

Translation Quarterly No. 31

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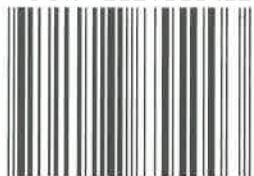
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Editors' Note

The present issue of *Translation Quarterly* offers a range of contributions in areas as diverse as poetry translation and news discourse, as well as a discussion section which we hope will stimulate further debate.

The relationship between poetry and translation forms the subject of the two Chinese articles in this issue. It is sometimes remarked that it is poets who are best able to produce truly poetic translations. Yet how precisely does a poet's own poetic practice inform his approach to translation, and in what way does such practice shape the resulting translated text? Chen Kepei's article takes the example of the modern Chinese poet, Bian Zhilin, as the basis for such an inquiry, focusing the discussion more particularly on Bian's theory of poetic rhythm. Zhang Xu's article is also concerned with the relationship between poetic form and translation, from the opposite perspective: for if poetic practice influences poetry translation, it is also true that poetry translation may influence poetic practice. As polysystem theory reminds us, translation can be a powerful motivating force for change where a particular literary tradition is seeking enrichment and trying to forge a new direction. Zhang focuses on developments in New Metrical Verse in the 1930s and 40s, to examine how translations of such verse into Chinese helped motivate experimentation and innovation in Chinese poetic form during the period.

Turning to our English contributions, Khalid Al-Shehari's article moves us away from the Chinese context, to consider how the term "terrorism" is translated in Arabic news discourse, an issue which is both sensitive in nature and highly topical. Al-Shehari aims to deconstruct the semiotics of the term to show how the translation strategies of the Arabic mass media often fail to account for complex layers of connotative meaning that relate to the Islamic sense of identity itself.

Finally, this issue includes a "forum" section, which contains the second of our English contributions: the text of a correspondence between Zhang Jinghao and Peter Newmark, in which the writers revisit some of the key dichotomies in translation ("translation as art" versus "translation as science", "theory versus practice", and so forth). As noted in the Editors' preface to the piece, the correspondence represents a robust exchange of views, which it is hoped will stimulate further reaction and further correspondence from readers on the matters discussed, or indeed on other translation-related subjects of debate.

Executive Editors

February 2004

Semiotics and the Translation of *Terrorism* from English into Arabic

Khalid Al-Shehari

Abstract

The present paper investigates the framework within which terrorism, as a news-oriented term, is translated from English into Arabic. It starts by exploring the conventions used in promoting the term in its source English context. A semiotic analysis is applied to the discussion of the political and ideological meanings associated to the term in its original context. These shadow meanings are then analysed from a semiotic point of view in order to find out their equivalents in the Arab target context. The analysis reveals that literal translation of terrorism helps create a definition for such a term that may generate a negative influence on the cultural identity of Arabs. The study suggests that thorough consideration of qualities and values which are determined to be part of the equivalent of terrorism would help produce an equivalent that secures the cultural identity of Arabs and at the same time conforms to their ideological and cultural norms.

1. Introduction

In the world today, globalisation has become a powerful motivating force for change. Companies and manufacturers seek to promote their products and services to different parts of the world. Politicians also aim at delivering political messages globally to people living in different parts of the world and speaking different languages. Periodicals, including newspapers and magazines, are among those services which target readers who live in different geographical parts and speak different languages. Translation, in turn, seems to be a vital tool used to provide speakers of other languages with an access to such periodicals. Cultural and ideological differences, if not deeply considered, play a significant role in making a translated text unacceptable. One of the areas which tends to be affected by these differences is news discourse, in particular the concepts and terms which are introduced in news stories. The wide world coverage and easy use of web sites encourage news publishers to publish their materials on the internet and in different languages. The BBC and CNN, for instance, each operate a web site for publishing their news in different languages, among which is Arabic. In an Arab context, Aljazeera Satellite Channel, one of the distinctive and professional news channels in the Arab World, operates a web site for publishing their news and features. Beginning in 2003, they also started a web site for publishing their news and features in English.

It is frequently observed that news stories quote new terms in order to refer to new phenomena or objects. These terms may be newly established for use in a certain context, *e.g.* *balkanisation* (in English) and *afghanah* (in Arabic). Naming phenomena in the context of news is sometimes likely to reveal some ideological sensitivities, especially when translating new or modified terms into a language that belongs to a different culture. Sensitivity will be more significant if the phenomenon

in question has, or is intended to have, something to do with the cultural identities of recipients. In this regard, as will be discussed further below, literalness in translation can sometimes mislead by failing to negotiate such sensitivities.

One term which is very frequently used in news reporting nowadays, especially since the events of 9/11, is *terrorism*. The issue of sensitivity tends to be clearer and more pronounced when translating this term into Arabic, in the sense that the term repeatedly refers to actions performed by Arabs and Muslims. In addition, introducing such a term creates a political conflict among world leaders in terms of how to define it. For example, can defending one's occupied land be included in the definition of *terrorism*? If not, then Palestinians have the right to defend their occupied land, and the US should, in turn, stand with them against any occupiers. The US admits that it treats Iraq as an occupied country; therefore, the so-called terrorist actions which take place in Iraq against occupiers can be logically justified. The current paper aims at analysing, from a semiotic point of view, how *terrorism*, as a news-oriented term, was originally introduced in the context of news, and then how it is translated into Arabic. In addition, the paper intends to determine whether there is any influence made as a result of the Arabic translation of *terrorism* on the ideological and cultural identity of Arabs.

As a result of globally-motivated political changes, the demand for translating news stories and reports into other languages has increased remarkably. Therefore, more concerted attention needs to be paid in academic circles to conducting research in the areas of news discourse and translation of news. Research in the area of news translation is still limited, indeed hardly seen in an Arabic context. Andújar Moreno (2001), for instance, adopted semantic and pragmatic approaches to study the anaphoric occurrences of the French anaphor "*tel*" in a corpus of journalistic texts and their translations into Spanish. Another research

paper was conducted by Martin (2000) in which an analysis is reported on the translation strategies used by the main Spanish daily newspapers when referring to the institutions of the English-speaking world. In an Arabic context, Esam Khalil (2000) text-linguistically conducted a research about foregrounding-backgrounding structure in English and Arabic news discourses. A PhD research was also written by Alamri (2002) in which he adopted a social semiotic approach to the analysis of the genre of news reporting in newspapers. He analysed the coverage of a specific political issue over a short period of time in four quality newspapers, two Arab and two British. The study looked for ideological subtexts and bias in both verbal and visual messages encoded in news reporting.

In the current paper, I intend to adopt a semiotic approach to study the manner in which the term *terrorism*, as a case of cultural sensitivity, is introduced in its source English context and then to study how it is translated into Arabic. Semiotics is basically known as the study of signs with relation to society. Users of any particular sign, verbal or non-verbal, can generate a meaning from a sign according to different factors such as their cultural background, their educational level, and their previous knowledge. For the purpose of this research, *terrorism* is treated as a sign which refers to a certain phenomenon. It started to be intensively used in the mass media since the events of 9/11, and has subsequently been repeatedly used in the media to refer to any act of terrorism targeting American and Israeli interests in particular. Arabs and Muslims are the main, if not the only, accused. At least this is the picture drawn of this sign in mass media. But how does semiotics, as the study of signs, reveal all the details that exist beyond what we see in such a picture? The following is a semiotic analysis of the picture drawn of *terrorism* and the meanings encoded beneath the surface of this picture.

2. Semiotics and *Terrorism*

Semiotically speaking, *terrorism* is a sign which consists of a signifier and a signified. The signifier is the image of a word written on paper. The signified is the mental concept to which the signifier refers. This is how Saussure (Fiske 1990: 44) introduces the structure of a sign. A sign is meaningful only when it manages to draw a concept in the minds of its readers. DATSUN, written on paper in this form, is an image referring to something in the mind of its reader. This "something" has to be agreed upon by its target users in terms of what it refers to. Reaching this agreement makes the sign meaningful to its readers. The agreement among readers that the sign refers to such a particular make of car would make the sign significant; hence signification is generated. Let us assume that one of the readers has never seen or heard of such a car before: what would happen when reading it? The signifier exists but it refers to nothing in the mind of the reader. In this case, the reader has either to ignore the sign as something which does not exist or to find a mental concept that looks closer to this sign, *e.g.* DAIHATSU. To make a sign meaningful and significant there should be a mental concept to which it refers. Signs are read as signs when signifiers match their signifieds, *i.e.* the mental concepts, in the readers' minds (Fiske 1990: 44-45). We have in our minds a set of stored concepts about DATSUN, DAIHATSU and other brands of cars. These signifieds are the result of our cultural experience or previous knowledge. Reaching this level of significance is what Roland Barthes (Fiske 1990: 85-86) describes as the first order of signification.

The second order of signification, according to Barthes (Fiske 1990: 86-91), can be generated via connotation, myths and/or symbols. For the present context, analysis will be directed to the notion of connotation in which interaction between readers' culture and a sign plays a vital role

in generating the required meaning of a sign. Connotation "describes the interaction that occurs when the sign meets the feelings or emotions of the users and the values of their culture" (Fiske 1990: 86). As a starting point, let's assume that the denotative meaning, which is the first order of signification, of *terrorism* is how it is defined in the Oxford Advanced Learner's Dictionary: "the use of violence for political aims or to force a government to act, esp. because of the fear it causes among the people." In other words, it is a common-sense view shared among different cultures that *terrorism* is a violent action performed in a way that threatens innocent people in order to force authorities to do what the doers of this action want. This is the first order of signification consisting of a signifier, the word written or spoken, and its signified, the mental concept which the reader bears in mind about the signifier.

The second order of signification starts with the involvement of a human being in manipulating the conceptual image which a sign generates in the reader's mind. Having only one denotative (surface) meaning, a sign can generate different connotative (shadow) meanings. Connotation provides the reader with various possible meanings from which a preferred one can be selected. Preference is determined by the producer of such a sign and subject to different factors such as the cultural background of the reader, his/her previous knowledge about the sign, and his/her ideology. BMW, for instance, is a sign which refers to a specific make of car. This is the denotative meaning. This type of car also means luxury, wealth, high-class, and strength. These are connotative meanings generated in the mind of the reader according to the previous knowledge and experience s/he has about such a car. These meanings, however, cannot be generated in the mind of a customer living in a country where this car is rarely sold. In Yemen, for example, this car is difficult to maintain and its spare parts are hardly available and are too expensive to buy. Therefore, buying such a car according to this customer is, rather, a severe

headache. Associated meanings, then, can vary although denotative ones stay unchanged. The diversity of connotations here comes from the diversity of social values and conceptual assumptions that readers bear about a sign.

Now comes the question of ideology; how can ideology be relevant to the discussion of our sign, *terrorism*? Does it have any influence on the way this term is quoted in news discourse? One of three uses of ideology introduced by Raymond Williams (1977, in Fiske 1990: 165) is the general process of the production of meanings and ideas. Barthes (Fiske 1990: 166) also uses this definition when describing connotators, *i.e.* the signifiers of connotations, as the rhetoric of ideology. Ideology, then, is the source of connotative meanings, and readers, at the same time, preserve their ideology and give life to it by using the sign (Fiske 1990: 171-172). Fiske argues that "every time a sign is used it reinforces the life of its second-order meanings both in the culture and in the user" (1990: 171). This repetition occurs through mass media in a way that causes second-order meanings, which may originally be false, to be reinforced in the culture and in the readers. World leaders and politicians are likely to be in charge of promoting second-order meanings through various mass medial institutions in order to make these meanings true and dominant (Fiske 1990: 172-178; Bignell 1997: 25-26).

In a news discourse, different elements play interactively in order to deliver news-oriented messages which confirm particular readings preferred by the news producer. Verbal elements (*e.g.* headlines and news texts) and non-verbal elements (*e.g.* photographs) are the elements mainly used in promoting intended meanings in a news discourse. Additional to the denotative meaning of *terrorism*, which denotes the threatening of innocent people for political reasons, connotative meanings are created and associated with this term via repeated and intensive use, particularly in news media, to refer to certain qualities attached to the term. Since the

events of 9/11, a relatively high percentage of the actions described and repeatedly reported in the mass media as terrorist actions, have been performed by Muslims and Arabs. This process of repetition consciously and/or unconsciously creates a new definition, or adds to the old (denotative) definition some new qualities and features. A second-order meaning of *terrorism* is then created by defining the type of people who are repeatedly defined by mass media as the performers of *terrorism*. Muslims and Arabs are the type of people who are repeatedly and intensively pictured in news media as the main performers of terrorist actions. There are, however, actions labelled as *terrorism* which may be performed by people who belong to other origins. There are also acts of terrorism which are performed in different forms such as kidnapping or killing school children. These actions seem to be less frequently reported in the media. The intensiveness and repetitiveness seen in reporting actions of terrorism which are associated with Muslims and Arabs make the quality of this type of people superior to the quality of the other type of people when defining such a term. The new definition in turn will be comprehended by recipients as something natural and acceptable.

Selecting what to report and what not to report is inevitably an ideological process performed by a news publisher in order to deliver or to reinforce a certain set of beliefs which are more likely intended to meet the publisher's ideology. By selecting what to report, writers of news stories select which ideological aspects to reinforce in the reader and in turn to impose into his/her culture. They use accompanying pictures, headlines and repetition in order to achieve this aim. Marxists refer to these producers of meanings as the ruling classes. It seems relevant here to add that production of meanings and the manipulation of ideological aspects in such a way serve not only the ruling classes but also every social or political group which finds its interests secure in doing so.

Since the events of 9/11, a hectic debate has been observed to

occur between various world institutions and governments on how to define *terrorism*. This issue still seems to be too hot to handle because defining this term may cause some governments, politically speaking, to fall into sensitive and embarrassing positions. *Terrorism* is, instead, defined ideologically through the mass media. Defining a term in general requires defining a number of qualities, features and aspects to be included in such a definition. The media-oriented definition of *terrorism* is likely to be established without deeply considering these aspects. The Palestinian question is a case in point. The defence of one's land against occupiers might not ordinarily be considered a terrorist action, yet Palestinian movements which fight against Israelis, their occupiers, are classified by some world figures as terrorist. To those—both Muslim and non-Muslim—who sympathise with the Palestinian position, such a categorisation seems wholly questionable. To begin with, it conflates such acts with those of September 11, which were of a far greater impact and magnitude, and which occurred in a quite different context. Moreover, the violent actions performed by Israeli troops against innocent children, women and old men in the occupied Palestine might themselves easily be considered crimes against humanity. Yet, Palestinians are the only accused, whilst the term *terrorism* is not applied to Israeli actions.

This high level of sensitivity encourages us to assume that some politicians and world leaders have managed in one way or another to establish a definition of the term in the minds of non-Muslims and non-Arabs and to further make it part of their culture via a heavy and organized use of mass media. Whilst many Westerners, and Americans in particular, may not believe such a definition to be a suitable definition of *terrorism*, some dominating classes have managed to make the majority of them do so through reinforcing a set of features and qualities associated with such a definition via the mass media. By restricting the definition in this way, other alternatives and possibilities are distorted and forgotten. Bignell

states that “the message always involves the distortion or forgetting of alternative messages” (1997: 22). Other nationalities and other forms of terrorism are taken out of the definition. On the other hand, particular nationals and forms of terrorism are added to the definition.

Translation is a process which is performed in two phases; the first phase deals with analysing the source text, the source sign (SS) in our context, while the second phase deals with transferring the SS into its equivalent target sign (TS) in the target language. Figure (1) semiotically summarizes what happens in the first phase of the process. Above, I have considered the issue of the term *terrorism* in terms of the first of these phases. In the section which follows, I shall now turn to examine the second phase, the translation of that source sign into an appropriate target sign.

