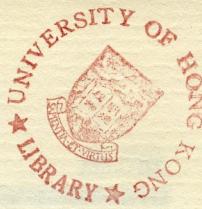


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# 譯界 許

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## 談翻譯《蘭舟》詩集之經驗和體會

鍾玲

應本學會之邀請，鍾玲女士於一九七八年九月十六日在午餐例會上暢談她與美國詩人 *KENNETH REXROTH* 合作翻譯《蘭舟》*The Orchid Boat* 詩集的一些經驗和體會。這些經驗頗值我們從事翻譯工作的參考，有的更涉及翻譯工作的基本態度和觀點。歡迎讀者來信來稿，對鍾玲女士所談及各點，作進一步之探討。

這本詩集的全名為 *The Orchid-Woman Poets of China* 《蘭舟——中國女詩人》，由美國 *McGraw-Hill Book Company* 於一九七二年出版，售價美金六元九角半。全書共一百五十頁，共收入四十餘女詩人的詩作一百廿多首，包括卓文君、蔡琰、蘇小小、武則天、魚玄機、張文姬、魏夫人、李清照、秋瑾、冰心，以及鍾玲本人的詩。附錄有四：註釋、簡論中國婦女與文學、中國歷史簡表，與參考書目。

鍾玲女士為台灣東海大學英國文學系學士，後赴美國威斯康辛大學深造，專修比較文學，先後獲取該大學文學碩士和哲學博士學位。鍾玲女士的博士論文題目是 *Kenneth Rexroth and Chinese Poetry: Imitation, Translation, and Adaption*。在來港定居之前，鍾女士任紐約大學（阿爾班尼）中國文學與比較文學助教授。

鍾女士譯著頗多，包括 *Orchid Boat: Woman Poets of China*, 《赤足在草地上》；有關文學、詩歌、小說等文章、評論、翻譯；以及中英詩篇。——編者

今天我很榮幸能與諸位相聚。在座有不少我欽佩的翻譯前輩，所以不敢說是來演講，只是在此向各位請教，同時談談我翻譯 *Orchid Boat: Woman Poets of China* 這本書的經過。

這本中國女詩人作品英譯集是由美國詩人 *Kenneth Rexroth* 與我合作翻譯的。譯詩集裏的詩由漢朝的卓文君起，一直選到一九七〇年左右寫新詩的女詩人，共有歷代女詩人四十多位，共譯了一百二十多首詩。一九七〇年底開始收集材料，一九七二年底出版。

Rexroth 先生傾心於中國古典詩詞已多年，他已出過兩本漢詩英譯的集子：*One Hundred Poems from the Chinese* (1966) 及 *Love and the Turning Year: One Hundred More Poems from the Chinese* (1970)。這兩本詩集選譯了杜甫、歐陽修、蘇東坡、李清照、陸游等詩人的詩。他翻譯的方法是用中文原文，然後參照法文譯文。*Rexroth* 先生以前從未與人合作翻譯，那我們這次合作怎麼開始的呢？一九七〇年秋天與冬天我曾兩次由 *Wisconsin* 到加州的 *Santa Barbara* 去拜訪他，因為我的博士論文以他的著作為題材，研究他如何吸取中國古典文學，注入他自己的作品，更研討他漢詩英譯的方法。年齡上他跟我相差足足四十歲，但我們談翻譯、談詩，却非常投機。他那時說，他很喜歡讀宋詩。我就提議一齊翻幾首宋人絕句來消磨時光。於是在他藏書中找到一本宋人絕句選，挑出幾首。我先逐字解給他聽，他把每一個單字的英譯寫下來，我再逐句地

解釋，他就把整首詩譯出來，然後我們再一同研究整篇譯文是否切合原意。他的興緻很大，一連譯了七、八首，並收入1974年出的《新詩集》*New Poems* 裏。第二天晚上，在和他一家人聊天時，他談到美國、英國、法國當代的女詩人，他忽然想到，還沒有人有系統地介紹過中國女詩人，當時婦解運動如火如荼，正是介紹中國女詩人給英語世界的好時機。他問我有沒有興趣，我覺得能有機會為中國歷代出色的女作家盡盡心，真是再高興也沒有了。我們就決定立刻進行這本書的翻譯工作。

我們採取分工合作的方式，我負責搜集材料、選詩、註出每個字的羅馬拼音，翻出每個單字及每組辭的意義，再把整首詩意譯出來，然後附上註解及我的看法。這些草稿寄到加州去以後，他用麥氏字典來查看中文原文，再潤色定稿。我收到定稿後，如有異議，再寫信討論。由於我們意見有時不一致，所以有些譯稿要在空中往返多次。一九七二年底，所有資料都齊備之後，我再去加州，逗留一週，與他徹底討論一些意見相左的譯文，以便取得協議，同時亦進行校稿工作。

由於一年多來直接討論的機會不多，難免忙中有錯，就像這本書的標題 *Orchid Boat*。在加州的那一週，我們才討論到書名，他說何不用李清照詞中用過的《蘭舟》*Orchid Boat*，即翦梅中的‘紅藕香殘玉簟秋，輕解羅裳，獨上蘭舟’。我說：‘不行，蘭舟是指木蘭木做的船，不是指載一船蘭花的小舟，應譯作 *Magnolia Boat*。’他說：‘我知道，但用 *Magnolia Boat* 全無詩意，還要

## 四十六種‘民’

沈瑞裕

《譯訊》第十七期刊登《三十一種‘笑’》後，接會員沈瑞裕先生來函，謂‘看了《譯訊》第十七期《三十一種‘笑’》一文，不禁使弟想起年前弟也曾搜集‘笑’一類的詞彙共二十五款。其中當然有不少雷同的，但弟所搜集的是中翻英，而非英翻中…此外弟又搜集了中翻英的‘民’的詞彙。茲托寶生兄轉上。現將沈瑞裕先生所搜集的四十六種‘民’刊錄如後，以供參閱，並對沈先生之關懷，致以謝意。——編者

平民	<i>civilians, commoners</i>	人民	<i>people</i>
庶民	<i>common people</i>	蟻民	<i>humble subjects</i>
黎民	<i>the multitude, the common people</i>	國民	<i>nationals</i>
蛋民	<i>floating populace, boat people</i>	市民	<i>resident, the public</i>
選民	<i>voters, the 'chosen' people, electors</i>	公民	<i>citizens</i>
飢民	<i>starving people</i>	新民	<i>modernistic people, reformists</i>
煙民	<i>opium addicts/smokers</i>	小民	<i>humble people</i>
覺民	<i>enlightened people</i>	農民	<i>peasants, farmers</i>
貞民	<i>loyal people</i>	商民	<i>merchants</i>
殘民	<i>the remnants</i>	賤民	<i>the rabble</i>
四民	<i>the four classes (castes) of people</i>	貧民	<i>the poor, the needy</i>
良民	<i>law-abiding people</i>	村民	<i>villagers</i>
僑民	<i>overseas residents</i>	暴民	<i>rioters, the mob</i>
先民	<i>the ancients</i>	移民	<i>immigrants/emigrants</i>
手民	<i>the compositors</i>	漁民	<i>fishermen</i>
殖民	<i>the resettlers</i>	游民	<i>nomads, vagrants</i>
遺民	<i>the abandoned people after the fall of a dynasty</i>	愚民	<i>the illiterate, the uneducated</i>
藏民	<i>the Tibetans</i>	罪民	<i>sinful subjects</i>
回民	<i>the Moslems</i>	子民	<i>subjects</i>
順民	<i>people who surrender to their war lord or leave their fate to heaven</i>	居民	<i>inhabitants</i>
叛民	<i>rebels</i>	刁民	<i>defiant people</i>
劣民	<i>undesirable elements</i>	災民	<i>the stricken people</i>
		難民	<i>refugees</i>

