Translation Quarterly

香港翻譯學會出版

翻譯季刊

二〇一四年
第七十四期

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《哈姆雷特》散文體和詩體漢譯本
辭格翻譯對比研究

謝桂霞

Abstract

A Study of the Rhetorical Device Translations in the Chinese Prose and Verse Versions of *Hamlet* (*by* Rosie Guixia Xie)

This paper is an empirical study of the differences between the Chinese prose and verse translations of Hamlet. *Applying a typology of methods used to translate rhetorical devices to collect data, the author found that translators who translated the play into prose kept a smaller number of the rhetorical devices than those who adopted verse forms. The reason can be traced back to the different aims of the translators. The early translators intended to introduce Shakespeare's plays into China while the later translators wanted to recreate the beauty of Shakespeare's language for target readers. It is also found that with regard to the translation of some rhetorical devices such as repetition, the number of devices retained varied from one group to the other when the dilemma of keeping the meters or the devices appears. The paper discusses this notable feature by taking into account the different writing styles used in Chinese prose as opposed to Chinese verse.*

一、引言

威廉・莎士比亞（William Shakespeare）（1564-1616）是西方最受歡迎的作家之一。他的戲劇不僅吸引了世界各地的觀眾、讀者和研究者，同時也吸引了一批批的譯者。中文莎劇翻譯首先從蘭姆姐弟改

寫的《莎士比亞故事集》(*Tales from Shakespeare*)開始。1903年，一本名為《澥外奇談》的文言文譯作翻譯了該書七個喜劇和兩個悲劇。1904年，林紓和魏易又合譯了該故事集，譯本名為《吟邊燕語》。第一部足本莎劇翻譯1921年才出現，是田漢翻譯的《哈姆萊特》。從此，莎劇翻譯進入足本翻譯時期。

方平將林紓等的文言文故事翻譯稱為中國莎劇翻譯的"最初階段"，田漢之後的翻譯稱為"散文為主階段"，而1942年曹禺翻譯的《柔蜜歐与幽麗葉》標誌著"詩體為主階段"的開始(1995:169-170)。本論文旨在借助一個辭格翻譯對比模型，用描寫的方法，探討散文體和詩體足本譯本之間辭格翻譯的不同，分析這些不同存在的原因。

二、辭格的分類與辭格翻譯對比模型

2.1 辭格的分類

在西方古典修辭里，辭格被分為"義變辭格"(tropes)和"形變辭格"(schemes)兩大類。"義變辭格"指的是通過改變詞語原來意義，達到修辭效果。是一種與詞語意義相關的修辭，如隱喻；"形變辭格"指的是通過偏離詞語正常的排列順序，從而達到某種修辭效果，是與詞語排列形式相關的修辭，如倒裝句。

除了上文提到的"義變"和"形變"這兩大分類外，不同派別的修辭學家對辭格的進一步分類標準各不相同。約瑟夫(Mariam Joseph)(1962)把"義變辭格"分為八大類，即："相似與不同"(similarities and dissimilarities)、"類和屬"(genus and species)、"因果"(cause and effect)、"整體和部分"(whole and part)、"主體和屬性"(subject and adjuncts)、"詞源和詞形變化"(notation and

conjugates）、“對比”（comparison）和“相反矛盾”（contraries and contradictories）等。如，隱喻辭格是在對比兩事物的相似點的邏輯思維基礎上形成的辭格，屬於“相似與不同類”，換義雙關屬於“詞源和詞形變化類”。約瑟夫把“形變辭格”分為“語法層面辭格”（schemes of grammar），包括了詞語和結構方面的辭格，如在詞語中間添加音節的“添頭音”（prosthesis）、“語言毛病”（vices of language）和“重複”（figures of repetition）。

科貝特（Edward Corbett）和科諾斯（Robert J. Connors）（1990）則把“形變辭格”分為“詞語形變辭格”（schemes of words）和“結構形變辭格”（schemes of construction），其中，他們又把“結構形變辭格”分為“平衡辭格”（schemes of balance）、“詞序倒裝辭格”（schemes of unusual or inverted word order）、“省略辭格”（schemes of omission）和“反覆辭格”（schemes of repetition）等四類。

與以上兩位學者不同，陳望道（2001）在討論中文辭格分類時，則將它們分為“材料上的辭格”、“意境上的辭格”、“詞語上的辭格”和“章句上的辭格”四大類。李定坤（2005）則將辭格和審美聯繫起來，用語言的各種美學概念來分類，有“聲色美”、“聯繫美”、“均衡美”、“側重美”、“變化美”和“含蓄美”幾大類，如頭韻便是屬於“聲色美”的辭格。

以上幾種有關辭格的分類方法，都存在爭論的地方。例如，早期約瑟夫關於“形變辭格”的分類中，“語言毛病”類的辭格較難下結論，語言是否存在毛病，其中也涉及一些主觀方面的判斷，在研究過程較難把握。陳望道的分類則偏向於印象式，具體到辭格中那些方面能成為“材料”，在實際情況中很難鑑定；李定坤的分類也有模糊的地方，以重複類辭格為例，該辭格在李定坤的分類中屬於“側重類”，然而，不可否認，從閱讀方面來說，重複也有“聲色美”方面的特點。相關的

辭格分類論述還有很多，但在本文中，將綜合以上所談各家的分類，在"義變"和"形變"兩大分類基礎上，對"義變辭格"的分類借用約瑟夫的分類方法，而在"形變辭格"的分類中則使用科貝特和科諾斯的方法。下表一是總結後得出的辭格分類表，以及《哈姆雷特》一劇原語文本中包含該辭格的相應數量（括號內數據）。劇本原文選自2008年版格林布拉特（Stephen Greenblatt）主編的《諾頓版莎士比亞》（*The Norton Shakespeare*），下文例子行數依據也同。該表中的辭格將作為對散文體和詩體譯本辭格翻譯描寫對比的基礎。

表（1） 辭格分類表

類型		辭格
義變辭格	相似類（similarities）	隱喻（metaphor）（270）；明喻（simile）（74）；比擬（personification）（128）
	替代類（substitution）	借代（metonymy）（25）；提喻（synecdoche）（9）；換說（periphrasis）（11）
	雙關類（pun）	換義雙關（antanclasis）（15）；諧音雙關（paronomasia）（18）；一筆雙敘（syllepsis）（45）
	層遞類（comparison）	誇張（hyperbole）（16）；弱陳（litotes）（3）
	對比類（contraries）	反問句（rhetorical questions）（19）；逆喻（oxymoron）（8）
形變辭格	平衡類（schemes of balance）	排比（parallelism）（80）；對仗（antithesis）（14）
	倒置類（schemes of inverted word order）	插說（parenthesis）（39）；同位語（apposition）（15）
	省略類（schemes of omission）	省略（ellipsis）（34）
	聲音重複（repetition of sounds）	頭韻（alliteration）（3）；尾韻（rhyming）（66）
	詞語重複（repetition of words）	首語重複（anaphora）（11）；尾語重複（epistrophe）（1）；間隔重複（diacope）（14）；直接重複（epizeuxis）（14）；鏈形重複（anadiplosis）（3）；迴環重複（antimetabole）（3）；同根異義重複（polyptoton）（12）；普通重複 （repetitio）（11）

2.2 辭格翻譯對比模型

　　辭格的翻譯與其構成相關。每一個辭格都有自身的形式和內

容，如劇中"[his face is] pale as his shirt"（2.1.82）一句由四個詞語構成，分別在辭格中扮演著"本體"（pale face）、"喻詞"（as）和"喻體"（his shirt），它們構成的形式特點被稱為明喻；同時，構成該明喻辭格的幾個詞語，也各自的指示意義（denotative meaning），構成該明喻的內容。學者們傾向於把區分不同辭格形式上的特點，稱為辭格的"修辭格式"（羅竹風，2008:1382），而將辭格各構成成分詞語的內容稱為辭格的"修辭內容"。因此，在辭格翻譯過程中，要完整地翻譯原文的辭格，需要同時考慮原文辭格的"修辭格式"和"修辭內容"，這樣才能在譯文中重現原來辭格的面貌。紐馬克（Peter Newmark）在討論隱喻的翻譯時，提出七種涉及辭格格式和內容的翻譯方法。即：

（1）在目的語中再現同樣的意象；
（2）用目的語已有的意象代替原來的意象；
（3）把隱喻變成明喻來翻譯；
（4）把原文的隱喻（或明喻）譯為明喻，並添加意思註釋；
（5）只翻譯隱喻的意思；
（6）刪除；
（7）翻譯出原文的隱喻，並添加意思註釋（1981:88-91）。

這七種方法中，方法（1）、（2）、（5）等主要是針對"修辭內容"的翻譯，方法（3）、（4）、（7）主要是針對"修辭格式"的翻譯。切斯特曼（Andrew Chesterman）在《翻譯模因論》（*Memes of Translation*）也提到了四類有關"義變辭格"的"修辭格式"的翻譯情況，分別為：

（1）原文辭格X在譯文中依然是辭格X；
（2）原文辭格X在譯文中為辭格Y；
（3）原文中辭格X在譯文中沒有出現；
（4）原文中沒有出現辭格的地方，在譯文出現辭格。

在談到第（1）種情況的時候，切斯特曼強調了"修辭內容"在翻譯中的三種處理方式，即 a.譯文中該"義變辭格"的語義與原文相同；b.譯文中該"義變辭格"的語義與原文不同，只是相關；c.譯文中該"義變辭格"的語義與原文沒有語義上的聯繫（1997:105-107）。

綜合以上各家的討論，以及《哈姆雷特》的翻譯中具體例子的處理方式，可以總結出翻譯辭格"修辭格式"和"修辭內容"兩大方面的方法。"修辭格式"的翻譯主要有以下四類方法，即：

> A類：在譯文中保持原文辭格的"修辭格式"；
> B類：在譯文中把原文的辭格翻譯為其他辭格的，即改變原文的"修辭格式"；
> C類：譯文中沒有出現辭格；
> D類：將原文中的辭格省略。

在處理辭格"修辭內容"方面，也可以歸納出以下四類情況：

> 1類：在譯文中保留原文辭格的內容，即辭格所包含的詞語的指示意義（denotative meaning）；
> 2類：譯文中沒有保留原文辭格的內容，而是用與原來辭格意義相近，或聯想意義（associative meaning）相同的內容代替；
> 3類：譯文沒有保留原文的指示意義，而是用解釋的方式，把原文的詞語所要表達的事物用直白的話語表達出來（paraphrasing）；
> 4類：譯文的意義與原文辭格的意義沒有任何關係。

綜合以上對辭格的"修辭格式"和"修辭內容"的不同翻譯方法，歸納出下表（2）"辭格翻譯方法模型"：

表（2） 辭格翻譯方法模型

修辭辭格	翻譯方法及代碼	修辭內容			
		1. 指示意義（denotative meaning）	2. 聯想意義（associative meaning）	3. 釋義意義（paraphrasing）	4. 其他詞語（other words）

A. 同一辭格	A1	A2	A3	A4
B. 不同辭格	B1	B2	B3	B4
C. 沒有辭格	C1	C2	C3	C4
D. 不同辭格	D			
F. 沒有辭格	F			

表（2）的方法代碼將用來描寫不同譯者翻譯《哈姆雷特》中各種方法。在描寫譯者的辭格翻譯時，將考慮譯者對辭格的"修辭格式"和"修辭內容"兩方面的處理方式。對辭格"修辭格式"方面用字母A、B、C和D表示，對辭格"修辭內容"的處理用1、2、3和4表示。如果譯者在譯文中既保留了原文辭格的"修辭格式"，又保留原文辭格的"修辭內容"，便用代碼A1表示，如果譯者改變原文辭格特點，辭格內容方面使用聯想意義相同的辭格，那麼便是辭格翻譯方法B2，並以此類推。

然而，值得指出的是，以上所包含的方法也沒能包囊所有《哈姆雷特》中各種辭格的翻譯現象。如下例1：

> 例1：
> Player Queen: Nor earth to me give food, nor heaven light!
> Sport and repose lock from me day and night! (3.2.198-199) [1]
>
> 伶后：地不要養我，天不要亮我！
> 晝不得遊樂，夜不得安臥！ （朱生豪，1996：148）—— A4[2]

上例1中，原文是一處押韻對句，其構成是light（光亮）和night（夜晚）兩個詞，它們之間的"修辭格式"是押韻。在朱生豪的譯文中，朱生豪利用"我"和"臥"兩個字的押韻將原文的押韻對句被保留下來，從"修辭格式"翻譯上判斷，應該屬於A類；同時，朱生豪也翻譯了原文辭格構成詞語的意思，從辭格構成詞語的意思的保留方面判斷，應該屬於使

用 "修辭內容" 翻譯方法1。但是，該處翻譯卻不能歸為A1類方法，因為在譯文中，原文中的 "修辭格式" 和 "修辭內容" 在譯文中不再存在於同一詞語中。這就涉及到一個辭格翻譯方法判斷標準到底是要優先考慮辭格的 "修辭格式" 還是優先考慮辭格的 "修辭內容" 的問題。本文主要關注的是辭格的翻譯，辭格的 "修辭格式" 是研究的主要對象，也是首要考慮的翻譯因素，其次才是辭格的 "修辭內容"。因此，在辭格翻譯對比過程中，使用上表（2）的方法代碼時，採用的是下面表（3）的判斷思考流程，對任何一個具體辭格翻譯方法的整個思考判斷過程，按照從左到右，先考慮辭格特點，再考慮辭格內容的先後順序處理：

表（3） 辭格翻譯判斷思考流程圖

譯文是否有辭格？	有辭格。 譯文辭格是否與原文相同？	與原文相同。 譯文辭格內容是否與原文相同？	指示意義相同——A1
			聯想意義相同——A2
			釋義意義相同——A3
			內容不同——A4
		與原文相同。 譯文辭格內容是否與原文相同？	指示意義相同——B1
			聯想意義相同——B2
			釋義意義相同——B3
			內容不同——B4
	沒辭格。 譯文辭格內容是否與原文相同？		指示意義相同——C1
			聯想意義相同——C2
			釋義意義相同——C3
			內容不同——C4
	沒辭格，沒內容。		省譯——D
	其他		其他方法——F

從表（3）中可以看到，在對比辭格翻譯的時候，"譯文是否有辭格" 是判斷辭格翻譯是第一個需要考慮的問題。如果譯文有辭格，則緊接著考慮 "譯文的辭格是否與原文辭格相同"，然後在判斷譯文辭格與原文

是否相同之後，開始考慮原文辭格內容的翻譯，是屬於上表（2）中提到1至4的哪一種方法，從而確定具體辭格的翻譯方法。如果譯文沒有辭格，則直接考慮譯文辭格的內容翻譯。如果譯文中既沒有辭格，也沒有內容，便是省略翻譯。按照這個"辭格特點優先考慮"的思考方式，上例1中，朱生豪的譯文中保留了原文的押韻對句，但進一步看，譯文中該押韻對句的內容與原文辭格的內容不同，也沒有任何聯繫，因此，朱生豪在翻譯該辭格時，使用的是辭格翻譯方法A4。

三、譯本選定及翻譯方法統計

上文提到，莎劇的足本翻譯分為散文體和詩體兩個階段。那麼，在《哈姆雷特》所有譯本中，哪些屬於散文體，哪些屬於詩體？

根據筆者手頭的文獻資料，從田漢翻譯第一部足本《哈姆雷特》至今，共有16種單行本或結集的譯本。各個版本的信息如下表（4）：

表（4）《哈姆雷特》各種譯本信息一覽表

序號	出版時間	翻譯時間	譯者	譯名	出版社	集子名稱	文類
1	1922	約1921	田漢	《哈孟雷特》	上海：中華書局出版社	單行本	散文體
2	1924	約1923	邵挺	《天仇記》	上海：商務印書館	單行本	散文體
3	1938	約1936	梁實秋	《丹麥王子哈姆雷特之悲劇》	上海：商務印書館	《莎士比亞全集》	散文體
4	1938	不詳	周平	《哈孟雷特》	上海：啟明書局	單行本	散文體
5	1944	約1944	曹未風	《漢姆萊特》	貴陽：文通書局	《曹譯莎士比亞全集》	詩體
6	1947	約1943	朱生豪	《哈孟雷特》	上海：世界書局	《莎士比亞戲劇全集》	散文體

7	1956	約1955	卞之琳	《哈孟雷特》	北京：作家出版社	《莎士比亞悲劇四種》	詩體
8	1963	不祥	何潛	《哈孟雷特》	高雄：大眾書局	單行本	散文體
9	1970	不祥	張燕	《哈孟雷特》	台北：文友書局	單行本	散文體
10	1982	約1960	林同濟	《丹麥王子哈姆雷特的悲劇》	北京：中國戲劇出版社	單行本	詩體
11	1991	約1966	孫大雨	《罕秣萊德》	上海：譯文出版社	《莎士比亞四大悲劇》	詩體
12	1996	約1960	楊烈	《哈姆來提》	上海：復旦大學出版社	《莎士比亞精華》	詩體
13	2000	2000	方平	《哈孟雷特》	石家莊：河北教育出版社	《新莎士比亞全集》	詩體
14	2001	不祥	李愛梅	《漢姆萊脫》	通遼：內蒙古少年兒童出版社	《莎士比亞全集》	詩體
15	2001	約2001	彭鏡禧	《哈姆雷》	台北：聯經出版事業公司	單行本	詩體
16	2003	約2003	北塔	《哈孟雷特》	北京：中國少年出版社	單行本	詩體

　　以上表（4）是目前出版的《哈姆雷特》不同的漢譯本。從這些版本的內容和相關信息來看，一方面，在這16個版本當中，有一些版本的原創性值得懷疑；[3] 另一方面，從不同譯本的介紹也可以看到，譯本的翻譯時間和出版時間有些相隔甚遠。[4] 在本研究中，譯本的原創性和具體翻譯時間對研究更有意義，因此幾位通過改變他人譯本出版的譯者（周平、何潛、張燕和李愛梅）則不納入研究範圍當中。在譯本的出版時間方面，則以譯者具體翻譯時間為準。按照這個標準，本研究將包括十二個譯本，它們按翻譯時間先後排序如下：1. 田漢（1921）、2. 邵挺（1924）、3. 梁實秋（1936）、4. 朱生豪（1943）、5. 曹未風（1955）、6. 楊烈（1950s）、7. 林同濟（1950s）、8. 卞之琳（1956）、9. 孫大雨（1966）、10. 方平（2000）、11. 彭鏡禧（2001）和12. 北塔（2003）。

