慶祝
中華民國創建六十週年
暨
趙麗蓮教授
執教國立大專院校五十二週年紀念
趙 序

曾約農先生學貫中西，其道德文章素為士林所推重，而其在東海大學校長任內之作，頗足表現出我國大教育家的風範而譽世崇敬。

曾先生於執教國立臺灣大學時，主講過「編譯」課程，因其教法高超，解析明確，內容精闢，而深受師生所讚賞。這篇「漫談編譯與寫作」乃係其教材之一部份，字裏行間無不流露著曾先生對中英兩種語言知識的淵博與造詣之深湛！

因鑒於國內報章、雜誌、譯述之行文中，時有辭不達意，甚而與原著旨意相悖誤傳之者，故益覺曾先生這篇講稿有普及傳播之必要。應本人多次懇請，曾先生始允將該稿刊載於「學生英語文摘」中，又蒙其不棄而特於該稿刊載時按期詳譯、評述，致使本人及萬千學子受益菲淺。

為「學生英語文摘」台灣版發行已二十週年，及應廣大讀者之求，又承蒙曾先生慨允，特將文摘刊載之各譯，集成專書，普傳於世，希望讀者仔細研讀以期有助於中西文化之傳譯，而造福吾邦。並向曾約農先生申致崇高之敬意與謝忱。

趙 麗 迪 謹識

中華民國六十年元旦
Why We Study English

by Beauson Tseng

"We's" are simply multiples of "Ts". It may therefore be permissible for me to state some of my own reasons for studying English.

I must own up that at the very beginning I did not choose to learn English. I arrived in England when I was about six months old, and when I began learning to speak I wasn't aware that I was learning anything at all. Later on when I studied English with the full knowledge that it was a foreign language, I wasn't philosophical enough to ask myself why I did it. Probably I merely reflected the mood of my generation of students at the time. English was in great demand because the British Empire was then still at its zenith. For commercial purposes, for diplomatic and consular services, and even for personal refinement in a cultural sense, a smattering of English constituted a distinct asset. In a word, the prime motivation was basically utilitarian.

I suppose my efforts at tackling the language could be described as "studying". I laboured at Nesfield Grammar up to book four, analysed sentences (parsing every word) and often committed to memory a sizable vocabulary of pedantic and rather useless terms. I dug into Royal Readers and tried to appreciate some English poetry which gave me the first inkling that the English barbarians had a literature.

My real study of English began much later in life, in fact, not until I was half through my college education when I was being trained as a mining engineer. One gets tired of centimeters, grams and seconds. After all, cogs, wheels, screws and cranks are not particularly inspiring.

It is perhaps fortunate that they are not so, lest a crank should inspire its likes among us humans! Goodness knows there are enough cranks in the world already. Very naturally, therefore, I turned to English literature for enjoyment. To my great delight I discovered a new world of literary beauty and of ideas and values. A knowledge of a foreign language seems to provide the entry permit to a new order of God's Creation.

There is something about the Anglo-Saxons which draws them to us Chinese in their attitude to life and enjoyment. We are both somewhat cosmopolitan and pragmatic. Though capable of rising to great heights of pure abstraction, our normal capacity is for the eminently human. Even in our enjoyment of nature we endow it with human qualities. I believe no other foreign people enjoy Shakespeare or Keats, Dickens or Toynbee more than we do. We can enter into their very spirit.

English literature, especially English poetry, is comparable to a deep-seated gold mine. No superficial attempt can reach its precious content. One has to dig and dig hard. In other words, one has to study it. This does not mean poring over a book, burning midnight oil. It means trying to put oneself in the authors' place and trying to assimilate their ideas to be one's own or to feel as they did. For this purpose the English are near enough to the Chinese to provide rich, pleasurable reward.

I am deeply aggrieved at the current trend of English politics, especially English diplomacy. I think they suffer from a suspension of realism. They are labouring under a false fear and against their innermost conscience. But I believe, at the same time, this is a passing phase. Taking England as a whole, I like the English people, I like their literature, and that is why I study English.
附 启

本校所謂漫談，並非正式講座。因指點疑譯，似鄙人之不學，全仗當面口授，及批改課藝。凡此所談，不過供同學參考之用，以補口授之不足而已。故體例不一，時而文言，時而白話；時而冗長，時而簡約。無非願本班本組，此時此地之需求，非供一般學子之用也。讀者以之印證教本所陳，名師所授者，則可；以此代彼，則絕對不可。坦白聲明，千祈亮察。

約農 附函

第一講

侯官嚴又陵氏稱“譯事三難：信、達、雅”。譯文於原文之意義，無所增減變易者，謂之信；能使讀者理解原文之意，如譯者本人所理解者，謂之達；具有文學之妙者，謂之雅。

然而信字談何容易。首先须确实了解原文之正誤意義。舉例如次：

(甲) 有同一字，因發音不同，而意義遂異者，例如：

(1)難易之難，平聲（音南），為區別詞或副詞，可譯為 hard 或 difficult 之類。其難之難，去聲（音開）為名詞，當譯為 hardship, difficulty 之類。

(3)「解衣衣我，推食食我」。此二句中之重疊字，用法不完全相同，分析如次：

第一衣字，平聲，名詞，可譯為 clothes, dress，等字。
第二衣字，去聲，動詞，可譯為 to cloth, to dress，等字。
第一食字，入聲，名詞，可譯為 food, provisions，等字。
（注意：provisions 用複數。）
第二食字亦為去聲（音開），且亦為動詞。但不能譯為 to eat，因為譯「食我」為 "to eat me" 於情理不合，決非原文本意。
正確譯文當作 to feed me 或 to provide me with nourishment 之類。

(3)Lead 頭 lead—to conduct by guiding, to be in advance of, etc. (verb)
Lead 頭 led—name of a metal 鋅 (noun)
Slough 頭 slou—pond or hole full of mud or mire. (noun)
Slough 頭 sloo—marshy pool (or inlet), etc. (noun)
練習一之検討

1. 言語之反 - of refined or cultured taste, 與 elegant 略異。Elegance 除包括 cultured refinement 外尚具有（或暗示）luxury, 或 luxurious tastes 之成分在內。中文雅字，則絕不包含斯種成分。凡正確之譯譯，必求譯文之涵義，及適用之範圍，與原文相同或非常接近。此所以不得不於字之音譯加以推敲也。Graceful, gracious 等字，在本練習中非雅字正譯。此等字指儀態動作之 refinement，不適用於 pen name 以其無儀態動作也。2. 「湖南」當拼 Hu-chou or Huchow。以羅馬字母拼國音，尚無一致公認之標準。現在最通行者均以 Wade 氏之拼法為基礎。（請參閱 Mathews' Chinese English Dictionary p. ix）；或 Fenn’s Chinese-English “The Five Thousand Dictionary,” 等書。3. 天氣之預測宜譯作 Weather forecast. To forecast, to predict, to foretell, and to foresee 不完全相同，請查較好之字典。「若合符節」 - 「一時不尋」「完全相符」。不能譯作 almost the same 等語。又 to agree, to accord, to correspond 亦不完全
4. 动听二字在本题中正译为 sounds convincing, is eloquent之類。如译作 moving 则略嫌情感成分过多。Report 資 speech address, appeal 等不同，前者以理智动听，後者以情感。Sounds good 指内容好，sounds well 指说得好，宜辨别。
5. 旧时王谢二句，原文用作比喻，仍应译成比喻。
    原文「飛」字聴作「移居」解，非偶然飛入。
    晋时王（字之）賀（安）兩姓，累代簪缨，後世遂以王閔為皇族之代名詞。原文既不願直用「皇族」或「世家」等字樣，譯文宜體此意，亦可將譯作 the Wangs and the Hsien[s]之類，必要時得加以 noble families, grand personages, 或他類解釋。
6. 政治性的「國難」，正译为 national crisis, national calamity之類。至於國家大本等類之國難，如譯作 national crisis 則嫌太重。美國現正進行中之礦藏大罷工，如何及整體大局，却不妨譯作 national crisis；分寸之間，大有斟酌。「國難當前」，猶言「在國難之中」或「際此國難之時」，不一定要拘泥字面。稍事變通，活譯亦佳。
7. 「燕安自鳴」之「鳴」字，即「譯」本字，與「安」字通。「鳴」為海鳥，自鳴自為自為。同學譯文之可取者舉例如次：
   In face of the national crisis,
   Confronted with our national calamity,
   could we conscientiously indulge in
   is it right for us to abandon ourselves to
   can we think of giving up ourselves to
   luxury and ease to the detriment of our national safety or security?
   suicidal debauchery?
   sensual enjoyments, oblivious of their deadly effects on the future of the nation?
8. 本題下列譯文均可取
    must work hard.
    We must put in real, solid work.
    have to invest in painstaking efforts.

''(Don't let us attempt at (譯 resort to) trickery.
Let us not try to wangle into success.

以上各例，每答凡两句，亦可改成为四句一例。例如：

We have to invest in hard work, no short cut being available (或 advisable).

“取巧”為 taking short cuts 原無不可，但限於不許走捷徑或無捷徑可走之場合。蓋動力實幹固為成功之要素，能省時省力，亦成功之助也。

9. 「照計劃」可譯作 according to plan, 亦可譯作 according to the plan, 但作用不同。前者注重在「照」字，後者在「計劃」二字。前者注重執行者的態度，後者注重計劃本身之優劣。
   a) We are sure to win if every one of us works according to plan. 言外之意，肅敗的關鍵在熙行不熙行，齊心不齊心。
   b) According to the plan, we were certain of victory if we all carried it out to the letter. 言外之意，「不能兌現，要看 the plan 是否真天字一號的好計劃」。

甚多介詞語 prepositional phrase 如 at home, in school, on foot, in fact 等之受詞均無冠詞，均不注重其受詞之本質。例如 at home, 不管是這所房子，那所房子，也不管是甚麼樣的房子，誰的房子，總之是 at home, 如用 at the home 便顯有所指。I am staying at the home of a schoolmate of mine, 此 the 字不能省。

10. 「大家闊秀」譯文之可取者有 Girls (或 Young ladies 或 A girl 等) of good family or background; well-bred girls 等。young ladies from a good family。家字用 singular，指同一家庭之姊妹姑姐。否則用 families。

「競選」正譯為 to contest. Competition 則為競賽，不限於選舉。Election 則為選舉，注重在選字，與 contest 之注重在競字者不同。
a) graceful, elegant, refined.
b) to forecast, to foresee, to anticipate, to expect, to prophesy, to predict.
c) to agree, to conform, to correspond.
d) contest, competition.
e) at school, at a school, at the school.
f) to sound good, to sound well, to sound convincing.

注意: 以上各組中之字, 有時可以互換。但本練習之目的, 則在
顯明其有時不能互換。

補充練習一之檢討

a) graceful—pertaining to a pleasing (or charming) elegance (or beauty) of form, manner, motion, or act.
elegant—tastefully (but also luxuriously) refined in dress, manners, habits, literary style, etc.
refined—freed or free from coarseness, vulgarity, crudity, uncouthness, etc., in taste, manners, habits, literary style, etc.

Graceful movement; not “refined movement”. Elegant furnishings; not “refined furnishings.” Grace is more or less natural; elegance is more or less cultivated, referring a habit which may be acquired or modified; refinement is most often a matter of culture, deliberately achieved.

b) to forecast—to conjecture and tell beforehand (usually more or less correctly) what will happen. A forecast is based on experience, technique, science, etc.
forecast to foresee—to foresee involves insight; to forecast does not.

