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英汉翻译原理

YINHAN FANYI YUANLI

◎ 周方珠 著

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PRINCIPLES OF TRANSLATION FROM ENGLISH INTO CHINESE

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内容提要

本书综合词汇学、词典学、语言学、语义学、句法学、文体学等相关学科的理论,从不同角度论述了英译汉的基本原理与主要方法。全书内容分为六章。第一章阐述翻译的功能、标准及词典释义与翻译的关系。第二章介绍主要方法与技巧。第三章论述选词原理:内容包括英汉词汇的异同,语境与选词的关系,同义词的语义重量及词汇的语体等级。第四章论述英汉句法结构的异同及组句原理。第五章从文体学的角度阐述不同文体作品的翻译原理。第六章着力论述文学与修辞格的翻译转换机制。本书溶入了作者在翻译理论方面的部分研究成果。

英 汉 翻 译 原 理

周方珠 著

自　　序

　　据史料记载,我国的翻译活动始于公元前 11 世纪的周代,距今已有三千年的历史。译事三千年,沧海桑田。然而,"译学"一词却至今未被中文词典收入。这足以说明翻译理论的研究滞后于翻译实践。

　　我国的翻译理论研究始于支谦的《法句经序》,迄今已有 1800 年的历史。在 1800 年的漫长岁月里,翻译理论的研究一直在断断续续地进行。历史发展到近代,帝国主义用大炮打开了清王朝闭关自守的大门,西方各色各样的思想文化潮流也随之大量涌入,翻译活动日益频繁,严复、梁启超、吴汝纶等人围绕翻译的文体、语言等展开的讨论使译学理论研究向前迈了一步;五四以后,随着新文化运动的兴起,我国翻译活动呈现一派繁荣景象,鲁迅、郭沫若、林语堂、朱生豪等人在翻译实践和翻译理论方面的建树将我国译学理论的研究向前推进了一大步。新中国成立之后,尤其是十一届三中全会以来,翻译事业随着改革开放的大潮飞速发展,翻译理论的研究也出现了空前繁荣的景象。但纵观历史的各个阶段,我国翻译理论的研究始终是沿着"翻译标准"这条经线发展的。尽管不同时期的提法有所不同,但充其量只不过是在这条经线两边左右摆动。从唐代玄奘的"既须求真,又须喻俗",到清代严复的"信"、"达"、"雅",从五四前后的"信"、"顺"之争,到当代的"神似"与"入化"之说,其发展走势均未脱离翻译标准这条主线。在有些人看来,西方的译学理论研究走在我们的前面,其实,无论是泰特勒(Alexander Fraser Tytler)的"翻译三原则",还是奈达(Eugene A. Nida)的"同等效应论"均未超越翻译标准的范畴。长期以来,翻译标准似乎就是翻译理论的全部内容。因此,理论研究始终难以超

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越翻译标准的辐射圈。译学理论研究上的方向性偏差制约了译学理论的正常发展，是译学理论滞后于翻译实践的症结所在。

诚然，翻译标准是翻译理论的重要内容。但无论何等重要，也只能是部分内容，而非全部，充其量也只能算是译学理论体系中的一条经线。多年来，中外有关学者的研究工作基本上是沿着这条经线进行的，裹用的是一种纵向研究法。这种单向的研究方法终究难以使翻译理论形成完备的体系。完备的翻译理论体系应是一张经纬纵横交错的网络。而目前的研究工作在横面上刚刚开始，还存在大范围的空白。同哲学、文艺学、语言学、美学等成熟的人文学科相比，翻译学在内容上还缺乏完整性，在理论上还缺乏系统性。要构建独立完备的现代翻译理论体系，必须确认翻译在人文科学中的坐标，必须理清翻译与相关学科的关系。

概而言之，翻译是两种文化系统的碰撞与交融。因此可以说翻译几乎涉及人类文化的各个领域。然而，就其横面上的内容而言，翻译理论同人文科学中的诸多学科交织成密不可分的关系。本书概述了翻译与人文学科中主要相关学科的关系，着重从横向探讨了翻译选词与词汇学、词源学、词典学、语言学、符号学、语义学、语境学、文体学、修辞学的致密关系，以及翻译组句与语法学、文体学、哲学、逻辑学和美学等学科的特殊关系。

笔者长期从事高校翻译课教学工作，多年来，一直奢望以绵薄之力从横向勾勒出译学理论的另一条主线——纬线。无奈学养太浅，力不胜任。但笔者坚信，有翻译界同仁的共同努力、不断求索，翻译与相关学科的横向关系定能梳透理清，完备系统的现代译学理论体系定能构建完成。

<div align="right">一九九六年九月于合肥</div>

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Chapter One

Introduction

I

Definition and Qualification

Translation from English into Chinese is the major concern on which we are to focus our effort. But, what is translation? That is the problem we shall discuss first.

Definition

Translation, generally speaking, implies rendering from one language into another of something written or spoken. It is essentially the faithful representation in one language of what is written or spoken in another. It is the replacement of textual material in one language (The Source Language SL) by equivalent textual material in another language (The Target Language TL).

