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香港翻譯學會出版

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Editor's Note

We would like to issue a belated apology for producing five issues (two combined issues) in the year 2000. This sum mistake is not just a consequence of the constraints of limited numeracy on the part of the Executive Editor, but also reflects his negligence and inability to work under pressure. In any event, this is absolutely unforgivable. We can only pledge to avoid this kind of editorial embarrassment in the future.

This issue of *Translation Quarterly* is featured by a translation work by David Hawkes, an eminent Sinologist and translator, whose translation of *The Story of the Stone* has become a spectacular masterpiece in its own right. Meanwhile, the publication of Hawkes' translation in *Translation Quarterly* betokens change of editorial policy as well: in the past we only published translations into Chinese from other languages. The editorial board has decided that if English translations are of exceptional quality, they will be accepted for publication. In this respect, we can say, with perfect justification, that Hawkes' translation of "Liu Yi and the Dragon Princess" is an exemplary and tenable translation project.

As a well-known translation scholar, Peter Newmark has published important works on translation studies, such as *Approaches to Translation* and *About Translation*, which combine cogent theory and translation practice to influence perception of translation in a substantial fashion. By a happy coincidence, this issue contains a book review of a collection of essays dedicated to Newmark under the title of *Word, Text, Translation*. It is only appropriate to include in

this issue the review to help the reader better understand Newmark's thinking on translation. The review is in Chinese, which is perfectly acceptable of course, since ours is a bilingual journal.

Our thanks also go to another veteran translator, George Kao, who serves on the advisory board of *Translation Quarterly*, and who translates mostly from Chinese into English. His long association with the translation landscape in Hong Kong is closely related to the founding of *Renditions*, which has contributed significantly to introducing Chinese literature to the rest of the world. We are grateful to the afore-mentioned scholars and to other contributors to *Translation Quarterly*, and sincerely hope that they will continue to be strongly and solidly supportive of this journal.

Executive Editor

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The Nature of Translation and its Use in Foreign Language Learning and in Literary and Non-Literary Studies

Peter Newmark

Abstract

Translation has many forms and sizes, but its essence and purposes remain the same, to seek the truth in the test of one language, to check this truth against reality, and to present it as it is, agreeably, in whilst the role of translation in foreign language learning is subsidiary, it has clear uses, as Renzo Titone has written, at its various stages and levels. Translation as a control has a significant and hitherto unexplored function in the criticism and evaluation of non-literally and literary tests and hence finally of aesthetics, ethics and philosophy, always offering the evidence of quotations in the two languages with appropriate comment.

1. Types of Translation

Many dictionaries fight shy of an adequate definition of translation. 'To express in another language', says the Collins English Dictionary. 'To express the sense of a word (sentence, speech, book) in another language', says the Concise Oxford English Dictionary. 'To turn into another language', says the Longman Dictionary of the English Language. And if one looks up

'translation', one only gets: 'What is translated'. However, the Petit Robert goes further: *faire que ce qui était énoncé dans une langue le soit dans une autre, en tendant à l' équivalence sémantique et expressive des deux énoncés*, i.e. 'to cause what was stated in one language to be stated in another, with the purpose of attaining semantic and expressive equivalence in the two statements'. In this paper I propose first to insist on the bizarre multiplicity of methods and therefore of types of translation, all of which have their various uses, before discussing the use of one or other of these types in language-learning and literary and non-literary studies.

To begin with, all translation is, at its extreme ends, in varying degrees, descriptive or performative, translation of sense or of message. 'There's a bull in the field' may mean just that, or it may mean 'Let's get out'.

Secondly, there is literal translation, of which there are several kinds with varying features: (a) interlinear or word-for-word, which retains source language word-order and translates each word by its most common sense; (b) conversion of source language grammar to target language grammar, retaining the most common meaning of each word; (c) transferring source language cultural words into the target language text; (d) word-for-word translations of idioms, which *per se* results in nonsense, since the meaning of an idiom cannot be derived from the sum of the meanings of its elements; (e) literal translation of universal metaphors, which makes sense in most languages, and of cultural metaphors, which doesn't.

Thirdly, faithful translation, which reproduces a text's grammatical and lexical peculiarities without attempting to modify or explain them in the translation.

Fourthly, dramatic versions, which adapt plays to the requirements of the actors, by agreement with the director.

Fifthly, idiomatic translation, which frequently replaces literal language with idioms.

Sixthly, free translation/paraphrase/synonymy, which stresses the whole rather than the parts, the content rather than the style.

Seventh, functional translation, which expresses the purpose rather than the description of the objects, actions, processes and qualities of the source language text.

Eighth, adaptation or imitation, which is intercultural transfer.

Ninth, indirect/direct (Vinay and Darbelnet), dynamic equivalence/formal correspondence (Nida), covert/overt (House), communicative/semantic (me), primary/secondary (Stein); these dualisms reflect the sense/words opposition, and to varying degrees require the most accurate attainable version of the original, either at the readership's or at the author's level.

However, the dualistic essence of translation should be, according to me, modified by five medial extracultural forces; (a) logic or common sense, (b) the accuracy of the facts being described, (c) the moral values underlying the language and the content of the text, (d) the aesthetic values which include the maximum relevance, concision, balance, harmony, clarity and simplicity that is possible within the bounds of a translation of the source language text, (e) the trend towards a universal language, where languages complement each other, encompassing the linguistic impression of every shade of thought and feeling as well as of every natural and artificial product; English is at present the motor of this trend. I think that methods of translation must depend on the nature and the value of what is to be translated. Normally, the text has to be accurately, economically and agreeably translated, and the more important the language of the text, the closer the translation has to be.

Clearly there are various types of translation, and we have to consider which type, if any, to apply to the various methods and stages of language teaching, as well as to literary and non-literary studies. Already in 1965 J. C. Catford wrote: 'The chief defect of the now almost universally condemned 'Grammar-Translation Method' was that it used bad grammar and bad translation – translation is not a dangerous technique in itself provided its nature is understood and its use is carefully controlled.' (*A Linguistic Theory of Translation*, OUP, p.viii, 1965).

2. Translation and Language Learning

The place of translation in foreign language teaching and learning has always been controversial. If the aims of language learning are only to speak and write (the productive skills), read and listen to (the receptive skills) the foreign language, then translation can at most be practised as one method or tactic (not strategy) amongst many. It has no place in the Direct Method, and only a small place in teaching the spoken language. Even at the advanced level, translation was ignored as an aim in the examinations of the Associated Examination Board (once considered the most forward-looking of the British examination boards), and there is no breath of translation in the first ever Open University foreign language syllabus. In fact many teachers of foreign language speech are hostile of translation.

However, to each teacher, her own method: C. J. Dodson's translation method, which has translation as its foundation before it quickly and firmly moves away from translation, may still have its followers. In the UK, translation tends to be ignored or denigrated in the language learning literature (and omitted in the linguistics and bilingualism literature); in foreign language school examinations it is reserved for the advanced stage, but Henry Widdowson has notably recommended its use in language learning.

I propose to briefly discuss its use at the three accepted stages, bearing in mind that the more mature the student, the more contrived it becomes to deliberately 'suppress' the translation of a sentence or word she is searching for in her mind.

(1) Beginners

Assuming that most of the work is oral in the foreign language and consolidated through reading and note-taking, the meaning of objects and actions can be demonstrated ostensively, supported by brief spoken translations, particularly of what cannot be 'acted'. From the beginning I favour a literal following an idiomatic translation for the learning of phrases and idioms, (*c'est la montagne qui accouche d'une souris* – what an anticlimax! –

it's the mountain that gives birth to a mouse), on the ground that the literal translation is a learning method, is culturally educative, demonstrates the meaning of the idiom's components, and being often absurd and funny, is easy to remember, and therefore a *bridge* to memorizing the true meaning of the idiom.

Similarly, difficult words at all stages are sometimes mastered by using their etymological meaning as a 'bridge' to their current meaning (*niais* – straight out of the nest – simple, silly, of a chicane (E and F), now barriers on short narrow sections of roads, from legal pettifoggery to obstruct progress), and for common metaphors, scarecrow *epouvantail*, *epouvanter*, scare.)

I assume that throughout the course, there is regular and accumulative, continuously consolidative testing. Part of the testing is through translation, which is essentially a form of control of revision. At this early stage, a dozen well-prepared sentences, groups or words should be translated into the foreign language, say once a week or a fortnight.

The texts should make good sense literally translated, apart from the idioms and many metaphors. Translation is the only rapid, accurate and efficient method of testing; efficient method of testing both knowledge and meaning paraphrase, definition, guided essays all have their place in language learning, but they are a less objective method of assessment.

(2) Intermediate (often after two years)

In the middle stages, I see no use for translating easy or difficult passages from the foreign (L.2) to the home (L.1) language. However, texts for reading ('passages for comprehension') can be cursorily translated orally, to test comprehension by spot checks, or they can be analyzed intensively through close, idiomatic and summary translation of key paragraphs.

Brief 'proses' (translation into the foreign language) can also be used as a form of consolidation, stressing the synonymic and the stylistic aspect of translation in an attempt to produce a 'natural' piece of writing. The language should be within the reach of students, not the traditional insert;

abstruse and difficult theme of high-fliers. The students have to appreciate the difference between accurate translation and 'free' translation for the purpose of expanding vocabulary and improving style.

(3) Advanced

Given the greatly increased importance of translation as a profession in recent years, which is paralleled by the increased importance of every form of international relations, the position of translation in foreign language studies in particular and in higher education in general has to be looked at again.

First, distinctions have to be made between professional translation and types of translation used for language learning, whether from or into the home language. If an introduction to professional translation is to be added as a course to the syllabus, it should be into the home language only, and it has to be made clear that one does not translate De Gaulle (or Malraux) in the same way as one translates either a newspaper item or an advertisement for soap; the three text-categories (authoritative, informational, persuasive) require three different methods. In all three cases, where professional translation is intended, texts should be challenging, and the use of both encyclopaedia and linguistic reference books should be allowed in exams. If the translation is practised mainly for foreign language learning, the foreign language text should be modern and non-specialized, and matched to likely situations; dictionaries should not be used in the exams; in any event, the test is as much a test of English as it is of the foreign language. In fact at this stage the 'prose' is a more valuable linguistic exercise than the equally curiously named 'unseen', both as a form of consolidation and as an assessment; however, in contrast to the traditional examination prose, i.e. the type beginning:

'On a cold winter's afternoon, they had just heard that their worst enemy had almost done without weapons' – (i.e. a concentrated and artificial hotchpotch of grammatical traps) –

it should be modern, well-written, non-literary, non-specialized, non-technical, without bizarreries of style or language, and the translation should therefore be as close and natural as possible, a translation that is both 'semantic' and 'communicative'. It has to be borne in mind that few scripts will reach the optimum degree of naturalness, since the students are translating out of their own language, but normal social usage is the aim of language learning. This exercise is the most accurate and objective method of assessing knowledge and fluency in writing the foreign language.

Finally I emphasize that unless there is a special requirement, amongst all the diverse language learning techniques, procedures and tests, translation should normally not take up more than 20% of the total learning time at any stage of the course.

3. Translation and Literary Studies

It has often been said, most notably by Ezra Pound, that translation is an efficient method of literary criticism. Pound indeed 'wondered if it was worth while showing up the defects in Dante' (*sic*; see *Literary Essays of Ezra Pound*, edited by T. S. Eliot, Faber and Faber 1985, p.203) through translation, but tantalisingly made no attempt to do so: his criteria would at least have been lively and linguistic. In the line of literary criticism deriving from Matthew Arnold and F. R. Leavis which is evaluative and is continuously concerned with the relation between literature and life. I suggest that translation, since it can strip a text of its culture, and leave it exposed to the five non-cultural medial forces, (which I epitomize can leave as reality, logic, morals, good writing and universal language) can be a powerful critical weapon, both of style and of ideology. In literary studies, translation can abruptly uncover weaknesses of thought, to which, in the source language, readers or listeners have long become thoughtlessly accustomed in the form of ready to hand jargon; a straight translation of many fashionable writers deprives their work of its smooth and sensuous sound and may leave it puny.

Bad writing is bad writing in any language, if it is accurately translated; loose and woolly thinking cannot be concealed by sonorous phrases, or novel and wayward use of common words purporting to represent a fresh cultural discourse.

Secondly, the discipline of comparative literature, which was perhaps anticipated by Goethe when he wrote in the *Conversations with Eckermann* (31 Jan. 1827), 'National literature no longer means much; the age of world literature (*Weltliteratur*) is coming' appears to have been initiated in the journal *Comparative Literature* (1903) and the department of comparative literature at Columbia University in 1891; to my knowledge, neither its tenets nor its procedures have been enunciated on a wide scale, and it remains with the vague goal of George Woodberry, its first professor, 'the one intellectual state which will at last be the true bond of all the world.' If its study is to go beyond vague and generalized comparisons of attitudes, translation should be at its centre, given that its purpose is, as I think it should be, to clarify stylistic and ideological differences. Up to now, as Edward Said has shown, the main practitioners (Erich Auerbach, who produced frequent and brilliant translation examples, but showed no interest in translation as an interpretative instrument or as a critical weapon, Ernst Robert Curtius and Croce, who questioned the value of translation) have tended to assume the superiority of 'Western' culture, though Said fails to appreciate to what extent Classical or Hellenic principles (harmony, balance, symmetry, corresponding to serenity, radiance, ultimate optimism, – sometimes regarded as universal principles), which are in substance and origin not Western, and their dependent cultures, can be distinguished from the controversial canons of the literatures of the West. All the important works of the past have to be closely translated into the modern language every generation, and they then make invaluable points of reference in a comparative study of two works of writers. (But I do not think there is any sense in a 'compare and contrast' study unless one work has influenced the other.)

4. Translation in non-literary studies

Whilst the purpose of translation in the sciences and in technology, where extra-linguistic facts and processes have to be put as plainly and succinctly as possible, (in spite of inventions and their concomitant new terms) is mainly utilitarian, in the humanities, that is in philosophy, religion, history, sociology, psychology and the wide fields of cultural, music, art and literary criticism, translation may be said to serve two broad purposes, first to transmit an accurate account of the ideas and the facts in the text, which may or may not be closely related to the lexical and grammatical units expressing them, and secondly, by showing these ideas and facts in a different language, to cast a new and essentially critical light on them. Inevitably it will bear evidence of the translator's ideology, but the more accurate the translation, the smaller will be its degree of ideology.

Note that in these categories of translation, the attention to standard terminology in scientific and technical texts is parallel to the attention to keywords (prior definition and then consistency in use).

5. Conclusion

This has been to stake new claims for translation, a new programme for a discipline which is explicitly affecting the expanding field of every kind of international communication and implicitly the structures and the lexis of every language in its contacts with others. Whatever one may think about the adequacy of translation, which always has a substantial degree of adequacy in its many forms, it becomes increasingly important, as information technology in its various multiplying modes dominates all means of exchange, of which translation, in a central / as a book or a document / or a peripheral / as packaging or as surtitles, form is the most significant.

About the author

PETER NEWMARK was educated at Trinity College, Cambridge and received his B.A. in French and German. From 1959 to 1978, he served as Head of the former polytechnic of Central London, now the University of Westminster, and became Professor of Translation in 1974. From 1978 to 1981, he was Dean of the Faculty of Languages and he also served as Visiting Professor in Translation, University of Bradford. He has lectured and taught in 30 countries. He has been a Fellow of the Institute of Linguists since 1962 and was made a Life Member in 1996. His books *Approaches to Translation* (1980), *A Textbook of Translation* (1988), and *About Translation* (1988) are well-known in translation circles. In 1994, he was awarded an Honorary Degree by the University of Trieste for his significant contribution to translation.

Translating Garcilaso de la Vega into Chinese: With Reference to His “Égloga Primera”

Laurence Wong

Abstract

The influence of Latin and Italian poetry on Spanish poets did not begin with Garcilaso de la Vega (1503-1536); but it was in Garcilaso that the style of Virgil, Ovid, Statius, and Dante became most pronounced. In reading Garcilaso, one can easily mistake him for a member of the Virgil-Dante School, a school which one would hardly associate with Spain, a country so distant – at least in the sixteenth century – from Italy. With his highly complex and, sometimes, involved syntax, Garcilaso appears rather un-Spanish in the company of his compatriots, who were generally more receptive to the influence of French poets. This paper examines some of the stylistic features of Garcilaso's Spanish, discusses the problems arising from them in Spanish – Chinese translation, and suggests ways of tackling these problems.

In any study of the Latin-Italian influence on Spanish poetry,¹ Garcilaso de la Vega (1503-1536) is likely to be the most prominent figure. Although he was not the first to “enrol” in the Latin-Italian school,² no other Spanish poets before or after him had modelled themselves on the Latin and Italian masters more studiously;³ nor were there any other Spanish poets who had

done as much as he did to establish this influence for later generations, an influence that left a lasting stamp on the work of such poets as Fernando de Herrera (1534-1597), Francisco de la Torre (mid 16th century), and Lope Félix de Vega Carpio (1562-1635).⁴

Generally speaking, in coming under the influence of a foreign literature, one can move in either or both of the following directions: to make use of its themes and techniques, including the technique of image-making; or to imitate its linguistic features. In the case of Poe's influence on Baudelaire, or of Laforgue's influence on Eliot, we see an influence of the first kind. In Eliot's early poetry, for example, one can hear echoes of "Ah! Que la Vie est quotidienne," (Ah, how mundane Life is!)⁵ and easily come across startling images like "And I have known the eyes already, known them all-- / The eyes that fix you in a formulated phrase..."⁶ which can be traced to "On voudrait saigner le Silence" (One would like to bleed Silence).⁷ The following lines by Eliot, too:

*The reminiscence comes
Of sunless dry geraniums
And dust in crevices,
Smells of chestnuts in the streets,
And female smells in shuttered rooms,
And cigarettes in corridors
And cocktail smells in bars.*

--"Rhapsody on a Windy Night" (Eliot, *Collected Poems*, 28)

remind one of the drab, prosaic world depicted by Laforgue's "L'Hiver qui vient" ("The Coming of Winter"):

*C'est la toux dans les dortoirs du lycée qui rentre,
C'est la tisane sans le foyer,
La phtisie pulmonaire attristant le quartier,
Et toute la misère des grands centres.*

*Mais, lainages, caoutchoucs, pharmacie, rêve,
Rideaux écartés du haut des balcons des grèves
Devant l'océan de toitures des faubourgs,
Lampes, estampes, thé, petits-fours,
Serez-vous pas mes seules amours!... (Laforgue, 281)*

*It is the cough in the school dormitory that returns,
It is the herb-tea without the hearth,
The pulmonary phthisis saddening the neighbourhood,
And all the misery of the large towns.*

*But, woollens, waterproofs, pharmacy, dreams,
Curtains opened above the shores' balconies,
Before the ocean of suburban roofs,
Lamps, prints, tea, small cakes,
Won't you be my only loves!*

Very much in reaction against the Romantic concept of poetry and heralding the modernist school, the apparently disparate and "unpoetic" details conjure up an "uninspired" everyday scene, made all the more objective and realistic by the absence of interference on the part of the narrator.

Like Eliot, Garcilaso also drew on his predecessors' themes and techniques. His "Égloga primera" ("The First Eclogue"),⁸ the poem to be discussed in this paper, for example, is indebted to Virgil's eclogues in conception,⁹ as is clear from the title, which declares the lineage of the piece even before it begins. Its mode of image-making, too, is unmistakably Dantesque:

*Cual suele el ruiseñor con triste canto
quejarse, entre las hojas escondido,
del duro labrador, que cautamente
le despojó su caro y dulce nido*

*de los tiernos hijuelos, entre tanto
que del amado ramo estaba ausente,
y aquel dolor que siente,
con diferencia tanta
por la dulce garganta
despide, y a su canto el aire suena,
y la callada noche no refrena
su lamentable oficio y sus querellas,
trayendo de su pena
al cielo por testigo las estrellas;
desta manera, suelta ya la rienda
a mi dolor, y así me quejo en vano
de la dureza de la muerte airada. (Garcilaso, Obras, 20-21)*

As the nightingale, hidden among the leaves, is wont to complain with sad song of the harsh countryman who has cunningly despoiled her dear, sweet nest of its tender fledglings whilst she was away from her favourite branch; and as she, in so changed a plight, expresses the grief she feels with her sweet voice; and as the air resounds with her song, and the silent night does not hold back her doleful dirge and her complaints, but calls on the skies and the stars to witness her sorrow; even so do I give full rein to my grief, and thus lament in vain the sternness of proud death. (Cohen, 168)

The “Cual” (as)—“desta manera” (in this manner; so) formula is descended from Dante’s “Come” (As)—“così” (so);¹⁰ the elaborate comparison, in which the vehicle (“el ruiseñor”) carries a huge amount of information before the tenor (“yo” understood in “así me quejo”) is introduced, constitutes one of the most outstanding characteristics of a typical Dantesque simile,¹¹ as can be seen in the following lines by the Italian master:

*Come l’augello, intra l’amate fronde,
posato al nido de’ suoi dolci nati*

*la notte che le cose ci nasconde,
che, per veder li aspetti disati
e per trovar lo cibo onde li pasca,
in che gravi labor li sono aggrati,
previene il tempo in su aperta frasca,
e con ardente affetto il sole aspetta,
fiso guardando pur che l’alba nasca;
così la donna mia stava eretta
e attenta, rivolta inver la plaga
sotto la quale il sol mostra men fretta....*

--Divina Commedia: Paradiso, XXIII, 1-12 (Alighieri, 759)

As the bird among the loved branches, having sat on the nest of her sweet brood through the night that hides things from us, anticipates the time on the open spray that she may see their longed-for looks and find the food to nourish them for which her heavy toils are welcome to her, and with ardent longing awaits the sun, watching with fixed gaze for the dawn to break; so my Lady stood erect and intent, turned towards the part beneath which the sun shows less haste. (Sinclair, Paradiso, 331)

In piling detail upon detail before the tenor comes into play, both images have the effect of whetting the reader’s appetite for what is to follow; like two mini-dramas with a beginning, a middle, and a dénouement, they each have a tenor (the understood “yo” in the Spanish poem; “la donna mia” in the Italian) that functions as the protagonist.