...to see into the future with a mental eye. 先見
to anticipate—to realize beforehand; to expect; to forecast; to be before (another, others) in doing something.

to expect—to wait (or be ready) for what is sure to happen (either planned or most likely). 預料

to prophesy—to predict by the aid of supernatural power.
to predict—to know and tell beforehand as a result of scientific calculation or shrewd inference from ascertainable facts or experience. 預報

Examples:
An astronomer predicts an eclipse of the sun; he does not prophesy it.
The prophet prophesied a national calamity but did not expect his people to heed him.
The general foresaw the enemy's next move and anticipated (forestalled) it with one of his own.
The Weather Bureau forecasts good weather for three days to come.

c) to agree—implies a condition in which no essential difference of opinion or detail is evident. To agree to—to agree with, to accede to. To agree with—to be alike, to harmonize with.
to conform—to bring into harmony or correspondence. To make similar. (v. t.)
to conform to—to comply with, to act in accordance with. (v. i.)
to correspond—implies an obvious similarity, though not agreeing in every detail.
The parties agreed to conform (not: to correspond) to the local custom. Part of this report corresponds (not: conforms) with the facts. Should distinguish “correspond to” from “correspond with”. 前者—「相當於」，後者—符合

d) contest—struggle for victory or superiority, conflict between (among) competitors. (n.)
to contest—to struggle to gain or hold something.
competition—implies a striving to do one's best as well as to outdo others.
to compete—to engage in contest.
The contest was marked by severe competition. The
Attorney General was determined to contest (not: compete) the decision.

e) at school—e.g., Studying at school is different from studying at home.
at a school—e.g., It is better to study at (or in) a school (any school) than in the (or at) home.
at the school—e.g. The track meet this year was held at the school. (A particular school)
At school 與 in school 不完全相同，前者指 the state of being at school，注重在 "the state"。後者注重在「學校之中」。"At" 祇有「在」字之意，"in" 則更有「被包含」之意。故 at the gate 不必在大門之中，近於大門即可。

Other Examples:
He is kind at heart.
He stood at attention.
He is not at home.
f) to sound good—e.g., This plan sounds good. ("Good" refers to the plan)
to sound well—e.g., This sentence doesn't sound well. ("Well" is an adv. and refers to the v. "sound")
to sound convincing—e.g., The argument sounds convincing. (May or may not be really convincing.)

練習一之二
(英譯中)

1. To keep the record straight 之 straight 字活用，不作正直解，而作正解解。

Verbatim 與 verb 兩字同源，乃照所說的逐字記下之意。不記將每件記下而已。

2. Contend 有二義，在本書中屬第二義：
a) v. i. to struggle earnestly in opposition.
b) v. t. to assert or maintain earnestly。

本書下文 contentions —字指上文之「辯論」或「主張」，故上句中 contestants —字指爭論者，不宜譯為競賽者，否則意義不貫串。Few 與 a few 意幾乎相反。

3. To stop to criticize—to pause first and then to criticize—莫再繼續以往的議論，現在開始批評罷。

4. To stop criticizing—勿再批評了 (批評得夠了)。

5. 此乃成語，如無恰到好處之成語可代用，則仍以譯語為是。同學譯作「金玉其外敗絮其中」者合乎以成語譯成語之目的，可嘉。但原文不指全以敗絮其中，而譯文則無例外，故仍未為理想。

6. To foot it 注意徒步，如譯走字，分量太輕。

7. Pound sterling 譯英鎊，衡字不可作磅。前者指金錢，後者指重量。

8. Literary taste—對於文藝，賞識之能力；眼力之高低；嗜好之雅俗。
Penny dreadfuls=dime novels 劣等文藝作品。

9. 譯文之佳者有：

    師脫於整成峨。
    鏡規化而為儀。

10. 譯文之佳者有：

    疫症已入侵，腳趾正在脫落。
    病症已轉為瘡疽，腳趾開始脫落了。
    已成壞血症，腳趾正在脫落中。
第二講

有時難習見之字，亦可能與常義不同；如望文生訓，難免誤解。

例三 噴水飲毛，不能解為鷹毛之王。
例四 The first clipper was probably the "Ann McKim" (490 tons) built in Baltimore, Md., in 1833. The word clipper here means a particular kind of ship, not to be translated as "剪刀".
例五 Modern clippers are equipped with carbo-jet engines. The word clipper here means a kind of fast, long-distance aeroplane.今通譯「飛剪號」，其實不妥。
例六 "Madder and madder he became until he dyed his native land madder with the blood of innocents." The third "madder" in this sentence is not a derivative of the word "mad," but a different word by its own right. It is the name of a plant. But in this context, it means "incarnadine, crimson."
練習二之二

習別歧義

試舉出五個中國字，每個字有兩個不同（或相反）之意義者，並選英文句顯示其意義。

例：他乘機赴港：
1. He went to Hongkong by air.
2. He seized the opportunity and went to Hongkong.

練習二之一之檢討

選優：

1. 陳鳳章先生來啓——可有兩解如次

<table>
<thead>
<tr>
<th>Mr. Feng-chang CHEN</th>
<th>陳鳳章先生來啓</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. FENG Chang</td>
<td>陳先生來啓</td>
</tr>
<tr>
<td>Mr. CHEN Feng-chang</td>
<td>風章先生來啓</td>
</tr>
<tr>
<td>Present</td>
<td></td>
</tr>
</tbody>
</table>

(a) 陳 is the surname. In (b), 陳 is an instruction to the courier.

2. 隔角污損。

(a) A corner of the painting is soiled and damaged.
(b) The painted bugle is dirty and damaged.

3. 且夫之言者德也。

(a) 夫者「且夫」為助詞。
And what one values is virtue.
(b) 夫者「夫」為助詞。
And what the lady prizes is virtue.

4. 惜乎其無信也。此句可有三解：
(a) It is a pity that he has no letter(s).
(b) It is a pity that he has no faith.
(c) It is a pity that he does not keep his promises.

5. 苏俄明放人造衛星。

(a) 新聞標題（明=明日）Soviet Russia will launch an artificial satellite tomorrow.
(b) 明興暗對 Ostensibly, Soviet Russia is launching an artificial satellite, 然外之意 , Really, she is doing something else.

6. 說。

(a) 說=to speak. He speaks English.
(b) 說=to say. He said I was wrong.
(c) 說=階 言句，學而時習之，不亦說乎。
The Master said: “Is it not pleasant to learn with a constant perseverance and application?”

—論語，學而第一。

7. 胡說，你想是。世間緣怎樣是海留仙做的呢？

(a) 胡說=胡謬之先生說；胡氏之說。
Says Hu Shih, “Just think. How is it that Hsin Shih Yin Yuan was written by Pu Liu-hsien?”
(b) 胡說=胡說八道之胡說。
Nonsense! Just think. How could Hsin Shih Yin Yuan be written by Pu Liu-hsien?

8. 你知道嗎？老李中了。

(a) 中丁風：Do you know, Old Li had a stroke?
(b) 中了彩票：Do you know, Old Li drew a prize in the lottery?
(c) 打中了目的：Do you know, Old Li hit the bull’s eye?
(b) to tap — to draw off (liquid through a tap, a pipe, an opening, etc).

4. (a) in this sentence, could always = 同上。言外之意，縱無別法訓
脾，總可以云云；與 "would always" 不同。
(b) to tap — to hit lightly.
(c) 「觸開褥子又敲彈簧」，不可譯成「拿褥子敲彈簧」。

5. 在本句中，
(a) You are a brick — You are a capital fellow, a first
rate good fellow 與「好漢」不同。
(b) To drop a brick — to commit an indiscretion, 失言
，撞（小）禍，等等。（此間屬於用 slang之例。特放練
習中，以示容易將 slang 直譯，而不知其誤。）

6. Prized 不可誤作 priced。正譯為「被珍視」，「受欣賞」；
不能譯作「被授予」或「被判罰」。
Invaluable — 無價之寶；無法以金錢論價，不可誤作「一文不
值」。

7. Cannot be exaggerated — 無論如何誇張都不會言過其實 —
無法形容 — 無以復加。如譯為「不能過分強調」則可能解釋為
「莫太誇張了」，殊失原意。

8. Cannot be more exaggerated — 言過其實，達於極點，不能
再誇張的了。

9. To go to the dogs — 墮落，自甘下流。To put on the dog
— to put on airs; to be proud or insolent in spirit
and in manners, 傲慢無禮。此句如照原文直譯，不近情理。

10. Does not lock securely — 鎖不牢 — 與「不好鎖」不同。此 lock
字為 v.i。注意中文「鎖不牢」與「鎖得不牢」之分別。前者
泛論此鎖之性能，後者言此次偶然鎖得不牢而已。前者若在鎖
，後者請在人。
第三講

繩講而未適意，譯猶未譯也。為求適意起見，不妨在確保原文本意範圍之內，變換原文字句。

例一 「吾弟某某頓首」可譯為 Yours sincerely so-and-so 等套語。如譯作 Your foolish younger brother so-and-so knocks his head on the floor, 則笑話矣。

例二 The more the better 不能譯為「這個更多，這個更好」。當作「越多越好」，「多多益善」之類。

例一 俗諺「天下無不是的父母」，祇能譯為 No parent is ever wrong, 英文中另無成語可代也。

例二 At sixes and sevens, 可譯作「亂七八糟」，不可譯作「亂六七糟」；中文確有類似之成語可代也。

*原文省略之字，譯文有時須補之，甚至另加語句，以闡明其義。

例一 俗諺「善門難開」，Henry H. Hart 譯為 The door of charity is hard to open and hard to shut. 末四字為補文。

例二 Thy kingdom come 通常譯作「願您的國降臨。」「願」字為補文。

*原文之情緒語氣等，在可能時，宜設法一併譯出。

例一 上節例中 Hart 氏之譯文，乃論斷式語氣，如譯成 The door of charity is not lightly to be opened 則成為警告式語氣。

例二 上節例二對上帝祈禱，非恭敬不可，故 come 不譯「來」字，而譯成「降臨」二字。

※譯文以形式上看不出是譯文為最佳。最低限度，要做到文從字順，勿用中國字說英國話，或英國字說中國話。

例一 我被認為更適當替他去擔任那工作。——此乃用中國字說英國話，譯文所忌。

例二 You no can do this.——此乃用英國字說中國話，亦應避免。(Bernard Shaw 卻謂此類 pidgin English 大有前途，英美學者不妨嘗試。中國學生，不可盲從。)
練習三之一
（中譯英）

1.「蝦居」言居小如蝦殼也，實為謙辭，不一定真小。原句可譯作：My humble abode is in a quiet spot far from the noisy city (or: from the town).
My home is way off in a secluded place.
I live in a remote and quiet place.

注意：far——從局外看距離。
far off; far away, far from; 等——從距離之一端看全程。

2.「敬悉種切」——客氣話，可以 thank you for it 等套話譯之。
如必須直譯，可作 the contents of which have been noted 之類，或不可作 I know all about you，或 I know everything 等。事實上亦無法由一封信而知道 everything。

3. 孟子：「以若所為，求若所欲，猶緣木求魚也。」
James Legge 譯為......to do what you do to seek for what you desire, is like climbing a tree to seek for a fish.

注意：to seek——追求，想要。to seek for——尋找；尋覓，尋求。Plural of "fish" 通常作 fish，偶然作 fishes；請看文法教本。

4. a) 僞政府——不合法之政府。不同「真為」之「僞」。『可作
the illegal government 或 the Bogus Government。

b) 人民政府——"People's Government" 與 government of the people 不同。後者乃一種政治原則；前者則僞政府自稱之名。

注意：引號 (" ") 表示不予承認。

c) 僞人民政府——the illegal "People's Government;" the so-called People's Government，等。不可作 the Red Communist Government，因無 Commnist 不 Red 也。但可作 the Red (大寫) government; 或 the communist government (小寫大寫均可)。“Government”（政府），亦對同 regime (政權)，（表示不承認）。

d) 譯「即將崩潰」須有力量；用 will decline 不夠力。同懸成績之佳者：is on the point (或 verge) of collapse; is expected to collapse very soon 等。

5. 否極泰來，同譯文如：
When misfortune (bad luck; tribulation) reaches its limit, has run its course, does its worst, it will be followed by good fortune (luck), 等譯文均可取。如譯成語，可譯作 "If winter comes, can spring be far behind?"

6. Medicine (medication, drugs) may (may be able to) cure a disease (an illness, or diseases, illnesses, etc.); it cannot alter fate (change destiny, defeat death, effect immortality)。均可取。

注意：不可作 cannot cure life，生命用不着 cure。『醫』字為
v., 不可譯作 a doctor。又 sickness 通常用狹義，指嘔吐（除非上下文表示用廣義。）

7. 同學譯文中 No dinner party will last forever.
There is an end to every banquet 均可取。如作 There is an end to all good things, 則為解釋。

8. 同學譯文之佳者：
There were thick clouds, but little or no rain came from them.

Despite the heavy clouds there was but little rain.
The sky was heavily overcast but it hardly rained.

