

主编：赵世平

副主编：姚宽让 张宏武

编委：王满良 钟渝 张宏武 姚兴安 成晓毅 姚宽让

审校：汪可生

图书在版编目(CIP)数据

左学右练英语翻译写作 / 赵世平主编. — 西安:
西安交通大学出版社, 2000. 11
(左学右练大学英语学习系列丛书 = 21 世纪英语素质教育
经典篇)

ISBN 7-5605-1312-3

I 大... II 赵... III ①英语 - 翻译 - 高等学校 - 教
学参考资料②英语 - 写作 - 高等学校 - 教学参考资料
IV. H315

中国版本图书馆 CIP 数据核字 (2000) 第 70353 号

*

西安交通大学出版社出版发行
(西安市兴庆南路 25 号 邮政编码: 710049 电话: (029) 2668316)
西安电子科技大学印刷厂印装
各地新华书店经销

*

开本: 787mm 1092mm 1/16 印张: 16.625 字数: 468 千字
2000 年 11 月第 1 版 2001 年 2 月第 2 次印刷
印数: 5 001~15 000
全套共三册 总定价: 55.00 元 本册定价: 19.00 元

若发现本社图书有倒页、白页、少页及影响阅读的质量问题, 请去当地销售
部门调换或与我社发行科联系调换。发行科电话: (029) 2668357, 2667874

目 录

Contents

上篇 翻译

Unit 1	Translation of Descriptive Essays	2
1	原文欣赏 An October Sunrise	2
1.1	译文欣赏和练习	3
2	原文欣赏 The Break-up of a Great Drought	4
1.2	译文欣赏和练习	5
3	原文欣赏 The Giants of Easter Island	6
1.3.A	译文欣赏和练习	7
1.3.B	译文欣赏和练习	9
4	原文欣赏 Bessie Gold	10
1.4	译文欣赏和练习	11
5	原文欣赏 Accepting the Command of the Army	12
1.5	译文欣赏和练习	13
6	原文欣赏 Shakespeare's Stratford-upon-avon	14
1.6	译文欣赏和练习	15
7	原文欣赏 Lincoln's Character	16
1.7	译文欣赏和练习	17
8	原文欣赏 The Two Roads	18
1.8	译文欣赏和练习	19
Unit 2	Translation of Narrative Essays	20
1	原文欣赏 A Driving Offence	20
2.1	译文欣赏和练习	21
2	原文欣赏 Poem for a Cop	22
2.2	译文欣赏和练习	23
3	原文欣赏 My Meeting with Charlie Chaplin	24
2.3.A	译文欣赏和练习	25
2.3.B	译文欣赏和练习	27
4	原文欣赏 History of Canberra	28
2.4.A	欣赏和练习	29
2.4.B	译文欣赏和练习	31
5	原文欣赏 Early Efforts at Writing	32
2.5	译文欣赏和练习	33
6	原文欣赏 The Hot Dog	34
2.6	翻译练习	35
7	原文欣赏 The Night the President Met the Burglar	36
2.7.A	译文欣赏和练习	37
2.7.B	译文欣赏和练习	39

8	原文欣赏	When East Meets West	40
2.8	译文欣赏和练习		41
9	原文欣赏	Cruel to be Kind	42
2.9	译文欣赏和练习		43
10	原文欣赏	Gambling Fever Grips the U.S.	44
2.10.A	译文欣赏和练习		45
2.10.B	译文欣赏和练习		47

Unit 3	Translation of Expository Essays	48
1	原文欣赏	Going Home 48
3.1.A	译文欣赏	49
3.1.B	欣赏和练习	51
2	原文欣赏	Your Speech Is Changing 52
3.2.A	译文欣赏和练习	53
3.2.B	译文欣赏和练习	55
3	原文欣赏	How Do Homing Pigeons Find Home? 56
3.3.A	译文欣赏和练习	57
3.3.B	译文欣赏和练习	59
4	原文欣赏	Life in the United States 60
3.4	译文欣赏和练习	61
5	原文欣赏	Why It's So Hard to Quit Smoking? 62
3.5	译文欣赏和练习	63
6	原文欣赏	Small Business 64
3.6	译文欣赏和练习	65
7	原文欣赏	Hi-Definition TV 66
3.7	译文欣赏和练习	67

