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翻譯季刊

Translation Quarterly

香港翻譯學會
The Hong Kong Translation Society

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Chief Editor's Note

With the present issue, the *Translation Quarterly* enters its eighteenth year of publication. 2011 will see several special issues devoted, first, to Chinese translation history, and second, to the FIT Asian Translators' Forum held last year in Macau. In May, our readers will also see the appearance of two anthologies connected with the journal—*Confluences: Translation Research in Chinese and Asian Contexts* (in English) and *Transformations: New Translation Research in China* (in Chinese). Featured in them are over 30 articles previously published in Issues 1-50 (from 1994 to 2008). While they are by no means the only ones deemed worthy of anthologizing, they have nevertheless been selected because they reflect some of the key research trends in the Asian region, especially in China, which the *Translation Quarterly* can be said to have documented.

Four articles are included here. The first two zero in on specific genres. In "The Translation of Chinese Classical Poetry: From the Intralingual to the Inter-lingual", Chen Liming revisits the thorny issue of the (un)translatability of poetry. He examines its specific historical ramifications in the Chinese context, examining the interrelations between classical Chinese, modern Chinese and English, "looking at interlingual translation by way of intralingual translation". Wang Baorong's "Translating Publicity Texts in the Light of Skopos Theory: Problems and

Suggestions” is concerned with problems and errors in English translations of travel brochures, explicated in the light of Nord’s famous functional model.

The special difficulties in translating Chinese weaponry are addressed in Sun Kun’s “An Investigation of English Translations of Terms for Weapons in Classic Chinese Literature: A Case Study of two English Translations of *Romance of the Three Kingdoms*”. By way of comparing the different lexicons used in relation to weapons in Chinese and English, Sun evaluates, from an ideological standpoint, the various devices (domestication, omission, etc.) that can be deployed by the translator faced with some formidable problems in texts like the *Sanguozhi yanyi*. Finally, Dorothy Wong’s “The ‘Other’ Function of Translation: On Translation and Education in Hong Kong” spotlights a local issue involving translation in the school curriculum. As Wong puts it, her interest in the topic is triggered by the inclusion of translation as a component in the new Chinese Language curriculum of 2009, by a government that attempts to foster a new sense of national identity among its citizens after the colony was returned to Mainland China in 1997. It is an illuminating piece that may be said to have special relevance for a journal based in Hong Kong.

Leo Chan

March 2011

中國古詩的翻譯

——從語內到語際

陳曆明

Abstract

The Translation of Chinese Classical Poetry: From the Intralingual to the Inter-lingual (by Chen Liming)

The translation of classical Chinese poetry involves the intralingual and the interlingual. So far, however, research has tended to focus only on one aspect, to the neglect of the correlations between them. The present paper aims to examine the interrelations through a contrastive study between classical Chinese, modern Chinese and English, looking at interlingual translation by way of intralingual translation. It argues that the intrinsic immeasurability between the two languages manifests itself in such binary oppositions as (1) the (in)visibility of subjective personal pronoun(s), (2) the presence/absence of tenses and (3) the (il)logicality of narration. The article attempts to study the ontological untranslatability of Chinese classical poetry, and, consequently, rethink the necessity and possibility of translation.

中國有着兩千多年的詩學傳統，代表中國文學至尊地位的古典詩詞更是在唐宋時期達到巔峰，至今無法超越。他們在中國文學史上留下了一座座豐碑，許多篇章一直跨越時代，無論男女老幼至今耳熟能詳，其影響所及已遠遠超越文學本身。但令人不解的是，以翻譯為仲介，中國古詩在歐美的接受和影響無論在時間還是程度上都要遠遜於中國的哲學、美學思想。事實上，直到二十世紀二十年代初期，中國古詩通過著名詩人艾茲拉·龐德和漢學家亞瑟·韋利的譯介，才談得上對英語文學有點影響（Hawkes 1989: 80）。在漢語文化圈普遍受到交口稱頌的文學經典，借助於翻譯，在異域他鄉只能收穫意料之外的有限反響，遑論意料之中的或對等的普遍讚譽。比起西方詩歌經典在我國的接受與影響，其中的落差可以說是巨大的。原因何在呢？

個中原因，不一而足，但溯其根本，恐怕還得從語言、思維的障礙入手。這種源於不同語言體系（印歐語系—漢藏語系）的障礙，對於哲學、宗教等以“陳述結構”為主的文本傳譯來說問題並不太大（在同一語系之間更是如此），但對於以“隱喻結構”為主的中國古詩（特別是唐代格律詩）的翻譯而言，這種語言的障礙也許我們怎麼估計都不過分。因為，一種語言就意味着看待世界的一種方式，“個人更多地是通過語言而形成世界觀”，“每一語言都包含着一種獨特的世界觀”（Humboldt 1999: 59-60）。換言之，“語言自身就是人類的思想存在”，亦即，“人類的思想存在是語言本身，他不能通過語言傳達自身，而只是在語言中傳達自身”（Benjamin 1999: 65）。不同語系的兩種語言，兩種詩學傳統／世界觀，體現在詩歌的生成、闡釋、鑒賞、翻譯、接受、影響之中，其先天的不可通約性，在許多層

面上遠遠大於其可通約性。就此意義而言，詩歌（特別是中國古典詩歌）是拒絕翻譯的。

對於中國古詩翻譯的實踐與研究，國內學界幾乎都只能從作為母語的漢語詩學體系出發，（自覺或不自覺地）以漢語的詩學原則／標準，規範其在語音、韻律、辭彙、句法、篇章、修辭、文體、文化等方面在目的語中尋求最大程度的對等／轉換，並視其相似度進行價值判斷。儘管有時也不乏洞見，但這種“想像的烏托邦”根本不能因此消泯普遍存在於其中隨語言和互為表裏的世界觀而來的難以跨越的偏見，隔鞋搔癢自然在所難免。因為，我們起碼忽略了最為關鍵的一點：“評判英語文本的是母語詩人或讀者”（Steiner 1998: 375）。多數情況下，我們只能注重實踐過程的參與，而忽略實踐結果的評估。結果，自己的優劣評判大多屬於一廂情願：我們叫好的往往反映平平或寂寞無聞，我們批評的卻大受歡迎（如龐德的《華夏集》）。而外國譯者則囿於中國詩學的修養特別是自身的思維定勢，即使母語優勢明顯，也很難以自己的語言去觀照語言與意境融為一體的中國古詩。即便是古詩今譯，至今也鮮有成功之例。在此，無論是印歐語言之間，還是現代漢語與印歐語言之間的詩歌翻譯都不具有多少參考價值。在某種意義上說，中國古詩的語內或語際翻譯都難免強為“少米甚至無米之炊”的尷尬，而譯者並不能對此負責。

古詩翻譯實踐中，中外譯者所面對的不僅僅是跨越語際翻譯（漢語－外語）的障礙，而且必須面對跨越語內翻譯（古代漢語－現代漢語）這座大山。學界一般僅關注語際翻譯或語內翻譯，而忽略兩者的內在聯繫。本文將從古代漢語、現代漢語和現代英語語言的聯繫與對比出發，梳理古詩今譯與英譯的相互關係，以

語內翻譯觀照語際翻譯，探討並反思中國古詩翻譯的必要性與可能性。

一、語際翻譯的障礙

不言而喻，只要是翻譯，就必然有語言的障礙。不過，我們這裏涉及的跨語際障礙僅指詩歌語言的翻譯。就中國古詩的翻譯而言，這種語言之間的不可通約性主要表現在英—漢對比的幾組矛盾中：（敘述主體）人稱代詞的顯化與隱化，時態的在場—缺席，詞性的靜態化—動態化，敘述的邏輯化—模糊化。這些內在於英語（代表前者）和漢語（代表後者）的特點構成了中國古詩英譯中難以逾越的鴻溝。

（一）（敘述主體）人稱代詞的顯化與隱化

敘述主體人稱代詞的隱化，在中國古詩中表現尤為突出。“如果說在文言文中，沒有人稱代詞很常見，那麼需要強調的是，這一現象在詩中就更加明顯，而在律詩中則幾乎是全面的”（程抱一，2006: 31）。這一虛空敘述主體的認知方式其優勢在於，給古典詩歌營造了一個“非個人化”（艾略特語）的語境，為讀者留足了可以進行多重換位的空間，從而容納不同的參與主體，充分釋放所指的多種可能性。如李白的《玉階怨》：

玉階生白露
夜久侵羅襪

卻下水晶簾

玲瓏望秋月

到底是“誰”卻下水晶簾？又是“誰”玲瓏望秋月？應該是深夜無法入睡的宮女。由於漢語是主題明顯（topic-prominent）的語言，“主語及主題的刪略是漢語的一個重要特點”（曹逢甫，1995: 8; 17）。一個句子裏可以沒有主語，卻絕對不能沒有謂語（王力，1985: 35）。詩中敘述主體並未出場，也沒有必要在場，而是“讓讀者保持着一種客觀與主觀同時互對互換的模稜性；一面我們是個觀眾，看着一個命運情景的演出在我們的眼前，一面又化作宮女本身，扮演她並進入她的境況裏，從她的角度去感受這玉階的怨情。一者是景、一者是情，一時不知何者統領着我們的意識”（葉維廉，1992: 29）。但英語是主語明顯（subject-prominent）的語言，其七個基本句型可歸納為一個更簡潔的結構：(A) S (A) V (O)(O)(C)(A...), 其中謂語動詞為中心成分，主語是強制性的（obligatory）（Quirk, et al. 1985: 50; 53）。亦即，後兩行中主語在英語中必須在場（以下斜黑體均為筆者所加）：

(a) **She** lowers then the crystal screen

And gazes at the moon, pale and bright. (許淵沖等，1992: 124)

(b) Though crystal screens are down to shut out light,

She gazes yet at fall moon, clear and bright. (王大濂，1997: 51)

任何譯者在此情況下恐怕都只能在幾個可能中做出唯一的選擇：加上相應人稱代詞。這樣一來，虛指固定為實指，原來虛位以待

的空白得以填充，“以物觀物”的或然性變成了“以我觀物”之必然性，敘述主體與敘述客體的關係一下從模糊走向清晰，主客既合且分、既分且合這種情景交融的詩性空間被壓扁，其指涉的繁複性遭到削平，導致詩性成分大為淡化。可見，“敘事[述]主體是否用代詞符碼呈現於譯文必然關係到詩歌美學價值的損益問題”（龐秀成，2009: 87）。

洪堡特（Humboldt 1999: 46-47）認為，“語言彷彿是民族精神的外在表現；民族的語言則民族的精神，民族的精神則民族的語言，二者的同一程度超過了人們的任何想像。……人類語言的結構之所以會有種種差異，是因為各個民族的精神特性本身有所不同”。中西民族精神的差異在語言認知層面上表現為“主題明顯”與“主語明顯”；在美學訴求的虛空觀層面上則表徵為“實則虛之，虛則實之”的求（詩）真觀與“實則實之，虛則虛之”的務（理）實觀，亦即，如張法（1994: 21）所言，“一個實體與虛空的對立，一個則虛實相生。這就是浸滲於各方面的中西文化宇宙模式的根本差異，也是兩套完全不同的看待世界的方式”。漢語詩學中這種拒絕邏輯定義的“虛空”轉化為英語這種邏輯化形式的填充或鏈結，往往意味着詩歌文本多義性、開放性審美建構的終結。以李白的《靜夜思》為例：

床前明月光
疑是地上霜
舉頭望明月
低頭思故鄉

這是中國古典詩歌中虛空敘述主體的又一常見案例。詩中虛空的主體看似缺席，實則彌漫着在場：可以是詩人（他／她），站在過去的視點，給我們描述其曾經的一段望鄉；可以是詩中的敘述者（你），正引領我們踏上思鄉之旅；更可以是讀者自己（我），無時無刻不在默默守望着那份如月的鄉戀。幾個虛空的主體既可以是聚合式的縱向選擇，也可以是組合式的橫向排列。讀者的審美視點可以由遠而近、由近而遠靈活推進／置換。而在英語譯本中卻一律別無選擇：

(c) *I* wake, and moonbeams play around my bed,
Glittering like hoar-frost to my wandering eyes;
Up towards the glorious moon *I* raise my head,
Then lay me down—and thoughts of home arise. (Herbert A. Giles)

(d) Seeing the Moon before my couch so bright
I thought hoar frost had fallen from the night.
On her clear face *I* gaze with lifted eyes:
Then hide them full of Youth's sweet memories. (W. J. B. Fletcher)

（呂叔湘，2002: 136）

敘述主體的多重可能性最終指向唯一，“實則虛之，虛則實之”，“虛實相生”的模糊美學化為實實在在、一覽無餘的形式邏輯。儘管西方式空白的填充一方面完成了某種意義的建構活動，但同時消解了文本特有的含蓄性、模糊性、複指性、普適性以及非確定性，特別是“把中文的表現力發揮到極限的晚唐詩，如果勉強加上印歐語言不相干的準確的人稱、數和時態，往往會

遭到嚴重破壞。代詞的使用便是一個例子，而且可以應用於晚唐以前的作品。中國詩人很少用‘我’字，除非他自己在詩中起一定的作用（如盧仝的《月蝕》），因此他的情感呈現出一種英文很難達到的非個人性質”（Graham 1977: 22）。換言之，“‘共相’退場，“‘個相’登場，結果抒發的“只是一己小我個人之悲哀而已”（葉嘉瑩，1997: 128）。奈何？

（二）時態的在場／缺席

如果說，“僅僅由於英語語法要求動詞要有主語而加上‘我’字，可以把一首詩完全變成抒發一種自以為是或自我憐憫的情緒”（Graham 1977: 23），從而把多重主體的詩情感發局限於一種純自我的情緒宣洩，我們只能將其歸因於英語動詞必須指派一個行為主體——主語；那麼，由主語指派的表現為“時態”的屈折動詞形態，反過來又把行為主體的任何行為、情狀、感佩、立意完全框定在一個特定時間中。這是西方分析性語言（如英語）內在的基因圖譜。而漢語中的動詞則超脫了時態的變化，這使得敘述主體的行為自然具有一種跨越時間的普遍有效性。在這裏，由東西方不同語言生成的“東方人重悟性、直覺、意象，西方人重理性、邏輯、實證”（連淑能，2002: 41）的思維差異，明知不可為而為之的方柄圓鑿式附會轉換，對中國古典詩歌的英譯造成的硬傷幾乎是不可避免的。

葛瑞漢（Graham 1977: 23）曾以自己翻譯李賀《官街鼓》（漢城黃柳映新簾／柏陵飛燕埋香骨／碓碎千年日長白／孝武秦皇聽不得／……）的兩個版本現身說法：

- (e) The willows of the Han capital **shone** yellow on the new blinds,
When Flying Swallow's scented bones **were buried** in the cypress mound:
It has pounded to pieces a thousand years of suns for ever white
Unheard by the King of Ch'in and Emperor Wu.
- (f) The willows of the Han capital **shine** yellow on the new blinds,
Flying Swallow's scented bones **lie buried** in the cypress mound:
It has pounded to pieces a thousand years of suns for ever white
Unheard by the King of Ch'in and Emperor Wu.

從中不難發現，譯者改動並不多，除了去掉英語中表時間的零件“when”外（此舉消泯了上下兩行詩句之間過於僵化直白的語義邏輯），就是把原來的動詞過去時改為現在時。此處動詞時態的改變頗有講究，它使得表徵為過去時的主體行為擺脫了具體的歷史敘述之囿，部分促成了原詩某種共時演出效果的回歸。比較而言，後者無疑在一定程度上盤活了此詩。雖然譯者其實深諳此道，以重理性、重邏輯的英語的動詞之“有時”，置換以重悟性、重直覺的漢語的動詞之“無時”，但是漢語“無時態”的優勢，重形態分析的英語根本無法承受。無論如何左支右絀，譯者都只能收穫“巧婦難為無米之炊”的無奈，最後不得不承認，儘管“修改過的譯文重新傳達出了中文那種直接的感染力”，“但無論哪種譯文都把原詩將今昔合而為一的想像割裂開了”（Graham 1977: 23-24）。如此，原詩意境經邏輯轉換後，如何能全身而退？

（古代）漢語這種重頓悟、重直覺、輕理性、輕邏輯的特點

用於科學描述可能不夠精確，但用於文學、特別是詩歌創作卻因此有着得天獨厚的優勢，易於自然／人工生成詩歌創作所力求的複意（ambiguity）。“沒有時態變化，使原詩作者過去的經驗得以常新的面貌直接演出在我們目前”（葉維廉，1992: 30），文字能輕易入乎內、出乎外，上下裏外遊刃而不着痕跡，臻於“羚羊掛角”的玄境。

時態／時間問題幾乎存在於任何一首中國古詩的英譯。上例(c)、(d) 兩個譯本在動詞時態的使用上遭遇尷尬與此道理相同：在“現在時”和“過去時”之間進行非此即彼的選擇後，必定導致對另一可能性的徹底放棄，同時意味着對不因時間的流逝而消融的普適性的放棄。而在原詩中，中文動詞可以寫實，也可以寫虛；可以寫現在，可以寫過去，也可以寫將來，而且在形式上往往看不出其中的差別（許淵沖，2003: 338），但轉譯成英語後，必定落入精確“時態”之窠臼，只好將普遍之“共相”限定為特定之“個相”。時間停滯，單指向敘述主體一時一刻的人生體驗，無法從“小我”的個體經驗昇華為一種“大我”的集體意識。

（三）敘述的邏輯化／模糊化

漢語古典詩歌幾乎無人稱代詞，可以使敘述主客體自由換位，甚至主客同體，同時使文本場景向參與者充分開放，從多個視點進行審美體驗；無時態，使敘述主體的經驗能夠接通因人為劃分過去、現在、將來而斷流的時間，使物象以常新的面貌直接呈現目前；此外，作者也不以主觀的知性或理性的邏輯去調解或干涉物象的自然生長與遞嬗，即，不涉“理”路，純以自然呈現

的方式呈現自然。

由於漢語語法偏重“隱性”、“柔性”，英語語法偏重“顯性”、“剛性”，所以漢語是一種“語義型語言”，英語則是一種“形態型語言”（潘文國，2003: 117-142）。前者無論是詞法還是句法都缺乏一定之形態，構句的邏輯比較模糊；而後者在詞法和句法都有固定之形態，有一套必須嚴格遵循的邏輯法則。正因為漢語語法邏輯的模糊性，漢語的詩歌語言易於形成詩歌意象的並置與迭加，獲得電影中“蒙太奇”式的戲劇性表現效果。而在中國古詩的英譯中，由於形態語言內在的、分析性的、近乎僵硬的邏輯形態局限，幾乎做不到這一點。且以杜甫《春望》一詩中“國破山河在”一句的英譯為例：

(g) **Though** a Country be sundered, hills and rivers endure. (Witter Bynner)

A nation **though** fallen, the land **yet** remains. (W. J. B. Fletcher)

The state may fall, **but** the hills and streams remain. (David Hawkes)

As ever are hills and rills **while** my country crumbles. (Wu Juntao)

The land remains the same **but** the country is razed with nothing left. (Liu Junping)

On war-torn land streams flow **and** mountains stand. (Xu Yuanchong)

The nation has fallen, the land endures. (張廷琛、魏博思)

譯文中這些分析性或說明性的詞語 **though**（雖然）、**yet**（依然）、**but**（但是）、**while**（然而）、**and**（而），均為英語銜接

語句必不可少之成分，最起碼也得有個起到類似作用的逗號。此類知性的邏輯分析／說明都不可避免地“將原文中的蒙太奇效果——‘國破’與‘山河在’的兩個鏡頭的同時呈現——破壞無遺”（葉維廉，1992: 249）。

高友工和梅祖麟（Kao & Mei 1971: 58）曾提出唐詩中“意象”與“命題”的兩極觀，但如果詳加審查，會發現“意象”類詩歌所佔的比重遠遠大於“命題”類。中國古典詩人尤其熱衷詩歌文本的“先感後思”和“演出性”（葉維廉，1992: 33），絕少“先思後感”或“以思代感”的命題邏輯。由此演化出一套“重意象頓悟”、“輕理性命題”的詩學話語，並成為一種實踐上的自覺。但是在印歐語言（這裏指英語）的置換中，因分析語言的要求，大多自覺不自覺地將並置迭加的意象或邏輯化或命題化了：

大漠孤煙直

長河落日圓

（王維《使至塞上》）

地面視鏡——大漠（橫闊展開）孤煙（縱深拉升）直（雕塑天成）；天空視鏡——長河（遼遠背景）落日（焦點透視）圓（雕塑天成）。“孤煙”以“大漠”為背景，“落日”以“長河”為背景，“大漠孤煙”又以“長河落日”為背景，一“直”一“圓”，並置迭加，層層推進，環環相扣，在我們面前演出一幅點線成韻、色彩相協、遠近有別、錯落有致、渾圓天成的美侖美奐、遼遠雄闊的大漠風光，時間與空間在此定格，生命與世界在此相逢。見之直使人油然而生一種“前不見古人後不見來者”

的激蕩襟懷。不少學者將其今讀為：大漠（上）（的）孤煙（是）直（的）／長河（上）的落日（是）圓（的）；或，大漠（中）孤煙（升）直／長河（上）落日（變）圓。英譯本中大概也只能這麼處理：

(h) Straight **is** the lonely lines **above** the desert vast,

And round the sun that sets **upon** the long river. (張廷琛、魏博思，1997: 43)

In boundless desert lonely smokes rise straight;

Over endless river the sun round. (許淵沖，2007: 11)

一個“在”字、一個“的”字、一個“是”字（英語中表現為 in , over/above/upon , is , 以及定語結構）輕易就將原有那立體的、動態的“雕塑”意象化為平淡無奇“命題式”線性說明。這種現象在翻譯中隨處可見：

夢後樓臺高鎖

酒醒簾幕低垂

去年春恨卻來時

落花人獨立

微雨燕雙飛

（晏幾道《臨江仙》上闕）

(i) Awake from dreams, **I find** the locked tower high;

Sobered from wine, **I see** the curtain hanging low.