譯成片語者：An overcast sky without a drop of rain......
a much larger question for the liberals:

Are they or are they not beginning a comeback to the status of a major political power in Great Britain—
to the status they held when Prime Ministers such as
Lloyd George and Asquith were Liberals? Or is this
Liberal revival due to peter out? (Ditto)

5. It must be remembered that postwar Britain has
shown itself remarkably evenly divided into two solid
and almost equal political blocs:

1. The Conservatives representing management, the
professions, and the upper middle class.

2. The Labour Party representing artisans, the lower
middle, and the so-called working class. (Ditto)

（第三问中有体的名义收回失地之说。此说之根据为地质学之
一种假说：认海平不平即海内所生，故皆为海之失地。）

練習三之二之檢討

（英譯中）

1. 同學譯文選優：「孤注一擲」；「背城借一」。

2. 同學譯文選優：「我寧死顧，決不……（不投降，不貪污等）。

注意：此 sooner=rather 不等於很快；更快。

3. 本題顯示呆字活用之法：以霧之名所信海向大陸收回失地。原句
中 folds 一字雙關，以之卷舒重疊，以霧之飄飄明滅，同時
象徵海濤之起伏，以為 swam 字張本。

就同學生之作略加潤色可得下式：

「一陣濃霧，由波斯頓港，浪浪而來，替大海（或「用海的
名義」）收回了久已從它的潮汐中奪去的領土。這霧展開
它（久經戰陣而）猶猶的灰色大旗，陸上的人們在它的衝突
（或：卷舒起伏）中模糊地游泳着。」

4. 同學課藝之佳者綜合之（以後著綜選）得下式：

「此次選舉，對自由主義者而言，除競選本身之意義（除本
屆競選之成敗）以外，還包含着一個更重大的問題，即：

1. All eggs in one basket.
2. I would sooner be dead!
3. A heavy mist was rolling in from Boston Harbor. Reclaiming in the name of the sea, the land that had long ago been wrested from the tides, it spread its ragged gray flag; and landsmen swam vaguely in its folds. (From a newspaper cutting)
4. But beyond the implications of this single election lies
此次選舉的結果是否（甲）意味着他們已經或尚未開始恢復他們在英國成重要政黨之一的地位呢？——是否將恢復到當羅易佐治首相和亞斯摩斯首相都是自由黨黨員的時代那樣的地位呢？抑或（乙）意味着自由黨這次的復興運動已臻漸次消減的末運呢？

注意：譯文中之補文。

5. 綜述：

「須知（→我們不要忘記）英國在戰後分成了兩個團結堅固且又幾乎勢均力敵的政黨，其一為保守黨，代表着經理人員、專業人員及一般中上階層人士，其另一黨則為工黨，代表着技工人員，一般中下階層人士及所謂勞工階級。」

注意：原文之 evenly 及 equal 等字乃為增強 emphasis 而用。實際上意義重複，故譯時宜刪去其一。『團結堅固』及『勢均力敵』為手譯。management, professions, artisans 均依職業歸類，upper middle 及 lower middle classes 則不分職業只論社會地位，故於二者冠以一般兩字。原文不曰 workers 而曰 working class 乃兼指職業與社會地位而言。其實此稱命意在側重，暗示勞工為賤業耳。作者不願遵循上下文分類之標準，故加 so-called 一字。此等處能予細心體察，於 composition 有益，故予詳論。

例一：無論西方如何媚共，與蘇俄和平共存乃不可能之事。

a) No matter what the Western powers may do to please (appease) the Communists, peaceful co-existence with Soviet Russia is impossible.

b) However abjectly the West may curry Communist favours, co-existence with Soviet Russia can never be realized.

c) Let the Western policy of appeasing the Communists be ever so thorough-going, peaceful co-existence with Soviet Russia will always remain impossible.

例二：If winter comes, can spring be far behind?——成語。

a) 冬季已到，春季還能遠嗎？
b) 物極必反，轉機應當不久。

c) 否極泰來，王期不遠矣。

d) 山窮水盡疑無路，柳暗花明又一村。

本例除 (a) 式外，均以成語譯成語。但究竟應否以成語譯成語，須看原句上下文，及譯譯之目的，舉例說明如下：

i) Mr. Hutchins's latest book, If Winter Comes, ostensibly dramatizes the saying. "If winter comes, can spring be far behind." ——譯此句時，宜用 (a) 式。

ii) My experience amply demonstrates the validity of the saying, "If winter comes, can spring be far behind?" ——譯此句時，宜用 (b) 式。
以下各句，試每句譯成兩個句法不同而意義大致相同之英文：
一、他遠對仇敵都十分公道，對朋友更不必說了。
二、彼生的記憶力異常之好，連他的老師們稱他為活字典。
三、今日應登之賦，莫留待明天
四、革命尚未成功，同志仍須努力。
五、與，與其者也，寧敵。

練習四之一討検

(中譯英) 語藝綜選

問一：He is very fair (just) to his enemy, to say nothing of his fairness to friends.
He is no less just to his enemies than to his friends.
He is fair (just) to his enemy, let alone (to) his friends.
He treats with justice (impartiality) even his enemies; it is therefore not necessary to tell how he treats friends.
He deals impartially with his enemies as well as (with) his friends.
He is four square even to his enemies, let alone his friends.

1. "X as well as Y" 與 "X and Y" 不同。前者側重 X；後者X與Y之輕重相同。
2. Opponents, rivals, with enemies 不同，請查好字典。
3. 「更不必說了」應活譯。

問二：His memory is unusually good; even his teachers regard him as a (or: the) walking dictionary (or: lexicography).
He has an extraordinarily good (or: retentive) memory; even......（餘同上）......
His memory is so good that......（餘同上）......
Being gifted with a rare power of memory, he is considered a living dictionary even by his teachers. His memory is so vastly above the average as to cause even his professors to refer to him as a (or: the) walking dictionary. (or: a dictionary come to life).

注意：活字典通常作 walking dictionary.

問三：Don’t put off till tomorrow the accounts that you have to enter (or: record) in the books today (in the books 三字亦可省略)。

Never leave till tomorrow the accounts that should be posted today.
Don’t leave for tomorrow the entries that must be made in the books today.
Today’s bookkeeping must be completed today, don’t leave it for tomorrow. (以上三句中之 leave 均不可作 leave off)

問四：The Revolution has not been consummated yet; as fellow members of the Party, we have still to strive hard.

Since the task of the Revolution is as yet unaccomplished, we fellow members of the Party must not relax our efforts.

There is still need of our earnest efforts, since (or: because, as) the Revolution is yet to be completed.

注意：同志原譯 Comrades，但現宜改用 (共产黨用此字).

問五：a) In a funeral, it is better to be mournful in heart than extravagant in outward rites.
b) A sorrowful heart is to be preferred to expensive rituals in a funeral service (ceremony).

按此問做論語句法。論語原句中之 “易”字今改為“易”字，較易譯。James Legge 將 “易”字譯為 “minute attention to details of observance.”
第五講

英文之詞字，固宜活用，活譯，不必拘泥字面；即文法亦然。

下列各例取自 English Language Teaching 季第刊 XIII 卷 4 期（British Council 出版於倫敦）。

“which”之活用法：

a) “......the slow emergence of an essentially supra-national and nomadic kind of man who possesses a maximum of skill and power.” - Nietzsche, trans. from German.

b) Many foreigners, as well as Englishmen, admire the type of citizen which results from a public school education.

以上兩句中 kind of man 及 type of person 結構完全相同，但（a）句用 who 字承之，（b）句則用 which。

凡 a kind (or sort) of person (man, professor, etc) 必用 who 以其指人也。A kind of person is a person having certain specified characteristics, 故用 who 字承之。

至於 a type of person 則可有兩種用法：

（甲）a type of person 爲一個 phrase noun，指 the pattern of qualities commonly associated with all the individuals in a particular group of persons 故以 which 承之如句（b）。換言之，在 a type of person which 五字中 which 之 antecedent 爲 type-of-person 而非 person。

（乙）a type of person 僅為 a person，應以 who 字承之，如下例：

c) Many Englishmen admire the type of person who administers our Civil Service.

在（c）句中，乃 the individual persons in the Civil Service

that do the administering, not the type, 故以 who 字承之，指人不指物也。

同時注意 a type (or kind) of person 不作 "of a person" 或 "of persons"（參照 at home, in season, out of season 之用法，不需冠詞，亦不用 plural 式）。

Fractions（分數式）之活用法：

a) Fully a third were lost to other work before they could enter the classroom. 注意 a third之 a 字單數，were 字複數。

b) Two-thirds of the land was uncultivated. 注意 two-thirds 複數，was 單數。

c) A third of the members are over sixty years of age. 注意 a 字單數，are 字複數。

※凡分數式如 a third, two-fifths, 3/4 等，無論其分子為單數或複數，皆：

（甲）作單數用，如所指為量 (quantity) 而非數 (number)，例如：

Three-quarters of the work was done.

（乙）作複數用，如所指為數而非量。例如：Three-quarters of the people were there.

Somebody, Nobody 等字之活用：

a) Nobody committed themselves to a definite answer.

注意：nobody 單數，themselves 複數。

b) Somebody’s got to do it, haven’t they?

注意：Somebody 單數，they 複數。

以上兩句均見 The God That Died, by E. C. R. Lorac, 且均不誤，雖然 (a) 句可以改 themselves 爲 himself, (b) 句則不能改為 haven’t they? 為 hasn’t he? 同理，亦不能以 Some people have 代 Somebody has (即句中之 Somebody’s).

c) Nobody knew the answer, did they? 亦不能改 did they? 爲 did he?

此類句法，可視為省略句法如此：

(1) Have they not to do it? Somebody (among them) has to do it. 兩句併成一句得 (b) 句：Somebody’s got to do it, haven’t they?
(2) Did they know the answer? Nobody (among them) knew the answer. 兩句併成一句得 (c) 句：Nobody knew the answer, did they?

總而言之，翻譯之「達」字，非呆呆板板地照字典之字義及文法故科書之條文，予以譯出，即可完成任務，必須細原作者（或說明者）心中所指者，予以達出。

練習五之一
(英語中)

1. My husband must invite someone to dinner just when I had arranged to go out for the evening.
2. I shouted to him to stop, but he paid no attention. I think he must have left the road soon after. — "Thread O' Scarlet," by J. J. Bell.
3. a. I shall be there when he arrives.
   b. She will be well in a fortnight, when I shall go back to my little pupils at Queen's Crawley. — "Vanity Fair".
   Note. Explain why "arrives" is in the present tense and "shall go" is in the future.
4. a. He stupidly answered the question.
   b. He answered the question stupidly.
   Note. The above sentences do not mean the same.
5. a. Who is coming? Mr. and Mrs. Brown.
   b. What is in the offing? Suicidal summit meetings!
   If the questioner expected the reply to be in the plural number, should he use "are" for "is" in the question? Explain.
6. a. Ten shillings was missing from the till.
   b. Ten shillings were missing from the till.
   Explain the difference in number.
7. a. "...and soon the normal child is distinguishing free and three,"—Eng. Lang. Teach. Vol. XIII, No. 2
   Italics original.
   b. Let a person get away with small acts of dishonesty, and soon he is committing greater ones.—Ibid, No. 4.
   Explain the use of present continuous (progressive) tense.

