

## 會長的話

親愛的朋友：

久違了！

從上一期《譯訊》出版迄今，兩年半的時間匆匆過去了。這兩年多的時間，我們做了些什麼？我們做了很多很多，可是，為什麼有會務，而無會訊？

自古有言，「巧婦難為無米之炊」，我們的學會，雖不至「無米」，卻的確「少米」。在此糧不足、力有限的情況下，我們全體執委，名譽會長，聯同熱心的會友，仍然悉心投入，在各方面都勉力以赴。

三十五周年時，我們展開學會有史以來第二次大規模籌款活動，成績斐然。我們籌得的款項，除了小部分用於日常運作的經費之外，主要用在《譯訊》的印製及《翻譯季刊》的編印上。沒有固定的收入，只有經常的支出，而要維持一本具有一定學術水準的刊物，使之持續出版，十三年無間，真是談何容易！籌來之款，如黃河之水天上來，奔流到海不復還，瞬息之間，又要學會主持人勞心勞力，四出籌措了。

在此情況下，全體執委乃作出各項決定。首先，為了節省開

支，也為了環保，我們決議此後《譯訊》將以電子版的形式出現，至於編輯的任務，這次暫由工作繁忙的黃紹顏女士及劉靖之教授代勞，十分難得。其次，《翻譯季刊》將與聲譽卓越的EBSCO合作，徹底解決多年來的財困問題，並由陳德鴻教授繼續出任總編輯，潘漢光教授及Dr. Robert Neather出任編輯，這些同仁多年來任勞任怨、盡心盡力，為季刊義務工作，令人感佩。

除了節流之外，另一方面，我們亦盡力開源。二〇〇八年，我們與香港中央圖書館合作，推出「實用翻譯專題講座」，去年我們一共在各區舉辦了八場，今年則預計共舉辦六場。講座由潘漢光教授統籌負責，除了邀約知名學者如嚴元浩先生，黃震遐醫生等為講者之外，我們執委會成員，幾乎全體出動，成為講座的主持或主講。這系列的講座，所到之處，幾乎場場爆滿，可見社會人士對翻譯課題的重視與支持。「翻譯實用講座」連續兩年獲得香港大中華全球協會贊助，特此銘謝。

二〇〇八年八月，FIT在上海舉行世界翻譯大會，本會邀得前律政署法律草擬專員嚴元浩先生，知名語言學家鄒嘉彥教授，法律翻譯教授洗景鉅博士及會員王凌博士組成法律翻譯專題小

(續第5頁)



## Translation Quarterly Enters a New Era: EBSCO

Launched in 1995, the *Translation Quarterly* is about to enter its fifteenth year of publication—a not unremarkable feat for what began as a modest attempt to provide an avenue for the publication of translation research. At the time of the appearance of this *Bulletin*, some members of the Hong Kong Translation Society have already obtained issues 47, 48 and 49—the spring, summer and fall issues of 2008, respectively—upon payment of the administrative charge introduced last year. Issue 50, which feature a total of five articles on issues related to Chinese translation history, the translation of poetry and popular fiction, structuralist translation teaching, and explication vs. implicitation strategies, is being printed right at this time and ready for distribution very soon.

The fifty-first issue, due to appear any time now, is a landmark in two senses. First, with over 200 articles, reviews and essays published within the past fifteen years, the *Translation Quarterly* claims an important position as one of the longest running academic journals in Hong Kong (rivaled perhaps only by the likes of *The Journal of Oriental Studies*). Second, and more significantly, it will appear in EBSCO, the highly prestigious academic database, in digital format. Through the database, the journal will become accessible to international readers via major public, college and university libraries that are its subscribers. In effect, the electronic platform will not only enhance the journal's visibility but give it global exposure. Readers wishing to obtain personal copies can still submit their requests to the Secretary for hard copies, but that is no longer the only option. Authors, on the other hand, will benefit enormously through the opportunity EBSCO provides of reaching scholars interested in translation from all corners of the globe. Watch out for more details about the new publication arrangements for the *Translation Quarterly*! ●

Leo Chan

(More news on *Translation Quarterly* on page 2)

# Translation Quarterly Issues 47-52

To mark the special occasion of the inauguration of the *Translation Quarterly's* online version, Issue 51-52 features six articles on a diversity of topics. Wolfgang Lörcher, of the University of Leipzig, Germany, updates the theoretical debate on form-oriented vs. sense-oriented approaches to translation, making use of data collected on natural translation ability as opposed to acquired translation competence. He cogently explains the differences in the teaching carried out in foreign language classrooms and in translation schools. In a similar fashion, Wu Zhijie and Wang Yuping, both affiliated with Nanjing University, grapple with a central issue in Chinese translation theory, namely the competing demands of formal resemblance and spiritual resemblance. The prioritization of the latter by the mid-twentieth-century theorist Fu Lei is explicated in terms of a long history of traditional Chinese thinking on the "spirit" (*shen*), to which a new turn has been given by intellectuals both before (like Mao Dun) and after (Luo Xinzhang) Fu's time.

Both from the University of Manchester, United Kingdom, James St. André and Jeesson Hong can be said to have struck out in two different directions in their articles featured in this commemorative volume. St. André paints a broad historical mural of the development of sinology in earlier centuries in the European framework and the growth of area studies in the twentieth century, especially in the United States, assessing their impact on translation research. He poses intriguing questions concerning how translation studies in East Asia has been (and can be) transformed by post-colonial and cultural studies, as evidenced by the work of some of the leading translation theorists of our time, including Susan Bassnett, Haun Saussy and Lydia Liu. Instead of parading a historical perspective, Hong undertakes a close textual analysis of several translations by Ling Shuhua, a multilingual female writer active in the 1920s and 1930s. In contrast to St. André, she focuses with microscopic precision on just one recurrent image—that of the little girl—in Ling's English as well as Chinese translations, showing how it instantiates the transformations undergone by the psychological, aesthetic and social self.

The last two pieces are by our own Executive Editors, one who joined as recently as six months ago and the other a veteran member who has overseen the production of some 25 issues of the journal since 2005. Shao Lu, of the Polytechnic University of Hong Kong, conducts a quantitative as well as qualitative study of the translation of fuzzy language from English into Chinese, and she bases her discussion on examples from the bestselling novel *The Da Vinci Code*. Although she can wax philosophical with her considerations of Wittgenstein and game theory, Shao shows that she can also give sound operational advice to the translation practitioner who is faced with fuzziness in the source texts. Robert Neather, of the Baptist University of Hong Kong, draws on the insights offered by genre theory, especially as adumbrated by V.K. Bhatia, and enumerates at length the successes and failings of museum translators in the PRC. Some of his observations, especially the lack of engagement between the translation studies community and other discursive communities, should alert us to the need to rethink the uses of translation theories imported into China in the past few decades. ●

Leo Chan



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## Translation Quarterly No.48, June 2008

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## Translation Quarterly No.49, September 2008

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- 周氏兄弟《域外小說集》個案研究
- 40 吳宓與《學衡》雜誌的翻譯 白立平、朱立瑜
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## Translation Quarterly No.50, December 2008

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- 論文 Articles
- 1 Translation Idiomatic Expressions in Hong Kong Popular Fiction: With Special Reference to Yi Shu's Stories Roberta Raine
- 28 翻譯中形式變化與隱化與顯化研究 王建國
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## Translation Quarterly No.51&52

- v Editor's Note
- 論文 Articles
- 1 Form- and Sense-Oriented Approaches to Translation Revisited Wolfgang Lörcher
- 29 以神取形 ——傳雷“神似論”之學理探微 吳志榮、王育平
- 49 Translating East Asia: The State of the Field James St. André
- 70 Stereotyping and the Translation of Subjectivity: The Image of "The Little Girl" in Ling Shuhua's Chinese and English Translations Jeesson Hong
- 100 信息視角下文學作品模糊語言之結構分析與透譯 邵璿
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# Scholarships

The Society administers two scholarships: Chen Hsong Group Scholarships 震雄集團獎學金 and Lion & Globe Educational Trust Translation Research Scholarship 獅球教育基金會翻譯研究獎學金. We acknowledge with sincere gratitude the generosity of the two donors.

## Chen Hsong Group Scholarships 震雄集團獎學金

The Chen Hsong Group Scholarships are awarded to six outstanding final-year undergraduates registered with a local full-time translation degree program. Candidates nominated by their respective universities are required to attend a selection interview held by three members of the Executive Committee – Dr. Elsie Chan, Ms. Better King and Dr. Wang Ling in 2007;

and Dr. Elsie Chan, Dr. Wang Ling and Ms. Teresa Wang in 2008. Each winner reaps an award of \$5,000. Below is a list of recipients for the past two years.