　　在這12個譯本中，田漢、梁實秋和朱生豪的譯本是白話
文散文體譯本，而邵挺的譯本用的是文言文散文體譯本。其
餘的8個譯本中，卞之琳、孫大雨和方平的譯本是已被公認
的詩歌譯本（周兆祥，1981: 420；方平，1995b: 172；彭鏡
禧，2001a: xiv；藍仁哲，2003: 43；李偉民，2004: 49）。其
他譯者也可以從譯序和其他資料中窺看到他們在語言選擇上的
決策。曹未風就提到他的翻譯策略是"原文是詩處就用詩體，
原文是散文處就用散文"（1959: 10）。[5] 楊烈也提到自己要用
有韻的長短句來翻譯莎翁詩劇 （1984: 220）。林同濟則寫到：
"（譯者）理亦當用上口的語言來再現原有的詩情詩味"（1982a: 6）。
最近的兩位譯者彭鏡禧和北塔雖然沒有直接提及自己文類的選擇，但
如彭鏡禧所說的，"近十年來的莎劇翻譯者，多半能夠體會到梁實秋
和朱生豪以散文對付無韻詩的時代早已過去"（2005: 14），譯文須"基
本沿用原作格律"（北塔，2003: 4）。因此在本文中，散文體譯本將包
含田漢、邵挺、梁實秋和朱生豪等4位譯者的譯本；詩體譯本將包含
曹未風、楊烈、林同濟、卞之琳、孫大雨、方平、彭鏡禧和北塔等8
位譯者的譯本。

　　通過借助上文表（2）和表（3）的"辭格翻譯方法模型"，對4個散文體
和8個詩體譯本的辭格"修辭格式"（即辭格翻譯方法代碼中的A、B、C
和D）和"修辭內容"（即辭格翻譯方法代碼中的1、2、3和4） 的翻譯方
法進行描寫之後，得出下列表（5）"散文體和詩體譯本'修辭格式'翻譯
方法對比表"和表（6）"散文體和詩體'修辭內容'翻譯方法對比表"。表
中的數據分別為所有散文體和詩體譯本使用該辭格翻譯方法次數的平均
值，如隱喻翻譯中，散文體下的142指的是在翻譯原文270處隱喻時，
散文體譯者平均使用A類方法142次。

表（5）散文體和詩體 "修辭格式" 翻譯方法對比表

翻譯方法			A. 同一辭格		B. 不同辭格		C. 沒有辭格		D. 省略辭格	
類別		辭格	散文體	詩體	散文體	詩體	散文體	詩體	散文體	詩體
變義	相似類	隱喻	142	*168*	*15*	11.6	*106*	91.4	*7.5*	1.13
		明喻	62	*65*	2.5	*3.13*	*9.8*	5.75	0	0
		擬人	61	*84.9*	0.8	*1*	*64*	42.1	*2*	0
	替代類	提喻	0.5	0.5	0	0	8.5	8.5	0	0
		借代	8.8	*9.88*	*0.5*	0.13	*16*	15	0	0
		換稱	6.8	*9*	*0.3*	0.13	*4*	1.88	0	0
	雙關類	換義	4	*5.25*	*2*	1.75	7	*8*	2	0
		諧音雙關	0.3	*1.25*	0.5	*0.63*	15	*15.6*	*2.5*	0.38
		一筆雙敘	6.5	*11.1*	0	*0.75*	*34*	32.8	*4.8*	0.38
	層遞類	誇張	11	12.9	0.5	1.13	4.5	2	0	0
		反敘	1.5	1.5	0	0	1.5	1.5	0	0
	對比類	反問句	17	*18.5*	0	0	*1.8*	0.5	0	0
		逆喻	*4.8*	4.5	0	*0.38*	*3*	2.63	*0.3*	0.25
	總數		326.2	*392.28*	22.1	20.63	*275.1*	227.66	*19.1*	2.14
形變辭格	平衡類	排比	58	*63.63*	*0.25*	0	*21.75*	16.38	0	0
		對仗	10.5	*11.5*	0	0	*3.25*	2.5	*0.25*	0
	倒置類	插說	23.25	*30.5*	0	0	*14*	8.375	*1.75*	0.125
		同位	6.5	*9.25*	0.5	1	*7.5*	4.75	0	0
	省略類	省略	21.75	*25.38*	0	0	*12.25*	8.625	0	0
	聲音重複類	頭韻	0	0	0.25	*0.5*	*2.75*	2.5	0	0
		尾韻	22.75	*42.25*	*0.5*	0	*40*	24.88	4	0
	詞語重複類	首語重複	7.5	*8.25*	*1*	0.125	*2*	1.5	*0.25*	0.125
		尾語重複	*0.75*	0.625	0	0	0.25	*0.375*	0	0
		間隔重複	*12.25*	12.13	0	0	1.5	*1.875*	*0.25*	0
		直接重複	*12.25*	11	0	*0.125*	1.5	*2.75*	*0.25*	0.125

異形重複	1.25	*2.25*	2.5	*2.875*	*8*	6.875	*0.25*	0
鏈形重複	1.5	*1.75*	0	0	*1.5*	1.25	0	0
迴環重複	2.25	*3*	*0.25*	0	*0.5*	0	0	0
重複	8	*9.875*	0	0	*2.75*	1.125	*0.25*	0
總數	188.5	*231.39*	*5.25*	4.625	*119.5*	83.76	*7.25*	0.375

表（6）散文體和詩體 "修辭內容" 翻譯方法對比表

翻譯方法			1. 保留內容		2. 改變內容		3. 解釋內容		4. 其他內容	
類別		辭格	散文體	詩體	散文體	詩體	散文體	詩體	散文體	詩體
義變辭格	相似類	隱喻	134	*153.375*	24	*25.875*	*100*	86.5	*4.5*	3.125
		明喻	60	*64.375*	*4*	3.625	*9.8*	5.625	*0.3*	0.25
		擬人	63	*81.125*	4.8	7.125	57	38.875	*2*	0.875
	替代類	提喻	0.5	0.5	0	0	8.5	8.5	0	0
		借代	8	*8.25*	1.3	*1.75*	16	15	0	0
		換稱	5.3	*6.5*	1.8	*2.625*	*4*	1.875	0	0
	雙關類	換義	9.5	*11*	0.3	*1.25*	*2.3*	1.25	1	*1.375*
		諧音雙關	*12*	11.25	1.5	*4.5*	*0.8*	0.75	1	1
		一筆雙敘	34	*35.25*	3	*6.125*	*3.3*	2	0.5	*1.25*
	層遞類	誇張	8.5	*9.625*	4.3	*4.625*	*3*	1.75	*0.3*	0
		反敘	*1.5*	1.25	0	*0.25*	*2*	1.5	0	0
	對比類	反問句	14	*16.75*	*2.3*	1.5	2	*8*	*0.5*	0.125
		逆喻	*4.3*	4.125	*0.8*	0.75	*2.8*	2.5	0	*0.375*
	總數		354.6	*403.375*	48.1	*60*	*211.5*	174.125	*10.1*	8.375
形變辭格	平衡類	排比	69	*75.25*	*4*	2.125	*6.5*	2.5	*0.5*	0.125
		對仗	8.25	*10.5*	*3.25*	2.375	*2.25*	1.125	0	0
	倒置類	插說	26.3	*32.75*	0	0	*11*	6.125	0	0
		同位	10	*12.875*	0	0	*4.5*	2.125	0	0

省略類	省略	20.3	*23.5*	1.75	*2.375*	*11.8*	8.125	*0.25*	0
聲音重複類	頭韻	2.75	*3*	0	0	0	0	*0.25*	0
	尾韻	17	*17.625*	*4.5*	2.25	*18.5*	7.625	22	*38.5*
詞語重複類	首語重複	7.5	*8*	0.25	0.25	*1.75*	1.375	*0.5*	0.375
	尾語重複	*0.75*	0.625	0	*0.125*	0.25	0.25	0	0
	間隔重複	11	*11.875*	0.5	*1*	*1.5*	1.25	*0.75*	0.5
	直接重複	*11.5*	9.75	0.25	0.25	1.25	*2.125*	*0.75*	2
	異形重複	7	*7.875*	0.75	*0.875*	*3.5*	2.5	0.5	*0.75*
	鏈形重複	1.5	*2.625*	*0.25*	0	*1*	0.25	*0.25*	0.125
	迴環重複	3	2.625	0	*0.375*	0	0	0	0
	重複	9.25	*10.25*	0	*0.125*	*1.25*	0.5	*0.25*	0.125
總數		205.1	*229.125*	*15.5*	12.125	*65.05*	35.875	26	*42.5*

（注：以上兩表中，當兩類譯文的數據相同時，如，同為0.5，或者同為0時，則主要看同類辭格中其他辭格的數據數目來決定兩者數據孰多孰少。）

從上表（5）和表（6）中的對比數據可以看到，採用散文體翻譯的譯者在保留原文的"修辭格式"和"修辭內容"方面的大部分平均值都比詩體譯者的要低。一般來說，散文這種文類在行文上沒有任何束縛，譯者有更大的空間處理文字，但實際翻譯顯示出來的結果卻恰好相反。那麼，是什麼原因使得行文自由度更大的散文體譯本，在辭格翻譯過程中保留原文辭格反而比有重重束縛的詩體要少呢？下文將從兩類譯本譯者的翻譯目的，文類題材，和文類的格律音韻等方面，層層分析以上現象存在的原因。

四、散文體和詩體譯本辭格翻譯方法分析

4.1 翻譯目的

　　散文體譯本出現在莎譯初期，從早期的譯者譯序中可以看到，這個時期譯者的翻譯動機，多以"介紹"莎劇的情節為目的。田漢翻譯《哈姆雷特》的主要動機要在中國"陳列一些油畫"（1922: 1），[6] 豐富翻譯作品的種類。梁實秋翻譯莎劇的目的是為了使譯本能為中國人看懂，而"試想把譯文做到可讀的地步，不需要註釋亦能一目了然"（1981: 357），他追求的是一種明白自如的翻譯。朱生豪的動機与梁實秋相似，在語言上的追求主要還是在語言內容上，使作者的用意清晰地呈現在譯文讀者面前。可見，早期的莎劇譯者，他們的翻譯動機主要是為了向中國讀者介紹莎劇，翻譯過程看重的不是莎劇的格律，而是它們的內容和情節；語言上也不在意譯文是否移植了原文的詩體形式，而是追求一種一目了然，通順易懂的閱讀效果，使讀者容易理解。

　　在這樣的語言翻譯目的的作用下，大部分散文體譯者在翻譯辭格的時候，選擇避免譯文的曲折難懂，而使用釋義的翻譯方法（C類）。如下例2插說辭格的翻譯：

> 例2：
> Polonius:　And I do think—or else this brain of mine
> 　　　　　　Hunts not the trail of policy so sure
> 　　　　　　As it hath used to do—that I have found
> 　　　　　　The very cause of Hamlet's lunacy. (2.2.46-49)

　　在上例2中，普隆涅斯認為哈姆雷特是因為愛情遭到拒絕而發瘋。他使用了"形變辭格"中的插說，把自己搜索能力比喻為獵狗尋找獵物那樣準確，並用他以往百發百中的經驗來證明他此次發現的準確性，經驗

陳述部分以插說辭格的形式出現在這句話的中間，突出了後半句的可信度。從形式上看，插說辭格的"修辭格式"最主要特徵是在句子中間插入其他獨立的，影響到句子的正常句法結構的成份（Corbett and Connors 1999: 384），翻譯該辭格並不是一件困難的事情。然而，散文體譯本在保留該辭格的"修辭格式"（方法A）和"修辭內容"（方法1）兩方面，都比詩體譯本平均值少（分別為方法A：散文體23.25，詩體30.5；方法1：散文體26.3，詩體32.75），而在使用C類和3類方法時，比詩體平均值高（分別為方法C：散文體14，詩體8.375；方法1：散文體11，詩體6.125）（數據詳情，請參見上表（5）和（6），下文亦同）。

散文體譯者在翻譯該例時都使用C1方法，如田漢將例2翻譯為：

散文體譯文：
波樂紐斯：我覺得搜查別的事我的頭腦或者不能像昔日那樣的敏捷，至於此次
　　　　　哈孟雷特殿下發狂的原因我卻查得了"（田漢，1922: 45）── C1

而大部分詩體譯者（6位）則在譯文中保留原文辭格的"修辭格式"和"修辭內容"，例如，方平將該例翻譯為：

詩體譯文：
波樂紐斯：我相信----除非我這老腦筋不中用了，
　　　　　看問題，察言觀色不比以前那樣有把握了──
　　　　　我已經發現了是什麼原因使哈姆萊特發了瘋"
　　　　　（方平，2000: 272）── A1

在田漢的譯文中，原文的插入語變成正常的語序，並添加了"至於"一詞，把原文插入語用從邏輯上重新進行重新組合。而方平的詩體譯本中，則保留了原文的格式，將普隆涅斯陳述以往經驗部分，插入一個完整的句

子中。插入語從形式上是一種對正常語序的破壞，以達到補充說明或者強調的目的，追求譯文曉暢的散文體譯者，或許會覺得這些非正常語序對讀者閱讀的順暢性造成影響，而將該句改用正常語序。而後期追求譯出原文風格的譯者，則更為看重這些辭格給文章帶來的審美上的功能，從而在譯文中保留原文的語序形式。

莎劇翻譯前期，使用散文體譯者秉著介紹莎劇的目的，追求流暢的語言還體現在對一些"修辭內容"較為隱晦的辭格的迴避。如下例3：

例3：

Polonius: Tender yourself more dearly,

　　　　　Or—not to crack the wind of the poor phrase,

　　　　　Running it thus—you'll tender me a fool. (1.3.106-108)

例3中，普隆涅斯告誡莪菲麗霞要注意和哈姆雷特保持距離的時候，利用"tender"一詞的多義特點，玩了一把文字遊戲，話說到最後時，他也意識到自己使用該詞的次數太多，於是用了隱喻，把該詞比喻為一隻任人使喚的小馬駒。該隱喻的內容較為隱晦，整個辭格的"修辭格式"透過"crack the wind"（斷氣）和"running it thus"（驅趕它）來使人聯想到使喚馬駒的動作。在翻譯該辭格時，散文體譯者多採用C類方法，而詩體譯者則大部分保留原文的辭格。如下例：

散文體譯文：

卜諾納：眷顧己身。否則——予且縷縷用眷字——將眷會為癡人。

　　　　（邵挺，1924: 21）—— C3

詩體譯文：

波絡紐斯："顯"出你自己的身價吧——可憐這字眼兒，

　　　　　一口氣連說好幾回，接不上氣了。

> 否則，只怕你要"獻"醜了，給我"獻"上
> 一個小傻瓜！（方平，2000: 272）── A1

對上例3的翻譯中，散文體譯者群中，田漢用"不是說耍的"，"修辭內容"與原文不同，是一種釋義的譯法（1類）。朱生豪乾脆使用省略的方法，梁實秋使用的方法和邵挺（見上譯文）也一樣，是對原文意思的闡釋。在詩體譯本中，除了較早期的曹未風、楊烈和彭鏡禧等使用釋義方法之外，其他的譯者雖然在"修辭格式"保留上有所不同，但都保留了原文的"修辭內容"，方平的翻譯（見上譯文）既保留了內容，也保留了形式。從例3中，也可以窺見散文體譯者在翻譯過程中，為了行文的明瞭易懂，放棄對原文較為隱晦的辭格的保留。

　　早期散文體譯者追求譯文明白曉暢，一目了然，還體現在個別散文體譯者對含有多個意象的辭格的省譯上。其中，以朱生豪最為典型。每當原文的辭格中，出現兩處意義相似的意象時，他大多采取省略其中一處的翻譯方法。如下例4：

例4：

Hamlet: Let them be well used, for they are the abstract and brief chronicles
　　　　of the time. (2.2.504)
哈姆雷特：他們是不能怠慢的，因為他們是這一個時代的縮影。
　　　　（朱生豪，1996: 12）

在上例4中，原文中哈姆雷特把演員比喻為時代的縮影，屬於一個隱喻辭格中，包含兩個意象。在翻譯這類辭格的時候，朱生豪只翻譯出"abstract"（縮影）。對追求"明白曉暢"的朱生豪來說，省略其中一處意象的做法，更使行文簡單明瞭。

　　與早期散文體譯者不同，後期詩體譯者在選擇重譯的時候，他們的

翻譯目的已經不再是介紹莎劇故事，而是使譯文讀者能夠從譯作中，欣賞到原作語言使用上的精華和意趣，因此更註重對這些體現意趣的辭格的保留。"雙關類"辭格是承載這些意趣的主要類別。在"雙關類"辭格翻譯中，散文體和詩體譯本之間數據差距比其他任何類別辭格都要多。以諧音雙關為例，詩體譯本保留"修辭格式"的平均數據（1.25）是散文體譯本（0.3）的四倍，在一筆雙敘辭格中，詩體譯本（11.1）則是散文體譯本（6.5）的兩倍。具體如下例5：

例5：

Polonius: I did enact Julius Caesar. I was killed i'th'Capitol. Brutus killed me.
Hamlet: It was a brute part of him to kill so capital a calf there. (3.2.93-96)

上例5是一處諧音雙關，普隆涅斯說他扮演過凱撒大帝，被布魯斯在天王神殿裡殺死。哈姆雷特利用他話中 "Capitol"（天王神殿）和 "Brutus"（布魯斯）這兩個詞語分別與 "capital"（碩大的）和 "brute"（暴力的，無理性的）諧音，反諷了普隆涅斯，同時也使對話顯得詼諧有趣。諧音雙關與英語語言密切相關，要在中文中尋找一個音和義都相似的詞語非常困難。因此，在散文體譯本中，除了梁實秋使用"布魯特"和"魯莽"諧音關係模仿部分雙關外（1996: 279），其他譯者都採取保留原文詞語都指示意義，而放棄對該辭格"修辭格式"的移植（即使用方法C1）。詩體譯者除了曹未風、楊烈和林同濟外，都保留該辭格，如下文：

例5：
詩體譯本：
波樂紐斯：我演過久理斯凱撒；我在天王大殿裡被殺；勃魯塔斯殺了我。
哈姆雷特：他真"魯"莽啊，殺了"天大"的一頭好牛。
　　　　（卞之琳，1991: 342）—— A2

> 樸羅紐司：我扮演居里安・愷撒：我在天王大廟裡給殺死；勃魯德斯殺了我。
> 罕秫萊德：他真是魯莽滅裂，殺死了這樣一頭大好的牛犢。
> （孫大雨，1990: 117）—— A2

> 波絡紐斯：我演過居里厄斯・愷撒。我在神殿裡遭到了暗殺。勃魯托斯把我
> 　　　　　殺了。
> 哈姆雷特：勃魯托斯太粗魯了，把神殿裡那麼神氣的一頭公牛給殺死了。
> （方平，2000: 315） —— A2

> 波龍尼：我確實演了凱撒大將。我在天神廟裡被殺死。卜如德把我殺了。
> 哈姆雷：卜如德不道德，竟在廟堂把如此堂堂的牛犢開膛。
> （彭鏡禧，2001: 99）—— A2

> 潑婁聶斯：我扮演的是愷撒大帝，我被殺害在神廟裡，是布魯圖殺害了我。
> 哈姆雷特：布魯圖在那兒殺掉了這麼神妙的一頭小牛，真是一樁恐怖而又粗
> 　　　　　魯的行為。（北塔，2003: 105-106）。—— A2