練習五之一之檢討

1. 此句之 must 既無自動的「必然」之意，亦無被動的「必須如
何」之意，乃慣嘗「運氣不好」、「造物弄人」之意，同學譯文之可取者：

a) 剛剛我安排好了那天晚上要出去（應酬消遣等）的時候，外子請了一位客人來家晚餐。
b) （唉！運氣真壞），剛剛我安排好了外子（或：我和外子）出外（訪友、看戲或消遣等）的那晚，外子卻（或：偏偏）請了一個人來吃晚餐。譯為「堅持」或「堅持者」均欠佳（既然她的「外子」請了客當然不好意思出去。其中暗示一種勉強性。）可用 must。

2. 此句之 paid no attention 如譯作「沒有注意」，不夠力。應作「沒有理會」。如譯作「置之不理」又嫌太強。

句中之 he must have 乃推想或測其必然之意，其 tense 爲過去式。

其事雖在 paid no attention 之後，但在說話之前。細選：

a) 想必他一會兒就離開這大路（抄小路去）了。
b) 他在那以後想必很快就離開這條路（到別處去）了。

3. a) 句中 when he arrives 不一定譯作「他無論何時到」細選：

(i) 他到的時候，我一定會（或我將）在那兒（接他）注意：此譯法，兩人同到一目的地。
(ii) （請放心）他到來的時候，我一定會在在約定的地方的。

注意：此譯法兩人的目的地不同。

b) Queen's Crowly 不宜譯意，well—康復，復原，痊癒。

細選：她兩週內就會康復，那時我將回到在昆斯克羅勃（Queen's Crowley）的那兒小學生那兒。

說明：

(a) 句中之 when-clause 為 restrictive 性質，故以用 present tense 為通例。

(b) 句中之 when 字—and then 或 and at that time 此 when-clause 為 continuative 性質，應照 coordinate clause 的 tense。她康復的時候，確巧也是我將去的時候。

：都用 future tense。

4. 細選：

a) 他好騙，竟回答了那問題。
b) 他那答覆，答得捉摸。

說明：

a) 句中 Stupidly 形容全句，言不應回答而回答，此其所以譯也。

b) 句中 Stupidly 形容 answered 他應當答的，但可惜答得不聰明。

5. In the offing—in海邊或近岸不遠之處；借用為「看的出來即將發生之事」。

細選：

a) 還會來？（那個會來？）

答：布朗 (Brown) 夫婦。

b) 還會看近會看些甚麼事發生？

答：無非是一些自殺性的高層次會議呀！

說明：凡用 who, what 等作 subject 之問句，（不論所期望之答句中為 sing. 或 pl.）均宜用 sing. verb。

注意：在 who are they? 句中 who 字為 complement，非 subject。與上文規定不一致。

6. a) 指銬的「總數」：用 singular。

b) 指銬的「複數」：用 plural。

7. 細選：a) 一個正常的兒童不久便（能）開始（在那兒）辨別英文 free 字和 three 這字的發音了。

注意：句中 the normal child, 實際錯用一個，所以用 the 字者，以別於 the abnormal child 也。故應譯「一個正常兒童」，不可作「這個……」。

b) 假如一個人在小小的（作偽、作弊、要兌）上得了手而未受（懲處，糾正），他很快就會犯更大的（作偽等等）了。（或就在那兒作更大的（偽）（偽）了）。

注意：Let a p.—If you let a p.—假如。

說明：Progressive or Continuous tense 用於一件事正在進行之中，例如：I am writing，但一件事之進行有兩種方式。

一種是一口氣完成，中間沒有休止的，例 I am writing now。
一種休止，這一次就算寫完了。回頭再寫，要算另外一件事。

又一種，雖就全部過程而論，是一件事，但中間有休止之時，例如：I am writing a book，決非一口氣寫下去，不眠不休，到書成
Crowd,” by Hardy（指定用 when 字）
6. He leaves from Keelung on Saturday and 我們將往遠行 。（指定用 off）

練習五之三

（英訳中）

1. 綜選：
   a) There are 1,066 million teachers in the public schools, and an additional 750,000 are needed in the next three years.
   b) There... schools, and an additional 750,000 are called for within the next three years.

注意：此 additional 750,000 指 teachers, 不指其總數。用 plural verb 不受 an 字之拘束

2. 綜選：
   a) We must tell the truth. 或 We must be strictly honest.
   b) It is raining heavily, we must wait (a bit) (a moment).
   c) He is usually (punctual) (on time), the car must have broken down. 或 He usually keeps good time; something must have gone wrong with his car.
   d) The fund raised by the University for relieving the flood refugees must be a large sum now. 或 The flood Relief Fund raised by public subscription under the auspices of the University must have amounted to a huge sum by now.

注意：by now 與 have amounted to (perfect tense) 照應。

3. 綜選：
   a) The Overseas Chinese Delegation is the most welcome of all.（團名用大寫，表示為正式名稱）
   b) The delegation of the overseas Chinese is the most invited.
第6講

譯文之雅者；其文字之美須出諸自然，不得有斧籌痕。故宜避免為“艱深而艱深”。用習見之字即能勝任者，不宜以罕見之字代之。用典亦宜力避生僻。用典而至讀者多不能解，則不幾乎譯猶未譯哉？

例1 “札延宏庥”不如“書門大吉”。
例2 I received your letter 不宜作I received your communication.

1. 中文以典雅不俗為佳。所謂典雅，有所本之義也。劉禹錫作詩文不用穢字，以其無出典也。（然此故實已成穢字之出典）吾人雖不必做到劉禹錫之程度，而通人碩學所不取之語法及字彙，多欠典雅，則可斷言。其俗語雖有如“囂的”之類，除故意要用外，絕不宜用。（注意：鄙俗與通俗不同，前者近於下流，後者則大衆化也。）

2. What is correct English? It is the English as written or spoken by the best educated people to whom English is their mother tongue. 换言之 correct English 以 educated English (or American) people 之語言字彙為本。與上節之原則略同。雖 correct English 因時因地及其他條件而不同，致有 Southern English, Northern English, American English, 等等之別，然粗鄙微弊之詞，總不宜採用，則其所同也。

3. Educated people’s English must at least be either grammatically correct or idiomatically permissible. To write or speak ungrammatically shows a lack of sound education.
例 a) It’s I. 合於文法
b) It's me. 合於習慣

c) I am not. 合於文法

d) I ain't. 不合文法，不合於受優良教育者之習慣。

e) I don't know nothink of it. 文法、拼音、邏輯均不合；但粗人有此用法。

4. An idiom is an expression peculiar to a language and one that is preferable even though it may seem to violate the rules of grammar. Idioms are, however, not to be confused with vulgarisms, colloquialisms, and slang (which may also be ungrammatical). Some English idioms cannot be turned directly into a foreign language (even into French or German) without loss of meaning, e.g., "the sooner the better," "to be taken in." Some unidiomatic expressions and their idiomatic equivalents are shown below as examples (taken from "Grammar Made Easy," by Mallery):

<table>
<thead>
<tr>
<th>Not Idiomatic</th>
<th>Idiomatic</th>
</tr>
</thead>
<tbody>
<tr>
<td>accord to</td>
<td>accord with</td>
</tr>
<tr>
<td>acquitted from</td>
<td>acquitted of</td>
</tr>
<tr>
<td>adverse against</td>
<td>adverse to</td>
</tr>
<tr>
<td>angry at (a person)</td>
<td>angry with (a person)</td>
</tr>
<tr>
<td>as regards to</td>
<td>as regards</td>
</tr>
<tr>
<td>comply to</td>
<td>comply with</td>
</tr>
<tr>
<td>doubt if</td>
<td>doubt whether</td>
</tr>
<tr>
<td>graduated in (college)</td>
<td>graduated from (college)</td>
</tr>
<tr>
<td>in accordance to</td>
<td>in accordance with</td>
</tr>
<tr>
<td>independent from</td>
<td>independent of</td>
</tr>
<tr>
<td>kind of a (person, thing)</td>
<td>kind of (person, thing)</td>
</tr>
<tr>
<td>lest it becomes</td>
<td>lest it become (or: lest it should become)</td>
</tr>
<tr>
<td>oblivious to</td>
<td>oblivious of</td>
</tr>
<tr>
<td>plan on staying</td>
<td>plan to stay</td>
</tr>
<tr>
<td>superior than</td>
<td>superior to</td>
</tr>
<tr>
<td>unmindful about</td>
<td>unmindful of</td>
</tr>
<tr>
<td>etc., etc.</td>
<td>etc., etc.</td>
</tr>
</tbody>
</table>

5. The following expressions are vulgar and should be avoided though they often appear in novels:

- disremember
- hadn't ought
- hisself
- nohow
- still and all
- this here...that there
- them people; them things etc.

6. The following expressions are grammatically improper:

Nouns used as verbs: to suspicion
to loan
to doctor (meaning to cure)
to contact

Verbs used as nouns: an invite
a combine

Adjectives used as adverbs: I sure will
It is real attractive. etc.

7. Colloquialisms are conversational and informal expressions. They may be used in informal writing. They should be avoided in serious, formal, or literary writing, except to reproduce conversational speeches or to quote informal writings. Here are some common colloquialisms:

- a lot of (meaning much or many)
- so long (good-bye)
- take it easy
to get away with (something)
to go in for
to make no bones about (something)
to show up etc.

Note: Students should make up lists of idioms and colloquialisms for easy reference. Don't copy them from dictionaries, but jot them down in the course of reading newspapers, magazines, or books. It is good training to be on the lookout for them.
I. 試評下列譯文之優劣。必要時，加以糾正或改善；特別注意字體。
1. 我很想謀一職位。
   I am very anxious to seek a job.
2. 我之友李君亟欲從政。
   My friend Mr. Li is keen to enter the public service.
3. Alice 湯想成為女作家。
   Alice longs for becoming an authoress.
4. 她的兄弟 Robert 卻湯想做飛行員。
   But the younger brother, Robert, has an ambition of becoming an airman.
5. 我們湯死了要收復我們的失地。
   We think to death to recover our lost land.

II. Change into simpler English:
   a) The child's spirit gently released itself from the body.
   b) The young are frequently unable to cope with the acute emotional problems incipient to growth into adulthood.
   c) This famous author (R. X. Jones) was not altogether beloved by every inhabitant of the village.
   d) One day I encountered Alice on Central Avenue.
   e) Our adversaries are pusillanimous.
   f) My friend left his money to eleemosynary institutions.
   g) The bird has a mellifluous call; but what a woebegone face it wears!
   h) Much opprobrium was heaped on her head.
   i) I am a votary of the grim-visaged disciplinarian.
   j) Dr. Johnson's coat was covered with particles of food.
   k) My mistakes were manifold.

練習六之二之一之検討

I. 1) To seek 為 v. t. 時— to go in search of in quest of.
   : 句中=I am very anxious to go in quest of a job. 既係 of 又係 for 不合。可見原句應刪去 for 字。（但請看下文）

注意
1. To seek 作 v. i. 用時— to make search or enquiry.
   例如 His advice was much sought after.
2. 如問句為 What is he seeking? 答 He is seeking happiness. 指所求者何物何事。如問句為 What is the fellow doing? 答句則應為 He is seeking for happiness. 指其行爲，凡同一 verb 有時可作 v. t. 有時可作 v. i. 用者，可仿此法以判定其應如何用。
2) 句中 public service 為 abstract noun，: 刪 the 字。
3) To long 為 v. i. :: to long for = to have an unceasing desire for, 其後應以名詞承之。
   經選：Alice longs for the status of an authoress. 又 to long 亦可以 infinitive承之。
   經選：Alice longs to become an authoress.
4) 句中 ambition 為 of becoming an airman 所確定，
   :: an 順加 the 字作 the ambition.
5) 中文「想」字可作 to wish 解，英文 think 字不能。
   經選：We are extremely anxious to (dying to) recover our lost land.

II. 原句或失之辞費，或失之淺陋（然而凡故示淵博者皆淺陋之謂）。
   經選如下：
   a) The child died.
   b) Adolescents often have difficult emotional and social problems.
   c) Some of the villagers hated this famous author (or: hated R. X. Jones).
   d) Change "encountered" into "met;"
   e) Our enemies are cowardly.
   f) Change "eleemosynary" into "charitable".
练习六之二之检讨

1. Few have an idea of the amount of industry and knowledge that has been brought to bear on the science, as it may be called, of books.

2. For centuries the fascinating study has engaged the attention of profound scholars, who have left behind them exhaustive works exhibiting vast research, and this too applies to everything that concerns the accidents of books.

3. For these scholars do not regard the matter of which a book is the vehicle: just as I have known a first rate philosopher and mathematician who mastered the whole science of music, and could compose you a fugue secundum artem, yet to whom musical sounds were unintelligible and odious.

4. It was he who once declared that a fine melody suggested to him the idea of chloride of lime.

—Percy Fitz-Gerald: The Book Fancier

注意：此作者对某道作畜有严厉的批评，但文字上并无一句责骂之辞。文人相争，最忌争得面红耳赤，甚至近似妇女之词；一旦感情用事则真理反无由见也。
第七講

I. 用習見通行之字，錯用之機會較少，然故作聰明，亦每易遭人笑柄。

例：甲之妻不育，欲為之求醫，以英語交談，其警句曰大：
甲：Do you think, doctor, if anything could be done for my wife? She is unbearable.
醫：Unbearable? What do you mean? Is she a regular shrew?
甲：Oh no! She is as sweet as any woman can be. I mean she is inconceivable.
醫：I see. But all ladies are more or less temperamental sometimes; you just have to be patient with her.