### Breaking news

The Society is pleased to announce, amidst the present economic doldrums, receipt of a 3-year donation of Hong Kong Translation Society F. C. Lo Scholarships 香港翻譯學會羅富昌獎學金. The scholarships comprise six awards of HKD5,000 each every year to be given to outstanding final-year students of translation from six local universities. The Society wishes to take this opportunity to express our sincerest gratitude to Mr. F. C. Lo, Chairman of FC Packaging Holding Ltd. 永富容器集團主席羅富昌先生 for his generous support. ●

	2007 recipients	2008 recipients
Hong Kong Baptist University	Chan Sin Yui 陳倩蕊	Lau Ka Man 劉嘉敏
City University of Hong Kong	Chau Ming Nok 鄒銘諾	Lam Ho Yee 林可兒
The Chinese University of Hong Kong	Shek Yat Ling 石逸寧	Ng Yu Ching 吳予晴
The University of Hong Kong	Wong Ka Man 王嘉文	Cheung Yu Kit 張宇傑
Hong Kong Lingnan University	Wong Yuen Man 黃宛文	Kuan Ho Yin 關浩然
The Hong Kong Polytechnic University	Yuen Wai Yiu 袁瑋瑤	Shum Tin Chi 沈天慈



Chen Hsong Scholarships 2007



Research Scholarship 2007



Chen Hsong Scholarships 2008



Research Scholarship 2009

## Lion & Globe Educational Trust Translation Research Scholarship 獅球教育基金會翻譯研究獎學金

Application is open to all research students registered with a full-time or part-time postgraduate programme offered by a tertiary institution in Hong Kong, Macau, Taiwan or the Mainland. Applicants have to submit a research paper of a length not exceeding 20,000 words in either Chinese or English on a translation-related topic. The winner reaps an award of \$10,000.

The 2007 award went to Zhang Xu 張旭, then PhD candidate of the Centre for Translation, Hong Kong Baptist University, and his paper titled "朱湘譯詩音樂美的現代詮釋" (A New Interpretation of the Musical Experiments in Zhu Xiang's Poetry Translation). The 2009 award went to the paper titled "Yishi Yuyan: Aesop's Fables in Late Qing China" by Miss Tao Ching Sin 杜政羨, then M Phil. candidate of the

University of Hong Kong. All winning papers and select papers recommended by the judges are published in *Translation Quarterly*.

The Translation Society takes this opportunity to thank members of the judging panel for their ingenious assistance: Prof. Chan Man Shing 陳萬成教授, School of Chinese, the University of Hong Kong, Prof. Chan Sin Wai 陳善偉教授, Department of Translation, Chinese University of Hong Kong, Dr. Robert Neather 倪若誠博士, Department of English Language and Literature, Baptist University of Hong Kong, and Dr. K. K. Sin 冼景炬博士, Department of Chinese, Translation and Linguistics, City University of Hong Kong. ●

Elsie Chan

# 第18屆世界翻譯大會分論壇

## 「聚焦法律翻譯 · 分享香港經驗」

香港翻譯學會主辦的第18屆世界翻譯大會分論壇於2008年8月6日下午在上海國際會議中心舉行。論壇題目為：「從語言工程到法律語言學的調協：香港從單語法律制度轉型至雙語法律制度的歷程」。此次分論壇得到香港胡關李羅律師行獨家贊助。

世界翻譯大會每三年舉辦一次，迄今已經召開18屆。第18屆世界翻譯大會是國際譯界名家雲集的一次盛會，為首次在中國乃至亞洲舉辦。分論壇主持人，香港翻譯學會會長金聖華教授在介紹香港法律中譯研究時指出：“香港翻譯學會作為香港唯一涉及翻譯及雙語的組織，應主辦單位邀請組織分論壇，與世界分享香港法律翻譯的豐富經驗，這對於加強香港與中國大陸的文化交流，提升香港在國際學術文化界的地位別具意義。”

香港特別行政區前法律草擬專員嚴元浩先生作為分論壇的主講者，認為香港中英文雙語立法的經驗，非常值得向世界推廣與分享。分論壇的另外三位講者為香港城市大學講座教授鄒嘉彥教授，中文、翻譯及語言學系冼景炬博士及香港中文大學

翻譯系王凌博士。冼景炬博士與金聖華教授都曾參與雙語法例諮詢委員會的工作，在法律翻譯及雙語立法方面研究甚深。



此次分論壇吸引了海內外的學者及翻譯工作者前來參加，與會者對香港政府推動雙語立法的寶貴經驗興趣甚濃，並稱論壇令他們獲益良多。香港數家報紙、雜誌，如大公報、蘋果日報，JET 以及 PRIME 都對香港翻譯學會成功主辦此次分論壇進行了報導，充分肯定了此次論壇對於提升香港翻譯的國際影響力，加強香港與國際文化交流的意義。

王凌

### 實用翻譯專題講座 2008

合辦：康樂及文化事務署香港公共圖書館、香港翻譯學會、大中華全球文化協會（贊助機構）

#### 系列一

- 19-1-2008 香港中央圖書館  
講題：有法可依：談法律翻譯  
講者：嚴元浩先生（前律政司法律草擬專員）  
主持：金聖華教授
- 23-2-2008 荃灣公共圖書館  
講題：翻譯工具話詞典  
講者：劉勇強先生（牛津大學出版社詞典出版總編輯）  
主持：金聖華教授
- 15-3-2008 鯉魚涌公共圖書館  
講題：影視翻譯與本地文化  
講者：譚錦麟先生（資深字幕翻譯工作者）  
主持：陳德鴻教授
- 19-4-2008 荔枝角公共圖書館  
講題：財經翻譯的實戰經驗  
講者：吳富強先生（資深財經翻譯工作者）  
主持：陳德鴻教授

#### 系列二

- 13-9-2008 大會堂公共圖書館  
講題：寓學於樂——國際學校中文教學經驗談  
講者：盧毓文女士（對外漢語教育學者及資深老師）  
主持：潘漢光教授
- 27-9-2008 大會堂公共圖書館  
講題：英國語文教學之我見  
講者：金嘉倩女士（教育局質素保證分部教育總監）  
主持：潘漢光教授
- 25-10-2008 九龍公共圖書館  
講題：談機器翻譯  
講者：王淑雯博士（中文大學翻譯系兼任講師）  
主持：潘漢光教授
- 22-11-2008 九龍公共圖書館  
講題：淺談中英傳譯教學  
講者：王凌博士（中文大學翻譯系導師）  
主持：潘漢光教授

### 實用翻譯專題講座 2009

#### 系列一

- 7-3-2009 香港中央圖書館  
講題：中文的腦  
講者：王震遐醫生（腦神經科專家）  
主持：金聖華教授
- 18-4-2009 馬鞍山公共圖書館  
講題：如何翻譯廣告  
講者：李克興博士（理工大學翻譯研究中心助理教授）  
主持：潘漢光教授

- 9-5-2009 駱克道公共圖書館  
講題：翻譯是甚麼？  
講者：陳德鴻教授（嶺南大學翻譯系教授）  
主持：陳潔瑩博士
- 13-6-2009 花園街公共圖書館  
講題：從英到中——學習漢語樂無窮  
講者：盧毓文女士（對外漢語教育學者及資深老師）  
主持：潘漢光教授

#### 系列二

- 10-10-2009 牛頭角公共圖書館  
講者：陳潔瑩博士（中文大學翻譯系導師）  
主持：陳德鴻教授  
講題：財經翻譯舉隅

- 14-11-2009 牛池灣公共圖書館  
講者：王震遐醫生（腦神經科專家）  
主持：金聖華教授  
講題：大腦如何識中英文

# 第32-34屆全港青年翻譯比賽

翻譯學會每年皆協辦由半島青年商會主辦，民政事務總署贊助的「全港青年翻譯比賽」，藉此加強與外界合作，推動社會對翻譯的興趣和重視，提升年青人的雙語水平。第32屆翻譯比賽主題為「挑戰自我，翻譯人生」，2007年4月21日假旺角潮州公會中學舉行，參加人數接近200人，頒獎禮已於同年8月5日舉行。

