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Why Translating Poetry? – Some Introductory Remarks

Sun Yifeng

This issue of *Translation Quarterly* includes two articles on poetry translation by, rather appropriately, two distinguished poet-critic-scholars. The two articles are singled out in this introductory essay for discussion because they have made valuable contributions to the perennially difficult question of translating poetry. It is true that many scholars have made commendable efforts to grasp and evaluate the magnitude of the seemingly impossible task of translating poetry, and the even more puzzling nature of such endeavour. But both Andrew Parkin and Lloyd Haft, writing in a crisp, unostentatious style, have provided rare insights into emphasizing that the ostensible goal of translating poetry is to enable the target reader to experience the reading of the original, which is not just about comprehension but ultimately, readability by approximating recognizable similarities in a parallel form in translation.

To state that poetry translation is difficult, if not impossible, aside from presaging what the end-product may look like, is simply platitudinous. But fundamental questions that remain unresolved concerning the very nature of translation are related to none other than poetry translation. Translation searches for similarities between the two linguistic and cultural systems involved while trying strenuously to overcome differences. Translation entails a process to discover a common bridge between two linguistic and cultural systems. As to fidelity that has caused concern to so many translation scholars and that is supposed to represent or, if it is in doubt, imperil the true identify of translation, Parkin argues cogently that fidelity is possible only through

appropriation, as a result of which the translator is at once faithful and faithless. Or rather, in order to be faithful to the source text, the translator has to be faithless, or on occasions appears to be so. In a nutshell, if the translator wishes to avoid faithlessness, "betrayal" seems to be the only realistic option or outcome.

Paradoxically, when it comes to poetry translation, it is notably through betrayal that translation moves towards some point of transcendent realization of fidelity. Literal translation marked by formal fidelity is often a serious impediment to the real success of translation, for in the end real betrayal is likely to befall the original. Sedulous reproduction of a poet's formal exactitude may end in disaster. For instance, the tragic, as observed by Parkin, can turn disastrously into the farcical.[1] Thus the importance of appropriation in translation is plain to see, which transcends mere technical concerns such as equivalence. Even an innocent transference can inflict damage or destruction to the source text in terms of structural coherence. Since omission is necessary and loss inevitable in the process of translation, appropriation must be called for to enable the translator to mediate the gulf between destruction and redemption, and to compensate for what is irrevocably lost in such a process.

According to Robert Bly (30), who echoes Walter Benjamin, ideally the translator of poetry should have written poetry himself. This point has been repeated by numerous scholars.[2] Yet this should not be taken for granted. Benjamin warns that there is a danger in such emphasis, as inaccuracy in transmitting meaning may occur. And this seems inevitable if a translation aims to serve its readers (70). His argument is simply this: fidelity to the original will make translations incomprehensible, but if the needs of the reader are taken into account, the rendered version will be barely accurate. The complexity of the matter is that if the original turns out incomprehensible or unreadable to its readers, how can a translation be expected to care for its readers? (70) But on the other hand, incomprehension cannot be considered as a virtue. For the artistically and aesthetically compelling in the original

will invariably suffer loss if the rendered version is unintelligible.

Moreover, if a translation has turned what is incomprehensible into something comprehensible, it may ensure the survival of the original or what it contains, regardless of the form the translation happens to assume. This is called by Benjamin "afterlife" of the original (71). Literary appropriations are meant to achieve this. Neither incomprehension nor unreadability constitutes aesthetic beauty so far as poetry reading is concerned. The overall texture of poetry has to come out in translation only if the target language reader can comprehend, through translation, the wonderfully resonant versions of the original. In other words, the richness of reading should not be diluted.

Much of Haft's article is deeply honest and original. He examines the issues of form, structure and power of expression, which underlie the debate about poetry translation, from the perspectives of a well established poet and a scholar of modern and contemporary Chinese literature. Again, according to Benjamin, if a translation merely concentrates on, or is only able to deal with, the transference of information, it is a bad one because information is "something inessential" (69). Fully recognizing the function of form in poetry translation, Haft compares different ways to translate Chinese poetry into English, and investigates how to optimally (though not necessarily maximally) represent the original form, or reinvent a form to accommodate the meaning contained in the original. He demonstrates that the process of signification is related to the sensible representation of the original form. Chinese poetic features are often resistant to English translation, yet since the line lengths and rhymes of classical Chinese poetry are important, not only aesthetically but also semantically, they must not be trivialized in translation. Nonetheless, excessive preoccupations with forms, such as rhymes, tend to make unreliable translations. Therefore, attention is drawn to the fact that such rhymes can eventually overwhelm the semantic relationship between words, thereby resulting in nonsense rhymes.

Plainly, poetry needs to be translated into a poetic language – the most

elusive and problematic part of poetry translation, but essential to the survival of the original as a poem. It is certainly a significant challenge to the translator. The immediate question is: How can many of the nuances of the original poem be brought out? The translator must first of all be an astute reader, sensitive to the nuances of language and style, alert to cultural differences and connections, and capable of virtuoso appropriation concerning the language of translation. Appropriation gives rise to rearrangements, compressions and elaborations. And translation requires the linguistic skill and cultural competence of translating the nuances of sensation that play a pivotal role in writing poetry. It is the task of the translator to reproduce an infinity of picturesque and touching nuances in the original poem. Meticulous reconstruction of the original in a poetic form of the target language is precisely what the translator has committed himself to undertaking. Both of the articles under discussion have furnished some ingenuous approaches.

In addition, how does translation recreate the sense of spontaneity to be found in the original? In the first attempt, "flat, prosaic, dumpy" phrases are acceptable because it is the thrust that matters at this stage (Bly 15). But the literal version invariably misses something. If the reconstruction of form is to be attempted at all, some degree of visual representation is necessary. For this reason, the resemblance between the original and the translation can be "artificial". Benjamin asserts that translation is only "a somewhat provisional way of coming to terms with the foreignness of languages" (75), which determines the artificial nature of translation language. It is worthwhile to reiterate that a one-for-one confrontation of lines kills poetry without question. Translation, as opposed to composition, is not a natural act, or less so when the two are compared. Due to apparent linguistic and cultural differences, the language of translation is not a natural but artificial one. Even so, to establish correspondence between forms is a necessary though difficult task.

However, according to Benjamin, translation aspiring to "likeness to the original" is virtually impossible, and as he sees it, if there is an afterlife,

some kind of transformation is inevitable. If one is prepared to accept the statement that this likeness is only artificial or "somewhat provincial", then it is quite possible to accomplish it. Also, by juxtaposing "transformation" and "renewal", he seems to suggest that a renewal is dependent on a transformation (Benjamin 73). But it should be pointed out that they do not need to be the same thing. A renewal can be based on continuation, which may not necessarily be the result of transformation. Transformation is essentially about appropriation, and at any rate, meaning is bound to change with the passage of time, whether it is through translation or not. It is important to note, in this regard, that translation brings a temporal factor into focus. When a translation is undertaken, since it always comes after the original, the meaning of the original is no longer exactly the same as it was when the original was written. Translation is a reminder of the fact that meaning changes when a new reading takes place, no matter how imperceptible it may seem at times.

Instead of "likeness", which is visual and tangible, Benjamin prefers the word "echo" as in the echo of the original (76). It is meant to "liberate the language imprisoned in a work in his [the translator's] re-creation of that work". This "pure language" transcends the "barriers of his own language" (80). But this pure language, though it would be more meaningful to regard it as a force, cannot be completely separated from form, structure and mode of expression. The way language, particularly poetic language, operates is closely linked with three basic elements in poetry, namely form, structure and expression as posited by Haft, and it is necessary to invoke some kind of transmutation in order to address the sheer impossibility of retaining the formal qualities and features of the original. While it is true to admit that a writer's distinctive style "may in time wither away..." (Benjamin 73), the translator cannot overlook style on such grounds as if it were not relevant to translation.

Thus, "force" remains an important concept in translation studies. Translation itself needs to re-organize shaping forces. Similarly, according

to Belitt, artificiality is implicit in constructing and giving shape (42). A shapeless translation creates linguistic and cultural barriers while translation generally purports to overcome them. It is something very artificial to appropriate the irreconcilable pluralism of elements resulting from translation. Such a task is particularly daunting because a translation is supposed to reproduce the aesthetic enigma of the original, which is mysteriously characterized by a sense of spontaneity. Due to the constraints of factors related to language and culture, nothing is fully translatable (Raffel 11), and if appropriation is attempted, omission is bound to occur, let alone loss. Yet it is necessary to note at this point that overtranslation has nothing to do with full translation.

Realistically, translation can only aim at approximation, which means that a piece of literary work can be satisfactorily, though not fully, translated (Raffel 11). There is still a problem as to how one can say with any certainty that a particular piece of work has been satisfactorily translated or not. For instance, some poetic forms do not travel very well particularly into a language that does not share the same literary history and tradition as in the case of translation between Chinese and English. Neither semantic nor formal loss can justify the claim that a given poem has been satisfactorily translated. The translation either pushes and (over)stretches the form of the target language or simply disregards the form of the source language, since it is often difficult to find precise syntactical equivalents to match the formal features of the original. For lack of recognizable formal affinity, translation becomes transformation so that chaos can be transformed into order, meaninglessness into meaningfulness, unfamiliarity into familiarity, and decomposition into restoration. This involves comprehensive manipulation (appropriation) of all categories of thought and form toward reconstruction.

Haft is not at all arbitrarily selective in his discussions of the classical Chinese poems in his article. The poems and their translation versions selected typically present strong challenges to those translators who have attempted them. He makes meticulous comparative and in-depth study of

their discrete approaches to poetry translation. Importantly, he points out that numerous "structural features", though not easily detectable, of which even the translators are largely unaware, unmistakably exist in translations and they certainly contribute to total effect (Haft 16). By giving primacy to the ability of translation to generate "structural features" that correspond to the original form or point to "formal affinity" between "translations and the originals" and through artifices that demonstrably work, translators of poetry have managed, with varying degrees of success, to represent the poetic form in the original (Haft 15).

The translation of poetry has a target to hit. And the centre of that target is to achieve some degree of formal correspondence between the source and target texts while tending to the accuracy of information being conveyed. Although translation frequently alters the outward appearance of poems in such a way that it becomes difficult to imagine how things were before the translation was undertaken unless the two texts are compared side by side, it is of crucial importance that translation aims at formal reconstruction. Recognition of such necessity and subsequent appropriation of the language of translation will help to reduce differences and make the translated versions look, sound and even feel similar to the original. The task involved amounts to translating something strange (foreign) into something familiar – an inevitably different but at the same time broadly equivalent form so that it may be possible to consummate our great yearning for producing satisfactory translations of poetry.

Notes

[1] A similar point was made by William Jay Smith citing an example of a little Russian girl at a school in Leningrad in the Soviet times, who recited: "My love is like a red, red rose" by Robert Burns, which is "most exquisite of lyrics". But "she made it sound like a full-throated incantation bellowed out to troops about to go

off to battle" (203).

[2] For instance, Ching-His Peng mentions that "an oft-quoted adage about the translation of poetry is that it lies in the domain of poets", and quotes D. S. Carne-Ross in support of his statement: "only a poet - a poet, possibly, in some way *manque*, but still a poet - can translate poetry" (305).

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Literary Appropriation Or Translation?

Andrew Parkin

Abstract

The remarks in this essay are tentative, being based only on personal and limited experience of the problems, since the writer is not a professional translator. Some interest may nevertheless be found in the contacts cited with a number of artists and translators of real distinction. The essay discusses film adaptation of Shakespeare as a form of cultural appropriation, finding a common bridge between different cultures, languages, and artistic forms. The problem of archaism is raised as is that of musicality in language. The writer emphasises the distinction between translation and the broader term, appropriation. The distinction helps with the problem of culturally specific references and allusions. Translation may betray the precise words in order to be faithful to the spirit of the original text. Translators invent new texts based on originals; translators rewrite texts. Translation is the exploration of one life's writing in terms of another life's writing. Translation, like language, is at once faithless and faithful.

My involvement with translation, like that of many of us, goes back to my schooldays, when we had to translate into and out of Latin and French. After leaving school at eighteen, but before going up to Pembroke College,

Cambridge to read English, I had to do military service. I volunteered to learn Russian in the Royal Air Force. I did this for two years, picking up a few bits of German when I was stationed in Berlin. Since graduating from Cambridge, I have taught English and obtained a Ph.D. in the Drama Department at Bristol University, working on the plays of W.B. Yeats. Indeed, my professional commitment to teaching English day in and day out means that I have lost some of my French and a good deal of my Russian and Latin. From time to time I need to revive these languages for teaching purposes or for my own research and writing. I have never worked as an interpreter or a literary translator in a professional capacity. I offer the remarks that follow in a spirit of humility, therefore, and as the record of one amateur's use of translation during a career that has made me a poet-critic. I believe that as a writer I have benefitted from my involvement with translation, my attempts to translate poetry from French and sometimes from Russian, and my collaborative collaborations, contacts, or discussions with a number of distinguished translators. These include Mahmoud Manzalaoui, Frank Beardow, Yves Bonnefoy, Michael Bullock, Serena Jin, Evangeline Almberg, Laurence Wong, Simon Chau, Paul Lo, Eva Hung, and Göran Malmqvist.

In the academic year 1971-72, I met at the First World Shakespeare Congress in Vancouver the celebrated Soviet film director, Grigory Kozintsev. He had recently finished making his film version of Shakespeare's *King Lear*. Since he had made the Soviet *Hamlet* and published a book on the making of that famous film, translated as *Shakespeare, Time and Conscience*, I wondered whether Kozintsev had written anything about the making of his *Lear* movie. I had detected the influence of Japanese Noh drama in the film. He admitted this to me in conversation, telling me he had specifically gone to Japan to talk with Akira Kurosawa about film adaptation across genres and cultures. He told me he had published a series of articles on the making of the Soviet *Lear* in the journal *Iskusstvo Kino*. I asked if I could translate these into English with a friend in the Slavonics department, a Pasternak enthusiast. Kozintsev agreed, noting that his articles contained

letters and details of his collaboration with Pasternak, whose translation into Russian of Shakespeare's text was the basis of the film script.

It became clear to me from reading Kozintsev's account of his work that making the film of a Shakespeare play was not simply a matter of performance of a translated script with cameras rolling. Kozintsev was translating the traffic of the stage into cinema, involving several miles of celluloid. This process demanded a good deal of research, thinking about cultural differences and similarities, finding the common bridge between the world of Lear, the world of Shakespeare, and the world of a post-Stalinist Soviet Union. This common bridge is so to speak the thoroughfare of fidelity to both the original and the art of the film. We cannot experience *King Lear* as Shakespeare's audience did. We have to appropriate it. Yet we are appropriating *something* that is Shakespeare's not ours. It is at once familiar and strange. The fidelity is a matter of discovery. Kozintsev discovers things about Lear that give audiences the experience of revelation: Yes, that's what Shakespeare had in mind! The common bridge is the world of the tyrant with absolute power: Lear, Henry VIII, Stalin. Shakespeare asks what humanity can remain in a tyrant, or how can a tyrant regain any shred of human feeling. Kozintsev asks the same question and is fascinated by Shakespeare's answer: the tyrant must be stripped of everything and reduced to a poor, bare, forked animal. The space in which such a drama could unfold in black and white film was not the English countryside, not even Salisbury Plain, nor the windswept moors of northern England. Kozintsev found a polluted corner of his country ravaged by Stalinist industry. This betrayal of location, when rendered on film, looked like an authentic stone age landscape wholly appropriate to Lear's world! Translation, it seems, works through fidelity and betrayal and must involve literary appropriation if it is to speak to its audiences. It seems to me that Shakespeare appropriated the very old Lear story for the Elizabethan audience, bringing its political lessons about power as near home as he dared.

Let us turn now to a different problem. Translators debate whether a

translation of a text in a now recognisably archaic style should be rendered in an 'equivalent' archaic style. My limited experience teaches me that there is no blanket solution. Fitzgerald's *Rubáiyát* works brilliantly as a Victorian poem giving the illusion that the original Persian was similar in effect. The original effect of the original Persian is remote from and unknown to English readers of the poem who simply accept it as a masterpiece. When Yves Bonnefoy's translation of Yeats appeared with his rendering of Yeats's play *The Resurrection*, I was struck by Bonnefoy's translation of Yeats's curtain lines. It was accurate and literal. In French the highly rhetorical lines sounded wonderful, rousing, part of the great tradition of French tragedy with its declamation perfect for actors like Talma. In Yeats's English, alas, the curtain lines are 'stagey', too rhetorical for modern taste, and need to be carefully rehearsed before they can be delivered convincingly to a contemporary audience:

> O Athens, Alexandria, Rome, something has come to destroy you. The heart of a phantom is beating. Man has begun to die. Your words are clear at last, O Heraclitus, God and man die each other's life, live each other's death.
>
> (*W. B. Yeats Selected Plays*, 151)

I would have the actor abandon rhetoric to deliver the lines as the words of a man thinking through an event that changed the world. He would be frightened as well as thoughtful. It would be as if he were absorbing a frightening prospect. It would not be declamatory. In French the lines still work as rhetorical curtain lines. They could easily be spoken today from the stage of the Comédie Française.

A different case of archaic style occured when I was working with Mahmoud Manzalaoui on his anthology of modern plays translated from Arabic, *Arabic Writing Today 2: The Drama* (1977). My job as a non-Arabist was to revise all the translations of the plays included in the volume from the point of view of contemporary English stage speech and dialogue. I also

had to write a Preface. Our method was that I would be given a translated play with the translator's name suppressed. Manzalaoui and I would meet once or twice a week to discuss changes I had made to the translation. As a native Arab speaker with a faultless command of Oxford English as well as French and a good deal of German, Manzaloui would tug me back towards fidelity when I had strayed too far. His scholarly training for doctorates he held from both Oxford and Cambridge as well as his work with C.S. Lewis made him interested in literary qualities, fidelity to language and the spirit of the originals, and dramatic qualities, rather than fudging things for the purposes of cultural propaganda. His Introduction to the volume embodies his fine critical and scholarly sensibilities, as well as explaining his methods. My example comes from Tewfik el Hakim's one act revenge play *Song of Death*. In this play, the dialogue is in Arabic, rather formulaic, and if translated literally would sound impossibly archaic and 'Hollywood' Arab and 'corny'. In the midst of such dialogue a song of grief is sung twice. In Arabic the song is in very informal, colloquial, market place idiom. It contrasts with the formulaic dialogue. Since the action of the play is tragic, to have corny dialogue with a slangy song would be impossibly farcical in Western stage convention, or it would have to be shaken and stirred up with Brechtian 'bitters'. The Arab play is not Brechtian. I felt something more like J.M. Synge or Lorca was needed to appropriate *Song of Death* to contemporary stage practice in the U.K. I made the dialogue in idiomatic English, avoiding archaism or Hollywood 'Arabese' but I made the song like a piece of lyric poetry. I hope I succeeded in rendering the tragic feelings of this intense revenge drama in which the Arab revenge code is questioned:

O my dear one,
Your bitter voice accuses:
Repentance and excuses
Were all I ever gave!
You reproached me then the more,

And out of grief
My clothes
To shreds I tore.
When they told me of your father ,
It was my silent shame
Which set unmanly cheeks aflame,
Where eyes ran dry
And made a desert of my face.

(Manzalaoui, 72)

Can one translate a poem? No. But the attempt is infinitely worth the effort. One might end up with something like the original maimed – the poem as walking wounded. One might end up with an appropriation of the original in tune with its spirit. One can never of course reproduce the music of one language in another. Each language has its own music. Real poems are musical speech or song and are thus unavailable in a different language. Verse or prose that is written as concrete shapes and does not carry the magic of sound, never demanding to be read or sung aloud can be rendered almost completely by adept translation. The works that haunt us, that are indispensable to us as readers, are always untranslatable, yet they always beckon us towards the supreme test. Yet if we accept that verse music is always lost, not all is lost. We discover in the original its peculiar ferocity and power. Talking about his own efforts with Yeats's poem *Sailing to Byzantium*, Bonnefoy reminds us that "...Yeats parle, dans l'unicite et l'urgence de l'instant: et c'est à cela d'abord qu'il faut qu'on reste fidele." (Bonnefoy, 150)[1]

If translations try for equivalence and the matching of words and phrases, appropriations are trying to net something bigger, some cultural ballast, or bouyancy of the sensibility, or spiritual marriage! Good translations have both processes. They do not make a choice between mechanical or spiritual processes. They combine them into a chemistry that works for the

translator and her/his audience, at least for a generation, perhaps for longer. True literature establishes its permanence whereas much translation is perishable. If a translation becomes permanent we might recognize that it is such a good combination of mechanism and appropriation that the chemistry has produced another masterpiece of writing. What makes a work durable, whether an original or a translation? I think it is *vitality,* i.e. it is energetically alive, and its energy, like that of a solar battery, keeps on transmitting to the readership.

The process of translation affects the translator in ways that are immeasurable. As Bonnefoy puts it, "C'est dans un rapport de destin à destin, en somme, et non d'une phrase anglaise à une française, que s'élaborent les traductions, avec des prolongements qu'on ne peut prévoir...." (Bonnefoy, 156).[2]

A good instance of a problem that bedevils all translators, that of cultural references, is provided by Anthony Burgess in his translation and adaptation of Rostand's *Cyrano de Bergerac*. If one thinks of the inexactitude of translation as allowing translators to produce something as closely as possible analogous to the original, we could think of the translation as an extended metaphor of that original. This analogous world of the translation must yet be faithful to tone as well as spirit, finding analogies for cultural references. Cyrano has a wonderful monologue in which he responds to a feeble insult about his nose by inventing a veritable *flyting* of insults. In Rostand's text, Cyrano refers to a tragic work certainly known to a French audience:

> Enfin, parodiant Pyrame en un sanglot:
> 'Le voilà donc ce nez qui des traits de son maitre
> A détruit l'harmonie! Il en rougit, le traître!'[3]

Burgess remarks that the American translator Hooker produced a literate translation but not "*...a comédie héroïque. Rostand is funny, as well as pathetic and sentimental, but Hooker rarely raises a laugh.*" (Burgess, vi).

Yet Burgess commends the unhappy Hooker on achieving a cultural reference that brings the nose speech to "a climax and a comic-heroic effect" lost in a literal translation. Hooker has replaced the French allusion to Pyramus by a cultural allusion English audiences would recognise, Marlowe's Dr. Faustus exclaiming of Helen of Troy: "Was this the nose that launched a thousand ships...?" – Hooker's parody substitutes "nose" for "face". This alerted Burgess when he translated Rostand's play to the need for a similar cultural parody to get the tone and effect of Ronsard. Burgess did not simply steal Hooker's brilliant solution but made an analogous reference: Hamlet's cry parodied:

> "And finally, with tragic cries and sighs,
> The language finely wrought and deeply felt:
> 'Oh that this too too solid nose would melt!'
> (Burgess, vi.)