某甲只知 bear 作生育解，不知 unbearable 作「不能生育」，而 intolerable 作「不能容忍」。To conceive 經可作 become pregnant，而 to be inconceivable 則作出人意外（之荒唐古怪）。

II. 越是常用之字，其變化也越多，如能運用得當，句法格外自然。

例 1. A horse! a horse! My Kingdom for a horse!—Shakespeare。此 for 字用得極好，適恰緊要，願以江山換一匹馬，即在不言中顯出。

例 2. "Do you mind if I ask a question?" asked a man in the audience. "Why, not at all," replied the speaker。此 why 爲語助問，不作「為何」解。

例 3. "Not at all," retorted Jack. "Why not at all? Why not make some attempt?" urged Dorothy。此 why 字照常解釋，注意課點之影響。

練習七之一

試用 over 於以下各句之譯文中：
1. 冷戰尚未完畢。
2. I am afraid一切都完了。（沒有補救的餘地了）
3. He pointed at a place and said, "到那裡去。那是個照相的好地點。"
4. He shouted at someone across the court yard, "你馬上到這兒來！"
5. 問：你的文稿（MS）在那裡？
答：在我辦公室中。（說話的人當時在他家中）

以下各句請改為 idiomatic 式
6. May I ask your permission to lend me that dictionary of yours?（客氣地借書）
7. Can you arrive at what you have looked for?（你能如願以償嗎？）
8. Are you able to reach what you expected?（同上）
9. Is it possible for you to get the object you aimed at?
10. Please you wait for me just a minute（或 moment）

練習七之一之檢討

1. 正譯：The cold war is not over yet（或 not yet over）。專指現在的冷戰，故需要用 the 字。按 Get over there—到那裡去，過到那邊去；為空間的 over。引申之為時間的 over，過去了，完了。與 on 相對。The war is over，打過了，結束了。The war is on，正在打着。

2. 正譯：I am afraid it is all over now，用法與上句相同。如譯 all is over，則 all 爲代名詞，實指一切，但在本句所謂一切，乃一切有關的，不是 everything。? 萬用 it is，如此則 all 爲 adv. 形容 over。

3. 正譯：Go（或 Get 或 Please get）over there。That is a good place for a snapshot（或 taking a picture，或 for
reach your goal, attain your objective, realize your aim.

選優:

a) Is it possible for you to realize your expectation?
b) Will it be possible for you to fulfill your wish(es)?

9. get—含有來的方向；aim 含有去的方向。兩者意義不調和。
Tense 亦不合。
既用 past tense 的 aimed at 可見現在已不再 aim 了，如何能 get?

選優：

a) Is... to attain the objective you have been aiming at? 此譯指願望。
b) Is... object you have or had in mind? 此譯指所願之物。

10. Please you—照例省 you。
通常 a minute 或 for a minute 等指 time 之前後、for me 在後。如口語時，可以事後補鍊，果爾則寫下來時應以 comma 隔開。

選優：

a) Please wait a minute (or moment) for me.
b) Please wait for me, only just a moment.
c) Wait a minute, please.

練習七之二

A. 英譯中

1. The Pisa Tower is leaning over at a dangerous angle. It may topple over any moment.

2. The folks over the way are very kind.

3. The leopard is spotted all over.

4. The Communists are hated and despised the world over.

5. Bending over her baby, the doting young mother went into ecstasy.

6. John keeps a poultry farm.
7. Please ask himself about it. You see, sir, though I keep his accounts, I do not keep his diary.
8. Do they keep Chinese ink in the store down the bottom of the lane?
9. Why does he keep to his room so much?
10. No food will keep in this heat.

B. 用字練習
I. Use the following phrases in sentences and explain the meaning or function of the word "in" in each one. You may explain in English or in Chinese.
   a. in literature  b. in doubt  c. in case
d. in honor of  e. in English

Example: in two.

The steamer hit a submerged reef and broke in two.

Here the prep. "in" expresses transition from one state to another.

II. Same as in (1) but replace "in" with "on".
   a. on the earth  b. on earth  c. on arriving
d. on strike  e. current is on

III. Give examples to show:
   a) that the omission of a comma may alter the meaning of a sentence.
   b) that changing a capital letter into a small one may change the meaning of a sentence.
   c) that changing the position of a word in a sentence may change the meaning of the sentence.
   d) that an infinitive in the active voice and one in the passive are sometimes interchangeable, and
e) that sometimes they are not.

練習七之二之檢討

A. 英譯中
1. leaning over——此 over 為 adv. 言斜立在上（部份
2. Bending over——與 leaning over 用法相近，不能譯為俯伏在上，應作俯首。
3. to keep something in the store——店中有物資。Chinese ink 不一定是墨汁，可能是松煙。全句可譯為：在巷底的那家店舖，有中國墨汁嗎？
9. 此 keep to 乃不離開之意。譯句之佳者：他為甚麼老守在自己的房間內？他為何成天守在房間裡？（按原文之在言外之處，譯文仍應如此，不必點斷。）
B. 用字練習

I. in literature——

(1) There is beauty in literature. 此 in 表示 within the sphere of.

(2) His was a failure in literature. 此 in 表示 of what nature 或 on what account.

(3) Prof. Hwang made her name in literature. 此 in 表示 by what means, through what medium.

in doubt——此指主觀的；不能譯作可疑的。

II. on the earth——在地皮上，在地球上（接觸性濃厚）。

(1) Glory to God in the highest, and on earth peace, good will toward man.——Luke 2:14.

(2) What on earth did you do that for? 出乎情理之外；不可解。

(3) Nothing on earth can swerve me from the path of duty. 以上兩句中 earth 均虛用。

(4) Water lilies thrive on water; they will not grow on earth. 此 earth 指泥土；為 material noun 實用，且為接觸的

what on earth——見上例(2)；純然虛用，不接觸。

in case——此 in 表示在某種情況之中。In case 與 if 不完全相同。

例如：
1) Take an umbrella with you if it rains. 如下雨時，可以帶傘。 (雨不當值不定)

2) Take an umbrella with you in case it rains. 馬上

3) Take an umbrella with you lest it rains. 假設不當值它下雨。
第八講

用字如用兵，不熟知其部屬之性能者，固不能指揮如意，然不能用變化奇者，亦不能取勝。韓愈之所謂惟陳言之務去，蓋謂此也。

例1 人其人，火其書，廬其居。

此言：勵令僧尼還俗，消滅佛教文獻，改寺廟為公私廬舍也。

例2 國破山河在，城春草木深，感時花落見，恨別鳥驚心。

此言：山河雖在，國已破矣，城郭雖存，人民無幾矣；花香鳥語如故，而人事全非，不忍見，不忍聞矣。摺優在樂，交情並茂，深得詩人之體，如難以避典陰鬱，詩雄之績輝彰，真情反為所掩。

例3 Veni, vidi, vici

——Julius Caesar。

此歲繼大帝征服Pharnaces, King of Pontus時之捷書也。因三字耳，而大帝之所向無敵，及其志得意滿之慨，均躍然紙上，足千古奇文也。尤可佩者，所用之字，均極平凡，毫無藻飾。以此三字，已足使大帝名垂不朽矣。

例4 And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them asunder: and Elijah went up by a whirlwind into heaven. And Elisha saw...
it, and he cried, My father, my father, the chariot of Israel, and the horsemen thereof. And he saw them no more.

—Old Testament, 1 Kings ii:11 et seq., A.V.

The above little bit of English translation from the Hebrew Old Testament is considered by J. A. K. Thomson in his "Classical Influences on English Poetry" as an excerpt from which an English reader may get the best idea of what Homer's imaginative intensity and splendour of language are like in the original Greek. To us it may serve as another example of how wonderfully a skilful master of words marshals them with the greatest effect, in the simplest manner.

The words are the same in any given language, for the poorest as well as for the best writers. It is their marshalling that makes the difference. Combinations like Dear Sir, Yours sincerely, as well as, on account of, etc., are not meant to be little gems of literary beauty. They are not clichés. Combinations deliberately made for their literary effect or beauty when repeatedly copied soon become worn-out. A worn-out combination of words is known as a cliché. Stereotyped expressions such as, sadder but wiser, strong as on ox. "生活的鞭子", "意想不到的效力", "話得說回來", are clichés to be avoided like plague if originality or literary beauty is the aim. Clichés are children of mental laziness.

結論：惟陳言之務去。
birds startles one by reminding one of friends separated from friends.

b) Though the nation has been defeated, the mountains and rivers are as fair as ever. See how tall and thick the trees and the grasses are in the city!—for it is in the midst of spring. But the flowers only bring tears to my eyes. How times have changed! And the songs of birds startle my mind. How lonely I am! being parted from friends.

So many fires disclos’d their beams, made by the Trojan part,
Before the face of Ilion, and her bright turrets show’d,
A thousand courts of guard kept fire, and ev’ry guard allow’d Fifty stout men, by whom their horse ate oats and hard white corn.
And all did wishfully expect the silver throned morn,
—From Chapman’s Translation of Homer

練習八之二

This speech all Trojans did applaud, who from their traces los’d
Their sweating horse, which sev’rally with headstalls they repos’d,
And fast’ned by their chariots; when others brought from town
Fat sheep and oxen, instantly, bread, wine, and hewed down Huge store of wood. The winds transferr’d into the friendly sky
Their supper’s savour; to the which they sat delightfully, And spent all night in open fields; fires round about them shin’d.
As when about the silver moon, when air is free from wind, And stars shine clear, to whose sweet beams, high prospects, and the brows Of all steep hills and pinnacles, thrust up themselves for shows, And ev’n the lonely valleys joy to glitter in their sight,
When the unmeasur’d firmament bursts to disclose her light, And all the signs in heav’n are seen, that glad the shepherd’s heart;

1) traces =曳車之轂, 車轂為牛馬之革具, 文言曰韃, 書製。
2) Los’d =loosed =set free. From their traces... horse =freed their sweating horses from their traces.
3) sev’rally =severally =各別地; 各自。
   Repos’d =rested =讓它們休息。
   句=各自將流著汗的馬從車轂間釋出揹著絡頭 (headstalls)栓在各自的車旁, 讓它們休息。
4) instantly =very quickly, modifying "brought." Store of wood =pile of firewood, faggots.
5) friendly sky =calm, clear sky.
6) to the which they sat =they sat to which 之 emphatic form. 此which 指 the food. To sit to a meal =to eat it, to enjoy the meal.
7) As when about the silver moon...shepherd’s heart; so many fires...

注意：As 與 so 相呼應，以星月交輝使山峰幽谷和牧者心悅，比喻營火照耀使戰士歡忻。此乃大煞大合之結構，荷馬每每用之。
8) to whose sweet beams...shows =the brows of all steep hills and pinnacles (高峰) thrust themselves up to whose sweet beams (指 moonshine and starlight) for shows (=to be seen). 句中 shine clear之 shine 爲 linking verb, clear 爲 predicate complement. (亦可解 clear 爲...
9) lonely valleys—無人的山谷，幽谷，joy—enjoy; their sight 活用（→their light，比較 the light has gone out of his eyes—he has lost his sight 便知）。山谷低下，不能 \textit{thrust up} 否則不成其為谷。∶ 用 joy to \textit{glitter} in their light.

10) the unmeasur'd firmament—the infinite heavens; the signs in heaven—the stars, the Milky Way, and other heavenly phenomena. Bursts to disclose her light—opens up for the moon to shine (on the hills, valleys, and the stars, etc.); glad—gladden.

11) before the face of Ilion—in front of Ilion; her bright turrets—Ilion's b. tts. 此句法承 many fires 而來—and (many fires) showed up Ilion's bright turrets.

12) A thousand courts 之前有 and so 二字 understood, 承上面 As 而來（見上第七點）此 court—brilliant assembly; guard 爲 abstract noun used as a collective noun. And all did wishfully expect—all the men were impatient for the morning to break.

