the target language.

This rhetoricity is represented as a limit and a transgression in translation. "True discourses only surface in a form twisted by violence", and discourse, power and knowledge are all involved in a history of transgression (Lemert and Gillan 1982: 63). For Michel Foucault, knowledge/power involve three transgressions. In the first two, the will to truth is hidden behind discourse and truth. In the third, the historian in a political act tries to overcome the concrete taboos that hide truth. However, the transgression cannot remove the taboos; it rather enhances them. "Transgression is an original feature of the will to knowledge. It is also a feature of the recounting of its history. Transgression is the eternal return of the truth upon itself, a primitive circularity in which distorted truth only meets up once again with distorted truth" (Lemert and Gillan 1982: 65). For Georges Bataille, "humanity has placed upon sexuality a primitive taboo", but humanity also tries to break up that taboo by knowledge of life. When sexuality transgresses the limits established by the taboos, eroticism was born: it not only crosses but also retains the limits. "The limit is an internal necessity for transgression", and the knowledge of life is the violent act of crossing the limit. For both of

them, "the will to truth exists as a transgression upon its ideal possibilities" (Lemert and Gillan 1982: 65-66).

The limit and the transgression are proper experiments for a relevant translation. If we take translation as an act of transgression, then the limits that are being transgressed are surely established by the original, or rather, the original itself. When the translation as transgression takes place, the original as limit is no more than a narrow zone, a line or an orbit along which transgression travels, from its origin through its entire space of action. "The play of limits and transgression seems to be regulated by a simple obstinacy" (Foucault 1997: 34). The relationship between the two is not one of opposition, but "takes the form of a spiral which no simple infraction can exhaust". With pure violence, transgression releases the forces that have been confined by the limits, forcing the limits not only to be aware of the fact that they are going to disappear, but also to realize in this awareness their Limit or Fate. It is perhaps due to this awareness of death that the original realizes the necessity of being transgressed as well as the necessity or contingency of gaining a new life by entering a new territory through translation.

Let us use Foucault's figure again: transgression is like a flash of lightning that lights up the night, disperses obscurity, and therefore brings light to the darkness; but it is exactly its light that demonstrates the intensity of the night, foretells the return of the singular space that it breaks up as well as the silence after the lightning disappears (Foucault 1997: 36). Seen in this way, translation as transgression is not one-way but both ways—not to oppose the original to the translated, but to have the two reflect, intensify and identify with each other. The language of transgression is non-discursive; it does not confirm nor does it deny. It only recognizes the "existence of difference" (1997: 35). It confronts and interrogates limits, representing "the still silent and groping apparition of a form of thought in which the interrogation of the limit replaces the

search for totality and the act of transgression replaces the movement of contradictions" (1997: 50). It is perhaps due to this awareness of death that the original realizes the necessity of transgression as well as the necessity or contingency of gaining a new life by entering a new territory through translation.

The minimal linguistic limit that translation as transgression must cross is the word, which is the object for the relevant translation to deal with relevantly. For "at the beginning of translation is the word" (Derrida 2001: 180). It "possesses all the traits of the linguistic unity that one familiarly calls a word, a verbal body. … But there is no such thing as a word in nature" (177). What Derrida tries to show here is that, "as a translative body", the word:

> endures or exhibits translation as the memory or stigmata of suffering [passion] or, hovering above it, as an aura or halo. This translative body is in the process of being imported into the French language, in the act of crossing borders and being checked at several intra-European customs points that are not only Franco-English, as one might infer from the fact that this word of Latin origin is now rather English (*relevant/irrelevant*) in its current usage, in its use-value, in its circulation or its currency, even though it is also in the process of Frenchification. This acculturation, this Frenchification is not *strictu senso* a translation. The word is not only *in* translation, as one would say in the works or in transit, *traveling, travailing,* in *labor*. (Derrida 2001: 177)

Here, the Frenchification or acculturation of the word, being not only in translation, in the works, in transit, and in labor, but also in "a supplementary fold", refers to a relevant translation, which is simply:

> a "good" translation, a translation that does what one expects of it, in short, a version that performs its mission, honors its debt and does its job or its duty while inscribing in the receiving language the most *relevant* equivalent for an original, the language that is *the most* right, appropriate, pertinent, adequate, opportune, pointed, univocal, idiomatic and so on. (Derrida 2001: 177)

This is a translation "whose economy … is the best possible, the most appropriating and the most appropriate possible" (Derrida 2001: 179) in both quality and quantity. Of course, the latter does not refer to the number of words or the homogeneous space between words and cannot be measured with the number of signs, letters, signifiers, and lexical units, etc. In a sense, the quantity is always in the control of quality, representing the intensity with which words convey thoughts, images and emotions, and by which the indivisible total meaning or conception is appropriately expressed in the best possible word-to-word or word-for-word translation. In this kind of economy of translation, every word is an irreducible entity with its indivisible vocal form and its untranslatable limit of meaning. Of course, a limit means an end, and therefore destruction, and it is a destruction of the original for that matter. In this sense, the vitality of translation (as transgression) and the life of the original (as limits) lie exactly in the act, in the process, in the transgressing and the-being-transgressed, and finally in the instant of doing and receiving violence. Translation, especially transgression in translation, is betrayal; thus, the translator is a traitor.

However, transgression is not an arbitrary act; it is involved in political, economical, social, geographical and moral limitations. In the context of globalization, what is lacking in the rampant deterritorialization of global culture is the exchange between subaltern or post-colonial cultures and the heterogeneity on a large scale. Transgression under the post-colonial condition often refers to a crossover from metropolitan

countries to peripheral countries, and not the reverse. In this case, translation as transgression must break up not only the homogeneous space of words by violence, but also the hegemonic constraint of the so-called "quality" or "quantity" so as to resist the rhetorical control of the source language with that of the target language, thus establishing the independent, autonomous and heterogeneous space of language. So far as post-colonial translation is concerned, this means to cross over the narrow zone of the original by way of peripheral or subaltern languages and enter the huge cultural space of metropolitan countries with a slightly distorted form so as to gain the right of existence as "world citizens".

The Body and Eroticism in Translation

This right of existence undoubtedly results from the undermining of the logical system of language by its own rhetoricity, from the pleasure of the body after meaning is excavated, and from the erotic game between the bodies of the author and the translator-as-reader after the burden of rationality is released. This demonstrates that at the parameter of language there is an arbitrary contingency, a dissemination of significance that is uncontrollable for human resources, and an empty and silent space created by the two named historical languages. In this last mentioned space, the translator as agent exerts his/her erotic power of love, experiences the gains and losses in the act of reading and communicating, in the to-and-fro shuttle between the original and the translated, and enjoys an experience that contains an Otherness (Spivak 1993: 199).

Understood in this way, love as such is a power, a politics, and an ideology. From this love are born emotions, thoughts and the words that carry them to the most expressive forms. However, what activates erotic love for translation is not words themselves, or the universal grammar and lexicon, but the rhetorical and idiomatic singularity, that is, the body of the words.

> (W)here a passion for translation comes to lick it [the word] as a flame or an amorous tongue might: approaching as closely as possible while refusing at the last moment to threaten or to reduce, to consume or to consummate, leaving the other body intact but not without causing the other to appear—on the very brink of this refusal or withdrawal—and after having aroused or excited a desire for the idiom, for the unique body of the other, in the flame's flicker or through a tongue's caress. … one language licks another, like a flame or a caress. (Derrida 2001: 175)

Love is the basis for linguistic and bodily communication, and in a sense, human language originates from the desire for love and friendship though language is not the sole means to express them (Rousseau 1922: Ch. 1). It is perhaps with the power of love and with the destructive logic of rhetoric that the agent/translator act in his ethical, political and daily life. We'd rather put it in another way: that rhetoricity is a kind of politicalness that carries a cultural politics. Such a political rhetoricity is seen no more clearly than in the translation of the French word "Carrefour", which means "crossroad, or street", into Chinese 家樂福 (Jia, Le, Fu), which denotes "family, delight and happiness". "Carrefour", which is a neutral word in French, when translated in this way, is "immediately permeated with the Chinese air of domestic ethics, and sounds both poetical and warmhearted". The domestication of this translation not only disguises the profit motivation represented by the word, but also "masks its transnationality", "erases the traces of its exoticism, seals the seams between transnational capital, transnational chain and its domestication in China, thus both reducing the possible conflicts hidden in national psychology and lessening the traumatic

memory of colonial occupation". The "happy, delightful atmosphere of the household" created in this translation is a crazy, whimsical and fantastic shopping situation, "an ideology without ideology" (Wang 2003: 184). Here, the obvious difference between the original and the translated marks the ethicalization and ideologization of the capitalist commercial economy, and the successful invasion into and occupation of the socialist market by capitalist merchandise depends exactly upon the rhetoricity of the language of the occupied. Here, the translator of "Jia, Le, Fu" has become the ethical and political agent of the chain, turning the Other of French commercial economy into the Self of Chinese consumer culture. This is the rhetoricity of the Chinese language, and the representation of cultural politics of the already highly developed capitalism in the Asian and Pacific area.

This rhetoricity of the body and eroticism is also represented in the submission of the translator to the original and the author. If translation is an act of close reading, then the translator must first become a close reader trying to establish an intimate friendship with the author, answering the special call of the original, inspecting the particular limitations of the target language, thus establishing an erotic relationship with both the author and the original. This is the precondition according to which Spivak has devoted herself to literary translation. What she is concerned most is a kind of ethical singularity, an intimate contact, a secret encounter, and responsibility and accountability from and for both parties. If, in imagination, we take this as the bodily contact between the author and the translator, the responsibility and the erotic relation between the two, then this special contact would reveal what we cannot utter in language, the kind of intimate friendship will be made that would fail any political movement, anthropological studies, and good-will ethical actions, and the limits of gender, race, social status and hierarchies will be transgressed, thus offering a possible supplement to the collective

political struggle (Spivak 1996: 268).

The way to establish this kind of intimate contact, according to Spivak, is through transnational literacy by which the new immigrant English teachers in American universities would find a way to put themselves in an appropriate position, to raise their language level to minimum fluency in order to take part in transnational politics, and to come near to the level of international literacy in order to participate in the political struggle at the language borders. This seems to have fundamentally linked translation with the mechanism of language learning, with the bodies that are being disciplined in the classroom, and with the educational institutions that act as the agents of knowledge/power. However, so far as the possibility/impossibility of translation is concerned, there is nothing new in this link. As early as in the 13th century, Roger Bacon, the British philosopher, educational reformer and proponent of empirical science, had advocated "the institutionalization of foreign language learning" in his theory of anti-translation. His objections to translation can be summarized as follows: (1) the difference between languages makes translation unreliable; (2) the absence of terms in the target language (Latin) makes the translated difficult to read; and (3) the absence of qualified translators in both the source and the target languages as well as in academia makes the translated ambiguous and unreadable. These ideas were developed later by Arthur Schopenhauer in his *Parerga und Paralipomena* (1851); he believed that the translated is an irresponsible distortion of the original, and therefore it was necessary for the translators to study seriously classics and (especially) to draw useful experiences from language learning (Robinson 1997: 245).

According to these and a train of later thinkers, the key of learning a new language is to learn and master what the new (foreign) language has and the old (mother tongue) does not, that is, the concepts that do not completely correspond to one another in the two languages. Judging

from these opinions, to learn a foreign language is to make in the mind a conceptual map that has never been made. To learn a foreign language means not to master the vocabulary but to learn to use concepts. Many (from Schopenhauer to reader-response theorists) believe that the process of both learning a foreign language and translation is that of chemical composition, in which the ideas of the original are chemically decomposed into the smallest units and then reassembled into a structure that is the translated text. This signifies that only when the translated resonates with the irreducible idiomatic expressions can the conquering force of the original be felt, the weaknesses of the target language overcome in the transit, the source language internalized in an intralingual relation of interpretation, the spirit of that language understood, and a graphic interlingual translation achieved (Robinson 1997: 245). In all, translation as a form of cultural transformation transmits only concepts, not words.

In this sense, translation, reading, foreign language learning and similar cognitive activities that are closely related to conceptual acquisition all involve the participation of the body (that is, an emotional participation) and the contingency of the translator as an individual body. In this conceptual/cognitive sense, translation is not a movement from one language into another, but an incessant shuttling movement from body to ethical signs in which the role played by the translator is not an analyst, but a translator-as-reader, whose task is to turn the incessant shuttling movement into a readerly text, to approach approximately and intimately the core of both the source and target cultures, to abide strictly by the rules of narrative and of cultural representation, to read/write/translate accurately and responsibly the original as an object, and finally, to assimilate the original as an Other into the language and culture of the translated.

In this case, the translator is said to have a strong desire and an inexpressive mysterious feeling for the language of the Other before the

act, and when this desire and feeling is turned into a bodily impetus, the act of translation takes place. And because translation as bodily impetus is not altogether an act of the conscious, but an act from the depth of bodily memory, so words are not chosen consciously but used contingently by the body. That is to say, translation, including the understanding and digestion of the original, the supplement and deletion of words, the gain and loss of meaning, and the use of idiosyncracy, etc., depends upon the contingency of the natural body of the translator, whose erotic condition, mood, passion, inspiration, even his sense of happiness and achievement, determine the result of translation. The life that the body gives to both the original and the translated is something that cannot be gained by the mere transference of words.

Conquest and Resistance in Translation

The internalization of language, the intimate intralingual interpretation, and the graphic interlingual translation—all these clichés actually lay emphasis on the acculturation of both the source and the target languages, that is, a thorough comprehension of and adaptation to the culture, politics, ethics, and ideology of the source language on the one hand, and an adaptation of the destructive rhetoric to the social logic, reason and practices of the target language on the other. As a matter of fact, these are all preparations. The task of the translator-as-reader is first of all to be a skillful bilingual reader, who must be able to do intralingual reading/translation under the condition of interlingual reading/translation, to recode the linguistic signs in the process of transmitting messages, to have the keen eye of an expert on the situation of textual production, to confront the special context of the original with a responsible feeling of intensity, and finally, to produce a translation

without a translator while trying to establish a particular relation of representation between two languages.

Such a task as is prescribed here prepares for the intimacy of cultural translation on the one hand, and nurtures a political awareness pertaining to a general translation on the other. More than a century ago, Nietzche had likened translation to a conquest, and he meant exactly what we are talking about here. In *The Gay Science* (1882), Nietzche said, "The degree of the historical sense of any age may be inferred from the manner in which this age makes *translations* and tries to absorb former ages and books" (Robinson 1997: 262). When talking about the Greek classics translated by the Roman poets, he said, "Indeed, translation was a form of conquest. Not only did one omit what was historical; one also added allusions to the present and, above all, struck out the name of the poet and replaced it with one's own—not with any sense of theft but with the very best conscience of the *imperium Romanum*" (1997: 262). The conquest could well be both ways: the conquest of the present by the past or vice versa; or the conquest of a foreign culture by the vernacular or vice versa. In this sense, the translator faces a double bind when taking a walk in this two-way street.

However, this conquest takes submission as its precondition. If there is no translator's submission to the source language, if he/she is not awed and controlled by the original, and does not turn this submission and awe into a kind of intimate touch, then there would be no conquest of the translated cultural representations and national psychology, no conquering voyage of literature and the human spirit, no stimulations either to literary and political reforms or to the new creative forms of cultures, and definitely no realization of the goal of turning the vitality of other cultures into one's own (de Staël 1992: 17-18; Simon 2002: 123-140). In this sense, translation becomes a tool to domesticate foreign cultures, to fashion "an ideal cultural self on the basis of an other, a

cultural narcissism, which is endowed, moreover, with historical necessity" (Venuti; qtd. Simon 2002: 129)—that is, an intertranslation that can both enrich national culture by introducing foreign elite cultures and elevate the status of national culture. Understood in this way, the introduction of the foreign elite cultures would be conducive to the construction of national culture. Examples in this regard are many: the reception of the ancient Egyptian religions in the Greek world as is recorded by Herodotus, the translation of the Greek philosophies in the Latin world at the time of Cicero, the translation of the Bible that created and universalized Christian cultures, and finally but not the least, the Chinese translation of Buddhism so that it can spread to one third of the Chinese world since then. All these point to one thing: the cultural hybridity of translation as a universalizing movement.

"The hybridity released by translation in colonial and postcolonial situations does indeed transgress hegemonic values, submitting them to a range of local variations. But the cultural and social effects of such translating are necessarily limited by other factors, notably the genres of the translated texts and their reception" (Venuti 1998: 178). According to Venuti, translation mixes foreign hegemonic cultures with national cultures, giving rise to cultural reform, and under the postcolonial condition, this requires the translator not only to be reoriented to the true value of traditional national culture, but also to refashion the cultural identity of both the cultural elites and the general public. Roughly this is what Lu Xun called "the transformation of nationality", the liberation of the general masses from traditional shackles into an awareness of reform and therefore a devotion to modernization. Only in this sense can we turn conquest into resistance, which, for the Third World people, is an economy of exchange, a transformation from words to spirit, from spirit to actions, in the process of which the strategies of translation are turned into those of political and ideological actions, and as a result, the

linguistic representations have become a means of domesticating foreign thoughts, whose singular articulation faces the resistance of the vernacular language. The Enlightenment spirit expounded by Alexander Fraser Tytler (Robinson 1997: 208-212), the national vocabulary used by Anne Louise Germaine de Staël, the classical Chinese deliberately used by Lin Shu and Yan Fu, are examples of this kind of resistance. Other strategies include rewriting, interpreting, annotation, and writing appendixes, addenda, prefaces and afterwords to the translated texts.

By contrast, this kind of resistance is turned into submission in Spivak, who tries to defamilarize the target language by "yielding" to the text and highlighting its distinctive rhetoricity to arouse her "Anglo-American audiences" and possibly "the English-language Indian readers" to a sudden realization of the distances and differences between nations (Simon 2002: 134-135). So far as her special position is concerned, this is domestication outside one's motherland, and a decolonizing education to the readers, and that's why her translation "take(s) into account of a complex range of frames, from the signifiers of local language, to the national frame of production, to the transnational frame of global exploitation" (2002: 134). For this purpose, she would write prefaces and afterwords and give annotations to her translations, attempting "to open the structure of an impossible social justice glimpsed through remote and secret encounters with singular figures; to bear witness to the specificity of language, theme, and history as well as to supplement hegemonic notions of a hybrid global culture with this experience of an impossible global justice" (Spivak 1996: 274). A translator like this is not a cultural broker in the traditional sense of the word but a cultural critic whose criticalness lies exactly in foregrounding the critical role of translations, that is, "to insist that translators pay attention to the rhetoric and textuality of Third World women writers" in order to avoid "a new kind of Orientalizing effect, homogenizing these exotic products,

transforming hospitality into hegemony" (Simon 2002: 135). For Spivak as for Germaine de Staël, translation has become a kind of power critique and a political intervention.