As last year spring grief seems to grow;

Amid the falling blooms alone stand I;

In the fine rain a pair of swallows fly. (許淵沖, 1998: 165)

公平地說，譯文在音韻、節奏、對仗等方面不乏匠心。但與原詩相比，仍有不少差距：且不論前三行斜黑體部分邏輯化的填充有失原語文本的開放性與模糊性，讀者被人為導入固定的認知軌道；特別是末兩行“落花人獨立，微雨燕雙飛”這一千古傳誦的名句，無論在節奏、對仗、韻律、色彩、意境等方面都給人的難以言說的美感享受：花落／“落花”－“人立”——雨微／微雨－燕飛，一“獨”——“雙”，形成一種妙不可言的對稱與平衡；“落花”與“人獨立”的並置，“微雨”與“燕雙飛”迭加，以及“落花人獨立”與“微雨燕雙飛”的並置迭加；落花之豔麗與微雨之灰淒，其人與其花，其燕和其雨，以及其人其燕與其雨其花。花因雨而落，雨因花而淒，生成了一組動中有靜，靜中寓動，動靜結合，色彩濃淡相協的蒙太奇視鏡。更為奇妙的是，其中還有孕育着一層看似悖論反而合理的詩學修辭邏輯：一方面，本詩句為我們提供了另一種“移就”辭格方式進行重新排列組合的可能——“雨微人獨立，花落燕雙飛”。另一方面，“落花”與“人獨立”、“燕雙飛”互為因果；同理，“微雨”也可與“燕雙飛”、“人獨立”互為因果，將外在世界的真實與內心想像的真實融為一體，“花”緣“人獨立”而落，“雨”因“燕雙飛”而“微”；“落花”襯出“人獨立”，“微雨”引來“燕雙飛”。這種意象組合，促成了互為表裏、互為因果、相輔相成、流動不居、似實還虛、虛實相生、物我通感、天人合一的人生境界與詩化天國的生成，其多重並置、換位、迭加產生了極

具立體感的審美效果——可謂美不勝收！

譯文因加入 amid 與 in 兩個分析性的指義元素（介詞）而成句，這也是英語語法的基本要求。但同時，這種人—物、物—物之間的時空定位、澄清、說明，使得文本意象單維化，意象不再多重開放，不再能夠自然天成。當“蒙太奇”的意象取鏡被迫納入嚴格的形態邏輯規約，原語文本中如詩如畫、如怨如訴、如夢如幻的別樣天地人生況味不再，詩質的淡化、淺化與流失已不可避免。或曰，可否直接套用漢語的句式結構以存真？葛瑞漢甚至提出使用一種中文式英語（Sino-English），儘管連他自己在內，有多位譯者做過這種嘗試，但由於種種原因，這種試驗都不太成功。畢竟，“嚴格的逐字對譯既破壞英文句法，又不能使讀者懂得漢語的句法”（Graham 1977: 28）。正如薩丕爾（Sapir 1921: 187）所言，“一種語言認為有力的、美的，在另一種語言裏[卻]是惡劣的。……英語能容忍，甚至要求，散漫的結構，在漢語裏這會是淡而無味的。而漢語，由於不變的詞和嚴格的詞序，就有密集的片語、簡練的駢體和一種言外之意，這對英語天性來說，未免太辛澀，太刻板”。由此看來，此路亦不通。

二、從語內到語際

事實上，中國古典詩歌在“語內翻譯”（即“今譯”）中就一直面臨“詩之不為詩”的尷尬與危機。

五四以降，重口語的白話文（所謂現代漢語）便不可逆轉地取代了重書寫的古文（古代漢語），成為各類文學寫作最普遍

的表達媒介，加之印歐語言（特別是英語）語法結構的廣泛影響，白話文的語法越來越科學化、理性化。主要表現為：人稱代詞（數、格標記）、主謂結構的使用更加日常化；語法化的形態標記（如時態標記“曾”、“已”、“過”等指過去，“着”表進行，“將”表未來）常態化；時空的標識（如“當”，“在”等）更具體化；上下文的銜接（如表因果關係的“因為…所以”、“之所以…是因為”等，表條件的“如果”、“假如／使”、“只要”等，表讓步的“雖然…但是”、“儘管…卻”等）更邏輯化。

正如王力（1985: 334-397）在“歐化的語法”一章中所列舉的那樣，“複音詞的創造”，“主語和係詞的增加”，“句子的延長”，“可能式，被動式，記號的歐化”，“聯結成份的歐化”，“新替代法和新稱數法”，甚至“標點”的現代化，使現代漢語由此打下了歐化語言的深深烙印。與古代漢語相比，現代漢語的表達的確更加細緻準確，邏輯日逐謹密清晰，用於一五一十的鋪陳、敘述要求更加細膩逼真的小說，自然更加得心應手；但對於要求指東打西、模稜兩可、簡潔多義的詩歌而言，語法邏輯的謹密清晰則意味着平淡乏味——可謂“收之桑榆，失之東隅”。因此說，近一個世紀的現代漢語寫作，詩歌的創作成就遠遜於小說，這是頗能說明問題的。此不贅。

由於基本割斷了與文言文的臍帶，現代白話文缺少必要的傳統滋養；過於匆忙地斷奶，使得現代漢語有些先天營養不良；而過於魯莽激烈地與世界接軌，難免產生某種排異反應。儘管歷經百年的磨合情況大有改觀，但仍難言全面成功。我們仍然在路上。我們與過去的“存在之家”（文言文）疏離得太久，告別得

太決絕，“他鄉”已經被我們視為新的“故鄉”。我們已經不太習慣那種古典的詩歌言說，覺得只有通過現代才能回溯傳統。古典詩歌的今譯因此成為一種必然。

（一）語內翻譯的危機

自 1923 年郭沫若選譯《詩經·國風》以來，古詩今譯的成果之多亦是難以計數，但問題同樣多多：

“國破山河在”的今譯是“長安雖被攻破／但大好的山河依然還在”（徐放，1983: 78），或“山河依舊而國家破毀”（阿成，2001: 154）。加上一個“但”或類似的“而”字，前後的邏輯關係是更清楚了，固定了，結果也了無詩的嚼味了。而“大漠孤煙直，長河落日圓”則今譯為：“那浩瀚的沙漠，平靜得一點風也沒有，從沙漠上升起的一縷縷烽煙，變成直沖雲霄的筆直煙柱了；那沒有風浪雲影掩映的落日，掉在平靜的黃河裏，顯得更加大而且圓了”（包傑，2000: 38-39），或“大漠（的）孤煙（是）直（的）”（王力，1979: 262）。如此等等，不一而足。

要獲得陌生化的語言效果，詩人總是會想方設法超越語法的羈絆，如果都嚴格按照常規套路對付，寫出來的就只能是“以我觀物”的散文式平鋪直敘，或小說中的襯托性風景描寫。上文一個表限定“的”字，表判斷的“是”，明白無誤地表明了主體的強行涉入，使之成為一個簡單的判斷說明。這一涉入不打緊，卻結結實實地把“以物觀物”詩學至境降格為“以我觀物”的日常觀感，隨着並置干涉的立體意象的線條化、平面化，原有立體意象中多維指涉被囚禁於最平淡無奇的單維指涉之一隅。

同理，賈島的《尋隱者不遇》（松下問童子／言師采藥去／

只在此山中／雲深不知處）被今譯為：“在那棵老松樹底下／我問那個小道童，／他說：／‘老師父采藥去啦。／只知道／就在這座大山之中，／可是白雲重重／也不知道他在哪一處？’”

（徐放，1983: 211-212），或乾脆變為余光中（2002: 95）所詬病的：[我來]松下問童子／[童子]言師采藥去／[師行]只在此山中／雲深[童子]不知處。前者加上主語以及“可是”等邏輯關係詞，並用現代漢語稀釋後，變成了回顧一次普通對答的分行式流水賬日記。後者則在加上括弧中的零件後，從羚羊掛角的寫意畫變成了一五一十的機器圖；亦或成了一首事實上的打油詩。詩意不再，詩之焉存？

亦即，正如陳玉蘭、駱寒超（2006: 153）指出的那樣，古詩今譯者“通常採用新詩那種詞法、句法，按照邏輯的推延關係，用嚴守語法規範的語言來譯古詩。結果在這些今譯文本中，原作的詞性活用變得規範了；人稱不明的，也代原作者使之明確了；成分省略的，全部給予補足；詞序錯綜的，按語法規範序列的要求也理順了；關聯脫落的，全部給有機地連接起來了”。總之，是一絲不苟，絲絲入扣。這樣一來，“今譯文本力求‘意思’明白的目的基本達到了，但原詩提供給讀者的想像餘地卻所剩無幾，意象及其組合體因趨向如實化而使得興發感動的功能受到了極大的削弱，意境就更是隨之變得淡泊”。可以說，古詩的語內翻譯與白話詩的語際翻譯相比，其危險性簡直是有過之而無不及。

概言之，（歐化）白話語言的邏輯化（表現為語句內外、上下清晰的邏輯關係）、主體的強行涉入（表現為“以我觀物”為主的單一認知視角／機制）、加之歐化現代漢語的稀釋（表現為

繁富拖遝缺乏質感的散文化語言呈現），使得一直以來的古詩今譯大多淡而無味，不可避免地走上“去詩化”的迷途。相比較而言，“白話文比文言文白則白矣，但意義卻不一定清楚明白。尤其是文學語言，其表裏、有形無形、顯現與隱蔽如果完全一致就不可能有什麼深奧的內涵”（鄭敏，1993: 19）。這種語內翻譯（即今譯）充其量只能為古詩的閱讀和鑒賞提供一般性、常識性的解說，與原詩大異其趣，甚至了無詩意，自然難以獲得讀者起碼的認同，遑論給予我們或相近或相同甚至超越原作的審美愉悅。遺憾的是，這就是古詩今譯的基本寫照。

由此看來，古詩今譯的必要性與可能性是值得懷疑的。

（二）語際翻譯與語內翻譯的關係

如果說，古詩今譯將原來的隱喻語言（文言文）轉化為分析語言（白話文）把古詩所擅長的意境感興化的抒情表現改成了事理敘述性的說明，值得我們警惕（陳玉蘭、駱寒超，2006: 154），那麼，中國古詩歷經（歐化）現代漢語以及英語的雙重稀釋、轉寫後，還有多少原汁原味的詩質美感存留，則更值得懷疑。一方面，由於“白話詩是從文言詩的格律中求解放，近似西洋自由詩”（王力，1979: 822），語言的表述自然少不了歐化的痕跡，儘管隔了一層，但轉譯起來相對並不十分困難；而另一方面，特別就文言文而言，由於“東西海之名理同者如南北海之馬牛風”之不相及（錢鍾書，1999: 2），體現在語言之精華的古典詩歌中，其不可通約者又何止一二？最起碼又隔了一層。事實上，我們的古詩英譯，基本上都是經過兩道程式：首先語內翻譯（從文言文到白話文），然後再過渡到語際翻譯（從白話文到英

文)。如《臨江仙》（夢後樓臺高鎖，酒醒簾幕低垂。去年春恨卻來時。落花人獨立，微雨燕雙飛）英譯文：

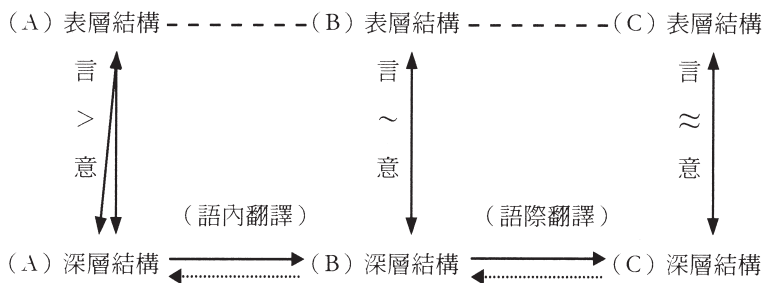
- (j) Walking with a hangover, I look up
to see the high balcony door
locked, the curtain
hung low. Last spring,
the sorrow of separation new,
long I stood, alone,
amidst all the falling petals:
A pair of swallows fluttered
in the drizzle. (Qiu 2006: 187)

譯者同時附上大致的今譯：我從醉夢中醒來，只見樓臺高鎖，簾幕低垂，一片冷寂。去年春天離別的愁恨又在此時惱我。在飄飛的落花中我獨自佇立，濛濛的細雨中燕子翩翩雙飛。英譯文基本就是對應分行的白話散文而已。由於白話語言的鬆弛，以及歐化白話與英語大同小異的邏輯訴求，加之譯者的隨意分行，完全成了一首一般化的自由詩。同時，因遷就白話文與英文語法，原詩的意象並置與迭加所產生的張力已難覓其蹤了。

語言帶來的尷尬還不止這些。中國古詩“一旦被翻譯成現代漢語，其中多數美感就丟失了。現代漢語與古代漢語顯得涇渭分明，但中國古詩和現代新詩的英譯文卻幾乎看不出有什麼差別”（傅浩，2005: 61）。這表明，儘管以古代漢語為媒介的古詩與以（歐化）現代漢語為媒介的新詩之間，有着本質的差別，但是

使用的翻譯語言（英語）卻相差無幾。如果古詩經文言到白話的語內翻譯後就已經面貌全非，那麼，語際翻譯中三種語言（文言文、白話文和英語）及其迥異的審美趣旨之三重天然鴻溝如何填平？如何能夠基本保留原作的美感？儘管一個多世紀以來，中國古詩的翻譯成績不少，遠者如戈蒂耶（Gautier 1867），近者如龐德（Pound 1915）等人的誤讀、改寫，對西方現代詩歌的發展不無裨益，但由於兩種語言間不可通約的天然屏障所阻（如前所述），西方讀者從經過雙重或多重的稀釋、轉寫的多數譯本中所感受到的恐怕只是中國古詩的魅力之一二而已。從已有譯本來看，古詩翻譯中之所失無疑遠大於所得。

據此，我們大致可以通過一個圖表來描述中國古詩從語內到語際翻譯的雙重轉寫過程（A=中國古詩；B=白話譯詩；C=英語譯詩）：



大體而言，中國古詩（尤其是山水禪詩）多刻意追求“言有盡而意無窮”，所謂“得魚忘筌，得意忘言”。其言大於意，表層結構與深層結構之間呈現一種放射狀的複合指涉，重“意在言外”，其言與意是分離的，空間最大；經語內轉換為白話詩的深

層結構，歐化白話文的精確性使得它一般只能保留其複指中的一、二層語義，如此，意境因實指性的加強反而被削弱進而淡化，其表層結構只能承載部分深層結構的語義，其言約等於意，言與意基本相似，而空間也較小。此時，兩者的表層結構已不可逆。而英語譯詩的深層結構並不是直接源自中國古詩，而是經由白話譯詩經過壓縮的深層結構轉換生成，由於語言更加精確，意境因語言的直指性變得更加直白，其表層結構和深層結構距離更短，空間更小，幾乎達到言與意的合一。經此雙重變形、轉換、改寫，語言的置換，互為表裏地不僅導致言說方式的改變，更導致意境及意義的改變甚至散逸。如此，各深層結構已基本不可逆，A-B 之間與 B-C 之間的表層結構已相當陌生，A-C 之間的表層結構則幾乎是風馬牛不相及了。——原來，中國古詩的英譯並不是直接源自古詩，而是通過語內翻譯，濕釋淡化為白話詩後的再翻譯、再濕釋、再淡化，其單維的直指性使其與古詩的深層結構已經沒有多少關聯，表層結構則更是如此了。如此才能合理解釋前文傅浩所言“現代漢語與古代漢語顯得涇渭分明，但中國古詩和現代新詩的英譯文卻幾乎看不出有什麼差別”的主要原因。

強調人的主體性在西方可謂由來有自，有着一以貫之的哲學基礎。古希臘時期的普羅泰戈拉就宣稱“人是萬物的尺度，是存在的事物存在的尺度，也是不存在的事物不存在的尺度”（羅素，1997a: 111），事物的客觀存在與否都要人說了算；從莎士比亞借哈姆萊特之口發出的人之為“宇宙的精華，萬物的靈長”（Shakespeare 1988: 75）的讚美，到笛卡爾的“我思故我在”，都是“偏向把物質看成是唯有從我們對於精神的所知、通過推理才可認識（尚可認識）的東西（羅素，1997b: 87）；從黑格爾的

“理性”、叔本華“世界之為意志與表像”、尼采的“超人”與“權力意志”、到薩特的“介入”、海德格爾“存在者層次上的優先地位”（Heidegger 1962: 34）、再到加達默爾的“闡釋哲學”以及蒯因的“分析哲學”，無不表徵西方世界的人之為世界“立法者”與“仲裁者”的行動哲學與價值判斷。體現在處理人與世界之關係的考慮上，西方美學自然要以“以我觀物”為主，因此其與思維互為表裏的語言也要以“主謂結構”（Subject + Verb）來建構其認識世界、改造世界直至征服世界的認知模式及行為準則。

儘管中國也有“人為萬物之最靈最貴者”這一思想，但卻是有前提的。《尚書·泰誓上》就說，“惟天地萬物之母，惟人萬物之靈”，強調的是“天地”的優先地位，或“道”與“自然”的優先性，所謂“人法地，地法天，天法道，道法自然”（老子，1998: 52）。都是從根本上否定人是世界的主宰，更提倡一種“天人合一”甚至“無我”的哲學、美學理念。體現在人與世界之關係的認識中，中國（詩歌）美學自然要取“以物觀物”，讓事物直接自然呈現。因此，漢語（尤其是古漢語）並不以“主語”，而是讓“主語”退隱，以開放的“主題”為主來認識世界、協調人與世界的關係。

因“無我”、“天人合一”的傳統文化、美學而生成的中國古詩，之所以能以“不決定、不細分”來呈現物象的多面暗示性及多元關係，就是依賴文言之超脫語法的自由，以此強化自然物象的獨立性、視覺性及空間感。那麼，西方語言（如英語）既然“用概念、命題及人為秩序的結構形式去類分存在”，就不可能“回過頭來去認可一種與認識論的演繹作用及程式相違背的媒

介”。亦即，“假如柏拉圖以還的二分法（現象世界與本體世界）及亞里斯多德的‘普遍的邏輯結構’堅持不變的話，就不可能。如果西方不努力去擴大其美感的領域，去包容其他的觀物方式，要打破英文的文法語法亦是不可能的”（葉維廉，2002: 101）。而這，正是不可通約性問題本質之所在。明白這一點，我們就沒有理由盲目樂觀。

三、結語

半個世紀前，海德格爾在與日本手塚富雄（Shuzo Kuki）教授一次關於語言的對話中，就曾指出其對話的危險性，它就“隱藏在語言本身中”，因為“這種對話的語言把所談的一切都歐洲化了”，“然而對話卻試圖道說東亞藝術和詩歌的本質”。而且，如果“把語言稱為存在之家，……那麼我們歐洲人也許就棲居在與東亞人完全不同的一個家中”；如果兩種語言根本相異，“那麼，一種從家到家的對話就幾乎是不可能的”（Heidegger 1971: 4-5）。就中國古詩翻譯的中西對話而言，大師的話語仍如空谷足音。

本文的主旨不在於判斷某個中外譯本的高下，更無意抹殺中外譯者所取得的成就（事實上正是他們的不懈努力，才使得中國古典詩歌逐步走向世界，儘管腳步沉重，還很有些霧裏看花）；而在於通過本文的探討，重新辯證地反思中國古詩從語內到語際翻譯的必要性和可能性，並藉此釐清古詩翻譯中理論和實踐的相互關係。質言之，中國古詩召喚翻譯，而又拒絕翻譯。因其文化

交流與傳承的必要性之呼喚，需要一代又一代中外譯者前赴後繼；因其完全跨越障礙的無望，譯者又似乎是在完成不可能完成之任務。於是就陷入一個悖論：古詩的翻譯是必須的，同時又是不可可能的（起碼在多數情況下是如此）。如此，圍繞古詩翻譯的必要性和可能性的探討就不是多餘的。

從古典詩歌到白話詩歌再到英語詩歌，其間的轉換因語言的扞格不入，使得無論是其語內翻譯還是語際翻譯都疑竇叢生、如履薄冰。如果說語言的翻譯是別無他途的選擇，那麼詩歌的翻譯則更是一種冒險，而中國古詩的翻譯則似乎註定是一場無法打贏的戰爭。但大師的“幾乎”留下的餘地仍吸引着這種冒險者。事實上，已有學者挑戰中國古詩語內翻譯或語際翻譯的其他可能性：就語內翻譯而言，陳玉蘭、駱寒超（2006）試圖調和、改造並超越文言與白話，以便促成“詩性語言的轉化”。而在語際翻譯中，程抱一（1977/2006）在唐詩的法語翻譯中，採用了字對字翻譯與意譯兩種形式，以便為讀者開闢多維的審美途徑；葉維廉（Yip 1976）則致力於跳出英語的語法規則，基本保留原文句法結構，以期讓物象自然呈現等。這些嘗試無疑值得關注，不過，那是應該另文予以探討的。

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Translating Publicity Texts in the Light of Skopos Theory: Problems and Suggestions

Wang Baorong

Abstract

The present paper aims to explore the translation of Chinese publicity texts into English within the framework of skopos theory, with special reference to Shaoxing mingshi culture-related texts. The basic principles of skopos theory are outlined, followed by a discussion of their application in translating publicity texts. An attempt is then made to analyze four types of translation errors prevalent in English translations of publicity texts by drawing on Nord's functional model. The paper concludes with some suggestions on solving the problems.

