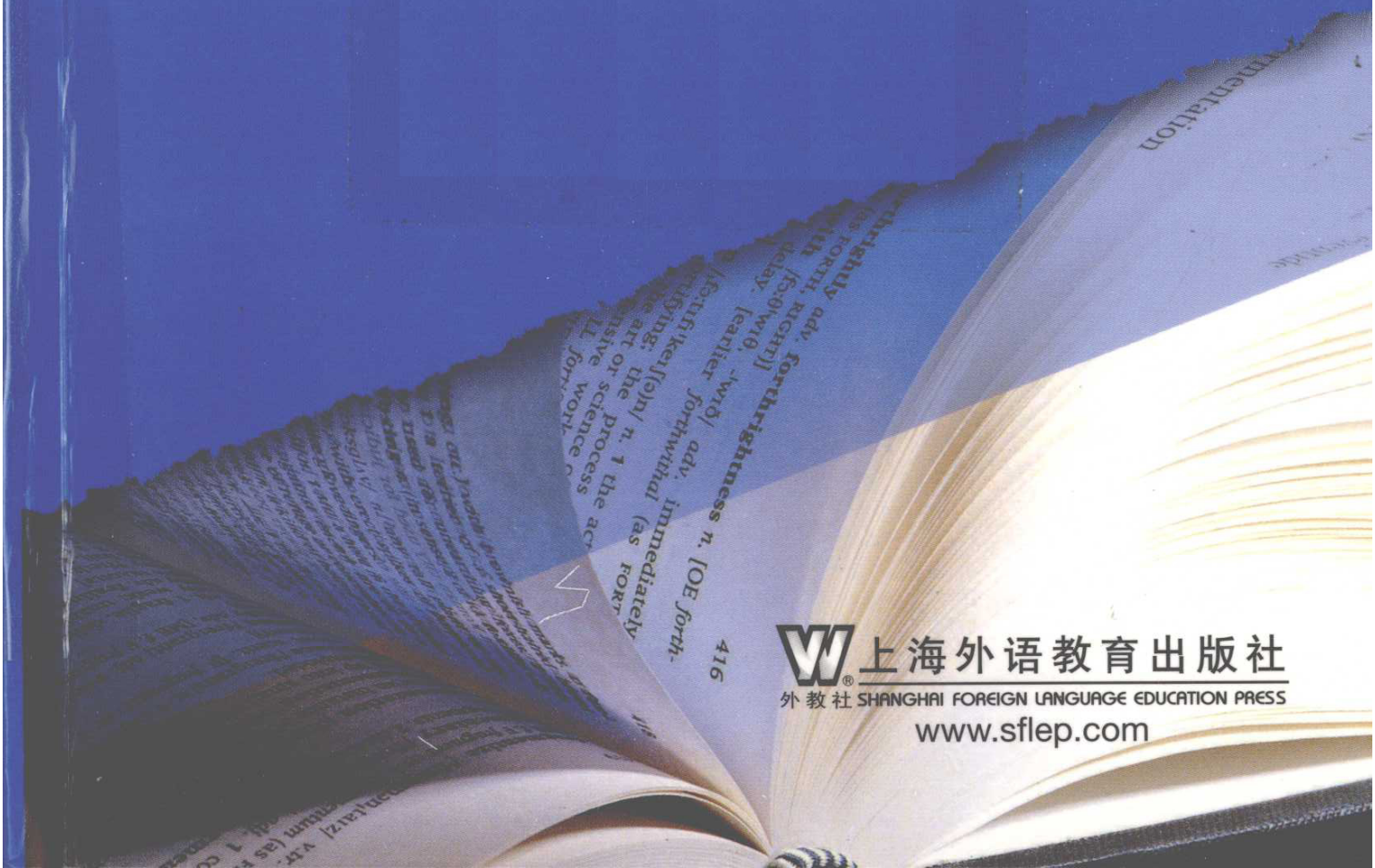
冯庆华 著

实用翻译教程

（英汉互译）第三版

A Practical Coursebook on Translation



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序

冯庆华教授著的《实用翻译教程》的确是一部非常实用的翻译教科书，从内容到形式都别具一格。该教材的新意主要体现在以下几个方面：一、以往的翻译教材一般都单一地从一个侧面来展开讨论，而这本教材能从语言、文体、修辞这三个方面立体地讨论翻译的方法；二、以往的翻译教材一般把翻译实践部分安排在全书的附录中，而这本教材把翻译练习部分提到了与翻译理论部分同等重要的位置来安排；三、这本教材在实践篇里一改传统的部署，精心安排了新颖而又富有实效的多种译本比较、译者风格研究、比较文学与翻译、回译与翻译以及文体与翻译等翻译欣赏与实践的方法；四、在附录里安排了《红楼梦》诗词与章回目录英译比较以及学习课余和翻译自学的推荐书目，这对大学师生和翻译自学者都有较高的参考价值。

该教材较完美地做到了理论与实践的统一，在借鉴当前国内外翻译理论、总结作者自己多年翻译实践经验的基础上写成，无论是在理论上，还是在实践上，都有较好的指导意义，相信出版后会受到大专院校的师生和广大自学者的普遍欢迎。

何兆熊

2008 年 11 月

第三版前言

《实用翻译教程》自1997年出版发行以来，已经连续重印三十余次，本人非常感谢广大读者的厚爱。根据读者和出版社的建议，本人对此教材进行较大篇幅的增订，以更好地满足广大读者的需求。这次增订的侧重点在研究篇和实践篇。理论篇增加了“计算机辅助翻译研究”一章，实践篇增加了2008年北京奥运会和美国总统选举等方面的练习内容。

编写一本实用的翻译教程是我在经过几年翻译教学之后逐渐产生的愿望。应该说，这本教程是许多年翻译教学实践的结果。我在课堂里尝试过多种翻译方法，在编写这本教程时，我把特别成功的、深受学生欢迎的翻译方法收了进来，包括多种译本比较、译者风格比较、回译与翻译、比较文学与翻译、文体与翻译等。

本教程的编写经历了整整两个年头，而这次增订的准备工作又花去了我三年时间，教程中的素材收集是一个漫长的过程。在经过大量的选材工作之后，终于进入关键的整理与编写阶段，几年中，几易书稿，饱尝了教材编写的酸甜苦辣。在此教程编写过程中，同行老师经常与我共同探讨各种翻译方法的可行性和实用性，学生们也经常来同我谈学习翻译的心得体会。我把自己与大家共同探讨的东西融进了本教程的理论与实践之中，使其内容更为充实、更为丰满、更具多样性、趣味性和实用性。

目前，绝大多数翻译教材着重讨论普通的翻译方法，而讨论各种成语和修辞格的翻译就很少。事实证明成语翻译和辞格翻译在翻译实践中均有着极重要的意义和实用价值，因此本教程用了相当大的篇幅来讨论成语与翻译和辞格与翻译。

学习翻译的一条主要途径是翻译实践。传统的翻译理论都是这么认为的。传统的翻译教程所配置的翻译练习也基本上是一篇四百字左右的英汉翻译或汉英翻译。这样的翻译实践固然重要，本教程也在实践篇里安排了文体与翻译这一章。然而，日复一日、年复一年反复做这样的练习，容易使学习者感到厌倦，对翻译失去兴趣，对自己的翻译能力失去信

心。教师在课堂里以一成不变的模式反复讲评学生的英译汉和汉译英练习，容易使讲课枯燥无味。因此，丰富教师讲课的形式、增加学生学习翻译的途径和拓宽翻译练习的路子就显得十分必要。本教程在这一方面作了一定的努力，旨在抛砖引玉，希望各位老师和同学以及自学翻译的朋友也能在这方面下工夫。本教程安排了多种译本比较、译者风格研究、比较文学与翻译、回译与翻译等翻译欣赏与实践的方法，即使是传统的篇章翻译练习也是按照文体分类，便于自学和教学时各取所需或按类循序渐进。

本教程收集了各类练习百余篇，可用于大学本科三年级和四年级以及硕士研究生等三个不同层次的翻译课程，既可用作翻译练习，又可用来进行译文单篇分析和译文比较分析，其中不少材料也可供本科生和研究生撰写学期论文和毕业论文时作素材或参考资料。

有一点需要说明一下，本书不少摘自《红楼梦》、《水浒传》等古典作品以及鲁迅、冰心等人的作品的句子存在与现代汉语规范不符的现象，如“的”、“地”、“得”不分，尤其是《红楼梦》等作品中男、女第三人称单数都用“他”。为了真实起见，本书所摘选的句子全都没作任何改动。

由于作者能力有限，此书又属独立编著，书中错误在所难免，诚望大家不吝指正。

本教程在出版过程中得到了上海外语教育出版社各方大力支持，许多老师和朋友为此书的编写和增订、打印和出版给予了帮助，作者在此对他们表示衷心的感谢。

冯庆华

2008 年 12 月

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理论篇

第一章 总 论

一、翻译的定义

翻译是许多语言活动中的一种，它是用一种语言形式把另一种语言形式里的内容重新表现出来的语言实践活动。这一活动分口头与书面两种，有时在不同国家的不同语言之间进行，有时在同一国家的不同民族或不同区域的语言之间进行，但这种实践活动更多地应用于前者。这一活动进行得好坏决定了翻译质量的高低。

翻译是一门艺术，是语言艺术的再创作。一篇译文在定稿之前，一般都要经过许多次修改，才能达到较高的水准。一部名著经常会有数种译本并存。一个译本反复修改，同一原著的不同译本各有千秋，都体现了翻译的艺术性。

如果把写作比成自由舞蹈，翻译就是戴着手铐脚镣在跳舞，而且还要跳得优美。因为原著的创作不受语言形式的限制，而翻译既要考虑到对原文的忠实，又要按照译文的语言规则来表达原文的思想。从这个意义上来讲，翻译并不比创作容易，有时甚至更难。难度越大，其艺术性也就越高。翻译是一门永无止境的艺术，它的艺术美已经远远超出了语言的范畴。

二、翻译的目的

我们这个世界有近三千种语言，其中使用相当广泛的语言有十几种，这给使用不同语言的人们带来很大的不便，他们彼此之间进行信息交流时会遇到很多麻烦。解决这一难题最有效的手段就是翻译。使用不同语言的国家和地区每天都有大量的政治、外交、经济、科学、技术、文学、艺术、军事、体育、娱乐等方面的信息要进行交流，正确无误地利用语言这一工具来圆满地完成这类信息的交流，使国家乃至整个世界向着更高的文

明发展，这就是翻译的目的。

翻译（这里指汉英和英汉翻译）作为一门课程，其目的就是在掌握汉语和英语这两种语言的基础上，结合不断的翻译实践，学习翻译中的各种技巧，提高翻译水平。翻译是较高层次的一门课程，其主要对象为英汉两种语言都达到了相当水平的学生和自学者。因此，通过翻译，对已经掌握的听、说、读、写的能力可以进行一次全方位的检验，找出漏洞，弥补不足，并使这些能力在综合运用中得到巩固和提高。学习英语的主要目标是搞翻译，而翻译又可以反过来进一步促进英语学习。这是翻译的一种特殊作用。

三、翻译的标准

关于翻译标准，我国历来就有不同的看法。早在汉朝和唐朝，就有“文”与“质”之争。主张“文”的翻译家们强调翻译的修辞和通顺，强调翻译的可读性。主张“质”的翻译家们则强调翻译的不增不减，强调翻译的忠实性。这实际上是意译与直译之争。然而，“文”与“质”作为翻译标准都有其片面性。

我国比较全面的翻译标准是由清代翻译家严复于1898年提出的，他认为优秀的译文应该做到“信”、“达”、“雅”，即忠实于原著，译文流畅，文字典雅。当然，后人对严复的“雅”字有着异议，认为文字典雅的原文理应把它译得文字典雅，但如把文字并不典雅的原文硬是处理成典雅的译文，这同“信”是背道而驰的。于是，后来的翻译理论家们给严复的“雅”换入了新的内容：保持原文的风格。原文雅，译文也就雅；原文不雅，译文也就不雅。郭沫若先生对严复提出的翻译标准作了这样的评论：“严复对翻译工作有很多贡献，他曾经主张翻译要具备信、达、雅三个条件。我认为他这种主张是很重要的，也是很完备的。翻译文学作品尤其需要注意第三个条例，因为译文同样应该是一件艺术品。”（1954年8月在全国文学翻译工作会议上的讲话）

1951年，傅雷先生提出了文学翻译的“传神”论，这是比“信”、“达”、“雅”更高的翻译标准。傅雷先生认为，“以效果而论，翻译应当像临画一样，所求的不在形似而在神似。”译文同原文在内容上一致，这叫“意似”，是翻译的最低标准。译文同原文如果能在形式上和精神上同时一致起来，或称“形似”和“神似”，这是翻译的高标准。然而，由于文化上的差别，

翻译中“形似”和“神似”往往不可兼得。当这两者发生矛盾时，人们往往取显而易见的“形似”，而舍弃需要细心体会才能得到的“神似”。应该说，在突出主题、渲染气氛等方面，“神似”所起的作用都要大大地超过“形似”。因此，“神似”和“形似”不能兼顾时，我们应大胆地摆脱原文形式，着意追求译文与原文的“神似”。

1964年，钱钟书先生提出了翻译的“化境”之说：“文学翻译的最高标准是‘化’。把作品从一国文字转变成另一国文字，既能不因语文习惯的差异而露出生硬牵强的痕迹，又能完全保存原有的风味，那就算得入于‘化境’。”“化境”之说是对“传神”论的进一步发展。所谓“化境”，就是原作向译文的“投胎转世”，文字形式虽然换了，而原文的思想、感情、风格、神韵都原原本本地化到了译文的境界里了，丝毫不留下翻译的痕迹，让读者读译作就完全像在读原作一样。“化境”是比“传神”更高的翻译标准，或者说是最高的翻译标准，因为“传神”论要求的“神似”实际上是译文与原作精神上的相似或近似，而“化境”则要求译文与原作在除了文字形式以外的所有方面相等一致。这的确是翻译的理想，是每一位翻译工作者和学习翻译的学生的努力方向。

早在1792年，英国著名学者亚历山大·弗雷赛·泰特勒在他的著作《论翻译的原则》里，就提出了翻译的三项基本原则：一、译文应完全复写出原作的思想（相当于“信”）；二、译文的风格和笔调应与原文的性质相同（相当于“雅”）；三、译文应和原作同样流畅（相当于“达”）。

对翻译的初学者，我们可用“忠实与通顺”这一翻译的基本标准。“忠实”就是正确地理解和表达原文的思想，“通顺”就是译文文字流畅地道。对初学翻译的人，不能使用过高的标准，因为这样一方面不现实，另一方面容易使初学者望而生畏。应该说，翻译能做到“忠实与通顺”已属不易，但是，随着学习者翻译水平的不断提高，我们有必要提出更高的要求。初学翻译的人除了明确“忠实与通顺”这个起点外，还应该学习更多的翻译理论，为自己确定“信、达、雅”、“传神”和“化境”的努力方向，从而使自己的翻译实践能力和理论水平有计划地快速提高。

四、翻译的条件

翻译工作者在进行翻译之前，翻译初学者在学习翻译之前，都必须具备一定的自身条件，否则，翻译便无从入手。

第一个条件就是汉语功底要好。许多人往往忽视了这一点，认为汉语是自己的母语，凭着自己原来的底子，应付翻译中的问题，是绰绰有余的。然而，在英汉翻译中，却为一个词语或一个句型，苦思冥想了半天也得不到一个满意的结果。有时，好不容易想出来了，也是不够理想。在汉英翻译中，对比较正规的汉语文体，常常出现理解上的偏差，从而影响了译文的准确性。由此可见，汉语表达能力和对汉语的理解能力的大小直接影响到翻译质量的好坏。下工夫学好汉语、打好汉语基础，对翻译是十分重要的。要学好汉语，一方面可借助于教材，掌握汉语语法，另一方面可读一些优秀的文学作品，学习地道的汉语表达方法。

第二个条件就是英语语言能力要强。一方面要掌握全面的英语语法知识，另一方面要有很大的词汇量，两者缺一不可。光有一点语法知识，没有一定的词汇量，就会迫使译者不断地查阅双语词典，打断正常的思路，这既大大地降低了翻译速度，又影响了翻译的准确性。要能比较称职地搞好翻译工作，英语词汇量最好在一万以上，笔译工作尤其如此。如果只有大量的英语词汇，而没有较好的英语语法知识，那么在英汉翻译中，译者的理解肯定会错误百出，其汉语译文与原文定会牛头不对马嘴；而在汉英翻译中，译者尽管理解了汉语原文，却无法组织像样的英语译文，更谈不上地道的英语译文。因此，我们必须先选一本权威而又全面的英语语法书，认真地学习，仔细地做其中的语法练习，牢固地掌握英语语法，提高我们在英汉翻译中对英语原文理解的准确性以及在汉英翻译中英语表达的准确性。同时，我们应该大量阅读英语原著，经常做阅读笔记，这一方法可提高我们的英语词汇量，另一方面可使我们积累很多新的、地道的英语表达方法，从而使我们的翻译能力提高到一个新的水准。

第三个条件是知识面要广。要很好地做到这一点，首先要博览群书，增加自己的百科知识。要搞好翻译，无论是对原文的理解，还是译文的表达，译者都须有丰富的百科知识，对天文地理、古今中外不说通晓，也要了解其中的基本常识。没有一定的常识，译者的语言水平即使很高，也是无法做好翻译工作的。要翻译《光荣与梦想(1932—1972 年美国实录)》，就必须对美国这段时期的政治、外交、经济、社会、文化等都有一个全面的了解。要翻译中国古典文学名著《红楼梦》，就不得不掌握有关中国明清时期乃至以前各个朝代的风俗人情等文化背景方面的知识。书中单是室内的各种摆设和器具就足够译者好好学一阵子的。译者知识面的宽窄在较

大的程度上决定了其翻译质量的高低和速度的快慢。知识面的扩大主要靠平时不断的积累，我们决不可忽视这一点。

第二章　语义翻译

一、理解中的选义

在翻译过程中首先碰到的问题是选义。英语中一词多义、汉语中一字多义，这是常见的语言现象。经过仔细研究，我们可以发现，越是常用的字和词语，越是拥有繁多的释义和搭配。同样一个简单的字或词语，在不同的上下文中，就可能含有不同的意义。这就需要我们依靠具体的上下文来判断某一个字或词语的意义。

人们普遍认为，在英语词汇里，run 一词语义最为丰富，释义最为繁多。在 1980 年版的 *Webster's New World Dictionary of the American Language*（the 2nd College Edition）里，run 作为不及物动词有 31 个释义，作为及物动词有 25 个释义，作为名词有 26 个释义，作为形容词有 4 个释义，并专门收列成语搭配 20 条。在上海译文出版社 1991 年版的《英汉大词典》里，run 作为不及物动词有 34 个释义，作为及物动词有 40 个释义，作为名词有 38 个释义，作为形容词有 5 个释义。给我们翻译带来很大难度的不仅是一词多义，还有词语搭配中的虚实两用，也就是一个词的原义，或者是实义，以及它的引申义，或者是虚义。下面，我们就以 run 一词为例，来看不同搭配中的不同词义和虚实意义：

1）**run** across　跑过→偶然碰见

2）**run** away　跑开→失去控制

3）**run** back over　跑回→回顾

4）**run** counter to　跑离→违反，与……背道而驰

5）**run** down　跑下→用完；撞倒；贬低

6）**run** in　跑进→顺便探望

7）**run** into　跑进→陷于；偶然碰见

8）**run** into debt　负债

9）**run** off　跑掉→流畅地写出（背出）

10) **run** out 跑出→被用完,将尽
11) **run** over 跑过→满出,溢出
12) **run** through 跑过,穿过→贯穿
13) **run** up 跑上去→迅速积累(债款等)
14) **run** to seed 变得不修边幅
15) **run** a race 参加赛跑
16) **run** for presidency 竞选总统
17) **run** to sb's aid 赶去帮助某人
18) **run** aground (船)搁浅
19) **run** wild 发狂,野掉了
20) **run** to extremes 走向极端
21) **run** the streets 流浪街头
22) **run** a hare 追捕野兔→追捕坐车不买票的人
23) **run** a car 驾驶小汽车
24) **run** a factory 办工厂
25) **run** messages 送信,传信息
26) **run** the water off 把水放掉
27) **run** oil 提炼石油
28) **run** to 跑到→(数量等)达到
29) **run** on 不停地跑→讲个不停,喋喋不休
30) **run** sb into difficulties 使某人陷入困境
31) **run** the risk of 冒着……的危险
32) **run** one's eyes down a list 匆匆看一下单子
33) **run** a simile too far 把一个明喻用得牵强附会
34) **run** a fever 发烧
35) **run** a sword through sb 用刀刺穿某人
36) **run** a thread through an eyelet 把线穿过小孔
37) **run** one's head into a wall 撞南墙,碰壁
38) The idea **runs** in his mind. 这个念头萦绕在他的脑海里。
39) The street **runs** north. 大街向北延伸。
40) The news **runs** rapidly in the town. 这个消息迅速在镇上传开。

一字多义和一字多种搭配在汉语里也是相当常见的。汉语里意义和

搭配最多的字是“上”。在上海辞海出版社出版的《辞海》里,“上”有 17 个意义和 194 个词语搭配。翻译这个字既需要字典的帮助,也需要上下文的启示。下面请看“上”的实例:

1) 上班 to go to work; to be on duty
2) 上报 to appear in the newspapers
3) 上膘 (of animals) to become fat
4) 上场 to appear on the stage [court]
5) 上当 to be taken in
6) 上灯 to light the lamp
7) 上吊 to hang oneself
8) 上冻 to freeze
9) 上访 to apply for an audience with the higher authorities to appeal for help
10) 上坟 to visit a grave to honour the memory of the dead
11) 上纲 to raise to the higher plane of principle
12) 上告 to complain to the higher authorities or appeal to a higher court
13) 上供 to offer up a sacrifice
14) 上钩 to rise to the bait
15) 上光 glazing; polishing
16) 上轨道 to get on the right track
17) 上火 to get angry
18) 上进 to make progress
19) 上课 to attend class
20) 上口 to be suitable for reading aloud
21) 上路 to set out on a journey
22) 上马 to mount a horse
23) 上门 to visit; to shut the door
24) 上年纪 to be getting on in years
25) 上任 to take up an official post
26) 上台 to come to power
27) 上膛 (of a gun) to be loaded
28) 上相(上照) to come out well in a photograph; to be photo-

genic

29）上鞋　to sole a shoe

30）上刑　to put sb to torture

31）上演　to perform

32）上账　to make an entry in an account book

33）上阵　to go into battle

34）上瘾　to be addicted (to sth)

35）干部要能上能下。 A cadre should be ready to take a lower as well as a higher post.

36）随函附上 2 角钱邮票 1 张。Enclosed herewith is a 20-fen stamp.

37）这一盘你上。You play this game.

38）一连上了好几道菜。Several courses were served in succession.

39）行李还没上架。The luggage has not been put on the rack yet.

40）我来给门上漆。Let me paint the door.

41）这事已上了电视。It has been publicized on TV.

42）表该上了。The watch needs winding.

在进行翻译时，字典的帮助起着很大的作用。然而，光有字典的帮助，而没有具体的上下文也是不够的。我们要更多地借助于上下文。如果把字和词语比作砖头，字和词语赖以生存的上下文就是框架结构。如果没有上下文这个框架结构，字和词语这些砖头就无法建立起高楼大厦。翻译中对字和词语的理解就是要从上下文入手。接下来，我们来看第一组例句中 head 和第二组例句中“头”在不同上下文里的不同选义：

1. head

1）He was badly wounded in the **head**. 他**头部**受重伤。

2）You should use your **head** a bit. 你该用一下自己的**头脑**。

3）He has a good **head** for mathematics. 他的数学**能力**很强。

4）The dinner cost us five dollars a **head**. 这顿饭花去我们**每人** 5 美元。

5）Prick with the **head** of a needle. 用针**尖**挑。

6）He was standing at the **head** of the staircase. 他站在楼梯的**顶端**。

7）Let's discuss the question under five **heads**. 让我们分 5 个**题目**

来讨论这个问题。

8) The **head** of his bed was piled with books. 他的床**头**堆满了书。

9) Present at the meeting were the **heads** of government of the four countries. 出席会议的有4国政府的**首脑**。

10) Go and ask the **head** of our department. 问我们系的**头**去。

11) **Heads** or tails? **正面**还是反面?

12) Where is the **head**? **厕所**在哪里?(船上用语)

2 头

1) 这娃娃**头**真大。The baby has got a big **head**.

2) 她正在梳**头**。She was combing her **hair**.

3) 他的女儿在山**头**上玩。His daughter is playing on the **top** of the hill.

4) 一辆小车停在桥西**头**。A car was parked at the west **end** of the bridge.

5) 让我从**头**讲起吧。Let me tell the story from the **very beginning**.

6) 他把铅笔**头**扔了。He has thrown away the pencil **stub** [**stump**].

7) 她是我们组的**头**儿。She is the **head** [**chief**] of our group.

8) 他们是一**头**儿的。They are on the same **side**.

9) 事情不能只顾一**头**。We mustn't pay attention to only one **aspect** of the matter.

10) 这还是我**头**一次来杭州呢。This is **the first** time I have been in Hangzhou.

11) 我们有30**头**牛。We have thirty **head** of cattle.

12) 他**头**天上午就来了。He came here **the previous** morning.

有的时候,上下文不一定是完整的长句或一大段话,上下文可以是一个短短的词组或是一个紧凑的固定搭配。也就是说,我们可根据两三个字或词语来确定某一个字或词语的意义。下面再看两组实例:

★ man (人)

1) **man** and his wife　丈夫和妻子

2) officers and **men**　官和兵

3) his **man** Friday　他的仆人礼拜五(丹尼尔·笛福《鲁滨逊漂流记》)

4）man-of-war　战舰

5）Be a man!　要像个男子汉！

★ sophisticated（本意为“失去天真纯朴的”）

1）sophisticated man　老于世故的人

2）sophisticated woman　狡黠的女子

3）sophisticated columnist　老练的专栏作家

4）sophisticated electronic device　高度精密的电子装置

5）sophisticated weapon　尖端武器

有的时候，在一个狭窄的上下文里，我们的确无法对某一个词语进行选义，我们必须借助于更为宽广的上下文来选定该词语的真正意义。

1）Please tell me if you can help us.

▲如果你能帮助我们，请告诉我一下。

（= Please tell me in case you can help us.）

▲请告诉我，你是否能帮助我们。

（= Please tell me whether you can help us.）

2）I'm sure I'll beat John this time.

▲我这次肯定会（在比赛中）战胜约翰。

（= I'm sure I'll defeat John this time.）

▲我这次肯定要揍约翰一顿。

（= I'm sure I'll hit John this time.）

3）We have no spring here.

▲我们这里没有春天。

（= We have no spring season here.）

▲我们这里没有弹簧。

（= We have no mechanical spring here.）

▲我们这里没有泉水。

（= We have no fountain here.）

翻译中选义的难易程度取决于多方面的因素。既有词义繁简的因素，也有上下文难易程度的因素；既有对词典运用能力方面的，也有对语言运用熟练程度方面的。词义的繁简和上下文的难易程度都是客观因素，不由译者决定。但是，对词典的运用能力和对语言的运用能力都是译者的主观因素，是完全可以由译者自己来改变的。因此，译者既要熟练地使用各种语言工具书，也要不断地在翻译实践中提高汉英两种

语言的运用能力。毫无疑问，这些对提高翻译中选义的娴熟程度至关重要。

二、表达中的选词

在翻译过程中，有了正确的理解并不等于翻译已经完成。正确的理解是翻译中正确表达的基础；没有正确的理解，正确的表达也就无从谈起。反之，翻译没有正确的表达，正确的理解也是枉然，翻译也就不成其为翻译。有的时候，只有一种表达方法是正确的，而别的表达方法往往是错误理解的结果，这应属于理解的范畴；也有的时候，在同一个正确理解的基础上，我们会有多种正确的表达方法，我们应选用最地道的表达方法，来完成翻译的过程。如果说理解是在原文中选义的过程，那么表达就是在译文中选词的过程。选词就是在译文里寻找最恰当的表达方法。

一般说来，选词是在一组同义词或近义词之间进行。就拿英语单词 die 来说，它的基本意义为“死”。但是，在不同的上下文中，die 除了“死”这个字，还有许许多多“死”的同义词和近义词可供选择。下面请看例子：

用 1 个汉字来表示 die 这个概念的词有：

亡　故　卒　弱　逝　殁　殪　毙　殂　陨　薨　崩

用 2 个汉字来表示 die 这个概念的词有：

亡故　身故　物故　物化　故世　谢世　弃世　过世　下世
就世　仙逝　仙游　千古　作古　归西　归天　大故　不在
过去　不禄　不讳　见背　弃养　牺牲　舍身　献身　就义
凋谢　捐躯　捐生　捐背　捐棺　殉职　殉国　殉难　殉节
殉情　殂落　殂谢　迁化　怛化　疾终　长逝　永诀　永别
永眠　长眠　就木　故去　溘逝　溘死　合眼　闭眼　老了
没了　挺腿　完蛋　死灭　毕命　毙命　殒命　殒灭　殒落
死亡　丧亡　效死　效命　授命　阵亡　成仁　横死　强死
凶死　丧命　送命　暴卒　倒头　夭折　夭亡　短折　早逝
早世　中殇　客死　瘐死　升天　坐化　羽化　鹤化　圆寂
归寂　示寂　入寂　入灭　灭度　示灭　尸解　驾崩　晏驾
升遐　登遐　宾天　大行

用3个汉字来表示die这个概念的词有：

回老家　玩儿完　登鬼录　填沟壑　山陵崩

用4个汉字来表示die这个概念的词有：

粉身碎骨	见马克思	溘然长逝	寿终正寝	呜呼哀哉
一命呜呼	天夺其魂	跨鹤西游	千秋之后	百年之后
三长两短	山高水低	杀身成仁	舍生取义	以身许国
马革裹尸	肝脑涂地	死于非命	千秋万岁	兰摧玉折
玉楼赴召	玉楼修记	地下修文	葬玉埋香	玉殒香消
香消玉殒	倩女离魂			

在汉译英时，汉语中的“死”字既可以译成die，也可以用它的同义词或近义词来进行翻译。请看下面的例子：

用1个英语单词来表示“死”这个概念的词语有：

perish	succumb	suffocate	expire	decease
croak	depart	drown	fall	hang

用写实的手法来表示“死”这个概念的英语词组有：

cease respiration	relinquish life
lose one's life	emit the last breath
cease to exist	come to a violent death
come to naught	meet one's death
suffer death	commit suicide
end one's days	drop dead
be no more	

用形象的比喻来表示“死”这个概念的英语词组有：

pass away	fade away
check in	check out
burn out	kick in
kick off	go up
cash in	go west
keel over	conk out
go to glory	return to the earth

fall asleep
catch one's death
cross the Styx
become one with nature
join the majority
close one's eyes
push up daisies
answer the last call
go home feet first
turn up one's heels
kick the bucket
leave this world
go to one's last home
depart to the world of shadows
join the choir invisible
pass over to the great beyond
shuffle off this mortal coil
be done for
rest in peace
slide into oblivion
awake to immortal life
return to dust
hand in one's chips
shut the shop
bite the bullet
go by the board
turn up one's toes
go to one's reward
lay down one's life
go to one's resting place
be numbered with the dead
pay the supreme sacrifice
go the way of all flesh

从以上的例子不难看出,一个词在译文里的同义词和近义词越多,我们就越有可能把它译得比较精确,但是,我们在选词方面的难度也就越大。

下面,我们再来看一组 die 和"死"的同义词的对应翻译,请特别注意原文与译文在文体、语域、比喻形象和感情色彩上的对应程度:

1) to go to sleep 长眠
2) to be no more 没了,不在了
3) to close one's eyes 闭眼,合眼
4) to lay down one's life 献身
5) to die a martyr 牺牲
6) to expire 逝世
7) to pass away 去世,与世长辞
8) to end one's day 寿终
9) to breathe one's last 咽气,断气
10) to go west 归西天,归西
11) to come to a violent death 横死,凶死,强死,死于非命

12）to give up the ghost　见阎王

13）to kick the bucket　翘辫子，翻白眼

14）to kick up one's heels　蹬腿，伸腿

15）to answer the last call　授命

16）to abandon the world　弃世，谢世

17）to pay the debt of nature　了结尘缘

18）to depart to the world of shadows　命归黄泉

19）to pass over to the great beyond　跨鹤西游(≈见马克思)

20）to go to glory　(尊翁)仙游，仙逝

21）to return to dust　入土

22）to join the choir invisible　入寂，归寂

23）to release souls from suffering　超度

24）to go to Nirvana　去极乐世界

25）to demise　崩，薨

一般说来，普通的抽象词语不但原文里的词义多(这给理解和选义增加了难度)，而且每个词义在原文和译文里的同义词和近义词也特别多(这给表达和选词增加了难度)。具体的物质名词由于实指某一物体，它给翻译的理解和表达带来的难度要相对小一些。就拿英语单词 television 来说，它只有一个词义，译成汉语就是“电视”，我们既不可能把它译成“广播”、“电话”，也不可能把它译成“天线”、“屏幕”，因此，无论是英语单词 television，还是汉语词语“电视”，均无同义词和近义词可言。但是，虚指的抽象词语在翻译中就不那么简单。为了做到表达精确，我们在选词时既要考虑到词语的语域和语体，又要照顾到词语的感情色彩——是用文学词语呢，还是用宗教词语；是用书面体词语呢，还是用口语体词语；是用褒义词呢，还是用贬义词。英语单词 good 是个虚指的抽象词语，我们在不少情况下可以用它的基本词义“好”来翻译。请看下面的实例：

1）He is a **good** man.　他是一个好人。

2）This is a **good** book.　这是一本好书。

3）I wish you **good** luck.　祝你好运。

4）She is a **good** friend of mine.　她是我的好友。

5）She has brought me **good** news.　她给我带来了好消息。

在翻译上面 5 个句子中的 good 时，我们不需进行选词。主要原因是上面 5 个句子都属于非正规的或是口语化的，完全可以用一个普通的

"好"字来处理。但是，比较正规的书面语体里就不能一味用"好"字来翻译 good 一词了，我们应该根据具体的上下文来选用有一定文采的较正规的褒义词。请看下面 5 个例句：

1) It was a girl with **good** manners. 这是一位举止**得体的**姑娘。(这里不宜译成"有好举止的姑娘")

2) These were all labeled as **good** eggs. 这些都被标为**新鲜的**鸡蛋。(这里不宜译成"好鸡蛋")

3) Dogs are often regarded as man's **good** friends. 狗经常被认为是人类的**忠实**朋友。(不宜译成"好的朋友")

4) He was told, when complaining that he could not follow Nasser's moves, that Nasser was a **good** chess player. 有一次，当他抱怨纳赛尔棋步难以捉摸时，有人对他说，纳赛尔是个**高明的**棋手。(不宜译成"好棋手")

5) ... yet, as it sometimes happens that a person departs his life, who is really deserving of the praises the stone-cutter carves over his bones; who is a **good** Christian, a **good** parent, a **good** child, a **good** wife or a **good** husband; who actually does have a disconsolate family to mourn his loss;... (W. M. Thackeray: *Vanity Fair*) ……不过偶尔也有几个死人当得起石匠刻在他们朽骨上的好话。真的是**虔诚的**教徒，**慈爱的**父母，**孝顺的**儿女，**贤良的**妻子，**尽职的**丈夫，他们家里的人也的确哀思绵绵地追悼他们；……(如果译成"好教徒、好父母、好儿女、好妻子、好丈夫"，译文就显得平淡无味。)

上面第五个例子也可以为汉英翻译的选词做例证：

1) **好教徒** a **faithful** Christian (=虔诚的教徒)

2) **好父母** a **loving** parent (=慈爱的父母)

3) **好儿女** an **obedient** child (=孝顺的儿女)

4) **好妻子** a **virtuous** wife (=贤良的妻子)

5) **好丈夫** a **dutiful** husband (=尽职的丈夫)

当然，每个人对怎样才算是"好教徒、好父母、好儿女、好妻子、好丈夫"会有不同的标准，因此对上面 5 个词组里的"好"字也可能会有不同的理解和表达。

我们接下来再来看一个形容词的选词实例：

He once again imparted to us his **great** knowledge, experience and wisdom. 我们又一次领受了他那**广博的**知识、**丰富的**经验和无穷**的**智慧。

在上面这个实例中，英语单词 great 的基本词义为“很多”(much; a large quantity of)。如果我们把 his great knowledge, experience and wisdom 简单地译成“他那许多的知识、经验和智慧”，译文就显得语言枯燥，丝毫没有文采，也缺少一种优美的节奏感，不像是地道的汉语。

下面是一个动词的选词实例：

In every Chinese city, we **got into** the streets, shops, parks, theatres and restaurants. 在中国我们每到一个城市，就**逛**大街、**逛**商店、**逛**公园、**上**剧场、**下**饭馆。

上面这个实例中的 got into the streets, shops, parks, theatres and restaurants 如译成“走进大街、商店、公园、剧场和饭店”，语言就显得平淡无味，而且按汉语习惯，我们应该说“走上大街”，而不应该说“走进大街”。上面这个译文用 3 个“逛”、1 个“上”和 1 个“下”来翻译原文中的动词词组 got into，就显得非常地道，而且这几个选词比原文中的词组 got into 更能传达作者的思想，3 个“逛”字充分地表达出了作者在中国观光时轻松愉快的心情，“上剧场”就显出剧场的高雅，“下饭馆”就显出作者在中国的随意。这个译文在选词上非常成功，5 个动词令人叫绝。

接下来是一组名词选词的实例：

1) a love letter	**情书**(×情信)
2) a suicide letter	**绝命书**(×自杀信)
a suicide note	**寥寥数语的绝命书**(×自杀通知)
3) a “Dear John” letter	(女孩子写给男友的)**绝交信**(×“亲爱的约翰”之信)
a political “Dear John”	**政治上的绝交信**
4) a thank-you letter	**感谢信**(×“谢谢你”的信)
a “thank you” letter	**感谢信**
a thank-you note	**感谢信**
a letter of appreciation	**感谢信**
5) a commendatory letter	**表扬信**
a bread and butter letter	(感谢主人款待的)**感谢信**

6) a letter of recommendation 推荐信
7) a get-well letter (祝病人康复的)慰问信
8) a congratulatory letter 贺信
9) a letter of condolence 唁函(×吊唁信)
10) a farewell letter 永别信(不是一般的"告别",而是"生死离别"的"别")
11) a letter of introduction 介绍信
12) a rejection note 退稿信

从上面的例子可以看出,英语单词 letter 在译成汉语时有时要用"信"字,有时要用"书"字,有时要用"函"字。这组例子说明翻译中的选词也要符合译文的表达习惯。

我们再来看名词 house 的一组后置构词与翻译的例子:

1) 房: cook*house* 厨房
glass*house* 玻璃房
wash*house* 洗衣房
屋: air*house* 打气屋
out*house* 外屋
tool*house* 工具屋
室: baby*house* 玩具室
coal*house* 储煤室
counting*house* 会计室
deck*house* 舱面船室
ferry*house* 候船室
gate*house* 警卫室
green*house* 温室
guard*house* 卫兵室
hot*house* 干燥室
lath*house* 遮光育苗室
pilot*house* 操舵室
round*house* 后甲板船室
smoke*house* 熏制室
tea*house* 茶室
wheel*house* 舵手室

2）院：almshouse　济贫院
bawdyhouse　妓院
bughouse　精神病院
cathouse　妓院
courthouse　法院
madhouse　精神病院
nuthouse　精神病院
pesthouse　隔离病院
poorhouse　救济院
whorehouse　妓院，青楼
workhouse　救贫院；感化院；劳动教养所
舍：boardinghouse　（供膳食的）宿舍
clergy-house　牧师宿舍
dosshouse　廉价旅舍
farmhouse　农舍
posthouse　驿舍
schoolhouse　校舍
馆：chophouse　小餐馆
coffeehouse　咖啡馆
guesthouse　宾馆
steakhouse　牛排馆
社：flophouse　廉价旅社
栈：roadhouse　客栈
所：backhouse　屋外厕所
clearinghouse　票据交换所
clubhouse　俱乐部会所
deadhouse　停尸所
lich-house　停尸所
pleasure-house　娱乐场所
堂：bathhouse　澡堂
chapterhouse　教士会礼堂
meetinghouse　礼拜堂
间：springhouse　冷藏间

亭： summer*house* 凉亭
场： play*house* 剧场；儿童游戏馆
slaughter*house* 屠杀场
楼： state*house* 州议会的大楼
站： fire*house* 消防站
库： boat*house* 船库
engine*house* 消防车库
ice*house* 冰库
store*house* 仓库
ware*house* 仓库
塔： gun*house* 炮塔
light*house* 灯塔
处： toll*house* 通行税征收处
weigh*house* 过磅处
府： town*house* 市政府
店： ale*house* 啤酒店
beer*house* 啤酒店
mug*house* 啤酒店
pot*house* 小酒店
吧： barrel*house* 低级酒吧
厂： bake*house* 面包厂
brew*house* （啤酒）酿造厂
gas*house* 煤气厂
gin*house* 轧棉花厂
malt*house* 麦芽制造厂
pack*house* 装罐工厂
packing*house* 食品包装厂
power*house* 发电厂
sugar*house* 制糖厂
坊： dye*house* 染坊
堡： block*house* 碉堡
关： custom*house* 海关
3）狱： jail*house* 监狱

洞：　cave-*house*　　窑洞
窟：　flash*house*　　魔窟
棚：　bunk*house*　　简易工棚
　　cow*house*　　牛棚
窝：　dog*house*　　狗窝
　　hen*house*　　鸡窝
笼：　bird*house*　　鸟笼

house 的基本意义为“房屋”，然而 house 可以同许多别的英语单词进行构词，house 用来后置构词时，含义丰富，不能简单地译成“房屋”，在汉译时必须区别对待。我们可以分以下 3 大类词来进行翻译：

第一大类为“本意词”：如“房、屋、室”；

第二大类为“功能词”：如“院、舍、馆、社、栈、所、堂、间、亭、场、楼、站、库、塔、处、府、店、吧、厂、坊、堡、关”；

第三大类为“贬义词”：如“狱、洞、窟、棚、窝、笼”。

总而言之，选词要在正确选义的基础上做到地道，要使译文在表达上符合译文的语言习惯。

三、翻译中的灵活性

在翻译的过程中，完全按照原文的句式和字典的释义来进行翻译是行不通的。汉英两种语言在文化背景和语法结构上存在着很大的差异，因此，我们必须根据具体的上下文进行灵活处理。请看下面的例句：

1）After the fall of France, Germany was incomparably stronger than England *on the ground*, about equally matched *in the air*, and gravely inferior *at sea*. 法国崩溃之后，德国**陆军**大大超过英国，**空军**力量旗鼓相当，**海军**则严重处于劣势。

2）*The happiness* — the superior advantages of the young women round about her, gave Rebecca inexpressible pangs of envy. (W. M. Thackeray: *Vanity Fair*) 利蓓加看见她周围的小姐们**那么福气**，享受种种权利，说不出的眼红。

3）*Poor* Joe's panic lasted for two or three days; during which he did not visit the house. (W. M. Thackeray: *Vanity Fair*) 乔的恐

慌继续了两三天;这**可怜虫**不肯回家。

4) He was a clever man; *a pleasant companion*; *a careless student*; *with a great propensity for running into debt*, *and a partiality for the tavern*. (W. M. Thackeray: *Vanity Fair*) 他是个聪明人,**谈吐非常风趣,可是不肯用苦功。他老是东借西挪,又喜欢上酒店喝酒**。

5) 如今妈妈先当件大事,告诉众人,倒显得妈妈偏心溺爱,纵容他生事招人,今儿偶然吃了一次亏,妈妈就这样**兴师动众**,倚着亲戚之势,欺压常人。(曹雪芹:《红楼梦》,第四十七回) If you make such an issue of it and spread the news, everyone will think you spoil your son and encourage him to make trouble and that once he's beaten you *raise a big rumpus*, bullying humble folk on the strength of your powerful relatives.

6) 非是我等要去寻他,那厮倒来**吹毛求疵**,因而正好乘势去拿那厮。(施耐庵:《水浒传》,第四十六回) Although we're not looking for trouble with the Zhu's, since they've *started the provocations*, this is a good chance to go down and nab them.

7) 这是你自己的祖母。拜拜罢,保佑你**生龙活虎**似的大得快。(鲁迅:《彷徨》中的《孤独者》) This is your own grandmother. Bow to her so that she will protect you and make you grow up *strong and healthy*.

8) 全客厅顿然见得**一团和气**了。(鲁迅:《彷徨》中的《离婚》) *Complete harmony* prevailed in the hall.

9) 可是青年人热烈的求知欲望和**好高骛远**的劲头,管它懂不懂,她还是如饥如渴地读下去。(杨沫:《青春之歌》) Yet her youthful craving for knowledge, her *aspiring* spirit, made her read on eagerly whether she understood or not.

10) 其四,部队的指挥要给以**独断专行**的权力,要使其能独立作战,分区活动,不怕留在敌人背后,不怕被敌人切断。(《周恩来选集》,上卷) Fourth, commanders of the army units must be given the power to *make independent decisions*, so that they can operate independently in separate areas and have no fear of remaining behind enemy lines or of being cut off.

第一个例句如果译成“德国**在陆地上**大大超过英国，**在空中**旗鼓相当，**在海上**则不幸处于劣势”，译文就显得很不地道。

第二个例句的译文的灵活性不仅体现在对句中单词 happiness 的处理上，而且还体现在对整个句式的调整上。如按原文格式翻译，就会显得非常别扭：“**那种幸福**——周围年轻女子们所享受的种种特权给了利蓓加难以用语言来表达的羡慕的痛苦。”

第三个例句如译成“**可怜的**乔的恐慌持续了两三天，这段时间里没有回家”，就显得主语拖沓，而且有头重脚轻之感。

第四句译文的灵活性体现在词性的转换上。原文除第一个名词词组外，其余名词词组都被译成了动词词组。这是符合汉语习惯的。

第五句中的“兴师动众”与第六句中的“吹毛求疵”及第七句中的“生龙活虎”都是汉语成语，都采用了修辞中的比喻；但是这 3 条成语在这 3 个上下文中，原比喻形象与实际意义不同，因此，我们无法按照字面的比喻意义进行直译，这种情况下就需要灵活处理。在上面的例句中，“兴师动众”被灵活地处理为 raise a big rumpus，“吹毛求疵”被译成 start the provocations，“生龙活虎”被译成 strong and healthy。

第八句中的“一团和气”、第九句中的“好高骛远”和第十句中的“独断专行”也都是汉语成语，这 3 条成语一般都含贬义。但在这几个特殊的上下文中，这几条成语都一反常态，抛弃了原来的贬义色彩。“一团和气”原意是只求和睦相处，不讲原则，含贬义，而现在意指气氛融洽，感情色彩属中性，于是译成 complete harmony；“好高骛远”原意为不切实际地追求过高或过远的目标，含贬义，而现在意为胸怀雄心壮志，含褒义，于是译成 aspiring；“独断专行”原意为行事专断，不考虑别人的意见，形容作风不民主，含贬义，而现在意为不受别人支配，一切由自己做主，含褒义，于是译成 make independent decisions。

上面 10 个译例充分体现了翻译中的灵活性。

四、翻译中的多样性

在翻译中注意译文的多样性也是十分重要的。用丰富多彩而又贴切得当的语言形式，把反复出现而又意思不变的句子、词组、成语、词语译得生动活泼，这就是所谓翻译中的多样性。在同一篇文章、同一部文学作品中，同样的一个句子、同样的一个词组、同样的一个成语、同样的一个词语

往往会反复使用。如果把它们翻译得千篇一律，译文就会显得词语贫乏、枯燥无味。在不同的上下文中，对这些句子、词组、成语、词语用不同的译文进行处理，而译出同样的语意，就能使整篇译文或整部译著词语丰富、生动活泼。在《红楼梦》这部巨著中，同一个成语往往反复出现多次，甚至十几次。然而，这些重复出现的成语在意义上一般都是相同的。杨宪益和戴乃迭英译的《红楼梦》就充分地显示了翻译中的多样性。请看下面的译例：

1. 魂不附体

1）贾瑞听了，**魂不附体**。（第二十回）Jia Rui *nearly gave up the ghost*.

2）邢王二夫人等在里头也听见了，都唬得**魂不附体**，并无一言，只有啼哭。（第一百十二回）Their Ladyships overhearing this inside were frightened *out of their wits*. Speechless, they could only sob.

2. 寄人篱下

1）今日**寄人篱下**，纵有许多照应，自己无处不要留心……（第八十七回）Now, *living with another family*, although they treat me so well I have to watch my step all the time ...

2）邢岫烟住在贾府园中，终是**寄人篱下**；……（第九十回）Xiuyan's *living* in the Jia's Garden *as a dependent*, ...

3. 情投意合

1）只因他虽和黛玉一处长大，**情投意合**，又愿同生同死，却只心中领会，从来未当面说出。（第六十四回）Though he and Daiyu had grown up side by side and *were kindred spirits* who longed to live and die together, this was simply tacitly understood by both but had never been put into words.

2）尤二姐听说，笑道："依你说，你两个已是**情投意合**了。竟把你许给了他，岂不好？"（第六十六回）"It sounds as if the two of you *are* always *of one mind*," Second Sister chuckled. "How would it be if we were to betroth you to him?"

3）宝蟾比不得香菱，正是个烈火干柴，既和薛蟠**情投意合**，便把金桂放在脑后。（第八十回）But Baochan, unlike Xiangling, had a fiery temper and as she *was on good terms with* Xue Pan she felt she could afford to ignore her mistress.