For one wishing to translate such images into Chinese, the poetry of the target language provides no model to go by, for traditional Chinese poetry does not have this kind of simile. The first of two poems by Su Shi 蘇軾, entitled “Baibu Hong 百步洪” (“The Baibu Rapids”), does contain a breath-taking series of similes that hurl the reader headlong *in medias res*, enabling him to experience, almost kinaesthetically, a voyage as thrilling as a roller-coaster ride:

長洪斗落生跳波，
輕舟南下如投梭。
水師絕叫鳧雁起，
亂石一線爭磋磨。
有如兔走鷹隼落，
駿馬下注千丈坡。
斷絃離柱箭脫手，
飛電過隙珠翻荷。(Su, 892)

However, in the quotation from Su Shi, the stylistic effect is produced by the sum total of five similes (lines 2, 5, 6, 7, and 8), each of which can stand alone, and is relatively simple, with the vehicle carrying a much lighter load of information; there is no withholding of the climax built up by details piled on the vehicle, a device that keeps the reader expectant. For a translator wishing to render the Spanish image into Chinese, this difficulty is compounded by the fact that, unlike Eliot under the influence of Laforgue, Garcilaso has transplanted Dante's techniques as well as the linguistic features of his master's Italian—in this case the highly malleable syntax. Because of this, his image, in the form of a complex sentence consisting of 17 lines, cannot be comfortably accommodated by a corresponding formula. This apparent inadequacy of the Chinese language stems mainly from a syntax that does not work in the same way as its counterpart in the major European languages. In two articles entitled respectively "The Translation of Poetry" and "*Bing fen liu lu qin xian yin: Shenqu chang ju de fanyi* 兵分六路擒仙音—《神曲》長句的翻譯" ("Dispatching Troops in Six Directions to Capture the Music of Heaven: Translating Long Sentences in the *Divine Comedy*"), I have made two points about translation which are also relevant to the present discussion: that images are relatively easy to translate; and that complex sentences are more intractable than compound ones. As Garcilaso, in coming under Dante's influence, has transplanted the syntactic features of his master's Italian, the most outstanding of which

is the abundant use of subordination in complex sentences, what challenges the translator is no longer the uninvolved syntax of indigenous Spanish,¹² but a syntax that harks back to Latin through Italian..

That Garcilaso could so readily tap the linguistic resources of Dante's Italian was due largely to the fact that Spanish and Italian are not only members of the same language family, but also of the same branch and, indeed, of the same group, the group that comprises all the Romance languages, so that linguistic transplants between them are less likely to meet with rejection. As a result, even though Spanish and Italian were developing along different lines in the sixteenth century, Garcilaso could still, by a *tour de force*, write a language similar to the Italian of Dante or, for that matter, even to the Latin of Virgil, Ovid, and Statius; whereas Eliot was hard put to perform a similar feat in coming under Laforgue's influence, since French and English are members of different language branches and are separated by a much wider gap.¹³

To one who had translated Dante's *Divine Comedy* into Chinese verse,¹⁴ Garcilaso's linguistic feat was of particular interest from the point of view of translation studies. First, I found that my approach to the Italian poem could be applied to "Égloga primera." Second, in applying the techniques I used in tackling the *Divine Comedy*, I was, once again, made to see their limitations. Third, in rendering the Spanish poem into Chinese, I was reminded of the gap between Chinese, a member of the Sino-Tibetan family, and Spanish, a member of the Indo-European family, just as I was reminded of the gap between Chinese and Italian when I was translating the Italian poem.

Take the two passages quoted respectively from "Égloga primera" and Canto 23 of the *Paradiso*. The long lines that follow the vehicle ("el ruiseñor" in the Spanish poem; "l'augello" in the Italian) of the simile prior to the introduction of the tenor ("yo" understood in "así me quejo" in the Spanish poem; "la donna mia" in the Italian) compress a huge amount of information with ease, and keep the reader in suspense. In rendering such a simile into

Chinese, I could certainly have introduced a similar mode of image-making by piling an equal amount of information on the vehicle, thereby foreignizing the target language and going against Chinese idiom. In so doing, however, I would have had to pay a heavy price: to wait for twenty, thirty, or even a hundred years before there is any likelihood of this distortion becoming a speech habit of the target-language speech community; or to face the possibility of non-communication in what was meant to be a communication process.

With the existing resources of the Chinese language at my disposal, I found it more fruitful to respect Chinese idiom, a practice that I followed when I translated the *Divine Comedy* into Chinese verse. For example, in dealing with Dante's image quoted above, I first dismantled the 12-line simile, and then reassembled the various sense-units in a way permitted by the speech habits of the Chinese-speaking community:

一隻鳥兒，整夜在鍾愛的樹枝間
棲息巢內，看顧可愛的幼雛，
由於景物被周圍的黑暗所掩，
黎明將臨的時候，為了讓雙目
重睹心愛的樣貌，為了找餵養
幼雛的食物——她樂於接受的辛苦——
會一邊期待，一邊望向
樹隙，凝眸等待破曉的時分，
看心中渴望的太陽放亮。
我的娘娘也如此：佇立凝神，
回首望着天際。在她顧盼
所及的下方，太陽凌空的馳奔
顯得較慢。¹⁵

Working under the constraints imposed by Chinese prosody, which required me to pay attention to line-length, pauses, and, above all, an extremely

"tyrannical" rhyme scheme (the *terza rima*), I found myself faced almost with a "mission impossible." It was natural, therefore, to find, in the end, certain stylistic effects left unaccounted for. In the original, the "Come"-*"così"* formula is perfectly natural to Italian readers, consisting as it does two words that echo each other. When Dante uses "Come" to introduce the vehicle together with a series of details, an aesthetic tension that arouses the reader's expectation is set up, which is resolved only when "Come" is responded to by *"così"*; between "Come" and *"così"*, there is plenty of room for variation, including the creation of one crescendo after another and the modulation of emotions through the subtle manipulation of rhythm and pauses. With this literary device, he can send the reader on a journey full of twists and turns before it reaches *"così"*. In my Chinese translation, some of these stylistic effects are lost; once my version begins without a Chinese equivalent of "Come," it has given up a useful signpost that can hold the reader's attention and keep him anticipating what is to follow; it is only when I come to the tenth line that I can, with the phrase "我的娘娘也如此," set up a faint echo of the first half of the simile that contains the vehicle. To re-create the missing stylistic effects at all costs, I could have used such expressions as "像," "如," "就像," "有如," or "一如," but then, I would have had to import a language that violates Chinese idiom, a language that grates on the ears of native speakers. Of the two evils, I had chosen the less.

Turning to "Égloga primera" with the techniques acquired in tackling the *Divine Comedy*, I had the feeling of going through more or less the same translating experience. With the simile mentioned above, for example, I found that the "Cual"-*"desta manera"* formula could be rendered in the same way as Dante's "Come"-*"così"*: dismantling followed by reassembling and prosodic adjustments:

殘忍的農夫，趁夜鶯不在
所寵的枝桠時，偷偷
把她的嫩雛從安舒

而叫她疼愛的鳥巢掠走，
 她就會藏身葉叢，哀哀
 鳴叫，把暴行向外界揭露：
 同時，情況驟變，身處
 愁苦間以動聽的嗓音
 把所受的悲傷從內心
 唱出，叫歌聲在空中迴盪；
 而寂靜的黑夜，也讓
 她的喪曲和戚吟盡情騰騰，
 並替她祈呼眾星和上蒼，
 來為她的苦痛作證。

放開了羈勒傷悲的繩韁，
 我也是這樣，徒然呻吟，
 怨死亡狂暴，麻木不仁。

To avoid the fate of Laocoön, I first disentangled the python-like syntax of the original by splitting it into smaller sense-units, which were then recast into readable Chinese. Having struggled with Dante's *terza rima* for years, I found the Spanish rhyme scheme (abcbacddeefef) relatively easy.¹⁶ To preserve the original climax, which is heightened by the postponement of "despide" ("expresses") to the tenth line, I made a point of putting "唱出" (the equivalent of "despide") in a corresponding position. Nevertheless, while conscious of what I had done, I was also aware of what I had not done—or what I could not do. Translating an Indo-European language into a Sino-Tibetan language, I was not able, for example, to reproduce the syntactic malleability of the original, which is essential to the highly flexible and continuous movement of Garcilaso's sentence. Allowing the poet to insert phrases almost at will (one example being "entre las hojas escondito," which is inserted between "quejarse" and "del Labrador"), Garcilaso's Spanish can take an extremely tortuous course, pausing here and there to pick up

minor yet relevant details without breaking the main line of development. In the hands of a master, Chinese syntax can also be highly flexible, accelerating or decelerating in accordance with the stylistic effects he wants to create; nevertheless, because of the linear nature of Chinese syntax, there is much less room for manoeuvre.¹⁷ Under these constraints, I was able to achieve only partial success in translating the above image.

If Garcilaso's syntax were involved only in one or two images, the task of translating his "Égloga primera" would still be relatively simple; as it is, it challenges the translator almost at every turn. For example, the use of inversion in units of one or two lines seems, at first sight, unlikely to pose serious problems:

¿De un alma te desdeñas ser señora...? (Garcilaso, Obras, 5)

Word-for-word translation:

Of a soul yourself [you] despise to be mistress...? ¹⁸

Free translation:

Do you despise yourself for being the mistress of a soul...? (Cohen 154)

Lo que cantó tras esto Nemoroso... (Garcilaso, Obras, 15)

Word-for-word translation:

That which sang after this Nemoroso...

Free translation:

What Nemoroso sang after this... (Cohen, 164)

hasta que muerte el tiempo determine

que a ver el deseado

sol de tu clara vista me encamine. (Garcilaso, Obras, 20)

Word-for-word translation:

till death shall fix the time
that to see the welcome
sun of your clear gaze I shall set out.

Free translation:

till death shall fix the time when I shall set out to see the welcome sun of your
clear gaze. (Cohen, 168)

On close examination, however, it will be found that this common rhetorical device is less straightforward than it appears. In opposition to the norm of Spanish word order, which is one of non-inversion, inversion can create a stylistic effect which modern Chinese cannot faithfully reproduce. To illustrate this point, let us look at the famous American motto, "In God we trust." Because of the inversion of the normal word order, "We trust in God," the utterance has become much more emphatic, throwing into relief the word "God," which, because of its prominent position, has become the focus of the entire sentence. As a result, the motto takes on solemnity, and conveys a much stronger sense of faith than its counterpart does in the normal word order, which is the word order of a casual utterance. In modern Chinese, one could use a similar inversion to express more or less the same idea, "神是我們所靠" or "主是我們所靠," instead of "我們依靠神" or "我們依靠主." But this turn of phrase in modern Chinese is less common than "In God we trust" in English, so that the opposition between the two types of utterance (inversion and non-inversion), on which the stylistic effect hinges, is also less functional.¹⁹

If English word order is freer than Chinese word order,²⁰ the word order of other major European languages, particularly Latin, is much more so. To show what I mean, a few lines taken from Virgil's *Aeneid* and Ovid's *Metamorphoses* and accompanied by their word-for-word translations will suffice:

Ut belli signum Laurenti Turnus ab arce

Estulit et rauco strepuerunt cornua cantu.... (Virgil, Aeneid, VIII, 1-2)

Word-for-word translation:

When of-war flag Laurentine Turnus from the-citadel

Raised and with-hoarse rang the-horns notes....²¹

Free translation:

*When Turnus raised up the flag of war from the Laurentine citadel and the
horns rang with their hoarse notes.... (Virgil, Aeneid, vol. 2, 60)*

Hanc deus et melior litem natura diremit.

Nam caelo terras et terris abscidit undas....

(Ovid, Metamorphoses, I, 21-22)

Word-for-word translation:

This God or kindlier strife nature composed;

For from-sky land and from-land rent-asunder sea....²²

Free translation:

*God—or kindlier Nature—composed this strife; for he rent asunder land from
sky, and sea from land....(Ovid, Metamorphoses I-VIII, 3)*

The insertion of one or more than one word into the phrases "Laurenti...ab arce" and "rauco...cantu" in the first example and into the phrase "terris...undas" in the second, thereby interposing them between units of an utterance which are normally inseparable in English--much less in Chinese--is typical of Latin.²³ With this flexible word order relative to that of Chinese, poets writing in Latin and in those European languages which have inherited this Latin trait can create many stylistic effects denied to poets writing in Chinese.²⁴

Compared with Latin, Italian, or Milton's English, Spanish is not famous for syntactic malleability.²⁵ With deliberate effort, however, Garcilaso has succeeded in beating it into a medium with great syntactic malleability, a syntactic malleability not found in the work of his contemporaries, such as Cristóbal de Castillejo (1492?-1550), or of his compatriots who lived one to three centuries before him, such as Gonzalo de Berceo (c. 1195-after 1246), Juan Ruiz, Arcipreste de Hita (14th century), Pedro López de Ayala (1332-1407), and Alfonso Álvarez de Villasandino (died about 1424). Of this newly created syntactic malleability, the inversions discussed above are some cogent examples. Were such examples few and far between in "Égloga primera," my task would have been less daunting; the fact is: going through the poem, I was constantly waylaid by inversions, parentheses, and turns of phrase that deviate from indigenous Spanish. Nor is this the end of the story; for, apart from dealing with minor units that keep harrying me like guerrillas, I had constantly to worry about the onslaught of larger, regular forces: single sentences that can easily run to more than 10 lines:

*Tú, que ganaste obrando
un nombre en todo el mundo,
y un grado sin segundo,
agora estés atento, solo y dado
al ínclito gobierno del Estado,
Albano; agora vuelto a la otra parte,
resplandeciente, armado,
representando en tierra al fiero Marte;
agora de cuidados enojosos
y de negocios libre, por ventura
andes a caza, el monte fatigando
en ardiente jinete, que apresura
el curso tras los ciervos temerosos,
que en vano su morir van dilatando;*

*espera, que en tornando
a ser restituído,
al ocio ya perdido,
luego verás ejercitar mi pluma
por la infinita innumerable suma
de tus virtudes y famosas obras;
antes que me consuma,
faltando a ti, que a todo el mundo sobras.*

(Garcilaso, Obras, 2-3)

You who have gained by your labours worldwide renown and a place second to none, listen to me now, Albano, you who are alone, devoting yourself to the illustrious government of the Realm; or, turning in another direction, may now be brilliantly armed, the earthly representative of Mars, the cruel; or, free from tiresome worries and affairs, may now, perhaps, be tearing down the mountainside, an eager horsemen galloping after the timorous deer, who struggle in vain to postpone their deaths; wait, for when the leisure I have lost is restored to me, you shall see my pen busy with the infinite and countless sum of your virtues and famous deeds, ere I pine away for lack of you, who are greater than all the world. (Cohen, 150, 152)

In the original, relative clauses ("que ganaste obrando / un nombre en todo el mundo..."; "que apresura / el curso tras los ciervos temerosos"; "que en vano su morir van dilatando; que a todo el mundo sobras") as well as adjectival and participial constructions ("obrando," "dado / al ínclito gobierno del Estado"; "vuelto a la otra parte, / resplandeciente, armado, / representando en tierra al fiero Marte"; "de cuidados enojosos / y de negocios libre"; "el monte fatigando en ardiente jinete"; "en tornando / a ser restituído / al ocio ya perdido") modify the movement of the sentence in accordance with the poet's needs, creating a seemingly unending sweep as well as introducing subtle modulations.

To translate these lines and many others in the Spanish poem into Chinese, I had to mobilize all the techniques under my command, working within the parameters of Chinese idiom and Chinese prosody. However, because of the gap between the syntax of Garcilaso's Spanish and that of Chinese, success remained elusive, tantalizing me from a short but untraversable distance. Dejected, I was about to give up, as many intermediaries between languages must have done in moments of despair, when, all of a sudden, I realized that it was precisely this feeling in the translation process that had enticed many a Tantalus throughout the ages to reach up for the unreachable branch. In a flash of enlightenment, I took heart and made up my mind to continue wrestling with the poem in the months to come.

Notes

- ¹ The earliest influence on Spanish poetry came from France, as can be seen in the *Poema del Cid*, an anonymous 12th-century epic, or, in Spanish, a *cantar de gesta*, which is equivalent to the French *chanson de geste*, as well as in the work of Gonzalo de Berceo (c. 1195-after 1246), "the earliest Spanish poet whose name is recorded" (Trend, v). The predominance of "French ideas and French artistic methods" continued "till almost the close of the fourteenth century" (Trend, v).
- ² Íñigo López de Mendoza, Marqués de Santillana (1398-1458), generally considered to be "almost the first Spanish poet to write in Italian forms" (Cohen, viii), preceded Garcilaso by more than a century. Juan de Mena (1411-1456), who was influenced particularly by Dante's *Vita nuova*, was born 92 years earlier than Garcilaso. When the Italian tradition began to take root in Spanish poetry, Gómez Manrique (1412?-1490?) further strengthened it. Garcilaso's friend, Juan Boscán (c. 1490-1539), who was 13 years his senior, also did much to "naturalize the Italian verse-forms" (Trend, xviii).
- ³ By "Latin and Italian masters," I mean particularly Virgil and Dante, though not

excluding Horace, Ovid, and Publius Papinius Statius. That Garcilaso was conversant with Latin poetry can be deduced from the fact that he himself wrote a considerable amount of verse in Latin. See his Latin odes in Garcilaso, *Works*, 211-19 and his Latin epigram in *Obras de Garcilaso de La Vega, Principe de los Poetas Castellanos*, 138.

- ⁴ The important role played by Garcilaso in establishing the Latin-Italian influence for later generations is succinctly described by Hurtado y J. de la Serna and Gonzalez-Palencia (275) in their discussion of the poet's *lira* (lyric), "A la flor de Gnido": "Deriva de un paradigma de B. Tasso y demostró que la oda horaciana se aclimata bien a la lengua española. Las *liras* tuvieron fortuna insuperable en nuestro Parnaso: fray Luis de León, San Juan de la Cruz y muchos poetas de los siglos XVI y XVII las autorizaron con tanto gusto como acierto, y es estrofa que desde entonces se ha mantenido viva." ("A la flor de Gnido") derived from a model of B. Tasso, and demonstrated that the Horatian ode is well acclimatized to the Spanish language. These lyrics had an unsurpassed success in our Parnassus: Fray Luis de León, St. John of the Cross, and many other poets of the 16th and 17th centuries gave them blessing with enthusiasm and skill; they represent the verse-form that has maintained its vitality to the present day.) His place among poets of later generations is summed up by T. Navarro Tomás (Garcilaso, *Obras*, lxiii): "Cervantes y Lope mostraron frecuentemente en sus obras su admiración por Garcilaso. Góngora y Quevedo hablaron de él también con elogio." (Cervantes and Lope often showed their admiration for Garcilaso in their work. Góngora y Quevedo also eulogized him.)
- ⁵ "Complainte sur certains ennui" (Laforgue, 86). All translations in this paper are my own unless indicated otherwise.
- ⁶ "The Love Song of J. Alfred Prufrock" (Eliot, *Collected Poems*, 15).
- ⁷ "Complainte sur certains ennui" (Laforgue, 86).
- ⁸ In Garcilaso's complete works, there are three eclogues altogether, making up the greater, and most important, part of the entire corpus. What Alonso (51) says of "Égloga tercera" ("The Third Eclogue") is, to a large extent, also true of "Égloga primera": "representa su total impregnación en el medio renacentista de Italia

(pensamiento, arte, poesía)...” (represents his total immersion in the atmosphere of the Italian Renaissance (thinking, art, and poetry)...). For this reason, it will be rewarding to look at the poem from the perspective of translation studies.

⁹ Virgil's eclogues, in turn, “were written in imitation of the idylls of Theocritus” (Baldick, 65), the Greek bucolic poet (fl. c. 270 B. C.).

¹⁰ Another example of the Dantesque simile transplanted into Garcilaso's poem can be found in stanza 23, which reads: “Como al partir del sol la sombra crece, / ... tal es la tenebrosa / noche de tu partir...” (“As when the sun departs the shadows grow...even so is the dark night of your departure...” (Cohen, 168-69). In this example, the second half of the formula is “tal” (so) instead of “desta manera.” Following the ascendancy of the Latin-Italian influence through Garcilaso, whether in subject-matter, in imagery, or in syntax, poets of later generations borrowed liberally from Latin and Italian literature. For example, Fray Luis de León (1527?-1591) echoes Dante's *Paradiso* in stanza 4 of his “Oda a Francisco Salinas Catedrático de música de la Universidad de Salamanca” (“Ode to Francisco Salinas Reader in Music at the University of Salamanca”): “Traspasa el aire todo / hasta llegar a las más alta esfera, / y oye allí otro modo / de no precedera / música, que es de todas la primera.” (“It soars through the whole air till it reaches the highest sphere, and there it hears another system of imperishable music, which is the first of all”) (Cohen, 190-91). In his “Por la pérdida del Rey don Sebastián” (“For the Loss of the King Don Sebastian”), Fernando de Herrera (1534-1597) uses a syntax that reminds one of Latin, giving stanza 1 an impressive sweep (Cohen, 202-203). In a poem that begins with “Aunque de godos ínclitos descendas” (“Although you may be the descendant of illustrious Goths”), Lupercio or Bartolomé Leonardo de Argensola withholds the climax until the end of a 14-line periodic sentence, very much in keeping with the characteristically heavily-loaded Latin or Italian syntax (Cohen, 246-47). This kind of structure can be found in the work of Luis de Góngora (1561-1625), too, such as his “Mientras por competir con tu cabello” (“Whilst, in competition with your hair”), which is a single sentence culminating in a climax in the last line (line 14) (Cohen, 258-61). In essence, these one-sentence stanzas or poems are structurally similar to the first four stanzas of Garcilaso's “A

la Flor de Gnido” (“To ‘The Flower of Gnido’”), which make up one sentence of 20 lines (Cohen, 175). They are in sharp contrast to the syntactically much less involved “Glosa de las vacas” (Cohen, 145-47) by Cristóbal de Castillejo (1492?-1550), who “was the chief” of “a group of poets” that “resisted” Juan Boscán and Garcilaso de la Vega's “Italianate innovations” (Cohen, xxxiv).

¹¹ *Tenor* and *vehicle* are terms in rhetoric, normally used to describe a metaphor or a metaphorical statement. *Webster's Third New International Dictionary of the English Language Unabridged* defines *vehicle* as “the literal content of a metaphorical statement,” and *tenor* as “the concept, object, or person meant in a metaphor.” Here, the two words are loosely used of images made up of similes.

¹² By “indigenous Spanish,” I mean the kind of Spanish used by poets before Garcilaso, that is, before the genius of the Spanish language was considerably altered by the Latin-Italian influence.

¹³ Whether Eliot was more fortunate or less fortunate than Garcilaso as a poet is the subject of another paper.

¹⁴ This refers to my Chinese translation of Dante's *Divine Comedy*, which is being annotated.

¹⁵ It should be noted that, to meet the requirements of prosody, my Chinese translation has moved beyond the 12-line limit, which is remedied in the lines that follow (not quoted here).

¹⁶ Garcilaso's “Égloga primera” consists of 30 stanzas; with the exception of stanza 20, which has 15 lines rhyming abcbacddeefgfg, all the others are stanzas of 14 lines each, rhyming abcdacddeefef.

¹⁷ On the linear nature of Chinese syntax, see my article “*Yi fang ying yuan: Cong Shenqu Han yi shuo dao Ouzhou shishi de jufa* 以方應圓—從《神曲》漢譯說到歐洲史詩的句法” (“The Square Responding to the Circle: From Translating the *Divine Comedy* into Chinese to the Syntax of European Epics”), in 《因難見巧—名家翻譯經驗談》, 219-38

¹⁸ To show what the Spanish word order is like, I have given word-for-word translations of the quotations alongside Cohen's English versions.

¹⁹ It should be noted, too, that in employing the same rhetorical device in Chinese,

one has to add two words (“是” and “所”) to meet the requirements of idiom, thus failing to reproduce the symmetry of “In God we trust” and “We trust in God.”