## 會務簡訊

一九七八一八〇年度執行委員會於六月九日舉行第二次會議，議決事項如下：

一、本年度第二次午餐例會定於九月十六日在金門大廈金門房舉行，並敦請鍾玲女士主講（編者

按：本期全文刊登鍾玲女士之講詞）《蘭木舟與蘭花舟》。

二、通過接納胡子丹與李超源兩位先生之入會申請。■

作註解。*Orchid Boat*非常雅緻。'我反對說：'不行，這樣會貽笑四方。漢學家、翻譯家會笑我們連“蘭舟”也不懂。'我們終於同意以 *Woman Poets of China* 為書名，直接了當。那知書印出來居然還是 *Orchid Boat*，據 Rexroth 先生說：出版商在最後一分鐘決定用 *Orchid*，因為他認為這個標題吸引人。

我們的合作相當愉快。我所選的詩，他大都同意採用。而他的譯文，我也大多接受，而且他的遣詞造意給我很大的啟發。但他有時會為了譯文的完美，不惜更改原意，我們之間幾次因此引起激烈的辯論。最後多數還是採取了他的譯文。因為我基本上同意他對翻譯的看法。他認為譯詩的目的是把原詩中的光彩與精神表達出來。他說：'The ideal translator is not engaged in matching the words of a text with the words of his own language. He is hardly even a proxy, but rather an all-out advocate.' 他認為做這種'全心全意的鼓吹者'，方法是把那首詩化為自己的經驗、化為自己的感覺。他說：'The translator's act of identification was so complete that he spoke with the veridical force of his own utterance, conscious of communication directly to his own audience.' 要是詩的經驗已經主觀化，譯文就必然會有個人的色彩了。要是譯詩要顧慮到讀者，就一定要考慮到一般讀者對中國文化了解的程度，能夠接受那一種程度的譯文。在這些前題之下，譯文就不能拘泥於原文。因為我同意他這些基本看法，因此往往作最後的讓步。

這些譯詩的風格，可以說是繼承美國詩人譯漢詩的傳統。這個傳統源於 Ezra Pound 一九一五年出版的 *Cathay*，後來的 Arthur Waley 與 Witter Bynner、Kenneth Rexroth 等都受 *Cathay* 譯文的影響。他們很少用韻，文字流利、簡樸，而精確，有時以直接的語調來表達某些中文詩中的人情味。大概是因為他們認為中國古詩詞的文字精煉，內涵豐富，最好用簡單自然的詩語烘托其內涵。

現在我舉一個例子來說明我們譯詩的經過：

原文是李清照的蝶戀花‘暖雨清風初破凍，柳潤梅輕，已覺心動。酒意詩情誰與共？淚融殘粉花鉢重。乍試夾衫金縷縫，山枕斜欹，枕損釵頭鳳。獨抱濃愁無好夢，夜闌猶剪燈花弄。’這首詩因為有不同版本，所以有兩處讀法也不同。暖雨‘清’風，又作‘和’風，或‘晴’風。‘晴風’不好譯，‘和風’又與‘暖雨’在意思上多少重覆了，所以我們採用了‘清風’，譯作‘pure wind’。第二處是‘柳潤梅輕，已覺春心動’，另一讀法是‘柳眼梅腮’。後者是個比較複雜的暗喻。

把自然界比作春心初動的美女，初生柳葉是她的明眸，梅花是腮。Rexroth 認為英詩讀者不會接受和欣賞‘柳眼’ eyes like willow leaves 這個比喻，我也同意，所以選了‘柳潤梅輕’。

*Moist as the willows  
Light as the plum blossoms,  
My heart revives with the Spring.*

中文‘已覺春心動’富暗示性：‘春心’可以是女詩人的春心，也可能是萬物的春心。我們試用這種譯法把兩種涵意都表達出來，但却損失了‘懷春之心’這一重涵意。

這首詞描寫初春時節，一位獨守空閨的少婦，觸景生情，滿懷幽怨，夜半不寐。當我在 Wisconsin 收到 Rexroth 寄來的譯稿可真嚇了一跳。因為詩中的少婦，不是位靜靜斜靠在枕上的怨婦，而是個熱情奔放，不能自制的女人：

*I.../throw myself against a pile of pillows,  
Crushing my phoenix hairpins.*

在加州校稿的那個禮拜，我對他說：‘她是靠在枕頭上的，並沒有投身到床上去，因為動作的激烈而碰壞了釵子。頭釵要是碰壞了，也是她在床上輾轉反側時碰壞的。’但是他認為動作要是太緩慢，西方的讀者就無從欣賞了。就西方的經驗，一個女子就是教養再好，處身詩中女主角的情況下，她一定會狠狠地投身到床上去，不會靜靜歪在那裏。因為他言之有理，我也就沒有再堅持了。

*The warm rain and pure wind  
For the first time have broken  
And driven away the chill.  
Moist as the willows,  
Light as the plum blossoms,  
My heart revives with the Spring.  
But now there is no one to share with me  
The joys of wine and poetry.  
Tear streak my rouge.  
My hairpins are too heavy.  
I put on my new gilded robe  
Sewn with gold thread  
And throw myself against a pile of pillows,  
Crushing my phoenix hairpins.  
Alone, all I can embrace is my sorrow.  
I know a good dream will not come.  
So I stay up until past midnight  
Trimming the lamp flower's smoking wick.*

今天就談到此，希望諸位能給我一些寶貴的意見 ■

# ‘代入’式的翻譯

劉治平

最近在某報看見一段新聞，原文如下：‘卡達總統將宣告反通貨膨脹計劃，與此同時，不擬管制工資物價，以引致經濟安定。’

讀了這段文字，似通不通，總覺得不是味道。後來再想一想，知道這是中了‘代入’式翻譯的毒。

許多人以為翻譯很簡單，好像做代數，知道了 *a* 是甚麼數目，以後遇到 *a*，便把這個數目填進去。於是每個英文字都等於一個中文字，每遇到這個英文字便把‘相等’的中文字‘代’進去，這便是翻譯。難怪許多人以為只要懂得翻英漢字典，便會翻譯。

這種‘代入’的辦法，久而久之，便成為一種公式，甚至千篇一律的用那幾個字。例如‘與此同時’‘引致’、‘宣告’等名詞，最近在香港十分流行，已差不多每篇譯文都可看到。上述的那段新聞，更是三個時髦的‘代入’名詞都用上了。

## ‘同時’和‘與此同時’

香港政府部門發言人（用中文和粵語的），常常在官式談話中都用‘與此同時’這幾個字，*at the same time* 用這幾個字，*in the meantime* 也用這幾個字。例如上述的新聞稿，用‘同時’不好嗎？為甚麼硬要多加‘與此’這兩個字呢？大概在‘代入’式的翻譯中，已成公式，不用不行了。

## ‘引致’

另外一個‘代入’的名詞是‘引致’，大概是從英文 *lead to* 譯過來。一旦成了公式，便無論甚麼情形之下都照譯成‘引致’。我見過：

*Hard work leads to success*。譯為‘努力工作引致成功’

*leads to a BA degree*。譯為‘引致文學士學位’

這種‘代入’式的翻譯，看來真是彆扭，其實根本不通。這也是中了‘代入’的毒。

## ‘宣告’

還有‘宣告’，也是常用的。最近聽電台的新聞報告，說有一個人向某大酒店訂了餐廳舉行舞會，售出票子後把票款據為己有，逃到外國，參加舞會的人到了後來才知被騙，結果由政府把這人引渡回港。這段新聞說：‘該男子售出所有入場券之後，即宣告失蹤。’

這次又用‘宣告’這名詞，又成了公式，結果又是不通的。試問，這男子在失蹤前後，會不會‘宣告’自己失蹤？分明是譯電訊的人套用一個固定的名詞。他自己怎會‘宣告’？還是別人‘宣告’？

