

# 英 文 翻 譯

英譯中—中譯英

ENGLISH TRANSLATION



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English-Chinese  
Chinese-English

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## 前 言

本書編著之目的在導引我國英文系學生一些翻譯方面的技巧與方法，以求達到“信”(faithful)、“達”(expressive)“雅”(refined)與“暢”(elegant)四個要素。

本書分爲兩部份：第一部份爲英譯中，第二部份爲中譯英。所有題材均取自中外名著、報章雜誌以及詩詞之全部或一部，並對每一種譯法作比較上的說明。

有關書中的譯例，並非一成不變，也非代表它們是最標準的譯文，它們自有各種不同的譯法。故在教室中可先提出原文，由學生各自獨立翻譯，然後比照書中的譯文，再予討論，務求達到盡善盡美。中國學生的通病是在教室中既不喜亦不肯說話討論，羞於提出問題，一味被動地接受“填鴨”式的或“照書宣讀”的教育，所以沒有進步，缺乏獨立思考的精神。翻譯課程首重討論，次爲練習。故書中的譯例只可作爲參考，不可把它們當作一種模範或基礎。

教師對於每一篇譯文要盡量闡述它的優點與缺點，指出它的準確性(exactness)、表達性(expressiveness)、風格(style)、修辭(rhetoric)與通暢(flucy)之所在。

翻譯者必須具備良好的中英文根底，更必須明瞭中英文思想

邏輯之異同；當然，標點符號對於英文之重要自更不在言下了。

最後，我要感謝吾妻林嬌對本書的校對所作的努力與花費的時間。

編者

## 翻 譯 漫 談

翻譯是一種藝術，藝術需要技巧，需要潤飾，翻譯亦係如此。它是一種用與原文不同的語言將原作表達出來的藝術。譯文必須要保持原意，不可任意增刪。它是將一種語言用另一種語言復述出來，只可變換辭句，而不可變換意義。

翻譯者必須精通兩國文字，在選字與文字構造方面要絕對遵循原作的意義，並且要使譯文符合譯文語言的習慣；如果是成語，更要儘量配合譯文語言的精神，避免直譯，如英文中的 *Talk of the devil and he is really coming!*（談到曹操，曹操就到），不可直譯為“談起鬼，他就來了！”*Go to the devil!* 滾開！〈或〉去你的鬼！）不可譯為“到鬼那兒去！”，但 *to go to the devil* 則是“墮落”的意思。又如中文中的“躬行實踐，勝於千言萬語”應譯為 *Actions speak louder than words*；“謀事在人，成事在天”*Man proposes, God disposes*；“一失足成千古恨”*A single fault brings endless remorse* “福無雙至，禍不單行”*Blessings seldom come simultaneously, or misfortunes alone*；“臨財毋苟得；臨難毋苟免”*Be tempted not by riches, shun not from difficulties*，這些譯文都是英文中原來就有的成語，所以用原有成語譯出較為恰當，又如中文的“拜倒石榴裙下”宜直接引用英文中類似的成語“*I am a slave to your beauty*”較為

生動。因一種文字中的成語，他種文字未必完全相同，譯者應儘其所知，引用原來的成語以求配合，當較勝於直譯。他如英文中的成語“Every-thing is emptiness without sincerity”(不誠無物)；“Walls have ears”(隔牆有耳)；“Ill gotten, ill spent”(悖入悖出)；“Nothing is the beginning and end of all things”(萬物始終無故)；“Birds of a feather flock together”(物以類聚)等。

當翻譯一篇文章時，不可看一段，翻一段，必須先將原文細讀一二遍，然後再分段研讀，在澈底了解其意義後，再著手翻譯，以譯文的語言習慣，決定辭句的先後次序。特別要注意的是，英文偏向於被動句的使用，中文則甚少被動表達的方法，如 You are informed...，中文切不可譯為“你被通知...”，而要譯為“茲通知...”；I was moved（我感動了）而非“我被感動了”。

