

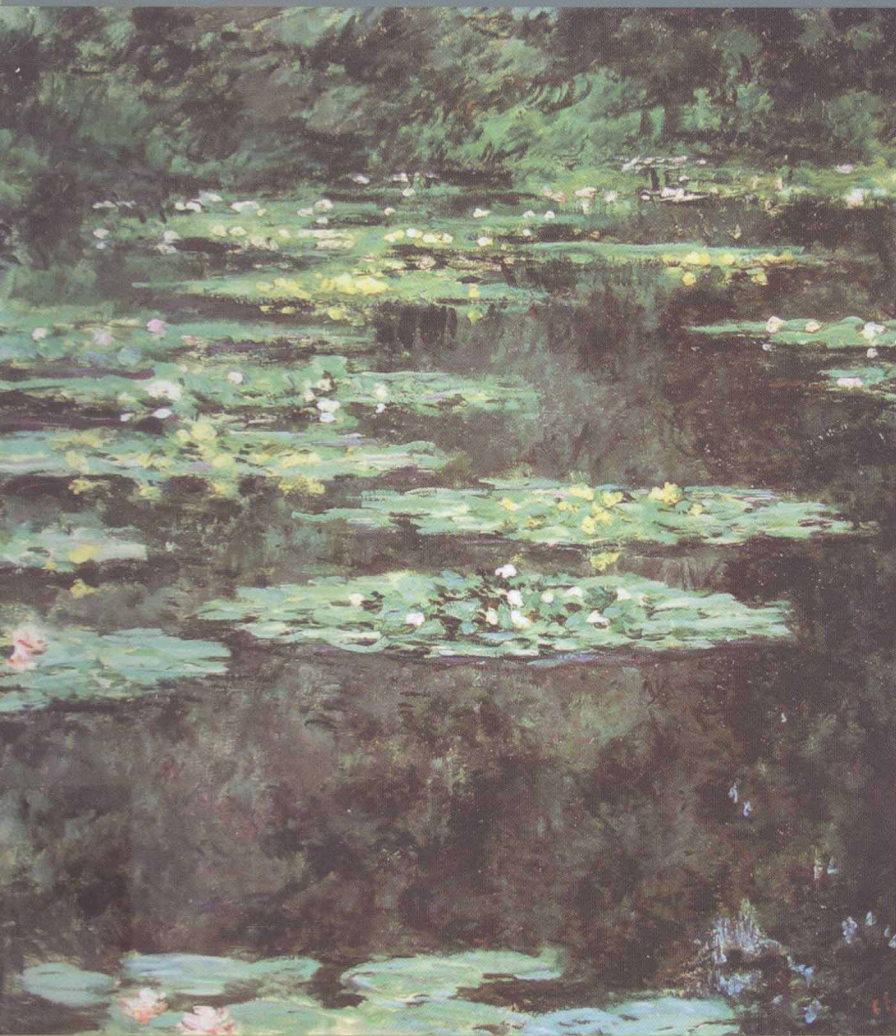
全国高等院校“十二五”规划翻译系列教材

国家级精品课程《翻译技巧》配套用书

汉英翻译技巧

A Coursebook for Chinese-English Translation Skills

钟书能 主编



对外经济贸易大学出版社

University of International Business and Economics Press

全国高等院校“十二五”规划翻译系列教材
国家级精品课程《翻译技巧》配套用书

汉英翻译技巧

A Coursebook for Chinese-English Translation Skills

主 编	钟书能			
副主编	李英垣	袁 洪	陈浩海	严永怡
参 编	蔡绿妍	马 荟	李欣芳	黎 妍
	何 芸	潘小波	杨 梅	曾密群
	张家珍	赵继荣	朱献琬	

对外经济贸易大学出版社
中国·北京

图书在版编目 (CIP) 数据

汉英翻译技巧 / 钟书能主编. —北京: 对外经济贸易大学出版社, 2012
全国高等院校“十二五”规划翻译系列教材
ISBN 978-7-5663-0404-9

I. ①汉… II. ①钟… III. ①英语 - 翻译 - 高等学校 - 教材 IV. ①H315.9

中国版本图书馆 CIP 数据核字 (2012) 第 170569 号

© 2012 年 对外经济贸易大学出版社出版发行

版权所有 翻印必究

汉英翻译技巧

A Coursebook for Chinese-English Translation Skills

钟书能 主编

责任编辑: 戴菲 王晨燕

对外经济贸易大学出版社

北京市朝阳区惠新东街 10 号 邮政编码: 100029

邮购电话: 010-64492338 发行部电话: 010-64492342

网址: <http://www.uibep.com> E-mail: uibep@126.com

山东省沂南县汇丰印刷有限公司印装 新华书店北京发行所发行

成品尺寸: 185mm × 260mm 12.75 印张 294 千字

2012 年 10 月北京第 1 版 2012 年 10 月第 1 次印刷

ISBN 978-7-5663-0404-9

印数: 0 001 - 3 000 册 定价: 26.00 元

出版说明

“全国高等院校‘十二五’规划翻译系列教材”是对外经济贸易大学出版社联合全国重点学校的骨干教师推出的一套全国高等院校翻译系列教材,适合翻译专业的学生使用。

教育部于 2006 年批准设置本科翻译专业,为翻译学科的发展和建设提供了新的契机。对外经济贸易大学出版社在广泛调研的基础上,隆重推出本套教材,以大力支持本科翻译专业的建设和发展,充分满足翻译专业师生的需要,为培养高素质的翻译人才贡献力量。

