

# 外语论丛

主 编：王泽霞 赵玉娟 邱丽杰 吴丽彦  
主 审：冯艳荣

大连海事大学出版社

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## 前 言

科技兴国,教育先行。正值举国上下以空前未有的干劲和精神建设现代化中国的今天,我们将这本《外语论丛》奉献给工作、学习在外语战线上的广大朋友们,愿以此作为对我们今后工作的激励,表达我们这些工作在外语战线上的教育工作者们不断进取和努力搞好科研工作的心理与精神,给人以启发和教益。

本书载有90多篇来自教学第一线的教师们的文章。这些文章分别从不同的侧面针对外语教学方面的问题,一些外语作品和语言现象等进行了探索与研究,谈了他们的实践体会和宝贵经验。它们都具有不同程度的学术价值和研究水平,相信对外语教学工作会有难以估量的好处和影响。

但愿我们能通过本书与外语界的广大同仁得以交流,增进了解,取长补短,在外语教育战线上做出更大的贡献。

由于时间仓促,水平有限,书中难免会出现疏漏和错误,真诚希望广大学者与同行们提出批评意见。

编 者

1998年9月

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# An Information Theory Approach to the Measurement of Messages in a Close Test

西安矿业学院 刘建国

Close procedure has been widely adopted in the field of language testing, chiefly a measure of reading comprehension. It is not really a new measuring technique because the method was introduced by Taylor in 1953 in an academic journal called Journalism Quarterly. Close procedure consists of a set of rules for constructing close tests over samples of written or spoken materials, administering these tests to subjects and scoring them, and determining from the close scores the degree of comprehension of the written materials.

Close procedure is based on the assumption that language is a system of habits of communication. In other words, a subject's close score represents the degree of comprehension between his habits of communication and those of the sender of the message. Thus, there will be an information transmission from an individual in one culture (source system) to another in a second culture (receiver system) via printed messages in a common code (message system) as summarized by Osgood (1959) in the following model:

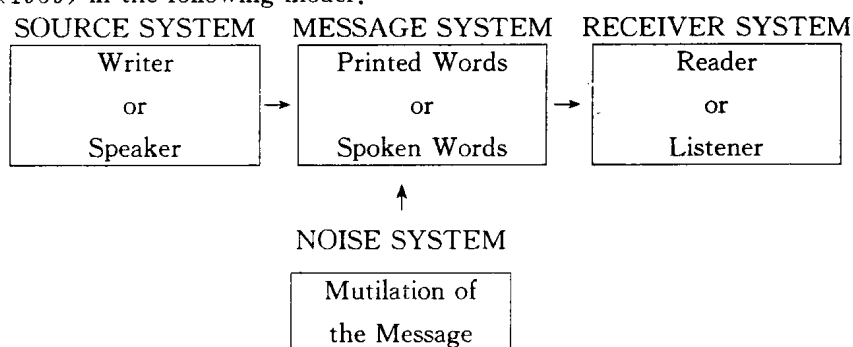


Fig. 1 A model for the language correspondence of a source system to a receiver system

In the above model, noise system refers to such factors as frequency of word deletions, type of word deletions, number of deletions, and cutting across all of these, scoring procedures. All these contribute to the readability of the message system. In this way, a close procedure has been linked to modern information theory by which an estimate can be made of the reduction in uncertainty of the behavior of the individual in the second culture as a function of the message received.

According to Wilson, the chief contribution made by information theory to language study is the provision of a quantitative tool for describing language processes. One such contribution is the



application of information measures to messages, and Taylor was the first to link close procedure to modern information theory. Suppose that a close test has been administered to a sample of subjects. It is possible to estimate the reduction in uncertainty for the sample of subjects and express this as a ratio of the subjects' initial (maximum) uncertainty before the test was administered and in this way estimate the redundancy of the passage over which the close test was constructed.

Shannon and Taylor derived some mathematical equations to predict the entropy or uncertainty of printed English using letters and words as sign units. A message in information theory is defined as a sequence of events, signs, or symbols that have been agreed upon by encoder and decoder for message transmission. In close tests, the signs are printed English words as the unit of analysis.