The Double Articulation of Global Translation

Germaine de Staël's power critique and political intervention were indispensable for the literary marketplace in her time, where all nations of the world could enjoy the free trade of arts and ideas, and of course, translation would play an essential role in the realm that later developed into part of the definition of Goethe's "world literature" (Simon 2002: 128). Judged in this way, the translator is still a cultural broker. However, in the context of the global cultural and political market, the power critique and the political intervention of translation have fundamentally changed in form, with the traditional "commerce of ideas" transacted narrowly among limited countries now developed into a global discursive hegemony, with the image of commerce in the universal trade of the human spirit now endowed with thick and intense political and economic connotations, with the German marketplace which served to resist the French cultural hegemony now being occupied by the capitalized English, and with translation innocently and singularly done between languages now being deconstructed in a postmodern multi-media world, turning from "a universalism" that "would transcend cultural boundaries and unite the human race through the civilizing power of great literature" (Bassnett; qtd. Simon 2002: 131) into a "transnational translation" or "translation in the global market" (Apter 2001: 1-12). Under such circumstances, translation, if it can be considered as an academic discipline, must take into serious consideration the changes in both the

objects and the strategies of study, turning the focus of theoretical studies from literary politics to the politics of language, the target of criticism from the inner logic of higher culture to the capital logic that has recently entered mass culture, and the concerns of translation from the translatability/untranslatability of classics to a global object that can be translated into linguistic, cultural and social contexts. As is stated by Michel de Certeau, "Between a society and its scientific models, between a historical situation and the intellectual tools that belong to it, there exists a relation that constitutes a cultural system. The event can change it, thus calling for the readjustment of cultural representations and social institutions" (de Certeau 1997: 90). Translation in the global market is an event which can change or help change present international relations and take up part of the historical mission of readjusting cultural representations and social institutions.

The first theoretical problem that comes to my mind is still that of the possibility/impossibility of translation, that is, the possibility/impossibility of "accord[ing] semantic coherence to a world of political culture", which will turn translation from a problem of language to that of belief (Brennan 2001: 39-64). Presently, along with economic globalization comes the world of political culture, most clearly manifested as the global universalization of English as the dominant language. This can be seen not only in the increase of the number of English speakers all over the world, but also in the master-slave relationship between English and other englishes, with different lingua francas functioning as promoters of the globalization of capitalist economy, but being normalized in form though not marginalized in status. The universalization of English and the normalization of englishes place the new immigrant minorities living in the First World in a crisis of language, and gradually invade the market of national or vernacular languages, thus creating a phenomenon of bilingualism or multilingualism in the Second and Third Worlds.

English has no doubt established its dominant and hegemonic position in political and cultural affairs at the international level.

Linguistic and economic domination determines a hegemonic cultural politics which, in turn, gives rise to such problems as the politics of publication and the marketing of national literatures, the internationalization of cultural and aesthetic forms, the globalization of mass and public cultures, and the commercialization of culture and ideology (this last being the marketing of ideas). International awards such as the Nobel Prize for Literature and the Oscar Award in cinema are recently all given to works in English, even those written by minority authors. In humanities, education and social sciences bookstores in Beijing much shelf space is occupied by either books translated from English or original works, the majority of which are masterpieces by internationally known authors. This, on the one hand, shows how the intellectual elite in China insist on cultural universalism, greatly promoting the domestication of foreign cultures and thought. On the other, it undoubtedly exposes the fact that the English originals and translations have won the battle of the publication and marketing of books, thus launching the war for ideological hegemony as cultural capital. From the perspective of translation, this ideological struggle can be understood in terms of the politics of culture.

In the era of the multi-media, that which most obviously manifests this politics of culture is the network, which can do anything that you can think of: the deterritorialization of mass culture, the preparation for instant entrance into the virtual space by artists, writers and thinkers, and the exhibition of works of art simultaneously at every corner of the world, even without the mediation of language. The formation of this singular transnational language and this singular aesthetic culture makes possible education at the global level—TESOL is a typical example—and it also makes possible the translatability of a deterritorializing and

non-differentiating culture. Thus a kind of transnationalism in language, politics, thought and translation is born.

However, "the globalization of English, the emergence of a world market for English-language cultural products, ensures that translations don't merely communicate British and American values, but rather submit them to a local differentiation, an assimilation to the heterogeneity of a minor position" (Venuti 1998: 159). The languages and cultures of the Second and Third Worlds do not necessarily mean subordination to the First in global economy, and nor is their reception of the hegemonic language and culture passive. "The possibilities for resistance are inherent in the fundamental ambivalence of colonial discourse: it constructs an identity for the colonized that requires them to mimic colonial values but is simultaneously a partial representation, incomplete and prejudiced, a resemblance that is nonetheless treated as an inappropriate difference, a hybrid necessitating surveillance and discipline, potentially menacing" (Bhabha 1998: 170). Translation, as is illustrated in such aspects as identity and difference, limit and transgression, the body and eroticism, and conquest and resistance, serves as a tool for a struggle against the hegemonic, the result of which must be a performative double articulation. Seen from Spivak's practice of translation, what is evident is that the language of translation in the global market is English, but those who want to articulate are the minorities, though what they articulate is not minority culture for the most part. But what is unavoidable is the growth of the global economy, involving the transnationalization of the subordinated and the domestication of the dominant.

Conclusion

The performative double articulation is no more than a temporary

map for the near future, and it perhaps foretells the task of translation. Articulation, according to Judith Butler (1997: 350-377), cannot have the same meaning everywhere. As matter of fact, articulation prepares the sites for conflicts, among which translation is useless in determining the ultimate meaning or interpretation of the original. What determines is the received meaning, not the conflicting positions of the participants. The lack of finality in linguistic articulation indicates an aporia of interpretation and a fragility in appropriation. This performative ambivalence might be the task of translation so far as the global market is concerned.

Notes

[1] Cicero (106-43 B. C. E.) is often considered to be the founder of Western translation theory, the first person to comment on the processes of translation and on the pedagogical use of translation, but he is mainly a highly gifted transmitter of Greek thoughts to Latin, and exerted a great influence on the Renaissance thinkers from the 14th to 17th century (Robinson 1997: 6-7).

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Literature:
Its Text, Paratext, and Translation

Yu Shiyi

Abstract

A literary work comprises not only a text, but also paratexts (parallel texts). The term paratexts refers to those appendages on the periphery of a text, such as titles, subtitles, prefaces, epilogues, and notes. Among these paratexts, it is the notes that almost exclusively aim at interpreting the meaning of the text, and therefore we can presuppose complex hermeneutical concerns involved.

This paper seeks to examine the relationship between the notes and the text, and also the issues regarding how this relationship revolts against the tradition of notes being supplied by some editors and translators. My conclusion is that a translation can hardly avoid becoming a duplicated interpretation in a different language if the translator does not seek to be innovative in the interpretation of the text, particularly when the text has a long commentarial tradition.

Literature is commonly thought of as linked to a written or printed text, but this is in fact not always necessarily the case. In a non-literate society, for instance, its legends and myths are preserved in the minds of the people, existing in the form of what many ethnographers call "oral

texts". Only when they are collected and written down either in the native language or in other languages do they have written texts. This is the case with the North American Indian tribes, whose literature has not been "exteriorized" in language until recently. It is even true of those great works which have a long textual history, such as the *Iliad* and the *Odyssey* in the West, and most pieces in the *Book of Songs* in the East. These works were inscribed in writing after they had been spread and handed down orally from generation to generation. Yet written texts have become so important to the modern concept of literature that literature can hardly make any sense as a branch of human knowledge without presupposing its existence in the form of written texts. In other words, it is the text that makes it possible for us to produce, study, and talk about literature.

The text, of course, is not the only component of a literary work, for a work is also comprised of paratexts. By paratext, I mean those appendages on the periphery of the text proper, including titles, subtitles, prefaces, epilogues, notes, and so forth, which accompany the text. They are either the author's own additions or other people's work. Since they almost always appear with the text, we cannot help but ask whether we should count them as an intrinsic part of the text in which they occupy only a secondary position. Since they are so closely linked to the text, are they consciously included by us in our concept of literature, when we read, criticize, and translate the text? Or should we treat them simply as something that can be dropped or replaced whenever we deem it proper to do so? If not, what is the relationship between such paratexts and the main text? In what manner should they influence our reading and translating of the text? Do we have to read them, or even translate them, when we are reading and translating the text? When William Bright, trying to extend the concept of literature to include the Karuk narratives he was collecting and studying, suggested that "'literature' refers, roughly,

to that body of discourses or texts which, within any society, is considered worthy of dissemination, transmission, and preservation in essentially constant form", [1] he definitely excluded these paratexts from the realm of literature. It is this subconscious exclusion, not only by Bright, but also by almost all other scholars, that leads us to query the relationship between the paratext and the text.

Among the paratexts I have mentioned above, notes have an extensively intimate and hermeneutical relationship with the text. Whether they have anything to do with literature or they should be treated even as a separate genre of writing depends largely on their relationship with the text they serve. They hardly have any significance when separated from the text. They are written for the text and are supposed to live with the text. Since their relationship with the text is so complicated, and they are exclusively related to the interpretation of meaning, their impact on the translation of the text merits serious study.

First, notes are more often added to classical texts than to modern texts, and more often they are added to the texts by other people than the author himself. In most cases, there are two types of notes: textual notes and explanatory notes, the latter also being referred to as commentary. They are provided to remove obscurities in the text, but once hermeneutically verified, they will gain a life with the text and live and travel along with the text. This is their given privilege, since they have allegedly opened up an avenue to the meaning of the text or they themselves provide the correct interpretation of the text that the reader is supposed to consult in order to understand the text. They suffer a demise only when the text they serve falls into the hands of narrow-minded editors who believe in the unsullied purity of the original text and want to protect the reader's right to approach the text without mediation, or when the text itself crosses the cultural border through translation.

Despite this, their demise is not what we call death, but rather is a form of transference. In other words, the message they carry is either conveyed to the reader through a process very much like that of relinquishing, as suggested by the root meaning of "demise", or it survives with the text in a different form. As a hermeneutical act the notes have become a hermeneutical memory stored in the text itself and are passed on with the text without showing up in it. [2] Whether present or not, however, their very existence has given life to the possibility that the reading and translation of the text are only déjà vu. The freshness of the text is apt to be soured by the awareness that this interpretation is a particular one only to the extent that it is performed in a different time and place or culture, and by a different agent; but essentially, it is a repetition. If the interpretation comes in the form of translation, then the translation becomes a translation of the notes, instead of the text. The anxiety over the potential encroachment of the notes upon the ground of interpretation, whether in the form of reading or translation, has weighed so much on the minds of the editors and translators that they are impelled to rise up in revolt against the tradition of notes.

The pretext for curtailing the notes in a new edition is to defend the text as it was written by the author and to leave open choices for the reader. In 1964, the Elizabethan Club at Yale University published a bare text edition of all of Shakespeare's nondramatic poetry as part of its celebration of the four hundredth anniversary of Shakespeare's birth. [3] A facsimile of the earliest extant editions of Shakespeare's nondramatic poetry, free from conventional notes and commentary, the book is a moderate protest against the paratextual tradition of Shakespeare in publication. The editors point out a paradox hidden in the previous editorial efforts to modernize Shakespeare's text, namely that instead of bringing the reader closer to the original text, such efforts have only taken him farther away from what he really wants. Those efforts, as

manifested typically in W. J. Craig's *The Oxford Shakespeare*, [4] often result in the rapid growth of textual annotations or annotative corrections. As the editors explain further in their preface:

> … [A] danger arises when, as with Shakespeare, these texts [i.e. modernized texts] become second nature to us, when they become the only texts we ever use. Familiarity breeds consent: after years of reading and teaching Shakespeare's sonnets, for example, in a modernized version, we may tend to overlook the extent to which the poem we are reading is a version, an editorial interpretation, of a poem. The effect of moving easily into the presence of the poem is in part an illusion: what we read is not quite the poem, but something that includes spellings, punctuation marks, and even emendations that may keep us some distance from the original poem. [5]

They were not satisfied, for instance, with W. J. Craig's revision of the original punctuation in his *Oxford Shakespeare*, accusing him of disrupting the fluid unity of the poem. [6] The change of old spellings in modern editions (as in Sonnet 71 where this line "From this vile world with vildest wormes to dwell" was changed into "From this vile world, with vilest worms to dwell"), they argued, had traded off the echoing of "ld" in "world" and "vildest", and broken their linkage to "d" in "dwell". [7] The emendation of "still" to "skill" in the famous sonnet 106 (line 12) in Craig's edition was also called into question, though it was first made in the eighteenth century and followed in most modern editions. [8] The change in the text aside, their annotation to this word, as in Stephen Booth's Shakespeare, provides them with a space where they are able to argue, by citing various outside authorities, for the meaning of the word they have chosen, to entice the reader onto a preset track of interpreting the whole text. [9]

The notes that aim more to interpret the text are what we call commentary or explanatory notes. As a kind of paratext, they are as frequently added to the classical text by editors, compilers, readers, and scholars as the textual notes we discussed above. Interlocked with the text in the book, sometimes separated from, and sometimes combined with the textual notes, they are also included. They often do more than remove the obscurities in the text for the reader: they are also meant to serve as the reader's guide to the correct understanding of the text. Horace Howard Furness, the editor of *A New Variorum Edition of Shakespeare: Hamlet*, took them as both textual and aesthetic criticisms, and separated them from the textual notes in his edition of *Hamlet*. With the belief that readers were different not only in kind but also in degree, he chose comments written by people with a mind of "a higher order" and "a keener insight" to be included in the volume as commentary. He claimed that they were able to lead readers at large to a better understanding of Shakespeare, whose secret would be finally unveiled with the efforts of those keener minds. [10] The conviction is of course of a nineteenth-century type. When such terms as sublimity, seriousness, and disinterestedness lost their strength and relevance in the following centuries and were questioned in our conception of literature, the notes generated by those minds, typographically occupying more space on a page than the text itself, would hardly become an effective chaperon for today's readers. In spite of that, the attempt to control the interpretation of the text by skillfully negotiating between commentary and text reaches beyond one century, and it continues to alert us to what Linda Hutcheon has called the "hermeneutic disruption". [11]

Very early on in the long history of Chinese literature, it was well-known that a classical text often had many transmission lines. The fact that there were different transmissions of a text does not merely mean that there existed different versions of the text, but also indicates that there were different traditions of interpretation, which were often manifested in tangible paratextual notes. These notes, both textual and explanatory, have often caused debates over the interpretation of the text. They once generated such antithetical readings and contentious debates in Chinese intellectual life that they have opened an important window on not only how to understand the text but also on the history of Chinese thinking. Moreover, when the text is translated, as we often see today, the translator as a rule translates the notes by a particular annotator along with the text to alert his reader to the fact that his translation follows closely a particular interpretation. [12] This is probably a wise gesture from the translator, particularly when ambiguities in the text are too big to be reconciled into one unified understanding, and the differences in interpretation have been resolved in the transmission of the text.

On the other hand, the interpretation provided by the notes could be rejected by the translator, who, like the editors of Shakespeare's nondramatic poetry at Yale, wanted to protect the purity of the original text from being contaminated by annotators and commentators. But as we know, this is no different from declaring that he preferred one interpretation to another. This is the case with the famous sutra translator Xuanzang 玄奘 (596-664) in the Tang Dynasty (608-907) in China. Once working in collaboration with a few Taoist masters on a commission from the emperor to translate the *Laozi* into Sanskrit, he refused to listen to the request from the Taoist masters to translate a well-known commentary on the *Laozi* that had been well established with the *Laozi* readers at the time. Daoxuan 道宣 (596-667) left us a salient story of the dispute between him and the Taoist masters as follows:

Heshanggong's 河上公 commentary was not translated. Cheng Ying (i.e., Cheng Xuanying 成玄英) said, "The *Lao jing* (i.e., the *Laozi*) is

profound and confidential; it should not be heard without proper ceremony. Without the commentary, how could one be initiated? Please translate it so as to benefit that frontier region".

[Xuan]zang replied, "Reading Laozi's words on preserving oneself and the state, [I think] its style and language are already complete. The commentary dwells upon clicking the teeth and swallowing saliva, and although stunning indeed, it is like witches' and wizards' mumbo-jumbo, resembling the simple tricks of birds and beasts. I'm afraid that the foreign country beyond the western fortress may feel sorry for your dear country". [13]

Their Sanskrit translation of the *Laozi* may have been long lost, but we can still infer with certainty from Daoxuan's words that their dispute was more about the difference in interpretation than about accuracy or faithfulness in understanding and translation. If the *Laozi* is only one example of poetry that in theory has set no internal limits for its interpretation, we would feel much relieved that the tradition of notes has not held in bondage all the potential of which a "modern" text can boast. But on the other hand, we will not feel relieved if a translator, a special reader whose job is to spread his reading of a text to other readers in a different culture, does not consult the rich and dynamic commentarial tradition of a text known to its readership in his translation, and sends out his version in a different language into the world as if the claim to accuracy and faithfulness or some other criteria of translation can save it from being viewed as a duplicated interpretation.

Notes

[1] William Bright, *American Indian Linguistics and Literature* (New York: Mouton Publishers, 1984), p. 80.

[2] Paul Ricoeur refers to the transformation from discourse to text as a fixation of meaning. In this light I regard the note as a hermeneutic act which aims also to fix the meaning of the text, but on a different level. Cf. Paul Ricoeur, "The Model of the Text: Meaningful Action Considered as a Text", in Paul Rabinow and William M. Sullivan, ed., *Interpretative Social Science: A Reader* (Berkeley: University of California Press, 1979), pp. 73-101.

[3] *Shakespeare's Poems* (New Haven: Yale University Press, 1964).

[4] W. J. Craig, ed., *The Oxford Shakespeare* (London: Oxford University Press, 1935).

[5] *Shakespeare's Poems*, p. xi.

[6] *Ibid.*, p. xiii.

[7] Craig, p. 1292.

[8] *Ibid.*, p. 1297. In a recent original-spelling edition of Shakespeare's works, *William Shakespeare: The Complete Works*, ed. Stanley Wells *et al.* (Oxford: Clarendon Press, 1986), "still" is spelled as "skill". See p. 866.

[9] Stephen Booth, ed. and comm., *Shakespeare's Sonnets* (New Haven: Yale University Press, 1977), pp. 341-342.

[10] Horace Howard Furness, ed., *A New Variorum Edition of Shakespeare: Hamlet* (first ed., 1877; reproduction of the tenth ed., New York: Dover Publications, Inc., 1963), pp. vi, vii.

[11] Linda Hutcheon, *The Politics of Postmodernism* (New York: Routledge, 1989), p. 88.

[12] In recent years we have seen the publication of some Chinese classical texts retranslated with a particular commentary. One example is *The Classic of the Way and Virtue: A New Translation of the Tao-te ching of Laozi as Interpreted by Wang Bi*, trans. Richard John Lynn (New York: Columbia University Press, 1999).

[13] See Shiyi Yu, *Reading the Chuang-tzu in the T'ang Dynasty: The Commentary of Ch'eng Hsüan-ying* (fl. 631-652), Asian Thought and Culture series, Vol. 39 (New York: Peter Lang Publishing, Inc., 2000), pp. 127-128.