本套教材的编写主要遵循教育部《高等学校英语专业英语教学大纲》中的相关要求,力争做到:确保扎实的语言基本功;拓宽知识面;补充一定的专业知识;提供培养学生综合文化素质的材料,以培养既有深厚英语语言功底,又具备翻译专业方向知识技能的应用型、专业性翻译人才。

本套教材特色如下:

科学性:经多方调研、反复论证、认真编写而成;

系统性:分理论翻译、实践与技能、特殊翻译等多个板块;

针对性:针对翻译专业学科特点和师生需要;

前沿性:充分吸收各领域最新研究成果,紧密跟踪学科发展前沿信息。

本套教材包括《汉译英基础教程》、《英汉翻译基础教程》、《英汉汉英口译基础教程》、《跨文化商务翻译》和《译员基础教程》等。本套教材不是封闭的,而是随着教学模式、课程设置的和课时的变化,不断推出新的内容。本套教材的作者不仅具有丰富的教学经验,而且具有实践经验,这是本套教材编写质量的重要保证。

此外,本套教材配有教师用书或课件等立体化教学资源,请到 www.uibep.com 下载使用。

对外经济贸易大学出版社

2012年9月

前 言

我从1996年开始教授《翻译技巧》这门课程，授课对象既有本科院校英语专业的学生，也有高职高专英语专业的学生，授课时间基本上为一学年，教学内容几乎涵盖了英译汉和汉译英各种技巧。历经十几年的精心建设，《翻译技巧》于2005年获评为校级精品课程；2008年获评为省级精品课程；2008年同时获评为国家级精品课程。课程的建设成就备受兄弟院校同行的关注与关心，他们多年来一直呼吁我着手编写相应的教材供同行参考使用。考虑到该课程有了十几年的历史积累，我从2009年开始组织部分本科院校与高职高专院校的博士、教授共同参与编写《英汉翻译技巧》与《汉英翻译技巧》两本教材。这两本教材基本上脱胎于我们长期使用的自编《翻译技巧》讲义。

为什么要编写一套同时适合本科、高职高专的教材呢？我们曾经调查了不少从事翻译实践的毕业生，他们说在实际工作中，例如翻译一份机械设备使用说明书，没有人关注你是本科生，还是专科生，把说明书翻译好了才是硬道理。鉴于这种情况，我们意识到，只要从事翻译实践，在学期间不论是本科生还是专科生，他们都必须把基本翻译技巧学好，否则就难以胜任翻译实践工作。当然，在有限的教学时限内，任何教师都无法让学生掌握日后翻译实践中的全部技巧。本、专科学校教学的侧重可能也不同。但根据我们多年的翻译教学经验，发现有些翻译技巧是必须教的，也是无法绕过的。学生一旦掌握了这些基本技巧，在翻译实践中往往能够做到触类旁通，日积月累，渐入翻译之门。

我们认为，翻译标准、汉语句子主语的翻译、汉语词语的翻译、汉语基本句型的翻译、汉语谓语的翻译、汉语时体的翻译、汉语语序（含状语与定语）的翻译、汉语特殊句型（“把”字句、“是”字句、以及“使”字句）的翻译、汉语被动句的翻译、汉语连动式和兼语式的翻译、文化与思维的翻译、汉语成语的翻译、翻译教学与实践等13个方面基本上涵盖了汉英翻译技巧的基础，因此将之选取为我们教学的重点部分。本书每章均包括**导读**、**概述**、**翻译技巧**以及**翻译练习**共四部分。编写的指导思想主要是以语篇为语境，本书部分例句可在各个章节的导读部分所精选的汉英对照译文中找到。在**导读**部分，编者主要精选与相关翻译技巧有关的名篇，并提供名家的译文进行汉英对照。在**概述**部分主要介绍相关的翻译技巧概念。在**翻译技巧**部分，编者列举了各种例子以阐述相应的概念。为了巩固有关翻译技巧，编者编写了单句与篇章两部分的**翻译练习**并在书后提供了参考译文。参考答案以网络资源的形式提供给大家，同时本书另配教学PPT课件，读者可登陆 www.uibep.com 获取。