1. Introduction

As an effective promotion tool, publicity refers to “news or information about a product, service, or idea that is published on behalf of a sponsor but is not paid for by the sponsor” (Stanley 1982: 245). It is also conveniently interpreted, from a marketing perspective, as the deliberate attempt to manage the public's perception of a subject, which

includes people (e.g. politicians and performing artists), goods and services, organizations of all kinds, and works of art or entertainment. ^[1] Since publicity texts serve a function or purpose quite different from that of literary texts, they are often defined as “pragmatic” or “non-literary” texts (Reiss 1989: 106). The past two decades has seen a dramatic increase in market demand for non-literary translation worldwide. And this has led to intense research activities in the field.

Since the adoption of reform and an opening up policy in 1978, China has shown an eagerness to introduce itself to the world, thus creating a big market for pragmatic translation. However, the ever-increasing translation of non-literary texts in the past three decades has not brought about much improvement in translation quality. As noted by some researchers (Liu 1998; Ding 2002; Tang 2002; Fan 2005), the number of various translation errors and mistakes in English translations of publicity texts is amazingly large. Since skopos theory meets the growing need for non-literary translation in the latter half of the twentieth century (Schäffner 1998: 235), some Chinese authors (e.g. Zhang 2004; Shen 2005; Lin 2006) have applied the theory in their discussion of translation methods and mistakes in handling non-literary texts. However, these studies, not based on a functional analysis of translation errors, fail to give the whole picture. This paper, drawing on skopos theory, including Nord’s functional classification of translation errors, examines four types of translation errors in English translations of Chinese publicity texts and suggests solutions to the existing problems.

2. Skopos Theory and the Translation of Publicity Texts

Skopos theory was developed in Germany in the late 1970s. It

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reflects a general shift from linguistic and formal translation theories to a more functionally and socio-culturally oriented concept of translation, and is thus “a welcome addition to translation studies” (Gentzler 2001: 71). Initially formulated by Reiss in the 1970s, the theory was enunciated by Vermeer in the 1980s, and was further developed in the 1990s by Nord, one of its most important second-generation scholars.

The basic principles of skopos theory can be summarized. Any form of translational action, including translation itself, may be conceived as a “purposeful activity” (Nord 1997: 12). The action should observe the “skopos rule”, which postulates that the shape of a target text (TT), including translation strategies and methods adopted, should above all be determined by the purpose or skopos that the TT is intended to fulfill in the target context; that is, “the end justifies the means” (Reiss and Vermeer 1984: 101). Every translation presupposes a commission and is carried out according to a skopos or commission, which is largely determined by the commissioner or client—a person, a group, or an institution. The skopos of the TT and the mode in which it is to be realized are negotiated between the commissioner and the translator. The translator as the “expert” in translational action is responsible for the final translation (Vermeer 2000: 221-230). Translation is the production of a functionally appropriate TT based on a source text (ST). While the translator is entitled to decide what role an ST plays in the translation process, the decisive factor is the precisely specified skopos. The ST is only a constituent of the commission and an “offer of information”.

In 1984, Reiss and Vermeer co-authored *Grundlegung einer allgemeinen Translationstheorie* (Groundwork for a General Theory of Translation), in which they aimed to formulate a general translation theory. However, as argued by Schäffner (1998: 238) and Snell-Hornby (1990: 84), what purports to be a “general” theory is in fact only valid for non-literary

texts. This is because literary texts are considered either to have no specific purpose or to be far more complex functionally and stylistically. ^[2] In this section, we will look at how well skopos theory can be applied to the translation of publicity texts.

Reiss (1989) links the three language functions proposed by Bühler in 1934 to text types and suggests specific translation methods according to the text type. In Reiss's text typology, publicity texts, which include brochures, product descriptions, news releases and articles, official documents, tourist writings, etc., fall into the category of "pragmatic" or "non-literary" texts. This is because, unlike typical literary texts such as poems, plays, and novels which are predominantly expressive, "pragmatic" texts perform chiefly the informative function; of course some of these texts may also fulfill the operative function by attempting to appeal to or persuade their readers to act in a certain way. Reiss (2000) accordingly suggests that the TT of a pragmatic text should transmit the full conceptual content of the ST and produce the intended response in the target receivers as well. One weakness of Reiss's text type approach, however, is that the translation method employed depends more heavily on socio-cultural pressures or constraints which are aptly incorporated in skopos theory (Munday 2001: 76).

Firstly, skopos theory specifies the decisive factors in the translation process. As discussed above, the skopos/purpose of the TT determines translation strategies and methods, but "one of the most important factors determining the purpose of a translation is the addressee" (Nord 1997: 12). It follows that only when the target readers are defined can we specify the skopos of the TT, which in turn determines translation strategies and methods. Take, as an example, the University of Heidelberg's 600th anniversary brochure (see Nord 1997: 60-62). The TT of the brochure is targeted at visitors to Heidelberg and other people interested in the university and academic life; hence the TT's

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skopos is to provide information about university events (informative) and promote its international image and reputation (operative). Given the specified target addressees and skopos of the TT, the translator can employ translation strategies freely insofar as the information on the anniversary events is fully transmitted in the TT.

Secondly, skopos theory recognizes the importance of translation commission and the crucial role played by the commissioner/client. “Every translation presupposes a commission” which is largely determined by the client; and the commission “should explicitly or implicitly contain a statement of skopos in order to be carried out at all” (Vermeer 2000: 228). Accordingly, the Heidelberg brochure cannot or will not be translated unless the client gives a “commission” that specifies the skopos of the translation and the relevant conditions for performing the task (including deadline and fee).

Lastly, the theory calls for redefining the relationship between the ST and TT. Since a publicity text is “content-focused” rather than “form-focused” (Reiss 2000), the translator should transmit the ST’s conceptual content and does not have to preserve the ST’s linguistic form or original style insofar as the TT fulfills its intended skopos or function. That is, the ST-TT relationship is specified by the skopos of the translation. On the other hand, a source text is usually written originally for a source-culture situation, and in most cases its author lacks the necessary knowledge of the target culture and its texts (Vermeer 2000: 222). Consequently, the content, form or skopos of the ST may not suit the target context and the target addressees with their culture-specific world knowledge, expectations and communicative needs (Nord 1997: 12). Where the TT’s skopos disagrees with that of the ST, the translator should not adhere to the ST; rather he/she should produce a functionally appropriate TT based on the ST.

3. Translation Error Analysis: The Case of *Mingshi* Culture-related Texts

3.1 *Mingshi* Culture-related Texts and Translation Brief

In this section common translation errors in English translations of Chinese publicity texts will be examined and the underlying causes analyzed from a functionalist perspective.^[3] The error analysis is based on Nord's functional classification of translation errors, with examples taken from the English translations of Shaoxing *mingshi* 名士 culture-related texts. Both the Chinese texts and their English translations are available on the Internet.^[4] These texts mainly provide information about *mingshi* (illustrious personages) who live in Shaoxing, a historic city and cultural showcase in the eastern coastal province of Zhejiang Province, China. They are conceived as typical publicity texts because, from a marketing perspective, the client attempts to use the subject (i.e. *mingshi*) as a product or brand for purposes of publicity. Since every translation presupposes a commission, we need to specify the commission involving the translation of these texts before any translation errors can be examined.

According to Nord (1997: 59-62), the "translation brief" (which is almost the same thing as "commission") should contain information about the intended text function, the target audience, the medium for text transmission, etc. The translation brief concerned can be formalized as follows:

(1) Target audience: prospective overseas visitors to Shaoxing, foreign business people with the intention of investing in Shaoxing, and occasionally scholars interested in researching local culture of Shaoxing.

(2) Intended text function: both informative (giving information about a certain *mingshi*) and operative (promoting Shaoxing's international image and reputation).

(3) Medium: bilingual Internet transmission with colored photographs and short texts.

This translation brief allows us to establish the following general requirements for the TT: (1) since most of the target readers presumably lack source culture-specific knowledge, i.e. knowledge about Chinese history and Shaoxing's local culture, the translator should provide relevant background knowledge in the TT; (2) information about the subject should have priority over other information in the TT, i.e. less important information can be edited and irrelevant or redundant information can be condensed or deleted; and (3) the circulation of the text on the Internet requires that it should be as easy and concise as possible since few web surfers will bother to read a lengthy and dense text.

3.2 Translation Errors and Underlying Causes

Nord (1997: 73-75) defines "translation error" in terms of the purpose of the translation process and product: "a failure to carry out the instructions implied in the translation brief"; or more specifically, "if the purpose of a translation is to achieve a particular function for the target addressee, anything that obstructs the achievement of this purpose is a translation error". This broad definition is then followed by a functional model of translation errors which are classified into four categories (Nord 1997: 75-78). Nord's model, which applies particularly to non-literary translation, is a challenge to the traditional criterion for evaluating mistakes in literary translations, i.e. anything in the TT that is not "faithful" to the ST is viewed as a translation mistake; Wilss (1982: 201), for example, describes a translation error as "an offence against a norm in a linguistic contact situation". Obviously, a functionalist perspective allows us to identify many translation errors which would not be considered as such according to the traditional approach. In the

following we will analyze four types of translation errors based on this model and the translation brief specified above, with the underlying causes discussed.

3.2.1 Pragmatic Translation Errors

Pragmatic translation errors are caused by “inadequate solutions to pragmatic translation problems such as a lack of receiver orientation”. The consequences of such errors are serious because target readers almost always fail to realize that they are getting irrelevant or insignificant information. However, it is not very difficult to solve pragmatic translation problems “once they have been identified as problems”. Normally they can be identified only by a competent person comparing the ST with its TTs in the light of the translation brief (Nord 1997: 75-76).

Pragmatic translation errors often crop up in the following two situations:

(a) Where insignificant, redundant or irrelevant information in the ST is not condensed or removed. For example:

ST: 紹興歷代人才輩出，湧現了一大批政治家、思想家、文學家、藝術家、科學家，遠者如勾踐、王充、王羲之、陸遊、徐渭等，近者如秋瑾、蔡元培、魯迅、馬寅初、竺可楨等，人才之洋洋大觀，世所罕見。

TT: Throughout history, Shaoxing has been the *home of great talents*, having turned out a great number of statesmen, thinkers, men of letters, artists and scientists. *The early ones* include Gou Jian, Wang Chong, Wang Xizhi, Lu You, Xu Wei and so on, and *the late ones* include Qiu Jin, Cai Yuanpei, Lu Xun, Ma Yinchu, Zhu Kezhen and many others. *The multitude of her talents is rare throughout China's history.*

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Seeing a string of Chinese names in here, the target readers cannot miss the message that Shaoxing is home to a multitude of *mingshi*, so the underlined sentence beginning with *rencai* 人才 can be removed from the translation if economy in the use of language is to be achieved. Moreover, there is no need to specify *yuanzhe* 遠者 (the earlier ones) and *jinzhe* 近者 (the later ones) since they make little difference to the target audience, who knows little about Chinese history. Finally, *great talents* 人才 is redundant information as it is represented by more specific terms such as *statesmen* 政治家, *thinkers* 思想家, etc. A translation free of pragmatic translation errors would be like this:

Throughout the ages Shaoxing has turned out many a statesman, thinker, writer, artist and scientist. Among the most famous are Gou Jian, Wang Chong, Wang Xizhi, Lu You, Xu Wei, Qiu Jin, Cai Yuanpei, Lu Xun, Ma Yinchu, and Zhu Kezhen.

It should be noted that the above translation, supplying a welter of names that would leave any TT reader confused, cannot claim to be “functionally appropriate”. But that is not what we are concerned about here.

(b) Where significant, relevant or potentially important but implied information in the ST is condensed or removed as shown in the following example:

ST: 鏡水稽山，鐘靈毓秀，自來濟濟多士，卓越的學術和藝術成就，名垂宇宙；歆動千古的逸聞韻事，蹤跡歷歷可尋。王羲之的別業戒珠寺，為賣扇老嫗書扇的題扇橋，蘭亭修禊的流觴曲水，陸遊悲吟《釵頭鳳》的沈園池台，徐渭的青藤書屋，魯迅的百草園，使人流連，目迷心醉。

TT: “Wine Cups Floating Along the Stream” in Orchid Pavilion with long bamboos. Ponds and terrace in Sheng Garden, where *Lu You* mournfully chanted the poem “*Chai Tou Feng*”. The Green Vine Study of *Xu Wei*. Hundred Grass Garden of *Lu Xun*. Everywhere one may enjoy oneself very much, dazzled and fascinated.

The underlined sentence in the above example (esp. *jiji duo shi* 濟多士, *chengjiu* 成就 and *zongji* 蹤跡) is potentially communicative for target readers because it gives essential information about the subjects. This important message, however, is erased in the TT. Also deleted is cultural information about *Jiezhu si* 戒珠寺, *Tishan qiao* 題扇橋 and *Lanting xiuxi* 蘭亭修禊, all of which introduce the readers to *Wang Xizhi*. Whereas the translator should be blamed for making cuts, there may be spatial restrictions, for instance, if the text is to be published in a brochure (including in a web-format); or the saturation of four-character phrases and the resulting excess of additional explanatory information needed for TT readers may have led the translator to delete awkward expressions. Furthermore, since the subjects referred to here—*Wang Xizhi*, *Lu You*, *Xu Wei* and *Lu Xun*—are assumed to be strange to the target readers, the translator should include relevant background information in the translation so as to bridge the “information gap” for the target readers. ^[5]

The obvious reason for these pragmatic errors is that the translators fail to distinguish ST from TT recipients with their different culture-specific world knowledge, expectations and communicative needs. Nord (1991b: 52) rightly maintains that the importance of the recipient is frequently neglected in translation practice and that “the adaptation of precisely these elements is of particular importance”.

3.2.2 Cultural Translation Errors

Cultural translation errors are related to the question of whether or not source-culture conventions should be adapted to target-culture standards (Nord 1997: 77). Since skopos theory is basically a “target text-oriented paradigm” (Toury 1995: 25) and “‘adaptation’ of the source text to target-culture standards is a procedure that is part of the daily routine of every professional translator” (Nord 1991b: 28), such errors usually refer to cases where the TT conflicts with the target-culture customs and conventions. As a result, the target readers might find the transmitted message incomprehensible or unacceptable, which prevents the TT from achieving its intended skopos and function.

ST: 紹興是首批中國歷史文化名城、首批中國優秀旅遊城市、國家環保模範城市、國家衛生城市、國家園林城市、全國創建文明城市先進單位，歷史文化、山水風光和輕紡產業聞名遐邇。

TT: Shaoxing is one of China’s first *authorized* historical and cultural cities and excellent tourist cities. It is also a national *model* city in terms of environmental protection, a *national* sanitary city, a *national* garden-like city, and a *national* city advanced in the *building of cultural and ideological progress*. Its historical culture, landscapes and light textile industry are known far and near.

In the above example, the underlined parts are packed with high-sounding formulaic expressions. Natural and sometimes even “pleasing” as they may sound to the Chinese ear, these Chinese culture-specific clichés, if rendered literally, can be perceived as farcical and pretentious by the target recipients steeped in a vastly disparate cultural context (see Ding 2002: 46). The translator’s failure to adapt these high-sounding phrases to target-culture customs causes the following cultural translation

errors: (1) target readers will find “faithful” translation of the formulaic language not only overly ideological, but also strikingly monotonous and pretentious; (2) the added word *authorized* will render target readers perplexed as the concept reflects contemporary Chinese institutional culture; (3) the collocation *a national ... city* (國家…城市) appears outlandish to target readers as this strictly literal rendering does not conform to standard English usage;^[6] and (4) the phrase *building of cultural and ideological progress* (創建文明) makes virtually no sense to native speakers of English.

It is interesting to note that publicity texts written originally in English can produce better effects by employing plain language and concrete instances. They serve as good examples for translators of publicity texts to follow. Below is the opening paragraph of an Internet release about Lancaster:

Lancaster, as a historic city, offers much in the way of cultural entertainment and is often referred to as the “Cultural Capital” of Lancashire. The city is fortunate to have retained many fine examples of Georgian architecture. Lancaster Castle, The Priory Church of St. Mary and the Edwardian Ashton Memorial are among many sites of historical importance. (*Wikipedia*)

Cultural translation errors are due to the translator’s “inadequate decision with regard to reproduction or adaptation of culture-specific conventions” (Nord 1997: 75). This “inadequate decision” is often attributable to the fact that the translator ignores the culture-specific knowledge, needs and expectations of the target audience, which in turn results from an insufficient awareness of the TT’s function or skopos.

3.2.3 Linguistic Translation Errors

Linguistic translation errors are caused by “an inadequate translation when the focus is on language structures” (Nord 1997: 75). They represent deviations from standard target-language paradigms and usages. Since errors of this category are legion in English translations of Chinese publicity texts, it might be useful to distinguish “elementary” translation errors from “higher-level” ones. The former refer to glaring mistakes in terms of spelling, punctuation marks, choice of words, word order, etc. and the latter to complex ones involving sentence structure, logic, tense, and voice. The following instance suffices to show what “elementary” errors are and how rampant they are:

ST: “中國蘭亭書法節” 是紀念當年東晉大書法家王羲之撰書《蘭亭集序》的一項書法活動，主要活動包括晉聖、修禊、曲水流觴、書法展覽等。

TT: The Orchid Pavilion Calligraphy Festival is a *alligraphy activity* for *memorizing* the “Orchid Pavilion Preface” of *calligrapher Wang Xizhi* in *those years*. The *activities mainly* include *calling on sadu*, *Zigzagging Water Flowing With Cups Of Wine*, *alligraphy show* and *so on*.

The above rendering is plagued by the following “elementary” translation errors: (1) misspellings: *Zigzagging* (zigzagging), *alligraphy* (calligraphy); (2) improper use of words or phrases: *activity* (event), *memorizing* (commemorating), *of calligrapher* (*by* calligrapher), *in those years* (in the Eastern Jin period [317-420]); (3) unnecessary words: *mainly*, *and so on*; (4) incomprehensible expression: *calling on sadu* (*jinsbeng* 晉聖? [pay homage to the Sage of Calligraphy]); (5) improper word order: *calligrapher Wang Xizhi* (Wang Xizhi, the Sage of Calligraphy who lived in the Eastern Jin period), *Zigzagging Water Flowing With Cups Of Wine* (drinking

in succession from a cup floating down the curving stream); and (6) the removed *xixi* 修禊 (celebrate the Water Festival to wash away the evil spirits).