## ‘欣賞’

還有 *appreciate* 這個字，往往照例譯為‘欣賞’，每遇這英文字，必譯‘欣賞’。於是 *I appreciate your position* 便譯為‘我欣賞你的地位’（其實是‘我明白你的處境’）*Rents have been appreciated* 竟譯為‘房租廉宜，值得欣賞’（其實是‘租金已告增加’）。

‘代入’式的翻譯近來在香港竟漸漸抬頭，似乎方興未艾，這是‘中文法定’以後的普遍現象，因為英譯中的需求增加了，最便捷的辦法，便是‘代入’。再過一兩年，滿街滿巷都是‘代入’式的譯文，真是吾不欲觀之矣。■

# 《翻譯天地》

台灣出版《翻譯天地》七、八、九、十、十一月份之主要文章有：

七月號：《翻譯因緣》——胡子丹聆聽喬志高一席談；宣誠《一得之愚話翻譯》；《電腦是最笨的天才！——幾個翻譯上的基本原則》；《牛津大字典一百年》等。

八月號：《倪達勤談信、達、雅》；簡清國《從字的音譯談譯名之難》；社論《譯評與譯評人》等。

九月號：胡子丹《獨自喜憑欄——訪胡品清談翻譯》；殷張蘭熙《我譯尹縣長經過》等。

十月號：《我所認識的殷張蘭熙》；《翻譯人談翻譯事》；《台灣的文學翻譯與學界》等。

十一月號：唐小蘭《訪黃文範談翻譯》；黃文範《譯得‘中國’些》；西瀅《論翻譯》；唐潤鉢《我看翻譯小說》等。

編者按：從一九七九年一月開始，《翻譯天地》改為二十五開本出版。■

## 譯壇簡訊

資料室

### 中文電腦翻譯

在美國萬國商業機器公司的加利福尼亞聖約瑟實驗室的電腦專家陳天機最近在香港電腦學會招待會上演講，介紹他在研究以筆劃組合方式把中文輸進電腦應用的心得。他認為雖然有困難，但是還有解決的辦法。他舉例以證明。一本有水平的中學生用的中文字典約有八千個字，《辭海》、《辭源》約有一萬二千字，《康熙》字典則有四萬至六萬個字，若像英文那樣用八個‘位’代入電腦，就不夠了。但若把‘位’數擴多到十六，把零和一穿插配合，就有六萬五千個可能性組合成字，從而解決字源問題。陳天機亦談到字音、繕寫等有關問題和解決辦法。

香港電腦學會表示，該會最近成立了一個特別小組，專門學習有關中文電腦翻譯問題，並謂將來可能舉行一個討論會。

### 英語和美語

《牛津英語字典》總編輯羅伯特·伯奇菲爾德在芝加哥舉行的記者招待會上表示，二百年後英國人和美國人所講的‘英’語會變成‘牛頭不對馬嘴’，廣東話即是‘鷄同鴨講’。他說從一七七六年迄今，這兩種語言的分歧越來越大，將會會更惡化。這種分歧不僅是由於口音，更由於‘詞匯’。原因之一，英國大學教師拒絕與美式英語有任何交流。伯奇菲爾估計，英國的五千多萬人裏，有四千七百萬未到過美國；而美國的二億二千

萬人裏，有二億從沒去過英國。但這兩種‘英’語都是由這四千七百萬人和二億人所支配的。

伯奇菲爾說：‘一般來講，英式英語保持了較多的古老特色，但美式英語却不斷變化。’故將來學英語較學美語容易。

### 港府的中文服務

根據今年六月二十二日《華僑日報》報導，香港政府中文公事管理局轄下有中文主任二百二十八人，分駐三十一個政府部內工作。在過去幾年招聘的中文主任，有百分之八十是大學畢業生。與四年前比較，人數增加了百分之四十四。

### 日文翻譯機

最近日本共同通訊社研究製成利用電子計算機（或稱電腦）把羅馬字拼音的拉丁化日文譯成現行日文的翻譯機器，大大加快了處理稿件的速度。

### 翻譯和外國文學

一九七八年六月出版的《明報月刊》（第十三卷第六期）刊登了一篇題為《翻譯與‘繼承外國文學遺產’商兌》的文章，作者為董橋。文章頗長，分八段，從晚清的林紓和嚴復，五四運動之後的二十年代和三十年代以至五十年代的《翻譯通訊》，均有評論，頗值一讀。■

### TRIALS OF A TRANSLATOR

The following Article which was published in the Time magazine on 13 April 1970 is reprinted here for the reference and information of our reader.

—Editor

It is often said good translations are like women. If faithful they are not beautiful, if beautiful they are not faithful. The real test of a translator's skill, however, is not one of truth versus beauty but of workable compromise. That is a particular challenge in the case of Gunter Grass, whose writing is generally regarded as remarkably hard to translate. Fortunately Grass's publishers managed at the very beginning to find one of the world's most talented translators for the task. He is Ralph Manheim, 63, a multilingual American who lives in Paris. He won the P E N Translation Prize in 1964 for Grass's *The Tin Drum* and has just received this year's National Book Awards prize for translating Celine's *Castle to Castle*.

In part, a translator's job is to act as a sensitive and knowledgeable link between alien cultures. The incredible range and idiosyncrasy of Grass's language make extraordinary demands on any translator. Heaps of new coinages are typical in Grass's books, as with *Knochenberg* (bone mountain), which Grass used to describe the enormous pile of human bones lying outside the processing plant in *Dog Years*. Leaps of Grass's imagination incongruously link references to obscure moments in Polish and German history, folklore, pop songs and blasphemous echoes from the Catholic Mass (relics of Grass's days as an altar boy).

Grass is much given to parody. Hitler's military jargon, for instance, is spoofed in delusional GHQ commands sent out

to recapture the Führer's lost German shepherd, Prinz, as the Third Reich crumbles. Sample: On the Juterbog-Torgau line, projected antitank trenches are replaced by Fuhrer dog trap trenches. Often the bristliest bits in Grass's prose derive from what critics refer to as thing magic (*Dingmagie*), those long inventories of physical objects that Grass compiles to retrieve German from abstraction and the swarms of technical terms he uses, mostly derived from his own odd pockets of experience.

After wrestling with Oskar's stonemasonry experiences in *The Tin Drum*, for example, Manheim finally gave up. You've got to find a German-American stonemason who can get the terms right in both languages, he wrote the publisher. The publisher did. Manheim made it through ex-Potash Miner Grass's scenes from *Dog Years* with the help of special dictionaries. But in translating *Local Anaesthetic*, Manheim had tremendous trouble with the highly technical language of dentistry used by Grass, who has made study of the subject. Many of the words, Manheim admits, just weren't in the dictionaries. Fortunately, he got help from a dentist's assistant who had studied in the U.S. for two years—and he supplied the English terms. Between them, Manheim adds, Grass's novel and that dental assistant sold me on a Water Pik.