從上文例5的譯文可以看到，大部分詩體譯者通過不同的方式保留這些雙關。他們的方法可以總結為以下三種：第一種是通過改變諧音雙關中其中一個詞語的字面意思，而達到諧音的效果，如北塔的翻譯。將"Capitol"翻譯為"神廟"，將"capital"翻譯為"神妙"，神妙雖然不是"capital"（碩大的）的字面翻譯，但倒也適合用於該上下文中，而且讀音也和"神廟"相同。第二種是藉助詞語間部分讀音相同，部分傳遞原文的諧音雙關，這也是所有譯者採用最多的方法，例如，在不可能找到一個詞語完全和"Brutus"（布魯斯）的音譯相同的情況下，幾乎所有的譯者都用"粗魯"、"魯莽"等含有"魯"字，或者"恐怖"這個含有"怖"音的詞語來翻譯"brute"，從而與"布魯斯"這個名字至少有一個音節相同，達到部分諧音效果。彭鏡禧用把Capitol譯為"廟堂"，然後

用"堂堂"來翻譯"capital"，也構成了部分諧音。第三種方法是在其他詞語間製造新的諧音雙關。如彭鏡禧將"Brutus"譯為"卜如德"，然後沒有翻譯"brute"，而用新的詞語"不道德"來與該名字構成諧音。在原文中，該處諧音雙關體現了哈姆雷特對普隆涅斯的鄙視，又同時把哈姆雷特對語言的敏感和幽默性格表現出來。採用詩體的後期譯者，更為看重這些辭格所顯示出來的諧趣，因此比散文體譯者更趨向於保留原文的雙關辭格。

　　從表（5）和（6）還可以看到，在使用B類和2類方法上，詩體譯本整體上也比散文體譯本的數據要高。有些時候，B類和2類方法的使用，可以看做是譯者的一種翻譯方法補償，這在處理換義雙關辭格時尤為常見。大多譯者在無法在譯文中重現於原文相同的同詞異義雙關的情況下，轉而用其他的辭格來補償。如下例6：

　　例6：
　　Second clown: Was he (Adam) a gentleman?
　　First clown: A (he) was the first that ever bore arms.
　　Second clown: Why, he had none.
　　First clown: What, art a heathen? How dost thou understand the Scripture?
　　　　　　　The Scripture says 'Adam digged'. Could he dig without arms?
　　　　　　　(5.1.31-35)

上例6是一處換義雙關。"Arms"這一詞語有"家徽"的意思，指英國一種被公認為紳士家族特有的家族徽章；這一詞語同時也有"手臂"的意思。第一位掘墓人利用這一詞語的雙重意思，和第二位掘墓人開玩笑。該處雙關與英語語言相關性較大，幾乎不可能在漢語中找到一個能夠同時擁有這兩個意思的詞語，因此在翻譯過程中，譯者只能藉助創新的方法。在散文體四位譯者中，朱生豪採用刪除的方法，其他

三位譯者則只翻譯其中的指示意義，使原文"一筆雙敘"產生的詼諧沒能在譯文中體現，甚至使讀者有點不知所雲，如下例中田漢的翻譯。詩體譯者中，曹未風、楊烈、方平和北塔也採用翻譯指示意義的方法，而其他譯者則通過其他辭格來補償原文的"換義雙關"。具體例子如下：

散文體譯本：
小丑2：亞當老祖是一個世家嗎？
小丑1：他是開天開地以來第一個帶過"徽章"的。
小丑2：那裡的話，他何嘗帶過"徽章"。
小丑1：什麼，你這人怕是個異教徒罷？你那聖書是怎麼讀的？聖書上說
　　　　"亞當掘地"；他難道不要"器具"也能掘地嗎？
　　　　（田漢，1922: 142）—— C1

詩體譯本：
掘墓人乙：亞當老祖也是個世家子弟嗎？
掘墓人甲：他是開天闢地第一個裝起門面、掛起"家徽"來的。
掘墓人乙：啊，他連衣服都不穿，還講究什麼"家灰""家火"的！
掘墓人甲：怎麼，你是個邪教徒嗎？你連聖經都不懂嗎？聖經上說亞當掘
　　　　　地；掘地不用"傢伙"嗎？他的"傢伙"就是他的"家徽"。
　　　　　（卞之琳，1991: 401）—— B2

乙醜：亞當是個貴人？
甲醜：起家圈地，數他有兩手呢。
乙醜：哪裡的話，他沒這兩手。
甲醜：怎麼，你可是一個邪教徒？你念懂了聖經不？經上說的，亞當挖地；
　　　沒兩手，他用啥挖去？（林同濟，1982: 138）—— A2

小醜乙：他可是個士子嗎？
小醜甲：他是開天闢地第一個佩戴紋章的。
小醜乙：哎也，他沒有什麼文裝武裝。
小醜甲：怎麼，你是個邪教徒嗎？你是怎樣聽懂《聖經》的？《聖經》上說
　　　　"亞當掘地"；沒有文裝他能掘地嗎，正好比沒有武裝打不了仗？

（孫大雨，1991: 205）—— B2

彭：

掘墳者：他是第一個有產階級。

醜乙：哼，才怪。

掘墳者：怎麼，你是個異教徒啊？你懂不懂聖經啊？聖經上說，亞當挖土。他挖土能沒有鏟嗎？（彭鏡禧，2001: 168）—— B2

例6所有譯文中，林同濟是唯一一位在譯文中保留原文換義雙關的譯者。在他的翻譯中，他用"有兩手"來翻譯"arms"。"有兩手"在漢語中屬於口語，可以理解為"有能力"。在英國，擁有"家徽"的人家，至少也都是有些能力的人。雖然"家徽"與"有兩手"在意義上有雅俗之別，但也可以從聯想意義層面聯繫起來。同時，"有兩手"字面意思為兩隻手臂，用來翻譯"arms"作為"手臂"的另外一層意思。其他三位保留辭格的譯者，則通過改變原文辭格的"修辭格式"，即將原文的辭格翻譯為諧音雙關，以達到保留雙關的目的。卞之琳借"家徽"和"家灰"諧音，"家灰"的"灰"字又和"傢伙"的"火"字相近，從而模仿原文的詼諧效果。孫大雨借"紋章"和"文裝"，彭鏡禧借"有產"和"有鏟"等詞語的諧音雙關，也達到了相似的幽默效果。因此，在該例中，譯者通過改變原文辭格的"修辭格式"和"修辭內容"，使用B2類方法在譯文中產生相似的修辭效果。在這些情況下，B2類方法可以看作是無法使用A類方法的一種補償。從描寫結果來看，詩體譯本的譯者在這方面的數據比散文體譯者高。

4.2 文類題材對辭格翻譯的影響

　　題材在本文指的是文章描述的對象。散文和詩歌這兩種文類的區別雖然不是絕對的，但一般情況下，"散文求人能'知'，詩求人能

'感'"（朱光潛，1982: 66），散文多被用來敘事，詩歌用來抒情。題材方面的重點不同，對文類的行文也產生了影響，例如散文和詩都有借助意象來表達情感的情況出現，但詩對意象更加依賴，一般情況下，幾乎很難找到一首沒有形象的詩（艾青，1991: 135）。莎士比亞戲劇主要是詩劇，通篇體現出詩歌這種意象豐富的文類特點。以《哈姆雷特》為例，平均每100個詞語中，便出現一處意象。這些豐富的意象在莎劇中不但起到使語言生動，塑造人物的作用，而且還是莎士比亞用來創造文本多義性和烘托主題的手法。

　　在不同類型的辭格中，"相似類"和"替代類"都是借助"意象"達到修辭效果的辭格。從這兩類辭格的翻譯方法數據可以看到，詩體譯本在保留原文的"修辭格式"及"修辭內容"上，平均值都比散文體譯本要高，這也從側面反映出這兩種文類對意象關注程度的不同，影響到對辭格翻譯的不同。例如隱喻的翻譯中，散文體譯者平均保留了原文270處中的142處格式和134處內容，詩體譯者則平均保留168處格式和153.375處內容。如下例7：

例7：

Laertes:　For nature crescent does not grow alone
　　　　　In thews and bulk, but as this temple waxes
　　　　　The inward service of the mind and soul
　　　　　Grows wide withal. (1.3.11-14)

在例7是勒替斯勸告莪菲麗霞的一段話。勒替斯把哈姆雷特的身心比作一座廟宇（temple），隨著身體的成長，他的精神靈魂便會變得更加成熟，更有責任感，才能更理智地對待和莪菲麗霞的感情。該處隱喻有兩層意思。一方面，"service"有"服務"的意思，在這句話

中，表示哈姆雷特隨著身心的成長，精神靈魂更有能力作出理智的決策，更能 "服務" 於身體，另一方面，當 "service" 一詞與 "temple" 意象聯繫起來，又讓人聯想到該詞的另一層意思，即經常在廟宇中舉行的公眾敬奉儀式。在具體的翻譯中，散文體譯者們全部採用的是捨去辭格，只翻譯出釋義意義的做法，把temple翻譯為 "體軀" （田漢，1922: 20）、軀幹（邵挺，1924: 19）和 "體格" （梁實秋，1996: 231；朱生豪，1996: 36）。詩體譯本則大部分重現了原文的辭格及其內容。如下部分譯文：

> 詩體譯本：
> 勒爾迪：生生不息，並不限於肌肉和身軀，
> 　　　　這就是自然；如果肉身的殿堂已在發展，
> 　　　　那麼，靈魂和思想的內部禮拜式
> 　　　　同時也要加寬。（楊烈，1996: 23）── A1
>
> 黎爾提：人生髮展。不僅在
> 　　　　筋肉軀幹，隨著這神殿擴大，
> 　　　　殿內的心靈供應也添色加量。（林同濟，1982: 22）── A1

詩體譯本的譯者中，除了曹未風、卞之琳和彭鏡禧，其他譯者都保留了該意象。南帆等學者認為，詩歌的語言 "多義性" 的特點擴大了詞彙的 "語義場"，這些語言常常除了一個表層的意思之外，還蘊含著一種 "不確定的暗示區域" （南帆，1986: 44-48）。選擇用詩體來翻譯的譯者，在這種文類的行文特點的影響下，比散文體譯者更加關注在譯文中重現原文詩歌的 "多義性"，以及對原文詞彙 "語義場" 的保留。如上例，楊烈和林同濟分別用 "殿堂" 和 "神殿" 來翻譯temple，用 "禮拜式" 和 "供應" 翻譯service，保留了原文 "身體成長" 的意象，也

為"廟宇祭祀"意象創造了語義場。

　　意象在莎劇中還有烘托主題的作用。《哈姆雷特》一劇自始至終充滿了與疾病和腐敗相關的意象（Wilson 1966: vi），如下例8：

> **例**8：
> Hamlet: And thus the native hue of resolution
> 　　　　Is sicklied o'er with the pale cast of thought. (3.1.86-87)

例8是哈姆雷特 "to be or not to be" 獨白中的一句話。在該例中，哈姆雷特使用了擬人辭格，將 "決心"（resolution）比擬為一個生病的人，面無血色，沒有力量去將想法付諸行動。該處疾病意象，與劇中其他地方的疾病意像一起，給戲劇造成一種萎靡不振的氣氛。如 "something is rotten in the state of Denmark"（1.4.67），"sense sure you have, / else could you not have motion; but sure that sense / is apoplexed"（3.4.70.1-3），"it will but skin and film the ulcerous place / whilst rank corruption, mining all within/ infect unseen"（3.4.136-10）等等。史本吉娜（Caroline Spurgeon）認為，這些疾病的意象，有助於製造了一種病快快的氣氛：人的決策之心生病了，道德中風了，皮膚潰爛了等等，就彷彿正要遭受重大變故的丹麥王國（1961: 316）。因此，在譯文中保留這些意象，有助於給讀者體會到這些詞語共同營造的戲劇氣氛。該處辭格翻譯中，散文體譯本都不保留辭格（即C3），如邵挺將該處譯為 "消其果決之心焉"（1924: 67）。大部份詩體的譯者都保留原文辭格（即A1方法），將sicklied翻譯為 "病容"（曹未風，1955: 77；卞之琳，1991: 334）、"病色"（孫大雨，1991: 109）或 "病態"（方平，2000: 304；彭鏡禧，2001: 89；北塔，2003: 93）。

4.3 文類格律形式對辭格翻譯的影響

　　與題材方面相似，散文和詩歌在格律方面的區別不是絕對的，"但是這個是最顯著而且是最重要的分別"（朱光潛，1982: 64）。早期散文體譯者多以追求譯文的明白曉暢為目的，因此大多採取釋義的翻譯方法；而後期莎劇譯者的整體目的從介紹為主轉為對莎劇原文的審美意趣的追求。對審美的追求除了上文提及的對原文意象的保留之外，還有對原文的用韻，以及對抑揚五步格節奏的移植。例如，在尾韻的翻譯上，散文體（22.75）譯者保留辭格的平均值幾乎只有詩體譯本（42.25）的一半。如下例9：

　　例9：
Claudius: O, come away!
　　　　　　My soul is full of discord and dismay. (4.1.39-40)

上例9是克勞迪斯在得知哈姆雷特誤殺了普隆涅斯後，內心陷入恐慌後的表達；同時利用"away"（離開）和"dismay"（恐懼）兩個詞語的尾韻，也暗示該場的結束。《哈姆雷特》大部分用無韻的"素體詩"創作，出現尾韻的主要在劇中劇的內容、具有諺語性質的語言中，以及每場的末尾。在全劇14處場末押韻中，散文體譯者平均保留4處押韻，而詩體譯者則平均保留8.5處押韻。上例9中，散文體譯者全部採用釋義的譯法，詩體譯者則大部份採用保留辭格，但改變內容的做法（即方法A4），如下例兩位詩體譯者，都保留了尾韻辭格。

　　詩體譯本：
　　啊，你來！
　　我的靈魂裡充滿了噪雜與悲哀（曹未風，1955: 114）── A4

> 啊，咱們走，
> 我的內心充滿不安，十分難受"（彭鏡禧，2001: 133）── A4

散文和詩歌在行文格式上的不同也對辭格翻譯產生影響。散文一般不講究格律，行文比較自由隨意，是"自然的語言，表現上較少拘束"（卜榮英，2002: 38），反之，詩更注重借助詞語的平仄輕重來形成音樂節奏，因此詩人作詩受到字數和選詞的約束。莎劇是抑揚五步格的素體詩，每一行有十個音節，五個音步。《哈姆雷特》的散文體譯本基本都沒有保留原文詩體的格式，而詩體譯者，也經歷了一個從自由詩、等行詩，到後來孫大雨和卞之琳嘗試用"音組"和"頓"等來移植五步格的過程。在翻譯過程中，每一個"音組"或"頓"包含約兩到三個漢字，因此，用"音組"和"頓"移植原文的五步格，譯文在字數上便有了限制。而散文體譯本，則沒有詩體譯本這方面的約束，早期的"白話新詩"式，或者"等行"式的詩體譯本，格式的限制也比較少。

　　與字數和格式相關性最大的辭格是"詞語重複類"。在該類辭格的尾語重複、間隔重複和直接重複三種辭格的翻譯中，出現了散文體譯本保留辭格的平均值比詩體譯本高的現象，散文體的三種辭格的平均值分別是0.75、12.25和12.25，詩體分別是0.625、12.13和11。這幾種辭格的"修辭格式"是在重複個別詞語的基礎上形成的。重複詞語會增加每行字數，從而增加每行的"音組"或"頓"的數目。移植原文五步格的格律詩體譯本，於是在翻譯"詞語重複類"辭格的時候便受到該辭格"修辭格式"的影響，沒有散文體譯本的自由。如下例10和例11：

例10：

Hamlet: O all you host of heaven! O earth! What else?

　　　　And shall I couple hell? hold, hold, my heart,

And you, my sinews, grow not instant old,
But bear me stiffly up. (1.5.93-94)

例11：

Hamlet: O most pernicious woman!
O villain, villain, smiling and damned villain. (1.5.105-106)

上文例10和例11是哈姆雷特聽完鬼魂講述的遇難故事後的獨白，重複的使用表達了他內心的激動。例10中，借助兩個 "hold" 的重複，體現他內心的不安；而例11則通過間隔重複 "villain" 這一個詞，表達了他對克勞迪斯的罪行的厭惡和憤怒。在翻譯時，散文體譯本，除了邵挺的文言文譯本外，都保留該處直接重複和間接重複辭格，詩體譯本則有4位譯者沒有保留重複。如下例部分譯文：

散文體譯本：
黑蒙勒：天神地祇人鬼。鎮靜吾心哉。吾心不老。助吾剛強哉。
　　　　（邵挺，1922: 29）── C3

哈姆雷特：啊一切天上的神祇喲！啊地喲！還有什麼？我還要向地獄喊叫
　　　　　嗎？啊，呸！鎮定，鎮定，我的心；我的筋肉，你別立刻老
　　　　　朽，你要堅硬的支持我。（梁實秋，1996: 239）── A1

詩體譯本：
漢姆來提：日月星辰！啊，地靈！還有什麼其他神明？
　　　　　我豈要叫地獄鬼神？啊！穩住吧，我的心！
　　　　　我全身的肌肉啊，你別馬上變老，
　　　　　還要支持我去堅定執行。（楊烈，1996: 35）── C1

哈姆雷特：天兵神將啊！天神地祇啊！還有呢？
　　　　　加上地獄的凶煞嘛？硬起來，我的心！

> 全身的筋絡不要一下子都鬆了，
> 要把我直挺挺支撐起來。(卞之琳，1991: 293) ── C1

> 罕秝萊德：天兵神將喲！地師土伯們！還有甚？
> 　　　　　加上幽冥的凶煞嗎？挺住，我的心；
> 　　　　　我的筋腱啊，莫在頃刻間變衰老，
> 　　　　　繃緊著，把我挺起來。(孫大雨，1991: 37) ── C1

> 哈姆雷：啊眾天使！啊地底！還有什麼？
> 　　　　還要加上地獄不成？可惡，我的心，要挺住，
> 　　　　還有你，我的筋骨，不要立刻衰老，
> 　　　　要強壯的攙扶著我。(彭鏡禧，2001: 47) ── C1

從例11的譯文中可以看到，楊烈、卞之琳、孫大雨和彭鏡禧則沒有保留原文的重複辭格，例如，卞之琳將該處直接重複翻譯為 "硬起來，我的心"，譯文中沒有了原文直接重複辭格的格式。

　　這種現象可以歸為以下兩點原因：一方面，詩體譯本的用語相對比散文體譯本簡潔。正如彭鏡禧所說："一旦你決定用詩體翻譯，文字自然會精簡，節奏也會明朗"(2005: 14)，也就是說，選擇了詩體來翻譯的譯者，便有如彭鏡禧這樣的潛在意識，在使語言過程中力求精簡。通過對上文首語重複辭格部分的翻譯內容進行統計後也發現，散文體譯本中三個白話譯本在翻譯例11的平均用字為約55個，卞之琳和孫大雨兩位譯者只用47字。用字上講究精簡，使得有些詩體譯者在翻譯重複辭格時，選擇放棄保留重複辭格的 "修辭格式"。另一方面，詩體譯本追求移植原文的 "五步格"，甚至追求在 "五步格" 基礎上的 "等行" 翻譯，這也從另一方面對用語數量產生限制。如詩體譯文便可以清楚地劃出五個節奏，如下卞之琳的譯文：

