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香港翻譯學會出版

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一九九九年
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Translation Quarterly

香港翻譯學會
The Hong Kong Translation Society

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EDITORIAL

This combined issue of *Translation Quarterly* represents a constellation of articles and essays on the cultural aspects of translation. Even though it is by no means the editor's deliberate intention to narrow down the scope to a single, homogeneous approach, it seems to be an apt coincidence that a growing interest in the cultural role in relation to language in Translation Studies is, to a certain extent, reflected here. Translation is no longer considered to be just about two languages, but about two cultures as well. As to how to translate cultures, a host of theoretical and practical problems has mounted to a profound challenge, which calls not only for artistic ingenuity but also for theoretical perspicacity.

The complexity of comprehension and communication is directly related to translation. For centuries men of letters have attempted to understand the nature of translation, and to unlock the mysteries of its concomitant intricacies. However, only until relatively recently did Translation Studies become a separate academic discipline. It has brought together insights from many other fields, and as an exciting multidisciplinary area, its boundary is still expanding. Whatever conundrums we may carry with us into the new millennium, at least we have had the good sense to see Translation Studies as a separate discipline that is taken more seriously by academics as well as translators. Thanks to a better developed philosophical awareness of the nature of translation, people are less doubtful about the possibility that translation is capable of offering its mediation to break the deadlock of "untranslatability". It shows that the discussions of theoretical problems are of clear relevance to translation practice.

I would like to take this opportunity to note that the inauguration of the millennium will be marked by an auspicious change to our journal. Starting from 2000, abstracts of all the articles in *Translation Quarterly* will appear in *Translation Studies Abstracts*, a bi-annual bibliography of scholarly works in the field published by the University of Manchester, UK. This heralds a significant step forward for our journal, since the articles recorded in the bibliography will reach a wider international audience. This change entails that, for prospective authors, they will, in the future, need to submit a 200-word abstract in English along with their articles on diskette. In view of this change, while maintaining the bilingual feature of the journal, we anticipate that approximately two thirds of the articles in each issue will be in English.

Thanks are due to our contributors to this issue. Among them are internationally renowned translation scholars, some of whom happen to be well-established translators themselves. For instance, Professor Goldblatt's translation works are well acclaimed, and his "dialogue" with Auther Waley presented in this issue is particularly illuminating in addressing anxiety about the "fullness" of meaning in the manipulative process of mediating between the source and target texts. Professor Reeves's provocative essay makes a substantial point about the limited usefulness of the notion of equivalence in translating Modernist literature, and provides an erudite and admirable treatment. Finally, I would also like to thank Ms. Samantha Li of the Centre for Literature and Translation, Lingnan University, and Ms. April Mu of World Fair Publishing, both of whom can barely withstand an appeal for help.

SUN Yifeng
December, 1999

At the Limits of Language: The Challenge of Modernist Literature to Translation Theories and Practice

Nigel B.R. Reeves

It is a great pleasure to be able to address colleagues and students at Lingnan College on a fresh occasion.* And on this occasion I would like to begin by talking nonsense!

> There was an old man of Hong Kong
> Who never did anything wrong;
> He lay on his back, with his head in a sack,
> that innocuous old man of Hong Kong.[1]

Fortunately I did not have to invent this nonsense – it is of course a limerick by Edward Lear, the Victorian humorist poet. It illustrates vividly the problem which I want to debate with you today – the challenge of Modernist literature – European and American literature largely written between 1880 and 1930 but with antecedents and with descendants through to the post-World War II years and into the 1960s and 1970s to translation theory and practice. How can one translate into the language of another speech community and culture works that in everyday parlance 'make no sense'? Or at a deeper level, where the language of the work seems to defy or ignore the rules of grammar and syntax and individual words seem no longer connected with the physical or mental reality to which they usually refer?

The fundamental questions underlying my topic have been central to translation theory from its earliest days.[2] Can a literary work in translation have the same or similar impact on a foreign language readership as on its own readership? For that to occur its content, a 'message', thoughts, feelings must be communicated. This communication to a new recipient audience is one key concept to be considered and consideration of who the original audienec was in contrast to the new audience is a further related issue.

But a literary work is not constituted simply by the expression of thoughts and feelings. Inseparable from this content, if the term is not too simplistic, is the form. And the form consists in the words chosen by the author inclusive not only of their meaning within the context of the sentence, paragraph, stanza or whole text but of their connotative meaning in the source language and culture. It also consists in their sound and that sound in relation to the sounds of the other chosen words. And it may even consist in the very appearance and shape of the words. But beyond words or the lexis, we have to consider, as I have already indicated, how grammar, here in the sense of morphology, is used to relate the words and construct contextual meaning. Beyond that again we must consider how linguistic elements, the various parts of speech, are woven to create text at the sentence and textual unit level, that is the syntactical level. And finally, and especially in the literary work, we must consider the enframing structure or form in poetry the verse, metre and rhyme; in verse drama likewise, and in it and in prose drama the pragmatic features of dialogue. Finally in prose, we must consider shifts of narrative perspective and any corresponding stylistic shifts, the use of paragraph and other structural devices that are among the factors shaping the aesthetic whole.

This all adds up to the second major question: can a translator transpose a work into another language and retain its aesthetic integrity? And in thinking of this question we must never forget that a special feature of the literary work is that meaning is embodied in the form.

It is, then, hardly surprising that translation theories have been deeply concerned with the notion of equivalence and it would be fair to say that it

was a dominant issue in the 1960s and 1970s. This is not the place for a history or a complete mapping of translation theories. But it may not be too crass a generalisation to say there have been distinguished two major categories of equivalence: a communicative equivalence (Newmark) [3], formulated earlier by Nida as dynamic equivalence, [4] by Neubert as semantic and pragmatic equivalece, [5] more recently by Bell as a socio-functional equivalence (my term), [6] and by Hatim and Mason as equivalence of authorial intention, [7] where the principal component is the relationship between the author and the readership by way of the text. Both the latter theories draw on Michael Halliday's linguistic theory, a core tenet of which is that text is the product and a vehicle of social interaction.[8]

Closely related to these notions of communicative equivalence is the concept of equivalence of effect, highlighted by Nida [9] which calls not only for the intellectual/content of the work to be transmitted to the TL readership but for an equivalent affective impact on the SL readership as on the TL readership to be achieved.

The other major category is formal equivalence, to use Nida's term[10] in which the intimate relationship between form and content is accepted but the emphasis in the translated product is on a reflection of the formal features, as Newmark has put it succinctly in the definition of his semantic equivalence:

> A semantic translation attempts to recreate the precise flavour and tone of the original: the words are 'sacred', not because they are more important than the content, but because form and context are one...A semantic translation attempts to preserve its author' s idiolect, his peculiar form of expression, in preference to the 'spirit' of the source or the target language.[11]

This may be considered to correspond to Koller's concept of formal equivalence[12] (as one possible level of equivalence), Popovic's textual/syntagmatic equivalence, [13] where special attention is paid to the syntactical structuring of the source work, its formal shape, and to Wilss's wortliche

Ubersetzung' – 'verbal translation'. [14] In this category equivalence may be sought at a series of linguistic levels, phonemic (the sound), graphemic (the shape of the words), lexical, grammatical-morphological, syntactic and textual-formal[15] (or discoursal), which I mentioned previously.

In more recent years interest in Translation Studies has shifted from the often puasi-scientific concern with equivalence. The text linguistic approach, focussing more holistically on text type and on genre, is of assistance in the area under debate here, for its identification of text functions, to which I shall return below. For equally serious consideration is the functionalist approach pioneered by Hans Vermeer with his 'Skopos' theory[16]. Paramount in this approach is the purpose of the translation itself. What is the TL audience and what is their intended relationship with the source text? It might be, for example, to make accessible to a general reading public a work from a foreign literary canon of which the originating country may be distant geographically, culturally and linguistically. Or it might be to make an historical work that only scholars of the source language can read with ease available to a student population. Or it might be to provide scholars of comparative literature with a formally close translation that owes loyalty to textual forms rather than elegance. To encompass this approach Vermeer and Katharina Rein, his collaborator, have created the term 'Adequacy' in distinction to equivalence, (which for them would involve a process of prioritising linguistic choices for the translation product to achieve the same communicative function as in the source culture). [17] 'Adequacy' – 'Adaquatheit' is a useful concept to which I will return when considering the significance of the functionalist approach generally for the translation issues raised by modernist literature.

In none of these theories, among which we can discern a common core of categorisation, does untranslatability feature as the central issue. For all the linguistic, formal and cultural obstacles in the way of translation some degree of flexibility or compromise will render the venture feasible. Kade,[18] (whom Koller quotes) stated at an extreme end from a Marxian rationalistic

standpoint that the semantic meaning of any text, which he equates with the 'rational components of the informational content', can always be substituted in the TL and the communicative purpose achieved. Koller himself argues from a Chomskyian universalist theory of human languages that translation and expressibility are in principle always possible. [19] And, Reiss and Vermeer make the reproductory transfer of information the heart of their definition of the very term 'translation' .[20] Non-transferability does not seem to feature in the discourse analytical approach of the Hallidayian theorists, Bell, or Hatim and Mason, and is rejected in Georges Mounin's similar notion of the shared experience of author and reader, author and translator. [21] Nida, who did treat untranslatability at length, saw it as a matter of linguistic correspondence or non-correspondence at the phonological, morphological, syntactical and lexical levels – in other words he took a contrastive linguistics approach. [22] Catford tackled untranslatability in a manner not unlike Nida. He distinguished two types of untranslatibility. Linguistic untranslatability is where the 'functionally relevant features include some which are in fact formal features of the language of the SL text. If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable'. [23]

Catford means here items such as puns, homographs such as 'bank', a river bank and a financial institution, or polysemy where the meaning of the SL text relies on an item having two or more meanings. Now this may indeed be serious if a pun or word-play is pivotal to a text as is in an anecdote or where punning is a primary feature of the author's language as it can be in the comic word-play of Shakespeare's comedies, in the conceits of the 17th century English metaphysical poets, and, coming to the period with which we are concerned here, in the works of Lewis Carroll, such as *Alice in Wonderland*, which can also be categorised as belonging to 'nonsense literature'. Here even Koller admits one can be close to defeat but the defeat lies in the rendering of individual word plays and underlying phrases. [24] But it does not render the text itself in its entirety untranslatable. Catford's second category is cultural untranslatability – where there is no corresponding notion or custom. Popovic comes closer to the nub of the problem in the case of Modernist literature when he points to the source of the untranslatibility in a fundamental feature of the source text. He speaks of 'a situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation.'[25]

Of course this lack could be caused by defects in the text, a text that is simply sloppily written or illogically argued, and it may be that that is what Popovic had in mind, However, it may be deliberate, a functional device.

Before I take the argument further, I therefore need to consider briefly what are the principal functions of language as commonly distinguished in translation studies. Using Bühler's typology (developed by Reiß for translation),[26] we can distinguish the expressive function, the informative function and the vocative function. The expressive function characterises those texts in which the author's inner reality or the author's perspective on reality are paramount. It will include imaginative literature, quintessentially the lyric but also essays, correspondence but arguably even philosophical writings, though they may claim to be objective in concern. The *informative* function is where the extra-linguistic reality is paramount, e.g. instructions for use, text-books, reports, technical and scientific articles. While it is true that even in these texts terminology may be used loosely, it remains the text function which allows most closely translational equivalence through the use of standardised terms referring unambiguously to concepts and their objects (if physical) that are commonly identified by expert groups in each of the speech and specialist discourse communities. Thirdly the *vocative* function denotes those texts that seek to persuade or induce the reader to think, feel and/or act in a particular way. Newmark, who has elucidated these functions admirably,[27] adds the *aesthetic* function which plays on the senses through sound, metaphor and structure, the *phatic* function which includes phrases designed to maintain friendly contact, and the *metalingual* function which is the use of language to describe and discuss language. I would however suggest that the aesthetic function is a sub-set of the expressive, the phatic of the vocative and the metalingual of the informative. A text may, of course, serve more than one function in varying proportions but the distinction is very valuable for the translator in considering strategies and prioritising aspects of equivalence to be emphasised in the translational product.

It will be evident that the main function with which we are concerned here is the *expressive* function, surely the central function of imaginative literature. Now there is literature which claims not to be expressive but rather to reflect or to imitate external reality. The imitation of the objective world (*mimesis*) has historically been one of the central aims of art, most obviously in the visual arts, and in literature in the narrative genre which, in the culminating manifestation of the Naturalism of novelists such as Zola or of dramatists such as Hauptmann, writing in the 1880s, even claimed to reproduce social reality with scientific objectivity and impartiality. Yet the slice of reality chosen for depiction, as with a photograph, itself betrays a particular perspective and tells us something about the viewpoint of the author/photographer originator. All literary genres convey in some measure a personal or even individualistic view of the world, not only the most apparently intimate genre, the lyrical poem. Even the most formalistically determined neo-classical tragedy of Racine, with its adherence to the unities of time, place and action, its confinement to the twelve syllabled alexandrine and its strictly controlled rhyming scheme, and its re-presentation of plot and character derived from Ancient Greek drama and epic, betrays Racine's personal view of human nature.

But this view remains essentially an intensification and powerful re-versioning of a plot with which the 17th century courtly and high bourgeois audience would have had some familiarity through a common classical education. The reversioning principle even holds true for the lyric, where from the Middle Ages, the artistic prowess of the poet lay less in the expression of new, different emotions, feelings, and responses than in the artful re-creation of the familiar, using conventional imagery, traditional metre and rhyme, and where originality lay in subtle new juxtapositions and conceits. Adherence to traditional form – the unities and the alexandrine in France, or in England Marlowe's and Shakespeare's establishment and adherence to the five-act three-part tragic form and the blank verse iambic pentameter or the use of conventional metres, rhymes and stanzas in lyric poetry as well as in epic verse-were not simply the consequence of a slauish acceptance of the rules laid down by the Ancients, by Aristotle and Horace, for example. They represented an unspoken compact with the audience or readershipl. Their response was guided and supported by the familiar form, which acted as a kind of scaffolding, enabling them to concentrate on reception, to enjoy the aesthetic experience, appreciate subtle variation on the theme, in an age where universal time seemed eternal, and, where notwithstanding – or perhaps precisely because of the ever present possibility of calamitous war or disease together with the constant reminder of death and mortality that characterised the weekly – or even daily message of the Christian Church-drama, epic and lyrical verse may have served as a comfort and tragedy as catharsis or release of emotional tension, helping the audience to cope with the stresses of living. Certainly, three major German thinkers of the 18th and 19th centuries were to reinterpret catharsis in this way as the crucial link between art, specifically stage tragedy and audience. Lessing, Schiller and Nietzsche were all to argue that in their various ways. [28]

This compact, spoken or unspoken, between art and audience was first placed under strain through the presentation and exploration of realms of extreme experience in the Romantic movement that swept Europe from the 1770s through to the 1830s. The reality portrayed now included the supernatural and confused mental realities, where the dividing line between dream and waking experience, the rational world and the irrational were blurred and the supremacy of the intellect questioned, as in the stories of Tieck and E.T.A Hoffmann. Calamity had always featured in the epic of the Middle Ages and in tragedy. But a divine order had been comfortingly

discernible. Now, in the works of Heinrich von Kleist, for example, man is the victim of savage nature and still worse of an uncontrollable savagery of human nature. No one has depicted the savagery of love more terrifyingly than Kleist in his tragedy penthesilea in which the heroine, the Amazon Queen, not only kills her unarmed lover in mortal combat, when he had expected an encounter consummated in love, but tears him to pieces alongside her pack of hunting dogs. Byron's works, too, are filled with high passion, frightful and disastrous misfortunes and terrifyingly bloodthirsty sequences.

But despite the shock and disorienting effect of these works on the readership, the link with the public was still retained in most cases through the continued use of familiar forms – the five-act tragedy, epic verse, the novella, the episodic novel, the epistolary novel, even the fairy tale. And even if the reality presented is unassuring, the language itself is not under threat. Even the hugely complex language of Kleist, which he uses to model and bring under artistic control the chaos of the natural and human world that he perceived, [29] still retains faith in the capacity of syntax to master or pin down events and states of mind that the works' characters cannot themselves understand, let alone control.

What we see, then, is a continued relationship between author and audience, though one which is more demanding on the recipient than previously. And even if language is pushed to its syntactical limits as in Kleist (who was indeed described by a contemporary as 'unGerman' in style, [30] language still provides a common bond with the public.

And as my remark about the Naturalism of the 1880s indicated, in the subsequent works of Realism, the novels of Balzac, Flaubert, Dickens, Keller, Stifter, Fontane, to name but a few, confidence in language to map reality, physical and mental seems to grow, however great the struggle of a Flaubert to achieve the precisily right formulation.

The how, what, why, when and for whom questions asked by the Hallidayian translation theorists, can still be answered. The connection between source language, text and audience is unequivocal. The lexical, grammatical and syntactical features of the source text are comprehensible and intact. The expressive function of the text is related to an informative function in the sense that the work of art also claims to tell us something objectively certain about the world. Intact, also, therefore are the component elements in the categories that inform modern and our own contemporary translation theory.

But in the 1880s and 1890s there is a profound change. The change took the form in some ways of a deepened, radical revival of Romantic concerns which I can only sketch here. In Frend's theory of dream the non-waking mental world assumes an intimate relationship with our actions in the waking world. We appear to be unaware victims of infantile and childhood experiences that we do not consciously remember. Society is seen as the necessary but precarious repressor of an untamed nature, while in Jung our dreams are evidence of an unbroken connection with an archaic past. It is particularly in Vienna, as George Steiner has pivotally noted, [31] that these concerns surface, at a time when the Austro-Hungarian Empire is becoming moribund, its values showing themselves to be hollow but with no replacement in sight. Language itself comes under scrutiny as a viable vehicle of meaning, as we most eloquently read in Hofmannsthal's fictive letter by Lord Chandos of 1902. [32]

Philosophers, above all Moritz Schlick, the Viennese philosophy professor and his circle of Logical Positivists, attempt to reorientate language by stripping away the subjective and connecting it, by the strict application of logical rules of statement validity, to the objective world. It was an endeavour paralleled by Bertrand Russell in his mathematically inspired approach to philosophy and language and continued by the Austrian, Ludwig Wittgenstein, who came to study under Russell in Cambridge in the 1910s.

While Wittgenstein was to reduce the scope of philosophical inquiry and language in his *Tractatus Logico-Philosophicus* almost literally to the point where it flips over into nonsense, [33] other extraordinary experiments had befallen language elsewhere. In the Nonsense verse of Edward Lear

popular verse forms were preserved, the metre and thyme coming to be the dominant feature, as in my opening quotation, while the lexis is freed from its fundamental task of reference to a reality shared by author and reader. Now, the referential function of language underlies all others, the expressive, the informative and the vocative. It is important to make this function, implicit in Bühler's, Reiß's and Newmark's typology of language functions, explicit at this point. The disappearance of the referential function of language appears to be the opposite of Wittgenstein's reduction of language to sets of logically coherent propositions that he claims closes any gap between language and reality. But it is part of the same crisis of confidence in language as the intermediary between speaker (or author), experience, and recipient.

In Lear and Lewis Carroll (and in Germany Christian Morgenstern) the liberation of language from the confines of reference gives scope for hilarious satirical effect. Since the meaning of Nonsense lies in the parody of conventional meaning, and the effect is heavily reliant on sound-on the phonetic element and its connotations while syntax and grammar remain intact, the SL link between author and reader, the comic communicative effect and satirical authorial intention can only be preserved, if at all, I would suggest, by a complete recreation of the work in the target language, reproducing the form, rhyme and assonance. [34] Whether the dislocated or gratuitous meaning of individual lexical items can be reproduced would probably have to be a secondary consideration. For nonsense raises the question of what is to be communicated, if the 'meaning' to be conveyed is itself a parody of conventional meaning.

The liberation of language from its basic referential function presents a different order of challenge not only to the translator but to the SL reader when we consider the work of the French Symbolists. In Mallarmé, as in Lear, a traditional form is preserved, the fourteen-line sonnet. The syntax is disrupted, grammatical connections are omitted, and the meaning (in the sense of the relationship between the lexical items) is obscure. But the retention of rhyme and metrical rhythm, combined with assonance give a quality of incantation, as if we were approaching the mystical. The theme of the poem below appears to be a fatal shipwreck on cliffs in a wild sea in which a mysterious 'tu' m perhaps a woman, perhaps a siren, perhaps the very ocean, seems to be the focus-point, whether victim or cause. [35]

A la nue accablante tu
Basse de basalte et de laves
A même les échos esclaves
Par une trompe sans vertu

Quel sépulcral naufrage (tu
Le sais, écume, mais y baves)
Suprême une entre les épaves
Abolit le mât dévêtu

Ou cela pue furibond faute
De quelque perdition haute
Tout l'abîme vain éployé

Dans le si blanc cheveu qui traîne
Avarement aura noyé
Le flanc enfant d'une sirène

The reader will experience the incantation, the hypnotic sound, the pattern. Meaning, even for a French speaker, is sensed only in fragments. But that it is a thing of beauty is apparent. The sinister quality less so. This is George Steiner's commenl on the similarly opaque Mallarme sonnet,

Une dentelle s'abolit
Dans le doute du feu suprême
A n'entr' ouvrir comme un blasphème

Qu'absence éternelle de lit

Cet unanime blanc conflit
D'une guirlande avec la même,
Enfui contre la vitre blême
Flotte plus qu'il n'ensevelit

Mais chez qui du rêve se dore
Tristement dort une mandore
An creux néant musicien

Telle que vers quelque fenêtre
Selon nul ventre que le sien,
Filial on durait pu naitre. [36]

> 'There are overlaps with the older, classic devices of difficulty: puns, exotic words, contractions of grammar. Explication and paraphrase will have some hold on the text. But the energies of concealment are of an entirely new species. The poem presses against the confines of language. It works not in the mould of public speech but in spite of it (the visible logic of meaning derives mainly from the pattern of vowels and accents......)' [37]

We encounter, then, a poem that is close to the limits of language as a medium of communication in the public domain. The personal vision of the poet has now become so intensely individual that it does not wish to reveal itself in normally accessible language. The key components of translation theory in the domain of communicative/social interaction are threatened. In what does the relationship with a public lie? Indeed in what sense did Mallarmé have a readership in mind at all? The expressive function has become so solipsistic that we no longer encounter *expression* in any normal sense of the word. But what of form? If form and content are so inextricably linked as Nida and Newmark argue (and I agree) then, I would suggest 'formal equivalence' or 'semantic translation' defy us, since to retain both assonance and the meaning of the lexical items seems a vain endeavour, exacerbated by the disruption of syntax and the absence of completed grammatical links. While some equivalence of effect may be feasible through a recreation that aims at mystification, we must surely be speaking here of a *version* rather than a translation. Perhaps Vermeer's functionalist notion of the purpose of the translation, the Skopos theory, can help, whereby there might be more than one version, almost a word-for-word rendering – an inelegant philological version – and an aesthetically more pleasing and coherent recreation.

Mallarmé may be an extreme example but he is not alone – on the contrary he was a pioneer in the severing of language from its conventional referential function in the service of an art so isolated from the common gaze and from common understanding that it could assume a quasi-mystical or religious quality.

In his extraordinary novel, published in 1904, *The Notes of Malte Laurids Brigge*, Rainer Maria Rilke produces what is an extended, written interior monologue, a diary-like mapping of a fictive Danish Poet's (Malte Laurids Brigge) memories of childhood, experiences of Paris where he is living, and his struggle to write poetry, in which the themes of isolation, death en masse and en famille, the impossibility of reciprocated love, and the strength of unrequited love are the fabric of the writer's search for language.

> He was like someone who hears a magnificent language and feverishly tries to write poetry in it. But disillusionment awaited him as he discovered how difficult is this language; at first he did not wish to believe that a whole long life could pass forming the first short pseudo-sentences that make no sense. He threw himself into learning like an athlete in the field; but the density of what he had to master slowed him down. [38]

What Malte says of the agony of this search was to be a prophetic anticipation

of his struggle to write his 'masterpiece'. The *Duino Elegies* that took eleven years to create, from start to frenzied final outpouring, spanned 1910 to 1921.

Important for us is that Rilke's slow, inner distillation of experience and memory results in a remarkably condensed style in which explication is absent; personal reminiscence – a scene – a scent – a name derived from reading – a painting – fuse to create an almost psalm-like incantation in which the meaning lies in chains of association and the magic in the rhythms of the free verse.

> Wer aber sind sie, sag mir, die Fahrenden, diese ein wenig
> Flüchtigern noch als wir selbst, die dringend von früh an
> wringt ein wem-wem xuliebe
> niemals zufriedener Wille? Sondern er wringt sie,
> biegt sie, schlingt sie und schwingt sie,
> wirft sie und fängt sie zurück; wie aus geölter,
> glatterer Luft kommen sie nieder
> auf dem verzehrten, von ihrem ewigen
> Aufsprung dünneren Teppich, diesem verlorenen
> Teppich im Weltall.
> Aufgelegt wie ein Pflaster, als hätte der Vorstadt-
> Himmel der Erde dort wehegetan.
>   Und kaum dort,
> aufrecht da und gezeigt: des Dastehns
> großer Anfangsbuchstab..., schon auch, die stärksten
> Männer, rollt sie wieder, zum Scherz, der immer
> kommende Griff, wie August der Starke bei Tisch
> einen zinnenen Teller. [39]

In this example the syntax is easily. The content is difficult because the reader – unless a Rilke scholar or armed with extensive notes – cannot share the full power of the association. But perhaps the translator here can simply reproduce that difficulty as equivalent effect. The central problem lies in reflecting the thythm that is central to the psalm-like quality and thus its strong religious-cum mystical connotation whilst still conveying the semantic content of the lexis.

This is Stephen Spender's renowned translation of the same passage:

> But tell me, who are they, these acrobats, even a little
> more fleeting than we ourselves, – so urgently,
> ever since childhood,
> wrung by an (oh, for the sake of whom?)
> never-contented will? That keeps on wringing them,
> bending them, slinging them, swinging them,
> throwing them and catching them back: as though from an oily
> smoother air, they come down on the threadbare
> carpet, thinned by their everlasting
> upspringing, this carpet forlornly
> lost in the cosmos.
> Laid on there like a plaster, as though the surburban
> sky had injured the earth.
> And hardly there,
> upright, shown there: the great initial
> letter of Thereness, – than even the strongest
> men are rolled once more, in sport, by the ever-
> returning grasp, as once by Augustus the Strong
> a tin platter at table.[40]

The reader wonders who the acrobats were that inspired this remarkable poem, capturing the futility and daily round of ordinary people caught up in life's machine, helpless before the force that uses them yet that they need in order to survive, mere servants of the strong. These acrobats were in fact

inspired by Picasso's painting in his Blue period of a troupe of circus acrobats – *Les Saltimbanques*, which Rilke had frequently viewed while living in Paris, (while Augustus the Strong had been the Elector of Saxony an Elector Prince of the Holy Roman Empire famed for his strength). What the translation cannot capture is the visual yet mysterious dimension indicated in the German by the reference to the capital letter D of 'Dastehn' – namely the D shape of the group of acrobats as they stand in Picasso's painting. But it has equally to be admitted that the reader without knowledge of, let alone access to, the unnamed painting could not gain that insight either.

Rilke's lyrical condensation and use of personal reminiscence to reflect universal experience have affinities with the technique of T.S. Eliot in *The Waste Land*, published just one year later in 1922. Rilke's search had been a dual one – converting the encounter with external reality into inwardness through language, and searching in external reality for equivalents to inward experience–as he put it in Malte Laurids Brigge-

> Then you set about that unexampled act of violence, your work, which, more and more impatiently, more and more despairingly sought among visible things equivalents for the vision within.[41]

Eliot, like Rilke, deeply affected by a sense of alienation in the rapidly growing urban sprawl and mass existence of early 20th century cities coined the term 'objective correlative', in his essay on *Hamlet* of 1919, for what he called 'a set of objects, a chain of events which shall be the formula of the particular emotion, such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked'.[42]

In the *Waste Land* we again encounter that condensation, that use of allusion and reminiscence personal to the poet which, without exploration – and perhaps not even then, remains obscure to the reader, creating atmosphere and appealing to the senses and emotions as much as, if not more than to, any conceptualising intellect. Using incantatory words from the Indian epic

'The Upanishad' as a frame, this is how the *Waste Land* ends:

> DA
> *Dayadhvam*: I have heard the key
> Turn in the door once and turn once only
> We think of the key, each in his prison
> Thinking of the key, each confirms a prison
> Only at nightfall, aethereal rumours
> Revive for a moment a broken Coriolanus
>
> DA
> Damyata: The boat responded
> Gaily, to the hand expert with sail and oar
> The sea was calm, your heart would have responded
> Gaily, when invited, beating obedient
> To controlling hands
>
> I sat upon the shore
> Fishing, with the arid plain behind me
> Shall I at least set my lands in order?
> London Bridge is falling down falling down falling down
> *Poi s'ascose nel foco che gli affina*
> *Quando fiam uti chelidon* - O swallow swallow
> *Le Prince d' Aquitaine á la tour abolie*
> These fragments I have shored against my ruins
> Why then Ile fit you. Hieronymo's mad againe.
> Datta. Dayadhram. Damyata.
> Shantih shantih shantih [43]

In his own notes to the poem offered by way of what he called 'elucidation', T.S. Eliot quotes F.H. Bradley's *Appearance and Reality*,

which illuminates the highly personal, indeed almost solipsistic quality of the vision:

> My external sensations are no less private to myself than are my thought or my feelings. In either case my experience falls within my own circle, a circle closed on the outside; and, with all its elements alike, every sphere is opaque to the others which surrounds it... In brief, regarded as an existence which appears in a soul, the whole world for each is peculiar and private to that soul. [44]

If this holds true, then communication in language becomes an intrinsically dubious activity, and the expressive function ontologically blocked.

Indeed, Eliot, highly articulate in his critical prose, stated the deliberate intention of the modernist poet to transform language into a more personal, particular form in order to capture the personal, particular meaning very plainly in an essay of 1921 on 'The Metaphysical Poets':

> Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate language if necessary, into his meaning. [45]

But in dislocating language's syntax to suit the 'peculiar', 'private' or even idiosyncratic vision of the poet, the work is being moved to the edge of the public domain. The relationship between author and reader is emburdened – and still more so in the delicate relationship between a translator and a new target readership from a different linguistic and cultural community. The social interaction at the heart of Halliday's theory of text becomes opaque, obstructed, or disrupted. For the poet is more concerned with *his* vision, *his* meaming, than with sharing that vision with a readership, a task that might even be impossible if we accept Eliot's Bradley quotation at face value! In *East Coker*, published some 22 years later in 1943, the struggle with language continues: – in a passage that seems to be a parody of Milton's *Paradise Lost*, the poem becomes a poem about poetry, words about words and lost meaning. Now no dislocation – we are back in the realm of the translatable – a fusion of Newmark's expressive, aesthetic and metalingual functions, but expressive of feared communicative failure:

> What is the late November doing
> With the disturbance of the spring
> And creatures of the summer heat,
> And snowdrops writhing under feet
> And hollyhocks that aim too high
> Red into grey and tumble down
> Late roses filled with early snow?
> Thunder rolled by the rolling stars
> Simulates triumphal cars
> Deployed in constellated cars
> Scorpion fights against the Sun
> Until the Sun and Moon go down
> Comets weep and Leonids fly
> Hunt the heavens and the plains
> Whirled in a vortex that shall bring
> The world to that destructive fire
> Which burns before the ice-cap reigns.
>
> That was a way of putting it–not very satisfactory:
> A periphrastic study in a worn-out poetical fashion,
> Leaving one still with the intolerable wrestle
> With words and meanings. The poetry does not matter
> It was not (to start again) what one had expected.
> What was to be the value of the long looked forward to,

> Long hoped for calm, the autumnal serenity
> And the wisdom of age? Had they deceived us
> Or deceived themselves, the quiet-voiced elders,
> Bequeathing us merely a receipt for deceit?
> The serenity only a deliberate hebetude,
> The wisdom only the knowledge of dead secrets
> Useless in the darkness into which they peered
> Or from which they turned their eyes. There is, it seems to us,
> At best, only a limited value
> In the knowledge derived from experience. [46]

The objective correlative, then, remains deeply problematic. Language for the poet of this period seems unable to convey personal experience to an audience while the connection with experience of the world is also ruptured. There is a deep sense of futility about the value of modern civilisation, the cities that it has built, the direction in which it fondly imagines it is going. Language as the medium through which we share experience with others in this same confusing world is inadequate. But the attempts to force language beyond the limitations of the very structures that create meaning, or to load it with highly personal imagery, while still creating things, verbal artefacts of beauty, are distancing those artefacts from the reader.

In James Joyce, my last example, the novelist turns inwards to the mental realities of his protagonists, normal time sequences and spatial relationships are suspended, the narrative perspectives shift but the reader is given no Ariadne's thread with which to follow the labyrinthine meanderings of Bloom, Joyce's modern-day recreation of Ulysses. We learn of the world through the prism of the characters' minds. At the heart of this technique is the interior monologue and the stream of consciousness technique pioneered *in extenso* by Virginia Woolf, but foreshadowed in the dislocated narrative organisation, leaps of style and mode, and the virtuoso use of word-play by Laurence Sterne's *Life and Opinions of Tristram Shandy*, published in 1760 and, in Anthony Burgess's view, anticipated in the interior monologues of Charles Dickens, Samuel Butler, Jane Austen, but most immediately, of Dujardin. [47]

In Joyce the idiosyncracies of language as it drifts in daydreams, and half-sleep, disjointed, syntactically and grammatically truncated, jumping from memory to memory, image to image appear on the printed page. Language is moving still further from the public domain. Molly Bloom's interior monologue as she lies in bed beside Bloom and recalls her life and loves, a *tour de force* of sixty pages of dense prose without a single comma or full stop which ends and begins with the word 'yes' is the most celebrated example:

> Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and he soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathingsuits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope I'll never be like her a wonder she didnt want us to cover our faces but she was a welleducated woman certainly and her gabby talk… [48]

Now this is still comprehensible. Sentences are run into each other but there are no linguistic elements that prevent an attermpt to understand other than the fluid syntax and the absence of punctuation.

But how about this dislocated, cryptic passage? Here we are truly at language's limits in the expression of a personal experience, with onomatopoeia, assonance and neologisms adorning the dislocated syntax:

> Bronze by gold heard the hoofirons, steelyringing
> Imperthnthn thnthnthn.
> Chips, picking chips off rocky thumbnail, chips,
> Horrid! And gold flushed more.
> A husky fifenote blew.
> Blew. Blue bloom is on the
> Gold pinnacled hair.
> A jumping rose on satiny breasts of satin, rose of Castille.
> Trilling, trilling: Idolores
> Peep! Who's in the…peepofgold?
> Tink cried to bronze in pity.
> And a call, pure, long and throbbing. Longindying call.
> Decoy. Soft word. But look! The bright stars fade. O rose! Notes chirruping answer. Castille. The morn is breaking.
> Jingle jingle jaunted jingling.
> Coin rang. Clock clacked. [49]

What is this strange passage? It turns out to be an individual, evocative, erotic prose poem about lovemaking at the end of a night, as we begin to discover from the clues in the next lines:

> Avowal. *Sonnez*. I could. Rebound of garter. Not leave thee. Smack. *La cloche*! Thigh smack. Avowal. Warm. Sweetheart, goodbye!
>
> Jingle. Bloo. [50]

Yet it is also, cunningly, an evocation of Homer–the distant model for *Ulysses*……But if this passage evokes through a reduction of language to the inchoate sounds that accompany an early morning love-making scene, it can still be unlocked. A semantic translation reproducing the bare grammatical and lexical essentials, imitating the sound effects would not be an impossible task.

In Joyce's *Finnegan's Wake*, however, we move to language where dialect, puns, neologism, broken syntax, dominate to the point where we have to speak of a private language. The traces of a pre-existent lexis are there, sometimes to be clearly discerned, sometimes not. There are cultural allusions, with which we may be familiar – or not. But there is no work which has gone so far in its desire for expressiveness and beyond that, in its linguistic self-consiousness, in its marathon play with its own medium, in its non-conceptual metalingual function, to use Newmark's term. Here, I believe, we are not only at the limits of language but have passed beyond.

Anthony Burgess, the novelist and lifelong perceptive critic and apologist of Joyce, writes of *Finnegan's Wake*.

> The language of Finnegans Wake…justifies its difficulties and unprecedented complexities in terms of its subject matter. Joyce, having exhausted the potentialities of waking English in *Ulysses*, was compelled, in his next book, to 'put the language to sleep'. Freed by sleep of the rigidities of daytime modes of interpreting time and space, language becomes fluid. Opening itself up to the incursions of images from man's collective unconscious, it is also willing to be fertilised by many of the other languages of the world. Many but not all. The dream is to be about human history, but only that segment which has a relevance to a Western brain sleeping in a Western bed…… [51]

Certainly almost all the key components of traditional translation theory are at issue–the communicative relationship between author and reader, the communicability of the content to be communicated, the public role of language. They are replaced by an idiosyncratic code that is liberated from the confines of a language where the principal function is referential. It is difficult to decide whether any of Newmark's language functions are in fact fulfilled in any conventional sense–expressive, informative, vocative, aesthetic, phatic, metalingual. Or alternatively it may be claimed that all are

fulfilled, albeit in a unique manner. To look for formal equivalence, where the fundamental linguistic features consist largely in syntactical and grammatical fluidity, lexical neologism, phonetic innovation and graphemic invention is at the least challenging. And how can we speak of communication or equivalence of effect when the semantic core is so difficult that it may be impossible to discern. Could it be argued that the flexibility offered by Vermeer's functionalist approach, freeing the target text from the constraints of equivalence and looking rather to 'Adequacy' of rendering in the context of translational purpose can meet this challenge? To an extent the answer is positive. If the purpose of the translation is to provide acess to an opaque text to a new readership, the translator might feel justified in simplifying the text, disambiguating it, making it more transparent, making translation choices that assist the reader. Certainly, the culturally adapted text which becomes a new work of art such as the translations by Fitzgerald from the Persian or by Arthur Waley from the Chinese – or far more significantly the King James version of the Bible from the Greek and Aramaic have themselves become part of the host culture. But what if the communicative intentions of the author are in doubt, where the text makes no easy 'sense' or is designed to mock 'sense', where words are severed from their referential function, where that severing is itself a part of the aesthetic intention and the means to it essential to the aesthetic identity of the work? Yet precisely this seems to the 'purpose' of the original text in many modernist works.

Let me quote Malcolm Bradbury and James MacFarlane on the nature of Modernism which threw down this challenge to translators:

> It is the art consequent on the de-establishing of communal reality and conventional notions of causality, on the destruction of traditional norms of the wholeness of findividual character, on the linguistic chaos that ensues when public notions of language have been discredited and when all realities have become subjective functions. [52]

And so I leave the last words to Joyce:

– To bed.

Prospector, projector and boomooster giant builder of all causeways woesoever, hopping offpoint and true terminus of straxstraightcuts and corkscrewn perambulaups, zeal whence to goal whither, wonderlust, in sequence to which every muckle must make its mickle, as different as York from Leeds, being the only wise in a muck's world to look on itself from beforehand; mirrorminded curiositease and would-to-the-large which bring hills to molehunter, home through first husband, perils behind swine and horsepower down to hungerford, prick this man and tittup this woman, our forced payrents, Bogy Bobow with his cunnyngnest couchmare, Big Maester Finnykin with Phenicia Parkes, lame of his ear and gape of her leg, most correctingly, we beseach of you, down their laddercase of nightwatch service and bring them at suntime flush with the nethermost gangrung of their stepchildren, guide them through the labyrinth of their samilikes and the alteregoases of their pseduoselves, hedge them bothways from all roamers whose names are ligious, from loss of bearings deliver them; so they keep to their rights and be ware of duty frees, neoliffic smith and magdalenian jinnyjones, mandragon, more and weak wiffeyducky, Morionmale and Thrydacianmad, basilisk glorious with his weeniequeenie, tigernack and swansgrace, he as hale as his ardouries, she as verve as her veines; this prime white arsenic with bissemate alloyed, martial sin with peccadilly, free to lease hold with first mortgage, dowser dour and dipper douce, stop-that-war and feel-this-feather, norsebloodheartened and landsmoolwashable, great gas with fun-in-the-corner, grand slam with fall-of the-trick, solomn one and shebby, cod and coney, cash and carry, in all we dreamed the part we dreaded, corsair coupled with his dame, royal biber but constant lymph, boniface and bonnyfeatures, nazil hose and river mouth, bang-the-change and batter the bolster, big smoke...... [53]

It seems that I cannot bring Joyce to his last word but must break him off before I so dishearten translators that they abandon the profession.

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[*] This paper is based on a lecture delivered at Lingnan College, Hong Kong on 23rd November 1998

[1] *The Complete Nonsense of Edward Lear* edited and introduced by Holbroke Jackson, Faber and Faber, London, Boston, 1947 (23rd imprint 1997), p.159.

[2] Cp. Susan Bassnett-McGuire, *Translation Studies*, Methuen, New York, 1980, pp. 40,53ff.

[3] Peter Newmark, *Approaches to Translation*, Pergamon lnstitute of English, Oxford, 1981, pp. 38ff, 62ff. Katharina Reiß, ‘Adäquatheit und Äquivalenz als Schlüssebegriffe der Übersetzungstheorie und Praxis’ in Mary Snell-Hornby, Mira Kadric (eds) *Grundfragen der Übersetzungswissenschaft*, Wiener Vorlesungen von Katharina Reiß, WUV Universitätsverlag, Vienna, 1995, p. 107.

[4] Eugene Nida, *Toward a Science of Translating*, E. J. Briel, Leyden, esp, pp. 159-171.

[5] Susan Bassnett-McGuire, *Translation Studies*, op. cit, p.27.

[6] Roger T. Bell, *Translation and Translating: Theory and Practice*, Longman, London and New York, 1991, pp. 6.ff.

[7] Basil Hatim and Ian Mason, *Discourse and the Translator*, Longman, London and New York 1990. Also Königs (1981)pp. 84 ff quoted by Katharine Rciß, Hans J. Vermeer, *Grundlegung einer allgemeinen Translationstheorie*, Niemeyer, Tübingen, 2nd edition, p. 130.

[8] M.A.K Halliday and Ruqaiyn Hasan, *Language, context and text: aspects of language in a socisl semiotic perspective*, Oxford University Press, Oxford, New York etc, 2nd edn, 1989, p. 11.

[9] Nida, op.cit, pp. 159 ff Nida took the expression from E.V. Rieu and J.B. Phillips, ‘Translating the Gospels’, *Concordia Theological Monthly* (25), 1954, pp. 754-

765.

[10] Nida, loc.cit.

[11] Peter Newmark, *Approaches to Translation*, op.cit. p. 47.

[12] Werner Koller, *Eirnführung in die Übersetzungswissenschaft*, Quelle and Mayer, Heidelberg, 1979, pp 190f.

[13] Anton Popovic, *A Dictionary for the Analysis of Literary Translation*, University of Alberta, 1976, quoted by Susan Bassnett-McGuire, op.cit fn.5, p.25.

[14] Wilss's concept of 'wörtliche Übersetzung' is related to Nida's 'formal equivalence' but involves consideration of lexical, syntactical and semantic dimensions and is distinctive from 'word-for-word' translation on the one hand and the departure from the SL text's syntax and even original meaning in 'nicht wörtliche' translation on the other. For Wilss 'literal translation' is closer to word-for-word translation. Wolfram Wilss *Übersetzungswissenschaft. Probleme und Methoden*, Ernst Klett Verlag, Stuttgart, 1977, pp. 107ff. See also Wilss, *Übersetzungsunterricht. Eine Einführung*, Gunter Narr Verlag, Tübingen 1996, pp. 178ff.

[15] Cp. Katharina Reiß, op.cit, fn 3 pp 115ff. Reiß, 21f uses the term 'documentary/ philogical/learned' translation for a translation that informs the reader about the syntactic, semantic and pragmatic dimensions of the original text.

[16] Reiß and Vermeer, op.cit, fn. 7, pp. 139-170; Reiß op.cit, fns 3 & 15, p.106. Cp. Mary Snell-Hornby, 'Linguistic Transcoding or Cultural transfer. A Critique of Translation Theory in Germany' in *Translation, History and Culture*, ed. Susan Bassnett and André Lefevere, Cassell, London and New York, 1990, pp. 82f; Hans J. Vermeer, *A Skopos Theory of translation (some arguments for and against)*, Text im Text, Verlag, Heidelberg, 1996. My colleague, Christina Schäffner provides a very valuable summary of and assessment of these developments on 'Translation Studies' in Jan-Ola Östmasn, Jef Verschueren, Jan Blommaert, Chris Bulcaen (eds.), *Handbook of Pragmatics*, Benjamins, Amsterdam and Philadelphia. In press.

[17] Reiß and Vermeer, op.cit., p.49.

[18] O. Kade, 'Das Problem der Übersetzbarkeit aus der Sicht der Marxistisch-

leninistischen Erkenntnistheorie', *Linguistische Arbeitsberichte* (Leipzig) 4, p. 26.

[19] Koller, op.cit., pp. 148ff.

[20] Reiß and Vermeer, op.cit.

[21] Bell op.cit fn. 6; Hatim and Mason fn. 7, Georges Mounin, *Les problèmes théoriques de la traduction*, Gallimard, Paris, 1963, p. 277ff.

[22] Nida, op.cit., pp. 193-225.

[23] J.C. Catford, *A Linguistic Theory of Translation. An essay in Applied Linguistics*, OUP, London, New York, Toronto, 1965, p. 14.

[24] Koller, op. cit. pp. 170ff

[25] Anton Popovic, op.c.it, fn 13, quoted in Susan Bassnett-McGuire, op.cit. fn 2, pp. 34f

[26] K. Reiß, *Möglichkeiten und Grenzen der Überselzungskritik*, Hueber, Munich, 1971.

[27] P. Newmark, *Approaches to Translation*, op.cit fn. 3, 12-16 and *A Textbook of Translation*, Prentice-Hall, New York, London etc, 1988, pp. 39-44.

[28] Audience participation in the experience of stage tragedy in the form of catharsis or emotional release had been a central issue in the aesthetic debate since the revival of Classical tragedy and interest in Aristotelian theory in the 17th and 18th centuries. In Germany, for example, Lessing had argued for the extension of the content of high tragedy to include the fate of tragic individuals in the middle class, based on the argument of catharsis through audience identification with the tragic hero/heroine. (– e.g. *Hamburgische Dramaturgie* 14, (16 June 1767). Schiller developed the catharsis element to embrace the whole of the aesthetic experience, ascribing to it a psycho-therapeutic effect of benefit to the audience or reader, so securing for art a central role in education and the betterment of society. (Schiller-*Über die Ästhetische Erziehung des Menschen in einer Reihe von Briefen* (1795; 1801); Nietzsche saw catharsis or the vicarious experience of the horror of life through the aesthetic protection of tragedy as the way the Ancient Greeks coped with insight into the essentially tragic nature of living. He was using the Ancient Greeks as an analogy to what he believed to a reawakening of the primeval Ancient

Dionysian spirit in modern Germany through music (specifically Wagner!) –*Die Geburt der Trägodie oder Griechentum und Pessimismus* (1871).