Unit 4	Translation of Argumentative Essays	68
1	原文欣赏	Pollution Is a Dirty Word 68
4.1	译文欣赏和练习	69
2	原文欣赏	Pens 70
4.2	译文欣赏和练习	71
3	原文欣赏	Is TV a Plus or a Minus? 72
4.3	译文欣赏和练习	73
4	原文欣赏	Of Studies 74
4.4	译文欣赏	75
5	原文欣赏	The Balance of Nature 76
4.5	译文欣赏和练习	77
6	原文欣赏	The Magic of Maps 78
4.6.A	译文欣赏和练习	79
4.6.B	译文欣赏和练习	81
7	原文欣赏	Two Truths to Live By 82
4.7	译文欣赏	83

下篇 写作

Unit 1 Effective Writing (写作要领)	96
1.1 Diction (选词)	96
1.1.1 Connotations and Denotations (内涵和外延)	96
1.1.2 Abstract and Concrete Words (抽象词汇和具体词汇)	98
1.1.3 General and Specific Words (概括词汇和具体词汇)	98
1.1.4 Formal and Informal Words (正式词汇和非正式词汇)	98
1.2 Unity (统一性)	100
1.3 Coherence (连贯性)	102
1.3.1 The Use of Pronouns (代词的使用)	102
1.3.2 Repetition of Key Words (关键词的重复)	104
1.3.3 The Use of Transitions (使用过渡语)	106
1.3.4 Paragraph Transitions (段落间的过渡语)	108
1.4 Adequate Development (充分的展开)	110
1.5 Figures of Speech (基本修辞手法在句子中的使用)	112
1.5.1 Simile and Metaphor (明喻和暗喻)	112
1.5.2 Metonymy and Synecdoche (借代和提喻)	114
1.5.3 Euphemism (委婉语)	116
Unit 2 Practical Guide to Taking English Exams (应试指南)	118
2.1 Introduction to Writing in College English Test, Band 6, Pats, and Gmat (CET、Band6、PETS 和 Gmat 应试简介)	118
2.2 How to Improve Your Writing Skills (如何提高写作技能)	120
2.3 Some Tips for Examinees (应试须知)	122
2.4 Practical Guide to CET Band 6 Composition (CET 六级考试指南)	124
2.4.1 Writing Abstracts (摘要写作)	124
2.4.2 Writing Letters (书信写作)	128
Unit 3 Four Types of Writing (四种文体)	130
3.1 Narration (记叙文)	130
3.2 Description (描写文)	134
3.2.1 Description of a Person (人物描写)	134
3.2.2 Description of an Object (物体描写)	138
3.2.3 Description of a Place (地点描写)	140
3.3 Exposition (说明文)	144
3.3.1 Chronology (时间顺序)	144
3.3.2 Spatial Order (空间顺序)	146
3.3.3 Exemplification (举例说明)	148
3.3.4 Process Analysis (过程分析)	150
3.3.5 Comparison and Contrast (比较对照)	154
3.3.6 Cause and Effect (因果分析法)	160

3.3.7	Division and Classification (分类)	164
3.3.8	Definition (定义)	166
3.4	Argumentation (议论文)	168

Unit 4	Writing Research Papers (论文写作)	172
4.1	Steps for Preparing a Research Paper (准备论文的步骤)	172
4.2	Guidelines for Taking Notes (笔记指南)	178
4.3	Guidelines for Writing the Rough Draft (草稿指南)	178
4.4	Documentation: Endnotes, Footnotes, and Parenthetical References (引用：尾注、脚注、括号注解)	180
4.5	Bibliography (参考文献)	182
4.6	Sample Page from a Student Research Paper (学生论文样页)	184

Unit 5	Practical Writing (应用文写作)	190
5.1	Personal Letters (个人信件)	190
5.2	Application for Entry to a Collage (求学信)	192
5.3	Application for a Job (求职信)	194
5.4	Letters of Recommendation (推荐信)	196
5.5	Memorandum (备忘录)	198
5.6	Letters of Complaints (抱怨信)	200
5.7	Resume (个人简历)	202