According to Shannon, for  $N$  equiprobable alternatives, the information required to remove all uncertainty is  $\log_2 N$  bits (binary digit as the unit of measurement). The amount of information or average rate of uncertainty is designated as  $H$ . Thus, for  $N$  equiprobable events

$$H = \log_2 N \quad (1)$$

If event are not equiprobable, the average rate of uncertainty equals  $-\sum p_i \log_2 p_i$  bits where  $p_i$  is the probability of occurrence of event  $i$ , events being mutually exclusive and exhaustive, i. e. ,

$$H = -\sum p_i \log_2 p_i \quad (2) \text{ (Shannon's equation)}$$

$H$  has a number of important properties or characteristics:

1. When there is only one outcome, there is no uncertainty and hence the minimum value of  $H$  is zero, i. e. ,

$$H_{\text{MIN}} = 0 \quad (3)$$

2. When all outcomes are equiprobable,  $H$  reaches a maximum.

$$H_{\text{MAX}} = \log_2 N \quad (4)$$

3. The units of uncertainty are additive.

$$\text{Relative uncertainty} = \frac{H}{H_{\text{MAX}}} = \frac{-\sum p_i \log_2 p_i}{\log_2 N} \quad (5)$$

$$\text{Redundancy} = \frac{H_{\text{MAX}} - H}{H_{\text{MAX}}} = 1 - H/H_{\text{MAX}} = 1 - \text{Relative uncertainty} \quad (6)$$

If a sample of  $N$  subjects is to complete a close test, the uncertainty before the test is administered is called the initial uncertainty denoted by the symbol  $H_0$ , and the uncertainty after the close test has been completed is named the final uncertainty represented by the symbol  $H_1$ . Then the following equations can be derived from the formulae presented above.

### Initial Uncertainty

Consider first the initial uncertainty for one item in the test. Before the blank is filled in, there is maximum uncertainty. Therefore, from equation (4) it follows that

$$H_0 = \log_2 N \quad (7)$$

For a test containing  $d$  items, initial uncertainty is

$$H_0 = d \log_2 N \quad (8)$$

### Final Uncertainty

When the sample of  $N$  subjects has filled in one blank, there is a distribution of responses with response A selected by  $n_a$  subjects, response B selected by  $n_b$  subjects ... and response I selected by  $n_i$  subjects, such that  $\sum n_i = N$ . If in Equation (2) we suppose that it is reasonable to set  $p_i = n_i/N$ , we obtain

$$H_1 = - \sum p_i \log_2 p_i = - \sum \frac{n_i}{N} \log_2 \frac{n_i}{N} \quad (10)$$

where  $n_{ij}$  is the frequency of the response in item  $j$ , and  $n_j$  is the number of distinct responses to item  $j$ .

#### Reduction in Uncertainty

$$H_0 - H_1 = \log_2 N + \sum \frac{n_i}{N} \log_2 \frac{n_i}{N} = \frac{1}{N} \sum n_i \log_2 n_i \quad (11)$$

For  $d$  items,

$$h_0 - h_1 = \frac{1}{N} \sum_{j=1}^d \sum_{i=1}^{n_j} n_{ij} \log_2 n_{ij} \quad (12)$$

#### Passage Redundancy

$$\begin{aligned} \text{Redundancy} &= \frac{H_0 - H_1}{H_0} \\ &= \frac{\sum_{j=1}^d \sum_{i=1}^{n_j} n_{ij} \log_2 n_{ij}}{dN \log_2 N} \end{aligned} \quad (13)$$

Application of these mathematical formulae is a useful and precise means to measure any message which is to be used in a close test. Incorporation of modern information theory into language study will undoubtedly make language testing more objective and scientific.

## 评析莎士比亚十四行诗的翻译

——读其中第十八首及第二十九首的汉译文有感

大连教育学院 林 红

莎士比亚的十四行诗被誉为抒情诗的艺术宝库,是研究莎士比亚思想、艺术、生活的重要文献,他那一百五十四首优美的抒情诗,永远给读者以美的熏陶。它经历了时间的考验,至今仍是我们的精神财富。我想,能把这样美妙的诗篇译成中文,供中国人民欣赏乃是翻译工作者对中国文学做出的杰出贡献。但译诗是件难事,译莎士比亚的这么优秀的诗篇更难,因为原诗是很优秀的作品,这就需要译者要有良好的文学和翻译功底才能够把原诗的韵味翻译出来。我个人觉得,翻译的艺术就是通过原文的形式(或表层),理解原文的内容(或深层),再用译文的形式,把原文的内容再现出来。这种再现不是机械地逐字对译,而是原文“意美”的再创造。翻译散文一般只要再现原文的“意美”,而翻译诗歌,除了“意美”之外,还要尽可能再现原诗的“音美”和“形美”。

十四行诗是一种格律比较严谨的诗体。它起源于文艺复兴初期,十六世纪传入英国,曾盛极一时,大致可分为三类:彼特拉克体、斯宾塞体和莎士比亚体。莎士比亚体为五音抑扬格,十四行共分三段,按 a-b-a-b-c-d-c-d-e-f-e-f-g-g 押韵。最后两行往往带有警句性质,总结全诗。