[29] N.B.R. Reeves 'Das Ubersetzen des Unübersetzbaren? Kleists syntaktische Berneisterung einer chaotischen Welt aus der Sicht des Übersetzens', in press with the Kleist Gedenk-und Forschungsstätte, Frankfurt/Oder.

[30] *Der Freimüthige* (Berlin) 4 March 1808, quoted in Sabine Doering, *Heinrich von Kleist, Die Marquise von O... Erläuterungen und Dokumente,* Phillip Reclam, Stuttgart, 1993, p. 54.

[31] George Steiner, *Extra-Territorial Papers on Literature and the Language Revolution*, Faber and Faber, London, 1972, pp. 71ff

[32] Hugo von Hofmannsthal, *Ein Brief*, first published in *Der Tag*, 18 & 19, October 1902.

[33] Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, German Text with an English translation *en regard* G.C.K. Ogden and introduction by Betrand Russell, Routledge, London and New York, 1981 (1922) paragraph. 6.54, p. 188. "My propositions are elucidating in this way: he who understands me finally recognizes them as senseless, when he has climbed out through them, on them, over them. (He must so to speak throw away the ladder, after he has climbed up on it.) He must surmount these propositions; then he sees the world rightly. Whereof one cannot speak, thereof one must be silent". Cp. Rüdiger Görmer, *Die Kunst des Absurden, Über ein literarisches Phänomen*, Wissenschaftliche Buchgesellschaft, Darmstadt, 1996, pp. 66ff.

[34] Koller interestingly compares a number of German and French renderings of *Alice in Wonderland* and the translators' attempt to reproduce puns and word plays. Op. cit. pp.171ff.

[35] Stéphane Mallarmé, *Poésies*. Edition complète, Gallimard, Paris, 1945, p. 153

[36] Stéphane Mallarmé, op.cit. p. 147

[37] George Steiner, *After Babel: Aspects of Language and Translation*, Oxford University Press, London, New York, Toronto, 1975, p. 181.

[38] Raner Maria Rilke, *Die Aufzeichnungen des Malte Laurids Brigge*, translation by Professor Nigel B.R. Reeves.

[39] Rainer Maria Rilke, *Duino Elegies*. The German text with an English translation; introduction and commentary by J. B. Leishman and Stephen Spender, Hogarth Press, London. Revised ed., 1975, p. 54-55.

[40] Rilke, loc,cit p.55.

[41] Spender and Leishman's translation in introduction to *Duino Elegies* op.cit., p.17.

[42] T.S. Eliot, *Selected Prose*, ed. John Hayward, Penguin Books in association with Faber and Faber, Harmondsworth, 1953, p.102.

[43] T.S. Eliot, 'The Waste Land' in *Collected Poems 1909-1935*, Faber and Faber, London, 1958, p.77.

[44] T.S. Eliot, op.cit., p.84.

[45] T.S. Eliot, *Selected Prose*, op.cit fn. 42, p.112.

[46] T.S. Eliot, 'East Coker' in *Four Quartets*, Faber and Faber, London, 1959, pp. 25f.

[47] Anthony Burgess, *Joysprick, An introduction to the language of James Joyce*, André Deutsch, London, 1972, pp.48, 61.

[48] James Joyce, *Ulysses*, The Bodley Head, London, Sydney, Toronto, 1960, p.871ff.

[49] James Joyce, op.cit, pp.328f.

[50] James Joyce, loc.cit.

[51] Anthony Burgess, op.cit, fn 47, pp. 138f.

[52] Malcolm Bradbury and James Macfarlane, 'The Name and Nature of Modernism' in *Modernism 1890-1930*, ed. Malcolm Bradbury and James MacFarlane, Penguin Books, Harmondsworth, 1976, p.27.

[53] James Joyce, *Finnegans Wake*, Faber and Faber, London, 3rd edn, 1964, pp576f.

Why I Hate Arthur Waley? Translating Chinese in a Post-Victorian Era[1]

Howard Goldblatt

I began my study of Chinese the year Arthur Waley died. Probably just a coincidence.

For those who have read Waley's translations, but don't know much about the man and his remarkable career, here is some background: Waley (1889-1996) is credited with having authored forty books, eighty-two articles, and nearly one hundred and fifty book reviews. A somewhat misleading number, it appears, since more than half of his published books were translations (some multi-volumed), and others were collections of his own poetry. Yet, one cannot argue with the conclusion that Waley was the most distinguished Sinologist, Japanologist and translator of his generation.[2]

After completing his studies at Cambridge, Waley joined the British Museum, where he taught himself Chinese and Japanese. His first translation, *Chinese Poetry* (1916), was distributed among friends, including W. B. Yeats, Ezra Pound, T. S. Eliot and Bertrand Russell, who apparently provided encouragement for him to continue. His second book, *170 Chinese Poems*, was published in 1917. By the time he left the British Museum he had published a total of eight books of translations, including *More Translations from the Chinese* (1919), *The Temple and Other Poems* (1923), *The Pillow Book* (1928) and the first four volumes of the Japanese classic *Genji Monogatari* (1925-28). When the remaining two volumes of *Genji* were completed in 1933, Waley's interest in the pre-Qin period of China had begun to develop. *The Way and Its Power* was published in 1934, *The Book of Songs* in 1937, *The Analects of Confucius* in 1938 and *Three Ways of*

Thought in Ancient China in 1939.

To most of us who have studied and written about Asian cultures, it is all but unimaginable that Waley, the most famous Orientalist of his time, never set foot in the Far East,[3] was self-taught in several of its languages, and never held an academic post. "He began the study of Chinese and Japanese, sitting, it is said, engrossed in grammars through the Zeppelin raids of the first world war, just as he sat, high up in his Gordon Square flat when all others were in shelters below, absorbedly penning his beloved and immortal *Monkey* during the air raids of the second."[4]

After the war, Waley published his series of literary biographies: *The Life and Times of Po Chu-i* (1949), *The Poetry and Career of Li Po* (1950), *The Real Tripitaka and Other Pieces* (1952) and *Yuan Mei* (1956). This did not occur at the expense of translations, however, which continued to appear; they included: *Chinese Poems* (1946), *The Nine Songs* (1955) and *Ballads and Stories from Tun-huang* (1960). His last work, *The Secret History of the Mongols and Other Pieces,* was published in 1946, two years before his death.

By any standard, this is a remarkable record, in large part because Waley was a true pioneer in the field. Prior to his arrival on the scene, the majority of Chinese texts translated into English were executed by missionaries or old China hands and focused on Confucian or Taoist classics (including James Legge's *Book of Poetry* and the *Chuang- Tzu*[5]). The *Xiyou ji* had already been translated (*A Mission to Heaven*, 1913), but in a far less appealing abridgment by Timothy Richard, a missionary whose Christian values dictated both what was translated (or paraphrased) and how. And, of course, none of Waley's predecessors either knew Japanese, at least not well enough to translate it, or were recognized for their own poetic talents. Little wonder, then, that Waley's genius has been extolled by so many of the luminaries who followed him. A sampling:

> Arthur Waley selected the jewels of Chinese and Japanese literature and pinned them quietly to his chest. No one has ever done anything like it, and no one will ever do so again. There are now many Westerners whose knowledge of Chinese or Japanese is greater than his, and there are perhaps a few who can handle both languages as well. But they are not poets, and those who are better poets than Waley do not know Chinese or Japanese. Also the shock will never be repeated, for most of the works that Waley chose to translate were largely unknown in the West, and their impact was thus all the more extraordinary.[6]

> Greatness in men is a rare but unmistakable quality. In our small profession it is unlikely we shall see a man of such magnitude again.[7]

> For me, as for all others interested in translating either Chinese or Japanese literature, Waley was our only predecessor.[8]

> Arthur Waley was a genius with a combination of talents that is unlikely to be repeated.[9]

While translators tend to turn rhapsodic when writing about Waley, he himself was more modest; in a 1963 BBC interview with Roy Fuller, the following exchange occurred:

> Fuller: This combination of being a scholar and a poet [note that the word "translator" does not appear] is extremely rare. One wishes that it happened more often.
>
> Waley: I think it can only happen when scholarship is in a rather rudimentary state as it was as regards Chinese in the days when I started. As it becomes more and more academically minute, the more difficult it is to combine the two roles. There weren't the same standards about having looked at every single edition and being familiar with every commentary, and all that sort of thing.
>
> Fuller: Yes.

> Waley: I couldn't now do work which would satisfy the young Americans.
>
> Fuller: Well, the young Americans have bedevilled all sorts of things...[10]

Admittedly, it is difficult not to feel that one is walking in a large shadow, even as reality is enhanced by the process of mythification if not apotheosis. This can be seen most clearly in what Hawkes reminds us are Waley's "most widely-known works, the novels *Genji and Monkey* [which] are likely to survive longest in popular regard. Indeed, both are likely to retain a permanent place in English literature. ... It is unthinkable that other translations of these novels could ever supersede them in popularity, and improbable that the astringent charm and ascetic delicacy of their style could displease the taste of any age, however much literary fashions may fluctuate and change."[11] We shall see if the prophecy of Hawkes, the translator of Cao Xueqin's *Story of the Stone* (which Waley never attempted) holds true.

The judicious selection of works to be translated and introduced to the Western world was, of course, only the beginning of Waley's contributions. The lyrical beauty of his poetic renderings, independent of his personal interpretation, with which those who have followed have sometimes taken exception (most notably, perhaps, in *The Book of Songs*), is what gives them their enduring qualities. And in translations of prose, his concern about the accessibility of the work to contemporary readers made his renderings far livelier than those of his predecessors. For Waley, it was a simple matter of, when translating prose dialogue one ought to make the characters say things that people talking English could conceivably say.[12] Sometimes that was accomplished even when it might not have been quite what the characters said in Chinese. But, as Donald Keene has written, "[T]hese blemishes [referring to errors in *Genji*], though they have been given more than enough publicity, are not only pardonable, but essentially do not effect the value of his work. Waley brought new life to masterpieces of Chinese and Japanese literature by transmuting them into an incredibly sensitive and supple English."[13] So even when Waley was wrong, he was right, a sign, in the

view of some, of the infallibility of genius.

Whether, in commenting so generously upon the value of his work, Keene is referring to individual texts or to Waley's contributions in general is significant, for macro and micro views might easily lead to different conclusions. That is to say, a misinterpreted or intentionally altered text certainly cannot sully the reputation of one so illustrious as Waley, but might easily be viewed as falling short of the translator's responsibility to be as faithful to the text as one's talents will allow – to get it right. Granted, all translators make mistakes, and, so long as they do not derive from any personal agenda, they are indeed pardonable.[14] That, however, should not deny the value of judicious, well-intended, publicity, or, in less ambiguous phraseology, calling attention to mistakes, particularly when they alter the meaning or tone of the text.

But what is one to do with errors of *omission* rather than those of *commission*? Here Waley succeeds less admirably. When translating *Monkey*, it appears that his Victorian sensibilities conspired to deprive readers of English of some of the Chinese readers' favorite episodes and verse. That has not gone unnoticed:

> In translating prose and lengthy poems, Waley takes greater–and more conscious–liberty still. *Monkey* is approximately a third in length of the *Xiyou ji*. Most of the verse in the Chinese novel is suppressed; arcane references to Daoist alchemy and the art of longevity are at best summarized. Whatever is hard for the translator to express or the reader to comprehend, Waley often passes over in discreet silence.[15]

And note the adjectives in the following statement, which appears to contradict, in tone at least, the earlier concern:

> In Waley's translations there are also instances of *skilful* improvement on the original. A *charming* example occurs in Yuan Mei's biography of his

mother.[16]

Those who have redone Waley's work are, in spite of their affirmations of Waley's stylistic genius, less generous in their judgment. Anthony Yu has the following to say about *Monkey* in his own translation of *Xiyou ji*, one of two in English completed over the past couple of decades:

> This leaves us finally with the justly famous and widely read version of Arthur Waley, published in 1943, under the misleading title *Monkey, Folk Novel of China*. Waley's work is vastly superior to the others in style and diction, if not always in accuracy, but unfortunately it, too, is a severely truncated and highly selective rendition.
>
> Of the one hundred chapters in the narrative, Waley has chosen to translate only chapters 1-15, 18-19, 22, 37-39, 44-49, and 98-100, which means that he has included less than one-third of the original. Even in this attenuated form, however, Waley's version further deviates from the original by having left out large portions of certain chapters (e.g., 10 and 19). What is most regrettable is that Waley, despite his immense gift for, and magnificent achievements in, the translation of Chinese verse, has elected to ignore the many poems–some 750 of them–that are structured in the narrative. Not only is the fundamental literary form of the work thereby distorted, but also much of the narrative vigor and descriptive power of its language which have attracted generations of Chinese is lost.[17]

This is eminently fair criticism. Yet it, too, touches upon more complex issues. What, for instance, is the translator's responsibility to provide a cultural context for the work he is translating? And at what cost? There is no denying either the thoroughness of Yu's *Journey to the West* or his fidelity to the most intricate details of the text; in his complete translation, he supplies a long and illuminating introduction and extensive notes that range from etymology and variant interpretations of phrases to religious allusions, puns

and a variety of stylistic features. But does it, in its length and academic approach, reach out to readers who want only a sense of this sixteenth-century classic, as does Waley's severe abridgement? And if not, so what? This is surely not the place to try to provide a definitive answer to this tricky question (assuming one were possible), particularly since it leads to further questions of reception as well.[18] On this latter issue, Waley had the following to say in response to Roy Fuller's question regarding the reception of Waley's work in the "Oriental" countries: "In Japan a great deal [of reaction]. Not in China, I think. But they get rather cross in China at one translating their own poems and think that, if anybody does it, it ought to be themselves."[19]

Perhaps the harshest criticism Waley's work has encountered publicly deals not with his work on Chinese texts, but with his complete translation of Murasaki Shikubu's classic thirteenth-century Japanese novel, *The Tale of Genji*. In her review of Edward Seidensticker's subsequent retranslation of *Genji*, Helen McCullough, herself a renowned translator of Japanese literature, writes:

> One did not mistrust Seidensticker's powers, so often proven, and one knew of Waley's idiosyncrasies and deficiencies as a translator (the cuts, the embroidering, and the innumerable misapprehensions), but one feared that the haunting beauty of Waley's *Genji*, and the extraordinary narrative gifts it revealed, might prove to have come in large part from Waley himself – that a faithful translation of Murasaki Shikubu's work might leave little more than a repetitious string of romantic adventures. Such misgivings seem ludicrous in retrospect. It would be unthinkable to repudiate our great and enduring debt to Waley, but few who have access to Seidensticker's translation will feel inclined to re-read his predecessor.[20]

and:

> Seidensticker has peeled off Waley's accretions, restored his cuts, and told

us what Murasaki Shikibu really said.[21]

Even in Waley's poetry anthologies there are conflicting reactions to the translator's idiosyncratic style. While David Hawkes generously writes, "If the many poems ... seem often a trifle thin and unmemorable, this is *probably* not the translator's fault."[22] But Jonathan Spence sees a downside to the Waley imprint on the poems he translated, for "If the work was Waley's then no attempt had to be made to comprehend the cultures that gave him his raw material." [23]

So where does that leave us? Of course I don't hate Arthur Waley. To do so would be churlish, or stupid. I admire, envy and marvel over his translations and his writing. I have used *Monkey* in undergraduate courses, to the students' utter and inevitable delight. But he has not made it easy for the rest of us, owing both to his greatness and to his deficiencies. Times have changed, and the translation of Chinese literature encounters problems and challenges unknown to Waley.

First, as Waley (who was financially secure, and had no day job to hold onto) admits, generalists have pretty much disappeared in our field. He translated from both Chinese and Japanese, not to mention other, even less commonly read languages. To be sure, there are individuals who translate from more than one language (Burton Raffel and Michael Henry Heim, to name but two), but not from such disparate, difficult languages with such diverse traditions. Burton Watson's name comes to mind, but he seems to translate Chinese in at least some measure through the Japanese, and prefers historical and philosophical texts to literary ones.[24] Obviously, a thorough classical education in *one's own* literary tradition is too seldom encountered among translators of Asian literature these days, and we must keep in mind that Waley was a good, if not a great, poet, in his own right. All too often, a working knowledge of Chinese or Japanese is all that is deemed necessary in the pressure-cooker of today's field, particularly in the academic world. All else is often either implied or forgiven, and the results can be disastrous.

Then, too, the status of literary translators has fallen in the profession as pure scholarship has risen. The academic rewards for translation remain on a par with those of preparing a bibliography. Even among those outside the academy, translation is often viewed as a stage of activity leading to something better. Waley, the translator, was considered to be a creative genius; translators these days are as often as not considered to be facilitators at best, interchangeable hirelings at worst. One considers one's work to be a success if a reviewer says nothing at all about the translation. As style suffers the onslaught of deconstructionists, and publishers/reviewers/readers demand greater accessibility to foreign works and writers, the unique role and abilities of individual translators are less valued. Whereas translators were once seen as interpretive musicians to the writers' originating compositions, now they are viewed more as scribes. Transmitting information seems to be the raison d'être of translated literature these days. What I get more and more of are comments like:

> In "Red Sorghum", Mo Yan introduces Western readers to the unfamiliar culture of provincial China through dozens of vivid characters–like Five Monkeys Shan, Spotted Neck, Pocky Leng and Nine Dreams Cao. By the end, they and Mo Yan have put Northeast Gaomi Township securely on the map of world literature.[25]

or, from Jia Pingwa's *Turbulence*:

> The Chinese countryside, home to nearly a billion peasants, is described in ways that are both instructive and moving.[26]

Here the author is demoted to encyclopedist, the translator all but annihilated, except where there are problems, in which case it probably *is* the translator's fault. The broader possibilities of literary translations are forgotten, even though, in the words of the German poet/translator, Hans

Nossack, "Translating authors from other cultures can prevent a literature from becoming too nationalistic or too provincial." [27]

Most importantly, perhaps, capturing the tone, the cadences, the imagery of an original text is the true task of, and challenge for, the translator. When writing about Waley, Ivan Morris informs us, "What daunts one most about his prose versions is their seemingly effortlessness, the way in which the meaning of the original is conveyed in plain, spontaneous English so that after a few pages one entirely forgets one is reading a translation." [28] Is that good? Is it the ideal? During Waley's time it surely was, and it seems to be yet. Readability, fluency, domestication have been a translator's goals, his marching orders, sometimes. For Arthur Schopenhauer, "The most nearly perfect translation will at best relate to the original in the same way that a musical piece relates to its transposition into another key." [29] Now, however, as translation as a process is being viewed with greater scrutiny, an increasing number of people (but still a minority) find themselves in sympathy with novelist and translator Vladimir Nabokov, who has written:

> I constantly find in reviews of verse translations the following kind of thing that sends me into spasms of helpless fury: Mr. (or Miss) So-and-so's translation reads smoothly. In other words, the reviewer of the translation, who neither has, nor would be able to have, without special study, any knowledge whatsoever of the original, praises as readable an imitation only because the drudge or the rhymster has substituted easy platitudes for the breathtaking intricacies of the text. Readable, indeed! A schoolboy's boner is less of a mockery in regard to the ancient masterpieces than its commercial interpretation or poetization. Rhyme rhymes with crime, when Homer or *Hamlet* are rhymed. The term free translation smacks of knavery and tyranny. It is when the translator sets out to render the spirit – not the textual sense – that he begins to traduce his author. The clumsiest literal translation is a thousand times more useful than the prettiest paraphrase.[30]

Nabokov doesn't stop there:

> The person who desires to turn a literary masterpiece into another language has only one duty to perform, and this is to reproduce with absolute exactitude the whole text, and nothing but the text. The term literal translation is tautological since anything but that is not truly a translation but an imitation, an adaptation or a parody.[31]

Nabokov is of the school that insists that a translator is obligated to bring the reader toward the author and not the other way around. To some, a foreignized text has become an ideological necessity, a work that happily disrupts cultural codes in the target language, unlike a domesticated translation, which is an appropriation of a foreign culture that denies the opportunity of revealing stylistic possibilities in one's own language that are different from the original. If mastery in one language over the other is to be preferred, for Nabokov and like-minded individuals it must be in the source language.

The other school, by far the predominant one, can be fairly represented by the views of the Mexican Nobel laureate, Octavio Paz:

> I do not mean to imply that literal translation is impossible; what I am saying is that it is not translation. It is a mechanism, a string of words that helps us read the text in its original language. It is a glossary rather than a translation, which is always a literary activity. Without exception, even when the translator's sole intention is to convey meaning, as in the case of scientific texts, translation implies a transformation of the original. That transformation is not – nor can it be – anything but literary, because all translations utilize the two modes of expression to which, according to Roman Jakobson, all literary procedures are reduced: metonym and metaphor.[32]

Nabokov is, or course, wrong, on several counts, both aesthetic and commercial. By all indications, he is speaking as a novelist, not as a translator (although he was both), one so jealous of his own creative use of form, language and imagery that any rendering that approaches the same level of creativity and readability in another language somehow diminishes his own achievement.[33] Holding to the illusion that equivalencies between and among languages are universally available, and seemingly unaware of the fallacy that cultural literacy always already exists in a domestic reader and must be spoon-fed to a foreign reader in fairness to the original author, Nabokov appears to revel in the wisdom of poet Robert Frost's dismissive comment, "Poetry is what gets lost in translation." [34] An even more extreme denouncement of the views of Nabokov and the Yiddish writer Isaac Bashevis Singer ("There is no such thing as a good translator. The best translators make the worst mistakes. No matter how much I love them, all translators must be closely watched." [35]) is given by Douglas Robinson: "Our fear that the SL [source language] author would not like us to take liberties with his or her text is based on an ideologically idealized image of the SL author that has more to do with keeping translators in line than with representing reality." [36]

The explosion of work on translation theory has also changed the landscape since Waley's time. And while I am in basic agreement with those who feel that translation handbooks and translation theory are about as useful to a literary translator as creative writing courses and critical theory are to writers, I think that all this attention cannot help but keep us focused on the challenges and responsibilities of our craft and make us better producers and readers of translated literature. Gregory Rabassa speaks for us all, I think, when he writes, "Translation is a disturbing craft because there is precious little certainty about what we are doing, which makes it so difficult in this age of fervent belief and ideology, this age of greed and screed." [37]

In the final analysis, the legacy of Arthur Waley may not rest so much on his translations as they do on his role as translator. To be sure, his "translations are a monumental success that has [sic] had an unmistakable and indelible impact on all subsequent translators of Chinese texts into English … [and] have also been enjoyed as English literature in their own right." [38] But as post-Victorian has led into post-modern, the process of literary translation and the nature of the receptors of Chinese literature in translation have undergone radical changes that have forced us to contemplate our craft in ways Waley never imagined.

Maybe someday a Chinese writer or poet will in fact win the coveted Nobel Prize for Literature, based primarily upon the work of a cadre of translators who, like Arthur Waley, have been excited by the work they translate, are haunted day and night by the feeling that they must put it into their own language, and are in a state of restlessness and fret till they do. Until there is a similar prize for translation, that will have to suffice.

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[1] This essay is based upon a public lecture I gave at Hong Kong's Lingnan College in January 1995.

[2] Wong Siu Kit and Chan Man Sing, "Arthur Waley", in Chan Sin-wai and David E. Pollard, eds, *An Encyclopedia of Translation* (Hong Kong: The Chinese UP, 1995), 423-24. Unless otherwise noted, in this section I have drawn my material (and some of my wording) from Wong and Chan.

[3] He has been called by Jonathan Spence "The Explorer Who Never Left Home." See *Renditions* Number Five (Autumn 1975): 32-37.

[4] David Hawkes, "Arthur Waley," in *Classical, Modern and Humane: Essays in Chinese Literature*, eds. John Minford and Siu-kit Wong (Hong Kong: The Chinese UP, 1989), 254.

[5] With Legge and many of his peers and predecessors, the role of Chinese collaborators is well documented. Waley may have consulted Chinese scholars in his translations, as well, but it does not appear to have been in his nature to submit to the interpretations of others.

[6] Spence, 32.

[7] Hawkes, "Arthur Waley," 258.

[8] Donald Keene, "In Your Distant Street Few Drums Were Heard," in Ivan Morris,

ed. *Madly Singing in the Mountains: An Appreciation and Anthology of Arthur Waley* (London: George Allen & Unwin Ltd, 1970), 52.

[9] Ivan Morris, "The Genius of Arthur Waley," *Madly Singing in the Mountains*, 87.

[10] "Arthur Waley in Conversation: BBC Interview with Roy Fuller (1963)," *Madly Singing in the Mountains*, 143.

[11] Hawkes, "Arthur Waley," 257.

[12] Arthur Waley, "Notes on Translation (1958)," *Madly Singing in the Mountains*, 156.

[13] Keene, 57.

[14] William Weaver, the brilliant translator of Umberto Eco and Elsa Morante, reminds us that even the most experienced translator has an occasional mishap. See "The Process of Translation," in John Biguenet and Rainer Schulte, eds., *The Craft of Translation* (Chicago and London, University of Chicago Press, 1989), 117.

[15] Wong and Chan, 427.

[16] Wong and Chan, 427. My emphasis.

[17] Anthony C. Yu, tr. and ed., *The Journey to the West* (Chicago and London: The University of Chicago Press, 1977), Vol. I, Preface, ix-x.

[18] It may be worth noting that Yu, a Chinese scholar/translator, read Wu Chengen's classic work long before the idea of translating it occurred to him, probably as a child, while Waley, a poet/translator, came to the novel as a foreign adult, with a much different cultural background.

[19] "Arthur Waley in Conversation," *Madly Singing in the Mountains*, 142-143.

[20] Helen C. McCullough, "The Seidensticker *Genji,*" *Monumenta Nipponica*, xxxii, 1 (Spring 1997): 93.

[21] McCullough, 97.

[22] David Hawkes, "From the Chinese," *Madly Singing in the Mountains*, 49. My emphasis.

[23] Spence, 36.

[24] This is not meant either to disparage his remarkable accomplishments or overlook the books of poetry he has published.

[25] Wilborn Hampton, "Anarchy and Plain Bad Luck," *The New York Times Book Review*, April 18, 1993. Edward Hower is more concise: "Red Sorghum is a book that anyone interested in China will have to read." *New York Newsday*, May 2, 1993.

[26] Review, place and date unspecified.

[27] "Introduction," Rainer Schulte and John Biguenet, eds., *Theories of Translation* (Chicago and London: University of Chicago Press, 1992), 8.

[28] *Madly Singing in the Mountains*, 73. My emphasis.

[29] "On Language and Words," *Theories of Translation*, 33.

[30] "Problems of Translation: *Onegin* in English," *Theories of Translation*, 127.

[31] "Problems of Translation," 134.

[32] "Translation and Letters," *Theories of Translation*, 154-155.

[33] Anyone desiring to evaluate the merits of Nabokov's approach is urged to consult his translation of Mihail Lermontov's *A Hero of Our Time* (Doubleday 1958), in which he provides evidence in support of his claim that "any translation that does not sound like a translation is bound to be inexact upon inspection." *Theories of Translation*, xii.

[34] Robert Wechsler, *Performing Without a Stage*, 51. Wechsler counters with a quote from Paz's translator, Eliot Weinberger: "Poetry is that which is worth translating. The poem dies when it has no place to go." (62). Wechsler reminds us that Frost was one of the few great poets never to have translated.

[35] "On Translating My Books," *The World of Translation* (New York: PEN American Center, 1971), 110. Cited in Isabelle Vanderschelden, "Authority in Literary Translation: Collaborating with the Author," in *Translation Review* 56 (1998): 24.

[36] *The Translator's Turn* (Baltimore and London: The Johns Hopkins University Press, 1991), 115.

[37] "No Two Snowflakes Are Alike: Translation as Metaphor," in John Biguenet and Rainer Schulte, eds., *The Craft of Translation* (Chicago and London: The University of Chicago Press, 1989), 12.

[38] Wong and Chan, 427-428.

Translation Process Analysis: Foreign Language Learners and Professionals

Wolfgang Lörscher

1. Introductory Remarks

The considerations which will be made in this paper can be located within the field of translation process analysis (cf. Gerloff 1988; Jääskeläinen 1990; Krings 1986; Lörscher 1991a; Séguinot 1989; Tirkkonen-Condit 1991). They are based on a research project which I have been carrying out since 1983. The aim of this project is to analyze psycholinguistically translation *performance* as contained in a corpus of orally produced translations from German into English and vice versa. This is done in order to reconstruct translation *strategies*. These underlie translation performance, operate within the translation *process*, and are thus not open to direct inspection. In the first stage of the project, translation processes of advanced foreign language learners were investigated. The results yielded are contained in Lörscher 1991a. The second stage of the project, in which professional translators' and, later on, bilingual children's translation processes are analyzed, is in progress (Lörscher in preparation).

2. Methodology

As concerns the methodology employed in investigating translation processes, a distinction can be made between methods and procedures for the *elicitation* of data and those for the *analysis* and evaluation of data.

2.1 Methods for Data Elicitation

Among the *methods for the elicitation of data*, the introspective procedure of thinking-aloud (Ericsson/Simon 1984) is of decisive importance. During the last years, many arguments have been put forward about the advantages and disadvantages of thinking-aloud. Elsewhere (Lörscher 1991c) seven arguments in favour of this method for eliciting information about translation processes were discussed. As a conclusion, it was pointed out that thinking-aloud is a useful tool for collecting data about mental processes in general, and translation processes in particular, if we take into account the conditions under which the data are externalized and their inherent limitations.

2.2 Methods for Data Analysis and Evaluation

The *analysis and evaluation of data* is carried out by means of an interpretive approach, as this is customary in performance analysis. The primary aim of this approach is the hypothetical reconstruction of sense relations. In the process of interpretive reconstruction, certain data are interpreted as (observable) indicators of (unobservable, mental) translation strategies. These indicators represent the basis for the formation of hypotheses on the mental translation process. – A more detailed description of these phenomena is contained in Lorscher 1991a: 56ff.

The process of knowledge accumulation with respect to translation strategies has a dialectical nature. On the one hand, the analysts must have some knowledge of the concept of translation strategy in order to be able to ascribe the status of strategy indicators to certain signs. On the other hand, it is only by their indicators that translation strategies are constituted, so that knowledge of them can, to a very large extent, only be gained by means of strategy indicators. Therefore, the analysts must often proceed in a speculative and hypothetical way. They often do not interpret certain signs to be indicators as a result of their knowledge of the respective entity or of the relationship between an indicator and a segment of reality, but rather on the basis of considerations of probability. They can be corroborated or turn out to be false in the course of accumulating further knowledge of the phenomena and of gathering more experience in intepretation.

3. A Strategic Analysis of the Translation Process

Translation strategies have been defined by me as *procedures which the subjects employ in order to solve translation problems* (Lörscher 1991a: 76ff.). Accordingly, translation strategies have their starting-point in the realization of a problem by a subject, and their termination in a (possibly preliminary) solution to the problem or in the subject's realization of the insolubility of the problem at the given point in time.

Between the realization of a translation problem and the realization of its solution or insolubility, further verbal and/or mental activities can occur which can be interpreted as being strategy steps or elements of translation strategies. They can be formalized to yield categories of a model for the strategic analysis of the translation process. Such a model was developed on the basis of a corpus of translations made by foreign language students. In the second stage of the project it was applied to translations performed by professional translators. Modifications of the model were hardly necessary for an adequqate analysis of professional translation processes although, as will be pointed out later, the quality and structure of the translation strategies and their elements, as well as their quantitative distribution differ considerably, at least in part.

The model consists of three hierarchical levels. The first and lowest contains those phenomena which can be interpreted to be *elements of translation strategies*, i.e. the smallest detectable problem-solving steps. The second level captures the manifestations of *translation strategies*, and the third and highest level comprises the *translation versions*. A detailed description of the model can be found in Lörscher 1991a:92ff.

3.1 Elements of Translation Strategies

Elements of translation strategies can be distinguished as to whether they are original or potential. The former exclusively occur within strategic, i. e. problem-oriented phases of the translation process and are thus original elements of translation strategies. The latter also occur within non-strategic phases of the translation process.

The following 22 elements of translation strategies could be found in my data corpus:

Original Elements of Translation Strategies

RP : ***R***ealizing a Translational ***P***roblem
VP : ***V***erbalizing a Translational ***P***roblem
→ SP : Search for a (possibly preliminary) Solution to a Translational ***P***roblem
SP : ***S***oulution to a Translational ***P***roblem
PSP : ***P***reliminary ***S***olution to a Translational ***P***roblem
SPa,b,c.. : Parts of a Solution to a Translational ***P***roblem
SP Φ : A ***S***olution to a Translational ***P***roblem is still to be found (Φ)
SP= Φ : Negative (Φ) Solution to a Translational ***P***roblem
PSL : ***P***roblem in the Reception of the ***SL*** Text

Potential Elements of Translation Strategies

MSL : ***M***onitoring (verbatim repetition) of ***SL*** Text Segments
MTL : ***M***onitoring (verbatim repetition) of ***TL*** Text Segments
REPHR.SL : ***Rephr***asing (paraphrasing) of ***SL*** Text Segments
REPHR.TL : ***Rephr***asing (paraphrasing) of ***TL*** Text Segments
CHECK : Discernible Texting(=***Check***ing)of a (Preliminary) Solution to a Translational Problem
OSL : Mental ***O***rganization of ***SL*** Text Segments

OTL : Mental ***O***rganization of ***TL*** Text Segments
REC : ***Rec***eption (first reading) of SL Text Segments
[TS]com : ***Com***ment on a ***T***ext ***S***egment
TRANS : ***Trans***position of lexemes or combinations of lexemes
T : ***T***ranslation of text Segments without any problems involved
→ 2,3,..n : Conceiving a Second, Third, etc. ***T***ranslation Version
ORG : ***Org***anization of Translational Discourse

3.2 Translation Strategies

Translation strategies are procedures for solving translation problems.

They range from the realization of a translational problem to its solution or the realization of its insolubility by a subject at a given moment. They are constituted by those minimal problem-solving steps outlined above.

The flow-chart represented below shows the interplay of the elements of translation strategies thus the decision paths available to the subjects when they are engaged in solving translational problems.

Diagram 1: Flow Chart of Translational problem-solving

Explanatory Remarks to the Flow Chart of Translational problem-solving

After realizing(RP)and possibly verbaliziing (VP) a translational problem, and after a potential search for a soultion (->SP), a subject may achieve a solution (SP, SPa, b..) or a preliminary solution (PSP) immediately (2), (3), (4), in which cases the problem-solving process may come to an end (#). This may also be the case when the subject considers a problem insoluble (1). Having found a (preliminary) solution (2), (3), (4), the subject may go on dealing with the problem (>>>) and proceed to either decision node A or B (• A; • B). When te subject cannot find a solution (SP Φ), s/he can only proceed to decision node A. Having reached decision node A, the subject may try to bring about a solution by monitoring SL or TL text segments (MSL, MTL), and/or by rephrasing SL text segments (REPHR. SL), and/or by (further) searching for a solution (->SP), and /or by mentally organizing SL or TL text segments (OSL, OTL), and/or by commenting on text segments ($[TS]_{com}$), and/or by conceiving a negative solution (SP=Φ). As a result of these problem-solving activities, the subject may either find a (preliminary) solution to the problem (PSP, SP, SPa, b..) or not (SP Φ). Here again, the problem-solving process may come to a successful (6), (7), (8) or to an unsuccessful (5) end.

When the subject decides to continue, s/he may either go back to decision node A, which is possible after SP Φ, PSP, SP, and SPa, b..; or s/he may proceed to decision node B, which, however, is not possible after SP Φ.

Having reached decision node B, the subject continues by rephrasing (REPHR. TL) the respective TL text segment (SP, PSP, SPa, b..) or by testing it (CHECK). The result of the rephrasing is a new (preliminary) solution ((P) SP2,3..., SPa2,3.., SPb2,3.. ..). Here again, the problem-solving process may come to an end, as in (13) and (14), or the subject may proceed to one of the decision nodes again.

After the testing of a TL text segment, the (preliminary(solution may either be corroborated ((P)SP+) or rejected ((P)SP-). In both these cases, the subject may terminate the problem-solving process (9), (10), (11), (12), or proceed to either decision node A or B.

As the data show, the elements of translation strategies combine in specific ways only to build up structures. Accordingly, translation strategies contain one or more of these structures.

Following a model for the analysis of discourse, which I developed in a different context (Lörcher 1983), a distinction is made between *basic structures, expanded structures*, and *complex structures* of translation strategies. This is based on the fact that although tranalation strategies can be highly complex and thus difficult to document and describe in their

manifold forms, they can be reduced to a fairly small number of simpler structures. The application of a generative principle allows the translformation of *basic structures* into *expanded* and *complex structures*.

The types of translation strategies used by the subjects of my investigations are schematically represented below.

Five types of basic structures occur in my data corpus:

Type I : RP-(P)SP#/SP Φ
Type II : RP-→SP-(P)SP#/SP Φ
TypeIII : (RP)-VP-(P)SP#/SP Φ
TypeIV : (RP)-(→SP)-VP-(→SP)-(P)SP#/SP Φ at least one→
SP must be realized.
Type V : (...) (P)SPa/SPa Φ(...) (P)SPb/SPb Φ (...) (P)SPc/SPc
Φ(...)

According to the generative principle, types II to IV can be derived from type I. Type II contains an additional phase of searching for a solution (SP), type III contains an additional verbalization of the translational problem (VP), and type IV contains both an additional phase of searching (→SP) and a verbalization (VP).

Expanded structures of translation strategies consist of a basic structure which contains one or more expansions. Expansions are defined as additional elements of a strategy itself. So, for example, the strategy RP - VP - →SP - VP2 - →SP - PSP contains a type IV structure, i.e. RP 0 (→SP) - VP -(→SP) - (p)sp, with two additional elements of the structure itself,(VP2→SP), i.e. with two expansions.

Complex Structures are built up of several basic and/or expanded structures. An example may elucidate this. The strategy VP - SP Φ - →SP - PSP contains a type III and a type II structure. The former is terminated by SP Φ, i.e. with the subject leaving the problem aside in order to try and solve it later. The second part of the strategy is the realization of a type II structure. It terminates with a preliminary solution to the translation problem.

3.3 Translation Versions

As my data clearly show, the translation process contains both strategic phases, which are directed towards solving translational problems, and non-strategic phases, which aim at accomplishing tasks. The former range from the realization of a translational problem to its solution or to the realization of its insolubility at a given point in time. The latter start with the extraction of a unit of translation and terminate when it has been (preliminarily) rendered into TL or when a translational problem arises.

Translation versions are derived from a maxim which dominates an entire translation and according to which a translation should not merely convey the sense of the SL text into TL, but should be an adequate piece of discourse produced according to the TL norms of language use.

Whereas translation strategies can, by definition, only occur within strategic phases of the translation process, translation versions can consist of strategic and/or non-strategic components. They can be located within strategies (i.e. intrastrategic versions), between strategies, and can range from one into another strategy. The latter case is called intraversional strategy.

As my data reveal, the subjects often produce several translation versions. They can comprise the entire text or only parts of it (e.g. paragraphs, sentences, clauses, or phrases). The production of several translation versions can have various reasons, of which at least four can be interpreted from the data:

i. If a subject does not succeed in solving a translational problem at the first attempt, s/he may try to solve the problem in its further context. This may require a second, third etc. translation version which potentially also contains non-strategic parts of the translation.

ii. If, at the first attempt, a subject does not succeed in rendering a strategic or non-strategic part of an SL text into TL in a way which is considered adequate, the subject may try to optimize the TL text production by conceiving a more adequate second, third, etc. translation version.

iii. If a subject, while checking a complex TL text segment, finds an alternative for it, s/he may conceive a further translation version which contains the alternative TL text segment plus part of its context.

iv. If a subject translates a complex SL text segment consisting of several strategic and/or non-strategic parts by successively rendering its components into TL, the subject may produce a further version of the TL text segment. Thus, s/he may become aware of the complex interrelationships between the components of the TL text segment. S/he may realize that the components, in order to make an adequate stretch of TL discourse, cannot be put together in the same way as they were successively translated from the SL.

4. Professional and Non-Professional Translation Processes: A Summarizing Comparison

To conclude this article, I would like to briefly compare the translaiton processes of professionals and foreign language students and outline the differences as they could be detected in or interpreted from the data available to me. Since the investigations are still in progress, the following considerations are of a possibly preliminary kind.

The first point I would like to make is that in spite of the differences, professional and non-professional translation processes have many features in common. The fact that the categories of my model of analysis, which were developed on the basis of non-professional translations, adequately capture professional translations, too, highly suggests that the two kinds of mental processes are similar, to say the least. From the point of view of the strategies detected, the mental processes of the two kinds of translators did not reveal significant differences.

As I pointed out elsewhere (Lörscher in preparation) differences between professional translators and foreign language students can be detected in the distribution and frequency in the types of strategy, i.e. in the quantitative aspects of the translation strategies. Furthermore, the process-oriented approaches to the translations among the two groups of translators differ quite considerably.

1. Whereas most of the foreign language students take a mainly form-oriented approach to the translations, the professionals mainly employ sense-oriented procedures. Thus the shortcomings of translations with serious distortions of sense or violations of norms of target-language text production are avoided. More detailed considerations on this are contained in a recently published article by me (Lörscher 1991b).

2. The units of translation, i.e. the SL text segments which a subject extracts and puts into his/her focus of attention in order to render them into the target-language as a *whole*, are considerably larger among professional translators than among foreign language students. In other words, the processing system of professionals can obviously handle larger units than that of non-professionals. The former mainly choose phrases, clauses or sentences as units of translation whereas the latter concentrate of syntagmas and especially on single words. As a consequence, professional translators often realize problems *while* they are rendering a unit of translation into the TL. The foreign language students, however, mostly realize translation problems before they start translating because the units they extract from the SL text are much smaller and thus problems can be located more easily and more quickly. Furthermore, it is mainly problems of a local kind, especially lexical transfer problems arising from lack of competence in SL or TL, which the non-professionals are faced with whereas the professionals are primarily concerned with global, formulating problems, with the optimal expression of sense according to the TL norms of text production.

3. As I have pointed out elsewhere (Lörscher 1991a), foreign language students tend not to ckeck those TL utterances according to their sense which they have translated and within which they did not realize any problem. As a consequence, the translations of the students more often that not reveal utterances which contain grammatical errors, even in their mother tongue, violations of TL text production norms, or which make no sense. Professional translators, however, tend to continuously check their TL text output, no

matter whether it has been produced with or without any problems involved. So professional translators often do not realize formulating problems before they check their utterances produced in TL. This *expost* realization of translation problems is an important distinquishing factor of professional and non-professional translation processes.

4. The professional translators mainly, though not exclusively, check their utterances produced in TL with regard to their stylistic and text-type adequacy. The foreign language students, by contrast, only check the *solutions to their problems*, and this checking is done with respect to lexical equivalence and, to a lesser extent, to their syntactic correctness. Stylistic and text-type adequacy plays quite a subordinate role, if any, for them. Thus their translation processes are dominated, if not determined, by the lexis and syntax of the SL text. As a result of this, texts in the target-language are produced which are often deficient and unacceptable because they contain violations of TL norms of text production. Such deficiencies can, at least in principle, be avoided by the different checking procedures generally employed by the professional translators.

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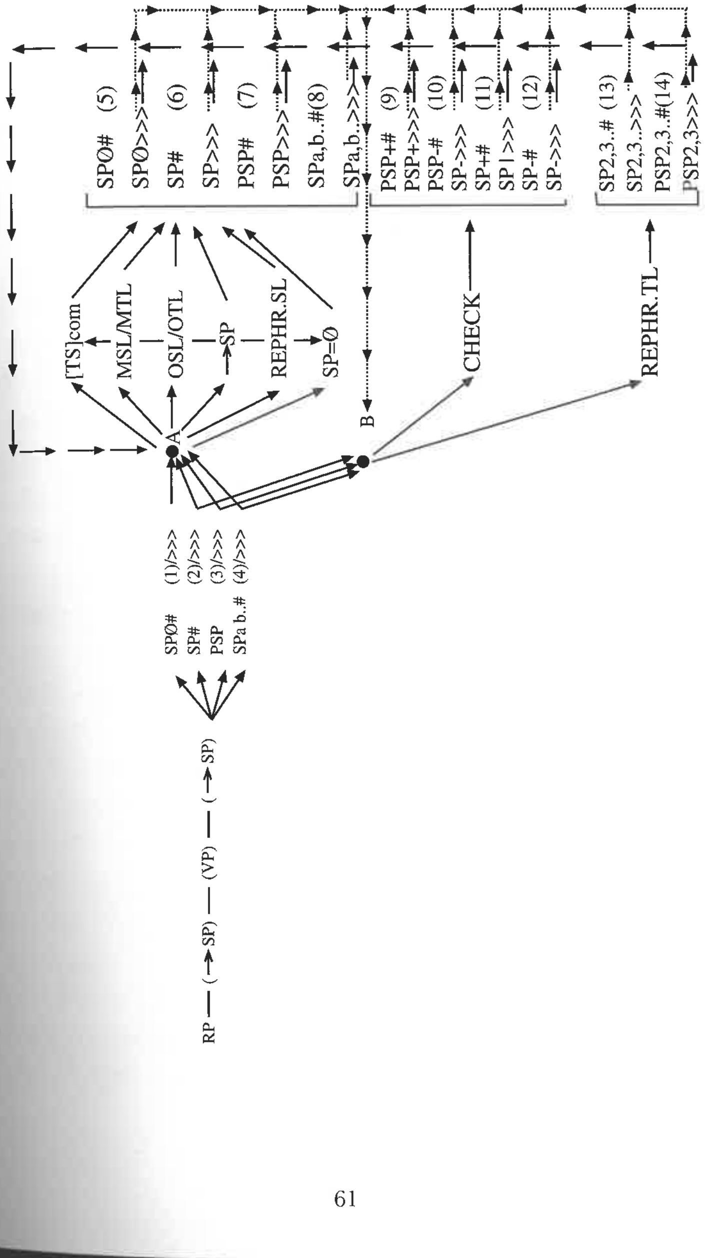
Diagram 1 : Flow Chart of Translational Problem-Solving


SPØ# (5)
SPØ>>>
SP# (6)
SP>>>
PSP# (7)
PSP>>>
SPa,b..#(8)
SPa,b..>>>
PSP+# (9)
PSP+>>>
PSP-# (10)
SP->>>
SP+# (11)
SP1>>>
SP-# (12)
SP->>>
SP2,3..# (13)
SP2,3..>>>
PSP2,3..#(14)
PSP2,3>>>
[TS]com
MSL/MTL
OSL/OTL
SP
REPHR.SL
SP=Ø
CHECK
REPHR.TL
A
B
SPØ# (1)/>>>
SP# (2)/>>>
PSP (3)/>>>
SPa b..# (4)/>>>
RP — (→SP) — (VP) — (→SP)

>>> = continuation symbol;# = terminal symbol,elements in brackets () are optional, •A/•B = decision node A/B

Transforming the Tao:
A Critique of A. C. Graham's Translation of the Inner Chapters of the *Chuang Tzu*[1]

Shuen-fu Lin

Frederick Henry Balfour published his book *The Divine Classic of Nan-hua, Being the Works of Chuang Tsze, Taoist Philosopher* in 1881.[2] This was the very first complete translation of the *Chuang Tzu* 莊子 (traditionally attributed to Chuang Chou 莊周, ca. 369-286 B.C.) into any Western language.[3] Although the *Chuang Tzu* has not enjoyed as great a popularity as the *Tao Te Ching* 道德經 has among Western translators, it has, for more than a century, attracted many admirers of its own in the West as a text that appeals equally to the reader's rational faculty and imagination. To date, there exist in the English language alone six complete translations and numerous partial translations by such distinguished scholars and skilled translators as Herbert A. Giles, James Legge, Fung Yu-lan, Arthur Waley, Wing-tsit Chan, Burton Watson, A. C. Graham, Victor H. Mair, and David Hinton.[4] It can be said that twentieth-century translators of this immensely complex Taoist classic have in one way or another attempted to reproduce the original Chinese text into the English language with some fidelity. Published exactly one hundred years after Balfour's translation, the book *Chuang-tzu: The Seven Inner Chapters and Other Writings from the Book of Chuang-tzu* (which is four-fifths of the original) by the late A. C. Graham–an expert in ancient Chinese thought and a remarkable translator of classical Chinese poetry and philosophical texts–represents not only one of the latest but also the most important attempt to move the translation ever closer to the original source-language text. This paper intends to review Graham's criticism of several significant previous English translations of the *Chuang Tzu*, his own strategy in translating the *Nei-p'ien* 內篇 or Inner Chapters, and the strengths and possible flaws of his efforts.