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The Shifting Nexus:
Translation Revisited

Laurence K. P. Wong

Abstract

Over the past decades, translation *has been variously defined, and pronouncements about what an effective translation should be like have been made by theorists of different schools. However, despite the large number of articles and books on such ideas as "equivalence", "dynamic equivalence", "communicative translation", "skopos", "différance", "manipulation", "domestication", "foreignizing", translation between cultures, etc., some readily comprehensible to the layman, some abstruse, bordering on the metaphysical, not enough has been said about the actual translation process, particularly that between languages of different families, such as the Indo-European and Sino-Tibetan families. Most of the time, theorists are long on generalities but short on specifics. To address this state of affairs, this paper will examine the translation process from a new point of view, putting forward what the author would call "the nexus model of translation".*

The realm of translation theories is like that of literary theories: before a sufficiently long period of time has elapsed, theories put forward

at a later date usually enjoy an advantage over those put forward earlier, appearing to undiscerning eyes to be an improvement upon or supersession of those preceding them, very much like Apollo replacing Hyperion in Keats's unfinished poem, "The Fall of Hyperion: A Dream". [1] Before the merits or demerits of these theories are put into perspective by time, chronological newness is often equated with progress or refinement. With the twentieth century receding into the background, when the halo bestowed upon certain translation theories by chronological newness begins to dim, it should now be easier to evaluate translation theories of the past decades with a higher degree of objectivity. [2]

Going over the translation theories put forward since the 1960s, one becomes aware of four major trends: (1) formulating what is self-evident as theories, such as that relating to manipulation on the part of the translator during the translation process; (2) gravitating towards philosophical discussions that are not verifiable, such as those relating to the idea of "*différance*"; (3) moving away from the actual *transferre* process [3] to extralinguistic factors that affect the process, such as the role played by ideology, gender, and so on; (4) paying undeserved homage to random observations made by scholars of other disciplines which, though novel and couched in apparently learned language, are amateurish or cannot be substantiated. [4] For knowledge to develop, branching out in different directions is necessary, and attempts to shed light on one discipline by drawing on the findings of other disciplines can only be constructive, since untrodden paths can lead to unexpected results. But if one is to evaluate theories in terms of academic rigour, originality, verifiability, and scientific precision, which, I believe, are some of the most important criteria for evaluating theories in the strict sense of the word, [5] two theorists will have a better chance of standing the test of time than others: J. C. Catford and Eugene Nida. Unlike many other theorists of the past decades, Catford and Nida have broken new ground, not just

belabouring the obvious, clothing well-worn concepts in new garb, describing phenomena which do not deserve to be lifted to the status of a theory, basing their theories on just the case study of one or two short texts, whether poetry or prose, [6] or making general pronouncements with few examples to substantiate them. [7] Compared with Catford's original, lucid, and unpretentious *A Linguistic Theory of Translation: An Essay in Applied Linguistics* and Nida's comprehensive *The Theory and Practice of Translation* and *Toward a Science of Translating*, the works of many other theorists appear thin, "clever", wilfully obscure, or dodging the central issues of translation studies. [8] In going through Catford's or Nida's works, one feels that the authors are versed in languages and the nature of translation; [9] that their findings are the result of solid research; and that they are tackling the central, not peripheral, issues relating to the study of translation. [10] Indeed, few theorists in the past decades have shed as much light on the *transferre* process as Catford and Nida. [11] To this day, for example, no other theories have explained the principle that underlies accurate translations as scientifically as Catford's theory of translation shifts. [12] As for Nida, his integration of the work of Chomsky with translation studies has enabled teachers and students to X-ray unidiomatic TL (target language) texts [13]—even TL texts in Chinese. [14]

Superior as they are in shedding light on the *transferre* process, Catford's and Nida's theories have not covered the translation between Indo-European and Sino-Tibetan languages. [15] To be sure, in putting forward the ideas of "equivalence" (Catford 1965: 27-31; 49-55) and "dynamic equivalence" (Nida 1969: 22-24), the two theorists have come to grips with the *transferre* process instead of drifting into generalities. [16] Yet, because the languages they deal with are mostly Indo-European, they have not given examples of translation between Indo-European languages on the one hand and Chinese (a member of the Sino-Tibetan family) on the other. By just reading Catford and Nida, one may not be

aware that something more complicated can happen in the translation between an Indo-European language and Chinese. In the translation between an Indo-European language (such as English, French, Italian, German, Spanish, Latin, or Greek) and Chinese, what I would call a *shifting nexus* becomes dominant, which goes far beyond one-to-one equivalence. [17]

By *nexus*, I mean "the connection in the form of a $1\rightarrow1$ (one-to-one), $1\rightarrow1+$ (one-to-one-plus), $1\rightarrow0$ (one-to-zero), etc. relationship set up between SL (source language) text and TL (target language) text in the translation process"; the more accurate the nexus, the more adequate the translation. [18] Thus in translating the French *livre* as "book", we have set up a $1\rightarrow1$ nexus between SL text and TL text, which, for all practical purposes, can be regarded as accurate. [19] In the simplest type of translation, the nexus is generally monolinear, that is, the relationship between SL text and TL text exists on a one-to-one basis. In the case of translation between languages of closer kinship, such as languages of the same family or of the same branch, which have closer resemblances in grammar and lexis, this one-to-one relationship can be found in long, sometimes very long, segments, such as groups, clauses, and sentences. Thus between the French sentence *À Besançon, où Victor-Marie Hugo est né, vous pouvez trouver le peuple en qui le poète avait pleine confiance* and its English translation, "At Besançon, where Victor-Marie Hugo was born, you can find the people in whom the poet had full confidence", we have a series of 18 one→one nexus, [20] which can be shown as follows:

À → At
Besançon, → Besançon,
où → where
Victor-Marie Hugo → Victor-Marie Hugo
est → was

né, → born,
vous → you
pouvez → can
trouver → find
le → the
peuple → people
en → in
qui → whom
le → the
poète → poet
avait → had
pleine → full
confiance → confidence.

When the above SL text is translated into Chinese, the nexus will shift as a result of the more pronounced linguistic differences between the two languages. With languages of close kinship, the $1\rightarrow1$ nexus can often exist at the morphemic level, as can be seen between any two of the following words: *philosophy* (English), *Philosophie* (German), *philosophie* (French), *filosofia* (Italian), *filosofía* (Spanish), *philosophia* (Latin), φιλοσοφία (Greek), of which the first six are derived from the Greek word φιλοσοφία, in which φιλο- is derived from φιλεῖν, meaning "to love", and -σοφία from σοφός, meaning "wise". Indeed, it would not be an exaggeration to say that translating between the major European languages is often like going next door. Given the English word *insensitive*, for example, a translator can readily translate it as *insensible* (French), *insensible* (Spanish), and *insensible* (Italian), thereby establishing a $1\rightarrow1$ nexus which can remain stable in most contexts, such as "He is an insensitive boss", "The teacher is insensitive about her student's problem", "The government is insensitive to the woes of single parents", etc. This is because the three words are all

descended from the Latin *sentire*, meaning "to feel", sharing the same prefix *in-* which is used "to express negation or privation" (Little et al. 1970: 974), and which "continues the Latin *in-* (corresponding to the Greek *a-* privative"). [21] Translating between English and Chinese, a translator would have to pause, and decide whether he should use 感覺遲鈍的，不敏感的，不靈敏的 (*Xin Ying-Han cidian* 1975: 655), or 無感覺的 (Zheng and Cao 1984: 712). Very often, English-Chinese dictionaries may not be able to help him, because in certain contexts he may have to be creative and come up with 麻木不仁, a challenge his counterparts translating between English and French, or between English and Italian, etc. need not face.

Take another word that gives even more trouble to speakers of Chinese—or, more precisely, to speakers of Cantonese in Hong Kong: the word *justify*. In Hong Kong, one can often hear people mixing codes as follows: "你點樣可以 justify 你嘅做法呢？" They have to do so apparently for two reasons. First, thinking in English, or in both English and Cantonese, they are fettered by the foreign language, so that their ability to pick the right Cantonese expression from their active vocabulary becomes hamstrung. Second, the word "justify" *is* troublesome, for, to the chagrin of these people, there is no *single* equivalent in Cantonese or, for that matter, in Mandarin that can come in handy as a transitive verb! In consulting English-Chinese dictionaries, they cannot get much help; information like the following will only lead to unidiomatic renderings: "證明⋯是正當的（或有理的）；為⋯辯護" (*Xin Ying-Han cidian* 1975: 691); "證明⋯有道理，為⋯辯護" (Zheng and Cao 1984: 753). Provided with information which is not very helpful, they can only come up with TL texts like: "你點樣可以證明你嘅做法係正當呢／有理呢？" "你點樣為你嘅做法辯護呢？" The result is a distorted or unnatural nexus between the original and the translation. [22] To be able to set up an appropriate nexus for *justify*, the English-Chinese translator would have

to acquire immunity from linguistic interference, which is a demanding requirement when compared with the requirements his counterpart translating between say, English and French, has to meet, for the French word *justifier* is, all the time, waiting to be of service: "Comment est-ce que vous pouvez justifier votre action?" or "Qu'est-ce qui justifie votre action/ce que vous avez fait?" To translate the English sentence into idiomatic Cantonese or Mandarin, one has to have recourse to a translation shift: "你咁樣做，點講得過去呢？" / "你這樣做，怎麼說得過去呢？" The circuitous route the English-Chinese translator has to take is something the English-French translator can hardly imagine. If a speaker of English, having used *justify*, wants to switch from the verb to the abstract noun *justification*, the English-French translator can easily follow suit, helping himself to the readily available French equivalent *justification* without racking his brains in another complicated shift, as his counterpart translating from English to Chinese would have to do. Thumbing through an English-French/French-English, English-German/German-English, English-Italian/Italian-English, or English-Spanish/Spanish-English dictionary, one is amazed at the large number of expressions that can be literally translated: "he laughs best who laughs last" = "rira bien qui rira le dernier" (French) = "wer zuletzt lacht, lacht am besten" (German); "rire aux dépens de X (French) = "to laugh at X's expense"; "one of these fine days" = "eines schönen Tages" (German) = "un beau jour" (French); "to cross the Rubicon" = "franchir le Rubicon" (French) = "den Rubikon überschreiten" (German) = "passare il Rubicone" (Italian) = "cruzar el Rubicón (Spanish); "tomarse las cosas con filosofía" (Spanish) = "to be philosophical about things" (English) = "être philosophe à propos de quelque chose" (French) = "prendere qualcosa con filosofia" (Italian) …. Translate them literally, and you risk producing outlandish Chinese expressions, unless, of course, you want to shock readers of the TL text or to create a special stylistic effect.

In general, the nexus in the translation between languages of close kinship is relatively simple; the closer the kinship, the simpler the nexus. Take the opening lines of Dante's *Divine Comedy* and their Latin and Spanish translations:

> Nel mezzo del cammin di nostra vita
> Mi ritrovai per una selva oscura,
> Ché la diritta via era smarrita.
>
> (Dante, *La Divina Commedia: Inferno*, Canto 1, 1-3)

> In medio itineris vita nostre
> Reperi me in una silva obscura,
> Cuius recta via erat devia.
>
> (Seravalle 1981: 27)

> En medio del camino de la vida,
> errante me encontré por selva oscura,
> en que la recta vía era perdida.
>
> (Mitre 1938: 9)

As the target languages are closely linked to the source language etymologically, morphologically, and syntactically, the translation process is largely a simple unloading operation.

Moving from intrabranch translation (such as translation between Spanish and Italian) to interbranch translation (such as translation between French and English), [23] one can still set up a series of rather straightforward nexus. Take the opening of Stendhal's *Le Rouge et le Noir* and its English translation:

> La petite ville de Verrières peut passer pour l'une des plus jolies de la

Franche-Comté. Ses maisons blanches avec leurs toits pointus de tuiles rouges s'étendent sur la pente d'une colline …. Le Doubs coule à quelques centaines de pieds au-dessous de ses fortifications, bâties jadis par les Espagnols, et maintenant ruinées. (Stendhal 33)

> The little town of Verrières must be one of the prettiest in the Franche-Comté. Its white houses with their steep, red tile roofs spread across a hillside …. The Doubs flows a couple of hundred feet below the town's fortifications, built long ago by the Spaniards and now fallen into ruins. (Adams 1969: 1)

The individual nexus are still largely $1 \rightarrow 1$, and the word order of the SL text is kept almost intact in the TL text. Reading the above French and English passages, one has the impression of seeing them dancing "in sync", moving and turning in the same direction, pausing and proceeding at the same pace. [24]

When one reads a TL text in *idiomatic* Chinese [25] against an SL text in any one of the above European languages, one immediately gets a totally different impression: the impression of two gymnasts performing two different kinds of gymnastics or, to change the metaphor, of a kaleidoscope being turned, yielding the same colours in a widely different configuration. [26] To see how the English-Chinese kaleidoscope works, one has only to compare the opening sentences of Washington Irving's "Westminster Abbey" and its Chinese translation by Xia Ji'an 夏濟安:

> On one of those sober and rather melancholy days, in the latter part of Autumn, when the shadows of morning and evening almost mingle together, and throw a gloom over the decline of the year, I passed several hours in rambling about Westminster Abbey. There was something congenial to the season in the mournful magnificence of the old pile;

and, as I passed its threshold, seemed like stepping back into the regions of antiquity, and losing myself among the shades of fo[r]mer ages. (Xia 1972: 54)

時方晚秋，氣象肅穆，略帶憂鬱，早晨的陰影和黃昏的陰影，幾乎連接在一起，不可分別，歲將云暮，終日昏暗，我就在這麼一天，到西敏大寺去散步了幾個鐘頭。古寺巍巍，森森然似有鬼氣，和陰沉沉的季候正好調和；我跨過大門，覺得自己已經置身遠古，相忘於古人的鬼影之中了。（Xia 1972: 54）

Though the colours remain unaltered after the turning of the kaleidoscope, the configurations could not have differed more widely in terms of syntax, word order, class, etc.

As the nexus shifts more often in the translation between any one of the major European languages and Chinese, sometimes in ways that translators working in European languages can hardly imagine, an unwary or incompetent translator can easily get caught in a labyrinth without being aware of it. Take the English word *channel*, for example. According to *Webster's Third New International Dictionary of the English Language Unabridged*, the word has, as a noun, three major categories of meanings:

> **1 a :** the hollow bed where a natural body or stream of water runs or may run **b :** the deeper part of a moving body of water … where the main current flows or which affords the best passage … **d :** a means or instrumentality aiding communication or expression or commercial exchange … **e channels** *pl* : a fixed, accustomed, or official course of communication or transmission of information or of commercial interchange <submitting material to the Defense Department without going through prescribed … Army ~s …> … **2 a :** an esp. tubular enclosed passage … **3 :** a long gutter, groove, or furrow: as **a :** a street or road gutter **b :** CANAL …. (374)

A story was told that, in the 1970s, when Richard Nixon visited China, a communiqué was issued after diplomats of the United States and the host country had held several rounds of talks, acknowledging the progress made in Sino-U. S. relations, while at the same time agreeing to resolve their differences "through diplomatic channels". In the Chinese translation of the English original, the equivalent of the phrase "through diplomatic channels" was 透過外交渠道. During the drafting stage of the communiqué, an experienced sinologist in Nixon's entourage politely asked the Chinese translators whether "through diplomatic channels" should not be translated as 循外交途徑. However, either because of their over-eagerness to "adhere" to the SL text or of their misconception about "fidelity", the Chinese translators rejected the American sinologist's polite suggestion, and stuck to 透過外交渠道, which they apparently considered to be a more accurate Chinese version of "through diplomatic channels". At the time the communiqué was drafted, very few, if any, native speakers of Chinese would equate "channels" (in the sense it was used in the communiqué) with 渠道. In using "channels" in the phrase "through diplomatic channels", the American diplomats obviously had definition **1 e** in mind: "**channels** *pl*: a fixed, accustomed, or official course of communication or transmission of information or of commercial interchange", not definition **2 a** or definition **3**, both of which would have justified 渠道 as the correct translation. In translating "channels", the Chinese translators had obviously pounced upon definition **2 a** or definition **3**, which may have been the only definitions whey were familiar with, thereby establishing a mixnexus between SL and TL texts. [27] From the point of view of descriptive linguistics or descriptive grammar, the question of whether a usage is right or wrong simply does not exist. Any usage, no matter how "wrong", how "outrageous" from the point of view of prescriptive grammar, can establish itself as "idiomatic" and "grammatical" when it gets sanctioned

by a large enough number of users of the language. When the "wrong" or "outrageous" usage is blessed by the majority, it may even replace the original idiomatic usage as the only legitimate signifier of what was originally signified by the older word or phrase, rendering the latter old-fashioned, archaic, or obsolete. In the realm of language, might is right. Nevertheless, it must be pointed out that, by the standards of idiomatic Chinese at the time the communiqué was drafted, the relationship between "diplomatic channels" and 外交渠道 was a misnexus. [28]

The inability of the Chinese translators to establish an accurate nexus between English and Chinese when they were rendering "channels" was due to their inability to choose the correct definition of the word. In English-Chinese translation, this kind of inability is by no means rare. Take the word *great*, for example. For those whose knowledge of English is inadequate, the word may have only two senses as recorded by *The Concise Oxford Dictionary of Current English*: **1 a** of size, amount, extent, or intensity considerably above the normal or average; big (*made a great hole; take great care; lived to a great age*); **2 a** (of a person) remarkable in ability, character, achievement, etc. (*great men; a great thinker*) (Allen 1990: 517). In the case of *great thinker*, the natural, and correct, translation is, of course, 偉大的思想家. Coming across the phrase "a great reader", an English-Chinese translator with the great→偉大 nexus firmly embedded in his mind is likely to translate it as 一個偉大的讀者, not knowing that a more accurate version would be 酷愛看書的人 (*Xin Ying-Han cidian*, 1975: 548) or 書迷. If he looks the word up in *The Concise Oxford Dictionary of Current English*, he will learn that "great" can also mean "fully deserving the name of; doing a thing habitually or extensively" (Allen 1990: 517), which is the sense of "great" in the phrase "a great reader". Similarly, to be able to translate *a great occasion* as 盛大的場合 (*Xin Ying-Han cidian* 1975: 548) or 盛典, not as 偉大的場合, and *great friends* as 真正的好朋友 (*Xin Ying-Han cidian* 1975: 548), 至交, or 摯友, he must be accurately

tuned, as it were, to the correct frequencies. [29]

At first sight, the setting up of a nexus between single words may appear straightforward in English-Chinese/Chinese-English translation. An experienced practitioner translating between these two languages should be able to tell us that, even in the translation of single Chinese or English words, the operation can prove formidable, sometimes incredibly so. Ask an experienced practitioner to render the Chinese word 熱鬧, and he will have to marshal all his linguistic resources as well as his knowledge of Chinese culture to tackle the word. In translating this word in Lao She's 老舍 novel *Luotuo Xiangzi* 駱駝祥子, Perry Link has come up with admirable renderings, trying to pin down its semantic contents as well as its cultural nuances in different contexts:

> 甚至天壇，孔廟，與雍和宮，也在嚴肅中微微有些熱鬧。
> （*Renditions* 1978: 168）
> Even the austere atmospheres of the Altar of Heaven, the Confucian Temple, and the Palace of Harmony were tinged with **revelry**. (*Renditions* 1978: 84)

> 寒苦的人也有地方去，護國寺，降福寺，白塔寺，土地廟，花兒市，都比往日熱鬧… （*Renditions* 1978: 168）
> There were places the impecunious could go, too, such as the Temple of National Preservation, the Temple of Prosperity, the White Tower Temple, the Earth-God Shrine, and the Flower Market, all of which were **livelier** than usual. (*Renditions* 1978: 84)

> 到處好玩，到處熱鬧。（*Renditions* 1978: 168）
> Fun was everywhere. **Bustle** was everywhere. (*Renditions* 1978: 85)

> 在這麼熱鬧的時節…（*Rendtions* 1978: 169）

During this **festive** season … (*Renditions* 1978: 87)

那熱鬧的天津在半夜裏也可以聽到低悲的 "硬麵－餑餑" …
（*Renditions* 1978: 170）

… and in the **bustling** Tientsin, late at night, the sad low tones hawking
Peiping's "hard flour … rolls!" could be heard. (*Rendtions* 1978: 88) [30]

Still, total success has proved hard to achieve. And one doubts
whether any other translators can do better. The difficulty is due, I believe,
not to any inability to appreciate the complexity of the Chinese word on
the part of Link, but to the absence of a word in English which contains
the same amount of semantic content, including, but not limited to,
associations and cultural nuances. When the word 熱鬧 is used, a whole
range of senses are signified, some primary, some secondary, and some
on the periphery of the core meaning, referring to or suggesting
"bustling", "festivity", "jubilation", "pleasant 'noise'", "bustling activity",
and so on. If, in a certain context, the Chinese word means one of the
above, an accurate nexus can easily be set up, but when the word is
intended to carry more than one—sometimes all—of the above senses,
as is the case with the above examples, it will exhibit what Catford
describes as "polysemy" (95), which is one of the causes of
untranslatability. When this happens, even the most competent translator
would have to throw up his hands in despair, and settle for a less
appropriate nexus.

