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ECCE TRANSLATOR'S MANUAL
AN ANNOTATED BIBLIOGRAPHICAL HANDBOOK
ON
ENGLISH-CHINESE CHINESE-ENGLISH TRANSLATION
WITH DOCUMENTATION AND ORGANIZATION INFORMATION

Compiled and Edited

by

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and
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A Reference Book for Extramural Courses
of
The Chinese University of Hong Kong

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PREFACE

The *ECCE TRANSLATOR'S MANUAL* is probably the most comprehensive work of its kind and contains almost everything that a translator wants to know about his profession, and the sources from which he may get information on the theory and practice of translation. Ideally, it should also include the vast number of translations of the primary sources themselves but it would run to over a thousand pages and we are not yet prepared for this. However, the various publications that guide the inquirer to such information are fully listed.

The Extramural Department of the Chinese University of Hong Kong is pleased to be associated with the preparation of this reference work. In 1967, the Department inaugurated an Advanced Translation Certificate Course – the first to have been offered in Hong Kong. Since then, it has run a great variety of courses in translation. The faculty included the late Professor Jen Tai 任泰, Professor Yao Hsin Nung 姚莘農, Professor V.T. Yang 楊維楨, Mr. Chien Sam 錢山, Mr. Stephen C. Soong 宋淇, Mr. Frederick C. Tsai 蔡思果, Mr. Alex Sun 孫述憲, Mr. P.C. Yao 姚柏春, Mr. Bruce Lee Yi Pei 李宜培, Miss Diana Yu 余丹, Dr. John J. Deeney 李達三 (also serving as Director of Studies), Mr. Samuel Ding 丁紹源 and many guest lecturers. During the past few years, Mr. Stephen C. Soong was instrumental in planning (and sometimes directing) several advanced courses.

The present work helps assure continuity and progress in our Extramural courses, building a secure future for the field on the experiences and contributions of the past. A handbook of this type strengthens translation efforts because it pushes our translation roots more widely and deeply. With such diligent husbandmen as the present editors, we may confidently expect a rich harvest of abundant fruit.

T. C. Lai
Director of Extramural Studies
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INTRODUCTION

The title of this book is an indication of what we are about: to provide a bibliographical compendium and source book for the English-Chinese Chinese-English translator which is both scholarly and practical. The "ECCE" acronym (signifying "Behold!" in Latin) calls attention to the special focus of this manual, namely, translation work which covers the English- and Chinese-speaking worlds and is written in these two languages. To concentrate on these two languages alone might at first appear to be too narrow; in point of fact, this particular combination represents two of the world's largest language areas. Surely there is no need for apology when the destinies of so many will be influenced by the degree of mutual understanding between the two. Naturally, many of the points outlined in this manual will be valid for the translation process elsewhere. Thus, the editors of this manual hope that it will make some modest contribution to the basic fidelity, intelligibility, and readability of the communication process in the international community.

ECCE might also serve as a kind of textbook for courses on translation (see below, "Translation Training " pp. 187ff.). In fact, the book developed not only out of our own teaching experience, but also out of the practical experiences of many veterans in the field. The tone is often hortatory and, although it is never meant to sound patronizing, in this Introduction and the pages which follow, we do wish to touch on many areas that may strike an experienced translator as rudimentary. This was done with the intention of pointing out a way of approaching translation, especially for those who may not have the opportunity to pursue a formal program of studies.

There was a temptation to add the word "professional" to the title. But this could have been misleading, for our intention is not to address ourselves only to the individual who has made translation a rewarding professional career, but to appeal to all serious-minded translators who wish to improve their performance. There are certain perfectionist dispositions of mind which distinguish this latter kind of "professionalism" from the translator who is doomed to amateurism all his life. These dispositions are cultivated by developing a habit of translating according to a clear set of professional standards and a skilled technique honed to perfection by constant practice. In short, whatever a translator's status is, he should operate according to professional principles, for amateurism does not pay.

In another important sense of the word "profession," that is, having achieved the recognition and respect of society because of important services rendered to the community at large, translation has come into its own.

> During the recent World Congress of the International Federation of Translators at Montreal [1977], the association's president Jean-Paul Coty declared that "In spite of doubters past and present, translation is, henceforth, a profession." ["A translator will have rights, protection, decent remuneration, better professional standing, improved working conditions."] His statement confirms the impressive theoretical and artistic achievements in literary translation during the past fifteen to twenty years. The translator has emerged from near anonymity to be a visible and active creative presence. If translation has emerged as a profession, there is an implicit acknowledgement of the appearance of the professional literary translator—the individual whose singular talent has silenced the skeptical critic and legitimized translation as a recognized profession.*

To help us live up to such a stirring tribute, we conclude this section by elucidating three important principles which concern the professional-minded translator.