典故 (Literary allusions) 與濫調 (Clichés)，均由習慣用而來。兩者之間並無一定界線。大抵言簡意賅，用 此來不令人生厭惡之感，只覺恰當者，雖歷久而彌新，謂之 典故。可以不必用而勉強用，只見其拾人牙慧，不能自出 心裁，偏要賣弄淵博，可憎可笑者，謂之 Cliché。

典故必有來源。此來源賦予一種背景。用典時，所重 重不在字面，而在其背景。

例 1  He has an ax (亦作 axe) to grind.
例 2  河東獻吼。

以上（例 1）不能改為 He has a knife to grind，因 an ax to grind 有原來的故事為背景；Knife to grind 便成了真正的剪刀，而非別有用心了。同理（例 2）亦不能改為江南獻吼。否則成爲真正的老虎叫，而不是太史獻威了。

用典之妙，在不言中。例如辭典解釋 Achilles’ heel 爲 a vulnerable point；但前者有 Achilles 蓋世英雄唯一致命弱點之背景，後者則無之。假如說某某有 a vulnerable point，語畢而意亦 穷。如說彼有一 Achilles’ heel，則其人之英武絕倫，不言而喻。即 同理，太史獻威，不見得丈夫體內，而引用「河東獻吼」四字，則「丈夫體內」亦不言而喻。故用典有暗示之功，辭約義豐，行文所不可 盡棄也。

中外詩文，均喜用代字。如以「金烏西墜」代「日落」，「玉兔東昇」代「月出」；The Eternal City 代 The City of Rome 等，均是。但亦須在某種氣氛之中，方能使用。例如平劇「托兆碰碑」中 有「金烏墜，玉兔昇，黃昏時候…」的句法。故意寫得堂皇富 麗，以映照下文不祥之夢，所以可用金烏玉兔所代之字。倘改為「日落

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練習九之一

試舉中文常用之典故或俗諺十則，並以英文譯出之。其需譯者，可逐條解釋之。

1. 阿斗
2. 推敲
3. 肉食者
4. 鋪桎不入
5. 門前掛盜
6. 天君泰然
7. 楚弓楚得
8. 三才
9. 甘棠遺愛
10. 樺梅之年

練習九之一 答案選摘

1. 阿斗—A very stupid person。蜀漢先主劉備之子，今成愚人之代字。
2. 推敲—To be meticulous in the choice of words; to weigh every relevant factor most carefully。賀堂曾處「僧推月下門」與「僧敲月下門」，良久不決；故今謂字斟句酌為推敲。
3. 肉食者—Incompetent officials。左傳莊十「肉食者謀之」；又「肉食者鄙，未能遠謀」，均指庸劣而言。
4. 鋪桎不入—Do not fit well together (to fit a square peg into a round hole)。
5. 門前掛盜—To court trouble。或直譯為 To invite a thief into one's house。
6. 天君泰然—The heart at peace with God and self; conscience at ease。
7. 楚弓楚得—There is no loss or gain when considered as a whole; don't be narrow-minded。甲楚人所失乙楚人所得，於楚國無損益。
8. 三才—The three powers, viz., Heaven, Earth, and Man。 (直譯附解釋)
9. 甘棠遺愛—Loving memory of a public benefactor。詩：召南甘棠章「蔽芾甘棠，勿翦勿伐，召伯所茲。」甘棠而思召伯；愛召伯而及其手植之甘棠也。
10. 樺梅之年—Marriageable age (usually referring to girls)。詩：周南樜樜章「樜樜樜樜其實七兮，求我庶士，迨其吉兮。」樜樜樜樜其實七兮，求我庶士，迨其吉兮。
練習九之二

試舉英文常見之典故或俗語十則，並以中文譯出之。其需解者，解釋之。

1. Job's comforter
2. A regular babel
3. Red pottage; a mess of pottage
4. Doubting Thomas
5. Pound of flesh
6. Antediluvian
7. A stitch in time saves nine
8. Falstaff
9. Machiavelli
10. To be, or not to be

6 Antediluvian = 遠古的、上古的；老遠的。本意為洪水之前的，出典見舊約創世記；借用如以下各例：
(a) The relics are antediluvian enough.
(b) Mr Tseng's teaching methods are, like himself, getting quite antediluvian.

7 A stitch in time saves nine = 防微杜漸；及時補救，庶免後患。此俗語也，吾國多以言極語氣出之，如「涓涓不息，將成江河」，如「覆水難收，其來也漸」，如是。
例：The State Department should remember that a stitch in time saves nine, 可譯作：美國國務院其勿忘「覆水難收，其來也漸」之誡；美國國務院切莫忘記此風不可長也。

8 Falstaff 充滿自信而缺乏道徳之騎士，見莎翁所著 Henry IV 及 Merry Wives of Windsor。

9 Machiavelli (Niccolo di Bernardo, 1469-1527) 意大利政治家，酷功利，任陰謀，薄仁義而貴智術之士也。例：Khrushchev may be described as a combination of Falstaff and Machiavelli. But he lacks the former's sense of humour and the latter's capacity for intimate friendship with virtuous persons。可譯為：赫麾者，可謂合Falstaff 與 Machiavelli 於一身矣。惟誠無 F 氏之幽默，又不似 M 氏之能與賢士為密友耳。

10 To be, or not to be: that is the question。見 Shakespeare's Hamlet。原句對於死後有知無知之問題，尋求答案之意；今多借用。
例：假定美國國會外交委員會討論美國應否與蘇俄絕交之問題時，在未作決定之前，主席可能於列舉有利及有害各點之後，引用此句表示已到決定階段：To be, or not to be: that is the question。可譯作「問題就是：應當絕交呢？還是不應當呢？該決定了。」
第十講

大舜云「詩言志，歌永言。」凡詩歌皆以性格為主，故欄唯三章是詩，其辭曰：

1. 閃磷鷺鶿　在河之洲　窈窕淑女　君子好逑
2. 參差荇菜　左右流之　窈窕淑女　寤寐求之
3. 參差荇菜　左右采之　窈窕淑女　琴瑟友之

註：雎，音雎；雎鶿，水鳥名，性好定佬，不相亂配，故以取譬婚姻之正；關關，雎雎相應之和聲；窈窕，幽聞貞靜也；淑，善也，女子未嫁之善者為淑女；逑，匹也，稱也。參差，不齊貌；荇菜，水生，苪如翠緞；左右，無方也，順水流之左右而取之；寤寐求之，言不論晝夜，無時不求也；琴瑟，樂也；琴，久也；樂音木轉，半轉曰樂，樂，終而難之也；樂音洛。闇禽獸相應，而思好逑，情歌之感，無介乎容儀，宴私之意，不形乎動靜，緝熙之首，王化之端，故孔子刪詩，不廢關睢，而以為三百篇首。

至於「人之初，性本善；性相近，習相遠」則說理之文，雖以韻語出之，究非詩矣。

孔子曰：「入其國，其教可知也。其為人也，溫柔敦厚，詩敎也。」（禮記美化篇）。故詩歌以曲致禮讓，雅聲為佳；怨矣盡屬色，粗鄙鄙野。例如詩，小雅采薇刺諷怨也，即事抒情，略無怨激之辭。茲錄其首二章如下：

1. 綿緞采緞　不盈一匊　予貞百局　薄言歸沐
2. 綿緞采緞　不盈一擔　五日為期　六日不為

註：自旦及食為朝朝；緞，草名，王 перем；兩手曰局；局，卷也；緞，語辭；藍，染草也；裨，蔽膝也；嘗，嘗也。怨怒之情，不能自已，故雖綿緞採緞，所獲無幾。五日為期，今
Soame Jenyns 之譯文如下:

**Spring Grief**

Drive away the yellow orioles,
Do not let them perch and sing on the bough (outside my window)
For their singing disturbs my dreams
And I cannot go to Liao Hsi.

Arthur Waley 譯之如次:

**Drinking Alone by Moonlight**

Three Poems by Li Po (A.D. 701-762)

A cup of wine, under the flowering trees;
I drink alone, for no friend is near.
Raising my cup I beckon the bright moon,
For she, with my shadow, will make a party of three.
The moon, alas, is no drinker of wine;
Listless, my shadow creeps about at my side.
Yet with the moon as friend and the shadow as slave
I must make merry before the Spring is spent.
To the songs I sing, the moon flickers her beams;
In the dance I weave, my shadow tangles and breaks.
While we were sober, three shared the fun;
Now we are drunk, each goes his way.
May we long share our odd inanimate feast,
And meet at last on the Cloudy River of the sky.

Clara M. Candlin 譯之如次:

**The Emperor's Lament**

The fair spring flowers,
The autumn moons,
When will they cease to be?
The vanished past,
How much of it
Is wrapped in memory?
Last night the East wind shook
But all the carmine cheeks
Are changed.
You ask,
How much of sorrow is there left
My roof again
And I,
Beneath the moon,
Recalled
My hapless kingdom in the South.
The graven parapet,
The terrace of pale jade
Should still be there:
Within my heart?
And I reply
A spring-tide river full
Of water, flowing East.

1. John Gilpin was a citizen
   Of credit and renown,
   A train-band captain eke (= also) was he
   Of famous London town.

2. John Gilpin's spouse said to her dear,
   "Though wedded we have been
   These twice ten tedious years, yet we
   No holiday have seen.

3. "To-morrow is our wedding day
   And we will then repair
   Unto the Bell at Edmonton,
   All in a chaise and pair.

4. "My sister, and my sister's child.
   Myself, and children three,
   Will fill the chaise; so you must ride
   On horseback after we."

区域保之作，姓氏地址無關重要，故將 John Gilpin 省去未譯。詩歌所用字彙，有與散文不同者，如 also 作 eke 用即其一例。wedding day 以良辰二字譯之，乃簡略法。是否 wedding day 與下文無關，故可簡。Repair 作往字用，散文中偶亦見之。The Bell 為酒樓之名，Edmonton 地名，此均從略。After we 在散文不可用，即在詩歌中初學亦宜避免。
練習十一之一

I. Marcel Granet 譯述譯如次

**Withered Leaves (Cheng Feng 11)**

Withered leaves. Withered leaves.
The wind comes to blow upon you.
Sing and we will follow you.

按「要女」譯 “follow you”. 活譯。

II. Granet 譯桃夭章如次:

The Beautiful Peach Tree (Chou Nan 6)

The peach tree, young and beautiful, How profuse its flowers!
The girl is about to be married:
It is right that they should be wife and husband!
The peach tree, young and beautiful, Abundant are its fruits!
The girl is about to be married:
It is right that they should be husband and wife!
The peach tree, young and beautiful, Luxuriant its leaves!
The girl is about to be married:
It is right that they should wed!

III. 蘇曼殊譯述脛行如次:

They swore the Huns should perish; they would die if needs they must, And now five thousand sable-clad have bit the Tartar dust. Along the river bank their bones lie scattered where they may. But still their forms in dreams arise to fair ones far away.

註：原詩可憐二字省去末譯，末句亦活譯。
25. Away went Gilpin, neck or nought; 
   Away went hat and wig!
   He little dreamt, When he set out,
   Of running such a rig.

26. The wind did blow, the cloak did fly,
   Like streamer long and gay,
   Till loop and button failing both,
   At last it flew away.

31. And now, as he went bowing down
   His reeking head full low,
   The bottles twain behind his back
   Were shattered at a blow!

37. "Stop, stop, John Gilpin! Here's the house,"
   They all at once did cry;
   "The dinner waits, and we are tired!"
   Said John Gilpin—"So am I!"

38. But yet his horse was not a whit
   Inclined to tarry there;
   For why?—his owner had a house
   Full ten miles off, at Ware.
   (註：Ware 為地名。富翁所騎乃借來之馬。)

39. So like an arrow swift he flew,
   Shot by an archer strong;
   So did he fly—which brings me to
   The middle of my song.