I shall begin with a brief discussion of some aspects of recent translational thinking in the West which bear special relevance to my examination of Graham's translation of the Inner Chapters. It has been pointed out that the history of translation theories from the age of the Romans to the second half of the eighteenth century is one of gradual shift from a view of translation as the appropriation of the content of the original without any real concern for its stylistic and linguistic idiosyncrasies, to one of exploitation of the original in order to enrich the linguistic and aesthetic dimensions of one's own language, and finally to one of respect for the foreign in the original source-language text.[5] The new respect for the foreign that had emerged during the second half of the eighteenth century was then "followed by the courage to move toward the foreign." [6] During the subsequent nineteenth- and twentieth-centuries, this sense of responsibility toward the foreign in the original source-language text continues as a strong undercurrent in the theory and practice of translation in the West.[7]

The sense of responsibility toward the foreign can be expressed in two different ways.[8] The majority of writers in the West believe that it is impossible to find precise equivalencies from one language to another and consequently emphasize fidelity to the totality of the source-language text rather than to its parts and details. The major exception to this practice is the Russian American novelist Vladimir Nabokov who insists that only a "literal translation" is valid because "nothing but that is not truly a translation but an imitation, an adaptation or a parody." [9] Nabokov is very critical of those translators who simply substitute "easy platitudes for the breathtaking intricacies" of the texts they translate.[10] For him, "The person who desires to turn a literary masterpiece into another language, has only one duty to perform, and this is to reproduce with absolute exactitude the whole text, and nothing but the text." [11]

One should note here that what Nabokov considers as a literal translation is different from the kind of "literal rendering of the syntax" and of "individual words" of the source-language text attacked by Walter Benjamin.[12] For Benjamin, a literal translation aims at "rendering the sense" of the original only, while a real translation "must lovingly and in detail incorporate the original's mode of signification." [13] As we shall see later, Graham's concept of translation comes closer to Nabokov's "literal translation" or Benjamin's emphasis on incorporating "the original's mode of signification" than to that of the majority of translators and writers from the nineteenth century into the twentieth.

One important new development in twentieth-century translational thinking in the West is the consideration of the translation process in the broader perspective of the nature of language and human communication. [14] Octavio Paz, the Mexican poet who won the Nobel Prize for Literature in 1990, has offered brilliant insights into the nature of language and translation. He says, "When we learn to speak, we are learning to translate; the child who asks his mother the meaning of a word is really asking her to translate the unfamiliar term into the simple words he already knows. In this sense, translation within the same language is not essentially different from translation between two tongues, and the histories of all peoples parallel the child's experience." [15] According to Paz, then, translation is fundamental to all acts of human communication. He extends this idea further to note that the very tool we use in communication is itself already a translation: "No text can be completely original because language itself, in its very essence, is already a translation–first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase." [16] These observations of Paz's can be used to illuminate a common ancient Chinese view of language.

Various thinkers in ancient China regard language as essentially a tool – and more often than not, a rather inadequate tool – for the communication of ideas and experiences.[17] This functional view of language is tersely expressed in a remark attributed to Confucius 孔子 (551-479 B.C.): “Writing does not fully express speech and speech does not fully express ideas” (書不盡言，言不盡意).[18] “Writing” in this passage corresponds to Paz’s “text” and “speech” to the spoken component of his “language.” The word *i* 意 (rendered “ideas” here for the sake of simplicity) is used by ancient Chinese thinkers to refer to ideas of things, thoughts as well as intentions in a person’s mind.[19] Of course, the ideas of things are images of them to begin with.[20] To follow Paz’s insight, these ideas of things already constitute a translation of our experience and understanding of the world. In the quoted remark, Confucius is said to be talking about the difficulty of transferring the ideas, thoughts and intentions in the mind into speech and writing. Therefore, we can say that speech and writing are essentially “further translations” of the ideas, thoughts and intentions a person wishes to convey, even though the concept of translation is not used in this ancient Chinese passage.[21]

If Confucius is said merely to complain about the inadequacy of language as a translation of a person’s ideas and experiences, the Taoist thinkers are adamant in denying language any ultimate validity. The *Tao Te Ching* opens with this startling statement:

> The way that can be spoken of
> Is not the constant way;
> The name that can be named
> Is not the constant name.[22]

Lao Tzu 老子 cannot find a sufficient way to designate the ultimate reality of nature and the cosmos that he perceives in the nonverbal world. so he gives it merely makeshift names of “Tao” (“the Way”) and “the great.”[23] Similarly, in the “Ch’i-wu lun” 齊物論 chapter, we find the following comment by Chuang Tzu:

> Speech is not just blowing breath, speech has something to say; the only trouble is that what it says is not fixed. Do we really say something? Or have we never said anything? If you think it different from the twitter of fledglings, is there proof of the distinction? Or isn's there any proof?[24]

Chuang Tzu argues that, unless what our speech says can be fixed, we might as well regard human language as essentially the same as the twittering of fledglings. What our speech says can never be fixed because it is never an exact representation of our experience in the first place, and it can be understood and interpreted differently by different listeners. Thus, according to Lao Tzu and Chuang Tzu, language is at best a “makeshift translation” of a person’s original ideas, thoughts, or experiences.

Ancient Chinese thinkers generally exhibit a kind of what Graham calls “naive realism” in their epistemology, despite their common belief in the inadequacy of language. Graham uses Chuang Tzu to represent this naive realism and says, “He [Chuang Tzu] has a perfect confidence that not only things but our ideas (*yi* 意) of them – which in the first place would be their images–would still be there if we could get rid of the nuisance of having to talk about them.”[25] The following passage from the *Analects* of Confucius seems to illustrate the same confidence:

> The Master said, “I’m about to give up speech.” Tzu-kung said, “If you do not speak, what would there be for your disciples to transmit?” The Master said, “What does heaven ever say? Yet the four seasons go round and the hundred things come into being. What does heaven ever say?”[26]

With some exceptions, modern writers and thinkers in the West generally do not seem to hold such a negative view of language itself, but they are as keenly aware as ancient Chinese philosophers of the inevitability of the process of transformation involved in all acts of human communication. The German philosopher Hans Georg Gadamer, for instance, says, “Reading is already translation, and translation is translation for the second time…

The process of translating comprises in its essence the whole secret of human understanding of the world and of social communication." [27] And in reviewing recent translational thinking, Rainer Schulte and John Biguenet conclude, "At all times, translation involves an act of transformation." [28]

In light of this line of argument, we can say that the various English translations of the *Chuang Tzu* are different transformations of the Chinese classic, none of which is, and can ever be, an exact equivalent of the original. It is awesome to realize that these translations can actually be transformations upon transformations, when we take into account the whole spectrum of relevant factors ranging from the nature of all languages (and the impossibility of finding word-to-word equivalents in English) to the transmission through the centuries of the *Chuang Tzu* with the numerous commentaries on which the translators have based their reading and interpretation. A. C. Graham is clearly aware of this problem when he says, "*Chuang-tzu* illustrates to perfection the kind of battering which a text may suffer between being written in one language and being transferred to another at the other end of the world some two thousand years later." [29]

This is not to say that none of the translations has conveyed any of the philosophy of the Chinese text because a perceptive reader will always be able to grasp some of the ideas (意) of the original author(s). Nor is this to say that no translation can be considered a closer approximation to the original Taoist classic than the others. The fidelity to the original can be determined by the translator's competence in both the source language and the target language, by his knowledge of Chuang Tzu's ideas and of the text associated with his name, by his approach to the translation, and by his notion of what the text is. As stated earlier, Graham's translation of the Inner Chapters of the *Chuang Tzu* has moved considerably closer than previous English translations to that portion of the original Chinese text. Nonetheless, because of his conception of what the text is composed of, his translation is not as close an equivalent of the original as we would like this exceptional scholar and translator to have produced. His criticisms of several important English

translations and his own method in translating the Inner Chapters are both closely related to his conception of this Taoist classic. Indeed, Graham's view of the nature of the *Chuang Tzu* as a text is the key to a proper assessment of his translation.

Graham devotes Section 8 in the introductory chapter of *Chuang-tzu: The Inner Chapters* to a discussion of the textual complexities of the Chinese book and the problem of translation.[30] In this brief section, he discusses the nature of ancient Chinese texts in general and of the *Chuang Tzu* in particular, reviews together in a general but pointed manner the three English translations by James Legge, Herbert A. Giles, and Burton Watson, and then sets forth in detail his own strategy in translating this early Taoist text. Brief as it is, this section represents the result of many years of Graham's efforts in trying to come "to grips with the outstanding textual, linguistic and philosophical problems" [31] of the *Chuang Tzu*. Comments presented here are largely Graham's original conclusions drawn from his own intensive study of ancient Chinese thought and texts, but he has also been influenced by the views of modern scholars such as Fu Ssu-nien 傅斯年, Kuo Mo-jo 郭沫若 , Ch'ien Mu 錢穆 , Wang Shu-min 王叔岷 , Chang Heng-shou 張恒壽, Jun Chi-yü 任繼愈, Takeuchi Yoshio 武內義雄, and especially Kuan Feng 關鋒, scholars who hold views radically different from the traditional ones regarding the composition of the book.

Graham offers the following general observation on the nature of early Chinese philosophical texts:

> [A]ncient Chinese thinkers did not write books, they jotted down sayings, verses, stories, thoughts and by the third century BC composed essays, on bamboo strips which were tied together in sheets and rolled up in scrolls. A chapter of *Chuang-tzu* would have originated as an item or collection of items making up a single scroll. Collections of scrolls ascribed on good or bad authority to one author or school grew up gradually and did not assume a standard form until Liu Hsiang (77-6 BC) edited them for the Imperial library

of the Han dynasty.[32]

Few scholars would probably find fault with the above general remarks. It is true that the essays by Hsün Tzu 荀子 (ca. 298-238 B.C.) and Han Fei Tzu 韓非子 (280?-233B.C.) are the earliest examples of rigorously structured argumentative essays in the Chinese tradition. Graham is also right about the way writings were preserved and edited systematically for the first time by Liu Hsiang 劉向 in ancient China. Questions only begin to arise when he presents his ideas about the actual composition of the *Chuang Tzu* text.

Today, scholars generally agree that the *Chuang Tzu* is not the collected works of a single author named Chuang Chou, but a collection of philosophical writings of the fourth, third, and perhaps even second centuries B.C. which largely belong to the Taoist school of thought. Regardless of whether Graham's dating and division of the materials into six strata and groups are ultimately valid, they are done by a careful and insightful intellectual historian of ancient China. I am concerned solely with those speculations regarding how the chapters might have come into being which have affected his translation.

Just as most modern Chinese scholars do, Graham recognizes the Inner Chapters "as substantially the work of Chuang-tzu himself." [33] But quite unlike them, Graham does not consider these first seven chapters of the book as essentially integral pieces of fantastic prose composed by Chuang Chou himself with some tampering by later scholars and some textual corruptions. He speculates that Chuang Tzu probably "left behind only disjointed pieces, mixed up perhaps with his disciples' records of his oral teaching, and it was a Syncretist editor of the second century BC who devised the headings, grouped the relics under them, and relegated the unusable bits to the *Mixed chapters*." [34] Sometimes he thinks that more than just one editor is to be credited with assembling the bits and pieces Chuang Tzu left behind. As he says later in the headnote to the text of his translation of the "Hsiao-yao-yu" 逍遙遊 or "Going Rambling without a Destination" (chapter 1): "The pieces which the compilers of Chuang-tzu assembled in 'Going rambling without a destination' are all on the theme of soaring above the restricted viewpoints of the worldly." [35] Here some troubling questions immediately suggest themselves. Were these apparently "disjointed pieces" jotted down by Chuang Tzu on different occasions? Could someone other than the "author" actually group together these pieces presumably from different contexts into quite coherent discourses? How come the Inner Chapters do not read like the *pi-chi* 筆記 or "random jottings" of later historical time? Since Huang T'ing-chien 黃庭堅 (1045-1105) of the Sung dynasty, Chinese literary scholars through the ages have admired the unity and structure of the Inner Chapters. If Graham is indeed correct about the nature of the Inner Chapters, the Syncretist editor and/or compilers deserve more credit than Chuang Tzu does for producing these examples of brilliant early Chinese philosophical prose. I shall return later to examine the evidence that the Inner Chapters are not just series of disjointed or discontinuous pieces and episodes grouped under seven headings because there is a subtle kind of "inner logic" in the unfolding of ideas running through each of them. For now, let me first comment on Graham's lack of a clear notion of the development of ancient Chinese philosophical prose.

The first of Graham's statements quoted in the preceding paragraph may lead one to think that by the third century B. C. Chinese thinkers all of a sudden began to compose well developed discursive essays of the kind found in the *Hsün Tzu* and the *Han Fei Tzu*. This is, of course, contrary to fact. Of the philosophical works up till the time of Chuang Tzu, the *Lun-yü* 論語 or *Analects* of Confucius and the *Mencius* 孟子 (attributed to a contemporary of Chuang Tzu, the Confucian thinker Meng K'o 孟軻, ca. 372-289 B.C.) contain mainly recorded aphorisms, sayings, dialogues, and debates, the last of which are only found in the latter work. Although in form the *Mencius* is modeled upon the *Analects*, it is no longer aphoristic, as the sections are much longer and the arguments are usually extensively developed. Each section in the *Mencius* is also generally focused on one central issue.[36] But these two early Confucian texts are not two collections of "philosophical essays." [37] With the earliest portions of the *Mo Tzu* 墨子 which were probably written by the followers of Mo Ti 墨翟 (fl. 479-438 B. C.) during the late fifth and the early fourth centuries B.C., there appeared the longer discursive "essays" each of which carried a title and focused on a particular topic. Dialogues and anecdotes still figure importantly in these early examples of the ancient Chinese philosophical essay because philosophical discourse was still primarily oral. And the writers of these essays also began to pay attention to the logical method of developing an argument.[38] In terms of the development of early Chinese philosophical prose, the Inner Chapters of the *Chuang Tzu* represent a significant stage between the early works such as the *Analects* and the *Mo Tzu* and the later well evolved argumentative essays of Hsün Tzu and Han Fei Tzu. The Inner Chapters can be considered as "philosophical essays" of a very special kind. They are series of stories–largely fables, brief anecdotes, and parables–intermixed with passages of discursive prose, designed for the articulation of philosophical ideas. In the absence of real hard evidence, there does not seem to be any justification for Graham to replace the traditional view of Chuang Tzu's authorship of the Inner Chapters with his radical notion of the compilation by later editors of Chuang Tzu's jottings and notes.

Graham further believes that the *Chuang Tzu* also suffers from the mutilation of editors and commentators and from the transposition of bamboo strips (錯簡) in the hands of those who handled the scrolls of this text, resulting in a very badly mutilated and corrupt text. This belief is based on modern Chinese and Japanese textual scholarship as well as on Graham's own investigation. Graham is so confident of his findings that he proceeds to "restore" the corrupt text by moving "occasional passages" to "more suitable contexts" [39] within the Inner Chapters and transposing fragments from the Mixed Chapters (*tsa-p'ien* 雜篇)) to the Inner Chapters. The issue for us here is not one of whether or not the *Chuang Tzu* is a mutilated and corrupt text. Nobody in the right mind today can argue that a text transmitted down to us from so long ago is pristine. Rather, the issue is: to what extent is the *Chuang Tzu* mutilated and tampered with by later editors and commentators? More important, is it valid for Graham to restore what he regards as the "corrupt" Inner Chapters purely on what he considers as "internal grounds" [40] without any hard external evidence? This related question constitutes my main reservation regarding Graham's translation and will be dealt with later. Here let us discuss first the issue of the condition of the *Chuang Tzu* text.

In a recent publication, Liu Hsiao-kan 劉笑敢 has presented an enormous amount of convincing evidence that the mutilated and corrupt condition of the *Chuang Tzu* has perhaps been greatly exaggerated by modern Chinese scholars. Most important in his textual study of the *Chuang Tzu* is his careful examination of six key single-character philosophical terms, namely *tao* 道, *te* 德, *hsing* 性, *ming* 命, *ching* 精, and *shen* 神, and three compound terms made from them, namely *tao-te* 道德, *hsing-ming* 性命, and *ching-shen* 精神 in early Chinese texts.[41] Liu Hsiao-kan discovers that single-character terms (except *hsing*) appear in the Inner Chapters but not their compounds (which appear 36 times in the Outer and Mixed Chapters). At the same time, single-character terms (and not their compounds) appear in *Tso-chuan* 左傳, *Analects*, *Tao Te Ching*, *Mencius*, and *Mo Tzu*, texts which are traditionally believed to date before the middle of the Warring States period; however, the compound terms of *tao-te*, *hsing-ming*, and *ching-shen* are found in such texts as *Hsün Tzu*, *Han Fei Tzu*, and *Lü-shih Ch'un-ch'iu* 呂氏春秋 from the late Warring States era. Liu Hsiao-kan's findings support the general rule of the evolution of terminology for philosophical discourse: single-character terms would appear in earlier texts while the more elaborate compound terms would appear in later texts. They also significantly weaken modern scholars' claim that the division of the *Chuang Tzu* into Inner, Outer, and Mixed Chapters was done rather late in time and that the text has been severely mutilated and tampered with by editors and commentators. Liu Hsiao-kan also evaluated some of the most important pieces of evidence Wang Shu-min has used to assert that the Chuang Tzu text we now have is the product of Kuo Hsiang 郭象 (died A.D. 312) who transposed materials among divisions at will.[42] For example, Wang Shu-min mentions that in the *Pai-lun-shu* 百論疏, the Buddhist monk Chi-tsang 吉藏 of the Sui dynasty says, "[It is said in] the Outer Chapters (*wai-p'ien* 外篇) of the *Chuang Tzu* that for twelve years Cook Ting did not see the whole ox." He then speculates that since the Cook Ting story appears in the "Yang-sheng-chu" 養生主 chapter in the Inner Chapters, Kuo Hsiang must have moved that chapter from the Outer into the Inner Chapters.[43] Liu Hsiao-kan points out that this remark does not resemble in either content or actual wording any statement in the Cook Ting story in our present "Yang-sheng-chu" chapter and suggests that Chi-tsang might have referred to an actual passage in the Outer Chapters which is now lost, since different versions of the same stories or metaphors do exist in various parts of the present *Chuang Tzu* text.[44] I might add that it is also possible that Chi-tsang could have simply misquoted from memory and therefore his remark cannot be taken as hard evidence of textual transposition done by Kuo Hsiang.

Perhaps someday very ancient texts of the *Chuang Tzu* might turn up to prove that Liu Hsiao-kan is totally wrong. But until then, the conservative attitude toward the text is to be recommended; after all, we do have the following remark from Lu Te-ming 陸德明 of the T'sng dynasty who had seen the various editions of the *Chuang Tzu* from Chin 晉 time: "The Inner Chapters in the various editions are the same" (其內篇眾家並同).[45] In an article on the Ma-wang-tui 馬王堆 texts of the *Tao Te Ching*, the late Hsü Fu-kuan 徐復觀 cautions people not to regard the many textual emendations by scholars through the ages as too significant because "out of ten incidences one or two are effective while the other eight or nine all prove to be a waste of time," when checked against the two excavated early Han texts.[46] I wonder if we will ever have the opportunity to judge whether Graham's "radical reconstructions" [47] are valid or a waste of time.

Graham criticizes previous complete English translations of the *Chuang Tzu* chiefly on the basis of what he takes to be the nature of the text. He finds fault with James Legge, Herbert A. Giles and Burton Watson on the ground that they mainly follow the traditional commentators without paying heed to unique textual, linguistic and philosophical problems. He says that all three translators have committed a single basic error of policy:

> They treat *Chuang-tzu* as though it were what is nowadays understood by a "book," and present it as written in prose and divided into chapters composed of paragraphs; and they assume that, however disjointed, mutilated, even frankly unintelligible the original may be, however much its parts may differ in date, in thought and style, it is their duty to trudge forward from sentence to sentence, disguising the breaks, blurring the differences, assimilating the verse to the prose, in order to sustain the illusion of a smooth flow.[48]

These serious charges are largely valid. The three translators do indeed attempt to render the chapters as consisting of well arranged paragraphs of prose. Even in the admirable translation by Burton Watson who is clearly aware of the textual problems (as he has briefly discussed them in the introduction to his translation),[49] there is a very high degree of readability and uniformity in style. Graham actually praises Watson "for his consistent treatment of the main philosophical terms as well as for his deftness in picking the apt and vivid word." [50] It goes without saying that it is far easier to read these three English translations than the original *Chuang Tzu* because Legge, Giles and Watson have each worked hard to make sense out of a very difficult old text. In the remark below Graham further notes the effect of the translators, attempt to produce a smooth equivalent in English of the ancient Chinese text:

> A quite eerie effect is that the smoother the English the more Chuang-tzu will assume the persona of someone who could have written that English–intermittently lively, more often verbiage, expressing even at its most coherent

> incompatible opinions from 200 years of Chinese intellectual history. It is in the *best* translations that Chuang-tzu suffers a strange mutation into a whimsical, garrulous old wiseacre to whose ramblings you listen with half an ear in the confidence that every now and then he will startle you awake with a vivid phrase, a striking aphorism or a marvellous story. But this image of the great Taoist, at once affectionate and profoundly insulting, has no relation to Chuang-tzu or any other writer in the book, no relation to anything except the situation of a translator cracking under the multiple strains of his craft.[51]

The irritation with smooth translations displayed in the above quotation reminds one of the following comment by Nabokov: "I constantly find in reviews of verse translations the following kind of thing that sends me into spasms of helpless fury: 'Mr. (or Miss) So-and-so's translation reads smoothly.'" [52] Graham has no patience for these smooth or "literary" translations because they usually transform the original authors beyond recognition. Thus in his opinion Chuang Tzu is transformed in the best English translations from an astonishingly original Taoist thinker and poet into a "whimsical, garrulous old wiseacre!" After briefly reviewing the three translations, Graham sets forth toward the end of the introductory chapter the details of his own strategy in translating this great ancient Chinese book.[53] I shall summarize here only those details most relevant to my concerns in this paper.

First, Graham states that he will offer integral and complete translations of only homogeneous blocks such as the Inner Chapters and chapters 8-10, 12-16, and 33, instead of the entire book. Second, he will translate only those chapters which are true essays as consecutive paragraphed prose. By "true essays" he means those chapters which resemble the argumentative essays by Hsün Tzu and Han Fei Tzu. The Inner Chapters will be treated differently because:

> The *Inner Chapters* are collections of isolated episodes probably grouped together by a later editor, and including, for example, sequences of rhymed quatrains, stories in which speakers may burst into song, didactic verses with scattered prose comments, strings of aphorisms, provisional formulations of ideas followed by criticisms, propositions which Chuang-tzu (or a disciple perhaps) proceeds to annotate phrase by phrase. Each requires a corresponding form in English, with a typographic layout suited to its structure.[54]

Third, he will try his best to do equal justice to Chuang Tzu as a philosopher and as a poet. He makes an interesting and incisive observation that "a Taoist is a thinker who despises *thoughts*, yet values, and finds the imagery and rhythm to convey, any spontaneously emerging process of thinking which he senses is orienting him in the direction of the Way." [55] He confesses that this is almost impossible to do and that at times he has to resort to something awkward in English in order to render precisely the philosophical language which is in fact quite poetic in the original Chinese. Fourth, since not even the text of the homogeneous Inner Chapters is pristine, he will attempt to restore the "corrupt" text by moving materials to suitable contexts. Finally, "The ideal version" he aims at producing "would, like the original, have items which are delightful and illuminating at first reading, and others which are elliptical, difficult, enigmatic, to be skipped or to be wrestled with in the light of introduction and notes." [56] He indicates modestly that he is not confident of having attained that aim and offers "apologies to the ghost of Chuang-tzu." [57]

It is clear that the ideal version Graham strives to come up with is one that is as close an approximation in a foreign language of the original as possible. To borrow a term from Walter Benjamin, Graham strives in his translation to reproduce with as much fidelity as possible the "mode of signification" of the Inner Chapters. Although Graham does not use the term "literal translation" to describe his own efforts, he does refer to Herbert Giles and Burton Watson as "primarily literary" translators.[58] Thus it seems best to apply Nabokov's conception of a "literal translation" (that remains absolutely faithful to the original source-language text) to describe Graham's work. *Chuang-tzu: The Inner Chapters* is a remarkable achievement in the field of Western Sinology. With the exception of the small amount of his tampering with the Chinese text (which I shall elaborate below), I would say that Graham has almost fully attained the goal he set out to reach. Both Chuang Tzu the philosopher and the poet are as vividly represented here as in the original text. I am simply amazed by the precision with which Graham has translated the key concepts in Taoist vocabulary. His renderings of *shih pi* 是彼 by " 'it' and 'other,' " *shih fei* 是非 by " 'That's it' and 'That's not,' " *yin shih* 因是 by " 'That's it' which goes by circumstance" and *wei shih* 為是 by " 'That's it' which deems," all from his translation of the "Ch'i-wu lun" chapter ("The sorting which evens things out"), are a few of the most unforgettable examples. These renderings may seem awkward in English, especially at first reading, but they are exactly what the Chinese counterparts say. Graham's application of the term of "daemonic" as used by Johann Wolfgang von Goethe (1749-1832) in the sense of "that which cannot be accounted for by understanding or reason" [59] to translate the Chinese term *shen* 神 also shows the tremendous care he pays to selecting *le mot juste*. For the students of Chinese literature, Graham's most important contribution resides in his unrelenting policy (which is stated in a passage quoted previously) to preserve the forms of language such as rhymed quatrain, song, aphorism, and anecdote as they are used in the original text. How can the English reader fully appreciate the *Chuang Tzu* as a monument of ancient Chinese prose literature without seeing these different forms transferred into his or her language? Furthermore, Graham's reproduction of these literary forms enhances the reader's grasp of one important part of Chuang Tzu's philosophy, his mistrust for the adequacy of language, which we have briefly touched upon earlier. The goal of Taoism is to gain an understanding of the Tao, the great Way of nature and the cosmos, in order to attain spiritual freedom and to acquire a knack for living and a pristine perspective on the world. The Tao is spontaneous, indivisible, unlimited and unconditioned, but unfortunately, human language chops things up by imposing artificial categories on them which destroy the clarity and oneness of the Taoist vision. Chuang Tzu's mistrust for language makes him even more aware of the need to use all the resources of language and the literary art he can get as tools for pointing in the direction of the Tao.[60] The spirit of playfulness and the talent for variety in the use of language as displayed in the Inner Chapters are largely the result of Chuang Tzu's awareness of both the limitations and the powers of words. In Graham's translation, the English reader can see for the first time this important aspect of Chuang Tzu's thought and language fully reproduced.

Graham is not exacting only when dealing with key terms and larger matters of literary forms. He has applied a very high standard of precision and accuracy to his entire project. Throughout the Inner Chapters, I have found only a small numbers of places where I disagree with his reading of particular words. Let us look at one such example to show not Graham's imperfection but the high standard he has set for himself. The following is a passage from the chapter "Going Rambling without a Destination":

> A cicada and a turtle-dove laughed at it, saying, "We keep flying till we're bursting, stop when we get to an elm or sandalwood, and sometimes are dragged back to the ground before we're there. What's all this about being ninety thousand miles up when he travels south?" [61]

This passage comes after the paragraph in which Chuang Tzu talks about the relativity of things to conclude the opening story about the K'un fish and the P'eng bird. The author's intention is clearly to draw a comparison between P'eng's immense power to travel and the two little creatures' limited ability to fly. But the contrast here is only relative because P'eng can only make its distant journey when there is enough wind to bear its wings. Graham's "We keep flying till we're bursting" is slightly off, resulting in an omission of the intended parallel between P'eng's action and that of the two creatures. The Chinese original is as follows: "我決起而飛." Graham apparently takes *chüeh* 決 to mean "burst" as in the sense of *chüeh-lieh* 決裂 and leaves out the word *ch'i* 起 or "to rise up" entirely. However, Lu Te-ming cites a gloss from Li I 李頤 to note that chüeh 決 means *chi* 疾 or "swiftly" in the passage. Wang Shu-ming has further provided a useful gloss that Wang Nien-sun 王念孫 has already explained why 決 is interpreted as 疾 by alluding to the *Kuang-ya shih-ku* 廣雅釋詁 to note that 決 is a loan word for 赽 (which means 疾) in the present context.[62] Therefore, the original line should read: "We swiftly rise up and fly off." It is used to parallel P'eng's rising up from the ocean after having changed from a fish into a bird, especially in the lines of "怒而飛" ("When it puffs out its chest and flies off.") and "摶扶搖而上者九萬里" ("it mounts spiraling on the whirlwind ninety thousand miles high."). In the subsequent repeated passage, there is also this line "我騰躍而上" ("I do a hop and skip and up I go."), which exactly parallels these sets of descriptions. I believe these parallels are important and self-consciously intended. But one has to split hairs to recognize Graham's oversight in the translation here.

Let us now turn to examine the more seriously questionable parts of Graham's translation of the *Chuang Tzu*, namely his tampering with the source text. As noted earlier, Graham's emendations are motivated by his desire to restore what he considers as a badly corrupt and mutilated early Taoist text to a closer approximation of its original shape. His tampering can be divided into two kinds: 1) moving passages and fragments to more suitable contexts, either within the Inner Chapters or from the Mixed into the Inner Chapters; 2) relegating occasional passages in the text to Chuang Tzu's afterthoughts or annotations by Chuang Tzu himself, his disciples, or later editors and put them in brackets. He has identified in his book transpositions and questionable passages in about a dozen places. I find all of Graham's tinkerings are open to question.

As mentioned earlier, Liu Hsiao-kan has taken Graham to task for moving a passage from chapter 24: "Hsü Wu-kuei" 徐無鬼 and inserting it

before the Cook Ting story in chapter 3: "Yang-sheng-chu." He observes,

> There are indeed some occurrences of the same words in both, such as *youya* (有涯) and *wuya* (無涯), but the writing style is different. In the passage from "Xuwugui" [i.e., "Hsü Wu-kuei"] we read "*zhi dayi, zhi dayin, zhi damu, zhi dajun, zhi dafang, zhi daxin, zhi dading, zhiyi* (知大一,知大陰,知大目,知大均,知大方,知大信,知大定,至矣)." (Knowing the ultimate One, knowing the ultimate Yin, knowing the ultimate eye, knowing the ultimate adjuster, knowing the ultimate in scope, knowing the ultimate truthful, knowing the ultimate fixed, you have reached the perfect point.) It mechanically repeats seven parallel sentences without any development of ideas, followed by seven equally stiff sentences. These rigid language patterns are evidently different from the general style of the Inner Chapters which are imaginative, fantastic, free and unrestrained. Thus, Graham's judgment in this case is to be questioned.[63]

In addition to Liu's observation on writing style, I might add that chapter 3 is focused on knowing "what matters in the nurture of life," that is, "Trace the vein which is central and make it your standard"[64] (緣督以為經) or to find the space in life (the Taoist middle way) so that one can move about freely without running into conflict with anything. The present text containing some opening statements, followed by several anecdotes and a few lines of concluding remarks, is integral and sufficient in itself. The passage Graham inserts from chapter 24, which describes a variety of knowledge, looks in reality very out of place in this short but nonetheless complete and integrated chapter. Just as in this case, most of Graham's transpositions are based on some occurrences of the same words in two contexts. Because of the limitation of space, I shall examine one other incidence. The examination of all of the textual reconstructions should be the subject of another study.

Graham moves a "poem" that begins chapter 14: "Circuits of Heaven" (天運) to serve as the conclusion of the dialogue between Tzu-ch'i of Nankuo 南郭子綦 and Yen-ch'eng Tzu-yu 顏成子游 that opens chapter 2: "The Sorting that Evens Things Out." The following is the transposed "poem":

> Heaven turns circles, yes!
> Earth sits firm, yes!
> Sun and moon vie for a place, yes!
> Whose is the bow that shoots them?
> Whose is the net that holds them?
> Who is it sits with nothing to do and gives them the push that sends them?
>
> Shall we suppose, yes, that something triggers them off, then seals them away, and they have no choice?
> Or suppose, yes, that wheeling in their circuits they cannot stop themselves?
> Do the clouds make the rain?
> Or the rain the clouds?
> Whose bounty bestows them?
> Who is it sits with nothing to do as in ecstasy he urges them?
>
> The winds rise in the north,
> Blow west, blow east,
> And now again whirl high above.
> Who breathes them out, who breathes them in?
> Who is it sits with nothing to do and sweeps between and over them?[65]

Whether the above is indeed intended as a poem is open to question, but the lines do show more regulation. Graham's skillful rendering captures the spirit of the original very well. He feels that his transposition is particularly justified in this case because the T'ang monk Chan-jan's 湛然 *Chih-kuan fu-hsing ch'uan-hung chüeh* 止觀輔行傳宏訣 cites the three lines of "雨為雲乎?雲為雨乎?孰降施是?" from it, saying that they are from the Inner Chapters.[66] Chan-jan's remark is not hard enough evidence for Graham to

insert the passage in the "Ch'i-wu lun," however. Chan-jan might have quoted those three lines from an edition of the *Chuang Tzu* that existed in his time but has been lost since which carried them in one Inner Chapter. Since Chan-jan's book appears to be for personal use, he might have misquoted from memory without checking against the particular edition of the *Chuang Tzu*. His brief remark certainly cannot be considered as hard evidence in textual criticism in the same way Liu Hsiao-kan's statistical study of key philosophical terms can. In any case, Chan-jan has not indicated from which Inner Chapter he is quoting those three lines.

It seems clear that Graham believes this section in chapter 14 belongs here in chapter 2 because of the shared images of "wind" (風), "breathing in and out" (噓吸) and "sealing up" (緘) and the question concerning the force that controls the process of nature. He speculates that this "poem" must have been excised by later editors to avoid duplication.[67] Upon closer scrutiny, we find problems in this suggested transposition.

In the first place, the above quoted passage from the "T'ien-yün" chapter ends with the question "May I ask why?" (敢問何故) which Graham has not included in his transposition. Why? Second, Graham translates Tzu-ch'i's reply (which immediately precedes the inserted passage in Graham's translation) to Yen-ch'eng Tzu-yu as follows: "Who is it that puffs out the myriads which are never the same, who in their self-ending is sealing them up, in their self-choosing is impelling the force into them?" For a long time, I could not figure out from where Graham derived the phrase "sealing them up." It is now clear to me that Graham uses "sealing them up" to render the character *hsien* in the line "咸其自取" so that there is one more link between the two passages. But to my knowledge, *hsien* cannot be taken to mean, or to serve as a loan word, for *chien* 緘 which appears in the passage from the "T'ien-yün" chapter. Lastly, the most important objection to inserting the passage from the "T'ien-yün" chapter is that it does not suit the local context between the first two sections of the "Ch'i-wu lun." Graham himself correctly explains the meaning of the opening sections of chapter 2: "Chuang-tzu's parable of the wind compares the conflicting utterances of philosophers to the different notes blown by the same breath in the long and short tubes of the pan pipes, and the noises made by the wind in hollows of different shapes." [68] In the present text of the "Ch'i-wu lun," the Tzu-ch'i story is followed by the passage describing the variegated phenomena of the human mind which produces the conflicting utterances of the philosophers. The variegated phenomena of the mind also resemble the notes made by the pan pipes and the noises by the wind in hollows. This is why Chuang Tzu uses the phrase "music coming out of emptiness (i.e., hollows)" (樂出虛) in the second section to serve as an integrative element. The first two sections of chapter 2 are well integrated by the paralleling images of the wind, the notes, the noises, and the variegated states of the mind. There is no gap to be filled between them. In actual fact, Graham's insertion of the "T'ien-yün" passage with its focus on cosmic order and its inclusion of images of "clouds," "rain," and "net" creates a digression and destroys the existing integrity in the text. Therefore, this attempted reconstruction is not built upon solid internal ground.

Let us now turn to examine passages that are bracketed by Graham in his translation as representing the Taoist thinker's afterthoughts or annotations made by him or others on his remarks in the text. I shall use examples from the "Hsiao-yao-yu" chapter since our received text appears to be in pretty good shape. In the opening paragraph of his translation, Graham has rearranged a couple of places and put three fragments in brackets:

> In the North Ocean there is a fish, its name is the K'un; the K'un's girth measures who knows how many thousand miles. It changes into a bird, its name is the P'eng; the P'eng's back measures who knows how many thousand miles. When it puffs out its chest and flies off, its wings are like clouds hanging from the sky. This bird when the seas are heaving has a mind to travel to the South Ocean. (The South Ocean is the Lake of Heaven.) In the words of the Tall Stories, "When the P'eng travels to the South Ocean, the wake it thrashes on the water is three thousand miles long, it mounts spiralling on the whirlwind ninety thousand miles high, and is gone six months before it is out of breath." (The *Tall Stories of Ch'i* is a record of marvels.) Is the azure of the sky its true colour? Or is it that the distance into which we are looking is infinite? It never stops flying higher till everything below looks the same as above (heat-hazes, dust-storms, the breath which living things blow at each other).[69]

There is nothing intrinsically wrong in regarding the two sentences about T'ien-ch'ih (the South Ocean) and *Ch'i-hsieh* (the *Tall Stories of Ch'i*) as the author's afterthoughts, if the latter was indeed originally where Graham has placed it but somehow got dislocated in our received text. The line 南冥者天池也 does look like a thought added after having finished the story about the P'eng to explain the place where the bird has just traveled to. Graham's rearrangement does make the entire paragraph seem more logical. But if Graham is right that Chuang Tzu is a "thinker who despises thought," would he care about this sort of logical sequencing of the sentences? The point I want to make is that, it is possible – preferable, in fact – to read the opening passage in the present text as an expression of the author's ideas as they emerge in his mind. The line 齊諧者志怪者也 belongs in that context because it parallels the previous line in syntactic structure. These two lines serve as an effective link between the two halves of the paragraph, presenting two clusters of the author's thoughts. Moving the poetic images "heat-hazes, dust-storms, the breath which living things blow at each other" to the end of the paragraph also ruins the depiction of the author's thought process. It seems that after quoting from the *Ch'i-hsieh*, Chuang Tzu goes on to describe a view from above as if he is the P'eng, returns to his own perspective again to ask the question about the color of the sky, and ends the paragraph with the remark "When it [the P'eng] looks down, all it sees is the same." Thus the paragraph concludes with the implication that the P'eng is actually just as limited in perception as we are down below on the ground. Graham's rendering has limited the perspective to that of the P'eng bird.

The abrupt shifts in the paragraph can be interpreted as acute depictions of Chuang Tzu's lyrical visions. The rearrangement in Graham's first paragraph completely destroys this lyrical quality. Graham is actually sensitive to Chuang Tzu's deftness in expressing his lyrical visions as he has observed in the headnote to the "Ch'i-wu lun" chapter: "It contains the most philosophically acute passages in the *Inner Chapters*, obscure, fragmented, but pervaded by the sensation, rare in ancient literatures, of a man jotting the living thought at the moment of its inception." [70] It is a pity that Graham has not applied the same kind of insight to his interpretation of other Inner Chapters in the book.

The next chunk of text which Graham has bracketed is the section concerning "T'ang's questions to Chi" (湯之問棘也). This section is largely a summary of the story about the K'un, the P'eng, and the little creatures that precedes the discursive paragraph about the relative conditions in space (i.e., distances in travel) and time (i.e., the amounts of time required to travel to different distances and the life spans of living things). If we believe as Graham does that the "Hsiao-yao yu" is assembled by compilers, we certainly could regard this whole paragraph as an afterthought of the author or a later annotation on the story that begins the chapter. But to do so is to ignore completely the nature and function of the passage. The summary differs from the previous account of the P'eng story in several significant details. The North Ocean, not the South Ocean, is now called the Lake of Heaven; the K'un and the P'eng are not clearly related; the power, rather than the condition required, for P'eng's journey is emphasized: "It mounts the whirlwind in a ram's horn spiral ninety thousand miles high, cutting through clouds and mist, shouldering the sky, and then he sets its course southward to journey to the South Ocean";[71] and most important of all, the tone of arrogance in the little quail's comment on P'eng's journey: "Where does he think he's going? I do a hop and a skip and up I go, and before I've gone more than a few dozen yards come fluttering down among the bushes. That's the best kind of flying, where does he think he's going?" [72] The purpose of this paragraph is to introduce those who are involved in official service as Chuang Tzu says at the beginning of the next paragraph: "Those, then, who are clever enough to do well in one office or efficient enough to protect one district, whose powers suit one prince and are put to the test in one state, are seeing themselves as this little bird did, and Sung Jung smiled at them in disdain." [73] If this whole paragraph is an afterthought, or – worse – only a later annotation, the sense of unity and continuity in the writing up till this point would be completely lost. Actually, these two sections about the story of the P'eng constitute an example of an organizational device which may be called "musical structure" used in the Inner Chapters. The organizational device can be called "musical" because it relies on "variation on themes" for coherence within a piece of prose.

Graham's last tinkering with the text of the "Hsiao-yao yu" occurs right after the mention of Sung Jung. Here is the rest of Graham's paragraph in full:

> Not only that, he [Sung Jung] refused to be encouraged though the whole world praised him, or deterred though the whole world blamed him, he was unwavering about the division between inward and outward, discriminating about the boundary between honour and disgrace – but then he soared no higher. (He was too concerned about the world to break clean away.) Or that Lieh-tzu now, he journeyed with the winds for his chariot, a fine sight it must have been, and did not come back for fifteen days. (Even so, there was something he failed to plant in his own soil.) The former of them, in the hope of bringing blessing to the world, failed to break clean away; the latter, even if he did save himself the trouble of going on foot, still depended on something to carry his weight. As for the man who rides a true course between heaven and earth, with the changes of the Six Energies for his chariot, to travel into the infinite, is there anything that he depends on? As the saying goes,
>
> The utmost man is selfless,
> The daemonic man takes no credit for his deeds.

> The sage is nameless.[74]

There are several changes Graham has made to the original Chinese text. First, he moves the comment on Sung Jung – "Even so, there was something he failed to plant in his own soil." (雖然,猶有未樹也) – to a later context about Lieh Tzu and replaces it with "but then he soared no higher," a phrase that is not in the original at all. Since Sung Jung is obsessed with "fixing (定) the division between inward and outward, and discriminating about the boundary between honour and disgrace," the choice of the planting imagery with its sarcastic tone here seems especially appropriate. The comment is totally out of place where Graham has inserted. Second, the line "He was too concerned about the world to break clean away" seems to say just the opposite of the Chinese which can be rendered as "He was not too eager about pursuing worldly things." Finally, the two comments – "He was not too eager about pursuing perfections and even if ... weight." – which seem to be both aimed at Lieh Tzu in the original are divided evenly between Sung Jung and Lieh Tzu. The result of these changes is that Graham's passage now appears to be focused on a comparison between Sung Jung and Lieh Tzu. The original, however, is an enumeration of different personalities in the ascending order of their spiritual attainment, from the arrogant officials to the man who is able to roam in the boundless realm.

Before I close this paper, I would like to return to Graham's view regarding the composition of each of the Inner Chapters. Since we have been looking at Graham's reconstruction of the "Hsiao-yao yu," let's continue to use it as an example. Earlier I have quoted a statement from Graham's headnote to this chapter, saying that the pieces assembled by compilers "are all on the theme of soaring above the restricted viewpoints of the worldly." To be sure, soaring is the central idea and image that integrates the sections into a whole. But the "pieces" are not just disjointed thoughts and notes on the theme of soaring above the restricted viewpoints of the worldly which

Chuang Tzu jotted down at various times in his life. If this is the case, there will not be any sense of order in which these pieces are arranged and related to each other. Although the chapter does not follow the logical organization of ideas in an argumentative essay, it does have an intricate logic of its own in the unfolding of ideas. I shall follow Ch'ien Mu's division of the chapter into six sections and examine the inner logic that brings the seemingly disjointed pieces together.

