

收录名师**10**大实用翻译技巧详解

精选**30**篇中英翻译练习

汇编**60**条文化常识英释

A GUIDE BOOK TO MTI

翻译硕士 (MTI)

备考指南

“一本通提高翻译基础，从此爱上中英互译”

张 曦◎主 编



上海交通大学出版社
SHANGHAI JIAO TONG UNIVERSITY PRESS

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内 容 提 要

本书是通过对各大名校翻译专业硕士考试的试卷分析,编写而成的翻译硕士备考用书,内容包括翻译文化常识、翻译名家及作品介绍,以及翻译技巧的系统讲解。全书重点在于对翻译技巧的细致讲解,全书以讲解紧跟时代的例句为主,配以大量时文的翻译练习和讲解,让读者清晰地学习翻译技巧方法,力求在短时间内帮助读者提高翻译基础知识和翻译实战水平,为翻译硕士考试打下良好的基础。

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前 言

《翻译硕士(MTI)备考指南》是为备考翻译硕士(MTI)的考生和各大高校就读 MTI 的研究生以及翻译爱好者所编写的学习用书。本书的编写目的,是使读者了解基本的翻译理论和翻译名家及作品、了解东西方的文化常识、掌握较高层次的翻译技巧,切实地提高翻译技能,达到翻译硕士(MTI)提出的要求。

本书共分五大部分,第一部分介绍了中国的主要翻译理论、西方翻译学的主要发展历程,每种理论都提取精华,简约凝练,用中英文对照的形式,按照时间顺序排列,使读者对翻译学有基本的了解。第二部分用名词解释的形式介绍了中国和英美的文化常识,全部采用英文解释,主题全面,注释精炼。第三部分对杨宪益、许渊冲、朱生豪、理雅各、赛珍珠等中英翻译名家及译作特色作了详尽的介绍。第四部分是本书的精华部分,通过十个章节讲解了较高层面的翻译技巧,大量例证全部来自于翻译名家的作品,原文作者和译者深厚的文字功底,对读者提高汉英语言能力和翻译能力大有裨益。第五部分精选了 30 篇短文供读者在实践中切实提高翻译能力。

本书主要特点如下:

1. 翻译理论扎实详尽:本书中的翻译理论不仅有中国流传久远的严复“信达雅”论、傅雷“神似”论、钱钟书“化境”论,更有西方的翻译语言学派的功能对等理论,文化学派的多元系统理论、描述翻译理论、翻译改写论,以及解构主义理论等,详尽而全面的理论介绍为翻译硕士打下良好的理论基础。

2. 文化常识包罗万象:翻译硕士考试往往包括一些文化常识的名词解释,本书罗列 60 条文化常识的名词解释,内容涉及儒家学说、道家学说等中国传统文化,以及西方“三权分立”、“新政”等社会历史常识,“迷惘的一代”、“湖畔诗人”等文学常识,“十诫”、“皮格马利翁”等文化常识,包罗万象,却紧扣翻译学科的文化要求,名词全部采用英文注释,利于读者学习地道的英语表达。

3. 名家名译特色鲜明:一名优秀的翻译必然继承了优秀的翻译传统,了解名家、学习名家译作,是提高翻译水平的必由之路。本书专门设立章节介绍翻译名家及作品。同时,大量名家的译文作为翻译技巧部分的例证,充分体现了权威性。

4. 翻译技巧例证权威:本书所精选的翻译技巧条分缕缕,分类阐述,包括抽象名词的翻译、英语长句的处理、汉语小句的连接、重复信息的处理等,细致详尽,具有相当的实用性。同时,所有的例子均来自于名家作品。原作者和译者极其深厚的中英文功底,有助于读者将翻译水平更上一层楼,达到 MTI 提出的要求。



前言

在本书的使用过程中,读者可根据实际情况,针对各个部分、各个章节的侧重点,不断巩固学习,扩大翻译视野,提高翻译能力。本书在编写过程中参考了一些国内外语言资料,出处未能一一注明,在此向有关作者和编者致谢。愿本书能对备考 MTI 的考生、MTI 的研究生以及相应程度的翻译爱好者有所帮助和启示。