還有許多中國成語與英文成語類似的都可引用英文原句，如“寧為玉碎，勿為瓦全”(Rather be a broken gem than an intact tile)；“滿招損，謙受益”(Pride goes before a fall; blessed are the meek)；“己所不欲，勿施於人”(Do not unto others what you not done unto you)；“心有餘而力不足”(The spirit is willing but flesh is weak)；“既往不咎，來者可追”(Regret not the past, anticipate not the future)；“天有不測風雲，人有旦夕禍福”(Weather is unpredicable, so is fate)；“百金孰云種，一諾良匪輕”(Who sayth that a

single promise is lighter than a hundred ounce of gold?); “恭不招侮，謙不遭忌”(To be respectful invites no insult; modest, no jealousy); “前事不忘，後事之師”(Past events, if not forgotten, serve as guides to future ones)等等。(餘譯成語，格言章)。

因此，譯文必須要符合它的語言形式，也就是說，從英文譯過來的中文必須要像純正的中文，而不可譯成英文式的中文，反之亦然。

翻譯並不是一件簡單的事，它須俱有兩國語言的知識，缺一不可。所以在譯完一段後必須重讀一遍，不但要檢查有無遺漏，更要推敲譯文是否純正。在翻譯中，英文式的中文或中文式的英文都是不妥的。

翻譯時的句子有長短、單複之分。別以為單句與短句很容易譯，這是表面上看來容易而已。其實句子愈簡單，愈短則愈難翻譯。遇有這樣的句子，在着手翻譯前，必須了解它真正的意思是什麼；在澈底明瞭後，先打好腹稿，再開始翻譯。因為單句的字少。譯出來如與原句意義稍有不符，很易被讀者發覺，不若長句或整段之翻譯易於藏拙。尤以警句的翻譯更為困難，蓋警句字少而寓意深，常有平行或對仗等結構，如隨便譯為單句，過長則對其精警的意義容易忽略，過短又無法表達其原意。譯者必須緊跟着原意並小心對每一用字的斟酌，務求與原句一樣的成為警句。至於英文長句與複句的翻譯，譯者可自由變通，如認為原句過長，可分成數句譯出，但須力求通順。英文複句中的從句和短語（

特別是形容句)太多時，尤其適用分譯法，把它分譯成數單句或用半支點(；—— semi-colon )以使其句短易解，如勉強依照原文體裁，則譯句可能變得冗長累贅。大凡中文句法多較英文為短，所以中譯英每較英譯中容易，縱使有時中文句略長，譯成英文時也不難調整，因為英文句子的分合，在文法方面學生多已熟悉，必能調整自如。

談到英文詩詞的翻譯，我主張以用文言較好。中國文字本來很美，文言詩詞更美，它是英文所望塵莫及的。故本書英譯中的詩詞多用文言體譯出。雖然譯者文言文淺陋，更談不上美，但我已盡力使它配合原文，力求簡潔，未敢逾越。

# 1

Translation means the conversion of an expression into another language. To say plainly it is an art to reproduce the exact idea of the author by means of a language different from the original. From the above definition of translation we know that the original thought of the expression must be kept as exactly as possible. Nothing should be added to or taken away from the original work. The duty of the translator is simply to change the vocabulary not the thought. In translation therefore, there are two essential elements: accuracy and expressiveness.

Accuracy is the first requisite of translation. The translator must stick to the author's idea. Words selected and construction sentences constructed must be of such nature as will convey the exact original thought. Expressiveness is to make the translation readily understood. In other words, the translator must express his author's idea as clearly and as forcibly as he can by the medium he employs. Accuracy is to make the thought definite and exact; while expressiveness is to make the translation, vivid and attractive.