Ch'ien Mu takes the long part ending with the line "The sage is nameless" as constituting the first section. Chuang Tzu begins the chapter with the story about the P'eng's astonishing power to travel. The reader may be misled to think that the P'eng is used to serve as a metaphor for freedom. But Chuang Tzu is quick to remind us that space and time impose boundaries and conditions of relativity on things. P'eng's distant journey depends on enormous conditions, while the limited flying of the cicada and the turtle-dove requires very little effort. From these creatures Chuang Tzu then turns to talk about human beings and concludes that just like the P'eng, the little birds, Sung Jung and Lieh Tzu (who can actually fly) do not have the ability to "go rambling without any restriction (逍遙遊)" as the utmost man, the daemonic man, and the sage can. Only at the end of this long section do we realize that the kind of "soaring" or spiritual freedom Chuang Tzu advocates is of an absolute kind that does not depend on anything and transcends all restrictions, boundaries, and limitations.

The second section is about the Confucian sage king Yao who attempts to yield the throne to Hsü Yu, but the latter refuses to take it, regarding it as totally useless, and asserts his preference to lead a selfish and simple life. This second section is only loosely connected with the last paragraph of the previous section by its concern with involvement in government, but the idea of soaring is not commented on at all.

The third section records a conversation between Chien Wu and Lien Shu concerning Chieh Yüs wild story about the daemonic man of Ku-yi whose great power resembles the utmost man, the daemonic man, and the sage described at the end of Section 1. And this daemonic man does not concern himself with affairs of the world. His indifference toward human affairs parallels Hsü Yu's lack of interest in accepting the throne described in the preceding section.

It is not until the fourth section do we realize that uselessness, indifference to human affairs, and spiritual freedom are intimately related. In this brief section, Chuang Tzu first uses the Man of Sung to bring up the idea of usefulness and ends with Yao's forgetting his empire after meeting with "the Four (daemonic men?) in the mountains of Ku-yi."

The themes of usefulness and uselessness dominate the last two sections of the chapter in each of which Chuang Tzu engages the logician Hui Shih 惠施 in a lively debate. Hui Shih is scolded by his friend for being clumsy "in finding uses for something big" and apparently "useless" from a practical and utilitarian point of view. Here in the end, we finally realize that being socially useless is fundamental to the absolute freedom – the rambling through life without limitation – that Chuang Tzu wishes to enjoy. The last section is a brilliant conclusion to the chapter. The ideas of "big and useless" and of "rambling in the boundless realm" are brought together. The images of the big tree, small animals, and the big yak also hark back to the beginning of the chapter. Chuang Tzu even uses the phrase "as a cloud hanging from the sky" to describe the size of the yak to tighten the connection between the beginning and the ending of the chapter. Above all, the central idea of the chapter *hsiao-yao* or "unlimited rambling" is even embedded in the last few lines of the text here. In the last analysis, it is interesting to note that the more carefully we read the six seemingly random pieces of prose, the more we feel that there is an intricate kind of unity within them. There is clearly an "inner logic" to its organization. The seemingly haphazard elements within it do relate to each other in a kind of "mysterious resonance." And this "mysterious resonance" is closer to the structure of music than to argumentative prose. I wonder if we follow Graham's advice to take the "pieces" or sections separately, will we still be able to say that each is "o

the theme of soaring above the restricted viewpoints of the worldly"?

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[1] This paper was presented at The Second International Conference on the Translation of Chinese Literature, held in Taipei, Taiwan, on December 19-21, 1992. I wish to thank Carol Rosenthal Kaufmann for carefully going over the manuscript of this paper and making suggestions for stylistic improvement.

[2] Frederick Henry Balfour, tr., *The Divine Classic of Nan-hua, Being the Works of Chuang Tsze, Taoist Philosopher* (Shanghai and Hong Kong: Kelly and Walsh, 1881).

[3] Helmut Wilhelm mentions that the German scholar Ernst Faber (1839-1899) completed a translation into German of the entire *Chuang Tzu* before 1881 but unfortunately the manuscript of his translation "fell victim to a fire before it went to print." See "Chuang-tzu Translations: A Bibliographical Appendix" in Victor H. Mair, ed., *Experimental Essays on Chuang-tzu* (University of Hawaii Press, 1983), p. 158.

[4] To my knowledge, there exist to date these six complete translations of the *Chuang Tzu* in the English language: 1. Frederic Henry Balfour, tr., *The Divine Classic of Nan-hua, Being the Works of Chuang Tsze, Taoist Philosopher* (Shanghai and Hong Kong: Kelly and Walsh, 1881); 2. Herbert C. Giles, tr., *Chuang Tzu: Mystic, Moralist, and Social Reformer* (London: Bernard Quaritch, 1889), reprinted as *Chuang Tzu: Taoist Philosopher and Chinese Mystic* (London: George Allen and Unwin, 1961); 3. James Legge, tr., "The Writings of Kwang-Tze," in *The Sacred Books of China, The Texts of Taoism* (London: Humphrey Milford, 1891), reissued with revised romanization by Clae Waltham as *Chuang Tzu: Genius of the Absurd, arranged from the work of James Legge* (New York: Ace Books, 1971); 4. Burton Watson, tr., *The Complete Works of Chuang Tzu* (New York: Columbia University Press,1968); 5. Victor H. Mair, tr., *Wandering on the Way: Early Taoist Tales and Parables of Chuang Tzu* (Honolulu: University of Hawaii Press, 1994); 6. Martin Palmer with Elizabeth Breuilly Chang Wai Ming, and Jay Ramsay, tr., *The Book of Chuang Tzu* (Arkana: Penguin Books, 1996).

[5] This history has been reviewed in a speech given by Hugo Friedrich on July 24,

1965 in Heidelberg. The speech has been translated into English as "On the Art of Translation" by Rainer Schulte and John Biguenet and included in their book, *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (Chicago and London: University of Chicago Press, 1992), pp. 11-16. This collection of twenty-one essays with a very useful introductory essay by the editors provide an excellent overview of the evolution of translational thinking in the West.

[6] *Ibid.*, p. 15.

[7] Rainer Schulte and John Biguenet, eds., *Theories of Translation*, "Introduction," *ibid.*, p. 3.

[8] These different ways are discussed in *ibid.*, pp. 3-6.

[9] Vladimir Nabokov, "Problems of Translation: *Onegin* in English," *ibid.*, p. 134.

[9] *Ibid.*, p. 127.

[10] *Ibid.*

[11] Walter Benjamin, "The Task of the Translator," in *Illuminations*, tr. by Harry Zohn and edited by Hannah Arendt (New York: Schocken Books, 1969), p. 78.

[12] *Ibid.*

[14] See the editors' review of essays by Arthur Schopenhauer, Roman Jakobson, Jacques Derrida,, Michael Riffaterre, and Octavio Paz represented in their book, *ibid.*, pp.6-10.

[15] Octavio Paz, "Translation: Literature and Letters," tr. by Irene del Corral, *ibid.*, P. 152.

[16] *Ibid.*, p. 154.

[17] See Chang Heng 張亨 in his article "Hsien-ch'in ssu-hsiang chung liang-chung tui yü-yen te hsing-ch'a" 先秦思想中兩種對語言的省察, Published in *Ssu yü Yen* 思與言, Vol. 8, No.6 (March 1971), 292-292.

[18] This remark appears in the "Hsi-tz'u" 繫辭 or the "Appended Words" to the *I Ching* 易經 or the *Book of Changes*. For the Chinese passage, see Sun Hsing-yen 孫星衍, *Chou I chi-chieh* (Ts'ung-shu chi-ch'eng edition), p.604. This remark is rendered as follows in the Richard Wilhelm/Cary F. Baynes translation of the *I Ching*: "Writing cannot express words completely. Words cannot express thoughts completely." See the *I Ching or Book of Changes*, translated into English from

the German translation of Richard Wilhelm by Cary F. Baynes (Princeton: Princeton University Press,1950), p. 322.

[19] See A. C. Graham, *Disputers of Tao* (La Salle: Open Court Publishing Company, 1989), pp. 133, 154, and 200.

[20] *Ibid.*, p. 200.

[21] The word *i* 譯 has been used in some early Chinese texts to mean "translation" or "interpretation." For instance, in the "Wang chih" 王制 chapter of the *Li chi* 禮記, we find the following passage: "五方之民，言語不通，嗜欲不同，達其志，通其欲…北方曰譯." See *Shih-san ching chu-shu* 十三經注疏 (Taipei: I-wen yin-shu-kuan, 1965), Vol. 5, 248. Again, in the "K'ao chi" 考績 chapter of Wang Fu's 王符 *Ch'ien-fu lun* 潛夫論, we find the following statement: "夫聖人為天口，賢者為聖譯。是故聖人之言，天之心也，賢者之所說，聖人之意也." See Wang Fu, *Ch'ien-fu lun* with a commentary by Wang Chi-p'ei 王繼培 (Shanghai:Ku-chi ch'u-pan-she,1978), p. 83.

[22] D.C. Lau, tr., *Lao Tzu: Tao Te Ching* (Penguin Books, 1963), p. 57.

[23] *Ibid.*, p. 82. For convenience sake, I will refer to Lao Tzu as the author of the *Tao Te Ching*, despite the problems surrounding the authorship of this early Taoist text.

[24] This is a slightly modified version of A.C. Graham's translation of the passage. See *Chuang-tzu*, p. 52.

[25] A. C. Graham, *Disputers of Tao*, p. 200.

[26] This is adapted from D. C. Lau, *Confucius: The Analects* (Penguin, 1979), p. 146.

[27] This remark is quoted in Rainer Schulte and John Biguenet's "Introduction" to their book, *Theories of Translation*, p. 9.

[28] *Ibid.*

[29] A. C. Graham, *Chuang-tzu: The Inner Chapters*, p. 27.

[30] *Ibid.*, pp. 27-33. Graham's opinions on the date and composition of the book are presented in his long article "How Much of *Chuang-tzu* Did Chuang-tzu Write?" in Benjamin I. Schwartz, *Journal of the American Academy of Religion Thematic Issue*, September1979, 47/3, 459-502. This article has been collected in Graham's book *Studies in Chinese Philosophy & Philosophical Literature* (Singapore:

Institute of East Asian Philosophies, 1986), pp. 283-321.

[31] *Ibid.*, p. 30.

[32] *Ibid.*, p. 27

[33] *Ibid.*

[34] *Ibid.*, p. 29.

[35] *Ibid.*, p. 43.

[36] For a useful discussion of these general features, see Hsü Han-wei 許漢威, *Hsien-Ch'in wen-hsüeh chi yü-yen li-lun* 先秦文學及語言例論 (Honan: Chung-chou ku-chi ch'u-pan-she, 184), p. 115.

[37] Brief "discursive essays" can be found in the *Mencius*. The two sections that begin with "Mencius said, 'Fish is what I want' " and "Mencius said," Shun rose from the fields" respectively are good examples. See D. C. Lau, tr., *Mencius* (Penguin, 1970), Book VI, Part A, Section 10, pp. 166-167; and Book VI, Part B, Section 15, p. 181.

[38] Hsü Han-wei, *ibid.*, p. 151.

[39] A. C. Graham, *Chuang-tzu: The Inner Chapters*, p. 32.

[40] *Ibid.*

[41] Liu Hsiao-kan 劉笑敢, *Chuang-tzu che-hsüeh chi-ch'i yen-pien* 莊子哲學及其演變 (Peking: Chung-kuo she-hui k'o-hsüeh ch'u-pan-she,1987), pp. 3-13. The textual study portion of this book has been translated by William Savage and published under the title of *Classifying the Zhuangzi [Chuang Tzu] Chapters* by the Center for Chinese Studies at the University of Michigan. For Liu Hsiao-kan's study of the six terms, see *Classifying the Zhuangzi Chapters* (Ann Arbor: The University of Michigan Center for Chinese Studies, 1994), pp. 4-16.

[42] *Ibid., Chuang-tzu che-hsueh chi-ch'i yen-pien*, pp. 28-31.

[43] Wang Shu-min expresses this opinion in his influential *Chuang-tzu chiao-shih* 莊子校釋 published by Shang-wu yin-shu-kuan in 1947. He includes this argument in *Chuang-tzu chiao-ch'üan* 莊子校詮 (Taipei: Chung-yang yen-chiu-yüan, 1988), his definitive work on this Taoist classic. See Vol. III, 1435 of this book.

[44] Liu Hsiao-kan's critique can be found in his book *Chuang-tzu che-hsüeh chi-ch'i yen-pien*, pp. 29-30.

[45] See "Ching-tien shih-wen hsü-lu" 經典釋文敘錄 included in Kuo Ch'ing-fan 郭慶藩, *Chuang-tzu chi-shih* 莊子集釋 (Rpt. Taipei: Shih-chieh shu-chü, 1962), p. 6.

[46] Hsü Fu-kuan, "Po-shu Lao-tzu so fan-ying-ch'u te jo-kan wen-t'i" 帛書老子所反應出的若干問題, *Ming-pao yüeh-k'an* 明報月刊, No.114(June 1975), p. 99.

[47] Graham uses this term to refer to the extensive reconstruction of a passage in the "Te-ch'ung-fu" 德充符 chapter. See his book *Chuang-tzu: The Inner Chapters*, p. 81.

[48] *Ibid.*, p. 30

[49] Burton Watson's introduction first appeared in his *Chuang Tzu: Basic Writings* (New York: Columbia University Press,1964) and then again in his *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968).

[50] A. C. Graham, *Chuang-tzu: The Inner Chapters, ibid.*, p. 30.

[51] *Ibid.*, p. 31

[52] Vladimir Nabokov, "Problem of Translation: *Onegin* in English" in Rainer Schulte and John Biguenet, eds., *Theories of Translation*, p. 127

[53] A. C. Graham, *Chuang-tzu: The Inner Chapters, ibid.*, pp. 31-33.

[54] *Ibid.*, p. 31

[55] *Ibid.*, p. 33.

[56] *Ibid.*, p. 32

[57] *Ibid.*, p. 33

[58] A. C. Graham calls Giles and Watson as "primarily literary" translators. See *ibid.*, p. 33.

[59] Quoted by Graham in a footnote in *ibid.*, p. 35

[60] *Ibid.*, p. 25.

[61] *Ibid.*, p. 44-45.

[62] All of the details can be found in Wang Shu-ming, *Chuang-tzu chiao-ch'üan*, Vol. I, 11.

[63] Liu Hsiao-kan discusses this particular transposition in his "Afterward" written in English and published with the translation of his book titled *Classifying the Zhuangzi Chapters*, p.171. In the quoted passage, I leave the romanized Chinese

statement in *pingyin* system as in Liu's "Afterword."

[64] A. C. Graham, *Chuang-tzu: The Inner Chapters, ibid.*, p. 62.

[65] *Ibid.*, p. 49.

[66] Wang Shu-min is probably the first scholar to identify this citation and published it in his *Chuang-tzu chiao-shih* in 1947.

[67] A. C. Graham, *Chuang-tzu: The Inner Chapters*, pp. 49-50.

[68] *Ibid.*, p. 49.

[69] *Ibid.*, p. 43.

[70] *Ibid.*, p. 48.

[71] *Ibid.*, p. 44. I have altered Graham's rendering of 絕雲氣 to reflect more closely the sense of the passage.

[72] *Ibid.* Again I have made a slight alteration to capture the tone of the passage better.

[73] *Ibid.* I changed Graham's "the little birds" to "this little bird."

[74] *Ibid.*, pp. 44-45.

The Hong Kong Translation Society: A Concise History 1971-1999

Liu Ching-chih

The Hong Kong Translation Society [HKTS] is the only body for translators and interpreters in Hong Kong. During the past 28 years, the Society has developed from an organisation of an academic nature to a full-fledged society for teachers and researchers as well as practitioners. The development has, to a certain extent, reflected the changes in the language scene in Hong Kong. A review of the history of the Society will help us understand more the role of the relationship between Chinese and English played in Hong Kong between 1971 and the end of the 20th century. [1]

The Establishment of the Society

Early in 1971, a group of translators and scholars considered the possibility of establishing a translation society with an aim at promoting research and strengthening the liaison of the translation profession. After discussions, they decided to convene the first meeting on 12 March 1971 and appointed Mr. Louis Cha（查良鏞）to draft a circular letter to notify those who were interested in setting up a society for translators. The text of the letter was as follows:

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[*] President, Hong Kong Translation Society and Professor, Department of Translation, Lingnan University and Director, Centre for Literature and Translation, Lingnan University.

> We propose to set up a Hong Kong Translation Society and sincerely hope you will join us to establish this organisation.
>
> It is envisaged that this Society will be of an academic nature. We are very much interested in translation and know very well how enjoyable and yet tedious the work is. If we are able to get together from time to time to exchange our views and experience, which will definitely help broaden our horizon and enlighten our aspirations. We will then be able to cherish the same ideals and share a common goal.
>
> This Society could engage in work which would benefit the development of Hong Kong and promote the cultural exchanges between China and foreign countries, such as publishing books of academic value and journals, researching on issues pertaining to translation, organising conferences, etc., with a view to improving the standard of translation, assisting in language training and encouraging scholars to engage in Chinese to foreign languages translation and vice versa. It is hoped that as a result of our work, the Society will make contributions to our community and exert a profound influence over the development of our culture.
>
> Enclosed please find a copy of a draft of the Society's Constitution. We hope you will agree with the broad principles contained in the Constitution. It has been decided that a meeting for the founding of the Society will take place at the Top Floor of Tak Shing Building, Des Voeux Road Central on 12 March 1971. We earnestly hope you will attend this meeting. We all expect an interesting and exciting gathering. [2]

The circular letter was signed by Yu Ye-lu(余也魯), Stephen C. Soong (宋淇), Louis Cha, Alex Sun Hsu-hsien（孫述憲）, Ma Meng（馬蒙）, Wong Siu-kit（黃兆傑）and Lai Tim-cheong（賴恬昌）.

The meeting was convened as scheduled and two resolutions were endorsed: (i) a preparatory committee be set up for the organising work; and (ii) Mr. Peter Wong Chak-cheung（王澤長）be appointed Honorary Legal Advisor of the Society. Members of the Preparatory Committee consisted of Louis Cha, T. C. Lai, Ma Meng, Stephen C. Soong, Alex H. H. Sun, Phillip S. Y. Sun (孫述宇) and Wong Siu-kit. In "the Memorandum and Articles of Association" of the Hong Kong Translation Society Limited, the names of the subscribers were the seven preparatory committee members. The Society was officially incorporated on the 6th day of October 1971.

In accordance with "the Memorandum and Articles of Association", the descriptions of the seven subscriber were: Louis Cha – Newspaper Publisher, T. C. Lai – University Administrator, Ma Meng – University Professor, Stephen C. Soong – University Administrator, Alex H. H. Sun – Institute Director, Phillip S. Y. Sun – University Teacher, and Wong Siu-kit – University Teacher. Of the seven members, five were university administrator and teachers, one newspaper publisher and one business executive, a distinctive "university majority", so were members of the Society at that time.

The establishment of a translation society in Hong Kong in 1971 was indeed commendable on two grounds: In 1971, English was the only official language in Hong Kong and Chinese had no importance at all in the school curriculum as well as in the official sector; and translation was not common in Government in which English was the language of administration and law. It was not until 1974 when Chinese was made one of the two official languages in Hong Kong. Before 1974, the post of Chinese Language Officer was few in number and low in rank.

Activities 1971-1999

Membership of the first Executive Committee comprised Ma Meng as Chairman, T. C. Lai as Vice-Chairman, Stephen C. Soong as Honorary Secretary, Phillip S. Y. Sun as Honorary Editor of *Bulletin*, Lam Shan-mu（林山木）as Honorary Treasurer, Peter Wong Chak-cheung as Honorary Legal Advisor; and members included Louis Cha, Alex Sun, Wong Siu-kit and Yu Ye-lu. Of these members, T. C. Lai has always taken a keen interest in the well being of the Society and has been sustaining his service to the Society during the past 28 years: Vice-Chairman 1971-1973; Chairman 1974-1976, 1980-1982, 1982-1984 and 1984-1986; Member of the Executive Committee 1976-1978, 1978-1980, 1986-1988 and 1988-1990; and Advisor 1990-to-date. For the full list of the Executive Committee membership, please refer to Appendix I: Executive Committee of the Hong Kong Translation Society 1971-2000.

During the past 28 years, the Society has persistently followed the objectives of the Society as stipulated in Article 3 of the "Memorandum and Articles of Association." [3] The following is a summary of the activities of the Society during the years 1971 to 1999.

I. Publications

A. *The Bulletin* (《譯訊》)

Immediately after the establishment of the Society, the Executive Committee decided to publish a newsletter, *the Bulletin*, for members of the Society. Items reported in the *Bulletin* included activities such as conferences, publications, teaching and research, government translation services, translation activities, news about members of the Society, *etc*. The first issue was published on 1 August 1972 with Phillip Sun as Editor. From then till to date, 38 issues were published. [4]

B. *Conferences, Proceedings and Collected Essays*

In view of the fact that it was very difficult to have sufficient items for inclusion in the *Bulletin*, the Executive Committee decided, after the combined issues 19 and 20 were published in March 1979, that the publication of the *Bulletin* be made flexible and therefore irregular and that the Society would instead organise conferences and seminars and would then publish proceedings and papers of the conferences and seminars, also on an irregular

basis. The first public conference was jointly convened with the Urban Council Public Libraries held in 1980, at which four speakers delivered four papers on literary translation, translation of economic terminology, poetry translation and legal translation. The four speakers were Mr. Stephen C. Soong, Professor D. C. Lau (劉殿爵), Dr. Y. C. Jao (饒餘慶) and Dr. Wong Kam-hung (黃金鴻). Thereafter, the Society held eight conferences during the 1980s in 1980, 1981, 1983, 1985, 1986, 1987, 1988 and 1989, except the fourth one in 1985, the other seven were jointly held with the Urban Council Public Libraries.

In addition to the conferences mentioned above, the Society also collaborated with other institutions to organise conferences, including: (i) Conference on "Translation To-day" in 1987, jointly with the University of Hong Kong, the Chinese University of Hong Kong [CUHK], the Hong Kong Polytechnic [HKP], City Polytechnic of Hong Kong [CPHK], Hong Kong Baptist College [HKBC], Lingnan College [LC] and the Centre for Promotion of Chinese Culture; (ii) Conference on "Translating and Interpreting: Bridging East and West" in 1991, jointly with the College of Languages, Linguistics and Literature of the University of Hawaii and the Centre of Asian Studies of the University of Hong Kong; (iii) Conference on "The Question of Reception: Martial Arts Fiction in English Translation" in 1996, jointly with Lingnan College and the Centre for Translation Studies of the Hong Kong Polytechnic University; (iv) Conference on "Studies in Translating into Chinese" in 1996, jointly with the Department of Translation of CUHK and (v) Conference on "Translation Teaching" in 1997, jointly with the Translators Association of China [TAC] and the Department of Translation of CUHK. [5]

As a result of these conferences, the Society was able to publish the following proceedings and papers and collected essays:

Title	Editor	Publisher	Year
The Art and Profession of Translation (258 pp.)	T. C. Lai	HKTS	1975

Essays on Translation 《翻譯論集》(387 pp.)	C. C. Liu	HK Joint Publishing	1981
Collected Essays on Translation 1983 (158 pp.) 《翻譯叢論》	Stephen C. Soong	CUHK Press	1983
Collected Essays on Translation 1986 (180 pp.) 《翻譯叢論一九八六》	C. C. Liu	Commercial Press HK	1986
Collected Essays on Translation 1988 (176 pp.) 《翻譯叢論一九八八》	C. C. Liu	Commercial Press HK	1988
Collected Essays on Translation 1991 (504 pp.) 《翻譯新論集》	C. C. Liu	Commercial Press HK	1991
Translation and Interpreting: Bridging East and West–Selected Conference Papers (190 pp.)	C. C. Liu and Richard K. Seymour	East-West Centre and University of Hawaii Press	1994
Translation Quarterly Nos. 5 & 6 Special Issue on Martial Arts Fiction in English Translation (236 pp.)	C. C. Liu	HKTS	1997

In addition to the publications mentioned above, the Society also published the following:

Title	**Editor**	**Publisher**	**Year**
A Glossary of New English 《英語新辭辭彙》	Serena Jin, *etc.*	HK Swindon	1979
A Translator's Handbook 《翻譯工作者手冊》	C. C. Liu	Commercial Press HK	1991

These publications have become important references for translators, practitioners and university students in Hong Kong as well as in Taiwan during the past two decades.

C. *Translation Quarterly* (《翻譯季刊》)

In view of the demand for translators as a result of China's "Opening Policy" and the return of sovereignty of Hong Kong to China, six of the seven Government University Grants Committee [UGC] funded tertiary institutions provide translation courses, some with an honorary degree in translation. The Executive Committee considered that since Hong Kong had been a place where English and Chinese had been extensively used during the past one and a half centuries, Hong Kong should be regarded as an important place for English-Chinese translation and translators and scholars should therefore work hard to make Hong Kong an important place in English-Chinese translation in teaching, practice and research. The Executive Committee also considered that there was a need for a referred journal for translators, and decided to publish the Society's journal *The Translation Quarterly* in 1994. The first issue was published in March 1995 and thereafter issue 2 in August 1995, issues 3 and 4 in December 1997, issues 5 and 6 in April 1997, issues 7 and 8 in May 1998, issues 9 and 10 in December 1998, and issues 11 and 12 in March 1999. Contributors included local and overseas scholars such as Lin Wen-yueh (林文月), Göran Malmqvist, Peter Newmark, Eugene A. Nida, Joseph S. M. Lau (劉紹銘), Eugene C. Eoyang (歐陽楨), Jin Di (金隄), Frederick Tsai (蔡濯堂), John Minford, Liu Ching-chih (劉靖之), Serena Jin (金聖華), Geremie R. Barmé, Laurence K. P. Wong (黃國彬), John Dent-Young, Leo T. H. Chan (陳德鴻), Evangeline Almberg (吳兆朋), Fan Wen-mei (范文美), Yao Pak-chun (姚柏春), *etc.*

II. Honorary Fellowship

In 1981 when the Society made plans to celebrate the 10th anniversary of its founding, the Executive Committee decided to award "Honorary Fellows" to those who have made contributions to translation. From the first award ceremony which was held on 28 November 1981 to 1999, a total of nine ceremonies were held and 24 translators and scholars were awarded the Society's Honorary Fellowship. A full list is provided below:

Ceremony/Date	**Awardee**
First 28 November 1981	Mr. George Kao（高克毅） Prof. D. C. Lau（劉殿爵）
Second 28 May 1983	Prof. Ho Ping-yu（何丙郁） Mr. Stephen C. Soong（宋淇）
Third 6 July 1985	Prof. Ma Meng（馬蒙） Madame Lin Tai-yi（林太乙）
Fourth 27 September 1986	Mr. Yang Xianyi（楊憲益） Mrs. Gladys Yang（戴乃迭） Mr. T. C. Lai（賴恬昌）
Fifth 26 September 1987	Prof. Lin Wen-yueh（林文月） Mr. Frederick Tsai（蔡濯堂）
Sixth 8 October 1988	Madame Nancy Chang（張蘭熙） Madame Yang Jiang（楊絳）
Seventh 9 September 1989	Mr. Cheng Yang-ping（鄭仰平） Prof. Guo Baoquan（戈寶權）
Eighth 2 October 1991	Prof. Chang Ruogu（張若谷） Prof. Joseph S. M. Lau（劉紹銘） Prof. Liu Ching-chih（劉靖之） Mr. Xiao Qian（蕭乾） Mr. Ye Cunqian（葉君健） Prof. Yu Kwang-chung（余光中）
Ninth 8 October 1994	Dr. John Chen（陳佐舜） Prof. Chi Pang-yuan（齊邦媛） Prof. Serena Jin（金聖華）

The eighth ceremony was held immediately after the conclusion of the Conference on "Translation and Interpreting: Bridging East and West" on 2 October 1991 at the University of Hong Kong, which was one of the activities in commemorating the 20th anniversary of the Society's founding.

The Society believes that it is necessary to continue to award the Honorary Fellowship to those who have made outstanding contributions to the translation profession, so as to encourage more people to devote themselves to the work and help the people to understand the profession better.

III. Examinations

The development of the translation profession in Hong Kong during the past two decades, especially since the signing of the Sino-British Joint Declaration on the future of Hong Kong in 1984, has been phenomenal. We have witnessed the increasing need for translation in every sector of the Hong Kong community: the Civil Service has been expanding its use of both Chinese and English from daily communication with the public to policy papers and speeches and drafting of bills; the People's Republic of China has become the most important trading partner of Hong Kong and therefore translation and interpreting have become an integral part of the transactions between commercial and financial firms in Hong Kong and the relevant authorities in Mainland China; there has been increasing contacts between Hong Kong and Mainland China including academic exchanges, governmental visits and regional and international conferences which require translation and interpreting; and there have been more legal and contractual documents involved in business activities. As a result, the need for translators has become a pressing issue.

In response to this development, tertiary institutions have been trying every effort to cope with the demand. Translation courses are offered by almost all the well-established academic institutions–the University of Hong Kong, the Chinese University of Hong Kong, the Hong Kong Polytechnic University, City University of Hong Kong, Hong Kong Baptist University, Lingnan University, and Shue Yan College. The Open University has also introduced translation courses. In addition, the School of Professional and Continuing Education [SPACE] at the University of Hong Kong, and the Departments of Extra-mural Studies of the Chinese University of Hong Kong and Hong Kong Baptist University are providing both short and certificate courses in translation. Graduates of the translation courses at these academic institutions are awarded the BA degree in Translation, the MA degree in Translation, as well as higher diplomas, postgraduate diplomas, honours diplomas and certificates. There is yet another category which is not a product of the institutions mentioned above, i.e. holders of the final diploma of the Institute of Linguists [IOL] in the United Kingdom [MIL], a degree-equivalent qualification in languages. The Institute has also introduced a Diploma in Translation, which is at a level higher than the MIL. To sum up, there are therefore different levels of translation qualifications offered in Hong Kong, as follows:

i. MA in Translation;
ii. BA and BA Honours Degree in Translation;
iii. Higher Diploma in Translation;
iv. Honours Diploma in Translation;
v. Certificates in Translation;
vi. Elective Courses in Translation;
vii. MIL (IOL); and
viii. Diplomas in Translation (IOL).

The present translation profession serving Hong Kong comprises both

the trained, those who have received formal training in translation; and the untrained, including both graduates and non-graduates in other disciplines.

At present, there is no coordination and uniformity in assessing the standards of translators in Hong Kong. The Civil Service has its own assessment criteria and it provides in-service training for its recruits after they joined Government. Well-established organisations such as the Hong Kong Trade Development Council, the Hong Kong Productivity Centre, and large commercial firms are able to offer competitive terms to attract trained and experienced translators. These firms may or may not require the applicants to sit for examinations, if the applicants are able to produce credentials of their academic qualifications and their working experience. However, for the bulk of the remaining private firms which are unable to afford good terms to employ well qualified translators, they have no way of telling whether the levels of their translators are up to the standard required.

During the past three decades, Hong Kong has become a highly sophisticated society, which requires specialised people to cater for the diversified needs. First of all, Hong Kong is one of the financial centres in the world, and finance and banking are daily necessities. It is also a trading centre, with trading partners in the United States, the European Union, the Middle East, Africa, China, Asia, and Russia and members of the Commonwealth of Independent States and countries in Eastern Europe. Hong Kong is also very advanced in its manufacturing industries, such as electronic components and appliances, computers, and watches. Its textile and garment industries have impressed the world markets with both their quality and quantity. Hong Kong is indeed a versatile and energetic city and its economic growth has earned it the reputation as one of the four "dragons" in Asia. It is therefore not an easy task for translators to serve such a society, as translators must also be diversified and specialised. A holder of a general degree or diploma in translation is just not adequately equipped to serve Hong Kong. The need for professional examinations, for both the academically trained and untrained translators in Hong Kong, is obvious and overdue.

The Hong Kong Translation Society has on several occasions been asked to look into the possibility of setting up a system to assess the standards of translators and interpreters in Hong Kong, including the so-called "grass-roots" translators (such as untrained police interpreters). In response to these requests, the Society appointed a Working Party in 1989 to consider whether it was practicable to institute a public professional examination to assess the levels and specialisations of translators in Hong Kong, and, if it was considered necessary, how to materialise such an examination. The Working Party membership comprised teachers from the five institutions funded by the then University and Polytechnic Grants Committee [UPGC], Lingnan College, free-lance translators and a Government Chief Interpreter. The Working Party envisaged that the syllabus to be designed:

i. should able to establish a certain level of professional competence;
ii. should be bilingual in written papers (English and Chinese) and trilingual in oral examinations (English, Cantonese, and Putonghua), with a possibility papers of multilingual (Japanese, French, and German) in the future;
iii. should demonstrate a knowledge and understanding of both contemporary language-cultures, of relevance within Hong Kong and China; and
iv. should recognise language-based expertise in a particular area of professional work, such as literature, education, law, banking, accounting, economics in finance, insurance, trade and commerce, industry, medicine, telecommunications, transport, government policy and administration, international relations, publishing and the media, science and technology.

The Working Party also considered that the syllabus must be geared to Hong Kong's present needs with special reference to China, Taiwan, and Singapore.

It was hoped that when the designing work for the syllabus was eventually completed, it would achieve the following purposes:

i. it would be able to provide an assessment for the different levels of translators in Hong Kong. For example, if the syllabus was graded properly, a lower grade certificate holders could be recruited for jobs required a lower command of translation or interpreting skill, such as a junior immigration officer, whereas a final diploma holder could be appointed to discharge translation work of a higher standard, translating policy papers and annual reports.
ii. it would be able to assess the translators in the many specialised areas they were working. The final diploma could be designed in such a way that in addition to the all round language-cultural elements, the candidate was also to be tested in the language-based expertise in a particular area of professional work, as mentioned above.
iii. the final diploma would be able to compliment the academic qualifications offered by the various institutions in Hong Kong, the latter would provide the academic ground work and the former would enable the holder to be recognised as a specialised translator.
iv. it would benefit those who do not have formal qualifications, thus providing more professionally qualified translators for Hong Kong.

The Working Party consulted the Hong Kong Examinations Authority on the physical arrangements for examinations for the Hong Kong Translation Society.

The Hong Kong Translation Society is, up to the present moment, the only organisation for translators and interpreters in Hong Kong, it realises that it should take the lead in reconciling the needs in society. There would inevitably be a recognition problem. The Hong Kong Council for Academic Accreditation was approached to advise on the design of the syllabus and the possibility of obtaining accreditations. The answer was that at that time the Council only assessed courses, but not syllabuses. The Hong Kong Translation Society was fully aware of the distinction between public examinations and accreditation of a qualification, and was not aiming at a full recognition of the professional examinations to be instituted by the Society through the Hong Kong Examinations Authority. What the Society had in mind was to require potential members to be assessed by means of professional examinations to qualify for the various categories of membership, and it hoped it would set some standards for Hong Kong translators.

After almost three years of consideration and discussions, the Executive Committee finally approved the Syllabus Working Party's proposed "Syllabus of Diploma and Advanced Diploma Examinations" which was effective from October 1991 and revised in April 1992 and again in April 1994. In the introduction of the syllabus, it specified (i) that successful candidates of the diploma examination were eligible for associate membership of the Society; (ii) that the Advanced Diploma examination was set at the level of the proficiency demonstrated by a translator or interpreter in his or her specialised field; (iii) that any associate members were eligible to enter the Advanced Diploma examination; and (iv) that successful candidates of the Advanced Diploma examination were eligible for membership of the Society. For details, please prefer to Appendix II: Syllabus of Diploma and Advanced Diploma Examinations. The administrative arrangements were made by the Hong Kong Examinations Authority.

The first examination was held on 21 December 1991, with 127 applicants, of these two obtained exemptions, eight were absent and 117 sat for the examination.

The results were as follows: 11 candidates passed with grades A and B, 9.2% of the total member of candidates sat for the examination, quite a poor rate.

The following are relevant statistics on the three examinations:

Diploma Examination

1991 Module 1 : 127 candidates (passed : 47)
Module 2 : 127 candidates (passed : 12)
Diploma awarded : 11

1992 Module 1 : 51 (passed : 19)
Module 2 : 64 (passed : 28)
Diploma awarded : 22

1993 Module 1 : 26 (passed : 5)
Module 2 : 28 (passed : 5)
Diploma awarded : 4

Total diplomas awarded : 37

Advanced Diploma Examination

1992 15 candidates registered
9 candidates passed
9 diplomas awarded

1993 23 candidates registered
14 candidates passed
14 diplomas awarded

1994 11 candidates registered
6 candidates passed
6 diplomas awarded

Total advanced diplomas awarded : 29

For further details, please refer to Appendix III: Statistics on Diploma and Advanced Diploma Examinations 1991-1994.

In view of the declining number of applicants, the Society decided to temporarily cease to operate the two examinations and reactivate them when there were sufficient number of candidates, so as to justify the cost incurred. The Society is aware of the fact that since seven of the eight tertiary institutions offer translation courses, together with the two public examinations offered by the Institute of Linguists, London, there seems no need for the Society to reactivate the two examinations.

IV. Scholarships

In 1990, the Society established the "Translation Scholarships" to award outstanding undergraduates majoring in translation at tertiary institutions in Hong Kong. The sponsors included Longman Asia Limited, the Oxford University Press (HK) Limited and Mr. William Au Weng-hei, Chairman and Managing Director of the Hop Ying International Holdings Limited.

The Scholarships Scheme is a major event of the Hong Kong Translation Society with the purpose of recognising outstanding academic achievements by students of translation in tertiary institutions in Hong Kong and of promoting translation as a discipline at such institutions. Each year six scholarships are awarded to translation students, and until last year, under two categories, undergraduate and postgraduate.

Since its introduction in 1992, the Scheme has taken on different shapes. It was first launched in the form of a translation test and six scholarships were awarded. In 1993 the translation test of the postgraduate section was replaced by a research project requiring candidates to complete a 1,000-word essay on the topic "The Errors in the International News Columns of Chinese Newspapers in Hong Kong" （《香港中文報章國際版中所見誤譯現象》); the issue itself was perhaps too unseemly to attract any application from translators. Thus all six awards went to the undergraduate section that particular year. The whole Scheme was later renamed the "Best Translation Project Awards" where candidates were required to submit a

quality translation project of about 3,500 words.

More than 40 projects were received in 1995, yet none of our honorary judges, translation teachers from various tertiary institutions, had been put off by the obviously trying grading exercises.

Starting from 1998, the Scholarships Scheme assumes a new outfit whereby nominations are invited from local universities offering a full-time undergraduate translation degree programme. All nominees are invited to attend an interview held by a judging panel appointed by the Executive Committee, and six winners are selected. The same provision will be adopted for the 1998/99 Scholarships.

The Hong Kong Translation Society acknowledged with gratitude the generosity of the following donors to the Scholarships Scheme: Sino-United Publishing (Holdings) Limited, Addison Wesley Longman China Limited, Oxford University Press, Reader's Digest Association Far East Limited, and Mr. Au Weng-hei, Chairman and Managing Director of the Hop Ying International Holdings Limited.

V. FIT, TAC and Other Professional Links

The Society has been maintaining contact with professional organisations including the International Federation of Translators [FIT], the Translators' Association of China [TAC], the Translators' Association of Taiwan [TAT], *etc*. In 1989, the Society became a full member of FIT, thus placing HKTS on the world map of Translation. In 1986, the then President and Vice-President of HKTS, Professor Liu Ching-chih and Professor Serena Jin were elected Council Member and Mr. T. C. Lai, Advisor of HKTS was elected an Honorary Council Member of TAC. The Society maintains close liaison with the Institute of Linguists, London [IOL] and the Institute of Translating and Interpreting [ITI]. In view of the geographical convenience, the Society has more frequent contact with TAC and TAT. Apart from co-organising conferences, members of the Society have constant personal contact with their counter-part of TAC and TAT.

The list of conferences organised and monographs published in the foregoing paragraphs have convincingly indicated the network in Hong Kong and abroad the Society has been trying to establish during the past two decades.

VI. The Fou Lai Foundation and Luncheon Meetings

In 1991, the Society celebrated its 20th anniversary of founding and one of the many activities in commemorating this occasion was an exhibition on "Fou Lai's （傅雷） Works and Memorabilia (1908-1965)" which was jointly organised with the Commercial Press (HK) Limited from 25 to 29 October 1991. Immediately following the exhibition, a Fou Ts'ong （傅聰）, the elder son of Fou Lai, Pianoforte Recital in memory of the pianist's late father on 29 October 1991. The recital was extremely successful and as a result the Society was able to set up a "Fou Lai Foundation" to promote translation, especially English-Chinese translation, and interpreting.

With the support of this Foundation, the Society published a publication entitled *Fou Lai and his World*; organised a number of conferences and seminars including the Seminar on Translation by Frederick Tsai, Translation Conference on Chinese-Foreign Languages Translation in 1996 and a conference in teaching of translation jointly with TAC in 1997 at CUHK.

The long history of organising Saturday Luncheon Meetings at which translators and scholars are invited to give informal talks has been persisted until today. Members of the Society welcome such luncheon meetings. We think this is a good tradition and we should continue with it. Texts of the talks delivered at some of the luncheon meetings have been included at the Society's monographs.

Concluding Remarks

It has been an eventful history of 28 years and the continued development of the Society has entirely been depending on the devotion of those members who rendered the Society their services all these years. The translation profession is not the same as other professions such as the legal, engineering, architecture, and accounting professions which are equipped well-structured examinations and proper criteria for "licensing" them to qualify in their respective professions. The translation profession is a different story. In his article "A Translation Tribunal", T. C. Lai said that "Chinese and English are supposed to be of equal status in society, politically and legally. Of course, ideally they should be in practice, the question will arise as to which version is the original and which is the translation, should any discrepancies arise." [6] Morry Schreiber in his "Some Random Thoughts about Translation" laments on translators being labelled as "semi-professionals": "Most people still look upon us as, at best, semi-professionals, at worst non-professionals. Especially here in the United States, but also in other countries, the States is yet to fully include us in the ranks of white collar professionals, with all the benefits and responsibilities appertaining thereto. There are still very few schools in the United States teaching translation. And notwithstanding the great studies made by the American Translators Association [ATA], we are still without well-defined professional standards that would help us prove our competence and our professional status". [7]

In short, the professionalism of translation has, up to now, not been fully tested and therefore the qualifications have yet to be recognised. It is also because of fact that there are still people who consider people who are proficient in both English and Chinese can translate. In this context, the Society, despite its efforts in setting up well-structured examinations, is not a professional body in its strict sense, as it is not yet in a position to issue licences to qualify people to be professional translators. However, in a broader sense, the Society has always been acting as a body for translators and interpreters as evidenced by the activities it engaged in the past three decades. The only difference between the Society and, for example, the Hong Kong Institute of Architects, is that the former does not act as an authority to be the professional qualifications institution.

To date, there are 21 Honorary fellows, 14 fellows, 315 ordinary members, 13 associate members and one student member, totaling 364 fellows and members. It is not a large member and therefore HKTS is not a big organisation. We may need to conduct a survey to find out how many of these members are full-time translators and in which fields, and how many are taking translation as a secondary occupation. However, HKTS is a well-established, and well-structured society for translators. It has been engaging in activities along the lines of a professional translation organisation and it will eventually become a truly professional body when Hong Kong requires translators to have legal responsibilities.

17 March 1999
15 August 1999 [Revised]

This paper was presented at the Symposium on Translation in Hong Kong: Past, Present and Future, organised by the Department of Translation of the Chinese University of Hong Kong, on 18-19 March 1999.

The author wishes to express his grateful thanks to the Conference Organiser for approving this paper to be published in The Translation Quarterly Nos. 13 & 14.

Notes

[1] This article is an expansion of the author's three previous articles, one written in 1981 entitled "The First Ten Years of the Hong Kong Translation Society"

(*Affinity in Quintessence over Resemblance in Form: Collected Essays on Translation*, Liu Ching-chih, Taiwan: Bookman Books Ltd., 1996, pp. 49-56); one in 1991 entitled "The Twenty Years of the Hong Kong Translation Society" (*Collected Essays on Translation 1991*, ed. Liu Ching-chih, Hong Kong: Commercial Press (HK) Ltd., 1991, pp. 1-9); and one in 1990 entitled "Professional Examinations to Assess Translators" (*The Hong Kong Linguist* No. 8, Hong Kong: Institute of Linguists Hong Kong Regional Society, Winter 1990-91, pp. 37-43). References have also been made from the following articles: (i) Liu Ching-chih's "The Language Scene in Hong Kong" (*The Translator's Handbook*, ed. Catriona Picken, published by Aslib, the Association for Information Management, 1989, pp. 149-162); (ii) Liu Ching-chih's "Multi-lingual Development and Language Planning in Hong Kong" (*Languages in Education in a Bi-lingual or Multi-lingual Setting*, ed. Verner Bickley, Hong Kong: Institute of Language in Education, Education Department, Hong Kong, 1988, pp. 220-227); (iii) T. C. Lai's "A Translation Tribunal?" (*Collected Essays on Translation 1991*, ed. Liu Ching-chih, Hong Kong: Commercial Press (HK) Ltd., 1991, pp. 387-388); and (iv) Ho Wai-kit's "Translation Studies Down to Earth: Western Influence and Chinese Reality" (*The Hong Kong Linguist* No. 16, Hong Kong: Institute of Linguists Hong Kong Regional Society, 1996, pp. 40-61).

[2] The English translation is provided by the author of this article.

[3] Article 3 of the "Memorandum and Articles of Association" reads: "To raise the standard of translation by assisting in the training of Chinese and other languages and by encouraging those engaged in scholarly pursuits to translate important works in Chinese and other languages–in order to cater for the needs of a developing society and to promote cultural exchanges, and for this purpose: (i) to hold meetings of the Society; (ii) to publish books or periodicals, sponsor research on various aspects of translation, organise conferences on special topics and engage in other activities compatible with the objects of the Society; and (iii) to print, publish, sell, lend or distribute the proceedings or reports of the Society."