> 哈姆雷特：天兵/神將啊！/天神/地祗啊！/還有呢？
>   加上/地獄的/凶煞嘛？/硬起來，/我的心！
>   全身的/筋絡/不要/一下子/都鬆了，
>   要把我/直挺挺/支撐/起來。（卞之琳，1991: 293）── C1

從上面譯文劃分的音節中可以看到，採用詩體的譯者，每行詩大致都用五個音節去移植莎劇原文的五步格，卞之琳的譯文不但移植了原文的格式，還追求行文上的"等行"，因此，在翻譯 "hold, hold, my heart" 這一處直接重複時，只能將該處重複省去。與卞之琳做法相同的，還有孫大雨。

　　相類似的情況也出現在例12的翻譯中。幾乎所有的譯文都保留了原文 "O, villain, villain, smiling and damned villain" 中所間接重複的三處 "villain"，然而，只有卞之琳和彭鏡禧在翻譯該例時，沒有保留原文辭格的"修辭格式"。彭鏡禧的譯文如下例12：

> 例12：
> 哈姆雷特：啊，惡毒不過的女人！
>   啊，/笑嘻嘻、萬惡/不赦的/惡漢。
>   （卞之琳，1991: 294）── C1

> 哈姆雷：我的記事本。我應當記錄下來：
>   人可以/一再/微笑，/卻是個/ 混蛋──
>   （彭鏡禧，2001: 48）── C3

上例12的翻譯中，卞之琳為了詩行"頓"的數量，而捨棄了原文的間接重複，彭鏡禧的譯文乾脆用釋義的翻譯方法，只是將該行的意思表達出來。在原文中，間接重複辭格表達了哈姆雷特對克勞迪斯的厭惡，以及對他毒害先王的行徑的憤慨。在這個別詩體譯本中，為了在譯文中保留

五步格，只能捨棄原文的重複，從而也減弱了原文重複辭格所傳達的憤怒情感。

五、結語

　　本文主要用描寫的方法，探討早期散文體莎劇譯本和後期詩體譯本之間存在的區別。並通過《哈姆雷特》一劇辭格的翻譯為例，討論造成這些區別的原因。文章發現，散文體和詩體譯者在翻譯目的上的不同，影響他們對辭格的處理。後期詩體譯者以移植莎劇的審美為目的，因此比早期的散文體譯者保留更多辭格。再者，所選的文類也影響辭格的翻譯。散文重"知"，詩歌重"感"的文類特點，也影響譯者翻譯包含意象的辭格；詩體對音韻追求讓譯者注重尾韻的翻譯，但其對格律的追求，特別是對抑揚五步格的移植則影響到他們對重複類辭格的翻譯。

　　另外，本研究建立的"辭格翻譯方法模型"可以作為辭格翻譯數據的收集方法，為以後辭格翻譯的實證研究提供方法上的參考。

注 釋

[1]　　括號數字分別代表詩行所在的幕、場和行。該例所在《哈姆雷特》原文中的第三幕，第二場，第198至199行。所有例子的行數根據的是 Stephen Greenblatt 主編的 *The Norton Shakespeare: Based on the Oxford Edition*（2008）中 *Hamlet* 一劇。

[2]　　該處是根據"辭格翻譯方法模型"中的代碼，對譯文辭格翻譯方法的一個判斷。下文亦同。

[3]　　周平、何潛和張燕幾位譯者的譯本相似度極高，被學者認為是改自梁實秋的譯本。而李愛梅翻譯的譯本，則有明顯的跡像是改自朱生豪的版本。

[4]　　林同濟、孫大雨和楊烈三人的譯本翻譯時間和出版時間相差最大。林同濟、孫大雨、楊

烈和戚叔含等四位學者，在復旦大學任教時，便計劃翻譯莎劇（楊烈，2008: 215）。其中，除了孫大雨對自己的譯作時間有明確的記錄之外，林同濟和楊烈的具體翻譯時間，則只能從相關的文獻來推斷。林同濟和楊烈大致都在五十年代期間翻譯《哈姆雷特》。1957年，楊烈和林同濟等學者都被劃為"右派"。在接受"批鬥"的日子裡，楊烈"埋頭搞起了翻譯"（楊鵬，2008: 2），根據他在譯序裡的陳述，在於五十年代末便譯完四大悲劇。而林同濟則在被劃為右派後，翻譯活動受到耽擱。由此可粗略推斷，楊烈譯完《哈姆雷特》的時間比林同濟的稍微要早一些。

[5]　在這8個詩體譯本中，曹未風的譯本是否是詩體存在爭議，譯文的"詩意"也受到許多譯者和評論家的質疑。周兆祥從格律和音韻上發現曹譯本"格律方面看不出什麼規則的痕跡，節奏音韻也找不到詩應有的音樂感，選詞組句與一般散文沒有分別"（1981: 399）。奚永吉認為，"曹未風之莎譯，一如散文，行文用詞流於冗長、托滯，同時從形態視之，又擅於追配原文形式，逐行排列，更使譯文酷似分行橫寫的白話散文"，因此，曹未風的譯文與朱生豪以散文形式排列的散文體相同（2007: 439）。梁實秋則認為，"無韻詩並不等於把散文拿來分行排出"（1981: 350），孫大雨也有同樣的觀點，認為曹未風"不了解原作分行是有格律而不押腳韻的韻文行，把原文一行翻譯成譯文也是一行，但並無格律"（1987: 2）。

[6]　田漢這樣介紹他的翻譯動機："某莎翁學者拿莎士比亞所描寫的人物和易卜生所描寫的相比，謂'莎翁的人物遠觀之則風貌宛然，近視之是則筆痕狼籍，好像油畫一樣；易氏的人物則鬼斧神斤毫髮逼俏，然世人疑其不類生人，至少也僅是人類某一時期中的姿態，好像大理石的雕像一樣'。現在中國的美術館里大理石雕像可搬來不少了。那麼再陳列一些油畫不更豐富些嗎？所以引起了我選譯莎翁傑作的志願"（1922: 1）。

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The Application of
Corpora in Translation Teaching:
A Critical Review

Liu Kanglong

Abstract

As suggested by its name, corpus-assisted translation pedagogy is placed within a triangle formed by at least three distinct but not discrete disciplines: corpus linguistics, translation and pedagogy. The interdisciplinary nature of corpus-assisted approaches to translation teaching more or less dictates that their investigation should take into consideration the influences and theories of these three areas. In the past two decades, there has been an exponential increase in research studies advocating the adoption of corpora for translation teaching. This paper brings together various strands of research and development in the field of corpus-assisted translation teaching over the past two decades. It begins with an overview of corpus applications in translation research, followed by a critical review of recent research dealing with: (1) corpus-based studies in language pedagogy; (2) different types of corpora used in translation teaching; and (3) issues and debates in the application of corpora to translation teaching. The paper concludes with a discussion of areas for further research.

1. Corpus Linguistics and Translation Research

It is generally agreed among translation researchers that Baker (1993)

is the first scholar to envisage and propose a corpus-based approach to researching translation. In a number of her papers (1993, 1995, 1996), she advances the methodology for corpus-based research and examined the possibility of using such a methodology to investigate authentic linguistic data. In her seminal paper "Corpus Linguistics and Translation Studies: Implications and Applications", Baker (1993) predicts that the availability of large corpora together with the application of corpus-based methodologies in Translation Studies would "have a direct impact on the emerging discipline of translation studies, particularly with respect to its theoretical and descriptive branches" (233). She recommended that translation scholars use corpus techniques to investigate "the nature of translated texts as a mediated communicative event" (243).

In fact, researchers had been using corpus-like methodologies to investigate linguistic phenomena long before the advent of modern corpus linguistics (cf. McEnery & Wilson 2001). What should be kept in mind is that the rapid development of computer technology and availability of corpus software in recent years have enabled corpus linguistics to develop into a full-fledged methodology. The situation is the same in the field of translation studies. Before Baker put forward a corpus-based approach to translation studies, researchers had identified some unique linguistic features of translational language through contrastive studies of translated texts vis-à-vis their correspondent source texts (e.g. Blum-Kulka & Levenston 1983; Vanderauwera 1985; Shlesinger 1989, 1991). The methodology employed by these researchers is indeed corpus-like, if not strictly corpus-based, considering that their corpus is paper-based and that they had to manually read over the texts to analyze data and calculate frequencies. The basic assumption of this type of research is that translation is fundamentally a mediating process and as a recodification it has its own unique features which might come under the interference of the source text (Toury 1995: 274-279). For example, Frawley (1984: 167-168) argues that "translation is

the bilateral accommodation of a matrix and target code…The translation itself, as a matter of fact, is essentially a third code which arises out of the bilateral consideration of the matrix and target codes; it is, in a sense, a subcode of each of the codes involved."

Based on these previous assumptions and research findings made by researchers using a corpus-like approach, Baker (1993) reformulates the hypothesis and proposes the concept of "universal features of translation" (which was later termed as "translation universals") for corpus-based investigations. According to Baker (1993: 243), universal features of translation are "features which typically occur in translated texts rather than original utterances and which are not the result of interference from specific linguistic systems". The role "interference" plays in forming the features of translational language is a controversial one, and researchers such as Baker (1993) and Toury (1995) hold different views regarding this issue. In reformulating the above hypotheses, Baker (1993) did not include the concept of "interference" while Toury (1995), when proposing a similar concept of "translation laws", suggested the "law of interference", according to which "phenomena pertaining to the make-up of the source text tend to be transferred to the target text" (1995: 275). Although their views on this issue differ, the use of corpora for investigating translation phenomena proposed by Baker is also welcomed by Toury, who states that "the quest for [translational] laws would have to take into full consideration regularities of actual behavior obtained by an evergrowing (and ever more variegated) series of studies into well-defined corpuses" (1995: 265). The translation universals proposed by Baker (1993) include simplification, explicitation, normalization or conservatism, and leveling out. Since then, researchers have used corpus-based methods to conduct research to uncover the potential universals of translational language. Although the use of corpora for studying translation universals, as proposed by Baker, is not a novel thing, the approach of studying translated texts through their comparison with non-translated texts[1] in the same language instead of their correspondent source texts is methodologically rather innovative. Baker's approach has greatly

elevated the status of translation in the sense that translation research does not necessarily have to be conducted based on the traditional concept of equivalence, which presupposes the underlying relationship between source texts and target texts. Translated texts, which are traditionally treated as a derivative secondary product, are studied in their own right within the target socio-cultural system. This is in line with the development of Descriptive Translation Studies, which also emphasizes a target-oriented approach.

Since Baker put forward these hypotheses, the number of corpus-based studies has increased considerably and most of this research aims at studying translation universals as proposed by Baker. The types of corpora related to translation research include the monolingual comparable corpus[2] (e.g. Laviosa 1998; Olohan & Baker 2000; Olohan 2003, 2004) and the parallel corpus (e.g. Øverås 1998; Kenny 2001). The translation universals examined using corpus linguistics include simplification (e.g. Laviosa 1998), explicitation (e.g. Øverås 1998; Olohan & Baker 2000), normalization (e.g. Kenny 2001) and the Unique Items Hypothesis proposed by Tirkkonen-Condit (2004), which is also studied and confirmed by Eskola (2004).

It is not the aim of this paper to review every corpus-related translation study. Rather, the studies are mentioned here because they represent pioneering research in corpus-based translation studies (CTS) and they have, to a certain extent, informed and inspired corpus-assisted translation teaching from a methodological perspective. The systematic description of the nature of translated texts is sure to inform translation pedagogy in general, as can be substantiated by Toury's Conceptual Map of Translation Studies (1995).

In Toury's Map of Translation Studies, the applied branch (e.g. translator training, translation aids, translation criticism or translation planning) is under the influence of theoretical assumptions, predictions and even findings concerning translational behavior (Toury 1995: 17-18). In this sense, corpus-based research into translation universals is closely related to teaching. As argued by Laviosa (2008):

> Corpus-based research into the universals of translation is strengthening the pivotal role of description in Translation Studies through the development of an explicit, coherent methodology and the acquisition of new knowledge about translational behavior, without necessarily paying attention to such bridging rules. At the same time, however, teachers of translation are independently drawing on the insights of corpus-based Descriptive Translation Studies and would seem to be aiming, in the long term, to formulate bridging rules that postulate what translator trainees should be doing if they adhere to the patterns of translational behaviour unveiled by descriptive scholars. (119)

In many ways, in the field of translation studies, the rise of corpus linguistics is inextricably aligned with DTS, which "foregrounded the description of what translation was and is, removing from dominance previous approaches that were more concerned with prescribing what translation should be" (Olohan 2004: 10). In this way, the translated texts are given a central instead of a peripheral role in the target socio-cultural system. This means that they do not necessarily have to be studied alongside the source texts. Instead, they can be studied using the comparative method of analyzing the translated texts as opposed to the non-translated texts in the same language. It is because of this that DTS is making its way into CTS as the two share a number of similar tenets. Laviosa (2008: 122) even coins the term "corpus-based descriptive translation studies" to emphasize the relationship between CTS and DTS. Laviosa (ibid.) states that "electronic corpora have been widely used as a research methodology in Descriptive Translation Studies". The conceptualization of corpus methodology as a sub-branch of DTS by mainstream CTS scholars clearly indicates the close association between the two approaches.

From the pedagogical perspective, the descriptive nature of corpora has implications for translation teaching as well. Traditionally, translation teaching is perceived largely as a prescriptive activity that allows little room for descriptive interpretation. Hence, translation teaching, which falls under

the category of Applied Extension of Toury's Map, is in a position to formulate rules or norms which are prescriptive in nature. The descriptive norms generalized from corpus-based findings can be used to balance out the introspection-based prescriptive rules in the translation classroom. Laviosa (2008: 126) argues that "corpus design and compilation, as well as processing tools and procedural steps, are very similar to those employed in corpus-based descriptive research." In this way, learning is similar to doing research and translation teaching can be made less prescriptive with the help of corpora. This point will be examined in more detail in the following sections.

2. Corpus Linguistics:
Corpus and Language Pedagogy

According to Biber et al. (1998: 236), the corpus-based approach can inform education in three ways, namely, the dissemination of findings from corpus-based studies, the development of educational materials, and the design of classroom activities. The corpus is often used as a resource for L2 writing and grammar teaching because of its strength in producing natural collocations together with contexts.

In the language teaching field, corpora have been used for pedagogical purposes for more than twenty years since Johns (1986, 1991) first advocated concordancing as a research tool for international students at the University of Birmingham to acquire vocabulary and grammar rules. Starting from the 1990s, his view of using corpora for language teaching is also echoed by Tribble and Jones (1990). At first, students were given only printouts of corpus concordance lists (Stevens, 1991), and later with the easy access to and maturity of computer technology, students were encouraged to consult corpora directly (Cobb 1997). Recent years have seen an increase in studies focusing on the application of corpora to language teaching (Granger et. al.

2002; Aston et. al. 2004; Sinclair 2004; Flowerdew 2009). These works cover a wide array of topics on the use of corpora for teaching purposes, including corpus-based language descriptions, corpus application in classroom settings, network-based language teaching, and learner corpora (cf. Sinclair 2004).

Unlike contrived language data derived from intuition, corpus studies employ authentic texts, or "language in use" (Sinclair 1991: 39), thus the findings are grounded on empirical description and analysis of solid data. For this reason, the corpus is regarded as a reliable source of representing actual language use because of its capacity for producing objective data (Biber 1993; Sinclair 1991). The introspection-based approach has been criticized by Sinclair, who states that the problem with "all kinds of introspection is that it does not give evidence about usage"(39). A corpus can clearly overcome such limitations.

Johns (1991, 1994) emphasizes the importance of using authentic texts to generate concordance lines in printouts so that students can discover and generalize the rules by themselves. The concept of DDL (Data-driven Learning) is also proposed by Johns, who argues that DDL as a learning process can "confront the learner as directly as possible with data" so that learners take on the role of a linguistic researcher where "every student is Sherlock Holmes" (Johns 2002: 108). One important underlying assumption of DDL is that students can improve general skills by using context to discover and deduce meaning (Hunston 2002: 170). Bernardini (2000), who works in both the fields of language and translation teaching, also points out the strengths of a corpus in that it provides rich sources of "serendipitous" learning activities, i.e., students can follow up any interesting observations that they happen across. DDL, inherently an inductive discovery learning process, is widely applauded by researchers (Barlow 1996; Sinclair 1997; Mindt 1997; Aston 1999).

To a certain extent, the usefulness of corpora for language teaching is now well-acknowledged as compared to two decades ago, when the corpus was rarely heard of in academia. Sinclair (2004: 2), for example, states that

"corpora, large and small, are seen by many teachers as useful tools and are being put to use more and more every day". More specifically, the use of corpora in educational settings has two important functions.

For teacher-researchers, a corpus can be used as a tool to objectively evaluate students' language competence by identifying and analyzing the frequently-occurring errors or deviant patterns of students' language production (Granger 1994, 1998; Aston 1995). The research in this area is often centered on L2 students' language productions, which is referred to in the field of applied linguistics as the study of interlanguage.[3] At the same time, the corpus is also used by researchers to conduct investigations to compare textbooks with large corpora to see if they are representative of language in use. (Kennedy 1987a, 1987b; Mindt 1996, 1997)

For students and language learners, the value of a corpus is seen in its ability to present a large amount of authentic and natural data in KWIC (Key Word in Context) form. This has a special implication for L2 learners who are often not familiar with the target culture and language norms. L2 learners can also examine the corpus to confirm and disconfirm their own intuitions (Hunston 2002: 95). In this way, students can overcome the unnaturalness of contrived language.

3. Corpus and Translation Pedagogy

In the field of translation teaching, the potential of corpora for informing translation teaching is also recognized by researchers. As Hunston (2002: 123) observes, research into corpora and translation tends to focus on two areas: practical and theoretical. As has been discussed above, there is a unidirectional influence of descriptive and theoretical branches on the practical branch of translation studies. Traditionally, second language learning and translation are

treated as two inseparable activities since translation involves the mediation of two different languages. This is particularly the case when translating out of one's mother tongue. For this reason, Bernardini argues as follows:

> Corpora have an important role to play in the education of translators, first as translation aides, as testified in the literature, secondly as sources of learning activities and of knowledge about the language, and thirdly and more importantly perhaps, as instruments through which approaches to language teaching and to translation teaching can be integrated into a coherent whole, with common aims and methods specific to this pedagogic setting.
>
> (Bernardini 2004: 97)

This indicates that translation, mostly a language-based activity, is closely related to one's good command of both source and target languages. In this respect, corpus is believed to be beneficial because it helps translators to understand and command the language. Or, as Aston puts it,

> [B]y drawing attention to the different ways expressions are typically used and with what frequencies, corpora can make learners more sensitive to issues of phraseology, register and frequency, which are poorly documented by other tools.
>
> (Aston 1999: 292)

To a certain extent, the aim of improving students' language competence (especially second language competence) is where corpus-based language and translation pedagogy intersect (cf. Bernardini 2003). In this respect, even a monolingual corpus can prove helpful.

In the field of applied translation studies, different types of corpora have been recommended and used for translation teaching purposes. A discussion of these different types of corpora is important for reviewing the

use of corpora in the area of translation teaching. In the following, a few types of corpora of immediate relevance to translation pedagogy are examined.