1. The Profit Principle

Enrichment is the translator's concern, both cultural and commercial. Translation probably first began when two merchants from different language areas haggled over some bartering transaction. Undoubtedly, then as now, the better the communication, the better the bargain driven. In recent years, the translation profession has gained ground from the commercial sector in fees, royalties, copyrights, and, hence, become more competitive. (See Part III, Documentation, passim). But most contracts with translators are still made on a piecework basis of a fixed rate per thousand words and this often results in a verbal sellout. Quality has to suffer because the work is often done at breakneck speed. Unless the translator receives some kind of token royalty, at least, he is not going to be too concerned about how well the book sells.

In describing the financial plight of most translators—those indispensable, but often unnoticed "invisible ones"—the distinguished linguist, philologist, and lexicographer, Stefan Congrat-Butlar, in his article on *Translation: A Neglected World,* quotes two famous contemporaries approvingly:

> In referring to "the neglected translator" at a conference some years ago, Isaac Bashevis Singer stated: "While I don't believe in bloody revolutions, I would love to see a translators' revolu-

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* *Thomas Hoeksema,* The Translator's Voice: An Interview with Gregory Rabassa, TRANSLATION REVIEW, *No. 1 (Spring, 1978), 6.*

tion, for they are the ones who really should be liberated. In all literature they have been the pariahs, suffering the scorn of the critics and seldom hearing a good word. When the book was good, the author got all the credit When the book was bad, they blamed the translator." . . . Dr. Harry Zohn . . . bemoans the translator's meager wages. "To most publishers," he writes, "translation is a nuisance; they would like to have a manuscript promptly retyped in English and pay a typist's wages." Actually, the average competent typist or transcriber, requiring no knowledge of a foreign language or culture or civilization, earns more per hour and per year than does the average highly educated and equally competent free-lance translator, to say nothing of the nonunion delicatessen counterman; the unionized garbage collector, policeman, or fireman; or the mayoral, gubernatorial, or congressional aide or secretary. "The going rate for literary translation," he confirms, "is now still $30 per 1,000 words. Even though this additional cost often increases a publisher's gamble, at that rate a person would have to translate (and type up!) 500,000 words (or about 4 books) a year to earn $15,000. It is evident that it is all but impossible to make a living from literary or scholarly translation—and I include here the humanities, sciences, and technologies—and *would* be even if there were enough work to go around."*

Even in the world of educational institutions, the translator has not received his due. Rather than giving dignity to the art of translation, most educational institutions bestow a kind of grudging respect. Recently, one disgruntled writer to the *TIMES HIGHER EDUCATIONAL SUPPLEMENT* (28 July 1978), complained about an English university's staff reviewing committee because it apparently considered that "translation does *not* constitute 'a publication of research in the relevant sense of the term "research" ' . . . and is therefore unworthy of consideration alongside other publications in a person's academic record." Although more and more universities are introducing translation courses or even graduate programs (see "Institutes for the Training of Translators," pp. 241f.), generally speaking, the translator's lot is not a happy one.

On the other hand, as Michael S. Batts states,

> The increasing use of translations coupled with and in fact encouraged by decreasing enrolments in foreign language study logically demands an increase in the supply of translators. But how are more and more translators to be found among less and less students of foreign languages? The answer lies in a re-orientation of language programmes toward the art, science, profession or whatever you will, of translation; for work in this

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**In Filomena Simora and Nada Glick, eds. and comps.* THE BOWKER ANNUAL OF LIBRARY AND BOOK TRADE INFORMATION *(New York: R.R. Bowker Co., 1979), p. 386. We wish to acknowledge a debt to the author for many other pieces of information which have been incorporated into* ECCE.