[4] The details of the 38 issues are as follows:

Year	**Issue No.**	**Editor(s)**
1972	Issues 1 and 2	Phillip Sun

1973	™Issues 3, 4 and 5	Phillip Sun Stephen Soong
1974	Issues 6, 7 and 8	Phillip Sun, George Kao
1975	Issues 9 and 10	George Kao
1976	Issue 11	Liu Ching-chih
1977	Issues 12, 13, 14 and 15	Liu Ching-chih
1978	Issues 16, 17 and 18	Liu Ching-chih
1979	Issues 19 & 20	Liu Ching-chih
1981	Issue 21	Serena Jin
1986	Issue 22	Lo Chi-hong Simon Chau
1987	Issues 23 and 24	Lo Chi-hong
1988	Issues 25 and 26	Lo Chi-hong
1989	Issue 27	Ian Wong
1990	Issues 28 and 29	Ian Wong, Leung Po-chun
1991	Issues 30, 31 and 32	Ian Wong, Chan Ka-wai
1992	Issue 33	Ian Wong
1994	Issue 34	Elsie Chan
1995	Issue 35	Elsie Chan
1996	Issue 36 and 37	Elsie Chan
1998	Issue 38	Makey Au-Yeung

[5] The major conferences/seminars organised by HKTS from 1971 to 1999 are as follows:

Date	**Title**	**Co-organiser(s)**
2 February 1980	Hong Kong Translation Seminar 1980	Public Libraries, Urban Council
28 November 1981	Translation in Hong Kong	Public Libraries, Urban Council
28 May 1983	Translation and Society	Public Libraries, Urban Council
6 July 1985	Translation and Contemporary China	HKP
28 September 1985	Language Needs of Hong Kong in Future	Hong Kong Regional Society, Institute of Linguists; HKP
26 September 1986	Translation in Multilingual Society–Hong Kong	Public Libraries, Urban Council
26 September 1987	Hong Kong Translation Seminar 1987	Public Libraries, Urban Council
17-21 December 1987	Translation To-day	HKU; CUHK; HKP; CPHK; HKBC; LC; Centre for Promotion of Chinese Culture
8 October 1988	Translation in Practice	Public Libraries, Urban Council
9 September 1989	Development of Translation and Interpreting in Hong Kong	Public Libraries, Urban Council
28-30 October 1991	Translating and Interpreting: Bridging East and West	College of Languages, Linguistics and Literature, University of Hawaii; Centre of Asian Studies, HKU
22-23 March 1996	The Question of Reception: Martial Arts Fiction in English Translation	Centre for Literature, Language and Translation, Lingnan College; Centre for Translation Studies, HKPU
1-3 April 1996	Translation: Studies in Translating into Chinese	Department of Translation, CUHK
2-4 December 1997	Translation Teaching	Department of Translation, CUHK; TAC

[6] T. C. Lai, "A Translation Tribunal?", *Collected Essays on Translation 1991*, ed. Liu Ching-chih, Hong Kong: Commercial Press (HK) Ltd., 1991, pp. 387-388.

[7] Morry Schreiber, "Some Random Thoughts about Translation", *Translation Update* (Vol. 3, No. 1), Madison: Schreiber Publishing Inc., January-February 1999, pp. 1-2. It is interesting to note that Morry Schreiber blames the lack of

recognition on the following fact: “The problem, however, is not completely external. Part of it has to do with ™the way we perceive ourselves. The field of translation, I am sorry to say, it still dominated by people who have a primary occupation, such as teaching, law or engineering, and who have translation as a Secondary occupation. This may lie at the heart of the problem.”

However, the author is of the view that, similar to the medical profession, there must be specialisations and therefore we have Cardiologists, Gynaecologists, Orthopaedic Srugenoens, *etc*. In translation, we should also have legal translators, medical translators, *etc*. We may have “general translators”, like the “general practitioner” in medicine, but specialists in translators are vital to a modern society, and therefore Morry Schreiber’s view should subject to further consideration.

Executive Committee of The Hong Kong Translation Society 1971 - 2000

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Liu Ching-chih（劉靖之）,
Elizabeth Pong（龐林淑蓮）[to 1990.12.31],
Alex Sun Hsu-hsien（孫述憲）,
Lo Chi-hong（羅志雄）, Samuel Ding（丁紹源）

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Hon. Legal Adviser : Henry Woo（胡家為）

1996-1998 1996.6.8

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1998-2000 1998.6.27

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Syllabus of Diploma and Advanced Diploma Examinations

Effective from October 1991
Revised April 1994

Preface

The Hong Kong Translation Society believes that the introduction of its Diploma and Advanced Diploma takes place at a very significant time as the Society celebrates its twentieth anniversary. As Hong Kong prepares to become a Special Administrative Region of the People's Republic of China, the time is appropriate for the Society to make another contribution to the future development of Hong Kong. There is no doubt that Hong Kong will continue to play a major role in the international world of business and communication, as well as occupying a key position in South-East Asia. High-level translators and interpreters will continue to be in great demand if Hong Kong is to remain as effective bridge between China and the rest of the world.

The new Diploma and Advanced Diploma examinations are the result of two years' research and development by a working party composed of leading academics and translators. The examinations have been deliberately designed to be exacting, practical tests of translation and interpreting at a high level for two main reasons: firstly, the Society believes it has a duty to establish high professional standards for translators and interpreters; secondly, successful candidates will be able to adduce the diploma as objective evidence of their translating and interpreting skills. These examinations also offer the opportunity to translators and interpreters lacking formal qualifications to obtain diplomas aimed at undergraduate and graduate levels. Furthermore, successful candidates of the Diploma examination will be eligible to apply for associate membership of the Hong Kong Translation Society, and successful candidates of the Advanced Diploma examination will be eligible to apply for full membership.

The Executive Committee
The Hong Kong Translation Society
August 1991

1. Introduction

1.1 The Hong Kong Translation Society was established in 1971 with the aim of raising the standard of translation in Hong Kong. It is a prestigious organization, with several hundred members representing the major academic institutions and government departments, as well as the business sector. In 1989, the Society appointed a working party to investigate the need for a public examination and to advise the executive committee accordingly. The Working Party under the chairmanship of Dr. C. C. Liu, came to the conclusion that there was a need for public examinations specifically designed to meet needs of translators and interpreters in Hong Kong. It also felt that the Hong Kong Translation Society contained the expertise essential for the ongoing maintenance of the high standards of design, preparation, examining and oversight of this nature. These syllabuses represent the product of two years' research and planning by the Working Party who believe the examinations offer Hong Kong's translators and interpreters the opportunity to gain diplomas and membership of a highly-regarded, academic organization.

1.2 The Diploma examination of the Society is set at a level of translation skills commensurate with the level attained by an undergraduate at the end of the first year of a translation degree/diploma course. Successful candidates are eligible for associate membership of the Society.

Graduates of translation departments of tertiary institutes and members of the Institute of Linguists may be exempt from this examination as a qualification for associate membership.

1.3 The Advanced Diploma examination is set at the level of the proficiency demonstrated by a translator or interpreter in his or her specialized field. Only associate members are eligible to enter the Advanced Diploma examination. Successful candidates are eligible for membership of the Society.

1.4 Associate members and members are entitled to enjoy all the benefits of membership of an active society concerned with the needs of translators and interpreters in the academic, commercial, literary, government and cultural circles of Hong Kong. Activities include regular meetings, the opportunity to meet and hear distinguished people in the translation field, cultural exchanges, seminars and conferences.

2. Aims and Objectives

2.1 The Diploma examination is a bilingual test of translation skills offering candidates the opportunity to demonstrate their competence in moving easily between English and Chinese. Its objectives are as follows:

(i) To test written fluency in English and Chinese within a contemporary context.

(ii) To test accurate translation of the written language from and into each language.

(iii) To demonstrate an awareness and knowledge of areas of cultural and topical relevance within Hong Kong, China and the broad spectrum of international affairs.

2.2 The Advanced Diploma examination is a highly specialized test of a specific translation skill. Candidates are free to choose their area of specialization and to resit the examination in order to demonstrate their competence in other areas. The objective is as follows:

To test performance at an advanced level in an area of specialist knowledge or skill involving translating or interpreting from Chinese to English or English to Chinese.

3. Examination Design

3.1 The Diploma examination is bilingual, testing English and Chinese in an identical way in the two modules. Candidates should be familiar with both traditional and simplified characters: they are permitted to write both forms of characters. Dictionaries are permitted. A high standard of performance is demanded.

3.2 The Advanced Diploma examination offers a choice of eight modules enabling candidates to choose one as their own area of specialization. Candidates should be familiar with both traditional and simplified characters. Dictionaries are permitted. An advanced level of performance is demanded.

4. Diploma Examination

4.1 Module 1 - Translation from Chinese to English (3 hours)

In this module candidates are required to translate two texts into English. One text will reflect an area of current interest in Hong Kong. The other text will reflect an area of current interest in China. Traditional or simplified characters may be encountered. Each passage will contain about 500 characters.

Candidates will be required to demonstrate that they have fully understood the source texts. Other assessment criteria will include the choice of vocabulary, sentence construction and punctuation in the target language, as well as the ability to reflect the style of the original passage.

4.2 Module 2 - Translation from English to Chinese (3 hours)

This module has an identical structure to Module 1. The source texts will be in English: each passage will reflect an area of current international interest. Each passage will contain not more than 500 words. Candidates may use both traditional and simplified characters.

5. Advanced Diploma Examination

Candidates will be required to choose one module and state their choice on the entry form.

5.1 Module 3 - Translation from Chinese to English [Arts] (3 hours)

This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with the arts and to produce translations which accurately reflect the content and style of the original passages. Traditional or simplified characters may be encountered. The passages will contain about 1,000 characters.

5.2 Module 4 - Translation from Chinese to English [Social Sciences] (3 hours)

This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with social sciences and to produce translations which accurately reflect the content and style of the original passages. Traditional or simplified characters may be encountered. The passages will contain about 1,000 characters.

5.3 Module 5 - Translation from Chinese to English [Science and Technology] (3 hours)

This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with science and technology and to produce translations which accurately reflect the content and style of the original passage. Traditional or simplified characters may be encountered. The passages will contain about 1,000 characters.

5.4 Module 6 - Translation from English to Chinese [Business and Management] (3 hours)

This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with business and management and to produce translations which accurately reflect the content and style of the original passages. Traditional or simplified characters may be used. The passages will contain not more than 1,000 words.

5.5 Module 7 - Translation from English to Chinese [Arts] (3 hours)
This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with the arts and to produce translations which accurately reflect the content and style of the original passages. Traditional or simplified characters may be used. The passages will contain not more than 1,000 words.

5.6 Module 8 - Translation from English to Chinese [Social Sciences] (3 hours)
This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with social sciences and to produce translations which accurately reflect the content and style of the original passages. Traditional or simplified characters may be used. The passages will contain not more than 1,000 words.

5.7 Module 9 - Translation from English to Chinese [Science and Technology] (3 hours)
This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with science and technology and to produce translations which accurately reflect the content and style of the original passages. Traditional or simplified characters may be used. The passages will contain not more than 1,000 words.

5.8 Module 10 - Translation from English to Chinese [Business and Management] (3 hours)
This module is a test of translation skills at an advanced level. Candidates will be expected to demonstrate their familiarity with business and management and to produce translations which accurately reflect the content and style of the original passages. Traditional or simplified characters may be used. The passages will contain not more than 1,000 words.

6. Diplomas and Membership

6.1 On successful completion of the Diploma examination, candidates will be eligible to apply for Associate Membership of the Society. Candidates who pass one module only will be required to resit the other module in order to gain the diploma.

6.2 On successful completion of the Advanced Diploma examination, candidates will be eligible to apply for Membership of the Society.

6.3 Successful candidates will be placed in one of two categories: Distinction or Pass - in each module of the Diploma and Advanced Diploma examinations. The Advanced Diploma will record the candidate's area of specialization.

7. Administrative Arrangements

The Diploma examination is held each year in December and the Advanced Diploma each year in July. Closing dates for entries is approximately six weeks before the examinations. Entry forms and further details about entry procedures are available from:

Hong Kong Examinations Authority
San Po Kong Sub-Office
17 Tseuk Luk Street
San Po Kong
Kowloon

8. Fees

The entry fee for each examination is stated on the entry form. Candidates will be entered for examinations only after payment of the appropriate entry fee.

9. Examination Results

Notification to candidates of their results will take place as soon as possible, normally within about three months of the examination.

10. Further Information

Further information about the Hong Kong Translation Society can be obtained from:

The Honorary Secretary
Hong Kong Translation Society
P. O. Box 70335
Kowloon Central Post Office
Kowloon

Statistics on Diploma and Advanced Diploma Examinations (1991-1994)

The Diploma and Advanced Diploma Examinations has been conducted for three years commencing in the year 1991. In the past years, the Diploma Examinations were held in December and the Advanced Diploma Examinations were held in July. A summarised profile of the candidates in those three years is shown as follows:

1. Diploma Examinations

Year	No. of Candidates Registered	No. of Candidates Passed	Diplomas Awarded	No. of Membership Approved
1991	Module 1: 127 Module 2: 127	Module 1: 47 Module 2: 12 Full Pass: 11	11	Life: 4 Ordinary: 14 Associate: 15
1992	Module 1: 51 Module 2: 64	Module 1: 19 Module 2: 28 Full Pass in 1st Attempt: 11 Full Pass in 2nd Attempt: 11	22	Life: 2 Ordinary: 9 Associate: 11
1993	Module 1: 26 Module 2: 28	Module 1: 5 Module 2: 5 Full Pass in 1st Attempt: 3 Full Pass in 2nd Attempt: 1	4	Associate: 3

2. Advanced Diploma Examinations

Year	No. of Candidates Registered	No. of Candidates Passed	Diplomas Awarded	No. of Membership Approved
1992	15	9	9	Life: 1 Ordinary: 3
1993	23	14	14	Ordinary: 1
1994	11	6	6	Associate: 1

Names of Candidates Awarded Diploma

There were altogether 37 candidates are awarded Diplomas from 1991 to 1993, details are as follows:

1991

1 Ho Chiu Louis
2 Cheung Wai Hing
3 Wong Kwan Cheung
4 Wun Siu Lun
5 Lee Yuen Nar Susanna
6 Leung Po Sing
7 Chung Bing She
8 Fung Siu Tin
9 Wong Pak Kwan Patrick
10 Cheng Tsan Wah
11 Li Kin Keung

1992

		1991	**1992**
1	Kwok Chun Man		Full Pass
2	Hung Yik Sing		Ditto
3	Lee Kan Yung Robert		Ditto
4	Kho Sin Tek Henry		Ditto
5	Ling Ka Wai		Ditto
6	Tam Lai King Peggy		Ditto
7	Hung Tak Ming		Ditto
8	Lam Kwok Cheung		Ditto
9	Ha Kit Yi Iris		Ditto
10	Tien Kai Hong		Ditto
11	Kong Yuk On		Ditto
12	Lo Shu Wing Peter	Module 1	Module 2
13	Lee Hou Yuen Cecil		Ditto
14	Wong Kui Chin		Ditto
15	Lam Kam Shan		Ditto
16	Choy Mou Ching		Ditto
17	Chan Wing Evelyn		Ditto
18	Tan Sai Kwong Peter Stephen		Ditto
19	Lam Siu Ming		Ditto
20	Lai Man Kit		Ditto
21	Yuen Sea Ching Mary Margaret		Ditto
22	Wong To Kang	Module 2	Module 1

1993

		1991	**1993**
1	Fung Sui Lin		Full Pass
2	Tsang Hon San		Ditto
3	Li Kan Nung		Ditto
4	Liu Wai Lok	Module 1	Module 2

Lists of Candidates Awarded Advanced Diploma

There were altogether 29 candidates awarded the Advanced Diploma from 1992 to 1994. Details are as follows:

1992

1	Fung Yeung Pik Yan Yolanda	Module 3: Chinese-English, Arts
2	Li Kin Keung	Ditto
3	Lee Yuen Nar Susanna	Ditto
4	Li Kam Cheong	Module 4: Chinese-English, S.S.
5	Cheng Tsan Wah	Ditto
6	Fung Siu Tin	Ditto
7	Wong Kwan Cheung	Ditto
8	Fan Chi Wai	Module 7: English-Chinese, S.S.
9	Chan Tak Wai	Ditto

1993

1	Cheung Wai Hing	Module 3: Chinese-English, Arts
2	Lam Siu Ming	Ditto
3	Lee Kan Yung Robert	Module 4: Chinese-English, S.S.
4	Tam Lai King Peggy	Ditto
5	Wong Kwan Cheung	Module 5: Chinese-English, S & T
6	Kong Yuk On	Ditto
7	Chau Hing Kwan	Ditto
8	Chan Wing Evelyn	Module 6: English-Chinese, Arts
9	Yuen Sea Ching Mary Margaret	Ditto
10	Ho Chiu Louis	Module 7: English-Chinese, S.S.
11	Choy Mou Ching	Ditto
12	Wong To Kang	Ditto
13	Lai Man Kit	Module 8: English-Chinese, S & T
14	Hung Yik Sing	Ditto

1994

1	Chu Jacob Shing-Tsu	Module 5: Chinese-English, S & T
2	Wong Kwan Cheung	Module 6: Chinese-English, B & M
3	Tsang Hon San	Module 8: English-Chinese, S.S.
4	Wong Hon Keung	Ditto
5	Cheung Yun Yu	Ditto
6	Wong Kui Chin	Module 10: English-Chinese, B & M

Indeterminacy and Literary Translation

Jiang Xiaohua

We can begin our discussion of indeterminacy by referring to a question, or rather, a puzzlement put forward by Wen Yiduo（聞一多）, a Chinese translator and translation commentator. While commenting on Shigeyoshi Obata's（小煙薰良） English translation of the following lines of Li Bai（李白）.

> 人煙寒橘柚，秋色老梧桐
> The smoke from the cottages curls
> Up around the citron trees,
> And the hues of late autumn are
> On the green paulownias. (Obata)

he asked "what on earth is the matter here? Why do such beautiful and meaningful lines, when put into English, turn out to be so superficial and wordy?" (Wen Yiduo, 1926:40-1, my translation). In other words, why do the original poetic effects almost evaporate in TT? Wen argues that Li's lines are too beautiful and too delicate to translate (ibid). Theoretically, this argument is simply too impressionistic to be convincing. But the question raised deserves a further investigation.

1. Indeterminacy, or rather, syntactic indeterminacy, refers to grammatical uncertainty or variability to be found in a text. It is caused by the absence of some grammatical elements, such as tense, connectives, pronouns, etc. Syntactic indeterminacy may be seen as a reflection of the author's artistic mental state, or perception.

Syntactic indeterminacy[1] is closely related to text interpretation (cf.T.K.Seung,1982:17-36). Therefore, it is perhaps necessary and helpful to have a quick look at the *modus operandi* of interpretation involved in translation before we examine the transference of syntactic indeterminacy in verse translation.

George Steiner argues in *After Babel*, "comprehensive reading [is] in the heart of the interpretive process" and is in itself a "manifold act of interpretation" (1975:5;17). This first interpretive step made by the translator, the gaining of insight into the text's "inner world", is followed by, and alternative to, a second interpretive move which is outwardly focused on. Steiner's argument, which is creative or reproductive, constitutes translation proper and consists of the actual transfer of the text from SL into TL (i.e. a reinterpretation of the first interpretation). He points out that the view of translation as interpretation

> will allow us to overcome the sterile triadic mode which has dominated the history and theory of the subject. The perennial distinction between literalism, paraphrase and free translation, turns out to be wholly contingent. It has no precision or philosophical basis. (Steiner, 1975:303)

Seen from this connection, interpretation is inherent in any mode of translation, be it intralingual, interlingual, or intersemiotic translation.

The dual occurrence of interpretation, with its inward and outward orientations, is reminiscent of Saussure's signifier and signified. But Saussurean semiology excludes extralinguistic referentiality and restricts interpretation to paradigms of signs. Signifier (i.e. sign-vehicle or sound-image) and signified (i.e. mental image or concept of meaning) merge into a twofold relation based upon mutual "solidarity", or complementarity. Here, the meaning of a sign is strictly bound by convention. The meaning of a sign, however, is actually twice removed: once by conventional, and then by individual, "arbitrary" interpretation. The static quality of Saussure's dyadic signification concentrates on the former and does no justice to the latter (i.e. the creative potential of interpretation), which forms the core of my argument here.

If we may metaphorically describe each person's encoding-decoding mechanism as a kind of linguistic grid based upon the totality of his previous language experience, we must admit that each grid is different in at least some slight degree. This does not make communication impossible, but it removes the possibility of absolute equivalence and opens the way for different interpretations of the same message (cf. Nida,1966:15). Furthermore, we feed our own beliefs, knowledge, attitudes and so on into our processing of texts, so that any translation will, to some extent, reflect the translator's own mental and cultural outlook, despite the best of impartial intentions. No doubt, such risks are reduced to a minimum in most scientific and technical, legal and administrative translating; but cultural predispositions can creep in where least expected.

In literary (especially verse) translation, the process of constant reinterpretation is most apparent. The translator's reading of the source text is but one among many possible readings, yet it is the one which tends to be imposed upon the readership of the TT version. Theoretically speaking, a translation of a poem (especially a poem with syntactic indeterminacy), however good it may be, is but one among many possible and acceptable translations. De Beaugrande (1978) argues that a common failing in translators of poetry is the urge to resolve polyvalence, a crucial feature of poetic discourse, and to impose a particular reading of the text. He suggests that, since an important feature of poetic discourse is to allow a multiplicity of responses among ST readers, the translator's task should be to preserve, as far as possible, the range of possible responses; in other words, not to reduce the dynamic role of the reader.

In practice, however, the original polyvalence or multivalence (or rather, multiple meanings and, subsequently, multiple responses) is, more often than not, regrettably reduced to univalence or monovalence in translation, especially in Chinese-English verse translation. This is ascribable to many aspects or factors involved in translation, most of which have been examined from the perspectives of, say, cultural gap, non-correspondence in meaning and so on (see, for instance, Xu Yuanchong,1984; Liu Zhongde,1991; Editorial Department of Chinese Translators Journal (ed.),1986). However, an important factor, syntactic indeterminacy, which may constitute an important area of investigation, has so far been rarely investigated. This paper is devoted to this problem and, I hope, may help shed some new light on Chinese-into-English verse translation.

It can be argued that syntactic indeterminacy consists in most, if not all, languages and, possibly, is most widely distributed in Chinese, especially in classical Chinese verses. Syntactic indeterminacy often suggests literary polysemy (i.e. literary polyvalence), which is of literary and aesthetic values.

2. Ezra Pound speaks metaphorically about the way words transmit electricity among themselves, generate and intergenerate certain qualities and combinations of energy by their very position in a work (cf. Hugh Kenner, 1971). He says, "three or four words in exact juxtaposition are capable of radiating this energy at a very high potentiality. [The] peculiar energy which fills [words] is the power of tradition, of centuries of race consciousness, of agreement, of association" (op.cit.199). This is especially true of the words in classical Chinese poetry, the syntactic peculiarities involved in it seem to be most suitable for "juxtaposition" of this sort, which also helps add power to the "energy". For example:

1) 枯藤老樹昏鴉，
小橋流水人家，
古道西風瘦馬，
夕陽西下，
斷腸人在天涯。（馬致遠《天淨沙 · 秋思》）[2]
Withered vines hanging on old branches,

Returning crows croaking at dusk.
A few houses hidden past a narrow bridge,
And below the bridge a quiet creek running.
Down a worn path, in the west wind,
A lean horse comes plodding.
The sun dips down in the west,
And the lovesick traveler is still at the end of the world.
(Tr. Ding Zuxin & Burton Raffel)

To begin with, let's look at the original (a detailed comparative study of the original and its English translations will be undertaken in part.3.). It may be seen as a typical (or extreme) example related to syntactic indeterminacy. The first three lines are mere juxtapositions of nominal phrases (viz. juxtapositions of images). What strikes us most is that the spatial interrelations between these images are very hard to determine or, perhaps, not determinable. We are left with much room for imagination due to syntactic indeterminacy. Different readers may draw different imaginary pictures from these images. This is what the author intends to achieve. Artistically or aesthetically, there is no need at all to determine the spatial interrelations to present a plain picture (for the original is multi-dimensional). In comparison with its English translation quoted here, the original has, as many classical Chinese verses usually do, some salient syntactic features, which can be summarized thus:

a) What is striking is that there are no connectives in the first three lines. Connectives serve to determine the interrelations between components in a text, or locate the (imaginary) positions of images in an artistic situation depicted. They make a text appear more logical, clear and structurally well-knit (which is necessary for technical writing). But the grammatical rigidity would hamper, to a large extent, the author's poetic presentation of his artistic perception, which is usually flexible, elusive and multi-dimensional. To avoid such consequences, syntactic indeterminacy is often brought into play. The unadoption of connectives would, in a sense, help the poet's pen to be in keeping with his artistic perception or stream of consciousness, leaving us more artistic space for imagination. In other words, without connectives, the images or objects are presented before us directly, and we go, as it were, side by side with the poet to experience his elusive emotional or aesthetic process.

b) Except for"夕陽西下", there is no time-consciousness (i.e. the time confines are broken) in the "phenomena" described due to the fact that the first three lines only consist of "images", and the last line contains no temporal reference. Moreover "夕陽西下", "is something that can happen any day. Without any reference to the date, coupled with the absence of verbal tense indicator (which is a peculiarity of the Chines language), this linguistic peculiarity functions to bring the reader's imagination close to the "phenomena" *per se*, since phenomena in themselves are tenseless and, as known to all, the idea (or conception) of time is imposed upon them by man for practical purposes. Furthermore, the original verse is seemingly space-unconscious. The seeming time-unconsciousness and space-unconsciousness add to the original verse a kind of special literary significance and aesthetic value, which may help to galvanize the reader's imagination. In contrast, the time-consciousness and space-consciousness involved in the English translations (see note 18) confine, so to speak, "the mind's eye" or "visual imaginary" (L.Perrine, 1963:46) within certain temporal-spatial limitations. Thus, it is safe to say that, if each of the translations is plane or mono-dimensional, the original is multi-dimensional.

c) There is no personal pronoun (like "I", "you", etc.) in the original verse. The employment of pronouns in a poem may have the consequence of restricting the artistic description (including emotional experience) within the narrow limits of an individual's experience and, as a result, would mar in a manner the artistic appeals of the poem. Additionally, the original (and also Chinese in general) is devoid of articles, definite or indefinite, and plural forms, which also gives wings to the reader's imagination.

The semiotic-syntactic peculiarities discussed above are the most

important elements giving rise to syntactic indeterminacy (cf.T.K.Seung, 1983), by which the reader is led to go beyond the temporal-spatial confines constructed by verbal signs. This serves to make (poetic) images stand in a self-contained way and bring the reader directly to the phenomenon (or phenomena) *per se*. Thus, different readers are likely to produce different responses or interpretations.

In what follows in this section, we attempt to explore how different interpretations are generated, and how the original multivalence caused by syntactic indeterminacy may be, or sometimes maynot be, preserved in TT.

2.1 Indeterminacy from Absence of Pronouns

2) 相見時難別亦難，東風無力百花殘
春蠶到死絲方盡，蠟炬成灰淚始乾。
曉鏡但愁雲鬢改，夜吟應覺月光寒。
蓬山此去無多路，青鳥殷勤為探看。（李商隱：《無題》）

(A) Before the mirror, you will fret to find those cloud-like tresses changing, Making rhymes at night, you'll find the moonlight has grown chill.
(Tr. Zhang Ting-chen & Bruce M.Wilson)

(B) At dawn she'd be afraid to see mirrored hair gray;
At night she would feel cold while I croon by moonlight.
(Tr. by Xu Yuanzhong, 1988)

(C) At dawn I'm grieved to think your mirrored hair turns gray;
At night you would feel cold while I croon by moonlight.
(Tr.by Xu Yuanzhong, 1992)

(D) Grief at the morning mirror–cloud-like hair must change;
Verses hummed at night, feeling the chill of moonlight.
(Tr.by Innes Herdan)

While writing the poem, the poet must have an imaginary agent(s) in his mind, but it (or they) is not embodied in the linguistic presentation (as is the case in most classical Chinese verses), nor can we spot it (or them) by way of detecting anaphora or cataphora. Thus, the original couplet is subject to different interpretations. Who is in the mirror? Who is grieved? Whose cloud-like tresses? By whom are verses hummed at night? Who feels the chill of moonlight? To each question there are at least three possible answers: the poet ("I"), his lover ("she" or "you"). To be more specific, the couplet may be interpreted as follows:

	I		I		I		I	
a)	She	曉鏡	she	但愁雲鬢改	she	夜吟	she	應覺月光寒。
	You		You		You		You	

b) (I) 曉鏡但愁(you/she)雲鬢改，(I)夜吟(you/she)應覺月光寒。[3]

That is to say, this couplet is in a sense multivalent, and may give rise to multiple responses. However, each of the translations, (A), (B) or (C), being limited by (necessary) pronouns like "I", "you", "she" etc., can present only one interpretation and, thus, the original polyvalence is reduced to univalence. Interestingly, the translator of (D), tries to imitate the original syntax, (i.e. the syntactic indeterminacy) so as to preserve the original polyvalence, which might be debatable or problematic in terms of normal English verse or grammar; in practice, however, it is fresh and acceptable (cf. Part 3).

2.2. Indeterminacy from Absence of Connectives

Linguistic linearity determines the linearity of literary presentation. But in a way this limitation may be artistically broken through by forgoing of connectives. This would result in "juxtaposition of images" (H.Kenner, 1971).

The *modus operandi* of classical Chinese verses is characterized by a juxtaposition of images (cf. Yuan Xingpei,1987:58-73), through which we

may be brought into an artistically multivalent situation. e.g.

3) 細草微風岸，危檣獨夜舟
星垂平野闊，月湧大江流。
名豈文章著，官應老病休。
飄飄何所似，天地一沙鷗。（杜甫：《旅夜書懷》）[4]

(A) Stars drawn low by the vastness of the plain.
The moon rushing forward in the river's flow.
(Tr. by Cyril Birch)

(B) Stars descend, rimming the endless land.
The moon emerges, on the great river flowing.
(Tr. by Zhang Tingchen & B.M. Wilsen)

(C) (Thin reeds, and from the land
A soft breeze, our mast stands
Tall and stark in the night
And I am alone;) stars hang
Over the great plain, and
The moon moves with the flowing river.
(Tr. by R. Alley)

The original two pairs of images (or scenes) （星垂十平野闊，月湧十大江流）, being not associated by connectives, seem to create, as in a cinematic montage, two mosaicked pictures, in each of which a pair of images are presented, as it were, before us in a parallel way. Unsurprisingly, much more is implied in the indeterminate relation between the images of each pair than in the determined ones as reflected in its translations. In other words, the original two pairs of scenes, being not interfered or led (misled?) by any determiners–like "by", "in" shown in translation (A), or "rimming", "on" shown in (B), or "over", "with" in (C), may be susceptible to various interpretations:

星垂（+）平

野闊，月湧→
- a)（之所以）星垂（是因為）平野闊，（之所以）月湧（是因為）大江流。
- b) 星垂（讓我們感到）平野闊，月湧（讓我們感到）大江流。
- c) 星垂（於）平野（之）闊，月湧（於）大江（之）流。
- d) ……

（+）大江流

Yet, translation (A) seems to be a combination of the first half of interpretation a) plus the second half of c), and (B) a combination of the first half of b) plus, also, the second half of c), and (C) seems to be isomorphic or homologous with c).

Hence, a careful comparison of the original with (A), (B) and (C) would lead us to the conclusion that each of the translations is but a (diminished) univalent reinterpretation of the original. The following observation by Gutt is relevant here:

> Poetic effects require the freedom to explore a wide range of comparatively weak interpretations; it is clear that the "precision" of syntactic structure will often be found to inhibit poetic effects: it reduces rather than extends the range of possible interpretations. (1991:157)

This also bears out that literary text (especially poetic text), as an artistic sign-chain, is syntactically inseparable in a way (cf. Zhao Yiheng, 1990:10. 13), or rather, the signifier and the signified are too closely combined to be divided. The original text "must be treated as a unique whole, never atomistically" (A.Cluysenaar, 1976:7). "Anyone who doubts the inseparability of form and meaning cannot do better than attempt the translation even of quite ordinary utterances" (op.cit.41). Cluysenaar's

observation, though somewhat too absolute, is on the whole justifiable.

3. DT: a Mimesis of Syntactic Indeterminacy

A translator (usually a translator of classical Chinese poetry into English) might adopt "disjointed translation" (DT) [5] when a) the translator tries to shake off the English grammatical "shackles" to grasp the original vividness or poetic effects, and b) the original lines may be open to more than one interpretations while "normal" translation may obscure the original polyvalence. In the preceding two sections, we have examined syntactic indeterminacy, and touched upon, by way of illustration, the difficulties in preserving in TT the original multivalence resulting from syntactic indeterminacy. In this section, we are to discuss a possible way to achieve the multivalence.

It is no doubt that poetry translation is the most difficult. Robert Frost (1935) says, "Poetry is what is lost in translation". This idea dovetails with what Soame Jenyns argues in his preface to his Selections from the Three Hundred Poems of the Tang Dynasty (1940):

> There is a certain futility about all translations of poetry. For the beauty of poetry lies not so much in what the poets have to say but how they say it, and this expression of their personality is too delicate a bloom to admit grafting onto another tree. The essence may be preserved, but the movement is sure to be lost in translation, which can be exact or readable but scarcely ever both. When a dictionary is brought to the table the Muse flies out of the window.

What Frost and Jenyns assert may be a little hyperbolic. However, their comments reflect to a great extent the essential characteristics of poetry translation. The Gordian knot that lies in that poetry is a highly artistically motivated linguistic or verbal sign-chain, where the form and the meaning are so closely associated that they are almost inseparable. The optimal way to achieve approximately equivalent poetic effects would be, as known to all, to transfer both the meaning and the form. But this is, more often than not, impossible. However, in the respect of the multivalence caused by syntactic indeterminacy, we believe that it might be possible to achieve the multivalence by way of disjointed translation (DT)[6] (see also chap.3). The possibility consists in two aspects:

Firstly, disjointed sentences are acceptable in English, though English is, on the whole, a hypotactic language, where a higher extent of form completeness is required (compared with Chinese). For example, in imagist poetry a lot of imagist poems are written in sentences incomplete in form, which may be called disjointed sentences (cf.W.Pratt, 1963; E.R.Miner, 1958; S.K.Coffman, 1951; H.Kenner, 1971). A much-quoted famous verse is Ezra Pound's "In a Station of the Metro":

> The apparition of these faces in the crowd,
> Petals on a wet, black bough.[7]

It is believed by some commentators that this two-line poem is full of implications, reflecting the hurry and bustle of city life, the personal alienation of modern city residents, and the transience of life (cf. H.Kenner, 1971). Where do the implications come from? We cannot see many things special in the semantic aspect of the two lines (or rather, two nominal phrases). The peculiarity lies in the author's *modus operandi*: juxtaposition of images. In other words, he does not use connetives (say, "like" etc.) between the two lines. This makes the images juxtapose and, consequently, stand, as it were, in a self-contained way, and the reader avoids being led by abstractness. Also pertinent to Ezra Pound's poem is Cluysenaar's comment on a short poem by Arthur Waley, translated from the Chinese.

> Swiftly the years, beyond recall.
> Solemn the stillness of this spring morning.

Cluysenaar argues, "What we have here is a skillful use of syntax to mime the meaning. The syntax is not missing, it is being used–to better effect than if the verbs that 'should be there' had been there.The meaning is not just described, it happens." (1976:32-33).In this regard, the picture presented in Pound's poem is not plane, but multidimensional, and many implications may be generated from the indeterminacy of the relation (or, in Pound's term, "analogy") between the images for "two statements are made as if they were connected, and the reader is forced to consider their relations for himself." (W.Empson,1930:32). In fact, the "new" modus operandi, juxtaposition of images, is borrowed from Japanese haiku（俳句）,which is profoundly influenced by classical Chinese poetry (cf. E.R.Miner, 1958). Thus, we can see a "new" connection between English imagist poetry and classical Chinese poetry (cf. Chen Zhenlian, 1989:48-49;Yuan Xingpei, 1987:58-59).

Secondly, DT exists far and wide in Chinese-into-English verse translation, especially when the original is full of juxtaposed together images (cf. Xu Yuanzhong,1992, 13:17-18). In such cases, DT is often, if not always, the best among the several alternative translations [8]. For instance, in the six translations (see note 18 and section 4.5.) of Ma Zhiyuan's "Autumn Thoughts"（天淨沙 · 秋思）, four are DT, and these DTs are, as far as I can see, somewhat better than the first prosaic one and the "normal" one quoted in 4.5. Now, let's have a close look at one of the DTs, the one translated by Zhao Zhentao.

Zhao's translation is typical of DT, where images (or scenes) are juxtaposed in conformity with the original linguistic units, and they are disconnected from each other by commas, which are artistically in keeping with caesuras [9]. This kind of juxtaposition not only keeps the original syntactic indeterminacy and, consequently, the multivalence (see the analysis of the original above), but also conveys the melopoeia or musicality. Furthermore, the translation, apparently emulating the original's economy of words, is clear and laconic, which tallies with the original style.

Parenthetically, let's have a quick look at the musical devices involved in Zhaoís translation (compared with those in the original):

枯藤 | 老樹 | 昏鴉， Wíthered vínes, | ólden trées, | éveňing crókws; |
小橋 | 流水 | 人家， Tíny brídges, | flówıng bróok, | hámlet hómes; |
古道 | 西風 | 瘦馬。 Áncient róad, | wínd from wést, | bóny hórse; |
夕陽 | 西下， The sún | ıs séttıng, |
斷腸 人 | 在 天涯。 Bróken mán, | fár from hóme, | róams and róams. |

The original rhythms seem to be arranged irregularly or at random, but, they are actually schemed out artistically: the first line is in exact contrast with the third (viz. "even" (ping平) contrasts with "inflected" (ze仄)), while the second is in correspondence with the fifth; the fourth serves both as a rhythm mediator of the whole verse (i.e. as a rhythm transition from the first meter mode to the second), and as a rhythm transition from the third line to the fifth. The rhyme scheme is aaaaa. Thus, the whole verse sounds harmonious and agreeable. Zhao's translation is also a rhymed verse: the (assonant) end rhyme is aabca; the meter is amphimacer (the fourth line is iambus with a hypermetric ending in its second foot -ting). So, the translation also sounds pleasurable.

In contrast to Zhao's DT, the prosaic translation (or rather, paraphrase) by Weng Xianliang (see note 2) and the "normal" free verse by Ding Zuxin and Burton Raffel (see part 2) are pale in the conveyance of both the original (semantic) multivalence and musicality–both versions determine the grammatical and spatial relations between the images (or scenes) and involve no musical devices.

However, the limitations of DT are also obvious. First, DT may work well in cases like Ma Zhiyuan's "Autumn Thoughts" (where the syntactic indeterminacy is overt), but may be frustrated in verses like the lines (discussed above) taken from Li Shangyin's "To One Unnamed （李商隱《無題》)", where the syntactic indeterminacy is relatively covert. Secondly, we have to take into account the fact that syntactic indeterminacy as well as juxtaposition of images is one of the fundamental and idiosyncratic features of classical Chinese poetry. As far as the English reading public is concerned, it only enjoys a good acceptance in imagist poems. In this light, the acceptability of DT among the English mass readers cannot be overestimated for the present (cf. Chen Zhenlian,1989:60-62; 170-174).Thirdly, images are usually closely related to historico-cultural elements in a speech community. The preservation of images may not be successful in achieving poetic multivalence if the TT readers do not have the required cultural background.

NOTES

1. In hermeneutic semiotics, indeterminacy is divided into two major parts: textual indeterminacy and contextual indeterminacy. Syntactic indeterminacy is one aspect of textual indeterminacy (cf. T.K.Seung, 1982:17-36).
2. Here are some more translations (for an analysis of the translations of this poem, see part 3.):

i) Crows hovering over rugged old trees wreathed with rotten vine–the day is about done. Yonder is a tiny bridge over a sparkling stream, and on the far bank, a pretty little village. But the traveler has to go on down this ancient road, the west wind meaning, his bony horse groaning, trudging towards the sinking sun, father and farther away from home. (Tr. Weng Xianliang)

ii) Dried vines, an old tree, evening crows;
A small bridge, flowing water, men's homes;
An ancient road, west winds, a lean horse;
Sun slants west:
The heart-torn man at sky's end. (Tr Wai-lin Yip)

iii) Dry vine, old tree, crows at dusk,

Low bridge, stream running, cottages,
Ancient road, west wind, lean nag,
The sun westering
And one with breaking heart at the sky's edge. (Tr. Sherwin S.S. Fu)

iv) Withered vines, old trees, crows at dusk;
A Small bridge, flowing water, a few houses;
An ancient road, a lean horse in the west wind.
The evening sinking in the west–
A heartbroken traveler still at world's end. (Tr. Sherwin S.S.Fu)

3. Please refer to the translations (B) and (C) by Xu Yuanzhong. For (C), Xu explains, "looking into the mirror in the morning, the poet does not see his own image but that of his beloved, and he does not worry about the gray hair on his head but on hers. Crooning verses at night, he does not feel the chill of moonlight, but it is she who does" (Xu, 1992:313) , and "if the poet is grieved for lest his lover's hair should change, then we know he is deep in love. If the woman feels the chill while the poet hums verses in moonlight, then we know she is also deep in love and there is intercommunication between their hearts." (See *ibid*,18).

4. Some more relevant examples:

i) 雞聲茅店月，人蹟板橋霜。（溫庭筠：《商山早行》）
i) Behind the thatched inn, crowing cock and setting moon;
Up the planked bridge, footprints in the frost. (Tr. Zhang Ting-chen & B. M. Wilson)
ii) 浮云游子意，落日故人情，李白：（《送友人》）
ii) Like floating cloud you'll float away;
With parting day I'll part from you. (Tr. Xu Yuanzhong)

5. The following are examples in point:

i) 花枝草蔓眼中開，小白長紅越女腮。（李賀《南園 · 其一》）
i) Annual, perennial, creeper, vine,

Every kind of blossom greets the eye.
Touches of white, profusion of pink,
Like Yue maidens' cheeks.(Tr. Zhang Ting-chen & Wilson)
ii) 滄海月明珠有淚，藍田日暖玉生煙。（李商隱《錦瑟》）
ii) Dark green sea, tears, pearls, moonlight streaming;
Sunny blue jade field, warm haze shimmering. (Tr.Weng Xian liang)
iii) 渭城朝雨浥輕塵，客舍青青柳色新。（王維《渭城曲》）
iii) City on Wei
the morning rain
wet
on light dust
Around the inn
green willows
fresh (Tr. C.H.Kwock & V.Mchugh)

6. For this proposition, we may find some support in Chen Zhenlian (1989:44-52) and William Yeats (1971).

7. Here are two translations for your information:

(A) 從聳中那些臉龐的幻影；
潮濕黑樹枝上的花瓣。(Tr. Zhao Yiheng)
(B) 人群中這些面孔的鬼影；
濕黑枝頭的花瓣。(Tr. Zheng Shusen)

8. Ezra Pound achieves some success, mostly by means of DT, in translating Chinese poetry into English. Though his translation may be called in question in many ways, his way of doing translation is somewhat enlightening. Upon his translation, Chinese scholars have different views: some (e.g. Bian Zhilin speak highly of it (see Gu Cangwu,1987), others (e.g. Weng Xianliang) speak ill of it (see Weng Xianliang,1981).

Ezra Pound's theory of translation focuses upon the precise rendering of details, of individual words, and of single or even fragmented

images. Instead of assuming the single, unified meaning of the whole work, Pound's "theory" is based upon a concept of energy in language; the words on the page, the specific details, are seen not simply as black and white typed marks on a page representing something else, but as sculpted images–words engraved in stone. Such an approach allows for more latitude for an individual translator's response; the translator is seen as an artist, an engraver, or a calligrapher, one who molds words. While still one of the most influential, Pound is perhaps also the least understood translator and critic read by the current generation of translators (cf. Gentzler, 1993:19) . Pound's theoretical writings may be divided into two periods: an early imagist phase that, while departing from traditional forms of logic, still occasionally contains abstract concepts and impressions; and a second late imagist or verticist phase that is based entirely on words in action and "luminous details", in which the importance of the thing being represented recedes and the energy or the form language takes in the process of representing becomes more important.

9. Commas do not always correspond to caesuras in English poetry (cf. Perrine, 1963:163-179; Ding Wangdao,1989:38). But in Zhao's translation the correspondence is superposed.