第33屆翻譯比賽，主題為「翻開身邊事，譯出新意思」，於2008年4月19日假將軍澳仁濟醫院王華湘中學舉行。比賽當日天氣不穩，天文台早上發出了三號強風信號，但無礙眾參賽者的熱誠，出席人數約300人，氣氛熱鬧。代表學會擔任主席評判的陳潔瑩博士目睹有家長冒著風雨，陪伴子女到場參賽。看來家長在替子女打氣之餘，還為自己增添了一點對翻譯的認知和興趣呢！

至於2009年的第34屆翻譯比賽，主題為「Found出新天地，譯境更自強」，已於2009年4月18日假長沙灣九龍工業



第三十二屆全港青年翻譯比賽  
2007年4月21日



陳潔瑩博士於開幕儀式上接受錦旗



陳潔瑩博士與各協辦團體代表合照



第三十三屆全港青年翻譯比賽  
2008年4月19日

陳潔瑩

學校舉行。報名人數接近400人，為歷屆之冠。

翻譯比賽歷來分中學組及公開組，2007年起學生組細分為初中及高中兩組，吸引不少只有十來歲的初中生參加。2008年大會新設“突出表現中學獎”，表揚參賽人數最多的學校，吸引到個別中學“組團”參賽。根據大會紀錄，不少參賽者擁有數年參賽經驗，個別更屢獲殊榮。在2008年7月3日晚上假美麗華酒店舉行的頒獎禮上，陳潔瑩博士代表學會頒獎，並向在場人士講授翻譯技巧。頒獎時發現公開組的亞軍有點面熟，原來該得獎者年前同樣獲得亞軍。而初中組的冠軍更是“連中三年”，過去兩年分別奪得亞軍和季軍，可謂“步步高升”；由於該男生明年將升讀中四，因此未來幾年還有機會轉戰高中組，再創佳績呢。

翻譯比賽反應熱烈，參加人數節節上升，評審工作自然十分繁重。學會僅藉此機會，向四位襄助多年的義務評判致以最衷心的謝意：周兆祥博士（英國特許語言學會翻譯文憑中文卷總考評員）、童元方教授（香港中文大學翻譯系教授）、潘漢光先生（香港大學中文系副教授）、區劍龍先生（香港城市大學中文、翻譯及語言學系助理教授）。希望各位評判繼續支持，讓每年一度、全城參與的翻譯比賽成為香港翻譯史上最多人參與的盛事。☺

## 會長的話（接第1頁）

組，並由本人為召集人，共同出席參加。赴會經費承蒙紀文鳳女士轉介，由香港胡關李羅律師行贊助，謹致以衷誠謝意。（與會詳情，參見王凌博士另文報導）。

幾年來，承蒙牛津大學出版社贊助，翻譯學會的午餐例會得以順利舉行。難得的是，我們請到的主講嘉賓，都是知名學者及專家，如白先勇、何文滙、張洪年、鄒嘉彥、歐陽楨、林超倫、何玉賢、馮璋文等，他們的講題內容精采紛呈，使我們獲益良多，在此亦向牛津大學出版社及各位講者致謝。

這幾年，在陳潔瑩博士主理下，我們繼續頒發兩項翻譯獎學金，惠及兩岸三地學子。在此，要向各位報告一個喜訊，今年起，我們經羅志雄先生聯繫，又募得一項為期三年的香港翻譯學會羅富昌獎學金，令人鼓舞。

二〇〇八年五月，本人代表香港翻譯學會參加由南京大學主辦、本會協辦的“傅雷先生百年誕辰紀念研討會”，並在會

上發言，向譯界楷模致敬。

二〇〇八年夏，本會換屆，上屆執委之中，會員義務秘書譚錦麟先生以及黃國彬教授因事忙，功成身退（會員義務秘書一職，由王凌博士取代），對兩位歷年來的熱誠服務，致以深切的謝意。

最後，容我向全體會員說個故事。這些年來，在我心目中，彷彿不時看到一條曲折蜿蜒的大河，河上游，有一群志願者不辭勞苦，日洒雨淋下，在岸邊殷殷將一些紙條裝入各式各樣的玻璃瓶，紙條上的訊息，充滿了誠意與情意。他們把小瓶不斷拋入流水，只望下游的朋友，在晨曦夕照下，漫步河邊時，能偶而一瞥，看到這些瓶子，並不吝撿拾一二，作出回應……。

上游志願者的心意，下游的朋友，你能明白嗎？

金聖華  
香港翻譯學會會長

# Oxford University Press Translation Talks

## 牛津大學出版社翻譯講座

20 Jan 2007

Topic: "Mission Impossible IV: Consecutive Interpreting"

Speaker: Dr. Kevin Lin 林超倫博士

Lead Interpreter (Chinese) of the British Foreign Office (part-time) 英國外交部首席中文翻譯 (兼職)  
President of KL Communications 英國梭網有限公司總裁

16 Jun 2007

Topic: "Errant English and Aberrant Translation"

Speaker: Prof. Eugene Eoyang 歐陽楨教授

Chair Professor of Humanities, Head, Department of English  
and Director of General Education at Lingnan University

13 Oct 2007

Topic: "我的傳譯生涯"

Speaker: Mr. Raymond Fung 馮煒文先生  
退休政府即時傳譯員

22 Dec 2007

Topic: "講飲講食全攻略"

Speaker: Dr. Ho Yuk-yin 何玉賢醫生

食物環境衛生署食物安全中心風險評估及傳達科主管

19 Apr 2008

Topic: "New Approaches to Neologisms and Lexicography in the Digital Age"

Speaker: Prof. Benjamin T'sou 鄒嘉彥教授

Chair Professor of Linguistics and Asian Languages and  
Director of Language Information Sciences Research Centre,  
City University of Hong Kong

28 June 2008

Topic: "Where Cross-fertilization Fails"

Speaker: Prof. Richard Ho 何文匯教授

Honorary Professor, Department of Chinese and Honorary Fellow,  
New Asia College, Chinese University of Hong Kong

12 Nov 2008

Topic: 向高克毅 (喬志高) 先生致敬—談《台北人》中譯經過·兼論崑曲《牡丹亭》的翻譯

Speaker: Prof. Pai Hsien-yung 白先勇教授

Renowned writer and *kun* opera producer

16 May 2009

Topic: 意在文內：從文本翻譯看文學創作

Speaker: Prof. Samuel Cheung 張洪年教授

Chair Professor, Department of Chinese, Chinese University of Hong Kong

## 交流與參觀

31 Mar 2007

### 訪問順德清暉園學海書樓清輝閣

與剛成立的順德翻譯工作者協會交流，並參與“公示英語的規範化”沙龍討論。

出席幹事：賴恬昌、羅志雄、黃紹顏、潘漢光、陳潔瑩、譚錦麟、金嘉倩、王凌



清暉園入口，位於廣東省順德市大良清暉路23號。



清暉園建於一八零零年，一九五九年被列為重點保護建築物，且歷年陸續增建，接待海外遊客。



榮譽會長賴恬昌先生將《香港翻譯學會簡史》送贈與順德區翻譯工作者協會會長李健明先生



清暉園圓桌會議



順港交流倡翻譯 規範英語論沙龍

## General Meetings 2007 & 2008

### Annual General Meeting 2007

16 Jun 2007

Salão Nobre de Camões, Central

During the meeting, the minutes of the previous AGM 2006, the President's annual report 2006-07 and the Hon. Auditor's audited financial report 2006 were passed.

### Extraordinary General Meeting 2008

19 Apr 2008

Shanghai Fraternity Association, Central.

Two resolutions were passed.

Firstly, it was endorsed that Article no. 10 of the Articles of Association of the Society be amended to entitle past Presidents who were granted the title of President Emeritus an automatic seat in the Executive Committee without the need to be elected or co-opted, with a view to expand the Executive Committee to inject fresh blood to work for the long term benefit of the Society.

Secondly, it was endorsed that an administration fee of HKD50, subject to review from time to time as the Executive

Committee deems fit, be levied on the handling and postage of every issue of Translation Quarterly from 1 January 2008 onward to any member who request a copy of the journal. Members are assured that all editorial board and advisory board members have been, and are still, providing voluntary service to the journal and the Society will continue to strive for sponsorship for the journal, which has been recognized as a reputable translation journal published in Chinese-English and a major translation journal in Greater China. The administration fee is introduced to cover rising production costs and represents a huge discount off the subscription fee incurred on non-members.