	Key to the Exercises	207
	Appendix: Test Your Ability	246
	Test 1	249
	Test 2	250
	Test 3	252

Unit 1 Translation of Descriptive Essays 描写文的翻译

描写文的特点是用语言描绘一幅人物（外表或思想）、事物、环境、地点或景色的图画，给读者留下深刻的印象。通常人们说的描写文，主要指艺术性的描写，至于技术性的描写则属说明文范畴。

如果是描写人物，则可描写人物的面貌、性格、行为的特点，从外表特征到内心思想感情，最终刻画出一个栩栩如生的人物；如果是描写事物，则可描写事物的外表特征、颜色、形状以及作者对事物的印象、态度等；如果是描写景色，则可描写客观景象的不同面貌。同时，作者常常注入自己的情感，通过语言把自己的感受传达给读者。



AN OCTOBER SUNRISE

Richard D. Blackmore*

[1] I was up the next morning before the October sunrise, and away through the wild and the woodland. The rising of the sun was noble in the cold and warmth of it; peeping down the spread of light, he raised his shoulder heavily, over the edge of gray mountain and wavering length of upland. Beneath his gaze the dew-fogs dipped and crept to the hollow places, then stole away in line and column, holding skirts and clinging subtly at the sheltering corners where rock hung over grassland, while the brave lines of the hills came forth, one beyond other gliding.

[2] The woods arose in folds, like drapery of awakened mountains, stately with a depth of awe, and memory of the tempests. Autumn's mellow hand was upon them, as they owned already, touched with gold and red and olive, and their joy towards the sun was less to a bridegroom than a father.

[3] Yet before the floating impress of the woods could clear itself, suddenly the gladsome light leaped over hill and valley, casting amber, blue, and purple, and a tint of rich red rose, according to the scene they lit on, and the curtain flung around; yet all alike dispelling fear and the cloven hoof of darkness, all on the wings of hope advancing, and proclaiming, "God is here!" Then life and joy sprang reassured from every crouching hollow; every flower and bud and bird had a fluttering sense of them, and all the flashing of God's gaze merged into soft beneficence.

[4] So, perhaps, shall break upon us that eternal morning, when crag and chasm shall be no more, neither hill and valley, nor great unvintaged ocean; when glory shall not scare happiness, neither happiness envy glory; but all things shall arise, and shine in the light of the Father's countenance, because itself is risen.

*Richard D. Blackmore (1825~1900) 理查德·D·布莱克默，英国作家。出版过几本诗集与小说，最著名的小说是《洛娜·杜恩》(Lorna Doone 1869)。

To be continued on page 4



Forward



仔细做练习吧！

1.1 译文欣赏和练习

请将这篇描写文的最后一段译为汉语，并尽可能使您的译文在选词和语气上与前3段保持一致。

十月的日出

① 第二天凌晨，在十月的太阳升起之前，我已经起身，并穿过旷野和丛林。十月的清晨乍寒还暖，日出的景象是很壮观的。透过一片晨曦，朝日从朦胧的山岗和起伏连绵的高地边际，沉重地抬起肩头。在它的逼视下，朦朦的雾气向下沉降，落到洼地里去，接着化成一丝丝一缕缕，悄悄地飘去了，而在草地之上悬崖之下的那些隐蔽角落里，雾气却还在引裾徘徊，而群山的雄姿却在接二连三地涌现。

② 树木层层叠叠，宛若披在刚被唤醒的山峦上的斗篷，端庄威严，唤起狂风暴雨的回忆。秋季的成熟的手已经在抚摸它们了，它们顺从秋季的到来，染上了金黄，丹红和橄榄绿。它们对朝日所怀的一片喜悦，像是奉献给一个新郎的，但更像是奉献给一位尊长的。