最后,必须指出,由于编者水平有限,加上时间仓促,欠妥之处甚至谬误肯定存在,敬请读者不吝批评、指正。

编者

2014 年 3 月

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第一章 翻译理论

一、中国翻译理论

1. 严复的三难论

严复提出的三条翻译原则——“信、达、雅”得到了广泛的认同，在 20 世纪初成为翻译的基本标准。“信、达、雅”首先出现在严复所译赫胥黎的《演化论与伦理学》（后名《天演论》）（1898）的序言中：

译事三难：信、达、雅。求其信，已大难矣！顾信矣，不达，虽译，犹不译也，则达尚焉。海通以来，象寄之才，随地多有；而任取一书，责其能与于斯二者，则已寡矣！（严复，2009：202）

“信达雅”是严复结合了古代佛经翻译基础同自身的翻译实践而提出的翻译原则，对中国的翻译史有着巨大的贡献，成为 20 世纪中国翻译理论的基本信条。所谓“信达雅”，就是要求译者做到：忠于原文信息（信），表达准确流畅（达），文笔优美（雅）。“信”强调对原文的忠实。严复指出在翻译时，译者要将全文神理，融会于心，然后方可下笔。“达”强调译文表达的流畅与可接受性。“雅”体现了严复重视读者的思想。严复在其《天演论》序言中写道：

子曰：“辞达而已。”又曰：“言之无文，行之不远。”三者乃文章正轨，亦即为译者楷模。故信达而外，求其尔雅。（严复，2009：202）

虽然后来的翻译理论家对于“雅”尚有一定争论，多年以来关于“信”和“达”两条标准基本没有异议。

Yan Fu's "Three Principles"

Ya Fu's three principles — faithfulness, expressiveness and elegance, were widely accepted as essential criteria for understanding translations ever since the early 20th century. It first made its appearance in Yan's preface to his own translation of T.H. Huxley's *Evolution and Ethics* (1898):

"Translation involves three requirements difficult to fulfill: faithfulness (*xin*), expressiveness (*da*) and elegance (*ya*). Faithfulness is difficult enough to attain but a translation that is faithful but not expressive, or fluent, is no translation at all. Expressiveness is therefore of prime importance. Since China's opening to foreign trade by sea, there has been no lack of interpreters and translators. But if you assign them any book to translate and tell them to meet these two requirements, few can do so."

Advanced by Yan Fu based on his understanding of ancient Buddhist Scriptures



translation and his own translation practices, “faithfulness, expressiveness and elegance” has become the fundamental tenets of twentieth-century Chinese translation theory. According to the three principles, the translator should be faithful in conveying the message of the original text, fluent in the expression in the target language, and elegant in style. “Faithfulness” stresses the fidelity to the original. According to Yan, the translator couldn’t begin his work until he has grasped the soul and the underlying logic of the text. “Expressiveness” emphasizes the fluency and acceptability of the translation. “Elegance” is a reflection of Yan’s great attention to the reader, just as Yan said in the preface to his translation of *Evolution and Ethics*:

“Confucius said, ‘Diction should be expressive.’ He also said, ‘Diction without elegance cannot reach far.’ The three principles should be the basic elements of any writing, and the tenet for the translator. Apart from faithfulness and expressiveness, I seek elegance.”

Though there have been attempts to remove “elegance” from the list or replace it with other principles, the importance of fidelity and fluency has gone pretty much unchallenged.

2. 傅雷的“神似”理论

傅雷提出的“神似”说是 20 世纪中国受到普遍认同的另一个翻译理论。1951 年,傅雷在巴尔扎克《高老头》的重译本序里提出:

“以效果而论,翻译应当像临画一样,所求的不在形似而在神似。”

其后论证道:

“译本与原作,文字既不侔,规则又大异。各种文字各有特色,各有不可模仿的优点,各有无法补救的缺陷,同时又各有不能侵犯的戒律。”(傅雷,2009:263)

“形似”是西方语言学翻译学者提出的概念,即“形式上的对等”,而“神似”则要远远高于简单的形式对等。傅雷认为在翻译创作中,形似与神似不可兼顾时,必须要“得其精而忘其粗,在其内而忘其外”。

傅雷以其长期的译事经验为基础,将中国的古典美学应用于翻译理论,借助绘画领域里的“形神论”来探讨文学翻译的艺术问题,把文学翻译纳入文艺美学范畴,把翻译活动提高到审美的高度来认识,是对严复的“三难”之论的重要补充,将翻译理论推向了新的发展阶段。

Fu Lei’s “spiritual resonance”

Fu Lei’s “spiritual resonance” is another widely used term in twentieth-century Chinese translation theory. He coined the term in his preface to his second rendition of Honore de Balzac’s *Le Pere Goriot* in 1951.