4. 得陇望蜀

1）我说你“**得陇望蜀**”呢。（第四十八回）*The more you get, the more you want!*

2）**得陇望蜀**，人之常情。（第七十六回）It's only natural for man *to hanker for more*.

3）只因薛蟠是天性“**得陇望蜀**”的，……（第八十回）Now Xue Pan was a living example of the saying “*To covet the land of Shu after getting the region of Long*.”

5. 咬牙切齿

1）一面说，一面**咬牙切齿**的，又说道……（第五十七回）Through *clenched teeth* he added,...

2）凤姐笑道：“他倒不怨我，他临死**咬牙切齿**，倒恨宝玉呢。”（第九十九回）“She bore me no grudge,” replied Xifeng. “It was Baoyu who made her *grind her teeth* with rage just before she died.”

3）金桂的母亲恨得**咬牙切齿**的骂宝蟾，……（第一百〇三回）*Gnashing her teeth* Mrs. Xia swore at Baochan,...

6. 一败涂地

1）必须先从家里自杀自灭起来，才能**一败涂地**呢！（第七十四回）We must start killing each other first before our family can be *completely destroyed*.

2）往后子孙遇见不得意的事，还是点儿底子，不到**一败涂地**。（第九十二回）Then in future, if things go badly for our descendants, they'll have something to fall back on and won't *be bankrupted*.

3）完了，完了！不料我们**一败涂地**如此！（第一百〇五回）We're done for, done for! To think that we should *be reduced to this*!

7. 鬼鬼祟祟

1）别叫我替你们害臊了！你们**鬼鬼祟祟**干的那些事，也瞒不过我去。（第三十一回）Don't make me blush for you. What you're up to *on the sly* is no secret to me.

2）那一遭儿你这么小心来？这又不知是来做耳报神的，也不知是来做探子的！**鬼鬼祟祟**，倒吓我一跳。什么好下流种子！

(第四十回)Since when have you been so attentive? Or are you spying for someone, *acting in this hole-and-corner way*? You gave me quite a fright, you sneaky devil.

3) 两个人**鬼鬼祟祟**的，不知说什么。(第五十二回) Goodness knows what they're being so *secretive* about.

4) 这两日他往这里头跑的不象，**鬼鬼祟祟**的，不知干些什么事。(第六十一回) She's been creeping in here the last couple of days *in a very sneaky way*. Goodness knows what she's up to.

5) 怪道人人说你惯会**鬼鬼祟祟**使人肉麻呢。(第六十二回) No wonder people say you'*re* always *up to underhand tricks*.

8. 无法无天

1) 贾政便问："该死的奴才！你在家不读书也罢了，怎么又做出这些**无法无天**的事来！……"(第三十四回)"You scoundrel!" thundered his father. "Not content with shirking your studies at home, you commit such *wicked* crimes outside! ..."

2) 这样**无法无天**的忘八羔子，还不撵了做什么！(第四十五回) How can we keep on such an *insolent*, *lawless* young bastard?

3) 况且咱们家的**无法无天**的人，也是人所共知的。(第四十七回) Besides, everyone knows how *wild and headstrong* Pan is.

4) 宝玉才好了些，连我们也不敢说话，你反打的人狼号鬼哭的！上头出了几日门，你们就**无法无天**的，眼珠子里就没了人了。(第五十八回) Baoyu's just getting better, and we've all been trying to keep our voices down; yet you raise a rumpus fit to wake the dead. If the higher-ups are away just a few days, you lot *run completely wild* with no respect for anyone at all.

5) 这百日内，只不曾拆毁了怡红院，和这些丫头们**无法无天**，凡世上所无之事，都玩耍出来。(第七十九回) So during these hundred days he and his maids *rampaged as they pleased*, getting up to mischief never heard of before and stopping short only of pulling down Happy Red Court.

9. 安分守己

1) 你不**安分守己**，尽忠报国，孝敬主子，只怕天也不容你。(第四十五回) If you don't *behave properly* as a loyal servant of the

state to be worthy of your masters' kindness, Heaven and Earth will surely condemn you.

2) 妈,你若好生**安分守己**,在这屋里长久了,自有许多好处。(第六十回) If you'd just *know your place and mind your own business* here, ma, in the long run you'd gain a whole lot by it.

3) 原说下接过来大家**安分守己**的,我也不提旧事了,……(第六十九回) We could all have settled down then, *minding our own business*, and I'd have let bygones be bygones.

4) 从此养好了,可要**安分守己**的,再别胡行乱闹了。(第七十二回) When you're better you must *behave more circumspectly* and not carry on like that.

5) 上次放你们,你们又不愿去,可就该**安分守己**才是;你们就成精鼓捣起来,调唆宝玉,无所不为!(第七十七回) When we offered last time to release you, you wouldn't go. Well then, you should have *behaved yourself*, instead of making mischief and getting Baoyu to carry on so wildly.

10. 无精打采

1) 宝玉**无精打采**,只得依他,晃出了房门。(第二十六回) Baoyu *listlessly* took her advice and pottered out.

2) 宝玉因得罪了黛玉,二人总未见面,心中正自后悔,**无精打采**,那里还有心肠去看戏?(第二十九回) Baoyu had not seen Daiyu since he offended her and was feeling too remorseful and *depressed* to enjoy any show.

3) 宝玉欲待要说两句,又怕黛玉多心,说不得忍气,**无精打采**,一直出来。(第三十回) But not wanting to annoy Daiyu too, he kept his temper and *sulkily* left the room.

4) 黛玉见他**无精打采**的去了,又见眼上好似有哭泣之状,大非往日可比。(第三十四回) Daiyu saw that she looked *in low spirits*, quite unlike her usual self, and had been crying.

5) 薛蟠言毕,只是长吁短叹**无精打采**的,不象往日高兴。(第六十七回) As he kept sighing and *looked very downcast*, not urging them to drink in his usual cheerful way,...

6) 宝玉只得**无精打采**,还入怡红院来。(第七十九回) Baoyu then

returned *dejectedly* to Happy Red Court.

7）他们便来了也是**无精打采**的。（第一百〇八回）Hence they arrived *looking listless and apathetic*.

11. **鸦雀无声**

1）半日**鸦雀无声**。（第六回）A long *silence followed*.

2）紫鹃一面收拾了吐的药，一面拿扇子替林黛玉轻轻的扇着，见三个人都**鸦雀无声**，各人哭各人的，也由不得伤心起来，也拿手帕子擦泪。（第二十九回）Zijuan, who had cleaned up and was gently fanning Daiyu, was so affected by the sight of the three of them weeping *in silence* that she had to put a handkerchief to her own eyes.

3）宝玉背着手，到一处，一处**鸦雀无声**。（第三十回）His hands behind his back, Baoyu strolled through the grounds and *did not hear a sound*.

4）碧痕、秋纹、麝月等众丫鬟见吵闹的厉害，都**鸦雀无声**的在外头听消息，这会子听见袭人跪下央求，便一齐进来，都跪下了。（第三十一回）This was the signal for Bihen, Qiuwen and Sheyue, who had been listening *with bated breath* outside, to rush in and kneel down beside her.

5）宝钗来至王夫人房里，只见**鸦雀无声**，独有王夫人在里间房内坐着垂泪。（第三十二回）*All was strangely quiet* in Lady Wang's apartments, where she sat in the inner chamber shedding tears all by herself.

6）不想步入院中，**鸦雀无声**，一并连两只仙鹤在芭蕉下都睡着了。（第三十六回）To her surprise, his courtyard *was utterly quiet*. Even the two storks were sleeping under the plantain.

7）**鸦雀无声**，只听铿锵叮当，金铃玉佩微微摇曳之声，并起跪靴履飒沓之响。（第五十三回）And the only sounds to break the *solemn silence* were the tinkling of gold bells and jade pendants, the rustling of silks and the shuffling of boots and slippers as the worshippers rose or knelt down.

8）众人**鸦雀无声**。（第五十四回）All listened *in absolute silence*.

9）不用你们作老娘的操一点儿心，他**鸦雀无声**的给你们弄了一个

好女婿来，大家倒省心。（第七十四回）She's saved her granny and everyone trouble by *quietly* picking a fine young man for herself.

10）众人**鸦雀无声**。（第九十七回）*No one made a sound*....

12. 大惊小怪

1）凤姐忙收了怯色，反喝道："死了罢了，有什么**大惊小怪**的！"（第四十四回）But after her initial fright Xifeng put on a bold face. "If she's dead, she's dead," she retorted. "What's all the *fuss* about?"

2）众人听了，道："我当谁的，这样**大惊小怪**。这也不值的。"（第六十三回）When the other girls heard this they commented, "We thought it was someone who mattered, the way you were carrying on; but this isn't worth *making such a fuss about*."

3）谁告诉你们了？你们这样**大惊小怪**的。（第八十二回）Who told you to *make* such *a fuss over nothing*?

4）黛玉道："不妨，你们快别这样**大惊小怪**的。刚才是说谁半夜里心疼起来？"（第八十三回）"I'm all right. Don't *be* such *alarmists*. What was that you were saying just now about someone having a pain in the heart in the middle of the night?"

5）别叫丫头们**大惊小怪**的，屋里的猫儿狗儿，也叫他们留点神儿。（第八十四回）Don't let the maids *make a commotion*, and tell them to keep your pet dogs and cats quiet too.

6）还是随便罢，不必闹的**大惊小怪**的。（第八十九回）Anything will do; don't *fuss*.

7）那些下人只知妖怪被擒，疑心去了，便不**大惊小怪**，往后果然没人提起了。（第一百〇二回）The servants, however, did not question the claim that the monsters had been captured. They stopped *panicking* and let the matter drop.

8）王夫人听了，啐道："呸！那行子女人死就死了罢咧，也值的**大惊小怪**的！"（第一百〇三回）"Pah! Good riddance to bad rubbish! Why *get so worked up*?"

9）彩云道："老太太病着呢，别**大惊小怪**的。"（第一百〇九回）"The old lady's ill; don't *kick up such a shindy*."

10）二奶奶正要来回太太，恐怕太太说我们**大惊小怪**。（第一百十

五回）Madam Bao was just thinking of letting you know, but was afraid you might scold us for *raising a false alarm*.

上面所举的仅仅是《红楼梦》及其英译本中的部分例子。这些译例让人读来赏心悦目，拍案叫绝，我们从中可以充分看出翻译多样性的强大优势。

翻译中的多样性译法也可用于对同一个句子、词组、成语、词语进行多种译法，以开拓译者的思路，增加译文的选择余地。多种译法可以出自一人之手，也可以出自多人之手。多样性译法可使译者能在多种译文中选出最佳的译文。请共同来分析下面 4 组译例：

（一）英语句子翻译的多样性

例：A short girl in a flat black straw hat appeared in the open doorway.（Herman Wouk：*The Winds of War*）

1）一位头戴扁平的黑草帽的矮个儿姑娘，出现在门口。

2）一个头戴黑色扁平草帽的小个儿姑娘，出现在门口。

3）一位姑娘出现在门口，只见她个头不高，头戴一顶浅浅的黑草帽。

4）门口闪出了一位个头不高的女孩子，头上戴着一顶平平的黑草帽。

5）门口出现一矮妞，头戴扁平黑草帽。

上面例句中的 5 个措辞不一的译文都是对同一个英文句子的翻译。这 5 个译句所表达的内容是一样的，但所采用的形式是多样化的。第一和第二个译句在形式上基本相同，并与原句形式相似，只是第二句把修饰词“黑色”前提到第一个位置。“扁平的黑草帽”比“黑色扁平草帽”通顺一些。short 译成“矮个儿”比“小个儿”更能反映出 short 的原意，而“小个儿”在英语里的对应词应该是 little。一个较长的主语往往在其后面用逗号与谓语隔开。第三至第五个译句把原句中的主体部分前提到第一个分句来表述，原句中的所有定语都后移到第二个分句来表述。这是长句短译的最好方法。第五个译句前后两个分句各占 7 个字，语言非常精简，译者是费了许多心思的，只是很像两句打油诗，读来让人感到可笑。

（二）英语成语翻译的多样性

例：to be on tenterhooks（心情烦乱、焦急、紧张）

1) She *was on tenterhooks* when she heard of her mother's illness.
她得知母亲病了，**坐立不安**。

2) He *was on tenterhooks* of expectation during our conversation.
在我们谈话时，他因有所期待而**如坐针毡**。

3) I found him *on tenterhooks* when he was waiting for his girlfriend.
我发现他在等女朋友时显得**局促不安**。

4) The President, being told of the strong earthquake in his country, *was on tenterhooks* every minute.
得知本国发生了强烈地震，总统一直**心乱如麻**。

5) His parents *were on tenterhooks* all the time until they got his letter.
他的父母在收到他的信前，一直是那样的**心烦意乱**。

6) The students *were on tenterhooks* before the examination began.
考试开始前，学生们的心里**七上八下**。

7) The poor boy *was on tenterhooks* when his father was searching for a stick.
那个可怜的男孩见父亲到处找棍子，感到**六神无主**。

8) The hen-pecked man *was on tenterhooks* when his wife scolded her way into the room.
当妻子骂骂咧咧闯到房间来时，这个得了"气管炎"的男人便有些**手足无措**。

权威的英语词典 *Longman Dictionary of Contemporary English* 对英语成语 to be on tenterhooks 的释义有两个：1) to be in a worried, anxious, or nervous state of mind（心情烦乱、焦急、紧张）；2) to be in a state of anxious expectation（急切等待）。上面除了例 2 和例 3，里面的成语 to be on tenterhooks 都属于第一个释义。尽管例 2 和例 3 中的成语有"等待"之意，但其侧重点还是在于"等待造成的心情烦乱"。如果把上面例句中的英语成语全都简单地译成"心情烦乱"或"心情紧张"，译文就会显得苍白无力、枯燥无味。上面 8 个例句对句中同一个成语却采用

了多样性译法，译文全部都采用了四字格："坐立不安"、"如坐针毡"、"局促不安"、"心乱如麻"、"心烦意乱"、"七上八下"、"六神无主"、"手足无措"。这8条汉语成语都是"心情烦乱、焦急、紧张"的写照。但是我们也须仔细体会不同译文之间在词义的轻重程度上所存在的细微差距。它们中的大多数并不能相互替换。

（三）汉语句子翻译的多样性

例：你的眼睛长哪儿去了？

1）Haven't you got eyes?
2）Are you so blind?
3）Are you such a blind man?
4）You're really stone-blind!
5）How blind you are!
6）As blind as a bat!
7）What a blind man!
8）A sightless guy!
9）Why are you so rash?
10）How can you be so reckless?
11）My goodness! Be careful!
12）Would you please be more careful?

这个例句实际上是汉语中很不礼貌的说法，指责对方没看清楚，不够小心。由于汉英两种语言有着不同的文化背景，各人对这个原文有不同的理解和体会，这个句子可能被用于不同的上下文，因此这个句子自然会有多样性的译法。上面第一至第八个译文都是根据字面意思来进行翻译的。这样的翻译可以保留原文的形象和原文中粗野的口气，为了塑造说话人的人物形象，这个句子就必须直译。上面第九至第十二个译文是根据原文的含义来进行翻译的，这4种译文更符合地道的英语，在日常用语中，还是以这4种译法为好。

（四）汉语成语翻译的多样性

例：欢天喜地

1）宁荣两处上下内外人等，莫不**欢天喜地**。（曹雪芹：《红楼梦》，第

十六回)Then high and low alike in both mansions *were filled with joy*.

2) 那小厮**欢天喜地**,答应去了。(曹雪芹:《红楼梦》,第三十九回)The boy assented and made off *in high spirits*.

3) 我才已经和他母亲说了,他娘已经**欢天喜地**应了。(曹雪芹:《红楼梦》,第七十二回)I've spoken to Chaixia's mother and she's consented *gladly*.

4) 两个小头目听了这话,**欢天喜地**,说道:"好了!众人在此少待一时。"(施耐庵:《水浒传》,第十七回)The junior officers *were delighted*. "Excellent," they said. "Just wait here a little."

5) 不论归迟归早,那妇人顿羹顿饭,**欢天喜地**服侍武松,武松倒过意不去。(施耐庵:《水浒传》,第二十四回)Whenever he returned home, whether early or late, Golden Lotus had food ready. She served him *with obvious plea-sure*. It rather embarrassed him.

6) 得蒙差遣,**欢天喜地**,收拾枪刀。(施耐庵:《水浒传》,第六十三回)*Happy* with their mission, they gathered their weapons.

7) 石宝得胜,**欢天喜地**,回城中去了。(施耐庵:《水浒传》,第九十五回)The victorious Shi Bao returned to Hangzhou *in jubilation*.

8) 他们没有杀人的罪名,又偿了心愿,自然都**欢天喜地**的发出一种呜呜咽咽的笑声。(鲁迅:《呐喊》中的《狂人日记》)Then they can enjoy their hearts' desire without being blamed for murder. Naturally that *delights* them and sets them roaring with laughter.

汉语成语"欢天喜地"形容非常高兴,其中"欢"和"喜"表示高兴,"天"和"地"表示"非常"的意思,并非真正表示"天地"。这是汉语文学作品中常用的成语之一。像这样的成语并不能根据其字面意思来翻译,"天"和"地"不能译成 heaven 和 earth。这条成语可根据原文的实际含义来翻译:to be highly elated。我们也可用对等的英语成语来翻译:to go into raptures; to be in high glee。上面 8 个例句中的"欢天喜地"采用了 8 种不同的译法,充分显示了多样性译法的优越性:1) were filled with joy; 2) in high spirits; 3) gladly; 4) were delighted; 5) with obvious pleasure; 6) happy; 7) in jubilation; 8) delights。

本章列举并分析了英语句子和英语成语以及汉语句子和汉语成语的多样性翻译，目的在于举一反三。在采用多样性翻译方法时，可参考英语和汉语同义词词典，也可参考英汉和汉英词典。比如，在翻译汉语成语“大惊小怪”时，我们可以先参考英语同义词词典，查 fussy 这一基本词条，同时再参考汉英成语手册，查“大惊小怪”的各种英译。综合以上两类词典里的相应词语和词组，“大惊小怪”就会有大量的多样性译法：

1) be surprised or alarmed at sth quite normal
2) be surprised or alarmed at sth perfectly common
3) make a fuss about nothing
4) make unnecessary ado about trifles
5) make a fuss about (sth)
6) fuss about [over] sth [trifles]
7) much ado about nothing
8) much [great] cry and little wool
9) a flurried [hurried] ado about trifles
10) get alarmed for [about] nothing
11) get nothing for nothing
12) get all stirred up over nothing
13) make a terrible to-do about sth
14) a storm in a teacup
15) a tempest in a teapot
16) a teapot tempest
17) a tempest in a barrel
18) a tempest in a bucket
19) create about (it)
20) like a hen with one chick [chicken]
21) alarmism
22) fussy
23) get jittery for nothing
24) great alarm at a little bogey

总之，翻译中的多样性或多样性译法一方面可以使我们从多种译文中选择最佳的译文，另一方面可使原文中反复出现的词句拥有多种译法，从而使整个译文既忠实于原文，又行文流畅，生动活泼。

五、直译与意译

直译与意译是翻译中最常见的问题，也是最主要的两个翻译方法。所谓直译，就是既保持原文内容、又保持原文形式的翻译方法或翻译文字。译文的语言（或目的语）与原文的语言（或始发语）常常用相同的表达形式来体现同样的内容，并能产生同样的效果。在这种情况下，我们就采用直译。所谓意译，就是只保持原文内容、不保持原文形式的翻译方法或翻译文字。译文的语言（或目的语）与原文的语言（或始发语）在许多情况下并不用同样的表达形式来体现同样的内容，更谈不上产生同样的效果。在这种情况下，一般采用意译为好。

直译与意译的对象可以是包括成语在内的单词和词组，也可以是句子。下面我们就来分析直译与意译在单词、成语和句子翻译中的运用：

（一）词　　语

1）the moon

直译：月亮

意译：玉兔（～东升）；金兔；白兔；蟾宫（～折桂）；月桂（一轮～）；婵娟（但愿人长久，千里共～〈宋·苏轼词〉）；水镜；阴宗；夜光；素壁

2）月亮

直译：the moon

意译：celestial body, heavenly body, planet, secondary planet, planetoid; orb of night, moon goddess; green cheese; sailor's friend; Diana, Luna, Phoebe, Cynthia; queen of heaven, queen of night (Shakespeare); queen and huntress, chaste and fair (B. Johnson)

3）the sun

直译：太阳

意译：火轮（～飞出客心惊〈唐·韩愈诗〉）；金乌（～西坠）；金轮；红轮；红镜（炎炎～东方升〈唐·李贺诗〉）；赤玉盘；玉弹（一丸～东飞来〈宋·杨万里诗〉）；阳乌

4）太阳

直译：the sun

意译：star of day, day-star, solar disk, solar orb; orb, sphere, fireball, ball of fire; eye of heaven, luminary, great luminary, light of the day, lamp of the day, source of light, heaven's bright light, giver of light; old sol; Helios, Apollo, Hyperion, Mithras, Shamash; the god of life and poesy and light (Byron)

5）thin

直译：瘦

意译：清癯【qú】(面容～)；清减；尫羸【wāng léi】(相貌～)；干瘪(～老头)；形销骨立；皮包骨头；一把骨头；骨头架子

6）瘦

直译：thin, lanky, lean

意译：slim; skinny; scraggy; lank; spare; gaunt; bony; wan; rangy; skeletal; scrawny; delicate; wasted; haggard; emaciated; rawboned; shriveled; wizened; rickety; spindling; pinched; starved; starved-looking; fleshless; twiggy (像细枝的); weedy; as thin as a reed (芦秆); as thin as a lath (板条); as thin as six o'clock; as slender as a thread; too thin to throw a shadow; be a bag of bones; skin-and-bones; looking like a plucked chicken; undersized; underweight; undernourished; undergrown; underfed

7）fat

直译：胖

意译：富态(胎)(长得～)；肥实；胖乎乎；胖墩墩；面团团；团头团脑；心广体胖【pán】；丰满；丰盈；丰腴【yú】；充盈；肉头(小手～得很)；臃肿；痴肥；虚胖；大腹便【pián】便；脑满肠肥

8）胖

直译：fat

意译：portly (肥胖的；魁梧的〈常指年长者〉); stout (矮胖的，强壮的); obese (过度胖，肥大的); corpulent; fleshy; potbellied; beefy; brawny; abdominous; solid; plump (丰满的);

plumpish; rotund (圆胖的,圆状的); burly; unwieldy; heavy; husky; puffy; weighty; pursy; porcine; swollen; tumid; hypertrophied; inflated; ponderous; lumpish; dilated; distended; tubby (桶状的,肥圆的;矮胖的); chubby; podgy (矮胖的)(podge:矮胖的人); round; paunchy (大腹便便的)(paunch:肚子,大肚子); corporational (大肚子的); well-fed; round-bellied; beer-bellied; as fat as a pig; on the heavy; on the plump; in need of dieting; in need of reducing

(二) 成　　语

1) to kill two birds with one stone
直译:一石二鸟
意译:一箭双雕;一举两得;一并两用儿

2) to flog a dead horse
直译:鞭打死马
意译:白费力;徒劳;白搭;枉然;徒然;事后再作无益的议论

3) a drop in the bucket
直译:一桶水中的一滴
意译:沧海一粟;太仓一粟;九牛一毛;微不足道;微乎其微;不足挂齿;不值一提;不起眼;渺小

4) to teach a pig to play on a flute
直译:教猪吹笛
意译:对牛弹琴;做荒谬的事情;做不可能做到的事情

5) 过街老鼠
直译:(like) a rat crossing the street
意译:the object of universal condemnation; a bad man hated by everybody

6) 门庭若市
直译:The courtyard is like a market.
意译:a much visited house; a busy town; bustling; crowded

7) 望梅止渴

直译：to gaze at plums to quench one's thirst

意译：to console oneself with false hopes; to feed on fancies (illusion); imagined satisfaction; a Barmecide (《一千零一夜》中一个口惠而实不至的人物) feast

8) 危如累卵

直译：as dangerous as a pile of eggs

意译：hazardous in the extreme; great insecurity; in a precarious [critical] condition; at stake [risk / hazard]; in peril [jeopardy / danger]; dangerous; perilous; critical; hazardous; precarious; insecure; jeopardous; risky; unsafe; touchy

(三) 谚 语

1) A nod is as good as a wink to a blind horse.

直译：点头也好，眨眼也好，示意盲马，同样无效。

意译：鞭汉难劝，狂人难喻。

2) The worst wheel of a cart creaks most.

直译：最坏的车轮最会嘎吱响。

意译：(A)才学最差，叫喊最响；出力最少，抱怨最忙。

(B)能猫不叫，叫猫不能。

3) 山雨欲来风满楼。

直译：The wind sweeping through the tower heralds a rising storm in the mountains.

意译：A turbulent situation foretells a big event. // Coming events cast their shadows before.

4) 树倒猢狲散。

直译：When the tree falls, the monkeys scatter.

意译：Members run away when the family [constitution] falls. // When an influential person falls from power, his hangers-on disperse. // Rats leave a sinking ship.

（四）句　　子

1）And I do not mistrust the future; I do not fear (1) *what is ahead*. For our problems are (2) *large*, but our (3) *heart* is (4) *larger*. (5) *Our challenges* are (6) *great*, but our will is greater. And if our flaws are (7) *endless*, God's love is truly (8) *boundless*.

直译(按字面词义)：而我不是不相信未来；我不害怕(1)**即将来临的事情**。因为我们的问题是(2)**大的**，但是我们的(3)**心**(4)**更大**。(5)**我们的挑战**是(6)**大的**，但是我们的决心更大。如果我们的缺点是(7)**没完没了的**，上帝的爱是真正的(8)**无穷无尽的**。

意译(按实际词义)：我并非不信任未来；我并不害怕(1)**我们面临的问题**。我们的问题(2)**很多**，但我们的(3)**心胸**(4)**更宽广**。(5)**我们面临的挑战**(6)**很严峻**，但我们的决心更大。如果说我们的弊病(7)**层出不穷**的话，那么上帝的爱更是真正的(8)**广袤无边**。

(在这一例句中，意译能根据上下文灵活地选词，优于直译。)

2）The mantle of your high office has been placed on your shoulder at a time when the world at large and this Organization are going through an exceptionally critical phase.

直译(按原句型)：正当全世界和本组织处于一个异常危急的时期中，这个崇高职务的重担落到了你的肩上。

意译(改动句型)：整个世界和本组织正经历着一个异常危急的时期。在这样一个时期中，这个崇高的职务的重担落到了你的肩上。

(在这一例句中，直译保留了原文上下句的鲜明对比，优于意译。)

3）**静夜思**(李白)

床前明月光，
疑是地上霜。
举头望明月，
低头思故乡。

直译：**In the still of the night**

I descry bright moonlight in front of my bed.
I suspect it to be hoary frost on the floor.
I watch the bright moon, as I tilt back my head.
I yearn, while stooping, for my homeland more.

（徐忠杰 译）

死译：**Quiet Night Thought**

Bedside bright moonlight
Is suspected to be frost on the floor.
Raising head to watch the bright moon,
Lowering head to think of the hometown.

意译：**Nostalgia**

A splash of white on my bedroom floor. Hoarfrost?
I raise my eyes to the moon, the same moon.
As scenes long past come to mind, my eyes fall again on the splash of white, and my heart aches for home.

（翁显良 译）

（上面一共有3种译文，其中第二种译文过于机械死板，完全按照原文的字面一字一字地硬译，而第三种译文完全不顾原文的形式，故意把这首诗译成了散文形式。虽信不达，其忠实程度远不及第一首既信又达的直译。）

4）革命是解放生产力，改革也是解放生产力。

直译：Revolution emancipates productive forces, so does reform.

意译：Revolution means the emancipation of the productive forces, and so does reform.

（上面的直译是形似而神不似，而上面的意译是形不似却神似，而且是地道的英语，是一个优于直译的译文。）

一般说来，可以直译的成分可以意译，可以意译的成分也可以直译，但在特定的上下文中，直译与意译之间总会有一个优劣问题。译者往往可通过比较在两者中挑选比较合适的一个。但是，由于文化对语言的影响，有些语言成分只能意译，而不能直译，这主要体现在受本国文化影响最深的成语和谚语上面。在这种情况下，按字面意义翻译的就不再是直译，而是死译。请看下面的例子：

1）hand in glove with
意译：和……狼狈为奸（死译：戴着手套和……合作）
2）once in a blue moon
意译：千载难逢（死译：一个蓝色月亮里的一次）
3）乱七八糟
意译：at sixes and sevens
（死译：seven disorders and eight chaos）
4）招风惹草
意译：look for trouble
（死译：invite wind to exasperate the grass）
5）It is a long lane that has no turning.
意译：路必有弯；事情必有转机。（常用于安慰灰心丧气的人等场合）
（死译：没有转弯的小巷的确是一条很长的小巷。）
6）It is an ill bird that fouls its own nest.
意译：家丑不可外扬。
（死译：弄脏自己巢的鸟的确是一只坏鸟。）
7）表壮不如里壮。（曹雪芹：《红楼梦》，第六十八回）
意译：A sound wife counts for more than a sound husband.
（死译：The external strength is not so much as the internal strength.）
8）外甥打灯笼——照舅（旧）
意译：act according to the old ways
（死译：the nephew carrying a lantern — showing the way for his uncle〈doing things in the old fashion〉）

直译与意译是翻译中一个非常基础的理论问题，也是各种翻译方法研究的出发点。一个篇章、一部作品的翻译一般都要涉及直译与意译，不同的篇章、不同的作品在直译与意译的程度上自然会有所不同。一般说来，法律文献、政治文献、学术文献、新闻报道要求有更多字面对应准确性很强的直译，而歌词、诗词、抒情散文、舞台或电影剧本、小说、传记则要求使用更多不求字面对应，只求可读性的意译。在翻译中能否恰如其分地把握好直译与意译的程度显示了一个译者翻译水平的高低。提高这方面的水平需要不断的实践和不断的理论学习。

第三章　词法翻译

一、对等译法

在翻译过程中，我们一般都可以在译文语言中找到同原文中某个单词、词组或成语意义上的对等表达。因此，对等译法是翻译中最常用、最重要的翻译方法。我们在翻译中必须注意译文中所采用的对等表达是名符其实的对等表达。一般说来，汉英两种语言中单词的对等率最高，而词组、成语、谚语的对等率就要相对低一些。请看下面各组对等译法的实例：

（一）单　　词

1）television	（名词）	电视
2）electricity	（名词）	电
3）wheat	（名词）	小麦
4）坐	（动词）	sit
5）小	（形容词）	small
6）和	（连接词）	and

总的说来，汉英两种语言中单词的对等程度要高一些，一方面是单词的文化背景比较简单，另一方面是单词本身的语义结构比较简单。当然，两种语言中存在着差异的“对等”单词也有不少，例如：从语义上来讲，“杯子”并不完全对等于 cup，而是对等于 cup + mug + glass + ...，“桌子”的对等表达是 table + desk，从感情色彩上来讲，“宣传”并不完全对等于 propaganda，“农民”并不完全对等于 peasant，“地主”也并不完全对等于 landlord。

（二）成　　语

7）cut in a joke	插科打诨

8）speak one's mind　　畅所欲言
9）be after one's own heart　　称心如意
10）at one's finger-tips　　了如指掌
11）fish in troubled waters　　浑水摸鱼
12）thousands upon thousands of　　成千上万
13）in deep water　　水深火热
14）turn up one's nose at　　嗤之以鼻
15）skin and bones　　皮包骨头
16）touch and go　　一触即发
17）from the cradle to the grave　　一生一世
18）hit the nail on the head　　一语道破
19）充耳不闻　　turn a deaf ear to
20）出人头地　　be head and shoulders above others
21）吹毛求疵　　pick a hole in sb's coat
22）破釜沉舟　　burn one's boat
23）大惊小怪　　make a fuss about
24）大海捞针　　look for a needle in a bundle of hay
25）颠倒黑白　　talk black into white
26）得意忘形　　have one's nose in the air
27）攀龙附凤　　worship the rising sun
28）大发雷霆　　hit the ceiling; fly into a rage
29）骑虎难下　　hold a wolf by the ears
30）视而不见　　turn a blind eye to

成语的对等是从3个方面体现出来的，一个是比喻意义，一个是比喻形式，再一个是感情色彩。三者中比喻意义是最重要的，当三者发生矛盾时，我们得优先保留比喻意义。感情色彩的对等同比喻意义的对等几乎同样重要。如果感情色彩不对等，这条成语就肯定不能用。至于比喻形式，能对等则应尽量对等，实在对等不了，就应当机立断，大胆放弃。

（三）谚　　语

31）Look before you leap.　三思而后行。
32）Make hay while the sun shines.　趁热打铁。

33) There is no smoke without fire. 无风不起浪。

34) Ill news travels fast. 恶事传千里。

35) Practice makes perfect. 熟能生巧。

36) 欲速则不达。 More haste, less speed.

37) 出门一里,不如家里。 East and west, home is best.

38) 拉入篮里就是菜。 All is fish that comes to the net.

39) 皇天不负苦心人。 Everything comes to him who waits.

40) 小巫见大巫。 The moon is not seen when the sun shines.

谚语和成语一样,其汉英两种语言中的对等大多数也是从比喻意义、比喻形式和感情色彩等3方面体现出来的。同样,比喻意义的对等是最重要的,是翻译中必须做到的,感情色彩的对等几乎是同等重要,不可忽视,在保证这两方面的基础上,再来考虑比喻形式的对等。有不少谚语根本不包含比喻,也就不存在比喻形式的问题。有的谚语虽有比喻形式,但其比喻并不明显,去寻求这种形式上的对等翻译意义不大。

(四)英译汉句子翻译实例

41) I *took* the news *with a grain of salt*. 我对这个消息**半信半疑**。

42) Unless you'*ve got an ace up your sleeve*, we are dished. 除非你**有锦囊妙计**,否则我们是输定了。

43) He *went through fire and flood* to save his mother. 他**赴汤蹈火**去救他的母亲。

44) You *have a lucky star above you*. 你真是**福星高照**。

45) She is now *between the devil and the deep sea* on this matter. 她在这个问题上真是**进退维谷**。

46) He is *reaping what he has sown*. 他这是**咎由自取**。

47) She is an easy-going woman. She always *throws her cares to the winds*. 她是个大大咧咧的女人,总是**把忧愁抛至九霄云外**。

48) That fellow is always *fair without but foul within*. 那个家伙总是**口蜜腹剑**。

49) That little girl *has a ready tongue*. 那个小姑娘真是**伶牙俐齿**的。

50) *The light-fingered gentry* frequented these shops. **梁上君子**经

常光顾这些商店。

上面10个例句中的原文都包含1条英语成语，而且都非常形象。10个译文都成功地使用了对等译法，都用对等的汉语成语进行翻译，不但做到了比喻意义和感情色彩的对等，而且尽可能做到了比喻形式的对等。

（五）汉译英句子翻译实例

51）这些国家的经济形势**每况愈下**。The economic situation in these countries is *on the downgrade*.

52）为了**迷人眼目**，他们把自己打扮成革命者。In order to *throw dust into the eye of* the public, they decked themselves out as revolutionaries.

53）**扪心自问**，他不得不承认自己是错了。By *searching his heart* he could not but admit that he was in the wrong.

54）他们个个**摩拳擦掌**，士气很高，准备再打一个漂亮仗。Every one of them *rolled up his sleeves* for battle, high in morale and ready to win another brilliant victory.

55）我们必须**全力以赴**，拿下这场球。We must *do our level best* to win this game.

56）照当时情况，他除了**忍气吞声**又能怎么办呢？As things stood, what else could he do but *swallow the insult*?

57）侵略者已经**走投无路**。The invaders had *come to the end of their tether*.

58）我讨厌**游手好闲**的人。I dislike the people *eating the bread of idleness*.

59）你为什么要**引狼入室**？Why did you *set the wolf to keep the sheep*?

60）他是**信口开河**，他对经济**一窍不通**。He is *shooting off his mouth*. He *does not know the first thing of* economy.

上面10个例句的原文也都包含了十分形象的汉语成语，10个英语译文也都成功地使用了对等译法，英语译文中的成语尽可能做到在比喻意义、比喻形式和感情色彩方面的对等，这些都是非常贴切的译例。

对等译法是翻译中最为常用的方法之一，这种翻译方法因其对应程

度高，译文与原文所产生的效果也是最为接近的，因此这种翻译方法深受译者和译文读者的欢迎。

二、具体译法

由于两种语言的差别，我们在翻译中不得不经常使用具体译法，也就是具体化的翻译方法。所谓具体译法，就是在翻译过程中把原文中抽象或者是比较抽象的单词、词组、成语或句子用具体或者是比较具体的单词、词组、成语或句子来进行翻译，从而消除或降低语言差别给翻译带来的损失，使译文产生与原文同样的效果。请看下面的译例：

（一）单词、词组和成语英译汉时具体译法的译例

1）transportation 运输→运输工具
2）advertisement 广告→广告资料
3）propaganda 宣传→宣传机关
4）translation 翻译→翻译作品
5）government 政府→政府官员
6）family 家庭→家庭成员
7）class 班级→全班学生
8）committee 委员会→委员会成员
9）press 出版→出版物；报纸；杂志；出版社
10）retirement 退休→退休处；幽静地方；偏僻地方
11）very timid 非常胆小→胆小如鼠
12）very strong 非常强壮→壮得像头牛
13）keep quiet 不吱声→噤若寒蝉
14）do evil things openly 毫不隐蔽地干坏事→明火执仗
15）be full of anxiety and worry 十分挂念，放不下心→牵肠挂肚
16）a great and thorough-going change 巨大而彻底的变化→翻天覆地的变化
17）very anxious to return home 回家心切→归心似箭
18）have not cut off relations completely 没有彻底断绝关系→

藕断丝连

19）great in momentum and irresistible　声势浩大，不可阻挡→排山倒海之势

20）accelerate the speed; speed up　快上加快→快马加鞭

（二）单词、词组和成语汉译英时具体译法的译例

21）大吵大闹　raise the roof

22）公开认错　stand in a white sheet

23）有花不完的钱　have enough money to burn

24）话中有话　with the tongue in the cheek

25）获得全胜　sweep the board

26）机敏　keep one's eyes on the ball

27）坚决反对　put one's foot down; set one's face against

28）简言之　in a nutshell

29）侥幸　by the skin of one's teeth

30）结为良缘　win the hand of

31）截然不同　oil and vinegar

32）家丑　a skeleton in the cupboard; a family skeleton

33）觉得可疑　smell a rat

34）鲁莽的人　a bull in a china shop

35）捏造　pull sth out of one's hat

36）告发　put the finger on

37）干苦差事　hold [carry] the baby

38）反应快　quick on the trigger; think on one's feet

39）恻隐之心　the milk of human kindness

40）保密　keep sth under one's hat

（三）句子英译汉时具体译法的译例

41）We should by no means neglect the *evaporation* of water. 我们决不能忽视水的蒸发作用。

42）All the people were exasperated by his *fault-finding*. 大家都被

他那种**吹毛求疵的做法**激怒了。

43) No one is satisfied with his *favoritism* in his work. 对他在工作中表现的**徇私作风**谁都感到不满意。

44) We were all greatly moved by his *loftiness*. 我们都被他那种**崇高品质**所深深打动。

45) More and more people have realized the *necessity* of learning computer. 越来越多的人认识到了学习计算机的**必要性**。

46) The publishing house has to take the *readability* of the novel into consideration. 出版社不得不考虑这部小说的**可读性**。

47) The pharmacologists are making a careful study of the *allergy* of the medicine. 药理学家们正在认真研究这种药的**过敏反应**。

48) His *arrogance* sent him into isolation and helplessness. 他的**傲慢态度**使他孤立无援。

49) The dancing hall was filled with *gayety*. 舞厅充满了**欢乐气氛**。

50) Her *jealousy* is the cause of her failure. 她的**嫉妒心理**是她失败的根源。

51) Many changes take place during the *transformation*. 在**转化过程**中出现了许多变化。

52) Her *indifference* kept all the visitors away from the exhibition hall. 她的**冷漠态度**把所有参观者挡在展览馆门外。

53) The black people were fighting against the *segregation* of the government. 黑人正在同政府的**隔离政策**作斗争。

54) The crime sent him into *notoriety*. 这一罪行使他落入了**声名狼藉的境地**。

55) John's *lightheartedness*, however, did not last long. 然而，约翰那种**轻松愉快的心境**没有持续多久。

56) You should get rid of your *foolhardiness*. 你必须改掉你那种**蛮干作风**。

57) All the *irregularities* of the students in that university resulted in punishment. 那所大学里的学生任何**越轨行为**都受到了处罚。

58) Your *dejection* will do no good to your health. 你的**沮丧情绪**于你的身体不利。

59）The government is doing its best to ease the *tension* in that area. 政府正在竭尽全力来缓和那个地区的**紧张局势**。

60）There had been too much *violence* in that region. 那个地区发生了许多**暴力事件**。

（四）句子汉译英时具体译法的译例

61）他每天要处理许多**棘手的问题**。He has many *hot potatoes* to handle every day.

62）他新雇来的女佣人懒得出奇，饭量倒很大，真是**一个无用而又累赘的东西**。His newly employed woman servant was extremely lazy and ate a lot, no more than *a white elephant*.

63）我不敢肯定我能赢得这个荣誉，这还是**未到手的东西**。I'm not sure whether I can win the honour; it's *a bird in the bush*.

64）这个男孩真粗心，他的书本都已经**折角**了。This boy is too careless; all his books are *dog-eared*.

65）你不要**过早乐观**，真正的困难还在后头呢。Don't *count your chickens before they are hatched*. The real difficulties still lay ahead.

66）我们决不能**姑息坏人**。We should never *warm snakes in our bosoms*.

67）他在演讲中用了许多术语，使听众听了**莫名其妙**。He used so many technical terms in his speech that the audience *could make neither head nor tail of it*.

68）至于那些苹果，我们就**对半分**吧。As for the apples, let's *go fifty-fifty* with them.

69）我不想**依靠父母过日子**。I don't want to *hang on my parents' sleeves*.

70）你应该**把好坏分清楚**。You should *separate the sheep from the goats*.

71）同**反复无常**的人没法相处。It's hard to get along with a man *blowing hot and cold*.

72）他们的见解**非常相似**。Their ideas *run in the same groove*.

73）我知道你现在是**进退两难**。I know you are *holding a wolf by the ears*.

74）他这个人**只管自己的事**。He is a man who *hoes his own potatoes*.

75）你真是**说话不看对象**。You are really *casting pearls before swine*.

76）还有点**美中不足**的地方，早晨给车夫们摆饭的时节，祥子几乎和人打起来。（老舍：《骆驼祥子》，第十四章）Another *fly in the ointment* was that Xiangzi had nearly got into a fight that morning when the rickshaw pullers were having their feast.

77）等他**自作自受**，少不得要自己败露的。（曹雪芹：《红楼梦》，第八十一回）We'd better *give her rope to hang herself* — she's bound to give herself away one of these days.

78）然而竟未发现对方在**钩心斗角**的同时，还做了不少的幕后工作。（罗广斌、杨益言：《红岩》，第六章）While *each had been trying to put spokes in the other's wheels*, he had failed to discover that Li Jigang had surreptitiously done a good deal of work.

79）一九五七年的反右派斗争，我多次讲过，那个时候确实有人**杀气腾腾**，但是我们处理得过火了，扩大化了。（《邓小平文选》，第二卷）As regards the anti-Rightist struggle of 1957, I have said more than once that there really were some persons then who *made vicious attacks*, but that we for our part overreacted and unduly broadened the scope of the struggle.

具体翻译既包括抽象名词在语义上的具体化手法（如例 1 至例 10），也包括抽象名词在语言形式上的具体化手法，主要是在抽象名词后面加上范畴词（如例 41 至例 60），更包括抽象名词在比喻形象上的具体化手法（如例 11 至例 40 以及例 61 至例 80）。

三、抽象译法

为了译文的忠实与通顺，我们往往有必要把原文中带有具体意义或具体形象的单词、词组、成语或句子进行抽象化处理。这种翻译方法，我

们称之为抽象译法。无论是英译汉，还是汉译英，我们都经常要用到抽象译法。请看下面的译例：

(一)单词、词组或成语英译汉时抽象译法的译例

1) make fish of one and flesh of another　厚此薄彼
2) lick sb's boots　巴结
3) stick to one's last　安分守己
4) keep sth under one's hat　保密
5) eat one's heart out　极度悲痛
6) be in sb's pocket　被某人操纵
7) be in irons　被监禁
8) wear one's heart on one's sleeve　表露感情
9) put one's cards on the table　表明观点
10) eat like a bird　吃得极少
11) catch forty winks　打盹儿
12) break the ice　打破僵局
13) jump out of one's skin　大吃一惊
14) get cold feet　胆怯
15) be driven from pillar to post　被逼得走投无路
16) walk on air　得意洋洋
17) get the green light　得到许可
18) mend one's fences　改善关系
19) poke one's nose into sth　干涉
20) turn thumbs down on sth　反对

(二) 单词、词组或成语汉译英时抽象译法的译例

21) 谦虚态度　modesty
22) 发展过程　development
23) 稳定性　stability
24) 灵敏度　sensibility
25) 无知的表现　innocence

26）残暴行为 brutality
27）同化作用 assimilation
28）避孕措施 contraception
29）防暴措施 anti-violence
30）同情心理 sympathy
31）鸡毛蒜皮 trifling
32）开门见山 come straight to the point
33）狗急跳墙 do sth desperate
34）顺手牵羊 walk off with sth
35）守株待兔 trust to chance and stroke of luck
36）铜墙铁壁 an impregnable fortress
37）唇枪舌剑 engage in a battle of words
38）黔驴技穷 at one's wit's end
39）单枪匹马 all by oneself
40）生龙活虎 bursting with energy

（三）句子英译汉时抽象译法的译例

41）I was practically *on my knees* but he still refused. 我几乎是**苦苦哀求**，但他依然拒绝。

42）The two sisters were usually in agreement on most issues, but they were *at swords' points* on the matter of abortion. 在很多问题上姐妹俩的意见通常是一致的，但在人工流产问题上，她们是**有激烈的争执**的。

43）He is *a rolling stone*. I don't think he can go far. 他是个**见异思迁的人**，我想他不会有多大出息。

44）Since I only got the news *at second hand*, I *took it with a grain of salt*. 这个消息我只是**间接**听来的，所以并**不完全相信**。

45）I must *bare my heart* to someone, or I shall go mad! 我一定要向人**讲真心话**，否则我会发疯的！

46）I'll *break my neck* to get this done by Friday, but I can't promise for sure. 我一定要**尽最大的努力**在星期五以前完成此事，但我不能说定。

47) By this means she *cast in a bone between* the wife and the husband. 她用这种手段**离间**这对夫妻。

48) He thinks by all this fast talking and flattery he can *pull the wool over her eyes*, but she isn't deceived. 他以为像这样花言巧语加上奉承就可以**蒙蔽**她，但她没有受骗。

49) The matter was finally settled *under the table*. 事情终于**私下**解决了。

50) The society held its meeting *behind closed doors*. 这个社团**秘密**开会。

51) He earns scarcely enough to *keep body and soul together*. 他挣的钱几乎难以**维持生活**。

52) To my confusion, I discovered the yell was not ideal: hasty footsteps approached my chamber door; somebody pushed it open *with a vigorous hand*. 使我狼狈的是这声喊叫并非虚幻。一阵匆忙的脚步声向我的卧房门口逼近。有人**使劲**把门推开。

53) "I can't make that out," said Michele. "It's not like Rivarez to *lose his head* at a crisis." (E. Voynich: *The Gadfly*) "我可有点想不通，"密凯莱说，"这不像是列瓦雷斯了，在这样的紧急关头会**昏了头**。"

54) I *have no head for* music. 我**没有**音乐**方面的天赋**。

55) Please don't *wake a sleeping dog*. 请不要**惹是生非**。

56) You can always *fall back upon* him when you are in difficulties. 遇到困难时，你总可以**依靠**他的**帮助**。

57) This testimony *puts* quite *a new face on* the whole matter. 这个证词**使**整个事情完全**改观**了。

58) If he is unhappy with her ... why doesn't he leave her? She can be happy without him. It is so silly — this *cat-and-dog existence*. (Theodore Dreiser: *The Titan*) 假使他同她在一块是那么不幸福……他为什么不离开她呢？她没有他还可以幸福的。这是多么无聊呀——这种**经常争吵的生活**。

59) If you dare to *play the fox with* me, I'll shoot you at once. 你要是敢**对**我**耍滑头**，我马上毙了你。// 你小子要是敢**对**我**玩**

猫腻，老娘一枪崩了你。

60) Man for the *field* and woman for the *hearth*;
Man for the *sword* and for the *needle* she.
Man with the *head* and woman with the *heart*;
Man to command and woman to obey.

(Tennyson)

男人适于**农耕**，女人适于**家务**；
男人宜于**征战**，女人宜于**缝纫**。
男人**善于深思**，女人**富于感情**；
男人发号施令，女人惟有服从。

（丁尼生）

（四）句子汉译英时抽象译法的译例

61) 那位小伙子真是**喝了大胆汤**。That young man *has great courage*, indeed!

62) 这是他们夫妻之间的事情，你去**插一脚**干吗？That's a business of their own, between husband and wife. Why should you *get involved in* it?

63) 别人家里**鸡零狗碎的事情**你都知道得这么全，真是个**顺风耳**啊！You know *all the bits and pieces of trifles* of other families. You are really *well informed*.

64) 这消息让我**出了一身冷汗**。I *was extremely terrified* by that news.