莎士比亚的这些不朽诗篇,在其丰富的遗产中占有特殊的位置,一直为各国的莎士比亚专家所重视。梁宗岱、屠岸、杨熙龄以及曹明伦所译的莎士比亚十四行诗较为著名。这四位的翻译,孰优孰劣,很难下定论。我曾将这四位的译文与原文对校,发现四位在遣辞用字上,均经过一番深思,一丝不苟,但也各有得失。现在,以第十八首及第二十九首为例,一窥他们的翻译技巧。

梁宗岱是老诗人,解放前已将莎诗译出,在行数、段落、韵式以至句式上全同于莎翁原诗,只有音数(在汉语中一个字即是一个音数)改为十二音(莎翁原作为十音)。如第十八首中第一行~第四行中:

我怎么能够把你来比作夏天?  
你不独比它可爱也比它温婉:  
狂风把五月宠爱的花蕊作践,  
夏天出赁的期限又未免太短:  
(Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate.  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date.)

梁译的优点是译文忠实,格律严谨;缺点是用词陈旧,缺乏原作的清新风格。试和屠、杨、曹的译文比较:

屠的译文：

能不能让我来把你比拟作夏日？  
你可是更加温和，更加可爱：  
狂风会吹落五月里开的好花儿，  
夏季的生命又未免结束得太快：

杨的译文：

我可否把你来比拟作美丽的夏天？  
你比夏天更可爱，也更温善。  
粗暴的风有时会摇落五月的金蕾，  
而夏天借与人的，匆匆地就要收回。

曹的译文：

我是否可以把你比喻成夏天？  
虽然你比夏天更可爱更温和：  
狂风会使五月娇蕾红消香断，  
夏天拥有的时日也转瞬即逝：

这里屠的译文给人以清新感觉。其节奏仍是五音步（音步相当于旧诗的“顿”），但音数第二行为十一，一、三、四行为十三，不如原诗整齐（全为十音数），也不如梁译统一。且第一行末一字应与第三行的末一字押韵，而“日”与“儿”不押韵。读杨的译文有一种散文的味道，全没了十四行诗的感觉。可以看出他理解了原文的内容，对原文“意美”进行了再创造。但我认为翻译诗歌，除了“意美”之外，还要尽可能再现原诗的“音美”和“形美”，这一点他没有做到。在这四位当中，我最推崇曹的译文：准确、通顺，音数整齐。

再看这首诗的第五行～第十二行：

Sometime too hot the eye of heaven shines,  
And often is his hold complexion dimmed;  
And every fair from fair sometime declines,  
By chance, or nature's changing course, untrimmed;  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st,  
Nor shall Death brag thou wand'rest in his shade,  
When in eternal lines to time thou grow'st.

梁、杨、屠、曹的这一部分翻译分别如下：

天上的眼睛有时照得太酷烈，  
它那炳耀的金颜又常遭掩蔽：  
被机缘或无常的天道所摧折，  
没有芳艳不终于凋残或销毁。  
但是你的长夏永远不会凋落，  
也不会损失你这皎洁的红芳，  
或死神夸口你在他影里漂泊，  
当你在不朽的诗里与时同长。

\* \* \* \* \*

时常那苍穹的眼睛炎热地瞅人，  
而往往他黄金的脸颜又躲进愁云。  
凡美的总要失去其美，无论是偶然，  
或者是造物变易的规律，不可避免。  
但是你永恒的长夏将永消逝，  
你也永不会把你美的宝藏丧失，  
死神不能夸口，说你在他阴影下飘零，  
因为你已在不朽的诗篇中永生。

\* \* \* \* \*

有时候苍天的巨眼照得太灼热，  
他那金彩的脸色也会被遮暗；  
每一样美呀，总会离开美而凋落，  
被时机或者自然的代谢所摧残；  
但是你永久的夏天决不会凋枯，  
你永远不会失去你美的仪态；  
死神夸不着你在他影子里踟蹰，  
你将在不朽的诗中与时间同在；

\* \* \* \* \*

有时天空之巨眼目光太炽热，  
它金灿灿的面色也常被遮暗；  
而千芳万艳都终将凋零飘泊，  
被时运天道之更替剥尽红颜色；  
但你永恒的夏天将没有止尽，  
你所拥有的美貌也不会消失，  
死神终难夸口你游荡于死阴，  
当你在不朽的诗中永葆盛十：