### Annual General Meeting 2008

28 Jun 2008

Shanghai Fraternity Association, Central

During the meeting, the minutes of the previous AGM 2007, the President's annual report 2007-08, and the Hon. Auditor's audited financial report 2007 were passed, and election of the Executive Committee 2008-10 was held. New committee members were listed at the back of this bulletin.

# A Germanist as Translator: A Conversation with Nigel Reeves

Interviewer: Leo Chan Time: Winter 2006



Nigel Reeves studied German and French at Oxford University where he also obtained his doctorate on the German poet, Heinrich Heine, in 1970. He was a lecturer in German at Reading University from 1968 and became Professor of German at Surrey University in 1975 after a year at Tübingen University. He moved to Aston University in 1990, where he was Head of Modern Languages until 1996 when he became Pro-Vice-Chancellor. From this position he retired in 2008. He received the UK OBE in 1987 and was awarded the Officer's Cross of the Order of Merit of the Federal German Government in 1999. He has published several monographs and over one hundred articles, and is co-author of the Penguin Classics translation of Heinrich von Kleist's short stories. The following "conversation," as edited by Leo Tak-hung Chan, took place shortly before he accepted an Honorary Fellowship from the Hong Kong Translation Society in December 2006.

NR: Nigel Reeves LC: Leo Chan

LC: Why is it you have taken up German and French studies at the undergraduate and post-graduate levels? Do you translate into these two languages?

NR: My fascination with German and French began at an early age, surprisingly perhaps, during the Second World War, when I lived on the outskirts of London. On reflection, a key influence may have been an uncle who had worked for the Union de Banques Suisses and had left his French language books in the house. And then at the age of six or seven, while I was at preparatory school, I was taught by a young French teacher from Alsace, who also spoke German. I then managed to obtain a scholarship to a famous London City public school and specialised in French and German from the age of 13, with German at beginners' level. My progression through to an Open Scholarship to Oxford, a year spent in Germany as a teaching assistant in English, and a series of competitive prizes for languages at Oxford led on to a first class degree in German and French, a state scholarship for postgraduate studies in German, a Research Fellowship at St John's College, Oxford and on to my career as a Germanist at UK universities, including, in the early days, two years lecturing on English and on English-Swedish translation at Lund University. This concluded with a two-volume book on translating technical and business texts from Swedish to English.

At Tübingen University I translated for Penguin Books the syntactically notoriously challenging short stories of Heinrich von Kleist and produced the first complete translation into English of Friedrich Schiller's medical writings and illuminated their relationship to his aesthetic themes. I had also long been translating texts for the tourist industry from Swedish and German and undertook some LSP translation in industrial areas.

LC: What are your views on translation teaching? Can translation be taught?

NR: Throughout my teaching career from Germany and Sweden onwards I have been concerned with the teaching of translation. While I am aware that there are those who believe that translation cannot be taught, I disagree. While I concede readily that professional level translation must only be into L1

and that translation from L1 into L2 is useful for expansion of language knowledge rather than as a basis for professional activity in itself, I believe that training in translation is very valuable, possibly essential, except in restricted LSP areas free of possible ambiguities and in which the translator is already professionally competent. I am constantly aware how easy it is for error to creep in through pressures of time, and therefore training in re-reading and editing your own work from a critical distance engenders valuable skills.

LC: Recently you have moved into the area of translation of Chinese texts into foreign languages, collaborating with Chinese scholars in a recent paper. What do you find particularly interesting about this area of research?

NR: As some of the audience will know – and have read in *The Linguist* – my first visit to Hong Kong was in 1984. As I put it in that article, it was one of the most exhilarating experiences I have ever had! The challenge was to persuade the Manpower Division of the Hong Kong Government to reinstate recognition of the Institute of Linguists Membership examination, the MIL, possession of which enabled candidates to enter the Hong Kong teaching profession. The visit was memorable not only for the sheer excitement, the landscape – the Harbour and Island Mountains – but for the people I met. This was the beginning not only of a long association with the Hong Kong branch of the Institute, with other colleagues in the Translation Society, including yourself (!), but also the fascination with Chinese language and culture. It also sparked my interest in the fruitful interaction between Chinese culture and European culture that can be traced back to Marco Polo's journeys and the trade of artefacts along the Silk Road. While naturally the use in the written form of an alphabet on the one hand, and of symbolic characters on the other, have proved to be barriers, the appreciation of Chinese porcelain, Chinese painting and other artefacts is deeply rooted in Europe. But at the same time, as a literary historian, I became very aware of the fascination that Chinese literature held for writers, a fascination that was given a big boost in the post 1<sup>st</sup> World War years by Arthur Waley's famous and (commercially) hugely successful translation of Chinese poetry and in German by Bertolt Brecht's interest in Confucian thought, Peking opera, and Chinese satirical poetry, particularly that of Bai Ju-Yi.

I have talked about these affinities and the consequent translations of key works with colleagues. I have had assistance from Chinese students at Aston, I have held conversations with Professor C.C. Liu and members of the Translation Society and beyond that I have had the good fortune to collaborate with Professor Liu Shusen of Peking University. Without his knowledge and support my own more intuitive initial responses and subsequent analysis would not have been possible.

LC: What precisely is fascinating about Chinese culture?

NR: Where does the fascination between Europe and China lie? It is in looking at how the same fundamental human experiences are reflected upon and depicted in languages and cultures that for centuries indeed millennia, had no substantive connection.



The manner in which these experiences are depicted seems very different, indeed exotic, to mention one of the most common adjectives used to describe how Europeans perceived China. Yet at the same time the experiences were familiar and capable of arousing emotion and intellectual response in the new audience. These common experiences may be love – they may be reflection on the horrors of war – or on the foolishness of social posturing. You find all these themes in Bai Juyi – but you find them also in Bertolt Brecht.

LC: What are some of the more exciting experiences you have had with translation?

NR: We can have little doubt that core themes can be rendered in translation, the images can be reproduced, but the cultural and historical context in which these themes and images resonate in the home readership cannot be transferred except at the broader, universal level that I have indicated. This means that the translation assumes a new significance in the recipient culture. It can, for example, become adopted and regarded as a part of the new culture's literary tradition. Waley's *One Hundred Chinese Poems* is an example and in itself generated new production – Brecht's Chinese poems for example. Of course this is a phenomenon of which one can find many still more prominent examples: the translations of Shakespeare into German by Schlegel and Tieck helped to stimulate and revive late eighteenth and early nineteenth century German drama.

But what of the form – a particularly pertinent question for lyrical poetry! Perhaps it is at this point that we reach the tipping point between translation as new creation and translation as reproduction. When meaning and rhyme, let alone meaning and metre, seem mutually exclusive in translation we clearly move towards the former, since the translation must possess its own coherence. On the other hand an artificially or mechanistic reproduction will probably be unreadable. One of the points of debate about Waley, for example, has been precisely his deviance from the original.

LC: Who are the easy (and who the difficult) authors to translate?

NR: This is actually a question of which translations have been most challenging for me as a practitioner of literary translation. The answer is undoubtedly Heinrich von Kleist. In his prose, Kleist's syntax can be extremely complex with hugely long sentences featuring encapsulated clauses, extensive use of present participles and nominalised verbs, a breathless style that avoids sentence conclusion in order to capture the excitement and dread engendered by sequences of uncontrollable events – the effect on human life and emotions of a catastrophic event such as an earthquake, the unpredictable mystery and fear caused by the sensation of perceiving a ghost, ending in panic, a dropped torch and a resultant murderous fire, the sequence of events and responses triggered by a man's sense of injustice, desire for revenge and ultimate setting on fire of entire towns. In a phrase, complexity of syntactical structure is used to reflect a world out of joint, where an absence of human logic is reflected in the absence of linguistic transparency, where unfathomable forces are at work in the human mind, in human passion and in human relationships, where violence overcomes restraint, and the world of nature and human beings alike is impervious to rational understanding and so to the symmetry of conventional linguistic structures. Such complexity of language is unusual and generally avoided in English (though there are counter-examples, for example in Sterne who was also seized by the irrationality of human intercourse with its sad – and comic – consequences). What I had to do was to convey this complexity in my translation while making the meaning sufficiently transparent to be accepted by an English readership. The

success of the sales – well over 100,000 copies – indicates that I may have achieved an appropriate balance! I think you can tell from these words that I actually found this challenge exhilarating rather than daunting, let alone depressing.