²⁰ How much freer English word order is can be observed in everyday speech, too. For example, a speaker of English can freely switch between the periodic sentence, “If you like it, take it,” and the loose sentence, “Take it if you like it,” without sounding contrived. In Chinese, the periodic sentence, “你喜歡, 就把它拿走吧,” is predominant, whereas the loose sentence, “把它拿走吧, 要是你喜歡,” is used with a much lower frequency. As a result, the “binary opposition” in Chinese--to borrow a term from the structuralists--on which stylistic contrast depends, is much less obvious.

²¹ To show the word order accurately, I have slightly modified Fairclough's translation. Hyphenated words in English are equivalent to single words in the Latin original.

²² Again, as with the quotation from the *Aeneid*, I have slightly modified Miller's English translation to show the original word order more accurately.

²³ Readers of Spanish poetry will readily notice that the word order of the following line from “Égloga primera,” accompanied by my word-for-word rendering and Cohen's translation, is directly descended from Latin:

Materia diste al mundo de esperanza... (Garcilaso, *Obras*, 10)

Word-for-word translation:

Cause you-gave to-the world of hope...

Free translation:

You gave the world cause to hope... (Cohen, 160)

In Latin, the word order as represented by the Spanish line is regular fare. Without getting accustomed to this syntactic feature, one would come up against “road blocks” everywhere in the work of Virgil, Ovid, and Cicero.

²⁴ For a detailed discussion of how Homer, Virgil, Dante, and Milton make use of

this quality of Greek, Latin, Italian, and English, see my article “Yi fang ying yuan: cong Shenqu Han yi shuo dao Ouzhou shishi de jufa 以方應圓: 從《神曲》漢譯說到歐洲史詩的句法” (“The Square Responding to the Circle: From Translating the *Divine Comedy* into Chinese to the Syntax of European Epics”).

²⁵ If a further distinction is to be made, Dante's Italian, still reminiscent of Latin when the *Divine Comedy* was written, has a higher flexibility than modern Italian, capable of more “syntactic contortions,” as it were, than its modern counterpart. Similarly, Milton's English, modelled very much on Latin and Italian, can perform more syntactic feats than Yeats's or Eliot's English. As to whether “Milton [really] writes English like a dead language” (Eliot, *On Poetry and Poets*, 141), there is plenty of room for debate.

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從大處着眼、從小處着手 夏濟安翻譯的美國名家散文

高克毅

ABSTRACT

In evaluating translations of literature we look for an accurate rendition of the language as well as a true reflection of the work as a whole. The requirement is for attention to detail, coupled with a broad understanding of the original. The late Professor T.A. Hsia first published, in the 1970s, a translation of Nathaniel Hawthorne's essay "The Old Manse" in which he misread the word cows for crows. This famous and careless mistake, pointed out by a contemporary critic, is now corrected in a new bilingual edition of his Readings in American prose Masters (shanghai: Fudan University Press, 2000). Here we find evidence of Prof. Hsia's mastery of the two languages, English and Chinese, and his ability to convey the letter and spirit of 19th century American prose in elegant and readable Chinese. Examples are drawn from the New England authors Lowell, Emerson, and Hawthorne, juxtaposing passages of English and Chinese texts, to illustrate how various forms of writing – expository, lyrical, narrative, and descriptive – can have their linguistic and literary equivalence over a chasm of continents and ages.

我不常看到大陸出版的新書。不久以前，收到一本上海復旦大學出版社出版的夏濟安譯（英漢對照）《美國名家散文選讀》（2000年初版），書名似曾相識，翻開來一看，卷首有夏志清關於他哥哥的譯作的“代序”，才知道以前出過兩種不同的版本。四十多年前，香港今日世界出版了《美國散文選》（1958）。1972年，同一家書局又出了中英對照《名家散文選讀》兩冊，就是我手頭這本書的前身。

今日世界出版社是當年香港美國新聞處的附屬機構，業務之一是譯介美國文學名著，先後出了不少好書，可以說是沒有政治意味的文化宣傳，在那個艱苦困擾的五十年代，也算為大陸以外的中文讀者提供了一些難得的精神食糧。

我自己那許多年在“美國之音”當編輯，工作的語言是英文中譯，工作的性質卻是新聞報導，對中外文學“隔行如隔山”，今日世界社早期出版的書籍，所見不多，《美國散文選》、《名家散文選讀》那些書，我都無緣寓目。七十年代初，我退休後去香港，替中文大學翻譯中心創編英譯中國文學的雜誌《譯叢》（*Renditions*）。偶有餘暇，也掉轉來翻譯了兩三種美國近代文學經典作品——英譯中的工作，無論自己嘗試或是欣賞別人的成績，原是我的“最愛”啊。

透過志清，和來美深造的台大高材生，我對夏濟安在台灣執教、寫作、翻譯、和編雜誌的情況，約略知道一點。他曾是一位親自動手（hands-on）的文學導師兼編輯，培養了那一代不少創作和翻譯人才。他對當年《文學雜誌》的貢獻，以及他在另外一本編著

《現代英文選評注》裏表現的功力倒是我非常欣賞的。可是直到1964那年，他來華盛頓開會，我才有機會跟他見面——可惜也是我們唯一的一面。

那是“亞洲學會”的年會。在一個由陳世驤教授主持的討論會上，志清發表了一篇關於《西遊記》的論文，濟安講的題目是我前所未聞的一部書，《西遊補》。他們哥兒倆唱對台戲，非常精彩，博得不斷的掌聲和熱烈的討論。散會後我約好夏氏昆仲和世驤，同去探望該時寄寓華府的張愛玲，這位已是傳奇性但尚未脫離人間煙火的作家。志清不只一次在回憶文章中提到這次值得懷念的小聚。

記得我把車子開過來，他們一行步出華盛頓希爾頓酒店的邊門，濟安後面還有三五位中外學子追蹤，問長問短。他邊走邊笑說：“從前我‘懷才不遇’，現在可不同了！……”聽他的語氣，瞧他的表情，一方面是自我調侃，一方面也帶一點如釋重負的感覺，好像終於告別了幾十年來離鄉背井、在抗戰期間的昆明、“克難”時期的台灣，奔走授課和寫稿的生活——Good-bye to all that!

二

志清在“代序”裏有幾句提到，五十年代在台北從事翻譯工作的清苦。他說：“當年先兄在台大教書，收入不多，憑譯書增加收入，當然不可能字字推敲。他中英文都是一等，少的就是時間。《散文選》所譯皆美國十八、十九世紀大家，文句特別長，真要完全忠實地譯出，是很花時間的。”

這幾句話的來由，是夏濟安有一段翻譯出了錯，曾被他們兄弟的一位共同友人金隄先生提出來檢討。問題出在本書所收新英格蘭

名家霍桑 (Nathaniel Hawthorne, 1804-1864) 一篇〈古屋雜憶〉(“The Old Manse”) 的首段。原版裏把 cow (母牛) 誤看作 crow (烏鴉)；還有，avenue 一字（通道、小路），也被誤解，以致古屋門前景物的描寫跟原文有了偏差。經金隄指出，志清也說：“我認為沒有評錯。”這段文字，在本書中，已由編輯朱乃長教授，濟安的“得意門生”，予以修正。

曾經主編《美國散文選》及其他文學譯著的宋淇（林以亮），在他1976年評論 David Hawkes 譯《石頭記》的文章中，已提到“友人看出”這個“無心之失”。¹“友人”想就是金隄，評語出自金先生的一篇長文，《論等效翻譯》，後來收在金聖華、黃國彬主編的《因難見巧——名家翻譯經驗談》(1996) 書中。²

碰巧我也有一篇文章在那本集子裏，更巧的是我也提到翻譯出錯的問題。我談自己翻譯美國小說 *The Great Gatsby* 的經過：《大亨小傳》出版後，幸得幾位書評者認為頗能傳達原著的文字和精神，寫書評的沒人看出，書中有個事實上的錯誤。因此在《〈大亨〉和我》那篇文章裏，我不打自招，承認在被人讚許為相當忠實、流利的譯文裏，出了一個不大不小的紕漏——一時粗心將地名誤作船名。

我引戲劇家和翻譯家賓特理 (Eric Bentley) 說過的一句話自我解嘲。他也是話出有因，在一篇文章裏故意問他的批評者：是否出錯的譯作也可能是譯得最好的？他說：We have translators today who make few mistakes, perhaps none, and who make bad books, bad plays. (今天有些翻譯家很少犯錯，也許絕不犯錯，可是他們譯出來的書和劇本卻很糟。)³

我當然不像這位仁兄那樣強詞奪理，我也跟金隄先生一樣，認

為翻譯不應該誤解原文和搞錯事實；轉念一想，文學本身以至文學翻譯究竟是人為的事，疏忽的失誤在所難免，有時會粗心大意、有時還會眼睛看花。

有句老話，教人做事要“從大處着眼，從小處着手”。我覺得這句話用在翻譯工作上，倒很合適。翻譯的“小處”是逐字句推敲琢磨；翻譯的“大處”是總攬全篇以至全書，而適當地表達它的內容和旨趣。套用時髦名詞，這就是翻譯工作的“微觀”和“宏觀”。金隄先生對夏濟安的一段譯文作了很正確的“微觀”的批評，不過綜觀全書，可以看出來，一時的不察卻不能作為“寧順而不信”的表現。

三

《(英漢對照) 美國名家散文選讀》全書 511 頁，共收 11 位作家：較早的有 18 世紀的 3 位——宗教文學家愛德華茲 (Jonathan Edwards)，和兩位開國元勳富蘭克林和傑佛遜；後來有出身紐約的歐文 (Washington Irving，林譯《附掌錄》著者) 和梅爾維爾 (Herman Melville，《白鯨記》著者)。其他六位皆屬於新英格蘭文學傳統。他們是：布賴恩特 (William Cullen Bryant)、愛默生 (Ralph Waldo Emerson)、霍桑 (Nathaniel Hawthorne)、霍姆斯 (Oliver Wendell Holmes)、梭羅 (Henry David Thoreau) 和羅威爾 (本書作“洛威爾”，James Russell Lowell)。

這六人涵蓋了十九世紀，是建立美國思想和文學的經典作家。他們代表的新英格蘭派是早期的美國智識和經濟貴族階級，他們的地理中心在波士頓。比及二十世紀，此一傳統下的權貴逐漸沒落。

從大處着眼、從小處着手

有兩句傳誦一時的打油詩，譏詠 Boston—

*The home of the bean and the cod,
Where the Lowells talk to the Cabots
And the Cabots talk only to God.*

(波士頓是魚豆之鄉，
那兒羅家只理睬卡家
而卡家只理睬上蒼。) ⁴

波士頓號稱 Bean Town (豆城)，當地有名的食品 baked beans (焙豆) 以菜豆加楓糖漿和鹹肉焙製，包裝起來銷行遐邇；又，該處海水出產鱈魚，東南 Cape Cod (“鱈魚角”半島) 為消暑勝地。卡勃特，卡家，似乎並未對文學有何貢獻。⁵ 至於羅威爾，羅家，不但是名門望族，而且在美國文化史上世代擁有不同凡響的地位。⁶

本書所收詹姆斯·拉塞爾·羅威爾〈二百年前的新英格蘭〉一文充分流露他對故鄉和傳統的愛護。“清教徒”三字在今天的詞彙裏，有頑固、偏狹等負面意義。作者在他寫此文的 1864 年，已認為有必要重申祖先從英國移民新大陸的創業精神⁷。

下面先引羅威爾這篇文章的一段，然後再引愛默生和霍桑的幾段，分別代表論議、抒情、敘事、寫景等類文字。

What the early settlers of Massachusetts did intend, and what they accomplished, was the founding here of a new England, and a better one, where the political superstitions and the abuses of the old should never have leave to take root. So much, we may say, they deliberately intended. No nobles, either lay or cleric, no great landed estates, and no universal ignorance as the seed-plot of vice and unreason, but an elective magistracy

and clergy, land for all who would till it, and reading and writing, will ye nill ye, instead. Here at last, it would seem, simple manhood is to have a chance to play his stake against Fortune with honest dice. (頁 444)

馬〔麻〕州早期的移民真正的企圖，而且他們也做到的，就是要建立一個“新”的英格蘭，一切都要更勝“舊”的，凡是舊的政治迷信和政治陋習在新世界裏決不容立足，更不容生根。這點企圖，我們可以說，他們是真正要做到的。不容有貴族——不論教會的或非教會的貴族，不容有盈阡累陌的大塊地產。不容有產生邪惡昧理而行的、普遍的愚昧無知；他們要的是：民選產生的民政長官和牧師，耕者有其田，還有讀書和寫字，不管你要不要學。在新英格蘭，普通百姓總算可以坐下來和命運之神公平地一搏輸贏了。

(夏譯、頁 445)

四

新英格蘭的泰山北斗愛默生，他的一生，無論佈道或為文，都富有哲理，對人、對神、對大自然，充滿愛心。此處摘錄他〈論美〉篇的一段，足以代表他的感性文筆：

I see the spectacle of morning from the hilltop over against my house, from daybreak to sunrise, with emotions which an angel might share. The long slender bars of cloud float like fishes in the sea of crimson light. From the earth, as a shore, I look out into that silent sea. I seem to partake its rapid transformations; the active enchantment reaches my dust, and I dilate and conspire with the morning wind. How does Nature deify us with a few and cheap elements! Give me health and a day, and I will make the pomp of emperors ridiculous. (頁 164)

從我家外面的山頂上向外眺望早晨的景色，從拂曉到日出，心頭激情澎湃，大約天使感覺到的也不過如此。條條纖雲在絳色霞光中飄揚，如海中游魚一般。我從地上望去，好像是從岸上遙望寂靜的大

海。天色瞬息變幻，我似乎也參與其事；自然界生動的魔力，接觸到我的四肢百骸；我覺得我的生命擴張，同朝風合而為一。自然界用些許簡單的風雲變幻，竟然就使我們變得超凡入聖！我只要有健康的身體和自由自在的一天光陰，我就可使帝王的赫赫威嚴為之黯然失色。(夏譯、頁 165)

霍桑與羅威爾不同，他痛恨清教徒的作為，在小說《紅字》書中，對波士頓官紳的頑固和平民的愚昧處處表示反感。他筆底下有敘事和寫景，也有思想和議論。他的新居“古屋”，自清教徒時代起，一直為牧師住宅。“雜憶”中說，在他之前愛默生作過房客，也提到羅威爾和梭羅曾經來訪。全篇細述古屋內外的景物，一年四季的變化，以及周遭的戰場古跡，果園、菜園、和小河怎樣怡情悅性。他的文章亦莊亦諧，兼具理性和感性。

古屋裏有一間安靜的書房，堆滿了宗教典籍和牧師講道的遺稿。他寫道：

A part of my predecessor's library was stored in the garret, — no unfit receptacle indeed for such dreary trash as comprised the greater number of volumes. The old books would have been worth nothing at an auction. In this venerable garret, however, they possessed an interest, quite apart from their literary value, as heirlooms, many of which had been transmitted down through a series of consecrated hands from the days of the mighty Puritan divines. Autographs of famous names were to be seen in faded ink on some of their flyleaves and there were marginal observations or interpolated pages closely covered with manuscript in illegible shorthand, perhaps concealing matter of profound truth and wisdom. The world will never be the better for it. (頁 218)

我的前任住戶有一部分藏書是安置在閣樓上的，這些書大多枯燥無聊，拍賣起來可能一文不值，現在束諸高閣，倒是得其所哉，不管

書的本身文章好壞，一經閣樓珍藏，便成了傳家之寶，趣味大不相同。其中很多種都是清教徒時代遺留下來的，帶着好幾代牧師的手澤。有幾本扉頁上留有名入簽名，雖然墨水都已褪了顏色。書頁邊上有眉批，有時還插了一兩頁紙進去，密密的都是批語，可惜字跡潦草，我一個字都讀不出來，裏面一定玄機奧妙，大有道理吧。可惜後人不認得，道理再好，也救不了世界了。（夏譯、頁 219）

霍桑的一位摯友來陪他一同蕩舟垂釣，沿着小河欣賞美景：

Gentle and unobtrusive as the river is, yet the tranquil woods seem hardly satisfied to allow it passage. The trees are rooted on the very verge of the water, and dip their pendent branches into it. At one spot there is a lofty bank, on the slope of which grow some hemlocks, declining across the stream with outstretched arms, as if resolute to take the plunge. In other places the banks are almost on a level with the water; so that the quiet congregation of trees set their feet in the flood, and are fringed with foliage down to the surface. Cardinal flowers kindle their spiral flames and illuminate the dark nooks among the shrubbery. The pond-lily grows abundantly along the margin--that delicious flower, which, as Thoreau tells me, opens its virgin bosom to the first sunlight and perfect its being through the magic of that genial kiss. (頁 228)

溪流十分安靜，與世無爭，可是兩岸同樣安靜的樹林，卻似乎不讓它靜靜地流過，樹根生在水邊，下垂的樹枝就浸入水裏。有一處地方，崖岸很高，斜坡之上，長了幾株鐵杉，樹枝外伸，斜倚水面，似乎作勢欲跳，準備縱身入水，有些地方，河岸幾和水面相齊，河岸的樹，密密的聚在一起，腳都伸到水面去了，樹葉也都接觸到水面。紅花半邊蓮點燃起螺旋形的火焰照視了灌木叢中幽暗的角落。沿着小溪的邊緣，睡蓮長得非常茂盛。梭羅告訴我，這種美妙的花兒須經清晨的陽光照射方始開放：迎着第一縷陽光，睡蓮敞開了處女般純潔的花蕊，讓輕柔的親吻施展魔法似地使花兒達到生命的巔峰。（夏譯、頁 229）

五

夏濟安的翻譯，除理解原文的能力之外，在表達方面，分析起來，有以下幾個特點：(1) 酌量增添中文詞句；(2) 妥帖運用中文成語；(3) 靈活移動原文詞句。三者都是優秀的外文中譯必備的條件，此處用來左右逢源，有原文的韻味，而無牽強做作的痕跡。效果就是忠實地表達了原文。我再摘錄幾個短句，英漢對照，作為這幾種翻譯技巧的範例：

A nobler want of man is served by nature, namely, the love of Beauty.

大自然除供給人類衣食之需之外，還滿足了一種更高貴的要求，那就是滿足了人類的愛美之心。

The simple perception of natural forms is a delight.

自然萬物的形體，以無我的直覺觀之，都是可喜的。

Every rational creature has all nature for his dowry and estate. It is his, if he will.

每個圖顧方趾之人都可以把六合之內認作自己的祖業，或者自己的嫁自己的嫁裝。他想擁有的話，一伸手就拿得過來。

To loiter about the ruined castle, to meditate on the falling tower.

看見了一片瓦礫的古堡遺跡，就流連不捨，看見了搖搖將墜的古塔巨樓，就低回憑吊。

In private places, among sordid objects, an act of truth or heroism seems at once to draw to itself the sky as its temple, the sun as its candle.

不論在窮鄉陋巷，不論環境如何湫隘，人如有發揚真理的舉動，豪邁慷慨的行為，立刻可以化天地為廟堂，引日月為香燭。

Not less excellent, except for our less susceptibility in the afternoon, was the charm, last evening, of a January sunset.

昨天黃昏，我又觀賞了一次日落美景，時值冬令正月，但景物不減春秋，只是下午人的靈智不那麼清明罷了。

The tribes of birds and insects, like the plants punctual to their time, follow each other, and the year has room for all.

植物興衰，固然系於時令，鳥群蟲群的出沒，又何獨不然？可是一年四季裏頭，總有地位給它們安插罷了。

In the humblest event, I resolved at least to achieve a novel that should evolve some deep lesson, and should possess physical substance enough to stand alone.

我**再不濟**也得決心寫部長篇小說，裏面也得發揮深邃的哲理，內容如此充實，以至我即使不寫別的東西，即此一本書就該有傳世的價值。

通常翻譯外文，“譯入語”（即譯文）總比“譯出語”（即原文）要長，有時竟會多出三分之一的字數。本書譯者，以他中英文的造詣，把有時晦澀、有時迂腐的十九世紀英文，譯出來比原文還簡潔，毫無贅詞冗句。這是在“英漢對照”的版面上很容易看得出來的。

六

本文主要是討論翻譯，但我要順帶提一句，夏濟安的編輯功夫也值得稱賞。他所選的名家和名家的作品，足以代表美國開國以來早期的文化和文學。他在每人篇首所撰的作家評傳，資料詳明、言簡意賅，為讀者提供了欣賞文章的背景。此外，各篇裏提到的人名、地名和典故，都有詳細的註解，方便研究，在全書的“原序”裏，他替美國早期的文藝創作定位。他說：“知道美國的過去，也許使我們更能了解美國的現在。”作為一個讀者，我對這些文章的讀後感是：但願美國今天的作家能夠保全一點他們祖先的純樸思想

和生活節奏！

介紹《美國名家散文選讀》這本書，我所能作的、所引的例句，不過九牛之一毛。以我的時間和精力，把全書每篇每頁、英文中文，逐句逐段對照着讀都不容易。十八、十九世紀的英文，不但文句冗長，篇章也特別長。霍桑的〈古屋雜憶〉不過是他一本小說和散文集的序，（照本書的排印）已有39頁。羅威爾那篇洋洋灑灑的書評（本書所選只是原文的一部分），也佔了19頁篇幅，讀起來都吃力，何況作出如此完整優秀的翻譯。

我可以毫不遲疑地說，夏譯《（英漢對照）美國名家散文選讀》是學習英文、了解美國歷史文化的一本紮紮實實的好書。我對夏濟安的功力和成就，要致以最高的敬意！

註釋

- 1 林以亮，《紅樓夢西遊記：細評《紅樓夢》新英譯》，台北：聯經出版公司，1976。頁11。
- 2 金聖華、黃國彬編，《因難見巧——名家翻譯經驗談》，香港：三聯書店，1996。頁74-90。
- 3 Eric Bentley, "How Free is Too Free?", *American Theatre*, November 1985.
- 4 John Collins Bossidy, 1860-1928.
- 5 卡家後人活躍政壇。第一次大戰後，參議員洛治(Henry Cabot Lodge, 1850-1924)，以阻撓美國加入“國際聯盟”留名青史。與他同名的兒子 Henry Cabot Lodge, Jr. (1902-1985)，共和黨要員，越戰時曾任駐西貢大使。還有約翰·卡勃特 (John M. Cabot 1901-1981)，歷任美國駐上海總領事和駐波蘭大使。
- 6 羅家祖先，本書選譯的 James Russell Lowell (1819-1891)，詩人、散文家、雜誌編輯，曾任哈佛大學教授二十多年，退休後出使西班牙及英

國。晚輩中有兩位近代大詩人：艾梅·羅威爾 (Amy Lowell, 1874-1925) 和勞勃·羅威爾 (Robert Lowell, 1917-1977)。

7 羅威爾此文著於美國南北內戰時期。在我所引的文字之後接下一段，他講英國當初對待新格蘭政策，跟“過去四年間對待英國的動機如出一轍。”（本書 445 頁）此處的“英”國，顯然應作“美”國。這是手民之誤和校對的疏忽。（本書英文部分也有不少排錯的字。）可見幹文字工作的（包括翻譯者），常會產生英文雙關語所謂的 slips that pass in the night（夜間的失誤）。我們亦可稱之為一種 occupational hazard（職業上的危險）。

作者簡介

高克毅（筆名喬志高），1912 年生於美國密西根州，在中國成長以至大學畢業。久居紐約、舊金山、華盛頓，從事中英文寫作、翻譯和編輯，先後發表於三十年代上海刊物和今天港台報章雜誌。著有散文集《紐約客談》、《金山夜話》、《吐露集》、《鼠咀集》、《一言難盡》，語文論述《美語錄》三卷。譯作：《大亨小傳》、《長夜漫漫路迢迢》、《天使望故鄉》。創編英文期刊《譯叢》(Renditions)，合編《最新通俗美語詞典》(New Dictionary of Idiomatic American English)。

Liu Yi And The Dragon Princess

Translated by David Hawkes

Translator's Introduction

'Liu Yi and the Dragon Princess' is my name for the *zaju* play *Liu Yi chuan shu*, the 93rd of the 100 Yuan plays published by Zang Maoxun in 1616 (the year that Shakespeare died). Its author, Shang Zhongxian (c.1285) based his play on the eighth-century *chuanqi* story *Liu Yi zhuan* by Li Chaowei, translated into English by the Yangs as 'The Dragon King's Daughter' in a selection of Tang dynasty stories bearing the same title and more recently by John Minford in his and Joseph S. M. Lau's anthology of translations, *Classical Chinese Literature*.