“In terms of effect, translation, like imitation in painting, should be in search of resemblance in spirit rather than in form.”

And then he gives his argument for it:



"The translation and the original not only differ in language but also abides by different rules. Each language is unique with merits that cannot be imitated and demerits that cannot be remedied, and rules that cannot be violated."

"Formal resonance", the term brought up by translation scholars, focuses on "formal equivalence", but the rendering of the spirit is judged to be infinitely superior to that of the form. Fu holds that the translator, when unable to achieve the equivalence of both form and spirit, should grasp the refined essence while discarding the coarse form.

Fu, based on his long practice in translation, applies traditional Chinese aesthetics to translation theory by appropriating in literary translation the form-and-spirit principle in painting. His term lifts literary translation to the greater height of aesthetics, a term that serves as a good complement to Yan Fu's Three Principles and a contributor to the development of Chinese translation theory.

3. 钱钟书的“化境”论

钱钟书的化境论说明了翻译的最高理想。1964年,钱钟书在《林纾的翻译》一文中首先说明了“化”字的由来和意义,而后提出了“化境”的概念:

“文学翻译的最高理想可以说是‘化’。把作品从一国文字转变成另一国文字,既能不因语文习惯的差异而露出生硬牵强的痕迹,又能完全保存原作的风味,那就算得入于‘化境’。”(钱钟书,2007:77)

钱钟书的“化境”体现了翻译的最高境界。译者透过语言之表,体会象外之象,韵外之旨,模仿其神情,仿佛其语气,译者与原作融为一体,达到“游心化境”。钱钟书认为好的翻译能够提高读者对于原著的兴趣,促使读者去读原著。而不好的翻译则会伤害原著,读者对两者都不会产生兴趣。译者作为原文和译文的中间人,必须尽其所能达到“化境”。

Qian Zhongshu's "Realm of Transformation"

Qian's "realm of transformation" (*huajing*) describes what an ideal translation is like. In his seminal article on Lin Shu (1852—1924), renowned translator of Charles Dickens and Walter Scott, Qian began by talking briefly about the etymological and semantic associations of the Chinese character *yi* ("to translate"), then he explained what he meant by "transformation":

The highest standard in literary translation is *hua*, transforming a work from the language of one country into that of another. If this could be done without betraying any evidence of artifice by virtue of divergences in language and speech habits, while at the same time preserving intact the flavor of the original, then we say that such a performance has attained *huajing*, "the ultimate of transmutation."

Qian's "realm of transformation" is the greatest ideal in translation. The translator perceives through the surface of language to grasp the signified, integrating himself with the original by imitating its expression and tone. Qian believes that a good translation will



enhance the readers' interest in the original and prompt them to read the original. A bad translation, by contrast, will dampen the readers' interest in both. As the mediator between the original and the translation, the translator should exert himself to achieve the successful transformation.

4. 直译和意译

20 世纪 20 年代和 30 年代,翻译理论进入现代阶段,中国翻译界“直译”和“意译”之争尤为激烈。许多年来,中国翻译理论一直存在“直译”和“意译”之争。“意译”不仅指原文和译文之间通过意义互相关联,而且指严复和林纾所采用的“自由译”的方法。

严复是中国翻译理论的奠基人,林纾则是我国近代著名的文学翻译家,也是我国翻译西方文学作品最多最集中的人,享有“译界之王”的美称。在 20 多年的翻译生涯中,他一共译书 180 多部,囊括了英、法、美、俄等 11 个国家 90 多位作家的作品。林译小说不仅开启了中国文学翻译史的新时代,而且并对当时的社会产生深远影响。但是,林纾采用的“意译”方法以及过分自由地增减原文的做法也备受翻译界诟病。

五四运动文学巨匠鲁迅是二、三十年代“直译”和“意译”之争的中心人物。鲁迅反对严复和林纾的“意译”法,强调译文要“忠实”,甚至采用了较为极端的“直译”方法翻译了大量俄国文学作品,其“直译”到了近乎“硬译”的地步。

茅盾公开反对林纾的翻译方法,认为译文偏离原文,是“乱译”。莎士比亚全集译者梁实秋则认为鲁迅的“直译”译文过分追随原文,导致译文句法诘屈聱牙,是“硬译”,甚至是“死译”。

Literalism versus Liberalism

It was in the 1920s and 1930s that one saw translation theory entering a distinctly modern phase and the controversy over literalism and liberalism among Chinese translation scholars. Over the years, the central antithesis in Chinese translation theory was between “straightforward translation” and “sense-translation”. Here “sense-translation” not only implies semantic correspondence between the source and target texts, but also refers to the free method of translation favored by the likes of Yan Fu and Lin Shu.