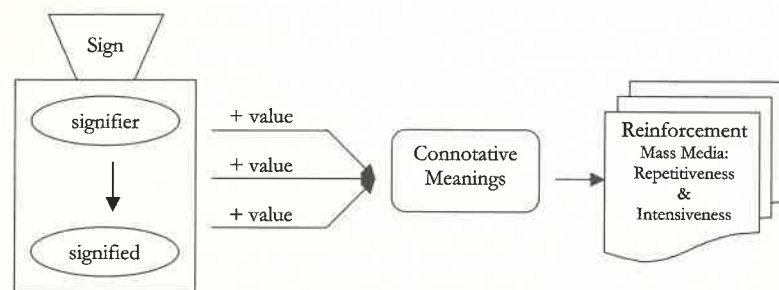


Figure (1): 1st Phase of Translation, Analysis of SS

3. Translation of *Terrorism* into Arabic

For the purpose of the present paper, I shall use the following

definition of translation given by Toury (1980: 12 in Al-Shehari 2001: 1):

The type of process which I have in mind involves transfer operations performed on one semiotic entity, belonging to a certain system, to generate another semiotic entity, belonging to a different system.

Toury clearly prefers to refer to the process of translation as a process of transference. This helps us to consider translation as a process which deals with entities or terms as semiotic signs which generate meanings on the basis of their specific values and cultural connotations. Translating these signs—terms and entities—into another language is therefore a question of transferring them from one semiotic system into another. Translating entities semiotically motivates us to analyse an entity in its source context (semiotic system) first in order to find out the values and meanings it generates in the original context. Then analysis has to be performed on the values and meanings which are intended to be generated in the target context. Finally, an equivalent sign which can generate equivalent values and meanings in the target context can be chosen from the target language. Equivalence here is established in view of the ideological and cultural identities of the target readership.

Translation of entities like news-oriented or political terms into Arabic tends to be highly dependable on either transliterating them or translating them literally, often by looking up their equivalents in a bilingual dictionary. Semiotic and ideological meanings which are originally associated with any particular term in its source context are likely to be ignored when translating such a term into Arabic. The term “black box”, meaning an aircraft flight-recorder, is one such instance. The box is of course not always black; rather, the sense of blackness relates to a well-established cultural myth which associates “blackness” with something illegal, vague or unclear. Thus the “black box” is the box that contains

secret details about the flight. The cultural myth at work here is one that is completely related to a specific culture and a particular period of time. Thus, translating the term literally into Arabic as *sundooq aswad* indicates only that this box is black (which can be to some extent misleading). However, qualities of vagueness and secrecy are unlikely to be generated by such a translation; miscommunication of the associated meanings will occur on the side of the target readership. The term "computer", as an example of a different case, is transliterated into Arabic as *kombiyuter*. A "computer" is named like this in its source context because one of its primary functions at the time of naming was to compute. Transliterating it into Arabic leads to preventing this specific function from being communicated to the target readership. Attempts however are made to translate this function by translating the term into something like *hasoob*, literally "computer", but this translation is not used in the Arab World as much as the transliterated term. Translating such entities literally into Arabic seems to be unsuccessful in communicating associated meanings and values as shown above. One solution suggested to deal with this problem is to treat translation as a semiotic process, that is, to regard each source item as a sign which generates its own denotative and connotative meanings.

Unlike the examples discussed above, *terrorism* carries a particular influence on the cultural and ideological identity of its users. Noor-udeen Blee bil (2001: 121, my translation) explains the role of translating definitions and values from foreign resources in a mass-media context as follows:

Translation is considered to be one of the most dangerous challenges which face Arabic. Most mass media depend on adopting traditional methods in translation, which in turn makes it difficult for them to cope with the new techniques. Therefore they depend on foreign resources

in obtaining information, and they provide us with classifications and definitions from those resources without any careful consideration.

The cultural identity of Arabs can be a target of distortion resulting from the use of literal translation without careful consideration of the hidden meanings associated to any particular term when first introduced. Translating *terrorism* into Arabic literally as *irhab* does deliver more than just the word *irhab*. Arab mass media actually participate in imposing the original definition of the term into Arabic and into the Arab Culture through literal translation from English, with no consideration of the meanings and values that are likely to be associated to such a term. In this case, Arab mass media work as mediators who help Western dominating politicians promote this term to Arabs in the framework they prefer. Arabs are then expected to call Palestinians, who defend their occupied land, terrorists. Iraqis, who fight against their own occupiers, are also terrorists. So are Arab politicians who stand politically against their governments. Likewise, Arabs who kidnap foreigners in such a way as to force their governments to do something are terrorists. However, the word *khatifeen*, literally "kidnappers", is more appropriate to use in Arabic to refer to the last type of violence. Ideologically speaking, in Islam, the religion of most Arabs which works significantly in constructing their cultural identity, kidnapping belongs to what is called *kat'e attareeq*, literally "road robbery". Performing violent actions, mostly politically motivated, against unpleasant governments may be described in Arabic as *ta'amor*, literally "conspiring". Therefore, alternatives to the word *irhab* ("terrorism") exist in Arabic to refer to different types of violence, while Arab mass media use only one alternative and forget or distort the others.

On the other hand, the Holy Qur'an, the holy book of Muslims, reads in one of its verses (S. VIII 60, translation of A. Yusuf Ali 1983):

Against them make ready your strength to the utmost of your power, including steeds of war, to strike terror into (the hearts of) the enemies of God and your enemies, and others besides, whom you may not know, but whom God doth know.

Generally speaking, *terrorism* is a preferred result of preparing as much power as possible in order to fight spiritually or physically against enemies of Allah (Muslims' God) and enemies of Muslims.

Studying a term in its source context first as a sign entails in-depth study of the mythic and cultural values which originally come with that term. Then, thorough analysis has to be applied to study the equivalent mythic and cultural values which can be generated in the target culture with conformity to the ideological identity of the target readership. A sign is hence established through cultural and ideological thinking and consideration. This would lead us to say that signifieds are not as universal as one may assume (Fiske 1990: 44-45); in other words, they vary from one culture to another. Therefore, translation of terms, *i.e.* signifiers, from one language into another is not just a matter of replacing words with ones from the target language. It is rather replacing a sign which generates certain meanings in one language with another sign that may generate certain ideologically and culturally acceptable meanings in the target language. Signifieds of the source term may be replaced with different signifieds from the target language in order to establish an equivalent sign. *Terrorism*, as a sign, may then be translated into Arabic as *irhab* ("terrorism"), *kat'e attareeq* ("road robbery"), *khat'f* ("kidnapping"), *moqawamah* ("resistance"), *ta'amor* ("conspiring"), *etc.*, depending on the type of signified it refers to. Similarly, *amalyah fida'iyah* (literally "self-sacrificing operation"), *amalyah intiharyah* ("suicide operation"), and *amalyah istish-badyah* ("martyr operation"), can be different translations of "suicide bombing" according to the values and meanings generated in their target

contexts.

Figure (2) summarizes what happens in the second phase of translation. Unlike semioticians who start from a signifier and move through to a signified in order to explain how a sign works, translators may better start from a signified, the mental concept, and work through to a signifier, an equivalent sign in the TL. The mental concept of *terrorism* exists in reality in the TL, and the translator has just to find what alternatives exist in the TL in order to choose among them the most suitable equivalent.

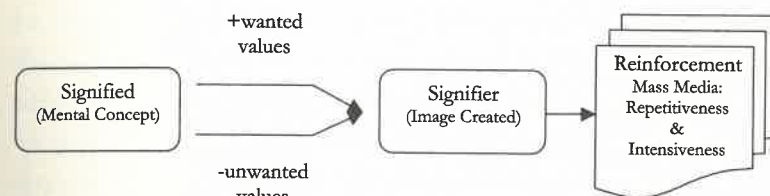


Figure (2): 2nd Phase of Translation, Production of TS

4. Conclusion

The problem of translating culture-oriented terms into a language which belongs to a completely different culture from that of the source language, as in the case of English and Arabic, reveals important and considerable questions as to what extent the target culture is able to resist any foreign cultural influences caused by translation. The mass media play a significant role in promoting terms and their associated definitions to different languages and cultures, since such media are easily

accessed by people from different parts of the world. In an English-Arabic context, English terms are continuously translated into Arabic in the same cultural framework they have in their source context without being tailored to the beliefs and norms of the target readership. For example, operations in which Palestinians bomb themselves in order to kill Israelis are called in the Western mass media "suicide bombs or operations". This term is translated literally by some Arab mass media into Arabic as *amalyat intiharyah*. This translation generates a negative meaning for Arabs that this kind of operation is not preferred, whereas Arabs themselves are more likely to find it something acceptable and indeed even preferable. In contrast to the consistent ignorance of the ideological and cultural connotations accompanying the translation of *terrorism* into Arabic, some Arab mass media started to refer to suicide bombing as *amalyat fida'iyah*, literally "self-sacrificing operations", while others call them *amalyat istish-hadyah* or "martyr operations". Different translations are produced for the same English term indicating different ideological and cultural motivations. The first translation, which is literal, generates a negative meaning, the second adds to the word the quality of preference, and the third covers the word with a religious sense.

The present paper is an attempt to show how translation of culture-specific terms from English into Arabic, which both belong to completely different cultures, may severely generate a negative effect on the ideological and cultural identity of the target reader. In addition, it has been shown how semiotics can be used as an effective analytical tool in studying entities in their source context as signs rather than as merely words in order to find out their ideological and cultural equivalents in the target context.

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卞之琳的詩歌翻譯與格律論

陳可培

Abstract

On Bian Zhilin's Poetry Translation and His Theory of Rhythm
(by Chen Kepei)

In the history of modern Chinese poetry Bian Zhilin is a poet of vital importance. His poetry is praised as a blending of classical Chinese and modern European poetics, with far-reaching influence. He is also a well-known translator and a critic of poetry. From the perspective of the construction of Chinese culture and literature, this paper examines Bian Zhilin's poetry translation in the light of his own theory, to inquire into the significance of poetic rhythm and to investigate the enlightenment we may gain from the poet.

—

自 19 世紀末嚴復將“信、達、雅”^[1] 作為翻譯標準提出來後，一個多世紀來，“國內放論翻譯問題者，眾口一詞把嚴復的‘信、達、雅’說當作天經地義，肆言‘神似’‘形似’的短長，爭辯‘直譯’‘意譯’的取捨。”^[2] 40 年代初期，在昆明西南聯大外語系的翻譯課上，卞之琳特別就譯詩而論，破“信達

雅”說、“神似形似”說和直譯意譯說。他認為三說中只應各保留一個字，即“信”、“似”、“譯”。對於詩歌這種內容與形式、意義與聲音的有機統一體，要譯成外國語，卞之琳的主張是內容與形式的忠實，即“信”。因為“詩借形以傳神，失其形即失其神。因此，譯詩不僅應準確傳達原詩的內容，也應在符合現代漢語內在的規律前提下，盡可能相似地模擬原詩的形式；也只有盡可能地模擬原詩的形式，才能較為圓滿地傳達原詩的內容，再現原詩的風格和神韻。”^[3]在論及外詩漢譯時，卞之琳不僅強調要有同樣或相似的效果，而且“在中文裏讀得上口，叫人聽得出來。”這便是詩歌的節奏、韻律，是卞之琳數十年鑄而不捨的追求。

“五四”以後譯界氣象萬千，風起雲湧。楊德豫在論及英語格律詩漢譯的形式問題時，將各種不同主張和流派歸納為以下五種：（一）譯成散文；（二）譯成自由詩；（三）譯成半自由體；（四）譯成中國古典格律詩體；及（五）譯成現代漢語格律詩體即白話格律詩體。“而在主張‘把英語格律詩譯成漢語白話格律詩’的這一流派中，不論就理論貢獻或就翻譯成果而言，不論就翻譯成果的數量或翻譯的質量而言，集大成者都是卞之琳先生。”^[4]所謂白話格律詩，早在1926年聞一多談到新詩格律化問題時就提出“音尺”^[5]（即後來孫大雨首稱的“音組”，何其芳所稱的“頓”）這個最基本、最簡單的樸素觀念；卞之琳在此基礎上加以發展、完善。他所強調的新詩格律，是從現代漢語的客觀規律出發，以二、三個單字做一“頓”；以“頓”建行，每行不超過五個“頓”；突出“頓”數標準，不受字數限制，由此出發要求分行分節，安排腳韻上整齊勻稱，進一步要求在整齊勻稱裏

自由變化隨意翻新，由此形成一種新格律。這就是卞之琳新詩格律理論的核心。

1987年已77歲高齡的卞之琳發表了長篇論文〈“五四”以來翻譯對中國新詩的功與過〉，以一位集詩人、翻譯家、學者於一身的獨特視角，系統、全面地總結了幾十年來翻譯對新詩的正反影響。文章貫穿了詩人探索、倡導了幾十年的格律論；在廣闊的歷史背景上，再次檢驗了格律論的意義。

在這篇專論中，他將胡適寫《嘗試集》的時期稱為新詩的草創期。胡適的一首《關不住了！》（Over the Roof!）“用白話把一首原是普通的英語格律詩譯得相當整齊，接近原詩的本色，就有理由使他自己得意，也易為大家接受。”^[6]從此，這一從西方“拿來”的又一文學形式——用自然的說話調子來念的詩歌，打開了白話新詩的門路。它之所以為“新”，“除了在內容的拓展外，在形式上，用自然的說話調子來念或朗誦，顯出另有一種基於言語本身的音樂性。”郭沫若所翻譯的西方格律詩注意了一點音韻，就“無意中為白話新詩的格律化探索走出了一步。”“開創了一種半格律體，只是較為鬆散，反而從舊詩襲用了濫調，連同陳舊的辭藻。”^[7]20年代中期，以聞一多為首的一些有識者認識到“應該從說話的自然節奏裏提煉出新詩的詩式詩調以便更能恰當、確切傳達新的詩思詩情。”^[8]聞一多提出了參考英語詩律以音步建行，憑“音尺”衡量每行長短的主張，並付諸實踐，譯詩時也努力保持原詩的韻腳安排。從此，新詩藝術開始進入成熟階段。

卞之琳在這篇論文中還評價了朱湘、穆旦、李金髮、戴望舒等詩人的翻譯與創作，肯定了他們的成就和貢獻。但是他認為像

朱湘那樣仍舊照文言詩以單音節為節奏單位建行，影響雖大，卻並不有利於新詩的創作；穆旦翻譯外國古典詩格律體時，有意照中國傳統方式，把原詩韻加以簡化，疏朗化，不無道理。但因沒有理會在譯文裏照原詩相應的音組（頓、拍）為節奏單位建行的道理，也多少影響到詩創作。他認為寫詩，（包括譯詩）應該順應和顯示出現代漢語客觀規律所造成的節奏，才會真正達到詩所固有的功用。卞之琳根據自己和戴望舒等著名詩人的翻譯和創作實踐證明，翻譯西方格律詩的目的之一是為了借鑒，以豐富我們的詩形，建立、鞏固新詩格律。因此，譯詩應該充份掌握原詩的特殊性能，以音組（頓、拍）對應原詩的音步，照原來的腳韻安排，才有利於借鑒和創作。50年代屠岸就是這樣成功地翻譯了莎士比亞《十四行詩集》，並“用這個詩體寫詩，得心應手，不落斧鑿痕跡。”這是個“入而出”的過程，也即“化歐”的過程。

二

卞之琳曾說他自己過去譯詩練筆遠多於寫詩練筆，這一點，恰與戴望舒是一致的。他深有同感地這麼評價戴望舒：“他翻譯外國詩，不只是為了開拓藝術欣賞和借鑒的領域，也是為了磨練自己的詩傳導利器，受惠的不止他自己。”^[9]兩位著名詩人都直接從譯詩中獲益匪淺，卞之琳則更專注於格律的舉足輕重。他說：“掌握不掌握格律的基本道理，通過翻譯，給中國新詩帶來的損益和評論的合理或偏差，最容易見諸處理西方十四行詩體的得當與否。”原因如下：首先，在西方多種複雜的格律體中，只有十