By betraying the literal substitution of phrases both translators at this point find faithful renditions of the tone, vitality, and spirit of the original. Hooker's substitution of the *Faustus* reference is closer to Rostand, because it is, like Rostand's reference, an allusion to Greek legend. Burgess's *Hamlet* reference, though, works very well. In both cases, the allusions clearly depart from yet pay tribute to the power of the original. Burgess in his introduction to his *Cyrano* (because it is and it isn't Rostand's) points out another kind of appropriation, comparable to the kinds we found with the filming of *King Lear* or with the Arabic plays: it is the appropriation of the work to the damands of the contemporary stage. The translator Burgess becomes a servant of the stage director, Terry Hands, whose stage experience rules out a translation into iambic pentameter, or prose, or "relentless heroic couplets". (Burgess, v). The aesthetic demands of theatre are different from those of prose fiction or lyric verse. Stage plays must have vivid characters and theatricality. Cyrano is a brilliant creation as character and *role* for a star

actor. Hands and Burgess tried for the spirit and famous *panache* of Cyrano in English, confining rhyme to certain moments and speeches where rhyme was working usefully and wittily. Cyrano, as a great role, is what endures on stages around the world. If the translation can project that great, enduring role, it will be more faithful than exactitude of actual phrases. A tricky problem, though, with theatre is that there might be an artistic gap, as it were, between the dramatist and the audience, such as Manzaloui found to be the case with Arab drama. El Hakim has remarked that as a student he was able to see French surrealist theatre in the Paris of the 1920s but "...when he began to write he decided that the Egyptian public was not yet ripe for such art. Forty years later, the sensibility of the public had caught up with that of the artist." (Manzalaoui, 30). In the 1960s El Hakim scored a great success with an absurdist play, *The Tree Climber*. The creator appropriates experience in a way she/he can communicate to an audience. Sometimes a foreign audience may be more receptive to the translation (or original) of a certain kind of art than is an indiginous audience. For many years, Graham Greene's novels were more highly regarded in France than they were in England. It is possible that the source texts' and/or target texts' sensibility was closer to that of French critics than to that of English ones. In the case of Japanese theatre, it is well-known that Noh plays have a restricted, polite, scholarly audience in Japan. They are not a good night out for most young Japanese. Thus they are not appropriated into the culture of contemporary Japanese. At the same time, they arouse considerable interest among foreign audiences and theatre workers. They have a strangeness, a curiosity factor, and a meticulous use of rich costuming and masks that never fail to impress theatre audiences (not just professors) when a Noh company performs in Europe or North America.

As a final word, I want to emphasize briefly that my own experience working on translations with native speakers of the source language has been fascinating for me and helpful. Working on Bonnefoy's poetry with the French woman I later married was an experience that helped me to

encounter a very difficult poet with a rich resonance and a command of words going back to their roots and beyond the dictionary meaning, things that I would have only half understood had I been working alone, without a native French speaker. Similar things obtained with the native speakers of Chinese I worked with on the English translation of Chinese poems for *Hong Kong Poems* (1999; 1st pub. 1997). Something else happens, too, along the lines that Bonnefoy mentions. If one writes creatively in one's own language, translation of a foreign writer extends one's own work and sensibility, changing them in unexpected directions. My limited experience has taught me that before I can produce a version of the source language text with appropriations of its culture, I have to surrender myself, be appropriated by the source text. For me this is the necessary pre-condition for translation. I must submit myself to the darkest obscure regions of the text and then emerge from a difficult climb back towards my target language text. For the reader I hope I have supplied a text that is a map of the journey there and back. Each translation is a new map, but it is also a new text. As Susan Bassnett remarked in an article on Ted Hughes, "The translator is a rewriter, someone who produces a text that is always quite new, whatever its relationship with the original might be." (*Literature Matters*, 12-13). Yet the scholar-writer-translator has an allegiance to both texts and to loyalty or fidelity and to necessary betrayals or treasons. The betrayals must serve only the transmission of the source, betrayals in order to be the more faithful. Betrayals must not serve or produce the lies of some propaganda machine. Translators must not use this infidelity principle to become unprincipled censors or servants of some external cause. Errors occur in many translations (see Arthur Waley's) but the best translations are explorations of one life's writing in terms of another. Translation is thus a profoundly human phenomenon.

We human beings know betrayal. Yet when we betray we learn to know and to recognize fidelity. We are at once faithful and faithless. Translation, this natural human activity, is always both a betrayal and an act of faith. It

owes its allegiance perhaps to the pursuit of impossibilities. Language itself is both faithful and faithless, both plain and devious in its obliquities, obscurities, ironies, ambiguities and allusiveness. At its subtlest, most allusive, most suggestive best, language beckons and repels. Images, symbols, idioms, syntax, word order and musicality mark our languages indelibly, giving them something in common yet distinguishing them one from another. The articulation of its sounds constructs – and is constructed by – the human voice. These voices converse with one another and with foreign voices – through translation. The translator wants to be faithful to two languages and will doubtless betray one or both. Yet the betrayal may involve fidelity to the spirit if not to the flesh. Readers know that absolute fidelity to all but the simple formulae is elusive, even impossible, like the unicorn, the situations of many a joke, or the actions of many a play. Yet readers buy or borrow translations, placing a certain amount of faith in them, they laugh at jokes, and they believe for a moment in the lives on stage. Why? Because human beings willingly suspend disbelief for the sake of the beauty, the effort, the humour or the drama that unfolds. The unicorn does not exist yet the ladies in the tapestry and all who have heard of it want to believe in it. It is an appropriation of the horse into a realm of the spirit. Having invented it, we cannot forget its imperative but impossible strangeness and beauty.

Notes

[1] "...Yeats *is speaking*, in the uniqueness and urgency of the moment: and primarily it's to that one has to stay faithful." [My translation, Bonnefoy's emphasis].

[2] "It is through a relationship of one destiny with another, on the whole, and not of an English and a French phrase, that translations develop, with unforeseeable extensions...." [My translation].

[3] Here is my literal translation of Rostand's lines quoted by Anthony Burgess: "And finally, parodying Pyramus with a sob: 'That's it, then, this nose which has

destroyed harmony with the the same qualities as those of its master! It goes all red, the traitor!' " (Burgess, vi).

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A New Look at Classical Chinese Poetry in Translation: Thoughts on Form, Structure, and Expression

Lloyd Haft

Abstract

The perennial question of whether, and if so how, poetry can be translated inevitably involves the sub-question as to whether a translation can or should imitate the formal features of the original. This article starts from the premise that worthwhile translations of classical Chinese poetry are often formally structured in ways that indirectly but fruitfully 'represent' the original form. In modern translations, this formal structuring is often so subtle that it is demonstrable only by examining formal aspects other than those which are usually thought of as the obvious defining features of the form. Two examples: (1) the classical lüshi *may sometimes be more profitably construed as a sequence of couplets rather than as having or not having lines of a given length, tone contrasts, or rhymes; (2) in translating the classical* ci, *it may be worthwhile to skirt around both the rhymes and the line-lengths of the original, concentrating instead on repeated occurrences of certain tonal sequences ending in a rhyme, a structure which the author calls a 'cadential unit.'*

Examining some fifteen poems in the lüshi *and* ci *forms in English versions by well-known translators, the author points out the variety*

and appropriateness of these subtle formal features. Finally, suggestions are given as to the relevance (perhaps limited) of applying such a streamlined formal approach to the difficult business of translating modern baihua *poetry.*

What follows is an essay, not an attempted treatise. In it I discuss certain problems involved in the translation of classical Chinese poetry into English. The main question I address is: even if the Chinese and English languages are so different that it is impossible for a translator to *reproduce* directly the form of the original poem, is it still possible and desirable to write translations which do, in a meaningful way, *represent* at least some of the formal dimensions of the original?

I use the word 'represent' here in two meanings, both given by the Oxford English Dictionary (Second Edition): (1) to exhibit by artificial resemblance, and (2) to symbolize. For example, if an English translation uses five stressed syllables amidst a varying number of unstressed syllables per line in rendering a classical Chinese poem in the *shi* 詩 form which has five syllables per line, the translation cannot be said to reproduce the original form, but it does 'exhibit' that form by a mathematical 'resemblance.' The resemblance 'symbolizes' the form in the sense that the reader can consciously come to associate this particular type of verse line in English with the relevant type of Chinese poetic line. But the resemblance is indeed 'artificial' in that it projects or maps the original onto a system of linguistic relationships with which it is not intrinsically related.

Not all readers appreciate translations which embody such 'artifice.' But I do, and I am certainly not the only one, as witness the remarkable continuing interest in such 'artificially' structured translations as those of Arthur Cooper and John Turner.[1] And I think it can be useful to try to make explicit what some of the available artifices are, and how they work.

Undoubtedly most translators who have spent years trying to get Chinese poetry into some kind of readable English would agree with me that there is no such thing as a translation in which some degree of artifice does not figure. But that artifice can be more or less systematic, more or less consciously applied, and more or less aesthetically appropriate.

In judging the extent to which a translation can be said to 'represent' the form of the original, it is easy to be misled by the simplistic idea that the form is only observed if a rhyme is always represented by another rhyme, a reduplicated word by another reduplicated word, and so on. This idea is misleading because it does not take into account the fact that the statistical distribution of such features is liable to be very different in the two languages. For example, rhymes on a given sound can be very difficult to find in English, so that the choice of that rhyme-sound may drastically limit the field of available words; on the other hand, in modern Chinese there are in practice no more than one or two dozen possible rhyme-sounds, so that the available words per rhyme may run into the hundreds. Using a rhyme to stand for a rhyme, then, means using an eye-catchingly rare phenomenon in English to represent a much less highlighted feature of the Chinese. Again, one syllable in classical Chinese packs much more meaning on the average than one syllable in English, so that a syllable-for-syllable translation gives a distorted impression. Arthur Cooper, using a term from physics, called this phenomenon a difference in 'specific gravities,'[2] and in a brief article which I published in 1994,[3] I suggested it applies so generally as to justify very far-ranging editing of the original to suit the needs of the translation. I also said a translation can run parallel to the original in subtle ways that may not immediately match well-worn expectational categories.

In this essay I will be examining some of the less obvious kinds of formal affinity that can be discovered between translations and the originals they are based on. At times the features I demonstrate will indeed be so little obvious that they would probably go undetected by anyone who was not consciously looking for them. I do not believe this fact detracts from their

importance. In a piece of classical music, a trained specialist can point out countless structural features which go undetected even by experienced and appreciative listeners, and who is to say that all those features do not contribute to the total expression?

Another question is whether the translators themselves were aware of these features. I think we should assume very often they were not. For example, as regards the 'cadential unit' which I identify as relevant to the strophe structure of certain translations of classical Chinese *ci*, it is certainly not the case that the translators I quote invariably produce translations in which that category is relevant. Perhaps it sometimes was, and at other times was not, intuitively expedient to them to write strophes in which the relevance and appropriateness of such units can be shown. The fact that the formula 'cadential unit in Chinese = full sentence in English' does not always apply should not mean it is not worthwhile to point it out as a possible expressive device for other translators to explore.

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In my discussions of translations from the classical Chinese *shi* and *ci* verse forms, it has not been practical, and in any case would often have been impossible, to identify the editions of the original on which the translations were based. I have quoted the originals in versions that were easily accessible to me. None of the translations I discuss are so 'free' as to make hazardous the identification of the original (!) as such, but it is

conceivable that isolated words and phrases are not identical to those used by the translators. I can only apologize for such possible divergences. In any event, incidental discrepancies of wording would probably not be such as to invalidate the approach taken here to the overall forms of the poems.

I spell all Chinese words and names, except for place-names, in the *Hanyu pinyin* 漢語拼音 system which has come into very general use internationally. I use the word 'typographic' in a very broad sense to include everything which goes into the visual layout of a poem on the page, including punctuation and lineation. I use the word 'strophe' to mean any group of lines on the printed page, preceded and followed by blank space. Occasionally I use such citation forms as 2:6-7, meaning 'lines 6 and 7 of strophe 2.'

1. Translations from the Classical Chinese *shi*[4]

In the long 'Note on Translation' which precedes his 1996 anthology of Chinese literature, Stephen Owen details the overall principles of his approach to form. Seeking not to imitate overtly the forms of the original but to 'recreate a set of *differences* to echo the basic formal differences of Chinese poetry,'[5] in general he capitalizes 'the first word in a rhyming unit,' beginning subsequent lines with a small letter. In 'poems based on couplets,' he uses 'additional space between couplets to set off the couplet as a unit.' In general he prefers 'inconsistency to obtrusiveness of form,' as his main aim is to 'call attention to groupings such as stanzas, couplets, and the rhyme units of song lyric, and to create a recognizable structure of differences.'

What this amounts to is a strong focus on the factors I have elsewhere called 'vertical,' that is, the elements which group more than one line together into some kind of whole.[6] (To identify a 'rhyming unit,' one must have read more than one line; likewise to see that a poem is 'based on couplets,' and so on.) What Owen does not mention is the 'horizontal' structure of the individual line. He does not, for example, discuss any specific relation between the number of syllables or stresses in his line and the number of

such things in the original. On the other hand, he does 'verticalize' the Chinese seven-syllable line by rendering it as 'a pair of lines with the second line indented, since the seven-syllable line began as a song line and was generally freer and looser than the five-syllable line.'

The relative priority which Owen gives to the 'vertical' elements is typical not only of his translations but of much modern poetry in both Chinese and English. In that sense, Owen's translations fit well into the esthetic climate of contemporary poetry; they do not lay themselves open to the criticism Robert Lowell in 1958 leveled at 'strict metrical translators,' who though they 'still exist,' seem 'untouched by contemporary poetry' and are 'taxidermists, not poets.'[7] Owen's wariness of any 'obtrusiveness of form,' also, is a typically twentieth-century œsthetic stance. His placing 'differences' at the core of his formal concept ('differences' presumably meaning the ways in which elements of a poem can stand out against other elements, thereby gaining prominence or markedness) is yet another concept compatible with modern poetry and theory.

Let us now look at the resulting translation of one of the most famous classical Chinese poems, Du Fu's 'The View in Spring' (*Chun wang*):

國破山河在
城春草木深
感時花濺淚
恨別鳥驚心
烽火連三月
家書抵萬金
白頭搔更短
渾欲不勝簪

A kingdom smashed, its hills and rivers still here,
spring in the city, plants and trees grow deep.

Moved by the moment, flowers splash with tears,
alarmed at parting, birds startle the heart.

War's beacon fires have gone on three months,
letters from home are worth thousands in gold.

Fingers run through white hair until it thins,
cap-pins will almost no longer hold.[8]

The original is in the *lüshi* 律詩 or 'rule-governed *shi*' form. The translation shows effective formal cohesion of a kind that goes beyond the minimal requirements Owen has set for himself. In the original, every other line rhymes, and truly enough, these 'rhyme units' are marked in Owen's version by the capital letters at the beginning, and only at the beginning, of each couplet. But in addition, Owen uses exact end-rhyme to associate the last two couplets as well as very prominent near-rhyme in and across the first two. The vowel quality of 'here' is obviously re-evoked by 'deep' and 'tears'; the latter is also definitely linked by near sight-rime with 'heart.' The consonant structures in 'months' and 'thins' are similar enough, at least in this reader's perception, to deserve mention as a 'marked' pair - so that in this eight-line poem whose original has four end-rhyme occurrences (all on the same sound), the English version has no fewer than four different pairs of rhyming or near-rhyming line-final sounds. At this point in our discussion, this numerical equivalence - a factor of four in the English standing over against a different factor of four in the original (four *different* marked sounds vis-à-vis four occurrences of the *same* sound) may seem no more than a curiosity at most. Later, especially in our discussion of translations from classical Chinese poems in the *ci* form, we will have to consider whether it is meaningful.

The lineation structure, with its clear separation of the couplets, indeed goes far to compensate for the inherent difficulty of representing in English

the distinct role of the couplets in Chinese, especially the subtle interplay of the two inner couplets, in which the 'moment' in line three is echoed at another level by the 'three months' in line five (a term referring to time echoed by an expression of length of time), and the notion of 'parting' in line four by the longing for 'letters from home' in line six.[9] Owen himself has aptly used the term 'tripartite form' to describe the feature, often easily observed even in very free translations of *lüshi*, of the opening couplet establishing a 'setting,' the two middle couplets giving a descriptive expansion or concretization of the 'scene,' and the last couplet comprising a summing up or 'response.'[10]

Now let us see how the same poem is worked by a different translator. David Hinton, in his *The Selected Poems of Tu Fu*, uses typographical means to distinguish poems of which the originals were 5-character *shi* from those of the 7-character variety. His formula is to translate '5-character poems in quatrains and 7-character poems in couplets.' Hinton also distinguishes between the 'modern-style' and the 'ancient-style' *shi* by capitalizing the first word of each line in the 'modern' style.[11] The results can be seen in his version of this poem by Du Fu, which he calls 'Spring Landscape':

Rivers and mountains survive broken countries.
Spring returns. The city grows lush again.
Blossoms scatter tears thinking of us, and this
Separation in a bird's cry startles the heart.

Beacon-fires have burned through three months.
By now, letters are worth ten thousand in gold.
My hair is white and thinning so from all this
Worry - how will I ever keep my hairpin in?[12]

Here, because of the very different layout, the identity of the inner parallel couplets, as well as the sense of their interrelation, is pretty much lost. The

notion of a parallel movement between 'blossoms scattering' and 'birds startling' is weakened by the notionally rather unwieldy 'this separation in a bird's cry,' though there does remain a sense of both animate and inanimate nature showing behavior which is relevant to the mood of the human observer.

The buildup in the successive couplets of the original seems to me subtler than the way things are represented in this translation: in the original, lines three and four remain grammatically and semantically polyvalent in that it is not yet quite clear whether the 'tears' and 'heart' refer to the flowers' and birds' own tears and hearts, or to those of the human observer. The specifically human impact of the scene does not become explicit until the following couplet, in which 'beacon fires' and 'letters from home,' both man-made, place the emotion in a context of human society. It was partly in the attempt to maintain this level of expressive ambivalence that in a working translation of this poem,[13] I once used punctuation to represent the caesurae within the lines of the original, emphasizing the relative independence of the first and second half of each line rather than their confluence into a single smooth-flowing sentence:

Spring prospect

The state ruined; hills and streams remain.
City in spring: grass and trees thick.

Moved by the times, flowers sprinkle tears.
Hating separation, birds startle with chagrin.

Signal fires: throughout three months.
A letter from home: worth a thousand *jin*.

White hairs on the head: scratch them, they're even fewer.
They're sure to leave: no hold for the hairpin.

Whatever the success or otherwise of this version, let us look more closely at the structure of Hinton's translation. His last couplet certainly has memorable sound values in virtue of the echoing of 'thinning' and 'keep my hairpin in,' though the otherwise attractive flow of the sentence rhythm in these lines is crippled by the initial grammatical ambiguity of 'so' (that is, whether 'thinning so' is to be read as 'thinning to such an extent' or as 'thinning; accordingly,...'). The single blank line at the middle of the poem seems to create distance between the first and second halves in a way that is not only not suggested in the original, but actually contradicted by the close interrelation of the inner couplets. If the only reason for this typographic choice is to represent the fact that the original is in 5-character lines, one truly wonders whether this pretty serious disruption of the poem's flow, and the imposition of an 'obtrusive' break (to use Owen's term) in mid-stream, is well justified. Certainly the division of an eight-line *lüshi* into two groups of four is a rather unusual procedure.

Yet it does turn out to be true that this division corresponds to an overt formal factor in the original, though at a level which Hinton does not mention, and perhaps one which is so subtle as to be of debatable perceptibility. Though this factor might seem of secondary hierarchical importance in the *lüshi* form, it will be important to our discussion of *ci* in what follows, so we will need to discuss it here in a bit of detail.

Though everyone agrees that both (1) end-rhyme and (2) a system of prescribed word-tones in certain positions in each line are indispensable formal features of the classical 'modern-style' *shi*, it is not always borne in mind that there is a link between these two features inasmuch as the rhyming word also has a tone. The *rhyme-class* (that is, the group of possible words it rhymes with) of the rhyming word binds it vertically to each of the other three rhyming words in the poem, but at the same time, its tone binds it horizontally to the antepenultimate word in its own line, with which it must show tonal contrast. Since the tone of the rhyming word is normally to contrast also with that of the final words of the preceding and following

lines, which in turn contrast with the antepenultimate words in those lines, a little thought will confirm that there is a fixed recurrent structure of relations between the final and antepenultimate words of each line: the word which carries the end-rhyme also, so to say, carries with it a particular tonal sound in the next-syllable-but-one preceding it. In itself, this structure occurs four times: once in every other line of the poem. But as Downer and Graham pointed out many years ago in their concise clarification of these and related matters,[14] the penultimate syllables are also subject to patterning, though by a formula which is independent of the sound of the final words of the lines. Downer and Graham's tabular presentation makes this clear:

1	2	3	4	5	6	7
	A		B	x	A	y
	B		A	y	B	x
	B		A	x	B	y
	A		B	y	A	x

Here the successive characters in a line are numbered from left to right; the successive lines of A/B and x/y elements represent the word-tones to be used in those numbered positions in the first four lines of the poem. Blank positions indicate free choice of tone. The letter 'x' represents the tone-class of the rhyme word and 'y' the contrasting class; 'A' represents the tone-class of the second syllable in the first line and 'B' the contrasting class. This formula is based on a seven-syllable line; it applies to the five-syllable line by deleting the first two syllables. And very importantly for our present discussion, it represents a four-line structure which is exactly *doubled* to produce the normal eight-line *lüshi*. (The formula as I have presented it here is based on the most typical situation of the rhyme word being 'level' in tone, and of the first line not rhyming.) As Downer and Graham point out, the interplay of the x/y and A/B dichotomies produces a recurrence system

such that there are exactly four possible distinct structures for the prescribed tone-sequence at the end of a line, and that all four possible sequences occur exactly once within each group of four lines. I suggest using the term 'cadential unit' for each of these four possible ways in which a line can tonally *end*, each constituting an interaction pattern between the final word and the two preceding words. The rhyming word is then important not only qua rhyming word, but also because it participates in, and helps to define, a cadential unit.

The *lüshi* poem as a whole, then, comprises two successive replications of the possible cycle of four cadential units. It is this structure to which, however implicitly, Hinton's typographical architecture corresponds. But now the question is: given that the cycle of cadential units demonstrably exists in the original, at what level of expressive relevance does it in fact exist, and is it necessary or realistic to try to represent it as one among the 'set of differences' that are to be overtly present in a translation?

Our answer can proceed from the observation that the cycle of cadential units exists at the sound or aural level, and only at that level. In other words, it says nothing about the semantic, syntactic, or other levels involved in the buildup up of what we may call the 'text' or 'thought' structure of the poem. On the other hand, the couplets are very centrally instrumental to that buildup. From this point of view, if anything, it would make more sense even to split up the lines on a 2-4-2 formula than to break the whole poem into four plus four. Given the importance of the couplets, but also their individual expressive function as seen in our example from Du Fu in which the third couplet presented the human or social implications of what in the second was a process in the world of nature, there may be something to be said for maintaining some sort of overall typographic separation of the couplets.

On the other hand, it must be admitted that although the division of Hinton's 'Spring Landscape' into two halves corresponding (though not intentionally![15]) to a cycle of cadential units does not tally with what might seem the original's more obvious semantic breakup into successive couplets,

when read without thought of an underlying 'tripartite' structure (in Owen's sense) it does seem to have a rationale of its own. Consideration of the Chinese original, with its formally similar and related inner couplets (in the *lüshi*, couplets two and three are each supposed to be composed of lines having a parallel grammatical structure, and often, as here, there is also much semantic parallel between the couplets) might lead us to seek a close connection between the couplet about the 'blossoms' and the 'bird's cry' and the one about 'beacon-fires' and 'letters' – but as the translation reads, it is certainly plausible to take the first four lines as a unit, constituting a general backdrop and statement of predicament, followed by the last four lines as a reflective response in which the lyrical subject sums up what the predicament means to him personally at his stage of life. (The curiously impersonal or even remote tone of the first line, 'Rivers and mountains survive broken countries,' does much to suggest this reading.)

The separate expressive identity of the original couplets is very clear in Arthur Cooper's version of the same poem, which rewrites each couplet into a four-line strophe:

In fallen States
hills and streams are found,
Cities have Spring,
grass and leaves abound;

Though at such times
flowers might drop tears,
Parting from mates,
birds have hidden fears;

The beacon fires
have now linked three moons,
Making home news
worth ten thousand coins;

An old grey head
scratched at each mishap
Has dwindling hair,
does not fit its cap![16]

This translation, like Cooper's other versions of *shi*, has a lineation structure based on a 'horizontal' syllabic principle. According more respect than many other translators do to the caesura after the second syllable of the five-syllable Chinese line, Cooper translates the Chinese line as two separate lines in English to represent at least in principle the two distinct expressive units coming before and after the caesura (cf. the use of punctuation in my own version). To compensate for the undeniable inability of English to pack comparable semantic weight into the same number of syllables as in classical Chinese, Cooper adds two syllables to each section of the line, thus obtaining, per line, not two syllables plus three but four plus five.