文化與翻譯

孫致禮

以前，人們常說我國翻譯界存在兩大流派：文藝學派和語言學派。前者強調傳達原作的藝術意境，因而把“傳神”、“入化”視為翻譯的最高境界；後者則將語言學的某些理論運用到翻譯研究上，要求譯作與原作“等值”、“等效”。但是，令人可喜的是，近些年來，我國翻譯界又悄然崛起了一個新的流派：文化學派。他們認為：語言作為文化的組成部分，既是文化的一種表現形式，又是一種社會文化現象。兩種不同的民族語言相交流，實質上是兩種不同的民族文化的交流。在語言的交際過程中，兩個不同國家或民族的人能否相互溝通，不僅取決於他們對於語言本身的理解，而且取決於他們對語言所負載的文化蘊意的理解。因此，他們主張“突破以往‘語言的囚籠’(the prison-house of language，詹姆遜語）的束縛”，在文化研究的大語境下來考察翻譯。[1]

從我國翻譯界目前的狀況來看，文化學派似乎尚未形成堪與文藝學派和語言學派並駕齊驅的勢頭，但筆者認為他們的理論為翻譯研究提供了一個新視角，值得引起我們的重視。下面，筆者就從文化與翻譯的角度，談談自己的一點膚淺體會。

一、進行文化交流是翻譯的根本任務

中外學者對翻譯下過各種各樣的定義，其中張今先生的定義尤為惹人矚目：“翻譯是兩個語言社會之間的交際過程和交際工具，它的目的是要促進本語言社會的政治、經濟和文化進步，它的任務

是要把原作品中包含的現實世界的邏輯映象或藝術映象，完好無損地從一種語言中譯注到另一種語言去。”[2]進行文化交流，促進社會進步，這正是翻譯的根本任務和重大意義所在。

幾年前，著名學者季羨林談到翻譯對中國文化的重要意義時，提出了一個十分精辟的觀點。他說文化（文明）的發展可以分為五個階段：誕生、成長、繁榮、衰竭、消逝。這是一個普遍規律，因為任何文化都不能永存。然而，中華文化似乎是個例外。五千年來，雖然經歷了不少波折，走過不少坎坷的道路，但是中華文化卻一直沒有消逝。原因何在呢？他的答覆是：“倘若拿河流來作比，中華文化這一條長河，有水滿的時候，也有水少的時候，但卻從未枯竭。原因就是有新水注入。注入的次數大大小小是頗多的。最大的有兩次，一次是從印度來的水，一次是從西方來的水。而這兩次的大注入依靠的都是翻譯。中華文化之所以能長葆青春，萬應靈藥就是翻譯。翻譯之為用大矣哉！”[3]

季先生所說的“從印度來的水”，指的就是佛經翻譯。中國的佛經翻譯起自魏漢，盛於隋唐，延至宋元，前後持續一千多年，譯經達一萬五千卷以上，對中國文化的各方面，包括哲學、宗教、文學、音韻學、語言文體、音樂舞蹈、繪畫雕刻等，發生了深遠的影響。正是由於吸收了印度佛教文化之“水”，中華文化才得到了迅猛的充實和發展。及至漢唐時代，中華文化在世界上佔據領導地位，長安成為世界文化的中心。

季先生所說的“從西方來的水”，系指明末清初至今的西書移譯活動。明末愛國科學家徐光啟曾與來華的西方傳教士合作，編譯了一些先進的科技著作，成為介紹西方科學的先驅。鴉片戰爭期間，面對西方列強的侵略，林則徐極力主張睜開眼睛看世界，於是

便設立譯館，派人譯外文書報，搜集西方的先進科學技術，以夷制夷。晚清時期，嚴復通過翻譯西方的哲學、政治學、經濟學、法學著作，引進資本主義的“西學”“新學”，與封建主義的“中學”“舊學”作鬥爭，在中國思想界、學術界發揮了啟蒙作用；與此同時，林紓翻譯了四十餘種世界文學名著，使中國人了解了西方社會，加強了反封建、反帝的意識。“五四”時期，我國的外國文學翻譯掀起了一個前所未有的高潮，通過魯迅、瞿秋白、郭沫若、茅盾等人的倡導和努力，大量介紹了俄羅斯文學，被損害民族的文學，以及法、德、英等國的現實主義和積極浪漫主義的作品，對我國人民反帝反封建的鬥爭起到了巨大的鼓舞作用。新中國成立後的十多年，我國的翻譯事業，發揚“五四”以來新文化運動的光榮傳統，一方面把重點放在翻譯馬列主義著作，介紹蘇聯和各社會主義國家的文學作品，另一方面又譯介了不少西方資本主義國家的古典作品，以及反映這些國家的人民為爭取自由而鬥爭的現代作品。改革開放時期，我國的翻譯工作達到了有史以來的頂峰，特別是對西方文化的介紹，不僅思想、理論和文學方面的譯介工作搞得色彩繽紛，而且在譯介西方的經濟建設和科技發展信息方面，在世界文化史上也堪稱首屈一指，從而大大推動了我國的現代化建設事業。

中華文化曾有過輝煌。但到了近代，由於外侵內亂等原因，中華文化失去了昔日的光輝，世界文化的重心移到了西方。但是，中國人民是不甘落後的，近三百多年來，我們一代代的翻譯工作者孜孜不倦地譯介西方文化，就是希望通過攝取西方文化之精華，再造中華文化之輝煌。因此，我們的翻譯工作者一定要胸懷大志，把引介異域先進文化，促進中華文化再現輝煌，視為自己的根本任務和神聖職責。

從這一大目標出發，我們就能很好地解決什麼該翻、什麼不該翻的問題。不管你是社科翻譯工作者，還是科技翻譯工作者，在尋找翻譯文本時，一定要選擇那些能給中國文化各個領域帶來積極影響的內容。這樣的內容如果算不上“純淨水”，也要基本上純淨，決不可是嚴重污染的水。近些年來，有的譯者，有的出版社，為了追求“經濟效益”，翻譯出版了一些格調不高、甚至很不健康的東西，在社會上引起了不良的影響。這是值得我們引以為戒的。

當然，西方文化中，即使是健康的作品，裏面也可能夾雜某些消極因素，比如顛倒是非的反華言論、過予淫穢的色情描寫等。遇見這種情況，我們的譯者和出版機構，也要本着向人民負責的精神，或者以適當的形式加以批駁，或者作出適當的技術處理，以抵消可能產生的負面影響。

二、“文化傳真”是翻譯的基本原則

魯迅說：“如果還是翻譯，那麼，首先的目的，就在博覽外國的作品，不但移情也要益智，至少是知道何地何時，有這等事，和旅行外國，是很相象的：它必須有異國情調，就是所謂洋氣。”[4] 什麼叫“異國情調”呢？顯然，魯迅指的不是在語言上“一味仿效西洋”，而是盡量保存原文所蘊含的異域文化特色。這就是說，翻譯不僅要考慮語言的差異，還要密切注視文化的差異，文化差異處理的好壞，往往是翻譯成敗的關鍵。語言可以轉換，甚至可以“歸化”，但文化特色卻不宜改變，特別不宜“歸化”，一定要真實地傳達出來。因此，“文化傳真”應是翻譯的基本原則。

“文化傳真”可以說是在“更大語境”下做翻譯。有時，從語言的角度考慮，可以得出一個譯法，而從文化的角度考慮，可能得出另一種譯法，而且可能是更高一籌的譯法，例如：

(1) “You don’t want to lose Larry altogether, do you?”

She shook her head. (S. Maugham:The Razor's Edge, P. 256)

“你不想完全失掉拉里，是嗎？”

她點頭。（周煦良譯《刀鋒》，p. 245）

在回答否定疑問句時，英美人着眼於所問的內容是否屬實，而中國人則着眼於問話本身是否正確。如果僅僅從語言的角度考慮，周先生的譯文無可指摘；然而，從文化的角度考慮，似乎有些“失真”：原文明明是“搖頭”，譯文為何改成了“點頭”？筆者認為，這兩句話改一個譯法，則可達到“文化傳真”的效果：

“你並不想完全失掉拉里吧？”

她搖搖頭。

“文化傳真”的反義詞是“文化誤導”。如果我們光在文字上作文章，不考慮其文化內涵，有時難免會破壞原文的“異國情調”，代之以不倫不類的“本國情調”。例如：

(2) “I bet you can’t spell my name,” says I.

“I bet you, what you dare I can,” says he.

“All right,” says I, “go ahead.”

“George Jaxon—then now,” says he. (Mark Twain: *The Adventures of Huckleberry Finn*, Ch. 17)

“我敢說你準不知道我的名字是哪幾個字，”我說。

“我敢說你這可難不住我，我知道，”他說。

“好吧，”我說，“你說說看。”

“蕎麥的蕎，自治的治，清潔的潔，克服的克，孫子的孫——怎麼樣，”他說。（張友松、張振先譯《哈克貝利·費恩歷險記》，p. 116）

上面兩位譯者用心雖好，結果卻是弄巧成拙：使不懂洋文的讀者誤以為英文用的也是方塊字。如果這種譯法在五十年代還可以說得過去的話，現在卻是萬萬要不得的，而應老老實實譯成：

“我敢說你不會拚我的名字，”我說。

“我敢說，你能行的事兒我也行，”他說。

“那好，”我說，“就拚拚看。”

“G-e-o-r-g-e J-a-x-o-n--怎麼樣，”他說。

（3）“The two gigantic negroes that now laid hold of Tom, with fiendish exultation in their faces, might have formed no unapt personification of powers of darkness. (H.B. Stowe: Uncle Tom's Cabin, p.356)

這時，那兩個高大的黑人把湯姆一把抓住，臉上流露出魔鬼般的喜悅神色（那模樣活像是閻羅王再世）。（黃繼忠譯《湯姆大伯的小屋》，p. 477）

“閻羅王”本是佛教、也是中國冥界的主管，譯者將其放在譯文裏，好像基督教與佛教用一個魔鬼，其實基督教的魔鬼是撒旦，這兩個魔王是不可混淆的，否則勢必產生誤導作用。

（4）“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”(Jane Austen: Pride and Prejudice, Ch. 1, V.I)

有一天，班納特太太對她的丈夫說：“我的好老爺，尼日斐花園終於租出去了，你聽說過沒有？”（王科一譯《傲慢與偏見》，p. 1）

把“My dear Mr. Benner”譯成“我的好老爺”也容易產生誤導：好像十八世紀的英國婦女跟舊時代的中國婦女一樣，也跟自己

的丈夫稱“老爺”。其實，在奧斯丁的時代，雖然英國也存在男尊女卑的現象，但並不存在妻子必須稱丈夫“老爺”的習俗。所以，此處還是如實地譯作“親愛的貝內特先生”為好。

所謂“文化傳真”，就是盡量保存外來文化之“洋味”，以使我國讀者擴大文化視野，獲得知識和啟迪。例如，我們把 kill two birds with one stone 譯成“一石二鳥”，中國讀者就會自然而然地聯想到漢語成語“一箭雙雕”，產生一種新鮮感。再如，《聖經》中有 beat swords into ploughshares，如果我們直譯為“把刀劍打成耕犁”，中國讀者就不會將之與佛教中的“放下屠刀，立地成佛”混為一談。

翻譯作為文化交流的工具，其核心問題是“異化”還是“歸化”。從“文化傳真”的目標來看，譯文應該是越“異化”越好；然而，為了照顧讀者的接受能力，又不得不容許一定程度的“歸化”。那末，應該如何處理好“異化”和“歸化”的關係呢？筆者認為，這裏有一條基本原則：文化上要盡量爭取“異化”，盡量避免“歸化”[5]；文字上不得已進行“歸化”時，也要以盡量不引起“文化歸化”為前提。

三、譯者應作真正意義上的文化人

一般說來，我們對翻譯工作者的要求，首先必須掌握兩種語言，用余光中先生的話說，對原語要能“盡窺其妙”，對譯語要能“運用自如”[6]。然而，語言作為文化的載體，往往負載着一定的文化蘊意，不了解語言當中的社會文化，也就無法真正掌握語言。所以，我們的譯者不能光在語言上做文章，還要具有強烈的文化意識，按王佐良先生的說法，做一個“真正意義上的文化人”[7]。

其實，對於具有一定外語功底的譯者來說，翻譯中的最大因難

往往不是語言本身，而是語言所承載的文化蘊意。以我自己翻譯美國的現代小說《末代教父》(The Lase Don) 為例。小說中先後兩次出現了 eggplant 這個詞，前後文也沒給出清晰的背景。此字在詞典裏的釋義是“茄子”，但在小說裏顯然不是這個意思。為此，我請教了周圍的許多專家，查閱了許多詞典，都枉費心機。無奈之中，我仔細捉摸該詞的英文釋義，鑒於茄子有的是深褐色，我突然醒悟到這可能是個帶有種族歧視色彩的字眼：所謂的“紫茄子”，就是對黑人的蔑稱。最後，終於向美國人打聽到，這是紐約市意大利人居住區使用的俚語。此書中還有一個詞：forum。根據詞典的釋義，該詞有“（古羅馬城鎮）用於公開討論的廣場”、“論壇”、“法庭”等意思，選擇哪個都不合適。後來，通過查閱美國報紙，才發現在當代英語中，此詞系指一座用於娛樂活動的大廈，如洛杉磯就有這麼一座，可譯為“娛樂中心”。

所謂作“文化人”，就是要盡可能多了解原語民族的文化，不僅精通其語言，還熟悉其政治、經濟、歷史、風俗習慣、感情生活、哲學思想、科技成就，等等。也就是說，譯者的文化知識結構，應該是越博越好。當然，樣樣精通是做不到的。但是，要求譯者“譯一行通一行”，卻並非不切實際。翻譯中碰到棘手的文化問題，譯者不應知難而退，而應知難而上，一絲不苟地加以解決：辛苦我一個，眾人可受益。周煦良先生在翻譯《福爾賽世家》時，為了弄清倫敦的地理，買了倫敦遊覽指南、巴黎遊覽指南、歐洲遊覽指南，仔細研究上面有關城市沿革的說明，從而得知一些路名的由來。周先生雖然對法律學頗為通曉，但為了使翻譯更加準確起見，小說中有關法律名詞，他請好友姚永勵教授翻譯，特別是書中詹姆士為老喬里恩寫的那份又長又臭的遺囑，幾乎全部請姚教授翻譯。[8]

譯者不僅要了解異域的文化，還要了解本民族的文化，通過兩相對比，做出真正對等的傳譯。所謂真正的對等，是指在各自文化裏的含義、分寸、輕重、範圍、色彩等都相當。這當中，確有不少陷阱，稍有不慎，就可能陷進去。比如，我在翻譯《呼嘯山庄》下卷第十八章 I supposed I should be condemned in Hareton Earnshaw's heart, if not by his mouth, to the lowest pit in the infernal regions... 這句話時，心裏只是圖順，便不加思索地譯成了“我想，……（哈雷頓・厄恩肖）即便嘴裏不說，心裏也要詛咒我下到十八層地獄裏去”。後來，給《中國翻譯》做參考譯文時，才發現“十八層地獄”系佛教術語，不可強加給基督教，於是我就改成了“地獄的最低層”。

再請看下面的譯例：

（5）“I know, Dad,” she said, “I'm a selfish Pig. I' ll think about it...” (J. Galsworthy: A Modern Comedy, P. 74)

譯文一：

“我知道，爹，”她說，“我是頭自私自利的豬。我會考慮這個問題的。……”（汪倜然譯《白猿》，P. 114）

譯文二：

“我知道，爸爸，”她說；“我是個自私自利的蠢人。我會考慮這件事的。……”（陳冠商譯《白猿》，P. 133）

在英語中，pig 意為 one thought to resemble or suggest a pig in habits or behavior (as in dirtiness, greediness, selfishness)。顯然，稱某人是 a pig，並非說他是只豬，而是說他在某方面有豬的習性，雖然是個貶義詞，但其貶義程度要大大低於漢語裏的“豬”：在漢

語裏，說某人是“豬”，那簡直是表示極度厭惡的罵人話。所以，第一種譯文讓一位大家閨秀自稱“豬”，實在令人不可思議，不如第二種譯法好。

（6）“he is very young to be married,” said Emma, as soon as she could speak. “He had better not be in a hurry.” (Jane Austen: Emma, Ch. 3, V.II)

伍德豪斯先生的見解與眾不同。“埃爾頓先生要算早婚，其實用不着這樣急急忙忙。”（張經浩譯《愛瑪》，P. 151）

說埃爾頓先生“早婚”，也容易產生誤導：似乎英國早在十八世紀，就像二十世紀的中國一樣，實行了“晚婚”政策，而且這政策似乎比中國還要嚴，就連“二十六七歲”的埃爾頓想結婚，都“要算早婚”。筆者認為，此句若是譯作“他現在就成家，還太年輕了些”，就不會引起上述問題。

再過一年多，人類社會就將步入二十一世紀。二十一世紀將是世界各國文化交流大發展的時代，因而翻譯也將發揮更加重要的作用。與此同時，隨着各國文化的不斷交流和溝通，可以想象，翻譯勢必會朝着越來越“異化”的方向發展。這是一個總的趨勢，盡管可能是一個緩慢的過程。從這一認識出發，我們的翻譯工作者應該把傳達異域文化、繁榮中華文化視為自己的神聖職責，在具體操作中不可光顧得做文字文章，一味追求文字的“歸化”，而忽視了文字中所蘊涵的異國情調，所承載的異域文化。譯者在做文字文章時，一定要具有強烈的文化意識，小心翼翼地做好“文化傳真”工作。

注釋

[1] 王寧：“文化研究語境下的翻譯研究”，《外語與翻譯》，1998年第2期。

[2] 張今：《文學翻譯原理》，P. 8.

[3]《中國翻譯詞典》季羨林序。

[4]《翻譯研究論文集（1894-1948）》，P. 246.

[5] 筆者在此所以用了“盡量”二字，乃是因為起碼在現階段，譯者還很難在文化上做到完全“異化”，絲毫不露“歸化”之痕跡，例如，spring (或 shoot, pop）up like mushrooms，目前還是採取“如雨後春笋般涌現出來”的“歸化”譯法，而不譯作“像兩後蘑菇般涌現出來”。

[6] 穆雷：“余光中談翻譯”，《中國翻譯》1998年第4期。

[7] 王佐良：《翻譯：思考與試筆》，P. 18.

[8] 周煦良譯《福爾賽世家》譯本序，上海譯文出版社。

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翻譯語言與文化因素

孫藝風

引語

人們常說，“越是民族的，越是世界的”。但在跨語交際裏，不可把人類文化所具有的普遍性 (universality) 視作理所當然的東西。如果用語言做溝通的載體，從“民族”到“世界”的過渡需要翻譯；相對來說，語言信息的傳遞還是次要的，所謂“民族的”主要體現在文化信息方面。文化信息與民族性自然是一體的，它通往世界的途徑是翻譯，否則只能是民族的，而成不了世界的。一方面，民族特色固然需要保留；但另一方面，通過翻譯介紹民族特色的時候，也要考慮目的語讀者接受異域文化的能力。機械地照搬，達不到傳遞的效果。文化轉移好似移植，新的土壤氣候未必適合作物的成活和生長；不可只顧移植而不管成活與否。在移植前和過程中，應採取有效措施。從民族到世界的翻譯過程與結果，雖然要在可能的範圍內兼容語言文化的“他者”，但通過必要的變通與歸化的手段，也可能有助於克服民族性所固有的某些狹隘因素，使之成為真正世界性的文化產品。故此，翻譯的語言無不和文化因素緊密相聯。在制訂翻譯策略的同時，除了詞句的斟酌，更要把與之相伴的文化因素考慮在內。

如何有效、準確傳遞源語的意思是翻譯語言的首要任務。在探討翻譯語言時首先要考慮的是如何弄清它的性質和特徵。語言是表

達意思的，翻譯則是用另一種語言表達同一意思。於是牽涉到如何在翻譯的目的語中尋找相應或相關的語言單位來傳遞源語所要表達的意思。但由於涉及的是兩種不同的文字體系、兩種不同的文化習俗，源語和目的語之間存在着許多差異。尤其是漢英語言的符號組合差別很大。語言無論是作為交流的工具，還是文化（信息）的載體，在變成目的語後，工具和載體都有了相應的變化。盡管如此，翻譯還是要在異中求同，用不同的載體來傳遞相同的內容。有人似乎對語言之間的共同性過於樂觀，認為翻譯只要注意了語義的準確（也就是字面意義），其指向性 (referential) 的方面自然會在目的符號裏發揮功效。據 Juliane House，“對大多數的語言群體而言，宇宙的本質在很大程度上是相同的”，於是意思的指向性“极易獲得”。[1] 此處，意思的指向性被不適當地夸大了。這種觀點忽略了文化的因素。如果語言的基本意思是定數的話，不同的文化因素則是變數。在跨語交際的過程中，與符號相伴隨的文化因素與意思的指向性有着十分密切的關係。

翻譯需要不斷地將兩組符號進行對比，看源語符號和可找到的目的語符號是否大致吻合，也就是看它們之間是否有共同點或者相似之處。因此在目的語中尋找對應值自然就成了常見的翻譯模式。翻譯語言的特徵也大都表現在它如何與源語對應，其基本的對應形式是形式對應。符號並不是抽象的整體概念，由於符號由具體的成份組成，符號的轉換也就是將這些成份找出，然後把它們置入目的符號。[2] 翻譯的行為就是進行轉換符號，雖然轉換不等於在目的語裏搜尋同義詞或對應值。如正巧有，當然求之不得，這種情況大約僅是替“換”，翻譯的挑戰來自“轉”化。轉化的依據或內容是甚麼？一般來說，應是源語符號包含的基本信息，或具有本質性的東西，以滿足交際的基本要求。轉換不僅只是使用另一種不同的符號，還要讓轉換的、帶有異族色彩（無論是語言的還是文化的）的內容能夠在目的符號裏安置下來。目的符號因其固有的限制性的基準，不能自動包容源語符號裏的各種異類成份或因素，若不加轉換或轉化，則不能達到交際的目的。

（一）對應形式

形式對應 (formal equivalence) 的翻譯可使目的語讀者品賞到源語的語言和語法的結構形式的妙處，但這是建立在源語和目的語之間存在對應形式的基礎之上的。換言之，二者之間必須有足夠的對應成份；否則，如果僅存在一些零星的、偶然的對應成份，形式對應的產生大都便只是巧合，難以成為可以追求的翻譯手段。一般說來，屬同一語言體系的語言之間形式對應的成份要遠多於非同一語言體系的語言，如英語和漢語。一味地在英、漢兩種語言之間尋找形式上的對應成份，恐怕會事與願違。即使在西方譯學界也傾向於“動態對應”(dynamic equivalence)。[3] 動態對應着重把源語文本對源語讀者產生的效果複制到目的語裏，以期產生相似的效果。Newmark 提出“交際翻譯”(communicative translation)，以取代動態對應的概念。[4] Basil Hatim 和 Ian Mason 對這個提法頗不以為然，認為很成問題，因為“…所有的翻譯，從某種意義上說，都是交際性的”，[5] 言外之意是，Newmark 的話說了等於沒說，但他們的論述本身卻有了問題：說了等於沒說也就是等於沒有交際。交際翻譯的概念畢竟有可交際的東西，並不是所有的語言成份都可有效地交際，但翻譯不會因此而選擇性地不翻譯某些成份。對交際的概

念不可如此狹隘地理解，因為非有效的交際也可能交際着某種意義。Hatim 與 Mason 借用Newmark 為形式對應的翻譯找理由：他認為形式對應可以達到“讀者的反應對應”。[6] 同理，原文不具交際性的成份勢必對原文讀者產生某種效果，那麼把其移植到譯文裏去（便不是交際翻譯），不就造成了讀者的對應反應了嗎？對此他們很難自圓其說。此外，他們對 Newmark 的交際翻譯的批評也有失公允；他強調的無非是交際的結果，而不必過多地拘泥形式，尤其是在形式是可遇而不可求的情況下。然而，屢屢被忽略的是，形式本身也可以是交際的一部分，有時其至是最重要的部分。形式可以看作是交流的手段，翻譯是否可以為達到交際的目的而不擇手段（不顧形式），恐怕難成定律。有現成的對應形式通常不會有譯者舍棄不用，而自找麻煩。但如果實在找不到對應形式，他只得設法解決傳達交際的內容問題。形式與交際的結果相比是次要的，因為形式的變數相對比內容的變數較大。雖然一定範圍內的形式變化可能影響內容，但不至於改變內容。

內容與形式在交際過程中所涉及的複雜關係絕不限於簡單的形式對應方面。以漢語的“名聲”一詞為例，在不同的語境裏，它的對應值以及對應形式都會有所變化。

1）此人可是名聲在外啊。

2）他現在也算是小有名氣了。

3）這下你可出了名了。

4）他的家族名聲顯赫。

5）此人在當地名聲不好。

以上五句都含有“名”字，雖然在目的語裏它們都可用 reputation 作對應詞，但由於名聲有好有壞，或者在好壞之間，所以涉及到詞語的習慣搭配問題。鑒於此考慮，在翻譯處理這些句子的時候，不一定要在目的語裏簡單劃一地使用同一個詞 reputation。當然也不可草率選擇有關的“對應詞”或對應單位，如 famous 和 notorious 或 of ill repute，它們要麼不太準確，要麼又太直白；原文並沒有說得那麼清楚。

頭兩句的意思比較接近。乍一看去，第一句的名氣比第二句要大一些，但其意思有些含糊：是美名還是惡名？由於缺乏必要的語境信息，我們不得而知，而二者兼有的可能性也不能排除。但“小有名氣”一般指好的名聲。第一句如果譯成：This person has enjoyed a good reputation，在特定的語境裏未賞不可。但確實把“好”的方面突出和明晰化了。無論是 enjoy，還是 good，起的均是這樣的作用，有可能給人以強差人意之感。至於源語裏“在外”一詞，譯文未直接理會，但 reputation 一詞已帶有此含義，故不必添足。另一個表達形式是：His celebrity（或 fame）has spread far (and wide)，與 reputation 一詞相似，celebrity 與 fame兩詞都有 widely known 之意，“名聲在外”這層意思雖已顧及到了，但 spread far 又在做進一步強調。但如此譯法，仍然是基於“名聲大致是好的”解讀，不過與前句大張旗鼓地使用 enjoy 和 good 等字眼相比，已低調含蓄了不少。可見保證基本信息傳遞的同時，對形式的把握和調整還是必要的。但假如源語的基本信息是“惡名”，漢語裏似乎就有“隱惡揚善”的傾向；未加挑明，目的語似乎不該加大明晰度。最後也可考慮：The man has certainly made a name for himself.

相比之下，第二句“他現在也算是小有名氣了”較容易處理，只是需要把握好“小有名氣”的度。譬如：He has acquired a bit of a reputation now. 或者，He has developed a burgeoning reputation. 用 burgeoning 實際上是對“小”的不同釋義，同時表現形式也不一樣，在形式上顯得更正式些。目的語與源語在文體方面要追求大致的契合，但也不一定非要以一個孤立的句子為依據，或只看鄰近的語境 (immediate context)，也可以看大一點兒的語境。此外，說話者的身份和社會地位也應在考慮範圍之內。雖然第二句在文體上顯得正式了許多，但在大的語境裏也可能是恰當的。在語氣方面，還有可能進行調整，也有其他的形式可採用。如：He is a man of some standing. 或者，He is something of a celebrity now. 這說明，在基本信息基本保持不變的情況下，形式的變化還有相當大的空間。

第三句：這下你可出了名了。可以是：You have acheived fame. 或是：You have established a reputation for yourself. 譯者的操縱餘地還是有的，取決於想強調的是甚麼。如果欲突出“終於熬出了頭”之意，也可考慮：Fame has come your way at last. 如果意思是某人一下了出了名，也可是 You have shot to fame. 或 You have sprung to fame. 在語境清楚的情況下，有可能做出適當的選擇。第四句的譯文可以有幾個版本：His family enjoys an exalted reputation. 也可以是 His family enjoys a great renown. 也可以是His is a family of considerable prominence. 而第五句的形式變化更多：直截了當的有：He is infamous. 或者：He has a bad reputation. 口語化的可以是：He has certainlly blotted his copybook. 如帶點兒情緒色彩：His name stinks around here. 如果想指明以前名聲尚可，是後來變壞的：He has fallen into disrepute. 如欲強調已聲名狼藉了，也可考慮：He is a man with a dilapidated reputation. 當然也可是平鋪直敘的：He is regarded locally as disreputable.

以上諸多的形式變化並不意味着無限制的自由選擇，而是說明語境的重要性。語境決定某個詞的具體意思，同時也決定可否用“對應詞”。否則，對應值的單位需要調整擴大，不能只停留在詞的層面上。就實際翻譯操作而論，對應規則的寬度可以加大，不可讓它限制和束縛語義在目的語裏的自如伸展和充分表達，否則基本信息的傳遞會受影響，不能滿意地達到語際交際的目的。但衝破語言表層結構的桎梏，並不是無政府式的隨心所欲的行為。

再請看一例巴士內提示：“在車廂內請緊握扶手”，英文是 Please hold the handrails inside the bus. 此句的漢語略嫌羅嗦，但無大礙，如改為：“車內請緊握扶手”會好些。(Please hold tight the handrails.) 在英文裏“inside the bus”這一短語實在刺眼，多餘得讓人憤怒：下了巴士到哪兒去找扶手握？下了車沒事握扶手幹甚麼？當然是在車裏的事了。此外，原文有個“緊”字在譯文裏漏掉了倒不至於構成的太多的語義虧損，但在 handrail 後面的添足之筆 s，會產生頗有些滑稽的效果：大家都會用兩手同時握扶手嗎？不同的語言體系對明顯多餘的詞或句容忍的程度是不一樣的。英文口語有：You imbecile fool! 或者是 stupid dope，或者是 feeble-minded twit. 而漢語最多是：你這個大傻瓜！（算是：You big fool.）但不會說：你這愚蠢的笨蛋。當然可能會說：“呆頭呆腦的笨”。但情況不大一樣，“呆頭呆腦的”指的是看上去的模樣 (looking stupid)。

以上幾例說明了形式和功能對應的區別。其實在形式上不對稱或不等稱的對應值隨處可見，再譬如：“輕聲細語”，在英文裏一個字 whisper 就行了。Break the law，在漢語裏是“犯法”或“違法”，在對應形式上算是頗為相近的了，但也受到其語言體系的搭

配限制 (collocational restrictions)；畢竟不能直譯為“破法”。[7] 然而在阿拉伯語里，犯法則相當於英語的“contradict”一詞。[8] 至於 bend the law，在目的語裏不能直接照搬，可考慮譯作：“打法律的擦邊球”。“Bend”是個形象化了的動詞，但彎曲過度也可能會斷(break)，“擦邊球”也很形象，差一點兒就出界，剛剛沾上，還不是犯法，儘管很懸。兩者都有技藝高超或運氣不錯的含義。

如找不到完全對應的部分，可先選擇部分對應的部分；缺少和虧損的部分，再設法在別處彌補。追求形式對應在翻譯中有時是很成問題的。有些語句成份在源語裏還算簡潔的，到了目的語就變得羅嗦不堪。清楚的會變得不清楚，明顯的會變得不明顯。語言在翻譯中的差異由此可見一斑。譯者既要深入到語言裏去，又要超越語言，擺脱兩種語言的桎梏限制，處理好局部和總體的關係。對應的原則不能只是建立在語言的表層結構上，而應以交際為重點充分考慮到深層的語義關係和社會文化因素。追求局部的對應很可能導致生硬、不自然的目的語。請看一本詞典介紹的中英對照：“書中內容詳實，資料豐富，融學術性、知識性、實用性於一體。”譯文是：“Detailed and reliable in contents[s] and rich in references, the dictionary embodies a combination of academic authenticity, informativeness and practicability.”[9] 可謂翻譯腔十足，全然沒有顧及目的語讀者的接受習慣。重譯時，考慮采用分拆法：擴展與緊縮相結合，對應單位可以化整為零，而不是整塊的對接，從而達到整體復制的目的：

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善於從橫生的枝蔓中理清條理，通過組成新的形式關係來產生形式意義，是制訂翻譯策略的重要保障。故此，語言元素(components)的移位與重組在翻譯實踐中是不鮮見的。Nigel Fabb 就指出過，“成功的交際”需要重建原文的思想，然後再傳遞出去。[10]

（二）釋義溝通

翻譯主要宗旨是為了溝通交際，並不一定是跨語的行為。任何溝通的行為（包括語言），只要產生了障碍都需要翻譯。從這個基本的意義出發，翻譯是使不得要領而轉變成清楚明白的必要行為，其中發生的是由陌生到熟悉、不認識到認識的轉變。同一個意思，如果用了某些符號 (sign) 表達未能達到預計的效果，便有必要更換，改用另一些符號替代，從而達到溝通的目的。需要指出的是，這個轉化，因為“清楚明了”的需求，可能會出現簡化的傾向。此處與跨語翻譯的性質不盡相同，但只要是發生在任何性質的翻譯過程中，則是很自然的事。只要不明顯體現在翻譯的結果裏，便是無妨。與此有關的是閱讀，其主要目的是為了獲取信息，這一過程也可能包含翻譯的行為（此處不是指跨語翻譯，而是指同一語言）。遇到難懂之處時，讀者可能用對其自己更熟悉的語言把意思再表達一遍。當然，在大多數情況下，不是連貫完整的（因為無此必要），也不是有意識、有規律的。只是在需要的時候這麼做。有時解碼 (decoding) 最有效的辦法是重構碼 (re-encoding)。那麼，跨語翻譯可能是二度翻譯，即翻譯的翻譯。基於這樣的認識，對於翻譯語言的把握、變通以及操縱便有了相關的理論根據和參照值。

我們再來看一下語內翻譯，它通常指同一語言在不同歷史時期

的符號轉變，如古英語譯成現代英語（如把喬叟的詩“譯”成現代人能讀懂的現代英語），或是把文言文“譯”成了白話文。這種翻譯行為是在同一語言體係內進行的，語境沒變，文化成份也沒有大的改變。當然時間的距離可能造成翻譯中的困難。語內翻譯可以借鑒來解決跨語翻譯的難題：先進行語內翻譯（intralinual translation），也就是在同一語言系統內重寫，是某種程度的釋義，用同義詞或同義單位，即符號替換，來進行這樣的活動。此類的翻譯活動因一般不會在同一文本裏同時涉汲到不同的寫作時期，故文體風格不用刻意去改變，而文化成份也幾乎沒有什麼變化。相對跨語翻譯，問題沒有那麼復雜，涉及的層面也沒有那麼多，因此語義損失和可能出現的的誤差能夠減少到最低限度，從而達到降低翻譯難度的目的。然後把“譯”出來的結果再進行二度翻譯。這個過程借助了語內的同義詞或同義單位（短語或從句等）。看似冒險，實則比跨語之間的硬譯，在找不到對應值的情況下卻又不得不找，或強行變通、歸化源語要來得穩妥。在必要的時候，把它當成迂回策略，可以幫助譯者度過難關。不過，這並不意味着它自動可以成為完全替代品，應在此過程臨近結束時，考慮復原的問題，即做出必要的調整，使譯文盡可能地在風格、文體和語氣方面貼近原文。

上述的翻譯策略與釋義有密切的關係。釋義是獲取真正意義上（而不是形式上）的對應值的有效手段。為達此目的，Stephen David Ross 指出，譯者總要在某些方面，無論多麼不明顯，進行闡釋。[11] 翻譯雖然追求盡可能地在風格、文體和語氣方面貼近原文，但要做到這一點，有時恰恰需要擗脫源語形式的束縛。進一步的説，在目的語裏完全沒有對應形式的情況下，對譯者的挑戰更大；之所以為構成挑戰是因為不可以簡單的直譯。

直譯的顯著標志之一是句法的相近。追求句法的相近在相似的語言之間（如西方語言）是可行的，而這樣表面上的形式相近常常與“忠實”相提並論。[12] 然而，一味追求這樣的忠實，結果卻往往事與愿違，不僅談不上忠，還可能導致不明不白的譯文。說到底，翻譯本身便是形式的轉換（化）；無論目的語的形式如何試圖靠近源語的形式，他們畢竟是分屬於兩個語言體係的不同形式。換言之，就其性質而言，翻譯必須是用不同方式表達同一內容的轉換行為。誠然，相似固然不等於一樣，但與不相似做比較，就“不同”而言，似乎有個性質和（或）程度的問題。但此處談的還是形式上的相似。這樣的形式是語言的表層結構 (surface structure)。Mildred Larson 強調指出，在意思傳遞的過程中，發生變化的只是形式。[13] 但形式往往造成溝通的問題，所以在翻譯的操作過程中，需要減少源語形式對目的語形式的影響或干擾，甚至在某些時候和在某種程度上同化外來形式，使其在目的語裏發生轉化，從而能像源語一樣，自然地表達意思。這樣的過程可以如下表所示：

自然-------------------非自然-------------------自然
（原文）　　　　（翻譯過程）　　　　（譯文）

翻譯活動需要克服由於受原文影響所產生的非自然的表達方式。不自然的語言形式常常導致費解難懂，但若欲讓譯文能夠被目的語系統所接受，以達到溝通的目的，就要做“換原”的工作，使譯文能夠“恢復”到自然的狀態。

釋義的目的是為了使形式的轉化成為可能，因為釋義可以在源語內進行，這可避免因跨語翻譯而產生的不自然的語言形式，同時

也在一定的程度上表明意思可以和表達形式剝離開來。Larson 提到在翻譯過程中將意思置於形式之上，翻譯所傳遞的是意思，而不是語言的形式，説明的不外乎也是這一點。[14] 翻譯是極為復雜的活動，所涉及的因素眾多，因此不可能有譯文能“為每一個有關的因素取得令人滿意的對應值”。[15] 實際上，只要是重寫，哪怕是同語言內的表達形式的改變，也不可能充分地保留和傳遞原句的每一個成份。一個特定的形式可以含有幾層意義，即基本意義 (primary meaning) 和含蓄或引伸意義 (secondary or figurative meanings)，然而它在目的語裏的直接對應形式也許只能包含源語的基本意義，表達不出其他的引伸意義。在諸多因素發生冲突而又無法妥協時，不免要有所取舍。至於取什麼舍什麼，要視具體的語境來定。而取舍的最終目的還是為了達到盡可能的最佳對應效果，將溝通的障碍減少到最低限度。

如何對翻譯語言進行把握，或是對目的語符號進行重建，按照叔本華的説法，是要盡量把原文裏最基本的要素 (most basic components) 保留下來，意思已經溶入到這些要素裏去了，然後用新的表達方式重建。[16] 叔本華還用“純粹的思想內容” (the pure thought content) 來定義“最基本的要素”。[17] 但就如何提取和保留“純粹的思想內容”，叔本華沒有詳細闡述，但提到的方法比釋義還要激進：譯者要翻譯的不是書本身，而是譯者自己。換言之，在譯者已成了書的一部分之後，翻譯的行為便如同翻譯自己那麼自如。[18] Friedrich Schleiermacher 在若幹年後，發表了相似的觀點：如果用“自己的詞和短語”，也就是用“自己的表達方式”來表達原作者“企圖表達的同樣事情”，在有了深入的感受以後，意思就變成自己的了。這時候再開始翻譯。[19] 他們二人似乎都不太贊同在

翻譯中使用釋義的方法。Schleiermacher 認為，“釋義尋求的是克服語言的不合理性，但方式只是機械的”，其結果不是這兒“多一點兒”，便是那兒“少一點兒”。總之，這樣出來的內容的準確度是有限的，主要原因是“徹底擯棄了〔閱讀原作時〕所產生的印象”。[20]

然而，Schleiermacher 自己的觀點就不夠準確，至少是片面的。首先，他對釋義目的的解釋就有問題。“不合理性”可能是主觀的或是相對的。某人覺得不合理的，另一個人可能覺得完全合理。語言本來的不合理部分，由於約定俗成的原因，可以被廣泛接受，不再有人或很少有人認為不合理，而且不合理的成份不一定構成對理解的障碍。釋義是為了理解的方便，旨在消除不明朗和可能產生誤解之處——恰恰是為了準確的理解。至於在釋義的操作過程中可能發生的不準確情況與由於釋義的本質方面的原因，故不準確在所難免，二者之間是有區別的。問題出在“方式只是機械的”。機械的方式才可能產生不準確。但沒有證據表明釋義的方式只能是機械的。此外，凭閱讀產生的印象來做翻譯語言的依據，出現的也許不只是多一點兒、少一點兒的問題，可能發生的扭曲或者走樣的現象也許會更加嚴重。

Schleiermacher 的論點也有合理的一面：如果只注重局部的釋義，而忽略總體的把握，結果便可能是一葉障目。印象是一種宏觀的感覺，但只片面強調感覺的東西，細節上的不精確恐怕就難免了。儘管他也做了區分：釋義更適合學術，而模仿更適合藝術。[21] 然而，如此簡單的划分倒顯得機械。儘管他的理論對翻譯的本質和實踐有一定的指導意義，但嫌簡單粗糙了些，帶有一些誤導成份。如果只強調模仿，不重視釋義，模仿的對象也許是模糊的。但可以

推測的是，模仿的對象大概更多的是在表達的形式方面。然而對形式的刻意模仿也可能引起不良後果。正如 Water Benjamin 所言，一味追求對形式的忠實復制會嚴重影響意思的表達。[22] 原因大致是，在兩個語言和文化的系統裏，機械的模仿，只能是簡單的移植，有時自然會行不通。Roman Jakobson 也指出的重構碼，在語言的認知層次上，是需要解釋的，而且是通過不同詞句 (recoding) 來完成的。[23] 所以說，翻譯需要創造性的模仿。一般來說，模仿追求同樣，創造追求不同。但在翻譯中，在模仿同樣不可求的情況下，需要通過創造來達到相同或相似的效果，則是一種特殊形式的創造。

（三）文化因素

強調翻譯創造的范圍和界限是有必要的。根據讀者接受理論，讀者的創造性行為是文本存在的必要條件，因為沒有讀者，也就無所謂有文本。據此有意見認為：“對翻譯而言，這是具有深遠涵義的。”[24] 但同時我們也需要格外小心。接受理論有“讀者期望” (readers’ expectaions) 這一核心內容，但應用在翻譯學裏，卻十分模糊。它們究竟是什麼？不同的讀者不會有不同的期望麼？期望是怎麼產生的？迄今為止的研究似乎還缺乏說服力。需要着重指出的是，文本的產生，無論是最初通過作者，還是後來通過讀者，都離不開原本文化的土壤和氣候，因此也受其產生根源的制約。很難想象出自不同文化背景和傳統的目的語讀者的期望能和源語讀者的期望相同，甚至相通。在文本通過目的語作載體與譯本讀者溝通時，所需要的絕不只是信息意義的傳遞，還有必要在兩個不同的文化系統之間進行協商 (negotiate)。既然是協商，就應產生妥協，而不是一方強加於另一方。因此，對於目的語讀者的期望（設想如果有的話）不能只是迎合，而應引導。難道這不是跨語、跨文化交際的主要目的嗎？否則就難免加深因無知而產生的偏見。（目的語讀者對源語文化相對感到陌生）。

由此帶來的理論困惑是，既然文本是讀者參與創造出來的，那麼作為也是讀者的譯者也可以參與創造文本。如果在翻譯的行為中突出闡釋和創造兩個方面，那麼源語文本便退而次之，顯得不那麼重要了。如果譯者對自己創造的文本不滿意（譬如說不好譯），他可否重新再創造？或者說，他對目的語讀者（從某種意義上講，自己的讀者）的期望心知肚明，可能會禁不住投其所好。當然，如果用描述的方法看問題，此類事情早已發生過，而且還會發生。問題是它的理論依據有問題，對接受理論也不應如此曲解。然而，從另一個角度看，接受理論對翻譯學還是有意義的。假如大家創造的文本都是平等的，有的文本勢必比其他文本更平等——畢竟還有高低優劣之分。翻譯的過程本身也充滿了譯者需要做決定的情況：有的策略明顯優於其他的策略。就是說，文本的質量高低與讀者的創造能力有直接的關係；那麼，與作為讀者的譯者的創造能力的關係就更為密切了。

但另一方面，只強調譯者是讀者這一點是不夠的，比方說，譯者在翻譯的時候正巧處於某種心態，於是便誤把原作的語氣正好當作與他當時的心情相吻合。時隔多年，整理舊稿，恐怕實難饒恕自己當年的行為。當然也不能因此下結論，譯者後來的解讀就一定比以前的正確。如果片面地強調，每一次閱讀（同一文本）都是一種解讀，會陷入相對主義的泥潭。語言和意義自有跨越時空相對的穩

定性。當然在一定范圍內的某種程度的變化是完全有可能的，也是在翻譯過程中需要考慮在內的。

解讀與讀者所處的文化背景無不關係。任何讀者在接觸文本之前，腦中都不可能是一片空白；他已經在不同的程度上具備了有關的知識(prior knowledge)。而文本意義的產生也在一定的程度上取決於讀者的先行知識。無論是源語讀者，還是目的語讀者，他們的先行知識大都來自本文化體係。他們對譯文的閱讀機制早已浸濡在各自的文化環境裏。其結果是，目的語讀者與源語讀者對同一文本（原文和譯文）的期望值自然大相徑庭。翻譯語言帶有的爭議性往往同文化因素有關。不同語言體係詞滙和句法有許多不協調的地方。目的語有自己遣詞造句的規則與規律，源語的介入，如果轉換變通不當，很容易違反目的語規律，“犯規”就難以避免了。但有時偶爾的犯規是必要的，甚至是可取的，主要發生在目的語沒有現成對應詞句的情況下：目的語系統可以適量地接受外來詞。但目的語文化可能視外來詞語為異物，因此持敵視態度，只取其思想內容，而排斥詞語本身，採用迂回的表達形式。[25]同時，強式語言文化的“語言帝國主義”(linguistic imperialism)可能對弱式語言文化體系構成某種程度的威脅，甚至造成損害，其“殖民化”的傾向不容否認。[26]因而在翻譯過程中遭到抵制也不足為怪。翻譯語言不斷處在接受和抵制的狀態中。

此外，文化審美習慣與此也無不關係。John Dryden 在“論翻譯”(On Translation)一文明確地指出了這種差異：“…每一種語言都充滿了各自的特性，在一種語言裏是美妙的到另一種語言則成了粗俗的，還不止呢，有時完全是胡言亂語…”[27]。類似的語言文化的習俗問題當然還很多，例如，得體的變成冷漠的，熱情的變成討厭的，關心他人的習慣變成了侵犯隱私的行為。有英國學者甚至認為“隱私”(privacy)這個概念英國味十足，很少有別的文化傳統的人能明白。[28]這顯然有些夸大其詞。盡管如此，在漢語裏“隱私”的現代含義是比較近期的。但在接受了其概念後，用漢語的構詞法來表達這個意思還是很貼切的。

有論者指出，譯者不僅要有雙語能力，還要有兩種文化的眼光。文化包括意識形態、道德體系與社會政治結構。這些因素在不同的文化之間差別可能會很大，也可能在不同的層面上體現，譯者要善於識別和解決這些差異。[29]然而，解決差異的辦法不可簡單化。一味地除異、歸化會損害或削弱源語所包含的風格、藝術和文化各方面的特質，難以構成真正意義上的交際，原因在於出現了許多扭曲甚至歪曲。舍棄源語的表達形式，至少是改造它，對目的語現有的符號進行加工改造，可讓載體在尺寸和形式上能更適合源語的內容信息和文化信息。至於時空的距離，從另一方面看，距離的增長未必會增加差異，有時隨着全球一體化的進程和各民族文化之間交往的增進，某一時間內的差異會自然消失，從接受困難到接受自然。歸化便不是人為的行為而是自然的現象了。

決定接受的文化因素 (cultural determinants) 與翻譯行為有直接的關係。同一個意思在不同的文化環境裏，可以是表現得不夠，也可以是表現得過火。拿整容來說，自1970年來，做乳房擴大術的阿根廷婦女已有一百萬；在巴西，更常見的是做手術把乳房縮小。[30]這自然不能歸於醫學的原因，大概與美學也無甚關係，原來乳房的尺寸大小似乎也不是問題所在。說到底，是接受的習慣。人們指望看到的尺寸實為文化習俗使然。翻譯過程中要把握的度是受目的語讀者的文化心態和期望值左右的。好象原文是什麼樣也許不要

緊，要緊的是滿足期待值。中國大陸電影和電視劇的配音多年來總是字正腔圓、“洋腔洋調”，已經形成一種模式；似乎觀眾心目中的外國人（尤其是西方人），講話就該如此。於是，原來的劇中人物本來沙啞乾癟的嗓音變得飽滿圓潤，粗俗的語氣反而演變出某種脱俗的氣質。雖走樣了不少，但很少有觀眾抱怨這一點，因為符合他們的欣賞習慣；他們並不反感這種拿腔拿調的“翻譯腔”。問題是一味地迎合觀眾是否可取呢？翻譯畢竟還應該肩負着培養和引導觀眾審美情趣的使命。翻譯的使命之一是文化的交流與溝通，包括的方面不僅是故事的情節和內容，還有文化的內涵。

在文化的層面上，有個尺度的把握與調整的問題。什麼叫不夠？什麼叫過度？不僅僅取決於原文，還要考慮接受的問題。然而，又不能過多的遷就所謂讀者的接受程度而打原文的折扣。這本身也有個度的問題。總而言之，因過多操心接受問題而一門心思地改動原文是不正常的舉動，就像有的有做美容習慣的人（多次反復做）精神也不太正常一樣。從廣義上看，意識形態、經濟社會等原因也是一種文化現象的表現。出發點是為了取悦於讀者，結果反而惹人反感的情況當然是有的。這樣的翻譯行為與貼近目的語讀者，為他們着想不是一回事。表面是為了求得認同，觀眾（讀者）以為外國就是“異”。實質上“立異”（讀者、觀眾的眼中的異）是來突出不同的（與原作的不同），但這個不同卻是人為做作的不同，顯得虛假，並非真正的不同，因為它們不是靠真正的文化標誌(cultural markers)來反應的。然而這種“異”又是一種（雷）“同”，可能會造成缺乏個性、千篇一律的翻譯腔。

“同”與“異”在含“文化專有項”(culture-specific items)的句子裏，問題比較突出，如“龍蛇混雜”或“魚龍混雜”。“同”

的是“蛇”，“異”的是“龍”。“蛇”可以是 serpent, snake (treacherous person)，在源語與目的語文化裏都是貶義。但 dragon 一詞在源語文化裏該是好的象徵，然而在目的語裏並不是太好，可以是 something very formidable or dangerous. “龍蛇混雜”就譯成了：dragons and snakes jumbled together–good and bad people mixed up。[31] 譯者對前面部分的文化專有項直接移植似乎顯得信心不足，恐怕目的語讀者不知所云，於是將意思釋譯出來，好象注釋一般。倘若只留後半部分，文化專有項的問題算是回避了，但會不會索然無味？就算是“龍蛇混雜”已經毫無新義，總給人一種視覺聯想。明明知道有好有壞，但一時難以分開。另一個類似的“魚龍混雜”，譯法也差不多：dragons and fishes jumbled together–good and bad people mixed up。[32] 但可以考慮譯成：Drgaons (good people) and snakes (bad people) being jumbled together makes it difficult to tell them apart. 這是以意思為主 (sense-oriented) 而非形式為主 (sign-oriented) 的譯法。如果此句是文字形式，可以考慮採用此法。如果是口頭表達，只好棄之，取直白的表達方式，雖然是表達力欠弱的方式。“癩蛤蟆想吃天鵝肉”一句的一種譯法是：a toad lusting after a swan’s flesh-aspring after sth. one is not worthy of. [33] “癩蛤蟆”和“天鵝”在兩個語言文化系統裏均有這樣的意象 (image)，造成溝通的障礙可能在“吃肉”上。以英語為母語的人會想：癩蛤蟆也許本來對天鵝肉不感興趣，二者有何相干？雖然 not worthy of 突出了天鵝的高貴，但並未點出異想天開者的低賤（雖然 toad 可以是 a repulsive person）。二者之間的關係在目的語裏不甚清楚。既然是一種非份之想 (fantasy)，可否考慮 a turkey thinks himself a swan 或是 a turkey is chasing the delusion of becoming a swan? 是一

種錯位的感覺。這也可說是一種典型的翻譯行為現象，充分認清並接受兩種語言在表達方式的差別，才能找到反應語言模式差異的習慣表達法。

如果二者之間的意象完全沒有相通之處，只得設法解脱形式的羈絆，另辟蹊徑。這樣的例子如：“干嘛要在一棵樹上吊死？”因為沒有直接的對應值，只能權衡得失，保證基本信息的傳遞，同時模似原語的口氣。因為作為“樹”的 metaphor 無關緊要，不提“上吊”也無關宏旨。可以譯成：No damn reason to cling to one course of action. 語言和色彩的損失只能從功能對應的效果出發，調動別的手段加以彌補。此例説明，形式和內容不僅是可以分離的，有時必須要分離。至於在什麼時候和地方形式和內容可以分離，界線很難劃清，而且這個界線是在不斷移動的。當然，這與翻譯文本的類別和性質也有極大的關係。

翻譯可能產生的另一個問題往往是因為譯者只顧翻譯個體的詞語，而忽略了所譯的內容，對文本缺乏總體的聯貫把握，對詞與詞之間的關係重視不夠，沒有充分考慮到語境的因素而引發的。翻譯畢竟不是詞的簡單複製和堆砌，只是在詞與詞的層面上尋找對應值是不行的。再看一例：“本書是我國當代譯界名家、學者與專業人員近百人通力合作、辛勤耕耘的結晶…”其譯文是這樣的：The dictionary is a crystallization of the harmonious co-operation [between] and painstaking work of nearly 100 famous figures, scholars and professionals in the translation circles in contemporary China. [34] “結晶”一詞譯為crystallization，看似相通，但用在此處未必貼切。“耕耘”一詞是中國文化色彩較濃的一個詞，譯者做了調整，變成“work”，但顯得較弱（與原文相比），可以考慮用 research一詞。Research 是 work的一種，在此處明晰化，可以凸顯學術性，與“結晶”呼應，尤其是當這個詞在重譯後的目的語裏沒有後，更可以起到彌補“損失”的作用。這句的重譯可以是：This dictionary is the result of the close co-operation between and painstaking research by nearly 100 well-established scholars and specialists in the translation circles of contemporary China.“名家”二字帶有某種文化色彩，不譯何妨？用 well-established scholars and specialists 應該足夠。“通力”不見得是 harmonious。Figures 一詞語義含糊，無甚實際意義，故可以考慮略去。

結束語

翻譯語言是傳遞信息的一種形式，這種形式不應拘泥於狹義的對應值。一方面，形式的多變，並不意味着“無政府”的自由選擇，或具相對主義性質的缺乏規範的行為。另一方面，由於翻譯的宗旨是傳遞溝通，作為載體的翻譯語言必須是目的語讀者可以看懂的，但又不能以曲解原文為代價，故在譯入目的語時，譯者要做謹慎的形式選擇。雖然不能隨心所欲地創造，但卻要設法在一定程度上複製源語的閱讀效果。在面對翻譯中出現的問題需要制訂解決策略的時候，譯者首先要做的是釋義，即解釋原文，主要依據是判斷和把握源語的語境。信息的傳遞，在某種意義上，是語境的傳遞，這樣可以使意義具有相對的穩定性。翻譯的語言與文化因素是不可分的，尤其是在翻譯文化信息含量高的文本，如文學作品，對文化因素的考慮就更加重要。只有把語言層面上的溝通與文化層面上的溝通相結合，才能做到真正意義上的溝通。

[1] *A Model for Translation Quality Assessment,* Tubingen: Gunter Narr Verlag, 1977, pp. 25-26.