Yan Fu is acclaimed as the “founder of modern Chinese translation theory”. Lin Shu is the famous translator of literature in China's modern times and even crowned as “the King of Translation” with the greatest number of translations of western literature, covering more than 180 books of over 90 writers in 11 countries such as Britain, France, America, Russia and etc. Lin's translations marked the new era in the history of Chinese translation and exerts great influence on his contemporary society. However, his mode of “free translation”, the free addition and deletion to the original text has also been censored in the translation circle.

Lu Xun(1881—1936), the literary giant of the May Fourth Movement stood at the



center of the debates on translation in the 1920s and early 1930s. He reacted strongly against the translation method favored by Yan and Lin. Lu adhered to “fidelity” in his translation of Russian literary works and even carried “direct translation” to an extreme of “word-to-word translation” or “stiff translation”.

Mao Dun (1896—1981) spoke openly against Lin Shu’s translations, denouncing Lin’s translations as “distorted translations”, willful departures from the source text. Liang Shiqiu (1902—1987), translator of the complete works of Shakespeare, however, censured Lu Xun’s “direct translation” as “stiff translations” or even “dead translations” because his translation had followed the original text too closely and ended up with incomprehensible convoluted syntax.

5. 异化和归化

翻译的归化和异化在 1995 年由美国学者韦努蒂(L. Venuti)提出,术语来源于德国学者 Schleiermacher。他探讨了翻译与理解之间不可分割的关系,指出翻译中的“归化”和“异化”两种情况,归化是让作者靠近读者,异化是让读者靠近作者。归化是使原文符合译语的文化价值观,把原文带入译语文化。译者一方面要把原文的内容和风格准确生动地表达出来,另一方面要想着译文的读者,使译文尽可能接近读者,便于读者理解接受。异化是指接受原文的语言及文化差异,把读者带入源语情境。异化的核心就是尽量传译原文的“异质因素”,具体说来,就是要尽量传达原作的异域文化特色、源语语言形式以及写作手法。

20 世纪二三十年代,即“五四”后的 10 年,我国的文学翻译出现“西化”和“中化”之争,也就是“异化”和“归化”之争,“西化”策略一度占上风。30 年代,部分翻译学者认为“西化”的策略有助于丰富汉语。瞿秋白在给鲁迅的书信中写道:

“翻译——除去能够介绍原本的内容给中国读者之外——还有一个很重要的作用:就是帮助我们创造出新的中国的现代言语。中国的言语(文字)是那么穷乏,甚至于日常用品都是无名氏的。中国的言语简直没有完全脱离所谓“姿势语”的程度——普通的日常谈话几乎还离不开‘手势戏’。自然,一切表现细腻的分别和复杂的关系的形容词,动词,前置词,几乎没有。”

因此,二三十年代异化的翻译方法较为突出,原因在于欧式的结构可以用来补充汉语的不足,促进新文化运动白话对于文言的替代。鲁迅在翻译实践中尝试吸取外来语的“养分”来扩展汉语的语言资源,使之成为现代的语言。鲁迅的“欧化”思想伴随着较为极端的“直译”做法。但是,可以说鲁迅是现代翻译理论的开拓者。

之后的半个世纪,翻译以归化译法为主调。在后殖民地时期,不少翻译家和翻译学者都反对西化的翻译策略。20 世纪 60 年代,余光中呼吁净化汉语,反对西方的语言殖民地化,呼吁将汉语从西语的影响中解救出来。近 30 年,中国翻译界受西方翻译理论的启发,对两者重新思考,异化译法在研究和实践中开始受到重视。

Domestication and Foreignization

Domesticating translation and foreignizing translation, were advanced by American



scholar L. Venuti in 1995, originating from German scholar Schleiermacher. Based on his study of the inseparable relation between translation and understanding, he coined the two terms: domesticating translation and foreignizing translation, the former bringing the author to the reader and the latter taking the reader to the author. Domestication integrates the original text to the culture of the target language by conforming to the latter's cultural values. The translator, apart from faithfully representing the content and style of the original, should have the readers in mind, shortening the distance between the translation and the readers so that they could easily comprehend the original. By contrast, foreignization takes the readers into the context of the original by maintaining the linguistic and cultural gap. By foreignization, the translator highlights the exotic elements, that is, the exotic culture, linguistic form and writing style.