The resulting structure is undoubtedly rather a useful focusing tool in the mind of the translator than an obviously apprehensible form to the reader's ear. The resemblance to the original is undeniable in a mathematical and logical sense, but it is likely to relate to little or nothing in the reader's experience of reading other kinds of poetry. Cooper is at least honest enough to divulge his formula and explain its rationale. His method in any event makes considerable sense. It relates a countable phenomenon on one plane in the original (the number of syllables per line) to a countable phenomenon on the same plane in the translation. It is linguistically intelligent in that whatever the exact statistics of the matter, it undeniably is true that English on an average uses more syllables for the same passage than does classical Chinese. It is not disqualifyingly eccentric, e.g., it does not relate the number of syllables in a Chinese poem to the measurements of the Great Pyramid and does not represent the fact that the original has five characters per line by using the letter 'e' in the fifth-from-last position in every line of the translation. In short, it is not open to the sorts of criticism which such

mathematical-formulaic techniques of translation easily invite.

Though Cooper in general claims not to use rhyme systematically, in this particular poem we see that he uses end-rhyme on four distinct sounds (allowing 'moons' and 'coins'): one rhyme sound per couplet. This means that whereas the Chinese has four end-rhyme placements all involving the same sound, Cooper has four distinct sounds in as many distinct strophes (as did, somewhat more liberally, Owen in our very first example above). Once again we will defer the question of whether numerical equivalence at this level is meaningful until we consider various translations of poems in the *ci* form.

In the long introduction to his book of translations from Li Po and Du Fu, which after more than a quarter century continues to be read, Cooper defends his unorthodox procedures with, let us admit, a few reminders of points that are often forgotten in our present-day search for an innocuously sophisticated, perhaps for an all-too-generally acceptable technique of translation. Commenting on the widespread assumption that a straight prose translation must somehow inherently tend to be a better representation of the original, he says: 'it is a fallacy to suppose that prose is not also a "garb"...,' adding that 'prose also has its *own* kind of organization, avoiding repetitions, rhymes and other kinds of echoes.'[17] Emphasizing the decisive importance of an attractive style in English regardless of the exact formal structure chosen, Cooper recalls Arthur Waley's much-imitated procedure of dealing with 'the problem of the different "specific gravities" of the languages by representing each word of the original with an English stressed syllable, then using unstressed syllables for the words he had to supply in order to make sense in English; with which, feeling able to use as many as he liked, he was very liberal. The success of his translations...was outstanding and remains unequalled; but I think that his success was much more because of his great talent as a prose stylist than because of his theory.'[18]

Let us look now at some very different versions of poems originally written in the seven-character *shi* form. One of Du Fu's famous poems is

the second of the group 'Meandering River.' Hinton, in keeping with his strategy of breaking up the seven-character *lüshi* into successive typographic couplets, translates the poem as follows:

曲江二首 (2)

朝回日日典春衣
每日江頭盡醉歸
酒債尋常行處有
人生七十古來稀
穿花蛺蝶深深見
點水蜻蜓款款飛
傳語風光共流轉
暫時相賞莫相違

Day after day, I pawn spring clothes when court ends
And return from the river thoroughly drunk. By now,

Wine debts await me wherever I go. But then, life's
Seventy years have rarely ever been lived out. And

Shimmering butterflies are plunging deep into blossoms
Here. Dragonflies quavering in air prick the water.

Drift wide, O wind and light - sail together
Where we kindred in this moment will never part.[19]

In this translation, the typographic division into couplets is partially offset by the enjambement which repeatedly forces the reader's attention to cross couplet boundaries. So strong is this effect that one actually does have to study the poem rather closely to identify a parallel structure in the inner

couplets. There does not seem to be much of a compelling structure of sound values linking the poem, so that the full force of expression must be borne by the thought.

Kenneth Rexroth rendered this poem as follows:

By the Winding River I

Every day on the way home from
My office I pawn another
Of my Spring clothes. Every day
I come home from the river bank
Drunk. Everywhere I go, I owe
Money for wine. History
Records few men who lived to be
Seventy. I watch the yellow
Butterflies drink deep of the
Flowers, and the dragonflies
Dipping the surface of the
Water again and again.
I cry out to the Spring wind,
And the light and the passing hours.
We enjoy life such a little
While, why should men cross each other?[20]

Looking at this version from a formal point of view, we first note that there are no obvious structural divisions given by typographical or other features. In comparison with Hinton's version, the most evident difference is that Rexroth uses much shorter lines and many more of them – in fact sixteen, exactly double the number in Hinton's translation. But the lines do not seem to owe their identity as lines to anything other than Rexroth's general stylistic device of breaking up the flow of speech into shortish, irregular units on the

page. In other words, it is not the case that a line in the original is regularly transposed into two lines or whatever, in the translation. Rexroth's practice in this regard, not surprisingly for a modern poet, is a good example of 'verticalization'. Comparison with Rexroth's versions of other poems in this form reveals that the number of his lines is often not quite double that in the original, though nearly always his lineation structure involves more lines than in the original.

This is true, for example, of his translation of another seven-character 'modern-style' *lüshi*, 'I Pass the Night at General Headquarters':

宿府

清秋幕府井梧寒
獨宿江城蠟炬殘
永夜角聲悲自語
中天月色好誰看
風塵荏苒音書絕
關塞蕭條行路難
已忍伶俜十年事
強移棲息一枝安

A clear night in harvest time.
In the courtyard at headquarters
The wu-tung trees grow cold.
In the city by the river
I wake alone by a guttering
Candle. All night long bugle
Calls disturb my thoughts. The splendor
Of the moonlight floods the sky.
Who bothers to look at it?
Whirlwinds of dust, I cannot write.

The frontier pass is unguarded.
It is dangerous to travel.
Ten years wandering, sick at heart.
I perch here like a bird on a
Twig, thankful for a moment's peace.[21]

Here Rexroth uses fifteen lines rather than sixteen to represent the eight in the original. This time , though the overall effect remains one of 'verticalization,' many of the lines clearly are functional as lines in a more traditional sense rather than as typographical near-accidents. Starting with 'Who bothers to look at it?' the rhythm is given by a succession of concise, independent statements, one per line, leading up to the two-line summation at the end.

Hinton's version is as follows:

Overnight at Headquarters

Clear autumn. Beside the well, cold wu trees. I pass
Night in the river city, alone, candles guttering low.

Grieving in the endless dark, horns call to themselves.
The moon drifts – no one to see its exquisite color.

Wind and dust, one calamity after another. And frontier
Passes all desolation and impossible roads, no news

Arrives. After ten desperate, headlong years, driven
Perch to perch, I cling to what peace one twig holds.[22]

Upon repeated reading, the apparently neat structure contrasts with the rather mottled character of the thought. More than one passage is, for all its apparent

conciseness, unclear in a way that impedes the rhythmic flow (line 3 as a whole; the initial syntactic ambivalence at the transition from line 5 to line 6, in which it is at first plausible to take 'passes' as a verb meaning 'surpasses'). The second half of the poem as a whole is almost opposite in effect to that of Rexroth's version. Hinton's general tendency toward a rather frenetic, tense phrasing in which a single sentence comprises a quick succession of several elements already rather dense in themselves, contrasts with the statelier, more quietly reflective sound of Rexroth's version.

Now that we have examined three *lüshi* in versions by a number of different translators whose work is still current, it will be appropriate to recollect the formal parameters we have seen in use. In one way or another, all of these will be relevant to our subsequent discussion of translations from the *ci* form.

1. Of our translators, only Cooper makes clear use of an explicit 'horizontal' principle. Treating the caesura in the Chinese line as a sufficiently important break to justify separating the English text into two lines at that point, he adds a specified number of English syllables to the number occurring in Chinese before and after the break. We have here one more example of a phenomenon we will encounter again and again: the translation being related to the original by means of a demonstrable mathematical device which is so subtle as undoubtedly to escape the notice of all readers but those who are equipped with foreknowledge of the device.
2. Cooper and Rexroth consistently divide the poem over a greater number of lines in English than are present in the Chinese original. Cooper does so predictably and by formula, Rexroth apparently in a more variable way. The practice of these two translators is directly relevant to the 'verticalization' of verse form (displacement of the locus of formal identity/attention from the line to the strophe or even the poem as a whole) which is characteristic of much modern poetry. The other

translators, Owen and Hinton, respect the lineation structure of the original in a general way, relating it as well to certain 'vertical' structures which they consider important enough to mark by their manner of using capitalization or interlinear spacing.

3. None of these translators attempt to duplicate directly the rhyme structure of the original. In a few cases, however, there is mathematical correspondence between rhyme in the original and a somewhat different but rhyme-related factor in the translation.

2. Translations from the Classical Chinese *ci*

We will now go on to examine translations of the Chinese *ci* 詞. From the outset, the *ci* confronts us with a different field of possibilities than the *shi*. For one thing, rather than being a more or less fixed form, the term *ci* actually refers to a collection of forms which can be very different. Some are long and some are short; some are divided into identical or similar strophes while others read straight through, and so on. The text of a *ci* is associated with the title of the musical tune to which supposedly texts in this form were originally written. The musical tunes are long since lost, but the formularies associated with the titles are quite strict, specifying the number of syllables per line, the allowed or prescribed tone-class of each syllable, caesurae if relevant, and rhyme-placements. Another difference, though in the practice of most translators it is not likely to be noticeable, is that the rhyme tables used for *ci* are less fine-grained than those for *shi*, so that it is somewhat easier for the poet to find rhyming words.

A useful source of readable charts of the most-used *ci* forms is Xiao Jizong's well-known *Shiyong cipu* (Practical *ci* charts).[23] Rather than using Chinese characters to represent tonal placements and other formal features of the prescribed models, Xiao uses arabic ciphers to represent types of tonal and rhyming syllables; caesurae, obligatory refrains, and other constructional elements are represented by simple symbols. A blank space

between two strings of characters means that each of the strings is a *ju*: the 'sentence' or complete-statement unit which in English most often also would be considered a 'line.' For example, the often-used form 'As in a Dream' (*Ru meng ling* 如夢令) is given by Xiao's formula

020117 020117 02211 020117 17 17 022117

where 0 signifies a syllable in either level or oblique tone, 1 a level-tone syllable, 2 an oblique-tone syllable, and 7 a syllable in oblique tone which rhymes with the other '7' elements. The underlined two-syllable groups toward the end indicate a refrain.

We will soon be looking at examples of translations from poems written to 'As in a Dream,' but first let us spend a moment examining the form. There are seven *ju* in all, and not all are the same length. There are six occurrences of end-rhyme: that is, in all but one of the *ju*. We see also that wherever there is end-rhyme, the rhyming syllable does not occur in isolation but is accompanied by a level-tone sound on the preceding syllable. In four of the six cases, the sound-parallelism is even stronger: the rhyming syllable is obligatorily preceded by two level-tone syllables, so that the line ends with a structure designated as117. As this unit is the aural structure with which the poem ends (and, in my view, takes special prominence from that very fact), it seems reasonable to consider that in conjunction with the other occurrences of this identical unit at the end of the poem's first line and in two other places, this final unit functions as a recognizable cadence imparting a feeling of esthetic closure.

Even a brief glance at a handbook such as Xiao's reveals that such three-character sequences, which *occur more than once and conclude the strophe*, can be identified in very many *ci* patterns.[24] In what follows I will use the term 'cadential unit' to signify such a three-character unit, recalling the terminology I have already used in discussing the possible tone-sequences with which the lines of *shi* can end. We will see that in some memorable

translations of *ci*, the number of occurrences of the cadential unit corresponds to the number of sentence-final cadences in the English. In other words, the cadential unit serves as a kind of intonational landmark which can be, if not directly imitated, at least represented in another language.

In the still much-prized 1972 anthology of Chinese literature edited by Cyril Birch, there are two translations by Birch himself which seem to echo subtly but very effectively these cadential units in the original. Let us look first at 'Girl on a Swing' by Chen Weisong 陳維崧, written to the tune 'Water Music Prelude' (*Shuidiao getou* 水調歌頭) :

詠美人秋千

昨夜湔裙罷
今日意錢回
粉牆正亞朱戶
其外有銅街
百丈同心彩索
一寸雙文畫板
風碗繡旗開
低約腰間素
小摘鬢邊牌

翩然上
掠綠草
拂蒼苔
粉裙欲起未起
弄影惜身材
忽趁臨風回鶻
快作點波新燕
糝落一庭梅
向晚半輪玉

隱 隱 照 遺 釵

Girl on a Swing

Yesterday evening, lustration rites,
Today a gaming session claimed her.
Beyond the whitewashed wall, through the red gate
Lies Bronze Camel Lane.
From high silk ropes with love-knots tied
The patterned seat an inch in depth
Flaps like a banner in the breeze.
She looks down, tightens her sash,
Adjusts a comb or two.

Soar and swoop
Sweep the green grass
Whisk away the mosses.
Pink skirts coyly refuse to flutter
But flirt with her envious shadow.
Now a falcon stooping on the wind
Now a young swallow skimming the waves
As everywhere plum blossoms swirl.
With evening, the waxing moon
Catches a jade comb where it lies.[25]

In this translation, each of the two strophes comprises four complete sentences each ending with a period. Numerically as well as positionally, the ends of these sentences correspond exactly to the four occurrences, in each strophe of the original, of the cadential unit 'oblique-level-level rhyme,' with which the strophe ends. (These are also the only occurrences of end-rhyme in the original.) We can make this situation graphically clear by repeating the

translation below, putting a frame around the positions corresponding to the cadential units and indicating which words in the original those units are:

Yesterday evening, lustration rites,
Today a gaming session claimed her. 意 錢 回
Beyond the whitewashed wall, through the red gate
Lies Bronze Camel Lane. 有 銅 街
From high silk ropes with love-knots tied
The patterned seat an inch in depth
Flaps like a banner in the breeze. 繡 旗 開
She looks down, tightens her sash,
Adjusts a comb or two. 鬢 邊 牌

Soar and swoop
Sweep the green grass
Whisk away the mosses. 拂 蒼 苔
Pink skirts coyly refuse to flutter
But flirt with her envious shadow. 惜 身 材
Now a falcon stooping on the wind
Now a young swallow skimming the waves
As everywhere plum blossoms swirl. 一 庭 梅
With evening, the waxing moon
Catches a jade comb where it lies. 照 遺 釵

In the English, each sentence occupies either two or three lines, lending to the translation a pleasant quality of unhurried flow. Though rhyme is not used, there is an interesting sound texture achieved by alliterative repetition of certain consonant sounds (in the first strophe, the many -s- sounds, 'whitewashed wall,' 'banner in the breeze'; in the second strophe, again the -s- sounds, 'soar and swoop,' 'refuse to flutter but flirt,' 'young swallow skimming').

A poem in the same form, by Su Shi 蘇軾 , is translated by Stephen Owen in a somewhat similar technical vein:

明月幾時有
把酒問青天
不知天上宮闕
今夕是何年
我欲乘風歸去
又恐瓊樓玉宇
高處不勝寒
起舞弄清影
何似在人間

轉朱閣
低綺戶
照無眠
不應有恨
何事長向別時圓
人有悲歡離合
月有陰晴圓缺
此事古難全
但願人長久
千里共嬋娟

To "Song for the River Tune" (*Shui-diao ge-tou*)[26]

How long has the moon been up there? -
I ask blue Heaven, wine in hand.
And I wonder
    in those palaces of sky
what year this evening is?
I would ride the wind up there,

but fear
    those marble domes and onyx galleries
are up so high I couldn't bear the cold.
I rise and dance, clear shadow capering –
what can compare
    to this world of mortal men?

Curving past crimson towers,
then lower past grillwork doors,
it shines upon the sleepless.
It should not trouble me,
but why, when people part,
    is it always full and whole?
For mortals there is grief and joy,
    coming together and going apart;
the moon has bright and shadowed phases,
    wholeness and then something gone –
things never stay at perfection.
So I wish that we continue long
to share across a thousand miles
    its lovely graces.

Here again, each strophe is made up of four sentences ending with a sentence-final punctuation mark (period, question mark without an immediately following long dash, or exclamation mark). The longish sentences and leisurely, 'considered' tone seem appropriate to the structure of the original, in which the cadential units are preceded by longish portions of intervening text, so that they seem to represent fairly substantial intonational 'periods' where they do occur. Since in this *Shuidiao getou* form there are no end-rhyme placements other than those which enter into cadential units, Owen can combine this easy, fluent use of sentences with his practice of capitalizing the first word of each 'rhyming unit.' In other words, wherever the original

has a cadential unit, the translation naturally comes to the end of one sentence and the (capitalized) beginning of another.

We can bring out the visual effect of these 'capitalization groups' by repeating the translation, framing each group separately. Again we will indicate the position which corresponds to each cadential unit by adding the latter in Chinese:

How long has the moon been up there? – I ask blue Heaven, wine in hand.問青天
And I wonder in those palaces of sky what year this evening is?是何年
I would ride the wind up there, but fear those marble domes and onyx galleries are up so high I couldn't bear the cold.不勝寒
I rise and dance, clear shadow capering – what can compare to this world of mortal men?在人間

Curving past crimson towers, then lower past grillwork doors, it shines upon the sleepless.照無眠
It should not trouble me, but why, when people part, is it always full and whole?別時圓
For mortals there is grief and joy, coming together and going apart; the moon has bright and shadowed phases, wholeness and then something gone – things never stay at perfection.古難全

So I wish that we continue long to share across a thousand miles its lovely graces.共嬋娟

In these first two examples, then, the 'fourfold' element in the translation, represented by the four sentences in each strophe, corresponds both to the number of cadential units and to the number of end-rhyme placements in the original. In Owen's poem, in the first strophe the necessity of capitalizing the word 'I' somewhat obscures the way in which the rhyme structure of the original is observed - that is, not by rhyming *sounds* at the *end*, but by capital *letters* at the *beginning*, of each 'rhyming unit.' This feature, which becomes clear in the second strophe, in Owen's own words 'sets off the semantic units articulated by rhyme, which serves as a punctuation.'[27]

Another translation by Birch involving effective sound-values is of the poem 'Wild Geese' by Zhu Yizun 朱彝尊 ; the original is written to the tune 'Long Halt Lament' (*Changting yuanman* 長亭怨慢).

長亭怨慢　　雁

結多少　悲秋儔侶
特地年年
北風吹度
紫塞門孤
金河月冷
恨誰訴
回汀枉渚
也只戀
江南住
隨意落平沙

巧 排 作
參 差 箏 柱

別 浦
慣 驚 移 莫 定
應 怯 敗 荷 疏 雨
一 繩 雲 杪
看 字 字　　懸 針 垂 露
漸 欹 斜　　無 力 低 飄
正 目 送　　碧 羅 天 暮
寫 不 了 相 思
又 蘸 涼 波 飛 去

Wild Geese

Uncounted company of the autumn-stricken
Joined in annual purpose
To plane the northern winds.
Wild-goose gate is the loneliest pass,
The moon is cold on Gold River
But who will tell their griefs?
The river flats twist and turn
But longings linger
In valleys of the South.
They light at will on level sands
Their ragged line like the stepped frets of the zither.

Leaving the bank,
Wary as always, never a fixed place,
Timid before rain spatters on year-end lotus.
Threaded by wisps of cloud

In calligraphic forms: 'dewdrops,' 'poised needles.'
The writing wavers as they lose strength, flutter low,
Merge at the eye's limit in turquoise dusk.
Still inarticulate
But charged afresh from the cold waves, off they fly.[28]

In this poem again, each strophe is divided into four typographical sentences each ending with a period or question mark. Again the *number* of sentences in the English corresponds to the number of occurrences in the original of the cadential unit with which each strophe ends: 'level-level-oblique rhyme.' But in this case, that number is not the same as that of the total end-rhyme occurrences in the original: five in each strophe. Also, in this poem the *positions* where Birch's sentences end do not in all cases correspond to the positions of the cadential units in the original. These relationships emerge clearly from the presentation below. The Chinese characters indicate the positions of the cadential units in the original; frames indicate the positions in the translation where sentences end.

Uncounted company of the autumn-stricken 秋 儔 侶
Joined in annual purpose
To plane the northern winds. 風 吹 度
Wild-goose gate is the loneliest pass,
The moon is cold on Gold River
But who will tell their griefs?
The river flats twist and turn
But longings linger
In valleys of the South. 江 南 住
They light at will on level sands
Their ragged line like the stepped frets of the zither. 差 箏 柱

Leaving the bank,

Wary as always, never a fixed place,
Timid before rain spatters on year-end lotus. 荷 疏 雨
Threaded by wisps of cloud
In calligraphic forms: 'dewdrops,' 'poised needles.' 針 垂 露
The writing wavers as they lose strength, flutter low,
Merge at the eye's limit in turquoise dusk. 羅 天 暮
Still inarticulate
But charged afresh from the cold waves, off they fly. 波 飛 去

Though the English does not rhyme, it has effective aural underpinning by virtue of the repeated short -i- sounds, many in two-syllable words: in the first strophe 'stricken,' 'winds,' 'twist,' 'linger,' 'will' 'zither'; in the second, 'fixed,' 'wisps,' 'limit,' 'inarticulate.'

In the two poems we have just examined, we have seen how the full sentence, as a typographical unit standing for a discrete intonational unit, effectively takes on a 'specific gravity' equivalent to that of a cadential unit in the Chinese original. The two underlying *ci* patterns perhaps lent themselves to this structuring of the translations in the sense that they were rather long, thus accommodating a translation technique which does not attempt to duplicate directly the original rhyme schemes, but does work with a rhythmically perceptible, measurable sequence of longish 'vertical' units. Let us now consider the strikingly various approaches which translators have taken to a famous shorter *ci* by Li Qingzhao 李清照 , written to the tune 'Dream Song' (*Ru meng ling*).

如 夢 令

常 記 溪 亭 日 暮
沉 醉 不 知 歸 路
興 盡 晚 回 舟
誤 入 藕 花 深 處

爭 渡
爭 渡
驚 起 一 灘 鷗 鷺

Kai-yu Hsu's outstanding version is as follows:

Often remembered is the evening on the creek
when wine flowed in the arbor and we lost our way.
It was late; our boat returning after a happy day
Entered by mistake a patch of clustering lotus.
As we hurried to get through,
Hurried to get through,
A flock of herons, startled, rose to the sky.[29]

The original form is only 33 syllables in length. There are six occurrences of the (oblique) rhyme. The cadential unit is 'level-level-oblique rhyme,' and this unit occurs four times in all, thrice before the refrain (the second- and third-from-last lines) and once after. If we wanted to see a strict parallel between the structure of Hsu's translation and that of the two poems by Birch above, we might conceivably note that the sentence beginning 'It was late...' is of the type traditionally called 'compound': that is, it actually comprises two full grammatical sentences joined by a semicolon. This would give us the freedom (or license) to claim that in this English poem, also, the total number of sentences equals the total number of occurrences of what we have been calling the cadential unit in Chinese. But intuitively, the accumulation of sentences does not seem as salient a factor in this poem as the marked alternation of long and short phrases and clauses: another operative 'set of differences.' The refrain, which in the original is a mere two-character unit repeated, is slightly expanded and varied by Hsu with the addition of 'as we.' This slight alteration is typical of the subtlety with which Hsu skirts closely around the original form without any rigid effort to

stick rigidly to it. The seven typographic lines over which Hsu divides his translation do correspond, but not word-for-word, to the seven *ju* which Xiao lists as standard for this form. At some abstract mathematical level, then, there is a demonstrable correlation between *ju* in the original and lines in the translation. But the function or 'gravity' of the lines in the translation could be said to be different in that they are mostly unrhymed. In English, in such a short poem, if six of the seven lines rhymed as they do in the original, one wonders whether many modern readers could still take the poem seriously other than as a technical stunt.