The following example, which contains a “higher-level” translation error, can be even more disturbing to target readers:

ST: 北京中華世紀壇的 40 個中華名人雕塑中，紹興名人佔了 4 位，他們分別是王羲之、蔡元培、魯迅、馬寅初。

TT: Among the 40 Chinese celebrities erected as statues below the China Century Monument in Beijing, four came from Shaoxing and they are Wang Xizhi, Cai Yuanpei, Lu Xun and Ma Yinchu.

Obviously, the worst problem with the above translation is the logical error in the underlined participial phrase *celebrities erected as statues*. Judging by logic and common sense, the verb *erect* should take *statues* rather than *celebrities* as its object. However, the English sentence structure unmistakably conveys the message that these historic figures are erected as statues at the Beijing-based China Century Monument! This must be appalling to the target audience.

Linguistic translation errors are in most cases “due to deficiencies in the translator’s source or target-language competence” (Nord 1997: 77). However, such errors may also be made by translators who are linguistically competent but show low ethical standards. ^[7] Nord (1997: 78) argues that for students with poor language abilities translating becomes “an instrument for foreign-language learning, with the focus on linguistic correctness rather than communicative or functional appropriateness”; therefore, it is important that one should have attained adequate language proficiency before embarking on a translator’s career.

3.2.4 Text-specific Translation Errors

Text-specific translation errors arise from text-specific translation problems and can usually be evaluated from a functional or pragmatic perspective (Nord 1997: 76). As discussed above, a publicity text differs from other text types because its function is primarily informative. Therefore, the intended informative function should be achieved and given priority over the other functions in the translation. Otherwise, it will not be evaluated as a “good” translation for not being “functional” or “adequate to the purpose” (Nord 1997: 73).

ST: 毛澤東同志曾賦詩稱紹興為“鑿湖越台名士鄉”。

TT1: No wonder late Chairman Mao Zedong, in one of his poems, praised *Shaoxing* as *hometown to celebrities*.

TT2: For this, the late chairman Mao Zedong eulogized Shaoxing with the following words: “*Jian Lake and the Terrace of Yue State, home of celebrities*”.

It can be argued that TT2 is much better than TT1 because the formal features of the original verse are retained in TT2. However, so far as the achievement of the intended purpose is concerned, TT1 is reasonably good (except for poor diction: *hometown* should be *home*, *celebrities* should be *illustrious personages*) while TT2 has a text-specific translation error. Here Mao Zedong employs a metonymy by which *Jianhu yuetai* 鑿湖越台 is substituted for Shaoxing. So the place name *Shaoxing* as used in TT1 is adequate enough. The producer of TT2, however, ignores the skopos/function of the translation and gives a “faithful” reproduction of the original verse, without evaluating the formidable barriers that *Jian Lake* 鑿湖 and *Terrace of Yue State* 越台 as

source culture-specific items may pose to target readers.

To sum up, four types of translation errors can be identified in English translations of *mingshi* culture-related texts. Generally speaking, the underlying cause for pragmatic, cultural and text-specific translation errors is that the translator is not fully aware of the TT's skopos and/or the target readers and thus fails to produce a functionally appropriate translation. In many cases, however, the commissioner who does not specify the translation brief should be blamed for the translator's failure to produce such a translation. As for linguistic translation errors, the blame certainly lies with the translators who need to improve their bilingual abilities and ethical standards. Yet it can still be argued that their clients should be at least held partly responsible: they found the wrong person and did not get an expert to proofread and revise the translation.

4. Approaches to Existing Problems

Traditional translation theory tends to maintain that the translator should take sole responsibility for any translation mistakes. Skopos theory, however, suggests that this traditional view of translation mistakes does the translator an injustice and that the problem of translation errors and its solutions should be explored by considering all the parties concerned. That is, apart from the translator, the commissioner and even the general public should also contribute to better translation quality. Below are three possible approaches to resolve the existing problems facing Mainland China's translation community:

Promote the general public's understanding of translational action. Whilst in today's China translation has become part of our daily life, the general public—including individuals, groups and institutions

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using translations—does not know much about translation and often cannot distinguish good translations from bad ones (see Wang 1994: 55; Liu 1998: 46-47). Consequently, the translator is often “invisible” to the public, and excellent translators tend to be mistreated (e.g. underpaid) while poor translators are not penalized. To address this problem, a translation awareness-building program should be launched nationwide. The program will help people better evaluate translations. This will create a favorable macro-environment contributing to the improvement of translation quality.

Foster a strong sense of cooperation in the clients. Skopos theory posits that the client should work closely with the translator by specifying the translation brief, defining the skopos of TT, and providing relevant materials. However, many clients know little about the nature of translational action and are not fully aware of the importance of working closely with the translator (see Zhang 1995: 37-38; Ding 2002: 46).^[8] This can affect the way the translator determines translation strategies, which in turn could give rise to translation errors. A strong sense of cooperation is even more important in cases where the client defines the skopos wrongly or improperly. In such cases, the translator, if consulted by the willing client, should make argumentative suggestions (Vermeer 2000: 229). To promote communication and cooperation between clients and translators, one important move is to organize “commissioner and translator” workshops. Translation Studies scholars and veteran translators can be invited to give theme talks or keynote presentations which are to be attended by translators, clients and the general public interested in such events. A more convenient way of turning clients into competent commissioners is that professional bodies like the Translators’ Association of China can issue circulars and newsletters to potential clients. Such printed matter should be specially designed to prepare clients for the commissioning of translation tasks.

Enhance translators' awareness of skopos, bilingual abilities and ethical standards. Skopos theory recognizes the translator as both an expert and the TT's ultimate producer (Vermeer 2000: 231). As analyzed above, pragmatic, cultural and text-specific translation errors are often due to translators' poor awareness of the TT's skopos and the needs of target readers whereas linguistic errors are generally attributable to the translator's inadequate linguistic abilities and/or low ethical standards. Given the various translation errors they have made, many translators are not worthy of the title of "experts". To raise the overall quality of practitioners and turn out high-caliber translators, it is suggested that a National Accreditation Authority for Translators should be established in China, in imitation of the Australian government's NAATI—National Accreditation Authority for Translators and Interpreters. As a government agency, it should aim to establish and maintain translation standards throughout the country. Apart from accrediting translators, it can run various workshops for candidates wishing to obtain their accreditation and provide tailor-made training programs for practising translators. Such programs will be specially designed to enhance translators' awareness of skopos, bilingual abilities and ethical standards.

5. Conclusion

This paper has tried to elaborate the following points: skopos theory lends itself particularly well to the translation of non-literary texts; publicity texts perform primarily an informative function with a secondary operative function; pragmatic, cultural and text-specific translation errors are often due to the translators' poor awareness of the TT's skopos and the needs of target readers whereas linguistic ones

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are generally attributable to the translator's inadequate linguistic abilities and/or low ethical standards; in many cases the client or commissioner should be held partly responsible for translation errors. Three approaches, which involve the general public, the commissioner, and the translator respectively, might help resolve the existing problems.

Although the findings need to be further substantiated by looking at more data in terms of publicity texts, it is hoped that people can start to rethink pragmatic translation as well as translator training. On the other hand, skopos theory itself opens avenues for further investigation and its potential has yet to be exploited. Specifically, the various ways in which skopos theory can guide and benefit the translation community, including clients and practicing translators, should be investigated more deeply and extensively. Also, as discussed above, translation in the public sphere in Mainland China shows problems of a failure to be user-centred enough, and it should be interesting to look at why these problems are so persistent in Chinese contexts.

Notes

^[1] See <<http://en.wikipedia.org/wiki/Publicity>>.

^[2] Functionalists do not accept that skopos theory does not work for literary translation. Nord (1997), for example, devotes one chapter of her book to discussing the application of functionalism in literary translation. However, Schäffner (1998: 238) still claims that “a number of points need rethinking before the theory can be made fully applicable to this genre”. Gentzler (2001: 73) also recognizes that the theory lends itself particularly well to translating business texts and political writings.

^[3] Fan (2005), drawing on skopos theory, investigates functional, cultural and linguistic translation errors in the English versions of the web profiles of some leading Chinese universities. His paper is one of the few relevant

studies in China.

- [4] The websites are not provided in the present paper as interested readers can easily find them by a Google search. Besides, all the examples, both the original and the translation, are cited exactly as they appear on the Internet without any modification by the author.
- [5] See Wang (2005) for a discussion of possible ways to solve part of the problem.
- [6] To tackle the special problem in rendering such high-sounding language, Zhou (2003: 59-60) proposes that the translator should adopt the strategy of domesticating translation and convey the message with the use of plain language. Ding (2002: 44) laments the widespread use of “rigid literalism” in translating Chinese publicity texts. Wang (1994: 54) also warns against “mechanical word-for-word translation” of publicity texts and suggests that a “creative and interpretative translation” be adopted to handle Chinese culture-specific items.
- [7] Tang (2002: 54), for example, argues that in certain cases “elementary” translation errors are simply due to the translator’s professional irresponsibility and low ethical standards.
- [8] Hence, Vermeer (2000: 229) calls for a “change of attitude” among translators and clients: detailed information about the skopos should always be given so that the translator can carry out a commission.

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中國古代兵器英譯初探^[1]

——以《三國演義》的英譯本為例

孫 坤

Abstract

An Investigation of English Translations of Terms for Weapons in Classic Chinese Literature: A Case Study of Two English Translations of *Romance of the Three Kingdoms* (by Sun Kun)

Ancient weapons, an essential part of Chinese culture, are not often discussed in translation studies, so this paper attempts to carry out an investigation into the ignored field. It first compares the differences between ancient Chinese weapons and western ones, which account for the impossibility of obtaining equivalence for expressions associated with most weapons. Two English versions of a classic Chinese novel, Romance of the Three Kingdoms, are used to analyze the issue of translations, with a large corpus deployed as an auxiliary analysis tool. It is found that the domesticating translations, which employ English concepts to replace Chinese ones, distort Chinese culture and fail to convey the meanings correctly. The corpus analysis of some key weapons reveals the omission of the names of weapons and special collocations in English translation. This suggests that the two translators didn't realize the importance of translating these

items. Hereafter, the paper proposes several specific strategies to translate ancient weapons as culture-specific items guided by the principle of “persistence in expressing core Chinese cultural values”, such as adding notes, inserting pictures and so on, trying to keep variety as much as possible.

一、引 言

在漫長的歷史長河裏，中國曾創造過輝煌的科技文化，並長時間領先世界。古代兵器就是科技文化的重要組成部分，但兵器容易與暴力掛鉤，讓人誤解為它不是文化的一部分。實際上，無論是在古代文學作品中，還是各種民間藝術中，兵器的影響無處不在，古代兵器實際上已經融入了中華文化，融入中國人的生活，是中國文化特有的重要組成部分。當前中國典籍外譯的熱潮中，中華文化的方方面面，無論是諸子百家的經典著作，還是中醫、瓷器、建築、書畫、武術等領域的“中譯外”實踐和研究都如火如荼進行着；但中國古代兵器翻譯研究卻乏人問津。“中譯外”研究對兵器涉及極少，多數國外漢學家關注中國歷史上的戰爭時，順便提及戰爭中使用的兵器。中國古代兵器與西方兵器差異較大，在翻譯《水滸傳》、《三國演義》和《西遊記》時，都需要譯者對中國古代兵器進行特殊處理；如何準確傳神翻譯，並讓外國讀者欣賞理解，相當不易。因此，專門研究中國古代兵器的英譯，無論對翻譯實踐還是文化研究都有着積極的意義。

二、中外兵器語言表達對比

歷史上，中國古代軍隊、民間使用的各種兵器、暗器和裝備異常豐富，種類繁多，因此無論在日常語言表達中還是文化中，都已經吸收了大量的兵器表達。古代的“十八般兵器”，究竟是哪十八種？歷來說法不一，一般是指弓、弩、槍、棍、刀、劍、矛、盾、斧、鉞、戟、殳、鞭、鐮、錘、叉、鈹、戈。實際上，文學作品中所出現的兵器遠遠不止這些，加上各種奇門兵器和形形色色的暗器，其總數恐不下百種。中國古代的兵器簡單分為：冷兵器和熱兵器。^[2] 冷兵器在中國古代佔主導地位，可以分為短兵器、長兵器和暗器。即使這樣也只是很粗糙的分類，可以有更細緻的分類，如刀又可以細分為短刀、九環刀、大砍刀、大橫刀、馬刀、子母刀、雲頭刀、雙手單刀、片刀、連環刀、戒刀、佩刀、柳葉刀、鉤刀、魚刀等。對比英語中古兵器的表達，列表如下：

漢 語			英 語		
短兵器	長兵器	暗 器	Melee (近戰武器)	Polearms (長柄武器)	Ranged (遠距離武器)
刀、劍、斧、鞭、拐、戈、錘、抓、鉤、匕首等	槍、棍、大刀、戟、叉、鏟、耙、矛、戟、槊、鉞等	手擲、索擊、機射、藥噴四大類 ^[3]	axe, cestus, club, flail, knife, mace, meteor hammer, sword <i>etc.</i>	javelin, spear, trident, halberd, catch pole, quarterstaff, voulge <i>etc.</i>	atlatl, bolas bow, blowgun, crossbow, dart, sling, shuriken, caltrops, ballista, catapult, trebuchet <i>etc.</i>

表 1：中英古代兵器表達的差異

英語中古兵器的表達豐富程度不及漢語，而且在發展過程中融合了不少的外來詞匯。Balent (1989) 系統梳理世界各地的古代兵器表達，並用圖片加以區別，但他收入的多數為外來詞，用羅馬字母拼寫的方法來表達，絕大多數並未進入英語詞彙系統。

英漢兵器表達對等情況很少，漢語中很多兵器表達無法在英語中找到等對，英語中連最普通的 *knife*, *sword* 與漢語中的“刀”也不對等。*Knife* 在英語中是 “a handheld sharp-edged instrument consisting of a handle attached to a blade that is used for cutting”，而漢語中的“刀”為單面長刃的短兵器，同時泛指可用於切、削、割、剝的工具，與匕合稱亦為膳食器，因此 *knife* 相當於漢語中的“小刀”。英語的 *sword* 是 “a long, edged piece of metal, used as a cutting, thrusting, and clubbing weapon in many civilizations throughout the world”。漢語中的“劍”，是長條形，前端尖，後端安有短柄，兩邊有刃的一種兵器。現在作為擊劍運動用的劍，劍身為細長的鋼條，頂端為一小圓球，無刃，因此 *sword* 包括中國的長刀和劍。英漢語兵器表達的巨大差異和不對等給漢譯英造成了麻煩。中國古代兵器不僅種類繁多，許多兵器都有着其深厚的歷史文化淵源，如果翻譯時不注意考察其文化背景和歷史淵源，就可能造成誤譯。比如說“柳葉刀”，如將其簡單翻譯為 *lancet* 就可能造成很嚴重的誤譯，*lancet* 一般是指 “a small very sharp pointed knife with two cutting edges, used by doctors to cut flesh”。而古兵器中的“柳葉刀”指明清時期作為士兵佩刀，其刀身形似柳葉，故名。

以下用《三國演義》兩英譯本為例來探討具體兵器的英語翻譯。

三、《三國演義》中兵器的英譯

(一) 《三國演義》的英譯情況

戰爭和武鬥場面描寫，是中國古典小說的重要內容。《三國演義》和《水滸傳》自不必說了，連《西遊記》也有大量兵器械鬥的描寫。單說《三國演義》，其故事深入人心、影響甚廣，口頭文學、戲曲、說唱等處處都有其蹤影；最值得一提的是繪畫藝術，歷代刻印的“三國”版本都配有精美的插圖（王樹村，2007: 5）。民間藝人用年畫、剪紙、彩塑、燈畫、連環畫等形式將三國人物和故事再現。我們所看到的這些藝術圖畫中的三國人物基本上都會佩戴自己的武器（《圖說《三國演義》——民間珍品遺產之一》一書所展現 172 副圖片多數出現了兵器）。三國故事的京劇演出中肯定會有兵器，日本開發的三國遊戲將英雄人物使用的兵器推向極致，由此可見兵器在《三國演義》一書和讀者心目中的重要地位。兵器的準確傳譯可以說是對原著藝術風貌的尊重和再現，而忽視兵器的翻譯會導致原著藝術氣息的喪失。

目前《三國演義》有兩個英語全譯本：一個是較早的泰勒（C. H. Brewitt-Taylor, 1857-1938）英譯本，1925 年由上海別發洋行出版；另一個是現在市面上比較流行的新譯本，由羅慕士（Moss Roberts, 1937- ）翻譯，1992 年由美國加利福尼亞大學出版社及北京外文出版社聯合出版，是目前譯界最主要的研究文本。《三國演義》版本不像《紅樓夢》版本差異那麼大，而且兩個英譯本基本都是以毛綸、毛宗崗父子的點評本為原本進行翻譯的，這樣為本文研究奠定了可靠性基礎。

(二) 普通兵器的誤譯

以《三國演義》第一回為例，泰勒譯本稱為譯本 1，羅慕士譯本稱譯本 2。原文中出現“刀”的地方有七處，如下：

(例 1) 雲長造青龍偃月刀，又名“冷豔鋸”，重八十二斤。

譯本 1：

For Guan Yu they fashioned a long-handled, curve blade called **Green-Dragon Saber**, which weighed a full one hundred twenty pounds.

譯本 2：

Xuande had the finest smith forge for him a pair of matching double-edged swords; for Lord Guan **a Green Dragon crescent-moon blade**, also known as Frozen Glory, weighing eight-two *jin*.

(例 2) 程遠志見折了鄧茂，拍馬舞刀，直取張飛。雲長舞動大刀，縱馬飛迎。程遠志見了，早吃了一驚，措手不及，被雲長刀起處，揮為兩段。後人有詩贊二人曰：英雄露穎在今朝，一試矛兮一試刀。初出便將威力展，三分好把姓名標。

譯本 1：

At this Cheng Yuanzhi himself whipped up his steed and rode forth with **sword** raised ready to slay Zhang Fei. But Guan Yu swung up his ponderous **green-dragon saber** and rode at Cheng Yuanzhi. At the sight, fear seized upon Cheng Yuanzhi, and before he could defend himself, the great **saber** fell, cutting him in halves.

[hip, hip, hip]

Ride boldly forth to try their **arms**.

譯本 2 :

Yuanzhi cut toward Zhangfei, slapping his mount and flourishing his **blade**. Lord Guan swung out his mighty **sword** and, giving his horse free rein, rushed to the foe. Cheng Yuanzhi gulped with fright and, before he could defend himself, was sliced in two with a stroke of lord Guan's **weapon**. A poet of later times praised the two warriors:

Oh, what a day for gallantry unveiled!

One man proved his lance and one his **blade**.

(例 3) 中常侍蹇碩之叔，提刀夜行，操巡夜拿住，就棒責之。

譯本 1 :

Now an uncle of Eunuch Jian Shuo was found one night in the streets with a **sword** and was arrested.

譯本 2 :

One night the uncle of the eunuch Jian Shuo was seen going through the streets carrying a **broadsword**.

(例 4) 便要提刀入帳來殺董卓。

譯本 1 :

Zhang Fei stamped toward Dong Zhuo's tent, holding firmly a **sharp sword**.

譯本 2 :

Bent on revenge, Zhang Fei turned and stamped back toward Dong Zhuo's headquarters, a **sword** in his hand.