3.1 Monolingual Corpora

A monolingual corpus is one that contains texts in a single language. As translation involves two different languages, i.e., source language and target language, a monolingual corpus can be either one in the source language or one in the target language. This distinction is made by Coffey (2002) who refers to the former as SL (Source Language) monolingual corpus and the latter as TL (Target Language) monolingual corpus. Both corpora have been used by researchers for translation teaching purposes. On the whole, researchers welcome the application of monolingual corpora in translation teaching because they are generally larger and easier to construct. "A monolingual corpus is an equally valuable resource, though usually for different purposes. As monolingual corpora are generally larger and, in some cases, may be considered representative, they are able to offer information on more or less standard language use on the basis of quantitative data" (Vintar 2008: 153). In translation teaching practice, TL monolingual corpora are more popular among researchers since students are translating into the target language. Bowker (1998), for instance, uses a specialized monolingual corpus, and finds that corpus-aided translations are of higher quality in respect to subject field understanding, correct term choice and idiomatic expression than those using conventional resources such as dictionaries and encyclopedias. The use of TL monolingual corpora has been further explored by Bowker (2000), who demonstrates the advantages of corpora as a valuable resource for translators. By comparing two translations, one done using conventional resources and the other using a specialized corpus, Bowker concludes that "translators would be remiss not to use corpus resources" (17).

Stewart (2000), using a TL monolingual corpus of BNC[4] (British National Corpus), studies how students translate tourist brochures from Italian

into English with the aid of this corpus. Stewart distinguishes between two types of translation: L1 translation (i.e., translation into the mother tongue) and L2 translation (translation into the foreign language), and hypothesizes that L2 translations tend to be more conservative than L1 translations. This is partly testified by his experience of using the BNC corpus as an aid to translation teaching, which tells him that students tend to use more frequently-occurring language patterns that the corpus provides. The issue of conventionality and creativity in corpus-assisted translation teaching is addressed, and Stewart cautions that:

1. It may be premature to introduce corpora in a course constituting the students' first exposure to professional, i.e., non-pedagogical translation training.

2. It seems counter-productive to introduce retrieval software into the courses if a committed training programme is not envisaged precisely for that purpose. Insufficient expertise in this area will infallibly result in clumsy, superfluous searches.

(Stewart 2000: 85-86)

The concept of conventionality and creativity is a controversial one. Some scholars are against corpus application in translation classrooms because a corpus, which is inherently conservative in nature, encourages the neutral use of language. Stewart, quoting Baker and Sinclair, while admitting that corpora are conservative, also argues that they can be used as a conventional backdrop against which creative usage can be measured (87). The training of students to master concordance software or make valid judgments as to what constitutes an appropriate translation choice is not mentioned in this respect. As Stewart mentions, "the searches made by the students were often gratuitous" and "students are too easily persuaded by recurring patterns highlighted in the corpus" (85). Since the corpus Stewart uses is

a general corpus instead of a specialized one and it contains only texts in one language, in this case, texts in the target language, the validity of his judgments is to be doubted.

Other researchers who have proposed the use of a TL monolingual corpus in translation teaching include Bowker and Pearson (2002) and Wilkinson (2005). However, their arguments are based on small-scale self-explored research instead of longitudinal empirical studies. In 2008, a group of professional translators in Spain (Maher et. al. 2008) argue that a corpus-guided approach, i.e., using a TL monolingual specialized corpus, can provide translators a faster and more economical way to master terminologies of a specialized field than other means. Their views, arising from actual translation practice, are worth noting in this respect.

The use of the SL monolingual corpus is advocated by Coffey (2002). He argues that a SL monolingual corpus can be helpful in two ways. First, on the part of translation students, it can function as a translation aid by providing linguistic and encyclopedic information. Second, on the part of translation teachers, such a corpus can be used as a source of teaching and testing materials. As a matter of fact, Coffey focuses on the use of a corpus from a teaching perspective rather than from a learning one, as he devotes a large part of his discussion to the ways in which the corpus can be exploited as a resource for teaching. The function of a SL corpus for providing linguistic and encyclopedic information is similar to that of a TL monolingual corpus or a comparable corpus. It is worth noting, though, that he points out that a SL monolingual corpus can be helpful to those translators whose mother tongue is not the SL.

In summary, most of the discussions on the use of monolingual corpora in translation studies are concerned with the potential of a corpus to provide linguistic information such as natural-sounding collocates and expressions. The use of such a corpus often presupposes competence on the part of translation students in comprehending the source language. Most

researchers use a monolingual corpus because parallel corpus is difficult to construct and rarely available. A monolingual corpus, in most cases, is chosen for the sake of convenience and easy construction. This is more or less also the case with a comparable corpus, which will be examined in the next section.

3.2 Comparable Corpora

In terminological terms, researchers differ in their understanding of the concept of comparable corpus. Comparable corpus is so named as it is based on two separable sets of texts which are thought to be comparable in nature. The two sets of texts, which can be of one language or two different languages, are two sub-corpora (c.f. Aston 1999: 291). There are at least three types of comparable corpora:

Type A: One set of texts in language A and one set of texts in language B, which are comparable in terms of subject field or other attributes.

Type B: Spontaneously-sourced texts (i.e. texts originally written) in language A and translated texts from other languages into language A.

Type C: Two sets of different translated texts in language A, which originate from one single source text.

Generally, the comparable corpus used for translation teaching purpose is Type A (The comparable corpus discussed hereinafter refers to this type). Type B is often used by translation scholars as a means to identify translation universals. There is one particular reason why researchers choose comparable corpus as a resource for conducting translation teaching. In a sense, a comparable corpus falls in-between a monolingual corpus and a parallel corpus in terms of its design. A monolingual corpus clearly has its limitations since it can only provide references in one language, even though it might be of a considerable

size. On the other hand, a parallel corpus is difficult to construct and little commercially-available concordance software has been developed specifically for teaching purposes. Moreover, it is difficult to set up a sizable parallel corpus to significantly inform translation teaching. Indeed, the excessive labour and technical obstacles confronting parallel corpus construction have discouraged many from pursuing such an approach.

Most comparable corpora contain specialized texts, i.e., texts belonging to genres or domains which are socio-linguistically similar in each of the cultures involved (in terms of participation framework, function, and topic) (Aston 1999: 291). Because of its obvious advantages over monolingual corpora, a comparable corpus is introduced to the translation teaching field and its pedagogical value has been recognized by a number of researchers. In his article titled "Bilingual Comparable Corpora and The Training of Translators", Zanettin (1998) argues that even a small bilingual comparable corpus made of either general or specialized language can be used to help students enhance their understanding of the source language text and produce fluent target language texts.

Generally speaking, a comparable corpus, which is made up of one SL monolingual corpus and one TL monolingual corpus, has all the advantages and attributes of monolingual corpora. Kübler (2003), combining different types of corpora and the Web for the training of terminologists, claims that the use of "comparable corpora in LSPs helps to overcome problems of 'artificiality' in parallel corpora"(41).[5] Nevertheless, the parallel corpus mentioned here is of a small size (comprising Linux HowTo's in English and translations in French) and it is far from being a satisfactory workable corpus due to its limited size. Kübler's study, similar to a number of other studies, does not mention the important variables (size, representativeness, etc) which determine the extent of an effective parallel corpus. Like those who work solely with monolingual or comparable corpora, Kübler also makes subjective statements by praising the merits of a comparable corpus while dismissing the

usefulness of parallel ones.

By using a comparable corpus of English and Italian newspaper texts, Zanettin (2001) reports on a study in which a group of undergraduate students were asked to translate part of a newspaper article from Italian to English. He concludes that "[u]sing comparable corpora and concordancing software as aids in translation activities can help learners gain insights into the language and the cultures involved and develop their reading writing skills" (193-194). However, the study relies heavily on the author's self-reports rather than actual evidence deriving from translation experiments, thus its reliability is questionable. Some important parameters of empirical research such as information of subjects, research methodology, and data analysis procedures are not included. This is the weakness of most corpus-related studies in educational settings. Other studies dealing wholly or partially with comparable corpora include Aston (1999), and Gavioli and Zanettin (1997), and Maia (2003). Nonetheless, most of these studies are seldom based on longitudinal systematic studies. Thus, their claims are not very forceful.

3.3 Parallel Corpora

As has been mentioned above, parallel corpora are less studied in comparison to other types of corpora for educational purpose. This is partly due to a lack of accessible bilingual concordancing software and a scarcity of parallel texts. The term "parallel corpus" is used here to designate a collection of texts in language A and of their correspondent translations into language B (cf. Baker 1995; Zanettin 2001:177-178). Often, a parallel corpus is aligned at the sentence level to allow a concurrent display of source text and its correspondent translations through keyword search. Although researchers mostly recognize the advantages of using a parallel corpus, they are also cognizant of the difficulties of constructing a workable parallel corpus. For example, as stated by Bowker (1998):

> The merits of using bilingual and parallel corpora for translation purposes are obvious; however, the problem here is that there are relatively few corpora of this type available (certainly not enough to cover the wide variety of subject fields that translators have to deal with), and it is more difficult to create this type of corpus because it needs to be aligned. (633)

This understanding is more or less shared by researchers working in the field (c.f. Coffey 2002; Bowker & Pearson 2002; Wilkinson 2005). However, with the advancement of computer technology and increasing availability of bilingual texts, setting up a parallel corpus is not as technically problematic as before, though it still demands considerable effort. Considering the benefits that it brings, the construction of a sizable corpus is worth such effort. The reason why researchers opt for monolingual corpora is not only because it is easy to establish, but also because of the large amount and varieties of texts available for reference. Translated texts are sometimes criticized because they do not provide a full range of linguistic possibilities, and when they do, they are dismissed for being artificial and giving "a distorted picture of the language they represent" (Teubert 1996: 247). However, this judgment can be challenged since a parallel corpus nowadays can offer a large number of texts in both source language and target language. In this way, translators can form their own translation strategies by examining the varied number of choices generated by parallel corpus. Since a parallel corpus is based on the concept of equivalence, i.e., it is based on a bidirectional relationship between source texts and target texts, it can also be exploited by translators to examine how one translation is correspondent to a natural expression in the source language. The bidirectionality of parallel corpus means that translation students can use both the source texts and target texts as a reference to examine their own intuitions. In this sense, as far as the naturalness of language is concerned, half of the language data in a parallel corpus are natural-sounding, and in reality can be used as a TL reference corpus.

At the beginning, the exploitation of parallel corpora for pedagogical

use was mostly connected with terminology extraction and teaching (Danielsson & Ridings 2000; Pearson 2000a; Meyer et al. 2000). At the same time, it was recommended for teaching language because it could provide information in collocations, phrasal patterns and lexical polysemy (Barlow 2000), and for teaching translation because it can extract bilingual information of collocations and idioms (Peters et al. 2000). Pearson (2003), using a small parallel corpus of popular science articles translated from English into French, demonstrates through the translation of the names of universities that translation strategies differ, namely, some of these names were directly translated, some were not translated at all, while a few were translated by other means. The author argues that by examining the translation strategies of previous translators, students can use the corpus evidence to "draw up their own translation guidelines" (23).

In summary, most of these studies are based on a small-sized parallel corpus and the findings are often based on the researchers' own intuition-based analysis and reasoning rather than on empirical studies or teaching experiments. To a certain extent, these studies are more conceptual than empirical in nature. No research has touched on the students' own perceptions of corpus use in translation learning. This is mostly due to the scarcity of readily-available parallel corpus. Nevertheless, the merits of parallel corpora over comparable corpora are acknowledged by corpus researchers. This is aptly stated by Pearson (2003) as follows:

> Thus, investigations of parallel corpora may allow students to see how writers, i.e., translators, behave when constrained by the existence of a text composed in another language. Translators have to act as cultural and linguistic mediators, negotiating their way between languages and between cultures. They have to gauge how much of the material in a source text is directly transferable to the target language, how much of it needs to be adapted or localized in some way, whether any of it can, or indeed should be omitted. The answers to questions

of this nature cannot be found in comparable corpora because these issues never arise in monolingual text-producing environment. They only arise because of the constraints of a text composed in another language. The answers must therefore be sought in parallel corpora. (17).

3.4 Ad-hoc or DIY Corpora

Other types of corpora that are related to translation teaching include the ad hoc corpora, also known as disposable corpora or DIY (do-it-yourself) corpora (cf. Bertaccini & Aston 2001; Varantola 2003; Zanettin 2001).

As suggested by its name, ad hoc corpora are corpora which are created ad hoc for a certain purpose. As the world is ever changing with new creations, translators are at times confronted with types of text they are not familiar with. This is when ad hoc corpora come into play. Ad hoc corpora exploit the World Wide Web for text materials to construct a topic-related raw corpus, which is often disposed after the translation project is completed.

Ad hoc corpora can fall into the categories of either monolingual or comparable corpora, but rarely parallel corpora. Varantola (2003) examine in detail the construction principles of ad hoc corpora by using internet resources. According to Varantola (2003: 56), "[ad hoc] corpora do not need to be sophisticated in terms of syntactic or semantic tagging. In fact, they can be structurally very simple, text-only corpora, but they can nevertheless be very useful in the actual decision-making process in translation".

The value of ad hoc corpora was testified to by Bertaccini and Aston (2001) who use a self-compiled ad hoc corpus made up of 20 texts that contain the word *clochemerle*.[6] The researchers then utilize this corpus to show how the meaning of the French word *clochemerlesques* in the source text is identified. It is demonstrated here that the use of ad hoc corpora can help translators to better understand the meaning of source texts.

Although the web is not considered by many researchers as a qualified corpus (Zanettin 2001; Sinclair 2005), it has long been exploited as a rich

resource for corpus materials (e.g. Pearson 1998; Varantola 2000, Bertaccini & Aston 2001; Maia 2002). However, it remains controversial whether the web should be a reliable source of providing materials as these are constantly changing and of dubious authority. Nonetheless, the techniques of selecting appropriate texts and drawing inferences are important for using the web as a corpus resource. (cf. Pearson 2000b)

3.5 Learner Corpora

Researchers also show interest in the development and use of learner corpora[7] (cf. Olohan 2004: 172-3; Bowker & Bennison 2003). Learner corpora, also designated by Bowker and Bennison (2003) as Student Translation Tracking System (SSTS), are different from the other corpora discussed above. It is mainly used by translation researchers or trainers as a tool to systematically track the records of students' translation performance. Such corpora are "useful [and] interesting in translator training context" (103) as they can enable longitudinal studies to be "carried out to chart the progress of individual students or groups of students". The SSTS is also referred to by Bowker (2003) as CCBT (Corpus Created By Translators). CCBT "corresponds in many ways to the type of learner corpus used in foreign language learning", which is defined by Leech (1998: xiv) as "a corpus, or textual database, of the language produced by foreign language learners" (Bowker 2003: 169). For this reason, learner corpora are not a direct learning source for translation students, but a research apparatus for researchers, similar to the one employed to study translation universals as discussed in Section 2. The only difference between the two is that the texts studied in the learner corpus are students' translations instead of those produced by professional translators. In this respect, a learner corpus is deemed to be pedagogically valuable to teacher-researchers.

4. Issues and Debates in the
Use of Corpus in Translation Teaching

Generally speaking, corpus use is seen as a welcome move in the translation teaching field by most researchers. As noted by Laviosa (2011: 24), "corpora are being widely and systematically used in translator training" in applied corpus-based translation studies. According to Bernardini et. al. (2003), corpus use can help learners develop awareness (realizing that there is a problem and formulating appropriate questions), resourcefulness (knowing where to look for solutions to a problem, and how to assemble resources), and reflectiveness (being able to interpret results, draw conclusions, etc.), which are regarded as what professional translators should possess (Bernardini 2004). Bernardini also cautions that "any approach to didactic use of corpora is bound to take corpus-user interaction into account" (10), while holding the belief that "corpus work should help future translators increase their autonomy and flexibility, and that such experience should prove educationally valuable as well as professionally advantageous" (9). Recognizing both the limitations and strengths of the corpus, Bernardini et. al. (2003: 11) sum up that "the greatest pedagogic value of the instrument lies, [...], in its *thought-provoking*, rather than *question-answering*, potential".

The different types of corpora used in teaching translation have different impact; nonetheless, they are often mentioned under the umbrella term of corpus. This is noticed by Aston (1999), who comments on the shortcoming of monolingual and comparable corpora of not "generating hypotheses as to possible translations" (304). In this sense, due to the scarcity of parallel bilingual data, studies of parallel corpora for teaching translation are relatively few and an overwhelming number of studies are instead focused on the use of monolingual and comparable corpora.

One underlying issue of corpus use in translation teaching is whether it increases conventionality in language use. This debate, arising from language

learning and DTS research, has been addressed by a number of researchers. As a warning remark to the researchers applying corpora to translation studies, Tymoczko (1998: 658) states:

> Researchers using CTS tools and methods must avoid the temptation to remain safe, exploiting corpora and powerful electronic capabilities merely to prove the obvious or give confirming quantification where none is really needed, in short, to engage in the type of exercise that after much expense of time and money ascertains what common sense knew anyway.

Similar arguments are put forth by researchers such as Stewart (2000) and Malmkjaer (2003). Stewart, in his own research of using comparable corpus for translation teaching, also broaches the topic of conventionality and creativity of corpus use. He argues that students are easily tempted to use recurring patterns they identify in the corpus, which means that corpus study encourages the use of conventional linguistic patterns. However, he also points out that corpus use, like dictionaries and thesauri, do not impose a choice upon students. Besides, a corpus can also be used as a backdrop where creativity can be measured (87). As Hunston (2002: 213) points out, corpora can be authoritarian or empowering. If they are thought to contain all that is possible in a language, their use may hamper creativity. What is important is to teach students discernment so that a corpus can be used to the effect that students can know under what circumstance they should obey a norm or breach it (cf. Bernardini et. al. 2003: 11). For this reason, Malmkjaer (2003) proposes a pseudo-subversive use of corpora in translator training. According to Malmkjaer:

> It is not always obvious which corpus might help a translator solve a specific problem; corpus evidence might be misleading in some cases; and offering past linguistic behaviour as a model for the future flies in the face of the nature of

> language and may, furthermore, stifle invention. …. it is worth exploring ways
> of using corpora which may seem subversive of standard uses. (119)

To a certain extent, Malmkjaer's approach is only valid when texts in the corpora are of poor quality or the language instances are rare or not found in the corpus. Such a claim is still to be tested and should not be based on a few examples. Nonetheless, Malmkjaer has reminded us on the potential pitfalls of corpus use.

In summary, the corpus is recognized by most as of use to translators and translation teaching in general. However, there are some different voices regarding the use of corpus for encouraging conventionality instead of creativity in translation. The issue of conventionality and creativity in language use will not be addressed here as it has been much discussed by many researchers stated above. As far as translation is concerned, whether translation should be rendered creatively or conventionally is also an issue that requires much deliberation, which I will not address here. As summarized by Bernardini et. al. (2003: 12): "Corpus resources and software tools are at most useful tricks in the translator's bag". In order to make good use of corpora, users need to master a number of necessary corpus-related skills.