四行詩體到現代仍富有生命力；其次，這種詩體最能恰配思路的起承轉合，能表達圓融而回環往復的情調，與中國文言舊詩的“近體律絕”相似，能構成一個完整的樂章；再次，從形式上儘量如實介紹西方格律詩，充份掌握原詩形的特殊性能，有助於正確借鑒，達到“入而出”。

十四行詩（sonnet）是由五步抑揚格組成的抒情詩，分兩種形式。一種是義大利彼特克拉十四行詩，分前八行後六行，韻腳是 abba abba cde cde；或 cdedce。另一種是英國莎士比亞十四行詩，分為四部份：三個四行和一個尾對句，其典型韻律安排是 abab cdcd efef gg。這種抒情詩體以“比較固定的韻律模式為讀者提供一種聽覺上的快感，產生一種音樂的效果。它的嚴格的形式排除了過多或過少的用詞，強調表達的精確和完美，因而適合思想或感情的集中表現。”^[10]

卞之琳在〈“五四”以來翻譯對於中國新詩的功與過〉一文中指出，一律用隨韻（couplet），即兩兩相押的韻式翻譯莎士比亞十四行詩或創作十四行詩都“不合十四行詩體特別適於表達的低回情調”。他的觀點是盡可能相應照原詩的韻律安排。下面，我們從卞之琳的譯詩中摘取一首莎士比亞十四行詩，看看他是如何從事詩歌翻譯，實踐自己的格律論的。

“If thou survive my well-contented day”

Sonnet 32

If thou survive my well-contented day	a
When that churl death my bones with dust shall cover,	b
And shalt by fortune once more re-survey	a

These poor rude lines of thy deceased lover b
Compare them with the bettering of the time, c
And though they be outstripp'd by every pen, d
Reserve them for my love, not for their rhyme c
Exceeded by the height of happier men. d
O, then vouchsafe me but this loving thought: e
'Had my friend's Muse grown with his growing age, f
A dearer birth than this his love had brought, e
To march in ranks of better equipage: f
But since he died, and poets better prove, g
Theirs of their style, I'll read, his for his love.' g

卞之琳的譯詩如下：

“如果我活過了心滿意足的一生”

（《十四行詩集》第 32 首）

如果|我活過了|心滿|意足的|一生， a
任死亡|無情，|把枯骨|用糞土|掩藏， b
如果|你還在，|你偶爾|翻出來|重溫 a
亡友的|這些|粗鄙|可憐的|詩行， b
拿它們|比較|受於|時代的|進益， c
雖然|誰的筆|都早已|勝過|一籌， d
不為了|它們|相形|見絀的|詩藝， c
就為了|我的愛|而仍然|把它們|保留。 d
但願|多承|你愛惜，|把事情|這樣看： e

“如果|朋友的|詩才|隨時代|長下去， f
他的愛|定會有|更為|可貴的|出產， e
足夠|和裝備|較優的|並駕|齊驅—— f
他死了，|後人|居上了；|為了|文采 g
我讀|他們的，|讀他的|就為了|他的愛。” g

在這首譯詩中，卞之琳用五頓（音組）對應原詩的五步抑揚格，除第一行的“我活過了”由三音節加虛詞“了”組成四字頓外，其餘全是二、三字頓交錯，原詩的從容自信歷歷在目；譯詩還嚴格依照原詩的韻腳安排，保持了十四行詩嚴謹的韻律節奏。此外，一些關鍵字句的翻譯，也起到了畫龍點睛的作用，如 rhyme——詩藝，Muse——詩才，style——文采。第一行忠實而靈活地譯為兩個條件句；第二行的倒裝句也用“把”字結構如實譯出，自然流暢。莎士比亞十四行詩是內容與形式、意義與聲音的高度融合，卞之琳在翻譯中忠實地實踐了自己的格律論。

以譯詩練筆，最終也是為了借鑒，進而創作出有民族風格的新詩。請看卞之琳於 30 年代初用十四行詩體寫的《一個和尚》：

一天的鐘兒撞過了又一天， a
和尚作着蒼白的深夢： b
過去多少年留下的影蹤 b
在他的記憶裏就只是一片 a
破殿裏到處瀰漫的香煙， a
悲哀的殘骸依舊在香爐中 b
伴着善男信女的苦衷， b

厭倦也永遠在佛經中蜿蜒。 a
昏沉沉的，夢話又沸湧出了嘴， c
他的頭兒又和木魚兒應對， c
頭兒木魚兒一樣空，一樣重； b
一聲一聲的，催眠了山和水， c
山水在暮靄裏懶洋洋的睡， c
他又算撞過了白天的喪鐘。 b

卞之琳在《雕蟲紀曆·自序》中說，這“是存心戲擬法國十九世紀末二、三流象徵派十四行體詩，只是多重複了兩個韻腳，多用 ong (eng) 韻，來表現單調的鐘聲，內容卻全然不是西方事物，折光反映同期詩所表達的厭倦情緒。”詩人用彼特克拉式詩體，每行字數雖有些許差異，但音節（頓）數一致，以四頓建行。詩中節奏凝重的“鐘聲”、重複的辭彙、衰敗壓抑而意味深長的黃昏意象與和尚單調混沌的生活、蒼白淒涼的夢境、衰落陰鬱的社會環境相吻合。起承轉合的章法和低回往復的情調將煙霧迷濛中昏睡的世界聲像具備，活靈活現地展現在讀者面前。在詩人筆下，祖國語言施展了其“富有韌性、靈活性”的魅力，重現了十四行詩的生命力；各種詩藝的靈活運用既顯示了詩人融會中西詩藝的精湛技巧，體現了詩人在“洋為中用”的基礎上構建中國現代詩律的努力，還展示了詩人所具備的洞燭事物隱微的才敏、眼力，對人生宇宙底蘊的深刻認識，對人類精神家園的孜孜求索。

1937年5月，卞之琳作了另一首十四行詩《燈蟲》。詩歌以

趨光喪生的小蠓蟲為此興，用超然的色空觀，嘲諷了古今中外人們捨命追名逐利的虛榮和枉然。詩人還將此詩譯成了英文。為便於對照賞析，現將《燈蟲》的中英文並置如下：

燈蟲		Tiny Green Moths	
可憐以浮華為食品，	a	Why feed on vanity as if your due?	a
小蠓蟲在燈下紛墜，	b	Around the lamp you shower with hearts of fire.	b
不甘淡如水，還要醉，	b	Too much water, poor things? To aspire,	b
而拋下露養的青身。	a	You fling down your green bodies born in due.	a
多少艘蠟燭一齊發，	c	What "Argo"s or light galleys start in flocks,	c
白帆篷拜倒於風濤，	d	While sails all bent to an alluring sea!	d
英雄們求的金羊毛，	d	The Golden fleece pursued with gallantry	d
終成了海倫的秀髮。	c	Has turned out in the end to be Helen's locks!	c
讚美吧，芸芸的醉仙	e	Let's praise: you multitude of tipsy fairies.	e
光明下得了夢死地，	f	Have found your dreamy end in the tomb of light	f
也畫了佛頂圓圈！	e	And drawn, too, halos round a Buddha's head.	g
曉夢後看明窗淨几，	f	Awoke at dawn and back from all vagaries,	e
待我來把你們吹空	g	I'll blow off the empty desk your trace of night—	f
像風掃滿階的落紅。	g	A breeze which sweeps from the steps the "fallen red"! g	

詩歌嚴格按十四行詩的章法，以自然現象起興，巧妙而自然地融希臘神話和佛教色空觀以及中國古典詩歌的意象為一體；起

於奮不顧身的趨光小蟲，承之以著名的希臘神話“金羊毛”，轉而用嘲諷的口吻，合之於超然的色空觀和中國古典詩歌的典型意象，表現了古今中外芸芸眾生趨炎附勢而終歸虛空的人生。中文詩以整齊的三頓為一行，每節各行以二、三字頓參差均衡排列；各行收尾也以二、三字頓有節奏地交錯進行；到末段的“合”便全以二字頓收尾，悠然的口吻表現了一種超然的人生觀。整節的韻腳、均勻明快的節奏和朗誦嘲諷的調子清晰可聞，餘音繞樑。詩歌化用古典意象作結，造成了恰似《紅樓夢》的“好一片白茫茫大地真乾淨”的效果；以“四大皆空”的佛教思想諷刺趨炎附勢、追名逐利的芸芸眾生。^[11] 飽含哲理的詩思，圓融精湛的詩藝，將人類社會一個普遍現象濃縮在這極富音樂性的嚴格的律詩中，令人讀後回味無窮。自譯英詩也嚴格遵循十四行詩格律的五步抑揚格，前兩節韻腳安排與原詩一致，用抱韻（abba, cddc）；後兩節稍有變化，但韻腳數不變，以變體形式傳達了圓融回環的情調。中英兩首詩強烈的節奏感和韻律感構成了一首完美的交響樂章。西方格律詩體在孜孜矻矻地探索創建新詩格律的中國現代詩人手下呈現出一種“和而不同”^[12] 的生命力，給中西文化交流，中國文化的建設以深遠的啟示。

三

卞之琳新詩格律論的核心是他以“頓”建行的主張。他認為，字數在新詩格律中不起決定作用，正如用韻在新詩格律裏不是中心環節一樣。卞之琳的格律論是在聞一多等前輩詩人、學者

的實踐和研究的基礎上逐步完善的，他堅持詩是聽覺的藝術，與建築無涉而與音樂有關。他在一系列文章中對此作了鍥而不捨、日臻完善的詳細的闡述，如他以傳統的五、七言詩與四、六言詩為參照，歸納出“說話式”和“吟誦式”兩種調式的〈哼唱型節奏（吟調）和說話型節奏（誦調）〉（1953）。文章中明確提到，如果一首詩以二字頓收尾佔優勢，調子就傾向於說話式，如果以三字頓收尾佔優勢，調子就傾向於歌唱式。“但是兩者同樣可以有音樂性，語言內在的音樂性。”^[13] 在〈談詩歌的格律問題〉（1984）一文中，卞之琳說：“在以頓為格律基礎的前提下，在吟誦式和說話式兩路調子之間，我過去在理論上和實踐上都偏重了說話式調子。”這正是他的詩給人以現代感和親切感的一個因素。1992年，卞之琳在香港《明報月刊》1月號上發表了〈重探參差均衡律——漢語古今新舊詩體的聲律通途〉，提出了“參差均衡律”，進一步完善了他的詩歌格律論。他認為現代漢語詩節奏感的形成不像舊詩或西詩那樣取決於平仄或輕重，而是取決於在詩中將二、三字頓錯落安排，相互調劑；這樣不僅能形成節奏，還能根據不同的詩情表達的需要作相應的調整。他樂觀自信地從傳統的“言志載道”說談及參差均衡律對新詩建設的美學意義。他說：“看來還是循現代漢語說話的自然規律，以契合意組的音組作為詩行的節奏單位，接近而超出舊平仄粘對律，做參差均衡的適當調節，既容暢通的多向渠道，又具迴旋的廣闊天地，我們的‘新詩’有希望重新成為言志載道的美學利器，善用了，音隨意轉，意以音顯，運行自如，進一步達到自由。”在《雕蟲紀曆·自序》中，他對自己多年的主張作了精到的論述：“我們用漢語說話，最多場合是說出二三個單音字作一‘頓’，

少至可以到一個字（一字‘頓’也可以歸附到上邊或下邊兩個二字‘頓’當中的一個而合成一個三字‘頓’），多至可以到四個字（四字‘頓’就必然有一個‘的’‘了’‘嗎’之類的收尾‘虛字’，不然就自然回分成二二或一三或三一兩個‘頓’）。這是漢語的基本內在規律，客觀規律。”他還主張在此基礎上以一到幾個“頓”建行，“由幾行劃一或對稱安排，加上或不加上腳韻安排，就可以成為一個詩‘節’；一個詩節也可以獨立成為一首詩，幾個或許多個詩節劃一或對稱安排，就可以成為一首短詩或一部長詩。”這是他較為全面、深刻的新詩格律論，並身體力行長期進行了高度自覺的實踐。請看他的《雨同我》：

“天天|下雨，|自從|你走了。”

“自從|你來了，|天天|下雨。”

兩地|友人雨，|我樂意|負責。

第三處|沒消息，|寄一把|傘去？

我的|憂愁|隨草|綠天涯：

鳥安於|巢嗎？|人安於|客枕？

想在|天井裏|盛一隻|玻璃杯，

明朝看|天下雨|今夜|落幾寸。

詩行不為字數所限，而是以“頓”數建行。每行均為四“頓”，而且每行都錯落安排二、三字頓，相互調劑，既有呼應，又有重複。卞之琳還從現代漢語中佔壓倒多數的二字頓和三字頓不同的組合中發現：“在新體白話詩裏，一行如全用兩個以上的三字

‘頓’，節奏就急促；一行如全用二字‘頓’，節奏就徐緩；一行如用三、二字‘頓’相間，節奏就從容。”^[14] 這種節奏的常與變，能適應不同的詩情表達的需要：

眼底下|綠帶子|不斷地|抽過去。

電杆木|量日子|一段段|溜過去。（《還鄉》）

兩行各四個三字頓生動地模擬了快速行進的火車，再現了如梭似箭的光陰，給人一種緊迫感。

反正|我們|已經|爛醉（《遠行》）

這一連四個二字頓的詩行，讀來節奏徐緩。

卞之琳的《白螺殼》是一首典型的用極為複雜的詩體寫就的長詩，其中的韻式達到繁富工巧的極致，參差均衡的“頓”的安排構成了詩的節奏特徵。在每節 10 行的詩中，韻腳排列均為 ababccdeed，兼用了“交韻”（abab）、“隨韻”（cc）和“抱韻”（deed）。全詩 4 節每行一律三頓，在一字頓、二字頓、三字頓的參差排列中整齊中有變化，體現了他所倡導的參差均衡律的特點與優點。試看其中一節：

空靈的|白螺殼，|你， a

孔眼裏|不留|纖塵， b

漏到了|我的|手裏 a

卻有|一千種|感情： b

掌心裏|波濤|洶湧， c
我感歎|你的|神工， c
你的|慧心啊，|大海， d
你細到|可以|穿珠！ e
我也|不禁要|驚呼： e
“你這個|潔癖啊，|唉！” d

這節詩的每一行大都以二字頓結尾，說話式的調子加上首尾兩行末的“你”和嘆詞“唉”更增加了親切感和現代感。這首襲用法國象徵主義詩人瓦雷里愛用的一種韻腳、安排非常複雜的詩體而寫就的剔透玲瓏的《白螺殼》，韻式“熔參差於整齊，鑄活波於嚴謹”，“體現出白螺殼的堅實空靈，天工巧奪。”^[15]

詩人袁可嘉高度讚揚了卞之琳對新詩口語化、戲劇化、格律化和現代化的貢獻，在談到卞詩格律的謹嚴時，引證了這節詩。他說：“這顯示出詩人嚴謹的格律意識和在規則中求變化，大一統中求小自由的創新精神，其中所包含的運用文字的卓越才能和精製細作的良苦用心更是不待言的了。”^[16]

四

卞之琳在幾十年的翻譯、創作生涯中，承上啟下，勇於借鑒而不忘繼承，在中西優秀文化傳統的陶冶中致力於新詩格律的探索。在翻譯中，他“有時在音律、韻式上，比原詩還相應的嚴格”。^[17]在詩歌創作中，他用經過火的錘煉、水的洗禮的精微而