翻譯的意義是將辭句從一種語言變換為另一種。簡單地說，它是用以原作不同的語言將作者的真正意思復述出來的一種藝術。

從上面翻譯的定義看來，我們知道辭句原意必須儘可能地保持準確。不可有所增刪。翻譯者的任務，只是變換字彙而非改變其意義。因此，翻譯有兩種要素；準確性與表達性。

準確性是翻譯的首要條件。譯者必須謹慎地遵循原作者的意思。字的選擇與句的構造，必須要有確實傳達原作思想的性質。表達性是使譯文易於了解。換句話說，譯者必須以他所用的媒介盡其所能地將原作思想明白與有力地表達出來。準確性是使譯文的意義明確與精密；而表達性則是使譯文逼真而動人。

by means of 藉以；用…

the original 原文

add to or take away 增刪

accuracy 準確性

expressiveness 表達性

requisite 必要條件

stick to 緊跟着；遵循

medium 媒介；語言

vivid and attractive 逼真動人

## 2

To see a friend off from Waterloo to Vauxhall were easy enough. But we are never called on to perform that small feat. It is only when a friend is going on a longish journey, and will be absent for a longish time that we turn up at the railway station. The dearer the friend, and the longer the journey, and the longer the likely absence, the earlier do we turn up, and the more lamentably do we fail. Our failure is in exact ratio to the seriousness of the occasion, and to the depth of our feeling.

送一位朋友從滑鐵盧車站到渥克斯荷車站是夠容易的事了。不過我們從來也不會被要求去幹那樣一種小玩藝兒。只有當一位朋友要作一次較遠的旅程，並且將要離開一段較長的時間，那麼我們才會出現在火車站送行。朋友愈親密，旅程愈長遠，而分別的時間好像也更長的話，我們出現在火車站的時間就愈早，而由於我們的情緒更悲傷，我們的送行則一定失敗。我們的失敗是恰好跟事情的嚴重與我們感情的深淺成正比例的。

to see off 送行

Waterloo — Vauxhall 倫敦近郊的兩個火車站名。相隔僅一哩

small feat 小玩藝兒

turn up 出現在；來到

in exact ratio to 成正比例

## 3

This last Easter I had no such adventure, being kept in town. But early spring changing to be the one time when London is just about as good as the country. I did not complain, and as I walked through Kensington Gardens on Good Friday afternoon I felt as contented with life and as confident of a summer in store for us as anyone in the Arcady could be. Many of the trees were covered with tender green buds, others were merely holding back; blackbirds were singing. Everyone was in holiday mood, some day, not far distant, the Oval and Lord's would open their gates!

這一個去年的復活節，我並沒有如此的奇遇，只是一直待在城裏。早春的天氣偶爾使得倫敦剛好與鄉村的一樣好的時候。我沒有抱怨；並且在耶穌受難節那天當我步行通過肯辛頓公園時，我感到對人生很滿意，並且如同任何真正在阿凱第亞世外桃源的人一樣，相信夏天正在等待着我們。許多樹都蓋滿了嫩綠的枝芽，其它的也正含苞待放；畫眉鳥正在歌唱。每一個人都在一種假日的氣氛中，峨兀兒與羅爾滋板球場不久的一天就要開門了。

changing to be 偶爾會

as contented with 對...感到滿意

as confident of 相信

in store for 等待

Arcady 人間樂園；世外桃源

holding back 含苞待放

the Oval and Lord's 倫敦兩個大板球場名

## 4

All that night the silver hand of the moon had gently lifted the sea. Now under the sunrise, the ocean was flooding the beaches, racing up the creeks and inlets, inundating the vast green-and-amber prairies of marsh grass. Down on the Georgia coast where I live, these high tides in the fall of the year are known as marsh-hen tides, because only then can those wary shorebirds be flushed from their hiding place. On this bright October morning, with a warm sea wind out of the east, I had promised to take my friend Jim marsh-hen hunting.