In the Tang story a young Hunanese scholar, Liu Yi*, travelling through Shaanxi on his way back home after failing in the *jinshi* examination, meets a young woman minding sheep on the banks of the River Jing who appears to be in great distress. On inquiring what her trouble is, he learns that she is the youngest daughter of the dragon king of Lake Dongting, married far from home to the dissolute son of the dragon king of the River Jing, who has been maltreated by her husband and condemned by his indulgent father to a life of hardship as a shepherdess on the deserted river-bank. Liu Yi chivalrously agrees to carry a letter for her to her parents and is instructed by her in the magic procedure which will enable him to reach their subaqueous palace beneath the lake.

When Liu Yi arrives with his letter, the sound of the distress caused by the reading of it is heard by the dragon king's younger brother, the fiery, impetuous dragon of the dangerous Qiantang river, who, for some past misdemeanour, has been chained up on the premises by order of the Celestial

Emperor. Enraged by the news of his niece's sufferings, the Qiantang dragon breaks his chain and flies off to deal with the recreant husband, whom, after fierce fighting and a good deal of destructive havoc, he eats.

The princess is restored to her parents amidst general rejoicing, but her uncle, now in human shape, offers her hand in marriage to her scholar-saviour in such hectoring and insulting terms that the young man, who might otherwise have welcomed the offer, indignantly rejects it, to the great distress of the dragon princess herself. She finally wins him by assuming human shape and impersonating the human bride whom Liu Yi's mother is forcing him to marry. When they are husband and wife, she transports him to her home beneath the lake, where he enjoys luxury and longevity such as no successful *jinshi* candidate could ever have dreamed of.

In Shang Zhongxian's *zaju* the singing role is a *dan*, representing the Dragon Princess in the prologue (*xiezi*) and the first, third and fourth acts (*zhe*) and a character called Mother Lightning (*Lei Mu*) in Act Two whose sole function is to act as a narrator describing the battle between the Qiantang dragon and the young river dragon, which, like several other features of the Tang story, it would have been very difficult to stage.

The very free translation of the arias or sung parts which follows is my first step in an attempt to produce an English adaptation of the whole play which would be staged. I think it should be possible to deduce what the action is from the arias themselves, so I offer them here without further introduction.

* The *zaju* text says that he came from "Huaiyin", but this is almost certainly an error for "Xiangyin". Li Chaowei's *chuanqi* story says Liu Yi's home town was in *Xiangbin* ("on the bank of the R. Xiang"). Xiangyin is on the east bank of the R. Xiang not far from Lake Dongting. Huaiyin is in Jiangsu 450 miles away.

PROLOGUE

XIAN LÜ

Duan zheng hao

Now all my springtime years are to be wasted:
The married joys they told me of untasted.
Now I'm to be abandoned and alone,
A dried-up lake from which the birds have flown.
I could not bear my husband's cruel spite;
His parents, too - for whom
I could do nothing right.

Tian xia le

So now they're rid of me: a shepherdess!
His little plan has been a great success.
Hard hearts like theirs will know no alteration:
Here I must stay, amidst this desolation,
For palace, a deserted fishing station;
My hair like a haystack,
My face in a frown,
Constantly grieving,
My tears running down.
And my parents, my dear ones - ah, Heaven above!
Shall I ever again see the ones that I love?

ACT ONE

XIAN LÜ

Dian jiang chun

Dejected, anguished, often weeping,
I try to dream the way back when I'm sleeping.

Now spring has ended, shall I ever make
While I'm awake
That journey to my home beneath the lake,
And tell them in one long narration,
All I have suffered since our separation?

Hun jiang long

There were pretty maids to wait on me back there
Dressing with crystal combs my piled-up hair;
But now my clothes are ragged and threadbare,
My haggard face is lined with care.
No fairy prince sought me in marriage,
A flying phoenix for his carriage;
Though I'm a spirit, I'm condemned for ever
To be a shepherd-slave beside this river.
I think of our
First days together
When I tried hard
To give him pleasure:
Clawing and clutching me,
Down on me bearing,
He was so violent and so uncaring:
When I protested
He would shout:
How could things ever
Have worked out?
Better endure this solitary life
Than live in luxury with all that strife.

You hu lu

I'm grimed with the dust and sand that blow
here everywhere.

My looks are past repair:
Only my tears and the rain to wash my face,
And the wind to comb my hair.
Often, like Su Wu on the frozen plain,
I find myself gazing homewards, though I know
I gaze in vain.
I find no comfort, whether I sit or lie,
And when I walk, at every step I sigh.

Tian xia le

My home's a watery kingdom under a southern
sky.
I've written to them, but can't send the letter:
For wintering geese it's much too far to fly;
The faithful hound has not the strength to try;
And stupid fish would never find the way.
I can only wait and pray
Communications will get better.

Na ta ling

A single word from me would
Provoke a ton of trouble –
Provoke a ton of trouble,
And trouble would redouble
My sorrow and my longing
To be back home again.
My marriage brought no comfort,
But suffering and pain.
We were an ill-matched couple from the start,
But his uncertain temper
First drove us apart.

Que ta zhi

When he gets in a rage, you can see his chest
inflate.
When he's scowling with hate, his whiskers stand
up straight.
When he opens his mouth, what come out are
not pearls,
But from his jaws a foggy cloud unfurls.
His cough makes a wind and a sharp squall of rain,
Sucked up from the earth to fall on earth again.

Ji sheng cao

In human terms, five hundred leagues of space
Divide my home from this unfriendly place.
Far over the white duckweed and the haze,
Beneath the cold waters, shrouded from men's gaze.

* * *

Where I was born there was no Phoenix Hall.
There was a Parrot Island, I recall.

Yao pian

There is a temple on the golden strand
Beside which grows a golden orange tree.
This golden pin you must hold in your hand
And strike the tree with it. Then you will see
Rise from the water, leaving a golden track,
A spirit who will take you on his back
And swiftly and safely, through a watery passage,
Bear you to those who will receive your message.

Zhuan Sha

The reason why
I shun to go where love-birds fly,
Or contemplate
The mandarin ducks, each with a loving mate:
It is because I think of my own fate,
Wedded to one so full of rage and hate.
But though I lived with him beneath the river,
No fish of his came in my waters ever.
So do not hesitate,
If you should wish to change your single state.
Look at my grateful tears, as thick as dew!
If I escape from here to something better,
Kind-hearted gentleman, it will be thanks to you:
For all my hopes lie in this tear-stained letter.

ACT TWO

YÜE DIAO

Dou yan chun

The two dragons fought across the sky
Now east, now west, now low, now high,
Hidden in cloud or glimpsed through gaps,
Then down where the water heaves and laps:
Through a dense cloud of smoke they sped,
That with breathed-out flames glowed fiery red;
Flash upon flash the lightning darted
Each time the smoke of battle parted;
Shrieking and freaking the weird wind howled
While the rumbling thunder crashed and growled.

Zi hua er xu

Home-going woodcutters nearly died of fright;
Herb-gatherers panicked at the sight;
Fishermen at their nets fainted outright.
Where beds of river-lotuses had been,
Crimson amidst the canopy of green,
Now nothing could be seen
But ranks of warriors mustering for the fight.

* * *

I nearly lost my footing in the air,
Fell to the earth and damaged these precious things
Beyond repair.

Xiao tao hong

In his river palace the Young Lord was holding a
great feast.
There was drinking from gold cups to the music's
merry sound
No one saw that far off a black cloud had been
gathering,
That wrapped them all suddenly in darkness profound.
Then high overhead came a dreadful clap of thunder,
A wind ripped off the roof-tiles and scattered them
around;
Rafters and roof-brackets sailed through the air,
And with myriad tinklings the crystal walls
Came crashing to the ground.

Zi hua er xu

Quick as a flash

Together clash
The sky above with the earth below,
Dark clouds lowering,
Waters towering,
And lightnings darting to and fro.
Up from the river the Young Lord flies,
Qiantang pursuing him into the skies;
There the two dragons prepared to fight,
And Colonel Sturgeon and Captain Turtle,
Gazing up at the fearsome sight,
Were all but paralysed with fright.
Displaying their supernatural skills,
The dragons pluck islands out of the sea
And threaten to topple the sacred hills.

Gui san tai

When they hurled themselves forward to attack
The whole world seemed to tremble and reel back,
So great the shock was and so dire.
The sky glowed red with smoke and fire.
Before such force the strongest heart would quail;
Massive iron walls would be of no avail.
But in the end, outmatched, the Young Lord fled.
Then Qiantang, to cut off his retreat,
Winged swiftly upstream over the flood;
At which the Young Lord, flying on ahead,
Concealed himself by burrowing in the mud.

Diao xiao ling

It all began with the young, foolish master
Provoking you to banish his princess –

That wretched girl who brought on this disaster.
On the Jing's banks her life was full of care,
Furrowing that brow that once was smooth and fair.
She wrote a secret record of her griefs
To send her parents in the lake.
This letter then, moved by her tearful pleas,
A passing traveller agreed to take.

Tu si er

The Third Princess was fortune's friend that day,
Lucky that Liu Yi came her way,
Lucky that when she told him all,
He carried her letter to far-away Dongting,
To the Dragon King of the lake in his Dragon Hall.

Sheng yao wang

When the king read the letter, anger filled his breast;
When the queen heard its message, she was so distressed
That the sound of her weeping reached Qiantang in his
cage.
The great gold chain that bound him was broken in his
rage.
Like a twig he snapped it and, in his dragon shape,
High into the sky above he made his escape.

Zhuo lu su

Our water troops were several thousand strong;
With goblin warriors they made a mighty throng.
Unhesitating and unflinching,
They all pressed forward without fear,
Turtles and fishes bringing up the rear.

Valiantly they made a stand.
Bravely they fought hand to hand.
But, I fear,
Death and destruction ended their career.

Yao pian

What confusion! Some were for flying,
While wounded all around were lying.
Surcoats tattered,
Armour scattered,
Carved bows shattered,
Sword-blades battered,
Standing so close upon the ground
Scarcely could they turn around.
Pressed from behind and from above,
They could only push and shove,
Till, in the universal slaughter,
They dropped like buckets in the water.

Shou wei

Qiantang like flashing lightning showed his might:
From Baqiao onwards everywhere in sight,
Dying the waters of the river red,
Nothing but bobbing corpses of the dead.

ACT THREE

SHANG DIAO

Ji xian bin

My scholar-postman chose the wrong career:

Examinations weren't for him, I fear.
And yet, and yet –
If he'd succeeded in his salmon-leap,
I'd still be by the river, minding sheep.
And, as the leap to fame he hoped to make
Has ended here, beneath the Dongting Lake,
My dragon-kin should really now decide
To make him one of us – and me his bride!

Jin ju xiang

Into the palace hall I go.
Here at the threshold one's allowed to show,
Skirt slightly raised, a small amount of toe.
First, to my parents dear, I curtsey low,
And next to you –
To you, dear blustering, tempestuous uncle,
How great a debt I owe!

Wu ye er

With little steps I go and hurried pace,
A sleeve demurely hiding half my face,
But taking care to show
A smile of happiness where last time he saw woe.
My curtsy made, I must contrive to say
Some courteous phrases, in the usual way.
'Kind sir, your journey here gave you much trouble;
'It was to help a stranger, too, which makes the
kindness double:
'A stranger who was far from home and in great need:
'A friend like you, sir, is a friend indeed.'

Hou ting hua

Though I'm all eagerness to be his bride,
It seems that he's unwilling to be tied.
The cat has got his tongue: he won't reply,
But steals a glance as if to catch my eye;
And when I frown to show him that I'm hurt,
He looks back tenderly and tries to flirt.
Though outwardly for marriage disinclined,
I think he's inwardly
Of quite a different mind.

* * *

My uncle's watching, you had best take care:
You're really in for it if he's aware.
His roar of rage is like the tempest's blast;
When he breathes smoke, the sky grows overcast.
His warning growl would cause you soul to flit;
Your body, at his slightest touch, would split.
How fierce he can be you would quickly find,
Though normally so gentle and so kind.

Liu ye er

Scholar, it's beyond debate,
A home is no home if you're celibate.
You'll find it hard, so hard, to live in
single state.
Must you really condemn yourself to such
a dreary fate?
You're so good-natured, scholar, and so true,
No woman could refuse a man like you.

Cu hu lu

We shan't be tasting married bliss in bed;
I'll have to be his hostess, then, instead.
I'm very much afraid, though,
Before the wine has touched his lips,
That already something else
Has gone to his head.

* * *

'The Princess's Joyful Return', did you say?
The man I might have married is allowed to walk away.
Lord Dongting, oh, Lord Dongting,
This is not a joyful day!

Jin ju xiang

'The winds and waters echo the refrain.'
My uncle Qiantang is a little vain,
No doubt we'll hear this many times again.

* * *

Uncle, as match-maker you're a disgrace.
Your contributions are so out of place.

Lang li lai sha

These worthless gifts, sir, you must not refuse.
Think of them as a letter-bearer's dues.

* * *

Our marriage offer you reject
All from a stupid wish to be correct.
And so, for both of us, our hopes of happiness

Are wrecked.

* * *

Now I go to my lonely palace room,
While you, in some cottage far away,
Must pass your nights in solitary gloom.

ACT FOUR

SHUANG DIAO

Xin shui ling

In a double lotus-plant, when it's divided,
Long filaments survive the root's bisection:
So are the hearts of separated lovers.
My filaments now float in the right direction.
Though, when we met, he hadn't much to say,
I'm sure he missed me when he went away.
He's no conception how a girl needs tending.
I hope he's not still starchy and unbending.

Zhu ma ting

Bright wedding-lights hung high in celebration:
It was for you I underwent
This transformation.
Gay music that I ought to hear with gladness:
Time was you brought me only sadness.
Far from my watery home, the dragon's exiled
daughter:
Strange he should meet me there, beside that other
water!

My heart misgives me: what if those gentle eyes
Should fail to know me in this mortal guise?

Ye xing chuan

He seems most anxious to know everything.
We did once meet, beside the River Jing.
But if I told you all, I fear that it would seem,
To mortal ears, fantastical
In the extreme.
The King of Chu might think
The goddess he met face to face
Was just a dream.

Gu mei jiu

When I was a lonely slave and shepherdess,
You pitied me in my distress.
You took the letter
That freed me from a life of servitude.
How to repay that debt of gratitude,
What means I'd find your kindness to requite:
I could think of nothing else
Both day and night.

Tai ping ling

Don't you remember the banks of the River Jing?
I am the Third Princess, daughter of the Dragon King –
She of the woeful face and tousled head,
Whom you did not expect, I'm sure,
To share with you one day a bridal bed.
But come, today's a lucky day, a day of joy and laughter,
Come with me to my home beneath the water!

Yan er luo

You were my saviour, how could I forget?
You plucked me from misfortune's net.
When I invented this high-born Miss Lu,
Dear friend in need, it was to marry you!

De sheng ling

Come, then!
Drunk on the wine of immortality, we'll ride,
Each of us an immortal, side by side.

* * *

See, where a rainbow bridge in the sky appears!
Like the Lanqiao Bridge, it leads to the fairy world.

* * *

Let me support you, mother:
It's the roar of breakers that sounds now in your
ears:
We're passing where the sun first rises from the sea.
And now we're nearing Dongting:
I can smell
The blossom of the lakeside orange-tree.

Yuan yang wei sha

Rescued in rags from troubled waters,
Back in the silken luxury of the Dongting Lake,
I thought when I met you there you would surely claim me,
But your silly scruples taught me my mistake.
You left me to soak my handkerchiefs with tears
And dance and song and all my joys forsake.
But here, today, my faithful scholar,

You plight a troth that nothing now can shake.

* * *

Our tale concludes by a marriage bed's rich hangings,
Where we await the triumphs of the night.
Immortalised in prose, this pretty story
Is here reshaped and shown for your delight.

GLOSSARY

chuanqi 傳奇
dan 旦
Huaiyin 淮陰
jinshi 進士
Lei Mu 雷母
Li Chaowei 李朝威
Liu Yi Chuan Shu 柳毅傳書 (元曲選第九十三)
mo 末
Shang Zhongxian 商仲賢
Xiangbin 湘濱
Xiangyin 湘陰
xiezi 楔子
zaju 雜劇
Zhang Maoxun 臧懋循
zhe 折

曲牌

Cu hu lu 醋葫蘆	De sheng ling 得勝令
Dian jiang chun 點絳脣	Dou an chun 鬥鶴鶉
Duan zheng hao 端正好	Gu mei jiu 沽美酒
Gui san tai 鬼三台	Hou ting hua 後庭花
Hun jiang long 混江龍	Ji sheng cao 寄生草

Ji xian bin 集賢賓	Jin ju xiang 金菊香
Lang li lai sha 浪裏來煞	Liu ye er 柳葉兒
Na ta ling 那吒令	Sheng yao wang 聖藥王
Shou wei 收尾	Tai ping ling 太平令
Tian xia le 天下樂	Tiao xiao ling 調笑令
Tu si er 秃厮兒	Xiao tao hong 小桃紅
Xin shui ling 新水令	Yan er luo 雁兒落
Yao pian 幺篇	Ye xing chuan 夜行船
You hu lu 油葫蘆	Yuan yang wei sha 鴛鴦尾煞
Zhu ma ting 駐馬聽	Zhuan sha 賺煞
Zhuo lu su 拙魯速	Zi hua er xu 紫花兒序

宮調

XIAN LÜ	仙呂	(Prologue, Act One)
YUE DIAO	越調	(Act Two)
SHANG DIAO	商調	(Act Three)
SHUANG DIAO	雙調	(Act Four)

About the author

DAVID HAWKES studied Classics (Latin and Greek) for a year (1942) in the War and Classical Chinese for 2½ years (1945-8) after the War at Oxford University, followed by three years as a research student at the National University in Beijing/Beijing (1948-1951). He was Professor of Chinese in Oxford University from 1960 to 1971 and a Fellow of All Souls College from 1973 to 1983, after which he abandoned Chinese Studies and lived in rural retirement in Wales. His only publications are *Chuci* ('The Songs of the South', Oxford 1959, greatly revised edition, Penguin 1985), *Honglouloumeng* ('The Story of the Stone' vols 1-3, Penguin 1973-1980), and 'A Little Primer of Tu Fu' reprinted by the CUP, Hong Kong, in 1987. In 1989 CUP published a volume of his essays on Chinese literature collected and edited by Siu-kit Wong and John Minford.

The Credit-Based System in Translation at the Tertiary Level in Hong Kong

Liu Ching-Chih

ABSTRACT

From 1 September 1999, a credit-based system [CBS] was for the first time introduced to the first year undergraduates at Lingnan University while the second and third year undergraduates continued with the old programme. This paper analyses the differences between the old programme and the new CBS programme at Lingnan University, elaborates on the pros and cons of the old as well as the CBS programmes, and compares the CBS programme of the four tertiary institutions in Hong Kong, viz. Lingnan University, the Hong Kong Polytechnic University, the City University of Hong Kong and the Chinese University of Hong Kong. In the course of the deliberation on the CBS programme at Lingnan University's Department of Translation Board meetings, there were heated debates on the philosophy of translation teaching and learning, mainly concerning the question of whether there should be cultural elements and the appropriate proportion of such elements within the overall context of the programme. This paper tries to offer a solution to the various problems in connection with the CBS programme.

Part I

Introduction

This paper aims to follow up my previous research project entitled "The Translation Syllabuses at Tertiary Level in Hong Kong" which was carried out between January and June 1997. The findings were published as a monograph by the Centre for Literature and Translation of Lingnan College (now University) in March 1998, as the Centre's *Research Report Series No. 1* entitled *A Comparative Study of Translation Syllabuses at the Tertiary Level in Hong Kong*. A revised version of the findings was included in *Translation Quarterly* in the combined issue numbers 9 and 10¹. The purposes of the previous project were: (i) to investigate the translation syllabuses at the tertiary level in Hong Kong; (ii) to find out the similarities and differences between these syllabuses; (iii) to compare the employment of the translation graduates of the five institutions; and (iv) to provide reference for the curriculum planning and development of the Department of Translation at Lingnan University.

In the comparative study, the syllabuses of the translation programmes for the undergraduates at the seven tertiary institutions in Hong Kong were analysed and summarised. The focuses of the survey concentrated on (i) the contents of the seven translation syllabuses; (ii) the course aims; and (iii) the employment of translation graduates. In the concluding remarks, I tried to address three essential issues: the aims, the syllabuses and interpreting. It will be useful to recapitulate the three areas. The aims of the translation programmes of the tertiary institutions have more or less determined the contents of their syllabuses. Lingnan University, City University of Hong Kong, Hong Kong Baptist University and the Hong Kong Polytechnic University offered BA (Honours) degrees in Translation, which means that their translation programmes aim at

producing translation professionals for the society, just like law, engineering and medical programmes. The Chinese University of Hong Kong and the University of Hong Kong offer a general BA of BA (Honours) degree, similar to the disciplines of history, philosophy, Chinese and English literature; their graduates are considered "generalists." The different objectives of the institutions result in fundamentally different approaches in designing and structuring their respective syllabuses.