③ 然而，在树林的缥缈的印象逝去之前，突然那欢悦的晨光跃过峰峦和山谷；光线所及，把照到的景致和撒开的帷幕分别染成青色、紫色、琥珀色和富丽的红玫瑰色。而所有的一切都同样在驱散恐惧和黑暗的魔影；所有的一切都展开希望的翅膀，向前飞翔，并大声宣告“上帝来到这里！”于是生命和欢乐从每一个蛰伏的洞穴里信心十足地欣然跃出；一切花朵、蓓蕾和鸟雀都感到了生命和欢乐而抖动起来；上帝炯炯的目光全部融入温柔的恩泽。

④

[讲评]

译文以拟人化的手法，细腻地再现了原文对日出壮观景象的描绘——连绵起伏的朦胧山岗、喷薄而出的一轮红日、驱散黑暗的万道霞光和万物欢腾的一片生机……

译者对景物色彩的翻译有其独到之处：短短400字的译文，与颜色有关的词汇就有黄、红、绿、青、紫、琥珀、玫瑰色等，把日出前、中、后的景物变化表现得细致入微，颇有动感；言景状物错落有致，亦简亦繁，仿佛在读者面前徐徐展开的一幅山水画卷。

请注意第三段最后一句：

原文：... every flower and bud and bird had a fluttering sense of them...

译文：一切花朵、蓓蕾和鸟雀都感到了生命和欢乐而抖动起来。



改译：一切花朵、蓓蕾和鸟雀都感到了生命和欢乐而跃动起来。

To be continued on page 5



Forward



原文欣赏 2

THE BREAK-UP OF A GREAT DROUGHT

William Hale White*

[1] For three months there had been hardly a drop of rain.

[2] The grass became brown, and in many places was killed down to the roots; there was no hay; myriads of swarming caterpillars devoured the fruit trees; the brooks were all dry, water for cattle had to be fetched from ponds and springs miles away; the roads were broken up; the air was loaded with grit; and the beautiful green of the hedges was choked with dust. Birds like the rook, which fed upon worms, were nearly starved, and were driven far and wide for strange food. It was pitiable to see them trying to pick the soil of the meadow as hard as a rock.

[3] The Atlantic, the source of all life, was asleep, and what if it should never wake! We know not its ways, it mocks all our science. Close to us lies this great mystery, incomprehensible, and yet our very breath depends upon it. Why should not the sweet tides of soft moist air cease to stream in upon us? No reason could be given why every green herb and living thing should not perish; no reason, save a faith which was blind. For aught we knew, the ocean-begotten aerial current might forsake the land and it might become a desert.

[4] One night gray bars appeared in the western sky, but they had too often deluded us, and we did not believe in them. On this particular evening they were a little heavier, and the window-cords were damp. The air which came across the cliff was cool, and if we had dared to hope we should have said it had a scent of the sea in it. At four o'clock in the morning there was a noise of something beating against the panes — they were streaming! It was impossible to lie still, and I rose and went out of doors. No creature was stirring, there was no sound save that of the rain, but a busier time there had not been for many a long month. Thousands of millions of blades of grass and corn were eagerly drinking. For sixteen hours the downpour continued, and when it was dusk I again went out. The watercourses by the side of the roads had a little water in them, but not a drop had reached those at the edge of the fields, so thirsty was the earth. The drought, thank God, was at an end!

棗棗棗

*William Hale White (Mark Rutherford, 1831~1913) 威廉·黑尔·怀特，英国小说家。其文学生涯始于1881年出版的《马克·卢瑟福自传》The Autobiography of Mark Rutherford; 1885年出版其续集《马克·卢瑟福的解放》Mark Rutherford's Deliverance; 他于1883年还翻译了斯宾诺莎的《伦理学》(Ethic)。

To be continued on page 6



Forward



练习还要继续哦！

1.2 译文欣赏和练习

根据上下文内容的衔接关系把第3段译为中文：

旱情解除

① 三个月来几乎没有下一滴雨。

② 草都焦黄了，好些地方连根枯死。收不到干草；无数毛毛虫成群结队的吞食着果树；小河干得见底，饮牲口的水要到几英里以外的池塘或山泉去取。路都晒裂了缝，空气里带着砂砾；美丽的绿色树篱盖满尘土，透不过气来。以食虫为生的鸟如白嘴鸦之类几乎饿死，不得已到处寻找从未尝试过的食物。看到它们在草地上啄坚硬如石的土壤，真叫人可怜。