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> field could draw together those interested in attaining a high degree of language skill and those who wish to proceed to the study in depth of the literature and/or culture of the foreign language concerned . . . .
>
> Intellectual qualities and cultural perceptions developed in the process of studying translation should be at least equal to those acquired in studying literature in the original or linguistics, and the knowledge acquired should provide an excellent basis for graduate work in language, or literature, for further professional training in translation or for teaching at the high school or college level. Last but not least, the study of translation techniques should lead the student to question the translations themselves, their accuracy and validity, and thus to adopt a more critical approach to writing in general.
>
> The related questions of foreign language study and translation are of vital importance for universities, for universities are the most international and cosmopolitan of institutions. Without the free interchange of information across language boundaries universities would be lifeless.*

Many translators find themselves steering an uneasy course between the commercial Charybdis of business and the scholarly Scylla of academe, trying to become sufficiently specialized in order to make a living as free lances (See Part II, Periodicals, for classified advertisements [e.g., *THE INCORPORATED LINGUIST*] ; Part III, Documentation, passim; and Part IV, Organizations). Both the commercial and academic worlds are exacting taskmasters, and this naturally leads us to a consideration of the next principle which, for the lack of a better term, we put under the "polishing" rubric.

2. The Polishing Principle

The romantic myth of authors dashing off hundreds of lines of poetry in a frenzy of inspiration is certainly more the exception than the rule. The translator, in trying to render a reasonably accurate fascimile of the original is, *a fortiori,* condemned to the hard labor of looking for the precise word or phrase which will communicate the author's intention. The kind of pertinacity required often compels the translator to search for the exact meaning of just one word, perhaps for a week or even longer. In fact, some would go so far as to say that the professional-minded translator will spend three times more effort in polishing than in the initial translation. Fortunately, there is a tradition of polishing in both Western and Chinese literatures. One has only to think of the *limae labor* Alexander Pope lavished over his beloved couplets or the famous *t'ui ch'iao* 推敲 story of Chia Tao 賈島 , to illustrate this point. In a word, one who wishes to attain

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**Introduction, in Michael S. Batts, ed.,* TRANSLATION AND INTERPRETATION: THE MULTI-CULTURAL CONTEXT. A SYMPOSIUM *(APRIL 18-19, 1975) (Vancouver: Cautg, 1975), pp. 8-9.*

professional competence as a translator, will do better by careful polishing of a few works than by grinding out many reproductions whose resemblance to the original are often only slightly coincidental. What follows is a kind of check-list for the "Gentle Art of Polishing."

Polishing by its very nature is tedious and time-consuming, as it tries to smooth off the rough edges and eliminate any excess that would mar a rounded whole. This requires patient perseverance and diligent attention to accurate detail. The professional translator is a thorough and conscientious perfectionist by nature or training; not a single detail is allowed to remain which might detract from the original. He also refines and tightens the text until all excessive verbiage is squeezed out.

A professional will not allow the exigencies of deadlines to become an excuse for shoddiness or slap-dash work. Oftentimes the work has to be put aside for days or even weeks in order to view it in the proper perspective and allow buried defects to surface. More and more unsightly growths seem to appear with the passage of time; the translator who is concerned about the appearance his customer's image presents to the public will find himself shaving off more stubble each day.

Although the translator may take justifiable pride in his work, honest translation is good for one's humility: one's own flights of inspired fancy must be curbed in deference to the limits placed on the translator by the original. In fact, there is a double restraint placed upon translators: not only do they have to accept their own limitations as stylists, but also the limitations set upon them by the original work itself. If we prize the virtue of creative originality in a writer, it is polished fidelity and a sense of exactness we admire in a translator. A momentary stylistic flare must often give way to painstaking care and simple accuracy.

Texture is also important. It is said that John Dryden, the Father of Modern English Prose, found the English language brick and left it marble. But a smooth uniformity which pulverizes each and every original into a translated least-common-denominator is to be guarded against. The sensitive translator has to be a good writer who can manage several styles and even be able to distinguish a smoothness which is as hard as jade or as soft as velvet.

A third party can assure objectivity. To begin with, the translator himself can assume a "talking mask" and read his own translation aloud to detect obvious errors and disjointed rhythms. More beneficial, of course, is to invite a colleague (preferably, one who has a knowledge of the original) to proofread the text in order to avoid blunders. Finally, consultation with a native speaker of the target language will almost always improve the readability of the translation.

From a pedagogical point of view, it is far more advantageous for students to correct their own work than to have the teacher do it for them. The former policy helps the students develop a habit of self-improvement by forcing them to reflect on what is wrong and to develop a built-in apparatus for self-correction. When the teacher underlines a questionable phrase and puts a sign in the margin indicating a deficiency in diction, idiomatic usage, punctuation, syntactical variety, connotative nuances, etc., this can be far more instructive than offering a pat correction. The quality of students' improvement will usually be in direct proportion to the amount of time they are willing to spend on smoothing out the areas which rough, merely adequate, translation leaves.