冷雋的筆調^[18]煉鑄了一首首雋永的現代詩。他廣泛嘗試，將中西詩藝熔於一爐，沉思者的思想感情在其中凝練為“化古”、“化歐”的詩的藝術。在詩論、詩評中，他從建設新詩格律的立場出發，堅持以頓建行，用新詩格律論對“五四”以來詩界代表人物的功過直抒己見；還為何其芳所譯的海涅詩在音組韻式安排上作了修改，以達到格律詩有別於散文的更鮮明的節奏感和音樂性；他高度讚揚屠岸、楊德豫、飛白等譯家遵循原韻安排，盡可能保持原詩面貌、原詩神韻的翻譯。香港學者張曼儀曾寫道：“格律的探索和實踐，是卞之琳自始至終努力的方向，也是他堅守的一座碉堡，在任何情況之下為新詩保存的一個藝術成份。”^[19]由此，我們不禁要問：他為甚麼要矢志不移地堅守這座碉堡？這於他“化古”、“化歐”的詩歌成就關係如何？對新詩建設的意義何在？這些問題，我們也許能從中西詩學的詩樂論中找到答案。

首先，讓我們來看幾種權威詞／辭典對“詩”所下的定義。《現代漢語詞典》的定義是：“文學體裁的一種，通過有節奏，韻律的語言反映生活，發抒情感。”《朗曼當代英語詞典》對poem的定義：a piece of writing, arranged in patterns of lines and of sounds, expressing in imaginative language some deep thought, feeling, or human experience。北京大學樂黛雲、葉朗等主編的《世界詩學大辭典》對“詩”（poetry）的解釋是：“多種韻律表達形式的總稱，人類用這種形式表達他們對世界、對人類自己以及對這二者關係的最富想像、最強烈的感受或看法。”法國象徵主義詩人馬拉美在回答記者要求“給詩歌定義”時說：“詩是通過具體固有節奏的人類語言，對生存各方面的神秘含義所作的表述。”^[20]可見，詩的音樂性——節奏、旋律，是詩之為詩的一個

重要因素，古今中外概莫能外。詩樂同源說在中國可以上溯到《尚書·堯典》：“詩言志，歌永言，聲依永，律和聲。”隨後，在《樂記》、《毛詩序》中，詩樂同源，詩樂同質的觀點幾成不易之論。清人劉熙載在《藝概》中談詩文之別時說：“文所不能言之意，詩或能言之。大抵文善醒，詩善醉，醉中亦有醒時道不到者。”中國古典詩歌以其抒情性、韻律性成為樂化的詩，古典藝術則被視為“樂感文化”。弦外之音，韻外之致的音樂意味是古典詩歌追求的極致。

在歐洲，尼采在《悲劇的誕生》中，將音樂看作酒神藝術的代表，詩史為日神藝術的代表。因此，抒情詩即音樂和史詩相結合的產物。在這種結合中，音樂，或者說酒神精神是更為內在的核心因素。“在民歌創作中，我們看到語言全力以赴，聚精會神地模仿音樂。”^[21]對西方浪漫主義詩人而言，音樂是唯一真正的浪漫主義藝術。正是音樂那種情感內容與樂音形式合而為一的特質吸引了浪漫主義詩人。19世紀中期的象徵主義詩人更將詩的音樂性強調到無以復加的地步。法國象徵主義大師魏爾倫在其詩篇《詩的藝術》開篇的一句統領性名言：“音樂先於一切。”^[22]象徵主義的原則之一就是追求詩與音樂的相等；音樂具有象徵主義詩人夢寐以求的暗示的本質，以及純粹性、抽象性和不確定性。

生活在中西文化大碰撞時代的卞之琳，既有厚實的舊學修養，又很早接觸了西方文學。在中國新詩藝術的探索途中，他以一種超越中外詩歌的創作主體的清醒，思考着，尋找着兩者之間審美原則的相同點。因為尋找西方現代詩歌和中國古典詩歌藝術的融合點，是中國現代詩歌在現代性意義上走向民族化的一個關鍵。他以自己藝術選擇的敏銳感覺，在我國舊詩的含蓄與西方現

代詩的重暗示之間，找到了某種契合點和某種親切感。而這個契合點和親切感正是基於對音樂性的共同追求。

“五四”新文化運動的先驅們首先向詩界發動革命，拋棄了束手縛腳的文言舊詩形式，用白話詩取而代之。然而，這場破舊立新的革命在詩歌方面遠非一蹴而就，幾代詩人為新詩的建設作了漫長艱苦的探索。當早期白話詩人試圖割斷與傳統的聯繫，而將目光轉向西方時，他們的努力是如何擺脫舊詩的藩籬，從奴性中掙脫。結果是，早期白話詩或散漫無紀，或難脫出文言舊詩的老套。“新詩最為人所詬病的一點就是它沒有固定的形式，而成為‘自由詩’。”^[23]因此，卞之琳在《雕蟲紀曆·自序》中說：

“我們說寫詩要寫得大體整齊（包括勻稱），也就是說，一首詩念起來能顯出內在的像音樂一樣的節拍和節奏。”在幾十年的翻譯、創作實踐中，卞之琳在中國古典詩歌傳統和西方現代派詩歌以及“五四”以來的白話詩傳統中“入而出”，繼承發展了新詩格律論。其目的就是為了在按說話方式來“念”或“朗讀”白話新體詩的時候，能顯出“詩本身作為時間藝術、聽覺藝術所含有的內在因素，客觀規律，使朗誦者有所依據，以表達像音樂一樣的節拍、節奏以至旋律。”^[24]卞之琳自己在詩歌創作中，不論是自由體還是格律體，始終講究節奏和旋律。無論是翻譯格律詩還是寫格律詩他都極為嚴謹；晚年所寫的都是格律詩，“已臻操縱自如，無懈可擊的境地了。”^[25]本來，“牽就已成格律是一種困難，但是戰勝技術的困難是藝術創造的樂事”，“同時，像許多詩學家所說的，這種困難性的音律可以節制豪放不羈的情感想像，使它們不至於一放不可收拾。情感想像本來都有幾分粗野性，寫在詩裏，它們卻常有幾分冷靜、肅穆與整秩，這就是音律

所鍛煉出來的。”^[26] 朱光潛的話清楚地解釋了為甚麼卞之琳的詩能以精微、冷雋、富於知性而著稱；能承上啟下、“化歐、化古”、自成體系。卞之琳在探索、發展新詩格律的論述中，多次強調要顯出詩的內在因素，客觀規律——即詩的音樂性。因為“一切藝術都以逼近音樂為指歸。”^[27] 順應現代漢語的自然節奏，順應詩的內在因素，也就順應了“生生之謂易”^[28] 的大節奏。

在當今這個全球化的時代，中國文化日益受到西方的影響。新世紀中國文化、中國文學的現代化和民族化，堅持“和而不同”的原則，應該能從卞之琳的詩論，詩作中得到不少啟示。

“惟有不同種族的藝術家，在不損害一種特殊藝術的完整性的條件下，能灌輸一部份新的血液進去，世界的文化才得以愈來愈豐富，愈來愈完滿，愈來愈光輝燦爛。”^[29]

注釋

- [1] 王佐良，《翻譯：思考與試筆》，外語教學與研究出版社，1989年9月，第40頁。
- [2] 卞之琳，〈《從西窗集》到《西窗小集》〉，見《紫羅蘭姑娘》，中國工人出版社，1995年，第8頁。
- [3] 楊德豫，《拜倫抒情詩選》，湖南文藝出版社，1994年，第275、276頁。
- [4] 同注^[3]。
- [5] 張曼儀，《卞之琳》，“聞一多要求每個詩行既要有一定數目的音尺（聞一多對英詩 metrical foot 的漢譯），也要有相同的字數，以達到‘節的勻稱，句的均齊’的詩行。”人民文學出版社，三聯書店（香港）有限公司，1995年，第267頁。
- [6] 卞之琳，〈“五四”以來翻譯對中國新詩的功與過〉，《譯林》，

1989年10月，第182、183頁。

- [7] 同注^[6]。
- [8] 同注^[6]。
- [9] 卞之琳，〈翻譯對於中國現代詩的功過〉，見《卞之琳》，人民文學出版社，三聯書店（香港）有限公司，1995年，第56頁。
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英詩漢譯中新格律體實驗考察^[1]

張 旭

Abstract

Experiments in New Metrical Verse: The Role of English-Chinese Translation (by Zhang Xu)

Modern Chinese vernacular was employed both in poetry writing and translation in the 1930s and 1940s, yet the endeavours of those in New Metrical Verse translation have long been overshadowed. Already before the 1930s, poetry translation had given rise to a deeper commitment to experimenting with new poetic forms, and one result of this was the highlighting of the relation between English poetic metre and its equivalent Chinese poetic unit, the dun (or pause). Based on case studies, the paper aims to explore the evolution of New Metrical Verse in translation during the 1930s and 1940s. A tentative account will also be made of how poet-translators of the period contributed to their respective experiments with those formal properties in translating English poetic metres. The paper will also provide some assessment from the perspective of contemporary translation studies and comparative poetics.

一、引 言

在時間的坐標系上聲音呈縱直地綿延着。聲音要生節奏 (rhythm)，有一個基本條件，那就是具有時間的段落 (time-intervals)。有段落才有起伏，有起伏方可見節奏。這種有起伏的節奏連同韻律構成了詩歌的生命所在。無論中西詩歌都會極力追求這種和諧的音韻美。本來由於中西文化系統中內在的文學規範 (norms) 差異，決定了詩歌這種文學類型 (genre) 最難翻譯。^[2] (Holmes 1988; Shäffner 1999) 因此，在翻譯中如能將這些美的韻律傳譯出來，自然成了眾多中西學人和翻譯家的共同追求。那麼以何種形式、何種手段來遙譯西洋格律詩中和諧的音韻，現代眾譯家經過數十年不懈地探索和實驗，逐漸擺脫了早先文言格律詩的束縛，而嘗試着以白話新格律體來遙譯那些節奏分明的西洋律詩，並呈現出一條相當明晰的前後相續的發展脈絡。特別是到了 20 世紀三、四十年代，中國譯壇上比較搶眼的一景是眾譯家在總結世紀初一代詩人兼譯家遙譯西洋格律詩的經驗後，除了繼續追求譯詩中白話體的表現形式外，還正式走出了一條以漢語“音組”或音“頓”來遙譯英詩中的“音步”的路數，並為後來的漢譯英詩開闢出一大較常見的流派——新格律派譯詩。

因限於篇幅，本文僅討論上世紀三、四十年代眾譯家是如何嘗試着採用新格律體來遙譯英語詩歌，並對各家得失進行簡單述評。

二、西洋之“步”與漢家之“頓” ——中西詩韻之管窺

作為時間單位的切分方式，西洋詩歌通常分節分行，每節若干行，每行若干“步”(foot)或“音步”(metric foot)。如希臘文、俄文、德文、英語格律詩主要是每一行有一定“步”數。在希臘詩中有長短音的疊相組合；在俄文詩、德文詩和英語詩中，則有輕重音的種種安排。長短音或輕重音的一定安排是“步”的內部問題。“步”包括綴音(即音節 syllable)數目問題，但綴音多少並不起決定作用。因為只有“步”以及輕重音等因素的結合才能確立某種詩體的類型。希臘、羅馬詩有格律而不押韻，英詩中有“無韻詩”(blank verse)這一體式，例如在馬洛、莎士比亞等人的詩劇以及彌爾頓的《失樂園》(*Paradise Lost*)這類長詩中廣為使用，也是有格律而不押韻。一般說來，在西洋詩中韻腳與格律最不可分，其間也包含了相當於漢語詩中常見的一些音韻手段，但這些均不是格律詩的中心環節。西方格律詩的要核還是它的“音步”。因為詩是時間的藝術，而在西方格律詩中，也只有音步才能使詩韻有秩序的、合乎時間規律的、有組織的分佈着。

而按照傳統漢語詩歌的規範，每一行大致相等的時間段落也是通過若干“頓”(pause)或“逗”來體現的。“頓”有表示節奏的功用，近於法文詩的“逗”(censure)^[3]和英文詩的“步”。在習慣上頓的位置是一定的。五言詩行常分兩頓，落在第二字與第五字，有時第四字亦稍頓。七言句通常分三頓，落在第二、四與第七字，有時第六字亦稍頓。讀到逗處聲音略提高延長，所以產生出節奏，這節奏即由詩歌語言的音韻性而引起。例如“漢文皇帝

有高臺”，“文”字在義不能頓而在音宜頓；“鴻雁不堪愁裏聽，雲山況是客中過”，“堪”、“是”二虛字在義不宜頓，而在音宜頓；“永夜角聲悲自語，中天月色好誰看”，“悲”、“好”二字在語言節奏宜長頓，“聲”、“色”二字不宜頓，但在音韻節奏中頓不落在“悲”、“好”而落在“聲”、“色”上。究其實，這些均由漢語詩歌固有的節奏規範所決定，由此也區分出中國傳統詩體中的四六言與五七言兩大體系。這其中又以五七言一路韻語調式便於吟誦（有別於按譜歌唱），四六言韻語調子則近於說話方式，便於按說話方式來朗誦。（卞之琳，1958）

總的來說，在漢語詩歌創作中，用韻一直就是主流。然而反觀近三千年的漢語詩歌發展史，也曾出現過兩次反對用韻的運動，而且這兩次運動都多少是受了翻譯的影響。第一次是唐人譯佛經的“偈”時曾用有規律的文字而不用韻，這對後來的語言的影響之一就是誦調的發展，因為佛經就是念誦的；第二次是近代白話新詩運動，此中的大致情形已相當清楚。除此外在中國詩史中還很難見到有詩人不用韻的。其實“唐人譯經偈和白話詩初期不用韻，都是有意要革舊創新，並非順着語言的自然傾向，中國語言的自然傾向是朝韻走的。”（朱光潛，1984：269）故而在白話詩歌草創期曾一度不用韻，但後來又有了複韻的傾向。這種趨勢表現在同時代的翻譯詩歌領域，情形也大致如此。

本來古代漢語是以單音的字為構句單位，而現代漢語則以雙音或多音的詞為構句單位。詞是由兩個或兩個以上的字組成，在空間分佈和時間延續上都要比單個的字長。中國古代詩歌的節奏是根據吟詠的需要而停頓的，而現代新詩的節奏基礎則是屬於說話的語言節奏。^[4]所謂格律詩不外乎每行有一定的音節，每節有一

定的行數，而且行與行之間也有一定的押韻方式。^[5]（許霆、魯德毅，1991: 2）這中間既使有變化，也必須在一定的定格或規範內進行。早年的陸志韋、聞一多、孫大雨、林庚以及後來的何其芳等人就曾有意識地按照說話的規律嘗試白話新格律創作一條路子，這又不同於部份早期新格律派詩人那樣照搬文言舊體，拿一個單音節算一個獨立單位以致於形成“方塊詩”（又稱“豆腐干詩”）的那一路嘗試。根據現代漢語的客觀規律，我們說話時並不是分成一個個單音字（單音節），而多以二、三音節成分或分、合成二、三音組而停逗（頓），間有一音節詞（一單音字）一停逗（頓）在詩行裏往往可以隨全行的主導形勢而粘附上、下一個二音節詞作一頓，也有按四音節一停逗（頓），以語助詞或虛字（“的”、“了”、“嗎”之類輕音節）為條件，否則四音節組自然會分成兩頓。在近現代的中國新詩中固然也有單音節、雙音節、三音節、四音節、五音節，甚至更多音節的詩行，但依照現代漢語的規範，單音節音步顯得太簡短、太急促，四音節或五音節音步則顯得太冗長、太拖沓，故而用的不多，或者說，都不宜用；雙音節和三音步則比較適當，所以用的也多。（北塔，2000: 176）這一原理自然也體現於他們的譯詩中。從上世紀三、四十年代現存的那些譯詩來看，儘管情況極為複雜，但從他們所採取的翻譯策略以及現存的譯品中仍可梳理出若干理路。

三、從“音綴”“音組”到“以頓代步”