練習十之二示範

茲將本篇（鵝鵝）氏譯文摘錄如下，學者宜注意其詳略變通之處及保存原詩氣氛之法，但不宜效益大體更正原句。

22. 呼馬緩緩行
   無奈馬不聽
   經輾耐不住
   長驅莫與競

25. 任馬狂奔去
   帽巾離風飆
   出門意氣揚
   到此竟憔惱

26. 長物隨風舞
   飛翔者杖行
   鈷扣支不住
   飛去更無情

31. 低頭伏馬上
   汗流浹渾背
   背後雙玉壟
   一時盡破碎

37. 齊整呼停馬
   午餐已過時
   富翁遠回答
   晚餐未有期

38. 馬懸主筆居
   直奔不肯止
   主家在鄉村
   相去三十里

39. 馬飛如矢箭
   富翁與居漢
   眼態高長歌
   到此得一半
牆

每人的住處都有一堵牆，把他和自己以外的世界隔絕了起來。在牆以內是他自己的園地，他享有自己的一個宇宙。

這堵牆也隔絕了街上一切的喧嘩。縱然多麼觸人耳的汽車聲、卡車聲，你雖然覺著噪雜，然而你確實知道那是在你自己的那堵牆之外面，縱然你聽見汽車與什麼相撞擊的聲音，或是響個不開，汽車急剎車，車胎在路面上擦過，那種使你心驚膽顫的聲音，你也許驚覺一下，而仍然會安下心來做你自己的工作。你是安全的，遠離開那種危險的。墙是你的保護。

當那堵塲要是拆下來時，你就會覺著整個情勢變了。你所依恃的保護撤去了，你的安全感覺也完全沒有了。一切的喧嘩噪雜聲，你不但聽見，而且也「看見」了。堵外面的一切，你不但只聽著就完事，那一切可厭的喧嘩與那堵牆可以庇護你的一切危險，現在都奔赴你的眼睛。你真是無所逃於天地之問了。

然而我們卻總要建造起許多許多堵牆，安排下自己以爲安全的保護。
Around everyone's residence, there is always a wall separating the dweller from the rest of the world. Within the wall is his own domain where he enjoys a world of his very own.

The same wall also serves to shut off all the traffic noises. No matter how deafening the noises of the running cars may be, you can be sure that they are on the other side of the wall erected by yourself, though you may find them disconcerting. When you hear the nerve-racking sounds of cars bumping against something hard and solid, or the shrill screeches caused by abrupt braking when drivers try to avoid imminent collisions, you may be startled. The next minute, however, you may return to your work with assuredness. You are safe, far away from what is dangerous. The wall is your shield.

Once the wall should collapse, you would find the circumstances entirely changed. What you looked upon as a shelter would be destroyed and your sense of security would go with it. You could not only hear the clamors, the uproars and the rackets coming from the streets, but actually “witness” their sources. You could no longer just listen indifferently to what was happening in the streets. The abominable babble and the dangers from which the wall could have successfully protected you would now loom up before your eyes. And you, indeed, could find no place in the world to hide yourself.

For all what may happen, we still build numerous walls as self-assuring protection.

On the translation as a whole:

The translation is almost faultless; it is a truthful rendering of the author's meaning and the English is correct. The translator displays sound judgment where he departs from the original, for example, when he substitutes "his own domain" for "his own garden." The clause 經然多處匿耳的汽車聲，卡車聲，你雖然覺著噪雜， is questionable in syntax; the 經然 and the 已然 do not go together properly in the context. The translator is wise in ignoring the "double concessional." But where he is most to be commended is the way he treats the opening clause of the last paragraph. The force of argument in the previous paragraph demands a positive conclusion justifying the necessity of the wall. The 然而 in the final sentence is out of place. By rendering it as “For all what may happen” he has improved upon the original.

Belles-lettres are judged not so much by their contents as by the beauty of their presentation. The key-note to beauty in modern English is simplicity and naturalness. If you read the translation two or three times so as to get a general impression, you will notice that it sounds more like a lecture than anything else. You will be vaguely conscious of something like laboured elaboration, the opposite of simplicity and naturalness. It is not the fault of the translator alone. Most Chinese belles-lettres do not lend themselves to easy translation in this respect. I would advise him to postpone translating pieces of this nature for the time being, else he might ruin his own style, of which he shows great promise.

Detailed criticism:

1) The traffic noises: They are not the only noises in the streets.

2) The running cars: Traffic would be the better word here to include both the automobiles and trucks in the original.

3) Can be: Better use are. More emphatic.

評 改
我的小屋

節自 王敬義作

現 在，天亮了，天晴了，太陽正從大山後面昇起來，染紅了滿天的雲霞；一霎那間，那千萬道的金光，使將世界的面目改變了。它勾劃出大山的輪廓；它燦爛著面的大河；它喚醒眠鳥飛出巢杉；它使花朵、草葉上的露水都閃耀起來了。此時，雄鷹嘹亮的嘶鳴，村落斷續的吠叫；遠方工廠的馬達開始震動，小村的晚鐘聲傳播開來，風呂輕輕的響在窗上，一曲讚美太陽的合唱就開始了。

陽光射進我的小屋，我倉促大合唱中的一個音符，我也有我的聲音的，我醒了。我winter地跑到窗前，窗外莊嚴、華麗的景色使我驚訝！昨天，僅僅是在昨天，窗外還是一片陰鬱的灰色雨霧，壓在白千層樹的樹梢上。風更不時將疾風的雨絲吹打在窗子上，使我感到一陣陣的寒冷。但是，一夜之間，新的，金黃的光明就充滿這個世界了。周處都是光，光在閃，光在流，在歌唱，在舞蹈。你有沒有看見那長列的白千層樹，它們的葉片，在燦爛的金色光芒中，多像一片大網啊！

譯文

C. Y. S. 譯

The day was dawning and the sky was brightening. The sun was mounting above the mountains, reddening all the clouds in the sky. In a twinkling, its golden beams changed the whole aspect of the world. It painted the contour of the huge mountains, irradiated the mighty rushing rivers, winked the slumbering birds and flushed them out of the woods, and made dew-drops on leaves and petals glistening. The roosters crowing sonorously, the village dogs barking intermittently, the motors of the distant factories sounding, the hawkers crying afar, and the morning breeze tapping gently on the windows: a great chorus, a hymn in honor of Phoebus, was starting!

The sun peeped into my little house. Like a note in a great composition, I was aroused to join the chorus with a sound of my own. I hurried to the window and was astonished at serene and magnificent scene outside. Yesterday, the sky was still blotted by a mass of threatening gloomy clouds, hanging over the tops of the punk trees. From time to time, the frigid wind battered the windows with impetuous rain-drops. It chilled me off and on. Only overnight, the world suddenly was overflowed with brand new radiance. There was light everywhere, flickering, flowing, singing and dancing. Look at those punk trees. Bathed in the deepening golden light, their foliage spreads just like an immense net!

評改

An overall comment:

The Chinese original is a picture done in words to bring to one's mental vision the glory of dawn and the gladness it brings to the writer's heart. A good
translation must reproduce that picture and emotional reaction as effectively as possible. The translation before us is, I am glad to say, measuring up quite well to this yard-stick. Improvement lies in the direction of greater freedom: the translator is too timid to sacrifice accuracy of phrasing in the interest of literary effect. But she is undoubtedly a student of great promise.

Some detailed criticism:

1) Was dawning: Better put the whole paragraph in the historic present. Describe the scene as if you were looking at it right now. (This is, of course, optional.)

2) Brightening: The Chinese 天晴了 suggests the return of a bright day after a spell of rains. Your translation lacks that suggestion.

3) Twinkling: Should be twinkling.

4) It painted: You do not paint a contour. When you say paint, we expect something in colour to follow. The word "contour comes, therefore, as a let-down.

5) Flushed: Used in this way, the word suggests being flushed out with water, as in a flush-toilet.

6) Made dew-drops glistening: Should be glisten, not glistening. (Infinitive without "to")

7) A great chorus, a hymn: You are using these nouns in apposition with the roosters, the village dogs, etc., which are the singers, not the hymn sung.

8) Like a note...of my own: The original is faulty here. Instead of 我唱了 it should have 我唱了. You are right in making the change. The original is, moreover, careless enough to leave the reference to the chorus unfinished, suspended, as it were, in mid air.

9) Serene: It is not the best word to use here. You have been speaking of noises and they do not usually suggest serenity. The original 壮觀 could be improved upon also. There is nothing awe-inspiring in the scene as described or as felt by the author.

10) punk tree: As you have it, there is no need to specify the kind of tree. The original tries to bring out the contrast between the darkness of the clouds and the whiteness of the trees, hence the word "white."

11) Was overflowed: Say "overflowing."


13) Bathed...net!: Very good translation. The fault lies with the Chinese original in that the whole sentence is pointless here—a fact which becomes clear when rendered faithfully into English. To give it point, make the punk trees share the writer's joy.

An Improved Version

Now it dawns! A fine day at last! The sun is up beyond the mountains, reddening all the clouds in the sky. In a twinkling, myriads of his golden beams have changed the entire appearance of the world. He has thrown the contour of the mountains into sharp relief and irradiated the mighty rivers into liquid brilliance. He has wakened the slumbering birds and drawn them out of the woods, and made every little dew-drop on leaves and petals glisten and glow.

At the same time, a vast chorus in praise of Phoebus bursts into full song: the sonorous crowing of roosters, the interminable barking of village dogs, the sounds of engines starting the day's work in distant factories, the different cries of peddlers hawking their wares from afar, and the gentle tapping of the morning breeze on the window-panes—all have found their voice in a hymn of nature.

The sun has found its way into my little room and
wakened me. Like a note in a symphony, I, too, joined in the chorus with a sound of my own. I hurry to the window and the magnificent view is simply astonishing. Yesterday, only yesterday, all that there was, beyond the window, was a mass of gloomy grey mist heavily charged with rain and bearing down on the tops of the white punk trees. From time to time, frigid winds battered the window-panes with impetuous rain-drops, sending me wave after wave of chilliness. But today, just overnight, the world is filled to overflowing with brand new radiance. Glory everywhere—glittering, flowing, singing, dancing! Look at the punk trees. Don’t you see how they spread out like an immense netting with their foliage to enfold the intensifying golden light of the morning sun?
After Hsiang Yü had killed Sung Yi, his commander-in-chief, and taken his place, his ruthlessness shocked the whole state of Chu and his renown rang among all the feudal lords. Then he detached Prince of Tangyang and General Pu with 20 thousand men across the River to rescue Chulu. The detachment, however, made little progress, so that Chen Yü again asked for reenforcement. Thereupon, Hsiang Yu led his whole army across the Yellow River. He wrecked all the boats, smashed the pots and kettles, burned the tents, and stored only three-day provender. In short, he made a desperate effort to show his men that he staked the fate of his as well as his army's on a tooth and nail battle.

As soon as the troops reached the front, he led them to besiege the army of Ch'īn under Wang Li. After engaging the enemy in nine battles, with the final success in cutting off the enemy transportation line, he put the opponent to a heavy rout. The enemy commander Su Chiao was killed and Wang Li was taken prisoner, while Shē Chien refused to surrender and killed himself by fire.

By that time, the army of Chu ranked at the head of all the Allied Army. In the engagements to succour Chulu, the armies under other feudal lords took up more than ten positions; however, they chose to stay behind the defense works and were too timid to launch a front attack. When the army of Chu delivered the daring attack on Ch'īn, the generals of all the other armies simply waited and watched on the high ramparts. Chu's combatants were so valorous that each one of them was equal to ten soldiers of the enemy. The deafening shouting of Chu's soldiers shook the sky. So every soldier under the feudal lords was stupefied with terror. Hsiang Yü, having discomfitted Chin's troops, summoned the generals of the

feudatories. They walked on knees and dared not look upward when they entered the side gate of the headquarters. From that time, Hsiang Yü became the Supreme Commander and led all the Allied Army.

On the exercise as a whole:

The translation is almost faultless, being accurate in substance and correct in grammar. One or two words might be chosen differently, for example, ruthless is hardly the equivalent of 殉. We don't often come across such good translation and must congratulate T.L.H. on his success.

But there is still vast room for improvement. The original is not a mere statement of facts but a graphic and moving account of them. The translation lacks enthusiasm and force.

Detailed criticism:

1) His ruthlessness shocked the whole state of Chu: is military prestige. The word 殉 is usually romanized with an apostrophe in it.

2) Detached... across the River: There is possible confusion here. Was General Pu stationed across the River? Say, He sent them across with 20,000 men.

3) To rescue Chulu: We usually relieve a city under siege. But we rescue a person from, say, drowning.

4) The detachment: The term is correct. But it suggests something smaller than what we have in mind.