梁的这一部分译文为与原诗对应，有生凑迹象，为了凑韵脚、字句有的地方艰涩难解。屠的译文的第五行～第八行最末一字没押韵也不准确，试将其改动如下：第五行的“灼热”该为“酷烈”；第七行的“凋落”改为“凋谢”这样比较合适，而且押上了韵。杨的这一部分译文显得拖沓。曹的这一部分译文比较来说还不错，但第五行与第七行没押上韵，也不免是一件憾事。然而，这四位最后两行的翻译都译得不错。

下面我们再来看一下第二十九首第七行的翻译，这一句的翻译素有争执，这四位大家翻译得各不相同：

(Desiring this man's art, and that man's scope)

梁译为：希求这人的渊博，那人的内行，

屠译为：想有这人的权威，那人的才华，

杨译为：羡慕这人的才气，那人遇到了良机，

曹译为：叹彼君艺高，馋夫机遇原分，

“are”原意为“技艺”，“scope”原意为“(发挥能力等的)余地、机会”，根据这两词的本意，我比较赞成曹的译法，符合中国诗的格式以及韵味。

在看这首诗的最后两行：

(For thy sweet love rememb'ed such wealth brings,  
That then I scorn to change my state with king.)

梁译为：一想起你的爱使我那么富有，

和帝王换位我也不屑于屈就。

屠译为：我记着你的甜爱，就是珍宝，

教我不屑把处境跟帝王对调。

杨译为：只要世间还有人能阅读，还有人生存，

这篇章将活着，它活着就给你以生命。

曹译为：因想到你的甜蜜的爱价值千金，

我不屑与帝王交换我的处境。

屠的这两行翻译是一个败笔，他没有理解原文的意思，所以译出的东西让人难以理解，词不达意，最后一行竟译成了“处境”与“帝王”对调，犯了偷换概念的错误。这两句翻译得最成功的当数梁和曹。梁译得精炼、明了，可见他的文学功底之深。曹译得既明快又意味深长。

总之，这四位翻译大家翻得各有千秋。译诗，应该力求形神皆似。这四位中，我比较喜欢曹的译文，明白流畅，节奏分明，音律和谐，译得恰到好处，表达了莎翁十四行诗清新、强劲的风格。而其他三位有的译得太直而汉语不通或难懂；有的译得太活而意义走样，没了莎翁十四行诗的味道。唯一的正确办法是用通顺的汉语准确地译出原诗的意思，力求做到理解要确，音节要合，神韵要得，体裁要得，字眼要切。这是我对莎翁十四行诗中的第十八首和第二十九首诗的汉译文的一些粗浅的看法，上述意见不当之处敬请批评指正。

## The Tragic Character—Catherine in Wuthering Heights

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Emily Brontë has always been a peculiar figure in the English pantheon. Her reputation rests entirely on her single novel, *Wuthering Heights*, wherein among her passionately loved moors she set a tragedy of love at once fantastic and powerful savage and moving. The central action of the novel evolves around Heathcliff's unparalleled relationship with Catherine: from union to separation, then from separation to reunion in death.

This strange tale is without question great tragic love story and plot of novel moves the reader. But especially the heroine of the novel Catherine made a strong impression on me. She has extremely intense emotions. She loves Heathcliff deeply and the love is unchanging as the hills. However, she becomes a tragic character in the end. After finishing reading this novel, I came to realize it is Catherine herself that killed herself. As you know, on the one hand, she has intense emotions and her true love, on the other hand, she has vanity, so she married Edgar Linton by betraying her true nature and her real love. The contradictory choice between her emotions and her marriage leads to her tragedy.

Catherine was a complex character, by turns loving and violent, gentle and passionate, affectionate and willful when she is young. She is to be a high-spirited mischievous child "wicked slip", but who is always plaguing her humorless father with her haughtiness. At last her father says he can not love her because he can not understand her. The despise of her father hardens the girl against him and confirms her in her waywardness, where her brother Hindley, feels dispossessed by Heathcliff.

Catherine sees in the dark boy a reflection of her own wild nature and she is fond of Heathcliff—indeed, the greatest punishment she can imagine is being separated from him. So we can know the lovely mischievous Cathy, passionate in her attachments but fond of teasing and tormenting the very people she loves best. She and Heathcliff play on the moors, their natural habitat, absorbing the savage beauty of the countryside. Catherine does not like Heathcliff, but she loves him with all the strength of her being. In a sublime passage she tells Nelly Dean that she loves him.