當代以色列翻譯理論家吉德·圖里在《翻譯理論探索》一書

中曾從對比語言學和可譯性的規範層着眼，提出了翻譯理論研究應該分別處理好兩組關係：一是譯文與原文之間的關係，二是譯文與原語以及譯文與目標相關聯的語篇系統間的關係。（Toury 1980: 28-29）他還提出了應該將譯文置於目標語文化之中，並與特定時期的目標語中所固有的那些普遍認可的規範相比照，以此來考察譯文是否妥當或可接受。此外，他還就具體的翻譯過程區別了兩種翻譯規範：預備規範（preliminary norms）和操作規範（operational norms），並分別討論了它們在特定翻譯階段以及不同層次的譯文中的運作情況。（Toury 1980; 1995）就我們將要進行的特定時期的詩歌翻譯研究而言，圖里的觀點有不少可取之處。因此，如能從目標語文化系統的角度，將翻譯文學的討論納入目標語文化體系內，並參照漢語詩歌文學的內在規範，以此來描述和解釋中國 20 世紀三、四十年代這一時期的英詩漢譯中新格律體實驗，必將會有另一番新的發現。

嘗試以漢語新格律體逐譯西洋詩歌，與始於 20 世紀上半葉白話新詩運動的發展大致同步。事實上，在那種西潮激蕩的時代語境下，就有一群詩人兼翻譯家曾就西洋詩歌中的“音步”做過深入研究，許多人還在自己的譯詩中有過一些初步的探索和實驗。在聞一多那裏被稱為“音尺”，這即為後來常說的“音組”^[6]或沿用中國舊說的“逗”或“頓”。在聞一多以外，最典型的就有孫大雨寫詩和翻譯詩體作品，就是有意識地拿“音組”作為詩行內的基本單位；何其芳晚期也是如此，只是提法上仍然沿用傳統規範體系中“頓”（與“押韻”構成其格律詩主張的兩大標準）的名稱。而陸志韋則堅持長短句是最能表情達意的寫詩利器，他早年翻譯朗費羅的〈野橋月夜·調寄浪淘沙〉（1913）和〈譯彭斯詩·

調寄虞美人》(1914)等，就自覺地選用了長短句的形式；他還主張舍平仄而取抑揚，主張“有節奏的自由詩”和“無韻體”。特別是他還大量借鑒西方數種語言的格律，主張用重音即相當於英語律詩中的“拍”(beat)為單位來建行，並實驗寫出了〈雜樣的五拍詩〉(1947)。^[7] 陸志韋的詩別有一種清淡的風味，只因為他這種形式的實驗，與中國傳統詩歌的規範和讀者的期待視野或審美定式相距離太遠，國人讀來尚感陌生，故而未能引起當時的文學圈足夠的注意。不過他那以“拍”建行的思想，又與聞一多的主張和實踐有相輔相成的地方。這裏還可以同時代幾位有代表性的譯家的譯詩為例，考察他們是如何進行各自的格律化譯詩探索。

在這一時期，首先是梁宗岱譯莎士比亞十四行詩，基本上是按西洋格律詩建行算“音綴”，也就是按語言的單音字，探求詩行的整齊，而且將每行的字數都嚴格控制在十二字，這又符合聞一多等早期新月派詩人主張的“整齊、勻稱”的要求。1937年6月他在《文學雜誌》上發表的〈莎士比亞十四行詩二首〉就是這種實驗的最好代表。^[8] 這裏可以參看他譯的莎翁十四行詩第33首：

Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;

Anon permit the basest clouds to ride

With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:

Even so my sun one early morn did shine
With all triumphant splendor on my brow;
But out, alack! he was but one hour mine;
The region cloud hath mask'd him from me now.

Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.

多少次我曾看見燦爛的朝陽
用他底至尊的眼媚悅着山頂，
金色的臉龐吻着青碧的草場，
把黯淡的溪水鍍成一片黃金；

然後驀地任那最卑賤的雲彩
帶着黑影馳過他聖潔的鬢顏，
把它從這淒涼的世界藏起來，
偷移向西方去沉埋他底污玷：

同樣，我底太陽曾在一個清朝
帶着輝煌的光華臨照我前頭；
但是唉！他只一刻是我底榮耀，

下界的烏雲已把他和我遮隔。
我底愛卻並不因此把他鄙視，
既然天上的太陽也不免瑕疵。

(梁宗岱，1937: 49-50)

莎翁原詩基本上均為五步抑揚格(第1、4、14行除外)，尾韻則為標準的 abab, cacd, efef, gg。而梁宗岱的譯詩除尾韻完全照原詩外，各行則以整齊劃一的十二字來逐譯原本並不完全等時段的十四行，有點類似於早先新月派部份詩人在譯詩時的那種機械的作法。他之所以採用十二音來對譯原詩的十音，一則是與他對詩的建築美的追求有關，因為他當時在詩歌創作中主張的就是“均行”論，也就是講求每行字數或音數的整齊劃一；另則也許是由於他在法國留學時深受過法式十四行體影響，因為法式音數以整齊為原則，其中最常見的“亞歷山大體”每行就為十二音。本來他採用的這種十二字的譯詩行內是比較容易形成五個音組的頓，然而譯者在這方面注意得較少，而且也未能意識到在那些雙音節音步間有規律地融入一些奇數音節，從而形成一種誦調的效果，並產生錯落有致的音樂美。另外由於譯者過份着眼於形式上的整飭，於原詩的那種特有的語氣傳譯也稍有偏差，尤其體現在起點睛作用的最後兩行的翻譯上。故而在譯詩的末尾，該卷雜誌的編者就以“附注”的形式建議將這兩行改成：“我底愛卻不因此向他白眼，／人間太陽會失色，天日還常暗。”(1937: 50)而在後來新版的《莎士比亞十四行詩》中，譯者又將這兩行改成：“我的愛卻並不因此把他鄙賤，／天上的太陽有瑕疵，何況人間！”(梁宗岱，1983: 35)這樣的譯詩有節奏、有詩意，而且也符

合現代漢語說話的習慣。

而同時期的屠岸在翻譯莎士比亞十四行詩時，除了注重音“頓”或“音組”以外，還求輕重音配置，這又是進一步的實驗。在譯詩過程中，屠岸認識到英漢語間的巨大差別。尤其是在音韻上，英語單詞發音的特點在輕讀和重讀，而漢語單字的發音特點在聲調(四聲)。兩種不同的特點又構成了各自詩歌韻律的基礎或出發點。這也決定了這種節奏之互相翻譯幾乎不可能。在通過對卞之琳等人的翻譯樣本進行研讀後，他發現輕重格固然是無法傳譯的，“但音步似乎可以用頓或音組來表達。(以前我曾用過‘發音單位’這個杜撰的名詞，一個發音單位就是一頓或一個音組。)原詩每行五個音步，譯成中文就應該是五個音組。”(屠岸，1989: 764)至於超過五個音組的詩行，則作破格論。但破格也有個限度，即未允許超過六頓。他當時就是本着這個原則進行翻譯的。不論成熟甚至成立與否，其嘗試之功無可否認。

而這一時期最具特色的還是卞之琳。作為新格律派詩人群後期的成員之一，卞之琳自然從其師長徐志摩等人繼承了作格律詩的經驗，並在以新格律譯詩上探索最勤。自三十年代起，卞之琳就根據漢語白話的特性，努力探索着如何擺脫以字數作為單位的束縛，並在自由詩體外另求以“頓”建行的新詩格律體的雛形。(卞之琳，1979)他在翻譯西方格律式詩時認識到，韻式可以相同或相似，音律只能相應。故而在用白話翻譯西洋格律詩時，就沒有像文言詩或法文詩一樣，講音節或單字數，而是像英文詩一樣通過“頓”數或“音組”數來作為每行詩的計量單位，但可以不拘輕重音的位置。(卞之琳，1983: 4)根據這一標準來衡量他的譯詩，就會發現這一思想在本階段表現得尤為明晰。這裏可考察

一下他翻譯奧登(H. W. Auden, 1907-1973)的〈小說家〉(*The Novelist*)這種格律詩體時，是如何實驗“以頓代步”的理論。

Encased in talent like a uniform,
The rank of every poet is well known;
They can amaze us like a thunderstorm,
Or die so young, or live for years alone.

They can dash forward like hussars; but he
Must struggle out of his boyish gift and learn
How to be plain and awkward, how to be
One after whom none think it worth to turn.

For, to achieve his lightest wish, he must
Become the whole of boredom, subject to
Vulgar complaints like love, among the just

Be just, among the filthy filthy too,
And in his own weak person, if he can,
Must suffer dully all the wrongs of Man

裝在各自的才能裏像穿了制服，
每位詩人的階級總一目了然；
他們可以像風暴叫我們慌目，
或者是旱夭，或者是獨居多少年。

他們可以像輕騎兵沖向前去，可是他
必須掙脫出少年氣盛的才分
而學會樸直和笨拙，學會做大家
都以為全然不值得一顧的一種人。

因為，要達到他的最低的願望，
他得變成了絕頂的厭煩，得遭受
俗氣的病痛，像愛情；得在公道場

公道，在齷齪堆裏也齷齪個夠；
而在他自己脆弱的一身中，他必須
盡可能忍受人類所有的委屈。

(卞之琳，1947)

本來按照漢語新詩格律的內在規範，決定了每行不超過四音組或四頓比較自然。正如英語格律詩，從伊利莎白時代以來，每行超出了五音步這一界限總顯得勉強，二者所根據的語言規律雖然不同，但道理卻是一樣。而在譯詩中，卞之琳在充份考慮這些因素的同時，又能根據具體情形採取巧妙的應變措施，其效果也相當不錯。奧登的這首原詩為每行五音步抑揚格的意大利十四行體(Italian Sonnet)的變式，韻腳為 abab, cdcd, efef, fgg。這種押韻方式較為特殊，尤其是最後的兩個三行(tercets)。(王力，1979: 930) 卞之琳的譯詩外形上各行儘管字數不等，而且也未像原詩一樣安排固定的輕重音位置，卻均能按漢語說話的習慣，可切分出相應的五頓，且每行又以二、三字音節組成一頓的情況居多。試

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同樣是二字音節和三字音節的組合，本來兩個雙音節連在一起，是同一聲音的連續反複，能形成最均勻的節奏；而如果是兩個雙音節組成複合音節又與三音節的音組交相使用，更可加強詩歌的節奏感。在這種音節搭配方面譯者明顯地選擇了後者，採取了二、三音節交相組合的方式，符合現代漢語說話的習慣，而且也造成了很強的節奏感。另外譯詩中無論是分行分節，還是腳韻上的整齊勻稱安排均依照原詩，且“跨行”(enjambement)幾乎全落在原文的“跨行”處。由於卞之琳的譯詩要求詩行音步的基本一致，是出於詩歌音樂性考慮的，因而整首譯詩讀來，節奏鮮明，其用韻效果雖與原詩不完全相同，但也大致相近。可以說，卞之琳的這種格律化的譯詩也像他歷來追求的那樣，以“頓”或“拍”建行，既簡單明白，又易為人接受。而且譯詩也注意避免了與散文無異的一音至四音的雜列成頓、成拍的效果。卞之琳的譯詩整體上柔和自然，便於朗讀，尤其在他後期的譯作中體現得更為明顯，不過這是後話。

四、新格律體譯詩理念的成熟與定型

在這一時期嘗試用新格律體來譯詩用功最勤、建樹最大有那麼幾位特別值得提及。第一位得數那位嘗試用詩體翻譯莎劇而聞名的詩人兼翻譯家孫大雨。本來孫大雨就是中國新詩史上最早拈出“音組”的詩人之一，而且他在1940年以前就寫過一篇〈論音組——莎譯導言之〉，全面闡述了自己有關“音組”的理論。(孫大雨，1998: 65-91)不過孫大雨的音組理論的形成似乎與聞一多又有一些淵源。據他的〈詩歌的格律〉一文記述：“我最初在我國語言裏探索這音節，結果發現了它並且加以實驗，是在1925年的夏天，大概在8月間，在浙江海上普陀山。就在隨後的冬末春初時，和聞一多先生交換心得的結果，我曾寫過一首含有整齊音節數的十四行體，在當時的北平《晨報》副刊上發表。”(孫大雨，1957)這首十四行詩即他用“孫子潛”的具名發表的〈愛〉，寫於1926年3月17日，發表於當年4月10日出版的《晨報》副刊。這也是“新詩裏第一首完善的意大利或佩脫拉克體的商乃詩(Italian or Petrarchan Sonnet)。”(孫大雨，1987)該詩每行音數雖有差別，但都可以劃分出五個音節的格律，且每個音組大致又為二音或三音。^[9]其格律追求是以每行整齊的音組去改換十四行體音步。後來孫大雨在創作〈決絕〉、〈老話〉、〈回答〉等十四行詩時，照例嘗試用音組排列節奏的方式，來對應移植印歐語中十四行體音步排列節奏。孫大雨並且還將這種做詩的方法運用於他的詩歌翻譯上，也就是嘗試着以詩體來翻譯莎劇，頗具特色。在翻譯詩歌中，孫大雨主張採用的是以中文的字組，即構成一個詞義或詞義相當接近的二個字、三個字或四個字相當於英語的音

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步。^[10] (孫大雨, 1935) 在實踐中他也正是以這樣的字組翻譯了白朗寧的〈安特利亞·代爾沙多〉(1935) 和莎士比亞的《黎琊王》(1948)。^[11]

事實上，在他之前，還有那位頗具詩人氣質的戲劇家曹禺也曾嘗試過使用詩體翻譯莎劇《柔密歐與幽麗葉》(1944)。他的譯本除了照顧到舞台表演的特點外，最主要的還能按照漢語說話的習慣，將它翻譯成很有現代韻味的詩體劇本。這裏可以譯文中的第二幕第二景為例：

Enter Juliet above

But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou her maid art far more fair than she.

Be not her maid, since she is envious.

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

It is my lady. O, it is my love!

O that she knew she were!