例 1 中的“青龍偃月刀”無論譯為 sword、saber 還是 blade，都是指那種短柄的刀或劍，因此即使加上再多的前置修飾語，英語讀者依然認為它是普通的短柄刀劍。關羽使用的刀，稍有常識的人都應該知道是“長柄大刀”（鍾少異，1999: 127-129），因此翻譯時務必將這個意象翻譯出來。“青龍偃月”是雕飾在刀刃上的裝飾，如用 long-handled broadsword 表達基本上將意思翻譯出來了，但這把刀在小說中出現頻率相當高，因此開始時可以將其翻譯詳細些，後面可以簡單些。將其譯為 long-handled broadsword with decorative edges of Green Dragon and Crescent 基本上能讓目的語讀者與漢語讀者有着相似的感受。可惜泰勒和羅慕士在整個譯本中都將這個重要的意象譯錯了。例 3、4 中將“刀”翻譯為 sword，如果不仔細追究的話問題不大，但對於《三國演義》這部小說來說，武器往往和人物的性格、命運聯繫在一起，在故事中也能起到助波起瀾的作用，且刀作為小說中最為常見的兵器使用頻率實在太高，因此翻譯這些兵器必須要細緻，再怎麼強調也不過份。可是比泰勒譯本晚近七十年的羅慕士譯本將“刀”處理和前者幾乎一致，實在不該。眾所周知，中國的刀往往是單刃的，而劍卻是雙刃的，劍是直挺挺且比較細瘦，而刀身卻略成弧形而且比較厚。Sword 在英語中所指的“刀”既有單刃的也有雙刃。^[4] 因此譯文中將“刀”譯為 sword 並不合理。刀劍矛等普通兵器在小說後面的章節大量出現，主要人物使用的武器可以說是該人物的標誌，因此不能把這些重要的意象和概念模糊化、籠統化處理。

建議此處可以把“刀”翻譯為中文拼音 Dao，^[5] 但由於西方讀者對漢語“刀”的概念可能比較模糊，因此在譯文中可以加上

這樣的注釋：Dao is a category of single-edge Chinese swords primarily used for slashing and chopping (sabers), often called a broadsword in English translation because some varieties have wide blades. Dao is actually a generic word used to denote any member of a family of single-edged, broad-bladed cutting or slicing tools, but in common, everyday usage means knife。同樣也可以用拼音 Jian 來翻譯“劍”，再加上注釋：The Jian is a double-edged straight sword used during the last 2,500 years in China. In Chinese folklore, it is known as “The Gentleman of Weapons” and is considered one of the four major weapons, along with the Gun (staff), Qiang (spear), and the Dao (saber)。

(三) 主要人物兵器的誤譯

《三國演義》中出現了大量的各式兵器，選擇其中主要人物使用的兵器作為研究物件，逐一對比分析，列表如下：

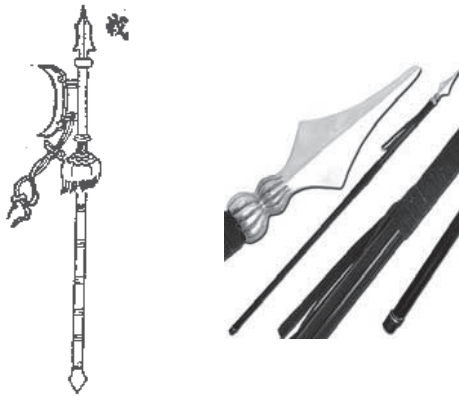
人 物	兵器名 (首次出現的章節)	Brewitt-Taylor 譯文 (譯本 1)	Moss Roberts 譯文 (譯本 2)
關羽	青龍偃月刀 (第一回)	Green-dragon sword	a Green Dragon Crescent Moon Blade, 後面譯為 the sword Green Dragon
張飛	丈八蛇矛 (第一回)	Long Serpent Halberd	eighteen-span serpentheaded spear
劉備	雙股劍 (第五回)	double swords	matching swords
黃忠	(雙挽) 鐵胎弓 (第八十三回)	(laid his hand to) the curving bow	(strain) a bow of steel
馬超	長槍	a long spear	a long spear
曹操	七寶刀 (第四回)/ 青釭劍/倚天劍 (四十一回)	a sword with seven precious jewels, the blue bladesword 未翻譯	a knife with seven jewels, Black Pommel, Heaven's Prop

紀靈	三尖刀，重五十斤 (第十四回)	a very heavy three-edged sword	(wield) a trident of some fifty pounds
呂布	方天畫戟 (第三回)	halberd, spear	a figured halberd with two side blades
孫堅	橫古錠刀 (第五回)	his sword of ancient ingot iron	a well-tempered sword
程普	鐵脊蛇矛 (第五回)	iron-spined lance with snake-headed blade	a steel-spined spear with snake-headed blade
西羌國元帥越吉	長柄鐵錘/寶雕弓 (第九十四回)	an iron mace, a graven bow	a steel hammer, a figured bow
番王沙摩柯	鐵蒺藜骨朵 (第八十三回)	spiked iron mace with bone pendants	(wield) a steel-spiked mace
王雙	流星錘/六十斤大刀/兩石鐵胎弓 (第九十七回)	(wields) a ninety-pound sword, (rides) a swift and savage steed, the three-hundred-pound bowers	three concealed meteor hammers, an iron bow more than two hundred pounds strong
典韋	雙鐵戟/短戟十數枝 (第十一回)	a couple of spears, a handful of battle-axes	an iron halberd, a dozen small battle-axes

表 2：主要人物使用兵器在兩譯本的翻譯

“丈八長矛”並非頭彎曲如蛇狀，而是指整個兵器長一丈八尺，如蛇狀；一丈八今天大約是 4.14 米（沈伯俊，2007: 365）。譯本 1 用 halberd 實際上是錯譯。Halberd 一般認為是指中國武器中的“戟”（維琪百科全書用拼音 Ji 指戟），但實際上中國的“戟”與歐洲的“戟”代表完全不同的傳統。“中國的戟是勾（勾）兵器傳統的產物，歐洲的‘戟’則是劈兵的傳統……歐洲戟稱為‘斧形戟’可能更貼切”（鍾少異，1999: 37）。戟作為中國古代常用兵器，它是將戈和矛合二為一的武器，中國歷史文獻和文學作品中提到使用過它的名人很多。在戟杆一端裝有金屬

槍尖，一側有月牙形利刃通過兩枚小枝與槍尖相連，可刺可砍，分為單耳和雙耳，單耳一般叫做青龍戟，雙耳叫做方天戟。“方天畫戟”是一種杆上加彩繪裝飾，頂端作“井”字形，基於戈、矛基礎上演化而來的一種可勾可刺的長兵器（如下圖）（鍾少異，1999: 49-51）。



“戟”容易與另外兩種兵器“矛”和“槍”混淆，戟與矛、槍的區別如圖所示，區別在於杆前面的東西，戟前面的比較複雜，是戈和矛組合而成的，而矛和槍就比較簡單。矛和槍的區別關鍵在於杆的軟硬，而不在於是否有紅纓。紅纓主要是裝飾性的東西。矛是重兵器，杆以棗木等硬木或精鋼製成，基本沒有韌性。最重的鋼杆長矛重量可達七八十斤。使用者需具備極大臂力才能發揮威力。槍桿的材料用的是柔韌的白蠟杆，這是專門為了製槍而栽種的樹種，它的技巧性遠遠超過其它任何長兵器。^[6]

因為“戟”出現頻次沒有刀劍那麼高，因此可以不譯為 Ji。英語中的 spear, pike, lance 均是表示 a pole with a sharp pointed

blade at one end used in the past time，可見這裏把張飛的“丈八蛇矛”翻譯為 halberd 不可行。譯本 2 將“丈八”譯為 eighteen-span 也不可取，用組合詞 serpentthread 可以看出譯者基本理解了這種兵器的形狀，但無法讓讀者理解，因此建議譯為 a long serpent-like spear。程普的“鐵脊蛇矛”翻譯為 iron-spined lance with snake-headed blade 則又是誤譯，將“蛇矛”理解為矛頭形狀似蛇，通過上文分析我們知道“蛇矛”其實是這個矛形狀像蛇，因此 snake-headed blade 又完全是誤譯。而呂布用的“方天畫戟”比較麻煩，譯本 2 的闡釋完全扭曲其形象，為了傳遞主要資訊，可簡單譯為 halberd with decorative painting on pole。典韋使用的“雙鐵戟”則可譯為 a couple of iron halberds，而“短戟”相對於“長戟”而言，因此譯為 battle-axes 則是誤譯，應譯為 short halberd。此外，曹操“橫槊賦詩”中的“槊”同“稍”，指騎兵使用的長矛（鍾少異，1999: 60），因此可以譯為 pike。孫堅的“橫古錠刀”其實就是王允送給曹操行刺董卓的“七星寶刀”，又稱“古錠刀”，後來又變成了周瑜的武器，而兩位譯者都未注意到這點。至於紀靈的“三尖刀”譯本 2 處理為 trident（三叉戟）又完全誤譯，反而不如譯為 three-edged sword 好。

一般弓的背是木制的，在弓背鑲入鐵條，增加了射程和威力，也被稱為“鐵脊弓”。弓可以用 bow 或 arch 表示，這裏用 bow with iron inserted 就可以表達“鐵胎弓”的意思，更精確點可以譯為 bow with iron-inserted curved elastic limb。如果只譯為 the curving bow 或 bow of steel 則不可行。此外，小說中還出現了“諸葛連弩”，它不該譯為 bow。實際上“弩”是在弓的基礎上發展的，弩的使用，是先把弦拉開扣在弩機上，待捕捉到最有

利的發射時機，搬動扳機，將箭射出去；而弓則需要人拉，因此可以說弩是“機械弓”，一般可用 crossbow 表達，或 bow machine 亦可。那麼“諸葛連弩”可以譯為 Zhuge Liang-invented repeating crossbow。

“鐵蒺藜骨朵”，古代兩種兵器的混稱。“蒺藜”，即蒺藜棒，棒頭附有鐵刺、鐵釘，狀如蒺藜，也就是在錘頭上加上很多尖刺，就變成蒺藜骨朵。骨朵，本名瓜肫，訛為骨朵，現代人猶稱花蕾為花骨朵。這種兵器類似長柄錘，就是在錘頭上加上很多銳利尖刺的重鐵器。譯本 1 將其譯為 spiked iron mace with bone pendants 沒有理解其含意，誤認為骨朵是裝飾品的骨頭。還將越吉的武器和其他人的武器——“鐵錘”譯為 iron mace，這也是對鐵錘的誤解。鐵錘和鐵蒺藜骨朵的區別在於錘上面是否有鐵刺，而 mace（朗文辭典的解釋是 a heavy ball with sharp points on a short metal stick, used in the past as a weapon）就是鐵蒺藜骨朵，而鐵錘可以翻譯為 hammer 即可。

綜上，無論是泰勒譯本還是羅慕士譯本都沒有重視兵器翻譯，導致大量的誤譯。前文闡述了兵器在《三國演義》中具有重要地位，這表明誤譯兵器將會扭曲原著的資訊和風格。泰勒的譯本產生年代較早，羅慕士翻譯時應該會參照泰勒的譯本。有學者對羅慕士譯本評價很高，“竭盡全力地保留原著中的文化形象，以使西方讀者能真實地瞭解古代中國的社會和文化面貌。Roberts 全譯本的第一大特點是將《三國演義》中的所有內容無一遺漏地翻譯成了英語，回目、對聯、章末的詩歌等也都譯成了英語。因而該譯本是《三國演義》到目前為止惟一的、地道的全譯本”（賀顯斌，2003）。羅慕士教授將主要人物列表、重大事件列

表、頭銜、職位、行政區域、重大戰役路線圖等附在書中，正文後還有大量的注釋，但唯獨忘記要將兵器用圖示或者注釋介紹。我們並非要否定羅慕士的譯本，因為翻譯這樣一部巨作需要考慮的方方面面實在太多，而且譯本品質需要綜合考量。我們只是借譯本為例來探討兵器翻譯，單就兵器翻譯來看，羅的翻譯基本上在泰勒譯本上原地踏步。而鑒於兵器在這部小說的重要意義和讀者心目中的地位，大量的誤譯將會導致原作氣息嚴重喪失，也會給花了巨大心血的譯本帶來很多負面影響。

四、基於語料庫的分析

（一）兵器的省譯考察

將《三國演義》全文和 Brewitt-Taylor 譯本用 AntConc 軟體檢索一些兵器的關鍵字後得到下面的頻次數據^[7]（中英文兵器均按在全文中出現頻次高低排列）：

Name	sword(s)	arrow	spear	bow	halberd	saber
Freq.	425	294	230	144	72	61
名稱	刀	箭	劍	槍	弓	戟
頻數	439	314	295	282	166	102

Name	whip	ax	chain	knife	mace	club	arch
Freq.	47	44	25	15	8	7	5
名稱	鞭	弩	斧	錘	棍	stick	hammer
頻數	79	72	72	13	13	5	7

表 3：各類兵器在原文和譯本 1 中的出現的頻次

中文本“刀”“劍”加起來的頻數是 734 次，英譯本中 sword, saber, 以及 knife 加起來的頻次是 501 次；中文“弩”和“弓”頻次是 238 次，英譯本“bow”和“arch”加起來的頻次是 149 次；“箭”頻次是 314 次，英譯本 arrow 是 144 次；“槍”的頻數是 282 次，英譯本 spear 是 230 次；“戟”頻次是 102 次，英譯本 halberd 是 64 次；“斧”頻次 72 次，英譯本 ax 是 44 次。中文中的相應的兵器頻次與英譯本相差甚多。初步判斷譯者省譯了大量的兵器。

譯者省去了大量的兵器不譯，有可能造成翻譯信息量傳遞不足，因為《三國演義》行文是半白半文的古白話文，簡單扼要，不像現代白話文有較多多餘的資訊，一般翻譯這樣的精煉語言成英文會增譯，因此大量省略兵器不譯可能造成翻譯資訊不足。Shashana Blum-Kulka (1986: 19) 指出“譯者對於原文進行解釋的過程可能會導致譯入語比原語文本冗長”（轉引王克非，2004: 99-107）。Overas (1998)，王克非 (2004: 99-107) 通過不同語種的雙語語料庫驗證了這一結論。可是我們通過語料檢索發現，兵器對應的英譯中數量減少很多，譯者不可能將這些實體名詞都虛化為指稱代詞。我們驗證了人名的翻譯，檢索“曹操”頻次 2555 次，英譯本 Cao Cao 出現 2494 次；檢索“玄德（劉備）”中文中出現 1770 次，英譯本 Liu Bei 出現 1799 次。泰勒沒有將人名省譯，而面對不熟悉的兵器，他很可能因為不能把握而大量減譯。如果直接使用出現頻率進行研究，其可信度並不是很高，以下使用搭配來進一步說明問題。

(二) Sword 等詞的搭配研究

再利用 AntConc 軟體對 sword 一詞檢索其搭配，搭配範圍是左邊跨度為 1 (span-1)，然後利用 collocation calculator tool (北外外研中心開發) 計算出 sword 搭配詞彙的互信值 (MI: mutual information) 來。單獨對比搭配詞彙出現的頻率一般不具有統計學上的意義，因此我們採用 MI 值來研究更為合理。互信值表示前面搭配詞與該檢索詞 (作名詞) 之間搭配緊密度，互信值越高說明二者聯合使用的頻率越高。一般認為搭配詞彙的互信值大於 3，才具有顯著搭配，因此這裏選擇了互信值為 3 以上的詞彙，同時考慮出現頻率。使用 BYU-BNC (百楊瀚大學英國國家語料庫) 線上檢索 sword 左邊跨度為 1 的搭配情況，^[8] BYU-BNC 為 1 億詞彙量的巨型語料庫，真正有效的搭配詞彙在語料庫中出現頻率不能低於 100，也大致相當於譯文 1 語料 (76 萬單詞) 與 sword 搭配頻次為 1。最後，刪除了那些出現頻率低於 100 的搭配詞彙，與譯文中 sword 搭配相比可以得出如下結果：

Collocate	F(c)	F(n,c)	MI	Collocate	MI	frequency
uplifted	2	2	10.73325	wilkinson	10.93	812
sheathed	2	2	10.73325	flaming	10.89	265
drawing	14	7	9.733249	jewelled	10.79	122
flourishing	12	6	9.733249	ceremonial	10.75	458
treasured	6	3	9.733249	amazon	10.46	358
strode	4	2	9.733249	animate	10.23	120
twin	2	1	9.733249	trusty	10.14	127
grasped	7	3	9.510856	mercenary	10.04	137
edged	5	2	9.411321	regimental	9.67	176
whirl	33	12		damascus	9.1	262

(譯文 1 語料中 sword 搭配前十位的詞彙)^[9] (BYU-BNC 中 sword 搭配前十位的詞彙)

表 4：Sword 在不同語料庫的搭配情況

綜合資料分析後可得出如下結論：（1）譯文 1 搭配因為容量較小，搭配多樣性不如 BYU-BNC，但譯文 1 中與 sword 搭配的詞多為常用詞彙，而在 BNC 中與之搭配的許多詞彙卻非常偏僻。雖然《三國演義》英譯文語料（61 萬詞彙）相對較小，但依然可以看出譯文的搭配不如原創英語語言的複雜，也可以驗證翻譯普遍性中的簡化和常規化特徵（Baker 1993），表明譯文有保守性特徵；（2）譯文中 sword 搭配的動詞使用較原創英語要豐富，一則說明譯文搭配存在異常化特徵，譯文存在異質性特徵。二表明了 sword 一詞多與各種行為動詞組合，說明其在小說中有着重要的作用。

如果將兩種英譯文再與 BNC 對比，然後將中文中“刀”的搭配與中文大型語料庫對比，甚至將刀的每種譯法用平行語料庫顯示，則可以發現更多更有意義的結論來。

collocate v.	MI
hinder	7.98
heal	7.13
grasped	6.87
tossed	6.66
swing	5.24
drawn	4.88
dress	3.91
carrying	3.65

(BYU-BNC 中 sword 搭配的所有動詞)

Collocate	F(c)	F(n,c)	MI
uplifted	2	2	10.73325
sheathed	2	2	10.73325

drawing	14	7	9.733249
flourishing	12	6	9.733249
treasured	6	3	9.733249
strode	4	2	9.733249
grasped	7	3	9.510856
edged	5	2	9.411321
whirl	33	12	9.273817
flourished	9	3	9.148286
perform	19	4	8.485321
grip	44	8	8.273817
span	12	2	8.148286
wield	6	1	8.148286
wearing	23	3	7.794649
waved	18	2	7.563324
raised	98	7	6.925894
dashed	115	2	4.887759
took	639	9	4.583502

(譯文 1 語料中 sword 搭配的所有動詞)

表 5：Sword 在 BYU-BNC 和譯文 1 搭配動詞情況

其他如 knife, bow 等 (左邊跨度為 1) 搭配的情況如何呢？在譯文 1 語料中分別發現 sword 前面搭配的詞由高到低是 two-edged (14.75)、double-edged (14.06)、his (6.13, 排名第 7)、’s (2.31)；arrow 的情況是 thermodynamic (14.37)、potion (9.65)、’s (1.67)、his (0.45, 排名第 24)；knife 的情況是 palette (12.30)、carving (11.51)、his (3.4)、’s (1.51, 排名第 22)；bow 的情況是 slight (8.56)、little (6.84)、his (3.46)、’s (1.06, 排名第 19)；spear 的情況特殊，his (4.13) 和 ’s (2.13)

排在前面。接着在 BYU-BNC 中檢索發現的情況是：sword 前面搭配的詞由高到低是 two-edged (15.88)、his (4.97, 排名 15)；arrow 的情況是 broken (8.51)、his (1.76, 排名 17)、's (1.13)；knife 的情況是 x-acto (14.71)、his (3.15, 排名 54)、's (1.12)；bow 的情況是 starboard (10.93)、his (2.98, 排名 26)、's (1.20)。

綜合發現譯文 1 中這些詞彙的搭配中，“his”顯著性最高，表明譯者加入大量物主代詞修飾名詞，是想突出兵器歸屬，讓英語讀者潛移默化感覺到戰爭中兵器的重要性，而原創英語中這些詞彙兵器與 his 的搭配卻沒有顯著性。由此可見譯者非常明白兵器的歸屬重要性，可對兵器翻譯本身，沒有給出足夠重視，很多地方模糊不清，蒙混過關。

五、典籍文化基本原則與古兵器英譯的策略

無論是《詩經》中的“王興於師，修我戈矛”，李白的“安得倚天劍，跨海騎長鯨”，還是水滸、三國、封神、嶽飛傳等中國傳統武俠戰爭小說，抑或是元雜曲、評話口頭文學等等，大量的兵器意象充斥；人物形象往往與他們的武器緊密聯繫在一起。兵器文化是中華文化的主要組成部分，現在典籍英譯已經在如火如荼地進行着，翻譯中不可能繞過兵器翻譯。

（一）典籍與文化翻譯的原則

兵器是一種“文化專有項”（culture-specific item），所謂

“文化專有項”是指“文本中含有的文化專案，由於目的語讀者的文化系統中不存在與其對應項或是與該專案有着迥異的文本地位，導致在翻譯時將其源語的功能和內涵轉移到譯入語時遇到困難”。^[10]

典籍中特有文化的翻譯，無論是歸化還是異化策略，都不能一概而論，雖然現在提出了這麼多策略，但必須要靈活運用，綜合考量。歸化、異化概念是 Venuti 提出的，其理論在中國接受過程中有一個曲折的過程，直到郭建中以訪談為根基，對異化進行了最終的“撥亂反正”：歸化和異化是一種道德態度、異化翻譯也得落實在譯入語文化中、多種手段可獲得異化效果（郭建中，2008; 2009）。典籍英譯涉及到的問題很多，主要有：文本的選擇、譯者的國籍問題、翻譯方式、翻譯策略、文化處理等等。^[11]不管怎麼複雜，最終都要落實到兩點上：譯者和語言。譯者的水準高低、人文素養以及態度取向決定他會產生什麼樣的譯本，其次，不管是意識形態還是文化入侵最後都需要通過語言來展現出來，譯者的才華與態度最終也是通過其譯文來展現的。Venuti 認為歸化和異化是一種道德態度，實際上是要突出譯者的重要性，不同的譯者有着不同理念和態度，他們最終會產生不同的譯文。態度往往至關重要，典籍譯者的態度會左右很多東西，而最終的一切都需要通過不同的語言形式來展現出來。