*"Not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same, and Linton's is as different as a moonbeam from lighting or from fire ... My great miseries, and I watched and felt each from the being. My great thought in living is himself. If all else perished, and he remained, I should still continue to be, and if all else perished, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it. My love for Linton is like the foliage in the woods: time*



*will change it, I'm well aware the trees. My love for Heathcliff resembles the eternal rocks beneath a source of little visible delight, but necessary. Nelly, I am Heathcliff! He's always in my mind; not as a pleasure, any more than I am always a pleasure to myself, but as my own being."*

The quality of these emotions is as remote from that of the ordinary lover's passion as its origin. For all its intensity, Catherine's love is sexless, as devoid of sensuality as the attraction that draws the tide to the moon, the steel to the magnet.

But Catherine has a fatal weakness. She finds herself irresistibly attracted to gentility of Thrushcross Grange, to the calm of the lovely old house, so refreshing after the storms of the Heights. Indeed, the love of Cathy and Heathcliff is doomed only when Cathy begins to be attracted to the gentle ways and the social graces of Thrushcross Grange and is led, through them to abandon her true nature.

In Chapter Six Cathy's first visit to Thrushcross Grange and the contact is made for the first time between Wuthering Heights and Thrushcross Grange, and the picture we get of Cathy, seeming at home after only a few minutes in the wealth and the social status. So after the return to Wuthering Heights, her manners much improved. She is now fashionably dressed and enters the house with dignity, no longer, in Mrs. Dean's significant phrase. . "A wild, hatless little savage ... rushing to squeeze us all breathless." From then on, Cathy begins to lead a kind of double life, without actually intending to deceive. At Thrushcross Grange, where she hears Heathcliff referred to as "a vulgar young ruffian" She tries to put into practice all the refinements of behavior she has learned from the Lintons. Home at the Heights, however she refused to act with a politeness that will earn her instead of praise, only Heathcliff's scorn. She must, of course, suffer for her presence, and Nelly Dean cannot help but make fun of the social difficulties, which the girl's pride makes for her. At the same time, Cathy becomes more and more arrogant and ambitious. Until she accepts Linton's proposal. Though she feels in her head or in her heart — "in whichever place the soul live" — that she has done wrong. Her love for Linton she can explain only in superficial terms of money and position being. However, to marry Heathcliff, she believes, would degrade her and so she has accepted Edgar.

The inner truth that Cathy seeks to ignore for the respectability which her life at the Heights is a kind of fierce energy, which will twist and torture the inhabitants of both houses. It is plain that she has acquired only a superficial appearance of respectability, and that his real nature stands ready at any moment to break through the pretense of civility.

After the marriage of Edgar and Cathy, life goes on smoothly at Thrushcross Grange. But it comes to an end at the return of Heathcliff after a three-year absence. The feeling of passionate release with which Cathy greets Heathcliff contrasts markedly with Edgar's own coolness. It suggests how most of Cathy's nature has remained unfulfilled in her marriage. No doubt that Cathy becomes crazy when she is tortured by this misery. Cathy's delirium is one of the lyric high points of the book, one of the scenes. which makes Wuthering Heights, unique among English novels. Cathy's vision is her mystical feeling of unity with heathcliff and her desperate sense that fate has framed their lives, they can in this world, experience love only through giving

and receiving pain. Cathy doesn't care whether her death will make Heathcliff unhappy or not. She fears only least it may break the bond between them. If inconsolable anguish will keep him faithful to her, she is glad of it.

In one word, it is Cathy herself irresistibly attracted to the wealth and the gentle of Thrushcross Grange that she is led to betray what she herself knows to be her true nature—a nature that is one with Heathcliff's — for the sake of worldly refinement. Her decision to marry Edgar because the brutish Heathcliff is socially beneath her, is what precipitates the tragedy of the novel, a fact she acknowledges in the powerful scene of her reunion with heathcliff in Chapter Fifteen.

It is on this point that Heathcliff and Cathy differ most markedly, for however cruel, however wicked Heathcliff becomes, he never betrays his dream, his own private vision of himself. Where Cathy seeks a kind of worldly success, for its own sake, Heathcliff seeks it only as a way of returning to Cathy. Though both acknowledge that they are inexorably a part of one another, only Heathcliff is willing to face the consequences of that acknowledgement little by little. He brings Cathy to the point where she too, can confess her love, but it is no accident that the terrible moment of her surrender to the truth is also the moment of her death.

Though Cathy dies before the book is half over, the spirit continues to rage in the turbulent air of Wuthering Heights haunting Heathcliff and also returns, healthily subdued, in her daughter and her nephew Harton.