本书由钟书能教授负责设计、审校，李英垣博士协助统筹，陈浩海副教授与严永怡女士协助审稿。参加本书编写的人员主要有朱献珑（第1章）、钟书能（第2章）、袁洪

Contents

第 1 章	翻译标准	1
	The Criteria of Translation	
第 2 章	汉语句子的翻译	11
	Skills with Sentence-subject in C-E Translation	
第 3 章	汉语词语的翻译	25
	Skills with Lexical Entities in C-E Translation	
第 4 章	汉语基本句型的翻译	39
	Skills with Basic Sentence Patterns in C-E Translation	
第 5 章	汉语谓语的翻译	55
	Skills with Sentence Predicate in C-E Translation	
第 6 章	汉英时体翻译技巧	71
	Skills with Tense-aspect in C-E Translation	
第 7 章	汉语“把”字句、“是”字句及“使”字句的翻译	87
	Skills with Some Particular Sentence Patterns in C-E Translation	
第 8 章	汉语被动句的翻译	103
	Skills with Passive Sentences in C-E Translation	
第 9 章	汉语连动式和兼语式的翻译	117
	Skills with Serial Verb Constructions and Pivotal Constructions in C-E Translation	
第 10 章	汉语句子的语序的翻译	129
	Skills with Entity-order in C-E Translation	
第 11 章	汉英翻译中的文化与思维方式	143
	Culture and Mode of Thinking in C-E Translation	
第 12 章	汉语习语的翻译	155
	Skills with Chinese Set Phrases in C-E Translation	
第 13 章	翻译教学与翻译实践	165
	C-E Translation: Teaching and Practice	
练习参考答案	177
主要参考文献	192

妨碍将来毕业时的分数、评语、分配工作等等，便不顾真假，胡编乱造，竭力美化，唱赞歌，使得一些学生看后愤愤然。可是……洋教师明知学校食堂糟糕透顶的状况，为什么偏要选这篇作文？有人直问洋教师。

洋教师说：“这篇文章写得当然好，而且绝妙无比，你们听——”他拿起作文念起来，“我们学校最美的地方，不是教室，不是操场，也不是校门口那个带喷水的小花坛，而是食堂。瞧，玻璃干净得几乎叫你看不到它的存在——”洋教师念到这儿，眼睛调皮地一亮，眉毛一挑，“听听，多么幽默！”

幽默？怎么会是幽默？大家还没弄明白。

洋教师接着念道：“如果你不小心在学校食堂跌了一跤，你会惊奇地发现你并没摔跤，因为你身上半点尘土也没留下；如果你长期在学校食堂里工作，恐怕你会把苍蝇是什么样子都忘了……”洋教师又停住，舌头“得”地弹一身，做一个怪脸说：“听呀，还要多幽默，我简直笑得念不下去了。”

学生们忽然明白了什么。

洋教师一边笑，一边继续往下念：“食堂天天的饭菜有多么精美、多么丰富、多么解馋！只有在学校食堂里，你才会感到吃饭是一种地道的享受……”

忽然，学生们爆发起大笑来！

依照这种思维，我们会从身边发现多少聪明、机智、绝妙、令人捧腹的好文章啊！

Western Humor

by Feng Jicai

Our institute employed an English teacher. He looked very strange—red-faced, golden-haired, and with a thick growth of whiskers, a few even traveling all the way to the nose. He was really tall—sufficiently six feet five inches. When he came in through the door, he had to lower his head to avoid banging against the doorframe. It looked as though he always bowed to you at the door and that was much too polite. What was most strange about him was that when he chatted with the Chinese students on amusing topics, he did not laugh, nor did his face show any expression as if he had no sense of humor at all. However, when it came to topics of the most unamusing nature, he would burst out laughing, roaring while rocking in his chair, almost tipping off and falling flat on his back, his Adam's apple dancing up and down in his throat and his whisker fluttering all over his face. The students would look at each other, wondering if this guy was in his right mind.

One day he set the students an essay to see how well they could write in English, the topic being “Comments on Campus Life”—either complimentary or critical. That was simple. The Chinese students, quick at writing, finished it off at one go and turned it in in no time. Having gone through the students' essays the teacher picked one that he thought was the best. When he read it out to the students, they were perplexed. Of all the essays, why did he like this one better? Not a single word of it was true. The article was about the institute cafeteria and

the author was a peaceable and timid student from a village in the outskirts. Taking care not to offend the institute authorities—the decisive factor concerning his final grading, evaluation and, most important of all, where he was to go after graduation—he had make up a high-sounding story in praise of the cafeteria, regardless of the realities, and that made his classmates very angry. The teacher, however, was not unaware of the cafeteria's terrible conditions, but why did he have his eye on this one in particular? Someone asked.

“This is certainly a good essay,” he explained. “Absolutely matchless! Just listen...” He picked up the composition and began to read. “The most beautiful spot on campus is not the classroom building, nor the sports-ground, nor the lawn with the fountain at the gate; the most beautiful spot on campus is our cafeteria. Look! The window-panes are so clean that you scarcely notice there is glass in them...” He paused, his eyes flashing with a glint of wits and his brows shooting upward. “Listen! Isn't it humorous?”

Humorous? But what was humorous about it? The students were puzzled.

“If you were not careful enough,” he continued, “and had a fall on the floor, you would be amazed to find that you had not fallen at all because you did not get a single particle of dust on your clothes. If you had been working in the cafeteria long enough, you would have forgotten what a fly looks like...” He stopped, his tongue clicking rapidly to show admiration. Working up a funny expression on his face, he went on, “listen, please! Do you think anyone else could've made it more humorous?” He laughed so heartily that he could hardly continue.