The shifting nature of nexus in English-Chinese/Chinese-English
translation can be seen even in everyday conversation. In Hong Kong,
many native speakers of Cantonese have the habit of interspersing their
conversations with English words or phrases. Though an exhaustive list
of reasons for this habit is the subject for another paper, one reason
related to the present discussion can be given: during the conversation,
the speaker's mind is constantly moving between Cantonese and English;
when he is unable to express what he has in mind in Cantonese, he
immediately switches to English. Thus in describing her boyfriend, a girl
may say, "佢好 mean 㗎" (He is very mean). During the split second
before the utterance was made, a mini-translation process had already
taken place: the speaker wanted to single out for criticism a quality of the
person being mentioned , but she had only a vague idea of what this was
in Chinese, an idea to which she could not give expression; consequently,
she was forced to use a word which is equally vague, or, more precisely,
a word which covers a wide range of meanings, one or two or three …
of which were intended by the speaker, such as 刻薄, 吝嗇, 小氣, 小心
眼, 卑下, 卑劣, 卑鄙, 卑污, or, in Cantonese, 衰, but at the time of her
utterance, she had no Chinese signifier for the signified, because she did
not have an active enough vocabulary in Chinese to rise to the challenge.
[31] As a result, an elusive nexus arose between an aborted SL text [32] and
English. As an aborted SL text, the idea existed—if one may use the
word *existed* at all—only in a twilight zone, which can scarcely be described
as language, much less as Chinese. Yet it is interesting to note that
communication between two Cantonese speakers can go on indefinitely,
apparently unhampered by the performer's inability to supply the SL
text in the translation process. If one studies the communication between
performer and addressee further, one will see a second translation process
taking place: upon hearing the performer's utterance, the addressee will
translate "mean" in accordance with his own understanding of the word,
though no one knows whether his understanding of the word coincides
with that of the performer. [33]

Sometimes, what may appear to be a 1→1 nexus between SL and
TL texts can be complicated by cultural factors. Examples well known to
practitioners of English-Chinese/Chinese-English translation are words
describing family relations, such as *uncle* and *aunt*, the first of which can

be translated by 伯父, 叔父, 姑父, 姨父, or 舅父, and the second by 伯母, 嬸娘, 嬸母, 姑母, 姨母, or 舅母. Translating from Chinese to English, the translator has little difficulty in setting up the appropriate nexus: if there is no need to be specific, "uncle" and "aunt" will do; if specification is necessary, he has only to add phrases like "on the paternal side" or "on the maternal side". If further specification is called for, expressions like "father's elder brother" or "mother's younger brother" will suffice. However, when the writer of the English source text "uncle" is deliberately vague, the translator will be cornered, not knowing whether to use 伯父, 叔父, 姑父, 姨父, or 舅父. In cases like this, it may not be possible to set up an appropriate nexus, since Chinese does not have a word which covers all senses.

An example which involves even more subtle cultural differences can be found in the "translation" [34] between English and Cantonese, or, more precisely, between English and the Cantonese spoken in Hong Kong, in respect of the word *woman*. To native speakers of English, *woman* means "an adult human female" (Allen 1990: 1409), which can normally be translated as 成年女子, 成年女人, 婦女, or 女人. When *woman* is used among native speakers of English to mean "an adult human female", it does not carry any disrespect or pejorative connotation. On the contrary, as *The Random House Dictionary of the English Language* has pointed out, "many adult women today are offended if referred to as girls" (808). But the opposite is true in Hong Kong. When a group of Hong Kong "adult human female[s]" get together, one is more likely to hear them referring to themselves as 女仔 (literally "girls"), not as 女人, because 女人 in Cantonese carries a pejorative connotation and can be offensive in the context in which the "adult human female[s]" are referring to each other. [35] Thus, while an American or an Englishman has no difficulty referring with a clear conscience to female university students in the United States or in Britain as "women students", a native speaker

of Cantonese would hesitate to refer to female university students in Hong Kong as "women students", especially when he is speaking in the presence of these "adult human female[s]". This is because at the back of his mind, the connotation of the Cantonese 女人 is very much alive when he speaks English; in other words, his knowledge or consciousness of Cantonese, not having been "switched off" when he speaks English, interferes with his choice of words in English. As a result, he will consciously or unconsciously avoid using "women", which, as far as his own reception of the word is concerned, has already been "tainted" by the connotation of the Cantonese word 女人. Yet as a competent user of English, he cannot bring himself to use "girls", knowing that the word is offensive in the context of idiomatic English. Instead of saying "women students", the bilingual Cantonese speaker, torn between two languages as well as between two cultures, may start mixing codes and say 女同學 in the midst of his otherwise impeccable English utterance. [36] In substituting 女同學 for the English phrase "women students", he has engaged in a translation process: translating a culturally "tainted" SL text ("women students") into Chinese.

In the translation between Indo-European languages, such as that between English and French, problems arising from such cultural differences are rare. Take *uncle* again. The French language has the readily available *oncle*, from which *uncle* is descended, and *oncle* is itself descended from the Latin *avunculus* (meaning "maternal uncle") through the Late Latin *aunculus* (Allen 1990: 1328). [37]

Sometimes, what appears to be a translation problem arising only from cultural differences can be more complicated; it may be a problem due as much to cultural factors as to linguistic factors. A case in point can be found in Harold Shadick's English translation of Liu E's 劉鶚 *Laocan youji* 老殘遊記. In rendering the episode that describes Little Jade Wang's 王小玉 singing, Shadick tries to convey as much imagery of the

original as possible by going literal:

王小玉便啟朱唇，發皓齒，唱了幾句書兒。聲音初不甚大，只覺入
耳有說不出來的妙境：五臟六腑裏，像熨斗熨過，無一處不伏貼；
三萬六千個毛孔，像吃了人參果，無一個毛孔不暢快。(Liu 1958:
16)

Little Jade Wang then opened her vermilion lips, displaying her sparkling
white teeth, and sang several phrases. At first the sound was not very
loud, but you felt an inexpressible magic enter your ears, and it was as
though the stomach and bowels had been passed over by a smoothing
iron, leaving no part unrelaxed. You seemed to absorb ambrosia through
the thirty-six thousand pores of the skin until every single pore tingled
with delight. (Shadick 1990: 27)

On the whole, Shadick has been successful. In translating 啟朱
唇，發皓齒 as "opened her vermilion lips, displaying her sparkling white
teeth", he has preserved the visual effect of the original. However, perhaps
unaware of how native speakers of Chinese react to the original, he
appears to have been unable to gauge the degree of "literalness" to be
preserved. The example which stands out most conspicuously is his
translation of 五臟六腑，像熨斗熨過，無一處不伏貼: "it was as
though the stomach and bowels had been passed over by a smoothing
iron, leaving no part unrelaxed". Though Shadick should be given credit
for not going a hundred per cent literal, in that he has substituted "the
stomach and bowels" for an even more literal enumeration of the eleven
internal organs (五臟 plus 六腑), [38] the rendering is unsatisfactory, for
the impact of 五臟六腑 on native speakers of Chinese differs widely
from that of its translation on readers of English, [39] who are supposed
to have no knowledge of Chinese culture or of the Chinese language.
With the average native speaker of Chinese, the phrase 五臟六腑 is

unlikely to evoke the concrete image of 五臟, much less the image of 六
腑, of which he may only have a vague idea, for nine out of ten native
speakers of Chinese are likely to have difficulty naming 六腑 accurately
when asked to do so. Coming across the sentence 五臟六腑，像熨斗
熨過，無一處不伏貼, the average Chinese reader will take it to mean
that the inside of the person, or, less literally, the spirit, the being, or the
mental state of the person feels just great or super, or is extremely
comfortable or gratified; he will make no mistake about its figurative
value; the actual picture of a smoothing iron passing over a man's internal
organs ("the stomach and bowels") is at most peripheral, touching, if all,
the reader's consciousness tangentially. No so in English. With a native
speaker of English, the English phrase is likely to evoke the grisly image
of an iron actually passing over "the stomach and bowels", an image
with which he can hardly associate the soothing effect of Little Jade
Wang's singing. Though this difference in reader responses is largely
cultural, it is also linguistic. Being a stock four-character phrase having
lost much of the freshness of its biological images 臟 and 腑 as a result
of what I would call linguistic inuring through the ages, 五臟六腑 is
unlikely to evoke vivid pictures of internal organs in the minds of Chinese
readers. However, "stomach" and "bowels", not being a stock phrase,
but carrying the freshness of the images intact, will strike native speakers
of English literally as internal organs. To make things worse, Shadick
has reinforced this effect by focusing the reader's attention on the picture
of "the stomach and bowels" being "passed over" by "a smoothing iron".
As a result, the response evoked from English readers will be widely
different from that evoked from Chinese readers.

To explain the difference in terms of linguistic and cultural
reception, it may be helpful to use an analogy. With native speakers of
Chinese, the four-character phrase 五臟六腑 is like a capsule prescribed
by a doctor, in which the bitter ingredients 臟 and 腑 are packed together.

When the capsule is taken, it is taken as a whole, with the bitterness of the ingredients insulated from the patient's taste buds; once the phrase is literally translated, [40] the capsule is torn open, and readers of the English text are forced to taste the ingredients; the effect is, of course, contrary to what was intended by the author of the original.

As far as individual units are concerned, an appropriate nexus between SL and TL texts can take one of the following forms: [41]

1. 1→1 (one SL text unit to one TL unit)
2. 1/1+→0 (one or one SL unit plus to zero TL unit)
3. 0→1/1+ (zero SL unit to one or one TL unit plus)
4. 1→1+ (one SL unit to one TL unit plus)
5. 1+→1 (one SL unit plus to one TL unit)
6. 1+→1+ (one SL unit plus to one TL unit plus)

In 1, one unit in the SL text is translated by one unit in the TL text, which has been neatly illustrated by the nexus between the French sentence about Victor-Marie Hugo and its English translation quoted earlier.

In the following example:

Where are **you** going?   [你]去哪兒？
I am going go wash my hands.   [我]去洗手。[42]

the English words in bold type on the left (SL text) are theoretically linked to the Chinese words in both type on the right; but idiomatic Chinese requires the omission of 你 and 我. Consequently, there is a 1→0 nexus between "you" and [你] as well a 1→0 nexus between "I" and [我]. If we go in the opposite direction, taking the TL texts as SL texts, there will be a 0→1 nexus between [你] and "you" as well as a 0→1 nexus between [我] and "I", since 你 and 我 are not normally required in idiomatic Chinese.

In the following English-French translation, we can see the same kind of nexus:

I am **a** teacher.   Je suis **[un/une]** professeur.

If we look for formal correspondence, "a" in English is "un" or "une" in French, but since French grammar requires no indefinite article ("[un/une]") before "professeur", there is a 1→0 nexus between "a" and "[un/une]". If we move in the opposite direction, the nexus will be 0→1.

When the nexus is 1+→0, more than one unit in the SL is translated by 0 unit in the TL, as can be seen in the following SL and TL texts:

"You must leave."   "你必須離開。"
"What **if I** won't?"   "[要是我]不離開又怎麼樣？"

"If I" (two units) in the SL text is translated by zero unit in the TL text, that is, with the semantically corresponding units "If I" ([要是我]) understood. Going in the opposite direction, we will get a 0→1+ nexus. [43]

When the SL text containing more than one unit has to be translated as a whole into the TL by more than one unit, the nexus will be 1+→1+, which covers the translation of a sentence, a paragraph, or even a chapter into a sentence, a paragraph, or a chapter. When differences in syntax and word order have to be taken care of, the series of nexus between SL and TL texts may criss-cross one another:

See   星期天
you   見
on   [在]
Sunday.   你. [44]
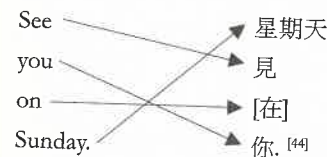
With reference to the nexus model, which is relatively simple, translation techniques like addition, omission, amplification, substitution, rearrangement of word order, translation shift, etc., as well as linguistic and cultural considerations (endocentricity, exocentricity, dynamic equivalence, etc.) can all be accounted for.

Unlike the other nexus, the 1+→1+ nexus is the most complex. When the SL text contains two units or more, ranging from two words to a passage, and has to be rendered not as individual units but as a whole, the translator will have to set up a 1+→1+ nexus between SL and TL texts. In setting up this nexus, he may have to perform all kinds of operations, including those involving syntactic and cultural adjustments, as well as translation shifts. At this level, the abilities of a translator are taxed to the utmost; failure to set up an appropriate 1+→1+ nexus will result in unidiomatic translations. [45] Take a clause from the lyrics of a pop song sung by Cliff Richard in the 1960s: "… your memory haunts me constantly". A translator who cannot grasp the deep-structure meaning of "memory" or does not know how to use the appropriate translation shift is likely to render the SL text as 你的記憶／回憶一直纏着我, not as 我一直想念／懷念你, thereby setting up a misnexus. [46]

As a matter of fact, the appropriate 1+→1+ nexus is often vital to adequate translation. Going through the translations by Xia Ji'an, Si Guo 思果, Yu Kwang-chung 余光中, David Hawkes, and Arthur Waley, one can see how much these translators' success depends on their ability to set up the appropriate 1+→1+ nexus. Let us look at a few sentences from Si Guo's translation of Charles Dickens's *David Copperfield* together with the original:

> "Ha! poor Baby!" mused Miss Betsey, with her frown still bent upon the fire. "Do you know anything?"

> **"I beg your pardon**, ma'am," faltered my mother. (Dickens 1999: 9) [47]

> "呀，可憐的小娃娃！" 姨婆一面沈吟，一面繼續對着爐火皺眉說。"你懂甚麼事嗎？"
> "姨媽，您意思是？" 我母親畏怯地問。（Si Guo 1993: 11）[48]

Coming across "I beg your pardon", the average translator may know better than to render it as 我請求你原諒／饒恕／寬恕; yet the highly accurate 您意思是？may be beyond him. With the majority of translators, one would expect the following rendering: 對不起，請再說一遍 (Zheng and Cao 1984: 1005). Though one should not classify these translations as the result of a misnexus, they are certainly not accurate renderings, particularly with reference to the Dickens passage. To be able to translate "I beg your pardon" in the above quotation as 您意思是, the translator must be conversant not only with the novel, the source language, and the target language, but also with English and Chinese culture. In the SL text, David Copperfield's mother is speaking timidly and reverently to her deceased husband's aunt. While the formula "I beg your pardon" is appropriate to the occasion in English society, the translation 對不起，請再說一遍 is not appropriate to an equivalent occasion in Chinese society, for the response, though by no means rude or impolite, fails to suggest the performer's timidity; it is more like the response from a self-assured woman speaking politely to her peer. In coming up with 您意思是, Si Guo has shown how accurate his feel for language and culture is.

To show that this competence is not within every translator's reach, we have only to look at another translation of the same SL text:

> "啊，可憐的孩子！" 貝萃小姐沈吟着說，一面仍舊緊衝着爐火直皺眉頭。"你都會甚麼？"

"對不起，你剛才說甚麼來着？" 我母親結結巴巴地問。
（Zhang 15）[49]

What with the casual tone and the non-honorific 你, the response has become frivolous—indeed cheeky and provocative, which is at odds with the description that follows: 我母親結結巴巴地問.

In the translation of drama, the ability to set up an appropriate 1+→1+ nexus between SL and TL texts is equally important, sometimes much more so, since the stage is the most unlikely venue for unidiomatic utterances. In Yu Kwang-chung's Chinese version of Wilde's *The Importance of Being Earnest*, we can see the 1+→1+ nexus set up everywhere. In the following example:

Jack.   You had much better dine with your Aunt Augusta.
Algernon. **I haven't the smallest intention of doing anything of the kind**. (Wilde 1958: 54) [50]

傑克   你還是陪你的歐姨媽吃晚飯好了。
亞吉能   我根本不想去。（Yu 1992: 40）[51]

the sentence "I haven't the smallest intention of doing anything of the kind" could, in the hands of a less competent translator, turn into something like 我沒有做任何這類事情的最小意圖, a stiff, bookish, and unidiomatic rendering from which no amount of theorizing could exonerate the translator. [52] The lower-level nexus is unlikely to be received well in a novel, much less on the stage, where dialogue has to approximate spoken language. [53]

Like Si Guo and Yu, Hawkes is also a master-hand at setting up accurate 1+→1+ nexus, which is one of the major reasons for the success of his English translation of the *Hong lou meng* 紅樓夢. Take the following source and target texts:

合族中雖有許多妯娌，也有言語鈍拙的，也有舉止輕浮的，也有羞口羞腳不慣見人的，也有懼貴怯官的，越顯得鳳姐灑爽風流，典則俊雅，真是 "萬綠叢中一點紅" 了……（Cao 1971: 159-160）[54]
There were, to be sure, a number of other young married women in the clan, but all were either tongue-tied or giddy, or they were so **petrified by bashfulness or timidity that the presence of strangers or persons of higher rank threw them into a state of panic**. Xi-feng's vivacious charm and social assurance stood out in striking contrast— 'a touch of scarlet in a field of green'. (Hawkes 1973-86: I 283) [55]

The lexical items 也有羞口羞腳不慣見人的，也有懼貴怯官的 are translated as a whole by "petrified by bashfulness or timidity that the presence of strangers or persons of higher rank threw them into a state of panic", very much like the contents of a container being unloaded into another container. If we analyse the 1+→1+ nexus, we will see that, within it, there are intertwining nexus set up at a lower level: 羞口羞腳不慣見人 is translated by "petrified by bashfulness … that the presence of strangers … threw them into a state of panic"; 懼貴怯官 is translated by "petrified by bashfulness or timidity that the presence … of persons of higher rank threw them into a state of panic". The word "bashfulness" is shared by 不慣 and 怯 (1+→1 nexus); "petrified … threw them into a state of panic" is shared by 羞口羞腳 and 懼…怯 (1+→1+ nexus); "persons of higher rank" is shared by 貴 and 官 (1+→1+ nexus). If we go further, we will see that the individual nexus can become so complex that they begin to defy analysis: we cannot say, for example, whether 懼+怯 as a set of units are translated by "petrified by bashfulness or timidity … a state of panic" or by "petrified by bashfulness or timidity … threw … into a state of panic". In setting up the 1+→1+ nexus, Hawkes has demonstrated how intricate nexus at this level can be; it is a level at which only the most competent translators can operate with ease.