針對中國的典籍英譯，我們提出一項重要原則：“執中”翻譯原則。所謂“執中”與本源的“折衷”一詞意思相近。“折衷”一詞原無貶義，它是在批判“折衷主義”的過程中才被扭曲的。“折衷”與“折衷主義”原本是兩個不同的概念，“折衷”是“中庸之道”的方法論，“折衷主義”則表現為從某種主觀需

要出發，不對事物作客觀、具體、全面的分析，不分主流和支流，把對立的觀點毫無原則地拼湊、平列起來，從而冒充辯證法的全面性。中庸思想今天被人誤解為採用中間道路，變來變去。中庸的“中”是指堅持某種理念，無論外界的變化如何，依然堅持自己的理念。而在翻譯上解釋這類現象也是一個中庸的原則。那麼翻譯的“中庸”原則是什麼呢？

按照現在的翻譯觀，翻譯始終要堅持的原則是“忠實”，所謂忠實就是對原本和原作者忠實。那麼對於文化翻譯是否也要堅持這一“忠實”的原則呢？這還需要分情況對待，可簡單分為外譯中和中譯外兩種情況。外譯中的文化專有項翻譯與譯者的責任心、翻譯任務和社會思潮等有很大關係。外語中的特有詞彙在漢語中無法找到對等，是用漢語中熟悉的詞彙去譯，還是創造新詞或者音譯好呢？這牽扯到所謂的“格義”與“反向格義”，涉及到翻譯的兩種最基本流派：直譯與意譯，深層次上關係到中華文化、中國的知識系統與西方的碰撞等。譯者，特別是有責任心和民族感的譯者，他們在將外來的概念翻譯成中文時，考慮到的不僅僅是讀者接受的問題，深層次考慮到的是中國文化與西方文化的關係。譯者的翻譯策略體現了態度：對中國固有文化的堅守，或對外來文化的迎合。譬如嚴復的翻譯詞彙採用了大量“格義”的方法，其良苦用心的核心是“中學為體，西學為用”，用中華文化的核心來闡釋西方。從漢譯外的角度說，譯者的用心是什麼？這不僅僅只是直譯和意譯的問題了。中國譯者有義務也有責任將中華文化向世界推廣，但是西方譯者一般不會有這樣的良苦用心。調查對比不同國籍譯者翻譯相同的漢語作品，會發現很多問題和差異。固然中外譯者的翻譯行為的大環境截然不同，但排

除所謂的意識形態因素所起到的誇張作用，對源語文化價值的認同程度與傳播力度，對翻譯方法的選擇起到至關重要的作用。

本文提出的“執中”思想就是要求譯者在翻譯時，要從中華文化傳播的這一角度出發。一般認為最理想的譯文是既忠實於原文，又能讓目的語讀者最大程度體驗與源語讀者類似感覺的文本。所謂的動態對等原則對典籍翻譯並不完全適用，譯者有責任將中華文化的核心和精髓成功地傳譯出來。因此，典籍翻譯與其他類型翻譯的區別就在於文化傳播的首要性。“執中”是典籍翻譯的核心，堅持文化輸入是典籍譯者的責任。我們發現在外國人翻譯中國典籍作品時缺乏最多的往往是這一核心價值，他們考慮較多的是目的語讀者的認可。中國譯者楊戴夫婦與英國譯者霍克思的《紅樓夢》譯本差別明顯，楊戴譯本直譯較多，而霍譯本意譯較多（崔永祿，2003）。這些差異後面其實掩藏着譯者不為人知的態度。嚴復、楊戴等人他們都有着自己良苦的用心，只不過不被外人所瞭解和理解，於是演繹出了許許多多套用西方翻譯理論研究他們譯本的研究。無論是嚴復還是楊戴，他們都是近代知識份子，中國知識份子骨子裏有一種憂國憂民的情懷和對國家社稷負責的道統，正如 Venuti 所說，不論歸化還是異化都是一種道德態度。中國譯者的翻譯手段基本上能反映出他們良苦的道德情懷，這是外國譯者無法想像的，也無法做到。因此，中國譯者自覺不自覺地對翻譯文本負責，並對自己的文化、自己的民族和國家負責。

說到文化影響力，無人不知它是軟實力，沒有核心文化的國家是不會強大的，也不會贏得其他國家和民族的尊重。因此，任何大國都會竭盡全力擴大自己的文化影響力。美國通過各種途徑

已經將他們的核心文化植入到世界各地，中國也在增強自己的文化影響力。目前，中國增強文化影響力主要途徑有：翻譯經典、辦孔子學院、申遺祭奠活動、國學熱等。^[12]無疑，典籍英譯是中國宣傳其核心價值觀的最主要手段之一，而如何翻譯又回到之前的問題了。這樣看來，典籍外譯不僅僅是學者的問題，而且還是事關中國軟實力以及崛起的大事了。顯然，如果一味遷就目的語讀者口味而抹殺中國核心價值觀的翻譯觀，無法增強中國核心文化的影響力。翻譯中的“執中”的原則有時可能與其他原則衝突，但無論如何，從道德態度、知識份子的情懷、文化影響力和譯者責任來說，都應該堅持這個核心原則，在此基礎上可以有所調整。當然譯本的可接受性也是非常重要的，如果譯本根本無法為目的語讀者所接受，譯者所有的努力可能都白費了。因此，正如 Venuti 所說達到異化效果的手段有很多種，而不是簡單直譯或意譯。其實譯文適當帶有異國情調並非壞事，也有不少西方學者翻譯東方作品帶有異國情調（蔣驍華，2010），但必須看到西方譯者的出發點和中國譯者有着很大差異，西方譯者往往帶着獵奇的心理，他們所選擇的異國情調往往不能代表中國最為核心的文化價值觀，而是自己喜歡或是迎合讀者的某些東西，更多的西方譯者採用的是“通順”的辦法，刪除不利閱讀的東西。實際上，“執中”原則與譯文流暢等原則並非水火不容的，關鍵看如何處理，處理得好，甚至可以幫助譯文產生更強的美感，適當保持異質性不僅能吸引外國讀者，而且會讓譯本更能為目的語讀者所接受。

（二）古兵器翻譯的策略

艾克西拉 (Aixela 2007: 61-70) 提出翻譯文化專有項的可能操控手段：保留與替換。保留就是保留原文的文化專有項，又可以細分為五種手段：重複——完全不變；轉換拼寫——轉換字母系統或音譯；語言（非文化）翻譯——儘量保留原文的指示作用；文外解釋——採用注腳、章節附注、文內注和譯評等形式；文內解釋——將解釋放入正文。替換是用目的語讀者熟悉的指稱來替代文化專有項，具體有六種方法：同義詞；有限普遍化——選用源語中對目的語讀者較為熟悉的文化專項；絕對普遍化——找不到文化專項，可以採用中性的指稱替代；歸化——採用目的語中的文化專項；省略；自創。

翻譯兵器時可以綜合考慮文化專有項的翻譯策略，在堅持核心原則的基礎上，適當運用艾克西拉提出翻譯文化專有項的可能操控手段。以下是本文提出的兵器翻譯策略：

（1）兵器在作品中有很重要的意義，且使用頻率很高如軍事武俠文學作品英譯時，可以使用拼音如刀 *Dao*，劍 *Jian* 等，對於某些出現頻率低的兵器可以使用相對應的英語詞彙；

（2）使用注釋的辦法，詳細解釋，並可與英語中類似的單詞如 *sword*，*knife*，*saber* 對比，西方譯者很少使用注解，而中國譯者現在也很少有注解，雖然大量的注解可能降低故事的流暢性，但適當加入注解會起到多種功效，事半功倍；

（3）在文中插入圖片、漫畫等顯性手段，圖文並茂，讓讀者在最短時間內明白，故事人物運用了何種兵器，威力何在。如果有需要，可以在書後加入中西對比兵器圖，讓讀者一目了然。

例如，“刀”應該翻譯為 *sword*，*saber* 還是音譯為 *Dao*？可

以從最簡單層次考慮，sword 與“刀”語義有較大差別，但如果直接音譯為 Dao 對目的語讀者的接受度是個挑戰。讀者的接受有個過程，一開始可以採取注腳的辦法，音譯為 Dao，隨着中外文化交流的深入，Dao 以後就可以不用加注，甚至可能進入英文詞庫。另外，從文本考慮，《三國演義》中刀和劍等兵器的角色非常重要，因此有必要讓目的語讀者區別不同的兵器。從中華文化傳播的立場出發，將刀譯為 Dao，而為了目的語讀者能有效地理解和接受這些文化意象，可以再加上注腳，或插入相應的圖片，比如可以將中國傳統的三國人物畫插入，既能起到認識兵器的作用，又能引人入勝，增強其趣味性，而且保持了中華文化的異質性，能夠實現傳播中文文化的目的。

（三）執中原則

以上花了較大篇幅討論了《三國演義》兩個英譯本中古兵器的種種誤譯問題，而作為研究必須要深入其中探求出現誤譯的根源，並提出相對解決辦法。任何小問題都可以發掘出深刻的宏觀意義來，本文在提出兵器翻譯策略時無法迴避文化翻譯問題，由此提到了某些原則，上述的“執中原則”便是本文以小見大的一個成果。這裏的原則是有適用對象和範圍的，主要針對中國典籍外譯，即中譯外。“執中”主要是指譯者在將中國經典翻譯為外文時，要心懷中國，自覺為中華文化傳播而做出貢獻，“中”指中國，如果從更大意義上說“中”是指儒家的“中庸”，是指無論外界發生何種變化，心中都要堅持自己的核心價值觀，不為外界變化而變化。這種價值觀和原則可以說是一種翻譯態度、一種道德情操、也是一種國人情懷。從更為宏觀的意義上說是為中華

文化的崛起而翻譯。“中”指的是中國、中華文明和文化。有了這樣的用心，在翻譯策略的採用上自然會努力使用各種手段有利於中華文化傳播，而不是一味討好外國讀者。

“執中”可以認為是中譯外的核心價值觀和核心原則之一，但“執中”並非指翻譯上的“死譯”或“音譯”，“執中”是一種價值取向，而非翻譯策略。比如本文提出了兵器翻譯加注釋和圖片的策略，並且只是針對《三國演義》之類文本，如果一味“執中”而將翻譯的可讀性拋棄在一邊，那就根本達不到文化傳播的目的。當然走極端的“中”往往會適得其反，最後根本無法得到傳播中華文化的目的。“執中”原則需要與翻譯目的、翻譯接受度、翻譯方法、翻譯策略相結合，因此“執中原則”應該是溫和的，且有一定的靈活性。“執中原則”可以適當照顧可讀性和流暢性，達到“執中”的目的。

現在所謂的“中庸”原則在翻譯時頗為氾濫，不中不西，東倒西歪，牆頭草兩面倒，為了討好目的語讀者可以隨意採取各種策略達到目的。不堅持核心原則，這種庸俗的翻譯觀念是一種不負責任的態度，會造成很嚴重的後果。

實際上，這個原則在既有的中國漢外譯者中早有體現，他們翻譯時的良苦用心可能並不為國人所體察。近代中國漢外譯者都是近代知識份子，中國知識份子有一種家國情懷，以天下為己任，憂國憂民，特別是近代中國，國家處於危難之中，中華文化在世界地位岌岌可危，中國知識份子不僅要救國，更想振國。近代中國翻譯史可謂是一部翻譯救國史，亡國奴役的危險暫告一段落，但民族振興、國家強盛的重任又讓知識份子憂心忡忡。漢譯外是中國民族振興的重要步驟和手段，也是中華文化走向世界的

必由之路，而“執中”原則顯得尤為重要，中國漢外譯者在譯文不自覺地傳播了中華文化，他們骨子裏都有為中國崛起而奮鬥不已的情懷。今天，這個原則依然沒有過時；今天中國依然面臨這國家崛起、文化傳播的重任，老一代譯者的情懷也許在部分新一代的譯者已經缺失，這個時候更應該提倡這個原則，翻譯研究領域也應該重視這方面的研究。中國走向世界的過程充滿了曲折和艱辛，今天我們讓世界瞭解中國依然是一個艱巨的任務，讓世界瞭解中國和中國向西方學習是中國走向世界的兩個方面，今天看來這兩個方面仍然“路漫漫其修遠兮”。而翻譯在這兩個方面都起到了極為重要的作用。讓世界瞭解中國需要我們首先瞭解自己，瞭解哪些是中華的核心文化，真正偉大的典籍譯者不僅只有良好的外語水準，更需要的是深厚的國學功底和真知灼見。大批的優秀中譯外譯者才有可能加快中國融入世界的步伐，讓世界更瞭解中國。

六、結語：典籍與文化翻譯原則 ——執中原則

回到本文的出發點，譯者可以通過直譯、變通、異化等不同手段保證兵器作為中華文化的一部分為國外讀者接受。也就是說譯者在翻譯兵器時，保證它是作為中華文化意象出現在讀者面前的，同時考慮目的語讀者的接受程度。以“太極拳”一詞的翻譯為例，在開始階段譯為 shadow boxing，後來譯為 Tai'chi Boxing，再後來就譯為 Taiji Quan。“氣”一詞有着豐富的含義，剛開始

譯為 Chi，後來很快又翻譯為 air, refined substance, vital energy, material force, ether 等，隨着中華文化的傳播，現在用 Qi。但不是所有的中華文化都有這麼幸運，如中國龍翻譯為 dragon，就基本定型，不可能再異化為 Long，也很難抹去外國人心中中國龍的惡龍形象。因此庸俗的“折中主義”在翻譯時是要不得的，這樣的“折衷”是不講原則的中庸，翻譯時根本沒有“執中”。

漢語進入英語的詞彙寥寥無幾，主要是日常生活詞彙，如：bonsai（盆栽）、cheongsan（長衫）、ginseng（人參）、coolie（苦力）、jiaozi（餃子）、mahjong（麻將）、sampan（舢板）、toufu（豆腐）、yamen（衙門）、koutou（叩頭）等，除了 kung fu、yinyang、fengshui、Confucius 幾個詞彙，漢語進入英語的詞彙根本不能代表中華文化核心價值，反觀漢語中的外來詞匯，明顯可以感受到中華文化對英語的影響力甚微。這樣的結果與庸俗的翻譯觀有很大的關係，持庸俗翻譯觀的譯者在翻譯時沒有承擔起中華文化傳播的重任，而只是投機取巧，取悅西方讀者，或是坐等西方譯者來幫忙。另一方面，譯者在翻譯中華文化核心詞彙時用英語中類似的表達替換，或者直接加上諸如 Chinese 做修飾語如 Chinese house, Chinese knife 這樣的辦法本質上也是一種投機取巧。不少研究者很認同這種庸俗的“折中”辦法，但實際上這是一種有害的方法，這種“折中”方法和本文所提倡的“執中”原則是格格不入的。一旦當核心中華文化輸出中使用歸化的譯詞形成後，在外國讀者心目中就會產生一種心理學上的“刻板效應”，很難去除，因此中國譯者必須十分謹慎。

作為譯者始終有種責任心，既對自己文化負責又對目的語讀者負責。適當採取注釋、圖片等手段幫助讀者理解，而不是一味

地“見機行事”，或者“投其所好”。而外國譯者一般不會有這樣的用心的，如霍克思翻譯《紅樓夢》對中華文化傳播起了極為重要的作用，但他對多數文化詞採用了意譯的辦法，將文化詞彙處理成法語、希臘語、拉丁語等以及西方文化中的各種意象（洪濤，2001）。實際上，這樣的手段只能讓西方讀者將中國的東西理解為西方所謂，長此以往，並不利於中華文化傳播。對於現在典籍翻譯研究提出諸多策略來看，有不少策略表面看是暫時有利於西方讀者接受，但從長遠來看則對中華文化傳播有害。因此，對典籍翻譯，中國譯者必須有責任感和責任心，不管在什麼歷史階段，什麼話語權時代，堅持“執中”核心原則進行翻譯，把握好度，保持文化異質性。中國譯者翻譯有着崇高的使命——以翻譯為載體，傳播中華文化。因此執中原則不僅是翻譯活動的原則，更能在具體翻譯實踐中起到指導作用。

注 釋

- ^[1] 本文分別受教育部“研究生創新計畫”北京外國語大學（2010.2-7）和北京大學（2011.2-2012.1）“訪問博士生”專案資助。曾在中國英漢語比較研究會第九次全國學術研討會暨國際英漢語比較與翻譯研討會（寧波，2010.11）會上宣讀，得到有關專家的指正。在此一併致謝！
- ^[2] 中國古代兵器種類遠不止冷兵器和熱兵器這麼簡單，《干戈春秋——中國古代兵器史話》（李少一、劉旭，1985）將中國古代兵器分為七類：白刃類、遠射、火器類、戰車類、戰船類、化學戰劑類和護甲類。《中國古代兵器》（王兆春，1996）在冷兵器中有分為格鬥兵器、衛體兵器、特種兵器、遠射兵器、防護兵器、城池和城戰器械；在火藥篇中有分火藥、燃燒性火器、爆炸性火器、火箭、火槍、火炮等十三類。由此可見中國古代兵器十分複雜，這裏主要挑選相對熟悉

的兵器研究。

- [3] 每一大類中均包括若干種，刀、劍、斧、槍又可細分為很多種。拿不熟悉的暗器為例，手擲類暗器有標槍、飛鏢、擲箭、飛叉、飛劍、飛刀、鐵橄欖、如意珠、乾坤圈、梅花針、鏢刀等。索擊類暗器有繩鏢、流星錘、狼牙錘、軟鞭、鐵蓮花等。
- [4] *Longman Dictionary of Contemporary English* (1995 年版) 第 1463 頁上給出的 sword 例圖就是三把劍兩把刀；由外研社、英國 Dorling Kindersley 和牛津大學出版社共同出版的《英語圖解大辭典》(1999 年版) 第 841 頁上給出 sword 的 14 個圖樣，其中有 4 個完全是中國刀模樣的東西。*The Oxford Illustrated Dictionary* (1978) 第 875 頁給出的 10 個 sword 圖樣，有 4 個完全是中國刀的模樣；而維琪百科全書 <<http://en.wikipedia.org/wiki/Sword>> 給出圖樣和解釋也主要是和中國古代的劍類似的武器。1993 年版的 *The New Encyclopedia Britannica*, VII, 第 451 頁對 sword 的解釋是 “sword, preeminent hand weapon through a long period of history, consisting of a metal blade varying in length, breadth, and configuration, but longer than a dagger, and fitted with a handle or hilt usually equipped with a guard”。可見《大英百科全書》也認為 sword 是單刃的 (a blade)。Balent (1989: 81-85) 提供了各種民族的類似刀的兵器並配有詳圖，全部都收錄在 sword 名下，可見英語對於各種刀劍根本不加區分。
- [5] 互聯網上已經使用 Dao 指代漢語中的“刀”，維琪百科全書就有 Dao 這個詞，並有詳細的解釋 ([http://en.wikipedia.org/wiki/Dao_\(sword\)](http://en.wikipedia.org/wiki/Dao_(sword)))。使用 Google 可以搜索到不少 Dao 作為刀的例子，中國哲學的“道”現在西方一般翻譯為 Tao，因此不會與 Dao 混淆。
- [6] 詳細區別可參考劉旭 (1986)，戈、矛、戟，見 11-31 頁；刀，見 32-40 頁；劍，見 48-58 頁；弓箭和弩，見 63-89 頁。
- [7] 由於篇幅有限，本文只採用譯本 1 做案例分析，基於語料庫的兩個譯本兵器翻譯分析將另文專述。
- [8] 在 BYU-BNC 其中檢索結果的 TOT 表示要檢索詞作名詞時與上下文各 5 個詞距離內所查到的詞總數；ALL 表示所查到的詞在所有語料庫

中的總詞數。

- [9] F(c) 表示該詞彙在該語料庫出現的總頻次，F(n, c) 表示該詞彙與 sword 搭配出現的頻次。
- [10] 原文是 “those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixela 2007: 58)。
- [11] 可以參見卓振英 (2002)，〈典籍英譯：問題與對策〉，《汕頭大學學報》3: 23-27；潘文國 (2004)，〈譯入與譯出——談中國譯者從事漢籍英譯的意義〉，《中國翻譯》2: 40-43；徐珺、霍躍紅 (2008)，〈典籍英譯：文化翻譯觀下的異化策略與中國英語〉，《外語與外語教學》7: 45-49；劉迎春、黃中習 (2007)，〈典籍英譯任重道遠〉，《中國外語》5: 105-106；王義靜 (2005)，〈追求創新與多元——第三屆全國典籍英譯研討會綜述〉，《中國翻譯》5: 66-69。
- [12] 這幾點來自潘文國教授的講座。

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The “Other” Function of Translation: On Translation and Education in Hong Kong

Dorothy Wong

Abstract

This paper looks into the relationship between translation and education in Hong Kong from the colonial period to the postcolonial era. Despite the fact that translation has long been a university course and there are even Translation Departments in Hong Kong’s universities, the focus of this paper is not on university education but secondary education. The investigation is triggered by the addition of translation as a component in the New Chinese Language subject curriculum which was implemented in 2009 when the governmental endeavour to engineer cultural identification materialized. Translation was recruited for a role different from the colonial period when the acquisition of translation skills was linked to practical needs.