The Structure of the Syllabuses: The summaries of the syllabuses and the comparative study indicate that the contents of the translation syllabuses at the seven institutions in general put more emphasis on the Chinese/English languages and the cultural aspects than on translation. In the case of Lingnan College, only one-third of the courses offered to translation undergraduates were translation-related courses, while the rest of the syllabus was related to: (i) English studies; (ii) Chinese studies; (iii) Putonghua; (iv) general education; and (v) computing and languages. Such a programme structure could hardly be regarded as helping to build up the discipline as compared with the structure of other programmes such as history, English or Chinese literature, comparative literature, *etc.*

There is an apparent need for a more comprehensive and sophisticated structuring of courses for "translatology." At a discussion meeting convened by the Task Force of the Department of Translation of Lingnan College, suggestions were put forward to restructure the existing translation syllabus in the following four areas:

- Area 1: Practical Translation - consisting of prerequisite and advanced courses such as those on the translation of news, business and legal documents, the novel, prose, drama, poetry, classical texts, film subtitles, scientific texts, and cultural studies and social science texts.

Translation workshops and selected translation topics should also be included.

- Area 2: Interpreting - there is a change from elective to required courses, however, the total number of hours remains unchanged.

- Area 3: Translation Theory and History - consisting of contrastive linguistics, translation theory and advanced readings in areas such as *Bible* translation, gender in translation, post-colonialism and translation, hermeneutics and translation, literature and translation, and philosophy of language and translation. Translation criticism was also an important component.

- Area 4: Cultural Literacy - including comparative literary culture and translation culture. For more advanced studies, literary, cultural and social studies should also be included.

The above restructuring of the existing translation syllabus at Lingnan University is definitely a step forward in the right direction towards building up a viable discipline, which will help train translation scholars who can also be practising translators.

Interpreting: In addition to its importance as a flourishing profession, studying interpreting would, to a considerable extent, improve the language proficiency of translation undergraduates in both the written and spoken areas. Undergraduates should be encouraged to take part in interpreting training which could be held during the summer vacation.

Part II

The Credit-Based System

After the completion of the research mentioned in the Introduction above, four of the seven tertiary institutions in Hong Kong started to make preparations for a Credit-Based System [CBS] in the academic year 1997-1998, which aims at introducing the CBS to the first year undergraduates in the beginning of the academic year 1999-2000, *viz.* Lingnan University, City University of Hong Kong, the Hong Kong Polytechnic University and the Chinese University of Hong Kong. The syllabuses at the University of Hong Kong, Hong Kong Baptist University and Open University of Hong Kong remain unchanged. The aims of the CBS were to achieve the following results: (i) cost-effectiveness in resource allocation, (ii) more flexibility; and (iii) improving both learning and teaching.

Lingnan University

In the case of the CBS syllabus at Lingnan University, the changes have been considerable. If we compare the content contained in the relevant sections² in the translation syllabuses at the tertiary level in Hong Kong (Table 1)³ with the CBS syllabus as specified in Table 2: the CBS translation programme of Lingnan University introduced in the academic year 1999-2000, we will find there are two distinctive differences between the two types of programmes:

	The existing programme for years 2 and 3 students (1999-2000)	The CBS programme (1999-2000)																														
1	<p>There are two major types of courses, <i>viz.</i> Translation-related and non-translation-related. The credits for the three-year courses are distributed as follows:</p> <table><tr><td colspan="2">Compulsory</td></tr><tr><td>Year1</td><td>32</td></tr><tr><td>Year 2</td><td>26.5</td></tr><tr><td>Year 3</td><td>28.5</td></tr><tr><td colspan="2">Elective</td></tr><tr><td>Year 2</td><td></td></tr><tr><td>Year 3</td><td>} 9</td></tr><tr><td>Total:</td><td>96</td></tr></table>	Compulsory		Year1	32	Year 2	26.5	Year 3	28.5	Elective		Year 2		Year 3	} 9	Total:	96	<p>There are three major types of courses, <i>viz.</i> required, electives and others (free electives, language enhancement, general education and information technology). The credits for the three-year courses are distributed as follows:</p> <table><tr><td>Required</td><td>42</td></tr><tr><td>Electives</td><td>27</td></tr><tr><td>Others</td><td>12 free electives</td></tr><tr><td></td><td>9 language enhancement</td></tr><tr><td></td><td>9 general education</td></tr><tr><td></td><td>3 information technology</td></tr><tr><td>Total:</td><td>102</td></tr></table>	Required	42	Electives	27	Others	12 free electives		9 language enhancement		9 general education		3 information technology	Total:	102
Compulsory																																
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	3 information technology																															
Total:	102																															
2	<p>There are quite a number of non-translation-related courses to enable the students to have a broader general knowledge <i>viz.</i> cultural, linguistic and social aspects, such as English and Chinese studies courses, Putonghua courses, <i>etc.</i></p>	<p>The courses offered by the CBS syllabuses are directly relevant to translation while non-translation-related courses specified in the two columns on the right hand side in Table 1 are offered by the relevant departments/school, <i>viz.</i> English, Chinese and General Education.</p>																														

The weightings have also changed, as shown below:

	A: Practical Trans.	B: Interpreting	C: Lang. & Trans. Theory/criticism	D: Cultural Literacy	Total	Weight of A, B, & C
Non-CBS Programme	25	3	14	24	66	64%
CBS Programme ⁴	24	12	12	6	54	89%

Comparison of Distribution of Weightings under Required and Guided Credits

@ CBS Programme: The Revised Translation Degree Programme under the Credit-based System, which was endorsed by the Board of the Department of Translation on 22 February 1999 and was submitted to and approved by the Academic Board on 22 March 1999.

Courses not offered by the Department of Translation have been removed from the Department's major course list. They are:

Course Title	Offered by
Asian Voices in English	English Department
Contemporary Literature in English	English Department
Cultural and Historical Writing	School of General Education
Narrating Hong Kong	School of General Education

Under the CBS, departments are generally responsible for training their majors, and rely upon the 33 credits designated to be taken from other departments to round out their students' educational experience. Students can freely select the above four courses, among others, based on their own academic interests.

Some courses have been retitled and revised to improve their relevance to the discipline of translation. Some courses have also been combined to reverse the tendency for courses to proliferate. The total number of courses in the CBS is 42, which is a substantial reduction compared to the 53 courses in the Non-CBS.

The switch from Table 1 to Table 2 has been a painful exercise and many sessions of heated debates and arguments took place at the Department Board meetings between two groups of teachers holding different

philosophies, *i.e.* the proportion of the cultural elements in the CBS syllabus. While one group of teachers think there should still be a need to include the cultural and social elements in the CBS translation programme, the other group of teachers consider that since the non-Translation-related courses are offered by the Departments of Chinese (Chinese and Chinese studies) and English (English and English studies), the School of General Education (Cultural and social subjects), the Language Centre (Putonghua), and the Department of Information Systems, there is no need for the Translation CBS programme to offer such non-translation-related courses. Furthermore, there is the "ownership" of course guidelines, which means that any non-translation-related courses offered in the Department of Translation will either be disqualified or transferred to the relevant departments, as the Department of Translation is not a owner of such courses. In order to fully utilize resources, each discipline should only concentrate on its own major while students can enrich their knowledge through taking courses from other departments. It should be noted that in CBS "cultural literacy" courses there should be six credits in the required sections, as well as at least 15 credits in the free elective section within the translation major. Those students who would like to take more "cultural literacy" courses may select additional cultural literacy courses from their cross-disciplinary free electives (12 credits). The maximum number of credits of "cultural literacy" courses, therefore, is 33, or 32% of the entire degree programme. There is also another reason for the trimming of the irrelevant courses for the CBS syllabus – the findings of a survey of the undergraduates conducted in December 1998 revealed students' concerns regarding the current curriculum: (i) there was not enough translation practice; (ii) there was not enough instruction in interpreting; and (iii) there was not enough practice in speaking English.

The Chinese University of Hong Kong

The Department of Translation at the Chinese University of Hong Kong [CUHK] has also trimmed down the non-translation-related courses of its

existing syllabus⁴ and a new CBS syllabus has been introduced to the year one undergraduates from the academic year 1999-2000.

For the academic year 1999-2000, the Translation Programme at CUHK appears with a new face. According to the Head of the Department, Professor Chan Sin-wai, "The design of a totally new curriculum has taken into consideration the ideals of the university, the needs of the society, as well as the application of the professional knowledge by our graduates."⁵ When drawing up the new curriculum, the following factors were considered:

- (i) To increase the variety of courses so that students could have wider choices in their undergraduate years. In this connection, year courses have been restructured as terms courses, and the total number of courses has increased from 17 to 40.
- (ii) To offer new courses that cater for the need of the society and the demand of the era. In addition to courses on translation theory and literary translation, more courses on applied translator are offered, including courses on "Film and Advertising Translation" and "Advanced Commercial Translation."
- (iii) To develop machine translation in order to familiarize students with the link between translation and information technology. Therefore, the courses "Computer and Translation" and "Machine Translation" are offered to allow students hands-on experience in the area of machine translation. The Department has set up the "Machine Translation Laboratory" in early 1999 to develop research and teaching in the same area. Moreover, the Department will establish its own "Computer Room" in August 1999 to provide support for investigations related to the application of information technology in the field of translation. Software related to translation will be acquired to help students understand the process of machine translation.
- (iv) To break through the limits of Chinese-English and English-Chinese translation training and offer a greater variety of language pairs such as Japanese-Chinese, French-Chinese, German-Chinese, *etc.* with other language units within the University. Hong Kong is an international city

in which the knowledge of English, as well as other European and Asian languages, are valuable assets. In the past, due to various reasons, both the government and the private sector focused their emphasis on translation between English and Chinese. Accordingly, all local tertiary institutions offering translation training teach courses on one language pair. The provision of additional courses by The Chinese University gives additional training to students.

- (v) To strengthen the ability of final-year students in Chinese-English translation, the required course "Translation Project" will be restructured to form two separate required term courses – one on English-Chinese translation and the other on Chinese-English translation. This would prevent students from working solely on English-Chinese translation for their translation projects and increase their competence in translation in both directions. After the return of Hong Kong to China, the demand for English-Chinese translation is said to have reduced while that for Chinese-English translation is on the rise. Therefore, there is the need to increase training in Chinese-English translation.
- (vi) To ensure that students receive sufficient training in theoretical courses, skills courses, applied translation and interpreting, courses offered by the Department are organized into five separate groups. With the exception of the translation of foreign languages (English not included), students are required to take at least one course in the respective groups A-D to get 12 units. As the minimum number of units required for graduation for translation majors is only 54, students can have the time and energy to learn a foreign language. The languages offered in Group E are thus designed for the purpose of increasing their knowledge and their job opportunities.

Table 3 offers a clearer picture of the classifications of courses and the structure of the Programme. The undergraduates are required to take at least one course from each of the A (Translation Skills), B (Translation Studies), C (Specialised Translation), and D (Interpreting) groups.

To keep the programme in line with the need of Hong Kong, more importance has been attached

- (i) to practical translation, *e.g.* machine translation, commercial translation, legal translation, film and advertising translation, *etc.*,
- (ii) to flexibility in choosing the courses by the undergraduates;
- (iii) to providing more & more courses by shortening all year courses to term courses; and
- (iv) to a wider choice of the different language pairs, to break through the out-of-date colonial confinement to the English-Chinese pair.

Translation majors are required to have 54 credits out of 123 credits for Form Six entrants and 99 for Form Seven entrants. As pointed out by Professor Chan, the translation programme at CUHK is the most carefully deliberated and comprehensively designed curriculum in Hong Kong or in the whole world?

There is also an MA component in Translation programme at CUHK, the only one in Hong Kong which was instituted some 10 years ago. The MA in Translation curriculum offers Translation Theory in the first year and comparative translation and practical translation and interpreting in the second year. Students are required to accumulate 24 credits for this Master's Degree.

The City University of Hong Kong

The City University of Hong Kong [CityU] introduced its "Credit Unit System" [CUS] in the academic year 1997-98, two years earlier than the CBS at Lingnan University. In the CityU Student Handbook 1998-1999, the Introduction Section specifies that "the University has introduced a credit unit system for its study programmes for all new intakes in 1997-98 and thereafter. Students affected are thus reminded that the programmes detailed in this Handbook will be governed by a new set of academic regulations,

assessment schemes, and curriculum requirements in accordance with the credit unit system."

The Translation Programme is part of the curricula offered by the Department of Chinese, Translation and Linguistics [CTL]. CTL offers three undergraduate degree programmes and three post graduate programmes, *viz.* the Degree of Bachelor of Arts with Honours in Chinese, the Degree of Bachelor of Arts with Honours in Language Information Science, the Degree of Bachelor of Arts with Honours in Translation and Interpretation (BAT159403), the Postgraduate Diploma/Master of Arts in Linguistics, the Postgraduate Diploma/Master of Arts in Language and Law, and the Postgraduate Diploma/Master of Arts in Translation/Interpretation. I will elaborate on the Translation and Interpretation Programmes in the following paragraphs.

There are full details on the existing (old) syllabus at the CityU in my "Translation Syllabuses at the Tertiary Level in Hong Kong."⁶ The old syllabus which was still in use for the final year undergraduate in 1999-2000, offers six Module-groups in three years, *viz.* Translation Modules, Interpretation Modules, Integration Modules, Collateral Modules, Modules in Cultures and Linguistics, and Communication Skills Modules. The undergraduates were required to take 28-29 modules (10 modules in year 1, 11-12 modules in Year 2 and 7 in Year 3). The CUS requires the students to take 76 credit units of the programme core in which 22 credit units of the programme are electives, totaling 103 credit units (still under discussion), as specified in Table 4.

In addition to the 54 credit units for the required courses and 28 credit units for the electives, the undergraduates are required to take 6 credit units of Chinese Civilisation, 6 credit units of language studies and 9 credit units of Out-of-Discipline courses as approved by the Board of the Faculty of Humanities and Social Sciences, totaling 103 credit units.

In the Student Handbook 1998-1999, CTL has this to say of the Translation programme:

The programme aims to offer students an education in translation studies of the highest quality, train them to be equipped with desirable knowledge and skills, and prepare them for a career in professional translation or for pursuing a higher degree in translation studies or other related academic disciplines. Students will not only learn the skills and techniques in the practice of translation, but they will also have an adequate understanding of the cultural context for communication across languages.

The CUS, the Handbook also says, is intended to be more flexible, to enable the students to choose freely from a variety of courses in specialised translation and interpretation, cultural studies and communication skills.

The Hong Kong Polytechnic University

The Translation Programme at the Hong Kong Polytechnic University is offered by the Department of Chinese and Bilingual Studies and the degree awarded will be BA (Honours) in Translation and Chinese [TC], after three years' full-time study. The old syllabus is detailed in section 5 and *Appendix V* of my article entitled *Translation Syllabuses at the Tertiary Level in Hong Kong*⁷.

The translation programme curriculum of the Credit-Based System [CBS] of the TC Department consists of six subject blocks, each comprising a group of stage subjects with specific functions, *viz.* Translation Studies, Cross-cultural/General Studies, Chinese Studies, Use of Chinese, Use of English and Translation in practice, as listed in Table 5.

The CBS of the Polytechnic University is designed to eventually offer flexibility in the pace at which students progress through a programme. But in practice, a majority of full-time students of this programme may progress through the programme as a cohort over three years, as discussed in the "Concluding Remarks" section.

A summary of the credits gained in three years is as follows:

Level	Credits
Level 2	38
Level 3	37
Level 4	33
BA (Hons) in Translation & Chinese	108

Total number of credits for the award of BA (Hons) in Translation and Chinese

Students are strongly encouraged to take part in the Study Abroad Programme organised at the end of the first and second years of study, to take place at the People's University in Beijing and at the Capital Language Academy in Wellington, New Zealand.

Part III

Concluding Remarks

I have briefly dealt with the Credit-Based System/Credit-Unit System at the four tertiary institutions as specified in the previous sections. The guiding principles in switching from the previous syllabus to the CBS are to make teaching and learning (i) more effective; (ii) more flexible; and (iii) more economical. There are nevertheless differences between the four tertiary institutions, due to the traditions, sizes and preferences of the four institutions.

Tables 6.1–6.4 are comparisons of the programmes in the four institutions. They are divided into (i) the Theoretical Translation Courses; (ii) the Practical Translation Courses; (iii) the Language Skills Courses; and (iv) the Cultural/Background Courses. The following are some special features:

1. Theoretical Translation Courses: While Lingnan University and the CityU emphasize the Translation Theory courses, the Chinese University [CUHK] and the Polytechnic University of Hong Kong [PolyU] do not bother too much about these courses. PolyU even skips Translation Criticism and Cultural Issues in Translation. Translation Theory is a required course (Translation Theory I) as well as an elective (Translation Theory II) at both Lingnan and CityU. For the details of the differences and similarities, as well as the structures and contents of the courses of the four institutions, please refer to *Appendices 1 to 6*.
2. Practical Translation Courses: While all the four institutions provide practical translation courses such as commerce, law, economics, public administration, science and technology and the media, only Lingnan and CUHK offer Arts and Film and Advertising. CUHK is an outstanding one among the four in introducing languages other than Chinese-English and English-Chinese: French-Chinese, German-Chinese, Italian-Chinese, Japanese-Chinese and Spanish-Chinese. Such an introduction of additional pair of languages other than English-Chinese is indeed a break-through of the colonial practice. If Hong Kong is to become a true international city, tertiary institutions should follow CUHK by introducing other modern languages to students in Hong Kong.
3. Languages Skills: It seems that different institutions have different emphases, e.g. CityU on Chinese; PolyU on English; all on *Putonghua*.
4. Cultural/Background courses: CityU completely ignores this category of courses whereas CU attaches importance to "Computer and Translation" (under the Practical Translation courses, there is "Machine Translation" which is a complementary course to "Computer and Translation"). Lingnan U has more courses in culture whereas PolyU emphasizes Information Technology, Communication and Translation.

The differences between the former non-CBS and the newly-introduced CBS programmes at the four institutions in the Theoretical Translation Courses, the Practical Translation Courses, the Languages Skills Courses

and the Cultural/Background Courses offered are detailed in Table 7.1 (Appendix 7), Table 7.2 (Appendix 7), Table 7.3.1-7.3.2 and Table 7.4 respectively. As indicated in Table 7.5, most of the year courses in the former non-CBS programmes have become term courses in the newly-introduced CBS programme, to enable the students to have more flexibility in choosing their courses.

As I mentioned in my previous research report, the aims of the tertiary institutions affected the course contents. The comparisons in Table 6 show clearly the design of the syllabuses of the four tertiary institutions under investigation. And *appendices 1 and 2* also indicate the differences and the similarities of the course of the four institutions. While Hong Kong needs more bilingualists and trilingualists rather than translators, further development is along the line of establishing translation as an academic discipline rather than a professional discipline.

There is plenty for us to ponder upon.

Notes : This paper, which was subsequently revised in March 2002, was presented at a conference on translation jointly organized by the Translators Association of China, the Shanghai Scientific and Technological Translation Society and the Hong Kong Translation Society from 1 to 4 November 1999.

Table 1: The Translation Programme at Lingnan College up to the Academic Year 1998-1999

TRANSLATION-RELATED	NON-TRANSLATION-RELATED
<p>Translation core</p> <ul style="list-style-type: none"> · Translation (I, II & III) · Long translation project— 3,000 English words or 4,000 Chinese characters · Short translation project— 1,500 English words or 2,000 Chinese characters · Models of speech & writing <p>Interpreting Core</p> <ul style="list-style-type: none"> · Interpreting (I, II & III) · Bilingual oral workshop (CE/EC) <p>Linguistics & Translation Theory</p> <ul style="list-style-type: none"> · Translation theory (I & II) · Translation criticism <p>Publication Workshop & Selected Research Topics</p> <ul style="list-style-type: none"> · Publication workshop · Selected research topics 	<p>English Studies Core</p> <ul style="list-style-type: none"> · Readings in literature · Models of speech & writing (English) · English studies <p>Chinese Studies Core</p> <ul style="list-style-type: none"> · Contemporary Chinese writers & society (Chinese) · Chinese studies <p>English & Chinese Studies Core</p> <ul style="list-style-type: none"> · Contemporary China studies · Comparative literature · Culture & society · Hong Kong studies <p>Linguistics & Translation Theory</p> <ul style="list-style-type: none"> · Linguistics themes · Contrastive linguistics <p>Putonghua Courses</p> <ul style="list-style-type: none"> · Putonghua (I, II & III) <p>Computing & Language Courses</p> <ul style="list-style-type: none"> · Computing for translators · Rhetoric of writing · Chinese writing <p>Others</p> <ul style="list-style-type: none"> · General education · General examination

Table 2: The CBS Translation Programme at Lingnan University, 1999-2000

Total Credits for Graduation: 102 credits					Free Electives		Language Enhancement Courses*	General Education Courses*	Information Technology Course
Translation Major (69 credits)					Electives (27 credits)		12 credits	9 credits	3 credits
Required (42 credits)					[Students will select at least 12 credits from among the courses marked with an asterisk (*).]				
Level	Cr.	Course Title	Level	Cr.	Course Title	Level	Cr.	Course Title	
1	3	Introduction to Interpreting (C-E)	2	3	*Business Translation (E-C & C-E)	2	3	Bilingual Oral Workshop (E-C & C-E)	
1	3	Introduction to Interpreting (E-C)	3	3	*Legal Translation (E-C & C-E)	2	3	Bilingual Studies in Twentieth-Century Fiction and Prose	
1	3	Introduction to Translation (C-E)	2	3	*Literary Translation A (C-E)	2	3	Bilingual Studies in Twentieth-Century Poetry and Drama	
1	3	Introduction to Translation (E-C)	2	3	*Literary Translation A (E-C)	3	3	Comparative Literature A: East and West	
1	3	Language Studies for Translation A:	3	3	*Literary Translation B (C-E)	3	3	Comparative Literature B: Contemporary Issues	
		Phonology and Morphology	3	3	*Literary Translation B (E-C)	3	3	Gender, Language and Translation	
1	3	Language Studies for Translation B:	3	3	*Translation for Science and Technology (E-C & C-E)	3	3	History of Translation	
		Syntax	3	3	*Translation for the Media (E-C & C-E)	2	3	Language Studies for Translation C: Advanced Contrastive Analysis	
1	3	Literature, Culture and Translation:	2	3	*Translation of Texts in Popular Culture (E-C & C-E)	3	3	Professional Interpreting (C-E)	
		Individual and Society	2	3	*Translation of Texts in Social Sciences (E-C & C-E)	3	3	Professional Interpreting (E-C)	
1	3	Literature, Culture and Translation:	2	3	*Translation of Texts in the Arts (E-C & C-E)	2	3	Publication Workshop	
		Language and Ideology	2	3		3	3	#Selected Research Topics	
2	3	General Interpreting (C-E)				3	3	Selected Translation Topics (E-C or C-E)	
2	3	General Interpreting (E-C)				3	3	Speech, Writing, Print and Knowledge	
2	3	Translation Theory I				2	3	Translating Cultures	
2	3	Translation Criticism I (E-C & C-E)				3	3	Translation Criticism II (E-C & C-E)	
3	6	Translation Workshop (E-C or C-E) (Year Course)				2	3	Translation in the Hong Kong Context	
						3	3	Translation Theory II	

* There are two areas in Selected Research Topics: (i) Language and Translation Studies; (ii) Literary and Cultural Studies. Students may select one course from each of the two areas in their second or third year. The total number of courses students can choose under Selected Research Topics will not exceed two in their three-year programme.