Since you ask me generally who has been the most difficult author to translate let me mention apart from Heinrich von Kleist my translation of Schiller's medical and aesthetic works: here the challenge was to find or to coin appropriate terms and then use them consistently to avoid ambiguity. I could continue about terminology – in scientific and technical texts it is vital to track down the equivalent term in the L2, the terms used for the same concepts by the L2 professionals, when you are not yourself, for example, a medical specialist or technologist. I need hardly add that it is vital to have the text checked by an L2 expert. My most challenging area was translation of Swedish to English about the breeding and nutritional habits of reindeer. I discovered some six different terms for different conditions of snow. Many terms used derived from the Lapp language, not Swedish at all. Yes, that was challenging .... No expert, based in the UK at least, could help me with that!

As for who are the easier authors to translate, the answer is probably none though I was once involved with a translation of Hemingway who prided himself on the simplicity of his style. Every author, every poet poses a new challenge! But if you are not up to a challenge, translation is not for you!

I would like to add that in many of the areas I have mentioned I worked alongside other translators – some of the Kleist stories were translated by Dr David Luke and we were able to compare our work. I worked with another Oxford colleague and German lecturer, Frank Lamport on my Keller translations and in the case of the Schiller I consulted my medical historian co-author, Kenneth Dewhurst. And I have already mentioned the fruitful collaboration with Professor Liu Shusen and in the early stages of my work on Bai Juyi with Dan Fei.

LC: What are your opinions on current translation research?

NR: My own research tries to compare the outcomes of translated poetry with the original and to track transformations, reflections and relative effects of the original and the translation on the readership. But this is a huge field and it would be invidious perhaps to single out individual scholars above others. Let me just say how useful I have found publications that grapple with the craft itself, the cross-semantic and cultural contextual challenges, identify and categorise them and suggest practical solutions. I think I will single out the achievement of Peter Newmark, who is well-known to you here in Hong Kong, for his distinction in this endeavour. How could one not mention the pioneering work of Eugene Nida? I have mentioned colleagues that I have worked with whose work I admire and which has extended to reflection on translation, both in Hong Kong and in the UK. I value the work of Susan Bassnett at Warwick and of my own colleague Christina Schäffner but let me stop before I embark on an invidious list that excludes many, many fine researchers.

Let me conclude by saying that in literature and possibly philosophy – but in literature especially – there will never be a definitive translation. There may be defining translations, highly influential in their time, but all translations are to some extent the product not only of the new language and of their translator but of the age in which they are translated. No one today for example could translate Chaucer into medieval German! In this most basic sense all literary translations are new creations – as creations of their time for a new audience. We are all children of our time! ☺

Leo Tak-hung Chan

## YANG XIANYI 楊憲益

Our President Emeritus, Prof C. C. Liu was invited as External Examiner for the Master Degree in Music candidates by the Research Institute of Music of the China Conservatory of Music in Beijing from 25 to 31 May 2008. During the visit, he went to meet one of our Honorary Fellows, Mr. Yang Xianyi at his Hou Hai residence.

Mr. Yang was born on 20 January 1915. He studied at Oxford in the 1930s, married Gladys Taylor 戴乃迪 and returned to China in 1940. At that time, he had a choice of either taking up a teaching post at one of the universities or to be a translator at the Foreign Languages Publishing Press. He told Prof Liu during a conversation in May 2004 that he was quite interested in Chinese ancient history and the history of cultural exchange between China and the West. However, in order to be able to be with Gladys, he decided to take up the job of being a translator at the Foreign Languages Publishing Press, together with Gladys, so that they could be together all the time.

Gladys passed away in 1999, but her large portrait is still on a desk facing his bed. From this we know how Mr. Yang has been deeply in love with Gladys.

He also told Professor Liu that he had never been to Harvard, but he quite liked Oxford and Cambridge. However, he was not sure whether he could settle down there in Oxford

and therefore he and Glays decided to return to Beijing after a visit after the Cultural Revolution. He still preferred the China before the Cultural Revolution, as in those days people were more idealistic. For this reason, he left the Communist Party of his own accord in 1989 and was no longer interested in reinstating his membership. However, he still thought that Mao Zedong was a great statesman.

He further remarked to Professor Liu that he actually did not like translation at all, because there were too many restrictions. He did not even keep his translation works nor his correspondence with friends.

Prof Liu also visited him in November 2005, not too long after he had a stroke. He is now 94, looking very well, with a quick mind and good memory. ●

Teresa Wang



Mr. Yang Xianyi, looking well at 93 and enjoying his cigarettes (26 May 2008)

## PETER NEWMARK

Our President Emeritus, Professor C. C. Liu, who is also a Visiting Professor at the Graduate School of the Shanghai Conservatory of Music, went to London to watch Richard Wagner's epic music drama *The Ring Cycle* in October 2007. After enjoying the full performances of the cycle which took place over four nights at London's Royal Opera House, Professor Liu still had the energy to take the train to Guildford to visit Professor Peter Newmark.

Prof Newmark told Prof Liu that he was two-third German. His name Newmark (Neuemark) indicates this German origin. He has so far received three honorary doctorate degrees, is well established as a translation scholar, and is still sitting on three committees of the Chartered Institute of Linguists, vis-a-vis the Council, the Trustee and the Editorial Board of

the Institute's journal *The Linguist*. He still reads and writes everyday, and teaches at the University of Surrey occasionally. Everyday, he walks for 30 minutes with the help of hand-railings. But he has stopped cycling now, which has been his life-long hobby. He used to have cycling holidays in Europe, but not anymore. However, he still travels to Brussels to visit his daughter and grand-daughter.

Prof Newmark admits that he is a shy person. He loves music and his favourite composers include Benjamin Britten, Leoš Janáček and others. But he is not interested in Wagner, though his wife, Pauline, is a Wagnerian fan.

Professor Liu spent the afternoon with Professor Newmark, until four o'clock in the afternoon. ●

Teresa Wang



He took a ten-minute leisurely stroll with Prof Liu from his house to Yvonne Arnaud Theatre by the riverside.



Prof Newmark, already 91 then, is fighting fit.



Professor Newmark by the riverside, enjoying fresh air while chatting with Professor Liu.

# Financial Reports 2007 & 2008

	notes	2008 HK\$	2007 HK\$
Members' subscription		6,500	9,500
Donations	1	180,000	90,000
Sale of publications		2,151	2,342
<b>Total Revenue</b>		<b>188,651</b>	<b>101,842</b>
Interest income		15	128
<b>Other income</b>		<b>15</b>	<b>128</b>
Meeting expenses		868	1,200
Conference expenses		101,532	5,500
Net Luncheon meeting expenses		6,058	8,870
Publication expenses	2	52,651	45,651
Scholarship awards		30,000	40,000
Postage		2,077	2,590
Printing and stationery		0	22
Bank charges		360	480
Bank overdraft interest		0	29
Sundry expenses	3	20,179	2,809
Transportation		0	400
<b>Total Expenses</b>		<b>213,725</b>	<b>107,551</b>
Deficit for the year		(25,059)	(5,581)
General Fund, beginning balance		60,199	65,780
General Fund, ending balance		<b>35,140</b>	<b>60,199</b>
		31-Dec-08	31-Dec-07
Cash and bank balances		49,778	27,831
Accounts receivable		2,745	4,425
Inventories		12,608	54,760
<b>Current assets</b>		<b>65,131</b>	<b>87,016</b>
Accounts payable		(29,991)	(26,817)
<b>Current liabilities</b>		<b>(29,991)</b>	<b>(26,817)</b>
<b>Net Asset Value</b>		<b>35,140</b>	<b>60,199</b>

## Notes:

1. 2008 Donation Income: HK\$100,000 from Woo Kwan Lee & Co for a special session at FIT Congress at Shanghai, HK\$50,000 from Greater China Cultural Global Association Ltd for a series of Translation Talks, and HK\$30,000 from Chen Hsong Group for Scholarship 2007/2008.

2007 Donation Income: HK\$30,000 from Chen Hsong Group for Scholarship 2006/2007, HK\$20,000 from Lion Globe Group for Research Scholarships, HK\$20,000 from Oxford University Press (China) Ltd for luncheon talks, and HK\$20,000 from Mr. James Lee.

