



英语沙龙系列读物
English Salon Reading Series

教你如何掌握 汉译英技巧



陈文伯 主编

HOW TO TRANSLATE FROM CHINESE TO ENGLISH

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教你如何掌握汉译英技巧

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前言

本书具有多重作用,既可作为汉英翻译教科书,又可作为英语作文的范本。收入文章练习部分的大多是近年来发表的优美散文,这样做是为了能增添阅读本书的情趣。

全书分4个部分。

第一部分“对照阅读”,多为名家文章的选段,共11篇。篇幅长短不一,题材丰富。既有评论又有小说,既有散文也有书信,古文今文俱备。这部分文章都附有两个译文,目的是使读者通过中英对照和两种译文之间的对比来获得汉译英的总体印象。这种对照阅读的方法也可用于后面的文章练习。

第二部分“技法讲解”,共11章。讲翻译方法和汉译英常见规律,并从10个具体方面举例详细论述。所举例子均取自第一部分的阅读材料和第三、四部分的文章。因此,读者最好参照阅读一下相关文章或段落,从而获得上下文的背景知识。这一部分把理论和实际联系起来,从技法角度帮助读者掌握汉译英的常见规律。

第三部分是“文章练习”,共50篇,多取自近年来的报刊,作者多为不知名人士,但文章内容均有可取之处。文章按内容分为7个栏目,每个栏目3—11篇不等。这些文章及译文绝大部分已在《英语沙龙》杂志的“中译英习作”栏目刊载过,其余亦将陆续在该杂志上刊出。

第四部分是“参考译文”,编排和第三部分相同。在刊物上发表过的译文这次集辑时又做了文字上的修订,有些文章还专门请英美人士提过意见。这一部分可当作英语作文的范本。

本书全部材料的选编、文章翻译的修改审定均由笔者负责。全部文章练习的一半是由虞艳、胡文、吴婷、张振梅、戴庆利五位女士翻译的，胡文和吴婷对全稿作了审读并提出了一些修改意见，在此特向她们表示衷心感谢。

陈文伯

1999年8月

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第一部分

对 照 阅 读

1. “万”字

从前有一个人,家里很有钱。只是他一个字也不认识,于是请了个教师,教他儿子读书。

老师教他儿子写字,老师说:“一画就是‘一’,二画就是‘二’,三画就是‘三’字。”

这孩子学了这几个字,就把笔一丢,连忙跑去跟他父亲说:“爸爸,我已经都学会了,用不着再请老师了。”他父亲很高兴,就把老师辞掉了。

过了几天,父亲要请一个姓万的亲戚来吃饭,叫儿子写个请帖。这孩子写呀写呀,写了老半天还没有写完。他父亲去催他,这孩子抱怨说:“天下姓名多得很,为什么偏偏姓万?从早上到现在,我横画竖画,才只画了五百画,离一万还差得远呢?”

The Character Wan

Version 1:

Once upon a time there was a man who was quite well-off; but illiterate. Thus he got a tutor to teach his son how to read and write.

Teaching his son to write Chinese characters, the teacher said, “One stroke is the character ‘one’, two strokes are ‘two’ and three strokes, ‘three.’”

After the boy knew how to write these three characters, he threw away his brush and ran to his father. He said, “Father, I now know how to write Chinese characters. The tutor

is no longer useful to me." His father was very happy to hear that and asked the tutor to leave.

A few days later his father wanted to invite a relative named Wan to dinner in his home, and asked his son to write an invitation card. The boy had not finished even though he had been writing for quite a while, so his father went to hurry him up. The boy complained, "There are a lot of family names in the land under heaven. Why does he have to be named Wan? I have been writing since morning, and have only finished 500 strokes. That is far from 10,000."

Version 2:

Once upon a time there was a rich but illiterate man who got a tutor for his son.

The tutor started by teaching Chinese characters. "Write a horizontal stroke and you have the character 'one'," the tutor said, "two strokes, 'two'; and three strokes, 'three'."

Quite satisfied after he learnt this, the boy threw his brush and rushed to his father. "Father," he said, "I've got all there is to learn. No need for the tutor now." His father was so pleased that he immediately sent the tutor off.

A few days later the father wanted to invite to dinner a relative named Wan, a character of a dozen (now 3) strokes which happens to mean ten thousand. He told his son to write an invitation. The boy went to write but did not return after a long time. Impatient to wait, his father came to hurry him up, only to meet the complaint: "Of all the family names why single out Wan? Since early morning I've been kept busy writing strokes, but could only finish 500, which is far from Wan(10,000)."

2. 一个画家的故事

有一位画家来为齐国的君主作画。齐君问他：“画什么最难？”回答说：“狗和马最难画。”又问：“画什么最容易？”回答说：“画鬼怪最容易。因为狗和马人们最熟悉，早晚都在面前，能画得像就很难；鬼魅无形，谁也看不到，谁也不认识，所以容易画。”

这位画家的看法，既说明当时画鬼神、奇禽、异兽等很流行，更说明画家们比较重视写实，认识到描写现实生活的不易。

The Story of a Painter

Version 1:

The King of Qi asked a painter about the most difficult subjects to paint. The painter replied that the most difficult subjects to paint were dogs and horses. “What are the easiest subjects to paint?” the King asked again. “The easiest subjects to paint,” the painter replied, “are ghosts and devils, since nobody has seen any ghosts or devils. A person would not be able to recognize them as ghosts or devils even if he did see them. Since people have seen dogs and horses and are most familiar with them, painting them to their exact likeness is rather difficult.”

The painter's explanation may be indicative of two things. First, the painting of ghosts, devils, exotic fowls, and strange beasts was then very popular. Second, painters then attached great importance to realistic painting, which was regarded as

very difficult.

Version 2:

A man came to the Kingdom of Qi to draw pictures for the King and was asked by him, "What is the most difficult to draw?" He answered, "The dog and the horse." The King asked again, "Then what is the easiest?" His reply was to draw ghosts and demons, ^{rel. man} and then gave the following explanation. The dog and the horse are most familiar to man because they can be seen everywhere. To depict them as they are in picture is no easy job to begin with. Ghosts and demons, however, do not ^{assume} a definite shape. Nobody is in a position to judge because ^{no} none has ever seen any of them. So it is very easy for you to draw them as you are perfectly free to do what you like.

The artist's theory gave expression to two facts. It was very popular at the time to make pictures of gods and demons, rare fowls or exotic beasts; it was also evident that painters, ^{1st 2nd 3rd} with full knowledge of the difficulty of life-like portrayal, had attached great importance to realistic painting. 1st = 1st 2nd = 2nd 3rd = 3rd