By now the students seemed to be cottoning on.

The teacher went on, his reading punctuated by fits of laughter. “How wonderfully is the food cooked here! What a great variety of dishes you have on the menu and how well your appetite is satisfied! In fact it is only at the cafeteria of the institute that you find eating an enjoyable business...”

Suddenly the students laughed, rocking the classroom with their laughter.

Following this logic, God knows how many articles we would be able to produce, articles that are just as well-worded, quick-witted, artfully-conceived and set you rolling with laughter!

(刘士聪 译)

二、翻译的标准

1. 何为翻译?

翻译的历史与人类语言一样古老,从语言交流开始的那一刻起,翻译就肩负起了思想交流和人际沟通的使命。西方翻译一般认为肇始于公元前三世纪,一说是由古罗马文学家安德罗尼柯用拉丁文翻译的《奥德赛》,一说是七十二名犹太学者在埃及亚历山大城翻译的希腊语《圣经·旧约》(《七十子希腊文本》)。中国有文字记载的翻译活动最早可以追溯到公元前一世纪《越人歌》的翻译,而大规模的翻译活动则始于公元148年东汉安世高的佛经翻译。在长期的翻译实践活动中,翻译的理论意识萌发,从最初的感性认

形美”等。

在西方翻译界，翻译标准亦大致遵循“忠实”的标准。18世纪，泰特勒（Alexander Fraser Tytler）提出了著名的翻译三原则：（1）The translation should give a complete transcript of the ideas of the original work.（译文应完全传达出原作的思想内容）；（2）The style and manner of writing should be of the same character with that of the original.（译文的文体与风格应与原文相同）；（3）The translation should have the ease of the original composition.（译文应保持原作同样的流畅）。可以看出，泰特勒的翻译三原则和严复的三字标准有异曲同工之妙。时至现当代，奈达提出了“动态对等”，要求译文读者尽可能产生和原文读者基本相同的反应，追求的依然是一个“信”字。若要实现翻译“忠实”，译者需要遵守信息的“传真”、表达的“准确”和语体的“得当”这三个具体的翻译标准。

（1）信息传真

“信息传真”是译者从事翻译实践活动最基本的要求。原文中所承载的信息要如实传递到译文中，这些信息既包括字词语句的本义喻义、感情色彩、文化内涵，也包括原文布局谋篇的匠心独运。译者不能歪曲事实、断章取义，亦不可无中生有、节外生枝。需要指出的是，信息传真并非亦步亦趋地追随原文，寻求字、词、短语等表层结构的等值，而是要深入发掘原文的深层结构，不计较一字一词的得失，实现原文与译文在语义深层上的等值。

诚然，两种语言若在形式和内容上完全对应，字字对译则是翻译的理想状态。但不同语言在词法、句法等层面存在诸多差异，在很多情况下不能做到形式和内容的对应，若照字面直译，则很可能不符合译入语的表达习惯，并可能会造成“翻译腔”的问题。在翻译方法上，我们需要进行灵活变通以实现信息的“保真”，如直译与意译、词性转换、增译减译等。

自1978年经济改革以来，中国经济以年均近10%的速度增长，国民生产总值几乎翻了两番。

译文 1: Since economic reform began in 1978, an average growth rate of almost 10% a year has seen China's GNP nearly *double*.

译文 2: Since the economic reform in 1978, an average growth rate of almost 10% a year has seen China's GNP nearly *quadrupled*.

译文1将“番”（几何级数）与“倍”（算术级数）混为一谈，一字之差，相去甚远，自然谈不上信息的传真。

文登，物华天宝，人杰地灵，自古以来享有盛誉。据说当年秦始皇曾东巡至文登，便在这里建高台招天下贤士。

Wendeng, a land blessed with rich natural resources and gifted talents, has long been enjoying great reputation. It has been said that the first Emperor of the Qing Dynasty once reached Wendeng on his tour to the east, and built an elevated dais to recruit men of worth.

中文成语“物华天宝、人杰地灵”是两个互文性的紧缩复句，“物华”“人杰”和“天宝”“地灵”之间是前果后因的逻辑关系，可以解释为“物产丰盛、人才辈出，皆因自然的厚爱”，语义侧重点在“物”和“人”。译文没有局限于字面表层，利用二者的互文关

译文1中的“merge into”除“融入、合并”的语义之外，还有一层“被吸纳、吞没或合并而失去原有身份”的意思。中国融入世界经济并不意味着失去自己的身份，因此与原意不符，而“converge”则更为准确。

With his elbows on the table and *his chin cupped in his hands*, he looked at his wife sitting opposite him.

译文 1: 他双肘靠在桌上，下巴放在双手里，看着坐在他对面的妻子。

译文 2: 他双肘靠在桌上，双手托着下巴，看着坐在他对面的妻子。

原文“his chin cupped in his hands”是典型的英语思维方式，若不经处理照搬过来，“下巴放在双手里”则违反了中文的思维方式和语言表达习惯，读来自然觉得有些奇怪。

他个子足有二米，每进屋门必须低头，才能躲过门框子的拦击，叫人误以为他进门先鞠躬，这不太讲究了礼貌了吗？（冯骥才《西式幽默》）

He was really tall—*sufficiently six feet five inches*. When he came in through the door, he had to lower his head to avoid banging against the doorframe. It looked as though he always bowed to you at the door and that was much too polite.