Language has always been “a fundamental site of struggle for post-colonial discourse because the colonial process itself begins in language” (Ashcroft, Griffiths and Tiffin 1995: 283). The field of

education is connected with this site of struggle since one of the hidden aims of colonial education is to silence the voice of the subaltern who strives to express himself/herself. However, this struggle for recognition continues today and creates tension in society because the language native to the subaltern is viewed as having lost its competitiveness in a global sense while the language of the dominant, such as English, has changed from a colonial apparatus into one that promotes international communication. This tension between languages exists in Hong Kong, a society which is manifestly “postcolonial”, although the term here does not imply the reassertion of sovereignty, only the reintegration of the former colony into its “motherland”.

Power transition implies change, and “language in education systems has long been recognized not only as a very significant indicator of power relations in societies but also as a very important instrument for continuity and/or change” (Bray and Koo 2004: 1). One of the significant changes in postcolonial Hong Kong is seen in the fact that the government has been making every effort to promote the Chinese language, as a teaching medium and as a subject of study, in the secondary school. Despite all its endeavors, the government finds itself confronted by parents who see the Chinese language as a label of inferiority. What captures attention here is neither the argument triggered by a shift of the teaching medium from English to Chinese nor the importance of the two languages in a global scenario. It is the importance of translation which somehow “serves” these languages in education. Against such a background, the present paper focuses on the discussion related to the inclusion of translation as an elective component in the subject of Chinese Language in the new senior secondary curriculum adopted in 2009. This inclusion articulates the function of translation in engineering national identification for students in postcolonial Hong Kong. In addition, the colonial presence of translation in education can

also be traced.

Moving into a postcolonial period involves more than dismantling colonial practices and changing life styles. The complexities and ambiguities are nowhere more evident than in the vicissitudes of education in Hong Kong. One underlying thread is the language issue. The government has tried to remove the undeniably colonial nuances associated with the English language by weakening its influence on education. Their attempts, however, have given rise to much controversy because the importance of English language has escalated. It is empowered by the global market, and its acquisition (it is assumed by the local people) would help one experience global realities.

On the other hand, Chinese, as the national language and as a subject for the curriculum, has received more attention in postcolonial Hong Kong than in the colonial period.^[1] The government sees its role in essentializing the language which bridges the colonial disjuncture after the reintegration in 1997. Inevitably, this engages the language in political discourses although language has never been an issue isolated from politics. The legitimacy of Chinese, which is to be given a higher status in the territory, though it has been an official language since 1974 as a response to social needs, is inscribed in the Basic Law (Article 9): “In addition to the Chinese language, English may also be used as an official language by the executive authorities, legislature and judiciary of the Hong Kong Special Administrative Region”. The English language, though still regarded as an official language, is placed behind the Chinese language in terms of importance in this clause. The desire to consolidate the new status of the Chinese language is represented by the attempt to shift the teaching medium in secondary schools from English to Chinese so as to empower the latter. The recent obvious effort in improving the learning of Chinese as a subject of study in secondary school is marked by the introduction of the New Senior Secondary Curriculum

The “Other” Function of Translation

Framework ^[2] which has been implemented since 2009. Translation is included as one of ten elective components in Chinese Language, ^[3] a compulsory subject for every secondary student.

Historically, translation has participated in complex social configurations since its first notable appearance as a component in the English Language subject in the education system in 1863 (Ng 1984: 66). Apparently, looking only at the introduction of translation to the curriculum, one can easily conclude that translation did not have anything to do with colonial domination and cultural imperialism; it was introduced to students because of its practicality. Students could benefit from the acquisition of translation skills. They could have the chance to provide services to the colonial government. The ability to translate became an important incentive for the local people to receive an education. This point was well articulated in the 1889-90 *China Review*:

That in fact the great compradoric prizes, and the more modest interpreterships and clerkships in the Government Service, which are open to successful students, offer an incentive to education in Hong Kong which is not to be found elsewhere. This is precisely the point at which we have been aiming. (210)

The acquisition of the Chinese language was then propelled by the desire to train more qualified interpreters so as to facilitate colonial administration. It was owing to the ability to perform interpreting tasks that Chinese as a subject for the curriculum was included in the colonial educational system. In a passage from the *Hong Kong Government Gazette*, dated 12 February 1876, the utilitarian values in the acquisition of Chinese language were noted:

At first, the Chinese would have been glad to throw their own language

overboard, but this could not be listened to. The result would have tended to denationalization and the production of a tribe of smatterers utterly useless for interpretation, or, for the matter, for anything else. It took much persistence for many years to overcome this reluctance to learn Chinese, but such a thing is never heard of now. (78)

The importance of the subject of Chinese Language to local junior secondary students was noted in the 1882 Education Report. It was suggested that equal amounts of time should be given to both the English and Chinese Language subjects in order to equip students with adequate knowledge in Chinese before promoting them to the upper forms where translation would be taught instead of Chinese. The reason for keeping Chinese Language as a subject in education is very distinct—to make the colonized useful. A pragmatic view of the language was produced among the local people—not any national consciousness. Therefore, the identification of a language with a nation was weakened.

Moreover, translation was manipulated to depoliticize the tie between the Chinese language and nationalism. With the 1911 uprising in China, the colonial government was conscious of the spread of patriotism to the local people. The government's intention in tightening the control over the learning of Chinese represented a determination to combat the spread of such patriotism. The acquisition of the Chinese language became a sensitive issue because of the possible political resonances. Instead of prohibiting it, the government encouraged local students to improve their competence in Chinese. However, once again, the focus was slanted towards practicality rather than political and cultural needs. For example, the sinologist Rev. H. R. Wells was sent to Queen's College in Hong Kong in 1911 to oversee the Chinese Language subject in the curriculum. A *Pari Passu* System was set up. Under this system, the two subjects Chinese Language and English Language were given

equal emphasis. Also, special attention was paid to students’ translations (Wang 1982: 274). Acquiring translation skills or interpreting skills became an overwhelming reason for students to improve their Chinese language. From then on, translation was eventually and gradually removed from the English Language subject, and became a component in the Chinese Language subject. Noted in a Diocesan Boy’s School student’s report card in 1947 was the fact that translation was a component of the Chinese Language subject (and of the Cantonese subject).^[4]

Notwithstanding this, the translation of foreign texts entered the curriculum. Chinese language education was marginalized because a colonial education with English language as the core was a “technology of colonialist subjectification” (Ashcroft, Griffiths and Tiffin 1995: 426). Such a form of marginalization echoes Homi Bhabha’s proposition regarding the role of the colonizer, which is to “construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction” (Bhabha 1994: 70). This was utilized by the British missionaries in Hong Kong who “saw in their dreams a Chinese figure, imploring them, saying, ‘Come over and help us’” (Bickley 1997: 7). One would not be surprised to find the nineteenth-century British educator Frederick Stewart criticizing Hong Kong education. He claimed that “the Chinese have no education in the real sense of the word”. To him, “a higher idea of our (British) civilization and institutions” (Bickley 1997: 75-76) could initiate the Chinese into the realm of education. The control of the curriculum made domination possible through the creation of a cultural hierarchy of culture. This became a hidden agenda in the promotion of education. Homi Bhabha (1994) elaborates that “the English book is presented as universally adequate: like the ‘metaphoric writing of the West’, it communicates the immediate vision of the thing, freed from the discourse that accompanied it, or even

encumbered it” (105). Through education, the colonial authority establishes “the locally English or British as normative through critical claims to ‘universality’ of the values embodied in English literary texts, and it represents the colonized to themselves as inherently inferior beings” (Ashcroft, Griffiths and Tiffin 1995: 426).

Chinese books such as the Four Books and the Five Classics were adopted as textbooks throughout China, but they were viewed as inadequate instruments in education, according to the 1844 “Report of the Morrison Education Society” in the *Chinese Repository* XIII (December 1844). It issued a call for further action. As a remedy, translated texts were introduced into the syllabus of the local schools. As early as in the 1840s, textbooks such as Murhead’s *Geography and Arithmetic* and the *Bible* had been translated into Chinese and were adopted in schools operated by the missionaries (qtd. Wang 1982: 114). From the outline of an important anonymous pamphlet on educational matters published in 1877, one sees an entry on the function of the translation of English texts in improving local education: “the translation of English books into Chinese is to render the teaching in Chinese School sufficiently undenominational to fairly come under the term secular”.^[5] The same publication notes that on April 24th 1873, the Legislative Council, in discussing a scheme of grants-in-aid for schools, agreed on the formation of a Committee which took in hand “the translation of some of the English books in use at the Irish National Schools into Chinese for use in schools under this scheme. ... It would in fact appear that series of elementary works in good Chinese would have to be composed or translated” (30-31). Apparently, the Chinese Classics in the school curriculum did not meet the requirement of “good materials” for students. Therefore, foreign materials were translated and adopted by the colonial educators. Moreover, the use of translations in the curriculum can be regarded as a sign showing the difference between

Hong Kong and China; it also makes wider the distance between the two. Not until 1920 could one find the inclusion of translated texts in Chinese textbooks for secondary school students in China. This can be attributed to the promotion of the vernacular as the national language. It was also a response to the need for improving the country through revolutionizing language and literature. ^[6]

Education has never been immune from socio-political and cultural influences although, according to Blackledge and Hunt (1991), “the functions of education are: to preserve society; to socialize and humanize man by providing the normative and cognitive frameworks he lacks” (95). Nevertheless, the dissemination of knowledge is done through the control of the field of knowledge as evidenced by the curriculum. Carr (1993), in his article “Reconstructing the Curriculum Debate”, discusses the function of the curriculum and the way that it reproduces “the forms of consciousness and structure of social relationships” (6). It seems that translation has a very small role (or none at all) to play in postcolonial Hong Kong as compared to English Language and Chinese Language, which are compulsory subjects for study at all levels of education, from primary to secondary. The inclusion of translation in the Chinese Language subject is associated with the repositioning of Chinese culture and values; they are important in engendering national identification as “the central thrust of the post-1997 regime’s cultural policy thus appears to be the assertion of Hong Kong’s eternal and indissoluble ties with the Chinese motherland” (Vickers and Kan 2003: 7). Such a principle was stated in the former Chief Executive C. H. Tung’s inaugural address in 1997:

We will incorporate the teaching of Chinese values in the school curriculum and provide more opportunities for students to learn about Chinese history and culture. This will foster a stronger sense of Chinese

identity in our students. (Policy address, 8 October 1997)

This can be recognized as a counter maneuver because in the colonial period, Chinese Language and Literature and Chinese History were depoliticized subjects aimed at creating a local identity with its root in the ancient glory and civilization of China; they had no connection with the contemporary political reality of China or the local context. ^[7]

The government's intention to enhance national identification is well reflected in the changes of the Chinese Language subject. This is articulated in its two stated objectives of the subject. One is to produce in the students the ability to master the language which has been taken as their mother tongue despite the fact that Cantonese is the spoken language of most Hong Kong people; the other is to generate national identification and recognition of their Chinese nationality as noted in the first page of the *CDC-HKEAA Chinese Language Curriculum and Assessment Guide (Secondary 4 - 6) 2007*. Written on page 17 of this publication are the three objectives of the Chinese Language subject, which highlight the importance of learning Chinese culture:

1. To increase students' knowledge of Chinese culture, so that their interest in learning Chinese and their ability in using it will be enhanced;
2. To help students reflect on Chinese culture so that they will know more about the world; and
3. To assist students in identifying with Chinese culture so that their love towards the country can be nourished.

Translation becomes a component of the Chinese Language subject, governed by all these aims. Translation has to perform the desired role in actualizing an interstitial postcolonial existence, with the aim of re-addressing the concept of the motherland. Then, the question is how translation can be used for the purpose of strengthening the national

consciousness in students. The intention to cultivate the unassailable identity of “Chineseness” in students is overwhelming. Appended to these objectives of the Chinese Language subject are those of translation, as presented by the curriculum developers in the *CDC-HKEAA Chinese Language Curriculum and Assessment Guide (Secondary 4 - 6) 2007* (111):

Students are introduced to good translations. Through them, their knowledge and life vision, as well as their reading choices, would be widened. Apart their interest in reading, students’ analytical ability and the ability in appreciation will be improved. Students can understand the ideas and emotions embedded in these works. They are able to appreciate various cultures.

Despite all these statements, the existence of translation does not serve as a metaphor of cultural diversity and ethnic plurality in the way that the objectives seem to suggest. Translation becomes an apparatus in countering the once dominant sense of colonial inferiority. This sense of inferiority is a result of the cultural differentiation that has been used to justify domination, as the colonizer emphasized the universality of the English culture so as to consolidate its power. Translation is metaphoric in the sense that Chinese culture and values represent an authority which was lost during the colonial period when the articulation of cultural difference was simply “an attempt to dominate in the name of cultural supremacy which is itself produced only in the moment of differentiation” (Bhabha 1994: 34).

However, the recovery of a central position depends neither on the highlighting of cultural differences, which are significant markers of what is inside and outside, nor on the claim that there is continuity to the disrupted traditions and history. It is done through the assimilation of translated texts into the larger block of Chinese texts, thus diminishing

the power of cultural difference. Inevitably, this creates an ironical discourse of mimicry with ambivalence at its core. Instead of creating priority and hierarchy via cultural differences, the recognition (and reclamation) of the centrality of Chinese culture is achieved through the articulation of cultural resemblance which camouflages as cultural “foreign-ness” in the curriculum. The inclusion of translations in the Chinese Language subject makes it a subject with a difference that reveals the same ambivalence as before.

Resemblances, articulating a kind of cultural universality that had been employed by the colonial authority to justify its cultural domination and superiority, are the focus of teaching as noted in the sample teaching plans distributed by the Education Bureau. Instead of pointing out the differences that are created by the manipulation of language in literary representation so as to enhance students’ ability in appreciation, the translated texts are read as no more than ordinary Chinese texts, as if they are not different in terms of composition. The meanings of the translated texts are captured through generalizations. For example, emphasis is placed on universal themes such as love or friendship rather than cultural diversity. Obviously, it is not the differences which should be noted and studied so as to enhance the understanding of the Other, but the resemblances.

The reason for doing so may be that cultural differences suggest, as Homi Bhabha (1994) puts it, “the sum of knowledge from the perspective of the signifying position of the minority that resists totalization” (162). The focus on resemblances helps Chinese culture restore its position. This is done through obliterating differences which represent the minority. The suggestion is that Chinese culture is the same as other cultures, so it is not an inferior one as it is the same as the Other. This, in turn, helps engender identification on the part of students.

Moreover, the practical side of translation has disappeared. The

acquisition of translation skills is not aimed for in secondary school education because language teachers never ask students to do any Chinese-to-English or English-to-Chinese translation exercises, as Lu Dan Huai (2005), the author of the book *Xianggang Shuangyu Xianzhuang Tansuo* has observed. There are three reasons according to Lu. Firstly, according to language theories, translation affects students’ acquisition of a second language. Their desire to use the target language is hampered. They will have neither the opportunities nor sufficient time to use this language as they are in a mother tongue environment all the time. Secondly, the education policy forbids students to use their mother tongue (when having English lessons) in class and code-mixing is discouraged. Thirdly, teachers have not received enough training in translation (241).

Translation has played a specific role in Hong Kong since the colonial period. It was focused on by the colonial educators who aimed at producing persons that could serve the colonial authority. The acquisition of translation skills generated in the colonized Gramscian “consent” and this facilitated domination. The introduction of the Chinese Language subject helped the students improve their translation skills. In addition to this, the teaching of translated foreign texts to students reflected the narcissistic subjectivity of the colonizer who gave the colonized an inappropriate education system; they acted as the possessors of knowledge.

Then, after 60 years, translation was reincorporated in the Chinese Language subject once again. It now occupies a new place in the Chinese Language subject as the acquisition of Chinese culture constitutes a significant part in postcolonial education. Its presence makes the Chinese Language subject an example of postcolonial representation where the construction of self and the resumption of national identity are key concerns.

Notes

- [1] The colonial government's attitude towards the Chinese language could be seen in the 1990 Education Commission Report No. 4, in which the teaching and learning of Chinese in school was "dismissed in one sentence": "[t]here was less concern over standards of Chinese although writing skills might have declined slightly". The Report came out in November 1990. Little attention was paid to both the acquisition of the Chinese language and its use as a medium of instruction in the classroom. The Linguistic Society of Hong Kong, in "Education Commission Report No. 4: A Response", shows that such negligence underscored the assumption that all was fine and there was no need for improvement. See Linguistic Society of Hong Kong (1992: 171).
- [2] The New Senior Secondary Curriculum Framework was released in 2007 in response to the Education Bureau's Report in 2005, in which the concept of a three-year senior secondary education was introduced. This concept of 3+3+4 will be put into action in 2009. This will change the educational system in Hong Kong when university education is lengthened from three years to four years while secondary school education is shortened by one year. The Framework aims at introducing new curricula to cope with such a change.
- [3] The ten elective components are: Movie and Television Adaption of Chinese Masterpieces, Theatre Workshop, Chinese Fiction and Culture, special topic in Chinese Culture, News Writing, Media Writing, Selected Readings of Translation, Writing on Science, Putonghua and Communication Studies, and Putonghua and Performing Arts.
- [4] As seen from a reproduced Student's Report Card belonging to the former Headmaster of Diocesan Boys' School, translation was a component of two subjects: Chinese and Cantonese. J. S. Lowcock had taken Elementary Cantonese, a subject for those who did not master Chinese very well. From the report card, one sees that Chinese (*Hanwen*)

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as a subject consisted of four parts: Reading (*guowen*), Composition (*zuowen*), History (*Zhongguo shi*) and Translation (*kewen*). The subject Cantonese (*Yueyu*) had three parts: Reading (*duben*), Translation (*funyi*) and Oral (*koushi*). It is worth noting that translation appeared in both subjects but with different Chinese names. That may suggest two different approaches towards translation. The card is reproduced in Anthony Sweeting (2004: 229).

[5] This was published inside the back cover of an anonymous publication on *Dates and Events (1875-1877)* relating to Hong Kong Education. It was reproduced in Anthony Sweeting (1990: 35).

[6] The idea of revolutionizing literature and the country through adopting the vernacular language was supported by many Chinese scholars at the turn of the twentieth Century. One of the key figures was Hu Shi, a significant figure in Chinese literary history. He saw a necessity in starting systematic studies of the vernacular so as to promote it to be the national language. For further details, refer to Volume One of Hu Shi's *Hu Shi Wenxuan* (A Collection of Essays) (Hefai: Huangshan, 1996). Ten translated texts appeared in a textbook *Baihua Wenfan* (A Collection of Writings in Vernacular) for secondary school students in China, published by the Commercial Press in 1920.

[7] This is more obvious with the Chinese History subject than that of Chinese Language and Literature. However, it does not mean that the latter is politically neutral. One can easily see that traditional moral and values are important components in both subjects. Scholars of education have contributed to the study of Hong Kong education in the colonial and postcolonial periods. Special attention is paid to the relationship between subjects such as Chinese Language and Literature and Chinese History and changes in Hong Kong. In the colonial period, these subjects were meant to acquaint students with the historical past of China. However, these subjects are now manipulated to foster the construction

of national identity in the postcolonial period. For details, please refer to Luk (1998), Vickers and Kan (2003) and Kan, Vickers and Morris (2007).