Nevertheless, at a subtler level this translation does embody sound-values which contribute to the satisfying sense of integration and closure it conveys. In the second line, the vowel and semivowel sounds a-o-y in 'arbor...lost...way' form a sequence which recurs in the last line of the poem, with 'startled...rose...sky.' Line three is allied to this structure by virtue of the sounds of 'late' and 'happy day,' which again connect with the 'mistake' in the following line. The refrain, unlike the same passage in the original, is not connected by rhyme with the rest of the poem. But again, if we consider that the striking effect of the refrain is achieved exactly by its sharp differentness from the other lines, its suddenly breaking the rhythmic flow with the insertion of an apparently unrelated unit, then it may be all the more appropriate to leave it, as Hsu does, without the similar vowel sounds which connect so many of the other lines.

The ambivalence or innuendo in the vocabulary ('lost our way'; 'hurried to get through') combines with the elegant, cultivated diction to produce, at least in this reader's opinion, a poem both sophisticated and passionate, both informative as to the content of the original and rewarding to read in its own right. The form, without directly parallelling the original, is like an appreciative and imaginative representation of its expressive features.

An obviously different approach is taken by Kenneth Rexroth and Ling Chung in their translation of the same poem.

Joy of Wine
TO THE TUNE 'A DREAM SONG'

I remember in Hsi T'ing
All the many times
We got lost in the sunset,
Happy with wine,
And could not find our way back.
When the evening came,
Exhausted with pleasure,
We turned our boat.
By mistake we found ourselves even deeper
In the clusters of lotus blossoms,
And startled the gulls and egrets
From the sand bars.
They crowded into the air
And hastily flapped away
To the opposite shore.[30]

By comparison with Hsu's translation, surely the first impression this version makes on the reader is one of *length*: here it takes us fifteen lines to get through the same scene which Hsu covers in seven. Barring the possibility of a textual variant (unknown to me), it is not immediately evident why the last three lines were necessary. On the contrary, they seem discordant: against the background of the first three lines ('all the many times'), which in this version seem to insist the poem refers to a repeated experience rather than to a poignantly remembered unpremeditated episode, it is contextually implausible to see so much imagistic detail here, as if the flight of the birds was exactly the same on all occasions. (In the middle of the poem it is, of course, even stranger that every single time all over again, the 'we' of the poem should have 'by mistake' found themselves among presumably the

same lotuses.)

In this version the refrain has altogether disappeared. It has made way for the smooth flow of text in the rather discursive, extensive (as opposed to intensive) style that is typical of many of Rexroth's translations as well as his original poetry. Unobtrusively, though, this translation has four complete sentences, corresponding to the four occurrences of the cadential unit in the original.

Sound qualities of another kind are prominent in Rexroth and Chung's very different, much less 'verticalized' translation of another poem written by Li Qingzhao in the very same form.

昨夜雨疏風驟
濃睡不消殘酒
試問卷簾人
卻道海棠依舊
知否
知否
應是綠肥紅瘦

Spring Ends
TO THE TUNE 'A DREAM SONG'

Last night fine rain, gusts of wind,
Deep sleep could not dissolve the leftover wine.
I asked my maid as she rolled up the curtains,
'Are the begonias still the same?'
'Don't you know it is time
For the green to grow fat and the red to grow thin?'

This time the distance between the beginning and end of the poem is so short that the sound of the last words in lines one, two, and six ('wind,'

'wine' and 'thin') remains in mind to the end of the reading, tightly integrating the poem by a kind of near-rhyme. The sonant sounds in 'same' and 'time,' though more tenuously related to this group, do seem close enough to be a recognizable echo. Also, the final consonant sounds in 'same' and 'time,' as they both involve the final -m sound which occurs only in these two lines, give the translation a distinctly marked element corresponding more or less positionally to the refrain in the original. The translation has an overall structure of nearly perfect consonant-rhyme as follows:

wind (-n-)
wine (-n)
curtains (-n-)

same (-m)
time (-m)

thin (-n)

The occurrences of the -n sound in this pattern correspond in number to the cadential units in the original: three before the refrain and one after.

Owen's translation of another poem in the same form, this one by Nalan Xingde 納蘭性德, is underpinned by sound-values so subtle that it takes close re-reading to identify the appropriateness of their placement:

如 夢 令

正 是 轆 轤 金 井
滿 砌 落 花 紅 冷
驀 地 一 相 逢
心 事 眼 波 難 定

誰 省
誰 省
從 此 簟 紋 燈 影

to "Like a Dream" (*Ru meng ling*)

It was the moment when the pulley creaked
on the golden well, and fallen petals
filled the pavements, cold and red.
All at once I met her -
no telling for sure
what lay in her heart
or the look in her eyes.
Who can think it through and know? But now
it begins:
striped marks on body from bamboo mat,
a shadow in candlelight.[31]

The repetitive or recursive element in the refrain seems here to be evident in the close conjunction of 'know' and 'now' (or perhaps in the quick succession of two alliterative pairs: 'think' and 'through' and 'know' and 'now'). The section of the poem before the refrain is full of short -e- sounds: 'well,' 'petals,' 'red,' 'met,' 'telling,' but also of consonantal repetition: 'pulley,' 'well,' 'fallen,' 'filled,' 'cold,' 'telling' and 'lay' with the -l- element, as well as a number of words with initial p- : 'pulley,' 'petals,' and 'pavements.' After the refrain, the short -a- sound in 'bamboo,' 'mat,' 'shadow' and 'candlelight,' though not identical to the short -e- group, is close enough in American pronunciation to evoke a certain parallel. It is as if, similarly to Hsu's treatment of the poem by Li Qingzhao above, the sections before and after the refrain are linked by an inexact but perceptible resemblance of vowel sounds.

In this translation, the occurrences of sentence-final punctuation do correspond numerically (four) with the cadential units in the original, but their position is not always the same. The basic structure of three before the refrain and one after, however, is maintained:

It was the moment when the pulley creaked 轤 金 井
on the golden well, and fallen petals
filled the pavements, cold and red. 花 紅 冷
All at once I met her -
no telling for sure
what lay in her heart
or the look in her eyes. 波 難 定
Who can think it through and know? But now
it begins:
striped marks on body from bamboo mat,
a shadow in candlelight. 紋 燈 影

Going on now to examine poems in the form 'Butterflies Love Flowers' (*Die lian hua* 蝶戀花) , we can find examples by Birch and Owen in which their translations suggest the form of the originals in ways we have not yet seen in the examples above. First, Birch's translation of a poem by Wang Fuzhi 王夫之 :

打鼓津頭知野戍
萬里歸舟
認得雲中樹
日落長沙天已暮
寒煙獵火中原路

何處停橈深夜語
江黑雲昏

莫向天涯去
舊是杜陵飄泊處
登山臨水傷心句

Sentry Fires at T'ung-kuan

Drumbeats announce our sailing to the customs guards.
This endless voyage home
Marked by remembered cloud-high forests.
Sunset on Changsha, and in the swift dusk
Hunters' torches light the shrouding mist through the central lands.

Where is this, that oars cease and voices mutter in the night?
The river black, clouds too thick
To sail on to the sky's edge.
Here long ago came the wandering Tu Fu
To climb a rise, look down on the water and rhyme his grief.[32]

The translation features, per strophe, three sentences ending with sentence-final punctuation. But this time their number is not equal to the number of occurrences (two) of the cadential unit (level-level-oblique rhyme) with which the original ends. Rather, it corresponds to the number of occurrences of the seven-character lines or units with which each strophe of the original begins and also ends. It is as if this time, that especially salient line-length, rather than the somewhat sparser presence of the cadential unit which in this poem occurs only twice per strophe, is taken as the landmark of the poem's rhythm. Another feature, acting contrapuntally to the overall rhythm of the English sentences, is that each strophe of the translation appears as five typographic lines; five is also the number of *ju* in each strophe of the original.

Now to an example by Owen, from a poem by Ouyang Xiu歐陽修 (or Feng Yansi 馮延巳):

蝶 戀 花

庭 院 深 深 深 幾 許
楊 柳 堆 煙
簾 幕 無 重 數
玉 勒 雕 鞍 游 冶 處
樓 高 不 見 章 台 路

雨 橫 風 狂 三 月 暮
門 掩 黃 昏
無 計 留 春 住
淚 眼 問 花 花 不 語
亂 紅 飛 過 秋 千 去

Deep, so deep within the yard,
how deep I cannot say,
piles of mist among willows,
veil behind veil beyond number.
His jade-studded bridle and well-wrought saddle
are there where he takes his pleasures;
from the upper chamber she cannot see
the Zhang Terrace road.

The rain is violent, winds blow wild,
it is the end of May;
the gate stands shut in twilight,
no clever plan to make spring stay.
With tears in eyes, then ask the flowers –

but the flowers have nothing to say:
a tumult of red flies away
past the swing.[33]

In this translation, the typography is arranged so that in each strophe, there are five lines which begin at the left margin, suggesting that they are full lines and not merely continuations. Their number corresponds to the number of *ju* in each strophe of the original. Their regularity is in addition to that of the sentence structure: in this poem, too, each strophe contains two sentences which end in a sentence-final punctuation mark. They correspond both in number and in placement to the occurrences in the original of the cadential unit (even-even-oblique rhyme):

Deep, so deep within the yard,
how deep I cannot say,
piles of mist among willows,
veil behind veil beyond number. 無 重 數
His jade-studded bridle and well-wrought saddle
are there where he takes his pleasures;
from the upper chamber she cannot see
the Zhang Terrace road. 章 台 路

The rain is violent, winds blow wild,
it is the end of May;
the gate stands shut in twilight,
no clever plan to make spring stay. 留 春 住
With tears in eyes, then ask the flowers –
but the flowers have nothing to say:
a tumult of red flies away
past the swing. 秋 千 去

Yet another feature of correspondence is that in this case Owen rhymes very forthrightly, using the final long -a sound four times in the second strophe. In the original, that is the exact number of end-rhyming positions per strophe. In the first strophe of Owen's version, though that sound is only used once in final position, the strophe is shot through with occurrences – six in all.

Another translator, Sam Houston Brock, has used near-rhyme with great effect in working with this 'Butterflies Love Flowers' form:

遙夜亭皋閑信步
乍過清明
早覺傷春暮
數點雨聲風約住
朦朧淡月云來去

桃李依依春暗度
誰在秋千
笑里低低語
一片芳心千万緒
人間沒個安排處

Nightlong I wander aimlessly about the palace lawn.
The Ching Ming Festival is gone.
And suddenly I feel with sadness spring's approaching end.
Now and then a splashing raindrop comes along the wind
And passing clouds obscure the paling moon.

Plum and peach trees, lingering, scent the evening air.
But someone is whispering in the swing,
Laughing and whispering in the swing!
The heart is a single skein, but with a thousand struggling threads that tear.

In all the world is no safe place to spread it out and leave it there.[34]

The words in the translation seem obviously chosen for their prominent sound-values. Neither 'air' nor 'tear,' for example, can be traced to a source in the original. The status of the repetition of 'in the swing' is less clear. Superficially it looks like a technical device inserted by the translator for emphasis,[35] but perhaps it could be taken as a representation of the repetition of the morpheme *qian* in the original, which occurs once as a syllable in *qiuqian* 秋千 'swing' and once in an entirely different meaning: 'thousand.' In that case, the translator would have used two *semantically* identical occurrences to represent what are *aurally* identical occurrences in the original. (Actually, in this case it seems doubtful the translator was actually working with this end in view, as he subsequently does use 'thousand' as part of a later sentence unrelated to these two. But this possibility - of using *semantic* recurrences to represent repeated *aural* features - will be worth keeping in mind.)

In Brock's translation of the second strophe, the rhyme sounds of 'air,' 'tear,' and 'there' are exact; in the first strophe they are parallelled by the three near-rhymes 'lawn,' 'gone' and 'moon.' This tripartite structure per strophe recalls Birch's three full sentences per strophe, which, as we have seen, is a numerical counterpart to the seven-character units with which each strope of the original begins and ends. In other words, both Brock and Birch make use of some factor of equivalence to a factor in the original, the equivalence being specifiable in numerical terms, though in both cases the relevant feature of the translation is not the same as the feature being represented.

One of the *ci* forms frequently translated into English is *Wan xi sha* 浣溪沙(variously translated into English as 'Washing Creek Sands,' 'Washing Her Robe in the Creek,' etc.). In the original, variant forms are possible, but the structure basically involves three end-rhyme placements and two

cadential units in each of two strophes. Each strophe consists of three seven-character lines.

Ayling and Mackintosh take varying approaches to this form. Translating a poem by Li Yu 李煜 (937-978), they maintain basically a seven-stress line in English, in addition using exact end-rhyme in five of the six positions in the original:

轉燭飄蓬一夢歸
欲尋陳跡恨人非
天教心願與身違

待月池臺空逝水
蔭花樓閣謾斜暉
登臨不惜更沾衣

Aimless, adrift in time, I dreamed that I returned. In vain
Seeking old haunts, I found the faces changed and felt the pain.
My every wish denied, their stark reverse the heavens ordain.

Terrace and lake, for moonlit parties planned, like water spilt
Had gone. On flower and palace shone immense the sunset mane.
I climbed and gazed and had no thought for tear-wet sleeves again.[36]

Probably few present-day readers would fail to find the diction of this translation objectionably forced. The unusual word order of 'their stark reverse the heavens ordain' seems obviously dictated by the necessity of coming out in a rhyme word at the end of the line. The same goes for the implausible 'sunset mane,' which upon inspection is truly difficult to associate with anything in the original. Meanwhile the length of the lines, with their rather 'hobbling' sound, generates the need for some sort of resting-point - for which these distractingly unnatural-sounding words are especially

inappropriate.

In the case of another poem, by Ouyang Xiu, Ayling and Mackintosh apply a more relaxed and thereby more effective method:

浣溪沙

堤上游人逐畫船
拍堤春水四垂天
綠楊樓外出秋千

白髮載花君莫笑
六麼催拍盞頻傳
人生何處似尊前

Strollers on the river-side are following the pleasure-boats
Where spring-tide waters lap the banks under a tented sky.
Willows frame in green a tower and jutting outline of a swing.

Do not laugh because a flower is hanging from this hair so white;
But think, as the 'Lu Yao's' restless beat urges the toasts around,
Has life a place can match with this in front of a cup of wine?[37]

This time the more prose-like rhythm gives the poem a more restful, readable quality. At the same time, rather than all lines but one being linked by exact rhyme, exactly half the poem's lines show occurrences of near-rhyme on the long -i- sound in 'sky,' 'white' and 'wine.'

There is also, of course, the theoretical possibility, however rare it may be in successful practice, of using still more rhymes in the English than in the original. An example is the translation by Ayling and Mackintosh of a very famous poem written by Li Yu (937-978) to the tune 'Gazing to the South' (*Wang Jiangnan* 望江南):

多少恨
昨夜夢魂中
還似舊時游上苑
車如流水馬如龍
花月正春風

No end to pain!
Last night in dreams - where still I reign –
My spirit wandered, as in old times, over my domain.
Carriages flowed like water and horses like a dragon.
Flowers and the moon greeted spring winds again.

The form of the original is a single strophe with five successive *ju* of three, five, seven, seven, and five characters respectively. The cadential unit is oblique-level-level rhyme. It occurs, besides in the last line, in the second and fourth of the five lines. These three positions are also the only occurrences of end-rhyme.

In the translation above, the typographical arrangement, with its varying degrees of indentation, reproduces in an approximate way the relative length of the character-groups in the original. But in addition, four of the five lines rhyme, even aside from the oblique but perceptible echoing of the final sounds of 'dragon' and 'again.' Curiously, despite this thick texture of obviously deliberate sound patterning, the translation has a more natural sound than some of the others by these translators.

The same Chinese poem was rendered beautifully but uncharacteristically by Arthur Waley. Waley is proverbial for his rhymeless translations of poems in the *shi* form. But in translating this poem by Li Yu, he abandons his typical usage of one stressed syllable in English per Chinese syllable, recasting the poem into a somewhat longish but smooth-reading lyric, using no fewer than five different exact rhymes spread over lines of varying length:

Immeasurable pain!
My dreaming soul last night was king again.
As in past days
I wandered through the Palace of Delight,
And in my dream
Down grassy garden ways
Glided my chariot, smoother than a summer stream;
There was moonlight,
The trees were blossoming,
And a faint wind softened the air of night,
For it was spring.[38]

In terms of sentence-final punctuation, Waley's version shows three full 'sentences,' corresponding numerically but not positionally to the three cadential units in the original. In other words, the feature of 'triplicity,' which in the original is borne by the three positions where end-rhyme occurs, is reflected in the translation in a different dimension, while end-rhyme is used in the English more intensely than in the original.

3. On Valences

In some of the translations, we have seen that there is a numerical equivalence between the number of *distinct* rhyme sounds in English and the *total* number of end-rhyme placements in the original. In these cases, we may say that the individual rhyme sounds in English play a role in the translation by virtue of the fact that they occur at all, rather than by the number of times they are repeated. The fact that the total number of distinct elements which 'occur at all' is four, or five, or whatever, may well go unnoticed by the reader (who presumably does not automatically count and keep in mind the number of distinct sounds while reading a poem!). The

question of whether or not the translator consciously adhered to these numbers as a structuring device while writing the translations begs a larger question: whether a translator who rolled a die to determine the number of distinct sounds to be used would have come up with the same results.

This question is a serious one which applies throughout much of the material I have examined in this essay; it deserves a name and some serious discussion. I will use 'The Statistical Fallacy' to signify the attribution of too much significance to formal elements which might almost as plausibly be described as products of chance.[39] For example, given normal English sentence structure and the attendant conventional punctuation, a given shortish poem or translation is inherently much more likely to contain three, four or five full 'sentences' than, say, fifteen or twenty-eight. Over the course of a small collection of translations, there are bound to be a certain number which contain the same number of 'sentences' as the originals contain 'cadential units' (or 'end-rhyme placements,' 'salient line-length units' or whatever). The question is then whether a correspondence at this level of things, which may seem expressive and appropriate at the level of the individual poem in isolation, is actually worth mentioning.

The answer starts from another question: 'worth mentioning in which context?' If the focus of discussion is to reconstruct the features of a given translator's style, it may be relevant to point out that the translator sometimes does and sometimes does not use the overall number of sentences as a device of representation. If we are looking intensely at an individual poem to identify any and all representations of formal features in the original, correspondences do not need to be earth-shaking to be worth pointing out.

Especially in cases where the correspondences, though they be not especially arcane, occur in a way that contributes to a pattern, even quotidian features are worth taking seriously. Arthur Waley's use of stressed syllables to represent classical Chinese syllables led him to produce hundreds of English sentence/lines which could be read so as to have five stresses. Surely sentences of that length must be among the most statistically frequent in

everyday English usage as well: but the *context* of Waley's application ('producing an equivalent to the *ju* unit in a classical Chinese *shi*') made this type of line a 'marked' form in a way that it would not normally have been.

This phenomenon of patterned repetition of a line-type that is in itself unremarkable is, of course, a feature not only of the translations but of the Chinese originals also. In the *ci* 'Sentry Fires at Tung-kuan' by Wang Fuzhi, we saw that each strophe showed three occurrences of a seven-syllable line, occurring as the first and last line as well as one of the intervening lines. That line-length is, of course, one of the most perennially familiar in all of Chinese poetry; nevertheless, Birch's translation represents it with expressive effect by duplicating its number of occurrences with his number of full sentences in English. Brock's version of a *ci* in the same form represents the same element by an identical number of rhymes or near-rhymes in each strophe of the translation. One may well wonder, of these two different ways of representing in English the same phenomenon, which is the more perceptible to the reader. Superficially it might seem that Brock's aural means are more incisive, hence also more obvious. But to me at least, the subtle but moving cadences of Birch's poem also have an unmistakable esthetic effect; they were in fact one of the things which first got me interested in this business of sentence-counting.

As for the use of full sentences in English to represent what I call 'cadential units' in Chinese, though it certainly is open to criticism on Statistical-Fallacy grounds, I believe that with this technique there is a particularly felicitous match between sentences in the translation and what they represent in the original, in that there really is something intrinsically cadential about both. A sentence, both syntactically and intonationally, can be perceived to come to a definite end. Normally that end is also the end of a clear unit of meaning. These features also apply to a strophe of a *ci*. In other words, in this case the match between the representation and what it represents is not just numerical or statistical but analogical.

In view of the remarkable spectrum of different translation techniques we have seen being applied to the translation of classical Chinese poems in a variety of forms, it is good to keep in mind this question of the inherent appropriateness of the representational technique to its counterpart in the original. In the case of using sentences to recall cadential units, that appropriateness is clear enough, in my opinion, to justify the technique against the two main objections that can be raised to it. One of the latter – the notion of Statistical Fallacy – we have already mentioned. The other is that the technique represents only one particular feature, judged to be salient in the original, while ignoring other features not really very different, which might be claimed to be almost equally salient. For example, in 'As in a Dream,' the strophe contains four occurrences of the cadential unit which Xiao writes as 117. As we have seen, by stretching a point (that is, reading a compound sentence as 'really' two distinct sentences), one could claim that Kai-yu Hsu's translation contains as many sentences as the original does cadential units. But what about the fact that the original also contains two additional occurrences of 17, which although it is not strictly identical to 117 surely is reminiscent of and aurally interactive with it? In this case the question might perhaps be dodged by claiming that the two positions concerned, comprising the refrain, are already separately represented by being repeated in identical words, so that the different or 'alternate' character which in the original they have by virtue of being much shorter than the other lines, is embodied in the translation by virtue of being translated by a different technique. But this is getting to be rather tenuously strung argumentation, and in the case of other *ci* forms even this holdout argument could not be sustained. Nevertheless, I think it is reasonable to maintain that a longer recognizable string, even if it is longer only by a single character, has more legitimate claim to prominence in representation.

In any case, approaching the original as a structure of cadential units rather than of 'lines,' and relating the cadential units to 'sentences' rather than to specifiable 'lines' in the translation, accords well with much modern

poetic practice. Avoiding 'obtrusiveness' of form, it gives a 'verticalized' picture of the original by focusing on the whole strophe as the basic rhythmic unit.[40]

Another possible technique is to ignore any notion of a specially salient 'cadential unit' in the original, and simply to represent each *ju* or 'line' of the original by one typographic line in the translation. And indeed, in the example of Hsu Kai-yu's translation of Li Qingzhao's 'Dream Song,' this equivalence applies. But the equivalence is strictly mathematical in that there is no attempt to make a line in the translation roughly parallel in meaning to a *ju* in the original. (See also Owen's version of 'Butterflies Love Flowers,' in which the number of margin returns corresponds to the number of *ju* per strophe.) My personal view is that more generally, it will be seen to be impractical to require too great a degree of direct resemblance between each line in the translation and a corresponding line in the original: but this has to do with my position on the misguidedness of ever expecting Chinese syntactic structures to be meaningfully transferable by *direct* means into English equivalents. The general notion of returning 'a line for a line' in an overall mathematical sense, however, is not only workable but one of the most obvious of all straws that the translator can still grasp at in the seeming or actual absence of all other formal anchorage in the original.

In Birch's version of 'Wild Geese' by Zhu Yizun, in addition to a countable structure of full sentences, we saw him using near-rhyme with a density comparable to that of the end-rhyme in the original. This technique – broadly speaking, treating assonance in English as an equivalent of rhyme in Chinese, which in a stricter conception could require the near-rhyming English words also to be in line-final position – is one which I have elsewhere discussed in detail in connection with the Chinese sonnet.[41] I think it has much to recommend it both theoretically and in practice. It represents an aural element in the original by an element on the same plane in the translation; it can be applied in a way which is immediately obvious and does not normally require too much hair-splitting or strain on the conscience

(which the equation of 'full sentence' with 'string of text ending with a final mark of punctuation' sometimes does); and it obviates the known problems of any simplistic demand for the English translation to rhyme fully at all the points suggested by the original.