The decade after May Fourth Movement, in the 1920s and 30s that one saw the rising debate on Europeanization versus Sinicization, that is, Foreignization and Domestication, in which Europeanizing translation took the upper hand. In the 30s, some translation scholars held that the Europeanizing translation was conducive to enriching the Chinese language. Qu Qiubai, in his letter on 5 December 1931 to Lu Xun, said:

“Translation—in addition to introducing the content of the original to Chinese readers—has another important function, that is, helping us create a new modern Chinese language. The Chinese language (as well as its writing system) is so deficient that it lacks names for many everyday objects. Indeed it has not developed completely beyond the stage of ‘sign language’—everyday conversation almost can’t do without the help of ‘gestures’. Of course, there is almost a complete absence of all those adjectives, verbs and prepositions that express subtle differences and complex relationships.”

Thus, in the 1920s and 30s, foreignizing method took a prominent role in translation because foreign (Europeanized) structures could be imported to replenish the Chinese language, which would promote the vernacular as a replacement for the classical language in the New Literature Movement. Lu Xun experimented with the idea of absorbing foreign nutrients to expand the linguistic resources available to the Chinese language, thus improving it as a medium of modern expression. Lu's Europeanizing idea was coupled with a preference for extreme literalism, for fidelity to the original text. However, it could be said that Lu Xun promotes Chinese translation theory into its modern phase.

In the following 50 years, domesticating translation was in a dominant position. During the postcolonial period, many translators and translation theorists resisted Europeanizations. In the 1960s, Yu Guangzhong (1928—) called to purify Chinese as a continuation of the fight against “linguistic colonization” by the West and to free the Chinese language from the foreign influences. In the past 30 years, Chinese translation



scholars, inspired by western theories, have dwelt their thoughts on the two methods and foreignizing translation is receiving increasing attention in their research and practice.

二、西方翻译理论

20 世纪中期以来,翻译理论越来越受到人们的重视。西方翻译研究可以大致分为几个阶段:传统翻译理论;翻译语言学派;多元体系派;文化学派;解构主义理论。

1. 传统翻译理论

20 世纪以前,翻译理论建立在文学基础之上,哲学家、诗人、作家等学者研究的重心是经典文学作品的翻译方法。理论的核心在于直译与意译的争议。

(1) 西塞罗

西方最早的翻译理论家是罗马帝国时期的西塞罗(公元前 106 年—公元前 43 年)。西塞罗首次把翻译区分为“解释员”(ut interpres)式翻译和“演说家”(ut orator)式翻译。所谓“解释员”的翻译是指没有创造性的翻译,而所谓“演说家”的翻译则是指具有创造性、可与原著媲美的翻译。西塞罗认为译者应该像演说家一样,使用符合古罗马语言习惯的语言来表达外来作品的内容;直译是缺乏技巧的表现,翻译应保留词语最内层的意思;各种语言的修辞手段相通,因此翻译可以做到风格对等;翻译等同于文学创作。西塞罗确定了翻译的直译与意译两种基本方法。自西塞罗以来,西方翻译理论便围绕着死译与活译、忠实与不忠实、准确与不准确的问题向前发展。

Cicero

The first translation theorist in the West is Marcus Tullius Cicero (106B.C.—43B.C.) in the period of Roman Empire. He, for the first time, divided translation into two categories: translating as an interpreter and translating as an orator. The former referred to the uncreative translation while the latter was the creative process that resulted in the target text as effective as the original. Cicero held that the translator should act like an orator, employing the language of Roman Empire as natural as possible to convey the foreign text, and that direct translation lacked skill because sense in the kernel of words should be conveyed in translation. He also believed that equivalence in style was possible because of the similarity of rhetoric devices in languages, and thus, to Cicero, translation was another literary writing. Cicero advanced the two basic methods in translation, direct translation and sense translation. And since then, the translation theory in the west has developed revolving around stiff translation or free translation in the method, and faithfulness and accuracy of the target text.