[2] 有關這個過程的原理敍述，看William Frawl, "Prolegomenon to a Theory of Translation", *Translation: Literary, Linguistic, and Philosophical Perspectives*, ed. by William Frawley, Newark: University of Delaware Press, 1984, p. 161.

[3] Eugene A. Nida, *Toward a Science of Translating with Special Reference to Principles and Procedures Involved in Bible Translating,* Leiden: E. J. Brill, 1964, p. 160.

[4] Peter Newmark, *Approaches to Translation,* Oxford: Pergamon, 1981, p. 39.

[5] Basil Hatim and Ian Mason, *Discourse and the Translator*, London and New York: Longman, 1990, p. 7.

[6] Ibid.

[7] 漢語的對應形式與英文的另一說法：breach the law 碰巧更為接近。

[8] Mona Baker, *In Other Works, A Coursebook on Translation,* London and New York: Routledge, 1992, p. 14.

[9] 《中國翻譯詞典》，武漢：湖北教育出版社，1997。

[10] *Linguistics and Literature: Language in the Verbal Arts of the World,* Oxford: Blackwell, 1997, p. 10.

[11] "Translation and Similarity", *Translation Spectrum: Essays in Theory and Practice,* ed. by Marilyn Gaddis Rose, Albany: State University of New York Press, 1981, p. 18.

[12] 參看 Marilyn Gaddis Rose, "Translation Types and Conventions", ibid., pp. 31-33. 中英文在句法結構方面差距較大，同時文化意義上的差距更大，一味追求句法的相近只會制造溝通的障碍。

[13] *Meaning-based Translation: A Guide to Cross-Language Equivalence,* Lanham: University Press of America, 1984, pp. 3-6.

[14] Ibid., p. 10.

[15] Ross, p. 11.

[16] Arthur Schopenhauer, "On Language and Words", *Theories of Translation: An Anthology of Essays from Dryden ot Derrida,* ed. by Rainer Schulte and John Biguenet, Chicago and London: The University of Chicago Press, 1992, p. 33.

[17] Ibid., p. 35.

[18] Ibid., p. 34.

[19] "On the Differnet Methods of Translating", ibid., p. 36.

[20] Ibid., p. 40.

[21] Ibid., p. 41.

[22] "The Task of the Translator", ibid., p. 79.

[23] "On Linguistic Aspects of Translation", ibid., p. 144.

[24] Jose Ortega Y Gasset, "The Misery and Splendor of Translation", ibid., p. 105.

[25] 有關的例子參看Hugo Friedrich, "On the Art of Translation", ibid., pp. 12-13.

[26] Ibid.

[27] Ibid., p.21

[28] Baker, p.21.

[29] Basil Hatim and Ian Mason, pp. 223-4.

[30] Jonathan Cole, "Stealing Beauty", *The Times Literary Supplement,* No. 5023, July 9, 1999, p. 18.

[31] 《漢英詞典》，北京：外語教學與研究出版社，1995。

[32] 同上。

[33] 同上。

[34] 《中國翻譯詞典》，武漢：湖北教育出版社，1997。

論翻譯語言的原語文化取向

司顯柱

摘要：本文對圍繞“翻譯乃譯意”命題中兩種截然對立譯意觀——全意翻譯（全譯）與意圖翻譯（部分意義翻譯）的剖析，翻譯語言中“歸化”與“洋味”表現形式的比較，論述了翻譯對象——“意義”的豐富內涵，譯意觀與譯語形式兩者間的辨證關係；在此基礎上，作者提出並論證了基於對原文意義的全面、完整傳譯的譯語選擇的原語選擇的原語文化取向命題。

關鍵詞：全意翻譯、意圖翻譯、翻譯語言、文化

近年來，隨着我們對西方現代語言學理論譯介、研究的深入，越來越多的研究人員開始把這方面的研究成果引入對翻譯研究中一些基本問題的再探討。由於思路開闊，視野新穎，新説、新論層出不窮，我國譯界正呈現出一幅百家爭鳴、欣欣向榮的喜人景象。然而在令人欣喜的同時，也應清醒地看到：由於在翻譯研究中人們往往只從自己感到得心應手的理論或學科單一的視角入手，沒有或較少與其他學科結合起來綜合考察，而導致對翻譯中一些問題的描述與詮釋不可避免地陷於“公説公有理，婆説婆有理，而翻譯實踐者卻不知如何擇善而從的尷尬境地”。[1]拿翻譯研究中的基本問題——翻譯要譯什麼來説，雖然譯界對“翻譯就是翻譯意義”這一命題似不存疑義，但深入到對“意義”內涵的把握以及如何在譯語中實現

對“意義”的表達——翻譯語言的形式選擇卻見仁見智，莫衷一是。如有人對翻譯所處理的“意義”，直接、乾脆地表白為“意圖”，認為“翻譯就是應該譯意，這個‘意’是指意圖”；[2] 而更多人則認為該“意義”是個具有十分豐富內涵的概念，既包括概念意義也包括文化內涵、感情色彩及文體風格等。[3] 至於翻譯語言形式。有人從接受理論出發，認為當原文與譯文之間因文化差異而出現不能通達的情況下，“要用譯語文化替代原語文化”，故當把漢語成語“班門弄斧”譯成英語，則應換用譯文讀者所熟悉的形象，譯為：Teach one’s grandmother to suck eggs；[4] 而另有人從文化交融的角度，認為“既然翻譯的任務是要盡可能多地傳達原文的藝術信息，形象轉換就僅可作下策，不得已而為之。如果一味地執着於傳統的心理、語言習慣，必然會導致堵塞文化交融的通道，損失原可傳達的原文信息，這是有悖於翻譯在文化交融中的使命的”。[5] 據此，對上述成語則主張採取直譯加釋義的方法而譯為：Showing off one’s proficiency with the ax (e) before Lu Ban, the master carpenter。[6] 這種尖銳對立的翻譯語言表達觀甚至還表現在對同一原文語詞的不同譯語形式作評判時，得出的結論截然相反：如對《聖經》中詞語 Lamb of God，有人對將其轉換為譯語讀者所熟悉的形象，譯為 Seal of God 倍加推崇，認為“翻譯時只有奉還他們（這裏指譯語讀者，筆者注）熟悉的形象，方能達意”，[7] 而另有人卻認為“這種張冠李戴只能起到文化截流的作用”。[8]

面對這種翻譯就是譯意這一命題之下截然相反的“意義”認識觀，相去甚遠的翻譯語言表達形式，我們不禁要問：對於前者，誰對，誰錯？對於後者誰優，誰劣？前者是否以及如何影響後者？本文試就此問題作一探討。

一、關於譯意

翻譯要譯什麼？翻譯就是譯意。對此國內外譯論多有論述：巴爾胡達羅夫從話語語言學角度，指出翻譯是“把一種語言的言語產物在保持內容方面也就是意義不變的情況下改變為另一種語言的言語產物過程”（《語言與翻譯》，1985：4）。一般認為是西方現代翻譯理論的傑出代表、翻譯研究中的社會符號學派人物奈達則認為（1974）：“Translating meaning implies translating the total significance of a message in terms of both its lexical or propositional content and its rhetorical significance”。語言研究的系統功能學派對意義翻譯作了，在筆者看來，最為全面、具體的描述，明確地指出譯文必需與原文在多層意義上對等：翻譯的對等不能建立在一種意義通常是概念意義的基礎上；在尋求兩種語言的語篇的概念意義對等的同時，還必需尋求兩種語言的語篇在表達講話者的態度、動機、判斷、角色等人際意義，以及在表達媒介、渠道、修辭方式等語篇意義的對等。在一般情況下，好的譯文需在這三種意義上都與原文對等。（胡壯麟，《系統功能語法概論》，1989：188）。語用學家在承認實現翻譯的目標：譯文與原文完全等值（效）十分困難的同時，着重指出解決這一難題的語用學途徑：It is quite difficult for a translator to bring out absolutely both the intended meaning in the context and the cultural Linquistic aspects of the original message. Then the pragmatic approach to translation can be adopted to help solve this problem by striving for the pragmatic eqnivalent effect between the source and target languages（何自然，1992）。換句話說，在語用學家看來，實現譯文與原文等值或等效之所以十分困難，根源在於譯文要求與原文在多層語義平面上對等。對翻譯就是譯意這一命題，我國

另一些學者作了同樣鞭辟入理的論述。柯平 (1989) 認為譯文應“在保證特定上下文中最突出或最重要的意義優先傳譯的前提下，應盡可能全面地傳達其他有關意義。”[9] 金岳霖早就認識到意義翻譯內涵的豐富性，從而針對性地提出了“譯意譯味”之說。他認為翻譯除譯意，還得譯味，而且“譯味麻煩得多。味包括種種不同的趣味與情感，而這些又非習於語言文字底結構而同時習於引用此語言文字底歷史環境、風俗習慣的人根本得不到”。（金岳霖，1983）

限於篇幅，這裏不再多加引述，但以上所列，我們從中已不難窺出：雖各家論者因站的角度不同，故強調的重點也不盡一致，但眾多論者對此問題的認識是趨同於一的，即他們都深刻地認識到意義翻譯內涵的極其豐富性。換句話說，翻譯所要處理的意義是個多維的概念，無論是“全部意義”、“三種意義”、還是“最主要意義與其他相關意義”，抑或“譯意譯味”之說，雖措辭不同，但基本意思都是相通趨同的。

肯定原文的“意”是多維的，自然地，譯文就需在多層平面上與原文相等，否則，則失“信”，這是不容置疑的。然而實踐中，由於多種多樣的原因——譯語對原語表達的內容或在文化的、內涵的以及審美等平面上“意義空缺”，往往一時難以實現對原語意義的全面的傳達，對此也就只好象柯平所說的，譯出原語的“最主要意義，同時盡量譯出其他相關意義”。這樣處理，雖委實迫不得已，但它從根本上與翻譯就是譯出“意圖”的意義翻譯觀卻有着本質的區別，不容混淆！舉英語比喻翻譯為例，當其指稱義與喻義不能在譯文中兼顧的情況下，應優先考慮直接譯出喻義或轉換為譯語讀者熟悉的形象。故英語短語 as timid as rabbit 一般可譯為“十分膽怯”或“膽小如鼠”。這樣的翻譯處理，從“意圖”翻譯觀的角度，既已譯出了“意圖”，同時譯文也暢達，可謂無可挑剔了，當然也就無進一步推敲、改進的必要。上述譯法並非盡善盡美：因為它截流了原語文化的背景信息——“十分膽怯”也罷，“膽小如鼠”也好，均無法使漢語讀者了解到在英民族人們的心中，表示膽小的典型動物是兔子，而非老鼠，更深層次上講，防礙了漢語讀者對英民族對兔子一類動物的心理感受及其民族審美取向的了解，因此譯文沒有做到對意義的全面傳遞，從嚴說來，是有所失“信的”。

或許有人會問，上述的這些分析或許頗有道理，但既然在譯語中一時無法做到對原文意義的全部轉譯，那麼無論是“意圖”翻譯觀，或作為體現“全部意義”翻譯觀[10]的一種特殊表現形式的“譯出原文的最重要意義”，雖則提法不同，其譯文結果還不是一樣嗎？具體到上述的 as timid as rabbit 的翻譯，譯文產品還不都是“膽小如鼠”嗎？對此，我們的回答是：雖然或許在對某一具體事物、詞語、語句的翻譯上，對“意義翻譯”的上述不同認識觀並未因此產生各自不同的譯文，但如上所述，“意圖”翻譯論者由於在指導思想上對這種截流原語其他意義的譯法視為當然，從而會在心理上心安理得地躺在現有譯法上停滯不前，結果他就不願再作努力改進翻譯，從而實現原可做到的譯語對原語全部意義的傳達。這樣不僅害義，而且從文化交融、豐富發展譯語語言的角度講，也足不可取（詳見本文二、三部分）；反之，持有對意義翻譯的全面認識觀者，由於清醒地認識到上述一類譯法有所失“信”，（盡管程度或許並不嚴重）就會促使他不斷探索，苦苦尋求，直至找到一種更好、更加接近原義的譯文語言表達法。具體至上述成語 as timid as rabbit 翻譯，我們覺得將其直接譯為“膽小如兔”，不僅形象含義俱在，譯文讀者也可接受，不是更好嗎？因此，“意圖”翻譯觀的

提法是頗值商榷的。

顯而易見，翻譯的原則應是盡可能地實現譯文對原文意義的全面、準確地再現。將其原則用於指導翻譯實踐，問題的關鍵便是譯者如何積極發揮其主觀能動性，盡一切可能在譯語中實現這一要求。當然，這裏涉及的因素很多，但以上所述不難看出，這首先要求譯者確立對意義翻譯的全面認識觀，尤其是要在翻譯過程中保持高度的文化意識，因為大凡在譯語中難以全面、準確再現原語意義的情形一般都發生在原語與譯語中承載豐厚文化內涵的一類詞語的翻譯。如漢語成語“狐假虎威”，它反映了漢民族對狐狸與老虎這兩種動物特有的民族心理感受及認知，這一感知是通過漢民族對狐狸與老虎的美妙寓言故事一代代相傳承襲而涵化進漢語詞匯，根植於漢民族文化，構成漢民族的共有知識。由於英民族缺乏對這兩種動物的上述心理體驗和文化涵義，故英語中就沒有關於狐狸與老虎這種文化涵義的對應詞語，因此將之譯為英語，若直譯為 The fox is false, while the tiger is mighty，則英文讀者就如霧裏看花，不知所雲；反之，漢譯英時，將其轉用英民族熟悉的形象；an ass in a lion's skin 或 like a donkey in a lion's hide，按奈達的“讀者反應”論翻譯標準，則實現了翻譯的等值。當然，這樣處理，也同樣阻礙了英民族讀者對漢民族關於老虎與狐狸這兩種動物所特有的心理感受與體驗的了解，但既然一時無法傳導出原文的全部意義，權且只好失小“信”，致大“達”。實際上，在一定意義上講，翻譯就是對各種制約因素的平衡藝術。但這樣處理並不意味着在翻譯實踐中，我們對此類譯法就感到心滿意足而踏步不前了。因為無論從翻譯應以全面、完整地表達原語意義的本質，還是從促進世界文化的交流——翻譯是實現不同民族、不同文化交流的一種途徑——從而

形成一種世界文化的角度，我們無論在處理外譯漢，或漢澤外時，都應着力於全面、完整地向譯語讀者介紹對方（已方）的全部意蘊，包括文化，這不僅是由翻譯的實質所決定，更是實現世界各個文化之間平等交流所必需。我們這裏要特別強調指出的是：在漢譯外中，基於光大、弘揚中華文化的考慮，我們尤其要樣立這種文化意識（因為這點無論是在過去，還是現在，我們做得都非常不夠），積極創造條件，幫助西方擴大、加深對我們博大精深中華文化的了解。我們有理由相信，隨着中外文化交融的加深，隨着西方對中華文化了解的深入，或許將來有一天可將上述成語直譯過去，完全可為英美人士所理解、接受。今天，Long time no see 成為了地道的英語就是個佐證。順便説一句，奈達提出的等值翻譯觀，是為了繞開翻譯中常常出現的“不能通達”的情形，其積極意義是完完全全應該肯定的，但其反面效應也是極其嚴重的。（參見劉英凱，1997）

二、關於譯語的“歸化”與“洋味”

翻譯的過程實質上是一個分析、化解矛盾的過程。唯物辯證法告訴我們在分析矛盾、解決矛盾時必須抓住主要矛盾和矛盾的主要方面，這當然不等於説忽視次要矛盾和矛盾的次要方面，但反過來也不能用次要矛盾掩蓋主要矛盾，用次要矛盾方面代替主要矛盾方面。從事物的矛盾運動觀審視嚴複提出的“信”、“達”、“雅”標準，無疑，準確、全面地表達原文意義是主要的、第一位的，在此前提下，譯文語言的通順，進而優美才是第二位、第三位的。眾所周知，雖則從理論上講，任何一種語言的描述潛力都是無限的，原語的一切都可以在譯語中達到表現的，然跨語翻譯中，在處理原語和譯語中文化個性濃重，表達形式相殊甚遠的語詞時，不可否

認，存在着不少不能通達的情況。這時，是過多地考慮譯語讀者的接受能力，使用為其熟悉的譯語文化形象或表達法，為此目的，而不惜截流甚至扭曲原語文化涵義，將“Lamb of God”譯為“上帝的海豹”(Seal of God)，“as wise as Solome”譯為“智如諸葛”，還是盡可能採取直譯或直譯加注的方法，完整地傳遞出原文的全部涵義，但卻因此使譯語文字呈有“洋味”，給譯語讀者有“不通順”之感好呢？從翻譯就是處理矛盾，而處理矛盾首先必須抓住主要矛盾和矛盾的主要方面的角度，上述兩種譯法，以及這兩種譯法所反映的翻譯語言觀，孰優孰劣，是不言而喻的。因為這種情況下譯文語言的“歸化”或“洋味”之爭，已不僅僅是個譯語形式的選擇，翻譯語言的“順達”問題它的取舍已影響到譯文對原文的“信度”。也正是站在這個角度，筆者對何自然教授為論證其上述“意圖”翻譯觀而借用譚載喜與奈達一文中的例句 It is as significant as a game of cricket，指出該句話不能譯為：“這件事如同板球賽一樣重要”，而只能借用中文讀者熟悉的形象，譯為：“這件事如同吃飯一樣重要”，或直接譯出意圖——“這件事很重要”[11]，這種過於歸化的翻譯語言提出商榷。

首先，就這一譯法本身而言，它雖則譯出了該句話的最重要、最突出的涵義——該句話的“意圖”，但卻不可避免地造成了文化語義的虧損——剝奪了漢語讀者了解在英國人心中，用來比喻、說明某件事十分重要的喻體是板球賽，而非吃飯這一文化信息，因此它雖實踐了“意圖”翻譯目的，但卻是有所失“信”的。

其次，這句話真的就如何先生聲稱的那樣“我們發覺無法保留原文形象，而不得不考慮更換形象”嗎？對此，筆者並不以為然，竊以為將此直譯成“這件事同板球賽一樣重要”並無不妥。還是黃

家修先生說得好：“譯者不應該把讀者視為理解力不高的小孩，而讓自己扮演幼兒園阿姨的角色。”[12] 相反，“我們有充分的理由相信，中國讀者在讀譯文之前就已經對這些差異有了一定的心理準備。也許有一些人讀譯文的目的之一正是想了解外國人與中國人之間的同與異究竟在什麼地方。”[13] 事實上，黃先生的這一推斷在姜秋霞、張柏然聯合舉辦的一次翻譯調查中得到了間接證實：“多數讀者認為，讀異國文學是為了欣賞異國作品特有的韻味和語言風格。”[14] 這裏姜文雖則是對文學翻譯作品而言，但我們認為在一定程度上也同樣適用於閱讀其它翻譯體材作品的讀者。退一步講，即使考慮到其他讀者的需要，可在這種直譯法後加上釋義嘛。而且，隨着文化交融中對這一形象說法的認同，這種解釋性的譯注也不再必要了。因此，我們認為，如果認同何先生的意圖翻譯觀以及為實踐這一觀點而傾向使用過於歸化的翻譯語言，就不可避免地造成對原文意義傳遞的虧損，客觀上表現出對原文作者極大的不尊重。同時這種過分遷就讀者的做法，如姜文所示，讀者卻往往並不領情。事實上，奈達的“翻譯以讀者反應為中心”的提法，筆者認為他擺錯了翻譯中的“信”與“達”的位置，偏離了翻譯必需忠於原文的這一基本要求，同時也缺少操作性。因為譯文讀者的層次、文化背景、受教育程度、閱讀譯作的目的千差萬別，如何把握？難道對同一原本要針對不同的讀者出不同的譯本嗎？這在理論上講雖則不是完全不可能的，但在實踐上卻行不通的。王佐良先生（1994）曾就此明確地指出：“現在甚至有一種極端說法，即針對不同類型的讀者，出版不同的譯文。我對此是懷疑的。”

翻譯，如果還是翻譯，必須咬住原文“意義”不放，這是由翻譯的本質以及在翻譯活動中存在的各種矛盾中，忠實原文——這一

翻譯的主要矛盾的地位所決定的。事實上過於歸化的譯文語言，不僅產生如上述的對原文語義的截流，有時甚至還會扭曲原文涵義。如學貫中西辜鴻銘大師，盡管他駕馭漢英兩語的能力都很高強，但他翻譯《論語》、《中庸》的做法，從翻譯的原則和標準來看，卻根本不可取。這典型地表現在他用《聖經》裏的使徒和人來比擬《論語》裏涉及的人和事——把顏回注釋為“孔子的福音使徒約翰”——一個單純、英勇、純潔的性格，孔子所寵愛的門徒，把舜、禹說成“中國歷史裏的阿伯拉罕 (the Abraham of Chinese history)”，把武王說成“武士國王式征服者，中國歷史裏的所羅門王”(the Solomon of Chinese history)，把“天命”譯作“上帝的律令”(the laws of God)[15]。這種過於歸化的翻譯語言，從接受理論的角度則確實照顧了英文讀者的接受能力，但卻極大地扭曲了原義，正如曹惇批評的“這種做法實際效果等於在一定程度上把孔子當做宗教始祖向國內外介紹，使西方有些讀者產生錯誤印象。”(16)這種譯法，與上文提到的將 Lamb of God 譯為 Seal of God 如出一轍。

另一方面，從翻譯的文化交融使命，從豐富、發展譯文語言的角度，我們也認為譯文語言不僅可以，而且應當帶有某些洋氣息。因為“翻譯作為一種文化交流的有效途徑應以原語為本，在譯入語中着重再現原作的文化、語言、文字及風格等特徵，以豐富譯入語的文化和語言”。[17] 拿 look for a needle in hay stack, packed like sardines 翻譯為例，將其直譯為“草堆尋針”，“擠得象罐頭裏的沙丁魚”，不僅譯出了喻義，且直接將原語形象搬入譯文，做到了譯語與原語在意義（包括文化內涵）與形式的等值。因此，筆者認為這比過於歸化的譯文“大海撈針”、“擠得水泄不通”更勝一

籌。再者，從引進新詞語，促使譯語（漢語）發生變化的角度，這樣直接引入異語表達形式的做法，無疑也扮演了積極的意義。實際上，此類成功的譯例甚多，俯拾皆是：火中取栗 (to put the chestnut out of the fire)，為……鋪平道路 (to pave the way for)，攤牌 (to show one’s cards)，武裝到牙齒 (armed to teath)，戰鬥到最後一人 (to fight to the last man)，炮火的洗禮 (baptism of fire)，連鎖反應 (chain reaction)，冷戰 (cold war)，等等，等等。毫無疑問，這些詞直接進入漢語，已為漢民族人們廣為使用，極大地豐富了漢語的表達力。

三、關於翻譯語言的原語文化取向

以上我們從翻譯就是譯意，而意義的內涵是多維的，因此若譯語過多地歸順於譯語文化和語言，則有時勢必導致譯文對原文意義傳遞的虧損甚或歪曲的情形發生，從而論證了譯語形式的選擇必須以是否有利於完整、準確地表達原文的全部意義為準則。為了能全面傳遞出原文意義，譯語形式呈現一點洋味，有時甚至初讀起來乍有給譯文讀者留有不太順暢的感受，又有什麼不好呢？事實上，從翻譯就是達意傳情的本質，翻譯就是促進不同文化的交流，促進多種文化相互聯繫，相互滲透，趨於形成一種世界文化，翻譯的任務就是加速這個進程的這一文化交融角度，以及翻譯的另一功能就是促進語言變化、發展，而“詞語引進是語言變化的一重要源泉，而從其它語言借入是新詞匯的一個重要源泉”的語言學角度，這種在譯文中力求保留原語文化、引入清新活潑的表達法。我們則應當振臂歡呼，為之叫好。

顯然，翻譯的這種原語文化取向與翻譯中的死譯、硬譯壓根兒是兩碼事，不容混淆！比如說，在英、漢語中有相當的一批詞語雖指稱意義相同，但語用涵義相差懸殊甚或截然相反，這時若一味直

譯，則不可避免地嚴重歪曲原意。這典型地表現在那些與譯語相比，對原語中貌合神離的一類假朋友的翻譯：pull one’s leg，並不等於漢語的“拉後腿”，eat one’s words 也不是“食言”，“骨哽在喉”是有話要說，非先吐之而後快，而 have a bone in one’s throat 卻正好相反，是說骨頭卡在喉嚨，作不願說話的借口。因此，若舍本逐末，直接翻譯，不僅遠離翻譯就是譯意的宗旨，同時也與本文所主張的譯語形式表達的選擇觀——是否有利於全面、準確地表達原文意義背道而馳。

總之，翻譯時保持高度的文化意識，並以其指導我們對譯語形式的選擇，不僅是全面準確傳遞原文意義翻譯觀所決定，也是為促進文化交流，促使譯語語言發展變化所必需。樹立這種意識，我們在翻譯實踐中就不難避免將 Lamb of God 譯為 Seal of God（上帝的海豹），as timid as rabbit 譯為“膽小如鼠”，以及把 It is as signifticant as a cricket game 譯為“這件事如同吃飯一樣重要”，這種雖十分迎合譯語語言表達習慣，但卻導致原文意義虧損，同時也堵塞了將新詞語引進譯語的語詞形式了。

注釋

[1] 方夢之，“譯論研究的綜合性原則”，《中國翻譯》，96. 4 期。

[2] 何自然，“翻譯要譯什麼？——翻譯中的語用學”，《外語與翻譯》，96. 2 期。

[3] 筆者贊同這一觀點。事實上本文論述的意義翻譯正如正文後段所示，其內涵極其寬廣，不僅包括基本義或概念義，也包括文化內涵、風格、語域、感情色彩、聯想搭配等既依附又補充於基本意義的系統的意義體系在譯文的全面再現，換用金岳霖的“意譯味”提法，則翻譯處理的“意義”既包括金氏的“意”，也“味”，是個廣義的譯意觀。

[4] 穆雷，“接受理論與翻譯”，《中國翻譯》，90. 4 期。

[5] 吳澤林，“試談文學翻譯的文化交融本質”，《中國翻譯》，88. 1期。

[6] 盧紅梅，“論漢英比喻的文化差異及甚互譯”，《英漢語比較研究》，第 306 頁，湖南科技出版社，94. 12 月。

[7] 張信和、楊萬斌，“語義場理論與翻譯實踐”，《中國翻譯》，96. 2 期。

[8] 遊錦波，“試論翻譯中的文化矛盾”，《福建外語》，92. 1-2 期。

[9] 柯平，“文化差異和語義的非對應”，《中國翻譯》，88. 1 期。

[10] “全部意義翻譯”(total meaning translation)，譯界習慣上一般稱為“全譯”(total translation)，見申丹（1997, P35)。筆者這裏用其全稱意在與全譯相對立的“部分翻譯”或曰“有限翻譯”(restricted translation)的一種表現形式，即何自然先生所肯定的“意圖翻譯”相對照。關於“全譯”、“部分翻譯”等術語的涵義，讀者可參閱 J. C. Catford, *A Linquistic Theory of Translation*. London: Oxford University Press, 1965, P. 22。

[11] 同（2）。

[12] 黃家修、謝定喻，“翻譯的原則與重詞語的引進”，《現代外語》90. 2 期。

[13] 同（12）。

[14] 姜秋霞、張柏然，“是等值，還是再創造？——對文學翻譯的一項調查與分析”《外語教學與研究》，96. 4期。

[15] 劉重德，“校注《漢英四書》雜記”，《英漢語比較研究》，第355頁，湖南科技出版社，1994. 12月。

[16] 曹惇，“《論語》英譯本初探”，《翻譯通訊》，83. 8 期。

[17] 鄭偉波，“從符合學角度看翻譯等值的限度”，《中國翻譯》，85. 1 期。

漢語成語中概數詞“一”的文化內涵與英譯

楊炳均

摘要：許多以“一”開頭的漢語成語中，“一”表示概數而非確指，還往往有特定的文化內涵。將這些成語譯成英語很難，但盡可能把握並反映原成語中“一”的概數特徵有助於更準確、更貼切地翻譯它們，因為概數詞的概數特徵體現了原成語的文化內涵和文化延續性。

關鍵詞：漢語成語　概數詞　文化內涵　英譯

一、引言

計數始於一，萬物始於一。老子說“道生一，一生二，二生三，三生萬物”，一是萬物之母，萬有的原則是一。可見，中西雙方都把一當作最根本的數之始。這勢必影響到翻譯中對一的使用。漢語成語作為“人們長期以來習用的、形式簡潔而意思精粹的、定型的詞組或短句”（《現代漢語詞典》，北京：商務印書館）在漢語中佔有舉足輕重的地位。據粗略統計，以“一”開頭的漢語成語約有270多條，遠遠超出以其他數字開頭的成語，這還不包括慣用語。在眾多以“一”開頭的成語中，“一”表示概數的佔較大比例。翻譯這些成語時將原意準確地傳達給英美讀者並非易事。即便譯了出來，抑或未能保持原有的色彩，抑或由於文化差異而使人難以理解。如果在翻譯時盡量體現出原成語中“一”的概數含義，我

們就可以較為準確地將它們傳達給英美文化中的讀者，達到較準確地傳播漢語和漢文化的目的。

二、漢語成語概數詞的文化內涵

漢語中的概數詞可以用數詞並列來表現，如：三五個、七八個;也可以添加“十”、“百”、“千”、“來”、“上下”、“左右”等表現；還可以用一些特殊的詞如“多少”、“幾”等表達。而成語中的概數通常是通過相同的或不同的數詞的重復來獲得，如“百發百中”，“三三兩兩”;以數詞開頭獲得,如“三思而行”;使用不同的數詞搭配獲得，如“三教九流”。將它譯成 the three religions and the nine schools of thought 就只體現了該成語的本義，而且“three”和“nine”表示確指，不加以解釋（“三教”指 Confucianism, Buddhism, Taoism；“九流”指 the Confucians, the Taoist, the Yin-Yang, the Legalists, the Logicians, the Monists, the Political Strategists, the Eclectics and the Agriculturists）是無法為英美文化背景中的人所理解的。事實上，該成語有三個基本含義，一指儒、佛、道三教及其他名家；二指各種學術或宗教派別；三指江湖上，社會上各種各樣的人。第一層意思作為該成語的本義常用於古漢語，現代漢語中最常用的是第二、三層意思，而且稍帶貶義。這類然與我國所經歷的儒、佛、道以及其他各派相對立與相融合的歷史有關。譯作 people of all sorts 或 various religious sects and schools of thought 避免了確指並體現了原成語的概數特徵，也發現了該成語在現代漢語中的實際含義，免得使英美文化中的讀者去扳着指頭數“three”“nine”。可見，類似的這些數詞不是簡單的數詞而是

概數詞，其概數特徵往往有助於體現原成語的文化內涵的變化。隨着世界各國間交流和接觸日益頻繁，相互間的“距離”日益縮短，文化融合的趨勢愈加顯著，但文化差異仍然較大。而“文化是語言賴以生存的土壤，也是語言所反映的對象”（徐丹，1998：2-5），文化差異和文化融合勢必影響語言的翻譯。“同一事物，生物或概念，在某些語言中可能只用一個詞來表達，在另一種語言中可能有幾個或更多的詞來表達。”（鄧炎昌。1989：171）可見，翻譯里最大的困難是，一種文化里不言而喻的東西，在另一種文化里卻費很大力氣加以解釋（轉引自徐丹，1998：2-5）。漢語成語作為漢語言中最精粹的部分與漢文化密不可分。而包含概數詞“一”、“三”、“九”、“十”等的成語往往具有特定的文化內涵，特別是包含“一”的成語。這裏擬以下幾類加以討論。

A. 重復“一”所組成的成語

重復“一”所組成的成語在漢語中為數不少。如：

(1) 一寸光陰一寸金 (2) 一波未平，一波又起 (3) 一蟹不如一蟹

(1) 原為“一寸光陰一寸金，寸金難買寸光陰”。意謂光陰比黃金還要珍貴。如《西洋記》第十一回：“寸金使盡金還在，過去光陰那里尋？”《中國成語漢英雙解大詞典》（以下簡稱《中成》）、《漢英大詞典》（以下簡稱《漢大》），和《漢語成語英譯詞典》（以下簡稱《漢譯》）對此都有作了解釋性的翻譯，而 Time is gold 或 Time is precious.《漢大》和《漢譯》還有 Every second counts 一譯。《漢大》另有一譯 An inch of time is worth an inch of gold.“an inch of time”雖然保持了原語的文化特性。卻失

去了該漢語成語的概數特性，將甚中表不確指的“一寸”當成了英語的確指詞“an inch”。雖然 a/an 可以表示“某一個”（張道真，1994：1）或“代表一類人或物。”但並沒有表示不定量的用法。這個成語中的“一寸”實際上是“很少的一點”之意。前兩種譯法避免了將“一”當成確指數詞，更準確地傳達了原義。

對於 (2)，兩個“一”同樣表示概數，並非確指，此語原出自劉禹錫《浪淘沙》：“流水淘沙不暫停，前波未死後波生。”後來在魯訊的《準風月談·後記》中定型：“不料一波未平，一波又起”。《漢英詞典》（以下簡稱《漢典》）將它譯為“hardly has one wave subsided when another rises–one trouble follows another”。《漢英雙解詞典》（以下簡稱《漢解》）譯文與之相同，而《漢譯》與之類似，《漢大》除給了類似的譯文外，添加了“One woe goes, another comes”一譯，把 trouble 換成了 woe。不換還好，一換其意義就變得狹窄了。Woe（災難、苦難）的含義比“波”（波折、麻煩、小災難）更加狹小，trouble 一詞似乎更為貼切。再說 One woe goes, another comes 中的 goes 未能表達出“未平”之意，這倒更象“此起彼伏”的英譯 (As one falls, another rises)。當然，以上英譯所采用的“one…another…”結構準確地表達了概數詞“一”的不確指性，是相當可取的。

對於 (3)，兩個“一”的不確指性不難理解。不過英美人如果不了解其背後的歷史典故，看到譯文也會大惑不解。據《聖未掇遺》記載，陶谷奉命出使吳越，吳越王設宴招待。王因知陶谷愛吃螃蟹，宴間擺了各種各樣大小不一的螃蟹，陶谷看後笑着說：“真所謂一蟹不如一蟹。”《漢大》和《中成》提供了以下兩個相同譯法：“each crab is worse than the one before / Everyone is worse than

the other”這兩種譯法都把“一”譯為表示特指的“the one, the other”，而原語的“一”表示概數，不表特指。試改譯為 The crabs get smaller and smaller one after another.

B. 由“一”、“二”共同組成的成語

利用“一”、“二”共同組合而成、帶有文化差異的成語也是翻譯中的難點，例如：

(4) 一不做，二不休　(5) 一大二公　(6) 一佛出世，二佛涅槃

《漢大》、《漢譯》、《中成》等詞典都給 (4) 安了一個成語對應語“in for a penny, in for a pound”，“carry the thing through”也是許多詞典共有的翻譯。顯然，這裏的“一”與“二”仍然不是確指。此語出自趙元一《弄天錄》卷四：“光晟臨死時而言曰：‘傳語後人：第一莫作，第二莫休。’”愿意為：最好不要做，如果做了，就不要中途罷休。A penny, a pound 似有確指並且強調“一件事已承擔了費用，就必須準備花大錢辦妥”之意（陳文伯，1982:332）。而 carry the thing through 只表達了“二不休”，《漢譯》對它作了補充，譯為 carry the thing through, whatever the consequence，但未表達出“一不做”這一層意思。試改譯為 carry the thing through when (if) you put hands on it.

(5) 雖然是在本世紀出現的成語，但英美國家的人未必了解其文化背景。我國有一段時期建立了人民公社，實行集體化，吃大鍋飯，講的是國家和勞動人民集體所有制。因而“一大二公”並沒有指數詞大小、先後之別，是表不確指的概數，兼有一定的成語構型作用。筆者認為《漢大》將它譯“(of peoples’ commune) large in size and collective in nature”是準確的。沒有把“一”、“二”當成表確指的數詞，同時加以注釋。當然，不了解人民公社這一文化背

景，僅憑此譯文也是難以完全理解該成語所體現的文化涵義的，必要時需解釋 people's commune.

“一佛出世、二佛涅槃”在文學作品中使用頻繁。“一”、“二”似乎也表示確指的數目，但從其文化背景上看，當作概數詞理解較好。佛教認為世界每經一小劫，方才有一佛出世。而人壽從十歲增至八萬歲。又從八萬歲減至十歲如此往返二十次為一小劫。“一佛出世”含有極艱難而又漫長之意。故這一成語通常用來指死去活來，難以忍受。《水滸傳》39 回：“打得宋江一佛出世，二佛涅槃，皮開肉綻，鮮血淋漓。”《漢大》將之譯為“beat somebody till he is half dead (almost unconscious); be fatally beaten up”該譯文雖然表達了其基本含義，但沒有體現原成語的夸張意味，人壽增減往返二十次才有一佛出世。這層意義若不懂上述文化涵義理解起來就殘缺不全，無法領會其中的修辭意味。另外，該成語也並不一定指挨打，如吳沃堯《二十年目睹之怪現狀》：“……一面哭，一面訴，這一哭，真是哭得一佛出世，二佛涅槃。”由此看來，“be more dead than alive”或“half dead and half alive”更準確地表達了原語的含義。

C. 由一、三共同組成的成語

如前所述，老子認為“道生，地生，二生三，三生萬物”，“一”、“三”在漢文化中不是單純的數詞。“一”為萬物之始，有起始、根本之意，表示數目之少；“三”為數之極，含有完備之意。因此古人視三為一個單元，三表示數目之多，這一點可以從王國維所說“古者，有以三以上的數，亦以三象之”中得到印證。由“……”、“三”共同組成典型成語如：

(7) 一鼓作氣，再而衰，三而竭力　(8) 一日三秋　(9) 一朝被蛇咬，三年怕井繩

(7) 源出《左傳．莊公十五年》：“夫戰，勇氣也。一鼓作氣，再而衰，三而竭。”確切地說，其中“一、三”表示序數，但也並非是確指。“一”顯然有“起始”之意，而“三”則指“數目多”。《漢大》將此譯為“The fighting spirit aroused by the first roll of drums is depleted by the second and exhausted by the third”表達了該成語的序數關係，但該譯文有兩個不足之處：一是不緊湊，失去了原成語結構所表現的迫切感；二是未能表達詞的概數特徵，《漢譯》譯之為“stimulated at the sound of the first drum, and decreased at that of the second drum and become exhausted at that of the third drum.”該譯文解決了第一個問題，同時又引發了一個新問題，即對此可有歧解：擊第一個鼓，第二個鼓和第三個鼓，事實卻是同一個鼓。試改譯為“The fighting spirit is stimulated at the starting roll of drums, decreased at the next roll and exhausted at the third”

(8) 出自《詩經》：“一日不見，如三秋兮。”孔穎達解道：“年有四時，時皆三月。三秋，謂九月也。設言三春、三夏，其義亦同。”九月也好，三年也好，如果把“一”與“三”當作單純的數詞，那怎麼不能說“二日六秋”，或“一日六秋”之類呢？看來“一”、“三”同樣是概數詞，分別表示短時間與長時間。《中成》和《漢大》都明確譯為 one day, a day, three years, three seasons. 這並未能體現該成語的文化內涵。試譯為“A very short time apart seems as long as years”或采用《中成》的另一譯文：“Absence makes the heart grow fonder”。

(9) 引自《漢大》，而《中成》則為“一朝被蛇咬，十年怕井繩”。經查，“三年”“十年”均可。這足以說明“三”和“十”

在此都是概數，都有“數之極”的含義，與“朝”共同組成一種條件關係。故《漢大》、《中成》都采用 once 這個具有條件含義的詞來表達“一朝”。而《漢大》、《中成》、《漢譯》等詞典都用了確指來譯“三年”或“十年”。不言而喻，為何有的用“三”，有的用“十”？“三”與“十”怎麼能等同呢？顯然這裏的“三”與“十”同樣是概數，表示數目多，“三生萬物”，“十者，天數之所止也。”（姜躍濱，1989：136-8)。試重譯為“A man once bitten by a snake will shy at a rope for years.”

D. 其它帶概數詞“一”的成語

如前所述，帶有“一”的漢語成語尤為豐富，這顯然與漢語文化中“一”的特定含義緊密聯繫。除上述幾種外，帶概數詞“一”的成語還有“一章三讀，一句十吟”，“一龍九種，種種有別”等等。現以下列五個成語為例加以闡述：

(10) 一年半截　(11) 一目十行　(12)一通百通
(13) 一字千金　(14) 一夫當關，萬夫莫開

顯然，(10)、(11)、(12)、(13)、(14) 都是通過“一”與“半、十、百、千、萬”等概數詞搭配構成。這生成語中的“一”、“半”仍然是概數，表示極少，“十、百、千、萬”都表示數目之多，都為概數詞。

(10) 在《中成》、《漢英》及《漢譯》中都譯為 in about a year. a year or so. 該譯文一則有相互抄襲的可能，二則未能真正給英美國家的人傳達其意。英美讀者看到 in about a year 時絕不會認為它表達的是“一段較短的時間”，除非上下文中有比較對象。該成語的結構類似“一知半解”的結構。除對 in about a year 進行解釋性的翻譯之外，看來還須加一個意義性的翻譯 in a short time about half

a year or a year.