65) 他万万没想到在他前进的道路上竟会出现这么多**拦路虎**！He had never expected that so many *obstacles* would stand in his way.

66) 半夜听到狼嗥，他感到**毛骨悚然**。He *was horror-stricken* when he heard the cries of the wolves at midnight.

67) 她**毛遂自荐**来这所小学做老师。She *volunteered* for the teaching post in this primary school.

68) 我不敢**班门弄斧**，诚望您发表高见。I dare not *show off in the presence of an expert*. I hope you would be kind enough to en-

lighten us on this matter.

69) 你应该**大刀阔斧**。You should *be bold and resolute*.

70) 毛泽东同志指出的骄傲自满、**故步自封**、**夜郎自大**的毛病，我们的思想理论工作者同样要竭力避免。(《邓小平文选》，第二卷) Also, our ideological and theoretical workers should always guard against self-satisfaction, *narrow-minded conservatism* and *ignorant boasting*, failings which Comrade Mao Zedong warned us against.

71) 敌军闹得全村**鸡犬不宁**。The enemy troops threw the whole village into *great disorder*.

72) 他们都是为人民立过**汗马功劳**的，人民永远也不会忘记他们。All of them have performed *outstanding military exploits* for the people and will never be forgotten by the people.

73) 敌军军官听说后路已被切断，**吓得目瞪口呆**。The enemy officer *was stunned* by the news that the route of retreat had been cut off.

74) 这些问题**盘根错节**，**三言两语**说不清楚。These problems are too *complicated* to be explained clearly *in a few words*.

75) 今天下午的球赛，**棋逢对手**，一定很精彩。This afternoon's ball game is sure to be an exciting one, for the two sides *are well-matched*.

76) 他们为敌人效尽**犬马之劳**。They *worked faithfully* in the service of the enemies.

77) 我们一直往前走吧！不要**三心二意**。Let's go straight ahead. Don't be *wavering*.

78) 真正的好朋友应该是**雪中送炭**。A real good friend should be one *offering timely help*.

79) 他们和群众**血肉相连**，休戚与共。They *maintain the closest relations with* the masses and share their weal and woe.

80) 他这几天心里**七上八下**，老是安静不下来。His mind *was in a turmoil* these days and he was quite unable to think straight.

同具体翻译一样，抽象译法一方面包括比喻形象上较为具体的单词、词组或成语的抽象化翻译(如例 1 至例 20 以及例 31 至例 80)，另一方面

也包括带有范畴词的具体化名词在语言形式上的抽象化翻译手法，主要是在翻译过程中去掉后面的范畴词（如例 21 至例 30）。

四、增词译法

所谓增词译法，就是在原文的基础上添加必要的单词、词组、分句或完整句，从而使得译文在语法、语言形式上符合译文习惯和在文化背景、词语联想方面与原文一致起来，使得译文与原文在内容、形式和精神等 3 方面都对等起来。

1) I had imagined it to be merely a gesture of affection, but it seems it is to smell the lamb and make sure that it is her own. (Ann Blackmore: *Lambing Time*) **原来**我以为这不过是一种亲热的表示，但是**现在**看来，这是为了闻一闻羊羔的味道，来断定是不是自己生的。（增加时间状语，英语动词有过去时和完成时等时态，而汉语动词就没有这一特点，这就需要我们添加相应的时间状语。）

2) Earl and I decided to walk our dog. Somehow our path took us toward the park, across the footbridge high above the rolling waters of the Los Angeles River. It is like a dream to me now, floating through my mind in slow motion. Many children were playing close to the waters. (*Los Angeles Times*) 我和厄尔决定把狗带出去遛遛，不知不觉朝公园走去。公园就在小桥那边，桥下很深的地方，汹涌的洛杉矶河水滚滚流过。现在回想起来，就仿佛是一场梦，**当时的情景**还在我脑海里缓缓浮动。**那一天**，许多孩子在靠近水边的地方玩耍。（增加主语和时间状语）

3) After the football match, he's got an important meeting. **在观看**足球比赛之后，他有一个重要会议**去参加**。（增加动词）

4) He dismissed the meeting without a closing speech. 他没有**致**闭幕词就**宣布**结束会议。（增加动词）

5) Basically, the theory proposed, among other things, that the maximum speed possible in the universe is that of light;... **就其**

基本内容而言，这一学说提出的论点包括：光速是宇宙中最快的速度；……（增加修饰语，以示强调）

6）Ideally, one day, researchers will know enough about the genesis of earthquakes and the nature of particular faults to predict quakes directly.（*The Economist*）最理想的情况是，有朝一日研究人员能够对地震的成因及具体断层的性质有足够的了解，从而能够直接预报地震。（增加修饰语，以示强调）

7）I read his *Progress and Poverty*, and went to a meeting of Hyndman's Marxist Democratic Federation.（*Sixteen Self-Sketches*）我看了他的《进步与贫困》，又去参加海德门的马克思主义组织"民主联盟"举行的会议。（增加定语，加强译文的可读性）

8）The resounding success of the Curacao experiment whetted the appetites of Florida livestock raisers for a similar feat that would relieve them of the scourge of screw-worms. 库拉索岛上的试验取得的巨大成功引起了佛罗里达州牲畜饲养者的兴趣，他们也想以同样的办法消除旋丽蝇幼虫这一祸害。（增加定语，加强译文的可读性）

9）Those were the words that were to make the world blossom for me, "like Aaron's rod, with flowers".（Helen Adams Keller: *The Story of My Life*）后来就是这些词把一个美好的世界展现在我的面前，就像《圣经》上说的"亚伦的杖开了花"一样。（增加定语，提供背景知识）

10）This great scientist was born in New England. 这位伟大的科学家出生在美国东北部的新英格兰。（增加定语，提供背景知识）

11）他喜欢指出别人的缺点，但用意是好的。He likes to point out other people's shortcomings, but *he* means well.（增加主语）

12）你越讲空洞的大道理，人家越感到讨厌。The more you elaborate on empty theories, the more people feel disgusted with *them*.（增加宾语）

13）这个小男孩饭前都洗手，然后用餐巾纸擦干。This little boy always washes *his* hands before meals *and* then dries *them* with napkins.（增加物主代词、连接词和宾语）

14）只是晚上躺在床上的时候，她才感到神志清醒。*It is* only

during the night when she lies in bed *that* she feels she has a clear mind.（增加强调句式）

15）早知他有病，我就不会叫他来了。*If* I had known he was ill, I would not have asked him to come.（增加连接词）

16）1976年7月28日，唐山发生了大地震。*On* July 28, 1976, a big earthquake took place *in* Tangshan.（增加介词）

17）不要重复**叶公好龙**那个故事，讲了多少年的社会主义，临到社会主义跑来找他，他又害怕起来了。（《毛泽东选集》，第五卷）The story of Lord Ye who *professed to* love dragons should not be repeated. *One must not* just talk about socialism for years *and then suddenly* turn pale when socialism comes knocking at the door.（增加词语，以表达原文内涵意义）

18）还有些人也不能进领导班子或者不能重用，例如，……革命意志严重衰退，**饱食终日**，无所用心的，等等。（《邓小平文选》，第二卷）There are also others whom we should not recruit into leading bodies or place in important posts. They include: ... and persons whose revolutionary will has waned and who *are content to* eat three square meals a day and do nothing.（增加词语，以表达原文内涵意义）

19）三个臭皮匠，胜过诸葛亮。The wit of three cobblers combined surpasses that of Zhuge Liang *the master mind*.（增加词语，提供背景知识）

20）班门弄斧 show off *one's proficiency with* axe before Lu Ban, *the master carpenter*（增加词语，以表达原文内涵意义、提供背景知识）

从以上例子可以看出，增词译法在英译汉中主要是添加原文中虽无形式却意在其中的成分，如例1和例2中添加的时间状语（“现在”和“那一天”），例3和例4中添加的动词（“观看”、“去参加”、“致”和“宣布”），例5和例6中添加的修饰语（“就其……内容而言”和“最……情况是”），例7、例8、例9和例10中添加的定语（“举行的”、“取得的”、“《圣经》上说的”和“美国东北部的”）；增词译法在汉译英中一般是添加原文中为了语言简洁而被省去的成分，如例11中添加的主语（*he* means well），例12和例13中添加的宾语（the more people feel disgusted with *them*, then dries *them*），例13中添加的物主代词（washes *his* hands），例13和例15中添

加的连接词(*and*, *If*),例 14 中添加的强调语式(*It was ... that ...*),例 16 中添加的介词(*On* July 28, 1976, *in* Tangshan),例 17 和例 18 中添加的用以表达原文内涵意义的词语(Lord Ye who *professed to* love dragons, *one must not*, *and then suddenly*, *are content to* eat three square meals a day),例 19 和例 20 中添加的提供背景知识的词语(*the master mind*, *the master carpenter*)。通过比较,我们发现英语中的动词本身能表示动作的状态,名词在特定的上下文里可以包含相关的动词,句首一个简短的副词可以用作语气强烈的强调语,而汉语中一个上下文里较为明确的用作主语、宾语、定语的代词往往可以省去,连接分句的"如果"、"和"等连接词以及时间状语和地点状语中的介词也时常被省去。此外,英译汉和汉译英的原文都包含许多文化色彩浓厚且不易为译文读者所理解的词语。所有这些语言特点都需要我们在翻译的过程中使用增词译法。

五、省词译法

所谓省词译法,就是把原文中需要而译文中不需要的单词、词组等在翻译过程中加以省略。这种省词译法一般是出于译文语法和习惯表达法的需要。从一定的意义上来讲,增词译法中的规律反过来就是省词译法的规律。请看下面的省词译法的实例:

1) He is not well today, but *he* still comes to class. 他今天身体不好,但(他)还是来上课了。
2) If I learn to drive a motorcycle, *I* will certainly buy a new one. 我要是学摩托车的话,(我)就一定去买一辆新的。
3) He is a good friend that speaks well of us behind *our* backs. 在(我们的)背后说我们好话的人,才是一个好的朋友。
4) *It* is better to do well than to say well. 说得好不如做得好。(=喊破嗓子不如做出样子。)
5) It's your pen. I found *it* on the playground. 这是你的钢笔,我在操场上找到(它)的。
6) That dishonest boy is not at all ill. He is alive and kicking in the swimming pool. We all saw *him*. 那个不诚实的孩子根本没病,他在游泳池里还活蹦乱跳的,我们都看见(他)了。

7) The sun is bright, *and* the sky is clear. 阳光灿烂,(和)晴空万里。

8) *If* you don't go there tomorrow, they'll get angry. (如果)你明天不去,他们会生气的。

9) *In* September 1939, the Second World War broke out. (在)1939年9月,第二次世界大战爆发。

10) One hundred thousand citizens *in* Hiroshima of Japan were killed by the first atomic bomb in the world. (在)日本广岛有10万市民被人类第一颗原子弹夺去生命。

11) 总理在**出席**音乐会之前,还有许多工作要做。The Premier had a lot of work to do before (attending) the concert.

12) 她连续讲了两个小时的法语,没有**出现**任何错误。She has been talking in French for two hours without (making) any mistakes.

13) 在工作中,我们必须避免犯**不必要的**错误。We must avoid making (unnecessary) mistakes in our work.

14) 人群**渐渐**静了下来。Silence (gradually) came over the crowds.

15) 这架电视机真是**价廉物**美。This television set is really cheap (in price) and fine (in quality).

16) 中国足球的落后**状态**必须改变。The (state of / condition of) backwardness of the Chinese football must be changed.

17) 众大臣便问道:"你哥哥交通外官、**恃强**凌弱,纵儿聚赌、强占良民妻女不遂逼死的事,你都知道么?"(曹雪芹:《红楼梦》,第一百〇七回) "Your elder brother connived with provincial officials to oppress the weak (depending on the powerful), and allowed his son to organize gambling parties and abduct another man's wife, who took her own life rather than submit. Were you cognizant of these facts?" the ministers asked him. ("恃强"二字意在"交通外官"之中,因此不必译出)

18) 可怜两个强徒,化作**南柯**一梦。(施耐庵:《水浒传》,第六回) Poor ruffians, their lives vanished like a dream (in Nanke).

19) 现在有少数人就是**做官**当老爷,有些事情实在不像话!脱离群众,脱离干部,**上行**下效,把社会风气也带坏了。(《邓小平文选》,第二卷) We have a few people now who act like overlords

(as they have become officials), and some of their behaviour is truly shocking. They divorce themselves from the masses and lower-ranking cadres, and their subordinates follow suit (according to the doings of their superiors), which results in deterioration of the general standard of social conduct.

20) 那位小伙子有点**愣头愣脑**的。That young fellow is somewhat rash (in the head).

从上面的例子可以看出，无论是英译汉还是汉译英，省词译法基本上都是出于译文语言习惯和语法的需要，不省去这些词语，译文就显得拖泥带水，甚至会出现画蛇添足的结果。使用省词译法要求译者对译文有驾轻就熟的运用能力。

六、合词译法

无论是西方作家，还是中国作家，都喜欢连用同义词以强调其表达的意思。西方作家常用的是成对词，而中国作家常用的是一条前后两个部分为同一意思的四字成语或两条同义成语。既然这些同义词表达的是同一个意思，我们就可以把它们合起来翻译，也就是采用合词译法。请看下面的翻译实例：

1) You'll supply financial power, and we'll supply manpower. Isn't that *fair and square*? 你们出钱，我们出人，这难道还不**公平**吗？

2) In our workshop there is a *hard and fast* rule against smoking. 我们车间有**严格**的规定，不许吸烟。(或：我们车间**严禁**吸烟。)

3) He is *dead and gone*. 他**的确死了**。

4) His father is a man who *forgives and forgets*. 他父亲**非常宽容**。

5) Her son was *wise and clever*, but her daughter was *silly and foolish*. 她的儿子**非常聪明**，可她的女儿却**很笨**。

6) She *shook and trembled* with fear. 她吓得**不停地发抖**。

7) He is a man of *culture and learning*. 他是个**很有学问**的人。

8) We must reach our *goals and aims*. 我们必须达到**目的**。

9) He suffered *aches and pains*. 他遭受**百般疼痛**。

10) These are *ways and means* of propaganda. 这是一些宣传**方法**。

11) It's *right and proper* to try it. 试一试是**完全正确**的。

12) The room is *cozy and comfortable*. 这个房间**非常舒适**。

13) She *was surprised and taken aback*. 她**着实吃了一惊**。

14) *Really and truly*? **千真万确**?(你敢肯定没错?)

15) I hate all this *hustle and bustle*. 我讨厌这种**拥挤不堪的场面**。

16) 要不然时叫他趁早**回心转意**,有多少好处。(曹雪芹:《红楼梦》,第四十六回)Otherwise, the sooner she *changes her mind* the better for her.

17) 其中又见林黛玉是个**出类拔萃**的,便更与黛玉亲敬异常。(曹雪芹:《红楼梦》,第四十九回) Noticing too that Daiyu *stood out from the rest*, she treated her even more affectionately.

18) 紫鹃笑道:"我说的是好话,不过叫你心里留神,并没叫你去**为非作歹**。何苦回老太太,叫我吃了亏,又有什么好处!"(曹雪芹:《红楼梦》,第五十七回) "I meant well," was the smiling answer. "I just wanted you to look out for yourself, not *to do anything wrong*. What good will it do if you report me to the old lady and get me into trouble?"

19) 这里赵姨娘正说着,只听贾环在外间屋子里,更说出些**惊心动魄**的话来。(曹雪芹:《红楼梦》,第八十四回) As Concubine Zhao was storming, Jia Huan in the outer room made an even more *startling* statement.

20) (他们)都是些**狐群狗党**!(曹雪芹:《红楼梦》,第九十回) They're *a pack of curs*!

21) (宝玉和黛玉)真是**言和意顺,似漆如胶**。(曹雪芹:《红楼梦》,第五回) *On all matters*, indeed, they *were in complete accord*.

22) 那宝钗却又行为豁达,随分从时,不比黛玉**孤高自许,目无下尘**,故深得下人之心;就是小丫头们,亦多和宝钗亲近。(曹雪芹:《红楼梦》,第五回) Besides, Baochai's generous, tactful and accommodating ways contrasted strongly with Daiyu's *stand-offish reserve* and won the hearts of her subordinates, so that nearly all the maids like to chat with her.

23) 虽说是一枝小草,又无花朵,其妩媚之态,不禁**心动神怡,魂消**

魄丧。(曹雪芹:《红楼梦》,第一百一十六回) ... though it was so small and had no blossoms its delicate grace *was utterly enchanting*.

24) 今日各自进去,**孤孤凄凄,举目无亲**,须要自己保重!(曹雪芹:《红楼梦》,第一百一十九回) Today, entering for the examination, you're going *to be entirely on your own*, so you'll have to take care of yourselves!

25) 你看那正根正苗,**忍饥挨饿**的,要多少?(曹雪芹:《红楼梦》,第四十五回)Plenty of real gentlefolk *go hungry*.

26) 中国人民的**不屈不挠**的努力必将稳步地达到自己的目的。(《毛泽东选集》,第五卷)By our own *indomitable* efforts we the Chinese people will unswervingly reach our goal.

27) 他决心**洗心革面,脱胎换骨**。He is determined *to turn over a new leaf*.

28) 你怎么能**过河拆桥、忘恩负义**呢? How can you *kick down the ladder*?

29) 二十年,时间看起来长,一晃就过去了。所以,我们从八十年代的第一年开始,就必须一天也不耽误,**专心致志**地、**聚精会神**地搞四个现代化建设。(《邓小平文选》,第二卷)Although a period of 20 years sounds quite long, the time will slip by very quickly. From the very first year of the 1980s, we must *devote our full attention to* achieving the four modernizations and not waste a single day.

30) 有些企业和单位,群众自己选举出的干部,一些**毛遂自荐、自告奋勇**担任负责工作的干部,很快就作出了成绩,比单是从上面指定的干部合适得多。(《邓小平文选》,第二卷)In some enterprises and other units, cadres who *volunteered for* leading posts or were elected to them by the masses have achieved much in little time and proved more capable than cadres appointed from above.

31) 陈词滥调 old stuff // cliché

32) 痴心妄想 wishful thinking // fond dream

33) 长篇大论 a ponderous thesis // a lengthy speech [article]

34）粗心大意 careless // negligent

35）丰功伟绩 great [magnificent] contributions

36）灵丹妙药 miraculous cure // heal-all

37）自以为是，夜郎自大 self-conceited // arrogant

38）以怨报德，恩将仇报 return kindness with ingratitude

39）低三下四，奴颜婢膝 humble oneself

40）宽宏大量，既往不咎 forgive and forget

无论是英译汉，还是汉译英，我们都必须注意到原文中用同义词时所产生的强调成分。如例 3 中 dead and gone 译成“**的确**死了”，例 4 中 forgives and forgets 译成“**非常**宽容”，例 5 中 wise and clever 和 silly and foolish 分别译成“**非常**聪明”和“**很**笨”，例 6 中 shook and trembled 译成“**不停地**发抖”，例 7 中 culture and learning 译成“**很有**学问”，例 9 中 aches and pains 译成“**百般**疼痛”，例 11 中 right and proper 译成“**完全**正确”，例 12 中 cozy and comfortable 译成“**非常**舒适”，例 13 中 was surprised and taken aback 译成“**着实**吃了一惊”，例 14 中 Really and truly 译成“**千真万**确”，例 15 中 hustle and bustle 译成“拥挤**不堪**的场面”，例 21 句中“言和意顺，似漆如胶”译成 were in *complete* accord，例 23 中“心动神怡，魂消魄丧”译成 was *utterly* enchanting，例 24 中“孤孤凄凄，举目无亲”译成 to be *entirely* on your own，例 29 中“专心致志”和“聚精会神”译成 devote our *full* attention to。

七、转性译法

转性译法是英译汉和汉译英中都经常要用到的翻译方法。所谓转性译法就是在翻译过程中，根据译文语言的习惯进行词性转换，如：把原文中的名词转换为动词，把原文中的副词转换为介词，等等。请看下面的实例：

1）Vietnamese War is a *drain* on American resources. 越南战争**不断地消耗**美国的资源。（名词转为动词）

2）The government called for the *establishment* of more technical schools. 政府号召**建立**更多的技术学校。（名词转为动词）

3）Every morning she would go to the lake area for a *walk*. 每天

早上，她都要到湖区去**散步**。（名词转为动词）

4）*My suggestion* is that he should quit smoking at once. **我建议**他立刻戒烟。（由于原文中的主语转译成了谓语，原文主语前的定语也相应地转译成主语。）

5）I am so grateful to my father *for his continuous encouragement during my childhood*. 我非常感激父亲，**因为在我小时候他总是不断地鼓励我**。（原文中 for 引导的介词词组在译文中被转译成“因为”引导的状语从句。因此，原文中 for 这个介词在译文中被处理成连接词“因为”，定语 his 转译成了主语“他”，定语 continuous 转译成了状语“不断地”，名词 encouragement 转译成了动词“鼓励”，定语 during my childhood 转译成了状语“在我小时候”。）

6）Millions of the people in the mountainous areas are finally *off* poverty. 千百万山区人终于**摆脱**了贫穷。（介词转为动词）

7）He came to my home *for* help. 他来到我家，**请求**帮助。（介词转为动词）

8）At noon, she came home *for* lunch. 中午，她回家**吃**午饭。（介词转为动词）

9）The people are *with* him. 人民**拥护**他。（介词转为动词）

10）The woman, *with* her two daughters, arrived. 这妇女**带着**她的两个女儿到了。（介词转为动词）

11）He caught the ball *with* his left hand. 他**用**左手接球。（介词转为动词）

12）He was *away* before dawn. 他是黎明前**出发**的。（介词转为动词）

13）Everyone was *away* on holiday. 大家都**去**度假了。（介词转为动词）

14）What are you *after*? 你**追求**什么？（介词转为动词）

15）It was a very *informative* meeting. 会上**透露**了许多**信息**。（形容词转为动词）

16）*Official* Moscow is going to object the proposal. 莫斯科**官方**准备反对此项提议。（形容词转为名词）

17）It was *officially* announced that Paris is invited to the meeting.

官方宣布，巴黎应邀出席会议。（副词转为名词）

18）The old hunter is a good *skier*. 这位老猎人滑雪**滑**得很好。（名词转为动词）

19）These rustic lassies are good *singers*. 这些乡下小姑娘唱歌**唱**得很好。（名词转为动词）

20）This pupil is a good *writer*. 这个小学生文章写得不错。（名词转为动词）

21）I am no *drinker*, nor *smoker*. 我既不**喝酒**，也不**抽烟**。（名词转为动词）

22）I am an amateur actor. He is a better *player* than I. 我是个业余演员，他**演**得比我好。（名词转为动词）

23）He is both a bibliomaniac and a *lover* of calligraphy. 他既有藏书癖，又**爱好**书法。（名词转为动词）

24）He *objected* that the plan is not practical. 他**反对的理由**是：这个计划不现实。（动词转为名词）

25）He *roared*, which threatened his enemies away. 他的**大吼**吓走了他的敌人。（动词转为名词）

26）他**总是喝很多酒**。He is *a great drinker*.（动词转为名词）

27）他这个人**最爱说话**了。He is *a great talker*.（动词转为名词）

28）他妹妹**老是说谎**。His sister is *a great liar*.（动词转为名词）

29）我儿子**拉洋车**。（老舍：《柳家大院》）My son is *a rickshaw puller*.（动词转为名词）

30）很难把这部小说**列入哪一个类型中去**。This novel defies easy *classification*.（动词转为名词）

31）他们教导我们要**珍惜**每一个机会。They taught us the *value* of an opportunity.（动词转为名词）

32）他长期以来习惯于在最后一分钟**作出决定**。He has long been used to last-minute *decisions*.（动词转为名词）

33）她对他们越来越**憎恨**。Her *hatred* for them grew more.（动词转为名词）

34）他**酷爱**古典音乐。He is *an ardent lover of* classical music.（动词转为名词）

35）他**指挥**着一个团。He is *a commander of* a regiment.（动词转

为名词）

36）他**谋杀**了他的老板。He is *the murderer of* his boss.（动词转为名词）

37）他**统治**那个地区长达 20 年之久。He had been *the ruler of* that region for as long as twenty years.（动词转为名词）

38）11 点时，他已**睡在**被窝里。He was *between* sheets by eleven.（动词转为介词）

39）他**用**手指在墙上写下了自己的名字。He wrote down his own name on the wall *with* his finger.（动词转为介词）

40）许多学生**反对**他。Many students are *against* him.（动词转为介词）

41）我永远**支持**你。Remember that I am always *with* you.（动词转为介词）

42）那个家伙**老是滔滔不绝讲个不停**。That fellow is *very talkative*.（动词转为形容词）

43）他读书时**不加选择**。He is *indiscriminate* in reading.（动词转为形容词）

44）他们**迫切地想弄到消息**。They were *news-hungry*.（动词转为形容词）

45）你们现在得**走**了。You must be *off* now.（动词转为副词）

46）演出已经**开始**了。The performance is *on*.（动词转为副词）

47）这家报纸的**社论**说，拒不解决夫妻分居两地的问题，是同中央的精神背道而驰的。The paper said *editorially* that it is against the spirit of the Central Committee of our Party to refuse to solve the problem of husband and wife living in two separate places.（名词转为副词）

48）她**非常漂亮**。She is *a real beauty*.（形容词转为名词）

49）那个家伙**笨得出奇**。That fellow is *a typical fool*.（形容词转为名词）

50）你说他**傻**不傻？Don't you think he's *an idiot*?（形容词转为名词）

从上面转性译法的实例中不难看出，翻译中的词性转换存在着一定的规律，最明显的一点就是英美国家的人们比较喜欢用名词和介词，而汉语里动词用得比较多一些。因此，英译汉时，我们经常要把英语中的名词

和介词转换成汉语中的动词；而在汉译英时，我们往往要把汉语中的动词转换成英语中的名词或介词。值得一提的是词性转换并不是随意进行的，而是遵循着语言中的客观规律。如果我们逆规律而行，译文就无法做到通顺或地道。例 4 *My suggestion* is that he should quit smoking at once 译成"**我建议**他立刻戒烟"，例 34"他**酷爱**古典音乐"译成 He is *an ardent lover* of classical music，两个译文都非常地道。如果把这两句完全按照原文词性分别翻译成"**我的建议是**他必须立刻戒烟"和 He *loves* classical music *ardently*，都符合各自译文的语法，按一般要求也算可以了，但是比起前面的译文来就显得不够地道，在文采上要逊色得多。总而言之，我们使用转性译法时，一方面要掌握译文在使用词性方面的规律，另一方面必须严格遵循这些规律进行翻译中的词性转换。

八、换形译法

英汉两种语言由于有着截然不同的文化背景，在习惯表达上也就存在着较大的差距，我们不得不在翻译中经常改换表达的形式。这就是翻译中常用的换形译法。请看下面的实例：

1) You think she will come if it is fine tomorrow. But I don't think *so*. 你认为明天天好，她就会来，我觉得她**不会来**。（×我不认为**是这样**。）

2) You say he works hard; *so* he does. 你说他很努力，对，他**确实很努力**。（×他确实**是这样**。）

3) The bandits robbed him of his ox, but *it* was his only family property. 土匪抢走了他的水牛，可**那水牛**是他惟一的家产啊。（×……可**它**是他惟一的家产啊。注："它"和"他"字同音，放在同一个句子里容易混淆。）

4) Her father is a famous professor, but I can't find any scholarly pretense in *him*. 她父亲是一位有名望的教授，但我没有从**她父亲**身上看到故作姿态的学者派头。（×她父亲是一位有名望的教授，但我没有从他身上看到故作姿态的学者派头。注：和上面的例句一样，"她"和"他"同音，也应该把第二个代词"他"换成"她父亲"。）

5) The whole project was completed in *a quarter of a year*. 整个工程在**三个月**内就完成了。(×整个工程在**四分之一年**内就完成了。)

6) It took them *two decades* to do the job. 这项工作花去了他们**二十年时间**。(×这项工作花去了他们**两个十年**。)

7) So it is with the science of biological control in its modern sense. In America it had its obscure beginnings *a century* ago. 现代的生物控制学就是如此。**一百年**前,这门科学在美国开始创立时也是隐隐约约的。(×**一个世纪**前)

8) About *a quarter of a century* ago, Dr. Knipling startled his colleagues by proposing a unique method of insect control. 大约**二十五年**前,尼普林博士提出了一种控制昆虫的绝妙方法,使他的同事们大吃一惊。(×大约**四分之一世纪**前)

9) He was in New York in *the first ten days of* March. 三月**上旬**,他在纽约。(×三月的**前十天**)

10) *A dozen and a half* aeroplanes poured into the airport during that five minutes. 那五分钟内,有**十八架**飞机涌进了这个机场。(×那五分钟内,有**一打半**飞机涌进了这个机场。)

11) *Fourscore and seven years* ago our fathers brought forth on this continent a new nation. (Abraham Lincoln)**八十七年**前,我们的先辈在这块大陆上创建了一个新的国家。(×**四个二十加七年**前)

12) He is *over sixty years old*. 他已**年逾花甲**。(或:他已**年过六旬**。? 他已经**六十多岁**。)

13) My mother is in her *seventies*. 我母亲已步入**古稀之年**。(或:我母亲已**年过七旬**。 ? 我母亲已经**七十多岁**。)

14) Her brother is *thirty years old* now. 她兄弟今年已到了**而立之年**。(? 她兄弟今年已经**三十岁了**。)

15) He is well over *forty years old*. 他早过了**不惑之年**。(? 他早过了**四十岁**。)

16) 你要看小说,我也要**看小说**。You are going to read a novel; I'm going to *do the same*. (或:... so am I. ? I am going to *read a novel*, *too*.)

17）你会倒立，我也会**倒立**。You can stand on your hands, *so* can I.（?... I can *stand on my hands*, *too*.）

18）昨天，我买了一本《钢铁是怎样炼成的》，**这本书**在中国相当受欢迎。Yesterday I bought a copy of *How the Steel Was Tempered*. *It* is rather popular in China.（?... *This book* is rather popular in China.）

19）法语语法十分难学，学生很少不犯**语法**错误。It is very difficult to learn French grammar and few students have avoided making mistakes in *it*.（?... few students have avoided making mistakes in *learning French grammar*.）

20）我不喜欢抽烟，**抽烟**对身体没好处。I don't like smoking; *it* is no good to health.（? I don't like smoking; *smoking* is no good to health.）

21）他们都说这有毒，可我不相信**这有毒**。They all say it's poisonous, but I don't believe *it*.（? They all say it's poisonous, but I don't believe *that it's poisonous*.）

22）谣传说，七月**下旬**将有大地震。Rumour has it that there will be a big earthquake *in the last ten days* of July.（或：... *in the last eleven days* of July.）

23）本世纪最初**二十五年**，世界局势非常动荡。In the first *quarter of* this century, the world was in a great turmoil.（? In the first *twenty-five years* of this century,...）

24）在过去的**十年**中，中国发生了翻天覆地的变化。Great changes have taken place in China in the last *decade*.（? Great changes have taken place in China in the last *ten years*.）

25）他买了**二十四本**杂志。He has bought *two dozen* magazines.（? He has bought *twenty-four* magazines.）

26）**八十七年**前，他出生在一个富贵人家。*Four score and seven years* ago, he was born in a rich family.（或：*Eight decades and seven years* ago, he was born in a rich family. ? 1. *Eighty-seven years* ago,... 2. *Seven and a quarter dozen years* [=84+3] ago, ...;3. *One dozen and three quarters of a century* ago [=12+75], ... 后面两种译文尽管算得非常精细，但是过于复

杂，英美国家的人们也不这么说。）

27）有三十位学生参加了考试。*One and a half score of* students took part in the examination.（或：*Two and a half dozen* students...；？*Thirty* students took part in the examination.）

28）第一季度的工作尚未完成。The work of *the first quarter of the year* has not been completed yet.（？The work of *the first season*...）

29）他将离开两个星期。He is going away for *a fortnight*.（？He is going away *for two weeks*.）

30）五百年来，中国的戏剧有了很大的发展。The past *five centuries* witnessed great development in Chinese drama.（？The past *five hundred years* ...）

上面30个例子都跟语言的习惯有关，每个例句的译文算是比较地道的译文之一，但并不是惟一地道的，更不是惟一正确的，后面括号里带有"×"或"?"标记的译文并不是语法上错了，而是不地道，或者是不够地道。当然，这些所谓不够地道的译文在特定的上下文里也可能算得上是地道的，是否要采用括号里的译文或其他译文，应视具体上下文而定。总之，换形译法应是换形而不换义，换形也应按照译文的语言习惯进行。

例12至例15的汉语译文都使用了汉语书面语中的年龄代称，下面我们把各种年龄代称列出来，供翻译时参考：

年　龄	书　面　语　代　称
胎儿	六甲
不满周岁	襁褓
1岁	周岁
2、3岁	孩提
7、8岁	龆年、龀年、龆龀、髫年、髫龄、总发
10岁以下	黄口小儿、黄口、黄吻
女12岁	金钗之年
13岁	舞勺之年

（续表）

年　龄	书　面　语　代　称
女 13、14 岁	豆蔻年华、豆蔻之年
15 岁	成童、舞象之年、志学年
女 15 岁	及笄、加笄、笄年
女 16 岁	破瓜、破瓜年华、瓜字初分（瓜字分二成两个八字，而二八成一十六岁）
女 17—20 岁	桃李年华
男 20 岁	加冠、及冠、初冠、胜冠、已冠、弱冠、冠岁、冠子
女 24 岁	花信之年、花信年华
30 岁	而立之年、而立岁、而立、立年、壮室
青年	英年、英发之年
40 岁	不惑之年、不惑、强仕之年
壮年	春秋鼎盛、壮盛之年
年将 50 岁	望五（可类推出望六、望七、望八、望九）
50 岁	半百、知命之年、知命、知天、守学、艾服、服政
51 岁	开六
60 岁	花甲、周甲、平头甲子、耆、耳顺之年、耳顺、指使、养国、杖乡、六旬
61 岁	开七
70 岁	古稀、稀年、传家、致仕、致事之年、致政之年、贰膳、杖国、古稀之年、悬车之年、七旬
71 岁	开八
77 岁	喜寿

（续表）

年　龄	书　面　语　代　称
80 岁	八秩、中寿、常珍、书屏、杖朝
88 岁	米寿
80—90 岁	耄耋
90 岁	有秩、从游、就室
99 岁	白寿
100 岁	期颐、上寿、大齐

九、褒贬译法

词汇按照语法中的词性可分成名词、代词、动词、形容词、副词、介词和叹词等；词汇按照感情色彩可分成褒义、贬义和中性。在翻译过程中，词汇的词性并不是原封不动地从原文搬到译文，而是根据译文的语言习惯进行；词汇感情色彩的翻译一般应严格按照原文的精神来进行，而不是像词汇的词性翻译那样受译文的支配，也就是说，褒义词必须翻译成褒义词，贬义词必须翻译成贬义词，中性词也应翻译成中性词。让我们一起来看下面的例子：

1）The boy is appreciated by all his teachers for his *carefulness* in his homework. 这个男孩因功课做得**仔细认真**而受到所有老师的赞赏。

2）In fact, it is his *meticulousness* that is preventing him from making any progress in his research work. 事实上，正是因为他的**谨小慎微**，他的研究工作得不到任何进展。

3）Her husband was a *brave* pilot during the Second World War. 她的丈夫是二战期间一位**勇敢的**飞行员。

4）The *reckless* driver died in the traffic accident. 那个**莽撞的**驾车人在这次车祸中丧生。

5）These boys are big enough to be *self-respecting*. 这些男孩大

了，应该**有自尊心**了。

6) She is quite unpopular among her colleagues for she is so *egotistic*. 她在同事中间非常吃不开，因为她太**自私自利**了。

7) We need *tough-minded* soldiers in our army. 我们军队需要**意志坚强的**士兵。

8) He did not yield in the face of the *ruthless* enemies. 他在**残忍的**敌人面前没有屈服。

9) He is respected by his people for his *foresightedness*. 他由于**富于远见**而受到人民的尊敬。

10) I always considered him *calculating* and *mercenary* and did my best to avoid him. 我一向认为他这个人**工于心计**又**唯利是图**，所以总是尽力设法避开他。

11) Many people think that he is one of the most *ambitious politicians* of our times. 很多人认为他是现今最**有野心的政客**之一。

12) Although he is very young, he is very *ambitious* in his research work. 他虽然很年轻，但是在研究工作中很**有雄心壮志**。

13) The *stubborn* boy refused to listen to his parents' advice. 这个**犟**男孩不肯听父母的忠告。

14) The invaders met a *stubborn* resistance from the local people. 侵略者遭到了当地人民**顽强的**抵抗。

15) She is fidgety and *restless*. 她生性急躁**好动**。

16) All the inventors have a *restless* mind. 所有的发明家都有一个**探索不止的**头脑。

17) *As luck would have it*, no one was in the building when the explosion occurred. **真幸运**，发生爆炸时大楼里刚巧没有人。

18) *As luck would have it*, there was rain on the day of the picnic. **真不凑巧**，野餐那天下雨了。

19) The old couple made a *persistent* effort to search for their daughter lost in the war. 这对年老的夫妇**执著地**寻找着他们在战争中丢失的女儿。

20) She was vexed by the *persistent* ringing of the phone. 她被**没完没了的**电话铃声搞得心烦意乱。

21) 他们**忠心耿耿地**报效于自己的祖国和人民。They serve their

motherland and people *with loyalty and devotion*.

22) 这些**死心塌地的**纳粹分子为他们的第三帝国效命。These *die-hard* Nazis went all out to serve their Third Reich.

23) 几个月的林雪生活，既锻炼了他们的机智英勇，又锻炼了他们**坚韧不拔的**毅力。(曲波：《林海雪原》) Several months in the snowy forest have forged their cleverness and courage and given them a *firm and indomitable* will.

24) 没想到他们的封建思想是那样**顽固不化**。I did not expect that their feudal ideas would be so *incorrigibly obstinate*.

25) 这位导演**别具匠心**，在剧中安排了一场演员走到观众当中的戏。The director *showed his ingenuity* by arranging a scene in which the actors went into the audience of the play.

26) 这家伙老是**别出心裁，招摇撞骗**。That guy is always *trying to be different* so as to *swindle and bluff*.

27) 这位女影星在舞会上真是**仪态万方**。The film actress *appeared in all her glory* at the ball.

28) 这个政客在那场辩论中真是**丑态百出**。That politician *acted like a buffoon* during that debate.

29) 张将军真是**足智多谋**啊！General Zhang is really *wise and resourceful*.

30) 那个敌参谋长可是**诡计多端的**呀！That enemy chief of staff *has a whole bag of tricks*.

31) 这位**小**姑娘长得真好看。She is certainly a pretty *little* girl.

32) 那个**小**偷被送到派出所去了。That *petty* thief has been sent to the police station.

33) 他久久地站在人民**大**会堂前。He stood before the *Great* Hall of the People for a long time.

34) 叫那些人不要**大**吵**大**闹。Tell those people to stop making such a *terrific* din.

35) 她父亲是一位**有名的**外科医生。Her father is a *famous* surgeon.

36) 黄金荣是旧上海**有名的**大流氓。Huang Jinrong was a *notorious* rogue in Shanghai in the old times.

37）由于党的农业政策，我国千千万万农民走上了致富的道路。*Thanks to* the policies of the Communist Party of China on agriculture, millions of peasants in China are getting rich.

38）由于两次世界大战的爆发，各国人民蒙受了极大的灾难。People of all countries have suffered great calamities *in consequence of* the two World Wars.

39）诗人应该具有丰富的**想像力**。A poet should have rich *imagination*.

40）真遗憾，你的**想像力**太丰富了。What a pity! You've got into wild flights of *fancy*.

41）funny：褒义 ① a *funny* story **滑稽的**故事

② a *funny* writer **风趣的**作家

③ He is being *funny*. 他在**逗乐**。

中性 ① There is something *funny* about the matter. 事情有点**蹊跷**。

② a *funny* black hat **古怪的**黑帽子

贬义 ① You'll be sorry if you try anything *funny* in class. 你要是在课堂上玩什么**鬼花样**，肯定要后悔的。

② She is a bit *funny* sometimes. 她有时候有点**疯疯癫癫的**。

③ Don't get *funny* with your boss! 不得对老板**放肆**！

42）由于：褒义① thanks to...

② by virtue of...

中性① owing to...

② due to...

③ because of...

④ as a result of...

⑤ in view of...

贬义 in consequence of...

43）something / anything / nothing // somebody / anybody / nobody：

① It's always *something* that you are the owner of so many won-

derful books. 想想你拥有这么多好书，你就会**感到安慰**。

② He has a strong desire to be *somebody*. 他极想**出人头地**。

③ Everybody who was *anybody* in Labour politics turned up. 工党政治生活中的**头面人物**个个都到场了。

④ There must be *something* in it. 这里面必有**名堂**。

⑤ "She is my horse, my dog, my *anything*," the male chauvinist husband said. "她是我的马，我的狗，反正是**属于我的东西**，"那个大男子主义的丈夫说。

⑥ They are nameless *nothings*. 他们是**无名之辈**。

⑦ He is always saying the usual polite *nothings*. 他老是在说那些寻常的**客套话**。

⑧ I am a mere *nobody*. 我是一个微不足道的**无名小卒**。

⑨ When he tossed a much-ballyhooed party in Persepolis three years ago to celebrate Persia's 2,500th anniversary, he invited virtually everybody who was *anybody* — but mostly *nobodies* showed up. 当三年前他在珀塞波利斯举行大肆宣扬的盛大典礼庆祝波斯建国二千五百年的时候，他几乎邀请了世界上所有的**知名人士**（有人译成：**名门望士、达官贵人**），但真正出席者却大多是些**无名之辈**（有人译成：**下里巴人、无名小卒**）。

例 1 至例 10 和例 21 至例 30 都是原文里就明显包含了一个褒义词或贬义词，翻译时只需对号入座地把它搬过来就可以了。例 11 至例 20 和例 31 至例 40 都是原文字面上没有明显表露出褒义或贬义的词语，我们必须通过上下文来发掘出句中词语的感情色彩，把这些字面上属于中性而实际上为褒义或贬义的词语忠实地翻译出来。最后 3 组译例说明同一个词语（或同一类词语）在不同的上下文中可以有不同的感情色彩，翻译时可以用褒贬译法处理成褒义、中性或贬义词语。上面最后 1 组例句没有标明感情色彩，这是因为每一个读者对这些词语感情色彩的划分可能会有不同的意见，我们还是让大家自己来作分析。

一个褒义词或贬义词往往会给整个句子乃至更大的上下文带来感情色彩。因此，我们在使用褒贬译法时，不仅要注意感情色彩明显的词语，而且要对原文中某些并无感情色彩的词语也恰如其分地使用褒贬译法。例如上面第四个例句（The *reckless* driver died in the traffic accident. 那

个**莽撞的**驾车人在这次车祸中丧生。),其中 reckless 明显含有贬义,并给整个句子涂上了贬义色彩,表示说话人对这个莽撞驾车的人持否定态度。为了把整个句子的贬义色彩和说话人的否定口气表现出来,译文除了译出 reckless 的贬义以外,还把 driver 和 died 分别用贬义翻译成"驾车人"和"丧生"(没有用像"驾驶员"和"死于这次车祸"这样感情色彩更为温和一些的中性词来翻译)。

第四章　句法翻译

一、换序译法

英语和汉语在语法结构上有着许多差别。在翻译的过程中，我们经常需要更换原文词语的前后次序。对原文的词序照抄照搬，丝毫不顾译文的习惯，这样的机械性翻译定会显得滑稽可笑，译文会丝毫无通顺可言。翻译时根据译文的语言习惯，对原文的词序进行调整，使译文做到最大程度上的通顺，这就是换序译法。请看下面的例子：

1）About 1840，*a canal* was constructed across the meadows of the Marsh Farm.（D.H. Lawrence：*The Rainbow*）大约在 1840 年，横穿马什农场的草地开凿了**一条新的运河**。（×大约在 1840 年，**一条运河**被建在横穿马什农场的草地上。）（主语换序）

2）It's good *you're so considerate*. **你想得这样周到**是很好的。（×这是很好的**你想得这样周到**。）（主语从句换序）

3）*Formerly a worker himself*，he was now an engineer. **他过去是工人**，现在当了工程师了。（×**以前的工人**，他是现在一个工程师。）（同位语换序）

4）Even the wild animals of his homeland，*it seemed to Kunta*，had more dignity than these creatures.（Alex Haley：*Roots*）**昆塔觉得**，即使他家乡的野兽也比这群人自尊自重。（×即使他家乡的野兽，**昆塔觉得**，也比这些家伙有更多的尊严。）（插入语换序）

5）From the moment *they set foot on the territory of their motherland*，they were warmly received by their compatriots. 从**他们走上祖国土地的**时刻起，他们就受到同胞们热情接待。（×从那个时刻**他们走上祖国土地**起……）（定语从句换序）

6）*On and on* Byron talked.（Herman Wouk：*The Winds of War*）拜

伦**滔滔不绝地**讲述着。(×**滔滔不绝地**拜伦讲述着。)(状语换序)

7) But before she went to join her husband in the Belgic capital, Mrs. Crawley made an expedition into England, leaving behind her her little son upon the Continent, *under the care of her French maid*. (W.M. Thackeray: *Vanity Fair*) 克劳莱太太到比利时首都去找丈夫以前,先到英国去走了一趟,**叫那法国女佣人带着**儿子留在欧洲大陆。(×……把她的儿子留在欧洲大陆上,**让他在她的法国女佣人的照料之下**。)(状语换序)

8) *Cheerful, efficient and warm-hearted*, they will do everything to make your journey smooth and comfortable. 他们**乐观、能干、热情**,总是想方设法使你一路上顺利舒适。(×**乐观、能干、热情**,他们总是……)(状语换序)

9) Send us a message *in case you have any difficulty*. **万一有什么困难**,请给我们一个信。(×请给我们一个信,**万一你们有什么困难**。)("如果"、"虽然"也有放在后半句的,但这样过于欧化的状语从句还是少用为好。)(状语从句换序)

10) *Never before has* our country been as united as it is today. 今天,我们国家**空前团结**。(×**从来没有以前**我们国家……)(倒装句换序)

11) 在那场战争中,**这道城墙**开始出现许多裂痕。Many cracks began to appear on *the city wall* during that war. (× During that war, *the city wall* began to appear many cracks.)(主语换序)

12) **发生了这样的事**不是你的错。It's not your fault *that this has happened*. (× *That this has happened* is not your fault. 这样翻译过于正规,在文体上与原文不符。)(主语从句换序)

13) 她,**一个瘦弱多病的女孩子**,以她坚强的毅力写出了一部部催人奋进的小说。*A thin and weak girl susceptible to diseases*, she wrote one inspiring novel after another with her strong will. (× She, *a thin and weak girl susceptible to diseases*, wrote one inspiring novel after another with her strong will.)(同位语

换序）

14）刘四爷没答碴儿，想了想，**问道**："话匣子呢？唱唱！"（老舍：《骆驼祥子》）Fourth Master Liu did not answer — he was thinking. "Where's the gramophone?" *he asked presently*. "Let's have a song!"（谓语换序）

15）她**认真热情，一字不漏地**记下了所说的话。*Conscientious and eager*, she took down what was said, *careful not to miss a word*.（×She was conscientious and eager and, without missing a word, took down what was said.）（谓语和状语换序）

16）东西越**小**，地心引力对它的吸力就越**小**，重量也就越**轻**。*The smaller* the thing *the less* the pull of gravity on it and *the less* the weight.（×The thing *the smaller* the pull of gravity on it *the less* and the weight *the less*.）（表语换序）

17）**一直在一旁观看的**小学生们开始鼓起掌来。The pupils *that had been watching* started to applaud.（×The *always watching* pupils started to applaud.）（定语从句换序）

18）她**每天早上**教我们学法语。She teaches us French *every morning*.（×She *every morning* teaches us French.）（状语换序）

19）会议**没能取得一致意见**就结束了。The meeting ended *in disagreement*.（× The meeting *didn't achieve agreement* and ended.）（状语换序）

20）我们**还在一切老解放区**大大地推广了农业生产互助组的组织。We greatly extended the organization of agricultural producers' mutual-aid teams *in all the old liberated areas*.（× We *in all the old liberated areas* greatly...）（状语换序）

下面再看较为复杂的换序译法：

21）He witnessed ①*the sixth* ②*post-war* ③*economic* ***crisis*** ④*of serious consequence* ⑤ *that prevailed in various fields* ⑥ *in the USA*. 他亲眼目睹了⑥**美国**②**战后**①**第六次**④**后果严重的**⑤**波及各领域的**③**经济危机**。

（英语原文定语的词序：①次第定语、②时间定语、③本质性定语、**中心词**、④判断性定语、⑤陈述性定语、⑥国别定语；

汉语译文定语的词序：⑥国别定语、②时间定语、①次第定语、④

判断性定语、⑤陈述性定语、③本质性定语、**中心词**）

22）这3个县经历了①**那场**②**中国**③**70年代**④**第四次**⑤**较为严重的**⑥**遍及数省的**⑦**自然灾害**。The three counties underwent ①*the* ④*fourth* ⑤*rather serious* ⑦*natural* ***disaster*** ⑥*that plagued several provinces* ②*in China* ③*in the 1970's*.