[3] _____

④ 一天夜里，西方天空出现了灰色的条块，可是，由于受骗的次数太多，人们再也不相信这些了。这天夜里云块比平时浓密些，而且窗帘的索子也是湿润的。越过崖壁吹来的风凉意袭人。要是我们还敢于希望的话，我们该说风里还带着海洋的气味。凌晨四时，有什么东西敲打着窗玻璃发出了嘈杂声响——原来玻璃上在哗哗地淌水呢！不可能再躺着不动了，我起身走出门去。一切生物都没有动静；除了雨声，什么声音也没有。可是几个月来从来也没有这样忙碌的时刻。千千万万青草和庄稼的叶片正在开怀痛饮，瓢泼大雨接连下了16个小时。黄昏时分我又出去一趟。路旁的水道里有了一点积水，可是没有一滴水能流到田头的沟渠里，因为大地实在干渴极了。感谢上帝，旱情总算解除了。

[讲评]

第一段开门见山道出3个月未下雨。第二段从枯萎的草、干涸的河流、果树上的毛虫和饿得飞行的鸟等反映灾情的严重，与此同时穿插叙述人们久旱逢甘霖的情绪变化。最后一段描述人们在极度灰心失望之时大雨沛然而下，并以雨后及雨中的情景反衬出旱情的严重。全篇不加藻饰与夸张，恰似一幅素描画。

请注意第三段内这一句：

Why should not the sweet tides of soft moist air cease to stream in upon us?

联系上下文，此句应译为其反意，即：

那甜蜜的潮湿气流为什么不再流到陆地上空了呢？

编者认为，如此一改，才能充分表达人们的翘首盼望之情。

To be continued on page 7



Forward



原文欣赏 3

THE GIANTS OF EASTER ISLAND*

Thor Heyerdahl

The journey to the moon can get a little foretaste of it, as I did, by climbing about on the great volcanic cones of Easter Island. The atmosphere of the island makes your own world seem immeasurably distant.

[2] Some of the volcanoes have lain here peacefully for so long that sky-blue lakes have formed in their craters. One of the largest of the peaks is called Rano Raraku. Here men in the moon seem to have been busily at work. You have the feeling that they fled in haste from what they were doing. Hundreds of thousands of cubic feet of rock have been removed and tens of thousands of tons of stone carried away. And in the midst of the mountain's gaping wound lie more than a hundred and fifty gigantic stone men carved from the rock, in all stages of completion. At the foot of the mountain stand finished stone men side by side like a supernatural army.

[3] You feel miserably insignificant approaching the vanished sculptors' workshop, whether on horseback or driving in a jeep along the island's ancient roads. Dismounting from your horse in the shadow of a great block of stone, you see that the block has features on its underside: it is the head of a fallen giant. On approaching the closest figures, which are buried in the earth up to their chests, we were shocked to find that you cannot even reach up to the chins of the colossi. Thirty feet is no uncommon height for these figures; the largest, which lies unfinished and aslant on the side of the volcano, is sixty-nine feet long — as tall as a seven-story building.

[4] We clambered on noses and chins and trod on mouths and gigantic brows. We had them above us, beneath us, and on both sides. The whole mountain was one single swarm of bodies and heads, from the foot to the very top of the precipice on the uppermost edge of the volcano. They went on side by side and above one another in unbroken procession down the inside of the volcano, right down to the lush green reedbed on the edge of the crater lake, like an army of blind robots searching for the water of life.

[5] We were surrounded, as in a hall of mirrors by countless enormous faces astonishingly alike. All had the same tight-lipped stoical expression and the most peculiar long ears.

[6] The facade of the figure was polished with a sort of pumice after it was completed in every minute detail — however, the workmen had taken care not to finish sculpting the eye. The eye was left blank; for the present, the giant was to be blind. Then the back of the statue was cut loose from the rock, and transportation down the cliff to the foot of the volcano was begun. In some cases colossi weighing many tons had been swung down a vertical wall and maneuvered over lower ledges around statues still being worked on. Many were broken in transit, but most came down complete — that is to say, complete without legs, for every one of these statues ended in a flat cut-off foundation just where the abdomen ends and the legs begin; they could be described as lengthened busts with complete torsos.