** These 9 credits are for the three courses, viz. Models of Speech and Writing, Practical Chinese I, and one language enhancement course either in Chinese or English.

Table 3: The CBS Translation Programme at The Chinese University of Hong Kong, 1999-2000 Academic Year

Table 3: The CBS Translation Programme at The Chinese University of Hong Kong																	
123 units (for Form 6 Entrants) 99 units (for Form 7 Entrants)																	
Electives: Minimum 54 units, Maximum 72 units																	
(Students are required to take at least one course from each of the A, B, C and D groups.)																	
A: Translation Skill Courses (4 courses; 2 Level 1; 2 Level 3)				B: Translation Studies Courses (8 courses; 2 Level 1; 1 Level 3; 5 Level 4)				C: Specialized Translation Courses (12 courses; 1 Level 3; 1 Level 4)				D: Interpreting Courses (6 courses; 2 Level 2; 2 Level 3; 2 Level 4)			E: Chinese and Non-English Translation (10 courses; 5 Level 2; 5 Level 3)		
Level	Unit	Course Title	Level	Unit	Course Title	Level	Unit	Course Title	Level	Unit	Course Title	Level	Unit	Course Title	Level	Unit	Course Title
1	3	Principles of Translation	1	3	Culture and Translation	3	3	Literary Translation Strategies: C-E	2	3	Introduction to Interpretation	2	3	Fundamentals of French-Chinese Trans.			
1	3	Basic Skill of Translation	1	3	History of Translation	3	3	Literary Translation Strategies: E-C	3	3	Interpretation	2	3	Fundamentals of German-Chinese Trans.			
3	3	Writing Skills and Translation	3	3	Introduction to Translation	3	3	Games in Literary Translation: C-E	2	3	Basic Skill of Interpretation	2	3	Fundamentals of Japanese-Chinese Trans.			
			3	3	Studies	3	3	Games in Literary Translation: E-C	3	3	Consecutive Interpretation: C-E	3	3	Fundamentals of Spanish-Chinese Trans.			
3	3	Computer and Trans.	4	3	Language Studies for Translation	3	3	Machine Translation	3	3	Consecutive Interpretation: E-C	3	3	Techniques of French-Chinese Trans.			
					Translation Criticism	3	3	Government and Public Administration Translation	3	3	Consecutive Interpretation: E-C	3	3	Techniques of German-Chinese Trans.			
			4	3	Special Topic in Trans.	3	3	Introduction to Commercial Translation	4	3	Simultaneous Interpretation: E-C	3	3	Techniques of Italian-Chinese Trans.			
			4	3	Translation Project: E-C	3	3	Mass Media Translation	4	3	Simultaneous Interpretation: C-E	3	3	Techniques of Japanese-Chinese Trans.			
			4	3	Translation Project: C-E	3	3	Legal Translation	4	3	Simultaneous Interpretation: E-C	3	3	Techniques of Spanish-Chinese Trans.			
								Science and Technology Translation									
								Film and Advertising Translation									
								Advanced Commercial Translation									

* Required courses

The course levels are based on the course code.

@ Students are advised to take 4 units of *Putonghua* courses, 3 units of *Chinese writing skills* courses, and 3 units of *English writing skills* courses to be selected from the *Chinese Language Proficiency* Courses and the elective courses offered by the English Language Teaching Unit, preferably in the first two years of attendance.

Table 4: The CBS Translation and Interpretation Programme at City University of Hong Kong, 1999-2000 Academic Year

Total Units for BA (Hons) in Translation and Interpretation: 103 units															
Required: 54 units plus Programme Electives: 22 units															
Theoretical Translation Courses				Practical Translation Courses		English Language Skills		Chinese Language Skills		Cross-cultural/General Studies		Electives	One of Discipline at least 9 units (Any 3 courses approved by the Faculty.)	Chinese	University
Level	Unit	Course Title	Level	Unit	Course Title	Level	Unit	Course Title	Level	Unit	Course Title				
B2	3	Introduction to Linguistics	B2	4	Interpretation Workshop	B2	6	Chinese-to-English Translation	B2	3	University Prougna I	6 units (Any courses offered by a programme other than BA (Hons) Translation and Interpretation)	5 units	Chinese	University
B2	3	Comparative Cultural Studies	B3	4	Interpretation Workshop	B3	3	Advanced Chinese-to-English Translation	B2	3	University Prougna II				
B2	3	Theory of Translation	B3	3	*Commercial Translation	B3	2	Advanced Chinese Oral Communication	B3	2	Advanced Chinese Oral Communication				
B2	3	General Translation	B3	3	*Legal Translation	B3	3	*Academic Writing Workshop	B3	3	*Chinese for Government and Public Administration				
B4	3	Critical Analysis of Translated Texts	B3	3	*Translation for Government and Public Administration	B3	3		B3	3	*Chinese for Science and Technology				
B4	3	Advanced Translation	B3	3	*Translation for the Media	B3	3		B3	3	*Chinese for the Media and Advertising				
			B3	3	*Literary Translation	B3	3		B3	3	*Creative Writing in Chinese				
			B3	3	*Scientific and Technical Translation	B3	3		B3	3	*Chinese for Commerce				
			B4	4	*Consecutive Interpretation: C/E	B3	3		B3	3					
			B4	4	*Consecutive Interpretation: P/E	B3	3		B3	3					
B4	3	Advanced Translation	B4	4	*Simultaneous Interpretation: C/E				B3	3					
			B4	3	*Specialized Translation in Commerce and Finance				B3	3					
B3	3	Terminology	B4	3	*Specialized Translation in Law							(* Students are required to choose one.)			
B3	3	*Bilingual Editing Skills	B4	3	*Specialized Translation for Government and Public Administration										
B4	3	*Project	B4	3	*Specialized Translation for the Media										
			B4	3	*Advanced Literary Translation							(* Students are required to choose one.)			
			B4	3	*Specialized Translation in Science and Technology										

* Students are required to choose any 3 courses.

^ Students are required to choose any 2 courses.

Table 5: The CBS Translation and Chinese Programme at The Hong Kong Polytechnic University

[illegible]

Students are required to choose either option A or B.

6.1 Theoretical Translation Courses

Areas of Study	LU	CU	CityU	PolyU
Bilingual editing				
. course title			Bilingual editing skills	
. units/credits			3	
. level of study			B3	
. course length			1 semester	
. forms of teaching ⁴			L, T	
. assessments ⁹			CW	
. features			introduction to publishing; role and disciplines of a bilingual editor	
Criticism				
. course title	i) Translation criticism I (EC&CE)	Translation criticism	Critical analysis of translated texts	
	ii) Translation criticism II (EC&CE)			
. units/credits	3 @	3	3	
. level of study	i) 2 ii) 3	4	B4	
. course length	1 semester @	1 semester	1 semester	
. forms of teaching	L, T	L, T	T	
. assessments	E, CA	-	CW	
. features	i) application of translation theory to practice	salient features, text typology and translation	application of translation theory to practice; purposes of seminar	
	ii) analysing and discuss the problems in translation			
Cultural issues				
. course title	i) Literature, culture and translation: the individual and society	Culture and translation	Comparative cultural studies	
	ii) Literature, culture & translation: language and ideology			
	iii) Translating cultures			
. units/credits	3 @	3	3	
. level of study	i) & ii) 1 iii) 2	1	B2	
. course length	1 semester @	1 semester	1 semester	
. forms of teaching	L, T	L, T	L	
. assessments	E, CA	CA, TP, T	E, CW	
. features	i) relations between individual, society, literature and cultural	cultures distance between texts	cosmology; Chinese and Western tradition	
	ii) negotiating ideologies in different cultural traditions			

History . course title . units/credits . level of study . course length . forms of teaching . assessments . features	History of translation 3 3 1 semester L, T E, CA history of translation in Europe, North America and China	History of translation 3 1 1 semester L, T CA, TP Chinese and foreign translation history		History of translation 3 3 1 semester L, S CW translation history of Europe and China
Linguistics . course title . units/credits . level of study . course length . forms of teaching . assessments . features	i) Language studies for translation A ii) Language studies for translation B iii) Language studies for translation C 3@ i) & ii) 1 iii) 2 1 semester @ L, T E, CA i) Chinese and English phonology and morphology ii) grammatical differences between Chinese and English iii) advanced contrastive analysis for translation	Language studies for translation 3 4 1 semester L, T CA phonetics, phonology, morphology and syntax	Introduction to linguistics 3 B2 1 semester L, T E, CW develop students' awareness of language	i) Language and translation ii) Contrastive analysis 3 i) 4 ii) 3 1 semester @ L, S CW i) linguistics; theories of translation from linguistic point of view ii) differences and implication of Chinese and English
Principles & methods . course title . units/credits . level of study . course length . forms of teaching . assessments . features		Principles of translation 3 1 1 semester L, T CA general principles of translation		i) Translation studies I ii) Translation studies II i) 3 ii) 2 4 1 semester @ L, S CW i) & ii) principles and criticism
Project . course title . units/credits . level of study . course length . forms of teaching	i) Translation workshop (EC or CE) ii) Selected trans. topics (EC or CE) i) 6 ii) 3 3 i) 2 semesters ii) 1 semester IC	i) Translation project: EC ii) Translation project: CE 3@ 4 1 semester@ IC	Project 3 B4 1 semester IC	Translation project 9 4 2 semesters L, T

. assessments . features	CA i) 3000 English words or 4000 Chinese characters ii) 1500 English words or 2000 Chinese characters	CA i) & ii) 10000 words	CW project will be: (1) translation (2) comparative analysis of 2 texts (3) comparative study of translations (4) research paper	CW English words: 10000; Chinese characters: 12000
Selected research topics . course title . units/credits . level of study . course length . forms of teaching . assessments . features	Selected research topics 3 3 1 semester L, T E, CA forum for lecturers and students to discuss ideas	Special topic in translation 3 4 1 semester L, T — special seminar on a subject		
Terminology . course title . units/credits . level of study . course length . forms of teaching . assessments . features			Terminology 3 B3 1 semester T CW terminological workshop; principle; methodology	
Theories & philosophies . course title . units/credits . level of study . course length . forms of teaching . assessments . features	i) Translation theory I ii) Translation theory II 3@ i) 2 ii) 3 1 semester @ L, T E, CA i) Eugene Nida; Peter Newmark ii) traditional theories; schools of translation theories		i) Theory of translation ii) General translation iii) Advanced translation theory: early contributors and modern forerunners iv) Advanced translation theory: the modern age 3@ i) & ii) 2 iii) & iv) B4 1 semester @ L, T E, CW i) modern translation theory ii) develop stylist; apply contemporary methods iii) historical development iv) recapitulation; modern age of translation	
Translation studies . course title		Introduction to trans. studies		

units/credits	3		
level of study	3		
course length	1 semester		
forms of teaching	L, T		
assessments	CA		
features	history, objectives and approaches of translation		

6.2 Practical Translation Courses

Areas of Study	LU	CU	CityU	PolyU
Arts/social sciences				
course title	i) Translation of texts in social sciences (EC & CE) ii) Translation of texts in the arts (EC & CE)	Film & advertising translation		
units/credits	3@	3		
level of study	2	3		
course length	1 semester @	1 semester		
forms of teaching	L, T	L, T		
assessments	E, CA	CA, T		
features	i) socio-political concepts, translating for social science ii) music, painting and films	film subtitles and ad copies		
Business/commerce				
course title	Business translation (EC & CE)	i) Introduction to commercial trans. ii) Advanced commercial translation	i) Commercial translation ii) Special translation in comm. & finance	Translation for business & commerce I & II
units/credits	3	3@	3@	6
level of study	2	i) 3 ii) 4	i) B3 ii) B4	3
course length	1 semester	1 semester @	1 semester @	2 semesters
forms of teaching	L, T	L, T	L, T	L, S
assessments	E, CA	i) CA, T ii) CA	E, CW	E, CW
features	translation of business documents	i) methods and techniques in business correspondence ii) formats, special features and techniques	i) characteristics of Chinese and English as used in commerce ii) HK financial system	HK economy; property industry and market
Chinese literature & English literature				
course title	i) Literary translation A (EC & CE) ii) Literary translation B (EC & CE)	i) Literary translation strategies (EC & CE) ii) Genres in literary translation (EC & CE)	i) Literary translation ii) Advanced literary translation	Translation of Chinese literature & thought
units/credits	6@	6@	3@	3
level of study	i) 2 ii) 3	3	i) B3 ii) B4	4
course length	2 semesters @	2 semesters @	1 semester @	1 semester
forms of teaching	L, T	L, T	L, T	L, S
assessments	E, CA	CA, T	CW	CW
features	i) chinese and	i) stylistic transfer,	i) Chinese and	poetry, fiction, prose

	English literature: prose, fiction, poetry and drama ii) advanced techniques for translation of Chinese and English literature	concept of equivalent, reader-response theory ii) theory and techniques literary genres	English literature translation ii) literature and translation	and philosophy
Cultural				
course title	Translation of texts in popular culture			
units/credits	3			
level of study	2			
course length	1 semester			
forms of teaching	L, T			
assessments	E, CA			
features	Chinese and English speaking worlds			
General translation				
course title	Introduction to translation (EC & CE)	Basic skills of translation		General translation I & II
units/credits	6	3		6
level of study	1	1		2
course length	2 semesters	1 semester		2 semesters
forms of teaching	L, T	L, T		S, T
assessments	E, CA	CA, T		E, CW
features	general translation topics; translation approaches and techniques	fundamental techniques of CE/EC translation		news commentaries; propaganda writings; literary and official writings; speeches
Introduction to interpreting				
course title	Introduction to interpreting (EC & CE)	Introduction to interpretation	Interpretation Workshop	Introduction to interpretation
units/credits	6	3	4	3
level of study	1	2	B2	2
course length	2 semesters	1 semester	2 semesters	1 semester
forms of teaching	T	L, T	T	S, T
assessments	E, CA	CA, T	E, CW	CW
features	sight and consecutive interpreting; note-taking	sight translation, consecutive and interpretation	ethics; at-sight translation; note-taking	history and recent development; fundamental skills
Law/Government/ Public affairs				
course title	Legal translation (EC & CE)	i) Government and public administration translation ii) Legal translation	i) Translation for Government & public administration ii) Legal translation iii) Specialized translation in law iv) Specialized translation for Government and public administration	Translation for legal work
units/credits	3	3@	3@	3

level of study	3	3	i) & ii) B3 iii) & iv) B4 1 semester @ L, T E, CW	4 1 semester L, S E, CW functions of Language in Law
course length	1 semester	1 semester @ L, T	1 semester @ L, T	1 semester L, S
forms of teaching	E, CA	—	E, CW	E, CW
assessments	translation legal documents in HK and China	i) & ii) register and discourse characteristics	i) documents of government and public administration ii) characteristics of Chinese and English as used in legal discourse iii) HK legal system iv) Green Papers, White Papers, HK Annual Report, speeches	functions of Language in Law
features				
Media/Science & technology				
course title	i) Translation for science and technology (EC & CE) ii) Translation for the media (EC & CE)	i) Machine translation ii) Mass media translation iii) Science and technology translation	i) Translation for the media ii) Scientific and technical translation for the media iii) Special translation in science and technology iv) Special translation in science and technology	Translation for science and technology
units/credits	3@	3@	3	3
level of study	i) 3 ii) 2	3	i) & ii) B3 iii) & iv) B4 1 semester @ i) & ii) L, T iii) & iv) T E, CW	4 1 semester L, S CW
course length	1 semester @	1 semester @	1 semester @	1 semester
forms of teaching	L, T	L, T	L, T	L, S
assessments	E, CA	i) CA, TP ii) & iii) CA, T	i) mass communication and media translation ii) & iv) topics in scientific and technical writing iii) media in social and political contexts	CW
features	i) scientific and technological translation and writings ii) newspapers, magazines and press releases	i) capabilities and limitations of last fifty years ii) & iii) register and discourse characteristics		Chinese scientific language vs. English scientific language
Other language				
course title		i) Fundamental of French- Chinese translation ii) Fundamental of German- Chinese translation iii) Fundamental of Italian- Chinese translation iv) Fundamental of Japanese-Chinese translation v) Fundamental of		

units/credits		Spanish-Chinese translation vi) Tech, of French- Chinese translation vii) Techniques of German- Chinese translation viii) Techniques of Italian- Chinese translation ix) Techniques of Japanese- Chinese translation x) Techniques of Spanish- Chinese translation 3@		
level of study		i) to v) 2 vi) to x) 3		
course length		1 semester @		
forms of teaching		L, T		
assessments		—		
features		i) to v) methods and techniques vi) to x) skills and techniques		
Practicum/Workshops				
course title	i) Bilingual oral workshop (EC & CE) ii) Publication workshop 3@	Interpretation workshop	Practicum	
units/credits			4	1
level of study			B3	3
course length			2 semesters	1 semester
forms of teaching			T	T
assessments			E, CW	CW
features	i) bilingual glossaries; films, news commentaries ii) produces magazine; compiles anthology		at-sight translation; shadowing; abstraction; rephrasing, retention; pacing	each student has to complete a real-life interpretation or translation task
Sight translation & consecutive interpretation				
course title	i) General interpretation (EC & CE) ii) Professional interpretation (EC & CE)	i) Basic skills of interpreting ii) Consecutive interpreting (EC & CE)	i) Consecutive interpreting CE ii) Consecutive interpreting PE	Consecutive interpretation
units/credits	6@	i) 3 ii) 6	4@	3
level of study	i) 2 ii) 3	i) 2 ii) 3	B4	3
course length	2 semesters @	i) 1 semester ii) 2 semesters	2 semesters @	1 semester
forms of teaching	T	L, T	T	S, T
assessments	E, CA	CA, T	E, CW	CW
features	i) sight, summary and consecutive interpreting ii) consecutive and simultaneous interpreting	i) sight translation and consecutive interpretation ii) memory-strengthening, concentrated listening, paraphrasing, note-taking	i) general and special situations for interpretation ii) interpretation for various purposes; at-sight translation	process of analysis and re-construction; note-taking

Simultaneous interpretation . course title	Professional interpreting (EC & CE)	Simultaneous interpretation (EC & CE)	Simultaneous interpreting: CE	Simultaneous interpretation
. units/credits	6	6	4	3
. level of study	3	4	B4	4
. course length	2 semesters	2 semesters	2 semesters	1 semester
. forms of teaching	T	L, T	T	L, S
. assessments	E, CA	CA, TP	E, CW	CW
. features	consecutive and simultaneous interpreting	note-taking; shadowing; retention; grammatical, syntactical	simultaneous interpreting; understanding professional interpreting	simulated working situations and mock conferences
Special interpretation program . course title				Special interpretation programme I & II
. units/credits				6
. level of study				4
. course length				2 semesters
. forms of teaching				S, T
. assessments				CW
. features				4 stages of interpreting; prepare a bilingual glossary

6.3.1 Language Skill: English

Areas of Study	LU	CU	CityU	PolyU
Business/Commerce . course title				i) English in the workplace ii) English for business & commerce
. units/credits				3@
. level of study				3
. course length				1 semester @
. forms of teaching				S
. assessments				CW
. features				i) language appropriacy, report writing ii) written and spoken discourse
General English . course title				i) English for academic purposes ii) English thought texts
. units/credits				3@
. level of study				2
. course length				1 semester @
. forms of teaching				S
. assessments				CW
. features				i) receptive and productive language skills ii) writing and

Grammar . course title	Models of speech & writing			speaking skills of journalistic, narrative genres and official documents
. units/credits	3			
. level of study	1			
. course length	2 semesters			
. forms of teaching	S			
. assessments	E, CA			
. features	linguistic and discourse features; grammar, genres			
Legal & documentary English . course title				i) Legal and documentary English I ii) Legal and documentary English II
. units/credits				i) 3 ii) 2
. level of study				4
. course length				1 semester @
. forms of teaching				S
. assessments				CW
. features				i) & ii) specialised vocabulary; legal rules of interpretation; syntactic structure; legal discourse
Literature . course title				English for literature
. units/credits				3
. level of study				4
. course length				1 semester
. forms of teaching				S
. assessments				CW
. features				appreciation of literary stylistic features; critical writing
Media/Science & technology . course title				i) English in the media ii) English for science & technology
. units/credits				i) 2 ii) 3
. level of study				i) 2 ii) 4
. course length				1 semester @
. forms of teaching				S
. assessments				CW
. features				i) writing and oral

Writing styles & rhetoric . course title . units/credits . level of study . course length . forms of teaching . assessments . features		i) Writing skills and translation ii) English writing skills 3@ i) 3 ii) - 1 semester @ L, T i) CA, TP ii) - i) stylistic and writing techniques ii) -	i) Chinese-to-English translation ii) Advanced Chinese-to-English translation i) 6 ii) 3 i) B2 ii) B3 i) 2 semesters ii) 1 semester T CW i) standard oral delivery; genres; writings ii) academic and professional translation and writing Academic writing workshop 3 B3 1 semester L, T CW define a research topic; conduct literature search	communication; grammatical and lexical accuracy ii) types and linguistic features
Writing workshop . course title . units/credits . level of study . course length . forms of teaching . assessments . features				

6.3.2 Language Skill: Chinese

Areas of Study	LU	CU	CityU	PolyU
Business/commerce . course title . units/credits . level of study . course length . forms of teaching . assessments . features			i) Chinese for Government & public administration ii) Legal Chinese iii) Chinese for the media and advertising 3@ B3 1 semester @ i) & iii) L, T ii) L, Wksh i) & iii) E, CW ii) CW i) reading and writing skills ii) skills and	

Grammar . course title . units/credits . level of study . course length . forms of teaching . assessments . features	Practical Chinese I 3 1 1 semester T E, CA Hanyu Pinyin system and pronunciation of Putonghua.		knowledge for legal iii) writing for the media and advertising Chinese rhetoric 3 B3 1 semester L, T CW concept and principles of composition in varies styles	Modern Chinese language 3 2 1 semester L, S CW lexicology & morphology; syntax; rhetoric
Science/Technology . course title . units/credits . level of study . course length . forms of teaching . assessments . features			Chinese for science & technology 3 B3 1 semester L, T CW technical documents; internet and dictionaries	
Writing styles . course title . units/credits . level of study . course length . forms of teaching . assessments . features		i) Writing skills and translation ii) Chinese writing skills 3@ i) 3 ii) - 1 semester @ L, T i) CA, TP ii) - i) stylistic and writing techniques ii) --	i) Chinese expository writing ii) Creative writing in Chinese iii) Chinese for commerce 3 B3 1 semester @ L, T CW i) styles and practice in writing, editing and revising ii) explicit rhetorical for literary iii) reading and writing skills for commerce	Chinese reading skill 3 3 1 semester S CW strategies and skills
Putonghua . course title . units/credits	Practical Chinese I 3	Putonghua Courses --	i) University Putonghua I ii) University Putonghua II iii) Chinese oral communication iv) Advanced Chinese oral communication i) & ii) 3	i) Elementary Putonghua ii) Intermediate Putonghua iii) Putonghua phonics & communication 3@

level of study	I	iii) & iv) 2 i) & ii) B2 iii) & iv) B3 1 semester @ T, Lab CW	i) & ii) 2 iii) 3 1 semester @ S CW
course length	1 semester		
forms of teaching	T		
assessments	E, CA		
features	Hanyu Pinyin system and pronunciation of Putonghua.	i) Hanyu Pinyin system; pronunciation ii) linguistic differences between Cantonese and Putonghua iii) speaking and communication skills of Putonghua iv) oral communication and interpreting ability of Putonghua	i) pinyin system ii) pronunciation; in-depth conversation; listening comprehension iii) pronunciation and vernacular expressions