（汉语原文定语的词序：①限定性定语、②国别定语、③时间定语、④次第定语、⑤判断性定语、⑥陈述性定语、⑦本质性定语、**中心词**；

英语译文定语的词序：①限定性定语、④次第定语、⑤判断性定语、⑦本质性定语、**中心词**、⑥陈述性定语、②国别定语、③时间定语）

23）①*For this reason*, our company ***explained*** ②*solemnly* ③*to your company* ④*many times* ⑤*in February* ⑥*last year*. 我公司①**为此**⑥**于去年**⑤**二月**②**郑重地**④**多次**③**向贵公司解释**。

（英语原文状语的词序：①目的状语、**主语**、**谓语**、②方式状语、③指涉状语、④频度状语、⑤时间状语中的月份、⑥时间状语中的年份；

汉语译文状语的词序：**主语**①目的状语、⑥时间状语中的年份、⑤时间状语中的月份、②方式状语、④频度状语、③指涉状语、**谓语**）

24）我们①**为顾全大局** ②**于同年** ③**秋末** ④**在第三方的调停下**⑤**开诚布公地**⑥**多次**⑦**强烈要求**贵方赔偿我们的一切损失。④*With the third party acting as an intermediary*, ①*to take the interest of the whole into account*, we ⑦*strongly* ***demanded*** ⑤*with frankness and sincerity* ⑥*many times* ③*at the end of the autumn* ②*of the same year* that you should compensate all our losses.

（汉语原文状语的词序：**主语**、①目的状语、②时间状语中的年份、③时间状语中的季节、④条件状语、⑤方式状语、⑥频度状语、⑦程度状语、**谓语**、**宾语**；

英语译文状语的词序：④条件状语、①目的状语、**主语**、⑦程度状语、**谓语**、⑤方式状语、⑥频度状语、③时间状语中的季节、②时间状语中的年份、**宾语**）

上面前20个例子主要是对句子中的语法成分在次序上进行调整，牵

涉部分都在一两个；而后 4 个例子是对那些中心词（划有底线）的修饰语进行换序译法，每个划底线的中心词都有六七个修饰语（前两句中的均为定语，后两句中的均为状语）。我们应在不断的翻译实践中去掌握英汉词序规律，学好换序译法。

二、断句译法

在英语中，我们经常可以看到又长又复杂的句子。英语读者对此早就习以为常了。在多数情况下，原封不动地对原文中的长句进行翻译，往往会使译文读者感到费解。在汉译英时，我们有时也会遇到这样的长句。因此，把一些长句断开来翻译也是翻译中经常采用的方法。这种翻译方法就叫断句译法。请看下面断句译法的实例：

1) The shark swung over *and* the old man saw his eye was not alive and then he swung over once again, wrapping himself in two loops of the rope. (Ernest Hemingway: *The Old Man and the Sea*) 鲨鱼在海里翻滚过来。// 老头儿看见它的眼珠已经没有生气了，但是它又翻滚了一下，滚得自己给绳子缠了两道。(拆开并列句)

2) It is very easy to bring some books from the bookstores and libraries, *but* to learn the knowledge in the books and put the knowledge into practice is by no means an easy job. 从书店和图书馆带一些书回来是轻而易举的。// 然而，从书中学得知识并把这些知识运用到实践中去就决不是那么简单的事情。(拆开并列句)

3) It was in vain *that the old lady asked her if she was aware she was speaking to Miss Pinkerton*. (W. M. Thackeray: *Vanity Fair*) **老太太问她明白不明白对她说话的不是别人，是平克顿小姐。**// 这话毫无效力。(拆开名词从句)

4) It is certain *that man will eventually solve the riddle of UFO*. **人类最后必将解开不明飞行物之谜。**// 这一点是可以肯定的。(拆开名词从句)

5) At the White House, *which had announced that President was staying up "until a late hour getting bulletins from the Bonus*

Army front," discrediting the BEF became the official line. (W. Manchester: *The Glory and the Dream*) **白宫宣布总统"深夜不眠,披阅不断送来的征讨补偿金远征军的前线军情报告";//** 诋毁"远征军"成了官方的拿手好戏。(拆开定语从句)

6) There is now a single accepted pronunciation for the vast majority of words in ordinary polite use, *deviation from which is regarded either as a provincialism or as a vulgarism*. 现今日常社交所用的大多数读音已有了一个公认的统一的标准。// **不符合这个标准,就被称为方言或俗语了。**(拆开定语从句)

7) After the war, his friend Kraemer got him a job as an instructor in an Army training school *that paid $10,000 a year*. 大战结束后,他的朋友克莱摩介绍他到一所军事训练学校去任教,**年薪一万美元。**(拆开定语从句)

8) Just then the fish gave a sudden lurch *that pulled the old man down onto the bow*. (Ernest Hemingway: *The Old Man and the Sea*) 正在这当儿,那条大鱼突然把船扯得晃荡了一下,// **老头儿给拖得倒向船头那边去。**(拆开定语从句)

9) Three rains had passed, and it was that lean season *when the village's store of grain and other dried foods from the last harvest was almost gone*. (Alex Haley: *Roots*) 三个雨季已经过去,正到了青黄不接的时节。// **村子里上一季收成之后贮藏的粮食和其它干果杂品差不多已食用一空。**(拆开定语从句)

10) As new men were permitted to do whenever there was no conflict with duties, Kunta and others of his Kafo would sit at the outermost edges of the formal sessions of the Council of Elders, *which were held once each moon under Juffure's ancient baobab*. (Ibid.) 只要不影响他们承担的职责,新成年的男人在长老会议正式开会时也可以参加,昆塔和他同班级的人就坐在最远的边上。**朱富雷村的长老会议在村里最古老的一棵猴面包树下一个月开一次。**(拆开定语从句)

11) *While the present century was in its teens*, and on one sunshiny morning in June, there drove up to the great iron gate of Miss Pinkerton's academy for young ladies, on Chiswick Mall, a

large family coach.（W.M. Thackeray: *Vanity Fair*）**当时我们这世纪刚开始了十几年。**在六月里的一天早上，天气晴朗，契息克林阴道上平克顿女子学校的大铁门前面来了一辆宽敞的私人马车。（拆开状语从句）

12）*Because the young man frequently came to the lady's house*, he was regarded as the mistress's lover. **这个小伙子经常来到太太的家。**因此，别人都以为他是这女主人的情人。（拆开状语从句）

13）*After singing a concert in this city*, he said he wanted to greet his admirers backstage as he always does. **他在那个城市演唱了一场音乐会。**音乐会结束以后，他提出要像往常那样到后台去见见他的崇拜者。（拆开状语从句）

14）Kunta's home-training had been so strict *that, it seemed to him, his every move drew Binta's irritated finger-snapping — if, indeed, he wasn't grabbed and soundly whipped*.（Alex Haley: *Roots*）昆塔所受到的家教是非常严格的。**在他看来，自己的每一个动作都会引起宾塔的怒火，即使不是把他一把抓住，痛抽几鞭。**（拆开状语从句）

15）*When Kunta got home with the massa well into one night a few months later*, Bell was less irritated than concerned that they were both too tired even to eat the good supper she'd prepared.（Ibid.）**几个月以后的一个晚上，昆塔跟随着老爷于深夜才回到家里。**贝尔看到他们两人累得连她准备下的美味晚餐都吃不下，心里的担心超过了气恼。（拆开状语从句）

16）Kunta was so worn out, slumped in his rocking chair, staring vacantly at the fire, *that he didn't even notice Bell feeling his forehead and taking off his shoes*.（Ibid.）昆塔累极了，他颓然倒在他的摇椅中，凝视着火光发呆。**他甚至没有感到贝尔用手摸了摸他的前额，**并替他脱了鞋。（拆开状语从句）

17）叫做福生的那个瘦长男子听得姑太太称赞他，快活得什么似的，一面急口回答，// 一面转身又拖了两把椅子来放在姑老爷和姑太太的背后，// 又是献茶，又是敬烟。（茅盾：《子夜》）The spindly youth Fusheng babbled in reply, dazzled by Mrs.

Du's compliments. // He placed a chair behind her and another behind her husband. // Then he bustled about serving tea and offering cigarettes round.（拆开状语从句）

18）这首歌并不曾继续多久,// 就和笛声共同消失在黑暗里了。（巴金:《家》）The singing did not last very long. // Soon, together with the sound of the flute, it faded away in the darkness.（拆开状语从句）

19）自己既不肯动,他倒希望虎姑娘快快进屋去,或是命令他干点什么,// 简直受不了这样的折磨,一种什么也不像而非常难过的折磨。（老舍:《骆驼祥子》）He didn't feel like moving, but wished Tigress would hurry back inside, or else give him some orders. // He simply couldn't stand this strain, which was unlike anything he had ever known, and quite unbearable.（拆开状语从句）

20）罗大方从警备司令部转到法院看守所坐了三个月的牢,// 虽然红润的面孔瘦了些,也白了些,但是丝毫看不出有受到挫折后的萎靡和困顿,// 他依然风趣横生,// 大眼睛滴溜溜地闪动着,拳头不停地挥动着。（杨沫:《青春之歌》）Luo Dafang had been transferred from the garrison headquarters to the lock-up of the district court, where he had been detained for three months. // Though his face was no longer as plump and ruddy as hitherto, this persecution had not left him downcast. // His spirits were as high as ever. // His big eyes sparkled and he shook his fists as he spoke.（拆开并列句和状语从句）

长句难译,原因在于译者面对复杂的长句,不知从何下手。为了有效地翻译好长句,我们可对其进行语法分析,先找出句子的主语、谓语和宾语,然后找出修饰主语和宾语的定语和定语从句,以及修饰谓语的状语和状语从句。理清句子的语法层次之后,就要按照译文的语言习惯调整搭配,恰如其分地断开长句进行翻译。当然,在文学翻译中,我们有时还非得保留原文的长句不可,以保留原文特定的文体风格。这自然是另当别论。

三、转句译法

英语中一个用作状语或定语的词组或者名词词组经常包含丰富的语义。有时，要把原文词组的内容连同其形式一起翻译成地道的汉语几乎不可能。我们不得不把这个词组（有时甚至是个单词）转译成汉语中的一个句子。汉语中也有这样短小精悍、含义丰富的词组，因此，我们在汉译英时也经常要用到这种转词为句的翻译技巧。下面请看转句译法的实例：

1）*A crashing thunderstorm, with thick rain hissing down from skies black as night*, stopped Victor Henry from leaving the White House.（Herman Wouk：*The Winds of War*）**轰隆几声雷响，从漆黑的天空哗啦啦下起大雨来。**维克多·亨利无法离开白宫。（主语转句）

2）*The astonished reader* must be called upon to transport himself ten thousand miles to the military station of Bundlegunge, in the Madras division of our Indian Empire.（W. M. Thackeray：*Vanity Fair*）**读者准会觉得吃惊，**因为我现在要请他走一万英里路，到我们的属地，印度的玛德拉斯行政区本特尔根奇驻地去走一趟。（主语转句）

3）Nixon was greatly impressed by *Stassen's firm handshake*.（W. Manchester：*The Glory and the Dream*）**史塔生紧紧和他握手，**尼克松对这一点印象很深刻。（逻辑主语转句）

4）Then when Pug first returned to the Grunewald house, the art museum director who lived next door, a *vastly learned little dark* man *named Dr. Baltzer*, rushed over, dragging a lame leg, to offer his neighbor a drink and to chat about the imminent British collapse.（Herman Wouk：*The Winds of War*）帕格一回到绿林区自己的住宅，隔壁那个美术博物馆馆长马上拖着一条残废的腿跑了来，邀请邻居喝一杯，同时谈起英国迫在眉睫的覆灭。**这位馆长名叫巴尔泽博士，学问渊博，身材矮小，肤色黝黑。**（同位语转句）

5) *Winston Churchill, today an idealized hero of history*, was in his time variously considered a bombastic blunderer, an unstable politician, an intermittently inspired orator, a reckless self-dramatizer, a voluminous able writer in an old-fashioned vein, and a warmongering drunkard. (Herman Wouk: *The Winds of War*) **温斯顿·邱吉尔今天是一个被理想化了的历史英雄**,但当时却被看成各种各样的人物:爱唱高调但常犯错误的人、摇摆不定的政客、有几分才气的演说家、轻率的装腔作势者、写有大量著作但文风古老的多产作家,以及贩卖战争的酒徒。(同位语转句)

6) After an hour, the trail took them by a low, spreading tree *strung thickly with beads*. (Alex Haley: *Roots*) 走了一个小时光景,他们走到了一棵矮矮的枝繁叶茂的树旁,**树上密密麻麻地挂满了念珠**。(定语转句)

7) He had a *sound* feeling that idiom was the backbone of a language and he was all for the racy phrases. 他感到习语是语言的主要支柱,因此特别主张用生动的短语,**他的想法是非常正确的**。(定语转句)

8) The members of the Bonus Expeditionary Force had hoped *in vain* for congressional action. (W. Manchester: *The Glory and the Dream*) "补偿金远征军"里边的人原是希望国会采取措施的,**可是希望落空了**。(状语转句)

9) I tried *vainly* to put the pieces together. (Helen Keller: *The Story of My Life*) 我想把这些碎片拼在一起,**可是拼不起来**。(状语转句)

10) A schoolmaster, finding such errors in a schoolboy's essay, would be *justly* indignant. 小学老师要是在学生的作文里发现那样的错误也一定会生气,**而生气是完全应该的**。(状语转句)

11) Spring has so much more than speech *in its unfolding flowers and leaves*, and *the coursing of its streams*, and *in its sweet restless seeking*! (John Galsworthy: *The Apple Tree*) **春花怒放,春水奔流,春天欢腾地无休无止地追逐着**,这一切都比言语要丰

富得多！

12）Rhoda clutched Victor Henry's arm and jumped up and down, ①*to the amusement of the uniformed foreign ministry man* ②*who had escorted them to meet the train from Konigsberg*.（Herman Wouk：*The Winds of War*）罗达紧紧抓住维克多·亨利的胳膊乱蹦乱跳。①**旁边那位穿制服的外交部官员忍不住露出微笑，②他是送他们到这里来接从科尼希斯贝格开来的列车的。**（①状语转句；②定语转句）

13）*Easy and pleasant as their life at Paris was*, it was after all only an idle dalliance and amiable trifling.（W. M. Thackeray：*Vanity Fair*）**他们在巴黎生活得又舒服又有趣，**可是终究不过在偷安嬉耍，不是个久远之计。（状语转句）

14）The President gave Victor Henry a hearty handshake, *his grip warm and damp*.（Herman Wouk：*The Winds of War*）总统很高兴地和维克多·亨利握手。**他的手很热而且湿。**（状语转句）

15）Clapp, *with the best of characters and handwritings*, had been able very soon after his master's disaster to find other employment for himself.（W. M. Thackeray：*Vanity Fair*）**克拉浦品行端正，一笔字又写得好，**因此主人坏了事以后不久就找到了别的工作。（状语转句）

16）"It's very bad, madam, *obviously*."（Herman Wouk：*The Winds of War*）"情况很不好，夫人，**这是很明显的。**"（插入语转句）

17）*Luckily*, at this time he caught a liver complaint, for the cure of which he returned to Europe, and which was the source of great comfort and amusement to him in his native country.（W. M. Thackeray：*Vanity Fair*）**算他运气好，**正在那时害了肝病，必须回到欧洲去医治，才算有机会在本国享福。（插入语转句）

18）**去年八月那场使七个国家遭受了极大损失的**来势凶猛的龙卷风已经引起全球科学家的高度重视。The violent tornado that struck in August last year has aroused great attention among the scientists throughout the world. *Seven countries suffered a great loss from the tornado*.（定语转句）

19）**冬天，**快过阴历年的时候，一个风雪满天的星期日，余永泽从

外面抱回了许多好吃的东西。(杨沫:《青春之歌》) *It was winter. One snowy Sunday not long before the lunar New Year, Yongze came home loaded with parcels.* (状语转句)

20) 他**像大海捞针一样**在茫茫黑夜里寻找金色的梦。He searched for his golden dream in the pitch dark of the night. *It was just like fishing for a needle in the ocean.* (状语转句)

转句译法同断句译法一样,都是为了使译文更加明了易读,手段都是把原文较长的句子拆开来说,以此简化原文的句子结构。断句译法是把原文中的从句拉出来翻译成独立的句子,而转句译法是把原文中的一个词组或词语拉出来翻译成独立的句子。

四、合句译法

一般说来,英语句子要比汉语句子长,一个英语句子要比一个汉语句子具有更大的容量。因此,我们在汉译英时有必要、也有可能把两个或两个以上的汉语句子翻译成一个英语句子。比较口语化的英语句子也比较短,我们在英译汉时也经常要用合句译法,把两个或两个以上的英语句子翻译成一个汉语句子。请看下面的例句:

1) The young man was very miserable. // He had no money about him. // All his savings had been stolen. 这个年轻人很惨,已落到了身无分文的地步,**因为**他所有的积蓄被窃。

2) Darkness fell. // An explosion shook the earth. // It did not shake his will to go to the front. 夜幕降落**时**,一声爆炸震动了大地,**可**并没动摇他上前线的决心。

3) That day, the President had an interview with her father. // Her father was going to the moon by space shuttle. 那天,总统会见了她的父亲,**因为**她的父亲即将乘航天飞机去登月。

4) She is very busy at home. // She has to take care of the children and do the kitchen work. 她在家很忙,**又**要看好孩子,**又**要下厨。

5) 众人忙问端的。// 他乃说道:"原来本府新升的太爷姓贾名化,// 本贯胡州人氏,// 曾与女婿旧日相交。"(曹雪芹:《红楼

梦》,第二回)Asked what had happened, he told them: "This new prefect, Jia Hua, is a native of Huzhou *and* an old friend of my son-in-law."

6) 这贾菌亦系荣国府近派的重孙,// 其母亦少寡,// 独守着贾菌。(曹雪芹:《红楼梦》,第九回)Jia Jun was a great-great-grandson of the Duke of Rongguo, *and* the only son of his mother *who* had been widowed early.

7) 袭人之母也早迎了出来。// 袭人拉了宝玉进去。(曹雪芹:《红楼梦》,第十九回)By now Xiren's mother had come out to greet him too, *and* Xiren led Baoyu in.

8) 说毕,张道士方退出去。// 这里贾母与众人上了楼,在正面楼上归坐。// 凤姐等占了东楼。(曹雪芹:《红楼梦》,第二十九回)Thereupon the priest withdrew, *while* the Lady Dowager and her party went upstairs to sit in the main balcony, Xifeng and her companions occupying that to the east.

9) 邢夫人将方才的话只略说了几句,// 贾赦无法,又含愧。(曹雪芹:《红楼梦》,第四十七回) *When* Lady Xing gave her husband an abbreviated version of what the Lady Dowager had said, Jia She felt at a loss and bitterly mortified too.

10) 贾琏见他去了,只得回来瞧凤姐。// 谁知凤姐已醒了,听他和鸳鸯借当。(曹雪芹:《红楼梦》,第七十二回)As soon as she had gone Jia Lian went in to see Xifeng, *who* had woken up and heard him ask for a loan.

11) 笛声止了。// 远远地起了拍掌声和欢笑声。(巴金:《家》)The flute stopped, *and* in the distance there was applause and laughter.

12) 旧历新年快来了。// 这是一年中的第一件大事。// 除了那些负债过多的人以外,大家都热烈地欢迎这个佳节的到来。(巴金:《家》)The traditional New Year Holiday was fast approaching, the first big event of the year, *and* everyone, except those who owed heavy debts — which traditionally had to be paid off before the year — was enthusiastically looking forward to it.

13) 只有吴荪甫的眼睛里却闪出了兴奋的光彩。// 和孙吉人尚属初交，真看不出这个细长脖子的小脑袋里倒怀着那样的高瞻远瞩的气魄。(茅盾:《子夜》) However, Wu Sunfu's eyes gleamed with excitement, *for* Sun Jiren was a comparatively new acquaintance, and Wu Sunfu had hardly expected that this man with his small head and long neck would turn out to be so far-sighted and unconventional.

14) 最后两个字是特别用力的。// 大家都不懂"这个"是什么。(茅盾:《子夜》)He laid special stress on the word "this," *but* nobody appeared to understand what he meant.

15) 讲动武，祥子不能打个老人，也不能打个姑娘。// 他的力量没地方用。(老舍:《骆驼祥子》)It was impossible for Xiangzi to hit an old man or a woman, *so* there was nowhere for him to use his strength.

16) 还是热，心里可镇定多了。// 凉风，即使是一点点，给了人们许多希望。(老舍:《骆驼祥子》)It was still hot but everyone felt much better, *for* the breeze, though slight, brought them hope.

17) 仔细地听了听，她没有去生火炉，也没有去收拾房间。// 他赶快跳下床来打开一条门缝向外一望——院子里冷清清一个人影也没有。(杨沫:《青春之歌》) *When* he had listened intently and made sure that she was not lighting the fire or cleaning the room, he bounded out of bed, opened the door a little, and peered into the courtyard — no one was there.

18) 过了两年，他又换过学校，却遇见了一个值得感佩的同事。// 那同事是个诚朴的人，担任教师有六七年了。(叶圣陶:《倪焕之》)Two years later he changed to yet another school, and there he met a colleague whom he could not help admiring and feeling drawn to, *as* he was a sincere, plain-spoken fellow who had been a teacher for six or seven years.

19) 杜唐二人听说工作队到来，不约而同地来找韩老六。// 他们来到后，屋子里随即热闹起来。(周立波:《暴风骤雨》)When Du and Tang heard that the work team had arrived, they came to-

gether to see Han, *and* soon the whole household was astir.

20）这地主姓高，叫敬斋。// 过去铁道游击队在这里住的时候，李正曾跟他和另外几个地主谈过话，要他们积极帮助抗日。（知侠：《铁道游击队》）This landlord was the same Gao Jingzhai *who*, with several other landlords, had once been interviewed by Li Zheng and asked to render substantial assistance to the guerrillas in the resistance against the Japanese.

采用合句译法时，都是根据原文各句之间的逻辑关系，在译文的句与句之间加上连接词语，如汉语译文中的“因为”、“如果”、“但是”、“又……又……”以及英语译文中 and, while, when, so, but, because, for, as, who 等。

五、缩句译法

所谓缩句译法，就是根据原文的逻辑关系和译文的语言习惯，把原文中的一个句子紧缩成译文中另一个句子的组成部分。一般情况下，我们把原文上下文中相对次要的句子紧缩成相对主要的句子的组成部分，大多紧缩成状语，也有一部分紧缩成定语或同位语乃至主语。请看下面的例句：

1）*It was April 1945*. The Second World War was coming to an end. **1945 年 4 月，**第二次世界大战已接近尾声。（缩为状语）

2）She went back home to take care of her husband. *He was seriously ill*. 她回家去照料**病重的**丈夫。（缩为定语）

3）They sat down in the waiting-room to do some reading. *People came to and fro there*. 他们在**人来人往的**候车室里坐下来看点书。（缩为定语）

4）Her father became the mayor of the city. *He was a murderer in the Second World War*. 她的父亲，**二次大战中的一个杀人凶手，**竟当上了这个城市的市长。（缩为同位语）

5）黛玉又忙命倒茶，**一面又使眼色与宝玉。宝玉会意，**便走了出来。（曹雪芹：《红楼梦》，第五十二回）Daiyu ordered tea, *glancing at Baoyu as she did so*. *Taking the hint*, he went out of the

room.(缩为状语)

6) 周瑞家的忙起身,**拿匣子与他**,说送花儿一事。(曹雪芹:《红楼梦》,第七回)Mrs. Zhou stood up and explained her errand, *handing over the box*.(缩为状语)

7) 历来野史,或讪谤君相,或贬人妻女,奸淫凶恶,**不可胜数**。(曹雪芹:《红楼梦》,第一回) The trouble is that *so many* romances contain slanderous anecdotes about sovereigns and ministers or cast aspersions upon other men's wives and daughters so that they are packed with sex and violence.(缩为定语)

8) 如今你还了得,"羊群里跑出骆驼来了,就只你大。"**你又会做文章了**。(曹雪芹:《红楼梦》,第八十八回)You're getting above yourself nowadays — a camel in a flock of sheep — being the eldest and *the one who can write*!(缩为状语)

9) **王夫人打发人来唤宝钗**。宝钗连忙过来,请了安。(曹雪芹:《红楼梦》,第一百二回) *Summoned by Lady Wang*, Baochai hurried over to pay her respects to her.(缩为状语)

10) **大家都笑了**。宝玉起身辞了出来。黛玉送到门口,紫鹃在台阶下站着,**宝玉出去,才回房里来**。(曹雪芹:《红楼梦》,第八十七回)Amid general laughter Baoyu rose to take his leave, and Daiyu saw him to the door while Zijuan waited at the foot of the steps, *not re-entering the house until he had gone*.(缩为状语)

11) **这日他比平日起得迟,看见她已经伏在洗脸台上擦脖子,肥皂的泡沫就如大螃蟹嘴上的水泡一般,高高的堆在两个耳朵后。**(鲁迅:《肥皂》) *Getting up later than usual*, he saw his wife leaning over the wash-stand rubbing her neck, *with bubbles like those emitted by great crabs heaped up over both her ears*.(缩为状语)

12) **孔乙己着了慌**,伸开五指将碟子罩住,弯腰下去说道,"不多了,我已经不多了。"(鲁迅:《孔乙己》) *Growing flustered*, he would cover the dish with his hand and bending forward from the waist would say, "There aren't many left, not many at all."(缩为状语)

13) **太阳当顶了。**田野，丛树，屋舍，都显现在光明静穆的大平面上。(叶圣陶:《倪焕之》) *With the sun right overhead now*, the fields, the clumps of trees and the huts were all picked out clearly on a vast, flat surface, brilliantly lit and still. (缩为状语)

14) 他在去年夏天把十九岁的女儿小福子卖给了一个军人。**卖了二百块钱。**(老舍:《骆驼祥子》) The summer before, he had sold his nineteen-year-old daughter Joy to an army officer *for two hundred silver dollars*. (缩为状语)

15) **道静气得浑身发抖。**她二话没说，立刻向经理辞了职。(杨沫:《青春之歌》) *Quivering with anger*, Daojing promptly gave notice. (缩为状语)

16) 卢嘉川挨近她，情不自禁地握住了她的手。**这女孩的热情、大胆和奔向革命的赤诚深深感动了他。**(杨沫:《青春之歌》) Lu Jiachuan, *touched by her enthusiasm, her courage and revolutionary spirit*, stepped up to her and could not resist taking her hands. (缩为状语)

17) 小分队跳下绝壁岩，续行三日，进入绥芬大甸子。**这是大锅盔山下的激洪冲积成的一个大草原。**(曲波:《林海雪原》) Three days after the detachment descended the cliff, it reached the Suifen Plain — *a wide level formed by the topsoil continually being swept down by torrents from the neighbouring Big Helmet Hills*. (缩为同位语)

18) 七月里的一个清晨，**太阳刚出来。**地里，苞米和高粱叶子上，抹上了金子的颜色。(周立波:《暴风骤雨》) Early one summer day, the golden rays of *sunrise* daubed the maize and sorghum fields in a bright yellow. (缩为定语)

19) **车子慢慢地走着，**在一个泥洼子里渥住了。**老孙头一面骂牲口，**一面跳下地来看。(周立波:《暴风骤雨》) *The lumbering cart* got stuck in the mud. *Swearing at his beasts*, Old Sun jumped down to take a look. (缩为主语和状语)

20) 他们到了杨集。**这是老洪带着队伍从枣庄过来和申茂队员们会合的庄子。**(知侠:《铁道游击队》) They arrived at Yangji, *the*

village where Lao Hong and his men had first met Shen Mao's group when they came from Zaozhuang.（缩为同位语）

缩句译法更多地用于汉译英，一方面是因为汉语句子较短，而英语句子较长，另一方面是因为汉语句子相对简单，而英语句子相对复杂，结构形式比较丰富多彩。

六、转态译法

所谓转态译法，就是在翻译过程中把原文中的被动语态转换成译文中的主动语态，或把原文中的主动语态转换成译文中的被动语态。一般说来，无论是书面语中，还是口头语中，英语比汉语用更多的被动语态。英语中那些用了被动语态的句子在翻译成汉语时，我们可以根据汉语的语言习惯把被动语态转换成主动语态；汉语中用主动语态的一些句子在翻译成英语时，我们也可以根据具体情况把主动语态转换成被动语态。请看下面的实例：

1) *She hadn't been told* Bette's other name, or she'd forgotten it. (Jack Lindsay: *Betrayed Spring*) **人家没告诉过她**蓓蒂姓什么，要不然也许是她忘了。

2) *His successes were so repeated* that no wonder the envious and the vanquished spoke sometimes with bitterness regarding them. (W. M. Thackeray: *Vanity Fair*) **他赢钱的次数那么多**，无怪乎眼红的人，赌输的人，有时说起这事便要发牢骚。

3) Cuff's fight with Dobbin, and the unexpected issue of that contest, *will long be remembered by every man* who was educated at Dr. Swishtail's famous school. (Ibid.) 凡是在斯威希泰尔博士那有名的学校里念过书的**学生，决不能忘记**克甫和都宾两人打架的经过和后来意想不到的结局。

4) *It has been mentioned* that Rebecca, soon after her arrival in Paris, took a very smart and leading position in the society of that capital, and was welcomed at some of the most distinguished houses of the restored French nobility. (Ibid.) **我曾经说过**，利蓓加到达法国首都巴黎不久之后，便在上流社会出入，又时髦，又出风头，连好些光复后的王亲国戚都和她来往。

5) *Many voices have been raised demanding* the setting up of an Arab common market. **许多人要求**建立一个阿拉伯共同市场。

6) Early in the spring of 1750, in the village of Juffure, four days upriver from the coast of the Gambia, West Africa, *a man-child was born to Omoro and Binta Kinte*. (Alex Haley: *Roots*) 1750年初春时节,在距西非冈比亚海岸溯河而上四天路程的朱富雷村,**奥摩罗·肯特和宾塔·肯特夫妇生下一个男孩**。

7) *Memoranda were prepared* in advance of private meetings on matters to be discussed. 在举行个别交谈之前,**我已经**就所有要讨论的问题预先**拟好了备忘录**。

8) He said *he was assured by the State Department* that the U.S. is willing to normalize relations with his country. 他说,**国务院向他担保**美国愿意同他的国家恢复正常关系。

9) New Zealand had no knowledge of this and *had not been consulted* on these reported plans. 新西兰不知道这件事,也**没有人同它商讨过**这些传闻的计划。

10) *The new Command having been installed, my work there was done*, and I returned to give my report to the House. **新的司令部成立后,我在那儿的任务就完了**,于是我就回国向下院作汇报。

11) *It was reported* that Yugoslavian President Tito told a Soviet envoy to "go to hell". **据报道**,南斯拉夫总统铁托叫一位苏联使者"别胡诌"。

12) The invincible defence of Stalingrad *is matched by* the commanding military leadership of Stalin. 在斯大林格勒,**不但有**坚不可破的防线,**还有**斯大林英明的军事领导。

13) The visitor *was* flattered and impressed. 这位客人**受宠若惊**,深**为**感动。

14) The Secretary was aware that final decisions must *be held open for* the President. 国务卿心中有数,最后的决定必须**由**总统来作出。

15) He *was* released immediately after Batista fled Cuba. 在巴蒂斯塔逃离古巴后,他马上**获**释。

16) He was described as impressed *by* Deng's flexibility. 据说他**为**邓的灵活态度所感动。

17) 说话时，**已摆了**茶果上来。(曹雪芹:《红楼梦》,第三回)Meanwhile refreshments *had been served*.

18) 当下**茶果已撤**，贾母命两个老嬷嬷带了黛玉去见两个母舅。(曹雪芹:《红楼梦》,第三回)Now *the refreshments were cleared away* and the Lady Dowager ordered two nurses to take Daiyu to see her two uncles.

19) **林如海已葬入祖坟了，诸事停妥**，贾琏方进京的。(曹雪芹:《红楼梦》,第十六回)*Lin Ruhai had been buried in the ancestral graveyard* and, *his obsequies completed*, Jia Lian was able to start back for the capital.

20) 至晚饭后，宝玉**因吃了两杯酒，眼饧耳热之际**，若往日则有袭人等大家喜笑有兴，今日却冷清清的一人对灯，好没兴趣。(曹雪芹:《红楼梦》,第二十一回)After dinner, *flushed by a few cups of wine*, Baoyu would normally have amused himself with Xiren and the others; but this evening he sat all alone, disconsolate, by the lamp.

21) 当下**众人七言八语**。(曹雪芹:《红楼梦》,第二十五回)By now *proposals of all kinds were being made*.

22) 两人走进大门，**门上的人进去禀了主人**，那主人走了出来。(吴敬梓:《儒林外史》,第三十四回)They entered the great gate, *were announced by the gateman and greeted by the master of the house*.

23) 老太太见这些家伙什物都是自己的，**不觉喜欢**，痰迷心窍，昏绝于地。家人、媳妇和丫鬟、娘子**都慌了**，快请老爷进来。(吴敬梓:《儒林外史》,第四回)When Fan Jin's mother realized that everything in the house was hers, *overcome with joy* she fell senseless to the ground. The maids and her daughter-in-law, *thrown into confusion*, hastily summoned their master.

24) 马路**两旁是整齐的梧桐树**。(周而复:《上海的早晨》)The avenue *was lined with neatly-spaced plane trees*.

25) 江菊霞也**佩服**徐义德的见解。(周而复:《上海的早晨》) Jiang

Juxia *was also struck with admiration at* Xu Yide's suggestion.

26）蛤蟆滩经济上和政治上的封建势力是**已经搞垮了**；但庄稼人精神上的封建思想，还需要一些时间才能**冲洗净**哩！（柳青：《创业史》）While feudal economic and political concepts *had been discarded* in Frog Flat, it would still be some time before all feudal influences could *be eradicated* from the peasants' minds.

27）人生的道路虽然漫长，但**紧要处常常只有几步**，特别是当人年轻的时候。（柳青：《创业史》）Although the road of life is long, *its most important sections are often covered in only a few steps*, especially when a person is young.

28）今天，余新江没有**穿工作服**，茁壮的身上，换了一套干干净净的蓝布中山装。（罗广斌、杨益言：《红岩》）Yu Xinjiang was not *dressed like a worker* today. His stocky body was garbed in a neat blue cotton high-button jacket.

29）全国人民所渴望的政治协商会议**现在开幕了**。（《毛泽东选集》，第五卷）The Political Consultative Conference so eagerly awaited by the whole nation *is herewith inaugurated*.

30）全国同胞们，中华人民共和国现**已宣告成立**。（《毛泽东选集》，第五卷）Fellow-countrymen, *the founding of the* People's Republic of China *is proclaimed*.

关于转态译法，我们要注意两点。一是英译汉时汉语译文可以采用主动语态，但并不一定要有主语，而汉译英时汉语原文中的无主句译成英语后必须添加主语。另一点要注意的是有些英语被动句在翻译成汉语时仍以被动语态出现，但避开用“被”字，而根据具体的上下文用“受”、“为”、“由”、“获”等表示被动概念的词语代替，如上面第十三个至第十六个例句。

七、正反译法

由于语言习惯不同，汉英两种语言在正说与反说方面也常常不同。原文中正说的句子进行翻译时可能不得不处理成反说，也可能处理成正说反说均可，只是处理成反说更好一些。反之亦然。这种把正说处理成

反说、把反说处理成正说的译法，就叫正反译法。试比较：

原文：What they found **will surprise no one** who has a teen or is a teen or just remembers being a teen.

原译：对于任何一个青少年，或者曾经是青少年，再或已成为青少年父母的人来说，这次实验结果**都不会令人吃惊**。

改译：这一结果**引起了**那些青少年父母、青少年本人以及对青少年时期仍记忆犹新的人们的**共鸣**。

英语词句中含有 never，no，not，non-，un-，im-，in-，ir-，-less 等成分以及汉语词句中含有“不”、“没”、“无”、“未”、“甭”、“孬”、“别”、“休”、“莫”、“非”、“毋”、“勿”等成分的为反说，不含这些成分的为正说。请看下面的实例：

英译汉正转反：

1) I do think that it is *beyond* his power to fulfill the task. 我的确认为要完成这项任务是他力所**不及**的。

2) He was *absent from* his own country last year. 他去年**不在**自己的国家里。

3) Do you know why she is always trying to *avoid* you? 你知道她为什么老是**不想见到**你？

4) Her husband *hates* to see her *stony* face. 她丈夫**不愿**见到她那张**毫无表情的**脸。

5) *Stop* talking nonsense! **别**胡说八道！

英译汉反转正：

6) *No* smoking! **严禁**吸烟！

7) We must *never stop* taking an optimistic view of life. 我们要**永远**对生活抱乐观态度。

8) *Don't* make your conclusion *before* the end of the year. **到**年底**再**下结论吧。

9) He returned home *with no hope* on his face. 他满脸**灰心绝望**地回到了家。

10) The train coming from Moscow will arrive *in no time*. 来自莫斯科的列车将**很快**到达。

汉译英正转反：

11）他**一直**希望自己能成为老板的助手。The idea that he should become an assistant to his boss *has never deserted* him.

12）她**光着脚**走进了房间。She came into the room *with no shoes on*.

13）那个房间的窗门**总是关着的**。The windows of that room *were never open*.

14）这个小孩现在**完全能自己**走路了。The child can walk *without any help* now.

15）法律面前，**人人平等**。Law *is no respecter of persons*.

汉译英反转正：

16）他似乎**想不出**恰当的字眼来阐明自己的观点。He seemed to be *at a loss* for the precise words to elaborate his opinion.

17）他提前三天到达**是我们没想到的**。His arrival three days in advance *is beyond our expectation*.

18）**请勿大声喧哗**。*Keep quiet*.

19）**还没**到家，她**就**激动得**不得了**。She got *extremely* excited *before* she reached her home.

20）**毋庸置疑**，中国的航空航天工业在过去的四十年中已取得了辉煌的成就。*It is beyond doubt that* China has made brilliant achievements in aviation and space industry in the last forty years.

在运用正反译法时，我们一定要注意正说与反说之间的语体变化。如“禁止张贴”翻译成正说 Posters Forbidden 较正规，而翻译成反说 No Posters, Please 就较口语化；同样，Posters Forbidden 翻译成正说“禁止张贴”较正规，而翻译成反说“不许张贴”较口语化。又如“的的确确”翻译成正说 indeed 较为口语化，而翻译成反说 it is beyond doubt that 则显得较正规；同样，indeed 翻译成正说“的的确确”较口语化，而翻译成反说“毋庸置疑”则显得较正规。一般说来，正说显得较正规，反说较口语化。

第五章　成语与翻译

一、英语成语汉译

英语成语以其精辟、形象、生动等特点，牢固地确立了它在英语中的重要地位。无论是在书面语言中，还是口头语言里，英语成语都发挥着越来越显著的作用，其数量正在日益扩大、其质量也在不断升华。因此，英语成语的汉译已成为翻译工作中的突出问题。

译好英语成语并非易事。请看下例：

He was *in the seventh heaven* last night.

误译：1）他昨晚**到七重天去**了。（七重天宾馆?）

2）他昨晚**去极乐世界**了。

3）他昨晚**见上帝去**了。

4）他昨晚**升天**了。

5）他昨晚**归西**了。

6）他昨晚**见马克思去**了。

……

许多人把 in the seventh heaven 同“升天”、“死”的概念联系起来。这是由望文生义而引起的理解错误。*Longman Dictionary of English Idioms* 对这条成语所作的释义是（*not formal*）in a state of great happiness or contentment（非常高兴的，非常愉快的，非常满意的）。这条成语同宗教有关，七重天是指上帝和天使居住的天国最高层。言下之意，人能身居天国最高层、与上帝同处，自然是非常愉快的。因此，这条成语汉译时一定要从“愉快”、“高兴”的意义出发，如：“欢天喜地”、“欣喜若狂”、“喜出望外”、“大喜过望”、“兴高采烈”、“乐不可支”、“其乐无穷”、“心花怒放”等。

再看 1 个 in the seventh heaven 汉译的例句：

The children are *in the seventh heaven* with their new toys. 这些孩子因有了新的玩具而**欢天喜地**。

接下来，我们通过英语成语的特点来探讨一下英语成语的翻译。

英语成语可分两类。一类是平铺直叙的，既无很深的含义，也无难解的典故，只是用词与搭配相对地固定。例如：

1）knit one's brow　　皱眉头
2）last but not least　　最后但不是最不重要的一点
3）laugh in sb's face　　当面嘲笑
4）lay sth to heart　　把某事放在心上
5）have pity on sb　　同情某人

对这类成语，我们只需从字面上去理解，翻译起来不会给我们带来什么问题，直接照字面译就是了。

另一类英语成语，有着相当明显的比喻意义，其中不少有着一定的历史或神话典故。这类成语中，有一部分因使用范围广、历史久，其字面意义和比喻意义都能为中国读者所接受。如：

1）Trojan horse　　特洛伊木马——比喻暗藏的敌人或危险
2）tower of ivory　　象牙之塔——比喻世外桃源
3）sour grapes　　酸葡萄——相当于阿Q精神
4）Sphinx's riddle　　斯芬克司之谜——比喻难解之谜
5）as wise as Solomon　　像所罗门一样聪明——比喻非常富有智慧
6）the fifth column　　第五纵队——比喻间谍
7）a Judas kiss　　犹大之吻——比喻背叛行为
8）crocodile tears　　鳄鱼眼泪——比喻假慈悲
9）wash one's hands of　　洗手不干——撒手不管
10）new wine in old bottles　　旧瓶装新酒——旧形式不适合新内容

对这部分英语成语，我们可以直接翻译它们的字面意义，因为一般中国读者都能理解这部分成语字面意义后面的比喻意义。

这一类英语成语中的另一部分，由于其文化背景的缘故，中国读者还不能通过它们的字面意义来理解它们的比喻意义。例如：

1）in a pig's whisper　　低声地；顷刻间
2）draw blood　　伤人感情，惹人生气
3）hang on sb's sleeve　　依赖某人，任某人做主

4) hang on sb's lips 对某人言听计从
5) make a monkey of 愚弄
6) to be full of beans 精神旺盛,精力充沛
7) bend an ear to 聚精会神地听,倾听
8) get cold feet 开始感到怀疑、胆怯或害怕
9) a skeleton at the feast 扫兴的人或东西
10) bury one's head in the sand 采取鸵鸟政策

对这部分英语成语,我们可以避开其字面意义,直接译出它们的比喻意义,以便中国读者更好地理解和接受。

英语成语有不少在比喻上同汉语成语非常相似,我们完全可以用这些相似的汉语成语来翻译英语成语。例如:

1) burn the boat 破釜沉舟
2) castle in the air 空中楼阁
3) a bolt from the blue 晴天霹雳
4) six of one and half a dozen of the other 半斤八两
5) after one's own heart 正中下怀
6) one's hair stands on end 毛发倒竖
7) kill two birds with one stone 一箭双雕
8) show the cloven hoof 露出马脚
9) hang by a hair 千钧一发
10) kill the goose that lays the golden eggs 杀鸡取卵

大多数英语成语是无法在汉语中找到比喻相同或相似的对等成语的,但英汉成语之间形异却意同的对等现象有许多。翻译时,我们也不妨采用这些对等成语。例如:

1) have an axe to grind 别有用心
2) talk through one's hat 胡言乱语
3) to be as poor as Job 家徒四壁
4) neither fish nor fowl 不伦不类
5) no respecter of persons 一视同仁
6) leave no stone unturned 千方百计
7) hole and corner 偷偷摸摸;鬼鬼祟祟
8) a fly in the ointment 美中不足

9）by the skin of one's teeth　　九死一生

10）call a spade a spade　　直言不讳

同一条英语成语，我们可根据具体的上下文，译成许多同义的汉语成语。例如：

1）reap what one has sown　　自作自受；自食其果；自掘坟墓；飞蛾扑火；咎由自取；玩火自焚；惹火烧身；作茧自缚

2）be on tenter-hooks　　坐立不安；如坐针毡；局促不安；心乱如麻；心烦意乱；七上八下；六神无主；手足无措

多条同义英语成语也能找到多条对等的同义汉语成语，这自然在很大程度上增加了翻译的灵活性。例如：

fish in the air	水中捞月
cry for the moon	挑雪填井
plough the sands	扬汤止沸
make a wild-goose chase	缘木求鱼
hold a candle to the sun	钻冰求酥
catch at shadows	以冰致蝇
lash the waves	以狸饵鼠
beat the air	隔靴搔痒

最后，我们讲一下翻译英语成语时很重要的一点：切莫望文生义。有一些英语成语同一些汉语成语和习惯说法在形式上非常相似，使我们一读到这些英语成语，立刻就联想到那些汉语成语或习惯说法。其实，两者之间形似意不似，貌合神离。例如：

1）pull sb's leg　　误译：拉后腿

正译：愚弄某人，开某人的玩笑

2）move heaven and earth　　误译：翻天覆地

正译：想方设法，千方百计

3）child's play　　误译：儿戏

正译：简单的东西，容易的事情

4）eat one's words　　误译：食言

正译：承认自己说了错话

5）dog-eat-dog　　误译：狗咬狗

正译：残酷争夺，人吃人的关系

由此可见，翻译英语成语决非易事。我们既要做到理解正确，又要注

意表达得体;既要提倡使用对等的汉语成语,又要防止望文生义、生搬硬套。

二、汉语成语英译

汉语成语的定义为:言简意赅、生动形象、比一般词语有着更强的表现力、历来为人们所喜欢用的一种精粹的语言材料。汉语成语结构稳定,绝大部分以四字格形式出现,约占百分之九十七。以四字格为主体的汉语成语不少于一万条,在政论、文艺、科技等文体中都起着极其重要的作用。在汉英翻译中,汉语成语的处理自然是一个不可忽视的问题。

以前曾有人把"胸有成竹"翻译成 have a bamboo in his stomach,这是事故?还是奇迹?闹了一场不小的笑话。其实,这条成语很难从字面上进行翻译。它出自苏轼原语,意思是说,画家在画竹之前,必须先在脑子里产生竹的形象,比喻在做事之前心里已经有全面的考虑。对这条成语,我们只能译出它的比喻意义:to have a well-thought-out plan before doing sth,也可用一条意义相等的英语成语来套译:to have a card up one's sleeve。

哪些汉语成语可根据其字面意义翻译?哪些只能翻译比喻意义呢?这完全取决于汉语成语的字面形式和比喻形象能否为译文读者所接受。例如,"胸有成竹"译成 have a bamboo in his stomach,不用说外国读者无法理解,就是我们了解汉英两种语言与文化的人也不能接受,因为译文所产生的形象与原文的比喻并不一致。

我们再来看1条汉语成语翻译的实例:

> 黛玉道:"跌了灯值钱呢,还是跌了人值钱?你又穿不惯木屐子。那灯笼叫他们前头点着;这个又轻巧又亮,原是雨里自己拿着的。你自己手里拿着这个,岂不好?明儿再送来。——就失了手也有限的,怎么忽然又变出这'**剖腹藏珠**'的脾气来!"(曹雪芹:《红楼梦》,第四十五回)"Which is more valuable, lamp or man? You're not used to wearing pattens, so get them to carry the horn lantern in front and take this one yourself, since it's handy and bright and meant to be used in the rain. Wouldn't that be better? You can send it back later. And even if you drop it, it won't matter. What's come over you suddenly that you want to '*cut open your stomach to hide a*

pearl'?" (translated by Yang Xianyi and Gladys Yang)

"剖腹藏珠"直接按字面译成 cut open your stomach to hide a pearl，原文中"为了一点小利益而牺牲大利益"的形象比喻，在译文中也是那样的栩栩如生，完全能为译文读者所接受，使他们获得了英语对等成语 penny wise and pound foolish 同样的效果。

由此可见，如果英文读者能像中文读者一样，从汉语成语的比喻中获得正确而又生动形象的效果，我们便可采用像上例"剖腹藏珠"那样的直译方法。

下面的英译按原文的字面翻译，其比喻效果同原文一样生动，译文能使读者很快联想起英文中的对等成语。例如：

1) 竭泽而渔 to drain a pond to catch all the fish
(相当于 kill the goose that lays the golden eggs)
2) 打草惊蛇 to stir up the grass and alert the snake
(相当于 wake a sleeping dog)
3) 易如反掌 to be as easy as turning over one's hand
(相当于 as easy as falling off a log)
4) 玩火自焚 to get burnt by the fire kindled by oneself
(相当于 fry in one's own grease)
5) 挥金如土 to spend money like dirt
(相当于 spend money like water)
6) 掌上明珠 a pearl in the palm
(相当于 the apple of one's eye)
7) 对牛弹琴 to play the lute to a cow
(相当于 cast pearls before swine)
8) 守口如瓶 to keep one's mouth closed like a bottle
(相当于 keep a still tongue in one's head)
9) 雪中送炭 to send charcoal in snowy weather
(相当于 help a lame dog over a stile)
10) 画蛇添足 to draw a snake and add feet to it
(相当于 paint the lily)

不少汉语成语不一定有非常对等的英语成语，但它们的字面翻译也能使译文读者得到正确无误的形象意义。例如：

1) 声东击西 to shout in the east and strike in the west

2）刻骨铭心 to be engraved on one's heart and bones

3）井底之蛙 to be like a frog at the bottom of a well

4）调虎离山 to lure the tiger from the mountain

5）口蜜腹剑 to be honey-mouthed and dagger-hearted

有些汉语成语并没有形象的比喻意义，它们的字面意义也就是它们的实际意义。对这些成语，我们当然可以采取字面翻译。如：

1）劳苦功高 to have spent toilsome labour and won distinctive merits

2）屡教不改 to fail to mend one's ways after repeated admonition

3）牢不可破 to be so strongly built as to be indestructible

4）攻其不备 to strike sb when he is unprepared

5）史无前例 to be without precedent in history

在不影响原义的前提下，我们应尽量采用这种按字面进行翻译的直译方法来处理汉语成语，从而更好地传达出原文的形式、意义和精神。

然而，汉语成语并非每条都能按字面翻译。有些成语的比喻形象是译文读者所不能接受的。如果把"眉飞色舞"死译成 his eyebrows are flying and his countenance is dancing，这势必会贻笑大方，使译文读者不知所云，莫明其妙。我们可根据该成语的实际意义灵活地翻译成 to beam with joy。再看下面的译例：