* 复活节岛位于智利，距南美洲大陆 3,680 公里。该岛于 1722 年被发现时荒无人烟，但却有 1,000 多座石头刻成的巨大雕像。这些美丽的石像是谁雕刻的？为什么放在这座孤岛上？至今仍是一个不解之谜。

1.3A 译文欣赏和练习

To be continued on page 8.

根据上下文的翻译风格将第 5 段译为中文：

Forward



继续努力，没结束呢！

复活节岛上的巨大石像

① 任何一个渴望去月球旅行的人，都会像我这样绕着复活节岛上圆锥形死火山的周围攀登，借以能够预先体会一下登月的滋味。岛上的气氛使你感到自己仿佛进入了离地球十分遥远的另一个世界。

② 这里有些火山已经沉睡了很久，以致一个个火山口业已形成了天蓝色的湖泊。其中最大的一个山峰叫拉诺拉拉库。这儿月球上的人们似乎一向都忙碌地工作着。你感到他们似乎是抛下所干的活而匆忙逃离的。几十万立方英尺的岩石移了位，好几万吨的石块被运走。在那座山裂口的中央矗立着 150 多座用岩石雕刻的巨大石像，它们处于各个不同的制作阶段。山脚下矗立着一排排已经雕刻好的石像，犹如一支神奇的大军。

③ 无论你骑马还是乘吉普车沿着岛上的古道来到那业已不复存在的雕刻匠们的工场，你会觉得自己非常渺小。当你在一块巨石的背阴处下马时，你发现那块石头的下侧刻着面容：那是一座倒下的巨像的头部。朝向胸部以下埋在土里的最近的一些石像走去，你会惊奇地发现，即使伸出手去你也摸不到巨像的下巴。这些雕像的高度一般为 30 英尺。一座尚未完工、斜躺在火山边的最大的石像长达 69 英尺，足有 7 层楼那么高。

④ 我们爬上那些巨像的鼻子和下巴，踏上大嘴和巨眉。这时我们的上下左右都是石刻的面容。整座山，从山脚到火山最高边缘的悬崖顶部，到处都是石雕的躯体和头部。它们前后排列，上下重叠，连绵不断，一直延伸到火山的内侧，直达火山口湖泊边缘的茂盛翠绿的芦苇丛生地，如同一大群瞎眼的机器人在寻找生命之水。

[5] _____

⑥ 当每个细微之处都雕刻完毕后，雕像的表面使用一种浮石磨光。不过，工匠们曾有意不雕凿石像的眼睛。眼睛留着空白，所以巨像的眼睛暂时是瞎的。然后，石像的背部从岩石上被切割下来，接着便开始将石像从悬崖往山脚下运送。有时，重达好几吨的巨像曾经沿着垂直的山壁悬挂下来，并设法越过仍在雕刻的石像附近的低处岩架。许多石像在搬运途中破损了，但大多数却完整无缺地被运了下来——那就是说，没有双腿的完整，因为每一座石像的腹部下端和大腿开始的部分是一个凿平的底座；它们可说成是带有完整躯干的半身雕像。

[7] At the foot of the cliff lay a thick layer of splintered stones that had been laboriously carried there from the quarry. Here the giant statues were temporarily raised to a standing position, supported in the rubble, so that their backs could be completed.

To be continued on page 9



Forward



To be continued from page 6 **Back**

[8] Only then were they ready for their trip across the island to their permanent locations. The trip was as long as ten miles in some cases, and the very smallest statues weighed from two to ten tons apiece. There were more than six hundred statues in all, all hewn from the same grayish-yellow, blackgrained stone found only at Rano Raraku. When they reached their destination, the statues were carefully mounted on an ahu, or, temple platform. Not until then were their eyes chiseled in.