2. Published Translation Quarterly 42-44 in 2007 and 45-46 in 2008.

3. Paid FIT annual association fees for 2006-2008 in 2008.

Candy Wong

# 愛美的赤子

## 懷念永遠的喬志高 (1912-2008)

星期天的上午，四周靜悄悄的，我怎麼會寫起紀念他的文章來？這時候，我不是正該在跟他通長途電話的嗎？

高克毅先生走了，在二〇〇八年三月一日那天。

消息傳來，令人傷感，但不愕然。其實，在我心底，一直隱隱然害怕這一天的到來。我知道，這是無可避免的，但又不願意去多想，去面對。

今年農曆新年前後，高先生的健康日差，他開始食不下嚥，於是，就從馬利蘭州回到佛羅里達冬園鎮來，在這養老社區的醫療中心接受治療。中心不設私人電話，因此使我彷彿感到突然間跟他失去了聯絡。在這以前，有好幾年功夫，我跟高先生一直保持密切聯繫，幾乎每個星期都會互通音訊，有時因為事忙，沒打電話去問候，他的電話也一定會打過來。我們最後一次通話是在二〇〇八年二月中旬，高先生的聲音從遠處越洋傳來，低弱卻又清晰。他說：「我好些了，現在開始吃得下一點東西，體重也增加了些，希望不久就可以出院了。」這對我來說，是一個令人振奮的好消息，當下急忙去轉告林文月跟白先勇，我知道他們兩位是非常關心高先生，也是高先生十分喜愛的朋友。誰知道，那次與高先生通話，竟成了永訣？

認識高克毅先生，已經有很多年了。一九七〇年初期，我開始踏足譯途，在香港中文大學翻譯系執教，而高先生也剛從美國來到香港中大，與宋淇先生一起創辦《譯叢》。那時候，只知道筆名喬志高的克毅先生是位中英俱佳的譯壇前輩，對他，只有躲在遠處仰慕的份兒，後來，在各種場合見面多了，才發覺他為人風趣幽默，平易近人，他堅持要我們這些後學叫他英文名字 George，而且，他居然還是說上海話的，這就增加了不少親切感。

當年，在中大翻譯中心工作的有三位鼎鼎大名的人物，即宋淇、蔡思果及高克毅，一群年輕的女同事促狹的把這譯壇三寶稱之為「三老」，並且各冠以綽號曰：「宋老闆、蔡老師、高老頭」，大概因為宋淇不苟言笑，像位老闆；思果循循善誘，像位老師；至於喬志高呢？因為傳雷早有名譯《高老頭》在先，就讓人沿用其名，變成不老的「老頭」了。後來，我跟高先生稔熟了，把這外號轉告之，他聽後很不服氣。這也難怪，原本，他就是三人之中最溫文儒雅、風度翩翩的，當年也正值創意旺盛的時候，怎麼會無端端給人稱為「高老頭」呢？

其實，在我的心目中，高先生跟「高老頭」根本沾不上邊，一來因為他外貌永遠不老，二來因為他心境始終年輕。高克毅生於美國，長於中國，一九三三年畢業於燕京大學新聞系，一九三七年獲哥倫比亞大學國際關係學碩士學位，此後一直從事傳媒與文字工作，畢生孜孜不倦，為促進中英文化交流而努力。由於訓練有素，他的新聞觸角特別敏銳，對於所有的新事物、新風尚、新文化、新潮流都耳熟能詳，瞭若指掌。早在一九二〇年代末，他就跟文字結下不解之緣，開始跟兄長一起替電影雜誌撰稿了。後來，他到了美國，在中國抗日戰時期，為爭取國際友人的支持，替國家出了不少力。



喬志高 (1912-2008)

高先生記憶力之強令人詫異，如煙往事，點點滴滴，他都記在心頭，而且把事件中的時、地、人，都在文章裏交代得清清楚楚。「你是不是有寫日記的習慣呢？」有一次在電話中間他。他說：「我在唸燕京時，倒是寫過日記的。那是少年不識愁滋味的年代。不讀書，天天在想怎麼去追女孩。」我急忙問：「那你這些日記還在嗎？可以發表呀！」高先生這下可腴腆起來了，連說：「不行不行，這怎可公開。」我繼續磨他：「你該好好寫一本自傳。」心想，像他這樣的人，一輩子生活在中英文文化之中，見多識廣，交遊遍天下，加以文筆優美，妙語如珠，寫出來的傳記一定很好看。高先生卻又顯出他那謙謙君子的本色來：「我這輩子一無所成，不值得寫什麼傳記。」「你經歷過那麼多事，交往過那麼多朋友，一定要寫呀！」說起朋友，高先生可來勁了：「對了，我想寫一本關於朋友的書，書名已經想好了，叫做《憶中人》。」

《憶中人》？這是《意中人》的諧音，一語雙關，又是喬志高的絕活之一。喬志高出了很多本書，其中最膾炙人口的是《美語新詮》系列，而系列中有一本，就叫做《海外「嘖」飯錄》。原來「嘖」就是「Pun」（雙關語）的意思，喬志高不但在書中彙集了許多中英「嘖」例，還舉出講究「嘖」術的要點，即「要適逢其會，要用得其所，要措辭典雅，要甘犯眾怒，要迂迴曲折。」不僅如此，他更身體力行，在日常生活、言行舉止中，不斷表現他那運「嘖」自如的絕技，這本領也往往用在翻譯上。例如，他說自己常在晚飯前小酌，最愛喝一杯「馬踢你」(Martini)，又如他翻譯的三部名著《大亨小傳》、《長夜漫漫路迢迢》、《天使，望故鄉》雖然都是翻譯界公認的名譯，他卻謙稱自己對文學翻譯，只是個「愛美的」(amateur，即「玩票」、業餘之意)，談不上專業。

說起「愛美的」，高先生可真是當之無愧。他愛美麗的文字，美好的心靈，愛一切美善的人與事。翻譯，對他來說，絕不是搬字過紙，字字對譯，而是一種愛好，一種對美的追求。他說過：「我譯的都是自己愛的書，對原文很熟悉，很喜歡，才動腦筋去翻。」由於他對中英文化了解透徹，加以精通雙語，翻譯時每每先通讀全書，待掌握了原著的精神與氣氛，才開始落筆。他這種特殊的秉賦與才能，在翻譯《大亨小傳》時，最表露無遺。他卻認為因自己在紐約住過很久，費滋傑羅所經歷的時代事物，他都耳熟能詳，因此譯來很不費力，並謙遜的表示：「翻一本小說有這一類的『準備』，怎能期望一般中文譯者都辦得到呢？」（《大亨》和我——一本翻譯小說的故事）的確，有哪位《大亨》的譯者，曾經在抗戰勝利那年陪著當年的女友，後來的太太，並肩坐着敞篷馬車，在紐約「中央公園」裡慢慢兜圈，共渡過浪漫的時刻，就如高先生與高夫人梅卿一般？

高先生愛美，所以才娶到如高夫人一般美而賢慧的妻子。高夫人雍容優雅的氣度，一向為人稱道。一九九九年，我專程從香港去美國佛州冬園鎮拜訪高先生，並寫了一篇訪談錄，名

為《冬園裡的五月花》，發表於《明報月刊》。那一年，高氏伉儷雖已屆高齡，卻仍然精神奕奕，看不出一絲老態。我在佛州冬園盤桓的幾天，承蒙兩老熱誠招待，過得充實而有意義。記得高先生的寓所，收拾得一塵不染，餐桌上插滿了鮮花，桌後擺放着中式屏風，還有很多幅中西畫作，包括高先生的自畫像，四壁更掛上于右任、葉公超、梁實秋、余英時等名家選贈的墨寶，令人一看，就覺得這是一位中國高雅知識份子的府第，不浮誇，不炫耀，而充滿了儒雅的書卷氣。我們當時談了很多，使我更進一步了解高先生的內心感觸與思想境界。他說：「雙語生涯是我一生的矛盾！不但是中、英語文之間，也是中國、美國之間的矛盾……我處於中美兩種文化之間，首當其衝。」正因為如此，他當時說已把下一本書的題目想好了，叫做《一言難盡——我的雙語生涯》。的確，高先生豐盛的雙語生涯，是一般人無法領悟的，他畢生在中英雙語中穿插出入，折衝往返，他的學識，他的經驗，他對促進中西文化交流的努力與貢獻，豈是一言可以盡道？