1）粗枝大叶 to be crude and careless
（死译：with big branches and large leaves）

2）无孔不入 to take advantage of every weakness
（死译：to get into every hole）

3）扬眉吐气 to feel proud and elated
（死译：to raise the eyebrows and let out a breath）

4）灯红酒绿 dissipated and luxurious
（死译：with red lights and green wine）

5）纸醉金迷 (a life of)luxury and dissipation
（死译：with drunken paper and bewitched gold）

6）开门见山 to come straight to the point
（死译：to open the door and see the mountain）

7）单枪匹马 to be single-handed in doing sth
（死译：with a solitary spear and a single horse）

8）大张旗鼓 on a large and spectacular scale
（死译：to make a great array of flags and drums）

9）海阔天空 （to talk）at random
（死译：with a vast sea and a boundless sky）

10）风雨飘摇 （of a situation）being unstable
（死译：The wind and rain are rocking.）

有一部分汉语成语带着一定的中国文化背景，有的成语在字面上就含有中国古代的人名、地名，有的出自寓言或历史典故。对这部分成语，字面翻译是无法为外国读者所接受的。如加上许多解释性文字，就失去了成语精粹的特点。最好的办法就是绕开其文化背景，译出其真正的内涵意义。例如：

1）毛遂自荐 to volunteer one's service（毛遂——战国时期人名）

2）叶公好龙 professed love of what one really fears（叶公——中国古代传说中的人名）

3）东施效颦 crude imitation with ludicrous effect（东施——中国古代一丑女的名字）

4）南柯一梦 a fond dream or illusory joy（南柯——中国古代传说梦中地名）

5）四面楚歌 to be besieged on all sides（楚——战国时期国名）

6）锱铢必较 to haggle over every penny（锱铢——中国古代重量单位）

7）罄竹难书 （of crimes）too numerous to mention（竹——中国等国纸发明以前写字用的竹简）

8）初出茅庐 at the beginning of one's career（此典故出自《三国演义》）

9）倾城倾国 to be exceedingly beautiful（此典故出自《汉书》）

10）悬梁刺股 to be extremely hard-working in one's study（此典故出自《战国策》和《汉书》）

有许多汉语成语和英语成语在意义上是对等的，我们可用英语成语来翻译这部分汉语成语，给译文读者一种生动感和亲切感。例如：

1）小题大做 make a mountain out of a molehill

2）赴汤蹈火 go through fire and water

3）洗心革面 turn over a new leaf

4）七颠八倒 at sixes and sevens
5）横行霸道 throw one's weight about
6）大发雷霆 blow one's top
7）过河拆桥 kick down the ladder
8）乳臭未干 be wet behind the ears
9）格格不入 be like square pegs in round holes
10）魂不附体 jump out of one's skin

还有一种情况，多条同义汉语成语里的任何一条可用对等的多条同义英语成语中的任何一条来翻译。例如：

左右为难	between the devil and the deep sea
进退维谷	stick in the mud
骑虎难下	between the horns of a dilemma
左支右绌	between two fires
跋前踬后	in a fix (dilemma / quandary / predicament)
羝羊触藩	in a cleft stick
不上不下	at a nonplus
进退两难	hold a wolf by the ears
无所适从	with one's back to the wall
莫衷一是	between Scylla and Charybdis

总而言之，翻译汉语成语时，为了保留原文形象，能直译则尽量直译，即按字面翻译。不能直译时，我们不能因词害义，应该翻译其实际意义。如能在英文中找到意义完全对等的成语，我们也可采用这种套译法。一般说来，正规文体中，汉语成语多采用形象的逐字翻译，非正规文体中，多采用简洁的大意翻译。

三、翻译中汉语四字格的使用

无论是用汉语写作的作品，还是用汉语翻译的作品，目前都有这么一种趋势，那就是四字格的运用越来越频繁，越来越广泛。四字格有两大类，一类是汉语成语的四字格，另一类是普通词语四字格。总起来说，四字格有3大优点：从内容上讲，它言简意赅；从形式上讲，它整齐匀称；从语音上讲，它顺口悦耳。汉语成语有百分之九十七采用四字格，这完全是从四字格的优点出发的。有不少成语原先并未采用四字格，但在其历史

发展过程中，通过由繁化简或由简化繁的途径，都朝四字格这一形式靠拢。由繁化简的汉语成语有："人言可畏"（由"人之多言，亦可畏也"发展而来），"集思广益"（由"集众思，广众益"发展而来），"青出于蓝"（由"青，取之于蓝而胜于蓝"发展而来）。由简化繁的汉语成语有："披荆斩棘"（由"披荆棘"发展而来），"赴汤蹈火"（由"赴汤火"发展而来），"短兵相接"（由"短兵接"发展而来）。普通的五字词语和三字词语，在不影响意义表达的情况下，也经常用四字格取而代之："振笔疾书"（说"振起笔疾书"的效果就差），"满脸堆笑"（"满脸堆着笑"就不好），"洗劫一空"（"洗劫空"没力量），"乘人之危"（"乘人危"缺乏音乐美感）。四字格的运用可使文章增添不少生花之笔。一篇译文恰到好处地用一些四字格，可让人读起来抑扬顿挫，起落跌宕，可以享受到语音上的和谐美感。这种通过增强音感给人留下深刻印象的效果，是普通的二字词组、三字词组或五字词组、六字词组所不能做到的。在忠实于原文的基础上，发挥译文语言优势，运用四字格是应该加以提倡的。我们先来欣赏下面两个译例：

1）Eisenhower later recalled, when MacArthur felt slighted he was capable of expressing himself in "an explosive denunciation of *politics*, *bad manners*, *bad judgment*, *broken promise*, *arrogance*, *unconstitutionality*, *insensitivity*, and the way the world had gone to hell."（W. Manchester: *The Glory and the Dream*）艾森豪威尔后来回忆往事时说，只要麦克阿瑟感到有人对他不够尊重，就"发起脾气来，破口大骂人家**好耍权术，不懂礼貌，乱出主意，出尔反尔，狂妄自大，违反宪法，神经迟钝，麻木不仁**，如今世道真是见鬼，等等。"

2）Wartime Marseilles was such a *bubbling* stew of political *double-dealing*, financial *corruption*, racial and nationalist *crisscrossings*, *refugee* agonies, and tragedies, and Mediterranean *finagling* dating back to Phoenician times, that compared to Gaither's *daily grind*, *melodramas* and *spy* yarns *paled*. (Herman Wouk: *War and Remembrance*)战争年头的马赛本来就已成一锅**上下翻腾**的大杂烩：政治上**狗苟蝇营**，钱财上的**巧取豪夺**，种族和国籍的**混淆纠缠，离乡背井**的难民们的苦难和悲剧，以及从腓尼基人时代以来就已盛行在地中海沿岸的**尔虞我诈、勾心斗角**，所以和盖瑟的**例行公事**相比起来，什么**离奇曲折**的剧情和**阴险诡谲**的

故事都要黯然失色。

例1的译文中接连使用8个四字格，例2的译文中恰到好处地用了11个四字格。这些四字格既忠实于原文，又显得异常生动，更加有效地表达了原文的意义。试想，假如把这些四字格都改换成参差不齐的二字、三字、五字或六字词组，那么译文的表达效果就必然要逊色得多。

接下来，我们对译文中四字格运用所要注意的4个问题，逐一加以举例说明。

1）The mayor of Toledo said in 1932: "I have seen *thousands of* these *defeated*, *discouraged*, *hopeless men and women*, *cringing* and *fawning* as they come to ask for public aid. It is a *spectacle* of national degradation." (W. Manchester: *The Glory and the Dream*)托莱多市长在1932年说过："我见到**数千万遭受了挫折的、失去了信心和希望的男人和女人又奉承又乞怜地**前来请求救济。**这么一个情景**给国家丢了脸。"

上面这个译文对原文中的划线部分没有采用四字格进行翻译，从而使译文在形式上失去平衡，在读音上缺乏节奏，使整个表达效果受到了较大的影响。如果对原文中的划线部分改用四字格译法，就会得到言简意赅、节奏强烈、形式工整、形象生动的效果。请看下面这段译文：

托莱多市长在1932年说过："我见到**成千上万的山穷水尽、灰心绝望的男男女女**前来请求救济。他们**低声下气，苦苦哀求。此情此景**，真是丢尽了美国的脸。"

2）To Henry Kissinger, *for whose wise counsel and dedicated services far beyond the call of duty I shall always remain grateful*.

From his friend, Richard Nixon

赠给亨利·基辛格：

你总能献出英明的计策，用全部心血进行忘我的工作，积极承担份外的事务，我为此将永远感激你。

你的朋友：理查德·尼克松

上面这段原文选自卡尔布兄弟俩合著的《基辛格》一书。尼克松把自己的一张照片送给基辛格，这儿的文字是尼克松在照片的下方写下的赠言。上面的译文虽然传达出了原文的意义，但是没有传达出原文的形象和精神。原文语义精辟，行文简练，令人回味，而译文却显得拖泥带水，读来也枯燥无味。如果把原文赠言部分的正文改用四字格翻译，不仅能克

服上面这个译文的缺点，而且也符合汉语赠言经常采用四字格的习惯。下面的译文就更好：

赠言亨利·基辛格

善进良策　献身尔职
逾于所司　永志不渝

你的朋友：理查德·尼克松

3) The girls *were all smiles* on hearing the good news. 姑娘们听到这个好消息都**满脸堆笑**。

原文里的 were all smiles 显然是个褒义用法，而译文里的四字格"满脸堆笑"意为满脸都是笑容，有故意做作的意味，含有明显的贬义色彩，这同原文是格格不入的。有人把它换译成另一个四字格："眉开眼笑"，这也不是很合适，因为这条成语经常用于贬义场合，如"他一看到送来的珍贵礼物，不由得眉开眼笑起来。"我们最好用一个褒义四字格来翻译上面这个原文："听到这个好消息，姑娘们个个笑逐颜开。"由此可见，翻译中的四字格还必须注意到感情色彩。

4) Louisa (a peasant girl): *As you have come to my home, I feel greatly honoured.*

路易莎(一位农家姑娘)：**大驾光临，不胜荣幸！**

这是一部外国故事片中的一句台词，说话人是一位普普通通、并没有受过很多教育的农家少女。可是在上面这个译文中，竟让这样一个女孩子说出了与她的地位和性格很不相称的文言文词句，这就违背了原作的精神。我们不能因一味地追求语音的美感和词藻的华丽而置原作语言特征和人物塑造于不顾。我们对四字格的运用，尤其对文言色彩较浓的四字格的运用，要特别注意场合。在翻译上面原文中口语特点较强的客套话时，我们可用日常生活中经常使用的语言来译："您来我家，我真是太高兴了！"(不必译成"我感到非常荣幸！")

下面我们来欣赏一些恰到好处地运用了汉语四字格的优秀译例：

1) *In the savage fighting, Germany itself* was laid waste, *the towns and countryside were devastated and ravished, the people decimated*. (W. Manchester: *The Glory and the Dream*)**德国全境受到了野蛮战争的洗劫，市廛萧条，田野荒芜，生灵涂炭，十室九空。**

2) Drew Pearson, a thirty-four-year-old reporter, described them as "*ragged, weary, and apathetic*," *with* "*no hope on their*

faces."(Ibid.)有一位三十四岁的记者,名叫德鲁·皮尔逊,他描写那些退伍军人,说是"**衣衫褴褛,筋疲力尽,神情木然,满脸愁容。**"

3) One of Major Eisenhower's friends was Brigadier George Moseley, whom Eisenhower later described as "a *brilliant*" and "*dynamic*" officer "*always delving into new ideas.*" (Ibid.)陆军准将乔治·莫斯利是艾森豪威尔少校的朋友。艾森豪威尔后来说他是个"**才气横溢**"、"**生气勃勃**"、"**富于创见**"的人。

4) He was *canny*, *openhanded*, *brisk*, *candid*, *and modest*. (Ibid.)**他为人聪明大方,生气勃勃,忠厚耿直,谦虚谨慎。**

5) *The Presidency* has survived *hard times* and *ordinary men* before. (*Newsweek*, Jan. 26, 1981)**总统其职**,真是历尽**艰难时代**,淘汰尽**平庸之辈**。

6) I repair to the *enchanted house*, where there are *lights*, *chattering*, *music*, *flowers*, *officers* and the eldest Miss Larkins, *a blaze of beauty*. (Charles Dickens: *David Copperfield*)我现在朝着那家**仙宫神宇**走去,那儿**灯火辉煌**、**人语嘈杂**、**乐音悠扬**、**花草缤纷**、**军官纷来**,还有拉钦斯大小姐,真是**仪态万千**。

7) There were a few middle-aged and even elderly women in the train, their *silver-wiry hair* and *wrinkled faces*, *scourged by time* and *trouble*, having almost a *grotesque*, *certainly* a *pathetic*, appearance in such a *jaunty* situation. (Thomas Hardy: *Tess of the D'Urbervilles*)游行队伍里的妇女,有几位中年的,甚至还有几位上了年纪的;她们都**饱经风霜,受尽磨难,一头白发,满脸皱纹**,却也夹在这种**轻快活泼**的队伍里,让人觉得几乎**不伦不类,毫无疑问十分可怜可叹**。

8) Dairyman Crick's household of *maids and men* lived on *comfortably*, *placidly*, even *merrily*. (Ibid.)克里克老板牛奶厂里的**男男女女**,都过得**舒舒服服**、**平平静静**,甚至于还**嬉嬉笑笑**、**闹闹嚷嚷**。

9) "I had brought the press to tears," Kissinger recalled, "having six appointments a day, *every day*, and *never saying a word*." (Marvin Kalb and Bernard Kalb: *Kissinger*)基辛格回忆当时的情

景说:"记者们可被我耍得要哭了。我一天六个活动,**日复一日,始终守口如瓶**。"

10) They *rejoiced* amidst the *flames* of the *burning* capital in the death of the American President as a *sure* sign that the Almighty would now rescue the Third Reich at the eleventh hour from *impending* catastrophe. (William Shirer: *The Rise and Fall of the Third Reich*)他们在首都的**熊熊大火**中为美国总统的死亡**而兴高采烈**,认为这是上帝终于在最后的刹那间把第三帝国**从迫在眉睫**的灾难中拯救出来的**千真万确**的迹象!

11) On this battle rests the fate of our nation. Let *every man do his utmost*. 民族存亡在此一战。**凡我士兵**务必**全力奋战**。

12) She is *cheerful and adaptable*, as well as *gentle*. 她不光是**性情温柔**,**而且爽朗随和**。

13) She *quietly* and *dreamily* lowered herself into his arms, and Angel *methodically* marched off with her. (Thomas Hardy: *Tess of the D'Urbervilles*)她**伏伏贴贴、悠悠忽忽**地靠在他的肩头上,他**不慌不忙、不紧不慢**地抱着她向前走去。

14) Izz had ridden *sensibly* and *calmly*. (Ibid.)伊茨伏在他身上,**规规矩矩,安安静静**。

15) In this place he would *meet his end*. (William Shirer: *The Rise and Fall of the Third Reich*)他要在这里**以身相殉**。

16) He was a *voracious* reader, *spending much of his days and evenings devouring books*. (W. Manchester: *The Glory and the Dream*)他读起书来**废寝忘食,夜以继日**。

17) *Lacking shade* or *screens*, the BEF was exposed to the full fury of the season. (Ibid.)"远征军"**一无凉棚,二无帘幕**,饱尝酷暑之苦。

18) The capital was a *slumbering village* in summer, largely forgotten the rest of the year. (Ibid.) 夏天,首都**沉沉欲睡,恰如村野**;至于其他季节,更没有人记得它了。

19) That *crippled* the court reform. (Ibid.)最高法院的改造,就此**半途而废**。

20) They *bluntly* told him that their governments intended to *break*

their covenants. In spite of their *pledged word*, they *would not march*; either the Czechs would *capitulate* to the Nazi dictator or they would *be left to fight alone*. (Ibid.)他们**直截了当**地告诉他,英法两国要**弃盟背约**了。虽然**有约在先**,可是现在他们**决不出兵**,捷克要么向德国独裁者**屈膝投降**,要么**孤军抗战**。

21) *Sheer boredom* nearly drove Eisenhower to the point of *resigning his commission*. (Ibid.) 由于**闷极无聊**,艾森豪威尔几乎想**解甲归田**。

22) All through the day Benes, *staggering* from *fatigue*, consulted with his cabinet, party leaders, and generals. At about five o'clock that afternoon of September 21 his government submitted. A Czech communiqué explained to the world: "We *had no choice*, because we *were left alone*." Benes said, "we have been *basely* betrayed." (Ibid.) 那天从早到晚,贝奈斯找阁员开会,找政党领袖商量,向带兵将领征求意见,**疲惫不堪**,**一步一拐**。9月21日下午5点左右,贝奈斯政府屈服了。捷克发表公报对全世界说:"我们**别无出路**,因为**孤立无援**。"贝奈斯说,"有人**卑鄙无耻**,把我们出卖了。"

23) *Their hands met* and — *like mist* — *fell through each other*. (Ray Bradbury: *August 2002: Night Meeting*)**两手相交,如烟如幻,交而不接**。

24) His face was neither *bright* nor *dark*, neither *alive* nor *dead*, neither *ready* nor *resigned*. (Ray Bradbury: *The Vacation*)他的模样,既非**精神焕发**,亦非**忧郁不堪**;既非**生气勃勃**,亦非**死气沉沉**;既非**敢想敢做**,亦非**逆来顺受**。(不能译作"不阴不阳、不死不活、不卑不亢")

25) He got into the *shoving* and *pushing* and *halting* and *slow flowing* of Broadway. (James Thurber: *One Is A Wanderer*)他**不知不觉**地走入了那条**推推挤挤**、**走走停停**、**人流壅滞**的百老汇大街。

26) *There is something about four people, two couples, two like each other* and *get along*; *that have a swell time*. (Ibid.) **四人同乐,别有风趣。两对男女意气相投,感情融洽,玩得痛快。**

27) Harry bullied that *old, old* lady into believing that she was a *sweet*, *pregnant* girl married to a sexy gorilla who was going to beat *her brains out*. (Kurt Vonnegut: *Who Am I This Time?*)哈里连骗带吓,哄得这**垂暮之年**的老太太真以为自己是那个**妩媚娇美、有孕在身**、委身于一个准备把自己打得**灵魂出窍**的性感恶汉的姑娘。

28) He was clearly a *new arrival* in Florida, still buttoned up tight in heavy serge, *stiff collar* and *necktie*, and *with nothing better to do than read*. (Kurt Vonnegut: *Tom Edison's Shabby Dog*)他显然**初来乍到**佛罗里达——厚厚的斜纹哔叽外套依然扣得紧紧的,**硬领衬衫,系着领带,无事可做,惟有读书**。

29) I *don't know where* the diploma *is* now. (John Cheever: *The Season of Divorce*)文凭现在**下落何方**我也**不得而知**。

30) The picture of the *well-dressed*, *pink-cheeked* doctor *losing his heart to* Ethel in this environment was hard to take seriously. (Ibid.)这种环境总不会叫人相信,这位**衣冠楚楚、脸色红润**的医生,竟会被埃蒂尔**勾魂摄魄**吧。

31) Then I happened to notice Ethel and saw that *her color was high*, that *her eyes were bright*, and that while she was praising Mrs. Newsome's new shoes, *her mind was not on what she was saying*. (Ibid.)接着我偶然注意到埃蒂尔**脸色绯红,目光炯炯**,嘴里说着赞赏纽森姆太太那双新鞋的话,其实**心不在焉**。

32) When we were tired, we were *unreasonable*, *cross*, and *the victims of transcendent depressions*. (Ibid.)当我们十分疲劳时,我们会变得**蛮不讲理,爱发脾气,消极颓唐**。

33) The signora was *fine*, with a skin like marble and *many* clothes, and it was a *commodious* and a *diverting* life. (John Cheever: *Clementina*)太太**美貌动人**,皮肤白如大理石,衣着**四时常新**。这是一种**自由自在、令人赏心悦目**的生活。

34) She worked for a *vulgar* and *badly educated* family. (Ibid.)她给一个**品格低下、缺乏教养**的家庭帮工。

35) What had the good God made the world so *strange* and *various* for if it was not to be seen? (Ibid.)这个世界要不是给人游览,

那么仁慈的上帝为何把它创建得那么**神奇怪异、变化万千**?

36) The trees at that season were *very colorful — she had never seen* this *before*. (Ibid.) 这时节的树木却**多姿多彩**,这是她**见所未见**的。

37) She was always *hurried* during the day and *tired* at night. (Ibid.)她白天总是**匆匆忙忙**,晚上就**疲惫不堪**。

38) They hung the tree with *shining* necklaces, *as if* it were a holy saint with the power of *curing evil* and *hearing prayers*. (Ibid.) 他们在树上挂满**闪闪发光**的彩球飘带,**煞有介事**地把它当成**能够祛邪驱鬼、有求必应**的神灵。

39) In *leaving one world and coming to another* she had *lost both*. (Ibid.) 本来想**弃旧图新**,结果她**二者俱失**。

40) But in this country she could have forever *white teeth* and *color in her hair*. (Ibid.) 但是在这个国度,她可以永带**两行碎玉,头顶青丝**。

41) Even the most beautiful *fell* quickly *under the darkness of time*, like flowers without care. (Ibid.) 最美的娇娃,因为**不堪时艰**,很快便**姿容消褪**,就像无人护理的花朵一般。

42) How even *the most beautiful* became *bent* and *toothless*, their *dark clothes* smelling, as the mamma's did, of smoke and manure. (Ibid.) **绝色美人**很快也就**弯腰驼背,皓齿尽落,一身皂衣**,就像老妈妈一样,散发着火烟和肥料的臭味。

43) There were many country folks at the reception and *much wine*, *food*, and *music*. (Ibid.) 只记得婚礼上许多老乡道贺,**酒菜丰盛,乐声不断**。

44) *A direct attack*, *a positive leer*, *blatant ugliness to her face* — these *never touched her*. (Flannery O'Connor: *Good Country People*) **当面骂她,加以白眼,公开奚落,她却无动于衷**。

45) *Men and women hurried by in long*, *shifting lines*. (Theodore Dreiser: *Sister Carrie*) **男男女女,熙熙攘攘,络绎不绝**。

46) Before you came I *did nothing* but *idle* and *drift into anything that offered itself*. (Ibid.) 你来之前,我**一无所事**,只是**游手好闲,逢场作戏**而已。

47) He sat at breakfast with his wife and children, *absorbed in his own fancies*, which *reached far without the realm of* their interests. (Ibid.) 他坐下来和妻子、儿女一起吃早饭，只是自己在**那里胡思乱想**，和他们的利益是**风马牛不相及**。

48) *Cold as it was* in the basilica, the air *was warm as May* compared to the chill in my heart as the Mass proceeded; *chants*, *bells*, *elevations*, *genuflections*, *and all*. (Herman Wouk: *War and Remembrance*) 教堂里**寒气逼人**，但是弥撒开始以后，教堂里的气氛与我此时心中的凄凉相比，却是**温暖如春**：**圣歌嘹亮**，**钟声悠扬**，**敬领圣餐**，**屈膝跪拜**，**气氛庄严**。

49) But the Vichy men are a *loathsome* form of life — *crawling*, *sycophantic*, *pretentious*, *lying*, *self-righteous*, anti-Semitic, *reactionary*, *feebly militaristic* and *altogether base* and unworthy of French culture. (Ibid.) 但是维希政权的这些人属于人类生命中令人齿寒的那一类型。他们**卑躬屈节**，**趋炎附势**，**自命不凡**，**狡诈多变**，**虚伪矫饰**；他们**反动保守**，歧视犹太民族；他们既**逞强好战**，又**软弱无能**。他们**卑鄙之甚**实在有辱法兰西文化。

50) *Someday* the minutes will have to *come to light*. They will show nothing but a *dreary sham*, a *repulsive* exercise in diplomatic *dodging*, *shadowboxing* and *double-talking*. (Ibid.) **有朝一日**，会议记录终将**公诸世人**。这些记录终将表明，一切都是**枯燥无味**、**弄虚作假**的东西，是外交上**虚与委蛇**、**装模作样**、**不知所云**的**令人反感**的行径。

51) These American staples are *beautiful* to our eyes, *exquisite* to our palates, *reviving* to our *fading* physiques. (Ibid.) 这些美国日常食品看起来**赏心悦目**，吃起来**美味可口**，对于我们的**苟延残喘**的体质有**起死回生**的功效。

我们可以经常做这样的练习，把自己随意看到或想到的一些英语单词和词组设法翻译成汉语四字格。大量的练习可以使我们熟能生巧，使我们在以后的翻译实践中对四字格的运用能做到得心应手。

我们不妨用四字格来口译以下的英语单词和词组：

1) pregnant 有孕在身；身怀六甲（×珠胎暗结）

2) sweet 娇柔妩媚;温婉可人;楚楚动人
3) slumbering 沉沉欲睡
4) bluntly 直截了当;直言不讳;开门见山
5) capitulate 屈膝投降;缴械投降
6) base (*adj.*) 卑鄙无耻
7) hurriedly 匆匆忙忙;心急火燎;风风火火
8) someday 有朝一日;总有一天(×猴年马月)
9) dreary 枯燥无味;精疲力竭
10) repulsive 令人反感;令人作呕
11) bargain 讨价还价;斤斤计较
12) mischievous 调皮捣蛋
13) cynical 玩世不恭;愤世嫉俗;冷嘲热讽
14) careless 粗心大意;马马虎虎
15) platitude 老生常谈;陈词滥调
16) senile 老态龙钟(×人老珠黄)
17) appropriate 恰如其分;恰到好处
18) boundless 漫无边际;无边无际
19) listless 没精打采;无精打采
20) furious 怒气冲天;怒不可遏
21) have never met 素不相识;素未谋面;未曾谋面
22) extend in all directions 四通八达
23) talk and laugh cheerfully 谈笑风生;欢声笑语(×有说有笑)
24) a world of difference 天壤之别;截然不同;天差地别
25) take a risk in desperation 铤而走险;孤注一掷
26) disciples and followers 徒子徒孙;门生弟子
27) decline with all sorts of excuses 推三阻四;百般推辞(×婉言谢绝)
28) await with great anxiety 望穿秋水;望眼欲穿;翘首以待
29) remarkably true to life 惟妙惟肖;栩栩如生
30) be shamed into anger 恼羞成怒;老羞成怒
31) hate to see sb go 恋恋不舍;依依不舍;难舍难分
32) again and again 屡次三番
33) try to look happy when actually sad 强颜欢笑

34）as if awakening from a dream　如梦初醒

35）walk off with sth　顺手牵羊

36）get instant results　立竿见影

37）achieve what one wishes　如愿以偿

38）broad daylight　光天化日

39）take on an entirely new look　焕然一新

40）face danger fearlessly　临危不惧

翻译中的四字格运用要从多方面加以注意。原文语言正规、行文流畅，尤其是在使用对偶、排比和平行结构等情况下，我们可用四字格来传达原文的语言效果。原文中像赠言、题词、感想、简洁的歌词和诗句等语言形式，可以采用符合汉语特点的四字格加以表达。在译文中运用四字格时，我们还必须充分考虑到感情色彩、语言特征、人物塑造等方面的问题。

四、翻译中英语成语的使用

在汉英翻译里，不管翻译何种文体，都会在英语译文中使用与该文体相适应的英语成语。这里要特别强调的是，针对不同文体的原文，要在英语译文里使用不同语域的英语成语。这种对英语成语恰到好处的运用，会在很大程度上提高译文的忠实与通顺，让英美读者感到就像在阅读他们本国作者用本国语撰写的作品一样。有不少英语成语能表达同一个意思，但它们往往在语域上存在着差别，有的庄严正规，常用于政论、科技体，有的形象活泼，常用于文艺体，有的简洁明了，常用于口语体。下面我们先来观察政论、科技体翻译中英语成语的使用：

1）一切种类的文学艺术的源泉**究竟**是从何而来的呢？（毛泽东：《在延安文艺座谈会上的讲话》）*In the last analysis*, what is the source of all literature and art?

2）所以我们**决不可**拒绝继承和借鉴古人和外国人，哪怕是封建阶级和资产阶级的东西。（同上）Therefore, we must *on no account* reject the legacies of the ancients and foreigners or refuse to learn from them, even though they are the works of the feudal or bourgeois classes.

3）其调停中心，仍在企图苟安，这只有**损害**中华民族利益才能做

到。(周恩来:《目前抗战危机与坚持华北抗战的任务》) The main purpose of their mediation is temporary relaxation — something which can be achieved only *at the expense of* China's national interests.

4) 这种材料**并不比**石头**更有**弹性。This material is *no more* elastic *than* stone.

5) 这些金属**很难说**都是良导体。It is *far from* certain that all these metals are good conductors.

上面5个译文里的英语成语极为常用,极为简单,因为政论、科技体翻译力求准确、严肃,不求生动形象。

接下来再看文艺体翻译译文里英语成语的运用:

1) 士隐那禁得贫病交攻,竟渐渐的**露出了那下世的光景**来。(曹雪芹:《红楼梦》,第一回) Aging and a prey to poverty and ill health, he began to look like a man *with one foot in the grave*.

2) 雨村**闲居无聊**,每当风日晴和,饭后便出来闲步。(同上,第二回) Then Yucun, finding *time hang heavy on his hands*, used to take a walk after his meals when the weather was fine.

3) 谁知这拐子又走不脱,两家拿住,打了个**半死**。(同上,第四回) Before he could get away with this, they nabbed him and beat him *within an inch of his life*.

4) 那衣裳虽是旧的,我也没大很穿,你要**嫌弃**,我就不敢说了。(同上,第四十二回) The clothes may not be new, but they haven't been worn much. Still, if you *turn up your nose at* them, I shan't complain.

5) 有的小伙子还总结出一条"恋爱经验":"先不能让她知道你是矿工,等把她'俘虏'了,再亮'番号'!"(陈建功:《丹凤眼》) Some of them even came to some conclusions about "the art of love": "First of all, you should never let her know you are a miner until you have her completely *at your feet*."

文艺体的翻译,尤其是小说里描述文体的翻译,要根据原文的形象特点,尽可能适当地在译文里使用比喻生动的英语成语,使译文中的形象同原文一样栩栩如生。

最后,我们来分析口语体翻译里英语成语的使用:

1) 鲁侍萍:就是他! 他现在跟你**完完全全是两样的人**。(曹禺:《雷雨》) MA: He certainly is! Only he and you *are poles apart*.

2）陈白露（厉声）：你现在就**给我出去**！（曹禺：《日出》）BAILU (*sternly*): And now you can *clear out*!

3）为此，我**非常赞成**修复长城，非常赞成给赞助修复长城的人刻碑留名。（张辛欣、桑晔：《北京人——奉献》）That's why I'*m all for* repairing the Great Wall and inscribing the contributors' names.

4）同学和老师觉得我有问题，**精神不正常**了，家访、**谈话**，拉我回"正道"——老老实实地念最普通的，也是最普遍的书。我**有我的主见，绝不反悔**。（张辛欣、桑晔：《北京人——"为什么，为什么流浪"》）My classmates and teachers thought there was something wrong with me, that I *was off my head*. They came to our place to *talk me round*, steer me back on to the "right track"— get me to crack the standard textbooks. But I *stuck to my guns*.

5）我告诉他："甭急，明天就走！"他说："走！**甭回来了**！不要你了！"（同上）"Don't worry, I'm off tomorrow," I told him. "Go on then!" he said. "*Good riddance to bad rubbish*!"

口语体一般指人们日常交谈的语言以及舞台戏剧中的对白。口语体也应该包括小说中人物对话的语言，请看下面的例子：

1）那一年我才三岁，记得来了一个癞头和尚，说要化我去出家，我父母**自是不从**。（曹雪芹：《红楼梦》，第三回）The year I was three, I remember being told, a scabby monk came to our house and wanted to take me away to be a nun. My parents *wouldn't hear of it*.

2）**也不知**请了多少大夫，吃了多少药，花了多少钱。（同上，第七回）*Goodness knows* how much silver we've squandered on doctors and medicines to cure this illness of mine.

3）凤姐儿笑道："**果然不错**，园子里头可不是花神！只怕老太太也是遇见了。"（同上，第四十二回）"*There you are*!" exclaimed Xifeng. "There must be flower spirits in the Garden. Probably the old lady had run into one too."

4）我不相信会有第二个女人这样不**捉弄**他的，并且我还在**确确实实**的可怜他。（丁玲：《莎菲女士的日记》）I don't believe that there's another woman who wouldn't have *made a fool of* him. Besides, I'm *really and truly* sorry for him.

5）我一律回答："不知道。"跟着就会听到一句："**别来这个了，你还能不知道！**"（蒋子龙：《一个工厂秘书的日记》）I invariably answered, "I don't know," which was usually followed by "*Come on. Don't tell me you don't know by now!*"

同样一句中文，我们可根据具体情况采用不同语域的英文及英文成语来翻译。例如：

她并不年轻，至少有五十岁了！

a. She is no longer in the morning of her life. She must be at least two score and ten.（古体）

b. She is not young any longer. She is fifty at least.（通用体）

c. She's no chicken. She's fifty if she's a day!（俚语）

下面我们再来欣赏一些英语译文中成功运用英语成语的实例：

1）那疯跛道人听了，拍掌大笑道："**解得切！解得切！**"（曹雪芹：《红楼梦》，第一回）The lame, eccentric Taoist clapped his hands. "You have *hit the nail on the head*," he cried.

2）彼时贾政已看了妹丈之书，**即忙**请入相会。（同上，第三回）Jia Zheng, who had received his brother-in-law's letter, *lost no time in* asking him in.

3）黛玉**不知**以何称呼。（同上，第三回）Daiyu was *at a loss* how to address her.

4）我一见了妹妹，**一心都**在他身上，又是喜欢，又是伤心，竟忘了老祖宗。（同上，第三回）I was *so carried away by* joy and sorrow at sight of my little cousin, I forgot our Old Ancestress.

5）这李纨青春丧偶，却**居处于膏粱锦绣之中**。（同上，第四回）This young widow was *living in the lap of luxury*.

6）这拐子又**悄悄的**将丫头卖与了薛家。（同上，第四回）Then the kidnapper sold her *on the sly* to the Xue family.

7）这冯渊如何偏只**看上**了这英莲？（同上，第四回）Why should Feng Yuan have *taken a fancy to* Yinglian and no one else?

8）薛家**有的是**钱。（同上，第四回）The Xues *are rolling in* money.

9）那薛公子老大**无成**。（同上，第四回）That young Xue grew up *good for nothing*.

10）不想如今忽然**来了**一个薛宝钗。（同上，第五回）But now

Baochai had suddenly *appeared on the scene*.

11）林黛玉自在荣府，贾母万般怜爱，寝食起居，一如宝玉，把那迎春、探春、惜春倒且**靠后了**。（同上，第五回）Since her coming to the Rong Mansion, the Lady Dowager had been lavishing on her, treating her in every respect just like Baoyu so that Yingchun, Tanchun and Xichun, the Jia girls, all had to *take a back seat*.

12）宝玉听了，**那里肯舍**，又再四的恳求，那警幻便说："也罢。"（同上，第五回）But Baoyu *would not take no for an answer* and at last she yielded to his importunity. "Very well then," she conceded.

13）有了钱就顾头不顾尾，没了钱就**生气**，成了什么男子汉大丈夫了！（同上，第六回）When you have money you never look ahead; when you've none you *fly into a temper*. That's no way for a grown man to behave.

14）狗儿**利名心重**。（同上，第六回）Gou'er *had an eye to the main chance*.

15）"姥姥既这么说，况且当日你又见过这姑太太一次，为什么不你老人家明日就去走一遭，先**试试风头儿去**？"（同上，第六回）"Since this is your idea, mother, and you've called on the lady before, why not go there tomorrow and *see how the wind blows*?"

16）凤姐听了说道："怪道既是一家子，我怎么**连影儿也不知道**！"（同上，第六回）"I was thinking, if we were really relatives it was funny I *didn't know the first thing about* them."

17）我们**一早**就来了。（同上，第七回）We came here *first thing this morning*.

18）周瑞家的仗着主子的势，把这些事**也不放在心上**。（同上，第七回）With full confidence in her master's power, Mrs. Zhou did not *take this to heart*.

19）但近来家母偶着了些风寒，**不好**了几天。（同上，第二十六回）But my mother recently contracted a chill and has been *out of sorts* for two days.

20）不是那日我眼错不见，不知那个没调教的，只图讨你**的喜欢**，给了你一口酒喝，葬送的我挨了两天骂！（同上，第八回）But I haven't forgotten the way they scolded me for two days on end just because some irresponsible fool who wanted to *get on the right side of* you gave you a sip of wine behind my back.

21）黛玉接了，抱在怀中，笑道："也亏了你倒听他的话！我平日和你说的，**全当耳旁风**；怎么他说了你倒依，比圣旨还快呢！"（同上，第八回）Nursing the stove in her arms Daiyu retorted, "So you do whatever she asks, but *let* whatever I say *go in one ear and out the other*. You jump to obey her instructions faster than if they were an Imperial edict."

22）**可巧**这日代儒有事回家，只需下一句七言对联，令学生对了。（同上，第九回）One day, *as luck would have it*, Jia Dairu went home early on business, giving the boys a seven-character line to be matched with another.

23）我一句也不敢**多**说，一步也不敢妄行。（同上，第十六回）I'm terrified of saying one word *out of turn* or taking one false step.

24）姑妈摆酒请客的**费事**，名堂正道给他做了屋里人。（同上，第十六回）Aunt Xue *went to all the trouble of* inviting guests to a feast to make her his concubine in proper style.

25）"我听见上上下下吵嚷了这些日子，什么省亲不省亲，我也**搞不清**。"（同上，第十六回）"I've heard high and low talk of nothing else for days, I *can't make head or tail of it all*."

26）姑娘们把我丢下了，叫我**碰头**碰到这里来了。（同上，第四十一回）The young ladies ditched me. I had to *knock about* till I found this place.

27）刘姥姥听了，摇头吐舌说："我的佛祖！倒得多少只鸡配他，**怪道**这个味儿。"（同上，第四十一回）Granny Liu shook her head and stuck out her tongue in amazement. "Gracious Buddha! *No wonder* it tastes so good, cooked with a dozen chickens."

28）凤姐笑道："还不足兴！再吃一杯罢？"刘姥姥忙道："**了不得**！那就醉死了！我因为爱这样儿好看，亏他怎么做来着！"（同

上，第四十一回）"You haven't drunk enough yet," said Xifeng. "Have another cupful." "*Not on your life*! It would kill me. It's just that I admire pretty things like this. What workmanship!"

29）宝钗见他羞的满脸飞红，满口央告，便**不忍**再往下问。（同上，第四十二回）She was blushing in such confusion and pleading so hard that Baochai *had not the heart to* question her further.

30）男人们读书明理，辅国治民，**这才是好**。（同上，第四十二回）If boys learn sound principles by studying so that they can help the government to rule the people, *well and good*.

31）幸而二嫂子不认得字，不大通，不过一概是世俗**取笑**儿。（同上，第四十二回）Luckily she hasn't had too much education, so all her jokes are the vulgar *talk of the town*.

32）惜春道："都是宝姐姐赞的他越发**逞强**，这会子**又拿我取笑儿**。"（同上，第四十二回）"You're egging her on to *show off*," complained Xichun. "And *at my expense* this time."

33）我又不会这工细楼台，又不会画人物，又不好驳回，**正为这个为难呢**。（同上，第四十二回）I'm no good at the details of buildings or at painting people either, but I can't very well back out now. *A fine fix I'm in*.

34）如果让宝兄弟教着他画，那就更**误了事**。（同上，第四十二回）If we ask Cousin Bao to teach her something about painting, he'd only *hold her up*.

35）贾母先道："我出二十两。"薛姨妈笑道："我**随着老太太**，也是二十两。"（同上，第四十三回）The Lady Dowager made the first contribution, promising to give twenty taels. "I'll *follow suit*," said Aunt Xue, "and give twenty too."

36）我劝你收着些儿好，**太满了**就要流出来了。（同上，第四十三回）Take my advice and be a bit more modest. If you're so *full of yourself* you'll spill over!

37）贾母那里还恨，还怕他不受用，反又**百般的哄**他。（同上，第四十三回）She stopped reproaching Baoyu and started *making much of* him instead, afraid he had had a bad time.

38) **论理**，见过老爷，还该重重的谢我一谢才是！（吴敬梓：《儒林外史》，第一回）You ought *by rights* to be rewarding me!

39) "这小厮那里害什么病！想是翟家这奴才走下乡**狐假虎威**，着实**恐吓了他一场**。"（同上，第一回）"How can the fellow be ill? It's all the fault of this rascal Chai. He goes down to the villages *like a donkey in a lion's hide*, and he must have *scared* this painter fellow *out of his wits*."

40) 我虽年老，又**无疾病**，你自放心出去**躲避**些时不妨。（同上，第一回）Old as I am, I'm *hale and hearty*. There's no reason why you shouldn't leave home and *lie low* for a time.

41) 他母亲**奄奄一息，归天去了**。（同上，第一回）Then his mother *breathed her last*.

42) 为头一人，头戴武巾，身穿团花战袍，白净面皮，三绺髭须，**真有龙凤之表**。（同上，第一回）The leader of the band wore a military cap and flowered silk costume. He had a clear complexion, his beard was fine, and he looked *every inch* a king.

43) 严贡生的几个儿子，拿闩门的闩，擀面的杖，把他打了一个**臭死**。（同上，第一回）Yan's sons took the bolt of the door and a rolling-pin and beat him *within an inch of his life*.

44) 气的事，也是**天天**气惯了的。（丁玲：《莎菲女士的日记》）I'm now used to getting upset *day in and day out* at the things that irritate me.

45) 可是她会**装，装糊涂**，同我毫无芥蒂的说话。（同上）But she can *put on an act*, *play stupid*, and talk to me as if there were no quarrel between us.

46) 她去年曾替玛丽做过一次恋爱婚姻介绍者。她又希望我能**同苇弟好**。（同上）Last year she tried to arrange a love marriage for Mary, and she wants me and Wei to *hit it off*.

47) 夜晚，她大发其对感情的一种新近所获得的议论，隐隐的**含着讥刺向**我。（同上）She went on and on that night about some new theory of the emotions she'd just picked up, indirectly *getting at* me.

48) 但是我不愿留在北京，西山**更不愿**去了。（同上）But I refuse to

stay in Beijing, *let alone* go to the Western Hills.

49) 我**乏了**，妈妈抱起我来。(老舍:《月牙儿》)I *was worn out*. Mama carried me.

50) 她们都**打扮**得很好，像铺子里的货物。(同上)All very smartly *turned out*, they were like merchandise in a store.

51) "三千万，这确实是维尼纶厂竣工最起码的数字了！——这意见我们都是**一致的**！"(柯云路:《三千万》)"Honestly, that's the minimum figure required for the completion of the vinylon factory. Our views on this *are one and the same*."

52) **"过去的就让它过去吧！"**父亲把手一挥。(张贤亮:《灵与肉》)"*Let bygones be bygones*," said his father with a sweeping gesture of dismissal.

53) 连我也被他的风采迷住了。他还柔情地笑了，轻轻地说："下次我们去听音乐，好吗？"**幸福几乎使我眩晕过去**。(李斌奎:《天山深处的"大兵"》)I was fascinated by his elegance. Gently, he gave me a sweet smile and whispered, "Shall we go to a concert next time?" Indeed, *my cup of happiness was full*. .

54) 最近杨杰将军的遇害，便是**一个例证**。(周恩来:《人民政协共同纲领草案的特点》)The recent murder of General Yang Jie is *a case in point*.

55) 和八大的时候**比较**，现在我们党对我国社会主义建设规律的认识深刻得多了。(邓小平:《中国共产党第十二次全国代表大会开幕词》)*In comparison with* the time of the Eighth Congress, our Party today has attained a much deeper understanding of the laws governing China's socialist construction.

56) 我们**有充分的根据**相信，这次代表大会制定的正确的纲领，一定能够全面开创社会主义建设的新局面。(同上)We *have every reason to* believe that the correct programme that will be decided on at this congress will create a new situation in all fields of socialist modernization.

57) 鲁侍萍:看我的头发乱不乱？不要**叫人家笑**。(曹禺:《雷雨》)MA: Does my hair look all right? I don't want to *look a sight*.

58) 鲁大海:你要是不找他出来就一个人跑了，你**可小心**！(同上)

HAI: If you sneak away without fetching him, you'd better *look out*!

59) 顾八奶奶:我花二百块钱叫法国有名的杜大夫检查一下,他才查出来,"心脏病"! **怪不得**我的心常痛呢!(曹禺:《日出》)

GU: Then I paid two hundred dollars to be examined by the famous French doctor, M. Ledoux, and he found out what was wrong with me straight away: heart trouble. *It was no wonder that* my heart often pained me.

60) 小顺子:让他进来,他不进来,瘸子说,他,他……**嫌寒伧**。(同上)

SHUNZI: I asked him in but he wouldn't come. He says he — he doesn't want to *lose face*.

在平时的学习过程中,我们可以经常有意识地积累一些英语成语和惯用语,并注意将这些表达方法应用于翻译实践,从而使译文更加地道。只有通过这样日积月累的努力,我们的翻译能力才有可能出现质的飞跃。

下面,让我们试着用英语成语来口译以下的汉语词组:

1) 畅销	sell like hot cakes
2) 抄近路	cut corners
3) 出身显贵	be born in the purple
4) 出卖某人	sell sb down the river
5) 饭桶	poor tool
6) 思想敏捷	think on one's feet
7) 放下架子	get off one's high horse // pocket one's dignity
8) 放心	breathe again // breathe easily
9) 非常紧张	with one's heart in one's mouth [boots]
10) 非常健康	(as) fit as a fiddle // in the pink (of condition)
11) 雷声大,雨点小	much cry and little wool
12) 穷困潦倒	be down and out // down at heels // come down in the world
13) 设身处地	put oneself in sb's shoes
14) 使某人降级	kick sb downstairs

15）使某人难堪　take the wind out of sb's sails
16）讨厌(*v.*)　have no use for
17）体会言外之意　read between the lines
18）偷鸡不成蚀把米　go for wool and come home shorn
19）投身于　throw [fling] oneself into
20）说大话　talk big
21）改变立场　shift [change] one's ground // turn one's coat
22）改过自新　mend one's ways // turn over a new leaf
23）话中有话　with the tongue in the cheek
24）禁止　put the lid on
25）拘泥礼节　stand on ceremony
26）决定性时刻　zero hour
27）埋头读书　have one's nose in a book
28）撵走某人　send sb packing // show sb the door
29）扭转局势　turn the tide
30）弄清楚　make head or tail of // to button down

文体翻译在很大程度上取决于所使用成语的语域。我们必须掌握英语成语的语域，要知道所使用的成语是正规的(formal)还是非正规的(informal)，是口语的(colloquial)还是俚语的(slang)。不能用俚语来翻译正规的原文，也不宜用正规的成语来翻译非常随便的口语体。

五、谚语的翻译

谚语就是对各种生活现象进行综合概括并在群众中广泛流传运用的语言。这些谚语的极大部分是劳动人民对长期生活经验的科学总结。英语谚语和汉语谚语都有这样的特点：比喻生动，寓意深刻，用词精炼，没有一个多余的词，单句讲究韵律，双句讲究对仗，文体非常口语化，读来朗朗上口，便于记忆流传。请看下面的例子：

英谚：1）Out of sight, out of mind.（眼不见，心不想。）
2）No mill, no meal.（不磨面，没面包；不劳动者不得食。）

3) Easy come, easy go. (得来容易去得快。)

4) Like father, like son. (有其父必有其子。)

汉谚: 1) 留得青山在,不怕没柴烧。

2) 好鼓一打就响,好灯一拨就亮。

3) 一瓶子水不响,半瓶子水乱晃。

4) 学好千日不足,学坏一日有余。

如何翻译谚语? 是直译还是意译? 这完全取决于谚语的语言特点和文化背景。

由于大多数谚语采用生动形象的比喻,只要不影响译文读者的理解,我们应尽可能地使用直译方法,把原文的内容、形式和精神都输入到译文中去,努力减少翻译中的损失。例如:

英谚: 1) Forbidden fruit is sweet. 禁果分外甜。

2) In the country of the blind the one-eyed man is king. 盲人国中,独眼称雄。(或:盲人之邦,独眼称王。)

3) If you run after two hares, you will catch neither. 同时追两兔,全都抓不住。

4) Half a loaf is better than no bread. 有半块面包总比没有好。

汉谚: 1) 明枪易躲,暗箭难防。It is easy to dodge a spear in the open, but hard to guard against an arrow shot from hiding.

2) 城门失火,殃及池鱼。A fire on the city wall brings disaster to the fish in the moat.

3) 路遥知马力,日久见人心。As a long road tests a horse's strength, so a long task proves a person's heart.

4) 初生牛犊不怕虎。New-born calves make little of tigers.

上面谚语中的比喻生动形象,其深层意义完全能为译文读者所接受。如果把这些谚语进行意译,就无法传达原文中的形象比喻,这是翻译中不应有的损失。试看下面两例意译:

1) If you run after two hares, you will catch neither. 同时干两事,全都干不好。

2) 初生牛犊不怕虎。Young people are fearless.