若将“他个子足有二米”简单译为“He was really tall—sufficiently two meters”，虽然传达出了原文的信息，但并不符合英语的表达习惯。英美人量身高一般以英尺、英寸计，二米约为六英尺五英寸。还有许多其他的数字表达也同样存在这样的问题，比如 the first ten days of February 一般不宜译为“二月的头十天”，而是“二月上旬”。又如“本世纪最初二十五年”同样不宜译为“the first twenty five years of this century”，而是“the first quarter of this century”。

那晚上底天色不大好，可是爹爹也到来，实在很难得！爹爹说：“你们爱吃花生么？”

我们都争着答应：“爱！”

“谁能把花生的好处说出来？”

姊姊说：“花生的气味很美。”

哥哥说：“花生可以制油。”

我说：“无论何等人都可以用贱价买它来吃；都喜欢吃它。这就是它的好处。”（许地山《落花生》）

The weather was not very good that night but, to our great delight, Dad came all the same. “Do you like peanuts?” Dad *asked*.

“Yes!” We all answered eagerly.

“But who can *tell* me what the peanut is good for?”

“It is very delicious to eat,” my sister *took the lead*.

“It is good for making oil,” my brother *followed*.

“It is inexpensive,” I *said with confidence*. “Almost everyone can afford it and everyone enjoys eating it. I think that is what it is good for.”（刘士聪译）

汉语的发话词是一个相对封闭的体系，经常见到一“说”到底的文章，而英语的发话词则较为灵活多变。原文中连续用了五个“说”字，若将所有的发话词全部译为“said”亦未尝不可，但却无法表达出不同“说”字所蕴含的深层语义和特定语境，译文分别处

程中要明确意识到不同语体独特的语言表达方式；另一方面包括原文作者的写作风格，或行文洗练、或浑厚畅达、或质朴细腻、或晓畅明快，千人千面，不一而足。译者要从字里行间努力捕捉原文神韵，再现作家的写作风格，如下例：

事虽经纬万端，但纵观全局，合则对国家有利，分则必伤民族元气。（廖承志《廖承志致蒋经国信》）

译文 1: Though the matter was as complicated as could be, an all-round view of the situation would show that cooperation is beneficial to the country and the nation while division is detrimental to them.

译文 2: Complicated as the matter was, an overall view of the situation will show that united, the country and the nation benefit; divided, they suffer.

1982年，时任中央委员的廖承志给蒋经国写信，呼吁海峡两岸捐弃前嫌，共赴祖国统一大业，言辞恳切，用词典雅，有很强的文学性。这封信最早由新华社译成英语（译文1），张培基在电讯稿的基础上进行了修改（译文2）。译文1的语言较为平淡且缺乏气势，更像是原文古雅文体的白话注解版。译文2在选词和句式上更加凝练严谨，尤其是后半部分排比结构的简化处理，更加贴近原文的语体风格，堪称佳译。

父亲是一个胖子，走过去自然要费些事。我本来要去的，他不肯，只好让他去。我看见他戴着黑布小帽。穿着黑布大马褂，深青布棉袍，蹒跚在走到铁道边，慢慢探身下去，尚不大难。可是他穿过铁道，要爬上那边月台，就不容易了。他用两手攀着上面，两脚再向上缩；他肥胖的身子向左微倾，显出努力的样子。（朱自清《背影》）

That would be a strenuous job for father, who was fat. I wanted to do all that myself, but he stopped me, so I could do nothing but let him go. I watched him hobble towards the railway track in his black skullcap, black cloth mandarin jacket and dark blue cotton-padded cloth long gown. He had little trouble climbing down the railway track, but it was a lot more difficult for him to climb up that platform after crossing the railway track. His hands held onto the upper part of the platform, his legs huddled up and his corpulent body tipped slightly towards the left, obviously making an enormous exertion.（张培基译）

《背影》以朴素真切的文笔将父子间细腻真挚的情感刻画得淋漓尽致，原文的句子结构简短，大量运用短句和散句，以动词、名词居多，形容词、副词等修饰词用的极少，通俗易懂，如话家常，口语化语体特征明显。译文在句式结构和用词方面下了很大功夫，最大限度地再现了原文自然质朴的口语体特征。

依照这种思维，我们会从身边发现多少聪明、机智、绝妙、令人捧腹的好文章啊！（冯骥才《西式幽默》）

Following this logic, God knows how many articles we would be able to produce, articles that are just as well-worded, quick-witted, artfully-conceived and set you rolling with laughter!