想當年，諾貝爾文學獎得主賽珍珠 (Pearl Buck) 選了老舍在重慶寫的一部戲《桃李春風》，想搬去百老匯上演，那劇本就是請高先生譯成英文的；老舍去美國訪問期間，也跟高先生時相過從；目前，大家都對文壇才女張愛玲推崇備至，而張是因為在美國的夏志清教授著書推薦，才一舉揚名的，可是有誰知道夏濟安、夏志清昆仲，還有陳世驥教授，當年在華盛頓與張愛玲初次會晤，還是高克毅居中安排的呢？類似的美事，實在不勝枚舉，很多事促成了，眾人只看到事情表面的光環，而看不到幕後有心人穿針引綫的辛勤與付出。高克毅先生，他也許沒有出版過什麼家喻戶曉的暢銷作品，他也許沒有發表過甚麼膾炙人口的曠世傑構，可是這麼多年來，他一直默默耕耘，在編、譯、寫三方面努力不懈，一共出版過逾二十種作品，包括別開生面的《最新通俗美語詞典》，這是他多年來的力作，自稱為「與人無忤的苦工」，卻編來樂在其中。

高先生是我們眾人心目中的活字典，凡有任何涉及中英雙語的疑難雜症，大家都會不期然想起要去請教高先生，而他也幾乎有求必應，樂於普度眾生。白先勇翻譯《台北人》時，請了高先生當顧問；我三十多年前的第一部譯作《小館的悲歌》(The Ballad of the Sad Café)，譯名是高先生提議的，我於二零零五年退休前出版的《榮譽的造象》(A Gallery of Honour-Portraits and Profiles)，中英文題目也是高先生代擬的。此外，我籌辦「新紀元全球華文青年文學獎」時，高先生不但慨允出任翻譯組決賽評判，而且為我們出題，改卷，並親蒞香港，出席頒獎典禮。這麼多年來，他一直在譯道上扶持我，引領我，為我一路上遮風擋雨，指示方向。

高先生最愛才惜才，也最關心文壇、譯壇的動向。自從夫人梅卿女士去世後，他在生命中痛失愛侶，倍感孤單，加上上年事漸高，往往有不勝寂寞之苦。正因為如此，我開始經常給他打電話，想方設法希望他提起興致來。有幾回，在電話裡，高先生免不了要嘆息自己健康日差，這時候我就急忙轉移話題，跟他談一些文化界盛事，文壇、譯壇近況。令人詫異的是高先生「秀才不出門、能知天下事」，他是老一輩學者之中，最早使用電郵的人，不但能用，還用得神入化，弄得半夜不睡，眼睛都累出了毛病。多年前，我還曾經調侃過他：「勸君少看伊妹兒，勸君多伴美嬌妻」呢！每當提到一些共同朋友的近況，如林文月又出了一本新書，白先勇的《青春版《牡丹亭》》再

傳捷報，余英時得了美國國會圖書館大獎等等，高先生就比誰都高興。常掛在他口中的還有一些其他文化界的朋友，如傅建中，黃碧端等等。有一回，他發現了一位新進作家，好像是姓蔡的，住在大嶼山，在報上寫專欄（可惜我不記得她的名字了），高先生興沖沖告訴我，就像在文學的銀河中，發現了一顆燦爛的新星似的，這時刻，他把自己的病痛與寥寂，已經忘記得一乾二淨了。他還說，很希望有一天能見見這位年輕的朋友呢！

多年來，我時常在翻譯課中選讀高先生的譯作，學生看後都心悅誠服，每年臨近五月我都會買好賀卡，讓學生一起簽名，並寫下他們心裡的感佩之言。又有一回，因為明知高先生是「愛美的」，而林青霞最崇敬長者，我就請青霞跟我一起寫一張賀卡，遙祝高先生「生日快樂」。高先生收到後，果然非常開心，他還回了一張卡片給青霞——藍綠色的透明卡紙上，紫蝶翩翩。這張卡，是年逾九十的高先生親自駕了車去店裡挑選的。青霞告訴我，有史以來收到的卡片之中，最美最高雅的就是這一張，她會珍而藏之；高先生則說，一輩子只收到過兩次大明星的照片，一次是首位闖進好萊塢的華裔女星黃柳霜，另一次就是林青霞了。他把青霞的照片放在案頭，可就近欣賞。

自去年下半年開始，高先雖然仍像候鳥似的，奔波往返於馬利蘭與佛羅里達之間，但是畢竟有點力不從心了。他有時會把近況電傳給我，稱之為「健康簡報」，但是他又十分體貼，往往會提醒道：「我這樣告訴你，省得你打電話來慰問，也請不要轉告別人，大驚小怪。」接着，他又說：「林文月如果通電話，倒不妨提一句」。高先生就是這麼一個人，一方面十分喜愛朋友，一方面又不好意思麻煩人家。在他身上，中國文化中的溫柔敦厚，以及美國文化中的活潑開朗，竟然糅合得這麼奇妙，這麼融洽無間。

二〇〇六年五月初我們通電話時，高先生興致勃勃提起孫女兒將跟哥倫比亞大學的一個學術團體於暑假去訪問今日的北大、當日的燕大。高先生說燕京是他的母校，而當年在燕大渡過的兩年是他的黃金歲月。足見這位譯界前輩，縱使一生歷經過近百年大時代的洗禮，兼且足跡遍天下，可是在心底深處，令他魂牽夢縈、緬懷難忘的，卻仍然是故園歲月少年情。高先生又說，北大不久前剛出版了他的辭典《最新通俗美語辭典》，編排醒目，令他很高興，同時，四川成都都有個博客讀者，居然在Blog上大讚喬志高，使這位不老的「長者」看後大感欣慰，認為「海內存知己，天涯若比鄰」，此話當真不假。

他又提到老朋友賴恬昌（書法家，香港翻譯學會顧問）給他題了兩幅字：「大人者不失其赤子之心者也」，「愛人者，人恒愛之」，他特別喜歡。我想，高先生之所以特別喜愛這兩幅出自《孟子》的題字，大概是因為這兩幅字，正好是他自己及梅卿夫人的寫照吧！

高夫人五年前先走，現在高先生也去了。我把消息告訴林文月時，她黯然良久，輕輕說了一句：「他去找他太太去了。」我想起那年在冬園，兩老帶我出去遊覽，高先生駕駛時，高太太在旁用吳儂軟語不斷叮嚀：「喬治，儘慢慢來，勿要開得脫快！」如今，兩老已經重新在天國相會，梅卿不必獨自在天上擔心，喬治也不用一人在地上寂寞了。

高克毅是愛美的赤子，最美的長者，在世時，他臉上沒有一點老斑，心底也不沾一絲塵垢。他是永遠的喬志高——永遠活在他的著作、譯作與詞典裏，也永遠活在眾多朋友的心中！◎

## DAVID HAWKES (1923-2009)

David Hawkes was one of the greatest translators from the Chinese of his time. He will be best and longest remembered for two major works: the first and earliest, his superb version of the hauntingly lyrical (and extremely difficult) early anthology of shamanistic poetry, *The Songs of the South*; the second, his extraordinarily rich, versatile and loving recreation of the first three volumes of the great 18th-century novel *The Story of the Stone*. This last, a supreme example of the translator's art, was, when it first appeared, hailed in the Times Higher Education Supplement as 'one of the best translations into English of our time,' and has since been the subject of numerous critical studies. It set entirely new standards for the translation of Chinese fiction. 'David of all people,' wrote his contemporary and friend Cyril Birch, 'had the learning, the wit, and the command of the aristocratic culture to meet the challenge.' *The Stone* was his crowning achievement, his own favourite project. Into it he poured all of his scholarship and creative passion and invention. He had dreamed of working on it ever since his student days in Peking in the 1940s. His identification with the work and its author was so complete that, when in 1970 he finally decided to translate it in full, he resigned from his Chair at Oxford, in order to dedicate himself totally to the task. As he himself wrote, this was a novel 'written and rewritten by a great artist with his very lifeblood.' The same can be said of the translation itself. Hawkes brought to bear such a wide range of rhetorical skills, such penetrating insight into character, such finely honed dialogue, such superbly crafted versification; but more than anything, such a profound sense of humanity, such fun and exhilaration, such melancholy and wisdom. In it he succeeds in grasping to the full, and yet at the same time transcending, the sheer Chineseness of the work, making it into a real novel for reading, revealing it as a masterpiece of world literature. He did this out of sheer love of the book. 'If I can convey to the reader even a fraction of the pleasure this Chinese novel has given me,' he wrote in 1973, 'I shall not have lived in vain.' Many years later, it was - to his pleasure and amusement - this very translation that the newly appointed Chinese Ambassador to the Court of St James, Mme Fu Ying, chose to present to the Queen on a recent official visit to the palace.