(幽麗葉出現在樓上的窗口)

但是靜靜，是甚麼光從那邊的窗口透出來？

那是東方，幽麗葉就是太陽。

起來吧，美麗的陽光，射倒那嫉妒的月亮；

慘白的月亮都焦慮得病了，

她氣你原來是她的侍女，為甚麼比她還美？

別再陪伴她吧，因為她嫉妒你。

她那修道德衣服都發了慘綠，

那是小丑們穿的，你就丟去吧。

(月亮照見幽麗葉的臉)

這是我的她，哦，要她知道了多好！

(曹禺, 1944: 79-80)

在這個我國第一個嘗試運用詩體譯成的莎劇譯本中，看到的是譯者怎樣地傳達出原作的詩意和激情。曹禺的譯文臺詞優美，且臺詞間還加進“舞臺指示”，被譽為“一個不需要經過很多的改動完全可以在舞臺上使用的優美譯本”。(朱雯、張君川, 1992: 685) 這一優美的詩體嘗試，“向讀者展現的藝術境界是一般散文譯本所難以達到的。”(朱雯、張君川, 1992: 719) 不過該譯本的不足就在於，僅僅用不押韻的自由詩體去翻譯原作有內在格律講究的素體詩，在藝術形式轉換上還沒有得到最完善美的解決。這一點，後來那些翻譯家在試圖運用詩體翻譯莎劇時，則從他的身上吸收了經驗，並在不同程度上得到了解決。而孫大雨就是其中比較突出的一位。

普遍認為，在漢語圈內為數不多的幾種以詩體逐譯的莎劇中，最值得推崇要數孫大雨翻譯的《黎琊王》。孫大雨的優勢就在於他是位詩人，故而他用詩體能譯出常人所不能譯。這裏可舉其中第四幕第四景的一節為例：

聽啊，／造化，／親愛／的女神，／請你聽！／
要是你／原想／叫這／東西／有子息，／
請撥轉／念頭，／使她／永遠能／生產；／
毀壞她／孕育／的器官，／別讓這／逆天／
背理／的賤身／生一個／孩子／增光彩！／
如果她／務必要／蕃滋，／就賜她／個孩兒／
要怨毒／作心腸，／等日後／對他／成一個／
暴戾／乖張／不近人情／的心頭／奇痛。／
那孩兒／一須在她／年輕／的頭上／刻滿／
愁紋；／兩頰上／使淚流／鑿出／深槽；／
將她／為母／的一劬勞／與教誨／盡化成／
人家／地嬉笑／與輕蔑；／然後／她方始／
能感到，／有個／無恩義／的孩子，／怎樣／
比蛇牙／還鋒利，／還惡毒！／都走，／都走！／

(孫大雨，1948a: 71-72)

莎翁原作三千多行，三份之一又是用五音步的素體韻文寫成，而孫大雨能“在這韻文型式上也儘量把原作底真相表達出來，如果兩國語言殊異不作絕對的阻擾。”(孫大雨，1948b: 11)他的譯本超越於前人，並表現出固有的特色。首先他在翻譯中提出了以相應的音組去移植五音步的素體詩，基本上解決了漢語的素體詩的建行問題，“這可以說是從散文譯本向詩體譯本發展過程中的一個突破性的進展”；(林煌天，1997: 582)其次，他還收輯了豐富的評註和研究資料，表現出了一個學術型譯本的固有特色。孫譯的成功經驗告訴了人們一個事實，那就是莎劇的理想譯者要“集

合批評的學者與創作的文豪於一身”的人。(布茲，1934)不過孫大雨的譯文中也表現出了一些不足，那就是他在譯詩中還沒有很好地考慮到字組既有多寡，即長短之分。怎樣使它們形成節奏，孫大雨尚無一套辦法，所以他早年翻譯白朗寧那些五音步無韻詩時並未產生很強的節奏感；更兼其斷句太多，讀來就像硬拆開似的。但不管怎樣說，孫大雨的字組法仍不失為格律體譯詩需要考慮的條件。是必然但不足夠。這種講究如果太嚴格，則使後人不能大步前進。但不管怎樣說，在遙譯英詩中的寵兒十音五步律詩時，孫譯同樣每行還它個音組的形式；就節奏而言，每個音組都是一個大致等時的聲音段落，其有序的排列，同樣可形成整齊的節奏。可以說以孫大雨等人的實踐，使中國新格律體譯詩進入一個對應移植的自覺階段；他們譯詩的成功，也標誌着新格律體譯詩中音節排列節奏的形成，並對中國新詩中與自由體相並列的另一大流派——新格律詩歌的形成和完善產生了重大影響。

稍後一點有周煦良直接繼承和吸收了孫大雨和新詩人林庚於格律實驗中的一些合理因素，尤其是後者使他受益最多。林庚在新詩創作中進行格律實驗的可貴處在於“他以有機的不可分的五字為一大拍，三個字為半大拍，而五字大拍又可分化為三二，或二三，或一四，從而在讀者腦海中灌輸一種四三為長，二一為短的感覺；是這種相對的長短使我們產生節奏感。”(周煦良，1984: 278)後來譯者又意識到林庚這種五字大拍所以沒有進一步分化為二二一，是由於他有意無意地排除了律詩的平仄。而現代白話中的三字組比文言裏多，甚至四字組也不少，所以利用這種五字大拍寫新詩就不會像律詩平仄破壞白話中的三字組和四字組，使詩句讀起來既有節奏又很自然。周煦良一方面贊同這種五字大拍是

建立新詩格律的骨幹，但又認為還得加上與它相伯仲的六字大拍和四字大拍，從而使前者分裂為四二或二四或三三，後者分裂為三一或一三或二二，以協助節奏的形成。根據這種想法，周煦良在翻譯霍斯曼(A. E. Housman, 1859-1936)的《西羅普郡少年》(*A Shropshire Lad*)時就把原詩四音步詩句譯成這樣的：

So brave notes the storm-cock sings
To start the rusted wheel of things,
And brutes in field and brutes in pen.
Leap that the world goes round again.

畫眉鳥／唱出／更美的／歌聲，（三二，三二）
來推動／萬物／生鏽的／齒輪。（三二，三二）
田中的獸／跳，／欄中的獸／蹦，（四一，四一）
跳蹦／使世界／重新／又轉動。（二三，二三）

（周煦良，1983: 19）

這四句都是五五結構，但分為每行四音組讀，就有長短之分，其中頭三句是“長短長短”，末句是“短長短長”。但是譯者並不像林庚一旦採用五五體，便每行一律都是五五。就在上引詩的前一節，亦即全詩的首節，譯者就用了三個四字大拍，一個六字大拍：

The Sun at noon to higher air,
Unharnessing the silver Pair

That late before his chariot swarm,
Rides on the gold wool of the Ram.

太陽新近／解下雙白驄，（四五）
那在它車前／游泳的銀龍，（五五）
跨上羚羊／金澄的羊毛，（四五）
中午時向天空／升得更高。（六四）

（周煦良，1983: 19）

甚至在譯三音步詩時，周煦良依靠的仍是不能分裂為二二一的五字大拍，或與之相類的四字或六字大拍，而不是不能分裂為二一的三字拍或三字組：

In valleys of springs of rivers,	在諸水／彙聚的流域（三五）
By Ony and Teme and Clun,	沿翁尼、／梯姆與克倫（三五）
The country for easy livers,	在那／生活安閒的（二五）
The quietest under the sun,	陽光下／最幽靜的江村（三六）

We still had sorrows to lighten,	人依舊／有恨要派遣（三五）
One could not be always glad,	誰能夠／永遠無愁（三四）
And lads knew trouble at Kington	當我是／尼登鎮一少年（三六）
When I was a Kington lad.	少年人／就知有煩憂（三五）

（周煦良，1983: 79）

這兩節詩每行都是三個音組，而藉以形成的仍是五字大拍加一小

拍，合成三字組行，只有第二節第三行是三三三，但讀來仍覺順口。

至於此前將三音不時地譯為二二二就不免受到律詩平仄的影響。在 1941 年《西洋文學》雜誌 5 期刊載的周煦良翻譯的三章柯勒律治的〈老水手行〉（*The Rime of the Ancient Mariner*）中，他就試用過：

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

浮冰外掩映雪山與雪嶺，
一篇蕭森的景象，
不見生人影，絕無走獸形，
唯有／堅冰／在望。

（周煦良，1941: 548）

第四句就是二二二；但是：

And through the drifts the snowy cliffs
Did send a dismal sheen:
Nor shapes of men nor beasts we ken——
The ice was all between

好風不斷吹，浪花不絕飛，
舟行／到處／留痕，
俺們是古來第一遭衝開
那片岑寂的窮漠。

（周煦良，1941: 548）

這裏的“舟行到處留痕”就是平平仄仄平平，完全回到了律詩的平仄。因為在周煦良等人的眼中我國律詩格律是那樣的精緻，可以說從五律到七律，從詞到曲，幾乎無一不受到這種平仄規律的支配。新詩雖然是一切都解放了，“但是，就漢語來說，有了字音就不可能沒有平仄，單音詞多了也很容易形成整齊的對仗。”（王力，1979: 6）建立新詩格律固然不能完全依靠它們，但適當地利用平仄在聲調上取得某種效果，還是可以做到的。這裏的“舟行到處留痕”因為是平平仄仄平平，而這種以平聲長音來作腳韻，能給人一種波平如鏡，航行平穩的感覺；同時也像過去的近體詩一樣，便於曼聲歌唱。總之，周煦良的譯詩經驗說明，在新詩格律建立以後，律詩的平仄並不需要排斥淨盡，也不可能排斥淨盡，而是適當利用，但切忌喧賓奪主。至於古詩中的三平、三仄、以至五平、五仄更是後來建立新格律的有用助手，而為後人常利用到。

在三、四十年代的中國譯壇還有一位詩歌翻譯家，當時也曾嘗試過一種新的格律體譯詩方式，但是一直以來卻未受到足夠的重視，他的名字叫宋淇（又名宋悌芬、林以亮、歐陽竟）。1940 年 9 月《西洋文學》雜誌創刊號刊登了他譯拜倫的一首〈詩為樂曲作〉（*Stanzas for Music*），為方便起見，我們可以對照原文來進行研

讀：

THERE be none of Beauty's daughters	沒有一個“美麗”的女兒
With a magic like thee;	有你那樣的魔力；
And like music on the waters	像飄在水面上的曲兒
Is thy sweet voice to me:	你聲音那樣甜蜜：
When, as if its sound were causing	好像它的音調能使
The charmed ocean's pausing,	受催眠的大洋靜止，
The waves lie still and gleaming	波兒躺着，平靜，朦朧，
And the lull'd winds seem dreaming:	夢着的是寧靜的風：
And the midnight moon is weaving	夜半的月亮在深洋上
Her bright chain o'er the deep;	織她閃耀的銀環；
Whose breast is gently heaving,	她的胸部柔和的升降
As an infant's asleep:	像一個嬰兒入眠：
So the spirit bows before thee:	我的心葡伏着，為你，
To listen and adore thee;	靜靜的聽你，讚美你；
With a full but soft emotion,	帶着感情，溫柔，豐富，
Like the swell of Summer's ocean.	像夏日海洋的起伏。

(宋悌芬, 1940: 88)

這裏的譯詩與原文有異曲同工之美。首先，拜倫原詩雖長短不一，卻節奏分明，並有着很規則的韻腳。其首節押韻方式為 ababccdd。宋淇的譯詩，除了將原詩的節奏得以上佳地再現外，並對原詩故有的韻律傳譯更顯功夫。其精彩之處首先就表現在對原

詩一、三兩行韻腳的處理上，原詩中“daughters”，“waters”本來就押雙韻（又稱陰韻），而譯文分別為“女兒”（nǚ'er），“曲兒”（qū'er），可謂神來之筆。另外如“能使”（nèngshǐ）、“靜止”（jìngzhǐ）押韻，雖不是相當的完美，但也大致相彷彿。本來雙韻或三重韻在英文詩中就算不上是主流的用韻方式，在漢語中除了帶有喜劇性的順口溜或打油詩中才出現。而這種帶有深深民族文化烙印的詩學效果，一直就為那種持詩不可譯的觀點的最堅實的證據，然而宋淇等通過自己的不斷探索和實踐，在一定程度上還是說明了詩不但是可譯的，而且確實也譯出了常人所不能譯。

五、結語

總之，就 20 世紀三四十年代這段時期中國的譯壇總體狀況來看，白話語體的譯詩總體走勢已基本確定，詩體的自由化又佔據着主流，姑且不論其中的流弊眾多。然而仍有那麼一群詩歌翻譯家在進行着不懈地探索，並使新格體譯詩成為白話體譯詩中又一大常見的流派，其中雖然還有很多值得完善的。但他們的譯詩也基本表明這一流派的大體走勢，後來同屬於這一流派的翻譯家們也明白了未來的努力方向，事實上，這一時期的眾譯家，連同後一時期的另一批新詩人兼翻譯家，又先後進行一些新的探索，從而為中國新格律體譯詩的最終定型做出了貢獻，並為中國詩藝園地增添了一大新的奇葩。

注釋

- [1] 因限於篇幅，關於早期用新格律體譯詩的源起以及初期的探索將另撰文發表。
- [2] Christina Schäffner (1999) 曾有許多篇幅專門討論文學規範與翻譯問題。另外James Holmes (1988) 也有就詩歌翻譯問題的專門論述。
- [3] 每頓中字音數目並非一定。
- [4] 不過自新詩草創後，舊音律大半已放棄，但一部份新詩人似乎仍注意到音節（即語言的節奏）。
- [5] 在對中國新詩研究中，有人也將新詩格律劃分出兩大節奏體系。一類是以聞一多的《死水》為代表的“音頓等時停頓節奏”體系，這種音頓說，“違背了詩人寫作時的思維邏輯，也違背讀者欣賞詩的閱讀習慣和朗誦時語調停頓規律，把詩的句子弄得支離破碎。”另一體系是以郭小川的《青紗帳——甘蔗林》為代表的“意頓對稱停頓節奏”體系。這種意頓基於的是自然語流。固然，幾個不等時的意頓，難以形成節奏，但在意頓相應對頓時，就形成了較大範圍內的節奏和旋律。這一體系，既符合格律詩的基本要求——規範化，又符合人們寫作、閱讀、朗誦的習慣。（許霆、魯德毅，1991: 2）。其觀點也許略顯得絕對，但以此來觀照同一時期的譯詩界，表現出來的情形也大致如此。
- [6] 從詞源來考究，“metre”一詞的本義是“計量”，而“rhythm”之本義為“流動”。西方的韻文學者在使用“metre”一詞時，總拿它來指詩歌形式方面的那最關鍵的要素——就是說，一些在時間上相等或近乎相等的單位的有規律的進行。這些單位這般進行着所發生的效果韻文學上稱之為“rhythm”，而每一個這樣的單位則叫作“foot”。（孫大雨，1996: 75）
- [7] 不過那時《國音新詩韻》一書還未出，他根據王璞的《京音字彙》將北平音並為二十二韻。
- [8] 梁宗岱這種以十二字逐譯英詩十音步詩行，後來也衍生為漢譯西詩中一大慣例。

- [9] 這種字音段落，孫大雨後來在1934年9月間開始翻譯莎劇《黎琊王》時才定名為“音組”。（孫大雨，1987）
- [10] 詳見《武漢日報》1935年4月5日和4月12日現代文藝副刊。
- [11] 在孫大雨的實驗中，四字組很少用，大都因為“的”字省略不掉而用的。在他看來，“的”雖連着上面的字，讀起來卻連着下面的字。由此可見孫大雨還是未能徹底擺脫讀舊詩時把平聲拉長的習慣。

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作者簡介

張旭，男，畢業於邵陽師專英語系，長沙鐵道學院文學碩士。現為香港浸會大學英語語言文學系博士研究生，中南大學外國語學院副教授。中國比較文學學會翻譯研究會副秘書長。研究方向：翻譯學、比較文學。譯作包括《英美社會與文化》、《格林童話》等，論文見於《中國比較文學》、《中國翻譯》、《外語與翻譯》、《世界文學》（台灣）、《翻譯學報》（香港）、《文學世紀》（香港）等刊物。

On “Art versus Science” and other Dichotomies in Translation: A Correspondence between Zhang Jinghao and Peter Newmark

Editors' Preface to the Correspondence

This first contribution to Translation Quarterly's discussion section is a correspondence which took place in 2002 between Zhang Jinghao (University of Shanghai for Science and Technology) and Peter Newmark, an authority on translation who surely needs little further introduction. The correspondence was initiated by Zhang, who seeks to revisit at length certain key issues on which he finds himself at odds with Newmark. These include the nature of translation (in particular the “science” versus “art” debate), the relevance of translation theory, and the traditional dichotomy of “literal” versus “free” translation.

Publication of the letters was first suggested by Zhang, and as Newmark's final response makes clear, he did not intend his own letters to be published. Despite this reluctance, Newmark has consented to publication of the correspondence here, after reassurances from the Editors of Translation Quarterly that his views would not be misrepresented by such publication. Whilst Zhang clearly intended his own part of the correspondence to be a longer, publishable disquisition on the topics in question, Newmark's replies are briefer, partly as the author explains, due to lack of time, and were not intended as fully

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developed responses to all Zhang's questions. Therefore, whilst the spirit and text of the correspondence has essentially been reproduced unchanged, a number of more lengthy or repetitious sections in Zhang's portion have been cut and marked as such, in the interests of providing at least some degree of balance. The reader is left to draw his or her own conclusions as to the differences of both style and approach which the correspondence reveals. The letters are followed with a short “Afterword” by each of the correspondents.

Readers are welcome to air their views on this correspondence, the issues discussed in it, or on other translation issues. The Editors hope to encourage similar lively debate in future and welcome contributions.