Whatever the level on which our translations 'represent' the form of the classical Chinese originals, the 'representation' is no more than a simplification, an abstract distillate, of that form. One or two parameters are given more or less symbolic representation while the rest – notably tone patterns – are ignored.

This simplified or formally oblique character makes the translations resemble modern Western free verse rather than either the Chinese or the Western poetry of centuries ago. I hope soon, in a subsequent publication, to address the problem of translating modern Chinese verse from a perspective similar to what I have applied in this essay. For the time being, let me suggest, speaking very broadly, a few ways in which even these seemingly very schematic formal notions may be too conservative and 'classical' to be generally adaptable to translations of modern poetry:

1. One cannot approach a modern poem on the assumption that it is structured so as to embody 'unity' of conception, theme, sound, imagery, or whatever. Rather, there may be various kinds of perceptible relationship between and among elements in incomparable dimensions – semantic, aural, syntactic, lexical, associational – without those relationships necessarily underscoring each other or running parallel to each other, and without their necessarily adding up to a coherent 'effect.' As Alastair Borthwick has observed (in relation to modern music, in words which I feel are applicable to much modern poetry as well), '...many, if not all, analytical methods are biased towards uncovering (or possibly imposing) unity and coherence...the underlying aesthetic principle that equates unity with beauty is, increasingly, open

to question.'[42]

2. Corollary to this is the observational fact that many modern poems do not end on a note suggesting perceptible 'closure' whether formal or notional. In some cases, the translator may actually draw comfort from this principle: the fact that the translation cannot be written so as to lead up to a satisfying feeling of 'rightness' does not necessarily mean that the translator is going wrong somewhere. The original itself may be intrinsically obscure.
3. Corollary also is that the notion of a specifiable hierarchy of formal structuring elements, of which some are more 'salient' or 'dominant' than others, may or may not be workable in a given poem. In much apparently ametrical modern poetry, the whole burden of organizing the rhythm is thrown upon the reader's subjective ability to group words meaningfully, and in the words of G. Burns Cooper in his recent book on free-verse rhythm, 'since rhythm is essentially a perceptual (and therefore subjective) phenomenon, and the mind presumably perceives phonological, syntactic and semantic form almost simultaneously, it becomes difficult to focus on the perception of one aspect of poetic language to the exclusion of others.'[43] In poetry whose only identifiable 'objective' structuring element may be the occasional repetition of words, to quote G. Burns Cooper again, 'the recurrence of words, or even images, may be somewhere on the same continuum of rhythmic figures as the recurrence of stress.'[44] In other words, it may be impossible to distinguish 'sound' and 'sense' dimensions. 'Form' can no longer be expected to be primarily an aural factor, and this is likely to mean that it is no longer mathematical or 'countable' dimensions in which structuring is to be found.

   In traditional poetry the search for 'similarities' would normally discover, with almost mechanical predictability, 'recurrences' at the level of elements other than individual words. These would include features recurrent over certain 'periods,' e.g., rhyme sounds at the end

of five-foot lines. The easily discernible regularity of such items is made possible by an underlying substratum of 'horizontal' features (countable feet in English, *dun* in Chinese, etc.) which serve as it were to count time in the background of whatever may be going on in other dimensions. In modern poetry, under the pressure of 'verticalization,' this underlying 'horizontal' structure may no longer exist. As a result, the focus or perspective of 'repetition' may shift from a passive premise of countable regularity to an increased active awareness of any and all similarities which still exist, however irregularly they may be spread over the poem's text. Exactly because repetition can no longer be presumed, it is all the more obtrusive or salient where it does occur. The resulting heightened sensitivity to repetition means that the modern reader is used to getting along with a much lesser density of overt formal markers in the text. As I have said elsewhere in the context of the modern Chinese *zushi*, 'in the modern poem the *suggestion* of recurrence, hence of an overall operative form, can function as what formerly would have *been* form. The local implication, the allusive partial mimicry of form, suffices.'[45]

4. The search for symmetrical repetitions or recurrences, however vestigial, may have to be seen as an anachronistic clinging to the 'unity' model. In Borthwick's words, we may have to concede to '...non-identity an equal logical status to that of identity, enabling elements to be grouped together by virtue of their differences.'[46] Though it might seem that this principle, if taken strictly, amounts to the death knell for any realistic survival of the idea of 'form' as traditionally applied, it actually can be a positive guideline to the translator. Consider, for example, the possibility of a poem in which not a single word is repeated, either literally or in the form of a close semantic equivalent. It may be positively important for the translator to try for a translation equally free of repeats. This might seem a trivial idea, but in the case of translating from a language like Chinese, in which (to name but one

example) pronoun subjects are often left unexpressed, it can be really difficult to avoid inserting a presumed subject at regular intervals in the interest of maintaining normal English grammar, in a way which may amount to imposing an anaphora-like sound which is not there (that is, not explicitly!) in the original. For an example of this problem in translating a traditional Chinese poem, we need look no further than our various versions of Li Qingzhao's 'As in a Dream.' Owen's version contains six occurrences of the word 'I' and construes the entire poem as a diary-like record of a scene experienced by the 'I.' Repetition of the 'I' is perhaps the most immediately striking feature of the translation. In Rexroth and Chung's version, there is quite a division of labor among the pronouns: 'I' in the first line is expanded to 'we' in much of the rest of the text, until in the last three lines 'they' is introduced. In Kai-yu Hsu's version, in the first line the question of pronominal reference is skilfully dodged by the use of the passive 'Often remembered is...,' obviating the necessity of inserting a pronoun; thereafter, as befits Hsu's construing of the poem's sense, the subject is 'we.' The interesting thing about all this is that in the original, the whole poem contains not a single pronoun.

The seemingly obvious alternative of simply writing pronounless English is, I think, objectionable as regards style and tone in that the resulting subjectless sentences would sound more obtrusively deviant, hence 'marked,' than do the corresponding sentences in the Chinese poem. Another serious objection in this case is that I believe Hsu's translation, unlike the others, to have captured the intended import of the poem, which could not have been brought out without somewhere explicitly designating the subject as 'we.'

5. Symmetry, like unity and closure, may no longer be an indispensable or even a desirable factor. The search for possible symmetries (most obviously present in the various forms of repetition) on the presumption that they are always formally significant, may actually obscure a formal

structuring which is, so to say, vaguer but larger. In some cases it may be more insightful to construe a poem as for all practical purposes comprising two different sections which cannot be analyzed on the same continuum. That very character of an obstinate internal disjunct may be the feature which stands out in perception and memory as giving the poem its 'rhythmic inimitability.' What this could mean in practice, for example, is that in a short modern Chinese poem three of whose ten lines rhyme, such that the rhyme words occur in lines one, three, and ten, it may be difficult for the translator to decide consciously whether to 'put in' rhyming or near-rhyming sounds at that same level of density. Is the recurrence, at the poem's end, of the sound at the end of the first line significant? Would it be bound to occur (the Statistical Fallacy!) in a certain proportion of poems? Does the same author demonstrably use a similar technique in other poems written in something like the same period? Would 'putting in' the rhyme sounds, by imposing constraints on diction, seriously distort what may be going on in another dimension of expression which may be more truly the dimension of this author's 'inimitability'?

6. These features add up to the conclusion that in making the crossover from traditional to modern (say, from classical Chinese verse to the modern English verse of a translation), we are not only faced with accepting simpler or more summary forms as valid representations of what were more elaborate forms in the original. As becomes especially obvious in the case of much modern Chinese verse, it is the notion of form itself which must be reviewed. In the absence of a clear premise that the end of the poem must be somehow on the same continuum as the beginning (whether by sound, structure or thought), we may be thrown back upon very abstract ideas in the search for anything that could still validly be called form.

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[1] Arthur Cooper 1973; Turner 1989. Cooper's *Li Po and Tu Fu* continues to appear on bookstore shelves after more than a quarter century, and Turner's versions

were first published in book form in 1976.

[2] Arthur Cooper 1973, p. 82.

[3] Haft 1994. My article focused specifically on the aesthetics of translation for a *literary* and not a scholarly readership. Some of its conclusions would be debatable under the conditions which often in fact apply, i.e., translation for an indeterminate range of readers in the hope of being at once reasonably accurate and reasonably readable. I still support much of what I wrote then although ironically, having said (p. 31) 'rhymed translations sound ridiculous' nowadays, I have since gone on to publish my own near-rhymed translations into Dutch from the classical Chinese poetry of Meng Jiao 孟 郊 (751-814). As for 'editing' the original, cf. Turner's casual-sounding remark (p. xvii) that 'sometimes a line must be omitted' for the sake of 'clarity.' In my perhaps rather brash enthusiasm in 1994, I said (p. 34) 'many modern Chinese poems could be...made more publishable for a Western audience by wholesale, even massive, deletion.'

[4] For brief descriptions of the form and history of the types of classical Chinese poems discussed in this essay, see Idema and Haft 1997.

[5] This and following short quotes from Owen 1996, p. xliv.

[6] See Haft 2000, especially pp. 207 and following.

[7] From the foreword to Robert Lowell's own book of translations, *Imitations*, London: Faber and Faber, 1961 (orig. 1958), p. xi.

[8] Owen 1996, p. 420.

[9] For discussion see Haft 2000, p. 208-209, and Qiu Xieyou 1981, pp. 192-193.

[10] Owen 1977, especially pp. 234-255.

[11] Hinton 1989, p. xi, xiv. The *lüshi* is called 'modern'-style because its form was 'modern' in the early Middle Ages and the term has stuck!

[12] Hinton 1989, p. 26.

[13] In Haft 2000, p. 208. This translation is based more or less on the literal character-by-character version given by David Hawkes in Hawkes 1967, pp. 47-48. I have adapted it in the direction of making the grammar somewhat more fluent while keeping the parallelism and caesurae of the original as visible as possible.

[14] Downer and Graham 1963.

[15] Hinton's rationale for using quatrains for 5-character and couplets for 7-character poems is evidently just to maintain some sort of typographic distinction between the two. Since in the Chinese forms the four-line cycle of cadential units applies to both 5- and 7-character forms, the device of quatrains could not be used in translations to distinguish these forms if the intention were to imitate or represent the cadential units in English. At the same time, both Chinese forms observe strict grammatical parallelism in the second and third couplets of each poem, so that here too, from the viewpoint of any harking back to the original's form, it is a bit strange to use a form which foregrounds couplets in the 7-character but not the 5-character form.

[16] Arthur Cooper 1973, p. 171.

[17] Arthur Cooper 1973, pp. 77-78.

[18] Arthur Cooper 1973, p. 80.

[19] Hinton 1989, p. 34.

[20] Rexroth 1971, p. 13.

[21] Rexroth 1971, p. 25.

[22] Hinton 1989, p. 69.

[23] Xiao Jizong 1957. As far as I know, the most recent reissue of Xiao's book is the third printing (1990), published in Taipei by the Guoli Bianyiguan 國立編譯館. My own analyses are based on the 1957 version. Many of the *ci* forms included in Xiao's book are also treated in Wang Li 1979, but the extreme compression of the formulas used by Wang, making them at times more logically sophisticated than practically readable, can be daunting.

[24] Looking back at the formula for 'As in a Dream,' the reader may well wonder why I consider the three-character unit 117 'cadential' while leaving out of consideration the partly similar but shorter 17 unit which occurs in the refrain. The reasons are (1) that as a basis for comparison with many other *ci* forms,the three-character unit, being much more fine-grained, is infrequent enough to be more distinctive as a marking device where it occurs, (2) that the refrain is already distinctly marked in virtue of its being a refrain, and (3) the three-syllable unit, though it may not necessarily coincide with the syntactic segmentation of the line,

suggests comparability with the preponderant three-syllable cadence with which each line of a *shi*, whether of the five- or the seven-syllable variety, ends. Without seriously taking sides in the long-standing argument as to whether the *ci* should be considered to have evolved from the *shi*, I do think we should keep in mind that Chinese scholars often point up similarities between five- and seven-character *ci* lines and those of the comparable *shi* forms.

[25] Birch 1972, p. 138. In the third-from-last line I have corrected the ungrammatical 'swirls,' which seems obviously a misprint, to 'swirl.'

[26] Owen 1996, p. 577. In the title I have corrected 'ge-fou,' evidently a misprint, to 'ge-tou.'

[27] Owen 1996, p. xliv. Cf. David McCraw's practice (1990, p. ix) of using 'terminal punctuation to indicate a rhyme in the original text.'

[28] Birch 1972, p. 142.

[29] In Birch 1967, p. 367.

[30] Rexroth and Chung 1979, p. 3.

[31] 'Owen 1996, p. 1137.'

[32] Birch 1972, p. 137.

[33] Owen 1996, p. 570.

[34] Birch 1967, p. 354. Original by Li Yu (937-78).

[35] In that case, the idea might be to read each strophe as having an identical structure of mood or feeling: the first line embodying a verb of 'spreading' motion (wander, scent), the second and third lines a sudden perception evoking emotion, the fourth an expression of extent (scarcity of raindrops, manyness of the heart's threads), and the fifth a statement of unresolved movement.

[36] Ayling and Mackintosh 1967, p. 53.

[37] Ayling and Mackintosh 1967, p. 97.

[38] In Birch 1967, p. 357.

[39] Theoretically, of course, it is incorrect to say that the choices made by an author during the compositional process might 'just as plausibly' have been products of chance: the notion of 'chance' does not validly apply to choices made other than randomly. Nevertheless, in evaluating the extent to which the linguistic features

of a poem are or are not 'marked,' I think it can be useful to have some background awareness of what the statistical distribution of those same features is likely to be in other, and presumably non-marked, domains.

[40] Whether in East or West, modern readers are accustomed to poetry in which there may be no clear rationale as to why lines end just where they do. Clive Scott, writing about French free verse, concludes that the 'rhythmic organization' of this type of poetry has its 'real locus' not in the line but the stanza: 'with this difference, that the free-verse stanza affirms a rhythmic inimitability, which supersedes the line.' See Scott 1993, p. 22.

[41] See Haft 2000, especially pp. 101-102

[42] Borthwick 1995, p. 13.

[43] G. Burns Cooper 1998, p. 91.

[44] Ibid.

[45] Haft 2000, p. 196.

[46] Borthwick 1995, p. 104.

Lloyd Haft

Lloyd Haft (1946) grew up in the U.S., was educated at Harvard and Leiden, and for many years has taught Chinese poetry at Leiden University. His special interests are in poetic form as a parameter of expression, in the interfaces of Western and modern Chinese poetry, and in metaphysical poetry of all kinds. His publications include *Pien Chih-lin: A Study in Modern Chinese Poetry* (1983), *A Guide to Chinese Literature* (with Wilt Idema, 1997), and *The Chinese Sonnet: Meanings of a Form* (2000). He has also published eight volumes of original poetry including modern Dutch adaptations of the Psalms.

論翻譯批評的體系性
——兼評兩部翻譯批評新著

文　軍

Abstract

Beginning by a brief critcism of two recently published books concerning translation criticism (later abbreviated as TC), this article argues that it is necessary to study TC systematically–the TC system contains three levels: TC principles and criteria, TC methods and TC targets, which consist of various elements. This article explains the three levels and some relevant elements in a general way.

翻譯批評伴隨翻譯實踐而生，它既運用翻譯理論同時又強化理論研究，正如Peter Newmark所言，“翻譯批評是翻譯理論與實踐之間的一條主要紐帶”(1988: 184)。因此可以說，翻譯批評不僅對翻譯實踐有導向作用，它對翻譯理論用於實踐也最具有直接性。

但由於種種原因，翻譯批評的實踐雖然開展很早（如我國古代的質文之爭、直譯、意譯之爭等），但對翻譯批評本身的研究卻是近代的事。如在20世紀，我國經歷了三次翻譯及翻譯批評的高潮。第一次高潮出現在30年代，當時許多著名文人如魯迅、梁實秋、瞿秋白、林語堂等都介入了這場論爭，其焦點是關於“翻譯標準”的討論，並就“信”與“達”的關係，直譯與意譯的關係，譯文的歐

化與歸化，複譯問題等進行了爭鳴（趙軍峰，1994）。第二次高潮出現在50年代初期，不少翻譯家和理論家以《翻譯通報》為陣地，發表了一系列爭鳴文章，重點探討了翻譯批評的標準和原則，並在以下方面基本達成了共識：針對不同的文本類型，應該有不同的批評標準；撰寫翻譯批評文章時，譯者的態度應該是“善意的”、“良好的”、“懇切的”。第三次高潮出現在90年代，最顯著的事件就是對《紅與黑》漢譯的討論及《尤利西斯》“名家名譯”討論。這一次高潮最大的特點，就是參與爭鳴的各家第一次在理論指導下來闡述翻譯問題，尤其是文學翻譯，澄清了文學翻譯中許多由來已久的悖論（許鈞，1997）。而著作方面，1992年譯林出版社出版了許鈞先生的《文學翻譯批評研究》之後，譯壇沉寂了數年。令人欣喜的是，1999年10月湖北教育出版社將周儀、羅平先生所著《翻譯與批評》一書（以下簡稱“周著”）作為“中華翻譯研究叢書”之一推出，2000年1月，中國對外翻譯出版公司又在其“翻譯理論與實務叢書”中收入了馬紅軍先生所著《翻譯批評散論》(以下“馬著”)。

以上二著作雖均以翻譯批評為研究對象，但二者具有不同的特點：馬著形為“散”，神凝譯評。該書分“雜感”、“修辭”、“理解與表達”、“詩歌翻譯”四個部份，每部份下又收若干篇短文，其內容以翻譯批評實踐為主，同時涉及到一些理論問題（如譯者的讀者意識、雙關語的翻譯等）。其特色可歸納為：作者不避大“家”諱，勇於批評，這種精神無疑是譯壇所急需的。從篇幅及內容看，周著較馬著厚實：周著共三章：“翻譯標準及其譯品”、“翻譯批評”、“譯文比較與賞析”。第一章共十節，主要涉及一些理論問題，諸如翻譯的定義、意義和地位、翻譯標準之爭、可譯與不可譯之爭、風格翻譯等；第二章含六節，論及的問題有：甚麼是翻譯批評，翻譯的危機，翻譯錯誤難免與亂譯、濫譯、搶譯的區別，如何

對待翻譯珍品中的錯誤，近二十年來的翻譯批評，誤譯、錯譯、亂譯、硬譯例釋；第三章"譯文比較與賞析"包含了對《尤利西斯》、《西風煩》、《談讀書》、《孫子兵法》的譯文對比研究，共四篇文章。周著一個比較明顯的特點（或稱優點），是遴選了許多研究生所找出的翻譯錯誤，歸於第二章第六節中。這一節共140餘頁，佔了全書的三份之一強。這些評論出自莘莘學子之手，不避大家諱，這種批評精神值得提倡。

但綜觀二書，仍使人覺得有些缺憾：馬著主要集中於翻譯實例的評價，對翻譯批評理論本身涉及甚少；周著注重了理論與實踐兼顧，但美中不足的是，該書第一章所論述的"翻譯界有爭議（或不同見解）的十個問題"，更偏重於翻譯理論，而不是翻譯的批評理論。對"翻譯批評"，周著在第二章中涉及了"翻譯批評"的定義、批評的方法、批評的功能等，但這一章內容，若除卻第六節的"例釋"，總共23頁(頁144-166)，僅佔全書篇幅的5.86%，不能不使人覺得對"翻譯批評"本身的研究顯得薄弱了些。

要對"翻譯批評"的批評理論本身進行研究，必不可少的一項工作，就是對之在整個翻譯體系中的定位(orientation)。我們曾綜合數家學說，對"翻譯"分類如下（文軍，2000b）：

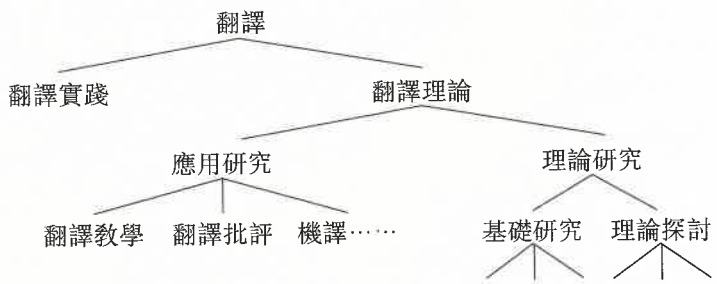

圖1 翻譯批評在翻譯體系中的定位

上圖表明：翻譯下含"翻譯實踐"和"翻譯理論"兩大部份。前者包含語內翻譯、語際翻譯、符際翻譯等各種實踐形式，後者則又分為兩個部份：應用研究和理論研究。這裏將應用研究置於理論研究之前，主要是表明前者與翻譯實踐的關係更為緊密。而"理論研究"下又包含"基礎研究"與"理論探討"兩項。前者包括翻譯的性質、功能、標準、過程、譯者素質、翻譯史、翻譯技巧等；後者則含括雙語轉換機制、語言與思維、翻譯哲學、跨學科研究、譯學研究前瞻等內容。

上圖中，我們把"翻譯批評"歸於翻譯理論的"應用研究"下，這說明它與翻譯實踐有着密切的聯繫。但是，翻譯批評決不能僅僅就篇論篇、就譯文評譯文，這樣做，無疑永遠只能處於零打碎敲的狀態，難以發揮"批評"的功能。因此，只有將翻譯批評作為一個完整的體系進行研究，構建翻譯批評的基本框架，才能做到既匡正翻譯實踐、又充實翻譯理論，才能給"翻譯批評"確立好自身的定位。

我們認為，翻譯批評是一個開放性的系統，它由翻譯批評的批評理論和相關理論兩個子系統構成。批評理論由批評原則（標準）、批評方法、批評對象三個層面組成，每一層面又包含若干組成成份。對這三個層面及其相互關係的研究、對各種組成成份及其關係的研究以及對翻譯批評模式的歸納綜合，就構成了翻譯批評的體系。上述兩個子系統及其關係可圖示如下：

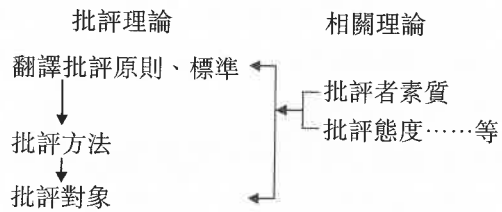

圖2 翻譯批評基本框架

這裏的“批評理論”與“相關理論”，並無主次輕重之分。實際上，歸於相關理論的“批評者素質”和“批評態度”，在很大程度上會決定一篇翻譯批評文章的優劣成敗及接受程度，它往往會作用於整個譯評過程，上圖的箭頭正是此意。

下面我們着重論述一下翻譯的批評理論。它的第一層次是“翻譯批評原則、標準”。翻譯批評的原則與標準跟翻譯標準有着密切的聯繫，實際上，翻譯的批評標準可視為翻譯標準在批評中的具體運用，正如翻譯標準可以用以指導翻譯實踐一樣。關於“翻譯標準”，古今中外所提出的學說至少以數十家計（姜治文、文軍，2000），它也是中國譯界自嚴復提出“信達雅”以來爭論最多、討論最為頻繁的問題之一。而有關翻譯批評標準問題的討論，值得一提的是20世紀三次翻譯批評大討論中的第二次，即50年代初期，不少翻譯家和批評家撰文發表在《翻譯通報》上，對翻譯批評的原則與標準等問題進行了探討。如焦菊隱(1950)認為，“給翻譯批評指出一個原則性的方向，決不是主觀地訂立一個衡之事實過高或過低的標準，而是要在今天翻譯界的一般水平上，從一般翻譯工作者的集體經驗中，歸納出一個切乎現階段實際情況的標準，本着擴大翻譯工作影響的目的，作為從普及的基礎上提高現階段水平的指南。”在該文中，他還提出，“不能用一種準則去衡量所有不同學科的譯文”，即對自然科學、社會科學、文藝作品、應採用不同批評尺度。董秋斯(1950)也提出了“臨時的標準”，它可以說“是一個‘最低綱領’它不應當由主觀規定的，它是由客觀歸納出來的，它是最好的翻譯與最壞的翻譯的折中線。”