这样的意译明显逊色于直译,失去原文中的活力。

然而，也有一部分谚语由于语言结构和文化背景的缘故，无法进行直译。这部分谚语一般没有很强的比喻，或者根本没有比喻。我们就没有必要去追求原文的形式了。硬是进行直译反而会使译文读者不知所云，或使译文牵强附会。意译会帮助译文读者更好地理解原文。例如：

英谚： 1) It is an ill wind that blows nobody good. 对人人都有害的事，天下少有。（不宜直译成“不给任何人带来好处的风的确是恶风。”）

2) Every man has a fool in his sleeve. 人人都有糊涂的时候。（不宜直译成“人人袖子里都装着个傻瓜。”）

3) When Greek meets Greek, then comes the tug of war. 两雄相争，其斗必烈。（不宜直译成“希腊人遇上希腊人，定有一场好斗。”）

汉谚： 1) 失之东隅，收之桑榆。What one loses on the swings one gets back on the roundabouts.（如直译成 “lose where the sun rises and gain where the sun sets”，会使读者感到很费解。）

2) 塞翁失马，焉知非福？A loss may turn out to be a gain.（由于译文读者不了解该谚语的背景，无法理解它的直译：“When the old man on the frontier lost his mare, who could have guessed it was a blessing in disguise?”）

3) 庆父不死，鲁难未已。There will always be trouble until the trouble-maker is removed.（如直译成：“Until Qing Fu is done away with, the crisis in the state of Lu will not be over”，译文读者无法搞清文中的人名和国名。）

4) 此地无银三百两。A guilty person gives himself away by conspicuously protesting his innocence.（由于译文读者不了解该谚语的出处，不宜直译成：“No 300 taels of silver buried here.”）

英语和汉语中有不少非常相似或相近的谚语。对这些对等或基本对等的谚语，我们可采用套译的方法，一方面可使译文更加通顺，另一方面更容易为译文读者理解和接受。例如：

英谚： 1) He that sows the wind will reap the whirlwind. 玩火者必自焚。（直译：播风的人必将收到旋风。）

2) Like begets like. 龙生龙,凤生凤。(直译:什么种生什么苗。)

3) Many straws may bind an elephant. 烂麻搓成绳,也能拉千斤。(直译:草多可缚大象。)

4) When shepherds quarrel, the wolf has a winning game. 鹬蚌相争,渔翁得利。(直译:牧人自相口角,恶狼乘机大嚼。)

汉谚: 1) 一次被火烧,二次避火苗。A burnt child dreads the fire. (直译:A burnt man always evades fire.)

2) 半瓶醋,出事故。A little knowledge is a dangerous thing.(直译:A little learning gives rise to accidents.)

3) 少见多怪。Wonder is the daughter of ignorance.(直译:Seeing little is the cause of amazement.)

4) 三思而后行。Look before you leap.(直译:Think thrice and then do it.)

谚语翻译要特别注意以下几点:

首先,千万不要用充满本国民族色彩的谚语去套译原文,也就是说不能用包含中国地名或人名的汉语谚语去套译英语谚语,也不能让西方的地名或人名出现在汉语谚语的英语译文里。

下面两个译例都欠妥,译文充满异国文化的色彩,让人感到啼笑皆非:

1) "Is Susan beautiful?"asked Mrs Taft.

"She is anything but beautiful,"replied Mr Taft.

"How could our silly John fall in love with such a girl? "Mrs Taft was surprised.

"Why not? '*Beauty lies in the lover's eyes*,' as the saying goes," Mr Taft answered with a gentle smile.

"苏姗漂亮吗?"塔夫脱太太问道。

"一点也不漂亮。"塔夫脱先生答道。

塔夫脱太太感到惊讶:"我们的傻约翰怎么会去爱上这样一个女孩子呢?"

塔夫脱先生温和地笑道:"有啥大惊小怪的?俗话说得好:**'情人眼里出西施。'**"

中国读者看了这个译文，不禁要问：难道外国也有个西施？还是塔夫脱夫妇博学多才，也知道中国古代的西施？最好把原文里的谚语改译成“情人眼里出美人。”

2）大伯笑呵呵地对我说：“我们北方人都喜欢睡炕，你也将就点吧。俗话说：‘入乡随俗’嘛。”

Uncle said to me smilingly, “We northerners like to sleep on our kangs. You'll have to put up with it. As the proverb goes, ‘*Do as the Romans do*.’”

英美读者读完这个译文，定会感到惊讶：这位农村大伯怎么也知道这条西方谚语呢？建议改译成 Do as the local people do.

其次，谚语翻译要注意口语化。与成语和格言相比，谚语更通俗易懂，语体更接近日常口语。谚语的译文也必须具有这一特点。例如：

1）Waste not, want not. 不浪费，不愁缺 。（不要译成“俭以防匮。”）

2）A good beginning makes a good ending. 有了好的开头，才有好的结果。（不要译成“欲善其终必先善其始。”）

最后，谚语翻译要注意语言的艺术性。一要注意用词的精练，二要注意上下两句的对仗。不能只用过于随便的口语句子来翻译原文的大意。例如：

1）Men may meet but mountains never. 山和山无法碰头，人和人总会相遇。（不要译成“人也许会相见，可是山头却不会。”）

2）Who has never tasted bitter, knows not what is sweet. 不尝黄连苦，怎知蜂蜜甜。（不要译成“一个从来没有尝过苦味道的人是不知道什么叫甜味的。”）

六、惯用语的翻译

惯用语是口头上常用的洗练、含蓄的语言，比一般词和词组更具定型性，比四字成语更具灵活性，比书面语更具含蓄讽刺、生动形象的比喻性。惯用语主要出现在群众的日常口语中，书面上出现在小说、电影、电视、戏剧的人物对话里，也出现在比较口语化的议论文和散文中。由此可见，无论是口译，还是笔译，都要涉及惯用语的翻译问题。本文拟探讨一下惯用语的翻译方法问题。

首先，我们来看看惯用语的直译。由于汉语惯用语所具有的民族性和地方色彩很强，直接把惯用语的字面意思翻译成英语，有许多无法使英美读者理解或接受。可以直译的惯用语并不是很多，而可以直译的一般又是比喻性特别强的。例如：

1）连根拔 tear up by the roots

2）走后门 get in by the back door

3）捋虎须 stroke a tiger's whiskers

4）走下坡路 go downhill

5）一窝蜂 like a swarm of bees

6）及时雨 timely rain

7）九牛二虎之力 the strength of nine bulls and two tigers

8）病急乱投医 turn to any doctor one can find when critically ill

上列惯用语的直译，比喻形象明显生动，很容易为读者所接受。也有一些惯用语只能部分直译，另一部分可译出字面后面的实际意思。有些除了直译以外，需要加译，把原有的内涵意义译得更加透彻明了。例如：

1）卷铺盖 pack up and quit

2）饱眼福 feast one's eyes on sth

3）单打一 concentrate on one thing only

4）咬耳朵 whisper in sb's ear

5）扇阴风，点鬼火 fan the winds of evil and spread the fires of turmoil

其次，我们来分析一下惯用语的意译。由于惯用语有着较强的口语性和简洁性，因此对原文进行逐字翻译反而会使有些惯用语失去原有的特点，甚至歪曲原有的意思，读者看了会不知所云或感到可笑。请看下面的误译：

1）门外汉 a man outside the gate
（建议改译成 the uninitiated 或 a layman）

2）小广播 a small broadcast station
（建议意译成 spreading of hearsay information 或套译 bush telegraph）

3）风凉话 cold words
（建议改译成 irresponsible and sarcastic remarks）

4）扣帽子 put a cap on sb

(建议改译成 put a label on sb)

5) 寻短见 look for a short view

(应改译成 commit suicide 或 take one's own life)

6) 炒冷饭 fry the cold rice

(应改译成 dish up the same old stuff)

有些习惯用语带有很浓的中国文化色彩,有的含有中国历史典故或古代人名,有的涉及中国地名或宗教,若按照字面直译,会让英美读者感到十分费解。例如:

1) 赔了夫人又折兵 give one's enemy a wife and lose one's soldiers as well

(原文是个三国典故,可改译成 suffer a double loss instead of making a gain)

2) 跑了和尚跑不了庙 The monk may run away, but the temple can't run with him.

(原文含有东方宗教色彩,可改译成 A fugitive must belong to some place that can provide clues.)

3) 不到黄河心不死 not stop until one reaches the Yellow River

(原文含有中国地名,可改译成 not stop until one reaches one's goal)

4) 说曹操曹操就到 mention Cao Cao and there he is

(原文含有中国古代人名,可改译成英语习语 talk of the devil and he will appear)

应该说,绝大部分惯用语一般以采用意译方法为好,因为这样做一方面更能体现原文的简洁性,另一方面更容易为读者所接受。

现在,让我们再来看看惯用语的套译。有不少汉语惯用语可在英语习语中找到完全对等或基本对等的说法。对这类惯用语,我们不妨采用对等英语习语来进行套译,一方面使译文读上去或听上去更通顺地道,另一方面给英美读者带来一种亲切感。例如:

1) 杀风景 be a wet blanket

2) 拍马屁 lick sb's boots

3) 放空炮 spout hot air // talk big

4) 绕圈子 beat about the bush

5) 摆架子 put on airs

6）灌米汤 butter sb up

7）露马脚 let the cat out of the bag

8）戴高帽子 lay it on thick

在上面的例子中，译文同原文在意义和语体上都是一致的。甚至有一部分惯用语能在英语习语里找到同比喻者一致的对等物。例如：

1）开绿灯 give the green light

2）泼冷水 pour cold water on

3）唱反调 sing a different tune

4）挖空心思 rack one's brains

5）试金石 touchstone

上面我们举例说明了惯用语英译时的3种翻译方法。总而言之，直译多用于笔译，意译在口译中的比例更大，套译则在笔译和口译中都经常使用。

最后，我们来谈谈翻译惯用语要特别注意的两个方面。一方面，在翻译时，我们要注意惯用语与四字成语在语体上的区别。一般说来，成语的语体比较正规，惯用语的语体比较口语化。因此，我们的英语译文也必须体现出语体上的这个差别，不能把惯用语译得过于书面气。例如：

1）敲诈勒索（成语） blackmail and impose exactions upon
敲竹杠（惯用语） overcharge; fleece; soak

2）趋炎附势（成语） hurry to the glorious and hang on to the influential
抱粗腿（惯用语） latch on to the rich and powerful

3）一扫而空（成语） sweep clean at one attempt
连锅端（惯用语） get rid of the whole lot

4）狼狈为奸（成语） act in collusion with each other
穿连裆裤（惯用语）work hand in glove with

5）针锋相对（成语） stand in diametrical opposition to
唱对台戏（惯用语）put on rival show

另一方面，在翻译较口语化的英语原文时，我们可考虑在汉语译文里适当使用口语性强的惯用语，而不应该用文气十足的四字成语。请看下面3个实例：

1）Hait hasn't got a mind of his own on any matter of importance; he just *goes with the tide*. 海特在任何重要问题上都没有自己

的主见，他只是**随大流**。（这里不宜译成“随波逐流”。）

2）They didn't give him a raise, though he had *licked his boss's boots* for years. 尽管他这几年一直**拍**他老板的**马屁**，但他们并没有给他涨工资。（这里不宜译成“对他老板**阿谀逢迎**”。）

3）“Now stop *playing tricks*, or I'll shoot you at once,” the big man threatened and raised his gun. 这个大汉举起枪，威胁道：“**别耍花招**了，要不老子马上就崩了你！”（这里不宜译成“别搞**阴谋诡计**了”。）

虽然也有较文气的惯用语和较口语化的四字成语，但那毕竟是极少数。我们是从整体上来比较这两者的翻译的。在具体翻译时，我们一方面要记住惯用语的特点以及它同四字成语在语体上的区别，另一方面也要考虑到具体上下文来恰如其分地处理其中的惯用语。

七、歇后语英译

歇后语是群众中广为流传的一种特殊语言形式，具有生动形象、诙谐幽默等特点。它一般由两个部分组成，前半截为形象的比喻，后半截是前面比喻的解释、说明。无论是文学作品中，还是日常口语里，我们经常要同歇后语打交道。在成语翻译中，歇后语英译也是一个很重要的部分。我们接下来就根据歇后语特点来谈谈它的翻译。

几乎所有的歇后语都是通过比喻这一修辞方式来说明问题的。大部分歇后语在比喻上都生动形象，后半截所作出的解释和说明同前半截的比喻完全是一致的，不包含一词二义的双关语或谐音词语。对这类普通比喻的歇后语，我们一般可采用直译，既保持原文的内容，也保持原文的形式，既忠实于原文，又生动形象。请看下面的实例：

1）那个宝玉是个“**丈八的灯台——照见人家，照不见自己**”的，只知嫌人家脏。这是他的房子，由着你们糟蹋。（曹雪芹：《红楼梦》，第十九回）As for Baoyu, he's *like a ten-foot lampstand that sheds light on others but none on itself*. He complains that other people are dirty, yet leaves you to turn his own rooms topsy-turvy.

2）“咱们俩的事，**一条绳拴着两蚂蚱，谁也跑不了！**”（老舍：《骆驼祥子》）“We're *like two grasshoppers tied to one cord: neither*

can get away!"

3) 这件事，除了他三儿子和几个经手的人以外，谁也不知道。他也不对任何人提起。**哑巴吃黄连，有苦说不出**。(周而复：《上海的早晨》)No one knew of these transactions apart from his youngest son and the few people who had handled them, nor was he going to mention the matter to anyone else. He *was like the dumb man eating the bitter herb: he had to suffer the bitterness of it in silence*.

上面3个实例中的3条歇后语都采用了直译，译文生动形象，自然是会受到译文读者欢迎的。

另有一些歇后语尽管原文很形象，但由于汉英两种文字在文化和语言上的差异，不得不改变一下原来的形象，用一种读者十分熟悉的比喻来进行翻译。这实际上是一种套译，译文和原文采用各自不同的比喻，来创造同一种形象，传达同一种精神，真可谓异曲同工，殊途同归。请看下面的实例，注意原文和译文中不同的比喻所产生的同一种效果：

4) 姨奶奶犯不着来骂我，我又不是姨奶奶家买的。**"梅香拜把子——都是奴才"**罢咧！这是何苦来呢！(曹雪芹：《红楼梦》，第六十回)You've no call to swear at me, madam. You didn't buy me. We're *all birds of a feather — all slaves here*. Why go for me?

梅香原是旧时婢女常用的名字，后因此代指婢女。拜把子，是指异姓结为兄弟、姐妹。由于等级森严，奴婢只能与奴婢拜把子。这条歇后语采用直译是行不通的，译文改换形象，译成 We're *all birds of a feather — all slaves here*.

5) "你可倒好！**肉包子打狗，一去不回头啊！**"她的嗓门很高，和平日在车厂与车夫们吵嘴时一样。(老舍：《骆驼祥子》)"Well, you certainly are a guy! *A dog given a bone who doesn't come back for more*!" Her voice was as loud as when she bawled out at the rickshaw men in the yard.

狗啃肉骨头，半天啃不完，这个形象更符合"一去不回头"的意思，也更容易为译文读者所接受。

6) "老混蛋，你**吃的河水，倒管的宽**，这是你说话的地方？"(周立波：《暴风骤雨》)"Old bastard, *poking your nose into things that don't concern you*! Who wants your opinion?"

把鼻子凑到与你不相干的事情中去，自然是多管闲事，这个套译也非

常形象。

7）日本曹长心里像有**十五个吊桶打水，七上八下**地不安宁。（冯志：《敌后武工队》）It *was as if the sword of Damocles hung over* the Japanese sergeant.

这条歇后语进行直译定会言不达意，而用上面这个套译反倒让译文读者感到生动形象。传说古希腊国王狄奥尼修斯一世有一廷臣达谟克利斯（Damocles）非常羡慕王室的幸福，常说帝王多福。国王以一发悬剑，命他坐在剑下，以示帝王多危。后来，the sword of Damocles 这条成语用以指令人心神不定的临头危险。

有不少歇后语带有浓重的中国民族色彩，有的包含着中国古代人名、地名、典故，有的牵涉中国特有的风俗习惯和佛教等，这些都无法直译，只能意译，否则外国读者就会不知所云。下面就是这方面意译的实例：

8）他必审问我，我给他个**"徐庶入曹营——一语不发"**。（老舍：《骆驼祥子》）（含有中国古代人名和典故）He's sure to ask questions but I'll *hold my tongue to begin with*.

9）穷棒子闹翻身，是**八仙过海，各显其能**。（周立波：《暴风骤雨》）（含有中国古代神话）When we pass from the old society to the new, *each of us shows his true worth*.

10）等他们赶来增援时，已是**"正月十五贴门神——晚了半月啦"**。（冯志：《敌后武工队》）（含有中国风俗和佛教）But they *were too late for a rescue*.

还有不少歇后语在后半截出现一语双关，表面意思是对前半截作解释说明，但其实际意思是表达整个上下文中完全不同的语义。这种一词两义的双关语的确是无法进行直译的。由于它的实际意思比它的表面意思更重要，我们只能直接译出它的实际意思，而舍弃它的表面意思以及与之有关的前半截的比喻。请看下面意译实例：

11）"他吗，**棺材里伸出手来——死要钱**。他哪会借钱给我？"（周而复：《上海的早晨》）"No, he's *still after my blood*. How can you imagine he'd lend me anything?"

原文中的"死要钱"表面意思为"死人也要钱"，而其实际意思为"非常贪图钱财"。

12）可是谭招弟心中却想：**骑着毛驴看书——走着瞧**吧，看究竟是啥原因。（周而复：《上海的早晨》）But Tan Zhaodi was still thinking to herself: "*Let's wait and see* what the reason for it turns

out to be in the end."

"走着瞧"的表面意思是"驴走人瞧",而其实际意思是"等着看个究竟是非"。

13) "对新药业,老实讲,我是**擀面杖吹火——一窍不通**。"(周而复:《上海的早晨》)"To be quite honest with you, I *don't know the first thing about the modern drug business*."

"一窍不通"表面意思为"两头都不通,无法把气吹过去",实际上意为"一点都不了解"或"毫无知识"。

最难翻译的要数带有谐音词语的歇后语了。这是一类非常有趣的歇后语,它利用同音字或近音字相谐,由原来的意思引申出所需要的另一个意思。看到这类歇后语,往往要转几个弯子才能恍然大悟。例如:"和尚撑伞——无发(法)无天"、"空棺材出葬——木(目)中无人",等等。对这类歇后语,我们惟一的办法就是放弃前半截,只译出后半截的实际意思。下面就是谐音歇后语意译的实例。

14) "我那里管的上这些事来!见识又浅,嘴又笨,心又直,'**人家给个棒槌,我就拿着认针(真)**'了。"(曹雪芹:《红楼梦》,第十六回)"I'm incapable of running things. I'm too ignorant, blunt and tactless, *always getting hold of the wrong end of the stick*."

15) "我是想:咱们是**孔夫子搬家,净是书(输)**,心里真有点点干啥的。"(周立波:《暴风骤雨》)"Only I feel bad when we *lose every fight*."

16) "我在店里呢,是**灯草拐杖,做不得柱(主)的**。"(周而复:《上海的早晨》)"My position in the company doesn't permit me to *make a decision individually*."

总而言之,歇后语翻译采用何种方式取决于歇后语本身的特点。对一些比喻生动形象而又浅显易懂的歇后语,我们可采用直译,以保留原文的内容和形式。由于文化和语言上的差异,对一些歇后语可采用改换形象、更容易被译文读者所接受的套译。对那些带有浓厚的中国民族色彩的歇后语以及双关歇后语和谐音歇后语,我们只能采取意译,省去前半截的比喻部分,译出后半截的实际意思。歇后语,能直译尽量直译,可适当考虑套译;如不能直译,一定要进行意译。切忌死译、胡译或不负责任的全条漏译。

八、俚语的翻译

俚语是比较通俗的口语词，有的带有粗俗性，有的带有方言性。俚语不但出现在口语中，而且也出现在许多口头文学中，如戏剧、电视、电影以及小说的对白中。英语和汉语中都有着性质相同的俚语。因此，无论是英汉翻译，还是汉英翻译，我们都无法回避俚语的翻译。

一般说来，俚语可分3类，一类是委婉语，一类是赌咒语，一类是粗俗语。现在我们就分门别类地来谈谈俚语的翻译。

首先，我们来看委婉语的翻译。在俚语中，委婉语是最文雅的，因为它把令人难以启齿或容易伤人感情的词语有意回避掉，而用比较温和却又形象的词语迂回表达出来。

俚语中，关于死的委婉语要算最多了，而且英语和汉语有着不少相等或相似的表达方法，在英汉翻译或汉英翻译中都可作对等翻译来使用。请看一些例子：

1）to go to sleep 长眠

2）to be no more 没了，不在了

3）to close one's eyes 闭眼，合眼

4）to lay down one's life 献身

5）to expire 逝世

6）to pass away 去世，与世长辞

7）to end one's day 寿终

8）to breathe one's last 咽气，断气

9）to go west 归西天

10）to pay the debt of nature 了结尘缘

英语中的 pregnant 和汉语中“怀孕”的概念常常跟 sex(性)的概念有联系，因此，人们往往用委婉的方式来表达这一概念。可是英汉两种语言就这一概念的表达，形象并不全然一致。请看例子：

1）She is five months *gone*. 她已有五个月的喜了。(不能译成“她已经**走了**五个月。”)

2）to wear the apron high (如译成“围兜系得高高的”，肯定没有几个中国读者能联想到“怀孕”。)

3) to be in a delicate condition (妇女怀孕,的确是处于"碰不起的状态",可汉语不这么说。)

4) a lady-in-waiting (这条俚语是指孕妇,很形象,因为孕妇总是在迫切地等待着小生命的出世。)

汉语中有不少关于怀孕的委婉语,如:有喜、怀喜、有身、身重、梦兰、征兰、身怀六甲,等等。这些委婉语虽然同英语里的在形象上并不一致,我们不妨可用它们来翻译。有一条英语委婉语倒和汉语的说法相似,那就是 a mother-to-be (一个将要做母亲的人)。

英语和汉语中的"厕所"和"上厕所"的概念一般也采用委婉的说法。其中,lavatory 等于"厕所",是最正规的说法。latrine 是指成沟形或坑形的"公共厕所"。而 Ladies' (Room), Men's (Room), Gents' 是"女厕所"、"男厕所"最常用的委婉语。bathroom 和 toilet 相当于汉语里的"盥洗室",都用来指厕所。WC (= water closet)是指有抽水马桶的盥洗室,是欧洲人用来称厕所的最普遍的委婉语。相对说来,loo 就显得俗一点,同汉语里的"茅坑"比较相似。应该说,女厕所的一些表达方式是最委婉的了,如 dressing room(更衣室), powder room (化妆室), lounge (休息室), wash room (盥洗室)。关于"上厕所"的概念,也有多种委婉的说法。在同人交谈时,可这样婉转提问:May I please be excused? May I go to the bathroom please? 或 May I please leave the room? 在别人家里或单位时,可这么提问:May I use the facilities? 或 What is the geography of the house? 在比较随便的朋友和熟人间,也可用这样的幽默说法:I'm going to do my business. 或 I'm going to my private office. 我们可根据具体情况,选用汉语里的委婉语来翻译,如:去洗个手、去方便一下、去解手、去办公、上一号、请稍等片刻,等等。

接下来,我们来谈谈俚语中赌咒语的翻译。在英汉两种语言里,都有用诅咒、发誓、祈愿来表示强调、憎恨、不满、愿望等现象。赌咒中常常使用天堂、地狱、上帝、魔鬼以及死、杀、鬼等词语,也有一些诅咒别人死亡的方式,如下地狱、吊死、炸死、乱刀砍死等。但是,这些赌咒词语往往不表示其字面意思,我们要采取意译;即使它们还仍然保留原来的意思,我们往往也要根据英汉两种不同的文化和语言习惯,进行翻译上的调整。请看一些赌咒词语实例和译法:

1) damn (原意为"上帝降罚"、"使入地狱")

a. I'll *be damned* if I do. 我要干这事,就不是人!

b. God *damn* you! (*Damn* you!)混账! 该死的!

c. *Damn* it! 该死的！他妈的！糟了！

d. *Damn* this work (rain)! **讨厌的**工作(雨)！

e. Grammar *be damned*! **去他妈的**语法！

2) hell (原意为“地狱”、“阴间”)

a. Oh, *hell*! I've missed the last train. **真该死**！我没赶上末班火车。

b. No need to worry; *to hell with all this*. 不必操心；**让**这一切**都见鬼去吧**！

c. Get *the hell* out of here! 快**滚**开！

d. What *the hell* do you want? 你**到底**要什么？

e. This is *a hell of* a place. 这个**鬼**地方！

3) devil (原意为“魔鬼”、“恶魔”)

a. You can *go to the devil*! 你可以**滚蛋**了！

b. The *devil* take it! 糟了！该死！见鬼！

c. What *the devil* do you expect me to say? 你**到底**要我说什么呀？

d. *The devil* he is honest! 他要诚实**才怪哩**！

e. Ha! ha! What *a devil of a* name! 哈哈！**多怪的**名字！

4) confound (原意为“使混乱”)

a. *Confound* you! 混蛋！去你的！

b. *Confound* it! 讨厌！该死的！

c. What *confounded* weather! **多讨厌的**天气！

d. Where is that *confounded* man? 那个**该死的**家伙在哪儿？

e. a *confounded* idiot **十足的**大傻瓜

f. I've been kept waiting a *confounded* long time. 叫我**傻**等多时。

5) bloody (原意为“血淋淋的”、“血糊糊的”)

a. You *bloody* fool! 你这个**该死的**蠢货！

b. He is a *bloody* character. 他是个**讨厌的**家伙。

c. It's a *bloody* shame. 真是**太**丢脸！真**他妈的**丢脸！

d. He's *bloody* drunk. 他喝得**烂**醉。

汉语里的几条常见的诅咒语也能在英语里找到对等的词语。例如：

1) 该死的！Damn you!

2）见鬼去吧！To hell with you!

3）不得好死！Hang you!

4）你这个杀千刀！You be hanged!

5）挨刀货！Blast you!

最后，我们来看俚语里的粗俗语的翻译。粗俗语一般是指侮辱性的、不堪入耳的粗俗词语。这些词语往往同性或性器官有关系，可是其实际意思并不是其字面意思，它们只是用粗俗的字眼来表达烦恼、惊奇、侮辱、蔑视、拒绝、抗拒、强调等等，因此，我们翻译粗俗语时尤其要小心。

先看英语粗俗语中的常用词：fuck（性交），screw（性交），bugger（鸡奸），sod（鸡奸者），balls（睾丸），shit（粪便），crap（粪便），bastard（私生子），等等。上述词语用在粗俗语中，没有一个是表示原意的。我们在翻译时必须采用意译。请看实例：

1）Oh，*fuck*！I've lost the address. 哦，**见鬼**！我把地址给丢了。

2）*Bugger me*！There's Mrs Smith — I thought she was on holiday. **我的天哪**！那不是史密斯太太吗？我以为她去度假了。

3）'Can I have a word with you?' — '*Sod off*!' "我能和你说句话吗？" —— **"滚开！"**

4）*Balls to* the lot of you — I'm going home! **去你们的**！我可要回家了。

5）Who has *fucked up* the TV? **谁他妈的**把电视机搞坏了？

6）Don't *talk crap*（*shit*）！**不要胡说八道**！

其实在汉英翻译中，我们也经常要碰到粗俗语的翻译。请看下面从中国文学作品中选出的实例及其英译：

1）**小妇养的**！动了兵器了！（曹雪芹：《红楼梦》，第九回）*Sons of bitches*！They're using weapons now.

2）忘了本的**小娼妇儿**！（曹雪芹：《红楼梦》，第二十回）Ungrateful *slut*!

3）把眼睛里没主子的**小蹄子**打烂了！（曹雪芹：《红楼梦》，第四十四回）We'll give this impudent *little bitch* a good flogging.

4）**他妈的**，你们有话就说吧！（冯志：《敌后武工队》）If you have something to say，say it，*damn you*!

5）还有你这个**浪货**，跟谁来不行，非跟他！（冯志：《敌后武工队》）And you too，you *baggage*. Couldn't you have picked somebody

else? Why did it have to be him?

6）**王八蛋们，怎么又在这儿碰上啦？**（冯志：《敌后武工队》）*You devils*, so we meet again!

我们必须明确指出，上面的讨论纯粹是从翻译角度考虑的，粗俗语作为俚语的比较重要部分，我们不能避开不谈。但是，粗俗语毕竟不是文明的语言，我们在日常生活中千万不要随便使用。

第六章　辞格与翻译

研究汉英修辞格之间的比较与翻译，对我们进一步研究汉英两种修辞学和汉英互译，尤其是文学翻译，都有着十分积极的意义。

在已经出版的翻译作品中，无论是英译汉的作品，还是汉译英的作品，都大量涉及修辞格的翻译。这些作品为我们提供了许多辞格翻译的实例。然而，修辞格在翻译中是一个最为棘手的问题，理论和实践都说明了这一点。

通过学习修辞理论和分析翻译实例，我们发现修辞格从翻译的角度可以划分为3类：可译；难译；不能译。为了对原文保持最大限度的忠实，我们对任何一种修辞格都要采取一定的处理方法，尽一切可能把原文的修辞美传达给译文读者。我们对修辞格中可译、难译和不能译这3类，应该采取恰当的、最接近原文的处理方法，使原文中音、形、意的修辞效果尽可能完美地传达到译文中去。本章就想在这个问题上，结合翻译实例，作一些浅薄的论述。

一、直译法

——对可译的辞格，尽可能直译

属于可译范围的汉英修辞格，是我们平时使用最为频繁的，在汉英两种语言里都有对应的修辞格。这一类修辞格汉英互通，一般都在语义上做文章。为了保留原文修辞的特色，我们对这类修辞格应该尽可能采取直译。接下来，我们对这类修辞格及其翻译逐一进行分析。

(一) 明喻;暗喻;拟人;夸张

A. 明喻; Simile

1) 她的脸色苍白而带光泽,仿佛大理石似的;一双眼睛又黑又大,在黯淡的囚房中,宝石似的闪着晶莹的光。(杨沫:《青春之歌》)
Her face was pale and yet *as* lustrous *as* marble, and her large, black eyes sparkled *like* jewels in that murky cell.

2) 刘玉翠回到村里,就好比是住进了监牢里。(康濯:《春种秋收》)
Having returned to the village, Liu Yucui felt *as if* she had got into prison.

3) She sat *like* patience on a monument, smiling at grief. (Shakespeare: *The Twelfth Night*, Act Two, Scene Four)她坐在纪念碑上,像个木偶人,对悲哀一笑置之。

4) He drove *as if* possessed by the devil. 他着魔似的驾车狂奔。

这个辞格在汉语和英语修辞里有着共同的特点,那就是明显地打比方,在本体和喻体之间都出现显而易见的喻词,如:汉语里的"像"、"好像"、"比如"、"仿佛"、"好比"、"像……一样"、"如……一般"等等;英语里的 like, as, as if, as though 等等。在翻译时,我们可利用其共同特点,用译文中相应的喻词来译原文里本体之间的喻词。上面 4 例便说明了这一点。

这里值得一提的是,英语里 as ... as ... 结构的明喻大多可以直译,有的甚至同汉语里的习惯比喻方法一样。例如:

as cold as ice 冰冷　　as hot as fire 火热

as hard as a rock 坚如磐石　　as light as feather 轻如鸿毛

下面的直译生动形象,也能被中国读者所理解接受:

as busy as a bee 像蜜蜂一样忙碌

as bold as a lion 像狮子一样勇猛

as cheerful as a lark 像云雀一样快活

as blind as a bat 瞎得像蝙蝠

但这种 as ... as ... 结构的部分明喻,采用了语义双关,不能从字面上进行翻译,我们只要译出其实际意思便可。例如:

as *cool* as a cucumber 非常冷静(×像黄瓜一样镇定)
as *sharp* as a needle 十分精明(×像针一样精明)
as *tight* as a drum 非常不肯花钱(×像鼓一样紧)
as *sure* as a gun 一点不错(×像枪一样确切)

B. 暗喻; Metaphor

1) 何等动人的一页又一页篇章!这是人类思维的花朵。(徐迟:《哥德巴赫猜想》)What inspiring chapters! They *are* the flowers of the human brainwork.
2) 霎时间,东西长安街成了喧腾的大海。(袁鹰:《十月长安街》)At once, the Eastern and Western Chang'an Roads *became* roaring oceans.
3) Jane's uncle *is* an old fox, up to all kinds of evils. 简的叔叔是个老狐狸,什么坏事都干得出来。
4) After that long talk, Jim *became* the sun in her heart. 那次长谈之后,吉姆成了她心中的太阳。

汉语的暗喻和英语的暗喻都不露比喻的痕迹,把甲直接说成"是"乙或"变成了"乙,常用的喻词在汉语里有"是"、"变成"、"变为"、"成为"、"成了"、"当作"等,英语里常用"be"作喻词,也用 become, turn into 等词语。暗喻在翻译中一般也可采取直译。

C. 拟人; Personification

1) 群山肃立,江河挥泪,辽阔的祖国大地沉浸在巨大的悲痛之中。(《敬爱的周恩来总理永垂不朽》电影解说词)The mountains *are standing in solemn silence*; the rivers *are shedding bitter tears*; our vast motherland *is soaked in enormous grief*.
2) 每条岭都是那么温柔,虽然下自山脚,上至岭顶,长满了珍贵的林木,可是谁也不孤峰突起,盛气凌人。(老舍:《小花朵集》)All the ridges were so *amiable*. None of them stood above the others *with arrogance*, though their slopes were fully covered with precious trees.
3) "Don't talk to me about no opportunity any more. Opportunity's *knocking down every door in the country*, *trying to get in*. When

I was young, a man had to go out and find opportunity and *drag it home by the ears*."(Kurt Vonnegut: *Tom Edison's Shaggy Dog*)"休说什么机会难逢。机会**正在国内每家每户敲门，想要进去呢**。我年轻那会儿，人们得出门去寻找机会，**揪着耳朵把它拖回来**。"

4) How soon hath Time, *the subtle thief of youth*, *stolen on his wing my three and twentieth year*! (John Milton) 时间，**这个盗窃青春的狡猾的小偷，盗窃了我二十又三年飞走了**。

这一辞格就是把人以外的无生命之物或有生命之物当作人来描写，并把它写得既有人的动作又有人的思想感情，在汉语和英语里均是如此。上面4例都采用了直译，使译文同原文一样生动形象。

D. 夸张；Hyperbole

1) 突然，在我们头顶五六丈的上空，发出一声可怕的霹雳，闪电像利剑一样直插下来，**天空被彻底吹裂了，震碎了**！(叶蔚林：《在没有航标的河流上》) All of a sudden, there came a terrible thunder-clap about fifty feet directly above our heads, and a bolt thrust downward like a sharp sword. *The sky was brought into pieces*.

2) 我从乡下跑到京城里，**一转眼已经六年了**。(鲁迅：《一件小事》) *Six years have passed by in a twinkle* since I came to the capital city from the countryside.

3) He ran down the avenue, *making a noise like ten horses at a gallop*. 他在林阴道上跑着，**发出的声音就像十匹马在奔腾**。

4) She is *the prettiest girl in the world*. 她是**世界上最漂亮的姑娘**。

夸张在汉语和英语里都是常用的修辞格，用以加强语气，增强语言的感染力，有意夸大或缩小事物的某一方面，从而获得更好的表达效果。翻译中采取直译能把原文中语言的感染力带到译文里。上面的译例都说明了这一点。

（二）讳饰；转喻；省略；折绕

A. 讳饰； Euphemism

1） “你在这里……呆了好久？”成岗不愿对孩子说出那个可怕的“关”字，改口说成“呆了好久”。

“我从小就在这里……”

（罗广斌、杨益言：《红岩》）

“How long have you been *staying* here?” Cheng Gang avoided using that terrible phrase “locked up.”

“Ever since I was a baby ...”

2） 尤氏道：“我也暗暗地叫人预备了。——就是**那件东西**，不得好木头，且慢慢地办着罢。”（曹雪芹：《红楼梦》，第十一回）“I've secretly sent people to get things prepared. But they haven't found good wood for *that thing* yet, so we have to wait.”

（原文用“那件东西”来暗指“棺材”，译文用“that thing”来代替“coffin”，译文读者是能够理解的。）

3） Thousands of people flocked to the hospital to pay their respects to *the remains* of the great film star. 成千上万的人涌进医院，瞻仰这位伟大的影星的**遗容**。

（原文里“the remains”暗指“the corpse”，译文用“遗容”来代替“遗体”或“尸体”。）

4） His daughter is rather *weak in the head*. 他的女儿**脑子不太好使**。

（原文用 weak in the head 来回避 stupid 或 foolish 这两个词，译文用“脑子不太好使”来代替“笨”或“蠢”字。）

讳饰就是用委婉的词句来回避令人不愉快的词句，这种修辞方式在汉语和英语里都有。因此，我们对这一辞格完全可用直译。

英语里有许多关于“死”的讳饰说法，而且根据其感情色彩、使用范围和语体，我们可在汉语里找到相应的讳饰表达方法。（请参阅本书第二章第二节中的“表达中的选词”。）

B. **转喻**；Metonymy

1）**秃头**站在**白背心**的略略正对面，弯了腰，去研究背心上的文字。（鲁迅：《示众》）*Baldy*, standing almost directly opposite *White Jerkin*, stooped to study the characters written on his jerkin.

2）季交恕写好了一道上黎元洪"**自愿投笔从戎**"的半万言书。（李六如：《六十年的变迁》）Jiaoshu had finished his five-thousand-word letter addressed to Li Yuanhong to the effect that he wished to "*throw away the pen and take up the sword in defense of the country*." （不必译成 give up intellectual pursuits for a military career）

3）His wife spent all her life on *the stage* (= theatrical profession). 他的妻子在**舞台**（=戏剧工作，表演艺术）上度过了一生。

4）*Paper and ink* (= written words) cut the throats of men, and *the sound of a breath* (= speech) may shake the world. **纸墨**（=写几个字）能割断人的喉管，**嗓音**（=说几句话）能震动整个世界。

汉语和英语里的转喻内容丰富，有的借人或事物的特征或标志来代指人或事物（如例1），有的借与人或事物有关的工具或材料代指人或事物（如例2），有的借与人或事物有关的所属或所在代指人或事物（如例3和例4），等等。一般说来，我们可对这一辞格采用直译法。但由于汉英两种语言不同的习惯表达方法，这一辞格有时采用意译更为合适，请看下面两例：

1）Great *minds* think alike. (= Great people think alike.) **英雄**所见略同。（不宜译成"伟大的脑袋所见略同。"）

2）*Gray hair* (= the aged) should be respected. **老年人**应受到尊敬。（不宜译成"灰头发应受到尊敬。"）

C. **省略**；Ellipsis

1）"你姓什么？"

"**陈**。"（="我姓陈。"）

"你叫什么名字？"

"**昌奉**。"（="我的名字叫昌奉。"）（陈昌奉：《跟随毛主席长征》）

"What's your surname?"

"*Chen*."(= "My surname is Chen.")

"*And your name*?"(= "And what's your name?")

"*Changfeng*."(= "My name is Changfeng.")

2) **得到**(=我得到)母亲去世的消息,我很悲痛。(朱德:《母亲的回忆》)*On hearing of* my mother's death, I was caught in a tremendous grief. ("on hearing of" = "as soon as I heard of ")

3) "What was her name?"I said.

"*Tutts*,"he said. (= "Her name was Tutts.")(Bates)

"她当时叫什么名字?"

"**塔茨**,"他说。(="她的名字叫塔茨。")

4) "When did he say this?"

"*At the playground. And walking home. Yesterday.*"

(= "He said this at the playground when he was walking home yesterday."(John Cheever: *The Season of Divorce*)

"他什么时候说这话的?"

"**在广场上。昨天回家的路上。**"

省略作为一种修辞格经常出现在口语体和非正式文体中,其修辞效果为简洁、明快。汉语和英语里都有省略这一修辞方式,在其运用上也没有什么差别,因此可以采取直译。英语里还有一种省略形式叫 asyndeton,即连词省略,我们也可用直译方法,省略译文中的连词。请看下面两例:

1) He has provided the poor with jobs, with opportunity, with self-respect. (在 with self-respect 之前省去了连词 and。)他给穷人提供了工作,提供了机会,提供了自尊。

2) They smiled, shook hands, parted. (在 parted 之前省去了 and。)他们微微一笑,相互握手,分手告别。

D. 折绕; Periphrasis

1) "孔乙己,你脸上又**添上新伤疤了!**"(鲁迅:《孔乙己》)("添上新伤疤"意为"又挨打了"。)"Kong Yiji! You've *got fresh scars* on your face!"

2) 胡思乱想,**一夜也不曾合眼**。(曹雪芹:《红楼梦》,第十二回)("不曾合眼"意为"没睡着觉"。)Indulging himself in wild fancies, he *did*

not close his eyes throughout the night.

3) *Her olfactory system was suffering from a temporary inconvenience*. (= Her nose was blocked.)**她的嗅觉系统暂时有些不便。**(=她鼻塞。)

4) His brother is a *disturber of the piano keys* (= *pianist*). 他哥哥是一个**跟钢琴键找麻烦的人**(=钢琴家)。(这一折绕句有着幽默的效果。)

折绕就是有话不直说,却故意绕个弯子,用迂回曲折的话来代替的一种修辞方式。例1中不直说"又挨打了",却说"添上新伤疤";例2中不直说"没睡着觉",却说"不曾合眼";例3整句可直说 Her nose was blocked;例4中 a disturber of the piano keys 其实可直说 a pianist。以上4个译例都采取了直译。

(三) 移就;呼告;递升;递降;反语

A. 移就; Hypallage

1) 然而**悲惨的皱纹**,却也从他的眉头和嘴角出现了。(《鲁迅全集》,第二卷) *Miserable wrinkles* began to appear between his eyebrows and round his mouth.

2) 广场上又烧起**欢乐的篝火**。(曲波:《林海雪原》) *Jubilant bonfires* were lit again on the square.

3) After a *happy day*, she had *a sleepless night*. 她在度过**欢乐一天**之后,却又熬过一个**不眠之夜**。

4) In the examination, the boy threw *a nervous glance* at the teacher, who was obviously suspicious of his cheating. 在考场上,那个男孩用**紧张的眼光**瞥了老师一眼,老师显然怀疑到他在作弊。

把本来用以修饰人的形容词移属于同人有关的抽象物或具体物,这种貌似错误、实为妙用的修辞格叫做"移就"(hypallage),它通过词语巧妙的"移植",来取得常规搭配所无法得到的效果。这一辞格在汉英两种语言里都有,一般都能直译,如上面4个译例所示。

B. 呼告; Apostrophe

1) **敬爱的周总理啊**,人民想念您,祖国需要您,我们的党不能没有

您！(呼人)Oh, *our beloved Premier Zhou*, our people miss *you* very much, our motherland is in need of *you*, and our Party cannot afford to have *your* departure!

2) **祖国啊，可见你是一切神圣美丽的东西的总称！你不能不让人乐于为你生，勇于为你而死，为了你而奋发前进！**(魏巍：《战士和祖国》)(呼物) *Motherland*, *you* are the embodiment of beauty and sacredness! *Your* people are willing to live and die for *you*, and do their utmost for *your* sake!

3) *Milton*, *thou* shouldst be living at this hour:
England hath need of *thee*! ...(W. Wordsworth)(呼人)
弥尔顿，你现在该活在人世，
英格兰是多么需要你啊！……

4) *England*! awake! awake! awake!
Jerusalem *thy* sister calls! (W. Blake)(呼物)
英格兰！醒来！醒来！醒来吧！
你的姐姐耶路撒冷在呼唤着你！

呼告就是在说话或写文章时，对本来不在身边的人或物直接进行呼唤，并与之对起话来。呼告分呼人(如例 1 和例 3)和呼物(如例 2 和例 4)。呼告完全可以采取直译。

C. 递升； Climax

1) **事情就是这样，他来进攻，我们把他消灭了，他就舒服了。消灭一点，舒服一点；消灭得多，舒服得多；彻底消灭，彻底舒服。**(毛泽东：《关于重庆谈判》)This is the way things are: if they attack and we wipe them out, they will have that satisfaction; wipe out *some*, *some* satisfaction; wipe out *more*, *more* satisfaction; wipe out *the whole lot*, *complete* satisfaction.

2) **声音开始是林红一个人的，以后变成几个人的，再以后变成几十个、几百个人的了。**(杨沫：《青春之歌》)It was Lin Hong who *had given the lead* with these slogans, *but she was joined by others*, *more and more*, *till hundreds of prisoners were shouting*.

3) It is *an outrage* to bind a Roman citizen; to scourge him is *a crime*; to put him to death is almost *parricide*. (Cicero)**绑架一个**

罗马公民是**一种违法行为**；对他进行肉体折磨是**一种犯罪行为**；把他处死几乎等于**杀父母一样的叛逆行为**。

4) *Threaten him*, *imprison him*, *torture him*, *kill him*: you will not induce him to betray his country. **威胁他，监禁他，拷打他，处死他**：这些都不能使他背叛自己的国家。

把事物按由小到大、由短到长、由低到高、由轻到重、由近到远、由易到难、由浅到深等次序说下去，这种修辞手法叫递升，英语里称作 climax。运用这一修辞手法，能够使要表达的思想逐步加深、感情逐步强化，因而能增强语言的说服力和感染力。递升往往都是可以直译的。

D. **递降**；Bathos; Anti-climax

1) 确实的，现在我们队伍中确有许多同志被这种作风带坏了。对于**国内外、省内外、县内外、区内外**的具体情况，不愿作系统的周密的调查和研究，仅仅根据一知半解，根据“想当然”，就在那里发号施令。（毛泽东：《改造我们的学习》）There are indeed many comrades in our ranks who have been led astray by this style of work. Unwilling to carry on systematic and thorough investigation and study of the specific conditions *inside and outside the country*, *the province*, *county or district*, they issue orders on no other basis than their scanty knowledge and “It must be so because it seems so to me.”

2) 敬爱的周总理啊，如果能用我们来换取您**一年、一月、一日，哪怕是一分钟**的复生，我们将争先恐后地献出我们的生命！（《天安门诗抄》）Our beloved Premier Zhou, if we can have your resurrection for *one year*, *one month*, *one day*, *or even one minute*, we will all rush to be the first to sacrifice our lives for you!

3) How haughtily he cocks his nose,
To tell what every schoolboy knows. (J. Swift)
他昂首挺胸，趾高气扬，傲慢无比，
讲开了每个小学生都知道的东西。

4) The explosion completely destroyed *a church*, *two houses*, *and a*

flowerpot. 这起爆炸事故彻底毁坏了**一个教堂、两所房屋和一个花盆**。

把事物按由大到小、由长到短、由高到低、由重到轻、由远到近、由难到易、由深到浅等次序说下去，这种修辞手法叫递降，英语称作 bathos，或称 anti-climax。汉语里的递降一般是一种“渐降”，即楼梯式的逐渐下降，而英语里的 bathos 却常常是一种“突降”，即令读者措手不及的突然下降，能产生幽默的效果。这一辞格完全可直译。

E. **反语；** Irony

1) 周蘩漪：你这一次到矿上去，也是学着你父亲的**英雄榜样**，把一个真正明白你，爱你的人丢开不管么？（曹禺：《雷雨》）

FAN: And the reason why you are going away to the mine is that you're following your father's *heroic example* and throwing over the one person who really understands and loves you?

2) 根据报纸上官方介绍，他是**天底下头等大好人，浑身上下毫无缺点，连肚脐眼都没有**。（宗福先：《于无声处》）According to the official write-ups in the papers, he's *the best man in the world*. He *doesn't have a single defect in his whole body*. Why, he *doesn't even have a belly-button*!

3) What a *noble* illustration of the *tender* laws of his *favoured* country! — they let the paupers go to sleep! (Charles Dickens) 以此说明**他那行善的国家的仁慈法律是多么有意义的例证！——他们竟允许穷人睡觉！**

4) “The boy has broken another glass,” said the mother.

“*A fine thing*!” the father replied.

母亲说：“小家伙又打碎了一个杯子。”

父亲回答道：“**好得很！**”

使用同本意完全相反的词句来表达本意，明显含有嘲弄讽刺的意思，从而使本意更加突出，这种修辞方法叫做反语，英语里称 irony。对这一辞格采用直译能保留原文嘲弄的修辞效果，如上面 4 个译例所示。

（四）跳脱；排比；设问；反问；谴辞

A. 跳脱；Aposiopesis

1）“不，决不能找！而且，**万一……**”她想起地下工作机关常常遭到破坏的情况，她有什么理由把自己向虎口里送呢？（杨沫：《青春之歌》）“No, I mustn't call on her. *What if* ...” How could she justify calling at the underground headquarters which were liable to be raided any time by the enemy?（“万一……”：“**万一我要去找的刘大姐已不幸被捕，而敌人正候在那儿。**”）

2）何是非：秀英！……又发呆了。唉，家里现在是多顺心的日子哦，**就是你**……（宗福先：《于无声处》）He Shifei: Xiuying. There you are, standing around in a daze again. We've never had it so good as we have now, *but you* ...（“就是你……”：“就是你**神情恍惚，精神不振，弄得大家不高兴。**”）

3）Four hours ago the child was alive and well, *but now* ...！四个小时以前，这孩子还好好的活着，一点都没事，**可现在却**……（“but now ...”：“but now *he is dead*.”）

4）“Well, I did think of one thing ... rather odd ... of a girl at Cambridge *that I might have* ... you know.”（J. Galsworthy: *The Apple Tree*）“是呀，我的确想起了一件事——挺怪的——想起剑桥的一个姑娘，**本来我可以**……你知道。”（“that I might have ...”：“that I might have *got married to*”）

话说到一半，突然停住了，使听者或读者自己去领悟言外之意，这种修辞方式称跳脱，英语里称 aposiopesis。汉英两种语言里的跳脱有着共同的特点，可以采取直译。

B. 排比；Parallelism; Parataxis

1）延安的歌声是**黑夜的火把，雪天的煤炭，大旱的甘霖**。（吴伯箫：《歌声》）（排比）

Songs of Yan'an are *torches in the dark night*,
charcoal fire in the snowy weather,

and timely rainfall in a severe drought.