David was born on July 6, 1923, and grew up in East London. In 1942 he went up to Christchurch College, Oxford, for a year, to study the abbreviated Classical Mods, and then spent the remaining war years teaching Japanese to code-breakers. After the war he returned to Oxford, transferring to the newly established Honours School of Chinese, under the former missionary E. R. Hughes. In 1948 began what was certainly the most influential period in his life, when he travelled out to Peking (then in the last throes of the civil war) and began studying at Peking University, attending classes by such legendary older scholars as Yu Pingbo, Luo Changpei, Tang Lan and Lin Geng. In Peking he also became part of the circle of William Empson and his wife Hetta. Empson's intellectual and poetic genius made a lasting impression, and the couple's bohemian lifestyle attracted him. Throughout his career he was always more comfortable among creative

people, than with academic pedants.

In newly liberated Peking he married his wife Jean. They finally left Peking in 1951. David never went back to Peking, or to China. But he remembered every last detail of the old city, and could find his way around the allies, or hutongs, in his dreams. Today nearly all of that is gone. The new 'olympic' city of multiple ringroads would have shocked him profoundly.



David Hawkes (1923-2009)

On his return to Oxford, David completed his doctoral dissertation on *The Songs of the South*. His distinguished work attracted the attention of the pre-eminent Chinese scholar and translator of the time, Arthur Waley, who became his mentor and friend, and named him as his literary executor. Elected to the Chair of Chinese in 1959, he spent a dozen years building up a fine department, where literary and classical studies flourished, but where modern China was by no means ignored. He rapidly acquired an enormous international reputation, as a scholar who was rigorous in his methods, encyclopedic in his reading, and humane in his mode of expression. He was an inspiring teacher, giving scholarly but entertaining lectures that betrayed his early love of the theatre. He resigned from the Chair in 1971, and after a brief interval, was made a Research Fellow of All Souls, a position which enabled him to complete his three volumes of the Stone (1973-1980). He was always grateful to the Warden of the college, John Sparrow, for his kindness and support at this time.

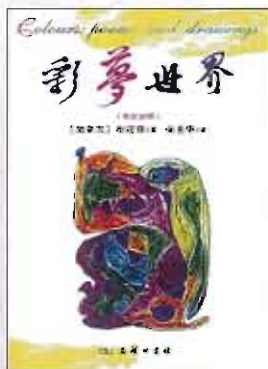
He and his wife Jean retired to the Welsh hills in 1984. David now thought he would give up Chinese altogether, and generously donated his fine collection of Chinese books to the National Library of Wales at Aberystwyth. He concentrated instead on the study of the Welsh language, and read widely in the history of religion, on which he wrote a brilliant series of essays in the form of letters to a grandchild, *Letters from a Godless Grandfather*, which was published privately in Hong Kong in 2004. He was a biting (and often hilariously funny) critic of the sheer nonsense that so often passes for religion. He was also to the end a passionate opponent of American and British military involvement in the Middle East, raging against Israel's brutal treatment of the Palestinians, and joining in more than one protest march.

His life and his work were both inspired and overshadowed by a strongly melancholic streak. He was a genius, a towering figure in his profession. What he himself wrote in 1966 of Arthur Waley is equally true of him. 'Greatness in men is a rare but unmistakable quality. In our small profession it is unlikely we shall see a man of such magnitude again.'

He leaves a wife, Jean, three daughters, Rachel, Verity and Caroline, and a son, Jonathan. He died in Oxford on Friday July 31, at the age of 86. ●

John Minford

## 會員新書



商務印書館出版

### *Colours: Poems and drawings* 《彩夢世界》(英漢對照)

作者: Michael Bullock (1918-2008)

著名詩人, 畫家, 小說家, 創作家及翻譯家, 至今出版作品逾 50 種, 《彩夢世界》為其近期力作

譯者: 金聖華

香港中文大學翻譯學系榮休講座教授, 香港翻譯學會會長, 迄今出版創作及翻譯作品逾二十種。

### 《中國新音樂史論》(增訂版)

劉靖之著《中國新音樂史論》研究論述 20 世紀歐化的中國音樂發展之軌跡, 共十章; 論述 20 世紀化了的中國音樂發展。此鴻篇巨著, 內容豐富、立論通徹、氣派非凡, 為中國音樂史學界獨樹一幟之作。1998 初版問世時引致兩岸三地音樂學者論辯波瀾, 對中國新音樂研究貢獻卓越。今修訂再版, 必將披澤四方, 惠澤後世。

作者: 劉靖之 - 香港大學亞洲研究中心研究員、上海音樂學院客座教授。

香港中文大學出版社 2009 平裝 978-962-996-316-3 精裝 978-962-996-417-7  
6" x 9" 920 頁



### 《論中國新音樂》

《中國新音樂史論》一書裏“新音樂”一詞與蕭友梅所指的“新音樂”有所不同, 蕭氏心目中的“新音樂”是中國音樂學習了歐洲古典音樂(廣義的)之後, 建立了中國自己的和聲、對位元、體裁之後的音樂, 是蕭氏畢生奮鬥的理想。《論中國新音樂》一書裏的“新音樂”與 1930 年代李凌和呂驥所提出的“新音樂”在內容上也是截然不同的。李氏和呂氏心目中的“新音樂”具有“反映反帝、反封建的革命內容”、“進行和建立各民族音樂的發展和實踐”為特點, 是“現實主義的新音樂”, 是“新民主主義革命”的組成部分。20 世紀以來的“新音樂”作品, 都莫不以歐洲 18~20 世紀音樂的調性、和聲、曲式為基礎, 對中國歷史悠久的中國音樂文化來講, 是不折不扣的“新音樂”的品種。《中國新音樂史論》裏“新音樂”一詞是歷史的歸納, 與 14 世紀初法國 Ars Nova (“新藝術”)、20 世紀中國“五四”時期的“新文學”的性質相同。

作者: 劉靖之 - 香港大學亞洲研究中心研究員、上海音樂學院客座教授。



上海音樂學院出版社 2009  
978-7-80692-415-0  
347 頁

### 《齊向譯道行》

“難得聖華把許多的翻譯問題, 用散文的方式書寫出來。原先是寫雅典奧運的文章, 講田徑、講劉翔、講他的 nightingale? 明明是寫上海的城隍廟之遊, 夏日炎炎, 遇著陣雨, 手中無傘, 尋找目標, 卻找來「老」字的英譯, 該當 aged、grey with age、hoary、grey-headed 還是 white with age 呢?”

大概都是因為金聖華關心翻譯, 喜愛翻譯、樂在其中, 生活裡也就無時無處不翻譯的緣故吧。”

林文月

作者: 金聖華 - 香港中文大學翻譯學系榮休講座教授, 香港翻譯學會會長。



# 編者的話

自2006年11月第47期出版後，《譯訊》停刊了近三年，到2009年9月第48期才再次與會員讀者見面。對此，我們深感抱歉。

在這一期《譯訊》裏，我們向會員報導了2006年11月以來的會務與活動，包括學會的一些重要活動如《翻譯季刊》的出版、獎學金、翻譯講座、財務情況、會員大會等等。其中值得注意的是從第51、52期開始，《翻譯季刊》將出現在國際聞名的EBSCO數碼網頁上，讓全世界的公共圖書館、大學與研究機構的圖書館訂閱。有關詳情，請參閱本期有關報導。我們還將《翻譯季刊》第47至52期的目錄刊登出來，供會員讀者參閱。第47至50期經已出版，第51至52期即將出版。《翻譯季刊》第1至52期的目錄，均可在本會網頁上查閱。

會員如有變更地址、電郵、聯絡電話，請通知會員事務秘書。  
為了支持綠色環保，由本期譯訊開始以電子版發放給會員，減少印刷量。

學會資深榮譽會士高克毅先生（又名喬志高）、《紅樓夢》英譯家 David Hawkes 分別於2008年3月1日及2009年7月31日相繼去世，會長金聖華和 David Hawkes 的女婿又是學會的榮譽會士閔福德教授撰寫悼文，以資紀念。本期《譯訊》還刊登了學會副會長、《翻譯季刊》主編陳德鴻教授訪問學會榮譽會士 Nigel Reeves 教授的文稿。我們也報導了2007、2008年會員大會、翻譯講座與論壇、翻譯獎學金以及榮譽會士楊憲益先生與英國翻譯理論家 Peter Newmark 教授的近況。

《譯訊》希望能夠經常報導與會員有關的消息，請各位會員讀者保持與學會秘書或《譯訊》編輯聯繫。☉

主編

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