The term "equivalent" is clearly a key term. The central problem of translation practice is that of finding TL translation equivalence both in form and in essence. Translation, so far as the means of communication is concerned, is the unity of opposites which are bilateral alien languages——the source language and the target language. So far as the form of expression is concerned, translation is classified as oral interpretation and written translation. So far as the

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categorical coverage is concerned, it is classified as translation of so-
cial science and that of physical science. Translation as was stated by
Newmask, may be classified into the following ramifications:

1. Communication translation: This seeks to achieve the same
effect on the readers of the source and target languages. Its quality
can sometimes be better than that of the original.

2. Semantic translation: This seeks to restore the exact mean-
ing of the original. It follows the syntax and the vocabulary of the
source language to the point where they slightly distort, without,
however, violating the standards of the target language. Its quality
may be lower than that of the original.

3. Information translation: This reproduces the referential con-
tents, but not the style nor the form. It extends from paraphrase to
summary.

4. Formal translation: This reproduces the form without the
contents.

5. Full-prose translation: This reproduces the form without the
sound effect, yet accompanies the original text.

6. Interlinear translation: This is a word-for-word translation
which takes no account of the context and preserves the word se-
quence of the source language (pretranslation of a difficult passage).

7. Literal translation: This is a translation of all the words of
the source language, taking no account of the context, but respect-
ing the syntactic structure of the target language.

8. Stylistic translation: This is a rendering of the original
which involves working at a high level of elegance in the target lan-
guage.

9. Analytical translation: This transposes the structures and

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gives only the most normal meanings of the lexes (language learning, first stage of a semantic translation).

10. Imitation: partial translation.

11. Service translation: translation in what is, for the translator, an unusual language. In a word, translation is the mutual transference of alien languages. It is an art of re-creation that acquires painstaking effort as it has a complete theoretic system governing its practice.

Qualification

No matter what sort of translation it may be, it surely serves as an intermedium between two different languages, between the peoples of two countries, just like English-Chinese translation as a medium between English and Chinese. Translation works somewhat like a matchmaker between a boy and a girl. To be a successful matchmaker one must be very familiar with both the boy and the girl. And in addition, one must learn some good methods and work flexibly. To do an adequate translation is very much like acting as a successful match maker. The translator must be well acquainted with both languages——the native language and the foreign language. Besides, one must learn the methods used in translating and the theory guiding translation. The modern theory is closely related to practical linguistics, stylistics, comparative linguistics (including bilingualism 双语学), sociolinguistics (社会语言学), semantics (语义学), psychology (心理学), semiotics (符号字), comparative literature and logic. Among which, comparative linguistics, stylistics and transformational-generative grammar are most influential to

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translation. Therefore, a qualified translator must be also good at linguistics, stylistics and semantics, and he had better be a versatile scholar. Some people originally thought translation was a very easy job which could be done well as long as you learnt a foreign language. People with such point of view know not the implication of translation at all. The well-known American translator and translation theorist Eugene A. Nida puts forth the following necessary qualifications which translators must have if they are to produce satisfactory translations:

1. A translator must be well aquainted with the source language.

Dr. Zhu Guangqian pointed out: We are inclined to feel too confident of our comprehension when we are reading foreign literary works. We think we know it from A to Z, yet, when we start translating it we find it difficult and there are many points misunderstood by us. We are playing the fool with ourselves because of careless reading. Therefore translation serves as the best possible approach to the study of foreign languages.

Now let's take the following paragraphs for instance:

All of us have read thrilling stories in which the hero had only a limited and specified time to live. Sometimes it was as long as a year; sometimes as short as twenty-four hours. But always we were interested in discovering just how the doomed man chose to spend his last days or his last hours. I speak, of course, of free men who have a choice, not condemned criminals whose sphere of activities is strictly delimited.

Such stories set us thinking, wondering what we should do under similar circumstances. What events, what experiences. what as-

sociations should we crowd into those last hours as mortal beings? What happiness should we find in reviewing the past, what regrets?

Sometimes I have thought it would be an excellent rule to live each day as if we should die tomorrow. Such an attitude would emphasize sharply the values of life. We should live each day with a gentleness, a vigor, and a keenness of appreciation which are often lost when time stetches before us in the constant panorama of more days and months and years to come. There are those, of course, who would adopt the epicurean motto of "Eat, drink, and be merry," but most people would be chastened by the certainty of impending death.

In stories, the doomed hero is usually saved at the last minute by some stroke of fortune, but almost always his sense of values is changed. He becomes more appreciative of the meaning of life and its permanent spiritual values. It has often been noted that those who live, or have lived, in the shadow of death bring mellow sweetness to everything they do.

By translating these paragraphs into Chinese, one can realize the true meaning of what Zhu Guangqian said.