5. Directions for future research

Recent research in corpus applications to translation pedagogy, as noted in this review, has led to some new insights into the implementation of this new translation teaching method. The contrasting perspectives and viewpoints on the application of corpora in translation teaching are explored and elaborated; however, some of the research is preliminary and gaps remain. In the following sections, I will focus my discussion on some research questions that can further our understanding of corpus-assisted translation teaching.

5.1 Pedagogically-oriented corpora

Although difficult to construct, the bilingual parallel corpus, compared to other types of corpora, is an ideal medium for implementing corpus-assisted translation teaching. This is mainly related to the nature of translation, which involves the mediation of two different languages. Notwithstanding the obvious advantages of parallel corpora, it is worth noting that most of the research at this stage, more or less, come under the constraints of the under-availability of sizable parallel corpora which are developed specially for pedagogical applications (cf. Bowker 1998). The few parallel corpora that are available are often developed for research instead of teaching purposes. This is the case with a number of studies stated above, which utilized research corpora for teaching purposes. While research yields positive results, this type of studies has underlying threats as students are forced to first equip themselves with time-consuming corpus skills before they can manipulate it for actual learning needs.

Given the linguistically dual nature of parallel corpora and the complexities of real teaching settings, more research is needed to address issues of parallel corpus compilation, as advocated by Pearson (2003). The parallel corpus is in fact the most under-researched area in translation teaching and little progress has been made in these years.

5.2 Empirical and longitudinal research

It can be seen from the above review that most claims made by corpus researchers are based on conceptual deliberation or personal experience rather than systematic, longitudinal-empirical studies. Though some studies make use of certain examples to support their findings and claims, these examples are often of a minor and preliminary nature. Although the arguments and explorations made by translation researchers are conducive to theorizing, empirical evidence grounded on carefully designed experimental research would be more persuasive. In view of the complicated and challenging

nature of teaching, it is hard to imagine how the corpus-assisted approach to translation teaching can develop into a full-fledged teaching method without the evidence-based findings from empirical research.

In many ways, the corpus is not an easy tool that can be quickly added to a translator's toolkit. The introduction of corpora might complicate or "problematise rather than simplify the task of (future) translators" (Bernardini et. al. 2003: 11). For this reason, researchers should foresee the challenges and difficulties that might arise during this new teaching and learning process. That is why longitudinal research is deemed important because it helps address issues and support methods in ways that are not possible with traditional cross-sectional approaches. For example, longitudinal research can look into attitudes and perceptions of corpus trainees from the learning instead of the teaching perspective. Translation students, as key players in the whole translation teaching setting, have seldom been studied and their roles are often ignored in prescriptive and theoretical models (Li 2002). In order to objectively evaluate the role of corpora in pedagogical settings, students' own assessment is important to verify whether a corpus-assisted approach is feasible and effective. Clearly, answers to these would require more empirical and longitudinal research.

5.3 Language Pairs

Empirical research of this type in non-European languages is yet to be conducted. Most of the existing research is based on European languages and the claims are yet to be verified in other language settings. In order to provide a full picture of corpus-assisted translation teaching, it will be worthwhile to conduct research to study how students in a different language context would react to corpus use in the translation classroom.

For example, Chinese is vastly different from European languages in many ways. Previous research has demonstrated the uniqueness of Chinese translated texts (e.g. Xiao, 2010). Naturally, the singularity of the Chinese

language more or less prescribes that corpus-assisted translation teaching would adopt a slightly different method. In many ways, more corroborative evidence derived from non-European languages is deemed important for establishing the corpus as a proper teaching medium in the translation classroom.

5.4 Educational theories

As has been noted at the beginning of this paper, corpus-assisted translation teaching comes under the influence of corpus linguistics, translation theories and educational theories. In the past, researchers often attached more importance to address issues related to corpus linguistics, such as searching corpus data for corpus compilation (Varantola 2003), using internet for extracting terminology (Kübler 2003) and compilation of archives of student translations (Bowker & Bennison 2003). Relatively speaking, researchers have seldom investigated the factors of translation theories and education theories in corpus application for pedagogical purposes. In particular, the role of educational theories was seldom examined as a variable in this type of research. The development of this research area should not underestimate the impact of educational research owing to the pedagogical nature of this new teaching method.

For example, from a teaching perspective, a number of variables can be thoroughly investigated to inform corpus application in translation teaching settings. These include trainees' L1 and L2 language proficiency level, task difficulty, mode of delivery, etc. More research into corpus-assisted translation teaching targeting different proficiency levels can also inform pedagogy. More in-depth studies that probe translators' decision-making processes, while engaged in different translation tasks, are important for the advancement of this research area. There is evidence that translating into and out of one's mother tongue are two vastly different mental activities (Campbell 1998). It might be interesting to investigate how and to what extent corpora can make an impact on translation quality when translation direction is introduced as a variable.

6. Concluding remarks

This article first made a thorough review of the state of the art of research on corpus application for translation research, language pedagogy and translation pedagogy. The different types of corpora as used for translation teaching purposes were introduced and their strengths and weaknesses were elaborated. Some issues and controversies surrounding corpus-assisted translation teaching were also addressed. Based on a thorough review of previous research in this area, some major areas for future research were proposed and discussed.

Developments in the research and understanding of the pedagogical application of corpora in translation teaching have accompanied general developments in translation studies, corpus-based translation research and developments in corpus technology. However, there is still room for more sophisticated and scientific investigations in order to fully justify corpus application in the translation classroom. It should be pointed out, though, that arguments for and against the use of corpora in translator training are of a theoretical nature at the current stage and lack empirical evidence. It still remains that empirical research in the field is sparse and does not adequately demonstrate the role of corpus in enhancing students' translation quality. For corpus-assisted translation teaching to be established as a solid teaching and research area, the conclusion of this review is that work is still needed to shore up the foundations. After all, greater recognition of this research area in the larger setting of translation studies and corpus linguistics can only be obtained though hard evidence grounded on systematic and empirical research.

Notes

[1]   The concept of non-translated texts is different from that of the source text. It refers to spontaneously sourced texts (Mason 2001: 72) in the target language. In other words,

the texts are written in the first place in the target language instead of translations from another language.

[2]   Often, a monolingual comparable corpus consists of two subcorpora, i.e., one set of translated texts and one set of non-translated texts, to enable comparability between the two.

[3]   The notion "interlanguage" was proposed by Selinker (1974). In his introduction to the term "interlanguage", Selinker hypothesized "the existence of a separate linguistic system based on the observable output which results from a learner's attempted production of a target language form" (1974:35).

[4]   The British National Corpus (BNC) is a 100 million-word collection of samples of written and spoken language from a wide range of sources, designed to represent a wide cross-section of current British English, both spoken and written. It can be accessed through URL http://www.natcorp.ox.ac.uk/.

[5]   The concept of parallel corpus is a controversial one because the term was sometimes used by some researchers to refer to a comparable corpus. In this case, it is used here to refer to the bilingual corpus which holds both original texts and their corresponding translated texts.

[6]   *Clochemerle* was a comic novel by G. Chevallier which ridicules factionalism in village politics, apparently well-known enough as an archetype of petty factionalism to be alluded to without explanation by French journalists.

[7]   In studies of Second Language Acquisition, a learner corpus is compiled and used to study the interlanguage produced by learners. In studies of translation teaching, the translations produced by student translators can also be complied as a corpus to study their unique features and patterns. Hence, the concept of a learner corpus is used also by some translation researchers.

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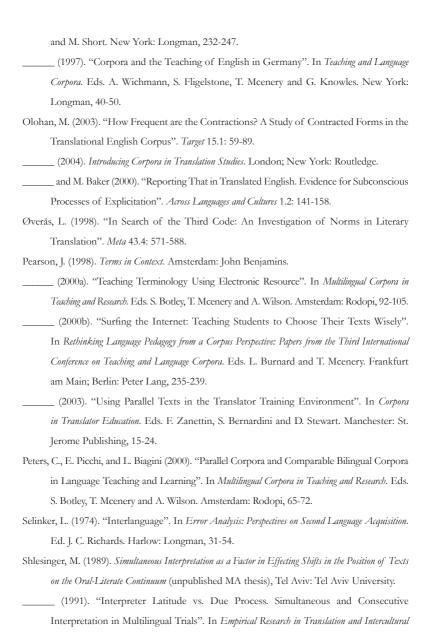Laviosa, S. (1998). "Core Patterns of Lexical Use in a Comparable Corpus of English Narrative

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從三部作品看方言文學
在中國的翻譯和出版

余靜

Abstract

Translation and Publication of Dialect Literature in China (*by* Yu Jing)

Dialect has been used for long in British and American literature as one of the major devices for characterization, realism and plot development. The translation of literary dialect into Chinese has been relatively underexplored. This is an empirical study of 202 translations published in China from 1929 to 2012 of three English novels: The Adventures of Huckleberry Finn, Tess of the D'Urbervilles *and* Pygmalion. *In addition to a study on the publication, retranslation and reprinting of these translations, this paper lays special emphasis on the strategies used for dialect representation.*

　　文學作品中的方言，簡稱"文學方言"（literary dialect），是"作者試圖在寫作中再現的局限於某一區域或/和社會階層的語言"（Ives 1951: 146）。方言進入文學作品，在英國最早始於中世紀，從喬叟（Geoffrey Chaucer）的《坎特伯雷故事集》、莎士比亞（William Shakespeare）的《亨利五世》，到狄更斯（Charles Dickens）的《霧都孤兒》、勞倫斯（D. H. Lawrence）的《查泰來夫人的情人》，已有數百年的歷史。在英國，方言文學的數量在1860年前後開始激增，成為當時"

流行文化"的一部分（Shorrocks 1996: 385-411），"對方言的喜愛成為當下的文學時尚"（Anon 1898: 547）。在美國，內戰之後方言文學出版數量飆升，從用方言寫作發展到"為了方言而寫作"（written for the sake of dialect）（Jones 1999: 2），為美國文學脫離英國文學傳統，開創口語文學（vernacular literature）奠定了基礎。方言出現在文學作品中分三種情況：一是偶爾出現在人物的對話中。這種情況下，作者往往是無意識借用自己記憶裡的方言儲備，或只是偶爾用方言來增加人物對話的口語化效果，使用頻率較低，對作品整體的文學效果影響不大。例如《紅樓夢》和《水滸傳》中都可以找到許多方言詞彙，但二者並未因此而躋身"方言文學"之列。第二種情況是作品完全用方言寫成，屬於狹義的"方言文學"，"主要針對講非標準語的讀者，但也不排除其他讀者群"（Shorrocks 1999: 87），往往以保存某種真實方言，擴大其影響為目的，文學性和影響範圍都較為有限。例如，方言詩中的方言實際上起的是標準語的作用。清代小說《何典》也屬於此類，裡面敘述語言與對話全部用的是吳語方言。第三種"方言文學"指"給普通讀者閱讀的……用標準英語寫成的文學作品中所展現的非標準言語／話語"（ibid）。這類作品往往敘述語言用標準語，方言主要出現在部分人物的對話、內心獨白或是間接引語中，利用與標準語形成的差異、對立和衝突來凸顯兩種文化、兩個世界之間的關係，發揮塑造人物性格、勾勒風土人情、展現社會地位差異等功能，成為方言文學研究的主體。清末吳語小說《九尾龜》裡妓女講吳語，客人講官話，即屬於此類。本文所關注的"方言文學"是這裡所指的第三種情況。

　　正如方言作為一種"次語言"（substandard language）、"不規範語言"（nonstandard language）進入文學作品，為作家帶來了極大的挑戰，同時也開創了無限的創作空間一樣，為方言翻譯這種"不可能的

任務"尋找解決方法的過程,也是一種"具有建設性、富有成效、具有創造性的挑戰"(Federici 2011: 1)。本文以三部經典作品——馬克·吐溫(Mark Twain)的 *The Adventure of Huckleberry Finn*(以下簡稱《哈克》)、哈代(Thomas Hardy)的 *Tess of the d'Urbervilles*(以下簡稱《苔絲》)、以及蕭伯納(George Bernard Shaw)的 *Pygmalion*(以下簡稱《賣花女》)為例,探討英美方言文學經典在中國的翻譯情況,以及譯者如何創造性地應對方言翻譯這一挑戰。這三部作品是三位作家的代表作,方言創作手法各具特色。《賣花女》用的倫敦土語(Cockney)屬於社會方言,展現的是社會地位差距;《苔絲》裡的威塞克斯方言(Wessex dialect)是地域方言,勾勒出威塞克斯地區的鄉土人情;《哈克》裡黑人講的美國黑人口語方言(AAVE,African American Vernacular English)屬於種族方言,再現了美國廢除奴隸制之前密西西比流域的社會風貌。三部作品都是在上個世紀三四十年代首次譯入中國,之後多次複譯,1929至2012年間總計出現了202種譯本。本文擬考察這些譯本,回答以下問題:1. 三部作品在中國出版的譯本數量和種類情況如何?[1] 2. 哪些譯本生命力最持久?3. 這些譯作以何種面貌出現在讀者面前?4. 譯者採用了哪些方法來處理原文的方言?以此管窺近百年來英美方言文學在中國的翻譯情況。

一、譯作出版情況

　　《苔絲》屬於哈代"威塞克斯系列小說",1891年出版。小說用威塞克斯方言營造出一種鄉野的純樸氛圍,塑造出苔絲"大自然的女兒"的形象,勾勒出方言和標準語所代表的農業社會和工業社會之間的衝突。《苔絲》解放前出版了5個譯本,其中三個全譯本分別是

顧仲彝的《苔絲姑娘》（1932年，《文藝月刊》連載）、呂天石的《黛絲姑娘》（1934年）和張穀若的《德伯家的苔絲》（1936年）。另外兩個是簡寫本。解放後在中國大陸出版了84種譯本。《哈克》1884年出版，以一個十幾歲的少年哈克貝利·費恩的口吻講述了他和黑人吉姆在密西西比河順流而下的經歷。據學者考證，《哈克》至少運用了兩種美國方言（Rulon 1971: 219），"為二十世紀美國散文和詩歌創造了口語語言"（Smith 1984: 18-40），開創了真正意義上的美國文學（Max 1958: 46-57）。《哈克》解放前只出版了章鐸聲的《頑童流浪記》（1942）一個全譯本，建國後出版了108種譯本。兩部作品的譯本在大陸初版的詳細情況統計如下：[2]

表1《苔絲》譯本初版情況

《苔絲》	全譯本		簡寫本					總計
	單語本	雙語本	單語本			雙語本		
			由英文改寫本翻譯	由全譯本改寫	由原文改譯	附英文改寫本原文	譯者改譯原文	
1932至1949	3	0	0	0	2	0	0	5
1950至1976	0	0	0	0	0	0	0	0
1977至1992	1	0	1	0	1	1	1	5
1993至2012	37	2	0	1	27	2	10	79
總計	43		46					89

表2《哈克》譯本初版情況

《苔絲》	全譯本		簡寫本					總計
	單語本	雙語本	單語本			雙語本		
			由英文改寫本翻譯	由全譯本改寫	由原文改譯	附英文改寫本原文	譯者改譯原文	
1932至1949	1	0	0	0	0	0	0	1
1950至1976	2	0	0	0	0	0	0	2
1977至1992	1	0	2	0	3	0	1	7
1993至2012	32	2	1	1	53	5	5	99
總計	38		71					109

　　由表可見，第一，1949年之前，《苔絲》的全譯本數量超過《哈克》，但1949至1992年間，《哈克》的全譯本數量則遠超《苔絲》。需要說明的是，《苔絲》解放前有充分的譯介（5個譯本），因而建國後至1990年期間沒有出版新譯本，一直再版的是張穀若的譯本（再版重印11次）。建國前《哈克》只有一個譯本，建國後馬克‧吐溫作為批判現實主義的“進步作家”受到推崇，五十年代出版了張萬里（1954）和張友松（1956）兩個譯本，並多次再版。改革開放之後，美國文學受到重視，“馬克‧吐溫作品的翻譯具有面廣量大，突出經典的特點”（楊金才、于雷，2011: 134-135），《哈克》的譯本數量自然一路飆升，超過《苔絲》。第二，《哈克》簡寫本多，《苔絲》全譯本多。這與兩部作品進入中國之後的接受地位有關：歷年來各版本版權頁顯示，《苔絲》被定位為“外國文學”類別下的“經典名著”，針對的讀者多是成人讀者，因而全譯本數量比較多；而《哈克》則被定位為“兒童文學”，最適合兒童讀者的無疑是簡寫本。第三，兩部作品1993年之後的出版數量都呈現急劇上升趨勢。1993年之前，兩部作品平均每年出版不到0.5本譯作，而1993年之後，每年平均出版四本以上譯作。這應該與中國出版業的改革進程有關：1992年底，中國加入“國際著作權公約”，1993年初圖書市場價格放開，中國出版業進入高速發展期，帶動兩部作品的譯作出版數量飆升。另外一個原因可能是九十年代國家對英語教育和素質教育比較重視，對簡寫本和雙語本的出版產生了明顯的推動作用。

　　相比之下，《賣花女》在中國的出版則相形見絀，總共只出版了4種譯本。該劇1912年出版，是蕭伯納商業上最成功的作品。整個故事圍繞方言展開，賣花女伊麗莎從一出場滿口倫敦土語，最後變成談吐優雅，讓上流社會為之傾倒的淑女，極具喜劇色彩。解放前只有1929年林語堂的《賣花女》雙語本，解放後出版了楊憲益的《匹克梅梁五

幕傳奇劇》（1956年），收錄在《蕭伯納戲劇集》中。此外還有一個全譯本《皮格馬利翁》（2006年），一個英漢對照改寫本《皮格馬利翁》（2007年），後者將原文改寫成小說。

三部作品中，《賣花女》原著最晚出版，卻最早譯入中國，而《哈克》原著最早出版，譯本卻最晚出現。蕭伯納1925年獲諾貝爾文學獎，1933年訪問中國，《賣花女》隨著三十年代掀起"蕭伯納熱"進入了中國；《哈克》雖然被海明威譽為"所有美國文學的源頭"，但由於長期以來存在的輕視美國文學的傾向（馬祖毅等，2006: 671-683），加上《哈克》全部用方言寫成，翻譯難度大，對它的譯介難免出現滯後的情況。此外，《賣花女》的初版與再版數量遠遠低於另外兩部作品，可能是因為中國讀者對蕭伯納本人的興趣一向大過對他作品的興趣。他的劇作第一次在中國上演便遭遇慘敗，之後一直處於叫好不叫座的尷尬境地（Li 2007: 76-115）。解放前雖然出版了多本蕭伯納傳記和大量有關蕭伯納的文章，但大多津津樂道他的逸聞趣事，鮮有深入的研究（劉濤，2012: 176）。另外，《哈克》和《苔絲》以出版單行本為主，《賣花女》只出版過一部單行本，其餘所有譯作均被收錄到作者或譯者的作品集中，或以雙語本形式出版。這一方面證明了譯本的經典地位，另一方面也說明，《賣花女》在中國的主要接受形式以英語學習和介紹作家、譯家作品為主。