The Correspondence

I. Zhang: Letter to Newmark, March 24th 2002

March 24, 2002

Dear Professor Peter Newmark,

I have read your book *A Textbook of Translation* and used it in my teaching of the post graduates. While I see eye-to-eye with you on many points, I have some questions about what you say in it. I will appreciate it very much if you can let me know your thoughts about the following issues inside and outside the book.

1. The Nature of Translating

According to you in Chapter 1, *"a translator works on four levels: translating is first a science, which entails the knowledge and verification of the facts and the language that describes them – here, what is wrong, mistakes of truth, can be identified. ..."*

By this, I assume, you mean that a translator must know enough about the facts described in the source text and the language that describes them. I accept your theory in full and I hope I am not misunderstanding you. However, the statement that *"translating is first a science"* may very possibly be quoted and misinterpreted in isolation from its context here in China. [...]

The hot dispute on the nature of translating has been going on for quite a long period of time in China. Many translation theorists say, and even insist, that translating is a science. I have strong objection to this theory. What is **science**? It is systematic and formulated knowledge. As you put it in Chapter 1 of your book, *"translating is rendering the meaning of a text into another language in the way that the author intended the text"*. I am for this definition. But rendering the meaning can't possibly be systematic and formulated knowledge. In fact, it is not knowledge at all though knowledge is indispensable in rendering a text. Therefore, translating can't possibly be a science as far as its nature is concerned.

[...]

I insist that translating is an art in the wide sense of the word. [...] The success in an art depends on the ability of the individual. This is true with translating. Different translators may produce versions that are widely different from each other in quality because of the wide difference between translators in qualifications.

In my opinion, the knowledge of the nature of translating is of the first importance in the studies of translating. Let's imagine what will happen if we regard painting as a science in its studies. Only one possibility: we can get nowhere.

Do you agree or disagree with me?

2. The Significance of Translation Theory

I am glad that you say in your book that translation is for discussion, that nothing is purely objective or subjective, that there are no cast-iron rules. [...] All these statements are only too true.

However, there are some points that are only half acceptable to me. For instance, the following two short paragraphs in Chapter 1:

A translator, perhaps more than any other practitioner of a profession, is continually faced with choices. ... In making his choice, he is intuitively or consciously following a theory of translation, just as any teacher of grammar teaches a theory of linguistics.

What translation theory does is, first, to identify and define a translation problem (no problem – no translation theory!); second, to indicate all the factors that have to be taken into account in solving the problem; third, to list all the possible translation procedures; finally, to recommend the most suitable translation procedure, plus the appropriate translation.

I think all a translation theorist can do is to describe translating, that is, as you say in the first paragraph above, to identify and define translation problems, indicate factors that have to be taken into account in solving the problems and list possible translation procedures. He can explain what a translator does but it is out of the question for him to

recommend any principle that can help a translator right to the solving of a **specific** problem. A translator will not think of any theory when he makes a choice.

[...]

You are right when you say you cannot make your readers into good translators but you go too far in the estimation of translation theory when you say it can recommend the most suitable procedure plus the appropriate translation.

The discussions of some issues in your book are very detailed, but I am afraid, over-detailed. For instance, you divide metaphors into six types: dead metaphors, cliché metaphors, stock or standard metaphors, adapted metaphors, recent metaphors and original metaphors. [...] You have this or that reason in your division and classification, and as a linguist, your work is recommendable. But much, or even most of what you say about the translating of metaphors and neologisms is of little or no use to translators because the translating of these terms has nothing to do with their division or classification.

Many translation theorists say translation theory is very useful to translators but few translators think much of it. This is a fact unpleasant to some theorists.

3. Literal and Liberal Translations

I am sure you know very well the importance of this issue because you say in Chapter 5: "*The central problem of translating has always been whether to translate literally or freely.*" According to you in the next statement, the argument has been going on since at least the first century BC.

Your preference is made very clear in Chapter 1: "*I am somewhat of a 'literalist', because I am for truth and accuracy.*" You think highly of literal translation, stating in Chapter 7 that you "*believe it to be the basic translation procedure, both in communicative and semantic translation in that translation starts from there*".

Nevertheless, I have noticed that there is only one reason for your preference: you are *for truth and accuracy*. When you recommend literal translation as *correct and unavoidable* in Chapter 7, your recommendation is conditional: "*literal translation is correct and must not be avoided, if it secures referential and pragmatic equivalence to the original*".

[...]

I am also for truth and accuracy but I am a liberal translator. It is for the very sake of truth and accuracy that I translate liberally. As far as I see, the divergence between literal and liberal translators lies in their concepts of these two principles.

I assume you understand truth and accuracy as lexical and grammatical correspondence between the source text and the translated text. [...] In your point of view, "*we must not be afraid of literal translation, or in particular, of using a TL word which looks the same or nearly the same as the SL word*", and "*interpreting the sense, not the words, is the translator's last resource*". To your mind, "*we do translate words, because there is nothing else to translate; there are only the words on the page; there is nothing else there*".

Although it is true that there is nothing but words on the page for translators to see and think over and that "*the basic thought-carrying element of language is its grammar*", this does not justify the thesis that truth and accuracy in translation mean lexical and grammatical correspondence between the source text and the translated text.

[...]

A translator must deal with words and grammar, but words and grammar are not the wine but the bottles that hold the wine. The meaning is the wine. We don't want the bottles. Instead, we want the wine. Words and grammar in different languages are different from each other but all human brains work just the same. People have similar thoughts but use dissimilar languages. While the word *I* makes sense to English speakers and those who have knowledge of English, it is nothing to people who don't know English at all. Why do people need translators? They need translators to help them know the thoughts of those who use a different language but they are not interested in the different language itself at all. Eugene Nida gets to the heart of the matter when he says "*translating means translating the meaning*".

[...]

Lexical correspondence doesn't mean the matching of words in the source text with definitions in a bilingual dictionary. [...] Grammatical correspondence is [likewise] frequently out of the question because different languages have different grammatical systems. The truth in translating is that, more often than not, correspondence in form, that is, lexical and grammatical correspondence, is divergence in meaning and *vice versa*.

Facts keep saying no to literal translation. Literal versions are not well received even by most of the people in the translator's time while liberal versions can go down from generation to generation. If literal translation were OK, machine translation would have long been a success. All that a machine does is repeat what it is told to by people. Translating requires creativeness and creativeness tolerates no repetition. [...]

Perhaps we cannot convince each other because you are a literal translator and I am a liberal translator, but it may be significant for us to exchange our points of view. [...]

Sincerely yours,

Zhang Jinghao

II. Newmark: Reply to Zhang's Letter of March 24th 2002

April 17, 2002

Dear Professor Zhang Jinghao,

It was nice to have your courteous letter of 24 March and I will try to reply conscientiously. The trouble is that I have written 5 books, many papers and articles and it is 30 years since I wrote *Textbook of Translation*. Can't you get hold of my magazine, *The Linguist* (Institute of Linguists, Saxon House, 48 Southwark Street, London SE1 1UN), which I write 3 papers for, once in 2 months? I stick by but modify most of *T of T*.

Translation (T) is only partly a science; it is also an art, a craft, and 2% or 3% a matter of taste. The message of a text can always be fully transferred, but the meaning only approximately; a non-literary text, usually 98 per cent, a literary text say 80 per cent, a poem say 65 per cent, but it's nearly always worth doing. I am horrified to note that you produce no translation examples in your letter to clarify your remarks. Words are powerless without examples. Scientifically, "I am" equals "Je suis"; that is an example of translation science; maybe Nida, who speaks of the science of T, would agree. [And] what do you mean by Translation

Studies?

Of course translation is also an art which rests on aesthetics, *i.e.* a theory of good and elegant writing, which I state in *T of T*. [...]

Unlike you, I think I must, after all the choices, make a recommendation involving a value-judgement, and give my reasons. I must teach.

Theory is the substratum of practice, so it is shallow to assert that T is not a matter of theory. T is more or less approximate, so I agree there are no laws, *pace* Tytler *etc.* Translators can do without theory *etc.* but it should be useful to them, particularly for specific problems. I think you're completely wrong here. I write about the 1000 problems/topics I and others come across (capitalize or not? reduce this metaphor to sense or not, *etc.*). TT's main job is to recommend the most suitable procedure after laying out the choices, that's it, yet you say I go too far!!! I find your repetition of my metaphor categorization particularly pointless because I give my reasons and examples, but you can only contradict. I explain why one translates clichés differently from original metaphors. This is a specific problem. I am frequently told my books are practical and useful. Sorry!

A pity you so misunderstand me. I favour close translation, though this is more important in authoritative and literary texts than in information texts: translations of authoritative serious literary or non-literary texts have to be as accurate as possible, not "liberal"; information texts can be translated more "liberally" in style, but not in their facts. Your expression, "literal translator" is silly. What do you mean by it? If you mean "word for word, keeping the same word order", you would soon be writing nonsense. You coin a new collocation, "liberal translator", but you don't define it.

You go on [Section 3] pointlessly summarizing me. Truth and accuracy are of two kinds: (1) correspondence with reality; (2)

correspondence with the meaning of the SLT, provided it does not infringe the five medial factors: factual truth, moral truth (using prejudicial language), aesthetic truth (writing well and agreeably), logical truth (correct temporal and causal sequence), and linguistic truth (using all the resources of languages). My example on page 68 of *T of T* shows that a T can be nearly literal. It is, not, as you fondly assume, meant to show *all* Ts are nearly literal.

You go on with interminable platitudes. Grammatical correspondence is possible in some cases, not in others. See my section on transpositions, *etc.*

Let me put it differently: don't use a synonym, if a literal translation conveys the denotative, connotative and pragmatic meaning. There are times when literal translation is the closest translation. That's all I'm saying. Note how many fanciful literary titles (Remembrance of Things Past) are being hauled back to literal translation (In Search of Time Past). That is the truth, that is accuracy.

So, best wishes,

Peter Newmark

III. Zhang: Reply to Newmark's Letter of April 17th 2002

May 21, 2002

Dear Professor Newmark,

Thank you for your letter of April 17. I highly appreciate the frankness in its expression of your points of view. Frankness is significant

in making the speaker or writer well understood. And I am delighted that I can find a little common ground between us in spite of the divergence that still exists. [...]

However, my letter will center on some of the fundamental issues in translation that we are divided on.

1

You said in your reply to me that Nida would agree with you because he speaks of the science of translation. I am afraid you have not read extensively enough in the past 4 decades. Nida did speak of the science of translation in the 60s of last century but he began to change as early as in the mid-70s. He stated in *The Theory and Practice of Translation* (1974):

... translating is far more than a science. It is also a skill, and, at the ultimate analysis, fully satisfactory translation is always an art.

In 1991, he wrote in his article "Translation: Possible and Impossible":

We should not attempt to make a science out of translating, since it is essentially not an isolatable discipline, but a creative technology. [...]

In 2001, he declared in the appendices to his book *Language and Culture* (2001, Shanghai):

My ideas have changed substantially, especially as the result of seeing what is happening in so many schools of translating here in Europe. I myself was too optimistic about the possibility of applying linguistics, sociolinguistics, and semiotics to the issues of translation.

These three quotations from Nida, I think, are enough to show that he does not regard translation as a science any longer. You may argue that you don't differ from Nida greatly because you stated in your letter of April 17 that translation is only partly a science and that it is also an art, a craft, and 2% or 3% a matter of taste. This argument would not hold water if you had it. As you know, science as systematic knowledge (defined by the authoritative *Concise Oxford Dictionary*) is essentially different from art as skill (defined by the *COD*). This is very much similar to the case of the difference between plant and animal. Plants are plants, animals are animals though there is something in common between them (for example, there is life in both of them). We can hardly find anything that is plant and animal in combination. Even the *PARAMOECIUM* and the *EUGLENA* are not exceptions. No biologist thinks of them as plant and animal in combination.

It is true that art is indispensable without knowledge but nobody is in a position to say that art is knowledge, let alone systematic and formulated knowledge. Please think of music. It is universally taken as an art though students of music in universities and colleges are taught a lot of theories, more theories than students in translation programs. The reason may be that, comparatively, theory and knowledge play a much less important role in music than practice and individual creativeness do. [...]

As far as I see, those who regard translation as a science, or as a science and an art in combination are fatally mistaken in their concept of knowledge and that of the need for, or application of, knowledge. We must draw a clear line between the two. For example, medicine and diagnosis. The former is a science as it refers to the systematic knowledge of diseases and their treatment while the latter is an art as it means the act of deciding the nature of a diseased condition though it calls for knowledge, and even systematic knowledge, of the condition in

question. [...]

You were right when you said in your *Textbook of Translation* that translating entails the knowledge and verification of the facts and the language that describes them. But I find it hardly possible to agree with you that translation is a science, or that translation is partly a science. My reason is that translation is not a science at all. Since it is not a science at all, it can't possibly be partly a science. This is a matter of formal logic.

2

Perhaps, we are not divided as widely as we seem to be about the significance of translation theory though it is a hard fact that there is a gap between us in the approach to it.

The divergence seems to lie in our concepts of *specific problems*. By specific problems, I mean the words, phrases, clauses or sentences that a translator has to translate. No theory can help him to the right choice when he deals with a specific word, phrase, clause or sentence. [...] Therefore, the significance of translation theory is very much limited in the last analysis.

Eugene Nida's evaluation of translation is much more negative than yours. He said in his "Translation: Possible and Impossible" (1991):

Most successful and creative translators have little or no use for theories of translation. [...]

In the above-mentioned appendices to his book *Language and Culture* (2001, Shanghai), he stated:

What is even more discouraging is the fact that most students in programs of

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translation find that courses about the theories of interlingual communication are the least helpful of all.

I myself have lectured on theories of translation in dozens of schools and institutes, but frankly I have not been satisfied with the results. For one thing, most people have great difficulties in applying general principles to particular problems. I have found that so much more can be accomplished by sitting down with translators and helping them spot problems and test various solutions.

In China, it is an undisputable fact that very few effective translators know much about translation theory or talk much about it whereas very few translation theorists can translate effectively. [...]

Theory doesn't play an important role in translation though it is of some help to translators. That is why I don't regard translation as a matter of theory. This is very much like the case of music, or singing, or dancing, or painting, etc.

3

I fully agree with you that the central problem of translating has always been whether to translate literally or freely. In fact, the chief use of translation theory is embodied in the choice between the literal way and the liberal way.

I understand your adherence to your favour of literal translation in your reply to me because the dispute between literalists and liberalists has been going on for hundreds of years around the world. [...]

But I have more to say about my favour of liberal translation. In this letter, I would like to talk about a unique idea that I have about literal and liberal translations.

Although different languages have different vocabularies and grammatical systems, a translator can come across occasions on which there happens to be linguistic correspondence between the source language and the target language no matter how wide the gap between them may be (for example, Chinese and English). By linguistic correspondence, I mean similarity in diction and grammatical structure. Usually, people think that literal translation is preferable on these occasions. But I have a different point of view. In my opinion, the talk about literal and liberal translations is of little significance on these occasions. Literal and liberal translations are opposed to each other but they depend on each other for existence, just like *the right* and *the left*, or *what is right* and *what is wrong*. Without one, there would not be the other. In cases of linguistic correspondence, all translators will take advantage of this similarity and do just or roughly the same. That is to say, they needn't make a choice between the literal way and the liberal way and therefore a discussion about them is insignificant. For example, usually *He is a student* and *Er ist ein Student* are mutually translatable no matter who translates them.

[...]

Cases of linguistic correspondence present no problem in translation. [...] The difficulty of translating lies in the difference between the source language and the target language, and between their users in cultural background, tradition, religion, way of looking at things, *etc.* For example, Chinese translators often find it hardly possible to transfer the meanings of Chinese political terms.