Of course, we must all sedulously avoid the temptation of being satisfied with the first easy equivalent that comes to mind. Life and its written expression are far more complex than that. Translation requires, not only a bi-lingual expertise, but a bi-cultural frame of mind within which one tries to be more and more at home in diverse cultures. Consequently, one must laboriously learn where to find the tools and how to use them effectively in order to dig more deeply into the cultural riches of the original document. This not only involves familiarity with the advantages and disadvantages of individual reference sources (see below, "The Researcher Principle," pp. 14ff.), but requires that one frequent general and specialized libraries for a scholarship that is both comprehensive and meticulous.

Finally, the "complete translator" will practice the skill of producing his product in a format which is neat and aesthetically pleasing in its total appearance, clearly manifesting a sense of perfection and finish (see "Format Sheets" and "Correcting Proofs," pp. 306-12).

3. The Researcher Principle

Without being pedantic, even the *beginner* type of translator has to be part-time researcher; that is, he must learn to seek out answers to the myriad kinds of problems that pop out of any substantial translation work. Usually, the novice translator will not go much beyond his own personal, limited resources, so he looks for advice from a more experienced colleague when he reaches an impasse.

On the other hand, the translator who wishes to establish himself on the *intermediate* level of his profession, must have a broad range of interests and a certain intellectual curiosity that helps to acquaint him with all the fields related to his translation work. He may be a translator by vocation, but he is a bibliophile by avocation. The natural consequence of this is that he reads widely and his private library shows it.

Nor can it be presumed that everyone knows how to read, let alone read widely. One of the most influential pedagogical books in the modern English-speaking world has been Mortimer Adler's and Charles Van Doren's *HOW TO READ A BOOK.** The principles outlined in this treatise should be part of every educated man's mental equipment. A basic reading skill also considers the speed with which one should

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**Revised ed. (New York: Simon & Schuster. Inc., 1972* (See "How to Read a Book," pp. 224ff.).

go over a given text; of course, this depends on its relative difficulty and importance. Such reading skills are of special importance to the translator who is often required to do rush jobs for a client who simply wants the main ideas, or a rough and working translation. A trained reader knows how to skim- or skip-read in order to detect just the key points. (See "How To Improve Your Reading Rate," pp. 230f.).

When a problem arises, the intermediate translator tries to work out the solution independently, although he too will often have to consult a senior translator in the field, particularly where specialized areas are involved. But before he goes to another expert, he exhausts the materials at hand. The good translator, at this level, knows that he must be a good writer. This means he can express himself clearly and correctly, while being sensitive to stylistic differences and knowing how to avoid easy clichés and jargon as much as repetition and verbosity. Consequently, he will have a good usage text at hand always, so that his style is easy to read and not a case of crabbed "translatorese."

The intermediate translator will also be trained to recognize the usage and stylistic differences which exist in materials from Communist, Nationalist, and Overseas Chinese sources. He will possess the handful of dictionaries, transcriptions systems, and simplified-regular characters tables which enable him to move easily back and forth within modern Chinese, to say nothing of the special problems associated with classical Chinese. Naturally, the ECCE translator will also have at hand the standard dictionaries, texts on British vs. American punctuation, spelling, and other conventions.

The difference between the intermediate and the *advanced* translator is almost one of kind rather than degree, for the latter is the ultimate authority in his field. This does not make him entirely independent, to be sure, for he will compare notes with his peers on occasion and certainly exhaust all the reference aids available to him. But the ultimate decision about how the text shall read will be in his hands.

The advanced translator is, almost by the nature of his commitment, an accomplished research scholar, with or without academic affiliation. The first step of good scholarship is to examine what has already been done by other experts in the field. Naturally, he will have contacted the various translation organizations and their indexes (see Part IV. Organizations, passim), to determine whether a substantial work is being considered elsewhere for translation or is already translated. Lists of translations are often kept by a central library, information service center, or a nearby university or technical college. Sometimes, local industries maintain informal name lists. To gain this kind of expertise obviously requires a great deal of initiative. It also requires a considerable knowledge of bibliographic tools as well as the texts of Chinese and Western histories, theories, and methodologies of translation.