鉴于认知模式和思维习惯上的差异，译文若一味地拘泥于原文的表层结构，往往失掉原文真正的神韵和风采，视点转换是一种行之有效的变通手段。上例中，若照原文译为“*We may find too many articles...*”，原文的幽默韵味荡然无存。译者运用视点转换的技巧，“*God knows*”把原文中那种强烈的感叹语气表达得淋漓尽致，切合英美文化读者

的阅读和思维习惯。

三、翻译练习

1. 翻译下列成语：

- (1) 不入虎穴，焉得虎子
- (2) 金无足赤，人无完人
- (3) 留得青山在，不怕没柴烧
- (4) 鹬蚌相争，渔翁得利
- (5) 谋事在人，成事在天
- (6) 千里之行，始于足下
- (7) 塞翁失马，焉知非福
- (8) 宁为鸡首，不为牛后
- (9) 活到老，学到老
- (10) 吃得苦中苦，方为人上人

2. 翻译以下语篇：

我同书籍，即将分离。我虽非英雄，颇有垓下之感，即无可奈何。

这些书，都是在全国解放以后，来到我家的。最初零零碎碎，中间成套成批。有的来自京沪，有的来自苏杭。最初，囊中羞涩，也曾交臂相失。中间也曾一掷百金，稍有豪气。总之，时历三十余年，我同他们，可称故旧。

十年浩劫，我自顾不暇，无心也无力顾及它们。但它们辗转多处，经受折磨、潮湿、践踏、撞破，终于还是回来了。失去了一些，我有些惋惜，但也不愿去寻觅它们，因为我失去的东西，比起它们，更多也更重要。

它们回到寒舍以后，我对它们的情感如故。书无分大小、贵贱、古今、新旧，只要是我想保存的，因之也同我共过患难的，一视同仁。洗尘，安置，抚慰，唏嘘，它们大都体味到了。

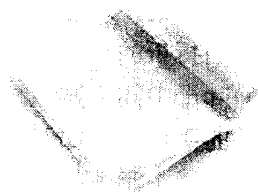
近几年，又为它们添加了一些新伙伴。当这些新书，进入我的书架，我不再打印章，写名字，只是给它们包裹一层新装，记下到此的岁月。

这是因为，我意识到，我不久就会同它们告别了。我的命运是注定了的。但它们各自的命运，我是不能预知，也不能担保的。（孙犁《书籍》）

第2章

汉语句子的翻译

Skills with Sentence-subject in C-E Translation



一、导读

通过汉英比较,我们发现主语是英语句子必不可少的句子成分,但很多汉语句子的可以省略主语。因此,汉译英时首先遇到的问题就是如何确定英语句子的主语。《荷塘月色》是朱自清写的一篇著名现代抒情散文。文章借对“荷塘月色”的细腻描绘,含蓄而又委婉地抒发了作者不满现实,渴望自由,想超脱现实,而又不能的复杂的思想感情,为我们留下了旧中国正直知识分子在苦难中徘徊前进的足迹。朱纯琛博士的译文是多个译本中的佳作之一,非常注重文体与具体语言细节的翻译。朱译对《荷塘月色》中句子的主语除了进行对应翻译之外,还对大量无主句及其他类型句子主语进行了转换、推导、增补,使之符合英语语言的表达习惯。因此,仔细对照《荷塘月色》英译有助于提高我们对汉英时处理句子主语的各种技巧。

荷塘月色

朱自清

这几天心里颇不宁静。今晚在院子里坐着乘凉,忽然想起日日走过的荷塘,在这满月的月光里,总该另有一番样子吧。月亮渐渐地升高了,墙外马路上孩子们的欢笑,已经听不见了;妻在屋里拍着闰儿,迷迷糊糊地哼着眠歌。我悄悄地披了大衫,带上门出去。

沿着荷塘,是一条曲折的小煤屑路。这是一条幽僻的路;白天也少人走,夜晚更加寂寞。荷塘四面,长着许多树,蓊蓊郁郁的。路的一旁,是些杨柳,和一些不知道名字的树。没有月光的晚上,这路上阴森森的,有些怕人。今晚却很好,虽然月光也还是淡淡的。

路上只我一个人,背着手踱着。这一片天地好像是我的;我也像超出了平常的自己,

到了另一世界里。我爱热闹，也爱冷静；爱群居，也爱独处。像今晚上，一个人在这苍茫的月下，什么都可以想，什么都可以不想，便觉是个自由的人。白天里一定要做的事，一定要说的话，现在都可不理。这是独处的妙处；我且受用这无边的荷香月色好了。

曲曲折折的荷塘上面，弥望的是田田的叶子。叶子出水很高，像亭亭的舞女的裙。层层叶子中间，零星地点缀着些白花，有袅娜地开着的，有羞涩地打着朵儿的；正如一粒粒的明珠，又如碧天里的星星，又如刚出浴的美人。微风过处，送来缕缕清香，仿佛远处高楼上渺茫的歌声似的。这时候叶子与花也有一丝的颤动，像闪电般，霎时传过荷塘的那边去了。叶子本是肩并肩密密地挨着，这便宛然有了一道凝碧的波痕。叶子底下是脉脉的流水，遮住了，不能见一些颜色；而叶子却更见风致了。