上述觀點，對我們討論翻譯批評的“標準”問題確實大有裨益：翻譯可以涵蓋人類所能創建的任何體裁、任何語言的文本，因

此要想有一個放之四海而皆準的標準對它們進行評論，不但無益，反而會導致批評角度的狹礙，批評內容的單一；但翻譯作為一項“文化活動”，總體而言又有其共性：“在具有不同規則的符號系統之間進行的信息傳遞”（方夢之，1999），或簡言之，譯出語(source language)與譯入語(target language)。因此我們可以為所有翻譯擬定一個“最低綱領”，或曰“一般標準”；而針對紛繁複雜的各類體裁難以數計的作品，則可根據體裁特色，擬定一些“具體標準”，如科技翻譯、文學翻譯等，甚至可以細而化之，如將文學翻譯分為詩歌翻譯、小說翻譯、戲劇翻譯等（文軍，2000a）。

但在進行翻譯批評時，有一個問題需引起特別注意：正因為迄今為止尚沒有一個為所有人所接受、適用於所有體裁的翻譯標準，因此對某一譯作的評論必須遵循“標準一致”的原則。比如評論一首譯詩，在運用“忠實”、“通順”的一般標準的同時，你可以用“化境”，也可以用“形美、意美、音美”，但你不能幾科具體標準同時採用，評論上視角更換過頻，容易引起評論的偏差。如著名翻譯家高健(1992)曾寫過一篇題為“再評李白《送友人》的幾種英譯——兼談評論譯詩的標準問題”的文章，此文對前文商榷的第一點便是“評論的範圍不夠寬廣全面，角度分散，標準不一。”他舉例說，“例如對有的譯文提到它的畫意（與戲劇性、生動性），對其他譯文則並不涉及；對有的譯文提到它的通順，對其他譯文又言不及此；對有的譯文提到它的節奏（如對幾首非格律體譯詩），對別的譯文（對格律體譯詩）卻略而不提；至於對這些譯詩的音樂性就更一概不提，其實，即使在格律體的譯詩裏，其間也存在着音樂性的強與弱的問題。再如對有的譯文只提到它的格律（對許淵衝的譯文），而不及其他，以致忽視了這篇譯詩的成績與優缺點，包括

它與早出譯文的繼承借鑒關係。”由此，高健先生總結到，“這樣，就被評者來說，所得到的評語便會有偏頗不全之嫌，優點缺點未能被明確指出；就評論者而言，則又難免顧此失彼，畸輕畸重，未能完全脱出舊日‘評點’的框框。尤其是，這樣的評法評不出結果。”

有鑒於此，高先生對李白《送友人》的八種英譯進行了重新評價。他採用的方法是將八種譯文分為兩組，格律詩為A組，非格律詩為B組，而評價的標準均為：信實，語言形式(特別是韻律與音樂性)及總的神情風貌，然後進行總評。高先生此文，可視為採用“標準一致”性原則進行翻譯批評的範文，同時對我們如何選擇“具體標準”也提供了有益的借鑒。

批評理論的第二層次是批評方法。在明確翻譯批評標準後，還須運用相應的方法，以便深入剖析評論對象，進行恰當的評價。要達到這一目的，翻譯批評方法論又可分為兩個層次：其一是翻譯批評方法原則，其二是翻譯批評的具體方法。

所謂翻譯批評的方法論原則，系指從事翻譯批評時應當遵守的規範，它們對各種具體批評方法具有指導作用。概略而論，翻譯批評的方法論原則大約包括：客觀性原則、綜合性原則、層次性原則、歸納一演繹結合的原則（方夢之，1999；文軍，2000c）。客觀性原則是翻譯批評對自身的自律，它是使譯評能順利進行，正常發揮其功能的保證；綜合性原則使翻譯批評始終呈現出開放性系統的特徵，它使譯評不斷吸取新的方法、新的研究視角，以不斷充實完善自身；層次性原則使每一具體的譯評文章有重點地進行批評，以保證每篇文章言之有物，同時又作為譯評系統的一個要素，不斷充實該系統；歸納與演繹的原則，則使翻譯實踐與理論更加密切地

聯繫在一起，使翻譯批評的寫作立足點更高、總結性更強。

但這些原則不能代替具體的批評方法，長期以來，不少譯評家、翻譯理論工作者為探索譯評方法進行了多方面的努力，如許鈞在《文學翻譯批評研究》(1992)中就歸納出了“邏輯驗證的方法”、“定量定性分析方法”、“語義分析的方法”、“抽樣分析的方法”、“不同翻譯版本的比較”和“佳譯賞析的方法”六種(頁51-55)；方夢之先生(1999)則闡述了譯學研究的4種具體方法：“對比”、“調查”、“描寫”、“論證”(頁20-21)。英國著名翻譯理論家Peter Newmark (1988) 也專門論述了兩種批評方法：功能批評法與分析批評法。由此可見，對於翻譯批評的方法，迄今仍未有相對統一的看法：事實上，譯評方法總體上呈開放性系統的特徵，對之很難作整齊劃一的規定。為論述方便，我們將翻譯批評的具體方法分為三大類型：理論性方法、科學性方法、實驗性方法，每一類型下又各含諸多小類。

所謂“理論性方法”，指依據一定的理論方法來進行翻譯批評。這裏的“一定理論”，大致包含兩種：一是翻譯學學科自身的理論，如翻譯標準、比較翻譯、翻譯賞析等；二是跨學科理論方法的運用，如上文許鈞先生歸納的“語義分析的方法”、“邏輯驗證的方法”就分別與語言學、邏輯學相關；此外，國內學者還有運用符號學(柯平，1993；羅進德，1988)、文化學(王秉欽，1995)、信息理論（文軍，1990）、接受理論（穆雷，1990）、語用學（何自然，1992）等來進行翻譯研究及翻譯批評的。

可以說，理論性方法是整個翻譯批評方法中包容性最強，開放程度最大的一類。每一種新理論的引入、往往伴隨着新的研究視角和新的研究方法，因此也可以給翻譯批評源源不斷地注入新的方

法。以上所列，只是少數領域，系統全面的整理、發掘還有待時日。

所謂“科學性方法”，指採用自然科學的方法來研究翻譯、評估譯文。國內運用科學性方法較早且較有影響的當推運用模糊教學評估譯文的嘗試。范守義教授撰寫了“模糊教學與譯文評價”發表在《中國翻譯》1987年第4期上，首先提出了運用模糊數學的理論與方法對譯文進行定量分析，緊接着徐盛桓教授撰寫了“譯文質量評估的數學模型”，肯定了范先生的研究，指出了其不足之處並提出了新的數學模型；90年范先生又撰文發表在 *TARGET: International Journal of Translation Studies* 上，提出了建立數學模型的三條標準；對這一問題，穆雷教授在《外國語》1991年第2期和《中國科技翻譯》1992年第4期發表了兩篇文章，從理論和實踐兩個方面進行了進一步的研究。此外，吳新祥、李宏安(1990)在《等值翻譯論》一書中也用較多篇幅討論了如何運用譯作等值的隸屬度對譯文進行定量分析，黃杲炘(1999)甚至提出了如何依據詩歌翻譯中反映原作格律的程度，來評價英語格律詩的量化處理問題。

上述研究無疑為翻譯批評拓展了一條新路，拓寬了批評視野及批評方法，但是，正如楊自儉先生(1994)在對范守義先生文章的評論中所言，“譯文的定量分析問題應繼續研究，應和機器翻譯的研究相結合。對這個問題持否定態度是無利的，應該說會逐步找到比較精確的方法。但也應看到這個問題的複雜性，如翻譯思維的不確定性，語義形式化的問題都會讓研究者感到極端困難。當然隨着科技的發展可能對這些難題會逐漸找到解決的辦法，估計這個過程不會太短。”

至於翻譯批評的“實驗性方法”，迄今似尚無嚴格意義的實驗

研究，因為“實驗研究就是研究者有意識地使一個變量（自變量）發生變化，然後觀察這種變化是否對另一個變量（因變量）產生影響”（劉潤清， 1999: 208）。但姜秋霞、張柏然(1996)所進行的對文學翻譯“是等值還是再創造”的調查分析，已多少具備了實驗研究的特性，如依據調查，對問卷數據通過社會科學調查分析軟件(SPSS WIN+V6.0)進行分析，列出了“可靠系數”、“傾向性檢驗”、“觀點與操作相關分析”、“讀者問卷傾向性分析”等，並有相關的分析描寫。

簡言之，上三類批評方法中，第一類有待於梳理、發掘，第二類仍有待發展與完善，而第三類則需要大力開發。

翻譯批評理論的第三層次是指評對象。關於批評對象，以往譯界涉及最多的當數譯作。譯作作為翻譯活動的定型產品，優劣成敗已然凝固，對之進行分析相對容易，這無可厚非。近年隨着文化研究的升溫，因而對譯作價值的研究也隨之興起，這一特點在下面的定義中可以看出：

> 翻譯批評即參照一定的標準，對翻譯過程及其譯作質量與價值進行全面的分析與評價。（林煌天， 1997: 184）

但倘若我們聯繫譯者、譯品、讀者三大要素在翻譯發展進程中的作用進行分析，我們就會發現，翻譯批評的對象實則還可增加譯者、讀者兩項。因此我們認為翻譯批評的對象應包含譯者評論、過程評論、譯作評論和影響研究四類。現簡釋如下：

譯者評論：其評述既可針對某一翻譯家、也可針對某一時期的一批翻譯家；即可評論翻譯家的實踐，也可闡釋其翻譯思想或翻譯理論；既可是全面的評價，也可是對其部份（甚至一種）譯作，某

一思想的論述，等等。

過程評論：翻譯批評的過程評論包含面較廣：從譯者的翻譯動機、工作態度至譯者對譯作的增刪、翻譯方法的取舍等均包括在內。簡言之，從譯者準備翻譯某一作品（或文章）到他完成翻譯，最終定稿付梓的全過程均包含在內。

譯作評論：包括對所有體裁書籍、文章等的評論。既可是對該譯品的全面評論，又可是從某一角度對某一譯品的分析；既可是對某一作家一部（或數部）作品的評論，也可是對某一翻譯家一部（或數部）譯作的批評……

影響研究：此部份至少含括三方面的內容：一是從讀者角度闡述翻譯作品對他們人生、學習、工作等諸方面影響的“讀者評價”；二是編輯、譯校者從其工作中論述評價譯作的文章，因譯校者、編輯常常是譯作的第一讀者，故另列一類；第三是闡述某部譯作在接受語文化中的接受情況、尤其是對接受語文化的影響(姜治文、文軍，1999）。

綜合上述論述，將“圖2”加以擴展，翻譯的批評理論體系如下圖：

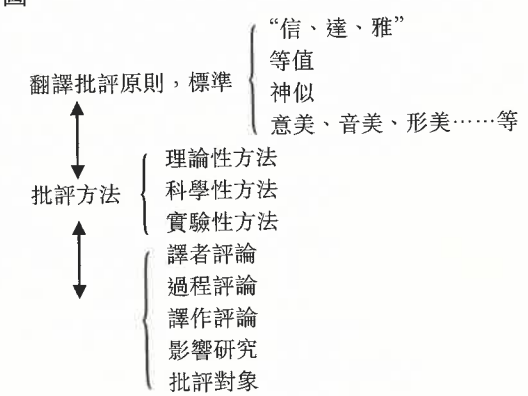

圖 3　翻譯批評理論的框架

至此，我們只簡要地對翻譯批評理論的框架進行了勾勒，說明了三個層次及各組成成份，而對三個層次相互關係、各種組成成份關係以及翻譯批評模式的歸納綜合，因囿於篇幅，容另文闡述。下面，我們依據《中國翻譯詞典》“翻譯批評”條，對之加以補充修改，特推薦以下定義來結束本文：

> 翻譯批評即依據一定理論，採用相關方法，對譯者、翻譯過程、譯作質量與價值及其影響進行分析與評價。

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功能翻譯理論在中醫藥文獻翻譯中的應用

仲偉合　陳怡華

Abstract

This paper presents the application of the Skopos Theory from the German functionalist group to the translation of Chinese medical documents with special reference to the following concepts: textual functions, translational action and the prupose of translation.

1. 中醫藥文獻翻譯需要理論指導

中國改革開放二十年，國內面貌發生了很大變化，不少海外人士對中國的態度越來越友好。現在，許多西方人都急於瞭解中國，中國的傳統、風俗、文化和藝術等無一不吸引着他們。傳統的中國醫學，更因其對草藥的巧妙運用，獨特的理論系統及有效的治療而備受矚目。然而，當西醫已滲透了中國醫學的各個領域，西方醫藥業在中國大賺其錢的時候，中國醫學卻遲遲未能在西方國家得到廣泛的推廣和應用。其原因究竟是甚麼呢？

眾所周知，翻譯在技術、文化、藝術等各方面的國際交流中扮演着重要角色。中國醫學的理論系統和治療方法和西方醫學有很大差別，西方人要瞭解中醫，最直接的方法就是通過中醫文獻翻譯。中醫藥文獻翻譯質量不高，數量不多是中醫藥在西方國家遲遲得不

到推廣的關鍵因素之一。

然而，中醫藥文獻的翻譯談何容易。對中醫文獻進行英譯，除了對譯者要有語言、專業、文化的知識要求外，還要有一定的翻譯理論做指導。任何的實踐有了理論的指導就有了方向感，避免了盲目性。近一個世紀以來，翻譯理論層出不窮，究竟哪一種理論最適宜於指導中醫藥翻譯呢？20世紀70年代，德國的功能派翻譯理論家提出了了翻譯行為論 (theory of translational action) 與翻譯目的論 (skopos theory) 並將此確立為功能翻譯理論的核心內容。我們認為，功能翻譯理論中的“目的論”對中國傳統醫學文獻的翻譯有較大的實用意義和指導意義。這是因為：(1) 目的論創新性地提出了目的性原則，肯定了忠實性原則 (fidelity rule)，並提出了翻譯標準多元化 (poly-criteria) 的觀點；(2) 目的論強調了翻譯工作者的地位；(3) 目的論認為翻譯不僅只是語言的翻譯，而且也是文化的翻譯。

“目的論是翻譯行為論的組成部份。在此理論中，翻譯被視為翻譯行為中以源文本為基礎的一種行為。……任何形式的翻譯，當然也包括翻譯本身，可被視為一種行為。任何的行為都有目的、目標”。(Vermeer: 1986)

skopos 一詞源於希臘文，翻譯為英文是 goal, aim ，即中文的目的、目標。威密爾為 skopos 下了 3 個定義：

A. 翻譯過程，也即翻譯過程的目的；

B. 翻譯結果，也即翻譯文本的功能；

C. 翻譯模式，也即翻譯模式的意圖；

任何的行為都有達成某種目的的意圖 (intention)。當譯者有了翻譯意圖就會依據意圖逐步達成既定目標。達成了的“目標”一定

會產生某種影響，這就是翻譯文本 (translatum)——即目標文本 (source text)——的功能。威密爾稱之為文本交際功能 (communicative function)。因此，翻譯就是被賦予了目的或功能的具有意義的行為 (action) 了。

對中醫藥翻譯而言，儘管譯者有了翻譯某篇中醫藥文獻的意圖，但如果譯者不清楚其翻譯目的及其翻譯將起甚麼作用的話，他的翻譯就不會是好的翻譯。翻譯中醫藥文獻的譯者們應該清楚地意識到，無論是否有委託人 (commissioner) 或顧客 (client)，也無論譯者是否因翻譯而賺錢，其翻譯最終都會具有交際功能——任何國家的懂目的語言的人都有可能通過你的翻譯瞭解中醫藥。一個有責任心的譯者應主動地為其翻譯行為負責。從這一方面來講，翻譯行為服務於目的，而目的則不僅成為翻譯的標準，也成為了翻譯行為的動力了。這就是“目的性原則”。

2. 忠實性原則與翻譯標準多元論

目的論肯定了翻譯的忠實性原則。對於中醫藥翻譯，忠實於原文是很重要的。中國傳統醫學在中國發展、流傳了幾千年，已經建立了完整而獨特的治療系統。這個系統無論是理論上還是實際操作上與西醫都是很不相同的。例如，中醫在醫療上強調整體概念，講究天人合一；用藥上重視藥的性味歸經。而西醫卻從局部入手，用藥上往往是以消滅局部有害因數為主。又例如，中醫中的五行學說，金、木、水、火、土的相生相剋和陰陽學說在西醫中是根本沒有對應概念的。這些中醫特色是構成中醫藥翻譯難的因素之一。一個責任心不強的翻譯在處理這些資訊的時候是很容易就偏離了原文

的——可能西方化了原文資訊，或乾脆省略了與西醫相異的部份。這樣一來，無疑侵犯了文本的交際功能。一篇好的譯文至少是要能再現原文資訊的。忠實於原文，是譯者們翻譯中醫文獻時首要考慮的準則。

然而，需要注意的是：忠實於內容遠比忠實於形式重要。中醫文獻的古文風格和文學性濃的風格在中醫藥不斷發展，社會語言不斷變革的時候，卻被保持下來了。這也是中醫的一個奇蹟。中醫醫生常引經據典以論證自己的醫療觀點並視古典文獻為金科玉律。同時，中國人一般都認為中國古文是優美高雅且高度概括，以至有人主張翻譯中醫文獻時要盡量保持其古典風格以體現中醫源遠流長的特色和魅力。但是，中國人尚且未能輕易地讀懂醫古文，毋庸說把它翻譯為另一種文字了。此外，目標語讀者是和我們同時代的或未來的人，如果我們過於堅持古典文學風格，文本的交際功能將被削弱。那麼，忠實性法則和文本的交際功能是否就無法統一呢？目的論提出的翻譯標準多元化在這個問題上給了我們很多啓發。以“心、肝、脾、肺、腎”這五個器官為例。在中醫裏，這五個器官不但是解剖概念，也是功能概念。如：心主神志；肝主疏泄；脾主運化；肺司呼吸，通調水道；腎主精。而在西醫裏，心只是循環系統的一個器官，無思考功能；肝是消化器官，與情志無關；脾是淋巴器官，不能消化食物；肺是呼吸系統的器官，與水無關；腎是泌尿器官，與生殖無關。照此看來，把這五個器官譯為“heart、liver、spleen、lung、kidney”就是不對的了。有的學者提出用中文拼音表達以忠實於中醫特色。然而，中西醫學都有這五個基本器官的概念，如果連最基本的概念我們也不與國際慣用概念接軌、融合，又談何在西方國家的推廣中醫？面對這樣的情況，譯者可以以目的論的翻譯標準多元化為指導：一以文本交際功能目的為標準，

二以忠實性原則為標準。即將“心、肝、脾、肺、腎”譯為“heart、liver、spleen、lung、kidney”以滿足交際目的，再加注釋以正確表達原文意思。

中醫文獻專業性強，文學性強，與西醫差異較大，單一的翻譯標準會使譯者無所適從，而多元化的翻譯標準使功能目的更貼近實際。

3. 譯者就是專家

“說到譯者，因為需要他們，因為他們被視為專家(expert)，因此將他們邀請到特定的情境中來。”(Vermeer: 1986)

目的論是第一家提出把譯者看作專家的理論。威密爾認為，譯者應被視為專家，應受到尊敬，我們應信任專家比門外漢懂得多。而專家則要為翻譯負責，要和翻譯委託人商討並決定翻譯進程。

在翻譯實踐中，譯者的素質和心理是翻譯過程的決定性因素。中醫藥文獻翻譯難度大，譯者的專家角色就更顯重要了。譯者不但要中文（古文和現代文）素質高，也要懂得大量的專業知識（西醫的和中醫的）。正如威密爾所說：“專家應能分辨‘甚麼是甚麼’——這意味着（專家的）知識和責任。”在翻譯中醫藥文獻的過程中，常常有些詞語是譯入語無法完全表達清楚的。顏色的表達就是一個很好的例子。如“青色”，與五行的“木”和五臟的“肝”相對。並有多種含義：皮膚表面的“青色”瘀斑；面“青”唇白 等。若按常規，“青”英譯為“green”，但在用英語的國家說到“green”時，人們往往會聯想到植物。英語中的“green”根本無法正確表達中醫的“青”。這種情況下，內行的專家也許會想到拉丁文，因為拉丁

文與醫學聯繫密切，西醫醫生一般都要懂拉丁文，而拉丁文中顏色的表達是準確且豐富的。假如譯者不是專家，能想到這樣做嗎？

根據目的論，譯者是決定源文本在翻譯過程中的角色的人。如果譯者在工作過程中總是受到所謂專家的打擾和質詢，就會失去對文本的熱情，翻譯的信心和耐心。反過來說，如果譯者被視為專家，得到了尊重，就會更努力工作以證明自己不愧為專家。

當然，誠如目的論所說，為了達到既定的目的，在一些有爭議的問題上，別人也可與專家爭論以至達成共識為止。中醫文獻翻譯尤其如是。因為古文常有不同解釋，而且中醫的一些問題仍懸而未決。俗話說：“三個臭皮匠勝一個諸葛亮。”“專家”的稱呼激勵着譯者不斷地自我提高，與別人的討論則有助於譯者集思廣益。

4.翻譯文本的定位——模仿與創造

“源文本在源文化 (source culture) 的氣氛中形成，在任何的情況下都與源文化緊密相連。目標文本，即翻譯文本，則定位於目標文化 (target culture)。正是這點最終決定了翻譯是否符合要求(adequacy)”。(Vermeer: 1986)

目的論以功能目的為準則，通過行為理論和跨文化交際理論研究翻譯，明確提出語言是文化的一部份，翻譯要同時解決語言和文化的問題。毋庸細說，中醫在中國起源、流傳發展了幾千年，早已成為中國傳統文化的一部份。中國長期的閉關鎖國政策，使國家無法與外界進行交流，造成了中西方文化的較大差異。正因受到文化習慣的影響，譯者在翻譯時不得不考慮其翻譯是否為目標文化的讀者接受。就此問題，威密爾提出了“語際連貫”(intertextual

coherence) 的概念。威密爾認為，譯者應根據先定目標 (pre-determined skopos) 判斷源文本的形式 (form) 和功能 (function) 是否符合目標文化的根本要求。這可稱之為語際連貫的程度 (degree of intertextual coherence)，即翻譯文本和源文本之間的關係。為了達到交際目的和文本間的語際連貫，譯者可以根據原文模仿 (imitate) 或創造 (create)。當然，譯者必須考慮其模仿或創造行為將對目標文化造成甚麼影響和這影響與源文化中的有何不同。但一般來說，模仿和創造只要不侵犯目標文化，往往會豐富了目標文化。

由於中西醫理論系統內的很多概念都截然不同，語際連貫的觀點對中醫藥文獻翻譯就很有參考價值了。當西醫沒有中醫所要表達的概念時，譯者就要模仿和創造以滿足翻譯的基本要求——忠實於原文並使譯文具交際功能。例如中醫中“氣”的概念，有人建議翻譯為 *air* 或 *atmosphere* 或 *vital energy*，無疑是錯誤的。因為，“氣”在中醫學裏的有很多的意義：從狹義來說，“氣”是人體內不斷活動的物質；從廣義上說，有“氣機”、“邪氣”、“正氣”等意思。現在，中西方的有關學者已基本達成共識，以中文拼音表達這些專有概念。類似的“創造”還有針灸穴位的翻譯等。這種創造不但尊重源文化，忠實了原文，保持了中醫特色，更有利於在目標文化中建立獨立的中醫體系。

5. 結束語

目的論的創立者威密爾等創新性地在翻譯行為論的基礎上建立了目的論，拓展了翻譯工作者的眼界和思維，為翻譯理論提供了新的思路。任何的所謂高級理論假如不能應用到實踐中，也只是紙上

談兵。而目的論是實用性很強的理論，其目的性原則和忠實性法則、翻譯標準多元化及語際連貫的概念很適合於指導難度較大的中醫藥文獻翻譯實踐，避免了翻譯的盲目性。更難能可貴的是，目的論的創立者擺脫了當時盛行的“對等理論”的束縛，大膽地提出了自己的觀點。今天的中國翻譯界也應學習這種精神，以目的論為指導，大膽探索，為薄弱的中醫藥文獻翻譯開闢一條新道路，為中國傳統醫學在世界的轉播和發展貢獻一分力量。

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電影譯名的特點及其翻譯規範化問題

陳　琦

Abstract

In this article, the characteristics of translating film names are discussed and the reasons for to these characteristics are analyzed. There exist numerous translated film names in Hong Kong, Taiwan and mainland China. These names, especially those translated by Hong Kong and Taiwan translators, are marked by various translating styles. These colorful film name translations result from the special features of film industry and the cultural differences between Hong Kong, Taiwan and mainland China. It is proposed that it is not contradictory to pay attention to the audience's taste and the film industry's characteristics at the same time. There is a great urgency to unify translated film names, which is ultimately determined by translators' responsible and hard work.