Most advanced ECCE translators have come to this stage the hard way, by enormous outlays of time though a trial-and-error effort and a one-thing-may-lead-to-another search in various libraries or bookstores. How often does the translation teacher hear the complaint of students seeking a guide through the maze of library stacks and reference books, to say nothing of how to make a selection from the many translation journals and organizations! Even experienced translators have been known to confess ignorance on how to locate the context of a famous word or phrase from Confucius or Tu Fu, the Bible or Shakespeare; famous concordances for these and many other classics have eluded them.

But more important than knowing reference books is to know one's end or purpose through a well thought-out set of principles such as we have outlined above. A few final corollaries to these principles will conclude this section: 1. If one's aim is to gain self-enrichment, then the self-discipline of hard work and persevering effort is essential. 2. If one's aim is to achieve near-perfection, then active enthusiasm and scientific exactitude towards constant, unrelenting revision of the work at hand are taken for granted. 3. If one's aim is to present a near-equivalent of the original to the reader, then training in the reference sources which give the necessary contexts for fuller understanding of a particular text must have become second nature.

The Means to the End

The manual which we have compiled and edited, attempts to gather between the covers of a single volume, a sampling of all the essential information a serious ECCE translator should know about. It is a virtual *vade mecum* of translation information giving representative sections on useful publications, statements, and organizations.

The most important features of the manual are the sections on Bibliography and Periodicals (see Parts I and II), which trace translation development both in English and Chinese while trying to take a middle course between quantitative comprehensiveness (both arts and sciences are represented) and qualitative selectivity (family planning, yes, but not metallurgy). We have not included works about translation in any languages other than English or Chinese. Our coverage takes into account the usual books and articles, periodicals and serials, dissertations and proceedings, as well as notable prefaces and introductions. The main interest was to compile a fairly extensive list of titles of secondary ECCE sources; namely, publications about the theory and practice of translation rather than a list of primary materials which have been translated. The enterprising researcher can locate this last kind of information in our manual by referring to bibliographies which specialize in each area.

There are certain limitations and biases to which we must confess. This is particularly true in some of the natural and social science areas. The sciences are more than well represented in the translation field and our stress on the humanities tries to balance the picture. On the other hand, ECCE contains sufficient representation from both the arts and sciences to engage directly the practicing translator or student of translation. We tried to verify everything available to us in order to provide reliable annotations and in this we have succeeded for the most part. Most of the publications which have eluded us were out of print, restricted (many China Mainland materials), or had not reached us in time to be included in this edition. Indeed, the dream of UBC (Universal Bibliographical Control)—even in as restricted an area as ECCE translation—seems to recede in the distance further and further as one gets deeper and deeper into the subject. The proliferation of published materials makes it almost impossible to keep abreast in the field, but such an *embarras de richesses* bodes well for the future. The publications we collected fell quite naturally into a pattern of five subdivisions within the Bibliography category (plus the special section on Periodicals in Part II).

PART I: BIBLIOGRAPHY

A. GENERAL REFERENCE

We have already mentioned that the non-specialist translator must have a broad-based inquisitiveness and a bi-cultural attitude to become a master of his craft. He must be able to cast his nets very wide through time and space if he is to catch the slippery prey that is often found in unfamiliar waters. Nets are used to trap the great schools of fairly commonplace words which usually make up 85 to 95 per cent of a translation, but—to continue our metaphor—the more elusive and inaccessible species require a skillful angler who is well equipped with a great variety of rods and hooks. It is catching that last 5 to 15 per cent which distinguishes the advanced from the intermediate translator, and it is knowing how to fish as opposed to being served with something pre-cooked that is so much more exciting and rewarding.

All this is a roundabout way of introducing the very important subject of General Reference for translators, the training for which seems to be so often neglected or taken for granted. Information retrieval (with or without computer assistance) is essential to the competent translator, not only for finding the *mot juste*, but for having rapid access to succinct background information to supply the necessary context for the translation or a helpful annotation for the reader. It is only by frequent use and practice in a well-stocked reference library that the advanced translator can operate efficiently. Most libraries break down knowledge into certain categories and subcategories according to which they classify their books and journals. It is easy to familiarize oneself with these systems and memorizing the main divisions assures one of many shortcuts to valuable information. (See the various "Classification Systems" on pp. 231-39). With few exceptions, Chinese books are classified under one or other of these systems (sometimes adapted), either alphabetically according to the Wade-Giles transcription, or the number of strokes which make up the Chinese characters.

We have deliberately alloted a great deal of space (approximately

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