Sometimes, the 1+→1+ nexus, when applied to longer texts, can hardly be identified, because the total relationship between SL and TL texts has become what I would call a *supernexus*, that is, a nexus containing a large complex of nexus at lower levels. [56] Take the following passage from Waley's *Monkey*, an abridged English translation of Wu Chêng-ên's 吳承恩 *Xi you ji* 西遊記, which describes Monkey (Sun Wukong 孫悟空) rescuing an innocent girl called Blue Orchid and trying to subdue Pigsy (Zhu Bajie 朱八戒):

行者卻弄神通，搖身一變，變得就如那女子一般，獨自坐在房裏等那妖精。不多時，一陣風來，真個是走石飛沙。〔……〕那陣狂風過處，只見半空裏來了一個妖精，果然生得醜陋：黑臉短毛，長喙大耳；穿一領青不青、藍不藍的梭布直裰，繫一條花布毛巾。行者暗笑道："原來是這個買賣！"好行者，卻不迎他，也不問他，且睡在牀上推病，口裏哼哼嘖嘖的不絕。那怪不識真假，走進房，一把摟住，就要親嘴。行者暗笑道："真個要來弄老孫哩！"即使個拿法，托着那怪的長嘴，叫做個小跌。漫頭一抖，撲的摜下牀來。那怪爬起來，扶着牀邊道："姐姐，你怎麼今日有些怪我？還是我來得遲了？"行者道："不怪！不怪！"那妖道："既不怪我，怎麼就丟我這一跌？"行者道："你怎麼就這等樣小家子，就摟我親嘴？我因今日有些不自在，若每常好時，便起來開門等你了。你可脫了衣服睡是。"那怪不解其意，真個就去脫衣。行者跳起來，坐在淨桶上。那怪依舊復來牀上摸一把，摸不着人，叫道："姐姐，你往那裏去了？請脫衣服睡罷。"

……

……行者道："他要請法師來拿你哩。"那怪笑道："睡着！睡着！莫睬他！我有天罡數的變化，九齒的釘鈀，怕甚麼法師、和尚、道士？就是你老子有虔心，請下九天蕩魔祖師下界，我也曾與他做過相識，他也不敢怎的我。"行者道："他說請一個五百年前大鬧天宮姓孫的齊天大聖，要來拿你哩。"那怪聞得這個名頭，就

有三分害怕道："既是這等說，我去了罷。兩口子做不成了。"行者道："你怎的就去？"那怪道："你不知道。那鬧天宮的弼馬溫，有些本事，只恐我弄他不過，低了名頭，不像模樣。"說罷，套上衣服，開了門，往外就走；被行者一把扯住，將自己臉上抹了一抹，現出原身。喝道："好妖怪，那裏走！你抬頭看看我是那個？"那怪轉過眼來，看見行者咨牙俫嘴，火眼金睛，磕頭毛臉，就是個活雷公相似，慌得他手麻腳軟，劃剌的一聲，掙破了衣服，化狂風脫身而去。行者急上前，輪鐵棒，望風打了一下。那怪化萬道火光，徑轉本山而去。行者駕雲，隨後趕來，叫聲"那裏走！你若上天，我就趕到斗牛宮！你若入地，我就追至枉死獄！"（Wu 1972: 209-211）

Left alone, Monkey used his magic arts to change himself into the exact image of Blue Orchid, and sat waiting for the monster [Pigsy] to return. Presently there was a great gust of wind; stones and gravel hurtled through the air. When the wind subsided there appeared a monster of truly terrible appearance. He had short bristles on his swarthy cheeks, a long snout, and huge ears. He wore a cotton jacket that was green but not green, blue but not blue, and had a spotted handkerchief tied round his head. "That's the article," Monkey laughed to himself.

Dear Monkey! He did not go to meet the monster or ask him how he did, but lay on the bed groaning, as though he were ill. The monster, quite taken in, came up to the bed and grabbing at Monkey tried to kiss him. "None of your lewd tricks on old Monkey!" laughed Monkey to himself, and giving the monster a great clout on the nose sent him reeling.

"Dear sister," said the monster, picking himself up, "why are you cross with me today? Is it because I am so late?"

"I'm not cross," said Monkey.

"If you're not cross," said the monster, "why do you push me

away?"

"You've got such a clumsy way of kissing," said Monkey. "You might have known that I'm not feeling well today, when you saw I did not come to the door to meet you. Take off your clothes and get into bed." Still suspecting nothing the monster began to undress. Monkey meanwhile jumped up and sat on the commode. When the monster got into bed he felt everywhere but could not find his bride. "Sister," he called, "what has become of you? Take off your clothes and get into bed."

......

"They are looking for an exorcist to drive you away," he [Monkey] said to the monster.

"Go to sleep," said Pigsy [to Monkey], "and don't worry about them any more. Am I not strong enough, with my nine-pronged muck-rake, to frighten off any exorcist or priest or what-not? Even if our old man's prayers could bring down the master of all devils from the Ninth Heaven, as a matter of fact he's an old friend of mine and wouldn't do anything against me."

"He's done more than that," said Monkey. "He has called in the Great Sage, who five hundred years ago made turmoil in Heaven."

"If that's so," said Pigsy, "I'm off! There'll be no more kissing tonight!"

"Where are you going?" asked Monkey.

"You don't know," said Pigsy. "That chap is terribly powerful, and I don't know that I could deal with him. I'm frightened of losing my reputation." He dressed hastily, opened the door, and went out. But Monkey caught hold of him and making a magic pass changed himself back into his true form. "Monster, look round," he cried, "and you will see that I am he."

When Pigsy turned and saw Monkey with his sharp little teeth

and grinning mouth, his fiery, steely eyes, his flat head and hairy cheeks, for all the world like a veritable thunder-demon, he was so startled that his hand fell limp beside him and his legs gave way. With a scream he tore himself free, leaving part of his coat in Monkey's hand, and was gone like a whirlwind. Monkey struck out with his cudgel; but Pigsy had already begun to make for the cave he came from. Soon Monkey was after him, crying, "Where are you off to? If you go up to Heaven I will follow you to the summit of the Pole Star, and if you go down into the earth I will follow you to the deepest pit of hell." (Waley 1961: 172-175)

In going through the English quotation, one feels that a comic spirit permeates the whole text in respect of its narrative language and dialogue in the same way as it does in the original. Just as there is hilarity everywhere in the original, so there is hilarity everywhere in the English translation. Going over the SL and TL texts, one is aware, if one is allowed to use a modified version of Catford's or Nida's terminology, a *global dynamic equivalence*, that is, equivalence not only between sentences or paragraphs, but between longer stretches of discourse. To return to my own terminology, the translator has set up a highly complex and functional nexus between the Chinese original and its English translation, which is not a nexus between two words or two sentences; it is a large-scale nexus that takes care of the total effect of whole paragraphs, or even whole chapters in respect of style, register, and other features, linguistic or otherwise. This does not mean, however, that nexus at the lower levels are overlooked; when one analyses the SL and TL texts closely, one will see that, in setting up lower-level nexus within the supernexus, Waley has been equally competent. For example, if one tries to see how word A, group A, clause A, or sentence A in the source text is translated into English, one will see that the nexus at these lower levels are also accurate.

To arrive at "a secondary degree of delicacy" (Catford 79) in my

analysis of the translation process, it is necessary at this point to introduce two new terms: *subnexus*, which stands for "nexus between units in the SL text", and *subnexus*, which stands for "nexus between units in the TL text". In discussing such ideas as *equivalence, fidelity, faithfulness*, or *adequacy*, translation theorist have, so far, concentrated only on the relationship between SL and TL texts; there has been little, if any, attention paid to the relationship between units in the SL text as well as between units in the TL text. In overlooking the subnexus, they have failed to present a full picture of the translation process. This is because in the translation process, there is a dynamic not only between SL and TL texts, but also between units in the SL text as well as between units in the TL text. In the case of Waley's translation of the *Xi you ji*, we see not only appropriate nexus between A, B, C, D, E … (SL units as words, groups, clauses, or sentences) and A^1, B^1, C^1, D^1, E^1 … respectively (equivalent TL units), but also subnexus^{t1}, subnexus^{t2}, subnexus^{t3}, subnexus^{t4} … between A^1 and B^1, B^1 and C^1, C^1 and D^1, D^1 and E^1 … respectively, which are set up with reference to the subnexus^{s1}, subnexus^{s2}, subnexus^{s3}, subnexus^{s4} … between A and B, B and C, C and D, D and E … respectively, even though the translator may not be aware of these two types of subnexus during the process of translation. To achieve global dynamic equivalence, the translator should, ideally, [57] make sure that the nexus and subnexus^t at every level serve the overall purpose of the supernexus. [58]

To illustrate how subnexus work, let us return to Shadick's translation of 五臟六腑裏，像熨斗熨過，無一處不伏貼: "it was as though the stomach and bowels had been passed over by a smoothing iron". With native speakers of Chinese, the words 臟 and 腑 standing alone may well evoke the image of an internal organ/internal organs. Once they stand together in the four-character phrase 五臟六腑, a subnexus^s is set up between 五臟 and 六腑, which drastically reduces the literalness of the words 臟 and 腑, and shifts them to a figurative

level. As a result, the two words, together with the lexical items 五 and 六, have come to mean something like "the inside of a person" or "the being of a person". When the four-character Chinese phrase is translated as "the stomach and bowels", there is no subnexus^t in the TL text to shift "stomach" and "bowels" from the literal to the figurative level. The result is a startling physical image of a person's internal organs, which fails to correspond accurately to 五臟六腑 in terms of its impact on the TL readers, eliciting a response which is different from that elicited by the SL text from readers of Chinese. Furthermore, as readers of the SL text have been properly tuned to the figurative level of 五臟六腑, they are unlikely to take the simile 像熨斗熨過 literally. No so with the TL text: as readers of the TL text have not been lifted to the figurative level, they are likely to take "had been passed over by a smoothing iron" literally despite the presence of the simile-indicator "as though". As a result, the accuracy of both the subnexus^t and, consequently, the nexus is affected.

Compared with Shadick's literalness under discussion, Waley's literalness in the passage quoted above creates no such problem. Take the translation "If you go up to Heaven I will follow you to the summit of the Pole Star, and if you go down into the earth I will follow you to the deepest pit of hell", for example. The literalness of the rendering evokes a freshness and vividness of imagery equivalent to that evoked by the original without sounding outlandish or weird. Together with the accurate transference of images in other parts of the passage, this appropriate use of literalness helps to create the right degree of exoticness, which makes the translation fascinating to readers of the TL text. [59]

When a translator has taken semantic and cultural factors into consideration, he will, of course, be in a better position to set up the appropriate nexus between SL and TL texts, but total success is not yet guaranteed, for other factors may still crop up from time to time. If he is translating poetry, or a text in which the phonological level plays an

important role, he will have to go beyond the semantic, syntactic, and cultural levels. Take Cohen's English translation of the first stanza of Gil Vicente's [60] Spanish poem "Vilancete":

Vilancete

¡A la guerra,
caballeros esforzados!
Pues los ángeles sagrados
a socorro son en tierra,
¡a la guerra!

(Cohen 1988: 125)

Carol

To war, gallant knights! For the holy angels have come on earth to help us. To war!

(Cohen 1988: 124)

The translation has preserved the semantic but not the phonological contents of the original, such as the prominent echoing between the vowels "a", "e", and "o", as well as the rhyme. [61] The rhyme in the last two lines ("tierra", "guerra"), for example, reinforces the battle-cry, an effect which the English translation has not reproduced or re-created.

Cohen is one of the finest practitioners translating from Spanish to English, but because of the inherent differences between the two languages, differences which cannot be overcome, he has to sing in different notes, notes which can only translate part of the original's phonological meaning. In cases like this, the nexus set up between SL and TL texts is, at best, approximate. [62] For this reason—and for reasons which have been discussed above, the nexus between SL and TL texts remains, for ever, a shifting nexus that eludes the greatest of translators.

Notes

[1] In John Keats's unfinished poem, "The Fall of Hyperion: A Dream", the Titan Hyperion falls with the coming of Apollo.

[2] After I had made this point, I happened to come upon Theo Hermans's thought-provoking book, *Translation in Systems: Descriptive and Systemic Approaches Explained*, and found in it quite a number of views which I had shared with my colleagues and students but which I had not yet expressed in writing before I read the book. The following are some of them: "The structuralist-inspired model of empirical-descriptive translation studies as it was elaborated in the 1970s and '80s, new and exciting as it once was, is now a thing of the past. The relative absence of innovation within the paradigm itself […] point[s] in that direction. Just as a designation like 'the Manipulation group' is tied to a particular historical moment and bound to disappear, so the distinctive identity of the paradigm that formed the subject of this book is unraveling" (Hermans 1999: 160). "Two further things became noticeable by the early 1990s. One bears on Diana Crane's fourth stage: after the period of consolidation and exponential growth, the rate of innovation declines and the exploration of key ideas loses impetus. Nowhere is this more in evidence than in two volumes brought out by key figures in the paradigm, Even-Zohar's essays collected as 'Polysystem Studies' in a special one-man issue of *Poetics Today* (Even-Zohar 1990), and Toury's *Descriptive Translation Studies and Beyond* (1995). Both books revised, refined and redefined earlier positions (Even-Zohar 1978 and Toury 1980 respectively), but contained disappointingly little that was new in theoretical or methodological terms, and scarcely any engagement with competing views and ideas" (14). "[…] Peter Newmark, writing in 1991, dismissed the Manipulation group for their lack of interest in the criticism and evaluation of translation, and lambasted, not unreasonably, for their 'turgid style' […] and a paucity of translation examples" (13). "For Even-Zohar, polysystem theory is about writing

cultural history, but not only that. Like Toury, he is in search of universal laws and principles. The boldness of the abstract thought here has as its flip-side an eagerness to rush into generalizations. [...] As was the case with Toury's laws of translational behaviour in the previous chapter, Even-Zohar's quest leaves me unconvinced. His laws, it seems to me, take the form of pronouncements that are either trivial because self-evident, or problematic" (110-111).

[3]　The word *translate* is derived from the Latin *translatus*, past participle of *transferre*, which means "*to carry over* or *across*"; "*to transfer, transport, convey*" (Simpson 1968: 611).

[4]　In the light of these major trends, the oft-heard remark made by critics who can evaluate translation theories on their merits may not be unjustified: "many translation theorists and scholars have concerned themselves with anything but translation during the past decades".

[5]　Just like its counterpart in mathematics and physics, a proposition in translation studies should meet the following criteria before it can qualify as a theory: (1) whether it is verifiable; (2) whether it is universally applicable; (3) whether it is original; (4) whether it is scientifically precise; and (5) whether it is exhaustive. Judged by these standards, many so-called translation theories should be classified differently. For example, Yan Fu's idea about "fidelity" 信, "expressiveness" 達, and "elegance" 雅 is only a belief, a conviction, or a pronouncement, the manipulation theory a description of the self-evident, the polysystem theory an observation of the obvious, and deconstructionism a piece of vague but "clever" philosophical speculation, leaving plenty of room for different interpretations—unless one is willing to relax the definition of *theory*. All the beliefs, pronouncements, or observations published in the past decades may be more accurately put under the broader umbrella of *translation studies*. If one insists on granting them the status of theories, they should be classified as *meta theories*, and the *non-meta theories* as *theories proper*. This

point can best be illustrated by what has happened in literary studies: over the past decades, T. S. Eliot's critical writings have been regarded as literary criticism rather than theory; yet they are held in much higher esteem than many literary theories in the strict sense of the word. In this regard, it may be worth pointing out that, in approaching translation from a linguistic point of view, one has a better chance of coming up with a theory that meets the above criteria, since linguistics as a discipline comes closer to the exact sciences, with which theories in the strictest sense of the word are closely associated. If we go by more rigorous standards, even linguistics cannot pass muster. On this Holmes writes: "It is not that I object to the term *Übersetzungswissenschaft*, for there are few if any valid arguments against that for the subject in German. The problem is not that the discipline is not a *Wissenschaft*, but that not all *Wissenschaften* can properly be called sciences. Just as no one today would take issue with the terms *Sprachwissenschaft* and *Literaturwissenschaft*, while more than a few would question whether linguistics has yet reached a stage of precision, formalization, and paradigm formation such that it can properly be described as a science, and while practically everyone would agree that literary studies are not, and in the foreseeable future will not be, a science in any true sense of the English word, in the same way I question whether we can with any justification use a designation for the study of translating and translation that places it in the company of mathematics, physics, and chemistry, or even biology, rather than that of sociology, history, and philosophy—or for that matter of literary studies" (Holmes 2000: 175).

[6]　This is the impression I received when I read the works of theorists like Toury and Lefevere. On this point, Hermans has again expressed what I have been wanting to say: "In his case studies, however, Lefevere focused mostly on translations as merely reflecting the impact of a dominant poetics or ideology and therefore as providing little more than 'an unfailing

barometer of literary fashions' (['Translation and Comparative Literature: the Search for the Center'] 1991: 129). This barely takes us beyond, say, Reuben Brower's 'Seven Agamemnons' essay of 1959, which sought to demonstrate that translations of poetry 'shows [us] in the baldest form the assumptions about poetry shared by readers and poets' (['Seven Aganmemnons', in Brower 1959, 173-195] 1959a: 175). It rarely grants translation more than a passive role, instead of seeing it as simultaneously determined and determining. The one-sidedness may stem from Lefevere's tendency to flit from one case study to another without ever digging very deep, but perhaps also from an inconsistency in his own theory. As we saw above, he puts rewriters, including translators, with the 'experts' who form part of the control mechanism of the literary system. But we are simultaneously to imagine the system as accommodating both writing and rewriting. This leaves it unclear whether rewriting is part of the system or of the system's control system" (129).

[7]   This kind of inadequacy has been touched on by Holmes: "In the field of culture-restricted theories, there has been little detailed research. [...] It is moreover no doubt true that some aspects of theories that are presented as general in reality pertain only to the Western culture area" (Holmes 2000: 179).