No translator, of course, especially if his author knows both languages involved (as does Grass), can win every time. In German, the last line of *Local Anaesthetic* is *immer neue Schmerzen*, or always new pains. Manheim translated it as There will always be pain. For his taste, Gunter Grass finds that far too full of resignation. ■

# 譯名的一點意見

李超源

從事翻譯的人，總也覺得這件工作，往往吃力不討好。爲了找一句近傍外語的中文句字，往往推敲半天，到頭來，還自己知道‘勉強’湊合交卷。明知不懂原文的人看了會有偏差的意念，也管不了。讀過原文的讀者的反應，却是兩樣了。好意的，就略爲‘抒己見’，糾正一番。按捺不着性子的，就左挑右剔，以證明譯述者是比他自己低好幾級的無學無知的人。

把外語的專有名，如人名、地名等，譯成方塊字，亦有其難題。首先，有很多外國音，如 th |，是我國所缺的。有些 *k* 聲紐的音，在國語就沒有，只能勉強以 *j* 聲紐的字代替，如 *ky* 迫得順從南方音，譯成‘基’。再來一例，國語沒有～*m* 的合口韻，必要時要加一個不鑑不禮的‘姆’去湊湊。廣東音呢？又譯不出～*er* 就略去很多‘爾’算數。至於非英語的喉舌音、咽音，在中國普通語的發音方法，就沒有可能貼切的譯出來了。

記起一個頗爲值得一談的例：當年在韓戰承接麥克阿瑟作盟軍統帥的人有下列幾個譯名：李奇威、李吉威、理奇危、李奇微、烈治威、利治委。原來他只是 *Ridgeway*。近年又見作家 *James Ridgeway*，又給譯作黎起微。大概讀者所見者，尚不止此，真是同一名字，而竟能弄成琳瑯滿目，歎觀止矣！大概 *Johnson* 一名的譯法，亦是花樣百出，與 *Ridgeway* 不相伯仲。

國人好弄文墨，方塊字記音者少，記義者多，因此稍有政治背景的人物，其譯名往往受到遙遠的東方學者所褒貶。同一名字，對他有好感的，就用‘威’，有惡意則用‘微’。真是妙極。恍彿京劇角色所開的臉譜，善惡分明，我也不知這是優點還是劣根。除此之外，更來一個男女有別。同是 *Kelly*，男爲奇利，女變嘉莉。真是使人迷惘，倘是談及父女二人，該當何處置？我們若果客觀一點，以中立立場去傳譯起碼要守三個原則：

## 一、近，二、雅，三、簡

‘近’之意，當然指漢字讀音必須近原文，這本來明顯之極，無須再加詮註。但譯者必須懂原文怎樣讀才好辦，如 *Greenwich* 譯作‘格林尼治’比‘格林威治’更貼。但這名字，既然相約俗成流行多年，隨俗不傷人體，則可隨俗。否則更譯新名，亦有許多不便。因此，‘俄羅斯’無須更成‘露西亞’。但西班牙文的 *Jose* 却不應譯成佐瑟或約瑟，應選譯‘何西’，‘浩瑟’之類才是。

還有一點，有些朋友的中文讀音會混淆 *N* 紐和 *L* 紐的音，他們應小心從事，多找些讀音字典搞清楚，以免 *Nina* 作‘利拉’而不是‘尼娜’，或者 *Go to see Larry* 譯成‘看那裏去’。

‘雅’，作文是雅事；譯文也得是雅事。否則不文了。記得少時讀書，見 *Funfkerchen*（？）一地名譯作‘風呼啓耳痕’近則近矣，雅云乎哉？文人筆下，自有其人格。管他人平生作何孽，成敗自有公論，似乎無須自貶身價，把人家的名字，譯作整扭的呼號。有政治背景之新聞稿亦無須如此，作潑婦罵街之俗套。記得有些書籍，把古代一個教皇 *Gregory* 譯成‘貴勾利’。而最難明者，文中所論，都說他生平的偉業。然而‘格列高里’並無不妥；即使俗成之約，亦以可毀此約。

‘簡’的原則，似乎有提倡的必要。這是講速度的時代，譯音的字，應揀筆劃最少的爲宜（當然要顧到近和雅兩先決原則）。「士」可代替‘斯’更可代替‘仕’。‘沙’可替‘撒’或‘薩’。‘託’和‘托’在行書上，速度甚近，無爲苛求何者最快，（排字速度一樣），隨便好了。

以上是三個基本原則。之後我想提到幾點考慮斟酌。一、是‘通’。有些字的南北音差別很大，在可能範圍內，揀一些南北音相近的來用。如 *Ferry* 譯作‘佛瑞’，對北方人來說很近。廣東音却變成 *Fatsay* 或 *fussy* 般發音了。倘若譯作‘佛里’則南北音相近。好在這類字不太多，否則難搞了。

二是‘略’。有好些字音，譯出則冗，不譯又不近，如 *m* 音加譯‘姆’，*t* 加譯‘脫’或‘特’，*r* 或 *l* 加譯‘爾’，*k* 加譯‘克’。這些字，在很多情形之下，可以省略，近人亦有此‘略’的作風，如 *Butler* 不會給譯作‘畢特拉爾’，而傾向譯作‘畢勒’算數。有某些外名，因知名度頗廣，而且原名也頗長，也有譯法從略的傾向，如以往譯作‘史特拉文斯基的 *Stravinsky*’，已流行譯爲‘史拉汶斯基’。（此中‘文’作‘汶’當然屬添足之蛇了。）

最後一提，是從西方文字譯回中文之際，發現日本或韓國名字，而手頭缺乏資料最使人頭痛。遇到這情形，我會放回羅馬字母并加按，自認譯不出。否則在搞不清其漢字名之前，把原文放棄。■

# 《英漢漢英翻譯書目》

李達三·周兆祥

## ECCE ENGLISH-CHINESE CHINESE-ENGLISH An Annotated Bibliography or Translation

The first instalment of the *Bibliography* was published in Bulletin issue number 17 in June 1978, and in this time we continue with the second instalment. Mr. John J. Deeney and Mr. Simon S.C. Chau would like readers to help them with more entries and suggestions so as to make this *Bibliography* a comprehensive and useful tool to all translators. Correspondence should be sent to ECCE ABT, Comparative Literature and Translation Centre, The Chinese University of Hong Kong, Shatin, NT, Hong Kong.

— Editor

《譯訊》在今年出版的第十七期裏，開始刊登李達三與周兆祥兩位先生合編的《英漢漢英翻譯書目》，本期我們繼續發表《書目》。李達三與周兆祥兩位先生希望各位讀者能向他們提供意見、評論和建議，使《書目》成為翻譯工作者的有用參考書籍。請賜函香港新界沙田中文大學比較文學與翻譯中心。

編者

## I. BIBLIOGRAPHIES AND GENERAL REFERENCE WORKS

Chang Chi-yun 張其昀 ed

CHUNG-WEN TA TZ'U-TIEN 中文大辭典 (*THE ENCYCLOPEDIC DICTIONARY OF THE CHINESE LANGUAGE*). Taipei: China Academy 1973.

This is the revised version of the 1962 first ed. and remains one of the translator's best friends. With more than 370,000 words, each accompanied by detailed descriptions of its history and usage, the Dictionary is by far the most comprehensive and definitive work on the Chinese language. The present 10-vol arrangement is more economical, convenient and practical than the original 40-vol ed.

Chang I-ch'u 張一渠

SIN MING-TZ'U TZU-TIEN 新名詞辭典 (*A DICTIONARY OF NEW TERMS*). Hong Kong: China Pr 1970.

A dictionary of modern Chinese terms arranged according to subject. Each term is accompanied by a brief description (average 100 characters in length) and its English equivalent whenever appropriate. Divided into 12 sections: Art, Science, Law, etc. Index.

Chu Hsiu-feng 朱秀峯

KUO-CHI MAO-I MING-TZ'U SHOU-TS'E 國際貿易名詞手冊 (*DICTIONARY OF BUSINESS TERMS*). Hong Kong: Chih-wen 1973.

A comprehensive (477 pp) bilingual glossary of business terms in 2 parts: C-E and E-C, with appendixes which contain bilingual lists of abbreviations and measurements.

Li Chih-chung and Wang Yin-lan 李志鍾，汪引蘭 eds

CHUNG WEN TS'AN-K'AO YUNG-SHU CHIH-NAN 中文參考用書指南 (*GUIDE TO CHINESE REFERENCE BOOKS*). Hong Kong: Cheng-chung 1972.

A comprehensive (647 pp) guide to reference works written in Chinese for all branches of knowledge, adequately annotated. Especially useful for the translator is Ch 4 which contains entries for dictionaries and reference works in language, literature and art. Indexes.