The dispute between literalists and liberalists exists mostly in cases that literal and liberal translations are both OK but literalists and liberalists have different preferences. It looks that they can never agree with each

other. In fact, neither literalists nor liberalists may possibly have the final say in their dispute. The final say goes to the audience. The audience is the judge. Unfortunately for literalists, society favours liberal versions. For instance, native English speakers' approach to the two English versions of the Chinese novel *Hong Lou Meng* 紅樓夢, one as *The Story of the Stone* by David Hawkes, the other as *A Dream of Red Mansions* by Yang Xianyi. The former is liberal translation, the latter, literal translation. How are they received by native English speakers? Most of them prefer the former.

[...]

I don't think there is the prospect that we can see eye-to-eye [on this]. Nevertheless, the discussion about literal and liberal translations between us may be of help to the young who are learning translation but have not decided which way to take.

[...]

Best regards.

Sincerely yours,

Zhang Jinghao

IV. Newmark: Reply to Zhang's Letter of May 21st 2002

May 29, 2002

Dear Professor Zhang Jinghao,

Thank you for your letter of May 21. I am sorry I won't be able to reply in such detail.

I find your tone patronizing. "I'm afraid you haven't read extensively enough in the last 4 decades." I've pointed out in *The Linguist* that too many of Nida's publications are inaccessible.

Translation is scientific in its pursuit of factual accuracy in non-literature. Plants and animals have nothing to do with it.

Literary translation searches for allegorical truth and also has a scientific aspect.

Art is indeed knowledge as is everything. Music is supreme knowledge.

Science, art, craft, skill, taste all have a part in translation in different proportions depending on the text.

Forget medicine and diagnosis—an absurd analogy.

Theory is applied to practice. I think that the frames of reference offered by Translation theory can help the translator to find the right word (as at page 150 of *T of T*), but they can't find the right word for her.

Teaching is usually more effective in tutorials than in seminars, in seminars than in classes, in classes than in lecture-halls. That's all Nida is saying.

You are yelling yourself into a twist with your arguments about literal and free translation—I have never heard free translation called liberal translation before, it distorts the meaning of "liberal".

You are making yourself ridiculous in calling me a literal translator. The more important the language of a text the more closely it should be translated; as literal as is possible, as free as is necessary. Translationese is always wrong but funny. There can be no stronger reasons than truth

and accuracy.

I don't agree that the audience is the final judge. Minorities may be right too.

Your mention of "the young" seems patronizing again.

I can't stop you publishing this correspondence but don't misrepresent me. You'll see in [the I. O. L. magazine] *The Linguist* I write more about translating commas than about translation theories.

Best wishes.

Yours sincerely,

Peter Newmark

P. S. When a literal translation is linguistically and pragmatically equivalent to the original, it should be used; synonyms for the sake of synonyms are pointless. The translator seeks both linguistic accuracy and referential truth.

Correspondents' Afterword

Newmark

My letters were not intended for publication. I find Mr. Zhang Jinghao's writing exceptionally verbose, tautologous, convoluted and tangential, and had and have not enough time to contest all of his arguments. He misrepresents me by quoting only a part of my sentences (e.g. "Translation is firstly a science."), a deplorable all too common technique. His analogies are absurd. (If words and grammar are "the bottles", we can't do without them. Why does he claim we can?)

Zhang

It's a truth universally acknowledged that people may be divided in points of view on any issue in the world. And I know well that there is a distance between strong words and strong arguments. Therefore I am clear-headed enough not to mind how Newmark speaks of my approach to translation. What's more, I have sufficient respect for his age and superiority. [*Newmark in reply*: "age and superiority are bunk".]

Things are, however, what they are, no matter how differently people may look at or talk about them. Although I am not in a position to claim that every word I say about translation is right, I have full confidence in my general knowledge of translation which has grown out of my practice and which agrees, largely, if not completely, with that of translators whose works are well-received by the audience, and of theorists who don't divorce themselves from practice in translation studies.

About the Correspondents

Zhang Jinghao (張經浩) is a Professor at the School of Foreign Languages, University of Shanghai for Science and Technology (上海理工大學外語學院). He specialises in the theory and practice of translation.

Peter Newmark is a leading authority on translation. His works include *Approaches to Translation* and *A Textbook of Translation*, both of which have been republished in China (2001) by the Shanghai Foreign Language Education Press (上海外語教育出版社). He contributes a substantial article ("Translation Now") to each issue of *The Linguist*, the two-monthly journal of the Institute of Linguists.

BOOK REVIEW



Arthur Waley and the Translation Studies Approach

Leo T. H. Chan

John Walter de Gruchy. *Orienting Arthur Waley: Japonism, Orientalism and the Creation of Japanese Literature in English*. Honolulu: University of Hawai'i Press, 2003.

One can say, without exaggeration, that de Gruchy's *Orienting Arthur Waley* exemplifies brilliantly the uses of a translation studies approach to understanding the work of a translator, in this case the leading translator of Asian literature for the West in the twentieth century. As *Orienting Arthur Waley* does not identify itself as a work of translation studies, there is all the more reason for bringing it to the attention of such readers as would be reading the *Translation Quarterly*.

To begin with, de Gruchy keeps a close eye on the receptive end—the British readership. What draws him to Waley is the relative neglect accorded the translator over the years, in no small measure due to his being overshadowed by Ezra Pound and W. B. Yeats, the acknowledged "deliverers" of Japanese literature. De Gruchy sets out to make a case for Waley by placing him in proper historical—more specifically, political—context. Chapter 1, "The Institutionalization of Japonism in Britain", charts the increasingly close alliance between Britain and Japan from the mid-nineteenth century to 1910, which led to the founding of the Japan Society of London, as well as the multifarious conceptualizations of Japan (or Japonism) during this period. The

narrative is then continued, albeit intermittently, in the next few chapters. The growth of the cult of nationalism in Japan, the Japanese military campaign in China, and the severing of relationships between Britain and Japan are some of the interesting historical facts which had a direct impact on Waley's translations.

De Gruchy inserts the proper literary contexts as well. The link between Waley and the early twentieth-century literary world of Britain is remarkably demonstrated by de Gruchy. His is a fully contextualized approach which translation studies scholars like Gideon Toury and Armin Frank would have advocated for translation research—though the publications of these two scholars do not seem to have been consulted by de Gruchy (see bibliography). De Gruchy elaborates at some length on the aesthetic movement (championed by Oscar Wilde) and the modernist movement (represented by Yeats and Pound, both of whom had a serious interest in the Orient) as they relate to Waley's choice of Japanese literature for translation. The fact that Waley was a younger member of the Bloomsbury Group, who were noted for pioneering modernist writings in English, is also a key factor affecting his choices. One of the central arguments in Chapter 5, "Whose Golden Age? The Tale of *The Tale of Genji*", is that the Golden Age figured in the translated novel is not that of medieval Japan, but that of Bloomsbury sensibility and refinement. According to de Gruchy's evaluation, Waley's translation is hardly a faithful replica of Lady Murasaki's monumental work; through a process of "transubstantiation", Waley turns it into a modernist novel, and the reader in search of Heian Japan is simply on the wrong track.

Orienting Arthur Waley is filled with newly unearthed information about Waley, "the interpreter of Japan for European modernism". The personal correspondences and unpublished research notes by de Gruchy's colleagues provide a treasure-trove of information for readers eager to find out more about the overlooked translator. On the basis of such

first-hand sources, de Gruchy constructs his "life" of Waley in Chapter 2, "Arthur Waley". He answers intriguing questions that have for long bedeviled literary critics, for example: How did Waley acquire his proficiency in Chinese and Japanese? Why did he change his name from Arthur Schloss to Arthur Waley? Did anyone give him any assistance with his Japanese and Chinese translations? Particularly fascinating to translation scholars is de Gruchy's analysis of the development of Arthur Waley as a translator, how he moves from the philological approach of the early translations—his *Japanese Poetry* was intended to be a primer for students of Classical Japanese (see Chapter 3)—through the scholarly translation of *The Nō Plays of Japan* (Chapter 4) to the literary rendition of *The Tale of Genji* (Chapter 5). One might add that the last is also an example of an "abusive translation".

One of the more interesting theses advanced by de Gruchy in *Orienting Arthur Waley* is that Waley's homosexuality, though well disguised, nevertheless manifests itself in his translations. In the chapter on Waley's *Japanese Poetry*, de Gruchy draws attention to his interest in male-male sexuality: the positing of a male addressee for several love poems (where a female addressee would have been posited by the reader of the original) can be interpreted as an instance of "cross-writing" (77). As for *The Nō Plays of Japan*, de Gruchy notes Waley's choice of plays on homosexual subjects. Finally, in one passage in Waley's version of *The Tale of Genji*, the offering of flowers to the Buddha is said to have been brought in by "eight little boys" instead of "eight of her prettiest little girls" (148). De Gruchy views this as an attempt to highlight the homoeroticism of the passage; the original probably referred to "girls" rather than "boys". Whether the reader is entirely convinced by this argument is a question worth asking, but de Gruchy does point to the remarkable phenomenon of the translator making his presence felt, implicitly and inadvertently.

Considering the abundance of Waley's Chinese translations, it is a

pity that a full-length study of his complete oeuvre of translations from Chinese is still missing. We have seen isolated articles on his translation of *The Book of Songs* and classical Chinese poetry, but not even his *Monkey* (a translation of the Chinese novel *Xiyou ji*, comparable in stature to *The Tale of Genji* though stylistically different from it) has received any critical attention. His translation of the canonical Daoist text *The Way and Its Power* was a must-read among an entire generation of Western Sinologists; little has been said on it by translation scholars. At one point in *Orienting Arthur Waley*, de Gruchy does mention that Waley chooses to translate a Nō play because it deals with the famous Chinese poet Bai Juyi. Given Waley's obvious fascination with Bai—altogether he translated 122 poems by Bai in *One Hundred and Seventy Chinese Poems* and *More Translations from the Chinese*—one wonders if some of the conclusions drawn by de Gruchy might not have been affected—even revised—by a careful study of Waley's translations of poetry by Bai, and of Chinese classical poetry. De Gruchy rightly points out that Waley's fondness for Chinese poetry is in stark contrast to his lack of enthusiasm for Japanese poetry, making “a major study of Waley and China” (15) all the more necessary.^[1]

On the whole, de Gruchy's arguments are nuanced, and he avoids succumbing to simple conclusions. His overall assessment of Waley's position balances several conflicting views:

[H]e was one of the first Western orientalists to attack the pretty, and pretty condescending, image of Japan as “a large painted and lacquered tea-tray”, but at the same time he was part of an early academic movement that legitimized or institutionalized that image ... With his translation of *The Tale of Genji* he challenged contemporary European notions of cultural supremacy as part of a campaign against imperialism, but he also participated—even if unwillingly—in the great imperialist project of knowledge about the East ... (164-65)

In contrast to this, though, de Gruchy can also be audacious in advancing novel viewpoints. He argues, quite persuasively in my opinion, for a correlation between Waley's style in *The Tale of Genji* and Virginia Woolf's impressionistic style, both meant as an attack on, and reaction against, Victorian realism (137). What Virginia Woolf has learnt from Waley, and what impact translational styles can have on original writing, are intriguing questions not just for lovers of literature translated into English, but also for theorists and scholars of translation. In forcing us to confront these questions, *Orienting Arthur Waley* should be considered a remarkable contribution to Translation Studies research—one of the most original in recent years.

Notes

- [1] One notes yet other fascinating aspects of Waley's work that are still unexplored, especially the way he “translates” China for a Western audience. Can the Bloomsbury “spirit” be behind the three literary biographies Waley wrote for Bai Juyi, Li Bai and Yuan Mei? Are these not translations also, in the broader sense of the word?

About the Author

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Literature (Rodopi, 2003) and *Twentieth-Century Chinese Translation Theory: Modes, Issues and Debates* (John Benjamins, 2004).

書 話



唉，同性戀

《莫瑞斯》。愛·摩·福斯特著、文潔若譯。北京：文化藝術出版社，2002。ISBN 7-5039-2251-6。

在上一個世紀的 40 年代，有一位中國的文人記者派駐英國，主要是寫些特稿。他旅英七載，乘便在劍橋大學攻讀英國文學的研究課程，認識了一位比他年長二十九歲的英國小說家。這位小說家文名滿天下，有一部寫好了近三十年的小說卻不能發表，因為題材是同性戀。他只敢小心翼翼揀選些好朋友，借給他們閉門讀禁書。

那位中國記者是唯一有幸讀到此稿的中國人，他在事隔半個世紀後憶述，這位小說家從銀行保險庫取出手稿，借給他看了一個月。記者後來寫了一封長信給小說家跟他討論這部書，此後四年間二人書信往還頻密。

這部小說依作者規定，在他生前不能出版。小說家在九十一歲時逝世，翌年版權擁有者劍橋大學英皇學院把書稿交給出版社印行面世，時為 1971 年，距作品完稿已將近六十年了。

那位中國記者當然一直珍藏好小說家寫給他的百多封信，可惜於 60 年代的一場文革浩劫，全遭焚毀。1984 年他和本身是翻譯家的夫人重訪劍橋，喜見自己在 1943 年送給小說家留念的四十七封來函打字稿尚在天壤之間。

1999 年中國記者逝世，夫人為了紀念這一段中英作家的文學

友誼和文字因緣，把那部小說譯出，還在亡夫三周年忌辰那天寫了一篇〈譯後記〉，細說這一段文壇佳話的始末。

福斯特（E. M. Forster）是 20 世紀的大文豪中作品甚少的一位，盛名所繫的長篇小說僅六部。他地位崇高，是因為下筆風神蘊藉卻又殊少造作，蒼莽中見溫厚，往往於迴旋屈折處感人，造句則長而不漫，短而不促，一望而知是運用文字的高手。論到說故事，他也是高手，六部小說都曾拍成電影，而且都是叫好叫座的大片，包括這部較少人讀過的《莫瑞斯》（*Maurice*）；1987 年搬上銀幕時，男主角之一是休·格蘭特（Hugh Grant）。《莫瑞斯》較少人注意，是文學以外的因素使然；出版較遲也有點關係，《莫瑞斯》之前的《印度之行》（*A Passage to India*）出版於 1924 年，相隔竟近五十年。福斯特在劍橋認識蕭乾時，已經封筆不寫長篇小說二十年了。

蕭乾把福斯特寄給他的四十七封信用打字機打出來，裝訂成冊，在 1943 年送給福斯特，附中英文題辭，竟作“默麗思惠存”（“To Maurice, in token of all the memorable days of King's”），看來二人私交的確不淺，蕭乾可以不諱言自己讀得出莫瑞斯就是作者的化身。

《莫瑞斯》的中譯本這不是第一個，在 80 年代末台灣有譯本出版過，但未引起注意，流通似亦不廣。現在蕭乾夫人文潔若的這個譯本面世，多方面來說都是叫人欣喜的。文潔若 1950 年畢業於清華大學外國語文學系英語專業，1951 年起在人民文學出版社任編審、編輯等職，個人翻譯以日譯中為主，數量極多。她和蕭乾合譯的《尤利西斯》（*Ulysses*）是譯界的大事。

文潔若這次動筆，處處可見一腔熱誠、一番美意，是不折不

唉，同性戀

扣的 labour of love 的用心之製。福斯特自述寫《莫瑞斯》的用意，就是要為含情而不能表達的愛，安排一個當日人世間不可能出現的美滿結局（“A happy ending was imperative. I shouldn't have bothered to write otherwise.”）。文潔若的這個譯本，令故事以外的韻事終於起結完滿。蕭乾的一篇談同性戀的文章置於書末，起首便說“這回我可挑了個扎手的題目”，文中談到他和福斯特的交往，又談到當日劍橋的男風。福斯特寫了 *Maurice*，蕭乾寫了〈唉，同性戀〉，文潔若譯成了《莫瑞斯》，水流雲在，月到風來，那麼不容易，卻又那麼自然。

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Mailing labels - please print or write your mailing address in block letters:

Name: _____	Name: _____
Address _____	Address _____
_____	_____
_____	_____