[8]   Unless we want to redefine *translation* or subscribe to the many "redefinitions" already current, some of which border on redefining *orange* as *apple*, there is no denying the fact that "[t]ranslation is [and will always be] an operation performed on languages: a process of substituting a text in one language for a text in another" (Catford 1965: 1). Though the following remark was made almost forty years ago, it has by no means been vitiated by the passage of time: "Clearly, then, any theory of translation must draw upon a theory of language—a general linguistic theory" (1). This is because translation theories that draw upon a theory of language are more likely to meet the requirements theories are expected

to meet. Perhaps this is one of the reasons why many translation "theories" to date are just beliefs, views, convictions, and unsubstantiated assertions, a state of affairs already pointed out by Holmes: "Most of the theories that have been produced to date are in reality little more than prolegomena to such a general translation theory. A good share of them, in fact, are not actually theories at all, in any scholarly sense of the term, but an array of axioms, postulates, and hypotheses that are so formulated as to be both too inclusive (covering also non-translatory acts and non-translations) and too exclusive (shutting out some translatory acts and some works generally recognized as translations)" (Holmes 2000: 178). By "a general translation theory", Holmes means "a full, inclusive theory accommodating so many elements that it can serve to explain and predict all phenomena falling within the terrain of translating and translation, to the exclusion of all phenomena falling outside it" (178).

[9]   Over the past decades, many translation theorists do not give one the impression that their theories are based on an adequate understanding of language/languages or of translation. Because of this inadequacy, they fail to come to grips with really central issues, taking refuge in a world of jargon and woolly conceptions.

[10]   From a theoretical point of view, there are at least two approaches to the study of translation: to look at the *transferre* process and to look at extralinguistic factors that may affect this process, such as the translator's ideology, gender, and religion, as well as patronage, and so on. Though it may be argued that the two approaches sometimes intertwine and do not readily lend themselves to clear-cut categorization, one can, generally speaking, easily see the difference between the two. For the sake of theoretical precision, it would be helpful, following what I have proposed in footnote [5], to classify theories relating to the former approach as *translation theories proper* and those relating to the latter as *meta translation*

theories. In putting forward the two terms, I have no intention of exalting one above the other (as a matter of fact, the two types should be able to complement each other); I only want to emphasize that, in studying translation, the *transferre* process is central, for other factors would be irrelevant if there were no such thing as the *transferre* process. On this basis, one could perhaps go a step further and make another point: to study the non-central issues, one does not need to have much experience of translation, nor does one need to have a deep understanding of the nature of language; scholars of many other disciplines, such as historians, sociologists, statisticians can be equally competent.

[11] Catford's case is especially noteworthy. As far as I know, this theorist has only written one little book of 103 pages; yet he has succeeded, from a linguistic point of view, in leaving little unsaid about the *transferre* process that is worth saying. In material terms, it is a thin book; in terms of content, it is highly substantial. Indeed, in respect of the translation theories I have read over the past decades, I have not come across any other book which has said so much in so few words, often to the point of exhaustiveness— and in a style so succinct and unpretentious, using technical terms only when they are really necessary. Even after almost forty years since its publication in 1965, the description on its back cover has lost none of its validity: "This is an important work which brings a new degree of precision into the analysis of what is involved in translation from one language to another. Starting from the assumption that any process concerned with human language can be illuminated by applying to it the latest insights into the nature of language, the author outlines a current British frame-work of descriptive linguistics and applies it to the analysis of translation. Translation is shown to be a much more complex matter than is commonly realized, while at the same time the author indicates important new ways of approaching it. The book is a valuable addition to the literature of a subject which has only recently begun to receive the scientific treatment it

deserves". Words like "the nature of language", "descriptive", and "scientific" all suggest—and rightly suggest—that its claim to the status of a theory in the strict sense of the word can hardly be disputed. Almost forty years after its publication, it is still unsurpassed in its descriptive approach. Because of its rigorous language-oriented analysis, and of the fact that it presupposes considerable in-depth knowledge of linguistics on the part of the reader, it is not an easy primer for beginners. With the average undergraduate, or postgraduate, for that matter, Lefevere's *Translating, Rewriting, and the Manipulation of Fame*, for example, would prove to be much easier reading.

[12] For a detailed discussion of translation shifts, see Catford 1965: 73-82.

[13] One could argue, of course, that the approach of Catford and Nida is largely linguistic; as such, it is in a better position to come close to the kind of precision associated with theories relating to the exact sciences, such as mathematics and physics. In putting forward this argument, one has identified precisely the superiority of the linguistic approach over approaches that give rise to unsubstantiated assertions and unverifiable convictions, like those expressed by Benjamin and Derrida.

[14] I say "even TL texts in Chinese" to emphasize that Nida's theory is applicable even to languages not specifically covered in his discussions, which is a step towards Holmes's idea of "a general theory of translation": "including so many elements that it can serve to explain and predict phenomena falling within the terrain of translating and translation" (178).

[15] It is true that Catford and Nida have brought in Japanese and African languages in their discussions, but there is no in-depth discussion on the translation between Indo-European languages and Chinese.

[16] Though the ideas of "equivalence" and "dynamic equivalence" have been criticized as inaccurate or inadequate representations of the translation process, I have not, to date, found anything more comprehensive or scientific that can replace them. As it is not possible to discuss thoroughly

in this paper whether the terms *equivalence* and *dynamic equivalence* have any validity, I will not go into details. Yet it is instructive to note that Gideon Toury, one of those who had most vehemently objected to the notion of equivalence, turned out later to find the term indispensable. Thus Hermans writes: "[…] Gideon Toury introduced the idea of translation as a norm-governed activity in an attempt to redefine the vexed notion of equivalence. […] In other words, equivalence has been reduced to a 'historical concept' or 'a *functional-relational* concept' ([*Descriptive Translation Studies and Beyond*] 1995: 86, Toury's emphasis) […] Having thoroughly hollowed out the notion, Toury nevertheless hangs on to it. Indeed he expresses 'a clear wish to retain the notion of equivalence' (1995: 61). The study of individual translations, he explains, will 'proceed from the assumption that equivalence does exist between an assumed translation and its assumed source', adding again that '[w]hat remains to be uncovered is only the way this postulate was actually realized' (Toury 1995: 86)" (Hermans 1999: 96-97).

[17] This does not mean, of course, that the shifting nexus can only be found in the translation between an Indo-European language and Chinese; in the translation between Indo-European languages themselves, say, between English and French, or between German and Italian, the nexus also shifts, but much less frequently—and with a much smaller amplitude.

[18] The term *nexus* (which is both singular and plural) in this paper should not be confused with *nexus* in Otto Jespersen's classic, *The Philosophy of Grammar*. In discussing subordination in 1924, Jespersen identified two kinds of combination of words: "In any composite denomination of a thing or person …, we always find that there is one word of supreme importance to which the others are joined as subordinates. … If now we compare the combination *a furiously barking dog* (*a dog barking furiously*) in which *dog* is primary, *barking* secondary, and *furiously* tertiary, with *the dog barks furiously*, it is evident that the same subordination obtains in the latter as in the

former combination. Yet there is a fundamental difference between them, which calls for separate terms for the two kinds of combination: we shall call the former kind *junction*, and the latter *nexus*" (Jespersen 1992: 96-97).

[19] I say "for all practical purposes" because even in the translation of a sememe, a completely accurate nexus may sometimes be impossible. Take the English *red* and the Chinese 紅, for example. Under most circumstances, the two words can translate each other adequately, but when, in certain contexts, cultural factors are involved, *red* in English may not convey the same associations to the English reader as those conveyed by 紅 to the Chinese reader. In view of this, David Hawkes in his English translation of the *Hong lou meng* 紅樓夢 has to render 怡紅院 as "Green Delights". For a detailed discussion of the word 紅, see Hawkes 1973-86: I 45.

[20] The French sentence is given at random to show how relatively straightforward the nexus between languages of close kinship can be.

[21] English translation of part of an entry in Cusatelli, *Dizionario Garzanti della lingua italiana*: "prefisso negativo, che continua il lat. *in-* (corrispondente al gr. *a-* privativo) …" (1980: 826).

[22] To switch from prescriptive to descriptive grammar and to use current terminology, one should say that the dictionary entries have led to "foreignized" renderings.

[23] Though English, French, German, Italian, and Spanish all belong to the Indo-European language family, French, Italian, and Spanish belong to the Italic branch, while English and German belong to the Germanic.

[24] This does not mean, of course, that the nexus does not shift in the translation between languages of close kinship. Even with languages of close kinship, the nexus can shift from time to time, as can be seen, for example, in the English sentence, *All that was, is, and is to be*, and its German equivalent: *Alles was war, ist und sein wird*, the word order of *is to be* is reversed as *sein wird*, resulting in what one would call a criss-cross nexus. In the rest of this paper, I will discuss the different types of nexus in detail, referring

to translation between European languages and Chinese as well as to translation between European languages themselves.

[25]   It is necessary to emphasize the word "*idiomatic*", for, in the hands of an incompetent translator, a target text in Chinese could be as "English" as an English source text, as "French" as a French source text, and so on, though many incompetent translators today can "defend" their unidiomatic translations by saying that they are "source-text-oriented".

[26]   Because of the great differences between Chinese and any one of the European languages under discussion, it is much more difficult to set up an accurate series of nexus between English and Chinese, or between German and Chinese, than between, say, English and French or between French and German. Because of this, it takes much more time to train an English-Chinese translator than to train an English-French/French-German/German-Italian translator. In view of this, it may not be facetious to say that a competent English-Chinese translator deserves a much higher salary than his counterpart translating between any two of the above-mentioned major European languages.

[27]   Similarly, it can be shown that at the time the Chinese translation was prepared, 透過 was not the idiomatic Chinese equivalent of "through", either; traditionally, one would have used 循 to express the sense of "through" as it was used in the English version. In English-Chinese translation, there are many similar examples of misplaced nexus. The English words *warn* and *envy*, for example, are normally translated as 警告 and 妒忌 respectively. In the majority of cases, these are correct translations; however, in some cases, depending on the contexts, *warn* may have to be translated as 提醒, 告誡, or 預先通知, and *envy* as 羨慕. Tied to the first, and most common, senses of these words, translators may be caught unawares when the nexus begins to shift.

[28]   Similarly, at the time the communiqué was drafted, 循 was to be preferred to 透過 as a translation of "through" in the phrase "through diplomatic channels". It has to be admitted, though, that, perpetuated by the mass media over the years, the originally unidiomatic 透過 and 渠道 appear already to have ousted 循 and 途徑 as the idiomatic, legitimate translations of "through" and "channels" respectively. For a detailed discussion of how "ungrammatical", "unidiomatic" usages can get established or replace originally "grammatical", "idiomatic" usages, see Huang 2001: 19-46.

[29]   In recent years, phrases like 馬克思主義在中國的接受, 後現代主義在中國的接受, and 解構主義在中國的接受 have multiplied in many journals published in mainland China. The origins of these phrases are not, of course, difficult to trace, for they all stem from a miscomprehension of the English word "reception" in the English phrases "the reception of Marxism in China", "the reception of postmodernism in China", and "the reception of deconstructionism in China". The two English definitions relevant to these Chinese translations, or Chinese phrases originating from translations, are recorded in *The Concise Oxford Dictionary of Current English*: "**1** the act or an instance of receiving or the process of being received, esp. of a person into a place or group. **2** the manner in which a person or thing is received" (Allen 1990: 1001). Traditionally, that is, before the above phrases were introduced into mainland China, "接受" was normally used to translate the first sense of the verb *receive* ("**1** take or accept (something offered or given) into one's hands") (Allen 1990: 1001) or, as a noun, the first sense of *reception* mentioned above. Given such phrases as "received many honours" and "received a heavy blow on the head", in which "receive" is used to mean "have conferred or inflicted on one", translators who can comprehend the word "received" correctly will be able to set up the appropriate nexus, coming up with translations like 獲得許多榮譽 and 頭顱／頭部遭到一下重擊, employing, in the latter case, a translation shift. With these more competent translators, the word 接受 is not yet "indispensable". Similarly, when these translators come across the sentence

"Mr. Li received a cold reception", they will not have to rely on the multi-purpose 接受; instead of translating the sentence as 李先生得到一個冷的接受, they will most probably translate it as 李先生遭到／受到冷遇, thereby setting up an appropriate nexus between SL and TL texts. Had those who first perpetuated such phrases as 馬克思主義在中國的接受, 後現代主義在中國的接受, and 解構主義在中國的接受 grasped the correct sense of "reception" in the phrases "the reception of Marxism in China", "the reception of postmodernism in China", and "the reception of deconstructionism in China", they would not have found it necessary to depart from idiomatic usage. Had their eyes lighted upon definition **4 a** of *reception* in *Wesbter's Third International Dictionary of the English Language Unabridged* ("REACTION, RESPONSE <met with an unfriendly ~ from the critics> <the play received a mixed ~>") (1894), and known how to use translation shifts as competent practitioners of translation do, they would probably have found in the existing resources of the Chinese language readily available means to deal with these phrases, which are not difficult at all. Take the two examples given by *Webster's Third International Dictionary of the English Language Unabridged*, one could easily come up with two idiomatic renderings: 遭到（評論家）惡評；劇評家對劇本有譽有毀／毀譽參半. In other words, once translated into Chinese, the words "receive" and "reception" would need different signifiers to help establish the appropriate nexus; forcing the singifier 接受 to perform the function of a holdall, into which all articles of clothing are squeezed, is to disregard the true meaning of the SL text and do violence to the target language. Nevertheless, "outrageous" as it is to "purists", the above "monstrosity", which was unidiomatic when it first made its appearance in Chinese journals, is most likely to stay, because in the development of a language, the final say always rests with the majority. To take an extreme case. If ninety-nine per cent of the native speakers of Chinese were in favour of translating *black* as 白 and *white* as 黑, no one would be able to stop them;

some day, the originally "correct" *black*→黑 and *white*→白 nexus would have to go, to he replaced by the *black*→白 and *white*→黑 nexus. If one looks at French, one can also find expressions that can mislead the unsophisticated translator. The expression "Votre vue m'a fait grande joie", for example, should not be translated as 您的看見使我十分高興, but as 看到您，我十分高興. As a matter of fact, if one comprehends the English "reception" and the French "vue" properly, and has some knowledge of transformational grammar, one will realize that the correct nexus lies hidden, as it were, that eludes the "uninitiated". For a detailed discussion of how hidden nexus can be "X-rayed", see Huang 2003: 209-247.

[30] Words in bold type in the quotations are highlighted for illustration.

[31] To be precise, this is not a translation process in the strict sense of the word, for translation presupposes an SL text as well as a TL text. However, in switching to the English "mean", which is the TL text, the speaker herself might not know precisely what she was switching from. To distinguish this incomplete mental translation process taking place in the performer's mind from translation proper, it is perhaps necessary to call it "an aborted translation process", a process in which the SL text remains unformulated, vague, or elusive, not pinned down or grasped by the translator (in this case the performer) herself.

[32] In this case, the SL text is the speaker's vague idea about the quality of the person she was talking about, which had not succeeded in emerging from her consciousness, or subconsciousness, to the level of language.

[33] Here, one is reminded of Zhuang Zi's 莊子 famous dictum in his "*Qi wu lun*" 齊物論: "You and I cannot understand each other" 我與若不能相知也 (Zhuang 1974: 66). Pursued further, the above situation could lead to an interminable discussion à la Derrida or à la Benjamin.

[34] As the following discussion will show, this is not translation in the conventional sense of the word.

[35]   It is interesting to note that native speakers of Mandarin can more readily refer to a group of adult human females as 女人 without appearing offensive.

[36]   Considerations like these can change with time, though. Forty years ago, an educated woman in Hong Kong referring to her husband as 我老公 in the presence of educated friends with whom she was not too familiar would be considered vulgar. To comply with standard and polite usage, she would have to say 我先生. Today the "vulgarity" of 我老公 has already worn off; any educated young woman referring to her husband as 我先生 in the presence of her friends would be in danger of appearing old-fashioned. The once "vulgar" expression 我老公 is now standard usage in everyday conversations, and 我先生, is, on most occasions, considered "out".

[37]   It is true that, in English-French/French-English translation, one has to watch out for what linguists and grammarians call *les faux amis* (literally "the false friends"), that is, English and French words which look alike but mean different things, such as the English *inhabitable* and the French *inhabitable*. While the former means "fit to be lived in", the latter means just the opposite: "unfit to be lived in". For this reason, the French *inhabitable* would have to be translated by the English *uninhabitable*, and the English *inhabitable* by the French *habitable*; it would be wrong to give the French *inhabitable* as the equivalent of the English *inhabitable*.

[38]   See Shadick's note on 五臟六腑: "the five *tsang* [heart, liver, spleen, lungs, kidneys], and the six *fu* [gall bladder, stomach, bladder, large and small intestine, and another group of organs, probably imaginary, called the *san chiao*]" (Shadick 1990: 240-241).

[39]   To be able to carry on discussions on translation, it is necessary to put aside the philosophical question of whether it is possible to compare two persons' responses to a text.

[40]   Strictly speaking, "stomach" and "bowels" are not totally literal, for 五臟

in Chinese refers to 心 (heart), 肝 (liver), 脾 (spleen), 肺 (lungs), and 腎 (kidneys), and 六腑 to 胃 (stomach), 膽 (gall bladder), 三焦 (the three visceral cavities housing the internal organs), 膀胱 (bladder), 大腸 (large intestine), and 小腸 (small intestine). See *Xiandai Hanyu cidian* and *Han-Ying cidian* for detailed explanations of the relevant terms.

[41]   The word *appropriate* has to be emphasized, since apart from appropriate nexus there are also misnexus or aborted nexus, which were mentioned earlier in this paper.

[42]   Bold type added for illustration.

[43]   Examples of the remaining nexus can easily be supplied by the average practitioner of translation.

[44]   Depending on the context, the English sentence can also be translated as 星期天見 or 星期天再見.

[45]   Today, it is possible to explain away unidiomatic translations by saying that they are foreignized or, to use a more precise term, deidiomatized, though deidiomatized translations are often the result of incompetence on the part of the translator, serving neither stylistic nor non-stylistic purposes. For this reason, it may be necessary to distinguish functional deidiomatized translations produced by translators who are capable of producing idiomatic translations from non-functional deidiomatized translations produced by translators who are incapable of producing idiomatic translations. I have substituted "deidiomatized" for "foreignized" because translation from one language to another is, by definition, a foreignizing process. Once the process begins, one can start idiomatizing or deidiomatizing the TL text.

[46]   Mistranslations like 你的記憶／回憶一直纏着我 or 馬克思主義在中國的接受 can be scientifically analysed from the point of view of Chomsky's transformational grammar. See Huang 2003: 209-247.

[47]   My emphasis.

[48]   My emphasis.

[49]   My emphasis.

[50]   My emphasis.

[51]   My emphasis.