Hu Tzu-tan, 胡子丹 ed

KUO-CHI FAN-I SHOU-TS'E 國際翻譯手冊 (*INTERNATIONAL TRANSLATION HANDBOOK*). Taipei: T'ien-jen 1974.

A large (551 pp) bilingual collection of samples of public and private documents, announcements, correspondence, advertisements, etc., providing a handy reference guide to official writing for non-native English speakers. Ends with a bilingual glossary of names of places and institutes.

WAN-YUNG YING-HAN MING-T'ZU SHOU-TS'E 萬用英漢名詞手冊 (*CATEGORICAL DICTIONARY*). Hong Kong: Chih-wen, n.d.

A collection of 217 fully illustrated lists of bilingual terms arranged according to subjects like Hospital, Bedroom, Zoo, etc. Each term is accompanied by its IPA symbols. Since the editor's name and the date of publication is left out, this is very likely a reprint of the original work from Taiwan Index.

Yang Fu-sen 楊富森

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A three-page appendix to an article entitled "Studies of Chinese Literature in the USA."

## II. THEORY AND HISTORY

Bauer, Wolfgang

WESTERN LITERATURE AND TRANSLATION WORK IN COMMUNIST CHINA. Frankfurt am Main: Metzner, 1964.

A product of the Modern Chinese History project carried on by the Far Eastern Institute of the Univ. of Washington. The study was conducted in HK in 1962. The book gives a detail account of the translation work as well as its principles and problems in China, 1949-62. Ends with useful tables and diagrams.

Booth, A.D., ed

MACHINE TRANSLATION. Amsterdam: North Holland, 1967.

Collection of essays by experts from different parts of the world reporting on the progress and prospects of machine translation. One of them, 112 pages in length, deals with C-E machine translation. Index.

Chao Ts'ung 趙聰

Chung-kung ti wen-i kung-tso 中共的文藝工作 (*Literary Work in Communist China*). Hong Kong: Yu-lien 1955.

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**Ch'en Tzu-chan** 陳子展

*CHUNG-KUO CHIN-TAI WEN-HSUEH CHIH PIEN-CH'EN* 中國近代文學之變遷 /*CHANGES IN MODERN CHINESE LITERATURE*. Kunming: Chung-hua 1936.

Ch 8 is devoted to the Chinese translation of Western literary works from late Ching to 1919 (pp 88-106).

**Ch'ien Chi-po** 錢基博

*HSIEN-TAI CHUNG-KUO WEN-HSÜEN SHIH* 現代中國文學史 /*A HISTORY OF MODERN CHINESE LITERATURE*. Taipei: Ming-lun 1972 (3rd ed.).

Contains a biography of Yen Fu 嚴復, with a critical analysis of his career as a translator. (pp 361-91).

**Delavenay, Emile.**

*AN INTRODUCTION TO MACHINE TRANSLATION*. London: Thames & Hudson 1960.

One of the first of its kind, this book records the history of the research in machine translation since its beginning to the fifties, and explains in an optimistic tone the principles, processes and problems of machine translation. Written for non-specialists, but very precise. Bibliog.

**Ho K'ai**

*CHUNG-KUO WEN-HSÜEN-SHIH KANG-YAO* 中國文學史綱要 /*AN OUTLINE OF CHINESE LITERARY HISTORY*. Peking: Hsin-hsing wen-hsueh yen-chiu hui 1933.

Ch 2, Sect 4 describes the work of the late Ching translators and adds critical comments. Ch 3, Sect 2 describes the translation of foreign proletariat literary criticism and literary works.

**Huang Hsüan-fan** 黃宣範

*YÜ-YEN-HSUEH YEN-CHIU LUN-TS'UNG* 語言學研究論叢 /*AN ANTHOLOGY ON LINGUISTIC STUDIES*. Taipei: Li-ming Wen-fa 1974.

Collection of essays on linguistic sciences and their application to logic, literary criticism and translation. Particularly relevant to the translator is the one on "The Linguistic Basis of Translation" (pp 109-28).

**Liang Shih-ch'iü** 梁實秋

*Chung-kuo wen-hsueh tso-p'in chih ying-i* 中國文學作文之英譯 /*The English Translation of Chinese Literary Works* in *WEN-HSUEH YIN-YUAN* 文學因緣 /*MY ENCOUNTERS WITH LITERATURE*. Hong Kong: Culture 1969, pp 253-62.

A critical survey of English translations of Chinese novels, drama and poetry.

**Loh Hsiu-chang** 樂秀章, et al

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A short introduction to the principles and procedure as well as the history and future of machine translation. It contains an appendix which includes a sample of translations done by machine.

**Pien Chih-lin** 卞之琳, et al

*Shih-nien-lai ti wai-kuo wen-hsueh fan-i ho yen-chiu kung-tso* 十年來的外國文學翻譯和研究工作 /*The Translation and Study of Foreign Literature in the Past Ten Years* in *WEN-HSÜEH P'ING-LUN* 文學評論 /*LITERARY CRITICISM*, May 1959, pp 41-77.

A comprehensive and detailed account of the task of translating and studying foreign literature in China from 1949 to 1959, with a discussion of the difficulties encountered.

**Raffel, Burton.**

*THE FORKED TONGUE: A STUDY OF THE TRANSLATION PROCESS*. The Hague: Mouton 1971.

Discussions on the theory and practice of poetry translation, punctuated by numerous examples in many languages, including Chinese (a few translations by Waley and Pound are analysed). Index.

**Savory, Theodore**

*THE ART OF TRANSLATION*. Boston, Mass.: Writer 1968.

A valuable series of essays in which the author tries to compensate for the lack of critical attention paid to the theory and practice of translation. Of special importance are: "The Word of Translation" (pp 25-36), "Translation through the Ages" (pp 37-48), and "The Principles of Translation" (pp 49-59). Index.

**Steiner, T.R.**

*ENGLISH TRANSLATION THEORY, 1650-1800*. Assen, the Netherlands: Van Gorcum 1975.

A description and analysis of translation theory from the classical authorities to English and French writers from 1650 to 1800, together with an anthology of documents about translation published during that period. Index.

**T'ang Mei** 唐梅

*Chung-kuo wen-hsueh tsai wai-kuo* 中國文學在外國 /*Chinese Literature in Foreign Countries* in Shao Ch'u-an-lin 邵荃麟, et al, eds, *HSIN CHUNG-KUO WEN-HSUEH SHIH-NIEN* (1949-1959) 新中國文學十年 (1949-1959). [LITERATURE IN NEW CHINA: THE FIRST TEN YEARS (1949-1959)] Hong Kong: Shen-feng 1976, pp 147-56.

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*ESSAYS ON THE PRINCIPLES OF TRANSLATION*. London: J.M. Dent 1907.

A pioneering work, first published in 1791, treating translation as an academic discipline and discussing the various aspects of the theory and practice of literary translation. A large number of examples, mostly taken from the translations of classical works. Index.

### III. METHOD, EVALUATION, AND PROBLEMS

**Chang Tau-fan** 張道藩

*Liang Shih-ch'iü Hsien-sheng fan-i Sha-shih-pi-ya ch'üan-chi pien-yen* 梁實秋先生翻譯莎士比亞全集弁言 (*An Introductory Note to Mr. Liang's Translation of Shakespeare's Works*) in *SHU HO JEN* 書和人 /*OF BOOKS AND MEN*, No 66 (9 September 1967), p 4.

Introduces to readers the great contribution the translator has made to the Chinese understanding of Shakespeare's works, and emphasizes the significance of this project at its completion.

**Chang P'ei-chi** 張培基

*HSI-YÜ HAN-I-YING YEN-CHIU* 習語漢譯英研究 /*A STUDY OF THE ENGLISH TRANSLATION OF CHINESE IDIOMS*. Peking: Commercial Pr 1958; rpt 1964.

Explains the nature of idioms and the methods of translating them from Chinese into English. The index lists the examples (almost 1000) discussed in the book.