對於 (11)，《漢大》、《漢英》與《中成》都有 read ten lines at a glance 或類似的譯法，把“十”均譯為 ten，“一目”譯為“a glance”。雖然此處的“一”與“十”仍然應作概數詞來理解。這一譯文沒有體現概數特點，但對於讀書而言，一眼看到十行也能表現出“非常快”之意，因此也算是較為準確地傳達了原意。此外，對該成語的意義性翻譯“to read rapidly”看來也是需要的。

對於 (12)，“一通百通”如果譯為“By knowing a thing and you will know a hundred”就給人造成不合邏輯之感。照此推論，“By knowing two things and you will know two hundred”了。《中成》、《漢大》、《漢英》等對此作了靈活處理，除採用其它解釋性譯文外，還以“grasp this and you will grasp everything”譯之。這個譯文不僅簡潔，而又不失充分展現其概數詞“一”與“百”。尤其是“百”的概數特徵。不致於讓英美記者再次陷入“一”與“百”的數量陷阱。

(13) 在《中成》中譯為 Each word is worth a thousand pieces of gold. 對於向來遵循精確、炒菜放鹽都需要用天平來稱的英美讀者而言。這個課文是指每個單詞都值一千塊黃金，一塊有多大？這又是問題所在。《漢大》則譯得更加具體：A single word [character] is worth a thousand pieces [ounces] of gold. 此譯有幾大毛病：一是英文中的一詞(word)值中國的千塊金元寶；二是一個漢字 (character) 倒值英國的一千盎司黃金；三是概數詞成了確指詞。且有別無選擇感。倒是《中成》另一譯文“a highly finished literary product”與《漢大》另一譯文“Learning is more precious than gold”較為貼切。事實上，此處的“一”與“千”仍然分別表示“極少”與“極

多”。故可不妨譯為“highly precious literary product”或“invaluable piece of work”。

(14) 在《漢大》、《中成》、《漢譯》中都被譯作“If one man guards the pass, ten thousand are unable to get through”或“A pass that one can hold against ten thousand”，這是個解釋性的譯文，而且後者強調了“關”之險，而非人之勇猛。現代漢語中，該成語已偏向於指人之勇猛精干。其實，該成語中的“一夫”不一定只指一個人，“萬夫”也非一萬個人。他們同樣以“一”與“萬”構成極少數與極多的強烈對比，更進一步突出成語所表達的含義。《中成》的另一譯文“a place strategically situated and hardly accessible”更能表達其意。又不致受數詞特徵的限制。不妨譯為“a pass that can be used to hold against thousands of enemy soldiers.”避免把概數詞確指化。

三、結語

目前國內出版的詞典對含有特定文化意義的成語進行英譯時，多多少少忽視了漢語成語的深刻文化含義，或未能充分體現原成語中概數詞的非確指性。某些成語雖有極類似的英語成語，但不能不假思索就將它們等同起來，如“A burnt child dreads the fire”與“一朝被蛇咬，三年怕井繩”，該英語成語未能表達“三”極數含義；而且，“一”與“三”在這裏形成了強烈對比，體現恐懼程度之深。同時，“蛇”和“井繩”不是同一物，只是形態相似，連在一起對比有“連假的都怕”之意。在文化與語言交融日益加劇的當今世界，英美文化與英語成了優勢文化和優勢語言。當今充斥人們生活的各種英譯名即為佐證，如：“一人計短、二人計長”(Two heads are better than one)、“一石二鳥”(kill two birds with one stone)、“一鳥在手遠勝兩鳥在林”(A bird in the hand is worth two in the bush)、“一事成，事事成”(Nothing succeeds like success)等都源於英文化，從原英語成語翻譯而來。漢語目前在世界上雖不是優勢語言，但隨着我國國力的增大，翻譯工作的深入透徹和準確，漢語和漢文化在未來成為優勢語言和優勢文化也不是不可能的。

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試論法律翻譯的原則

金朝武

內容摘要：本文旨在探討指導法律翻譯的四大基本原則：完整性原則、可理解性原則、術語精確性原則及規範性原則。我們在翻譯尤其是節譯時，應當注意所翻譯的與原文保持內容上的銜接與完整，用語要簡潔明了，少用或不用生僻字眼，句子結構不應過於複雜，以免晦澀難懂。翻譯使用的術語應當精確，注意使用規範語言，不要使用歐化語言，並要注意所譯法律文書符合譯入語的格式要求。

關鍵詞　法律翻譯　完整性原則　可理解性原則　術語精確性原則　規範性原則

一、法律翻譯不容忽視

法律翻譯即法律文獻的翻譯。法律文獻是一個包容很廣的概念，它包括法律、法規、條約、國際公約、國際慣例、涉外經濟合同、司法文書、法學理論著作、文章等等。狹義上的法律翻譯則指的是法律法規的翻譯。大概在國與國之間存在交往之時起，就有了法律翻譯。人們對法律文獻的翻譯一直比較重視，主要原因可能在於法律在社會生活中所起的重要作用。馬建忠在光緒二十年（1894）“擬設翻譯書院議”一文中寫到：“一、應譯之事擬分三類：其一為各國之時政。外洋諸國內治之政如上下議院之立言，各

國交涉之件如各國往來之信札、新議條款、信使公會之議，其文皆有專報，此須隨到隨譯，按旬印報，書院初設即應舉辦者也。其二為居官者考訂之書，與行政、治軍、生財、交鄰諸大端，所必須者也，為書甚繁，今姑舉其尤當譯者數種，如《羅馬律要》，為諸國定律之祖；《諸國律例異同》、《諸國尚律考議》，民主與經國之經山林漁澤之政，郵電鐵軌之政；《公法例案》，備載一切交涉事件原委；《條約集成》，自古迄今，宇下各國凡有條約，無不具載，其為卷甚豐，譯成約可三四百卷；……”[1]其中提到的相當一部分就屬於法律文獻的翻譯。改革開放以來，隨着我國與國際交往的日益增多，法律文獻的翻譯就更顯其重要性了。每年都有大量的法律文獻需要翻譯。目前我國權威性的 *The Laws of the People's Republic of China*（全國人大常委法律委員會翻譯）就載有281個法規，厚達2700餘頁。非官方翻譯的各種法律文獻就更多了，至於每年從英文譯成中文的各種法律文獻就更是數不勝數。

盡管我國在法律翻譯實踐中取得了令人矚目的成就，但在我國翻譯理論界，從古到今始終是以文學翻譯研究為中心，對法律翻譯研究的重視程度遠不如文學。有關文學翻譯研究的著述，不說汗牛充棟，也為數不少了。而真正有關法律翻譯研究的文章則屈指可數，少的可怜。據不完全統計，從解放以來到一九九五年底，全國發表的有法律翻譯的論文約三十篇，著作僅見過陳忠誠教授的《法窗譯話》。而且這三十篇文章中大部分是由某幾個人寫的，從事法律翻譯研究人數多寡由此可見一斑了。我國各大學的外語系基本上都開設了翻譯課，所用材料大部分是文學的，有一部分是外貿的，或科技的。有的系還單獨開設了文學翻譯、科技翻譯、外貿翻譯或政論翻譯課，但都把法律翻譯堵在了門外。這與我國當前大量的法

律翻譯實踐相比很不協調。

在國外，很多大學都開設了法律翻譯課。如創辦於1943年的維也納大學翻譯學院在教學的第一個階段就開設了法律文獻翻譯課。[2]美國蒙特雷國際研究學院的翻譯系招有筆譯、口譯以及會議翻譯三個專業的碩士研究生，每個專業的第一學年都開設了法律文件翻譯課。[3]香港中文大學翻譯系為研究生開設的翻譯課程也包括了法律翻譯課。[4] 1996年2月在澳大利亞墨爾本召開的國際譯聯第十四次大會中設立的24個翻譯委員會中就有一個法律翻譯委員會。[5]由此可見，我國翻譯理論研究不但應該與國際接軌，而且面臨的形式還很嚴峻。

二、法律翻譯的原則

和其他一切活動一樣，翻譯也應該有一定的原則來指導。但由於翻譯有各種各樣的形式，指導翻譯活動的原則也呈現出不同層次的要求。比如，指導一切翻譯活動的翻譯原則和文學翻譯的原則肯定不同；詩歌的翻譯原則和科技翻譯的也應有別。在翻譯詩歌時，人們首先考慮的是這首詩是否可譯。如晉朝王惠的《璇璣圖》、趙元任的《饑雞集機記》，恐怕再高明的行家裏手也很難譯出且能保留原文的文學特點。而法律文獻則基本上是可譯的，用不着考慮它的可譯性問題。那麼，法律翻譯應該具有哪些原則呢？

王春暉和葉炳勛同志在談到起草和翻譯經貿和法律文件時，認為應該遵循以下三個原則：一、用語正確，其中包括詞語正確、敘述正確、術語準確三個方面。二、完整規範，指的是內容要完整，“不能允許文字上的隨意性”。三、清楚具體。[6] 有一定道

理，但筆者認為他們所談的更適於也更側重於法律文件的起草。我認為法律翻譯應該遵循以下四個原則：一、完整性原則 (principle of integrity)；二、可理解性原則 (principle of intelligibility)；三、術語精確性原則 (principle of precision)；四、規範性原則 (principle of standardization)。

完整性原則主要適用於節譯。節譯在法律翻譯中極為普遍。不管是引用法律法規，還是引用法律名言，或者借用別人的話來證明自己的觀點，都可能翻譯其中的一句或幾句，一段或幾段。因而我們在翻譯時務必要注意所節譯的與原文保持內容上的銜接與完整。特別是法律法規的翻譯更是如此，因為它關係到是否符合立法者的立法意圖。比如下面這個例子：

例 1

本法的適用範圍是中華人民共和國的企業或其他經濟組織同外國的企業和其他經濟組織或者個人之間訂立的經濟合同。但是運輸合同除外。

This law applies to economic contracts concluded between enterprises or other economic organizations of the People's Republic of China and foreign enterprises, other economic organizations or individuals, but with the exclusion of the international transport contracts.

如果我們在引用時翻譯上述條款時，有意無意地省去了 "but with the exclusion of the international transport contracts"，那麼，盡管這段話在意義上是完整的，語法上也是正確的，但是它違背了立法者的立法意圖，因而不符合法律翻譯中完整性原則的要求。法律語言應是精確嚴謹的語言，有時一個字、一個詞、甚至是一個標點符號都可能使文章意思發生很大的變化。因此，我們在翻譯法律文獻時，應該謹慎小心，以防漏譯。有時候譯者覺得某個詞或某個句子太難，就將其省去不譯；或者為了當事人的某項利益，或者是為了當事人逃避或者減輕某項責任而有意漏譯，甚至斷章取義，這不僅不是翻譯，而且是缺乏責任心的表現了。

可理解性原則指的是翻譯法律文件時要簡潔明了，少用最好不用生僻字眼，句子結構不應過於複雜，以免晦澀難懂。法律文獻寫出來是讓人讀的，如果譯出來的語句晦澀難懂，則有背作者初衷。法律法規如此，其他法律文獻也是一樣。誰都不希望自己寫出來的東西讓人看不懂。美國的 Henry Weihoffen 教授寫到："好的作者……非常注意減少讀者對於語義的疑惑以及由於詞語累贅而給讀者帶來的疲勞。"[7] H.W. Fowler 和 F.G. Flower 認為"任何一個希望寫出好文章的人都應當直截了當、簡潔流暢、生動有趣，而不應該被花哨的字眼所迷住。"[8] 用詞模棱兩可一直是糾紛和訴訟的一大來源。Weihoffen 和 Fowler 的觀點雖說是針對法律文獻的寫作而言的，然而對於法律翻譯有何嘗不是這樣！請看下面的例子：

例 2

The contracting parties may waive the requirement of subparagraph (a) of this paragraph so as to permit a contracting party to levy on anti-dumping or countervailing duty on the importation of any product for the purpose of offsetting dumping or subsidization which causes or threatens material injury in the territory of another contracting party exporting the product concerned to the territory of the importing contracting party.

締約國必須放棄第一款的限制，准許一締約國對於任何產品課徵反傾銷稅，其目的在於抵消或補貼對輸出產品至該輸入的締約國領土的其他締約國領土內同一種工業產品導致或威脅的實質的損害。

關貿總協定中這個條款的句子結構雖然複雜了點，但還是敘述清楚、可以理解的，而譯文則詰屈敖牙、不知所云讓人讀了感到很不舒服。也許有人會問，如果原作者有意使某個句子模棱兩可、晦澀難懂，譯者是否也應該譯得明白曉暢、簡明易懂，我覺得這個問題應當另當別論。如果作者是有意使某個句子模棱兩可、晦澀難懂，則肯定有其用意。在這種情況下，如果我們將這個句子譯得簡潔流暢，則不太合適，一則與其風格不符，二則有可能違背作者本意。

當然，可理解性原則與文章的口語化是兩碼事。我們主張用詞簡潔，句子結構不要過於複雜，並不是要求用口語化的句子來譯法律文獻，特別是其中的法律術語。這些法律術語即使很費解，也不能為了追求明白易懂，而將其口語化，因為法律語言有其自身的特點。為了追求精確，法律文獻的句子可能比較複雜，並且大量使用法律術語——這些術語對於一般人來說也許有點難懂，但並非對所有人都難懂。因此我們在翻譯時應使用正式語體，而不能口語化。

我們通常說法律語言是高度精確的語言，主要指的是句子結構完整，推理嚴密，邏輯性強，不輕易留有漏洞。這在很大程度上取決於所使用的概念術語是否精確恰當。只要從事過法律實務工作的人都會有一個體會：要找到一個恰當的概念術語並非易事。由於術語概念使用不當而被對方擊敗的例子不在少數。在翻譯中要做到術語概念的精確恰當更是難上加難！有些人認為，這有何難？只要有本專業英漢、漢英詞典，一切都能迎刃而解。這對某些專業翻譯或許有用，但對法律翻譯則不全對。不錯，我們翻譯時是需要專業英漢漢英詞典，但其用途是有局限性的，更何況我們的英漢漢英法律詞典還有不少錯誤。由於各國法律有其獨特傳統，因而造成了大量一詞多意的現象。比如，漢語中的“被告”就可譯成英語的 accused person, the accused, charged party, defendant, indictee, libellee, advocate，等等。但每個英語詞的使用環境都不一樣。Accused person, the accused 一般指刑事被告，民事被告一般用 defendant。英美法系由於有普通法和衡平法的區別，這兩種法律體系中使用的術語也有不同。如“起訴”在普通法中叫 action，在衡平法中卻用 suit；“判決”在普通法中用 judgment，而在衡平法中卻使用 indictment。術語翻譯的精確性原則在法律翻譯中佔有很重要的位置，有時稍不留神就可能出錯。如有人將美國《統一商法典》中的 course of dealing 譯為“系列交易”就屬於誤譯。[9] 英文原文是：

例 3

(1) A course of dealing is a sequence of previous conduct between the parties to a particular transaction which is fairly to be regarded as establishing a common basis of understanding for interpreting their expressions and their conduct.

(3) A course of dealing between parties and any usage of trade in the vocation or trade in which they are engaged or of which they are or should be aware give particular meaning to and supplement or qualify terms of an agreement.

仔細研讀原文就不難發現 course of dealing 指的是交易過程，作者所以將其譯為“系列交易”主要是沒有對原文進行仔細研究以及受原文中 sequence 一詞的影響。

也有些詞貌似簡單，但翻譯起來還着實須費不少腦筋。如 justice 譯成漢語可以是“公正、公平、公平原則、正義”、“（英國或澳大利亞的）高等法院法官”、“（美國的）最高法院法

官”、“司法審判”、“法律制裁”、“法官”、“正當理由”、“公平處理、公平待遇”，等等。什麼時候選擇哪個詞項確實不容易。有一本全國發行的圖書徵訂單就將 criminal justice（刑事審判）譯成了“刑事的公正”。在英語中有不少詞可以用來表達漢語中“律師”的概念，如：lawyer、attorney at law、barrister、solicitor、counselor、counselor at law，等等。將漢語中的“律師”譯成英語時，究竟選擇哪一個，頗值得一番思考下面請再看兩個例子。

例 4

Courts of limited jurisdiction of handle a large volume of cases. In these courts, the procedures normally are informal, the presiding judicial officer may not be a lawyer, and the parties may argue their own cases.

例 5

State trial courts perform the same functions, but differ from inferior courts in at least three ways. … Third, the trial court judge always is a lawyer.

一般譯者可能會不假思索地將以上兩例中的 lawyer 譯成“律師”，但只要我們仔細想一想，就會發現問題。盡管美國的審判制度和我國的不太一樣，美國的律師在審判活動中的作用比我國的也許要大，但總不至於大到讓律師，而不是讓法官來審理案子吧。在以上兩例中，lawyer 實際上指的是“精通法律的人”，即“法律專家”。

當然，我們在強調術語翻譯的精確性的同時也不應忽視其簡潔性。我國著名法律翻譯家、法學家陳忠誠教授在其新著《英漢法律用語正誤辨析》中對大量的術語進行了考證，這是一件後有益的工作，但他同時認為有許多術語譯得不恰當，而對之進行了解釋行的翻譯，這似乎又走到了另一個極端，即為了翻譯的精確而犧牲了精練。比如他認為《國際政治經濟法律詞匯》一書將 vagrant 譯為“遊民”不妥，改譯為“（包括馬浪蕩、懶漢、乞丐、無證商販、妓女等等直至流氓屢教不改的惡棍在內的各類）無正當職業的遊民”；將grandfather clause（《英漢法律詞典》譯為“（新頒布法律中的）不追溯條款”）改譯為“‘原（已）從（事某行）業者在新法頒布後仍可按照舊法繼續從業（而不必具備新法所規定的全部條件’條款”。這種做法是否妥當還可商榷。不過依筆者拙見，這似乎應屬於法律解釋的範疇，而非法律翻譯的範疇。

法律翻譯的規範化原則有兩方面的含義：一是語言的規範化，二是格式的規範化。所謂語言的規範化是指翻譯所用的語言應符合譯入語的語法規範、自然流暢的正式語言。也就是說翻譯時所用的語言應符合譯入語的語法，其次用的文體應是正式文體。對於英漢翻譯而言是指所用的漢語要符合漢語語法，避免歐化語言。盡管有人鼓吹文學翻譯中應有歐化語言的位置，[10] 但對於法律翻譯而言，歐化語言則是我們所應避免的，因為它與法律語言的特徵不符。法律語言強調用詞準確、明白曉暢、不易引起誤解，而歐化語言則顯得晦澀、詰屈敖牙、不堪卒讀，且易引起誤解。前面提到的例2就屬於這種情況。下面我們再來看兩個例子：

例 6

中華人民共和國法律、行政法規規定應當由國家批準的合同，獲得批准時，方為合同成立。

Contracts, which are under the provisions the law and administrative regulations of the People's Republic of China, shall be approved by the competent authorities of the state. They are formed when the approval is granted.

例 7

It should also be possible for the seller to agree with the buyer to collect payment under a documentary credit by presenting the agreed shipping documents to the bank. It would be quite contrary to this common method of payment in international trade if the seller were to have to bear furher risks and costs after the moment when payment had been made under documentary credits or otherwise upon shipment and dispatch of the goods. Needless to say, however, the seller would have to pay every cost which is due to the carrier irrespective of whether freight should be pre-paid upon shipment or is payable at destination (freight collection), except such additional costs which may result from events occurring subsequent to shipment and dispatch.

賣方也可能同買方達成協議，根據跟單信用證向銀行提供約定的運輸單證托收貨款，或者貨物裝船和啟運之後，賣方還得承擔進一步的風險和費用有悖於國際貿易通常的支付方法。但是賣方應支付承運人的每項費用，而不論運費是裝船後預付，還是在目的地支付，但裝船和啟運後發生事件而產生的額外費用除外。

例6的譯文不但語法上有問題，而且含義與原文也有出入。我們可以改譯如下：

Contracts, which, according to the laws and administrative regulations of the People's Republic of China, must be approved by the competent authorities, are formed when such approval is granted.

例7的譯文歐化嚴重，而且第二個句子有語病，很難讓人明白講的是什麼，我們試改譯如下：

賣買雙方可能達成協議，賣方憑跟單信用證向銀行提交約定的裝運

單據收取貨款，如賣方憑跟單信用證收到貨款後或在貨物裝船或發運後還得承擔進一步的風險和費用，則與國際貿易通常的支付方式嚴重相背。不管運費是裝船時預付還是到目的地後支付，賣方無疑均支付承運人的每項費用，但在裝船或發運後所發生的額外費用除外。

所謂格式的規範化是指翻譯的法律文書應符合譯入語中法律文書的格式要求。每個國家對本國的法律文書都有比較嚴格的要求，如訴狀、公證書、遺書、標書、判決書等等。有些文書可能國與國之間差別不大，也有一些則國與國之間相差甚遠。再翻譯這類文書時就不能象文學翻譯一樣保留原文的格式以給譯入語“輸入新鮮血液”，而應該按照譯入語中法律文書的要求對原文格式作一定的調整，使之符合入語對該類法律文書的格式要求。就如同我們在將漢語信件翻譯成英語時需要對寫信時間的位置作一定調整一樣。如果不對原文的格式作適當的調整，就有可能使讀者認為該法律文書的格式不對，嚴重的甚至會造成理解上的困難。在此由於篇幅所限，不能作深入的探討，容待以後專文論述。

三、結束語

自從改革開放以來，我國的法律翻譯實踐工作取得了很大的成績，同時隨着中外經濟文化交往的進一步增加，我國越來越多的法律文獻需要翻譯成英文，同時也有越來越多的英文的法律文獻需要翻譯成中文。怎樣做好法律翻譯不僅是廣大法律工作者的任務，而且也是廣大翻譯工作者的任務。法律翻譯研究在我國目前還是一個薄弱環節，我希望我們翻譯理論研究者中能有更多的人投入到這項

工作中來，使我們的法律翻譯水平有較大的提高。本文從法律翻譯原則的角度提出了自己的一點看法，希望能起一個拋磚引玉的作用。不過由於資料有限，很多觀點尚不成熟，錯誤之處在所難免，希望廣大同仁批評指正。

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[2] 王育倫、姜振軍："奧地利的翻譯學院"，《中國翻譯》，1994年第2期，第50頁

[3] 李國林："美國蒙特雷國際研究學院簡介"，《中國翻譯》，1994年第4期，第54頁

[4] 劉樹森："香港中文大學翻譯研究中心與翻譯系簡介"，《中國翻譯》，1994年第5期，第54頁

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[8] Henry Weihoffen, Legal Writing Style, West, 1980, p4

[9] 王利明、崔建遠著：《合同法新論·總則》：中國政法大學出版社，1996年12月，第491頁

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Strengths Lie in Comparison

A Comprehensive English-Chinese Dictionary of Science & Technology,
Edited by Gu Ren Ao, Beijing: the Commercial Press, 1997, pp. 2014.

Being a teaching staff of applied translation, one is constantly requested by one's students to recommend some good reference books or dictionaries. Nowadays, more and more books have been published and fewer and fewer are good. Worse still, they are becoming more and more expensive. In order to be accountable to the lean pocket of our students, the recommender can no longer rely only on his intuition or first impression of the book. The following review is primarily based on a comparison of several similar dictionaries.

During the past three years, more than five major English-Chinese dictionaries for scientific purpose were published or reprinted in China. *A Comprehensive English-Chinese Dictionary of Science & Technology* by the Commercial Press is just one of them. Released in 1997, it is a typical medium-sized dictionary of its kind. When referring to "medium-sized", it means that the number of headwords or entries incorporated into the dictionary falls within the medium range, and so does the scope of subjects it covers, and the necessary details of sub-entries it contains.

The dictionary includes 160,000 headwords, of which 130,000 are from the major areas of basic and applied sciences and technology. The figure is twice as large as that contained in the most popular and award-winning dictionary – *An English-Chinese Dictionary of Science and Technology* by the National Defense Industry Press (about 300,000 copies have been sold since 1983, and the copy at the reviewer's hand was revised and printed in 1998). The recently published (in 1998) 3-volume dictionary *The English-Chinese Dictionary of Science and Technology (Unabridged)* which was compiled by the China's Research Institute for Information of Science and Technology, has over 500,000 headwords, three times as many as the one under review. However, the latter, almost a macropedia in terms of the number of word entries and the scope of subjects, is definitely a more powerful reference tool for commercialized institutions engaged in translation of scientific and technological matters. Although the latter two dictionaries are not under present review, they do provide a frame of reference. The following are some of the main aspects the reviewer has taken into consideration when reviewing the captioned dictionary.

Recency of the headwords/entries:

Since this dictionary was published in 1997(compilation finished one year earlier), one should not expect such major new headwords as "cocktail" for AIDs patients and Viagra for impotency to be included in its service lists. In today's world nothing develops more rapidly than information technology, and no field is expanding faster than the computer-related industry. Therefore, a list of newly introduced technical terms and their Chinese equivalents released in July 1997 by the China's National Review Committee for Scientific and Technologic Terms was used to evaluate the recency of the headwords/entries of the two dictionaries:the one under present review and the most popular one by the National Defense Industry Press. The list of the terms includes A) internet, Internet, WWW, hypertext, hypermedia, home page, TCP, E-mail, browser, directory service, firewall; and B) DN, WAIS, Telnet, FTP, Archie, ISP.

Although not all the terms can be found in the dictionary under review, at least the Group A words (accounting for 65% of the total) are there with the right translations and correct concepts; whereas, to the reviewer's disappointment, the National Defense Industry Press publication provides none but one, even with unexpected definition. Interestingly enough, WWW-a universally known abbreviation nowadays, stands for "World Weather Watch" instead of "World Wide Wed" in this popular scientific dictionary. In addition, VCD (Video CD), not to say the more advanced version DVD (Digital Versatile Disc), is not available either. However, they both have found their way into the dictionary under review. Of course, it is impossible for dictionary compilers to keep abreast with all areas of scientific and technological development, but based on the above examination, we are confident that the compilers of this dictionary have at least made great efforts to stay in line with it.

Appropriateness and conciseness of the translation:

As a dictionary of scientific and technological nature, the translation for its headwords, entries as well as example phrases or sentences should be accurate, plain and straightforward. Since the responsible government organization, the National Review Committee for Scientific and Technological Terms, has provided the standard translation and definition for most of the newly emerged terms, the translation of the headwords, entries or their usage examples of a scientific dictionary should not and indeed is not a very demanding task for professional compilers or qualified translators with a scientific background. Therefore, as referring to the accuracy and appropriateness of the translation of the headwords, entries or example sentences, the dictionary is up to a very acceptable standard. Besides, the translation is generally very concise. As we know, many of the ordinary words such as energy, force, mass, power, etc, which are very polysemous, are also scientific or semi-scientific terms. It is inevitable for them to be included in such a dictionary. However, it is not easy to determine what example phrases or sentences need to be retained, or how concise they should be. But the discriminating compilers of this dictionary have done a good job for they have justifiably excluded most of the ordinary phrases or sentences, and kept the pithy ones which are closely related to science or technology. For instance, "engage", a very general headword which can be found in any English dictionary, normally will have some typical examples related to a person's participation in certain activities, marriage, hiring, or promise, etc.

The following two groups of example sentences or phrases pose a striking contrast:

Group A*_Group B**__1. These people are directly engaged in quality control activities.

2.The work we are engaged on is a study of heat transfer.

3. To engage sb. as technical advisor.

4. A clutch is a device for engaging and disengaging gears.__1. My brother and she are engaged.

2. He engaged in trade for a number of years.

3. She engaged herself to attend a meeting.

4. He engaged us to manage his money.

5. The writer's personal story engages us very much.

6. I will engage to be there on time.__*–from *A comprehensive English-Chinese Dictionary of Science & Technology.*__**–from *The English Chinese Dictionary* by Lu Gusun__

Through the above comparison, we will immediately realize the dictionary under review attempts to provide examples which are closely related to scientific and technical matters, and has deliberately omitted the general usages, which could be found in any ordinary dictionary. By so doing, it qualifies itself as a unique mission-oriented reference tool for scientific and technical personnel. The reviewer has noticed also that a dictionary of scientific or technical nature tends to be too concise or simple that it has often been reduced to a scientific glossary. Fortunately, this dictionary has achieved a certain balance between crude simplicity and necessary detail.

Based on the above review and comparison, and also taking into consideration of the price factors of several other dictionaries of the similar caliber, the reviewer believes that it is a suitable dictionary for the Hong Kong audience. Although the 3-volumn dictionary of science and technology mentioned above is more comprehensive and slightly up-to-date, noninstitutional consumers tend not to purchase such a gigantic piece of work as its show off value may be much greater than its true utility. The majority of the end users here in Hong Kong, whether a professor or a student,

an engineer or a translator, are practical and humble human beings. As individuals, they will never be as demanding as encyclopedic scholars. They do not need such a powerful and expensive tool. But pricewise, the aforementioned popular English-Chinese dictionary is definitely an irresistible choice. Even in terms of comprehensiveness or sufficiency of entries, it lives up to its expectation. Nevertheless, any dictionary for scientific purpose would be of little value if it overlooks the rapid development of IT industry, particularly in today's society. Thus, in spite of its necessity of being further updated, *A Comprehensive English-Chinese Dictionary* of Science & Technology deserves the highest rating.

Kexing Li

End Note:

The list prices for the 3 dictionaries are as follows:

A Comprehensive English-Chinese Dictionary of Science of Technology: RMB171.00

An English-Chinese Scientific & Technical Dictionary (Compact Edition): RMB55.00

The English-Chinese Dictionary of Science and Technology (Unabridged): RMB690.00

BOOK REVIEW

A Troubled Relationship between Linguistics and Translation

Translation and Language: Linguistic Theories Explained. Peter Fawcett, Manchester: St. Jerome Publishing, 1997. pp.161

It is natural to presuppose linguistic theories to be closely related to translation studies. But when some linguists and linguistically-oriented translation scholars claim that linguistics can solve practically all problems concerning translation theory, it is clearly an overstatement. The author of the book under review recognizes the need for caution regarding the role of linguistics in translation studies. Linguistics is on occasions seen to be so overly abstract that its potential usefulness in guiding translation practice is severely compromised. On this account, linguistics is greeted with devout scepticism among some translation scholars, who consider it to be an impediment to translation studies. To balance or reconcile the views represented by the two diametrically opposite camps of scholars who see linguistics either as absolutely essential in translation or as completely irrelevant, Fawcett tries to establish a rapport between linguistics and translation theory.

Unwilling to accept the preponderant role of linguistics in translation studies, Fawcett still finds linguistics a prerequisite for a translator, although, if applied improperly, it may cause rather than solve problems. On the one hand, the direct relevance of linguistics to translation studies is unquestionable; on the other hand, as Fawcett asserts, more research needs to be done in order to convince people that some linguistic knowledge is helpful in describing and explaining problems in many areas of translation studies. Since linguistics describes and explains how language works, linguistic approach to translation will throw light on the differences between language systems involved in the process of translation.

This book forms part of the series under the title of *Translation Theories Explained*, designed mainly for the purpose of elucidating some important theoretical concepts in "the profound plurality of contemporary translation studies". As might be expected, a book like this presents an eclectic collection of views drawn from an extensive range of sources directly or indirectly related to translation theory. The author has brought together a wealth of theoretical ideas and concepts, which are synthesized with admirable clarity, and treated thoughtfully. Despite the comprehensiveness of the book, one is constantly reminded of clear, alert attention to detail. Where necessary, the author provides comments to guide the reader through the theoretical labyrinth of translation, and also to make contributions to the on-going debates over some of the theoretical issues. Though bent on explaining relevant linguistic elements concerning translation, the author is not uncritical of some of the ideas being introduced to the reader.

Written in an accessible style, this book traces and examines some important but relatively neglected concepts of translation theory. Among other things, the author attempts a rediscovery of two French translation theorists, Jean-Paul Vinay and Jean Darbelnet, whose concept of *équivalence* is considered to be an important contribution to translation studies. Fawcett is unhappy about their relative neglect by other translation scholars such as Newmark and Nida (40-41), yet the discussion of *équivalence* is barely adequate. The term is essentially applied (if not restricted) to the translation of idioms. But what is left unexplained is a statement like this: "When a translator does fail to spot an idiom and translates its elements separately, we have what Vinay and Darbelnbet call 'overtranslation' " (38). This is imprecise, for it may well be a case of mistranslation or non-translation. Why overtranslation? Not a word of explanation is offered here. The French term has limited use, but the author claims that it "has a much wider meaning in translation" (39) without showing any evidence of the "wider meaning" of *équivalence*.

In another chapter, the concept of equivalence is explored further. Oddly, nowhere in the book is there any mention of Mona Baker's *In Other Words: A Coursebook on Translation*, which presents a systematic treatment of the concept of equivalence, except that it only appears in the bibliography. However, the chapter gives a clear outline of the evolution of equivalence with some sections dealing with Catford, Nida and Komissarov. It is a shame that the succinctly written chapter on equivalence fails to compare the concept of equivalence with the French term équivalence, which may share some similarity with Nida's dynamic *equivalence* (56-63). It would be helpful to make distinctions and comparisons between similar theoretical concepts.

The book places great emphasis on translation practice. Some of the techniques introduced are useful, such as logical derivation. In one section, the author switches from the term "equivalence" to the concept of correspondence. It shows the usefulness of taxonomy in working out the solution to a translation problem (in the absence of an equivalent). The author argues that if it is the case in which the achieving of equivalence is too restrictive, the alternative strategy is to search for correspondence, conditional on whether there is a logical derivation (30-31). In the main, much of this happens beyond the word level. The author quotes Jean Delisle (1988) with apparent approval: "One of the major weaknesses of [linguistic] theories of translation is that they have not ventured far enough beyond the word and sentence" (64). Two examples cited by the author are exemplary. "Welcome in Berlin" is a sign that was found at Berlin airport, and "To Follow" is the literary translation of a French TV series, which should be "To Be Continued" (64). In "Welcome *to* Berlin", the change occurs at the word level, whereas in "To Be Continued", both word(s) and sentence are involved. But neither of the two examples seems to indicate that linguistic theories of translation have moved much beyond "the word and sentence". What happens here should perhaps be more appropriately classified as functional equivalence, which is dealt with at considerable length much later in the book(113). Fawcett only points out that the two examples fall within the category of literal and free translation. The two original versions are indeed literal translation, but it is incorrect to attribute the corrected versions to "free translation" (64). This could be the right place to introduce the concept of functional equivalence. At least some connections could be made to illuminate the point, but unfortunately, the author has chosen not to pursue this potentially promising line of inquiry.

While the author has done an impressive job of assembling sufficient evidence for the discussion of compensation, he uses two words "adaptation" and "rewriting" (31) without making the necessary distinction, first, between these two concepts, and then, between them and compensation itself. How does compensation occur without degenerating into adaptation or rewriting? (Rewriting is a complex issue, meriting substantial treatment elsewhere). He refers to Vinay and Darbelnet again, who "restrict the scope of compensation to adjacent text areas" (33). How close is "adjacent"? According to Vinay and Darbelnet, it should be "within a few words of the segment in which there was a problem..." (33) This borrowed advice is helpful because of the danger that compensation could be excessive. But what about cultural allusions? This is where translation often suffers loss, both at the semantic and communicative levels. How can compensation be achieved? Perhaps because it is outside the domain of linguistics, the author chooses to circumvent it. Still, it may be a good idea to say a few words about it.

Fawcett sometimes does venture "beyond the word and sentence" as evidenced in Chapter 7, entitled "Beyond the Sentence: Context and Register". But the part on context is too brief to do justice to such a complex concept. Consequently, some of the points made by him are fuzzy. For instance, when commenting on the value of context, which "allows us to describe the linguistic behaviour of a given situation in a scientific way..." (72), the author fails to explain what constitutes "a scientific way". Context is primarily about meaning and decoding. But contrary to what the author avers, the contextual parameters are not always "precise" (72). Contextual knowledge can indeed enable the translator to establish meaning but does not necessarily "tell us how to translate" (72). Connotational meaning depends heavily on context, although it can also be culturally specific. Furthermore, context potentially concerns compensation: it is often through context that one is able to gauge what is lost and indeed what has been gained or can be gained in the process of translation. These otherwise related concepts are treated in relative, and occasionally complete, isolation.

Fawcett is no doubt right in emphasizing the fact that translation must make sense (provided that there is sense in the source text) (143). This may sound like a truism, but in reality it may well be a pitfall for novice translators, who may naively assume that as long as they assiduously follow the source text, the meaning in the translated text will take care of itself. However, in this connection, Fawcett's criticism of Lörscher's basic translation strategies is not entirely justified. According to Lörscher, once a translation problem is identified, a solution is searched with the purpose of at least solving part of the problem at a given time. Fawcett believes that these translation units are based on "one-to-one associations" between the source and target texts. Thus he concludes that such translations tend to be sign-oriented instead of sense-oriented(143). And this seems to assume that the units are treated separately, and they are isolated from one another. Even if it is the case, this kind of translation practice does not necessarily have the effect of de-emphasizing the eventual making of sense. Partial solutions can be co-ordinated to cumulatively arrive at whole solutions. Besides, sense-oriented approach is not automatically superior to sign-oriented approach, since it may address the transference of stylistic features of the source text. However, the author declines to proceed further to tackle a closely related subject–stylistics.

Although the book tries to be comprehensive in its coverage of aspects of linguistics related to translation studies, some of them are shown, perhaps quite unwittingly, more relevant than others. For instance, sociolinguistics may or may not play a direct role in translation studies. If so, the author has not done enough to establish the connection. While it can certainly enhance the translator's awareness of the social roles of people and power relations of languages, it does not require him, in any particular sense, to manipulate the target language in order to avoid any possible loss of meaning, as long as what is intended or understood in the source text is rendered adequately after some necessary register analysis. In other words, it is the problems inherent in language itself, be it the source language or the traget language, rather than problems directly caused by, or associated with, the activity of translation, that must be addressed by translation scholars. In the same vein, some sections on various forms of cohesion and coherence are not exactly related to translation either, in spite of the fact that these factors should be taken into account by the translator.

Nonetheless, this is a carefully researched book, and the author has demonstrated an acute awareness of the immensely complex nature of language and translation, and the parameters of any approach postulated by a given translation theory. The book is also practice oriented, and wherever possible, the author tries to make connections between theoretical concepts being introduced and the practice of doing translation.

The prominence of linguistic features in the study of translation has prompted translation theorists to examine how they affect the process of translation, and translation as the final product. Fawcett draws attention to many aspects of the funciton of communication and demonstrates convincingly how it can be enabled rather than hindered in the process of translation. The strength of the book is lucidity. Anyone interested in language and its relationship with translation will be enlightened by it. And he will find, as a result of the insightful explanation and nuanced reasoning provided by the author, the relationship between linguistics and translation a less troubled one.

Sun Yifeng

BOOK REVIEW

A Handy Tool in Our Daily Legal Affairs

ENGLISH-CHINESE DICTIONARY OF LAW
Hong Kong: Commercial Press, 1998 xiv + pp. 523

In recent years, many professionals in Hong Kong and the Chinese mainland have spent a great deal of time and effort trying to figure out what has been the essence of the common law system brought eastward by the British and others as well as ways to preserve such a western legal tradition in order to promote the continued vitality of Hong Kong.

Such endeavors have included translating into Chinese the voluminous laws of pre-handover Hong Kong, and given rise to a crop of eagerly awaited legal reference works including *THE ENGLISH-CHINESE GLOSSARY OF LEGAL TERMS* (now in its third edition) from the Department of Justice of the Hong Kong government and *A GLOSSARY OF LAW FOR HONG KONG* (1992) from the Commercial Press. The former breaks ranks with most previous legal glossaries by clearly placing its entries in specific settings of relevant chapters of those laws, while the latter, riding the apex of a world-wide curiosity about the transition of the last British colony to communist rule, provides a fair comparison between corresponding treatments in English and in Chinese of some of the most frequently used terms in Hong Kong's legal context.

Apart from facilitating daily transactions in a bilingual communicative environment, legal translating involving the common law system helps enrich sometimes mundane Hong Kong life by trying to incorporate into an oriental culture exotic concepts and formulations of law, which among other things remind us, as Chinese persons of the treasured universal values, of personal freedom and equality for all.

However, whether the new monument of *THE ENGLISH-CHINESE GLOSSARY OF LEGAL TERMS* or the older ones embodied in such titles as William S. H. Hung's *A NEW ENGLISH-CHINESE LAW DICTIONARY* (Hong Kong: Michael Stevenson, 1979) or Francis Pan (Editor-in-Chief)'s *GLOSSARY OF APPLIED LEGAL TERMS* (Hong Kong: Hong Kong Government Printer, 1975), they have remained just glossaries.

When seeing the wrapper of the newly published title (details given at the top of this review) *ENGLISH-CHINESE DICTIONARY OF LAW* (henceforth, the Dictionary), we as readers have reason to rejoice: "The First Dictionary of Law for Hong Kong." This introduction brings into relief the clear need for urgent and fully developed definitional exegesis of at least fundamental parts of legal systems and codification concerned with the everyday aspects of life in this unique territory.

I have found the Dictionary a solid reference work for today, and thus far the most user-friendly English-Chinese law dictionary on the market. It has the potential of developing into a full-fledged, multi-volume legal guide for tomorrow's Hong Kong and even economically and legally reformed China. The reason: here before us is a work by a local judge whose zest for legal reform and education seemed evident long before his being elevated to the bench, if I may speak from personal experience, and also by a well-tested applied linguist with her strong background of training and working in the fields of law and order. Such a combination of talent has brought us up-to-date on the developing scene of law and legal communication in an ever evolving and always delightful metropolis of East Asia, and makes a very handy and reliable reference volume on everyone's desk top.

With regard to the term "bench", what pleases me about the Dictionary has been, among other things, the editors' eclectic attitude toward legal translating, or rather, toward the creative application of idiomatic Chinese terms to an otherwise purely western experience, that of verbalizing common-law notions by adeptly choosing from any number of alternatives from the golden treasury of Chinese lexicon and culture. Hence, we have the idiomaticas the first-choice correspondent (or equivalent, if you like) to the English legal term of ìbench," as in "to go to the bench". In the same vein, this writer, in the April 1984 edition of the *MING PAO MONTHLY*, pointed out the desirability of utilizing Chinese indigenous terms in translating: for example, the superiority of rendering "flyover" with the picturesque with its history dating back to uses in ancient works, over using the rather bland recent coinage of/, that of rendering "cableway" with the traditional term over using , and that of rendering "freeway" with the idiomatic and beautiful over using.

"Open verdict" (as in "The jury returned an open verdict.") and "lay down the law", absent from some other works of this nature, are additional examples of the editors' thoughtful attention to the need for elucidating in plain Chinese common-law terms and phrases whose meanings often prove tough and treacherous for the Chinese-speaking layman. The entries in the Dictionary comprise not just single terms but also many phrasal constructions. This, coupled with the addition of the section on legal proverbs or set expressions, gives readers a leg'up when dealing with legal linguistic mazes of life.

Having said that, I also see some room for improvement. There is clearly the need for a rethink on, for example, the usage advice given to certain terms, such as "costs" (p. 80) and "counsel" (p. 82), concerning, among other things, the concept of number (singular or plural). And, would it not be better if entries also contain indications where appropriate regarding which among the alternative translations or correspondents in Chinese given are the ones respectively endorsed or "authenticated" by Legco for their corresponding originals in the English or any other language? That would go some way toward helping to standardize legal terminological uses in this community. And, a further look into the formulation and presentation of certain headwords/headphrases in the title under review, I believe, would also bring it more into line with common lexicographic and terminological practice.

"All translation seems to me to be simply an attempt to solve an impossible task," W. F. von Humboldt once said. This Dictionary is yet another denial of this view about the "general untranslatability" between languages (and between cultures for that matter). And what G. Steiner termed "regional untranslatability" may exist in a literary translator's world ("Not everything can be translated.") but does not and should not constitute an immovable obstacle to the legal translator as the legal translator or cross-lingual communicator does not enjoy the leisurely pace of ivory tower living and legal transactions cannot afford to miss any single heartbeat. That cannot be clearer if you get to examine in this Dictionary the many clever and convincing correspondents to terms from the English-language world of common law. The editors for sure understand the need to sacrifice, from time to time, certain formal niceties or cultural "frills" when it becomes absolutely necessary, in order to preserve the true essence of a legal point.

"Translating the Common Law necessitates the re-structuring of the semantic fields of all the Chinese concepts involved so as to give them Common Law meanings," local language philosopher and legal translation expert Kingkui Sin wrote in his acclaimed paper "The Translatability of Law" (1991, 1992). He argues that "A Chinese legal vocabulary acquires Common Law meaning only when it takes the Common Law as its semantic reference scheme," and that "whether bilingual legislation (in Hong Kong) will succeed depends ultimately upon the willingness, sincerity and determination of the legal profession to put the Chinese version of the law to use. For there can never be Common Law Chinese unless it is put to use. To put it to use is to put it to test, and to put it to test is to give it life. This requires that more Chinese be used not only in the courts but also in the daily legal affairs of the community."

ENGLISH-CHINESE DICTIONARY OF LAW thus provides us in a timely fashion a very handy tool. Let's put it to use in creating a Chinese-language common-law semantic reference framework; let's put it to use in the daily legal affairs of the local community, for the common good of Hong

Kong today as well as a thoroughly renewed China tomorrow.

Ho Wai Kit

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孫藝風　中國翻譯協會翻譯理論與翻譯教學委員會委員。先後就學於南京大學、加的夫大學、西敏斯特大學、劍橋大學和萊頓大學，獲學士、碩士和博士學位。曾在英國廣播公司 (BBC) 主持英語教學節目，為英國國家電影研究所翻譯電影文學劇本；現在香港嶺南大學翻譯系任教，主要教授文學翻譯課程。發表的譯著有《天津江湖傳奇—林希中篇小説選》等。

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金朝武　畢業於長沙鐵道學院翻譯理論與實踐專業，獲文學碩士學位。現任教與廣州大學外語系。主要從事國際商法及英語教學工作，主要研究方向為法學研究和法律翻譯研究，有多年律師和翻譯實務工作經驗，發表法學和翻譯論文數篇。1999年參加博士研究生入學考試，已被北京大學法律學系錄取為經濟法專業博士研究生。

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