[52]   Catford would have described this kind of translation as rank-bound (Catford 1965: 24–25). Thus a rank-bound translation of the opening phrase of Washington Irving's "Westminster Abby" would be something like: 在秋天的後部，在那些肅穆和頗為憂鬱的日子中的一日⋯

[53]   Translated into a language which has a closer kinship with English, such as French, one may move at a lower level in setting up nexus; one may, for example, follow the English text closely in respect of semantic and syntactic units, and render it as "Je n'ai pas la moindre intention de faire quelque chose comme ça". In other words, word-for-word translation between two European languages is much easier and more acceptable than between a European language and Chinese, though exceptions to this rule are by no means rare. In translating the English saying "be born with a silver spoon in one's mouth" into German, one would have to say "ein Glückskind or Sonntagskind sein", which literally means "be a lucky child or Sunday's child". In translating "I can drink you under the table", one would have to come up with something like "Je tiens mieux l'alcool que toi" (literally "I withstand alcohol better than you") in French. "It's the early bird that catches the worm" has to be translated by "Chi dorme non piglia pesci" (literally "he who sleeps does not catch fish") in Italian.

[54]   My emphasis.

[55]   My emphasis.

[56]   For convenience, it would be desirable to describe a $1+\rightarrow1+$ nexus which contains a large complex of other nexus as a *supernexus*.

[57]   I use the word "ideally" because in real life, there is no perfect translation, only the least imperfect translation.

[58]   Subnexus^5 is a given, a constraint under which the translator has to work.

[59]   There are other features that contribute to the success of the translation,

among them simplicity of language, which is also skilfully made use of in Waley's English translation of the *Shi jing* 詩經.

[60]   Gil Vicente (1465?-1537) was a Portuguese dramatist who had written some poems in Castilian, "the official standard form of Spanish as spoken in Spain, based on" "the dialect of Spanish spoken in Castile" (*The Random House Dictionary of the English Language* 1983: 324).

[61]   "Rhyme", as Cuddon has succinctly put it, "has two main functions: (a) it echoes sounds and is thus a source of aesthetic satisfaction. There is pleasure in the sound itself and in the coincidence of sounds, and this pleasure must be associated with the sense of music, of rhythm [...] and beat; the pulse sense which is common to all human beings. Part of the pleasure often consists of the surprise that a successful and unexpected rhyme evokes; this is especially true of comic verse where ingenious rhymes make an important contribution to the humour; (b) Rhyme assists in the actual structure of verse. It helps to organize the verse, simultaneously opening up and concluding the sense. Thus it is a rhythmical device for intensifying the meaning as well as for 'binding' the verse together. The rhythmical effects are particularly noticeable with head and internal rhyme. ..." (797). To see how "ingenious rhymes make an important contribution to the humour", one has only to read Edward Lear's "The Pobble Who Has No Toes" or Jacques Prévert's "Familiale", two outstanding specimens of delightful nonsense verse written by poets of all sorts since the Middle Ages. In fact, how phonological aspects can "make an important contribution" to the meaning of a text can be seen even in assonance, as in Tennyson's "Lotos-Eaters", and in consonance, as in many of Emily Dickinsons's poems, such as poems 1072, 1551, 1670, etc. (numbering according to *The Poems of Emily Dickinson*, 3 vols., ed. T. Johnson, 1955). See McMichael 1993: 2300, 2303, 2304.

[62]   When the phonological factor becomes functional, even a short sentence like *I love you* in English can only have an approximate nexus set up between

it and the French *Je t'aime*, the German *Ich liebe dich*, or the Italian *Ti amo*. As far as these four languages are concerned, the closest nexus is perhaps that between Italian and Spanish, for, in terms of pronunciation, the Spanish *Te amo* is very close to the Italian *Ti amo*. Even so, the Italian-Spanish nexus is not perfect, for the Spanish "te" and the Italian "ti" have different phonological values. Once the phonological values differ, the associations, the emotive responses, etc. evoked by the two words are bound to differ, albeit infinitesimally. The different versions have the same *signifiée* (signified), to be sure, but they are like the same notes played on different musical instruments. This could in its turn give rise to the question whether translation is really possible, thereby leading us to interminable speculation à la Derrida, fascinating to some theorists, but of little use to practitioners of translation.

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Laurence K. P. Wong received his BA (English and Translation) and MPhil (English) from the University of Hong Kong and his PhD (East

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中國語境中的西方翻譯理論
——第 17 屆國際比較文學大會翻譯主題的圓桌會議（II）

丁　欣

2004 年 8 月 8 日－15 日，第 17 屆國際比較文學大會在香港理工大學召開。翻譯無疑是本次國際比較文學大會的熱點之一。除了以"翻譯研究"為主題的討論組每天進行主題討論之外，8 月 9 日和 10 日下午 14:00－15:30，還分別舉行了兩次以"中國再次遭遇西方：翻譯研究模式的中西學術交流"為主題的圓桌會議。《翻譯季刊》在上一期已刊登了第一天的討論，下面是有關第二天討論的資料整理。

會議實錄（8 月 10 日）

中國再次遭遇西方：
翻譯研究模式的中西學術交流

五、崔峰（上海外國語大學社會科學院）：從魯迅眼中的讀者看魯迅的"直譯"及其對現代譯學研究的意義

魯迅採取直譯的方法，不是心血來潮、標新立異，也不是率性而發、無的放矢的。其實魯迅一直把讀者作為他翻譯過程中首

要考慮的因素。魯迅已經意識到翻譯是為讀者服務的，但他的讀者是分類別的，他並不需要每個讀者都能讀懂他的翻譯作品，不同類別的翻譯作品自有不同類別的讀者去閱讀。雖然同是把讀者作為翻譯的一個因素來考慮，魯迅的觀點比起梁實秋、趙景深的來說，更科學，因為他清楚看到苛求多數讀者去讀懂譯作是不現實的。

其次，從內容上看，1927 年以後，魯迅在思想上成為一個徹底的歷史唯物主義者，並被公認為左翼文壇的盟主。在他一生這最後十年裏，他仍然堅持"直譯"。這一時期，他翻譯的書籍或文章最主要的一塊就是科學的文藝理論和革命的文學作品。關於這方面的讀者，魯迅選定的對象主要是同一陣營的文學工作者。說白了還是"有很受了教育"的知識階層。對於科學的文藝理論和革命的文學作品，魯迅的"直譯"體現得更徹底，他需要盡可能忠實將外國的理論介紹到中國來，因為在他看來，這類理論書籍好比是為起義的奴隸搬運軍火，是直接為革命服務的。而知識界具有理解的能力，即便是對外來的份子也具有相當的解讀與理會，才能做到"想一想也許能懂"。

所以，我們應該站在當今譯學理論發展的角度，來重新審視這段翻譯之爭的歷史。如果我們能打破翻譯研究中業已存在的禁錮，用有別於大多數傳統的翻譯研究的方法來看待魯迅的"直譯"，就會發現它對現代譯學研究的意義。顯然，如果我們用傳統的翻譯研究的方法來對待魯迅的"直譯"，問題一定不少。無論是從長短句、外語結構的漢譯處理等實踐技巧出發，還是從等值論、"信、達、雅"等所謂指導翻譯實踐的標準去看待魯迅這種"信而不順"的"直譯"，定會受到傳統翻譯理論家的批判，

也有可能會成為翻譯課上教師舉例的"反面典型"。也正是從這層意義上來說，梁、趙對魯迅的批判並沒有錯，因為他的"直譯"確實只"信"而不"達"、不"雅"，這樣來看，魯迅的翻譯實踐能力確實叫人不敢恭維。但翻譯研究是在不斷發展的，在當今翻譯理論界，我們開始聽到一些新的聲音，就是有學者"對文學翻譯的研究重點放在翻譯的結果、功能和體系上，對制約和決定翻譯成果和翻譯接受的因素、對翻譯與各種譯本類型之間的關係、翻譯在特定民族或國別文學內的地位和作用、以及翻譯對民族文學間的相互影響所起的作用特別感到興趣"。所以，對魯迅"直譯"的研究亦可從這些視角出發。

本文試從"讀者"的角度，探討為甚麼魯迅要採取"直譯"的原因。這裏面涉及到制約讀者接受譯作的種種因素，翻譯接受的結果，當時中國的時代背景，包括語言、文化接受的環境等要素。站在新的視角來看待魯迅的"直譯"仍大有文章可作，比如有學者把"順"和"不順"看作一對隨着時間的推移而會發生變化的矛盾的統一體。"所謂'不順'，從共時的角度看，是一種相異性在目的語中找不到相應的表達方式而暫時處於失語狀態時所出現的情況；然而，在時間的流動中，語言、修辭系統、對世界的概念及至思維模式都將發生變化，相異性將被排斥、濾刷和吸收而最終部份地被目的語文化同化，此時原來所謂的'不順'從'歷時'的角度看便顯得'順'了起來，而這一順無形之中便豐富、更新了目的語的內涵與表達力。"這些觀點、立場都有別於傳統的翻譯理論，但卻為我們研究魯迅的翻譯提供了新的視角，使我們能以更廣闊的視野看待前人的翻譯成果，及其對現代譯學研究的意義。

六、丁欣："外國文學史"與翻譯——略談 20 世紀中國（大陸）外國文學史教材的編寫對翻譯的促進

　　按照勒弗維爾的說法，與翻譯一樣，"外國文學史"也是對外國文學作品的改寫。與翻譯一樣，它也受到意識形態、審查制度與詩學的影響。從 20 世紀初，中國的大學的中文系開始設置外國文學史課程並開始編寫文學史教材。一方面，外國文學（西洋文學）教材的編寫從一開始就與西方思想、文學觀念的傳播有密不可分的關係，20 世紀中國的外國文學史的研究物件與知識體系的變化，與西方教育制度的引進、文學革命的提倡、國家權力對學術研究的制約與利用都有無法分割的關係。另一方面，大學裏的文學教材，其對作品的選擇以及對經典作品的定義和描述，往往更鮮明地體現了一個國家的文學形式庫的建構。考察中國（大陸）外國文學的教材（包括外國文學史與外國文學作品選）的編寫史，則可以看到中國 20 世紀外國文學經典形式庫的變化歷史。

　　大體說來，我國的外國文學史教材編寫可分為三個時期：第一階段是 1917－1949 年，這一時期的外國文學史編寫，還不具備學術意義上的探究的努力，而是被當時具有先進思想的知識份子視為進行思想啟蒙的工具。第二階段是 1949－1976 年。這一階段的代表性成果是楊周翰等主編的《歐洲文學史》。由於國家的政治手段干涉太強，這一時期的文學史編寫不可避免地帶上很強的意識形態色彩。第三階段是 1977－2000 年。這一階段以 1985 年為界，分為兩個時期。第一個時期的文學史編寫，還不能擺脫建國以後形成的固定思維模式，第二個階段開始，我國的外國文學史編寫呈現多元化趨勢。

　　在教授外國文學史時，教材中通常必須有一本相應的作品選與之配合。我國建國後編寫出版的第一部外國文學作品選是周煦良主編的《外國文學作品選》。它也是高教部制訂的外國文學教科書，而且出版時間要早於楊周翰版《歐洲文學史》。作品選是文學史的輔助教材，如果說《歐洲文學史》更注重整個文學史的流變、較多地注意作家作品的獨特價值的話，作品選則是希望借某一作家的作品說明其代表時代的整體特徵，它對歐洲文學中的經典作品有自己的取捨標準，也盡當時的可能選入了很多東方文學經典。

　　作品選的迅速出版以及其完整程度得益於建國以後我國的翻譯事業的快速發展。建國以後，我國的翻譯事業得到高度重視，而且發展迅速。國家有計劃地組織專家翻譯外國文學作品，同時有計劃地培養翻譯人才，尤其是俄語和稀缺語種的翻譯人才的培養。建國初期除了對俄語人才的高度重視，採取多方面的措施培養俄語人才外，還向第三世界國家，包括歐洲的社會主義國家和亞非拉的社會主義國家公派留學生學習語言。翻譯方面的成就更是突出。翻譯出版外國文學藝術作品，從種類和印數來看都有了突出的進步。就內容而言，也是"各個國家、各個時代、各個流派，差不多都有了代表作"，建國以前根本不受重視的一些國家的作品都有了譯本出版。

　　翻譯事業的繁榮肯定會對外國文學教材的編寫起到有力的促進作用，反過來，外國文學教材的編寫，也可以從一個角度檢查翻譯工作。建國後翻譯事業的繁榮無疑為作品選的出版起到決定性的作用。而在選編外國文學作品選時，也檢查出當時翻譯存在的偏頗，在我國當時的外國文學翻譯方面，存在着不平衡的現象，有很多西方文學史公認的經典作品尚無譯本，以至於在編寫

作品選時需臨時翻譯。

外國文學教材試圖勾勒和描述出一張世界文學的"地圖"，但同時，也通過它對作品的取捨和描述，限制了這副"地圖"的疆界和內容。在我國的外國文學教材（包括外國文學史和外國文學作品選）與翻譯文學之間，一直存在着不對等現象，這些矛盾恰恰形成一種張力，促進了雙方的共同繁榮。

七、徐來（復旦大學國際交流學院）：馮友蘭《莊子》英譯的哲學闡釋

馮友蘭的《莊子》英譯本是《莊子》的第四個譯本。他重譯這本道家經典的理由有二：一是認為《莊子》歸根結底是一本哲學著作，而先前的譯本對該書的哲學精神闡釋得不夠；二是因為以前的譯本沒有能夠吸納清朝最新的學術成果，甚為遺憾。馮友蘭認為自己可以為讀者呈上一個更精確、更具可讀性的《莊子》英譯本。

然而，從該譯本的譯序、正文和附錄中，我們可以發現馮譯在解釋道家經典時過於西化。他對莊子的關鍵概念和重要段落的譯文確實更具可讀性、更清晰明瞭，但是他的譯本並非處處妥當。他的譯序中充滿了西方哲學家的名字，如威廉•詹姆士、斯賓諾莎、柏拉圖等，以及他們的名詞，如純粹經驗、精神自由、純粹自由、不朽、幸福等等。這些概念與莊子哲學的差異遠遠大於它們的相似性。可是，馮友蘭只是簡單地告訴讀者，莊子所謂的 A 就是西方哲學所謂的 B，而不說清楚 A 跟 B 之間的更為巨大的差異。有時候 A 跟 B 之間的聯繫十分微弱，只要對中國傳統思想稍有瞭解的人一眼就能看出，但是馮友蘭卻仍然不加區分地將兩者

相提並論。

馮友蘭是一位中國哲學家，他在北京大學哲學系受過專門的中國哲學的訓練，後去美國哥倫比亞大學繼續深造，學習西方哲學。照理，他應該是可以勝任他為自己預定的目標的，即明白曉暢地譯出莊子的哲學精神。但事實卻並非如此。他的譯文模糊了道家與西方哲學之間的隔閡，使英語讀者誤以為道家哲學與西方哲學關係密切，而道家的特別之處卻丟失了。這似乎是有違馮先生重譯《莊子》之初衷的。

八、查明建（上海外國語大學社會科學院）：《論文本之外的翻譯操縱》

西奧•赫曼斯指出，所有的翻譯都是處於某種目的而對原文某種程度上的操縱。蘇珊•巴斯奈特和勒菲弗爾也提出，翻譯是對原文的改寫，而所有的改寫都是特定社會中的某種意識形態和詩學以某種方式對文學的操縱。"操縱"和"改寫"概念深刻地揭示了譯語文化對翻譯文化的利用性質。譯語文化對原文的操縱已引起翻譯研究者的注意，並作為翻譯文學研究的主要理論視點，但此類論文大多集中在研究文本層面的翻譯操縱，即通過與原文的對比，尋找一些的增刪、改寫痕跡，以此說明譯語文化的操縱現象，而忽視了文本之外的操縱形式，如翻譯選擇，譯者在譯作序跋、前言、注釋中對作品的解說，對相關作品的文學評論等等。這些操縱決定了作品的價值意義，影響了譯語讀者的接受取向，因此比在文本層面的操縱程度上更深刻。為此，對翻譯文學中操縱現象的研究需要擴大範圍，不僅要研究文本層面的操縱，更要研究文本之外的操縱現象，研究外國作品為何被翻譯過來，

其文學意義又是如何被定位的，等等，這樣才能比較全面地分析翻譯文學與譯語文化關係，從而對翻譯文學的性質有更深刻的認識。本文分析了 20 世紀中國文化主體對外國文學的操縱策略和主要形式，並結合翻譯文學史上的典型事例，論述了操縱背後的意識形態和詩學原因以及對譯語讀者作品接受的影響。

討　論

謝天振：崔峰提了一個非常有意思的問題，就是對魯迅的"直譯"觀的新的審視和再思考。十幾年前，臺灣出版了《梁實秋論文學》，裏面收錄了梁實秋 60 年代至 70 年代三篇專門談魯迅的翻譯的文章。他摘錄了魯迅翻譯的普列漢諾夫論文學中的一段話，又摘錄了魯迅的一段文章來進行對比，認為魯迅的文章明白曉暢，而他的譯文卻讓人看不懂。我本人也曾有相當長的一段時間把魯迅和趙景深的"直譯""意譯"之爭看成是問題的兩極，各有極端，都有不可取之處。崔峰指出魯迅不是從一般意義上，即資訊傳遞上，考慮翻譯，而是出於對中國的語言文字建設的考慮，這是很有啟發性的。不過你的發言題目是"從讀者的角度"看魯迅的直譯，內容卻好像是從魯迅"關於讀者的考慮"的角度去看這個問題。

崔　峰：我的題目中的"讀者"的含義有三方面，既有魯迅對讀者的考慮，也有梁實秋、趙景深對讀者的考慮。

張英進：那麼魯迅眼中的讀者是甚麼樣的呢？

崔　峰：關於這一點，魯迅本身就有過精彩的論述："我們

的譯書，……首先要決定譯給大眾的怎樣的讀者。將這些大眾粗分起來：甲，有很受了教育的；乙，有略能識字的；丙，有識字無幾的。而其中的丙則在 '讀者' 的範圍之外，啟發他們的是圖畫，演講，戲劇，電影的任務，在這裏可以不論。但就甲乙兩種，也不能用同樣的書籍，應該各有供給讀者的相當的書"。魯迅已經把讀者細分成三類了，而梁實秋和趙景深沒有把他們的讀者分類，從他們的話來說，他們的讀者應該是面向大眾的。我認為他們在討論讀者的問題時，其實雙方標準是不一樣的，梁、趙是以大眾的標準去要求魯迅的翻譯，而沒有看到魯迅注意的並不是所有的讀者，而是他所說的"很受了教育的讀者"。

張英進：那這裏邊有個悖論，按魯迅對讀者的定義，包括了梁、趙，但他們卻並不承認這種方法。這個悖論是魯迅所確定的讀者並不承認他的方法。你的論文是解釋魯迅為甚麼要直譯，但從另一個角度考慮，魯迅的直譯的效果是甚麼？魯迅的直譯的目的是甚麼？他有沒有達到他的目的？

崔　峰：按魯迅對讀者的定義，確實應該包括梁、趙，他們是當時的知識份子，也閱讀了大量的書籍。魯迅承認他的直譯會帶來讀不懂的地方，要"費牙來嚼一嚼"。他把他的讀者對象定在知識份子身上，因為他知道知識份子在長期的文化封鎖和禁錮之後，尤其在"五四運動"為背景的"新文化運動"之後，有強烈的求知創新的欲望，只有他們才具備"一面儘量的輸入"，"一面儘量的消化，吸收，可用的傳下去"的可能性。至於梁實秋和趙景深，他們是從大眾的角度說魯迅的直譯會造成大多數讀者讀不懂，他們從沒有承認他們是讀不懂的。