2) 生产多么需要科学!
革命多么需要科学!
人民多么需要科学!
(秦牧:《向科学技术现代化进军的战鼓》)(排比)
Our production is in burning need of science!
Our revolution is in burning need of science!
Our people is in burning need of science!

3) The seed you sow, another reaps;
The wealth you find, another keeps;
The robes you weave, another wears;
The arms you forge, another bears.
(Shelley) (parallelism)
你播撒的种子,别人收;
你发现的财富,别人留;
你编织的衣裳,别人穿;
你铸造的武器,别人用。

4) We can gain knowledge, *by reading*, *by reflection*, *by observation or by practice*. (parallelism)求知门径颇多,**或阅读,或思考,或观察,或实践**。

5) I came, I saw, I conquered. (parataxis)我只身前往,我明察秋毫,我旗开得胜。

6) We laughed, we sang, we danced. (parataxis)我们纵情欢笑,我们放声歌唱,我们翩翩起舞。

为了达到一定的渲染效果,连着使用结构相同或相似的句子或词组,汉语里叫排比,英语里称 parallelism。排比要求 3 项或 3 项以上,字数不限,允许出现同形词语,这些都不同于对偶。英语里另有一种排比格,称 parataxis,特点是分句或短语之间不使用连接词,而是用逗号或分号,但它在结构上可以是 3 项或 3 项以上,也可以是两项。排比、parallelism 和 parataxis 都是可以直译的。

C. 设问; Question and Answer

1) 丞相祠堂何处寻?(问)

锦官城外柏森森。(答)(杜甫:《蜀相》)

Where to find the deceased Prime Minister's temple?

Outside Chengdu, under the cypresses' arch ample.

2) 不知细叶谁裁出?(问)

二月春风似剪刀。(答)(贺知章:《咏柳》)

But do you know by whom these young leaves are cut out?

The early spring wind is as sharp as scissor blade.

3) Why, having won her, do I woo? (问)

Because her spirit's vestal grace (答)

Provokes me always to pursue,

But, spirit-like, eludes embrace. (C. Patmore)

既已赢得她,为何还求爱?

因为她心灵的贞静、美好

总引得我把她追求,但是,

又像个精灵,总回避拥抱。

4) Shall I compare thee to a summer's day? (问)

Thou art more lovely and more temperate. (答)(Shakespeare)

我能不能拿夏天来同你相比?

你呀比夏天来得可爱和温煦。

所谓设问,就是明知故问,自问自答,以达到加强语气、引人注意的修辞效果。这一辞格英汉互通,是可以直译的,如上面4个译例所示。

D. 反问; Rhetoric Question

1) 幸因腐草出,

敢近太阳飞?(杜甫:《萤火》)

By chance you're born from grasses of decay,

Dare you fly near where shines the light of day?

2) 醉卧沙场君莫笑,

古来征战几人回?(王翰:《凉州词》)

Don't laugh if we lay drunken on the battleground!

How many warriors since old days came back safe and sound?

3) Then who will cheer my bonny bride

When they have slain her lover? (Thomas Campbell)

杀了这漂亮新娘的爱人，
还有谁能使她欢愉？

4) O, if you felt the pain I feel!
But O, who ever felt as I? (W.S. Landor)
啊，要是你能体会这痛苦！
唉，可谁的感觉像我一样？

为了加强语气，有意向读者或听者从反面提出不答自明、答在其中的问题，叫做反问，英语里称 rhetoric question。这一修辞格英汉相同，可以直译。

E. 谲辞； White Lie

1) 这里宝玉忙忙的穿了衣裳出来，忽见黛玉在前面慢慢的走着，似乎有拭泪之状，便忙赶着上来笑道："妹妹往哪里去？怎么又哭了？又是谁得罪了你了？"黛玉回头见是宝玉，便勉强笑道："**好好的，我何曾哭来。**"宝玉笑道："你瞧瞧，眼睛上的泪珠儿没干，还撒谎呢！"(曹雪芹：《红楼梦》，第三十二回)

Baoyu hurried out after changing his clothes to see Daiyu walking slowly ahead, apparently wiping her eyes. He overtook her.

"Where are you going, cousin?" he asked with a smile. "What, crying again? Who's offended you this time?"

Daiyu turned and saw who it was.

"*I'm all right*."She gave a wan smile. "*I wasn't crying*."

"Don't fib — your eyes are still wet."

2) 我是决不能到他家里吃这顿饭。以前我遇到这种拉拉扯扯的事就往老婆孩子身上推，不是借口老婆病了，就是推说孩子发烧。反正老婆孩子跟着倒霉。今天晚上说轻了推不掉，我狠了狠心就对骆副厂长说："**哎呀，不凑巧，我那个小不点得了肺炎，下班后我得赶紧回家送他上医院。**"(《小说月报》，1980 年第 7 期第 35 页)Definitely, I would not go to his home to have the dinner. When I got such insistent invitations previously, I would cook up a pretext, either to say that my wife was ill, or that my child was running a high fever. Anyway, my wife and child

would have the lousy luck. It seemed that a minor excuse would not help me this time. Plucking up my courage, I said to Deputy Director Luo, "*As luck would have it, my little boy is suffering from pneumonia today, so I have to hurry back home after going off work to send him to the hospital.*"

3) A lad got on a bus to travel up to the West End. He offered the conductor 2 pence. "You can't travel for 2 pence if you are over 14," said the conductor.

"That's right, mate," said the boy. "*I'm only 13.*"

"Oh, yes? And when will you be 14?"

"As soon as I get off the bus." (*300 Western Humorous Stories*)

一个男孩走上公共汽车，到伦敦市西区去。他拿出两个便士向售票员买票。售票员说："如果你超过十四岁，就不能只花两个便士乘车了。"

男孩说："对了，老兄，**我才十三岁呢**。"

售票员问："哦，是吗？那你什么时候才十四岁呢？"

男孩回答说："一下车就是了。"

4) A young girl entered a hospital to see her boyfriend. She walked boldly up to a woman whom she took to be a nurse there. "May I see Mr Jackson, please?" She said politely.

"Certainly," said the woman. "By the way, may I ask who you are?"

"*I'm his sister*," calmly replied the girl.

"Well, well!" chuckled the woman. "I'm so glad to meet you, honey. I'm his mother."

一位年轻的姑娘走进医院探望男朋友。有一位妇女在那里，姑娘以为她是医院里的护士，壮着胆子走上前去。姑娘彬彬有礼地问："请问，我可以探望杰克逊先生吗？"

妇女回答说："当然可以啦。顺便问一声，你是什么人？"

姑娘镇定地回答："**我是他的妹妹**。"

妇女轻轻地笑着说："嗬嗬！好乖乖，我真高兴看到你哪。我是他的妈妈呀！"

用来掩饰真情的假话叫做谲辞，英语里称 white lie。使用此辞格时，汉语和英语都是在句意上做文章，因此都可以用直译法来进行翻译，如上面 4 个译例所示。

二、意译法

——对难译的辞格，尽可能加工

汉英两种语言里，有不少修辞格利用了各自语言的特点，要把它们译成另一种语言就相当困难。这类修辞格之所以比较难译，是因为它们的语法、语音、语言形式或文化背景不为译文读者所熟悉。但是，译文当中也能找到类似的修辞方式，我们只要认真地作些加工，这类辞格难译的问题也能得到解决。

（一）拟声；对偶；断取；脚韵

A. 拟声； Onomatopoeia

1）卜卜卜——机关枪的声音跟着又来。（茅盾：《子夜》）The staccato *clatter* of a machine-gun was heard again.

2）敲了两下门，心上还**突突**直跳。（梁斌：《红旗谱》）He knocked twice at the gate, his heart *thudding* violently.

3）A hammering *clatter* of hoofs beating the hard road. "**得、得、得**"，坚硬的路面上响着接连不断的马蹄声。

4）White jagged lightning, followed by the brazen *clash* and deep *rumble* of thunder. 天空中闪过一道成 V 形的白色闪电，紧接着传来一声**霹雳**，然后是深沉的**隆隆**雷声。

把人、动物或自然物所发出的声音如实地加以描摹，这种修辞方法称为拟声，汉英皆有，但是有着较大的区别。在汉语里，一般都采用直接摹写声音的拟声词，如例 1 中的"卜卜卜"和例 2 中的"突突"。在英语里，一些动词和名词本身就具备了拟声的特点，融音与义为一体，引起音与音之间的联想，如例 3 中的 clatter 及例 4 中的 clash 和 rumble。因此，在翻译时，我们不得不考虑这些差异，适当地进行加工，如例 1 中的"卜卜卜"不

是译成 pu-pu-pu，而是用 clatter；例 2 中的“突突”不是译成 tu-tu，而是用 thudding；例 3 中的 clatter 译成汉语的拟声词“得、得、得”；例 4 中的 clash 译成“霹雳”，rumble 译成“ 隆隆”。

B. 对偶；Antithesis

1）红雨随心翻作浪，
青山着意化为桥。（毛泽东：《七律·送瘟神》）
Crimson rain swirls in waves under our will,
Green mountains turn to bridges at our wish.

2）樱花红陌上，
柳叶绿池边。（《周恩来诗选〈春日偶成〉》）
The pathways red with cherry blossoms;
The lakeside green with willow leaves.

3）Beauty, strength, youth, are flowers but fading seen;
Duty, faith, love, are roots, and ever green.
(from a sonnet by George Peele)
美貌、体力、年轻，就像花朵，终将衰尽；
义务、信念、爱情，就像树根，万古长青。

4）When all the bravest spoke of surrender,
He, the coward, insisted on continuing the defense.
勇士们一个个主张投降，
他这个懦夫却坚持抵抗。

对偶要求上下两句在结构上相同或相似，字数相等或基本相等，这种非常讲究形式的翻译确实不容易。上面 4 例是译好了，但也有不少对偶很难译，甚至不能译。例如：

1）一孤舟，二客商，三四五六水手，扯起七八叶风篷，
下九江，还有十里
十里运，九里香，八七六五号轮，虽走四三年旧道，
只二日，胜似一年
（内含镶字格）

2）人曾是僧，人弗能成佛
女卑为婢，女又可称奴
（内含析字格）

C. **断取**

1) 三国时代，曹操带领大军下江南，攻打东吴。那时，周瑜是个**"青年团员"**，当东吴的统帅，程普等老将不服，后来说服了，还是由他当，结果打了胜仗。（毛泽东：《青年团的工作要照顾青年的特点》）At the time of the Three Kingdoms, Cao Cao led his huge army to the Yangtse River to attack the Kingdom of Wu in eastern China. Zhou Yu, who was then a "*Youth League member*" *in age*, was appointed commanding general of the Wu army. Cheng Pu and other battle-seasoned generals protested but were later persuaded into accepting his command, and in the end the battle was won.

2) 你刚才所说做大生意做得有些讨厌，这还是**第一百零一回**听到的话。Just now you said it's a tiring job to do a big sale. It is *the first time* I've heard this.

使用一个词语时，只取这个词语中的一字或一词或一部分的意义，通过连接上下文来表达意思，这个词语的其他部分，只起搭配作用，毫不表义，可以不管它，这样的修辞手法，叫做断取。英语里无此辞格。中国读者对这种修辞方式比较熟悉，知道一个词语断在什么地方，取了哪一部分的意思。如果在英译这种修辞时，不作任何加工地进行直译，一定无法使英美读者理解。例 1 译文中加了 in age 这两个词，以示 Youth League member 的意义范围。例 2 只译断取格的实指部分，即"第一回"。

D. **脚韵；** Rhyme

1) 饭来**张口**，衣来**伸手**
have only to open one's mouth to be *fed*
and hold out one's hands to be *dressed*
— lead an easy life

2) 秦时明月汉时**关**，
万里长征人未**还**。（王昌龄：《从军行〈之三〉》）
The age-old moon still shines o'er the ancient Great *Wall*,
But our frontier guardsmen have not come back at *all*.

3) When the cat's *away*, the mice will *play*.
猫儿不**在**，鼠儿作**怪**。

4) health and wealth 健康与财富
fair and square 正大光明的
high flyer 野心勃勃的人;好高骛远的人
low blow 不正大光明的行为;打腰部以下的一击

汉语和英语里都有脚韵这一辞格,经常出现在习语和诗句里。脚韵在翻译中要处理好是不容易的,要下很大的工夫,如例1至例3。但也有一些固定词组里的脚韵无法译好,如例4。

(二) 析数;同字;双关;顶真

A. 析数

1) 阿舒已二八,
懒惰故无匹。(陶渊明:《责子》)
A-Shu is *twice eight*,
For laziness he has no equal.

2) 三五中秋夕
清游拟上元。(曹雪芹:《红楼梦》,第七十六回)
Mid-autumn's *fifteenth* night is here again.
As on the Feast of Lanterns we stroll round.

3) Now, of my *threescore years and ten*,
Twenty will not come again. (A.E. Housman)
在我的七十寿数内,
有二十已一去不回。

4) *Fourscore and seven years* ago our fathers brought forth on this continent a new nation. (Abraham Lincoln)八十七年前,我们的先辈在这块大陆上创建了一个新的国家。

在特定的语言环境里,利用数字相乘或相加,把一个大数拆成若干小数来说,这种语意含蓄的修辞方式叫做析数。英语里无此固定的修辞格,但作为一种修辞现象,我们可在英美文学作品中经常看到,尤其是在较古的文体中。这一辞格的汉译英和英译汉在难度上都比较大,如例2里的"三五中秋夕"的确很难直译,而例3和例4中的threescore years and ten和fourscore and seven years不宜译成"三个二十年再加十载"和"四个

二十又七年”。但是，也有一些析数实例是可以直译好的，这一方面取决于翻译技巧，另一方面取决于原文的文体和析数格在译文里的适应性，如例1。

B. 同字

1）潘月亭：顾八奶奶是天下最多情的女人。

顾八奶奶（很自负地）：所以我**顶**悲剧，**顶**痛苦，**顶**热烈，**顶**没有法子办。（曹禺：《日出》，第二幕）

PAN: Mrs Gu, you're the most sentimental woman in the world!

GU (*gratified*): That's the reason why I'm *most* tragic, *most* distressed, *most* passionate, *most* helpless.

2）顾八奶奶（望着月亭走出，回过头，又滔滔地）：白露，我真佩服你！我真不知道怎么夸你好。你真是个杰作！**又**香艳，**又**美丽，**又**浪漫，**又**肉感。（曹禺：《日出》，第二幕）

GU (*She watches Pan jauntily depart, then looks round again and launches into another torrent of words*): I do admire you, Bailu! I really don't know how to do justice to you. You're a chef d'oeuvre! *Charming*, *beautiful*, *romantic*, *voluptuous*.

在使用几个词组时，故意在每个词组里安排同一个字，这便是同字格。几个词组里，在汉语里能出现同一个字，而在英语里很难在同样这几个词组里安排同字格。例1的翻译取得很大成功，用4个 most 来对原文中的4个“顶”字，非常合适。例2只能采取换格的措施，即在译文里采用英语特有的 asyndeton（并列结构中连接词的省略），译文4个形容词连接紧密，达到了中文里4个“又”字的效果。

C. 双关； Pun

1）杨柳青青江水平，
闻郎江上唱歌声。
东边日出西边雨，
道是无**晴**却有**晴**。（刘禹锡：《竹枝词》）

Between the willows green
the river flows along,

My beloved in a boat
　is heard singing a song.
The west is veiled in rain,
　the east basks in sunshine,
My beloved is as deep in love
　as the day is fine.

2）春蚕到死丝方尽，
蜡炬成灰泪始干。（李商隐：《无题》）
The silkworm till its death *spins silk from love-sick heart*;
The candle only when burnt *has no tears to shed*.

3）二战刚结束，一艘来访的美国战舰耀武扬威地驶进一英国港口，舰上的旗语为 Second to None（老子天下第一），吹嘘着美国的战绩。一艘破烂不堪的英国小炮艇默默地停到美国战舰旁，打出旗语 None。这一英国式的幽默极大羞辱了傲慢的美国人。对这一幽默中的双关旗语有人译为："无人比我好。"——"无人"。

4）美国作家海明威的小说名 *A Farewell to Arms* 中的 arms 一语双关，第一层意思为"武器"，代表帝国主义战争，第二层意思为"手臂"，代表拥抱与爱情，该词点出了他这部作品的双重主题。此书有两个汉译本，一本把书名译为《永别了，武器》，另一本处理成《战地春梦》，在体现书名里的双关语这一点上，后一种译法更为恰切："战"与"春"分别译出原文 arms 的两层意思。

利用语言中的一词两义、一语两义或两词同音的现象，表达双重意义，表面上说甲，实际上说乙，言此意彼，或两义都要，这就是双关。汉语里某一个词或句能一语双关，把它译成英语时，很难把一语双关的效果译出来，常常需要"二语双关"的手法才能达到这个目的，如例 1 里，英译不得不分别用 the day is fine 和 deep in love 来表达原文里的双关。又如例 2 中的"丝"与"思"谐音，一个"丝"字既表达蚕丝之意，又表达相思之意，英语译文无法一词二义，不得不分译成两个词：silk 和 love-sick（但我们也应体会到这个译文的巧妙之处：silk 和 sick 在发音上极为相似）。英文里的一语双关也难以译成中文，如例 3、例 4。要把双关语翻译好，即使是采用"二语双关"的译法，也是非常不容易的。还有不少双关语，就连"二语双关"的译法也处理不了。例如：

5）空对着，山中高士晶莹雪；
终不忘，世外仙姝寂寞林。（曹雪芹：《红楼梦》，第五回）

上面两行诗中“雪”与“林”二字，表面上指的是自然物，而实际上，“雪”与薛宝钗的“薛”谐音，而“林”同林黛玉的“林”，这两行诗分别描述了《红楼梦》里这两位主要女性的性格以及贾宝玉对她们不同的态度。中国读者正是通过文中的两个双关来领会这一切的，但英文无法译出这两个双关，请看杨宪益夫妇的译文：

Vainly facing the hermit in sparkling *snow*-clad hills

I forget not the fairy in lone *woods* beyond the world.

这两行英译诗，如不加注释，译文读者怎能知道是在描写薛宝钗、林黛玉的性格？由此可见双关语翻译之不易。

6）民国万税 天下太贫

这是解放前有人讽刺国民党反动统治的一副对联，其中“税”与“岁”谐音，“贫”与“平”谐音，这样的谐音双关的确很难翻译。

7）When a woman complained to her butcher that his sausages tasted like meat at one end, but like bread at the other, he replied: “Madam, in times like these no butcher can *make both ends meat*.”

这个原文里的最后一个 meat 是个谐音双关，表面意思为：“把香肠的两头都填上肉”，而实际上应是英语成语 make both ends meet，意为“使收支相抵”、“靠微薄收入为生”。这样一个双关语当然不好翻译。

8）The professor rapped on his desk and shouted: “Gentlemen, *order*!” — The entire class yelled: “Beer!”

这个幽默在于 order 的一词二义，第一个意思是“安静”，也是教授先生的原意，该词的第二个意思是“点菜”，也是全班学生故意的曲解，因此他们大声齐喊“啤酒”，令人啼笑皆非。这个双关语只能通过注释来处理。

D. 顶真； Anadiplosis

1）有个农村叫**张家庄**，**张家庄**有个**张木匠**。**张木匠**有个好老婆，外号叫“**小飞娥**”。**小飞娥**生了个女儿叫艾艾。（赵树理：《登记》）There was a village called *Zhangjia Village*, *where* lived *Carpenter Zhang*, *who* had a good wife, nicknamed *Little Moth*, *who* gave birth to a girl called Ai'ai.

2）他一见面是**寒暄**，**寒暄**之后**说我“胖了”**，**说我“胖了”**之后即大骂其新党。（鲁迅：《祝福》）*Having exchanged some polite remarks*

upon meeting he *observed that I was fatter*, *and having observed that I was fatter* he launched into a violent attack on the reformists.

3) Still he sought for *fame* ... *fame*, that last infirmity of noble mind. 可是他仍旧**追逐名气——追逐名气**，这是个高尚人永远摆脱不了的弱点。

4) He gave his *life*; *life* was all he could give. 他奉献了自己的**生命**；**生命**是他能奉献的一切。

第一句结尾的字或词与第二句开头的字或词相同，这就是汉语的顶真格，英语里称 anadiplosis。例 1 译文巧妙地利用英语的关系代词来处理原文里的顶真格，例 2 无法全部译出原文的顶真格来。例 3 和例 4 的翻译把原文的顶真格处理得相当好，既翻译了内容，又移植了形式。

（三）统括；列锦；拈连；精警

A. 统括

1) 我妈妈是个古板人，讲究的是**三从四德**。（周立波：《山乡巨变》）My mother is rigidly conservative. She's very particular about *the Three Obediences and the Four Virtues*.

2) 全会建议全国人民代表大会修改宪法第四十五条，取消其中关于“**四大**”即大鸣、大放、大字报、大辩论的规定。（《邓小平文选》，第二卷）The session has also decided to propose to the National People's Congress the deletion of the provision in Article 45 of the Constitution concerning the *si da*, that is, speaking out freely, airing one's views fully, writing big-character posters and holding great debates. (外文出版社的译本根据“四大”的音译，又加了脚注——*Si da*: This is a shorthand way of referring to the provision in Article 45 of the Constitution of 1978 concerning “speaking out freely, airing one's views fully, writing big-character posters and holding great debates”. Since in Chinese each of these expressions contains the character *da* or “big”, they have come to be known as the

si da, or "four bigs".)

统括就是把几个类似的词语中相同的字提取出来，并加上相应的数字，以达到简洁明了的语言表达效果。这个修辞格的确是非常难译的。几个词语中，中文里能提取出相同的字，英文里就不一定行，对此我们必须进行补救。例1采用了直译，例2就必须音译加脚注，以挽回语言差异所带来的损失。

B. 列锦

1）今宵酒醒何处？

杨柳岸、晓风残月。（柳永：《雨霖铃》）

Where'd I be when I sober up, too soon?

It will be willowed banks; dawn breeze or waning moon.

2）**蓝的天，绿的地，长长的小路，她走来了！**（张枚同等：《麦苗返青的时候》）

The blue sky, the green land, and the long path. Here she was coming along.

3）*The gray sea and the long black land;*

And the yellow half-moon large and low. (Robert Browning)

灰蒙蒙的大海，黑幽幽的长岸；

刚升起的半个月亮又大又黄。

4）*Honour, anger, valour, fire;*

A love that life could never tire,

Death quench or evil stir,

The mighty master

Gave to her. (R.L. Stevenson)

坚贞、义愤、英勇、热烈，

她的那种情爱，生活难以煎枯，

邪恶无从诱惑，死亡不能扑灭——

这是全能的主

授予她的禀赋。

以名词或用以名词为中心的定名结构组成，里面没有动词或形容词谓语，却能叙事述怀，写景抒情，这样的修辞句式叫做列锦，汉英两种语言都有此修辞方法，但英语里无此修辞名称。例2、例3、例4都把这一修辞方法在译文里完美地再现出来，例1的译文必须在名词词组前加上It

will be 才能达意。

C. 拈连；Zeugma

1) 哼！你别看我**耳朵聋**——可我的**心并不"聋"**啊！(郭澄清:《大刀记》) Humph! *My ears* are deaf, but *my mind is not*.

2) **小火车**在欢腾地**急驰**。**人们的心**和火车一样，向家乡**急奔**。(曲波:《林海雪原》) *The little train and the hearts of all its passengers*, together, *sped* merrily homeward.

3) The blood *stained her honour and her new brocade*. 血迹**玷污了她的新装，也玷污了她的名誉**。(英语中的 zeugma 常常把虚的放在前面，如本句中的 honour 和下面句中的 heart，把实的放在后面，如本句中的 brocade 和下面句中的 necklace，而汉语译文必须按逻辑关系来安排前后。)

4) She *lost her heart and necklace* at a ball. 在一次舞会上，她**丢了魂，也丢了项链**。(不宜译作"倾心爱上了一个人，但却丢失了她的项链"。)

在说甲乙两事物时，把适用于说甲的词顺便也用来说乙，这就是我们所谓的拈连修辞格。例 1、例 2、例 3 的拈连都成功地译了出来，但并不是轻而易举的。例 4 lost her heart and necklace 中的 lost 包含了两层差别很大的意思，第一层意思 lost her heart 中的 lost 意为 gave up，第二层意思 lost her necklace 中的 lost 意为 was unable to find。这儿的译文译得非常出色，把原文中的内容与形式全都完美地再现了出来："丢了魂，也丢了项链"。

D. 精警；Paradox;Oxymoron

1) 他细味他俩最近的几页可爱的历史。想一节伤一回心，但他宁愿这样**甜蜜的伤心**。(《朱自清文集》，第一卷) He meditated upon their recent pleasant experiences. Each time he indulged in such meditation, he felt heart-broken. But he was eager to taste this kind of *sweet bitterness*.

2) 年年难过年年过，
处处无家处处家。(解放前的一副趣联)
Hard up, we manage to get over it each year;
Homeless, we try to make home everywhere.

3) *The land did not move, but moved. The sea was not still, yet was still.* Paradox flowed into paradox, stillness mixed with stillness, sound with sound. (E. Ray Bradbury: *The Vacation*) **大地止而亦行，大海动而亦静。万寂交而万籁和，若真若假，若是若非。**

4) Why, then, O *brawling love*! O *loving hate*!
O any thing, of *nothing first created*!
O *heavy lightness*! *serious vanity*!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep that is not what it is! —
This love feel I, that feel no love in this.
(William Shakespeare: *Romeo and Juliet*)
啊，吵吵闹闹的相爱，亲亲热热的怨恨！
啊，无中生有的一切！
啊，沉重的轻浮，严肃的狂妄，
整齐的混乱，
铅铸的羽毛，光明的烟雾，寒冷的火焰，憔悴的健康，
永远觉醒的睡眠，否定的存在！
我感觉到的爱情正是这么一种东西，可是我并不喜爱这一种爱情。
(朱生豪译)

这种看似矛盾、实则入情入理的矛盾修辞方法，汉英两种语言里都有，在汉语里称作精警，在英语里前后两句话或同一句话的前后两个部分采用似非而是的修辞手法，称作 paradox（如例 3）；一个词语（如名词或动词）被一个反义词（如形容词或副词）修饰，这在英语里称作 oxymoron（如例 4）。在翻译这一辞格时往往要加词或改词，怎么加，怎么改，要看具体的上下文，要费一番脑筋。例 1 中的“甜蜜的伤心”没有直译成 sweet grief，而把 grief 改成 bitterness，这样能使 bitterness 同 sweet 形成鲜明的对照。例 2 中加了 manage to 和 try to 两组词，使上下文更自然。例 3 没有拘泥于词句的对译，而是打破了原文的词法、句法的界限，译文自成一体，但又不失原意。例 4 是朱生豪先生译的，虽然难译，却译得贴切自如，令人拍案叫绝。

（四）借代；倒装；摹形；反复

A. 借代；Antonomasia

1）中国还有一句成语，三个**臭皮匠**，合成一个**诸葛亮**。单独的一个诸葛亮总是不完全的，总是有缺陷的。（《毛泽东选集》，第五卷）Still another Chinese proverb says three *cobblers with their wits combined* equal *Zhuge Liang the mastermind*. Zhugé Liang by himself can never be perfect, he has his limitations.

2）这对年轻夫妇并不相配，一个是**西施**，一个是**张飞**。This young couple is not well matched, one is *a Xi Shi — a famous Chinese beauty*, while the other is *a Zhang Fei — a well-known ill-tempered brute*.

3）He is a modern *Samson*. 他是现代**参孙式的大力士**。（Samson：参孙，《圣经》中人物，以身强力大著称。）

4）We have enrolled every local *Cicero*. 我们把各地**西塞罗式的雄辩家**都招来了。（Cicero：西塞罗，古罗马雄辩家、政治家、哲学家。）

5）Our village *Hercules* has come. 我们村的**大力士**来了。（Hercules：海格立斯，希腊神话里主神宙斯之子，力大无比，曾完成12项英雄事迹。）

借代当中出现的人名或其他专用名词虽在本国家喻户晓，却为译文读者所不知。因此，在翻译时必须作加工，在人名或其他专用名词的前后加几个词，以作简短的说明，如例1至例4，或干脆采取意译，如例5。

B. 倒装；Anastrophe

1）屈原：**鼓动吧，风！咆哮吧，雷！闪耀吧，电！把一切沉睡在黑暗怀里的东西，毁灭，毁灭，毁灭呀！**（郭沫若：《屈原》）

QU YUAN: *Blow, wind! Roll, thunder! Flash, lightning!* Destroy all things that slumber in darkness, destroy them utterly!

2）如果我能够，我要写下我的悔恨和悲哀，**为子君，为自己**。（鲁

迅:《伤逝》)I want, if I can, to record my remorse and grief, *for Zijun's sake as well as for my own*.

3) *Fine and sunny* it was when we started on our way. 我们动身那天,**天气晴朗,阳光灿烂**。

4) *So beautifully did she sing* that the audience burst into applause. **她唱得美妙动听**,全体听众都为她鼓掌。

变换一个句子的正常词序便是倒装。翻译倒装这一修辞格式也不是十分容易的事情,有的句子限于译入语的语法条件,无法处理成倒装。例1的原文是主谓倒装,是祈使句,英语里有相同的句法,因此可以译成倒装。例2的原文是状语后置,但在英语里状语放在句末不算倒装,因此套用英语的句式更是顺理成章的了。例3和例4的原文都是英语,一个是表语前提,一个是状语前提,可汉语里没有这样的倒装格式,因此译文无法处理成倒装。但是,这两个例句都采用了汉语特有的四字格来传达原文倒装所产生的加强语气。这有着异曲同工之妙。

C. **摹形**; Graphic

1) 几何老师手拿一把丁字尺,走进了教室。With a ***T*** square in his hand, the teacher of geometry came into the classroom.

2) 老张走进房间一看,只见女儿在床上睡成一个"**大**"字。Old Zhang went into the room and saw his daughter lying on the bed in the shape of the Chinese character **大**.

3) It was just impossible for him to get into this ***I***-shaped hole. 要他钻进这个"**工**"字形的洞口,是完全不可能的。

4) What they need now is a large quantity of ***Z*** iron. 他们目前需要的是大量的乙字铁。

摹形就是把眼睛看到的形体如实地描绘出来。这种修辞格在汉英两种语言里都有。在翻译摹形格时,除了可以用汉字"丁"同英文里的T、汉字"工"同英文里的I、汉字"乙"或"之"同英文里的"Z"相互套用外,其余的摹形字一般都原封不动地搬到译文里去,如例2。摹形应属难译之列。

D. **反复**; Repetition

1) **知否,知否**?应是绿肥红瘦。(李清照:《如梦令(一)》)
Don't you know,

Don't you know
The red should languish and the green must grow?

2) **争渡，争渡**，惊起一滩鸥鹭。（李清照：《如梦令（二）》）
I *struggled and struggled* out of the tangle.
I thus alarmed a beach of herons and gulls.

3) *April*, *April*,
Laugh thy girlish laughter.（W. Watson）
四月呀四月，
笑吧，姑娘般地笑吧。

4) A *thin* man in a *thin* overcoat watched them out of *thin*, emotionless eyes.（James Thurber：*One Is A Wanderer*）一个**骨瘦如柴**、衣服**单薄**、双目**失神**的男子注视着他们。

5) It was a day as fresh as grass growing up *and* clouds going over *and* butterflies coming down can make it. It was a day compounded from silences of bee *and* flower *and* ocean *and* land.（E. Ray Bradbury：*The Vacation*）**绿草萋萋，白云冉冉，彩蝶翩翩，**这日子是如此清新可爱。**蜜蜂无言，春花不语，海波声咽，大地音沉，**这日子是如此安静。

根据表达的需要，重复使用同一语句或词语，这样的修辞手法，叫做反复。这是汉英两种语言都经常使用的修辞格。该辞格的功能在于突出思想感情，分清层次脉络，增添旋律美，加强节奏感。反复这一辞格的翻译并不容易，例1和例2译好了，但还是可见译者在用词与押韵方面用了不少工夫。英语里的 repetition 又分许多种。例3的 gemination（连续反复），一般容易译好；例4的 ploce（一词多义的反复）很难译好，第一个 thin 意为"瘦的"，第二个 thin 意为"单薄的"，第三个 thin 意为"淡漠的"，汉语译文通过运用3个四字格来弥补；例5的 polysyndeton 用四字格的译文同连用连词的原文能达到同等效果，这样的译文可谓是进入了"神似"的境界。

三、弥补法

——对不能译的辞格，尽可能补救

这类修辞格一般都在字形、字音、词性、词的结构、词的缩减、词义更

换、字的排列等方面做文章，而这些原文的特点是无法传达到译文中去的。对这些不能译的修辞格，我们可采取不同的方法。对那些非译不可、不译就会严重影响原作思想力度或情节发展的修辞格，我们应尽可能地加以补救，如换格、加重语气、加上脚注。对那些与原作思想力度和情节发展无重大关系的修辞格，我们可以干脆不译。对诗词对联中不能译的修辞格，我们最好能作一个简短的说明，让不懂原文的人领悟到原文修辞格的妙处，笔译、口译皆如此。

（一）联边；头韵；转品；歇后

A. 联边

1）浩海汪洋波涛涌溪河注满

雷霆霹雳霈雲雾霖雨雰霏（旧时“海神庙”对联）

（下联里的“云”字一定要用繁体字，否则就无法达到联边的目的。）

2）梧桐枝横杨柳树

汾河浪激泗洲滩（《古今巧联妙对趣话》）

（上海市青浦县有条汾河，汾河的急流之处叫泗洲滩。）

3）宠宰宿寒家，穷窗寂寞

客官寓宦宫，富室宽容

（明朝宰相叶向高一次夜宿新科状元家，状元出了这里的上联，叶向高对出了这儿的下联。）

4）清朝，侍郎毕某宴请尚书王某，约蒲松龄作陪，三人饮酒属对。毕侍郎彬彬有礼，出了第一联：

三字同头**左右友**，

三字同旁**沽清酒**，

今日幸会**左右友**，

聊表寸心**沽清酒**。

王尚书盛气凌人，出了第二联：

三字同头**官宦家**，

三字同旁**绸缎纱**，

若非当朝**官宦家**，

谁人配穿**绸缎纱**。

蒲松龄不畏权贵，出了第三联：

三字同头**哭骂咒**，

三字同旁**狼狐狗**，

山野声声**哭骂咒**，

只道道多**狼狐狗**。

5）烟锁池塘柳，

炮镇海城楼。

（上下联各在其偏旁包含“金木水火土”五行。）

6）逍遥近道边，憩息慰务懑，

晴晖时晦明，谑语谐谑论。

草莱荒蒙茏，室屋壅尘坌，

僮仆侍偪侧，泾渭清浊混。

（黄庭坚：《戏题》）

联边是汉语里特有的修辞格。在特定的语义环境中，让3个以上在一起的汉字使用同一偏旁部首，让读者看了这反复使用的偏旁，就能联想起与这偏旁有关的形象，这种修辞手法叫做联边。由于汉语是象形文字，英语是拼音文字，英语无法把汉语偏旁反复使用的形式以及由此产生的联想也翻译出来。上面数例都说明了这一点。然而，补救的办法到底有没有呢？联边利用了汉语的偏旁部首，给读者带来了视觉的和谐以及形象的联想，其实在英语里也有一种利用每个词头的修辞方式，那就是 alliteration，即头韵。头韵在其产生的效果上与联边非常相似，我们可以在英语译文里用头韵来替代汉语原文里的联边。例如：

7）嗯嗯呃呃——可翻成 **hem and haw**，前者是四个“口”字旁的汉字，后者是以［h］为头韵的英文词，两者都表示“结结巴巴地说话”。

8）祸福——可译成 **weal and woe**，前者是两个“礻”字旁的汉字，后者是以［w］为头韵的英文词，两者都表示“幸与不幸”。

B. 头韵；Alliteration

1）**Dumb dogs are dangerous.** 不吠的狗最危险。

2）**Sarah sits by six sick city slickers.** 萨拉坐在来自城里的六个生着病的狡猾骗子的身旁。

3) Four fat friars fanned flickering flames. 四个肥胖的修士扇着闪烁不定的火焰。

4) Round the rough and rugged rock the ragged rascal rudely ran. 那个衣着破烂的恶棍绕着粗糙不平的岩石狂奔。

5) The fair breeze blew, the white foam flew;
The furrow followed free;
We were the first that ever burst —
Into that silent sea.
欢快的微风吹拂，
白色的泡沫漂浮；
丝丝细波自由而起，
我们是第一个跳进——
那安静的海水里。

英语中的头韵（alliteration）就是在一行诗或一个句子中，由于相邻的词的起首字母发音相同而产生的音韵。在翻译中，要表现出其意义可以，但要把它的形式体现出来就不是轻而易举的事情了。对英语头韵的汉译，我们可考虑汉语里的联边格，尤其是联边的双声词和叠韵词。英汉这两种修辞手法的词语有着惊人的相同之处。请看实例：

英语中有不少运用头韵的惯用词组：

fair and foul 好与坏
safe and sound 安然无恙
bed and board 吃和住
bag and baggage 连同全部财物，完全彻底地
forgive and forget 不念旧恶
time and tide 时候
tit for tat 一报还一报
sink or swim 好歹试试看，不管是沉是浮

汉语里的双声词不但大多数是联边，在形式上与英语的头韵相同，而且两个字的声母相同，音节和谐，朗读顺口，悦耳动听，其音乐效果与英语的头韵如出一辙：

忐忑（tan te）　　慷慨（kang kai）　　芬芳（fen fang）
坎坷（kan ke）　　驰骋（chi cheng）　　琳琅（lin lang）

汉语里的叠韵词大多数也是联边，在形式上与英语头韵相同，而在发

音规律上与英语的脚韵相同，因为叠韵词里的两个字使用相同的韵母：

娉婷（ping ting）　妖娆（yao rao）　汪洋（wang yang）

蹉跎（cuo tuo）　彷徨（pang huang）　灿烂（can lan）

C. 转品；Enallage

1）这个连长太"**军阀**"了！年纪不大，脾气可不小！（曲波：《山呼海啸》）（名→动）This company commander is too *much of a "warlord"*. Though he's young, he easily gets into a fit of temper.

2）他"**科员**"了一辈子。（老舍：《离婚》）（名→动）He'*s been an office clerk* all his life.

3）The sight of the happy children *warmed* his heart.（形→动）看到幸福的孩子们，他心里**感到热乎乎的**。

4）You can never *fox* me.（名→动）你决**骗**不了我。

5）You have no right to *boss* me.（名→动）你无权**指挥**我。

所谓转品，就是故意改变文中某一个词的词性，或改变其用法，或改变用词场合。这种修辞方式汉语和英语里都有，英语里叫 enallage，比汉语里用得更经常、更自然，甚至有的词性转换在英语词典里都能找到依据。转品这种修辞格是很难在翻译中处理好的，如例 1 里的"太军阀"不能直译成 too warlord；例 2 里的"科员"如果简单地处理成 He's been clerked all his life 是无法被译文读者接受的；例 3 如按原文的词序和词性翻译（"看到幸福的孩子们**温暖着**他的心"），就显得不够自然；例 4 和例 5 也不能机械地译成"你永远**狐狸**不了我"和"你无权**老板**我"。

D. 歇后

1）我那里管的上这些事来！见识又浅，嘴又笨，心又直，"**人家给个棒槌，我就拿着认针（真）**"了。脸又软，搁不住人家给两句好话儿。（曹雪芹：《红楼梦》，第十六回）I'm incapable of running things. I'm too ignorant, blunt and tactless, always *getting hold of the wrong end of the stick*. And I'm so soft-hearted, anyone can get round me.

2）陈白露（燃烟）：我并没有抓到潘四，是他自己愿意来，我有什么法子！

顾八奶奶（想逢迎她）：反正是一句话："**王八看绿豆**"，**是对了眼**

了。(曹禺:《日出》)

BAILU (*lighting a cigarette*): It's not me that's hooked Pan, he comes here of his own free will, what can I do about it!

GU (*making an effort to please her*): Anyway, it's *a case of "When Greek meets Greek."*

歇后是汉语里所特有的修辞手法,它用歇后代替文中的原话。歇后语一般由两部分构成。有的前半截是个比喻,后半截是对比喻的解释,我们称之为喻意类;有的前半截是个事物,后半截采用谐音使其意义一语双关,我们称之为谐音类。例1是谐音双关歇后语:"人家给个棒槌,我就拿着认针(真)了";例2是喻意双关歇后语:"王八看绿豆——对了眼了",其表面意思是"对着眼睛",但其实际意思为"两强相遇,必有激斗"。这两例都无法把原文的歇后双关体现出来,但都用英语习语进行补救,同样描绘出了说话人能说会道的特点。这里必须一提的是,有些喻意类歇后语并不使用双关,其比喻直接导出歇后部分,翻译时可用直译法:1)狗拿耗子——多管闲事 be as nosy as a dog trying to catch a rat; 2)瞎子点灯——白费蜡 be like a blind man holding a candle — a sheer waste of wax。

(二) 回文;别解;换义;镶字

A. 回文; Palindrome; Chiasmus

1) 雾锁山头山锁雾

天连水尾水连天(福建厦门鼓浪屿脯浦朕)

2) 斗鸡山上山鸡斗

龙隐岩中岩隐龙

3) 客上天然居,居然天上客

人过大佛寺,寺佛大过人

(天然居,北京店铺名。乾隆出上联,纪晓岚对下联。)

4) 雪花飞暖融香颊,颊香融暖飞花雪。

欺雪任单衣,衣单任雪欺。

别时梅子结,结子梅时别。

归不恨开迟,迟开恨不归。(苏轼:《菩萨蛮》)

5）碧芜平野旷，黄菊晚村深。
客倦留甘饮，身闲累苦吟。（王安石：《碧芜》）
（全诗可倒读：
吟苦累闲身，饮甘留倦客。
深村晚菊黄，旷野平芜碧。）

6）枯眼望遥山隔水，往来曾见几心知？
壶空怕酌一杯酒，笔下难成和韵诗。
途路阻人离别久，讯音无雁寄回迟。
孤灯夜守长寥寂，夫忆妻兮父忆儿。
（宋代李禺远征在外，写了这首夫忆妻的诗。如从全诗的最后一个字起倒读，则成为一首妻忆夫的诗：
儿忆父兮妻忆夫，寂寥长守夜灯孤。
迟回寄雁无音讯，久别离人阻路途。
诗韵和成难下笔，酒杯一酌怕空壶。
知心几见曾来往？水隔山遥望眼枯。）

7）科学需要社会主义，社会主义更需要科学。（郭沫若：《科学的春天》）Science is in need of socialism, while socialism is in greater need of science.

8）他们那种快活劲儿，真叫人喜欢，我喜欢他们，他们喜欢我。（艾芜：《屋里的春天》）Their liveliness is very appealing. I like them, and they like me.

汉语中的回文有四种形式。第一种是倒着念和顺着念不但意思是一个样，而且文字排列也是一个样，如例 1 和例 2。第二种形式，第二句是第一句严格的倒文，产生新的意思，如例 3 和例 4。第三种是顺着念和倒着念都通，但产生的意思是不一样的，如例 5 和例 6。第四种形式比较自由，用上句的末尾作下句的开头，又用上句的开头作下句的末尾，不需要做到倒念和顺念产生同一个意思，但同样能给人一种回环往复的感觉，这类回文一般是可以翻译成英文的，如例 7 和例 8。

下面再来欣赏英语中的回文：

9）A. “Madam, I’m Adam.”“夫人，我是亚当。”
B. “Sir, I’m Iris.”“先生，我是艾里斯。”

10）Mad? Am I? madam? 我疯了？这是真的，夫人？

11）No X in Nixon. 尼克松心中没有谜。

(这是有人对美国前总统尼克松的赞语。)

12) Ma is as selfless as I am. 妈同我一样无私。
又:Ma is a nun,as I am. 妈和我一样,也是个修女。

13) You can cage a swallow,can't you? But you can't swallow a cage,can you? 你可以把一只燕子关到笼里,是吗?但你不能吞下一个笼子,对吗?

14) Girl,bathing on bikini,eyeing boys,finds boys eyeing bikini on bathing girl. 那位姑娘穿着比基尼游泳衣在沐浴,注视着小伙子们,发现小伙子们正注视着这位沐浴姑娘身上的比基尼游泳衣。

15) Strong in attack,and in defense unrivalled. 进攻上,无坚不摧;防守上,无懈可击。

16) The melody was old;old also were the words. 曲调是古老的;同样古老的是歌词。

英语里的回文分 palindrome 和 chiasmus。其中 palindrome 可分成两类,第一类在字母排列上,倒着拼读和顺着拼读所产生的形式和意思完全一样,如例 9 至例 12,第二类不是以字母为单位,而是以词为单位,即句子顺读和由后往前倒读的词序是一样的,如例 13 和例 14。palindrome 很难在形式上移植到汉语里,一般只能译出其内容。英语里的 chiasmus,第二句开头的单词或词组与第一句的结尾是一样的,或是同义词、同类词、反义词,前后两句句型十分相似,如例 15 和例 16,把这一种英语回文的形式和内容同时译成汉语,还是比较容易做到的。例 15 的译文用两个相同的句子结构来处理,而例 16 的译文在形式上基本保留了原文的风貌。

B. 别解; Misinterpretation

1) 在一个座谈会上,有几位同志为鬼戏鸣不平,说是神戏上演了,所谓妖也上舞台了,唯独鬼戏未见登台。一位同志脱口而出:"这叫做'神出鬼没'"。妙语解颐,举座风生。(《文汇报》,1979 年 2 月 10 日第 4 版)

2) 秀才:刘三姐,谁跟你讲天讲地的?我们要讲眼前。
三姐:讲眼前——
眼前眉毛几多根?

问你脸皮有多厚?

问你鼻梁有几斤?(歌剧《刘三姐》)

3) midwife: the second wife of a man who marries three times

助产士:一个结了三次婚的男人的第二个妻子

4) Sophomore: "But I don't think I deserve quite a zero on this paper."

Teacher: "Neither do I, but it's the lowest mark I can give."

二年级学生:"可是,我认为我这份试卷不应该得零分。"

教师:"对,我也这样认为,可零分是我所能给的最低的分数。"

别解又称曲解,就是在写文章或说话时,对某些词语的意思有意地进行歪曲的解释,以满足一定的交际需要。使用这种修辞格,能使语言幽默诙谐,可增加轻松愉快的谈话气氛,或达到辛辣嘲讽的效果。这种辞格是在原意的基础上进行歪曲,创造出一种新意。例 1 里的"神出鬼没"原是成语,意为行动出没无常,现在却别解为"神戏出,鬼戏没"。例 2 里的"眼前"原是虚指,现经别解后变为实指。例 3 里的 midwife 原意为"助产士",现根据其词的结构曲解成"中间的妻子"。例 4 与前 3 例略有区别,它不是对某个词,而是教师对学生整个句子的别解,师生双方都认为这份试卷不应得零分,学生认为应高于零分,教师则认为应低于零分,该译文充分表达了原文的幽默感。

C. 换义; Meaning Shift

1) 球票**紧张**,教练更**紧张**,他来墨西哥之后,几乎没好好睡过觉。(《新民晚报》)

2) **田间**的诗深入**田间**。(《中国青年报》)(田间是中国现代诗人的名字。)

3) Mr. *Hooligan* is more than a *hooligan* while Mr. *Fox* is more than a *fox*. 胡里干先生是个大流氓,福克斯先生是个老狐狸。

4) A man has two *hands*, but a clock has three *hands*. 人有两只手,而钟有三根指针。

所谓换义,就是利用词语的多义性这个条件,在一定的上下文里,将原来表示甲义的词语换过来表示乙义,并使这两种意思建立起某种联系。原文中这两种意思之间的联系在译文里无法完美地再现出来,我们可用解释性的译文来补救。

D. 镶字

1）老人宁可马上死去，也不愿看家中**四分五**裂的离散。（老舍：《四世同堂》）

2）去年，他还在近处，八月十三那天还抽空回家看了看，她给他做了一件新棉袄，两个人欢**天喜地**。（孙犁：《丈夫》）

3）**芦**花滩上有扁舟，
俊杰黄昏独自游；
义到尽头原是命，
反躬逃难必无忧。（施耐庵：《水浒传》，第六十回）
（镶入“卢俊义反”四字，“芦”同“卢”谐音。）

4）**周**天风去浪翻飞，
恩光冲空电波随。
来自五洲悲痛语，
同汇四海波涛泪。
志壮气烈西安急，
名清高贵红岩威。
千年俊杰化英灵，
古今中外汗青碑。（童怀周编的《天安门诗抄》）
（镶入“周恩来同志名千古”八字。）

5）坐**北**朝**南**吃**西**瓜，皮往**东**放
自**上**而**下**看《**左**传》，书向**右**翻（《古今巧联妙对趣话》）
（镶入“北南西东”和“上下左右”八个方位词。）

镶字是汉语里特有的修辞格，有两种使用场合。第一，为了把话说得舒缓些或者郑重些，故意加几个无关紧要的字来衬托紧要的字，镶入的字多为数字和虚字，作用是延音加力，引起充分注意，例 1 和例 2 属于这一类。汉译英时，这一类镶字不必译出。英译汉时，我们可根据需要在汉语译文里适当使用此类辞格。第二，把能表达内心真情实意的词语巧妙地、暗暗地、天衣无缝地镶进诗文中。镶入诗文的常常是词语和短句，有的一语双关，有的含蓄幽默，能大大增强语言的感染力。例 3 和例 4 属这一类。这一类镶字无法翻译，我们须在译文里做脚注，尽量使译文读者了解原文的妙处。例 5 是一副对联，其镶字形式之工仗别具一格，翻译不易做到这一点。

英语里有的长词包含别的单词，被包含的词叫做 embodied word，如 heroine 一词包含了 he，her，hero 3 个词，又如 therein 包含了 the，there，he，her，here，ere，rein，in 8 个词，这种酷似汉语镶字的形式经常被用于语言游戏。

英语里还有一种语言文字现象类似汉语里的镶字，叫做 word of vowel pattern，即一个单词中包括 a，e，i，o，u 全部 5 个元音字母。例如：

dialogue	**unsociable**	**authorize**	**subordinate**
equation	**tenacious**	**cauliflower**	**precarious**

把这些语言现象同汉语的镶字格进行比较学习，对我们的辞格翻译是很有启发的。

（三）析字；析词；叠字；仿词；紧缩

A. 析字；Anagram

1）张俊民道："胡子老官，这事在你作法便了。做成了，少不得**'言身寸'**。"王胡子道："我那个要你**谢**！……"（吴敬梓：《儒林外史》，第三十二回）（析字：化形）

"Handle it as you think best, Whiskers. If you pull it off, I'll not fail to *thank* you."