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評 論



詩歌翻譯：得失之間的審美探求

——讀蘇珊·巴斯內特的
〈種子移植——詩歌與翻譯〉

倪詩鋒

詩歌到底可譯還是不可譯，爭論從來就沒有休止過。歷經了尤金·奈達（Eugene Nida），蘇珊·巴斯內特（Susan Bassnet），羅文·雅各森（Roman Jakobson），彼特·紐馬克（Peter Newmark），詹姆士·霍爾姆斯（James Holmes）和安德列·勒菲弗爾（André Lefevere）的我們，似乎還是沒有能夠找到合適明瞭的答案。中國的翻譯學理論也經歷了從嚴復的“信達雅”，錢鍾書的“化境說”到傅雷的“神似形似說”，直至今日辜正坤的“多元互補論”的百年歷程。在“原文中心”沒落，“譯語中心”興起，作者、譯者、譯文讀者三元平分秋色的今天，我們重新閱讀蘇珊·巴斯內特，重新領悟翻譯家們對詩歌翻譯的種種執着。

〈種子移植——詩歌與翻譯〉是蘇珊·巴斯內特所著《文化構建——文學翻譯論文集》的第四章。此文一開始，蘇珊·巴斯內特就理直氣壯的批判了羅伯特·弗羅斯特（Robert Frost）對詩歌翻譯下的結論，“詩者，譯之所失也”（Bassnett 2001: 57），她稱之為極其愚昧的評論。接着，在長達 18 頁的旁徵博引，據

理反駁之後，文章最後以蘇珊·巴斯內特她自己對詩歌翻譯的可譯性的完美注釋結尾，“詩者，譯之非所失也；詩者，恰為譯之所得也”（Bassnett 2001: 74）。通讀蘇珊·巴斯內特的〈種子移植——詩歌與翻譯〉，讓人最明瞭於心的便是她批評的詩歌翻譯的“失”，她提倡的詩歌翻譯的“得”。那麼，在詩歌的翻譯中，我們到底有沒有“失”，失去了什麼；有沒有“得”，又得到了什麼呢？我們又該怎麼樣看待詩歌翻譯中的這些“得”與“失”呢？要回答這三個問題，我們得先從詩歌翻譯遭遇的尷尬境地說起。

詩歌翻譯的尷尬境地

詩歌濃縮了一個民族語言文化的精華，可謂是“文學皇冠上面的明珠”，含有鮮明的語言、文化特徵。正是由於詩歌文本字裏行間濃得化不開的語言、文化韻味，使得詩歌翻譯遭遇尷尬，成為翻譯領域的黃燈區。詩歌翻譯者也因此經常陷入進退維谷的苦悶與彷徨之中。

首先，詩歌的語言含蓄精煉，因而更具隱喻性和象徵性，內涵也更多。朱光潛一語破的：詩歌以極其經濟的語言喚起極豐富的意象和情趣，意在言外，情溢乎詞（朱光潛，1981）。因此，詩歌的語言的空白比日常語言或科技文體語言的空白更大，因為日常語言的“能指”指向“所指”，而詩歌語言具有返回能指性，因此就更不具有透明性，而更有多義性、多重闡釋性、無限衍生性等特點。從闡釋學的角度來看，正是作品意義的空白和不

確定性以及語義單位連接之間的空缺，激發和誘發讀者進行創造性的填補和想像性的連接，這是一個讀者與作者對話、商榷、爭論、調和並產生新的意義的過程（呂俊，2000）。當代英國翻譯理論家塞傑爾（J. C. Sager）發表的“文本類型與翻譯”說也指出，文本一旦翻譯成其他語言，便游離於“原來的語用環境之外”，譯者便可以重新將其“用於別的意圖”（Sager 1997: 25-42）。詩歌文本的這種意義的遊移和不確定，無意可譯或意義太多，再加上各種隱晦語言的使用，的確是為讀者的闡釋提供了創造空間，但卻也使詩歌的翻譯遭遇尷尬。

其次，詩歌較其他的文學體裁，比如小說、戲劇、散文，更講究形式，它的形式與內容聯繫更緊密，甚至達到了不分彼此的地步。蘇珊·巴斯內特在她的文中也強調了這一點，“一首詩的內容和形式是不可分離的”（Bassnett 2001: 69）。而從文字形態上講，漢語和英語之間的不可通約性使得詩歌翻譯再次陷入茫然。英語是一種表音文字；漢字有象形特徵，從而造成了文字形態層面上翻譯的困難，更不消說從句法層面還原詩歌了。蘇珊·巴斯內特引用詹姆士·霍爾姆斯的話也證明了這點：各種文體形式是不可能完全一致的（Bassnett 2001: 62）。更何況詩歌本身是一種源自靈感的創作，詩的文本結構承載着蘊涵的、超然於語言之外的東西。詩歌的語言質樸而精妙，表現手法含蓄抽象，神韻也因此油然而生。詩歌通過一種緣自靈魂而又富有質感的語言，有力地撞擊着我們內心最為深邃、真實的情感。因此，詩歌語言結構的難以復原必然導致詩歌神韻隨之消亡。詩歌形式與內容的不可分性，再加上英漢語之間的形式不可以移植性，必然使得詩歌翻譯遭遇難堪。

如果說詩歌文本意義游離與英漢語言結構的不可通約性是詩歌翻譯的第一道屏障，那麼，詩歌語言背後蘊涵的情感和文化資訊則是詩歌翻譯遭遇尷尬的始作俑者，它從根本上否定了詩歌翻譯的絕對性。從語言學的角度看，詩歌是一種經過歷史濃縮後攜帶着大量文化資訊的語料。詩歌翻譯就是對原信息碼進行解碼，然後用另外一種語言進行重新編碼的過程。在這個過程中，由於文化資訊隱藏在詩歌文本之下，而且是依賴着特定的文化土壤而存在的，所以很難將它們完全轉化，如詩歌的語言文本中到處都鑲嵌的特有的典故，專有名詞和風俗習慣等。文化的滲透性極強，文化因素深及語言的各個層面（劉宓慶，1998: 7）。不同文化背景之間的符號系統只能在所指層面達到一定的共用，而這使得詩歌翻譯顯得更為單薄而無力，絕對理解上的詩歌翻譯也必然只可能是一種難以企及的幻想，作為一種妥協，詩歌翻譯更多地只能被提升為一種再創造。蘇珊·巴斯內特引用雪萊對詩的論斷引出她自己對詩歌翻譯的立場：我們沒有辦法把一首詩歌從一種語言轉化到另外一種語言之中，但是我們卻能夠對之進行移植。我們把種子種植在新的土壤裏，就能夠滋養出新的植株（Bassnett 2001: 58）。晏嬰曾經說，“桔生淮南則為桔；生於淮北則為枳，果徒相似，其實味不同。所以然者何？水土異也”。不同民族有各自的生活習俗和文化傳統，這些差異自然會在語言中留下了印記。即使是同一粒種子，長在不同文化土壤裏，也不見得能長出形、色、香都一模一樣的花朵，結出一樣味道的果子。

詩歌翻譯中的“失”

也許正是深諳詩歌翻譯如此尷尬的處境，羅伯特·弗羅斯特才敢冒天下之大不韙，一語道破了很多人的對詩歌翻譯的可能性的猜疑，“詩者，譯之所失也”。關於詩歌和詩人，羅伯特·弗羅斯特事實上還說了另外兩名言：當情緒搜尋到思想，思想搜尋到語言，那麼詩就作成了；詩人是一種狀態，而不是一種職業。所以，我們認為羅伯特·弗羅斯特這裏所講的“失”實際就是詩人寫作時候的狀態（condition）和情緒（emotion）在翻譯過程中的流失。實際上，還有很多其他的翻譯家對詩歌翻譯的觀點與羅伯特·弗羅斯特所見略同。朱光潛就曾說，“大部分文學作品雖可翻譯，但譯文只能得原文的近似”（朱光潛，1985: 8）。雨果·弗萊德里奇（Hugo Friedrich）在他的《翻譯的藝術》中也曾指出：“但丁說過原詩的閃光處在翻譯後肯定是會消失的”（Friedrich 1965: 12）。我們認為蘇珊·巴斯內特之所以一口否定羅伯特·弗羅斯特的結論，主要是因為她沒有完全理解羅伯特·弗羅斯特的言下之意，她以為羅伯特·弗羅斯特說的“失”是指詩意的全部流失。因此，她的這種全力批駁有只見樹木而不見森林之嫌。

實際上，蘇珊·巴斯內特在自己的文章中也不止一次的提到了詩歌翻譯過程中可能會出現的“失”。她在討論龐德（Ezra Pound）對詩歌的三種分類時，她說：“如果翻譯者把文本看作是一種固定的，僵化的物體，認為只有通過‘正確’的方式才能夠系統的對此解碼，那麼詩歌原本的玩味就已經蕩然無存”（Bassnett 2001: 65）。在談到但丁的詩的翻譯時，她又再次重複

說：“翻譯者似乎困於選擇接近原文字句的翻譯和以讀者為中心闡明性的翻譯，但這兩種翻譯都毫無玩味可言的”（Bassnett 2001: 73）。接着她又說：“龐德在翻譯的某個具體過程中，《神曲》作為詩的靈性已經揮發殫盡”（Bassnett 2001: 73）。她個人非常推崇湯瑪斯·懷亞特的翻譯，她引用了他翻譯的彼特拉克的一首詩作為例子。但她未了還是承認說：“儘管翻譯作品和他寫作生活的年代一致，但詩的立場不同了，因此語調也不同了”（Bassnett 2001: 69）。從以上引文來看，儘管蘇珊·巴斯內特認為詩歌是可譯的，她也承認詩歌在翻譯過程中會失去些東西的，如以上引文中提到的玩味（sense of play）、靈性（spirit）、立場（perspective）和語調（tone）等。

那麼，我們就先來嘗試着推測羅伯特·弗羅斯特所謂詩人的狀態和情緒，和蘇珊·巴斯內特以為的詩歌玩味和靈性在詩歌翻譯中的“失”。根據以上的引文，我們認為蘇珊·巴斯內特這裏講的玩味和靈性是指詩歌文本中隱含的詩的神韻。而羅伯特·弗羅斯特所謂的詩人的狀態和情緒則是指詩歌作者在特定的情緒下要表達的意圖，感情和抱負。而詩人的意圖，感情和抱負則是體現在詩歌文本的神韻之中。所以，只有渾然天成的表達了詩歌文本的神韻，詩人創作的感情和抱負才能了然於讀者之心。那麼，詩歌翻譯難也就難在詩歌文本神韻的傳達，“失”也是失在詩歌文本韻味的傳達。

詩歌的文本的神韻的傳達，我們認為主要是依託詩歌本身的文本形式，以及詩歌文本形式下面的感情和文化資訊的傳達。於是，英漢語言結構的不可通約性就成了詩歌翻譯難以逾越的屏障。漢語是由表意文字組成的語言符號系統。在中國古典詩歌

中，句式講意合，重並置，少聯接；辭彙具有超脫語法規則和詞性約束的極大自由。這種特點使中國古典詩歌能夠直接呈現事物和景象，很少需要加任何的解釋和限定，因而具有含蓄暗示的特點。而英語是由抽象字母構成的語言符號系統，句式講形合，重曲折，多連綿。注重時空感的漢語及其自由的並置手法能夠產生堅實明朗的詩風，令線性的標音文字望塵莫及。在翻譯中國詩歌時，翻譯者往往要受到英語時態語態的種種限制，如名詞和代詞的數和格，動詞的時態和語態。一旦受到這些結構上的限定，原來詩的形是很難再保持一致的。正如辜正坤在《中西詩比較鑒賞與翻譯理論》一書中所言，“凡屬語言本身的固有屬性（區別於他種語言）的東西往往都不可譯”（辜正坤，2003: 374），英漢詩中的音韻節律及一些特殊的修辭手法等均不能完全傳譯。例如，英語詩格律中的音步在漢譯詩歌中是無法重現的，前輩翻譯家，如聞一多、卞之琳等，在英詩漢譯實踐中找到一種“以頓代步”的權宜之計，並選擇和原文音似的韻腳複製原詩格律；然而，此類詩歌翻譯卻容易滋生一種“易詞湊韻”、“因韻害義”、“以形損意”的不良傾向，譯者常常會為了湊每一行的“音步”或行行達到同等數目的“音步”，讓所謂的“格律”束縛詩歌翻譯。因而，詩歌的具體文本形式或者具體的字法、句法是很難保持完全一致的，如不顧詩意，僵硬的追崇形式的一致，那麼詩歌的神韻必然被犧牲。因此，形的“失”是不可避免的。

我們再來看看詩歌文本中的情感和文化資訊的傳達。一行凝煉富涵神韻的詩句，在同一個民族的讀者眼裏有一種不言而喻的意味，但翻譯成另一種語言後，這種神韻就可能蕩然無存。格律

嚴謹、簡潔凝練、韻味無窮的中國古典詩詞，蘊涵着各國文化中獨有的專有名詞，典故，風俗習慣，翻譯肯定也是沒有辦法完全轉化這些文化因數的。雖然有些譯文在一定意義上傳達了古典詩詞的某些蘊義，但是它遠不能渾然的承載詩中所蘊涵的人生與天道、瞬息與永恆、蒼涼與婉約的情懷。此刻，我不禁想起維特根斯坦的那句名言：“凡是能夠說的事情，都能夠說清楚；而凡是不能說的事情，就應該保持沉默”。

對於詩歌翻譯的“失”的尷尬，蘇珊·巴斯內特似乎在她的文章中給我們指了一條出路：“詩歌翻譯是詩歌閱讀的延續。作者為讀者作詩，而讀者重新意會詩的力量也是基要的。不同的讀者會產生不同的理解，不同的翻譯者會做出不同的翻譯。詩歌翻譯中重要的是翻譯者要融入被翻譯的詩歌中，並且通過閱讀理解的愉悅來創造的把詩歌轉化到另外一種語言”（Bassnett 2001: 74）。她的對翻譯本質的觀點與解構主義的文本觀點基本同出一轍，巴特（Roland Barthes）的“作者之死”思想在此也可見一斑。他們基本都認為在作者完成創作之後，文本的意思就開始游離，全然在於翻譯者或是讀者的理解。但這些觀點在我們看來都只能是權宜之計，並不能真正解決詩歌翻譯中實實在在的“失”，這種觀點也只是另外一種形式的妥協，有自欺欺人之嫌。

詩歌翻譯中的“得”

那麼，接下來我們來看看詩歌翻譯中的“得”。通過詩歌翻

譯我們又得到了什麼呢？詩歌翻譯中的“得”與“失”，孰重孰輕呢？

我們首先還是來找找蘇珊·巴斯內特在文中倡的詩歌翻譯的“得”。在講詩歌翻譯的國界時，她說，“就像沃爾特·本傑明（Walter Benjamin）指出的那樣，翻譯保存了文本，文本之所以繼續流傳也就是因為他的翻譯”（Bassnett 2001: 59）。在評論湯瑪斯·懷亞特翻譯彼特拉克的一首詩時，她說，“他保存了原文的形式，因此向目標語引入了一種新的詩歌形式。他洞察的對這種形式稍做變動，為目標語創作了新的文學可能”（Bassnett 2001: 69）。

從以上引文來看，她同意沃爾特·本傑明的觀點，認為通過詩歌翻譯，原詩為目的語言系統中引入新的文學形式，從而創造了新的文學可能，也因此能讓詩歌繼續生存和流傳。在這一點上，她的觀點與錢鍾書的“媒”、“誘”之說也是不謀而合，說明了詩歌翻譯在文化交流中的作用。錢鍾書列舉對林紓的翻譯的看法便是蘇珊·巴斯內特提到的翻譯之“得”的明證。他以為林紓的翻譯比哈葛德（Rider Haggard）的原文“明爽輕快”，“文筆上也優於原作”，也更願意讀林紓的譯文。林紓的翻譯對很多作品流傳更廣，且存活下來流傳至今功不可沒（錢鍾書，2002: 80-101）。龐德在二十世紀初通過翻譯認識到漢語的並置特點，並且獲得現代詩創作的原動力。他發現翻譯的似是而非隱藏着詩意，雙語的非對等錯位有時能產生濃郁的詩意；他從翻譯的接受角度和翻譯的實際意義出發，以大膽的自主性翻譯理論發展德萊頓（John Dryden）的“仿譯法”；他將優秀的詩歌翻譯作品看作是具有獨立意義的詩歌新作，可謂是詩歌翻譯之“得”又一大例

證。

雨果·弗萊德里奇在《翻譯的藝術》中對於翻譯的“得”是這麼說的：“翻譯的目的是逾越文本的限制以達到對言語和審美能量的釋放。這種言語和審美的能量在翻譯者自己的語言裏只是純粹的可能，但從來都沒有被兌現過。這種翻譯的最重要特點就是‘豐富’。原文本被翻譯過來實現自己語言新的、與原文不同的文體可能”（Friedrich 1965: 13）。就像他所說的，詩歌翻譯的“得”還包括能在譯入語中釋放全新的言語和審美的能量，這對譯入語的語言表達方式和表達的內容來說也是種豐富。許淵沖也曾認為，詩歌不僅可譯，而且如果譯法運用得好，不僅能夠傳達原詩的韻味，有時“甚至還可以青出於藍而勝於藍，使中國詩給外國文化增添色彩”（許淵沖，1984: 110）。鄭振鐸在他發表的〈處女與媒婆〉、〈翻譯與創作〉、〈盲目的翻譯家〉等文中說的更是形象，他認為翻譯就像是“開了幾扇明窗，引進戶外的日光和清氣和一切美麗的景色”。他還認為翻譯不僅是錢鍾書以為的“媒婆”，也是“奶娘”。詩歌翻譯那就更像“奶娘”了，詩歌是一個文化的結晶，詩歌翻譯讓一種文化的乳汁有機會哺育另外一種文化的發展。這也許正是詩歌翻譯在跨文化交流中的作用的形象體現。翻譯是跨文化的重要媒介。詩歌作為純文學的最高形式，詩歌翻譯也集中體現了文化之間的交流融合和碰撞衝突，為跨文化交際做出貢獻。

詩歌翻譯對英漢語的語言和文化的發展無疑是種豐富與交流。詩歌翻譯“得”與“失”，孰重孰輕，已毋庸贅言，“得”不可或缺的“得”，“失”不可避免的“失”。如果我們來哲學的看待這個問題，有失必有得。我們不應將“失”看作是詩歌翻

譯的一種缺陷，一種遺憾，而要將其看作是詩歌翻譯的一種開放性和包容性的向度。當今詩歌作品常有多種不同的譯本，新版本不斷出現，頗有取代舊版本的趨勢，而詩歌文本在翻譯再創造的過程中也獲得了永恆的價值。我們應該認可並在一定意義上鼓勵詩歌翻譯過程中“得”的再創造。

詩歌翻譯：得失之間的審美探求

詩歌翻譯中的“得”與“失”都是不容爭辯的客觀存在。我們在肯定詩歌翻譯對語言文化的交流與豐富積極的作用時，我們也該看到詩歌翻譯中的“失”。而實際上更多的人往往更關注的詩歌翻譯的“失”。聞一多就曾斷言：“渾然天成的名句，它的好處太玄妙了，太精微了，是禁不起翻譯的。你定要翻譯它，只有把它毀了完事！‘美’是碰不得的，一粘手它就毀了”（聞一多，1987: 11）。尤金·奈達也這麼說過：“足值翻譯這樣的事是不可能的，至多只能是最大的接近”（Nida 2001: 87）。紐馬克在他所著的《翻譯方法》一書中也不無惋惜的指出：由於詩歌動用了語言之窮盡，翻譯的最大的損失便是詩歌（Newmark 2001: 62-69）。喬治·莫爾（George Moore）說的更是絕然：“如要一本書重新產生一次，只有一本書遇到了一個與原作者有同樣心智的人，才會有這幸運的來臨”（陳西滢，1984: 400-408）。

事實上，“失”的存在從根本上否定了詩歌翻譯的絕對性。而作為語言文化交流的重要的文學創作方式的媒介，詩歌翻譯中的“得”更是我們所企及的。如果我們相信人類理性的有限性，

承認真理存在的相對性，甚至承認無限接近而永不可得是一種可望而不可及的美，那麼，翻譯在我們看來，儼然是一種審美的探求。如果我們承認詩歌本身就是一種美，承認詩歌翻譯的相對性，甚至承認擺渡在得失之間的詩歌翻譯也是一種可望而不可及的美，那麼，詩歌翻譯更是一種絕望背景下悲壯而勇敢的審美探求。這種意義上的“美”屬於一種形而上學的境界，屬於曾經為之探求過的人們。嚴復、錢鍾書、傅雷、辜正坤、尤金·奈達、蘇珊·巴斯內特、彼特·紐馬克、詹姆士·霍爾姆斯和安德列·勒菲弗爾以及其他所有為翻譯事業做出努力的翻譯理論家，應該就是在文化交流的語境中，基於翻譯中的“得”與“失”進行審美探求。蘇珊·巴斯內特的這篇〈種子移植——詩歌與翻譯〉何嘗又不是一次權衡詩歌翻譯得失的審美索求呢？翻譯的藝術永遠要與兩種語言之間存在的不可轉譯性妥協（Friedrich 1965: 13）。詩歌翻譯“得”與“失”遠非勢不兩立，只要有心，在“得”與“失”之間尋求一種平衡，這也正是詩歌翻譯的審美探求愉悅之所在。

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