二、譯作的傳播生命力

三部作品共計202種譯本，其中哪些影響比較大呢？本文只從重印、再版年代和次數的角度考察譯文的傳播生命力，以此說明市場對這些譯本的實際需求，可為回答這一問題提供一些佐證資料。

　　《賣花女》的情況比較簡單，林語堂的《賣花女》（雙語本）解放前共重印再版了5次，並出版了中文單語本（1947年版），曾被作為"模範譯文"收錄到當時的翻譯教材中（吳獻書，1936: 144-153）。建國後出於政治原因，林語堂被劃為"反動文人"，作品被束之高閣，譯作也沒有再版，只在文革後出版的《林語堂名著全集》（1994年）中收錄一次。雖然林譯《賣花女》出版時間跨度達67年，但影響主要集中在解放前。解放後影響最大的譯文當屬楊憲益的譯本。楊譯從1956年到2000年50年間共再版重印了5次，並出版了雙語本（1982年），也多次被翻譯教材收錄、點評。不過，楊譯雙語本將書名《匹格梅梁》改為《賣花女》，或可管窺林譯之影響。

　　《苔絲》與《哈克》的情況較為複雜。下面是這兩部作品再版、重印次數最多的前六種譯本的出版年代和再版、重印次數的統計圖表。[3]

表3 《苔絲》主要譯本重印再版次數統計

《苔絲》	呂天石	張穀若	吳笛	孫法理	孫致禮	鄭大民
	1934至1948	1936至2008	1991至2010	1993至2010	1995至2011	1997至2012
1932至1949	6	1	0	0	0	0
1950至1976	0	4	0	0	0	0
1977至1992	0	8	1	0	0	0
1993至2012	0	10	10	9	9	7
總計	6	23	11	9	9	7

表4 《哈克》主要譯本重印再版次數統計

《哈克》	章鐸聲	張萬里	張友松 張振先	成時	許汝祉	賈文淵 賈文浩
	1942至1952	1954至2011	1956至2010	1989至2008	1995至2001	1996至2011
1932至1949	4	0	0	0	0	0
1950至1976	3	5	3	0	0	0
1977至1992	0	3	3	2	0	0

1993至2012	0	7	9	4	5	8
總計	7	15	15	6	5	8

　　統計發現，1929至2012年間出版的89種《苔絲》譯本中，張穀若的譯本總計再版重印了23次，時間跨度達73年，是所有譯本中生命力最持久，也是出版次數最多的譯本。《哈克》譯本中，張萬里的譯本，和張友松、張振先的合譯本都出版了15次，時間跨度超過50年，位於所有譯本之首。此外，兩部作品所有譯本中，傳播生命力最強的三個譯本全部是六十年代之前出版的全譯本。《苔絲》譯本中，張穀若的譯本出版時間最長、次數最多，尤其建國後，一枝獨秀了40餘年。而他之前的兩個全譯本（顧仲彝和呂天石的譯本）解放後都沒有再版；同樣，《哈克》當屬張萬里和張友松、張振先的譯本較為有影響，後者1993年之後重印再版了9次，也是這一時期再版重印次數最多的譯本。解放前章鐸聲的初譯本，1952年之後就再也沒有在大陸再版過。這三個譯本之所以受歡迎，一是它們都是複譯本，有前人譯本借鑒，複譯時可以揚長避短；二是譯者術業有專攻，如張穀若被譽為"哈代專家"，而張友松解放後主要翻譯馬克·吐溫作品，翻譯品質有保障；第三，譯者與時俱進，對譯本不斷進行修改。如張穀若的《苔絲》1936年初版，之後1953年、1957年、1984年三次再版，四個版本修改尺度大，各具特色（余靜，2004:105-118）；第四，譯者解放後的工作和地位對其譯作的出版有很大影響。呂天石和章鐸聲解放前譯著頗多，但解放後不再從事翻譯工作，加上解放後的出版資源有限，他們的譯本就沒有了再版的機會。相比之下，張友松和張穀若身處中國政治和出版中心北京，前者是《中國建設》雜誌的編輯，後者是北京大學的教授，二人在五六十年代非常活躍，出版了大量的譯作，多由名社出版。

三、譯本特點

　　三部作品的兩百多部譯本中，簡寫本雖然出版數量佔據優勢，但大多屬於兒童讀物，呈現出改變原文章節及標題、刪改故事情節、忽略方言等特點，且再版、重印次數少，影响力遠遠不及全譯本，因而此節集中考察全譯本。

　　《賣花女》的兩個全譯本都以英漢對照單行本的出版形式為主，並增加了大量注解釋原文。此劇整個故事圍繞倫敦土語展開，如果拋棄方言特色，此劇的精髓則蕩然無存，而方言之"不可譯"，決定了原文之不可譯，這應該是兩位譯者選擇雙語本的主要原因之一。此外，林語堂和楊憲益不約而同選擇刪除蕭伯納劇本所附的前言和後記。蕭伯納在前言裡大談他寫此劇的目的是喚起英國民眾學習純正語音的熱情，後記裡長篇累牘地澄清讀者對作品結尾的"誤解"。事實上，蕭翁對作品的"解讀"一貫跟觀眾/讀者對作品的理解大相徑庭甚至背道而馳，譯者的做法，其實是為讀者"遮罩雜音"。

　　《苔絲》全譯本最大的特點，便是增加譯者注釋。這一做法始於呂天石，卻由張穀若發揮到極致：全書698頁，章節附註多達152頁，超過一千兩百條，其中大量注釋專門針對譯文中的山東方言進行解釋，全部是譯者增加的。解放後的全譯本也大多保留了為譯文加注的傳統，不少作品幾乎每頁都有注腳。這可能與《苔絲》文學經典地位的確立，以及譯者多為文學研究學者有關。

　　不同於前兩部作品，《哈克》全譯本的書名異彩紛呈，有"頑童流浪記"、"赫克爾貝利·費恩歷險記"、"哈克流浪記"等十個不同名稱，如果加上縮寫本的書名，這部作品共有超過二十種不同的譯名。無獨有偶，《哈克》的章節標題也是多姿多彩，除了直譯原著不同版

本的標題之外，譯者自行改寫的標題也是各有特色，如第一章的標題有"我喜歡過流浪的生活"、"寡婦的規矩好煩人"、"文明的苦惱"等。

三部作品的共同點是，無論哪個時期，全譯本大多附上"譯者前言"、"序言"，不少譯本再版之際，會與時俱進更新譯者前言。如張穀若的譯本，1936年版附上張穀若寫的前言，1953年版便換成了恩——胡奇士維裡（蘇聯）的序言，而1984年版改成了張穀若的女兒張玲撰寫的"譯本序"。這些前言主要功能是介紹作者作品，指導讀者如何正確解讀作品，談譯者策略的比較少，提及原文方言特色的更是寥寥無幾，而涉及譯者處理方言的策略的，僅三篇而已。此外，三四十年代的譯本數量雖然不多，但常有名人譯者（如林語堂），或有名人助威（如胡適為張穀若的譯本校對過前5章，陳伯吹為章鐸聲的譯本作序），而建國之後，譯者的身份多為從事文學研究的學者、大學教師，序言也多出自譯者之手。

不得不指出的是，九十年代之後出版的譯本中有些存在抄襲的情況。這些譯本抄襲的主要手法為：改動段落首尾處個別字詞表達方式，或是將所抄襲譯文的小句進行合句、拆句，與所抄襲譯文的雷同之處超過百分之八十以上。以譯林出版社出版的許汝祉的《赫克爾貝裡·芬歷險記》為例，據筆者不完全統計，至少有5個全譯本涉嫌抄襲這一譯本。此外也發現一些出版社盜印他人版本。這種現象雖然反映了一些出版社唯利是圖、道德敗壞，但同時也從一個側面說明了市場對譯作的旺盛需求。

四、方言的翻譯

韓裡德曾經說過，"我們不能翻譯不同的方言：我們只能模仿方

言的差異"（Halliday 1990[2002]: 169），那麼有多少譯本選擇"模仿方言的差異"？方言在文學作品中主要依靠與標準語形成差異甚至是對立來發揮文學功能，因而譯者面臨的首要問題是：是保留還是抹殺這種差異或對立？如果保留，採取什麼樣的方法來保留？抹殺方言特色的做法，幾乎是絕大部分簡寫本通行的做法，最常見的手法有：第一，將方言改寫成標準語；第二，刪除方言；第三，將方言直接引語改寫成間接引語並簡化情節；第四，大段刪除涉及方言的情節和人物。如《哈克》簡寫本中，有多個版本將第三章裡黑人吉姆用毛球占卜的情節刪去，吉姆第一次大段講方言給哈克算命這部分自然也被刪得乾乾淨淨。選擇"模仿方言差異"的，大多是全譯本。

　　"模仿方言差異"，需要面臨兩個挑戰。一是方言理解上帶來的挑戰。英語方言文學往往運用多種手法來體現方言與標準語之間的差異，如改變單詞拼寫、採用方言詞彙和句式、運用不規範語法等，這些不規範表達方式為譯者帶來了理解上的障礙。此外，這些作品綜合使用多種手法來展現不同類型的方言，即便是同一種方言，不同人物不同情境下，甚至同一人物不同情況下，作者的表現手法都會有所不同，譯者需要熟悉英美方言文化和方言文學才能體會到其中的奧妙。例如，《苔絲》裡同是威塞克斯方言，牛奶場主的方言粗曠而俗俚，但苔絲的方言則質樸而清新。《賣花女》裡伊利沙一出場滿口倫敦土話，幾乎讓人不知所云，但參加茶會時一口地道的標準發音，用的卻是方言詞彙和語法。譯者要讀懂意思不難，但要察覺到其中的細微差別並體味到這些方言變體與作品整體風格和主題之間的聯繫，就沒那麼容易了。二是方言與標準語之間的關係具有文化特殊性，很難移植到異域文化之中。由於漢語方言文學的傳統迥異於英語方言文學的傳統，想要在目標語文化中表現原語中兩種語言、兩個

世界之間的關係非常困難。正因如此，傳統翻譯研究多視方言翻譯為
"障礙"（Weisstein 1962: 233）、"不可譯因素"（House 1974: 167）、
"不可能的任務"（Rabassa 1984: 24）。莫若尼（Moroni 2006: 123-
140）認為，翻譯方言是翻譯"雙重外語（doubly foreign）"，常用策
略有三種：1.全部用標準語譯；2.方言對譯；3.用目標語中的非標
準語言變體譯方言；此外他建議還可以考慮"人工合成一種方言"
來譯。這幾種策略也是前人研究中討論最多的，如用標準語加補償手
段譯方言（Leppihalme 2000: 247），用蘇里南荷蘭語譯黑人英語
（Wekker and Wekker 1991），使用假方言/人工方言（Perteghella
2002: 50-51; Pinto 2009: 295）等。其他方法還有"口語譯法"
（Dimitrova 1996: 63），"零翻譯"、"部分翻譯"等（Berezowsky
1997）。哈蒂姆和梅森（Hatim and Mason 1997: 100）則認為可以
用"語域"來翻譯方言，因為語域可以超越方言的地域性，負載方言
的多種功能。此外，還可以在譯文中增加方言來翻譯原文中的標準語
（李波，2010: 72），或是完全用方言來翻譯標準語作品，實現譯者
文化和意識形態上的訴求（Brissett 1996; Cronin 1996）。貝爾曼則立
場鮮明地指出（Berman 2000: 294-296），全部用標準語譯會"抹殺方
言，對作品的文本性帶來嚴重傷害"，而地域方言對譯則會"將外國
的異質性變成本國的異質性，導致對原作的嘲弄"，譯者不應該抹殺原
文不同語言之間的張力，而應盡力體現原文的這種"異質性"。對84個
全譯本考察的結果表明，在方言對譯和抹殺方言兩個極端之間，的確
存在著很大的空間可供譯者體現原文的"異質性"。

　　據筆者統計，研究發現，在譯文中運用各種手法不同程度"模仿
方言差異"的，《苔絲》和《哈克》各有6本，《賣花女》有兩本，大多數
集中在表3和表4所列出的知名譯者的譯本之中，如張穀若、孫致禮的

《苔絲》，張友松、成時、許汝祉、賈文淵和賈文浩的《哈克》，以及楊憲益和林語堂的《賣花女》等。這些譯本主要運用的翻譯手法如下：[4]

  A. 地域方言對譯法。這種手法主要用目標語文化中某一地區的方言來對譯源語文化中某一地區的方言，如張穀若1936年的《德伯家的苔絲》。這種方法的特點是，讀者看到譯文中的方言特徵詞，就馬上會將講方言者與某一地域聯繫起來。手法主要有兩種：

  1. "飛白"法表方言發音。[5] 即將標準語裡的字用別字來代替，表現目標語地域方言的發音。張穀若1936年的《苔絲》譯本裡採用山東方言對譯威塞克斯方言，裡面保留了山東話的一些獨特發音、詞彙和表達方法，如第三章裡的"俕白生氣"，"俕那場兒一左一右"，其中"白"是"別"的別字，"俕"是方言字，"你"的意思，屬山東方言特有發音。林語堂的《賣花女》第五幕中那句 "s'yollinvoylets"，譯為"莫以紫老蘭"（"賣紫羅蘭"），盡顯四川口音。有些譯者在使用這種方法的時候，往往會加上註腳或章節附註。張譯《苔絲》附錄了"山東方言常用字"，許多章節附註也都是用來解釋山東方言的發音的，如"俺看見俺爹那個款兒坐在捏個大馬車裡頭"（注：捏個，山東方言，那個的諧音）。

  2. 運用具有地域特色的詞彙和俚語俗語。張譯《苔絲》（1936年版）中運用了大量山東特有俚語來翻譯原文的方言，其中地域色彩較為濃重的，譯者還會加上注腳解釋。如"她哪兒能一下子把你抱上鍋，撮上炕的哪？"（注：抱上鍋，撮上炕，山東方言，"表示親熱"之意。）張友松1956年的《哈克貝利費恩歷險記》中，用到了東北話裡的"溜門子"、上海方言"客堂間"、北京方言"全須全尾的"等。幾乎所有的全譯本

中都或多或少使用到地域方言詞彙和俗語。

  B. 文體差異替換方言差異。文體差異指運用多種語域、風格的詞彙、語法手段在譯文中創造出文體風格上的變化或是對比。這種方法的最大特點是不會將讀者的注意力引向某一特定的地理區域，而主要展現的是書面語與口語、雅與俗、正式與非正式等文體風格方面的對立，多用來表現說方言者的社會地位和受教育程度等方面的特點。簡而言之，是將標準語與方言之間的差異/對立，轉換成為標準語內部的風格差異／對立。主要手法有以下幾種：

  1. 用粗話營造方言的粗俗效果。張友松1959年版的《哈克》裡用到不少髒話，如"他媽的"、"王八蛋"等，如第12章中吉姆的語言："We's doin' blame' well, en we better let blame' well alone, as de good booksays"，這裡面的"blame'"一詞，在黑人英語中相當於口語中的damn，屬於比較弱的粗話，類似"倒楣"、"該死"之類的口頭禪，但譯文則粗俗得多："咱們過得他媽的挺好，還不如就他媽的這麼混下去好哪，'聖經'上都說過，人得知足。"張毅若1936年的《苔絲》裡也用到大量的粗話髒話。例如第21章裡農場主的敘述："The villain—where is he?' says she. 'I'll claw his face for'n, let me only catch him!"被譯成了"這個混帳王八蛋！他跑到那場兒去啦？他叫俺抓住了，俺不把他的臉給他抓個稀爛，俺就不是人！"。這裡的villain意為a wicked or malevolent person，即"壞蛋、壞人、惡棍"之意，譯成了"混帳王八蛋"，譯文整體效果比原文的語域低俗得多。這些粗話詞彙營造出一種鄉野與社會底層的粗俗氣氛，或是人物的社會地位和受教育程度低的效果，而這些恰是原文用方言旨在達到的效果之一。

2. 利用文言詞彙提升標準語的文雅程度。往往與第二種方法同時使用，將原文裡方言與標準語之間的對立變成雅與俗、半文言與白話文的對立，或受過良好教育者與底層老百姓之間的語言對立。請看林語堂的《賣花女》1943年版中，上流社會的畢柯靈上校和郝先生（語言學家）的對話：Pickering: Where do you live? Higgins: 27A Wimpole Street. Come and see me tomorrow。這裡原文的語言只是普通的口語表達，大可以中規中矩譯為："你住哪兒？""溫波羅街27號A座。明天來看我吧。"但林語堂將之譯為"府上在哪兒？""溫波羅街27號甲。明天請到我舍下去談談"，這裡的"府上"、"舍下"等文言詞彙屬於文雅的正式語體，與其他地方的"寒舍"、"小兒"、"躬逢其盛"等詞彙一起出現在上層社會人士的語言中。這些與伊麗莎的語言中的"他媽的"、"混帳"等粗話形成對比，一雅一俗，上層人物與底層百姓的語言風格形成鮮明反差。

3. 用語域差異代替方言差異。這就是哈蒂姆和梅森（HatimandMason 1994:107）所提到的"語域"譯法，即不借助具有濃重地域特色的語音手段，而主要用標準語中的不規範語法和詞彙來製造語域變體，達到原文方言的文學效果。如張穀若1984年《苔絲》譯本第一章中的兩句對話，

> 原文："Good night t'ee," said the man with the basket.
> "Good night, Sir John," said the parson.
> 譯文："你晚安"。挎籃子的行人說。
> "約翰爵士，晚安。"牧師說。

原文中除了方言拼寫差異之外，兩個說話人語言上差別不大，而

譯文中，譯者捨棄了"祝你晚安"（good night to you）、"晚上好"等規範表達，而選擇用"你晚安"這一語域較低的不規範語法結構，造成兩個說話人語域上一高一低的效果。譯者雖然沒有運用具有地方特色的方言手法，也不難讓讀者看出行人受教育程度明顯低於牧師。

C. 使用典型方言標誌詞。方言標誌詞是指利用一些具有地域特色的詞彙，讓人一看便知道人物在講方言，但卻不會造成閱讀障礙，類似莫若尼（Moroni 2006:123-140）提到的"用目標語中的非標準語變體譯方言"的方法。這類標誌詞中最常見的是一些使用範圍非常廣的人稱代詞，例如"咱"、"俺"之類的詞。這兩個詞屬於北方方言，使用範圍非常廣泛，因而不會讓讀者將人物與某一具體地理位置（如山東、東北等）聯繫起來。在文學作品中多為居住在農村或是受教育程度不高的人使用。這類詞最大的特點是在譯文中出現的頻率比較高，能有效地營造方言氛圍。例如孫致禮的《苔絲》第一章中德貝菲爾的話："And where do we raise our smoke, now, parson, if I may make so bold; I mean, where do we d'Urbervilleslive?"譯為"牧師，俺想斗膽地問一句，俺家族的人如今都在哪兒起爐灶？俺是說，俺們德伯維爾家族都住在哪兒？"這裡四個小句，用到4個方言標誌詞"俺"，雖然並無其他明顯的地域方言詞彙出現，依然能夠有效地營造方言氛圍。張穀若1957年版《苔絲》中刪除了大部分的山東特色的方言發音標記，但保留了"俺"這類方言標誌詞。另外有四個《苔絲》譯本也都清一色使用"俺"或是"咱"字來翻譯方言。楊憲益的《賣花女》裡的伊麗莎父女，賈文浩、賈文淵的《哈克》筆下的黑人吉姆都是開口便講"咱"。統計表明，這也是全譯本中最常用的翻譯方言的手法。