張英進：那你怎麼看待魯迅的直譯的效果呢？

崔　峰：我認為魯迅要達到的效果是存在的，他對後來的白話文確實產生了影響。

王　輝：那你有沒有具體的實例？就是魯迅的譯文中有哪些詞在當時是覺得非常"硬"的，不可接受的，但後來又進入了漢語的辭彙，又被大家接受了？我覺得你主要還是在談魯迅作為譯者的意圖，現在我們已經把作者的意圖都解構掉了，何況是譯者的一己之言？我們完全可以說魯迅是翻譯的不好，沒有賣出去，所以他自己為自己辯護，《域外小說集》賣了不出一百本，究竟有哪些人讀過他的譯作？有沒有正面的肯定？有沒有證據說明他真正地改變了我們的語言？我們現在多談譯者的意圖，譯者對自己的辯護，我們應該多關注讀者的真正的反應，還有就是關注魯迅的文本，就是魯迅的譯作到底從哪些方面改變了我們對漢語的看法？或者梁實秋曾批判了哪些東西，而後來我們現代漢語卻接受了？這可不可以說是魯迅的功勞？

張英進：或者就是以後的專家在他們的敘述中說他們受到魯迅的啟發，用了哪些東西？

盧玉玲：對魯迅的翻譯我沒有研究，但他的文學創作對中國文學確實有很大影響。

張英進：魯迅的創作受翻譯的影響極其明顯，這個是大家的共識。我們談的是兩個問題，一是翻譯對魯迅的白話文創作的影響，另一個是他的直譯理論產生的影響，這是兩個方面的問題。

王　輝：從魯迅的創作看，他翻譯的影響有局限性。因為魯迅的創作絕對不是讀不懂的語言，即使他有歐化的影響，但絕對沒有密集到他的硬譯達到的"讀不通"的程度。我們必須回到他的文本，只強調他的意圖是沒有用的。

查明建：我來補充幾個例子。像魯迅、徐志摩都是文學創作的高手，但翻譯卻遠遠比不上他們的創作。這是個很有意思的一個現象，一個作家如果有一定外文功底，理解沒有問題的話，為甚麼翻譯不如創作？甚至張愛玲自己翻譯自己的作品，理解肯定不成問題，為甚麼還是翻譯不如創作？

丁　欣：勒弗維爾曾經把譯者分為兩類，一類是本身是創作者，另一類是把翻譯作為自己的職業或主要的工作，兩類譯者對文本的忠實的態度程度是一樣的，但他們的意圖不同，專門的譯者更努力地傳達譯作的文本之外的意思，並更努力使譯作符合目的語文化的文學體系。

查明建：但還有一個更現實的問題，就是翻譯的觀念。以前的翻譯家可能會拘泥於如何直譯，而現在的很多作家的翻譯觀念都改變了。現在《上海文學》經常登一些作家的翻譯，比如王安憶的翻譯，非常靈活，他們的翻譯觀念都改變了。比如茅盾，他對自己的翻譯有很多解釋。

王　輝："翻譯觀念"這個概念很好，但不能把翻譯觀念擴展到是時代的規範。之所以趙景深與魯迅有這個爭論，說明在同一時代有不同的翻譯觀念。

查明建：我的翻譯觀念指的也是個體的翻譯觀念，不是時代的觀念。

王　輝：我請教查老師一個問題，就是您談到的問題我在前不久寫的一篇文章中也談到。我是研究 James Legge 對《四書》的翻譯的。我對操縱學派的"操縱"這個觀念是深惡痛絕，好像譯者都是些老謀深算的人，有非常"邪惡"的意圖，好像是老要去操縱別人，給別人洗腦的意味，對我們長期以來大量兢兢業業的

追求忠實的比如漢學翻譯、史學記錄的譯者，在文獻、訓詁裏不停地向作者原意靠近的的譯者的努力都否定了。雖然最終不可能完全與原文一致，但他們根據文獻考古在一步步地靠近。我承認譯作與原作絕對不會等同，但它們之間的不同是不是由於"操縱"？我不這樣認為。我認為對傳統的譯者來說，最終的譯本與原作有所不同，是因為受制於譯者的語言、時代、環境。譯者不是操縱者，他是被操縱的。譯者在竭盡全力地克服自己的偏見，當然哲學闡釋學可能對這種說法不屑一顧，認為譯者不可能完全克服自己的偏見、進入別人的意識。我不承認譯作與原作的不同是 manipulation，你告訴一個譯者他的譯作是"操縱"恐怕他也會勃然大怒的。譯作與原文的文本不同，很多時候其實是語言，還有一些潛意識的東西在決定譯者。我覺得要區分造成譯本與原文的距離的意識層面和潛意識層面的原因。比如龐德的翻譯是有意識地"創造性改寫"，但我們也有不惜一切代價追求忠實，追求原意的譯者，如果他們的譯作與原文有差距，是因為他們受制於他們的學識、語言、環境、時代，可以說是他們的"歷史性"（historicity）決定了他們的譯本與原文有差距。他們不是 manipulator，而是被 manipulated。我非常贊同你們的一些觀點，比如發掘序言、注釋的重要性。我也注意尋找在我的研究的譯作中是否有"操縱"的地方。序言和翻譯不同，往往能表達譯者自己對作品的看法。譯者在注釋中會說對作品中某些觀點的不同意見，但還是儘量壓抑自己的看法，而在序言中就說得更明白。但我發現在翻譯中，譯者往往戰戰兢兢，認為要傳達作者的聲音，而不是譯者自己說話的地方。我贊同從文本外的因素，從注釋、序言中找到大量"操縱"痕跡，但如果說翻譯都是操縱，我覺得

對大量的譯者都是不公平的。

查明建：不是不公平，反而正是因為他的困難凸現了譯者的難處。"操縱"其實講的不是譯者，更多的是講外部，比如意識形態方面的因素。講的確實是譯者的被"操縱"。

王　輝：我是說我們在研究時要作一個區分，如果譯者有意識地改寫，可以說他的翻譯是操縱，但如果譯者的意識層面是以忠實為要務，那麼他的翻譯中的偏離還能不能叫操縱？

陳德鴻：我覺得要看你研究的材料。事實上我覺得以你的研究，即 James Legge 對《四書》的翻譯來說，哲學的翻譯比一般文學的翻譯更能體現操縱學派的理論的長處。比如 James Legge 他們翻譯時加了很多注釋，說明他們是從多個解說中選一個放到自己的譯本裏面。這跟一般文學的翻譯有很明顯的不同。像《四書》《五經》在不同的時代有不同的解釋，譯者在很多解釋裏面選擇一個放到自己的翻譯裏，我覺得操縱學派的理論在研究這類經典的翻譯，包括馮友蘭對《莊子》的翻譯，是很有用的。提倡操縱學說的人大多來自"低地國家"，就是比利時、荷蘭的一批學者，他們的觀點見於 80 年代的《文學的操縱》一書。其實在這個文集裏，他們也沒有把"操縱"說成是主動的，西方的翻譯界也從來沒有覺得這種說法有甚麼不妥。到今天為止，這個理論還是頗受推崇，有一定的領導地位，這個學派也發展出一些研究方法。

張英進：如果不用 manipulation，你覺得用甚麼詞能說明這種意思呢？

王　輝：我更願意說是文本的旅行，旅行跨越邊界之後產生的不同。

陳德鴻：其實你說的是變化（difference），是差異，而所有的差異都是操縱的結果。

謝天振：還有一個問題，其實從整體而言，沒有一個譯者是對譯本主觀的操縱，不追求忠實，不追求忠實的譯者是極個別的。所謂的"操縱"是從研究者的立場提出的，是研究者看譯文中的大量現象的制約因素，把這些種種制約因素說成是操縱，並不是說譯者主觀的操縱意識。

陳德鴻：我們還要從另外一個層面看。可能看以前的譯作看不到很多操縱的證據，但這個理論出現以後，我相信以後的譯作中就會出現很多有意識的操縱手段。其實西方的翻譯理論也有開啟作用，就是給人一些啟發，開一條新路，像後現代、後殖民的一些說法都指出我們將來可以走的一些新路，比如有人把原作的文本拿來"玩"，隨意發揮，這就是所謂後現代的行為。所以說西方的操縱理論是有前瞻性的。拿這個理論角度看以前的翻譯，可能會發現不銜接的地方。

王　輝：西方的翻譯理論開啟很多新路，這一點我很贊同。但不能把那種後現代的"玩"原文的做法與以前的翻譯混為一談，都看作是一回事。

查明建：其實操縱學派的"操縱"的含義與漢語的"操縱"一詞的並不完全相同。

謝天振：是的，是不同文化語境的問題。我可以提供一個例子。我提出"創造性叛逆"的說法後，方平就給我電話，說我把翻譯說成是"叛逆"，他覺得不能接受，問我能不能換一個詞。

陳德鴻：我覺得還是要看討論的是哪一類的翻譯。比如除了哲學文本的翻譯以外，女性主義者的翻譯，他們的翻譯就是典型的操縱，改原文改得很厲害，女性主義者翻譯《聖經》，對原文的改動就肯定是操縱。還有就是要看討論到的是甚麼時代，是以前的，還是現代的、將來的。

張　旭：還要看評判的標準是甚麼。

王　輝：我不是反對操縱理論的作用，我是反對把它作為普遍性的標準去衡量一切文本，這就是用觀點切割文本。

查明建：如果歧義這麼多，那麼"操縱"這個詞是不是一個不正確的翻譯？如果歧義都是由於用漢語的語義去理解，那麼漢語的翻譯是不是有問題？現在已經有人在研究很多術語翻譯過來以後，原意與翻譯成漢語之後的理解不一樣。在大陸，意識形態就是政治意識形態，但在西方，可能含義更廣，還有"政治正確"（politically correct），大陸肯定以為是政治上的名詞，但其實含義更廣。

張　旭：就是"政治"這個詞在中國和西方的意識裏也是不一樣的。

陳德鴻：我們是不是應該換個話題，針對丁欣和徐來的發言發問。

張英進：我基本同意把編寫外國文學史當成比較文學的一部份，但你怎麼把它跟翻譯聯繫起來？如果你把文選，就是外國文學作品選讀與翻譯聯繫，還是比較好研究，但你在甚麼程度上把文選當成是翻譯的現象，而不是其他的現象？

丁　欣：這和中國大陸編寫的外國文學史的現狀是分不開的。中國大陸編寫的所謂的外國文學史受制於當時我們翻譯過來的外國文學作品。

陳德鴻：你說的是世界文學史還是外國文學史？是各國文學

史還是通史？

　　丁　欣：是通史，世界文學史（the history of world literature）。

　　陳德鴻：那麼世界文學史等同於外國文學史？中國不是世界的一部份？

　　張英進：在美國大學的英文系的世界文學的讀本裏，美國的英語作品也不屬於“世界文學”。

　　丁　欣：在中國大陸的大學的中文系裏，教授外國文學史課程一般都是要選擇一個外國文學史作為教材，其中有一個很特殊的現象：老師在講授的時候是受制於翻譯過來的文學作品的。文學史可能提到很多作家作品，但老師要照顧到學生，同時也有老師個人能力與興趣的制約，他們詳細講授的作品往往選擇已經翻譯過來的外國文學作品。對於中文系的學生，他們能接觸到的世界文學就是我國翻譯過來的外國文學，也就是翻譯文學，沒有譯本的外國文學作品是很難進入他們的閱讀書目裏的。這個現象在各國其實都存在，但在中國比較突出，就是我們以為讀的是外國文學作品，但其實我們讀的是翻譯過來的譯本。勒弗維爾的操縱理論給我提供了很多新的思考方向，讓我注意到實際上大家已經習以為常但沒有察覺到的現象，就是對翻譯文學的看法。外國文學史提供了對其他國家的文學的看法的思維模式，與對外國文學的翻譯是相配合的。

　　陳德鴻：那麼這種文學史沒有體現歌德說的“世界文學”的理念？

　　丁　欣：沒有。

　　陳德鴻：那麼寫這些文學史的動機是甚麼？只是給大學生提供教材嗎？這些文學史其中有沒有包含其他理念？

　　丁　欣：其中最大的理念就是國家的意識形態。國家的意識形態的左右是非常明顯的。每一次外國文學史的再出版，新的外國文學史的編寫，包括外國文學作品選的再出版之前，一定有一個國家教育政策的巨大改變。這是最直接也最明顯的影響。不過我感興趣的不止這一點。因為這些太明顯了。用這些西方的新的翻譯理論，比如操縱理論或多元系統理論等等，看待我們翻譯文學的許多現象，確實打開我們的眼界，幫我們注意到許多現象。但有時我甚至有“太好用”的感覺，因為太好用了，我甚至覺得有些太危險。因為這樣會遮蔽了另外一些問題。操縱理論對翻譯家本身的努力就有遮蔽，實際上他們往往在“操縱力量”和自己對文學作品的理解及他們本身的審美趣味之間有種掙扎。中國的外國文學史的編寫也是這樣，它受到的意識形態的影響太多了，以至於人們不至於去想其中體現的編者本人的意圖。如果細讀文學史還是可以看到其中有很婉轉的表達，就是編者採取了一種他認為的“中庸”的方式。我希望能注意到這些地方。

　　張英進：這和文學理論並不符合作家的創作，也不需要符合創作，是一樣的。翻譯理論也是這樣，翻譯家不需要認同翻譯理論。這是正常的。

　　謝天振：對，吳勞是翻譯美國文學相當成功的譯者，他說他不承認“再創造”的概念，他說他沒有再創造，是一字一句翻譯出來的。

　　范若恩：如果魯迅一直堅持“直譯”的觀點的話，那麼怎樣解釋他和趙景深就 milky way 的翻譯的爭論？魯迅在這場爭論中主張的恰恰是意譯而不是直譯？

崔　峰：首先我們要區分"直譯"、"意譯"與"正譯"、"誤譯"的區分。魯迅說的"直譯"和"意譯"是在正確翻譯的前提下的。而且魯迅從來也沒有說過自己的直譯的方法是最好的。他也承認自己的直譯方式不一定是最好的，只是在找到恰當的翻譯的途徑之前採取的方式。此外，他與趙景深的爭論還有政治因素在內。在魯迅眼裏，趙景深是屬於對立的陣營的。趙景深提出的觀點，也許魯迅從政治和意識形態角度也會認為是錯誤的。魯迅認為趙與梁實秋是"一夥"的。

范若恩：那麼你認為這種反駁是科學的還是意氣之爭？魯迅的正譯和誤譯之分的標準是甚麼？

張　旭：其實有關翻譯爭鳴是資料較多也是最難寫的。我曾做過一年的翻譯研究，考察大量的文獻，覺得有關翻譯批評涉及的情感問題太多了，是最難研究的。此外，徐來研究馮友蘭的《莊子》英譯，有沒有考慮過自己母語並非英語，怎麼評判馮友蘭的翻譯好不好？

徐　來：我的研究主要是談馮友蘭對莊子的哲學思想的解釋，應該是沒有甚麼好不好，而只有差距是不是大，偏離到甚麼程度。馮友蘭認為翻譯是一種解釋和評論。他的譯本包括譯者序和正文。正文有三個部份：莊子的文本、郭象的注和譯者的注。他沒有把郭象的注全放進去，而是把自己認為重要的放了一部份進去。這三部份是平行的。他認為譯者的評論和解釋是非常重要的，他的解釋和評論出現在正文當中，也是正文的組成部份，非常清楚地表達了他的觀點。比如對"無為"的解釋，他先從政治角度，用"無為"解釋道家反對制度法規的思想，而用在生活上就直接導致了莊子的養生論。馮友蘭引用郭象對〈人間世〉中

"福輕乎羽，莫知之載"的注，就是"無為而性命不全者，未之有也；性命全而非福者，理未聞也"。意思就是說如果保持"無為"就可以保全性和命。

張　旭：我認為如果要從語言背後去發現意義，加注是最好的方法。翻不出就加注。我認識一個人在香港從事翻譯 20 年，他深感深入語言之難。

徐　來：馮友蘭的譯本字面上是比較簡單的，不像 James Legge 那麼複雜，有那麼多括弧出現，把主語、謂語、賓語等加上去。可能 Legge 覺得中文的結構不像英文那麼完整。但馮譯的句子都非常簡單，把表面的意思解釋出來即可，他好像把讀者定位為一般讀者而非 Legge 那樣的學者型翻譯，非常講究考證。所以馮友蘭的譯者注就非常重要，他是通過"譯者注"，對莊子和郭象進行解釋，把讀者引到西方的概念，甚至是引到與原文的意義不同的另外的意義。比如"養生"的概念，在譯者注裏就變成了"追求生活的完美、追求幸福"，養生的最佳的方法就是"養你的精神"（the cultivation of spirit），而最好的養精神的方法就是 keep the freedom of the spirit，就變成精神自由了。這與中國的養生論是非常不一樣的。

張　旭：那麼這樣的翻譯是好還是壞呢？

徐　來：當然是不好了，因為他的做法偏離了他的目的，就是沒有達到他說的"解釋莊子的哲學"。

王　輝：我覺得你對馮友蘭的做法要有"同情的瞭解"。馮友蘭面對的是西方的讀者，而我們是在中國語境中。我們都得承認馮友蘭是一個哲學大家。為甚麼這些哲學大家向西方譯介中國著作時反而那麼迎合西方的讀者？我覺得他是在找一個接觸點

（the point of contact），就是怎麼讓西方人理解我們的思想。昨天張旭講到佛學的格義，其實格義是非常常見的。人都是以自己已有的知識結構來瞭解別人的東西。西方人的知識結構是甚麼？如果把莊子的思想那麼原汁原味地、"生生地"介紹給西方，他們接受不了，必須先告訴他們與西方哲學的相似處，然後在告訴他們中國的特殊之處在哪里，才能被接受。我覺得馮友蘭主要是為西方讀者考慮，他的解釋不可能完全吻合原意，但也包含原意，他只是幫助他們理解和接受。很多我們看來是變異的，比如我們把儒家的"君子"翻譯成 gentleman，但英國人先把中國概念接受以後才會進一步考慮 Chinese gentleman 究竟有哪些內涵，然後可能他們也會擴大 gentleman 的內涵，分成 British gentleman 和 Chinese gentleman。

　　陳德鴻：你會不會把馮友蘭的翻譯和改動都看成是他自己的決定？你有沒有考查過他的譯本是不是他自己一個人的翻譯？是不是有外國人在幫他修改？

　　徐　來：馮友蘭在"譯者序"中說他對道家哲學的關鍵術語和論述有新的譯法，但實際上他沒有新的譯法，他只是在譯者注中對這些術語的解釋有新的明確的說法。他的解釋在正文中比例很大，而且非常確定，我覺得他的解釋與一般的理解不太一樣。

稿約凡例

　　《翻譯季刊》為香港翻譯學會之學報，歡迎中、英文來稿及翻譯作品（請附原文及作者簡介）。有關翻譯作品及版權問題，請譯者自行處理。

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