月光如流水一般，静静地泻在这一片叶子和花上。薄薄的青雾浮起在荷塘里。叶子和花仿佛在牛乳中洗过一样；又像笼着轻纱的梦。虽然是满月，天上却有一层淡淡的云，所以不能朗照；但我以为这恰是到了好处——酣眠固不可少，小睡也别有风味的。月光是隔了树照过来的，高处丛生的灌木，落下参差的斑驳的黑影，峭楞楞如鬼一般；弯弯的杨柳的稀疏的倩影，却又像是画在荷叶上。塘中的月色并不均匀；但光与影有着和谐的旋律，如梵婀玲上奏着的名曲。

荷塘的四面，远远近近，高高低低都是树，而杨柳最多。这些树将一片荷塘重重围住；只在小路一旁，漏着几段空隙，像是特为月光留下的。树色一例是阴阴的，乍看像一团烟雾；但杨柳的丰姿，便在烟雾里也辨得出。树梢上隐隐约约的是一带远山，只有些大意罢了。树缝里也漏着一两点路灯光，没精打采的，是渴睡人的眼。这时候最热闹的，要数树上的蝉声与水里的蛙声；但热闹是他们的，我什么也没有。

忽然想起采莲的事情来了。采莲是江南的旧俗，似乎很早就有，而六朝时为盛；从诗歌里可以约略知道。采莲的是少年的女子，她们是荡着小船，唱着艳歌去的。采莲人不用说很多，还有看采莲的人。那是一个热闹的季节，也是一个风流的季节。梁元帝《采莲赋》里说得好：

于是妖童媛女，荡舟心许；鷁首徐回，兼传羽杯；櫂将移而藻挂，船欲动而萍开。尔其纤腰束素，迁延顾步；夏始春余，叶嫩花初，恐沾裳而浅笑，畏倾船而敛裾。

可见当时嬉游的光景了。这真是有趣的事，可惜我们现在早已无福消受了。

于是又记起《西洲曲》里的句子：

采莲南塘秋，莲花过人头；

低头弄莲子，莲子清如水。

今晚若有采莲人，这儿的莲花也算得“过人头”了；只不见一些流水的影子，是不行的。这令我到底惦着江南了。这样想着，猛一抬头，不觉已是自己的门前；轻轻地推门进去，什么声息也没有，妻已睡熟好久了。

The Lotus Pool By Moonlight

by Zhu Ziqing

It has been rather disquieting these days. Tonight, when I was sitting in the yard enjoying

the cool, it occurred to me that the Lotus Pond, which I pass by everyday, must assume quite a different look in such moonlit night. A full moon was rising high in the sky; the laughter of children playing outside had died away; in the room, my wife was patting the son, Run-er, sleepily humming a cradle song. Shrugging on an overcoat, quietly, I made my way out, closing the door behind me.

Alongside the Lotus Pond runs a small cinder footpath. It is peaceful and secluded here, a place few people would come even in the daytime; now at night, it looks more solitary, in a lush, shady ambience of trees all around the pond. On the side where the path is, there are willows, interlaced with some others whose names I do not know. The foliage, which, in a moonless night, would loom somewhat frighteningly dark, looks very nice tonight, although the moonlight is not more than a thin, greyish veil.

I am on my own, strolling, hands behind my back. This bit of the universe seems in my possession now; and I myself seem to have been uplifted from my ordinary self into another world. I like a serene and peaceful life, as much as a busy and active one; I like being in solitude, as much as in company. As it is tonight, basking in a misty moonshine all by myself, I feel I am a free man, free to think of anything, or of nothing. All that one is obliged to do, or to say, in the daytime, can be very well cast aside now. That is the beauty of being alone. For the moment, just let me indulge in this profusion of moonlight and lotus fragrance.

All over this winding stretch of water, what meets the eye is a silken field of leaves, reaching rather high above the surface, like the skirts of dancing girls in all their grace. Here and there, layers of leaves are dotted with white lotus blossoms, some in demure bloom, others in shy bud, like scattering pearls, or twinkling stars, or beauties just out of the bath. A breeze stirs, sending over breaths of fragrance, like faint singing drifting from a distant building. At this moment, a tiny thrill shoots through the leaves and flowers, like a streak of lightning, straight across the forest of lotuses. The leaves, which have been standing shoulder to shoulder, are caught trembling in an emerald heave of the pond. Underneath, the exquisite water is covered from view, and none can tell its color; yet the leaves on top project themselves all the more attractively.

The moon sheds her liquid light silently over the leaves and flowers, which, in the floating transparency of a bluish haze from the pond, look as if they had just been bathed in milk, or like a dream wrapped in a gauzy hood. Although it is a full moon, shining through a film of clouds, the light is not at its brightest; it is, however, just right for me—a profound sleep is indispensable, yet a snatched doze also has a savor of its own. The moon light is streaming down through the foliage, casting bushy shadows on the ground from high above, dark and checkered, like an army of ghosts; whereas the benign figures of the drooping willows, here and there, look like paintings on the lotus leaves. The moonlight is not spread evenly over the pond, but rather in a harmonious rhythm of light and shade, like a famous melody played on a violin.