[9] Mariana, an old village woman, told about a witch who lived at Rano Raraku when the sculptors made the great figures. Her magic breathed life into the stone giants and made them go where they should. One day the sculptors ate a big lobster. When the witch returned, saw the empty shell, and realized that none of the contents had been given to her, she was so angry that she made all the walking statues fall on their faces, and they have not moved since.

[10] This story was believed by the Easter Islanders until we made experiments with carving, transporting, and erecting the statues and, with the islanders' aid, found that these things could be done by ordinary men.

[讲评]

本篇的基调是神秘。不可思议的事活生生地展现在世人面前，令人惊叹、令人思索……译者扮演着类似导游的角色，把读者带入一方奇异的天地。You 在原文中多次出现，仿佛译者正面对读者侃侃而谈。

例1) 第三段第一句

主句 You feel miserably insignificant approaching the vanished sculptors' workshop **后接条件状语** whether on horseback or driving in a jeep along the island's ancient roads. **因两部分共有一个主语，故译文只需一个字更符合中文表达习惯。**

译文：无论你骑马还是乘吉普车沿着岛上的古道来到那业已不复存在的雕刻匠们的工场，你会觉得自己非常渺小。

改译：无论骑马还是乘吉普车沿着岛上的古道来到那业已不复存在的雕刻匠们的工场，你都会觉得自己非常渺小。

例2) 第三段第二句 Dismounting from your horse in the shadow of a great block of stone, you see that the block has features on its underside: it is the head of a fallen giant.

译文：当你在一块巨石的背阴处下马时，你发现那块石头的下侧刻着面容。

改译：当你在一块巨石的背阴处下马时，会发现那块石头的下侧刻着面容。

另外，第四段第二句 We had them *above us, beneath us, and on both sides.*

表方位的几个介词连用，生动地勾勒出巨像的无所不在；而译文用“上下左右”四字加以概括，十分准确、洗练。

1.3B 译文欣赏和练习

请将第8段译为中文。

To be continued on page 10



Forward



To be continued from page 7

Back



还要加油哦！

[7] 悬崖脚下堆放着从采石场费力地搬来的厚厚一层碎石。这里，巨像用碎石支撑着被暂时抬高到站立的姿势，以便雕刻其背部。

[8]

[9] 一位名叫玛丽安娜的老村妇讲述了一个女巫的故事。雕刻匠在制作巨像的时候，她就住在拉诺拉拉库。她的巫术给石头巨人注入了生命，使其到他们应到的地方。一天，雕刻匠们吃了一只大龙虾。女巫回来后看到只剩下空虾壳，知道一点虾肉也没给她留下，就气得大发雷霆，命令所有行走的雕像都背朝上倒下。从那以后，它们就一直没有动过。

[10] 这个故事复活节岛上的人一直信以为真，直到在他们的帮助下，我们对雕刻、搬运、竖立石像等进行了一番试验，发现所有这些工序都可以由普通人来完成时，他们才改变了原来的看法。

BESSIE GOLD

To be continued on page 11



Forward



原文欣赏 4

Isaac Bashevis Singer

ties that I met Bessie Gold. She was in her fifties, small, slim, with sunken, darkly
re made up with blue eye shadow and inky mascara, as if for the stage. She used an
orange-color lipstick and her nails were lacquered to match. On her hairy, veined wrists she wore heavy bracelets from
which dangled an assortment of charms. Their clinking and clanging made me think of a prisoner's chains. Her legs in
their mesh stockings were thin as sticks. We sat next to each other, each of us holding a glass of champagne.

[2] Bessie alternated between a sip of champagne and a puff on her cigarette. I noticed that her neck was thin and
blue like that of a plucked chicken. Her chest was flat and freckled. A pair of men's ears adorned with diamond earrings
protruded from her newly blonded hair. She turned to me and said: "Are you really a writer?"

[3] "I try to be one."

[4] The woman did not reply. Something oily and spiteful appeared in her gaze. It is hard to define exactly what it
was: self pity, pride, the hidden satisfaction of those who know they are dangerous to themselves and to others. I became
aware of the uncanny power in this frail woman with her cat-like movements. I was gripped by the desire to get away
from her, less I too became involved in her weird complexities.