5) Little progress: In the Chinese it may mean little progress or it may mean a little progress. The latter seems to fit in the context better.

6) So that: You mean and so. So that has a faint
suggestion of *in order that*. Or you may say *so that he had to...*

7) Reenforcement: Better say *reinforcement*.

8) Yellow River: You used the *River* a moment ago and should not introduce the full name now. Use it in the first instance if you like.

9) Stored only three-day provender: *Provender* means the dry food for beasts. Also should say *three days* not *three-day*. Compare with *a three-foot rule*. It means a rule three feet in length. What you mean is food for three days. The preposition makes the difference.

10) In short...battle: You have done this sentence very well. But say *his own fate as well as his army’s*.

11) He led them to besiege: You can lead an army on the march, not when it is deployed for a siege.

12) Success in: *To succeed in* is to be successful in doing something. When it is done, you have the success of having done it. Therefore, you should say *with the success of cutting* (or, in full, *of having cut*). The *of* is a preposition of identification, the *cutting off* being the *success*.

13) By that time: Wrong expression to use. The historian is going back to the time when the battle was fought.

14) Allied Army: Better *allied armies*. In the plural number and in small letters. Say *Allied Army, only* if it was its official name.

15) Position: In a battle when you take up a position, you do it in preparation for an engagement. The feudal armies were hiding behind their ramparts to avoid an engagement. Therefore wrong to speak of their taking up positions.


17) Discomfitted: Too weak a word to use.

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18) Side gate: The term gives a wrong impression. One is led to believe that they did not dare to enter by the front entrance which they actually did. 門 strictly means the gate at which one dismounts or alights from a carriage. It is only an elaboration to have two 門’s in addition to the main entrance.

Keeping as much of the original translation as possible, we might improve the style of it so as to make for greater force and fluency as follows.

**An Improved Version**

Having killed Sung I, the Commander-in-Chief, and taken his place, Hsiang Yu’s awe-inspiring prestige rocked the whole State of Ch’u and his renown rang far and wide among the feudal lords. He forthwith despatched the Prince of Tang Yang and General Pu in command of an army of 20,000 men to cross the River and raise the siege of Chu Lu. Seeing them meeting with little success, Chen Yu asked for additional reinforcements. Whereupon Hsiang Yu led his whole army across the River. He scuttled all the boats, smashed up all the pots and pans, set fire to all the tents, and brought over enough food for three days’ ration only: these things he did in order to convince his men that he had staked his own as well as the army’s fate on a do-or-die battle. And the army responded heroically to a man, not a single soldier entertained the slightest thought of retreating.

He laid siege on Wang Li’s men immediately on arrival in the field and clashed head-on with the Ch’in armies. He engaged them in nine pitched battles, cut off their supplies, and scored a smashing victory, putting his opponents to a heavy rout. Of the enemy commanders, Su Chiao was killed in action. Wang Li was taken prisoner, while Shé Chien refused to surrender and burnt himself to death.
In those days, the Ch'u army was the strongest of all the allied armies, of whom there were between ten and twenty different feudal commands who had come to the relief of Chu Lu and encamped themselves behind solid ramparts at various points near the city, but none of them dared to let their men out to launch an attack. When the forces of Ch'u arrived on the scene and began to attack those of Ch'in, the generals of all the other armies simply watched the action from atop their own high ramparts. The Ch'u combatants were so valorous that each one of them was equal to ten of the enemy. The deafening shouts of the Ch'u soldiers in battle shook the very heavens. Even in the safety of their entrenchments, the soldiers of the on-lookng feudal lords, without exception, all trembled in terror. Now that Hsiang Yu having crushed the Ch'in armies, the allied generals, on his command for their attendance at an audience, all proceeded from headquarters entrance to his presence on their knees with their eyes glued to the ground, none of them being bold enough to lift his head and look up. From now on, Hsiang Yu became the Supreme Commander of the allied feudal lords. All of them subordinated themselves to him.
I wake up at midnight, and draw up the light blue curtain, looking for the trace of my dream.

Far far away in the deep blue, rolling is the coralline cloud. Looking at the surging sea of clouds, I wonder who that lost child may be, holding a little dim lamp. The light being feeble, the lantern appears to be a blushing rosiness.

That lost child seems to have sat up half a night, taking his diminutive lantern, seeking and asking the way. He grieves to sobbing at last. Impatient and worried, he sends that red lamp, round like an over-mellowed fruit; and the remainder, curved, looks like a horn.

The lost child seems to have been loitering there a whole night, the light is going to use up its oil, and it is the shortening wick that is burning now. Ah, poor child, how I worry for you! Your light has gone faint, I cannot see you clear. You must have hung your tiny lantern on a bamboo which is too long, else why I cannot see your charming figure? Oh, my lost child, who are you? Please let me know your name, that I can lend you some oil to brighten your lantern.

You are smiling now, shyly. At length, I see you are a little angel, holding that tiny little moon lamp of yours, seeking for the disappointed souls. It is they that are lost, not you!

Detailed criticism:

1) **I wake**: You have every right to use the present tense throughout. But it is more effective to begin with the past tense and then to slip at a psychological moment into the historic present.

2) **Light**: To prevent mistaking your meaning, better use another word. A light blue curtain is not a light, blue curtain (note the comma), but it sounds like one.

3) **The trace**: You are assuming that there was a trace. Avoid the definite article unless you wish to specify something definite.

4) **Rolling is the cloud**: We use inverted sentences for emphasis. Emphasis is not called for here.

5) **He grieves to sobbing**: Grammatically permissible. But better use a more idiomatic construction.

6) **Loitering**: To loiter implies aimless loafing.

7) **Clear**: You need an adverb.

8) **Why I cannot see**: You are asking a question and so you must put it in a question form.

9) **The disappointed souls**: See (3) above.
An Improved Version

Without making too many changes, the Commentator suggests the following improved version:

I woke up at midnight and (ever so gently) drew up the pale blue window-blind—for I was going to look for traces of my dream.

Far, far away, against a background of inky blue, coralline clouds were surging like waves in a sea. While looking at them, my attention was arrested by the movements of a lost little child with a dim little lantern—oh, poor little thing how I wonder who you are. It was a paper lantern with a feeble light, but the light glowed through the paper faintly like a timid little shy blush.

The child must have been wandering sleeplessly half through the night, carrying that tiny, tiny lantern, trying to puzzle out or ask for the right way. Distress and despair have at last reduced him to sobbing. Impatiently he tears at the lantern, which is round like some ripe fruit, and rends off a part of it, leaving the remainder curved like a bugle-horn.

He must have been tramping to and fro for a whole night by now. The oil in the lantern is about finished; it is only the stump of a wick that is burning. Oh! poor child! How I worry for you! Your lantern darkens and I can't see you clearly. You must be carrying your little lantern at the end of a bamboo stick which is somewhat too long. Else I would have seen your slender figure though you are so anxious to keep yourself from view. Oh! my lost child! Who are you? Do tell me who you are so that I may lend you some oil to make your lantern burn brighter.

You are smiling!—shyly smiling! Why! You are a tiny little angel!—carrying that wee little moon-lantern of yours, looking for disappointed souls! So it is they that are lost, not you!
風箏

陳梅隱 原作

譯文

L. Y. L. 譯

The kite must be a blessed creature. Having no capacity to accommodate himself to the changing circumstances, equipped with no faculty to soar and fly in the air, but framed with a few slender bamboo sticks and patched up with sheets of colored paper, he can, nevertheless, take advantage of the wind and the drift and soar high in the serene and sunny sky, and look down upon everything below with an air of superiority. The humbleness of his lineage affects him not. In spite of lack of wings, he can still stride and strut upon the clouds. After all, it is not a wonder. In the unfathomable vault he just has to discern the direction of the wind and tack it and plunge himself into the billowing sea of air. Thus, even in the complicated and stormy circumstances he lets himself be drifted to and fro, up and down, and succeeds in securing himself an admirable lot of soaring high and treading on clouds.

To look at him strolling leisurely in the universe, accompanied by cool breeze and white clouds, with a lofty air and conceited manners, enjoying himself luxuriously with sheer freedom and leisure, he seemed enviably happy and care-free. But you will be surprised once you find out its humble origin and discern that all its ups and downs are controlled absolutely by nothing but a single piece of string. It may strike you even more to find that this very piece of string sometimes is in the arbitrary clutch of a mere lad.

評改

Appraisal as a whole:

I am glad to notice the steady rise of the scholarship level of the exercises submitted to this column, L. Y. L.
has done a very creditable piece of work. The language is fluent and the meaning is clear. On the other hand, the sentences are too long for subjects of this nature. In fact, in all modern writing the golden rule is: Never use a long word when a shorter one will do equally well; never use a long sentence when a shorter one will do equally well.

Some detailed comment:

1. **Having no... circumstances:** The definite article "the" usually particularizes something. It is not required here since you mean any changing circumstance. This clause and the next one in the original emphasize the handicap on the kite as a flying agent: (a) it is not a living thing and even as a machine it is not equipped with any means of locomotion. Notice the contrast between the living and the inert.

2. **The wind and the drift:** In the context, "the drift" is an ellipsis of "the drift of the wind." You are duplicating the same idea in different words, a practice to be avoided unless deliberately employed for some special purpose.

3. **The serene and sunny sky:** Though strictly not quite the same idea, they are near enough to give an impression of duplication. See (2) above.

4. **Lineage:** Usually spelt lineage.

5. **In spite of lack of wings:** Say: "the lack of wings." The phrase "of wings" particularizes the thing lacking.

6. **Stride and strut:** Perhaps you mean "stride and strut." Here the duplication (see 2 and 3 above) is justified. You are right in strengthening the emphasis by means of the double device of duplication and alliteration.

7. **After all... wonder:** Which? The kite or its ability to soar?

8. **In the unfathomable vault:** "Fathom" being a nautical term, it suggests depth and not height. In using images of this kind it is important to study their suggestive effect on the imagination of the reader.

9. **In the complicated and stormy circumstances:** You haven't specified the storm or complication. You mean any storm or any set of complicated circumstances. The definite article "the" is, therefore, out of place.

10. **An admirable lot:** You are using the word "lot" in its special sense. It is not in keeping with the general tone of the whole piece. So you must give the reader a cue.

11. **It may strike you:** The grammatical structure of your sentence demands the meaning of "pitting with force" for the word "strike," but your context demands that it should mean "to impress with force." Say: "It may strike you as amazing or strange or ludicrous etc." Or say: "It may startle you to find..."

**An Improved Version**

It does not help to alter the translation too much even if a great improvement should thus be secured, which is not the case here. The version below is an improvement just enough to indicate the possibilities. Notice the freedom of translation. The point is to bring out the allegory.

If ever there is anything most favoured of the gods, it is surely the kite. Having no life, it cannot accommodate itself to changing circumstance. Nor is it equipped with the appliances for even a leap on the ground. Its entire physical make-up comprises a few slender bamboo sticks and bits of thin coloured paper. Nevertheless, it is able to take advantage of the wind and soar up to the sunny sky, and look down on everything below with an air of superiority. The baseness of its lineage troubles Mr. Kite not at all, for isn't he, without going through the process of deification,
striding and strutting upon the clouds like an immortal? Yet when one comes to think about it, there is nothing wonderful at all. All he has to do is simply to discern correctly the strength and direction of an air current, to tack it, and to abandon himself to its sweeping surge, right there in the limitless expanse of the heavens. And so the stress and strain of the atmosphere manifesting themselves as a riotous interplay of currents and countercurrents conspire to lift him up from the ground and buoy him up, to and fro, up and down, until he finds himself right up among the clouds and the Milky Way; for such is the predestined lot of all kites.

If we were to judge by appearances, there he is—way in the pure air and among the fleecy clouds, strolling about in a manner at once loftily aloof and grandly superior—surely he is enjoying to the full the blessings of freedom and leisure, happy and care-free. But when you know his humble origin, you will be surprised to find that all his aerial gyrations, up and down, from side to side, are completely dependent on the tension of a single piece of string. And it may strike you as an even greater flop-down to realize that that very string is sometimes guided by the hand of a mere child.

1. 翁化 is a Taoist term for the transition from a mortal to an immortal. It is necessary to indicate the allusion in the translation. The term is more usually employed as a euphony for death, but it is not so used here.
2. 漢 here refers to the Milky Way.