Chang Yun 張雲

CHUNG-KUO HSI-YÜ YING-I FA 中國習語英譯法 (*HOW TO TRANSLATE CHINESE IDIOMATIC PHRASES INTO ENGLISH*). Hong Kong: Ta-kuang 1976.

A reprint of Chang P'ei-chi's 張培基 *HSI-YU HAN-I-YING YEN-CHIU* 習語漢譯英研究 with minor amendments.

Chao Tzu-fan 趙滋蕃

I-shih chien-nan 譯事艱難 [*The Difficulties of Translation*] in *TAN-WEN LUN-I* 論文論藝 [*LITERATURE AND THE ARTS*]. Taipei: Shan-min 1969, pp 16-17.

A brief analysis of the difficulties of literary translation.

Ch'en Hsi-ying 陳西瑩

Lun fan-i 論翻譯 [*On Translation*] in HSIN-YUEH [NEW MOON] 新月, Vol 2, No 4 (10 June 1929).

An in-depth discussion about the principles and goals of translation related to literary and non-literary works.

Ch'en Tsu-wen 陳祖文

Ying-shih chung-i-he-i yao chung-shih-yü yüan-tso-ti chieh-kuo? 英詩中譯 —— 何以要忠實於原作的結構 [*The Translation of English Poetry into Chinese—Why is it Necessary to be Faithful to the Original Form?*], in *THE PURE LITERATURE MONTHLY* 純文學, Vol 3, No 4 (Taipei: April 1968), pp 1-13.

Explains the importance of form in poetry and therefore the necessity of reproducing it in translation.

Chien Gochuen 錢歌川

FAN-YI TI CHI-CH'IAO 翻譯的技巧 [*THE TECHNIQUE OF TRANSLATION*]. Taipei: Kai-ming 1972.

Theoretical and practical manual for the technique of translation from Chinese to English and vice versa, with 32-pp of samples in both Chinese and English. Comprehensive; full of examples and exercises. Key to exercises also appended.

Chow, T C Duncan 周庭楨

YING-YÜ FAN-I CHI-CH'U 英語翻譯基礎 (*A STEPPING STONE TO TRANSLATION*). Taipei: K'ai-ming 1953.

Explains the "formulae as well as alternative ways" of translating 55 sentence types. Abundant examples and exercises.

Chu Wen-chen and Sun Ta-yü 朱文振，孫大雨

Kuan-yu Sha-shih-pi-ya ti fan-i 關於莎士比亞的翻譯 [*About the Translation of Shakespeare*] in *FAN-I TUNG-PAI* 翻譯通報 [*TRANSLATION BULLETIN*], Vol 3, No 1 (1951), pp 14-16, 21.

Contains an article on the principles of Shakespeare translation by Chu, and Sun's comments on those principles, including a lengthy discussion about the choice of verse forms.

Fon, Mincio 馮式

YING-YÜ FAN-I CHIANG-TSO 英語翻譯講座 (*LECTURES ON TRANSLATION*). Hong Kong: San-yu 1972.

Discusses the various aspects of Anglo-Chinese translation practice, with an appendix containing 38 pieces of model translations taken from the translation papers of the Hong Kong Joint Secondary Examination, 1952-64.

Hao Jan 浩然

Liang-chung TSAO-YAU HSUEH-HSIAO ti i-pen ti pi-chiao

兩種「造謠學校」的譯本 /*A Comparison of Two Translations of THE SCHOOL FOR SCANDAL* in HSIN-YUEH 新月 [NEW MOON], Vol 2 No 6-7 (10 September 1929).

A comparison of the Chinese translations of *THE SCHOOL FOR SCANDAL* by Wu Kuang-chien 伍光建 (Hsin-Yueh Pr) and Su Chao-lung 蘇兆龍 (Commercial Pr). Examples are quoted to demonstrate that the former is superior as a translation.

Hsü Yao 虛遙

YI-YÜ MAN-T'AN 譯餘漫談 [*REMARKS ON TRANSLATION*]. Hong Kong: San-yu 1972.

Collection of very short articles which discuss the practical translation of literary and journalistic writings.

Ku Chung-I 顧仲彝

Wo yü fan-i 我與翻譯 [*Translation and I*] in Cheng Chen-to 鄭振鐸 and Fu Tung-hua 傅東華 eds, *WO YU WEN-HSUEH: WEN-HSUEH I-CHOU-NIEN CHI-NIEN T'E CH'I* 我與文學:文學一周年紀念特輯 [*LITERATURE AND I: ANNIVERSARY SPECIAL ISSUE OF LITERATURE MAGAZINE*]. Shanghai: Sheng-huo 1934, pp 242-46.

Express the author's views about the translation of Western literature, especially that of Shakespeare's works.

Ku Shou-ch'ang 顧綏昌

T'an fan-i Sha-shih-pi-ya 論翻譯莎士比亞 [*On the Translation of Shakespeare*] in *FAN-I T'UNG-PAO* 翻譯通報 [*TRANSLATION BULLETIN*], Vol 3, No 3 (September 1951), pp 9-11.

Comments on a few aspects of the task of rendering Shakespeare into Chinese, including the choice of verse form, style, and textual criticism.

Lai Jui-ho 賴瑞和

T'an i-shou-shih ti ssu-chung chung-i 論一首詩的四種中譯 [*On Four Chinese Translations of a Poem*] in *CHIAO FENG* 蕉風 [*BANANA WIND*]. No 240 (February 1973), pp 18-19.

Criticism and evaluation of four Chinese translations of Ezra Pound's "In a Station of the Metro".

Lee Mu-hua 李牧華

YING-WEN CHUNG-YI FA 英文中譯法 (*HOW TO TRANSLATE FROM ENGLISH TO CHINESE*). Taipei: Hua-me 1970.

Chs 1 to 4 (138pp) discuss the principles of translation. Ch 5 (262 pp) consists of different versions of 9 short stories and passages from the classics. Ch 6 (89pp) consists of E-C translations by famous translators.

Liang Jung-jo 梁容若

Han-i Mei-kuo kuo-yü k'e-pen yüan-ch'i 漢譯美國國語課本緣起 (*The Origin of the Chinese Translation of the American English Texts*) in SHU HO JEN 書和人 [*OF BOOKS AND MEN*], No 248 (26 October 1964), pp 1-8.

Suggestions and plans for translating American English texts into Chinese for the benefit of Chinese school children, including discussions about the principles of children's literature translation.

Liang Shih-ch'iu 梁實秋

Fan-i 新月 [*Translation*] in HSIN-YUEH 翻譯 [*NEW MOON*], Vol 1, No 9 (10 December 1928).

One of the earliest pieces of writing on the art of translation by the great modern Chinese translator.

**Liang Shih-ch'iu 梁實秋**

*Lun Lu Hsün Hsien-sheng ti ying-i* 論魯迅先生的硬譯 [On the Literal Translations of Mr Lu Hsün] in *HSIN-YUEH 新月 [NEW MOON]*, Vol 2, No 6-7 (10 September 1929).

Criticisms of Lu Hsün's translations for being over-literal and therefore incomprehensible.

**Liang Shih-ch'iu 梁實秋**

*Sha-shih-pi-ya tsai Chung-kuo* 莎士比亞在中國 [Shakespeare in China] in *CENTRAL DAILY NEWS* 中央日報, 25 May 1964.

A survey of the history of Shakespeare translation and production in China, together with the noted translator's insights in matters relating to the introduction of Shakespeare to the Chinese audience.

**Liang Shih-ch'iu 梁實秋**

*Fan-i Sha-shih ch'üan-chi hou-chi* 翻譯莎氏全集後記 [Remarks after the Completion of Translating Shakespeare's Complete Works] in *SHU-MU CHI-K'AN* 書目季刊 [BIBLIOGRAPHY QUARTERLY], Vol 2, No 1 (Autumn 1967), pp 75-79.