2. A Translator must be well acquainted with the target language.

Let's take Yan Fu(严复) for instance:

(1) When Yan Fu, a famous translator in the Qing Dynasty, was translating "Evolution and Ethics and Other Essays", the title turned out to be the crux that caused him to cudgel his brains day and night and look pale. His wife worried very much about it and said to him: "There is no need to sacrifice your health for a word." But Yan Fu said in reply:"Compared with the short life of a human

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being, a well-whetted word may enjoy eternal glory." He, then, went on to ponder over the proper representation of the title for quite some time and eventually had it translated into 《天演论》 which has since deserved high praise up till now. However the toiling he suffered was tasted by nobody but himself. No wonder he heaved a deep sigh when he completed his translation: "A new term established, ten days or a month spent"(一名之立,旬月踟蹰).

(2) He crashed down on a <u>protesting</u> chair.

Translate this sentence into Chinese, giving enough attention to the underlined word.

Only by acquainting oneself with both the source language and the target language, can one produce a satisfactory translation. An awkward translation is caused either by the poor source language or by the poor target language. But in addition, there are still some other causes. The main cause of them is the diversities between the two languages. So far as English-Chinese translation is concerned, there are great diversities between English and Chinese which are classified into two different families——the former, Indo-European Family, the latter, Sino-Tibetan Family. Great diversities lie in history, geography, politics, economy, culture, customs and so on: these diversities cause great difficulties in translation, and sometimes it is impossible to translate. Now let's discuss the following examples.

Pun is a figure of speech depending upon a similarity of sound and a disparity of meaning. In Example 1, mind is used as a pun.

1)

Professor of physics: What is matter? | 怎么啦?
什么是物质?

Student: Never mind.（没关系。）

Professor: Then what is mind?（什么是精神？）

Student: It doesn't matter.

2)

Why is the letter A like a honeysuckle?

Because a B follows it.

　honeysuckle（一种忍冬植物），with very fragrant flowers which, of course, are greatly attractive to bees. 即 A bee follows a honeysuckle.（蜜蜂 bee 发音为/bi:/，而字母 B 又排在"A"之后。）

3)

Why is the letter "W" like scandal?

Because it makes ill will.

The interesting association used in the above-mentioned sentences can be hardly expressed in the target language.

Besides, great diversities between English and Chinese will surely give rise to great differences in "associative meaning" between the British people and Chinese people. For instance:

Fire, sea, Roland, castle, sport, shepherd, nightingale, race, these words cause the British people a psychological reaction different from that to our Chinese people. The same is true of the Chinese characters: 风, 花, 雪, 月, 江, 河, 湖, 海, 松, 竹, 梅, 柳, 菊, 燕, 碑, 笛, which give our Chinese people the associative meanings different from those to the British people and American people. For example:

说甚么脂正浓,粉正香,

如何两鬓又成霜?

昨日黄土陇头埋白骨,

今霄红绡帐底卧鸳鸯。

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Nobody would put "霜" into "frost or frosted", and "鸳鸯" into "mandarin duck". One more example：

训有方

保不定日后作强梁。

择膏粱，

谁承望流落在烟花巷。

Here "烟花巷"—"brothel" instead of "a lane strewn with flowers and shrouded in mist" which misrepresents the author's meaning.

One more example：

"这家公子如狂蜂浪蝶，终日介寻花问柳，不思上进。"

We have to read $\begin{cases} \text{behind} \\ \text{between} \\ \text{beyond} \end{cases}$ the lines and try to figure out the implication of "狂蜂"，"浪蝶"，"花"，"柳" instead of putting them directly into English.

In a word, only by acquainting ourselves with the target language (Chinese to us) can we do our translation with facility.

3. A translator must be armed with professional knowledge needed.

Besides the source and target languages, one must familiarize himself with mathematics, physics, chemistry, history, geography and so on. Otherwise one would often find himself at his wit's end in translation and the translation (suppose he could do) would be an awkward one. Dr Wang Zuoliang said, ".Translation is actually a miscellaneous art." Such being the case, a translator should be a versatile scholar.

4. A translator must be armed with the ability to live his part

（移情）.

As an actor, one must be clever enough to be aware of·the role he (or she) is going to play, and capable enough to turn the available lines into action gesture, sound and emotion. Just like an actor, a translator must be also capable of perceiving the true intention of the original author and change his works into the target language according to the author's intention.

As the famous playwriter Maryann points out: "A translator must enter into the spirit of his character (regard himself as one that plays a role in a play)." That is to say, he seems to be

(1) present at the very spot. （亲临其境）
(2) involved in the very occurrence. （亲历其事）
(3) witnessing the very parties concerned. （亲睹其人）
(4) iterating the very utterances. （亲道其法）
(5) experiencing the very joy. （亲尝其甘）
(6) and sorrow. （亲领其苦）
(7) sharing the very weal. （亲享其福）
(8) and woe. （亲受其祸）
(9) partaking of the glee. （亲得其乐）
(10) and grief. （亲感其悲）

5. A translator must be armed with the excellent ability of expressiveness and imagination. But how? Read and try to recite "Selections of Ancient Chinese Prose", recite the poetry by the writers of the Tang and Song Dynasties. "Toil yourself and endure hardship for obtaining a well-chosen word" and just as the famous poet Du Fu did, "never give up until an amazing poetic masterpiece is gained".

Then you can arm yourself with the excellent capability and vivid imagination. Now try to translate the following into proper