王宗炎先生早就指出譯名有三難，即難於“正確”、“合民族形式”與“大眾化”。（張豈之等編，1990: 47）。八、九十年代之交，中國內地翻譯界曾就“譯著的細胞—譯名”的準確與規範問題進行過討論，但是討論的重點是自然科學、哲學、法律等方面的名詞術語的規範化問題，未涉及到電影譯名（張豈之等編，1990）。在當今中國市場流行的形形色色的電影被冠以了形形色色的譯名，

比如電影 *Pretty Woman*，就有三個廣為人知的譯名：《漂亮女人》、《麻雀變鳳凰》和《風月俏佳人》。筆者深感在這些小小的譯名中有很多值得人關注的問題，而翻譯界對影視翻譯又一直不夠重視（錢紹昌，2000），更覺得作為一名英語工作者，介紹影視翻譯特點的使命責無旁貸。本文試圖對影視翻譯的一部份—電影譯名特點及其來由進行分析和評價，並對電影譯名工作提出了一些建議。

1. 電影譯名的特點

1.1 譯名眾多

電影譯名有着與文學作品譯名相同的特點，即簡潔、以四字居多；但是它也有其自身的特點，其中最大的一個恐怕要算“一片多名”了。文學作品，尤其是名著，在翻譯界往往都會有比較一致的譯名；但電影譯名則不同，一部電影往往會有兩個或多個譯名，常看電影尤其是碟版電影的觀眾一定會注意到這一點，例如：

電影原名	香港譯名	台灣譯名	內地譯名
American Beauty (1999)	美麗有罪	美國心，玫瑰情	美國美（麗·佳）人
Matrix, The (1999)	22 世紀殺人網絡	黑客帝國	駭客帝國、矩陣、駭客任務
Mercury Rising (1998)	超級密碼戰、水星計划	終極密碼戰	水銀蒸發令、上升的水星

以上譯名都多達5個，它們來自中國內地、香港和台灣三個區域。之所以會出現這樣的情況，與電影和文學翻譯的操作程序不同有很大的關係。文學作品的譯者較少，如果沒有過多商業因素的摻雜，同一部文學作品在同一時代三地通常只會有一個譯本（兩個譯

本已屬較多），譯名自然也不會多；而且文學作品的翻譯歷時較長，譯名也會反複斟酌，一旦定奪則改動較少。而電影則不同，作為一種大眾文化，一部電影往往在公映之前就會受到各地媒體的多方關注，而媒體在向本地觀眾介紹時沒有標準可循，譯者不同，也就各行其是，而媒體的管理者又對譯名的規範化注意不夠，同一部影片的譯名自然會百花齊放；加之電影放映之後又會有盜版商的介入，他們會給影片冠以何種譯名就不得而知了。一部片名多種譯法一方面向影迷們展示了翻譯世界的多姿多彩，另一方面也給影迷選擇電影帶來了不少不必要的麻煩。

1.2 三地翻譯風格迥異

三地譯名既有直譯，又有意譯；既有成功的譯名，又有失敗的譯名。內地譯名直截了當，直譯居多；而港台譯名則多詮釋及創造性翻譯，意譯居多。這些特點在以下的影片譯名對照表中可見一斑：

電影原名	香港譯名	台灣譯名	內地譯名
As Good As It Gets (1997)	貓屎先生	愛在心頭口難開	盡善盡美
City of Angels (1998)	天使多情	X-情人	天使之城
Much Ado About Nothing (1993)	抱得有情郎	都是男人惹的禍	無事生非
Face/Off (1997)	奪面雙雄	變臉	變臉
Brave Heart (1995)	驚世未了緣	英雄本色	勇敢的心
General's Daughter, The (1999)	鐵案風暴	西點揭密	將軍的女兒
Sliding Doors (1998)	緣份兩面	雙面情人	滑動門
Conspiracy Theory (1997)	連鎖陰謀	絕命大反擊	陰謀論

從這張列表中，我們可以看到演繹過的港台譯名能使觀眾對影

片內容一目了然，但內地直譯譯名也不乏上乘之作。電影*Primary Color* (1998)，香港譯為《這個總統真太濫》，直接道出該片內容—美國總統選舉中的種種黑暗內幕；而內地譯名《原色》，則簡潔白描，雖然沒有香港譯名解釋透徹，聰明的觀眾卻不難從中體會其潛在涵義。類似這種情況的還有 *As Good As It Gets* (1997)、 *City of Angels* (1998)、 *Much Ado About Nothing* (1993)的譯名。

但是內地直譯譯名有時也會因為完全遵循直譯原則而平淡無奇，讓觀眾不能馬上抓住影片的主題。如法國導演Luc Besson拍攝的 *Leon: The Professional* (1995)，內地譯為《殺手里昂》或《職業殺手》，比之香港譯名《這個殺手不太冷》要遜色很多。後者更好地抓住了導演要表達的中心意思，也映射了該片黑色幽默的基調；而前者僅向觀眾反映了該片中有殺手這一信息，不知情者會以為這又是一部純暴力片。的確，該片中有流血鏡頭，但是導演要反映的中心卻是一個職業殺手和意外邂逅的一個家人全被殺光的小女孩之間的一段既似父女又似情人的感情。殺手里昂雖有高超"殺"計，但在生活中卻是善良而又富有人情味的，這與以往美國好萊塢式描寫殺手血腥冷酷的影片完全不同，僅用《職業殺手》之類的譯名就不能傳達有關該片特色的信息。像列表中的 *Face/Off* (1997)、 *Brave Heart* (1995)、 *The General's Daughter* (1999)都屬此類。

有時三地譯名不分上下，很難說在翻譯上孰好孰壞。像 *My Best Friend's Wedding* (1997)，誰能一言斷定是內地譯名《我最好朋友的婚禮》好，還是港台譯名《真的想嫁你》和《新娘不是我》好呢？這些譯名似乎都對片中喜劇甜姐兒茱莉亞·羅伯茨所演繹出的一幕幕令人爆破肚皮的笑話影響不大。 *Sliding Doors* (1998)、 *Conspiracy Theory* (1997)的譯名也屬此類。

1.3 港台譯名色彩紛呈

除了意譯比較多這一特點外，港台譯名還有更多的特點。

對片名追根溯源 港台譯名帶有更多中國傳統痕跡，經常借用成語和俗語，或是來源於古文中的精闢語言，例如：

Mahogany (1980)	霓裳羽衣曲	
Restoration (1997)	浮華暫借問	(內地譯《恢復》)
Wuthering Heights (1939)	魂歸離恨天	(內地譯《呼嘯山莊》)
Once Upon a Time in America (1984)	義薄雲天	(內地譯：《美國往事》)

這些譯名既有濃郁的中國味，又恰到好處的反映了原片內容。

媚俗、煽情過頭 港台譯名會借鑒賣座影片的電影名或是外國影星名，或是有名的歌曲名等；這些譯名極盡驚世駭俗之功能，多噱頭和刺激性詞語，不論甚麼電影，為使之吸引大眾，遇到女性即與性色有關，"俏佳人"、"靚妹"滿天飛；碰到男性就與侵略、暴力有關，"風暴"、"驚爆"觸目驚心。早期電影*Rebecca* (1940)，內地譯名《蝴蝶夢》已充份表現了原片懸念加夢幻的氛圍，而台灣譯名硬加一"春"字，《蝴蝶春夢》讓原片的美好意境破壞怠盡。影片 *Singin' in the Rain* (1952)，內地直譯名《雨中曲》與片中男主角在雨中起舞的經典片段交相輝映；但是港台卻譯成《萬花嬉春》，這種譯名不僅庸俗化，而且讓人不禁困惑：難道影片只有譯為"……春"才能上座嗎？

模仿多 即使不是續集，港台譯名也會將新片片名與曾經有過良好上座率的影片譯名聯繫起來，這些模仿中有妙趣橫生者，也有畫蛇添足者。

向"奧斯卡"得主《阿甘正傳》(*Forrest Gump*: 1994) 致敬的

影片譯名《阿蓮正傳》(*Erin Brockovich*: 2000) 就譯得很得當。這部電影講述的是一位生活困窘、屢遭挫折的單親媽媽"強迫"自己的辯護人僱佣自己到律師事務所做"秘書"，整理文件時偶然發現當地社區非法排放污水污染環境的線索，由此她展開調查並克服重重困難終於勝訴製造污染的大型電氣公司，影片刻畫了一位性格堅強、充滿活力、歷經磨難仍能保持樂觀精神的女性Erin，確可算是小女人生活的"正傳"；其英文原名與《阿甘正傳》的原名本有相似，譯名再如此，更有異曲同工之妙。

在《人鬼情未了》(*Ghost*: 1990) 成功推出後，出現了《人犬情未了》(*White Bim Black Ear*: 1991)(內地譯《白比姆黑耳朵》) 這樣的譯名。看過該片的觀眾一定不會忘記那條可愛又可憐的小狗比姆，歷經千辛萬苦找尋離家治病的主人伊萬，被形形色色的人所幫助和虐待，最後慘死捕狗車中的遭遇。但《人犬情未了》這一譯名總讓人覺得不甚恰當，"犬"給人更多的還是大狗的印象，不能傳達比姆在片中的形象以及它與主人之間的深厚感情。譯者可能是出於商業考慮，套用上座率高的片名；但是應該注意的是只要有一個字不恰當，就不能生搬硬套。

又如"……也瘋狂"這一譯名，《上帝也瘋狂》(*God Must be Crazy*: 1989) 是一部出品較早、影響也較大的美國影片，《修女也瘋狂》(*Sister Act*: 1992)取"也瘋狂"三字倒是恰如其份，比直譯名《修女行動》形象，因為故事描寫的就是一群美國修女在一個特別又可愛的歌女領導下所做出的一系列與平靜的修行生活格格不入且不可思議的瘋狂行動。由此，就有了如下六部電影名的翻譯。譯者的商業考慮顯而易見，叫座的兩部"也瘋狂"片名對於觀眾來說具有極大的票房號召力，尤其是《大亨也瘋狂》一片中還有《修女

也瘋狂》一片中表現上佳的Whoopi Goldberg出鏡。但值得注意的是，過多的模仿也會影響到翻譯的創新，使一些不斷看到雷同片名的觀眾失去新鮮感。

電影原名	香港譯名	台灣譯名
Gunbus (1990)	飛機也瘋狂	
Homeward Bound (1993)	貓狗也瘋狂	
King Ralph (1991)	皇帝也瘋狂	
Money Mania (1987)	搶錢也瘋狂	
What about Bob? (1992)	天才也瘋狂	
Associate, The (1996)	天生老細狂	大亨也瘋狂

不同影片出現相同譯名更會讓人在選片時無從下手。以下四部電影，兩部都譯為《費城故事》，另兩部都譯為《一夜風流》；其實這四部電影演員不同，情節也迥異。

電影原名	香港譯名	台灣譯名	內地譯名	導演	演員	片種
It Happened One Night (1934)	一夜風流	一夜風流	一夜風流	弗蘭克·卡普拉	克拉克·蓋博 勞倫·白考爾	愛情喜劇片
One Night Stay (1997)	一夜風流			邁克爾·菲吉斯	威斯利·斯奈普 娜塔莎·金斯基	生活倫理片
The Philadelphia Story(1940)	費城故事	舊歡新寵	費城故事	喬治·柯克	加里·格蘭特 凱瑟琳·赫本 詹姆斯·史都華	愛情片
Philadelphia (1994)	費城故事	費城	費城故事	喬納西·德米	湯姆·漢克斯 登澤爾·華盛頓 安東尼奧·班德拉斯	生活片

台灣地區就將兩部《費城故事》分別翻譯為《舊歡新寵》和《費

城》，且不論譯名本身是否完美，它們至少滿足了觀眾的第一要求——將影片區分開來；否則不論是觀賞還是談論這些影片，人們都無法溝通。

過份追求意譯，反而弄巧成拙　影視翻譯中直譯並不一定是最佳選擇（張春柏，1998；錢紹昌，2000），因為中外文化的很多差異僅靠直譯講不清楚，必須通過意譯將影片原意說清。但是港台翻譯的過份追求意譯有時也會讓人哭笑不得，如下所示：

電影原名	香港譯名	台灣譯名	內地譯名
English Patient, The (1997)	別問我是誰	英倫情人	英國病人
Sound of Music, The (1965)	仙樂飄飄處處聞	真善美	音樂之聲
Walk in the Clouds, A (1995)	真愛的風采	漫步在雲端	雲中漫步

以上三部影片前兩部獲得過奧斯卡獎，第三部也是一部極具藝術性的浪漫愛情片。但是《別問我是誰》、《仙樂飄飄處處聞》、《真愛的風采》這樣的譯名卻讓人看後有畫蛇添足之感。這些藝術性較高的影片非一般商業娛樂片，《英國病人》、《音樂之聲》、《雲中漫步》的譯名就已經足夠，意譯過頭的片名只會過猶不及。港台對商業娛樂片和藝術片的翻譯區分不夠，其實娛樂片譯的煽情通俗一點也無可厚非，但是藝術片如果也如法炮製的話，就不太合適。

誤譯多　88年的美國影片 *Stealing Home* 被譯為《偷家》，這種譯法一來不知所云，二來與劇情完全無關。其實"stealing home"是壘球中的術語，表示"偷壘"，用以象徵片中男主角在受到打擊後歷經艱難終於超越從前的一段經歷，意譯為《重振雄風》就合理一些。

98年美國電影 *8mm*，"mm"明明是長度單位millimeter的縮寫，8mm是指代片中作為罪証的8毫米寬電影膠片，應譯為《8毫米》，卻被譯成《8釐米》，明顯是譯者的粗心大意所為。

2000年引進的美國影片 *Double Jeopardy*，此片譯名為《雙重危機》，但看完電影後筆者怎麼也想不通片中女主角經歷了甚麼樣的"雙重危機"。對該片英文原版中的一段對話做了精聽後，筆者只能得出這樣一個結論：《雙重危機》（又譯《致命追緝令》）這一譯名值得商榷。片中含冤入獄的妻子在知道丈夫不但沒死，反而陷害她入獄以獲取巨額人身保險後，情緒非常低落。正值聖誕節，一位曾做過律師的獄友送給她一份特殊的聖誕禮物，以鼓勵她積極面對人生：

> Have you ever heard something called **Double Jeopardy** from the fifth amendment of the constitution, or **Double Jeopardy** provides that no person may be tried for the same crime twice? You got that?.....The state says that you killed your husband, they can't convict you of it the second time. That means when you leave here, you track him down, and when you find him, you can kill him. That's right, you can walk right up to him in Time Square, put a gun to his head and pull the fucking trigger, and there is nothing anybody can do about it.

從英文台詞中我們可以清楚地知道，*Double Jeopardy* 絕非孤立翻譯這兩個英語單詞就可以解釋影片原名準確意義的。*Double Jeopardy* 是美國憲法修正條款（1971年的權利法案 Bill of Rights）中的第五修正案，"任何人不得因同一罪名，受到生命或人身的多重懲罰"，即"一罪不再理"或"一事不再理"原則（張千帆，2000: 208, 708）。片中女主角出獄之後就是利用憲法中的這一條款復

仇，找到了被她所“殺”的丈夫，情急之中將惡毒的前夫擊斃，奪回了自己的兒子，而且不再負任何法律責任。該片片名到底應該如何翻譯尚無定論，可以肯定的是“雙重危機”還不能向不熟悉美國法律條款的觀眾們充份的揭示影片的中心——女主角是在通過運用一項法律條款改變自己的命運。

1.4 電影譯名的統一

早期電影 發行年代較早的一些電影，一部份因為是1949年以前譯的，三地尚未被阻隔開，譯名是一致的；另外相比90年代，電影業尚處於發展階段，引進電影數量也不大，影片譯者有充足時間去研究每一個細節，電影容易有一致譯名。例如：

電影原名	香港譯名	台灣譯名	內地譯名
Birth of a Nation, The (1915)	一個國家的誕生	一個國家的誕生	一個國家的誕生
All Quiet on the Western Front (1930)	西線無戰事	西線無戰事	西線無戰事
Modern Times, The (1936)	摩登時代	摩登時代	摩登時代
My Fair Lady (1964)	窈窕淑女	窈窕淑女	窈窕淑女
Jaws (1975)	大白鯊	大白鯊	大白鯊

這些電影在兩岸三地有共同譯名，沒有人對其譯法產生異議。

直譯片名 電影譯名如趨於直譯，即使發行年代不早也容易有一致譯名；如果電影改編自名著，影片譯名通常以已出版的譯著名為標準。例如：

電影原名	香港譯名	台灣譯名	內地譯名
Dances with Wolves (1990)	與狼共舞	與狼共舞	與狼共舞
Beauty and the Beast (1992)	美女與野獸	美女與野獸	美女與野獸

Lion King, The (1994)	獅子王	獅子王	獅子王
Jane Eyre (1996)	簡愛	簡愛	簡愛
Mulan (1998)	花木蘭	花木蘭	花木蘭

賣座片續集 賣座影片只要有續集或重拍片，都會冠以“××續集”/“××第N集”的譯名；即使譯名有改動，還是會盡量和第一部影片譯名保持聯繫。例如：《蝙蝠俠》(*Batman*: 1990)，《虎膽龍威》(*Die hard*: 1988)，《教父》(*The Godfather*: 1972)，《戰龍哥斯拉》(*Godzilla Vs King Ghidorah*: 1992)，《寶貝智多星/小鬼當家》(*Home Alone*: 1991)，《轟天炮》(*Lethal Weapon*: 1987)等電影的續集都沿用最初的譯名，只是加上“第N集”的標識。

其實影片續集並不能與原片同日而語，續集之間也不能等同。有些所謂的續集譯名根本不能與原名掛鈎，比如：*Mission: Impossible* 第一集上映時有三個譯名：

電影原名	香港譯名	台灣譯名	內地譯名
Mission: Impossible (1996)	職業特工隊	不可能的任務	碟中諜

其中內地譯名《碟中諜》很形象的道出了職業特工Hunt用熟練的計算機技巧操作磁盤竊取信息所進行的驚心動魄的間諜活動。2000年夏香港導演吳宇森推出了該片的悉尼版，雖然還是Hunt進行間諜活動，但活動的中心不再是磁盤而是生化病毒，把續集譯為《碟中諜2》就失真了。早期的*Speed* (1994)和*Speed 2: Cruise Control* (1997)，雖然都是冠以*Speed*的動作片，也有由相同影星桑德拉·布洛克演出，但是兩部影片在內容上毫無聯繫。第一部以《生死時速》命名，與其內容（一警察在匪徒所設計的定時炸彈的時限內勇

救車上乘客）是緊密相關的；但第二部與“時速”關係不大，原片的賣點男主角基努·里維斯在續集中也不復出現。慕《生死時速》之名前去觀摩的影迷看後多半都會大呼上當，因為續集的情節和演出實在不能和第一部同日而語，冠以第一部暢銷片名後着實有不少迷惑性，不如譯為《喋血巡洋》或《海上驚情》。

電影原名	香港譯名	台灣譯名	內地譯名
Speed (1994)	生死時速	捍衛戰警	生死時速
Speed 2: Cruise Control (1997)	生死時速續集	悍衛戰警 2：喋血巡洋	海上驚情

音譯不統一 有些翻譯的不同不是來源於翻譯者的有意篡改，而是因為翻譯慣例不同使然，一些名字的音譯習慣在三地尤其不同，如：

電影原名	香港譯名	台灣譯名	內地譯名
Ben-Hur (1959)	賓嘘	賓漢	賓虛
Doctor Zhivago (1965)	齊瓦哥醫師	齊瓦哥醫師	日瓦戈醫生
Kramer Vs Kramer (1980)	克藍瑪對克藍瑪	克拉瑪對克拉瑪	克萊默夫婦
Schindler's List (1994)	舒特拉的名單	辛德勒的名單	辛德勒的名單
Titanic (1997)	鐵達尼號	鐵達尼號	泰坦尼克號

這些譯名在詞組語法結構上差異不大，只是由於內地以北京語音為標準音的普通話與地處我國南隅的香港人所操的香港話以及台灣的閩南方言之間的發音差別所造成，各地譯音所採用的規則又不太相同（鮑世修，1998），雖然差別存在，但各地觀眾也已習慣這些約定俗成的音譯。

2. 電影譯名色彩紛呈的緣由

電影譯名色彩紛呈的原因很複雜，下面就列舉一些筆者的思考所得。

2.1 電影業及影視文化本身的特點

譯名翻譯是整個複雜的翻譯過程中的第一步，也是極其關鍵的一步。上海市某電影院曾經對進入電影院的觀眾群就看片的心理動機作過抽樣調查，發現有 30% 的觀眾是從電影片名上，或者從影院寫的內容提要、影片樣式上來判斷、選擇是否買票進電影院的（章柏青等，1994: 250-251）。當今社會，電影早已不再是一種純粹的藝術品，而是由大眾文化、藝術、工業這三個缺一不可的因素所帶動的“魔術”。關於電影到底應該在這三個因素中趨向於哪一點，中國電影藝術學術界眾說紛紜。有人說“觀眾並不永遠是對的，但是，無視觀眾的作者是錯的。”（章柏青，1995: 33）有人雖然承認電影這種大眾的藝術需要大眾的理解和認可，特別是娛樂性、商業性的影片如要得到預先想要得到的經濟效益，更需要大眾的青睞；但是仍指出“大眾的思想是可以被懷疑、被超越、被批判的！”（賈磊磊，1996: 190）還有人堅持“電影首先不是一種工業、一種商品，而是一種藝術、一種美學。”（尹鴻，1998: 109）這些觀點孰對孰錯很難說清，也不是本文要討論的重點。但是這些都充份體現了電影業自身的複雜性，也決定了電影引進翻譯的複雜性。正所謂“眾口難調”，譯名紛繁複雜也就不足為奇了。

2.2 港台與內地的文化差異

從某種意義上說，港台文化更趨近於娛樂性與商業性，而內地在這兩方面上則相對較弱。從字幕顯示中的繁體中文可以看出配字幕的盜版片多源於港台地區，港台的電影翻譯業比內地發達，有正式翻譯配音的電影只佔港台所有譯製片的一小部份，更多的是無配音但有字幕的影片，這些配字幕的影片雖然滿足了廣大影迷們的需求，也滋生了草率低劣的翻譯。港台翻譯深受商業娛樂文化的影響，對性和暴力的宣揚有恃無恐；有些影片由多人翻譯，可能翻譯者連影片都沒看完就開始翻譯，所以一些片名常常文不對題；還有一些翻譯者看電影囫圇吞棗，或是根本沒看懂，所得譯名也差強人意，這在前文已有論述。內地官方引進外國大片是有數量限制的，每年都在十部左右，這些官方引進的大片不僅有公開標準的譯名，還有仔細翻譯過的劇本和專門的配音，經過仔細斟酌的電影譯名集多種優點於一體。在娛樂和商業上的相對落後也許給內地影視業帶來了一些短處，但是"塞翁失馬，焉知非福"？內地的翻譯業由此也多了一分敬業，少了一分浮躁，這些也體現在電影翻譯中。