Remarks by the translator on the occasion of the completion of his project, including some comments on his principles of translation. Ends with a list of Liang's translated works as drafted by himself.

**Liu Kuang-hsia 劉光夏**

*YING-WEN HAN-JI TZU FEN-HSI YÜ SHIH-LI* 英文漢譯之分析與實例 [ANALYSES AND EXAMPLES OF ANGLO-CHINESE TRANSLATION]. Taipei: Commercial Pr 1969.

Divided into 4 parts: 1. a brief history of translation in China; 2. the principles and practice of translation; 3. Chinese grammar; and 4. selected readings in Anglo-Chinese translation.

**Liu T'ien-min 劉天民**

*YING-WEN FAN-YI FANG-FA HO SHIH-LI* 英文翻譯方法和實例 [METHODS AND EXAMPLES OF ENGLISH-CHINESE TRANSLATION]. Hong Kong: Won-yit 1964.

The first part discusses the principles and methods of translation. The second consists of the Chinese translations of three short stories with the author's comments.

**Liu Ying-shih 劉英士**

*Ti-kuo-chu-i yu wen-hua* 帝國主義與文化 [Review of Li Chih-Ou's Chinese Translation of IMPERIALISM AND CULTURE in HSIN-YUEH [NEW MOON]], Vol 2, No 2 (10 April 1929).

Discusses the notion of "literal translation" and the translator's licence to abridge the original; criticism of Li's technique as translator. Examples of Liu's lack of fidelity to the original are quoted to support the critic's view that the translation is inadequate.

**Loh Dian-yang 陸殿揚**

*TRANSLATION: ITS PRINCIPLES AND TECHNIQUE*. Peking: Hsin-hua (Bk 1-1957, Bk 2-1958).

One of the pioneers in its field. Book 1 discusses the general principles of translation and the methods of translating different parts of speech. Book 2 points out the characteristics of the Chinese and English languages and discusses other translation problems. Large number of examples, mainly taken from political and military fields.

**Lu Hsün 魯迅**

*Kuan-yu fan-i* 關於翻譯 [About Translation] in *HSIEN-TAI 現代 [MODERN TIMES]*, Vol 3, No 5 (1 September 1933), pp 582-83.

Lu Hsün's defence on being accused of over-literalness in his translations.

**Ma Tzung-jung 馬宗融**

*Wo tui fan-i kung-tso ti hsi-wang* 我對翻譯工作的希望 [My Expectations about the Task of Translation] in Cheng Chen-to 鄭振鐸

and Fu Tung-hua 傅東華 eds, *WO YÜ WEN-HSÜEH: WEN-HSÜEH I-CHOU-NIEN CHI-NIEN TE-CH'I* 我與文學：文學一周年紀念特輯. [LITERATURE AND I: SPECIAL ANNIVERSARY ISSUE OF LITERATURE MAGAZINE]. Shanghai: Sheng-huo 1934, pp 309-11.

A brief description of the author's insights about the practice of translation, and his suggestions for contemporary translators.

**Sha Feng 沙楓**

*CHUNG-SHIH YING-YI HSU-T'AN* 中詩英譯絮談 [NOTES ON SOME ENGLISH TRANSLATIONS OF CHINESE POETRY]. Hong Kong: Ta-kuang 1964.

Remarks on English translations of Chinese poems, sometimes quoting several versions of the same piece for comparison.

**Sha Feng 沙楓**

*YI-LIN HSU-YÜ* 譯林絮語 [NOTES ON TRANSLATION]. Hong Kong: Ta-kuang 1973.

Remarks on the Chinese translation of journalistic writing, with examples mostly taken from current affairs.

**Sha Feng 沙楓**

*YI-LIN HSU-YÜ* 譯林絮語 [NOTES ON TRANSLATION]. Vol 2. Hong Kong: Ta-kuang 1974.

A continuation of his remarks on the Chinese translation of journalistic writings, with examples mostly taken from current affairs.

**Sha Feng 沙楓**

*CHUNG-KUO WEN-HSUEH YING-YI HSÜ-T'AN* 中國文學英譯絮談 [NOTES ON SOME ENGLISH TRANSLATIONS OF CHINESE LITERATURE]. Hong Kong: Ta-kuang 1976.

Comments on English translations of Chinese literary works, sometimes quoting several versions of the same piece for comparison.

**Su Chao-lung 蘇兆龍**

*HUO-YUNG YUNG-WEN FAN-YI FA* 活用英文繙譯法 (PRACTICAL ENGLISH TRANSLATION). Hong Kong: Yi-mei, 1971.

A collection of examples of translations from English to Chinese with comments.

**Tseng Yüeh-nung 曾約農**

*MAN-T'AN FAN-YI CHI HSIEH-TSO* 漫談翻譯及寫作 [REMARKS ON TRANSLATION AND COMPOSITION]. Taipei: Student's English Digest Assoc 1971.

Remarks, in lecture form, on the principles of translation, with examples and comments at the end of each lecture. The book ends with several sample translations done by students, each followed by the author's comments and improved versions.

**Wei Fan 偉凡**

*LU-PIEN FAN-YI T'AN* 爐邊翻譯談 [ON TRANSLATION BY FIRESIDE]. Singapore: World, n.d.

Discussions of the theory and practice of E-C translation, with examples taken from literary and journalistic writings.

**Yeh Kwang-hai 葉廣海**

*Te-shih ts'un-hsin chih-yu-kan-yu* FAN-I YU YU-I CHIH CHIEN [Review of BETWEEN TRANSLATION AND SEMANTICS] in *BOOK REVIEW AND BIBLIOGRAPHY* 書評書目, No 46 (1 February 1977), pp 113-16.

A very unfavourable criticism of Huang Hsüan-fan's 黃宣範 book, pointing out his mistake in insisting that linguistic considerations are the most crucial matters in the study and practice of translation.

**Yin Jang-ch'e 尹讓轍**  
*YING-WEN FAN-YI TSO-WEN TSO-WEN TIEN-FAN* 英文 編譯 (A GUIDE TO ENGLISH TRANSLATION AND COMPOSITION). Hong Kong: World 1974.

In three parts. Part I is the most pertinent section on translation. It contains discussion of the principles of translation, with many examples and exercises.

**Yü Kwang-chung 余光中**  
*Liang-weng ch'uan Sha-weng 梁翁傳莎翁 (Shakespeare Through Liang Shih-ch'iu)* in *SHU HO JEN 書和人 [OF BOOKS AND MEN]*, No 66 (9 September 1967), pp 4-6.

A hearty tribute to the great translator on his completion of Shakespeare's complete works. While affirming the significance of the project, the author points out that the translator has sacrificed readability for fidelity.

**Yü Shang-yüan 余上沅**  
*Fan-i Sha-shih-pi-ya 翻譯莎士比亞 [Translating Shakespeare] in HSIN-YUEH 新月 [NEW MOON]*, Vol 3, No 5-6 (10 May 1930).

A brief survey of the translation of Shakespeare into other languages, and discussions about the possible benefits of Shakespeare translation for the Chinese literary world.

#### IV. STUDY AND TEACHING

**Lefevere, André**  
*Translation—Its Use*, in *TAMKANG REVIEW*, Vol 4, No 2 (1973), pp 49-75.

Explains how the study of translation can and should play a major part in the study of three aspects of literature: 1. the evolution and interpretation of literatures, 2. poetics, and 3. teaching.

**Sykes, J B ed**  
*TECHNICAL TRANSLATOR'S MANUAL*. London: Aslib 1971.

This 173-page text contains a series of essays by specialists and is meant to serve as a practical reference manual for the technical (non-literary) translator. The book deals essentially with the translation of written documents into English, although parts of it have a wider application.