Around the pond, far and near, high and low, are trees. Most of them are willows. Only on the path side, can two or three gaps be seen through the heavy fringe, as if specially reserved for the moon. The shadowy shapes of the leafage at first sight seem diffused into a mass of mist, against which, however, the charm of those willow trees is still discernible. Over the trees appear some distant mountains, but merely in sketchy silhouette. Through the branches are also a couple of lamps, as listless as sleepy eyes. The most lively creatures here, for the moment, must be the cicadas in the trees and the frogs in the pond. But the liveliness is theirs, I have nothing.

Suddenly, something like lotus-gathering crosses my mind. It used to be celebrated as a folk festival in the South, probably dating very far back in history, most popular in the period of Six Dynasties. —We can pick up some outlines of this activity in the poetry. It was young girls who went gathering lotuses, in sampans and singing love songs. Needless to say, there were a great number of them doing the gathering, apart from those who were watching. It was a lively season, brimming with vitality, and romance. A brilliant description can be found in Lotus Gathering written by *the ninth Emperor of the Liang Dynasty (552-555)*.

So those charming youngsters row their sampans, heart
buoyant with tacit gaiety, pass on to each other cups of
wine while their bird-shaped prows drift around. From time
to time their oars are caught in dangling algae, and
duckweed float apart the moment their boats are about to
move on. Their slender figures, girdled with plain silk, tread
watchfully on board. This is the time when spring is
growing into summer, the leaves a tender green and the
flowers blooming, —among which the girls are giggling
when evading an out-reaching stem, their skirts tucked in
for fear that the sampan might tilt.

That is a glimpse of those merrymaking scenes. It must have been fascinating; but unfortunately we have long been denied such a delight.

Then I recall those lines in Ballad of Xizhou Island:

Gathering the lotus, I am in the South Pond,
The lilies in autumn reach over my head;
Lowering my head I toy with the lotus seeds.
Look, they are as fresh as the water underneath.

If there were somebody gathering lotuses tonight, she could tell that the lilies here are high enough to reach over her head; but one would certainly miss the sight of the water. So my memories drift back to the South after all.

Deep in my thoughts, I looked up, just to find myself at the door of my own house. Gently I pushed the door open and walked in. Not a sound inside, my wife had been fast asleep

for quite a while. (朱纯深 译)

二、汉语句子的翻译

1. 汉英主语的概念

根据 Li & Thompson (1976) 的研究, 世界上的语言可分为主语显著 (subject-prominent)、主题显著 (topic-prominent)、主语主题都不显著 (neither subject-prominent nor topic-prominent)、主语主题都显著 (both subject-prominent and topic-prominent) 四种语言类型。一般认为, 汉语是一种主题显著的语言, 而英语则属于主语显著的语言。

有相当多的语法学家认为, 主谓结构是印欧语 (包括英语) 高度语法化的语法结构。但是话题结构、“把”字句、“被”字结构却是汉语高度语法化的结构。

Quirk (1972) 认为英语主语是英语句子不可或缺的成分, 对全句具有全面的密切关系, 它是句子谓语讨论或描写、叙述的对象。英语句子主语具有名词性, 对谓语的数必须保持一致, 即所谓主谓一致 (SV concord)。英语句子不能缺主语。一个有趣的极端情况是, 很多英语句子主语是个本身没有特别所指的形式主语 It。换言之, 主语可以没有特别所指, 但必须有个形式或结构在主语的位置上。英语的句子主语一般可分为施事主语、受事主语、形式主语、话题主语等四类。

作为一种主题显著的语言, 汉语的话题结构是比主谓结构更加高度语法化的句法结构。话题结构有时与主语一致, 但更多情况下不一致。因此, 汉语的主语情况复杂, 变化多端, 难以一眼定夺, 必须细分缕析, 寻踪觅迹, 方能敲定主语的归属。

2. 汉语主语的主要类型

由于汉语的主语仅是话题的其中一个类别或具有话题性质, 因此几乎任何词汇或语言单位均可成为主语, 因为任何事物都可以是话题。名词性事物固然可以成为话题, 动词性、形容词性, 甚至助词性的事又难道不是话题吗? 这样一来, 汉语句子的选择话题的范围就相当宽泛。名词、动词、形容词、副词、助词、短语、句子等任何词汇或语言单位均可担当主语之责。认真观察汉语句子的结构, 我们会发现很多时候句子主语不在句子的 thematic position (主题位置) 上而跑到其他位置上了, 难怪我们必须细分缕析, 寻踪觅迹, 方能敲定主语的归属。汉语中一个有趣的极端情况, 汉语有许多无主句。这个“无主句”并非真的没有主语, 而是听话人一听就知道其中的主语, 因此无需赘言多添个东西给句子, 因为汉语倾向于句法结构简单明了。

汉语主语的类型远比只有四类的英语主语多得多。根据刘宓庆 (1991) 的研究, 汉语主语至少可分类为:

(1) 施事主语

我通常看电视不超过一小时。(梁实秋《时间即生命》)

I usually watch TV for no more than one hour at one sitting.

(2) 受事主语

作为一个中国人, 经书不可不读。(梁实秋《时间即生命》)

The reading of Chinese classics is a must for all Chinese.