對於港台翻譯中存在的媚俗現象，筆者以為，雖然電影是大眾的文化，但這並不等於譯名就應該非"性"則"色"。如果一定要以大眾為翻譯的衡量標準，我們會發現，在中國內地外片觀眾群以文化層次高的人為主，他們不會欣賞粗製濫造的譯名；過去農民看外片的少，即使在盜版業盛行的今天農民看外片的途徑增加了，難道就應該放任低質量譯名在中國內地的濫觴嗎？農民的欣賞水平本來就不高（章柏青等，1994: 263-268），缺乏批判型思維，如果還將這些低劣的電影譯名灌輸給他們，能指望他們在潛移默化中學到甚麼呢？相信在港台地區居住的人們也不希望被過多的庸俗片名所包圍。

3. 對譯名翻譯工作的一些建議和設想

3.1 多加重視大眾的品位，與重視電影的藝術性和商業性並不矛盾。

到底是哪些人在看引進電影呢？據（章柏青等，1994: 263-288）調查，在中國內地工人和農民群體是電影觀眾中的主要數量構成群體，他們的文化程度都不高，看電影多是為了求娛樂，求新奇，求情感刺激，是商業電影的主要觀眾。其中農民群體對外國影片不太熟悉，外國影片在農村的拷貝大大低於國產影片的拷貝數，這和城市的情況恰恰相反。我國知識份子（以當代大學生為主）群體在總體人口中佔的比重不大，約1/40。雖然這個群體對電影的需求量較小，但要求卻高。作為一個階層，他們基本上控制了電影評論及輿論導向，左右着媒體對電影的引進和評介，對於整個電影消費及其他觀眾群體有着巨大的影響力。熱愛電影，但早已不把看電影作為主要業餘生活，是目前我國知識份子群體的一大特點；大學生觀眾群作為年輕的知識份子群體，對電影的要求更高。

《戲劇電影報．環球綜藝》(2000) 根據該報 1486 封來自全國各省市自治區直轄市（除了台灣鞭長莫及外，連西藏也有讀者積極參與）的讀者調查表（其中有一項調查讀者的年齡、職業、學歷和收入）進行統計後發現以介紹歐美日等國外影片為主題的"環球綜藝"報的讀者群呈現如下特點：

1. 性別比例：女性60%，男性40%，也就是說女性要略微佔優勢…
2. 年齡：18歲以下佔15.5%，18-25歲之間佔59.9%，25-30歲之間佔15.6%，而30歲以上佔9%。看來我們的讀者大都是20歲左右的年輕人…
3. 文化程度：大專以下佔22.5%，大專佔55%，大學以上佔22.5%。

我們的讀者都是有知識、有文化、有水平的人…

4. 職業：各方面均有，但主體是大學生、中學生、國家公務員、文化職業人員、工程技術人員、管理人員等等，都是國家的棟梁，祖國未來的希望…
5. 個人月收入：1000-3000元的比較多，3000-5000元的有一部份，因為學生佔很大的比例，所以無固定收入的也不少……

…… （以下各項略）

從以上的調查中都可以間或看出，接觸“外片”的人大都是有知識、有文化、有一定鑒賞力的年輕人，文化品位比較高；學生，尤其是大專院校的學生是其中的一個特殊而又龐大的群體。在這樣一個群體前，統一譯名的大眾性、藝術性和商業性應該不是一件難事；不僅如此，這種統一對於吸引其他觀眾群體也不矛盾，而且是一件非常有必要和緊迫性的事。在電影文化日益走入大眾生活的今天，人們或許不會有精力天天看電影，但是看到電影宣傳海報的機會不會少。愛看外片的人希望看到高質量的譯名，看得少的人由此也可以得到更多美的文化熏陶，而非成天被打打殺殺和卿卿我我所包圍。如果充斥大街小巷的電影譯名都與色情和暴力有關的話，不免會污染社會環境。當然，僅僅提高片名質量還是不夠的，如果引進的片子本身很低俗，再雅的片名也不能包裝好；影片自身的格調也是片名翻譯過程中必不可少的因素之一。

3.2 呼喚對電影翻譯的重視和責任心

電影名的誤譯和濫譯令人不能容忍。朱光潛先生曾說，一個翻譯工作者首先要有認真負責的態度，要對原作者負責，也要對讀者負責，既要精通所譯原文那一國語言，也要精通原文所涉及的專科學問，還要精通本國語言（張豈之等編，1990: 217-8）。譯者對影

片的理解深淺決定翻譯質量，從表面上看誤譯是因為譯者對電影內容不了解或是對美國文化不了解；其實深究下去可以想見，能擔任電影翻譯的人至少應該是有點文化水準的，這些“不了解”完全可以由譯者的認真工作避免。早期引進電影有共同的優秀譯名就表明在電影業發展早期，港台不乏高水平的翻譯人才；當代譯者的水平還是不低，追根究底還是翻譯界普遍對電影翻譯不重視、不負責任的態度在作祟，也是譯者對大眾文化的歧視或是一味遷就和迎合在作怪。急功近利的濫譯既是翻譯者對自己的工作不負責任，更是對廣大電影觀眾的不負責任。此外，盜版業的存在助長了不負責任翻譯的泛濫。長此以往，引進電影業的商業利益會受到極大影響，其正常發展也會受到衝擊，而片名及影片譯製的規範化進程更無從談起。

3.3 譯名的全球化、規範化迫在眉睫

電影譯名不同於學術科學術語，不可能也不必要對其責備求全，應容許譯者百家爭鳴、各抒己見；但是應該注意到，香港回歸轉瞬已有三年多，與內地的文化交流也越來越頻繁，台灣與內地的交流也在逐步增多，人們對交流的質量也更加重視。譯名翻譯正是文化交流中看似微小實際重要的一個層面，眼睛是人類的心靈窗口，譯名則是影片的窗口；好的譯名對整部電影有點題的作用，人們從中可以獲取大量信息，決定看與不看或是加深對影片了解。如果每部影片都有3個或3個以上的片名，不僅給觀眾選片帶來極大不便，還會給引進者帶來不必要的麻煩。 “隨着高科技，特別是網際網絡在全球的普及以及國際經濟活動的蓬勃發展，人類歷史已經進入了一個全新的階段”（葉子南，2000）。越來越多的人們正

在通過外國電影了解外國文化，電影譯名的規範化是國際文化交流順利進行所必不可少的前提，也是電影工業繼續蓬勃發展必不可少的前提。

3.4 對電影譯名規範化的建議

那麼電影譯名究竟應該何去何從呢？《譯名論集》的諸多名家已有很多精闢的議論（張豈之等編，1990），結合電影業本身的特點，筆者以為電影譯名可從以下幾方面綜合考慮：

1. 充份考慮原片的特徵，這些特徵包括影片來源國的文化特色、影片的藝術格調、類型及其內容。例如藝術片給一個較雅的片名，而娛樂片譯名輕鬆活潑一點也無可厚非。
2. 譯名風格盡量符合影片放映時的時代特徵。
3. 考慮觀眾的品位和接受心理，片名盡量雅俗共賞。
4. 考慮商業市場運作的因素，例如影片續集的承前譯法，但同時也應注意模仿的分寸。

對於已經出現的三地影片譯名，筆者建議相關部門組織專門的機構全面審查，邀請三地的譯者討論、審定，廢止錯譯譯名，並在公認正確的基礎上求得譯名的規範化，並編製電影譯名手冊，方便各類人士查詢、介紹電影時的需要。譯名規範化過程中可以參考以下原則：

1. 名從主人。電影名中的人名、地名、專名，以影片產出國語言的發音為準，從其他語種轉譯時，仍應參考原語種的譯名，不再另譯。在這方面內地是有一定參考資料的，但是香港回歸後，這方面似乎還沒有相應措施出台。

2. 約定俗成。對流行已久的譯名，只要和原語種發音相距不大或與影片內容並無不合，則盡量保留；改編自名著、暢銷書或其他文學作品的影片，盡量與原著名保持一致。
3. 時間檢驗。從翻譯歷史上看，譯名不統一經常出現且大量存在，統一譯名需要一定的過程、實踐和考驗。一個譯名在最初出現時，往往譯得不合適，甚至譯錯了。但經過一段時間就會逐漸趨於統一。不確切、不符合譯名原則和電影內容的譯名被淘汰擯棄，而一些譯得較貼切的譯名則被保留下來、繼續沿用。為了縮短這個過程，需要電影翻譯工作者的努力。

正如賀麟先生指出的，“譯名的完全統一，這只能是一種理想的觀念”（張豈之等編，1990: 3）。譯名的統一只能是相對的，不是絕對的。雖然對於增進和擴展文化交流有益，但由於歷史和現實的原因，三地譯名的統一不可能一蹴而就；統一也不能一味要求一部電影只能有一個譯名，因為一部電影所反映的主題是多方面的，同一電影各地譯者的領悟和把握不同。但是在譯名手冊中，這些信息都應該反映出來，以免發生誤解、張冠李戴。在實踐中，“名從主人”不能絕對化，“約定俗成”也有一定的伸縮性，兩者之間的關係也要妥善處理。和其他學科的譯名統一工作一樣，電影譯名的規範化過程也將是一項繁複的工作，需長期努力；單靠一個全國性的專門機構也許還不夠，還要讓全國各地所有關心電影和電影譯名的人們都來關心編譯事業並交流意見，促進譯名的規範化，使之成為新的文化土壤上新的生命。

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從使用者的角度看第三版《朗文當代英語詞典》

麥偉豪

Longman Dictionary of Contemporary English. (1995). 3 rd edition. Essex: Longman Group Ltd.

Longman Dictionary of Contemporary English 第三版（暫譯朗文當代英語詞典，下稱朗文三版）無論在選字、釋義、補充資料各方面比起第二版，都有很大的改進，比起同類型字典更有不少優勝的地方。但自出版以來，似乎未受到應有的重視。事實上，這本字典筆者雖然已經用上了好一段日子，但仍能時常帶給筆者不少驚喜。僅將一些經驗和各位分享。

（一）選字 很多在時下流行報刊雜誌讀到的新字新詞，在朗文三版都可找到，而且字義也隨着流行的用法而界定，可見朗文三版收字算能追上時代。例如最近常看到 "wannabe" 一字，在朗文二版和牛津高階英漢雙解詞典第四版（下稱牛津四版），[1] 並未收入，朗文第三版就收了，解作 "someone who wants to be like someone famous or have money and power"。我們常說中環充滿青年才俊，大概就是這些 "wannabes"？另一個最近常讀到的字眼 policy wonks，朗文二版和牛津四版亦未有收入。按上海譯文出版社的《英漢大詞典》，wonk 是美俚，解作 "刻苦用功的學生或死記硬背的學生"。朗文第三版的定義是 "Someone who works hard and is very serious"，所給的例子是 "policy wonks surrounding the President"，這和現時

流行的用法較接近，事實上筆者看到的句子，就正是 "policy wonks"，也談到 "president"。有時有些常用字如果字典找不到會很惱人的，例如 "upcoming" 在牛津四版就未有收入。

（二）詞條 有些常用的複合詞，朗文三版往往當作獨立的條目處理。好處一是帶有半百科全書的性質，好處二是可減少望文生義的機會。例如有很多以 "lady" 開始的複合詞（例如 ladies' man, ladies room, lady of the house, lady of leisure, lady bird, lady-finger, lady-in-waiting, lady killer, lady-like, lady-muck, lady's fingers 等）都當獨立條目處理，不放在 "lady" 條目之下。如果有人翻查 "lady-finger"，第一時間便知是一種餅的名字，不會胡亂強解了。

工作經驗是 "work experience"，還是 "working experience"？工作地方是 "work place"，還是 "working place"？在香港很多時都喜歡加上 "ing"。朗文三版便將 "work experience" 及 "work place" 當作獨立詞條收入。字典能加入詞的搭配 (collocation)，對學習地道英語很有幫助。

（三）字頻的應用 以資料庫編字的字典（見總結），字的頻率對字的實用性和常用義提供了數據的支持，朗文第三版充份發揮了這方面的優點。常用字的旁邊標有 S1 W3 等數字，S 代表 spoken texts，S1 表示該字是口語最常用的首 1000 字。W 表示書面語，W3 表示書面語最常用的 3000 字，餘此類推。對字詞的 "文白" 的感覺，對翻譯同學是很重要的。很多時朗文三版都會附上統計圖，說明某字在口頭語和書面語使用的頻率。記得讀書時有外籍教授說 "several" 是正式語，並不常用。在朗文三版便可找到反証。按朗文三版，"several" 是 S1，即常用口語 1000 字內，並不如教授所說屬於罕用正式用語。

Collins Cobuild Dictionary（下稱 *Cobuild*）編排字義是按最常用義先行原則。即是說，往往在前頭幾個解釋便可找到常見的相關字義。朗文三版看來亦用了近似的原則。例如 "guru" 一字，在朗文二版有兩個意思。一、指印度的宗教領袖；二、指比喻某些權威宗師。事實上這字在美國很流行，時常可在雜誌讀到，看來第二的比喻義較第一本義更常用。朗文三版已經將次序倒轉過來，所舉的例 "one of the president's foreign policy gurus"，出現的語境和筆者看到這字的語境很吻合。朗文三版還有不少類似的次序改動。

（四）字義檢索　多義詞一詞可有十數個意思。很多人不喜歡翻查大字典，亦因為要找出某字的意思往往要先讀完數個解釋才能找到適合自己所讀文章的字義。朗文三版對多義字有創新的安排。在每個字義前面都加上醒目的粗字體提示字，使各字義一目了然。提示字可以是某字的語義分類（例如 story 之下分為 for entertainment, news, of a film 等），或同義詞（例如 story 之下有 excuse, events 等）。而所謂的成語或短語詞組（例如 it's a long story, to cut a long story short 等）一律列出當作一獨立字義。這樣讀者很快便可找到相關的解釋；在翻查成語時尤為方便，不像牛津四版將所有成語都放在詞條末處。

（五）定義　朗文詞典一向強調以常用字解釋字義，絕不會有解釋的字比要翻查的字還要深奧的毛病。朗文三版的解釋一貫的清楚易明，但細心閱讀，亦看出下了一番苦心。沒有中文翻譯是好處抑或是缺點呢？好處之一是起碼不用受中文既定翻譯影響而誤解英文本義。例如 "join"，朗文三版定義是 "to begin to take part in an activity that other people are involved in" 即是說 "半途加入"，和中文 "參加" 並不對等。所以 "我參加一個課程" 不能說成 "I join a class"。

此外，"Join a contest"（即半途加入）是否也有點不尋常？

"official" 作名詞用，牛津四版定義為 "a person who holds a public office" 並不精確，中譯 "官員，公職人員，公務員" 亦並不全面。朗文三版定義為 "someone who has a responsible position in an organization" 就更全面。於是 "Hongkong Bank officials" 不是 "匯豐銀行官員"，而是匯豐銀行 "高層、要員"。

又例如有次學生翻譯一篇文章，說到一個老人家退休之後，"He travelled a lot around the city"，同學首先想到 "旅遊"。但中文 "旅遊" 多指觀光遊覽，而 "travel" 字義比較寬鬆，牛津四版定義 "travel" 為 "to make a journey"；附上的中譯為 "行走，行駛，旅行，遊歷"，看來都不大合用。朗文三版定義是 "to go from one place to another, or to several places, especially to distant places" 似乎較精確。牛津四版自己的例句 "She travels to work by bike"，也譯作 "她騎自行車上班"，而不用本身提供的翻譯。我看上文所談及的 "travel a lot" 譯作 "四處逛逛" 亦無不可。朗文三版對 "travel" 一字的用法還有詳盡的註解 (usage note)，原來 "travel" 解作 "旅行" 或 "走動" 的微妙分野是：談及旅程，往往多用名詞（If someone moves from place to place over a period of time, you talk about their travels)。朗文三版還在 "usage note" 比較了 "journey", "trip", "voyage" 的分別。

這種用淺字去界定字義的效果有點像語意學上的語義成分分析法 (componential analysis)，使一個字的語義成份和各種細節都清楚列出。這種分析在把握一個字的全面精神十分重要，也是語感訓練重要的一環。

（六）語用說明　朗文三版大大加強了口語及成語短語的成份。這

些短語，表面的字義往往不及語句的動機和用途重要。這所謂語用效果 (pragmatic force) 在朗文三版十分着重。例如 "of course"，牛津四版放在 course 一欄之下，當作成語處理（牛津的特色是將所有成語放在條目最尾處），解作 "certainly, naturally"，中譯 "自然，當然"。朗文三版在 course 之下第一個解釋 of course（上文已提過按頻率排列字義），有四個解釋（其實是用法？）

a. used when you are mentioning something that you think other people already know, or should know.

b. used to say that what you or someone else has just said is not surprising.

c. spoken: also course, informal, used to agree with someone, or to give permission to someone.

d. spoken: also course , used to emphasize what you are saying is true or correct.

朗文三版還恐怕讀者誤用，在 usage note 指出 "you use of course as a polite and friendly way of agreeing to something or agreeing to do something someone has asked you"。但又指出 "It is not usually polite to use of course or of course not as a reply to a request for information."。於是如果有人問："May I borrow this book?" 你可說："of course"，很得體大方；但如果有人問："Is this the way to the station?" 你也答 "of course"，就會讓人覺得他問了一個蠢問題，會變成很不禮貌了。不單如此，在 usage note 裏，朗文三版還指出 "except when you are answering questions, of course is not usually used at the beginning of a sentence"。朗文三版舉例指出，我們很少說 "We play a lot of tennis and polo. Of course we have our own swimming pool." 而多說

"We play a lot of tennis and polo. We also have our own swimming pool, of course" 看！朗文三版就是那麼細緻。

朗文三版沒有解譯為甚麼 "of course" 放在頭尾有不同的效果，這其實是屬於語用學語言預設 (presupposition) 和禮貌原則 (politeness) 的問題。因為假設對方會有某些想法，便變成強加己見於別人 (imposing)，強加己見於別人便違反了禮貌原則。

再舉一例，"Would you kindly" 表面上很有禮貌，是本港書信流行用語之一。但朗文三版指出："A request like would you kindly...? Or Would you kindly shut the door! is formally polite. In informal contexts it sounds though you are annoyed and Could you possibly...? would be more usual"。這些資料能幫助避免產生所謂"語用失誤" (pragmatic failure)，即語文不能正確表達作者的意圖或得不到預期的效果。

（七）文法資料 朗文三版不但解釋清楚準確，而且對所提供字彙的相關資料亦很豐富。除了上文提過的字彙的頻率，語用資料，字詞配搭等等之外，還有拼法，語域(例如俚語，古語，正式，非正式，文白)等資料。在文法解說方面，朗文亦有充足的資料。例如在名詞上會標出 [U] 代表不可數 (uncount), [C] 代表可數 (count)，有時又有 [usually plural] [never plural] 等指示。在形容詞就有 [only before nouns] [not in comparative] 等指示。

動詞向來是學英文者一大難題。朗文三版盡量在動詞旁標上動詞句型(verb-patterns)，以方便讀者，例如在 "suggest" 一字可以找到：[T](即及物動詞)，"suggest doing sth", "suggest +how, where", "suggest sth to sb", "suggest + that", "suggest sb for" 等。這比朗文二版要翻查前言的註解方便了不少。反觀之，牛津四版仍沿用文法代碼（例如 Tf, Tw, Tg），然後又要在底頁查看代碼代表的動語句

型，不少使用者甚至不知道有代碼這回事。遇到較複雜的用法，朗文三版往往附有 usage 一欄，闡明類似字的用法，指出容易犯的錯誤等，儼然一部小型文法書。

有時某字的用法並不是對與錯的問題，而是常用和罕用的問題，例如 "need" 的用法就有 "need sth", "need to do something", "need sb to do sth", "need not do sth", "need doing", "need do sth" ，等可能性，那一個較常用，那一個較少用呢？朗文三版附上各種用法的使用率，對解決一些文法難題亦很有幫助。

（八）插圖 在很多難解釋的地方，朗文三版都加上插圖。例如 "keep your fingers crossed" 一項，牛津第四版，放在 "cross" 之下，解釋為 "hope that one's plan will be successful"。但究竟怎樣 "keep your fingers crossed"? *Cobuild*在 "cross your fingers" 一項除了解釋之外，還加上一句 "Sometimes you do not say anything at all, but simply put one finger on top of another to indicate your hope"。 你當然可能仍未曉得怎樣 "put one finger on top of another"；朗文三版在 "finger" 一欄第三解釋即有 "keep your fingers crossed" 一項，而且加上插圖，讀者一望就曉。"bagel" 也是困擾了筆者好一會的字（解釋為 a small ring-shaped type of bread）。朗文三版加上插圖，一看便能明白 "bagel" 是甚麼樣子了。

另外朗文三版還有 24 幅分類插圖，包括不同場合 （例如廳餐、廚房等），不同物品 （例如蔬果、房屋等），不同的動作、顏色、形容詞等。這些圖片不但印刷精美，更可以看出是經過細心篩選，並不是 "行貨"。例如蔬果一頁，就列出很地道的歐美蔬果。"Describing people" 和 "Physical contacts" 兩頁的動詞都很實用。最令筆者驚喜的竟然在 "broken-adjectives" 彩頁，標示出一隻

"chipped cup"，因為當年翻譯 "崩口人忌崩口碗" 一句時，為 "崩口" 頭痛了一陣子。

總結

朗文三版在各方面的改進，皆因採用了強大語言資料庫作為字義和詞語使用的根據。朗文三版所根據的 British National Corpus (BNC)[2] 資料庫強調一般性 (general) 和當代性 (synchronic)。又正如其他以資料庫為本的字典一樣，朗文三版亦採用描述性 (descriptive) 的原則，對流行的字義、字詞配搭、使用頻率，甚至文法的資料都以資料庫語言數據為依歸，和一般祇憑某一個或一群學者的學養和直覺所編的規範性 (normative) 字典不同。相信朗文三版對一向強調自己是 "Real English" 的 *Cobuild* 字典[3] 會是一大競爭對手。

整體而言，筆者認為朗文三版是現代字彙學、詞典學和語言學的成果，是一本實用、 全面、售價公道又令人充滿驚喜的字典。對高階英語使用者和從事翻譯工作人士甚有幫助。當然如果能加上詞源，同義詞和反義詞，就是一本近乎完美的字典了。

[1] 本文主要分享筆者使用各種字典時一些個人體驗，並非要全面比較牛津字典或 *Cobuild* 字典。

[2] 朗文三版所根據的 British National Corpus (BNC) 由多間機構共同建立，包括多間大學研究單位（例如 Lancaster 大學的 Centre for Computer Research and Innovation Centre, Oxford University 的 Oxford University Computing Services）、出版商（例如 Oxford University Press, Longman,

Chambers）和其他機構（例如 British Library, British Academy）等。資料庫共收 4124 篇篇章，共收約一億字。其中書面語佔九成，口語佔一成。七成半的書面語來自實用文體，二成半來自文學性文體。口語方面，有一半來自不同階層的人三日內口頭語的錄音，而另外一半來自不同的場合的口語（例如講播、演講、宴會等）。詳情請考 BNC 網頁。

[3] *Cobuild* 字典是以資料庫為本的字典的先軀、他們的 "Bank of English" 字庫收字達三億二千九百字。

麥偉豪

香港中文大學社會學學士、香港城市大學翻譯及傳譯文學碩士及英國伯明翰大學應用語言學文學碩士、現任香港城市大學語文學部講師。研究興趣包括翻譯理論、語篇分析、字彙習得、詞彙學、文法學、社會語言學等。

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