**Vendrickx, Paul V.**  
*SIMULTANEOUS INTERPRETING: A PRACTICE BOOK*. Hong Kong: Longman 1971.

A systematic drill book for the training of simultaneous interpreters, with an introduction which explains the process of oral translation.

#### A. PERIODICALS AND SERIALS

**International Federation of Translators**  
*BABEL: INTERNATIONAL JOURNAL OF TRANSLATION*. 1-? Quarterly.

Fédération Internationale des Traducteurs (FIT), Fritz-von-Graevenitz-Str. 52, D 7016 Gerlingen (Allemagne fed.)

A journal devoted to information and research in the field of translation, containing articles as well as bibliographical and lexicographical information and reviews. Contents in English, French and German.

**The International Writing Program**  
*MODERN POETRY IN TRANSLATION*. 1 1969 ? Quarterly ?

The Univ of Iowa, Iowa City, USA.  
Publishes translations of modern poetry from all over the world, with a considerable amount of Chinese poems translated by experienced hands.

**The Shakespeare Translation Editorial Board**  
*SHAKESPEARE TRANSLATION: ANNUAL PUBLICATION ON SHAKESPEARE TRANSLATION*.

1, 1974- Annual.  
The Editorial Board, *Shakespeare Translation*, Seijo University, 6-1-20 Seijo, Setagaya-ku, Tokyo, Japan.

The only journal entirely devoted to the discussion of the translation of Shakespeare into other languages. All articles published in English with contributions from all over the world. Vol 4 contains one article which deals with the translation of Shakespeare into Chinese (pp 49-57).

#### B. DISSERTATIONS

**Chau Sui-cheong Simon 周兆祥**  
*Han-i HA-MU-LEIT'E yen-chiu (A Critical Study of The Chinese Translations of HAMLET)* 漢譯「哈姆雷特」研究 . M.Phil thesis, Univ of Hong Kong 1976.

Ch 1: A brief history of Shakespearean translation in China. Ch 2: The criteria and principles adopted in the study, as well as the limitations of Shakespeare translation. Chs 3 & 4: Comparison of the performances of individual translators and exploration of the difficulties involved. Ch 5: Examination of each version against its background and a description of its salient features and assessment of its merits.

#### C. PROCEEDINGS

**Oyama, Toshikazu**  
*Report of the Investigative Committee on Shakespeare Translation in Leech, C. and Margeson, J.M.R., eds, SHAKESPEARE 1971—PROCEEDINGS OF THE WORLD SHAKESPEARE CONGRESS, VANCOUVER, AUGUST 1971*. Toronto: Toronto Univ Pr 1972, pp 275-79.

A summary of views on some of the most crucial problems in the translation of Shakespeare into other languages, together with recommendations which eventually led to the publication of the *SHAKESPEARE TRANSLATION ANNUAL* (1st issue: 1974).

#### D. PREFACES AND INTRODUCTSION

**Fang P'ing 方平**  
*I-che ti hua [Translator's Note]* 譯者的話 to *PU-FENG CHO-YING (MUCH ADO ABOUT NOTHING)* 捕風捉影 . Shanghai: P'ing-ming 1953, pp 1-35.

The translator explains his approach in translating Shakespeare, while criticizing other Chinese versions of Shakespeare's work, including those translated by Liang Shih-ch'iu.

**Lu Chih-wei 陸志韋**  
*TA-WEI-K'AI-PO-FEI hsu [Preface to Lin Han-ta's 林漢大 translation of DAVID COPPERFIELD]* 大衛·考柏飛序 . Shanghai, Ch'ao-feng 1951, pp v-viii.

Comments on the principles and techniques of translation, justifying the translator's method of condensation and free abridgement.

**Waley, Arthur**  
*Preface to TRANSLATION FROM THE CHINESE*. New York: Alfred A Knopf 1941.

The translator discusses the similarities and differences between Western and Chinese poetry, and explains why he has not used rhyme in the translations. [To be continued]

## 出版消息

# 《古詩十九首》

《古詩十九首》，號稱風餘詩母，在中國文學史上佔有很重要的地位，是涉獵（毋需說研究）中國文學必讀的詩篇。一些歐美大學，早已把它列入漢學課程裏的一個科目。

把大部份《古詩十九首》翻譯為英文的，前有英國的韋理 A. Waley，見於 *170 Chinese Poems* 及 *Chinese Poems* 這本譯詩集。共有十七首，但沒有‘引論’和註釋；後有美國的華滋生 B. Watson，見於 *Chinese Lyricism*。此集共收入譯詩十三首，《引論》部份，頗能道出這些古詩的特點。但仍覺備而不周，現在本書作者，把這十九首古詩全部翻譯，每一首詩更有《小引》討論該詩的主題和特點與精簡註釋，解說難詞艱語。最值得稱許的，是原文和翻譯，中英對照，予讀者很大的便利。

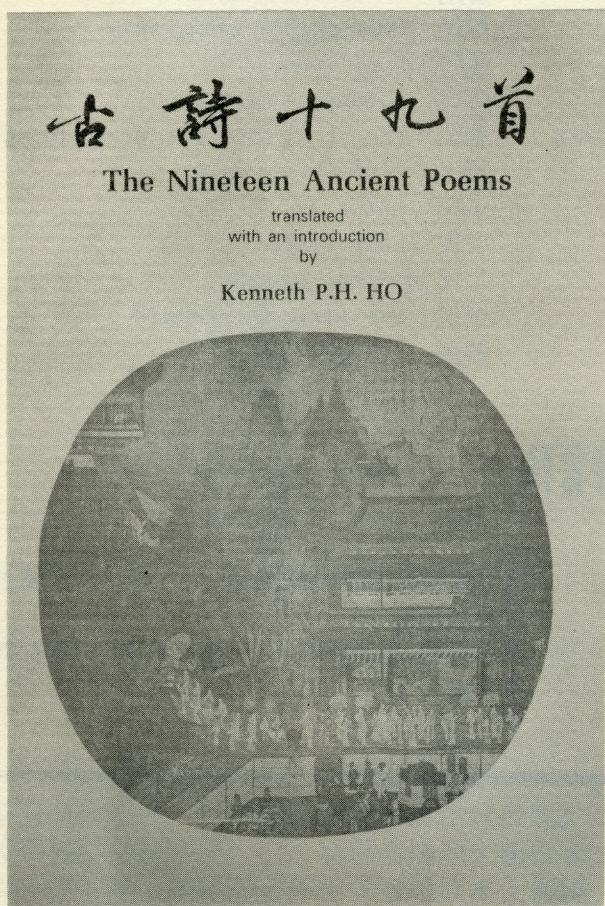
這是一本翻譯和討論《古詩十九首》的專書。《引論》部份，長凡數十頁，對《古詩十九首》的題目、作者、內容、寫作背景、文辭特色，都有詳細討論，其中

作者抒發了許多獨特的見解。

附錄有三：一是歷代名家對《古詩十九首》評論的選譯，擇自鍾嶸詩品至王國維人間詞話，共十六篇，一一註明出處，便利讀者查考原文。二是《古詩十九首》異文校勘表。作者以胡克家文選為底本，校以玉臺新詠、六臣註文選、古詩源、古詩錄等書，正異排比，清晰了然。三是作者所寫的《古詩十九首》鋼筆書法，秀麗遒勁，饒有別趣。

書末有中、英、法文參攷書目，是研究《古詩十九首》的很好資料。書內插圖二十多幀，選自漢代的絹畫和壁畫，配合了古詩時代的氣息。封面中文，則由饒宗頤教授題署。

作者謙言，說是一本為一般讀者而寫的書，但看它的內容，實在是一本研究《古詩十九首》很有參攷價值的書。■



# 《箋譜》

賴恬昌之新書《箋譜》*Chinese Decorated Letter-paper* 已由辰衝圖書公司出版。《箋譜》收入魯迅等人之有關文章以及四十二幅彩色插圖。