那天整個的晚上月兒銀色的手緩慢地伸出了海面。在太陽升起時，現在海潮卻淹沒了海灘，沖上了那些小灣與海口，氾濫了那些沼澤中一片琥珀與綠色的草原。在我所居住的喬治亞海岸一帶，那在一年中秋天裏高漲的海潮，大家都知道是蘆鴨潮，因為只有在這個時候那些機警的岸鳥才會被潮水把它們從躲藏的地方沖了出來。在這個明媚的十月早晨，溫暖的風從東方吹來，我曾答應吉姆帶他出來獵蘆鴨。

the silver hand of the moon ( 喻月亮的銀色光芒 )

Marsh-hen 一種屬於(野)水鴨類的鳥，機警伶俐，平時多躲藏於蘆葦之中以避獵人射殺，因喜在海岸上覓食，故又稱岸鳥 shorebird.

## 5

He leaned casually against a giant cottonwood dressed in a muddy T-shirt and faded blue jeans, half cloth, half holes. A slingshot, obviously carved by a skilled young warrior, dangled from the one remaining hip pocket, and with his bare toes he picked up stones and sent them spinning, a talent that can be developed only after many shoeless months. He wasn't tall and he wasn't short, but his shoulders were broad and his deeply tanned legs and arms seemed overly muscular for an eight-year-old.

他吊兒朗當地倚靠在一棵巨大的白楊樹上，穿着一件沾滿了泥巴的T恤與褪了色的幾乎有一半都是破洞的牛仔褲。一隻顯然是由一位技高的年輕“武士”削製的彈弓，插在臀部上只剩下一個的口袋裏，用他的赤腳趾頭夾起了石頭一塊塊的向前旋轉地拋去，這是一種唯有經過好幾個月的赤足練習才能發展出來的本事。他不高不矮，但他的雙肩寬大有力，他那晒黑了的肌肉過份發達的決看不出雙臂與雙腿，他是一個才只八歲大的孩子。

half cloth, half holes 破得成爲只有一半布，其他一半都是洞的；幾乎一半都是有破洞的。

a skilled young warrior 指這個小孩，喻爲“年輕武士”

sent them spinning 旋轉着拋出去

## 6

The opening and closing of doors is a part of the stern fluency of life. Life will not stay still and let us alone. We are continually opening doors with hope, closing them with despair. Life lasts not much longer than a pipe of tobacco, and destiny knocks us out like the ashes.

The closing of a door is irrevocable. It snaps the packthread of the heart. It is no avail to reopen, to go back. Pinero spoke nonsense when he made Paula Tanqueray say, "The future is only the past entered through another gate." Alas, there is no other gate. When the door is shut, it is shut forever. There is no other entrance to that vanished pulse of time. "The moving finger writes, and having writ, / Moves on; nor all your Piety nor Wit/ shall lure it back to cancel half a Line,/ Nor all Your Tears wash out a word of it.

開門和關門是生活中堅決流暢的一部份。生命不會靜止下來也不會讓我們孤單下去。我們一直繼續不斷地懷着希望去開門，帶着失望去關門。生命的燃燒不會比一烟斗的煙絲更長，而命運就像敲掉一斗煙灰般的把我們擊敗。

關門是不能撤回挽救的。它使心弦突然蹦斷。它無法再打開，再回去。皮尼洛使寶娜·鄧克雷說什麼“未來只不過是過去經

過另外一扇門再進來而已”，這簡直是胡說八道。唉，哪有另外的門呵。當門一關，它便永遠關上了。不會有另外的入口走進那悄悄地消失了的時間中去。

轉動的手指寫着；落紙即成定案，  
繼續不斷地寫吧；用你所有的虔誠與機智，  
也無法引誘它回來刪除半行，  
用你所有的眼淚也不能洗掉一個字。

lock out (雙關語) 敲揖(煙灰)；擊敗

Sir Arthur Pinero, (1855–1934) Second Mrs. Tanqueray (鄧克雷第二夫人)

一劇的作者，書中主人翁即 Paula Tanqueray.

vanished pulse of time 指(指時間消失於無形，如脈搏一樣)

“The moving finger Writes; and having writ” 一詩是波斯詩人路貝亞特

Omar Khayyam's Rubaiyat (1025–1123) 所著，由傑諾德 (Edward Fitz Gerald) 譯為英文。