D. 製造"人工方言"。[6]這種方法就是莫若尼所指的第四種方

法，指作者或譯者利用多種方言發音或詞彙，或是自造一些方言成分，創造出一種事實上並不存在的方言。這也是英語方言文學的創作手法之一，如斯摩萊特的《韓弗理・克林克》中就用五六種方言元素雜合出一種人工方言來（Page 1973:55）。這種方法刻意不用寫實手法營造現實生活中某一特定地域方言的特徵，因而僅僅提供方言線索，讓讀者感受到人物語言上的差異，避免將人物與特定地域聯繫起來。成時和許汝祉的《哈克》採用的是這種方法，手法有兩種。

1. "文內加注法"。即在正文中用別字標注某一地方方言發音，同時用括弧將標準語附在別字旁邊。例如，成時的《哈克》第八章裡吉姆的話，"I come heah de night arter you's killed"譯為"你早（遭）人撒（殺）了的第二天，我就來這耳（兒）了"。這裡的"早、撒、耳"是"遭、殺、兒"的"白字"，標注方言發音，但這些發音並不突出某個特定地域的發音特色，因而有方言之功效，卻不會讓讀者將之與中國某個特定地域聯繫起來。

2. "視覺方言"法。視覺方言是方言文學創作常用的一種手法，即用不規範的手法改變單詞的拼寫，但這種改變並不影響單詞的實際發音，通過視覺刺激在讀者腦海中引發聽覺效果，感覺到人物在講方言（Krapp 1926:522-527），如用 wimmin來代替 women，或是用"洸"來代替"光"，音同字不同。地域方言對譯多用不同的字來表示不同的發音，而視覺方言是用不同的字來表示相同的發音。或者說，譯者是利用視覺效果來"欺騙"讀者的聽覺，造成人物帶有方言"口音"的假像。許汝祉和成時的《哈克》裡的都用到這種方法。如許汝祉的《哈克》裡第八章吉姆說，"'at 'uz awluz yo' fren'"（"he was always yourfriend"）譯為"他可叢（從）來都是你的好朋友"，這裡

的"叢"是別字,與括弧裡的"從"字發音相同,字雖然改變了,發音沒有變化。這種手法造成的效果是,讀者感覺吉姆講話跟哈克和其他白人不一樣,但不會覺得看不懂。

E. 用標準語譯方言。方言變標準語有兩種情況,一是莫若尼的第一種方法"全部用標準語來譯",完全抹殺講方言人物和講標準語人物之間的語言差異。第二,原文用多種方言,譯文試圖表現多種方言是不現實的,因而譯者轉而求其次,只保留一種主要方言,其他方言一概轉換為標準語,將原文的"多語",變成譯文的"雙語"。《哈克》的譯文中,成時和許汝祉的譯本選擇保留黑人方言差異,但只有黑人講方言,其他人一概都講標準語,雖然在原文裡,不同地域的白人方言也各有不同。

F. 用方言譯標準語。原文用方言的地方,譯文未必使用方言來翻譯,但原文沒有方言的地方,譯文也未必不用方言。如《苔絲》的方言僅出現在人物對話之中,敘述語言中並無方言,但張穀若1984年的譯本中,敘述語言之中也出現了山東獨有的方言詞彙、俚語、俗語。例如第20章中的"(她)……高聲打著喳喳兒叫克萊",這裡的"打著喳喳兒",地道的山東方言,但原文是"(she)— calling him in a loud whisper",並無任何方言特徵。

G. 補充方言原文。即將方言譯為標準語,再附上英文原文,將原文裡標準語與方言的對立,變成譯文裡中文與英文的對立。這種做法出現在林語堂1947年版的《賣花女中文本》中,"賣花女:哦,他是你的兒子,真的麼?……Ow,eez ye-ooa san, is e?"。這種手法多出現在三四十年方言作品的翻譯中。

以上各種方法,譯者很少依賴其中一種,往往根據原文方言的功能,多種手法綜合使用,例如側重展現方言的地域色彩的時候多借助發音手段,而側重方言的社會功能的時候,往往更多利用視覺方言和

詞彙、語法手段。此外，各種手法出現的頻率不同，所產生的文學效果也各有不同。

五、結論

本研究涉及的英中語言對中的一些手法，前人研究中鮮有提及，如B1和B2的"粗話譯法"和"標準語提升法"，以及D1的"文內加注法"，G的"雙語譯法"，這無疑為方言翻譯研究提供了新的語料和視角。此外，本研究還發現，貝爾曼有關"標準語譯法抹殺原文的文本性"的批評，與語料展現的結果多有不符。一些譯文的確採用了標準語譯法，但或多或少利用了各種標準語內部的變體手段，如"文體風格變體"、"口語譯法"等來補償原文的方言差異。這說明，"標準語譯法"並不等同於"抹殺差異"，這也是前人研究中最常見的誤解。不過，本研究也證明，"抹殺方言差異"的確是最常見的處理方言的手法（百分之八十以上的譯本選擇這種方法）。研究還發現，保留方言差異的所有手法中，"地域方言對譯"無疑是最少使用的手法（僅有一部作品選擇這種方法）。

所有這些手法，都或多或少表現了原文裡方言同標準語之間存在的差異，豐富了譯作的文本性，也極大地拓展了漢語的表現力。事實上，譯者究竟如何採用了多少方法來展現英語文學作品中的方言特色，不是僅僅考察三部作品的翻譯史就可以窮盡的。此外，百多年來諸多英美名著中的方言是何種面貌呈現在讀者眼前，方言文學進入中國之後，方言翻譯究竟從中國的文學傳統中汲取了多少的營養，又為百年來中國的方言文學的創作提供了多少的養分，這才是當下方言文學翻譯研究急待回答的問題。本文所進行的資料搜集與整理、翻譯手

法描寫的工作，算是朝著這個方向邁出的一小步吧。

注 釋

[1]　本文涉及的統計資料均系一手資料，二手文獻中的出版資料僅作提供線索之用。本文涉及的所有譯本，均在查閱到版權頁、前言及指定章節的譯文之後才納入統計資料。

[2]　表格説明：(1) 歷史時期的劃分：建國以前為第一階段；十七年和文革為第二階段；第三和第四個階段的區分界定在1993年，是因為譯作出版數量在此時出現一個明顯的分水嶺。(2) 表1和表2統計原則是，一位譯者的譯作，無論再版重印多少次，只計算一次；大陸譯者的譯本在港臺出版的，也不計算在內。

[3]　本文對重印和再版不加區分，原因是年代久遠，不少譯作版權頁列出的"再版"、"重印"資訊與實際出版情況並不一致，如聲稱"一版"、"二版"，但譯文並無修改，只是排版差異而已。鑒於區分這兩個概念對本研究意義不大，區分難度大，故不做區分。

[4]　限於篇幅，本文只描寫譯作文本層面所涉及的方言翻譯的手法，而不對特定譯本的翻譯策略進行探討。事實上，無論採用哪種策略，本節所談到的14個全譯本，裡面都或多或少綜合使用多種手法。

[5]　飛白，漢語中一種積極修辭方法，白字即"別字"，"明知其錯而故意效仿。……故意運用白字，便是飛白"(陳望道，1976：163)。漢語的飛白法有兩種，一種是白字與標準語發音不一樣，另外一種白字發音與標準語發音相同。後者即是下文所提到的，英語方言文學裡常用的"視覺方言"(eye dialect)。

[6]　"人工方言"的界定遵循的是功能原則，即只考慮方言在譯文中的實際效果，而不考慮譯者的主觀意圖。也就是說，譯者在翻譯方言的時候，無論是以某一種特定方言作為寫實的物件，還是刻意製造出一種"假"方言，只要這種方言在譯文中沒有製造出寫實效果，所用到的方言標誌詞無法指向現實生活中的某一特定方言，令讀者認為它不屬於任何真實生活中的方言，就可以稱之為"人工方言"。

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Research Notes

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Legal Translation:
A Lawyer's Perspective [1]

Foster Yim

Abstract

From a legal practitioner's perspective, the author of this article (1) analyzes what translation means in the jurisprudence of Hong Kong—in particular translation which provides the "exact effect of the language used under the circumstances" as defined in HKSAR v Egan & Others [2010] 13 HKCFAR 314, 333; (2) lays out the input, theoretical and otherwise, from translation theorists, highlighting the importance of high-level translational competence to the legal system of Hong Kong and its administration of justice; and (3) concludes that "full equivalence" may well be practically unattainable in legal translation, yet it is an ideal which every translator should strive for, and to this end, linguists and lawyers would have their mutually reciprocal roles to play.

Legal translation is of growing interest to both linguists and lawyers; though they read the subject matter from different angles, their views are supplementary to each other (Šarčević 2000:1). Most, if not all, of the discussions relating to legal translation in the discipline of translation studies in Hong Kong are carried on by linguists; for this reason, the writer of this note seeks to shed light on the topic from a lawyer's perspective. His scope, however, is limited to judicial decisions and legal instruments that are used to carry on judicial proceedings and/or the

production of equally authentic legal texts in the bilingual jurisdiction of Hong Kong, i.e., the category of primarily descriptive and also prescriptive purpose if classified according to the functions of legal texts in the source language ("SL") (Šarčević 1997:11) and the category of normative purpose if classified in the light of the purposes of the target language ("TL") texts (Cao 2012:416).

The Legal Regime

According to Šarčević: "Translations of legislation, treaties and conventions, judicial decisions, and contracts are authoritative only if they have been approved and/or adopted in the manner prescribed by law" (2000:1). This view has much resemblance to Hartian positivism.[2] Without going into the details of H.L.A. Hart's legal theories, I will adopt it for the present purpose.

In Hong Kong, there are four sources of law:
(i) the Basic Law;
(ii) the national laws listed in Annex III to the Basic Law;
(iii) the laws, including the common law and the rules of equity, in force before July 1, 1997, apart from a small number of statutory provisions which were declared by the Standing Committee of the National People's Congress to contravene the Basic Law; and
(iv) laws enacted by the legislature of the HKSAR.

For the present discussion, the Basic Law, part of the common law, and the legislature are relevant.

As a former British colony, Hong Kong used English as its sole official language. In 1974, with the enactment of the Official Language Ordinance ("OLO"), Cap.5, Chinese—usually referred to as Cantonese or Punti by the Judiciary—finally earned the status of an official language albeit with limited applications. It was not

until the OLO's amendment in July 1995 that the restriction on the use of Chinese in Courts rather than Magistracies—the lowest level of criminal courts—was removed. Now, pursuant to section 3(1) of the OLO, English and Chinese are the official languages for all levels of court proceedings in Hong Kong. Judges and lawyers are free to use either or both of the official languages in any proceedings (ss. 5(1), (3) & (4), OLO); such rights of language are further protected by Article 9 of the Basic Law.

Pursuant to the empowering section, s.5, of the OLO, the Chief Justice has made rules related to translation, i.e. the Official Languages (Translation) Rules ("OLTR"), Cap.5B. Most notably, inter alia, its section 2 provides that:

(1) The Chief Justice may appoint in writing any person to make and to certify, for the purposes of these Rules, translations of documents from one official language to the other official language. . .

(4) The translation must be admitted on its production without further proof. The court must presume in the absence of evidence to the contrary. . .
(c) the document is an accurate translation of the whole or part of the document to which it purports to refer.

Section 10C of the Interpretation and General Clauses Ordinance, Cap.1 stipulates that:

Where an expression of the common law is used in the English language text of an Ordinance and an analogous expression is used in the Chinese language text thereof, the Ordinance shall be construed in accordance with the common law meaning of that expression.

To ascertain the common law meaning of an expression, one has to look into the case laws, for example—what the "rights of language" enshrined in Article 9 of the Basic Law means. In *Re Cheng Kai Nam Gary* [2002] 1 HKC 41, 42, Hartmann J has made it clear that:

> The constitutional right of a person to use the Chinese language in a court of law in Hong Kong as provided by art 9 of the Basic Law meant no more than the right of that person to employ or utilize that language for the purpose of forwarding or protecting his interests. That right to employ or utilize the language did not imply a reciprocal obligation on the part of the court to speak and read that language. Nor did art 9 imply a constitutional right of an accused to be understood by the courts in Cantonese without the intervention of an interpreter. It was sufficient if processes existed to facilitate the court comprehending what was said or written...

> Language rights were a particular kind of right, distinct from the principles of fundamental justice, having a different origin and purpose. Thus, it was not a denial of an accused's fundamental right to a fair trial if he could not have his trial heard before a judge who spoke the official language that he chose to employ.

But what is "accurate translation"? In Yip Kwai Yau v R [1950] 34 HKLR 82, 90, Gould J adopted the ratio decidendi—the reason for deciding— from the English Court of Appeal in Chatenay v Brazilian Submarine Telegraph Co Ltd [1891] 1 QB 79, 82:

> Making a translation is not a mere question of trying to find out in a dictionary the words which are given as the equivalent of the words of the documents; a true translation is the putting into English that which is the exact effect of the language used under the circumstances.

The above legal principle has been approved by the Hong Kong Court of Final Appeal—the highest appellant court—in ***HKSAR v Egan & Others*** [2010] 13 HKCFAR 314, 333; such decision is binding on every future case because of the doctrines of stare *decisis*—to stand by things decided—and *precedent*—a judgment or decision of a court used as an authority for reaching the same decision in

subsequent cases. So, in Hong Kong, legally, a "true translation" is the one which provides the "exact effect of the language used under the circumstances." It sounds very straightforward and makes sense, but the real difficulty is—how?

Input from Translation Theorists

For decades, there were unsatisfactory attempts to apply theories of general translation to legal texts, such as Catford's concept of situation equivalence, Nida's theory of formal correspondence, and Vermeer's skopos theory (Šarčević 2000:1) due to the unique characteristic, including the legal transplant element (Wang 2010:87), of legal discourses compared with other types of language for specific purposes (Cheng and Sin 2008:34). But no matter what the theory is, the notion of "equivalence" has remained the bedrock of the discussion.

In Hong Kong, the Law Drafting Division ("LDD") of the Department of Justice has defined 'equivalence' with reference to the notions of "adequacy" and "acceptability" (Poon 2005:313)—a seemingly compromising position for pragmatic reasons. Pragmatically, at least three types of lexical difficulties related to legal translation have been identified by Cao: the discrepancy of meaning between original use and legal use, lack of lexical equivalence, and polysemy (2002). All these difficulties multiply if the translated documents are for court proceedings given by the effect of s.2(4)(c) of the OLTR—that the court must presume in the absence of evidence to the contrary that a piece of translated document is accurate. A failed or unsatisfactory translation will lead to very serious consequence, such as miscarriage of justice as well as wastage of public funds.

In **HKSAR v Ng Pak Lun** [2012] 1 HKLRD A6, the Hong Kong Court of Appeal allowed the appeal, set aside the murder conviction, and ordered a re-trial because of an unfortunate mistranslation (or loose translation) of a key question put by the trial judge to the defendant. It

was not drawn to the judge's attention when he was giving directions to the jury, and so constituted a material irregularity. On two occasions, the monolingual trial judge said to the defendant in English:

> You must have realised that there was a risk that Siu Fung, in doing what he did, intended the victim some really serious bodily harm.

> You must have realised at the time that there was a real risk that Siu Fung was attacking the deceased with the intent to cause grievous bodily harm or some really serious bodily harm.

But the interpreter said something to the defendant in Cantonese which, when translated back into English, reads as follows:

> And actually you, at that time, that is, at the time of the incident, you must have known of the risk in this regard, which is that at the time of Siu Fung so doing, in this respect, would have had the intention of being able to cause the victim, even if not that amounting to grievous bodily harm, that would still possibly cause some degree of harm, is that so?

> You, at that time, must have known that there was some risk in this regard, that at the time Siu Fung attacked that victim, (he) had the intention to cause some grievous bodily harm or to some degree of bodily harm, is that so?

On both occasions, the defendant said "yes" to the questions. In fact, the defendant only meant he appreciated that Siu Fung intended at least some degree of bodily harm but not "really serious"/"grievous" bodily harm, and this is insufficient to render him liable to murder. The conviction is hence unsafe and unsatisfactory.

Conclusion

From Ng Pak Lun, one can see the importance for legal translators to have a high level of translational competence, including "a high level of proficiency in the SL and TL legal languages, in particular with regard to legal usage, a high degree of familiarity with the special terminology in a particular area of law, and knowledge of basic legal concepts, plus general translating skills in the transferring process" (Cao 2002: 337). This echoes Šarčević's view: "[w]hen selecting a translation strategy for legal texts, legal considerations must prevail…To produce a text that leads to the same results in practice, the translator must be able to understand not only what the words mean and what a sentence means, but also what legal effect it is supposed to have, and how to achieve that legal effect in the other language" (see Schroth 1986: 56-56; Šarčević 1989: 286-297 and 1997: 71-72; Gémar 1995: II.148-154, qtd. in Šarčević 2000: 5). Though Poon argues that "it is not easy to follow Šarčević's advice of trying to foresee how the text is going to be interpreted by the court, in view of the indeterminacy of word meaning" (2005: 322), which may be true if one adopts W. V Quine's philosophical notion of the indeterminacy of translation, the author as a legal practitioner would prefer Šarčević's and Cao's view—"[l]egal translators are not lawyers and they do not need to go through formal legal training. However, some basic knowledge of the relevant law and legal concepts and understanding of legal usage will go a long way" (Cao 2002: 337)—and hence understands LDD's compromising position, as "equivalence" (2002: 338) is only a relative concept. For Cao: "Despite the difficulties inherent in legal translation across jurisdictions and legal languages, linguistic and other incongruity does not imply that legal translation is an impossible task" (2002: 338). There are various translation strategies, such as the use of contextual clues, lexical expansion and compensation, borrowing or creating new words (2002: 337), the application of a semantic reference scheme, componential analysis, and the principle of productivity and economy

(Cheng and Sin 2008: 33). All these are available to deal with the difficulties. After all, our legal system as well as its uses of legal translation runs relatively successfully (Cao 2002: 339). Though there are occasional failures like the one depicted in Ng Pak Lun, it does not mean that there is no determinacy of translation; the successful appeal against conviction in Ng Pak Lun does not imply a failure of our criminal justice system nor a rebuttal of Ronald Dworkin's "right answer thesis." Yes, "full equivalence" may be practically unattainable; yet it is an ideal which every translator should strive for. To this end and for the better serving of justice, linguists and lawyers would definitely have mutually reciprocal roles to play, supplementing each other.

Notes

[1]   The author wishes to express thanks to an anonymous reviewer of this article.

[2]   H.L.A. Hart is commonly regarded as the most prominent figure in the history of legal positivism. Legal positivists believe that law is a social construction; the legal validity of any law depends on its sources but not its merits (see Green 2012).

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