[讲评]

本篇描写的人物，是一位上了年纪的妇女，从身材到外表再到其性格都作了细致的刻画。译者对其外在形象及内心描述的措词在很大程度上影响了读者的感受——这是个浓妆艳抹、内心复杂、令人厌的女人。

为此，译者频频使用贬义词加深读者的这种印象——瘦骨嶙峋、青筋外露、脖子细而发青、犯人的手铐、古怪离奇等。由此可见词义的褒贬在翻译中所起的作用是举足轻重的。

1.4 译文欣赏和练习

请将第4段译为中文。

贝茜·戈尔登

To be continued on page 12



Forward



仔细做练习吧！

▪ ① 在一次宴会上，我遇到了贝茜·戈尔登。她 50 多岁年纪，身材矮小，瘦骨嶙峋，双颊下陷，浓施脂粉。她那黄色的眼睛涂上了蓝色的眼睑膏和黑色的染睫毛油，好像要登台演出。她用的是赤黄色的口红，指甲也染成相称的颜色。她手腕上毛茸茸的，青筋外露，戴着镶有各种装饰的手镯，丁当作响，使我想起了犯人的手铐。她穿着沙眼长筒袜，腿细得像根圆棍子。我和她挨着坐，手里都端着香槟酒。

② 贝茜边喝酒边抽烟，我看到她脖子又细又发青，活象拔了毛的鸡脖子。她上胸平坦，布满了斑点。她长着一双男人一样的耳朵，戴一副钻石耳环，从新染成的金黄色的头发里伸出来。她把脸转向我，说：“你当真是位作家吗？”

③ “我想当个作家。”

[4] _____



ACCEPTING THE COMMAND OF THE ARMY

To be continued on page 13



Forward

原文欣赏 5



I assure you in the most solemn manner that, so far from seeking this employment, I do avoid it, not only from my unwillingness to part with you and the family, but from the task too great for my capacity; and I should enjoy more real happiness in one month with you at home than I have the most distant prospect of finding abroad, if my stay were to be seven times seven years. But as it has been a kind of destiny that has thrown me upon this service, I shall hope that my undertaking it is designed to answer some good purpose.

[2] I shall rely confidently on that Providence which has heretofore preserved and been bountiful to me, not doubting but that I shall return safe to you in the fall. I shall feel no pain from the toil or danger of the campaign; my unhappiness will flow from the uneasiness I know you will feel from being left alone. I therefore beg that you will summon your whole fortitude, and pass your time as agreeable as possible. Nothing will give me so much sincere satisfaction as to hear this, and to hear it from your own pen.

From A Letter to His Wife, 1775

by George Washington

[讲评]

这是乔治·华盛顿于1775年就任北美殖民地全军总司令时给妻子所写的家信前两段。如前所述，描写文大多写人或物，本篇则着重描写人物的内心感受。

翻译此篇请注意以下三点：

- 1) 信的写作距今已二百多年，因此人物语言不可过于现代；
- 2) 语体是较为正式的书面体，有别于口头语；
- 3) 虽是私人家书，然而华盛顿既是位叱咤风云的将军，同时也是位愁肠百结、富于爱心的现实的人。在国事与家事不能兼顾的情况下，他毅然决然地选择了前者，并用他饱蘸激情的笔墨表达了临危受命的责任感以及对爱妻无尽的牵挂和深深的眷恋，读来着实令人感叹。

1.5 译文欣赏和练习

To be completed by reading the original text and the Chinese translation of the 1st paragraph, then translating the 2nd paragraph into Chinese.

Forward



仔细斟酌，仔细练！

受命统率全军

[1] 你可以相信我，我极其庄严地向你保证我根本没有追求过这项任命，而是竭尽全力，千方百计地回避它。这不仅是因为我不愿意同你以及全家人分别，而且因为我深知责任重大，非我力所能及。另外，倘若我出门数十载寻求前景非常遥远的幸福，那还比不上在家中与你相聚一个月那样真正幸福。但是，既然命运已赋予我这个使命，我希望，安排我来承担这个任务是为了使我有所建树。

[2] _____

SHAKESPEARE'S STRATFORD-UPON-AVON

To be continued on page 15



Forward