6.4 Cultural / Background Courses:

Areas of Study	LU	CU	CityU	PolyU
Chinese literature & society				Classical Chinese
course title				3
units/credits				3
level of study				1 semester
course length				L, S
forms of teaching				E, CW
assessments				韻文；散文；辭賦； 小說；駢文；戲曲
features				
Chinese & Western modes of thought				Cultural and intellectual currents
course title				3
units/credits				2
level of study				1 semester
course length				L, S
forms of teaching				E, CW
assessments				Chinese tradition; religious and social consciousness
features				
Comparative literature				
course title	i) Comparative literature A ii) Comparative literature B			
units/credits	3@			
level of study	3			
course length	1 semester @			
forms of teaching	L, T			
assessments	E, CA			
features	i) Contemporary and modern Chinese and English texts			

HK/China studies	ii) theories and critics of comparative literary studies			
course title	Translation in the Hong Kong context			
units/credits	3			
level of study	2			
course length	1 semester			
forms of teaching	L, T			
assessments	E, CA			
features	development and issues in HK			
Information technology		Computer and translation		
course title	Introduction to information technology			i) I. T. for Chinese and translation ii) Information technology 3@ i)3 ii) 2 1 semester @ L, Lab CA
units/credits	3	3		
level of study	1	3		
course length	1 semester	1 semester		
forms of teaching	L	L, T		
assessments	E, CA	CA		
features	understand the information society and use of personal computer	professional techniques of publishing of translation		i) Chinese information and language processing ii) computer-based information technology
Language & communication				Culture and communication
course title	i) Gender, language and translation ii) Speech, writing, print & knowledge			
units/credits	3@			3
level of study	3			3
course length	1 semester @			1 semester
forms of teaching	L, T			L, S
assessments	E, CA			E, CW
features	i) theories and practices of feminism ii) heighten students' awareness in technologies of communication			intercultural encounters and barriers
Law				
course title				Law for translation students
units/credits				2
level of study				4
course length				1 semester
forms of teaching				L, S
assessments				CW
features				legal systems and concepts of HK & PRC

Literature & Chinese society				
course title	i) Bilingual studies in 20th century fiction and prose ii) Bilingual studies in 20th century poetry and drama			Modern Chinese fiction & society
units/credits	3 @			3
level of study	2			3
course length	1 semester @			1 semester
forms of teaching	L, T			S
assessments	E, CA			CW
features	i) 20 th Century literature; fiction and prose ii) 20 th Century literature; poetry and drama			the May Fourth Movement in 1919 to the establishment of the People's Republic of China in 1949
Western literature, drama, poetry & poetics				
course title			Introduction to literature	
units/credits			3	
level of study			B2	
course length			1 semester	
forms of teaching			L, T	
assessments			E, CW	
features			language and style in literature	

Table 7: The Comparison of the Credit-based Programme and Non-credit Based Programme

7.1 Theoretical Translation Courses

Areas of Study	LU		CU		CityU		PolyU	
	(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)	(non-credit based)
Bilingual editing								
course title	No such a course	No such a course	No such a course	No such a course	Bilingual editing skills	Advanced trans.: Bilingual editing	No such a course	No such a course
units/credits					3	N/A *		
level of study					B3	2		
course length					1	1		
forms of teaching					L, T	T		
assessments					CW	CW		
Contrastive Language Studies								
course title	No such a course	Contrastive linguistics	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
units/credits		3						
level of study		2						
course length		1						
forms of teaching		L, T						
assessments		E, CA						
Criticism								
course title	i) Translation criticism I (EC & CE) ii) Translation criticism II (EC & CE)	Translation theory II & translation criticism	Translation criticism	No such a course	Critical analysis of translated texts	Critical analysis of translated texts	No such a course	Translation studies

* N/A here stands for "not applicable".

○ The letter "L" stands for lectures, "S" for seminars, "T" for tutorials, "Lab" for language or computer laboratory, "IC" for individual supervision and "SS" for self-study.

△ The letter "E" stands for examinations, "CA" for continuous assessment, "CW" for course-work, "TP" for term paper, "T" for test and "IS" for induction session.

units/credits level of study course length forms of teaching assessments	3@ i) 2 ii) 3 1@ L, T E, CA	6 3 2 L, T E, CA	3 4 1 L, T --	Culture and translation	Cross-cultural studies	3 B4 1 T CW	N/A 3 2 T CW	No such a course	History of translation 3 3 1 L, S CW	1 3 2 L, S CW
Cultural issues course title	i) Lit., culture & trans.: the individual & society ii) Lit., culture & translation: language & ideology iii) Translating cultures	No such a course	Culture and translation	Cross-cultural studies	3 B2 1 L, T E, CW	3 B2 1 L E, CW	Culture & translation	No such a course	History of translation 3 3 1 L, S CW	No such a course
units/credits level of study course length forms of teaching assessments	3@ i) & ii) 1 iii) 2 1@ L, T E, CA	3 3 1 L, T E, CA	3 3 1 L, T CA, TP, T	History of translation	3 3 1 L, T CA, TP	3 B2 1 L E, CW	N/A 1 2 L E, CW	No such a course	History of translation 3 3 1 L, S CW	0.5 2 1 L CW
History course title	History of translation	No such a course	History of translation	History of translation	3 3 1 L, T CA, TP	No such a course	No such a course	History of translation 3 3 1 L, S CW	History of translation 3 3 1 L, S CW	History of translation 3 3 1 L, S CW
units/credits level of study course length forms of teaching assessments	i) Lang. studies for trans. A ii) Lang. studies for trans. B iii) Lang. studies for trans. C	Linguistic themes	Language studies for translation	Language studies for translation I & II	3 3 1 L, T CA, TP	3 3 1 L, T CA, TP	3 3 1 L, T CA, TP	3 3 1 L, S CW	3 3 1 L, S CW	3 3 1 L, S CW
Linguistics course title	i) Lang. studies for trans. A ii) Lang. studies for trans. B iii) Lang. studies for trans. C	Linguistic themes	Language studies for translation	Language studies for translation I & II	3 3 1 L, T CA, TP	3 3 1 L, T CA, TP	3 3 1 L, T CA, TP	3 3 1 L, S CW	3 3 1 L, S CW	3 3 1 L, S CW

units/credits level of study course length forms of teaching assessments	3@ i) & ii) 1 iii) 2 1@ L, T E, CA	2 1 2 L, S E, CA	3 4 1 L, T CA	Principles of translation	Principles of translation I & II	3 B2 1 L, T E, CW	N/A 2 & 3 i) 2 ii) 1 L, T E, CW	3 i) 4 ii) 3 1@ L, S CW	3 i) 1 ii) 0.5 2 & 3 i) 2 ii) 1 L, S E, T, CW	1 3 2 L, S CW
Principles & methods course title	No such a course	No such a course	Principles of translation	Principles of translation I & II	Principles of translation I & II	No such a course	No such a course	Translation studies I Translation studies II i) 3 ii) 2 4 1@ L, S CW	Translation studies Translation studies i) 3 ii) 2 4 1@ L, S CW	Translation studies Translation studies i) 3 ii) 2 4 1@ L, S CW
units/credits level of study course length forms of teaching assessments	i) Translation workshop (EC or CE) ii) Selected trans. topics (EC or CE) 3@ 3 i) 2 ii) 1 IC CA	i) Long trans. project (CE or EC) ii) Short trans. project (CE or EC) i) 8 ii) 4 3 i) 2 ii) 1 IC CA	i) Translation project (CE or EC) ii) Translation project (CE or EC) 3@ 4 1@ IC CA	Translation project I & II	Translation project I & II	3 B4 1 IC CW	N/A 3 2 IC CW	9 4 2 L, T CW	1 3 2 L, T CW	No such a course
Project course title	Translation workshop (EC or CE) Selected trans. topics (EC or CE)	Long trans. project (CE or EC) Short trans. project (CE or EC)	Translation project (CE or EC) Translation project (CE or EC)	Translation project I & II	Translation project I & II	Project	Project	Translation project	Translation project	Translation project
units/credits level of study course length forms of teaching assessments	Selected research topics 3 3 1 L, T	Selected research topics 3 3 1 S	Selected research topics 3 3 1 L, T	Selected research topics 3 3 1 L, T	Selected research topics 3 3 1 L, T	No such a course	No such a course	No such a course	No such a course	No such a course
Selected research topics course title	Selected research topics	Selected research topics	Selected research topics	Selected research topics	Selected research topics	No such a course	No such a course	No such a course	No such a course	No such a course
units/credits level of study course length forms of teaching assessments	Selected research topics 3 3 1 L, T	Selected research topics 3 3 1 S	Selected research topics 3 3 1 L, T	Selected research topics 3 3 1 L, T	Selected research topics 3 3 1 L, T	No such a course	No such a course	No such a course	No such a course	No such a course

assessments	E, CA	CA							
Terminology course title	No such a course	No such a course	No such a course	No such a course	No such a course	Advanced trans.: Terminology	No such a course	No such a course	No such a course
units/credits						3 B3 1 1 T CW			
level of study						N/A 2 1 T CW			
course length									
forms of teaching									
assessments									
Theories & philosophies course title	i) Translation theory I ii) Translation theory II	i) Translation theory I ii) Translation theory II & translation criticism	No such a course	Theory of translation I & II		i) Theory of translation ii) General trans. iii) Adv. trans. theory: early contributors & modern fore-runners iv) Adv. trans. theory: the modern age	No such a course	No such a course	No such a course
units/credits	3@ i) 2 ii) 3	i) 3 ii) 6 i) 2 ii) 3		6 3		3@ i) & ii) 2 iii) & iv) B4 1@ L, T E, CW			
level of study						N/A 1 & 3			
course length						2@ L, T E, CW			
forms of teaching									
assessments									
Translation studies course title	No such a course	No such a course	Introduction to trans. studies	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
units/credits			3 3 1 L, T						
level of study									
course length									
forms of teaching									
assessments									

assessments	CA								
Thesis course title	No such a course	No such a course	Translation thesis I & II	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
units/credits			6 6 4 2 L, T						
level of study									
course length									
forms of teaching									
assessments									

7.2 Practical Translation Courses

Areas of Study	LU	CU	CityU	PolyU
	(credit based)	(non-credit based)	(credit based)	(non-credit based)
Arts/social sciences course title	i) Translation of texts in social sciences (EC&CE) ii) Translation of texts in the arts (EC&CE)	Film & advertising translation	No such a course	No such a course
units/credits	3@ 2 1@ L, T E, CA	3 3 1 L, T CA, T	No such a course	No such a course
level of study				
course length				
forms of teaching				
assessments				
Business/commerce course title	Business translation (EC & CE) i) Translation 2A (EC & CE) ii) Translation 3A	i) Introduction to commercial translation ii) Advanced commercial translation	i) Commercial translation ii) Legal trans. iii) Special trans. in commercial & finance	Translation for business & commerce I & II Translation for business & commerce

units/credits level of study course length forms of teaching assessments	3 2 1 L, T E, CA	6@ i) 2 ii) 3 2@ S, T E, CA	3@ i) 3 ii) 4 1@ L, T i) CA, T ii) CA	i) 6 ii) 3 3 i) 2 ii) 1 L, T CA	3@ i) & ii) B3 iii) B4 1@ L, T E, CW	N/A 2 & 3 2@ L, T E, CW	6 3 2 L, S E, CW	1 2 2 S, T E, CW
Chinese literature & English literature course title	i) Literary translation A (EC & CE) ii) Literary translation B (EC & CE)	i) Translation 2B (CE & EC) ii) Translation 3B	i) Literary translation strategies (EC & CE) ii) Genres in literary translation (EC & CE)	i) Literary translation CE I & II ii) Literary translation EC I & II iii) Literary translation I & II	i) Literary translation Advanced literary translation ii) Specialised translation literature	i) Advanced translation literature ii) Specialised translation literature	Translation of Chinese literature & thought	Translation of Chinese literature & thought
units/credits level of study course length forms of teaching assessments	6@ i) 2 ii) 3 2@ L, T E, CA	6@ i) 2 ii) 3 2@ S, T E, CA	6@ 3 2@ L, T CA, T	6@ 3 & 4 2@ L, T CA, T	3@ i) B3 ii) B4 1@ L, T CW	N/A 2 & 3 2@ L, T CW	3 4 1 L, S CW	0.5 3 1 L, S CW
Cultural course title	Trans. of texts in popular culture	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
units/credits level of study course length forms of teaching assessments	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
General Examination course title	General examination	General examination	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
units/credits	0	0	0	0	0	0	0	0

level of study course length forms of teaching assessments	3 N/A E	End of Term 2	Basic skills of translation	No such a course	No such a course	No such a course	General translation I & II	General translation
General translation course title	Introduction to translation (EC & CE)	Translation I	Basic skills of translation	No such a course	No such a course	No such a course	General translation I & II	General translation
units/credits level of study course length forms of teaching assessments	6 1 2 L, T E, CA	5 1 2 L, S, T E, CA	3 1 1 L, T CA, T	No such a course	No such a course	No such a course	6 2 2 S, T E, CW	1 1 2 S, T E, CW
Introduction to interpreting course title	Introduction to interpreting (EC & CE)	Interpreting I	Introduction to interpreting	Introduction to interpretation I & II	Interpretation Workshop	Introduction to interpreting	Introduction to interpreting	Introduction to interpretation
units/credits level of study course length forms of teaching assessments	6 1 2 T E, CA	3 1 2 S, T E, CA	3 2 1 L, T CA, T	6 2 2 L, T ..	4 B2 2 T E, CW	N/A 1 2 Lab E, CW	3 2 1 S, T CW	1 1 1 S, TSS CW, T
Law/Government/Public affairs course title	Legal translation (EC & CE)	Translation 3A	i) Government & public administration translation ii) Legal translation	Applied translation I & II ii) Applied trans: Gov't & pub. aff iii) Applied translation :Law	i) Trans. for Gov't & public admin. ii) Specialized trans. in law iii) Specialized translation for Gov't & pub. admin.	i) Advanced trans: Gov't & public admin. ii) Specialised trans: Gov't & public admin.	Translation for legal work	Translation for legal work
units/credits	3	6	3@	i) 6 ii) 6 iii) 6	3@	N/A	3	1

[illegible]

units/credits level of study	Chin. translation iv) Fund. of Jap.— Chin. translation v) Fund. of Spanish-Chin. trans. vi) Tech. of French-Chin. translation. vii) Tech. of German-Chin. trans. viii) Tech. of Italian- Chin. translation ix) Tech. of Jap- Chin. trans. x) Tech. of Spanish-Chin. trans. 3 @ i) to v) 2 vi) to x) 3 1 @ L, T	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
course length forms of teaching assessments	Translation 3B 6 3 2 S, T E, CA	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course

Practicum/Workshops course title	i) Bilingual oral workshop (EC & CE) ii) Publication workshop	No such a course	No such a course	Interpretation workshop	Interpretation workshop	Practicum	Practicum
units/credits level of study course length forms of teaching assessments	3@ 2 1@ S, T E, CA			4 B3 2 2 T E, CW	N/A 2 2 Lab E, CW	1 3 2 T CW	0.5 3 2 IS, IC CW
Sight translation & consecutive interpretation course title	i) General interpreting (EC & CE) ii) Professional interpreting (EC & CE)	i) Basic skills of interpreting (EC & CE) ii) Consecutive interpreting (EC & CE)	i) Intro. to interpretation I & II ii) Consecutive interpreting I & II	i) Consecutive interpreting: CE ii) Consecutive interpreting: PE	i) Consecutive interpreting: CE ii) Consecutive interpreting: PE	Consecutive interpretation	Sight translation & consecutive interpretation
units/credits level of study course length forms of teaching assessments	6@ 2 & 3 2@ T E, CA	i) 3 ii) 6 i) 2 ii) 3 i) 1 ii) 2 L, T CA, T	6@ 2 & 3 2@ Lab E, CA	4@ B4 2@ T E, CW	N/A 3 3 Lab E, CW	2@ 3 1 S, T CW	1 2 2 S, T CW, T
Simultaneous Interpretation course title	Professional interpreting (EC & CE)	Simultaneous interpreting (EC & CE)	i) Intro. To interpretation I & II ii) Simultaneous interpreting I & II	Simultaneous interpreting: CE	No such a course	Simultaneous interpretation	Simultaneous interpretation
units/credits level of study course length forms of teaching	6 3 2 T	6 4 2 L, T	6@ 2 & 4 2@ L, T, Lab	4 B4 2 T		3 4 1 L, S	0.5 3 1 S, T, Lab

Areas of Study	LU	CU	ChyU	PolyU
(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)
Business/commerce course title	No such a course	No such a course	No such a course	English for business & commerce
units/credits level of study course length forms of teaching assessments				1 2 2 S, T CW
General English course title	No such a course	No such a course	No such a course	General & academic English
units/credits level of study				2 1

7.3.1 Language Skill: English

Areas of Study	LU	CU	ChyU	PolyU
(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)
Business/commerce course title	No such a course	No such a course	No such a course	English in the workplace English for business & commerce
units/credits level of study course length forms of teaching assessments				3@ 3 1@ S CW
General English course title	No such a course	No such a course	No such a course	English for academic purposes English through texts
units/credits level of study				3@ 2

course length forms of teaching assessments																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																</
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units/credits level of study course length forms of teaching assessments	No such a course	The rhetoric of writing	i) Writing skills & translation ii) English writing skills 3@ i) 3 ii) - 1@ L, T i) CA, TP ii) -	No such a course	No such a course	No such a course	media ii) English for science & technology i) 2 ii) 3 i) 2 ii) 4 1@ S S, T CW	& technology
Writing styles & rhetoric course title	No such a course							
units/credits level of study course length forms of teaching assessments	No such a course	The rhetoric of writing	3 2 1 S E, CA	No such a course	No such a course	Creative express.: Writing fiction & poetry N/A 2 1 T CW	No such a course	No such a course
Writing workshop course title	No such a course							
units/credits level of study course length forms of teaching assessments	No such a course							
Writing workshop course title	No such a course							

units/credits	3	B3	2	N/A
level of study	1	L, T	1	L, T
course length		CW		CW
forms of teaching				
assessments				

7.3.2 Language Skill: Chinese

Areas of Study	LU		CU		CityU		PolyU	
	(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)	(non-credit based)
Business/commerce								
course title	No such a course	No such a course	No such a course	No such a course	i) Chinese for Gov't & public admin. ii) Legal Chinese iii) Chinese for the media & advertising 3@ B3 1@ i) & iii) L, T ii) L, Wksh i) & iii) E, CW ii) CW	No such a course	No such a course	No such a course
units/credits								
level of study								
course length								
forms of teaching								
assessments								
Grammar								
course title	Practical Chinese I	Models of speech & writing (Chinese)	No such a course	No such a course	Chinese rhetoric	No such a course	Modern Chinese language	Modern Chinese language
units/credits	3	3			3		3	1
level of study	1	1			B3		2	1
course length	1	2			1		1	2
forms of teaching	T	S, T			L, T		L, S	L, T
assessments	E, CA	E, CA			CW		CW	E, CW
Science/Technology								
course title	No such a course	No such a course	No such a course	No such a course	Chinese for science	No such a course	No such a course	No such a course

units/credits									
level of study									
course length									
forms of teaching									
assessments									
Writing styles									
course title	No such a course	Chinese writing	i) Writing skills and translation ii) Chinese writing skills	No such a course	i) Chinese expository writing ii) Creative writing in Chinese iii) Chinese for commerce	Chinese language skills Advanced Chinese language skills	Chinese reading skill	i) Chinese practical writing ii) Study of Chinese writing styles	
units/credits		3	3@		3@	N/A	3	1.5	
level of study		2	i) 3 ii) -		B3	1 & 2	3	1 & 2	
course length		1	1@		1@	i) 2 ii) 1	1	i) 2 ii) 1	
forms of teaching		S	L, T		L, T	T	S	L, T	
assessments		E, CA	i) CA, TP ii) -		CW	CW	CW	CW	
Putonghua									
course title	Practical Chinese I	Putonghua I, II, III	Putonghua Courses	Putonghua	i) University Putonghua I ii) University Putonghua II iii) Chinese oral communication iv) Adv. Chinese oral communication	Putonghua I, II, III	i) Elementary Putonghua ii) Intermediate Putonghua iii) Putonghua phonics & communication	Putonghua I, II	
units/credits	3						3@	2	
level of study	1	i) & ii) 3@ iii) 2		N/A	i) & ii) 3 iii) & iv) 2	N/A			
course length	1	1, 2, 3		N/A	i) & ii) B2 iii) & iv) B3	1, 2, 3	i) & ii) 2 iii) 3	1 & 2	
forms of teaching	T	5		N/A	1@	2@	I@	3	
assessments	E, CA	S, T E, CA		N/A	T, Lab CW	T, Lab CW	S CW	S, Lab, SS CW, T	

7.4 Cultural/Background Courses:

Areas of Study	LU		CU		CityU		PolyU	
	(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)	(non-credit based)	(credit based)	(non-credit based)
Business/Commerce								
. course title	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	Business environment
. units/credits								0.5
. level of study								2
. course length								1
. forms of teaching								L, S
. assessments								CW, E
Chinese literature & society								
. course title	No such a course	Chinese studies 2B	No such a course	No such a course	No such a course	i) Chinese language skills ii) Chinese literature	Classical Chinese	Classical Chinese
. units/credits		6				N/A	3	1
. level of study		2				1 & 2	3	2
. course length		2				2@	1	2
. forms of teaching		L, T				L, T	L, S	L, T
. assessments		E, CA				E, CW	E, CW	E, CW
Chinese & Western modes of thought								
. course title	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	Cultural & intellectual currents	Cultural & intellectual currents
. units/credits							3	1
. level of study							2	1
. course length							1	2
. forms of teaching							L, S	L, S
. assessments							E, CW	E, T, CW
Comparative literature								
. course title	i) Comparative literature A	Comparative literature	No such a course	No such a course	No such a course	Comparative literature for	No such a course	No such a course

ii) Comparative literature B								
. units/credits	3@	6				translators		
. level of study	3	3				N/A		
. course length	1@	2				3		
. forms of teaching	L, T	S, T				1		
. assessments	E, CA	E, CA				L, T		
BK/China studies						CW		
. course title	Trans. in the Hong Kong context	Hong Kong studies	No such a course	No such a course	No such a course	China & Hong Kong in transition	No such a course	No such a course
. units/credits	3	6				N/A		
. level of study	2	3				1		
. course length	1	2				1		
. forms of teaching	L, T	S, T				L, T		
. assessments	E, CA	E, CA				E, CW		
Information technology								
. course title	Intro. to information technology	No such a course	Computer and translation	No such a course	No such a course	No such a course	i) I.T. for Chinese & translation ii) Information technology	No such a course
. units/credits	3	3	3				3@	
. level of study	1	3	3				i) 3 ii) 2	
. course length	1	1	1				1@	
. forms of teaching	L	L, T	L, T				L, Lab	
. assessments	E, CA	E, CA	CA				CW	
Language & communication								
. course title	i) Gender: language and translation ii) Speech, writing, print & knowledge	No such a course	No such a course	No such a course	No such a course	No such a course	Culture & communication	Intercultural communication
. units/credits	3@							
. level of study	3							
. course length	1@						3	0.5
							3	2
							1	1

. forms of teaching . assessments	L, T E, CA	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	L, S E, CW	L CW, T
Law											
. course title	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	Law for translation students 2 4 1 L, S CW	Applied legal studies 0.5 3 1 L, S CW
. units/credits											
. level of study											
. course length											
. forms of teaching											
. assessments											
Literature & Chinese society											
. course title	i) Bilingual studies in 20 th fiction and prose ii) Bilingual studies in 20 th poetry and drama 3@ 2 1@ L, T E, CA	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	Modern Chinese fiction & society 3 3 1 S CW	Modern Chinese literature & society 1 2 2 S E, CW, T
. units/credits											
. level of study											
. course length											
. forms of teaching											
. assessments											
Politics/Government											
. course title	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
. units/credits											
. level of study											
. course length											
. forms of teaching											
. assessments											
Societies											
. course title	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	Contemporary societies

. units/credits	. level of study	. course length	. forms of teaching	. assessments	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
Western literature, drama, poetry & poetics												
. course title	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course	No such a course
. units/credits												
. level of study												
. course length												
. forms of teaching												
. assessments												

Remarks:

1. For details of general features of the credit based programme, please refer to the *Prospectus of Lingnan University 2001-2002*.

2. For the general features of non-credit based programme, please refer to LIU ching-chih: *A Comparative Study of Translation Syllabuses at Tertiary Level in Hong Kong*. Centre for Literature and Translation, Lingnan College, No. 1, pp.32-32.

7.5 Number of Courses Offer Comparison:

		LU		CU		CityU		PolyU	
		Credit based	Non-credit based	Credit based	Non-credit based	Credit based	Non-credit based	Credit based	Non-credit based
Theoretical Translation Courses	No. of Term Course	15	10	9	13	10	15	7	8
	No. of Subject	14	7	9	8	10	9	6	5
Practical Translation Courses	No. of Term Course	21	20	29	21	22	26	13	16
	No. of Subject	21	10	25	13	17	13	10	10
Language Skill: English	No. of Term Course	2	3	2	-	4	4	9	8
	No. of Subject	1	2	2	-	3	3	9	5
Language Skill: Chinese	No. of Term Course	1	8	3	1	12	9	5	8
	No. of Subject	1	5	3	1	12	5	5	5
Cultural/Background Courses	No. of Term Course	8	20	1	-	1	10	7	11
	No. of Subject	8	10	1	-	1	6	7	7

APPENDICES

APPENDIX 1

The Differences of the Courses of the Four Institutions

Theoretical translation courses

LU	CU	CityU	PolyU
		Bilingual editing	
Criticism	Criticism	Criticism	
Cultural issues	Cultural issues	Cultural issues	
History	History		History
	Principles & methods		Principles & methods
Selected research topics	Selected research topics		
		Terminology	
Theories & philosophies		Theories & philosophies	
	Translation studies		

Practical translation courses

LU	CU	CityU	PolyU
Arts/Social sciences	Arts/ Social sciences		
Cultural			
General translation	General translation		General translation
	Other language		
Practicum/Workshops		Practicum/Workshops	Practicum/Workshops
			Special interpretation program

Language Skill: English

LU	CU	CityU	PolyU
			Business/Commerce
			General English
Grammar			
			Legal & documentary English
			Literature
			Media/Science & technology
	Writing styles & rhetoric	Writing styles & rhetoric	
		Writing workshop	

Language Skills: Chinese

LU	CU	CityU	PolyU
		Business/Commerce	
Grammar		Grammar	Grammar
	Writing styles	Writing Styles	
		Science & technology	

Cultural/Background courses

LU	CU	CityU	PolyU
			Chinese literature & society
			Chinese & western modes of thought
Comparative literature			
HK/China studies			
Information technology		Information technology	Information technology
Language & communication			Language & communication
			Law
Literature & Chinese society			Literature & Chinese society
		Western literature, drama, poetry & Poetics	

APPENDIX 2

The Similarities of the Courses of the Four Institutions

Areas of Study	LU	CU	CityU	PolyU
Theoretical Translation Courses				
Linguistics	. Language studies for translation A . Language studies for translation B . Language studies for translation C	. Language studies for translation	. Introduction to linguistics	. Language and translation . Contrastive analysis
Project	. Translation workshop (EC or CE) . Selected translation topics (EC or CE)	. Translation project: EC . Translation project: CE	. Project	. Translation project
Practical Translation Courses				
Business/Commerce	. Business translation (EC & CE)	. Introduction to commercial translation . Advanced commercial translation	. Commercial translation . Specialized translation in commerce and finance	. Translation for business and commerce I & II
Chinese Literature and English Literature	. Literary translation A (EC & CE) . Literary translation B (EC & CE)	. Literary translation strategies (EC & CE) . Genres in literary translation (EC & CE)	. Literary translation . Advanced literary translation	. Translation of Chinese literature and thought
Introduction to Interpreting Law/Government/ Public Affairs	. Introduction to interpreting (EC & CE) . Legal translation (EC & CE)	. Introduction to interpretation . Government and public administration translation . Legal translation	. Interpretation workshop . Legal translation . Translation for Government and public administration . Specialized translation in law . Specialized translation for Government and public administration	. Introduction to interpretation . Translation for legal work
Media, Science and Technology	. Translation for science and technology (EC & CE) . Translation for the media (EC & CE)	. Machine translation . Mass media translation . Science and technology translation	. Translation for the media . Scientific and technical translation . Specialized trans. for the media . Specialized trans. in science and technology	. Translation for science and technology
Sight Translation and Consecutive Interpretation	. General interpreting (EC & CE) . Professional interpreting (EC & CE)	. Basic skills of interpreting . Consecutive interpreting (EC & CE)	. Consecutive interpreting: CE . Consecutive interpreting: PE	. Consecutive interpretation
Simultaneous Interpretation	. Professional interpretation (EC & CE)	. Simultaneous interpreting (EC & CE)	. Simultaneous interpreting: CE	. Simultaneous interpretation
Language Skills				
Putonghua	. Practical Chinese I	. Putonghua courses	. University Putonghua I . University Putonghua II . Chinese oral communication . Advanced Chinese oral communication	. Elementary Putonghua . Intermediate Putonghua . Putonghua phonics and Communication

Notes

- ¹ Liu Ching-chih: "Translation Syllabuses at the Tertiary Level in Hong Kong", *Translation Quarterly* - Journal of the Hong Kong Translation society, ed., Leo Chan, Nos. 9 and 10 (1998), pp. 29-83.
- ² Section A (1) "Lingnan College" and Appendix I, "Translation Syllabuses at the Tertiary Level in Hong Kong", *Translation Quarterly* Nos. 9 and 10, pp. 30, 50-56.
- ³ Liu Ching-chih: "Translation syllabuses at the Tertiary Level in Hong Kong", *Translation Quarterly* Nos. 9 and 10, 1998, pp. 30-31.
- ⁴ For details of the existing programme in Translation of the Chinese University of Hong Kong, please refer to Liu Ching-chih's "Translation Syllabuses at the Tertiary Level in Hong Kong", *Translation Quarterly* Nos. 9 and 10, pp. 31-32, 57-60.
- ⁵ Chan Sin-wai: *A New Century, A New Curriculum*, Bulletin of the Department of Translation, The Chinese University of Hong Kong, No. 4, May 1999.
- ⁶ For the CityU, please refer to section 3 and appendix III, Liu Ching-chih *Translation syllabuses at the Tertiary Level in Hong Kong*, *Translation Quarterly* Nos. 9 and 10, pp 32-33, 60-67.
- ⁷ The *Translation Quarterly*, Nos. 9 and 10, pp. 35-36 and 73-88.
- ⁸ The letter "L" stands for lectures, "S" for seminars, "T" for tutorials, "Lab" for language or computer laboratory and "IC" for individual supervision.
- ⁹ The letter "E" stands for examinations, "CA" for continuous assessment, CW for course-work, "TP" for term paper and "T" for test.

About the author

LIU CHING-CHIH, PhD, FIL, Hon MIL, Hon FHKTS, served as a Translator at the British Broadcasting Corporation, an administrator and Researcher at the University of Hong Kong, and a Professor and Hon. Professor in the Department of Translation, Lingnan University, from 1966 to 2001. He is now Hon. Professor and Hon. Research Fellow of the Centre of Asian Studies

at the University of Hong Kong, Visiting Fellow of the Research Institute of Music of the Academy of Arts, China, Visiting Fellow of the Central Conservatory of Music, Beijing, Visiting Professor of Jilin Academy of Arts, China, and many other honorary academic appointments. He has been President of the Hong Kong Ethnomusicology Society since 1986; President of the Hong Kong Translation Society since 1986; Adviser, Fellow and Honorary Life Member of the Institute of Linguists, and President of IOL, Hong Kong Regional Society. He is the author and editor of fifteen books on music, two on classical Chinese literature and ten on translation, and some fifty articles and numerous critiques of music, literature and translation.

ACADEMIC NEWS

Following the reports on the FIT–Third Asian Translators’ Forum published in issues 39 and 40 of the *Bulletin*, we are pleased to report to readers that the Forum was a big success, with over 180 participants from all over the world attending. Of these 180 participants, 122 presented papers at the opening and closing sessions, four plenary sessions and 34 parallel sessions.

Designated as one of the many activities to celebrate the 30th Anniversary of the Hong Kong Translation Society, the Society played an active role in the organising work, together with the University of Hong Kong and Lingnan University. Professor Liu Ching-chih, President of the Society, chaired the opening ceremony as well as the opening key-note speech session. The Vice-Chancellor of the University of Hong Kong, Professor WIR Davis officiated at the opening ceremony and delivered a speech in which he welcomed the participants and stressed the importance of translation to the knowledge-based time of the 21st century. Professor Adolfo Gentile, President of FIT, also delivered a speech to welcome the participants to attend the Forum under the auspice of FIT. Professor Nigel Reeves, Pro-Vice-Chancellor and Professor of German of Aston University, UK delivered an Opening Key-Note speech entitled “Translation: A Crucial Activity in a Crucial Place at a Crucial Time – Challenges to Translation in Hong Kong and the Asia Pacific in the New Millennium”.

Professor Liu Ching-chih’s Closing Key-note Speech was delivered on 8 December 2001 at Lingnan University, entitled “The Role of Hong Kong in Translation in the New Millennium”.

The four plenary papers were (i) Adolfo Gentile, President of FIT: “Professional Qualifications in Interpreting and Translation – Can We Take them for Granted?”; (ii) Luo Xuanmin, Professor of Translation, Qinghua University, Beijing: “Teaching Translation in China: Problems and

Perspectives”; (iii) Professor Hannelore Lee-Janke, Professor, University of Geneva, Switzerland: “Some Pedagogical Aspects of Evaluation in the Training of Translators”; and (iv) Professor Martin Forstner, Professor, University of Mainz, Germany: “The Official Multilingualism of the European Union and its Repercussions on the Training of Translators and Interpreters”.

The remaining 116 papers were arranged into 34 sessions of nine categories in accordance with the contents: (i) Legal Translation sessions I and II; (ii) Interpreting sessions I, II and III; (iii) Theory and Research sessions I, II, III, IV, V, VI and VII; (iv) Literary Translation sessions I, II III and IV; (v) Criticism sessions I, II, III and IV; (vi) Cultural Issues sessions I, II, III and IV; (vii) Profession sessions I and II; (viii) Pragmatics sessions I, II, III, IV and V; and (ix) Teaching and Training I, II and III. Professor Adolfo Gentile chaired the Concluding session and delivered Concluding Remarks.

The papers presented at the Third Asian Translators’ Forum will be selectively published in the *Translation Quarterly*, journal of the Hong Kong Translation Society.

During the three days of the Forum, there was also an exhibition of books and computer softwares with the following publishers and suppliers taking part: The Chinese University Press, Hubei Education Press, the Commercial Press (Hong Kong) Limited, Oxford University (China) Limited, SYS Solutions Limited (computer software supplier), The Hong Kong Translation Society, Centre of Asian Studies of the University of Hong Kong, Centre for Humanities Research of Lingnan University, and Works of Cai Zhizhong (Cartoonist).

詩可以群——紐馬克友儕翻譯論文集評介

潘漢光

Word, Text, Translation – Liber Amicorum for Peter Newmark. Eds. Gunilla Anderman & Margaret Rogers. Clevedon: Multilingual Matters, 1999. xiii + 240pp. ISBN 1-85359-460-1 (pbk) / 1-85359-461-X (hbk)

幾年前一頓午餐時我有機會坐在紐馬克身旁，問他近年常用零碎的隨筆來討論翻譯，是不是故意的，是不是翻譯這一門學問的大道理已經說盡了。

紐馬克在五十年代末開始發表探討翻譯的論文，六十年代積極開設並教授科技及專科翻譯課程，培訓在當時開始大量需要的翻譯人才，他曾說最有興趣的還是教學。積近二十年的教學經驗，成就了他在八十年代的學術研究高峰期。八一年的 *Approaches to Translation* 和八八年的 *A Textbook of Translation* 都是結合理論與實務的力作，大大有助於把翻譯確立為專門之學。到了九十年代的 *About Translation* (1991)、*Paragraphs on Translation* (1993)、*More Paragraphs on Translation* (1998)，大都是短小明快的教學心得，範圍駭博，議論縱橫，更難得的是文中除展現出作者一貫的洞察力外，下筆實在大異於一般工整的譯論文字，而自有一股精悍之氣。作者自恃振振有辭，深信既已擇善，何妨固執，於是痛快淋漓地以無施不可的凌厲之筆，發為理趣盎然之論。憤激如斯間或流於於偏激，但畢業於劍橋大學三一學院的紐馬克卻能時時不失英式的幽婉

文意，譽人不增其美，毀人不益其惡，叫人無話可說。紐馬克在一九八九年起在 *The Linguist* 發表一批又一批時而短至三數十字的“識小錄”，也常出其不意洋洋數千言的鴻篇。我每兩個月便可在每期的 *The Linguist* 讀到十數則這樣賞心悅目的詩話式妙製，以為天下的譯論文字大概不可無此體。

當時我那樣向紐馬克請教，絕對是拜服之意。他的答覆大概可以略作演義地翻譯為：今時今日談翻譯，面對的是森羅萬象，很多人都想寫些涓滴不漏的大理論，但總有很多話題是用管窺才看得真切的，未識其小，又怎能成其大？宏論容易迂闊，我關心的是翻譯員、翻譯同學、翻譯老師所關心的問題，我一天教學，便一天有話說，有話說最方便就是這樣寫。我立刻表示絕對同意，還說他的廣大讀者一定會繼續欣然拜讀。今年八十五歲的紐馬克在最近一期的 *The Linguist* (February – March 2002) 有一則隨筆，題為“Susan Bassnett”，第一句是這樣的：“Susan Bassnett 學問好，文章發人深省，很見機慧；但她對翻譯及藝術的種種見解，恕我絕少能夠苟同。”試問我們怎能不讀下去呢？

這樣一位 *sui generis* 的老人家，天下不可無一，不能有二，會不會千山鳥飛絕，他的敵人找不到他，他也找不到朋友？多少是叫人擔心的。正因如此，*Word, Text, Translation* 是一部叫人拿在手便同時放下心頭大石的論文集。兩位編者 Anderman 和 Rogers 分別是 University of Surrey 的 Centre for Translation Studies 的正副主任，那兒可說是紐馬克的大本營；但除了她們二人外，其他撰文向紐馬克致意的學者，再無一位來自該處。經常獨釣寒江的紐馬克原來友儕滿天下，撰文者地域分佈之廣，以一部二百多頁的中小型論文集來說，並不多見。他們來自的國家包括：德國 (Reiner Arntz,

Albrecht Neubert)、挪威 (Patrick Chaffey, Sylfest Lomheim)、希臘 (David Connolly)、意大利 (John M Dodds, Monica Pedrola)、捷克 (Jan Firbas)、英國 (Janet Fraser, Piotr Kuhiwczak)、丹麥 (Viggo Hjørnager Pedersen)、瑞典 (Hans Lindquist)、芬蘭 (Gerard McAlester)、美國 (Eugene A Nida)、愛爾蘭 (Eithne O'Connell)、加拿大 (Candace Séguinot)、奧地利 (Mary Snell-Hornby)、以色列 (Gideon Toury)，還有香港 (周兆祥)。

自八、九十年代翻譯研究成為顯學以來，翻譯論文集一本接一本出現，不無集思廣益之功，但不少的討論範圍太大，或論教學，或論文化，讀者仿如參加了歐洲旅遊七天團，雖云各取所需，但無人能夠全程盡興，恐怕是必然的結果。本書共收來自五湖四海的論文二十篇，簡直就是環球十天團，幸好兩位導遊把行程編排得次第井然，圍繞四個紐馬克多年來關注的課題來組稿，逐步由字詞談到句篇，再談到不同的文本，最後談翻譯的今天與明天，如此這般組成一個有機的整體，令整部文集內容豐富而不支離，也反映了紐馬克的學術路徑伸延廣闊。

本書分為四個課題，第一個是 Word。把原文的字詞譯好是紐馬克眼中的翻譯第一要務，他甚至說譯者如果只談譯句譯段而不談譯字譯詞，是自欺欺人的，因為譯者畢竟離不開從最小的語法單位入手來求意 (*A Textbook of Translation*, p.193)。紐馬克力倡“語義翻譯” (semantic translation) 與“傳意翻譯” (communicative translation) 並舉，實在也暗中希望譯界中人不要談“意”不談“義”，高談可能言人人殊的“達意”、“效果”等，不肯由最根本而又較實在的詞義作起點。本書的兩位編者 Anderman 和 Rogers 較早前另外合編了一部只有六篇論文文集，書名為 *Words, Words, Words – The*

Translator and the Language Learner (Clevedon: Multilingual Matters, 1996), 作者都是英國譯界中人, 其中紐馬克的一篇題為“Looking at English Words in Translation”, 反覆伸論的還是同一番語重而又越發深長的話: 翻譯離不開咬文嚼字。在 Word 這個部分的五篇文章中, 以第一篇 Janet Fraser 的“The Translator and the Word: The Pros and Cons of Dictionaries in Translation”最適合初學翻譯的人一讀, 作者請了二十一位專業譯者把法國《世界報》教育版的一篇文章英譯, 好用來刊登於性質近同的《泰晤士報高等教育增刊》, 從中觀察成績高下之判和使用單雙語詞典的關係。據作者分析, 機警的 (alert) 譯者能充分利用雙語詞典而又能知其局限, 懂得尋求其他參考資料, 例如原文語言的單語詞典和譯入語的其他文獻等, 甚至向有關人士請教, 來弄清詞義。

第二部分 Context 是個大課題, 卷首的是 Eugene A Nida 的“The Role of Contexts in Translating”, 题目的氣勢也大。奈達和紐馬克對譯論的看法取徑不同, 各有偏重, 但無損於二人互相敬重。事實上, 他們是道不同而頗相為謀的, 曾經有人甚至在翻譯研討會上質疑二人是否事先溝通, 合謀製造話題(p.79)。為紐馬克的 *Approaches to Translation* 寫前言的是奈達, 他們也不止一次同台出席研討會, 一九九七年四月九月在香港中文大學的盛會, 相信很多人印象猶新。紐馬克一直堅持注意語境, 注意上下文, 認為這比甚麼規律理論都重要。(Approaches, p.113) 奈達對此是同意的, 並進一步把 context 擴大為整個文本的語境, 於是連作者風格、書商、編者、讀者、發表方式等, 都在考慮之列。本部分另一篇香港翻譯工作者會尤其感興趣的是 Mary Snell-Hornby 的“The ‘Ultimate Confort’: Word, Text and the Translation of Tourist Brochures”。文中

探討旅遊廣告語言例如酒店小冊子、名勝簡介的翻譯, 認為翻譯此類文字對社會的作用很大, 要求的水準極高, 可惜很少受到應有的重視。作者以實例示範製造一個 coherent operative text 的種種細緻心思, 值得一讀再讀。

第三、四部分是 Text 和 And Beyond, 內容較為龐雜, 但這是個珠玉紛新的寶山, 相信任何對翻譯有興趣的讀者都不會空手而回。我最感興趣的是特拉維夫大學的 Gideon Toury 的“‘How Come the Translation of Limerick Have Four Lines (or Can It)?’”這是一篇以小話題帶出大道理的極具雄心之作, 例子貼切生動, 討論精細, 結論明快有力。英語中的 limerick 有字典譯為“五行打油詩”, 可見五行一節是其形式結構的重要一環, 經過翻譯也應該可以保留。但作者發現這種打油詩譯作外語後, 常常失去了一行。由此可見文學作品譯為外語, 要採取外語所能接受的文學表達形式, 即使這過程要求譯者改動某種在原文被視為不可分割的表達形式(例如行數), 也應在所不惜。如果有人能探討英語這種打油詩(例如 Edward Lear, 1812-1888 的諧趣詩)的中譯是否也是五改四為宜, 相信可與此文互證。筆者初步以為四行絕對是可行甚至是較適宜的, 四行成一首的近體詩我們早已寫慣讀熟, 就是新詩, 由聞一多到林庚都提倡四行一節成詩。

另一邊廂, 我們熟悉的周兆祥博士所談的, 是一個我們幾乎知道他會談的話題: 透過翻譯外國有關的資訊, 知而後行, 推動社會改善人權及生態環境。這是作者本人多年來身體力行、物吾共與的工作, 集譯者與活動家於一身, 而這也正是紐馬克的道路, 他是“國際特赦組織”的積極會員, 一直放眼全球, 關懷人的生存是否受到尊重。本書的一大特色是撰文的學者中, 不少和周博士一樣,

同時是活躍的翻譯工作者，不立門庭，不聞鉅釘學究之氣，而下筆的胸襟性情，令人景仰。

讀完這部集子的二十篇論文後，如果想多一點了解紐馬克，還可以拿書中所附從未發表的“An Interview with Peter Newmark”來一讀。文中前半部尤為有小趣味，例如他原籍捷克，中學雖肄業於英國名牌公學 Rugby，卻極不愉快，在劍橋時受哪三人影響最深等。

作者簡介

潘漢光，香港大學文學士、哲學碩士，英國牛津大學哲學博士研究生，任教於香港大學中文系。教學範圍以翻譯為主，研究興趣除中英翻譯外，尚有文學批評及語文教學等，均有論文發表。

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