"As if I wanted *thanks* from you! ..."

2）南京的风俗：但凡新媳妇进门，三日就要到厨下收拾一样菜，发个利市。这菜一定是**鱼**，取"富贵有**余**"的意思。（吴敬梓：《儒林外史》，第二十七回）（析字：谐音）

The custom in Nanjing is for all brides to invite good luck by going to the kitchen on the third day and cooking a *fish*, which stands for *fortune*.

3）**霁月**难逢，
彩云易散。
心比天高，
身为下贱。
风流灵巧招人怨。
寿夭多因诽谤生，

多情公子空牵念。

(曹雪芹:《红楼梦》,第五回)(析字:衍义)

(霁月:雨停月出,演化出"晴"字;彩云:成花纹的云彩,演化成"雯"字,暗指"晴雯"的悲惨遭遇。)

A clear moon is rarely met with,

Bright clouds are easily scattered;

Her heart is loftier than the sky,

But her person is of low degree.

Her charm and wit give rise to jealousy,

Her early death is caused by calumny,

In vain her loving master's grief must be.

4) 相传有一位相国小姐,很有文才,出联择婿:

寸土为寺,寺旁言诗,诗曰:"明月送僧归古寺。"

三年过后,一位姓林的书生上京应试过此,对出下联:

双木成林,林下示禁,禁云:"斧斤以时入山林。"

(析字:化形)

5) committees:cost me time

委员会:浪费我时间

6) a mother-in-law:a woman "Hitler"

婆婆 / 岳母:女"希特勒"

7) desperation:A rope ends it.

绝望:一根绳子便可了结它。

8) soft-heartedness:often sheds tears

软心肠:经常淌眼泪

9) families:life's aim

家庭:生活的目标

10) William Shakespeare:We all make his praise.

威廉·莎士比亚:我们都赞扬他。

析字是汉语里所特有的辞格。所谓析字,就是把所用的字析为形、音、义3方面,看别的字有一面同它相合相连,随即借来代替或随即推衍上去。析字能变换字义、产生趣味、增加语言表达能力。这一辞格可分化形(对字的结构进行增损离合,如例1和例4)、谐音(借用同音或近音字暗指本字,如例2)和衍义(利用牵连、演化等手段组成新词或暗含他词,

如例3)3类。英语里的 anagram 同汉语里的化形析字比较相似，就是变移单词、短语或短句中字母位置而构成的另一单词、短语或短句。研究这种文字游戏，对我们学习修辞和修辞翻译是很有帮助的。无论是汉语里的析字，还是英语里的 anagram，要进行完美的翻译的确有着很大的难度，如上面例子所示。

B. **析词；** Hendiadys

1) 不懂得路就问路，不认得的事物就请教，**谦**而不**虚**，采用老实的办法，**狂**而不**妄**，采取认真的态度。(徐迟：《向着二十一世纪》)
(谦：谦虚。不虚：实。狂：放怀无拘束。不妄：不狂妄。)

2) 在天津教书，**天天**吃天津饭，吃得**津津**有味
赴日本留学，**日日**读日本书，读得**本本**不通
(杨柳联，1987年3月26日《新民晚报》)

3) Tom looked at her *with eyes and envy* (= with envious eyes). 汤姆用羡慕的眼光望着她。

4) They drank *from goblets and from gold* (= from gold goblets). (Virgil)他们手拿金杯喝着酒。

析词又叫拆词，汉语和英语里都有。汉语析词就是临时把某些多音节词语拆开来用，英语析词就是故意把一个形容词和名词组成的词组拆开使用。这种修辞方式能使语言活泼风趣，加强语势，含有深意。一般无法翻译。

C. **叠字**

1) **寻寻觅觅，**
冷冷清清，
凄凄惨惨戚戚。
I see but seek in *vain*,
I search and search ag*ain*:
I feel so sad, so dr*ear*,
So lonely, without ch*eer*. (许渊冲译)

2) 风风雨雨暖暖寒寒处处寻寻觅觅
莺莺燕燕花花叶叶卿卿暮暮朝朝
(共14对叠字)

3) 轰轰烈烈 千千万万 熙熙攘攘 浩浩荡荡

日日夜夜 口口声声 形形色色 堂堂正正
（叠字格汉语成语）

4）again and again 一次又一次
more and more 越来越……
on and on 不停地，不断地
neck and neck 并驾齐驱

所谓叠字，就是把同一个字或单音词接二连三地用在一起。运用叠字，不但能增添声音美，调整音节，而且还能表达不同的语气、程度和感情色彩，加强语言的形象性。由于汉英两种语言在表达上的差别，叠字格是很难进行直译的。例 1 曾有人把“寻寻觅觅”机械地译成 Seek，seek；search，search，这样一个译文变成一个祈使句，命令读者去寻去找。许渊冲先生的译文用脚韵 [eɪn]和 [ɪə] 各一对以及连用头韵 [s] 8 次，来传达原文叠字的音美，而且[s] 音给人一种凄凉感，这与原文中“凄凄惨惨”的伤感之情是完全吻合的。这是一种更换辞格的弥补译法。

D. 仿词

1）……无论你所做的事是**文化**还是**武化**。（鲁迅：《〈这回是第三次〉案语》）... no matter whether you are resorting to *civilization* or *war*.

2）希望大家积极支持文字改革工作，**促进**这一工作而不要“**促退**”这一工作。（周恩来：《当前文字改革的任务》）I hope all of us will give zealous support to the reform of our writing system, *promote* the reform and not *counterwork* the reform.

3）有些天天喊**大众化**的人，连三句老百姓的话都讲不来，可见他就没有下过决心跟老百姓学，实在他的意思仍是**小众化**。（毛泽东：《反对党八股》）There are some who keep clamouring for *transformation to a mass style* but cannot speak three sentences in the language of the common people. It shows they are not really determined to learn from the masses. Their minds are still *confined to their own small circle*.

4）无聊→有聊
天才→地才
白专道路→白痴道路

仿词就是为使语言生动活泼，仿照现成的词语，临时创造的新词。这是汉语中特有辞格。这种修辞方式能使语言生动活泼，又有新的意思，能获得讽刺和幽默的效果。在这种辞格里，模仿与被模仿的词总有一两个相同的字，这在汉译英时是无法表现出来的，如上面4个例子。

E. **紧缩；** Abbreviation; Acronym

1) 科技(科学技术)science and technology
文教(文化教育)culture and education
全国人大(全国人民代表大会)N.P.C.（National People's Congress)
全国政协(中国人民政治协商会议)C.P.P.C.C.(Chinese People's Political Consultative Conference)

2) lab (laboratory)实验室
ad (advertisement)广告
exam (examination)考试
flu (influenza)流感(流行性感冒)

3) U.S.A.（the United States of America)
美国(美利坚合众国)
NATO (North Atlantic Treaty Organization)
北约组织(北大西洋公约组织)
IOC (International Olympic Committee)
国际奥委会(国际奥林匹克委员会)
OPEC (Organization of Petroleum Exporting Countries)
欧佩克(石油输出国组织)
UNESCO (United Nations Educational, Scientific and Cultural Organization)
联合国教科文组织(联合国教育科学及文化组织)

紧缩这一汉语辞格是节短或缩合语言文字的一种修辞方式(见例1)。紧缩是音形上的方便手段，在意义上并没有什么增减。在英语里，同汉语的紧缩比较相似的有 abbreviation（见例2)和 acronym（见例3)。所谓 abbreviation 即缩写式或缩写词，acronym 即首字母缩略词。这一修辞方式一般很难处理好，但我们也应注意到，有些紧缩词语是可以在译文里找到相似的简略式词语的，如"全国政协"(C.P.P.C.C.)、flu（流感）

以及许多首字母缩略词。上面的3个例子都找到了相应的译文形式。

辞格与翻译就暂且讨论到此。对汉英两种语言里的修辞格作一番对比并研究相互之间的翻译，会给我们进一步学习这两种语言的修辞和翻译带来很大帮助。这一讨论旨在引起大家对汉英修辞格比较和翻译的兴趣，拓宽英语学习领域，提高英汉互译的能力和语言的整体水平。

第七章　计算机辅助翻译研究

文学欣赏和语言研究都离不开文本分析。作为文学研究和语言研究延伸的翻译研究也离不开文本分析。我们传统的文本分析是用简单的手工统计来进行的，甚至有时单凭直觉来对文本进行感性分析。这种凭直觉或手工统计来进行的分析缺少精确性，因此也就缺少说服力。广大语言文学工作者和读者一直希望能有先进与精确的统计方式来替代原始与模糊的统计方式。

在科学技术取得了巨大发展的今天，计算机技术和统计手段也都取得了突破性进展。我们对鸿篇巨制进行全面的文本统计分析已经不再是一个奢望。对一位作家或一部作品进行全面的文本统计，有利于我们对其文本用词构句进行精确分析，从而用数字化的材料来证明其语言风格。

翻译文本的语言风格可以通过同样的整体和局部相结合的统计方式来进行分析。这样，我们的分析会更加细致，更加深入，从而使过程和结论更科学，更有说服力。

我们先来看我们对《培根散文随笔》中5篇美文的不同汉语译文所进行的文本分析，几组统计数据从一个方面揭示了译者的风格。这一发现给了我们很大的启示。研究的重点是王佐良译文与其他8个译文进行比较分析后所得出的5个特点。现将我们分析的主要成果列举如下：

《培根散文随笔》5篇美文分别为《谈读书》、《谈真理 》、《谈高位》、《谈结婚与独身》、《谈美》。除了王佐良译文以外，其他8个译文的译者分别为高健、曹明伦、何新、东旭与林天斗、水天同、水天明、黄宏煦、张毅。

王佐良译文的第一个特点为其独特词汇均为古体或书面体，其中两次以上的独特词有：**余、一则、弊、体、贪、此辈、臣、择、昔、答、怪、达、率、权贵、亦无、次、施政、善为、拖、安、妄念、始能、判、傅、彩、有可、壮志**。

王佐良译文的第二个特点为其未用词汇均为口语体，其他译文使用在20次以上而王佐良译文为零次的有80个：**的**(1531次)、**他们**(201次)、**他**(182次)、**因为**(160次)、**和**(158次)、**了**(135次)、**一个**(110次)、

底、如果、这、那、上、人们、学问、有些、没有、地、来、把、都、你、它、这种、然而、这样、那些、但是、就是、的时候、会、也许、自己的、什么、不要、应当、像、并且、而是、一样、一位、地位、儿女、这些、我、东西、创造、都是、假如、为了、的话、那么、生活、研究、将、别人、发现、美的、约束、一件、到、就会、他的、很、们、这个、本身、它们、一些、应该、他们的、那样、才能、乃是、里、不是、永远、光明、给、或者。

王佐良译文的第三个特点为其平均句长最短，语言更简洁。王佐良译文字数最少，而标点符号最多，从而平均句长最短，平均意群组和词组也最短，语言更简洁。表示意群和句子单位的标点符号，王佐良译文最多，有552个；曹明伦译文最少，有463个。王佐良译文总字数最少，为4 477个；水天明译文总字数最多，为7 030个，其标点符号数为535个。因此，王佐良译文平均句长最短，为8.11个字，而水天明译文平均句长最长，为13.14个字。请看下面王佐良译文与水天明译文的两个代表性例句：

原文： To spend too much time in studies is sloth; to use them too much for ornament, is affection; to make judgement wholly by their rules, is the humour of a scholar. (31 words)(引自《谈读书》)

王佐良译文： 读书费时过多易惰，文采藻饰太盛则矫，全凭条文断事乃学究故态。(27字)

水天明译文： 在治学上耗时过多，兀兀穷年，实际上是在偷懒；把学问过分用于显露才华是装腔作势；完全按照书上的条条框框来判断事情，则是一种学究习气。(59字)

原文： A man shall see faces, that if you examine them part by part, you shall find never a good; and yet altogether do well. (24 words)(引自《谈美》)

王佐良译文： 人面如逐部细察，往往一无是处，观其整体则光彩夺目。(22字)

水天明译文： 我们一定会看到过有些容貌，如果你把它们的局部一一加以观察，你是找不到一点优点的，但是各个局部形成整体，那些容颜就是很美的了。(57字)

王佐良译文的第四个特点为文言词语使用最多。其中“之”和“者”分

别用了157次和42次，而水天明译文的相应数字分别为42次和31次。请看下面这个十分典型的例句：

原文：Nay there is no stond or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises.（引自《谈读书》）

王佐良译文：人之才智但有滞碍，无不可读适当之书使之顺畅，一如身体百病，皆可借相宜之运动除之。

水天明译文：不仅如此，智力上的种种不足没有一种是不能由相应的学问予以引导弥补的，正如同身体上的各种病患都有适宜的运动来加以治疗或排除。

王佐良译文使用了5个"之"字，没有一个"的"字，而水天明译文使用了5个"的"字，没有一个"之"字。

王佐良译文的第五个特点为单字词频最高，平均词长最短。在所有的译文中，王佐良译文的单字词频为最高，高达59.73%，比名列第二的高健译文单字词频(50.65%)高出不止9个百分点，比水天明译文的单字词频(45.96%)高出将近14个百分点。在二字词频和三字词频方面，王佐良译文为最低，分别为38.12%和0.87%，而水天明译文的相应数据为48.81%和2.87%。

王佐良译文的这五个特点都充分显示了译者的母语优势。应该说，其他几位译者也是用其母语在进行翻译，但是王佐良译文的母语优势更为明显，同时更加贴近原文风格。

对王佐良译文特点的发现给了我们许多文本分析方面的启示。我们完全可以用分析《培根散文随笔》中5篇美文汉语译文的方法来分析其他作品的原文和译文。

我们在这一章里主要是通过鲁迅先生所著的《阿Q正传》原文和杨宪益、戴乃迭译文及威廉·赖尔(William A. Lyell)译文的文本词频统计，来分析译者的语言风格及其形成原因，力图以此为例，揭示译文与译者风格研究的奥秘，对我们把握、欣赏和学习语言风格和翻译风格有所启示。

我们选用《阿Q正传》原著的来源为人民文学出版社1973年出版的《呐喊》，杨宪益、戴乃迭译文来自中国外文出版社1981年出版的 *Call to Arms*（Lu Xun），威廉·赖尔译文来自美国夏威夷大学出版社1990年出

版的 *Diary of a Madman and Other Stories*（Lu Xun）。

我们的统计分析将借助几个统计软件，这几个软件分别是：Concordance 3.0（简称 Concordance）；Concordancer for Windows 2.0（简称 Wconcord）；Concapp Windows Application 4.0（简称 Concapp）。下面是这3个软件的相关信息：

Product Name	Concordance	Concordancer for Windows	Concapp Windows Application
Product Version	3.0	2.0	4.0
Company Name	RJCW	University of West Bohemia, the Czech Republic	
Legal Copyright	R.J.C. WATT 1999, 2000, 2002	Zdenek Martinek July 1996	Chris Greaves 1993－2003

除此之外，我们还将通过汉语词法分析系统 ICTCLAS V3.0 来处理汉语文本的词语分隔问题。汉语词语分隔是中文信息处理的基础与关键。中国科学院计算技术研究所在多年研究工作积累的基础上研制出了汉语词法分析系统 ICTCLAS（Institute of Computing Technology，Chinese Lexical Analysis System），主要功能包括中文分词、词性标注、命名实体识别、新词识别，同时支持用户词典。ICTCLAS V3.0 分词速度单机 996KB/s，分词精度 98.45%，是当前世界上最好的汉语词法分析器。

经过词语分隔处理的汉语文本就可以像英语文本一样进行文本统计分析了。

一、高频词

所谓高频词就是使用频率特别高的词语。用一个词语在整个文本中所占的百分比或者该词语在整个词频中所处的前后位置，来决定该词语是否是高频词。每个文本由于大小不一样，因此选择或定义相关文本的高频词的百分比或排序位置也会有所区别。

(一) 原作的高频词

我们可以用 Wconcord 来进行高频词的统计。操作方法是从左上角的 File 菜单中点开 New List,然后在出现的对话框里点击 Add,再添加需要进行分析的纯文本文件。然后在 Tools 菜单中点击 Build Word Frequency List,我们会立刻得到该文本的词频表。该词频表是按照拼写顺序排列的,但我们更需要按照词频逆序排列的词频表,那么我们再点击鼠标右键,在出现的浮动菜单中点击 sort,再在新出现的对话框中点击 by frequency,我们会立刻得到按照词频逆序排列的该文本词频表。我们再通过点击鼠标右键,点击 copy,在新出现的对话框中选择复制或另存为一个文件。我们可以把该文件在 Word 文字操作系统中转换成表格。

《阿 Q 正传》共有1589个汉语字类,去除 19 类全角汉语标点,总计1570个汉语字类。如果我们排除作品中人名、地名等主题汉字,以纯粹的基本汉字为单位做字频统计,《阿 Q 正传》文本列前 20 位的汉语单字为(其后的数字为该字在全文中出现的次数):

(1)**的** 746　(2)**了** 477　(3)**他** 388　(4)**一** 349　(5)**不** 318　(6)**是** 307　(7)**有** 256　(8)**人** 215　(9)**来** 198　(10)**这** 197　(11)**也** 196　(12)**在** 188(13)**而** 145　(14)**说** 144　(15)**然** 138　(16)**上** 132　(17)**里** 131　(18)**子** 129(19)**去** 121　(20)**便** 120

曹雪芹所著、高鹗续著的《红楼梦》文本在去除人名、地名等专用名词之后,列前 20 位的汉语单字为:

(1)**了**　(2)**不**　(3)**的**　(4)**一**　(5)**来**　(6)**道**　(7)**人**　(8)**是**　(9)**说**　(10)**我**　(11)**这**　(12)**他**　(13)**你**　(14)**去**　(15)**也**　(16)**着**　(17)**有**　(18)**儿**　(19)**个**　(20)**子**

将《阿 Q 正传》与《红楼梦》在字频上进行比较之后,不难发现两者之间的几个相似之处:第一,以上所列汉字都比较口语化,体现了中国近现代文学白话体小说的基本特征。第二,现代汉语中最常见的汉字"的"和"了"都名列前茅。第三,列前 20 位的汉字有 14 个相同,重合率达 70%。不同之处也有几个:第一,《阿 Q 正传》的人物对话明显少于

《红楼梦》，因此动词“说”字的排名明显比《红楼梦》的“道”和“说”要靠后得多。第二，《阿Q正传》作者描述与陈述的语言要多于《红楼梦》，因此在前20位中出现了“在”、“上”、“里”这样的描述语言用字。第三，《阿Q正传》中出现了“而”、“然”、“便”这样的高频汉字，说明其语言比较正规。

《阿Q正传》共有3291个汉语词类，去除19类全角汉语标点，总计3272个汉语词类。去除作品中人名、地名等主题词语之后，以纯粹的基本词语为单位做词频统计，《阿Q正传》文本列前20位的汉语一字词汇为（其后的数字为该词在全文中出现的次数）：

(1)**的**625　(2)**他**342　(3)**了**317　(4)**是**195　(5)**也**158　(6)**在**116　(7)**这**108　(8)**便**92　(9)**又**86　(10)**说**77　(11)**但**76　(12)**来**67　(13)**有**63　(14)**我**61　(15)**还**60　(16)**要**60　(17)**不**58　(18)**都**58　(19)**去**57　(20)**里**56

《阿Q正传》文本列前20位的汉语二字词汇为（其后的数字为该词在全文中出现的次数）：

(1)**没有**80　(2)**一个**54　(3)**因为**45　(4)**然而**37　(5)**什么**36　(6)**而且**35　(7)**革命**32　(8)**似乎**32　(9)**有些**32　(10)**所以**31　(11)**这一**31　(12)**自己**31　(13)**秀才**30　(14)**于是**30　(15)**不知**26　(16)**起来**25　(17)**他们**24　(18)**知道**24　(19)**觉得**23　(20)**虽然**23

《红楼梦》文本词频排列前20位的汉语一字词汇为：

(1)**了**　(2)**的**　(3)**道**　(4)**我**　(5)**是**　(6)**他**　(7)**说**　(8)**不**　(9)**你**　(10)**一**　(11)**也**　(12)**来**　(13)**着**　(14)**又**　(15)**去**　(16)**便**　(17)**人**　(18)**这**　(19)**有**　(20)**笑**

《红楼梦》文本词频排列前20位的汉语二字词汇为（不含人名、地名等专用词汇）：

(1)**什么**　(2)**一个**　(3)**我们**　(4)**不知**　(5)**你们**　(6)**如今**　(7)**出来**　(8)**起来**　(9)**说道**　(10)**这里**　(11)**众人**　(12)**那里**　(13)**自己**

(14)**一面**　(15)**只见**　(16)**怎么**　(17)**没有**　(18)**这个**　(19)**知道**　(20)**听见**

通过比较《阿Q正传》与《红楼梦》两个文本的一字词频和二字词频，我们进一步发现鲁迅先生作为一位散文和杂文作家在小说创作中的语言特色，如：**因为**(45次)；**然而**(37次)；**而且**(35次)；**似乎**(32次)；**所以**(31次)；**于是**(30次)；**虽然**(23次)。这些散文和杂文中的常见词语出现在以写散文和杂文著称的鲁迅小说里，完全在情理之中。这些词语如果出现在《红楼梦》的高频词里就显得唐突了。

(二) 译作的高频词

研究杨宪益、戴乃迭译文及威廉·赖尔译文在词频方面的特点，对我们进一步了解两个译文语言风格乃至东西方思维模式会有很大的帮助。

通过计算机对语言文本进行词频统计和文本分析，在西方已经开展了二十多年，成果也非常显著，该研究方法已经逐渐向语言学、文学、教学法、翻译学等研究领域迅速渗透。

朗文出版社于2001年出版了一本书，书名为 *Word Frequencies in Written and Spoken English: Based on the British National Corpus*，作者是 Geoffrey Leech，Paul Rayson 和 Andrew Wilson。该书的出版对语料库研究起到了很大的推动作用。该书中的现代英语词频统计将成为我们评判赖尔译文与杨宪益、戴乃迭译文文本词频合理性的主要依据之一。该书的各类语料统计基于英国国家语料库(British National Corpus，简称BNC)。BNC是近十年来最具权威的当代英语语料库之一，该语料库书面语与口语并用，其光盘版词语已达一亿，其中书面语词汇九千万，口语词汇一千万。

我们先看几个关于杨宪益、戴乃迭译文和赖尔译文的基本数据：杨宪益、戴乃迭译文总词数为17 238，词汇种类为2 675，平均词频为6.44，总句数为1 035，平均句长为16.65个词；赖尔译文总词数为21 780，词汇种类为3 292，平均词频为6.61，总句数为1 312，平均句长为16.6个词。

我们接下来用 Wconcord 来进行统计，看一看杨宪益、戴乃迭译文词频的前40位情况：

中心词	次 数	词 频	中心词	次 数	词 频
1. the	886	5.140	21. I	92	0.534
2. to	515	2.987	22. be	90	0.522
3. he	451	2.616	23. at	89	0.516
4. a	372	2.158	24. you	84	0.487
5. and	369	2.140	25. they	82	0.476
6. of	336	1.949	26. would	81	0.470
7. was	317	1.839	27. when	75	0.435
8. his	280	1.624	28. have	74	0.429
9. in	251	1.456	29. so	74	0.429
10. had	229	1.328	30. there	73	0.423
11. that	188	1.091	31. were	73	0.423
12. it	173	1.004	32. is	69	0.400
13. this	156	0.905	33. after	64	0.371
14. not	149	0.864	34. been	64	0.371
15. as	148	0.859	35. by	64	0.371
16. him	144	0.835	36. no	63	0.365
17. but	131	0.760	37. who	63	0.365
18. with	128	0.743	38. all	62	0.360
19. for	126	0.731	39. if	62	0.360
20. on	111	0.644	40. could	57	0.331

接下来看赖尔译文词频的前 40 位情况：

中心词	次　数	词　频	中心词	次　数	词　频
1. the	1066	4.894	21. out	117	0.537
2. to	623	2.860	22. I	113	0.519
3. of	512	2.351	23. this	113	0.519
4. and	496	2.277	24. old	109	0.500
5. a	478	2.195	25. all	102	0.468
6. he	434	1.993	26. you	101	0.464
7. that	370	1.699	27. have	100	0.459
8. was	345	1.584	28. one	98	0.450
9. his	325	1.492	29. would	98	0.450
10. in	297	1.364	30. they	93	0.427
11. it	265	1.217	31. up	88	0.404
12. had	258	1.185	32. there	84	0.386
13. on	183	0.840	33. so	79	0.363
14. as	159	0.730	34. been	77	0.354
15. with	157	0.721	35. not	77	0.354
16. for	144	0.661	36. by	76	0.349
17. but	137	0.629	37. no	75	0.344
18. be	135	0.620	38. what	73	0.335
19. him	135	0.620	39. then	71	0.326
20. at	121	0.556	40. now	69	0.317

下面是《苹果树》原文词频的前 40 位情况：

中心词	次 数	词 频	中心词	次 数	词 频
1. the	1075	5.255	21. but	118	0.577
2. and	767	3.749	22. up	112	0.547
3. of	491	2.400	23. for	111	0.543
4. a	480	2.346	24. not	100	0.489
5. he	466	2.278	25. as	93	0.455
6. to	429	2.097	26. there	91	0.445
7. his	326	1.594	27. what	90	0.440
8. in	282	1.378	28. all	89	0.435
9. was	272	1.330	29. little	89	0.435
10. her	256	1.251	30. be	87	0.425
11. I	233	1.139	31. this	86	0.420
12. that	199	0.973	32. they	84	0.411
13. it	197	0.963	33. out	80	0.391
14. you	176	0.860	34. from	76	0.371
15. she	171	0.836	35. said	73	0.357
16. with	170	0.831	36. so	68	0.332
17. on	163	0.797	37. one	66	0.323
18. at	143	0.699	38. were	65	0.318
19. had	143	0.699	39. would	64	0.313
20. him	128	0.626	40. face	61	0.298

通过比较上面3个表格，我们发现有4个词语在杨宪益、戴乃迭译文（表格中简称“杨戴译”）与赖尔译文（表格中简称“赖译”）之间存在着较大差异。我们把这4个词语单独抽出来做成下面这个表格：

杨、戴译	位序	次数	词频	赖译	位序	次数	词频	《苹果树》	位序	次数	词频
of	6	336	1.949	of	3	512	2.351	of	3	491	2.400
that	11	188	1.091	that	7	370	1.699	that	12	199	0.973
this	13	156	0.905	this	23	113	0.519	this	31	86	0.420
not	14	149	0.864	not	35	77	0.354	not	24	100	0.489

这4个词语在位序、次数、词频3方面都存在着明显的差异。这些差异体现了译者各自的语言风格，有的甚至体现了东西方思维模式和语言习惯的差异。

我们注意到赖尔译文中of，that和on远远多于杨宪益、戴乃迭译文。先看一个of结构的例句：

原文： 阿Q近来虽然比较的受人尊敬，自己也更高傲些，但和那些打惯的闲人们见面还胆怯，独有这回却非常武勇了。

杨宪益、戴乃迭译文： Although the relative respect accorded him in recent years had increased Ah Q's pride, when confronted by loafers who were accustomed to fighting he remained rather timid. On this occasion, however, he was feeling exceptionally pugnacious.

赖尔译文： Although people had treated Ah Q a bit more respectfully **of** *late*, making him more *full* **of** *himself* than ever, still he was always cautious *in the presence* **of** the Wei Village idlers, *all* **of** *whom* would just as soon fight as have breakfast. In fact this was the first time he had dared to put on such a martial display before *one* **of** *them*.

赖尔译文中的of late，full of himself，in the presence of，all of whom，one of them等of结构都显得十分书面化，相比之下，杨宪益、戴乃迭译文没有一个of结构，语言就没有那么凝重，显得非常简洁。

赖尔译文比杨宪益、戴乃迭译文用了更多的that，主要是因为赖尔译文使用了更多的定语从句和宾语从句。

在高频词研究中，我们还很有必要研究其搭配。其前后的结构词语也是构成译者语言风格的一个重要因素。

我们以 no 为例，赖尔译文使用了 9 个 no longer 的搭配。请看这 9 个例句：

1. But the upshot of what little he did have to say was that there was **no longer** any way of telling what character "QUEI" should be.
2. Not only did they **no longer** avoid him, but occasionally they would even hunt him down.
3. He was soon so full of himself he could **no longer** contain it.
4. Who would ever have guessed that in point of fact Ah Q was nothing more than a burglar who **no longer** dared to burgle?
5. For several days afterward, Bearded Wang wandered around in a daze, **no longer** daring even to come near to Ah Q.
6. There was **no longer** even the slightest doubt.
7. The boatman from over in the next village, Sevenpounder, had fallen into their clutches and had been so transformed that he **no longer** looked even human.
8. He had immediately taken to his heels, climbed over the city wall, and fled back to Wei Village, **no longer** possessing the nerve to continue in his new calling.
9. The more he thought, the madder he got, until at last he could contain himself **no longer**.

杨宪益、戴乃迭译文使用了 4 个 no longer 的搭配：

1. As a matter of fact his life was no harder than before the revolution, people treated him politely, and the shops **no longer** demanded payment in cash, yet Ah Q still felt dissatisfied.
2. When Ah Q could stand it **no longer** he went to his regular employers' houses to find out what was the matter.
3. Perhaps what they said in the market-place was really true: "The Emperor has abolished the official examinations, so that scholars who have passed them are **no longer** in demand."
4. It was said that the boatman "Seven Pounder" from the next vil-

lage had fallen into their clutches, and that he **no longer** looked presentable.

赖尔译文使用了5个 no matter 的搭配：

1. Occasionally he would voice a loud comment to show that he knew what a couple was "really up to," **no matter** how innocent their behavior might seem on the surface.
2. I could show that one off to anybody, **no matter** how learned.
3. And so **no matter** how much loot they made off with at the Zhaos' place, he didn't stand to get any share of it.
4. Now he was left with nothing but a pair of pants — he couldn't part with those **no matter** what — and a raggedy unlined jacket.
5. Don't go looking on the short side of things, **no matter** what!

杨宪益、戴乃迭译文没有使用 no matter 的搭配。

赖尔译文还使用了两个 have no idea 的搭配：

1. And so — to make a long story short — I **have no idea** what his family name was.
2. The other **had no idea** why he had been arrested.

原文的对应部分是"不知道"，杨宪益、戴乃迭译文的对应部分是 do not know。赖尔译文的搭配实际上是个习语。

通过 no 的搭配比较研究，我们发现赖尔译文语言更为地道，更为形象。

二、特色词

所谓特色词就是指在一个文本中词频较高而另一个类似文本或其他多个类似文本词频较低的词汇。除了类似文本以外，一个或几个比较成

熟的语料库统计的相关词频数据也可以成为定义特色词的依据。

《阿Q正传》文本的特色词可以根据时代较为接近的老舍的《骆驼祥子》文本的词频来评判，从而得出《阿Q正传》的特色词。

《阿Q正传》文本的特色词包括“便”、“并”、“才”、“很”、“也”、“知道”。这些词语的词频大大高于《骆驼祥子》文本的词频。请看《阿Q正传》特色词的简表(《骆驼祥子》作参照)：

特色词语	《阿Q正传》次数	《阿Q正传》词频	《骆驼祥子》次数	《骆驼祥子》词频
便	117	0.701	124	0.119
并	33	0.198	108	0.104
才	36	0.216	113	0.109
很	64	0.383	205	0.198
也	192	1.150	763	0.735
知道	53	0.317	158	0.152

《阿Q正传》这些特色词相比之下比较书面化。

《骆驼祥子》文本的特色词包括“不”、“个”、“好”、“就”、“呢”、“着”。这些词语的词频大大高于《阿Q正传》文本的词频。请看《骆驼祥子》特色词的简表(《阿Q正传》作参照)：

特色词语	《阿Q正传》次数	《阿Q正传》词频	《骆驼祥子》次数	《骆驼祥子》词频
不	166	0.994	1440	1.387
个	33	0.198	592	0.570
好	23	0.138	376	0.362
就	26	0.156	528	0.509
呢	22	0.132	320	0.308
着	80	0.479	1247	1.201

《骆驼祥子》这些特色词相比之下比较口语化。

通过比较研究《阿Q正传》文本与《骆驼祥子》文本的特色词，我

们认为翻译《阿Q正传》时要注意这些特色词的文体，必须掌握其较为书面化的特点。同样，翻译《骆驼祥子》也必须掌握其较为口语化的文体特点。

接下来我们来分析《阿Q正传》两个译文的特色词。首先看赖尔译文（表中简称"赖译"）的特色词简表（杨宪益、戴乃迭译文〈表中简称"杨、戴译"〉作参照）：

特色词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频	特色词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频
's	195	0.895	112	0.650	got	20	0.092	3	0.017
't	154	0.707	30	0.174	here	20	0.092	7	0.041
'm	13	0.06	2	0.012	bit	17	0.078	1	0.006
didn't	42	0.193	4	0.023	point	17	0.078	0	0
out	117	0.537	43	0.249	pointed	3	0.014	1	0.006
old	109	0.5	37	0.215	pointless	1	0.005	1	0.006
just	63	0.289	12	0.070	pointing	0	0	2	0.012
any	55	0.253	15	0.087	points	0	0	2	0.012
get	37	0.170	10	0.058	course	16	0.073	2	0.012
gets	6	0.028	0	0	tell	16	0.073	6	0.035
getting	5	0.023	4	0.023	telling	6	0.028	1	0.006
gotten	8	0.037	0	0	tells	0	0	1	0.006
gotta	4	0.018	0	0	able	13	0.060	5	0.029
around	31	0.142	4	0.023	every	13	0.060	1	0.006
let	25	0.115	11	0.064	everyone	17	0.078	3	0.017
ever	21	0.096	6	0.035	across	9	0.041	1	0.006
either	20	0.092	7	0.041					

通过赖尔译文的特色词简表可以看出，其第一个特点就是省略形式用得很多，对其省略形式进行细化处理，我们可以得出下面这个表格：

中心词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频	中心词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频
actin'	1	0.005	0	0	fellow's	1	0.005	0	0
animal'	1	0.005	0	0	foreigner's	1	0.005	0	0
aren't	2	0.009	1	0.006	fuckin'	1	0.005	0	0
bai's	1	0.005	0	0	girl's	1	0.005	0	0
baiyan's	1	0.005	0	0	god's	0	0	15	0.088
beatin'	4	0.019	0	0	goin'	1	0.005	0	0
beggin'	1	0.005	0	0	guys'll	1	0.005	0	0
boat's	1	0.005	0	0	hadn't	16	0.075	0	0
camel's	1	0.005	0	0	hasn't	1	0.005	1	0.006
candidate's	0	0	5	0.029	haven't	4	0.019	0	0
can't	4	0.019	6	0.035	heart's	1	0.005	0	0
chao's	0	0	11	0.064	heaven's	2	0.009	0	0
chaos'	0	0	1	0.006	he'd	19	0.089	0	0
chen's	0	0	2	0.012	hero's	2	0.009	0	0
chien's	0	0	2	0.012	he's	2	0.009	0	0
child's	0	0	1	0.006	holder's	0	0	1	0.006
cho's	0	0	1	0.006	husband's	3	0.014	2	0.012
clan's	1	0.005	0	0	I'd	5	0.023	0	0
cocksuckin'	2	0.009	0	0	I'll	8	0.037	5	0.029
couldn't	19	0.089	0	0	I'm	13	0.061	2	0.012
crowd's	0	0	1	0.006	isn't	2	0.009	0	0
cursin'	1	0.005	0	0	itchin'	1	0.005	0	0
day's	0	0	1	0.006	it'd	1	0.005	0	0
devil's	4	0.019	2	0.012	it's	10	0.047	1	0.006
didn't	42	0.197	4	0.023	I've	12	0.056	0	0
doesn't	4	0.019	0	0	killin'	1	0.005	0	0
don't	19	0.089	12	0.070	kissin'	1	0.005	0	0
d's	2	0.009	2	0.012	kneelin'	1	0.005	0	0
else's	3	0.014	1	0.006	let's	6	0.028	1	0.006
'em	5	0.023	0	0	lieutenant's	1	0.005	0	0
employers'	1	0.005	1	0.006	liu's	0	0	1	0.006
family's	3	0.014	4	0.023	man's	3	0.014	1	0.006

（续表）

中心词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频	中心词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频
marchin'	1	0.005	0	0	talent's	7	0.033	0	0
master's	1	0.005	0	0	talkin'	1	0.005	0	0
mind's	0	0	1	0.006	that's	22	0.103	3	0.018
moment's	0	0	2	0.012	there'd	1	0.005	0	0
monk's	1	0.005	0	0	there's	7	0.033	0	0
mother's	1	0.005	0	0	they'd	1	0.005	0	0
mourner's	0	0	1	0.006	they'll	3	0.014	0	0
mustn't	0	0	1	0.006	they're	1	0.005	0	0
ne'er	3	0.014	0	0	they've	2	0.009	0	0
notable's	1	0.005	0	0	trouncin'	1	0.005	0	0
nun's	5	0.023	4	0.023	tryin'	1	0.005	0	0
one's	1	0.005	0	0	tsou's	0	0	1	0.006
orchestra's	1	0.005	0	0	turtle's	3	0.014	4	0.023
people's	1	0.005	2	0.012	'twixt	2	0.009	0	0
prisoner's	1	0.005	0	0	villagers'	1	0.005	1	0.006
qians'	2	0.009	0	0	village's	1	0.005	0	0
q's	45	0.211	32	0.187	waitin'	1	0.005	0	0
revolt's	1	0.005	0	0	wang's	3	0.014	0	0
revolutionaries'	0	0	1	0.006	wasn't	12	0.056	1	0.006
ruo'ao	1	0.005	0	0	wearin'	1	0.005	0	0
selectman's	2	0.009	0	0	we'll	3	0.014	0	0
servants'	1	0.005	1	0.006	weren't	5	0.023	0	0
sevenpounder's	1	0.005	0	0	we've	1	0.005	0	0
sheriff's	1	0.005	0	0	what's	7	0.033	0	0
she's	2	0.009	0	0	where's	1	0.005	0	0
shouldn't	1	0.005	0	0	who's	2	0.009	0	0
sichen's	2	0.009	0	0	widow's	1	0.005	0	0
sister's	1	0.005	0	0	wife's	1	0.005	1	0.006
somethin'	1	0.005	0	0	willin'	1	0.005	0	0
son's	1	0.005	0	0	wolf's	1	0.005	2	0.012
stakeholder's	1	0.005	0	0	women's	3	0.014	3	0.018
stuff's	1	0.005	0	0	won't	7	0.033	1	0.006

（续表）

中心词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频	中心词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频
wouldn't	16	0.075	3	0.018	you've	6	0.028	2	0.012
wu's	1	0.005	0	0	zhao'll	1	0.005	0	0
year's	1	0.005	0	0	zhao's	10	0.047	0	0
yen's	0	0	1	0.006	zhaos'	8	0.037	0	0
you'll	2	0.009	2	0.012	zou's	1	0.005	0	0
you're	7	0.033	1	0.006	总计	482	2.272	159	0.936

赖尔译文的省略形式大大超过了杨宪益、戴乃迭译文，从次数上来看，赖尔译文是杨宪益、戴乃迭译文的3倍，从词频上来看，赖尔译文是杨宪益、戴乃迭译文的两倍半。我们还注意到，赖尔译文的很多省略形式甚至出现在作者的叙事与描述部分。省略形式是相对非正规的形式，在口语体中出现较多，尤其是表达否定意义的省略形式更加体现了口语体特点。请看下面这个表格：

中心词	赖译次数	赖译词频	杨、戴译次数	杨、戴译词频
couldn't	19	0.089	0	0
hadn't	16	0.075	0	0
weren't	5	0.023	0	0
doesn't	4	0.019	0	0
haven't	4	0.019	0	0
isn't	2	0.009	0	0
shouldn't	1	0.005	0	0
wasn't	12	0.056	1	0.006
won't	7	0.033	1	0.006
aren't	2	0.009	1	0.006
hasn't	1	0.005	1	0.006
didn't	42	0.197	4	0.023
don't	19	0.089	12	0.070
wouldn't	16	0.075	3	0.018
mustn't	0	0	1	0.006
can't	4	0.019	6	0.035
总计	154	0.722	30	0.176

这个表格里的前7个词语在杨宪益、戴乃迭译文里没有出现，实际上是赖尔译文的独特词语。赖尔译文这些词语在杨宪益、戴乃迭译文里的对应部分有这些词语的非省略形式，也有这些词语的同义词。其余9个词语总体上也是赖尔译文远远超过杨宪益、戴乃迭译文。

赖尔译文的省略形式还包括那些人物对话中把后鼻音吃掉的口语现象。下面我们通过Concapp来制作例句库。打开该软件之后，从左上角的File菜单点击Open，然后从新出现的对话框里添加要进行分析的纯文本文件。打开文件之后，再点击Concordance菜单里的Set line width，选择句长，再在同一菜单里点击Sentence concordances，然后在对话框里键入要搜寻的单词、词组或词干、前缀、后缀。再选择左侧或右侧排序方式以及是否需要对每一行进行编码。下面请看赖尔译文省略形式吃掉后鼻音的例句：

there's not much point in talkin'	about Seventh Sister Zou's dau
ones itchin' for a good trouncin'	?" Bearded Wang stood up and th
ed himself as at least a "kissin'	cousin" to the Zhaos. After re
ly one allowed to revolt, fuckin'	Fake Foreign Devil! Okay, go r
is waist. "Are your bones itchin'	for a good trouncin'?" Bearded
y on back — your monk's waitin'	for ya," he said with an inane
"The bitches have started actin'	like high-class young ladies a
neelin' on the ground and beggin'	me to spare 'em. Fat chance! Y
really are. I can see em kneelin'	on the ground and beggin' me t
r look — Young D! "What's goin'	on?" Ah Q felt left out again.
airy beast!" "Who are you cursin'	out, you mangy dog?" Bearded W
sabers too! They'll come marchin'	right in and shout: "Let's go,
armor and white helmets , wearin'	sabers too! They'll come march
at ever somethin' to see! Killin'	the revolutionaries — yup, t
u motherfucker, Ah Q! Even tryin'	to make out with the Zhao serv
ked. "Wow! Is that ever somethin'	to see! Killin' the revolution
e Foreign Devil's wife is willin'	to sleep with a husband that's
to one side and rejoin: "Beatin'	up on a bug, does that make yo
d man, it's a human being beatin'	up on an animal! Let's hear yo
ay it now, 'A human being beatin'	up on an animal'!" Holding fa
: "Ah Q, this isn't a son beatin'	up on his old man, it's a huma
ve it all. Then those cocksuckin'	villagers will find out how pi
ermore, with all the "cocksuckin'	villagers" running around like

赖尔译文特色词的第二个特点是使用的动词用得十分灵活生动，这些动词包括 get，tell 和 point。我们不妨以 get 来举例说明。请看 get 的 Concapp 例句：

Ah Q's police record. Didn't **get** a reply for eight months. When
an, on the other hand, didn't **get** a single wink that whole night
t Old Master Selectman didn't **get** a single wink that whole night
h Old Master Selectman didn't **get** a single wink. Ah Q entered th
imb. Everyplace he managed to **get** a toehold, the dirt of the wal
os' place, he didn't stand to **get** any share of it. "It's all bec
rary giant like Dickens might **get** away with something like that,
h of this idle chatter, let's **get** back to the real story." That'
ustabouts had the temerity to **get** close to Ah Q. They moved in a
lent's old lady. He wanted to **get** closer for a better look, but
letting it down again just to **get** even. In the end, however, he
mes when a man is supposed to **get** hauled away and have his head
mes when a man is supposed to **get** hauled in and out of cells, an
tempt, but they didn't try to **get** him to stand up again either.
out that they hadn't come to **get** him. He backed up another step
t he wouldn't even be able to **get** his eyes shut? There was somet
it or not, Ah Q would have to **get** in touch with him. The front g
first order of business is to **get** in touch with the revolutionar
p ... "But before Ah Q could **get** it out, everything went black
my ghost to eat? Yeah, gotta **get** me a woman!" Now bear in mind,
in everything. He's tried to **get** me to take a post up there in
e guys didn't even come by to **get** me! Carted all that stuff off
know? They didn't come by to **get** me!" At this juncture the old
ays say, 'Brother Hong, let's **get** on with it.' But he would repl
nd went to sleep. Ah Q didn't **get** out of bed until quite late th
What is it?" "I ... I ..." "**Get** out of here!" "I want to throw
has left? We might be able to **get** some real bargains." At just t
o'll be the first to go. I'll **get** the Budding Talent too, and th
wever, kept him from going to **get** the jacket. At this impasse, t
red so badly that he couldn't **get** the second word out after the
g Literati name can darn well **get** to be those whom one must Budd
d think of all the stuff I'll **get** , too. March right into their h
Foreign Devil was nothing to **get** worked up about, much less a t

（续表）

t even have to lift a finger. **Get** Young D to do all the heavy wo
le. "What's gotten into you? **Get** your filthy paws off me!" Her
ent. Revolt's a crime you can **get** your head chopped off for. Jus
. Besides, if you're going to **get** your words to last all that lo
ut, whatever Ah Q wants, Ah Q **gets**!" "Ah Q ... I mean, Elder Br
at ever woman Ah Q wants, Ah Q **gets**!" he shouted happily and then
"real story" in this context **gets** mixed up with the "real story"
the first place. Then the man **gets** remembered because of the word
off the cover. "Heaven's Gate **gets** the money! In-the-Corner split
g. "Whatever Ah Q wants, Ah Q **gets**! Whatever woman Ah Q wants, Ah
Ah Q, in turn, felt he wasn't **getting** a square deal. He was left
his eyes. He decided against **getting** any closer and headed back
surprise and say, "Hey, it's **getting** lighter out!" As usual, Ah
hinking that Bearded Wang was **getting** ready to make a run for it,
eryone again and even started **getting** uppity with Ah Q. Ah Q, in
work all of a sudden. There's **gotta** be more to this than meets th
en for my ghost to eat? Yeah, **gotta** get me a woman!" Now bear in
How about calico then? You've **gotta** have some calico ones left."
imself. "On the other hand, I **gotta** remember that next to me, Wei

三、独特词

所谓独特词就是指在一个文本中词频达到一定水准而在另一个类似文本或其他多个类似文本中词频为零的词语。

我们开始分析赖尔译文和杨宪益、戴乃迭译文的独特词之前，有必要先介绍 Concordance 3.0 的使用方法。

从网上下载 Concordance 3.0（网上简称为 Con300），解压后进行安装。安装完毕后，点开 Concordance 程序，从左上角的 File 菜单点击 Make Full Concordance From Files 或在键盘上按 F5 键，在新出现的对话框里，点击 Add files，可以加入一个或多个纯文本文件，再点击对话框右下角的 Make Full Concordance，即刻产生相关文本的词频表。然后将鼠标箭头移到左侧的词频表上，点击鼠标右键，在浮动的对话框上选择显示百分比、大小写、词频排列方式等。

词频排列方式中有一项按照词汇出现的前后顺序排列。这个功能看似没什么作用，其实有着很大的作用。如果我们把《阿Q正传》的两个英语译文加入这个软件，我们先在两个文件的第一行标注8至10个汉字，在软件里加入时先加入杨宪益、戴乃迭译文，后加入赖尔译文，再点击Make Full Concordance，然后在浮动的对话框里选择Sort by order of occurrence，再点击鼠标右键，在浮动的对话框里选择Copy all words to clipboard，再在Word文字操作系统里粘贴该词频表，找到第二个文件赖尔译文的第一行汉字，其后出现的所有词汇均为赖尔译文的独特词。

研究独特词有什么意义呢？我们不妨对《红楼梦》文本进行一次独特词研究。

通过用Concordance 3.0几道工序的技术操作，我们十分惊讶地发现《红楼梦》后40回与前80回在词汇使用上存在着很大的差别。记得以前有人经过许多年的研究，得出惊人结论，认为《红楼梦》是同一个人写完了目前我们认为是曹雪芹撰著、高鹗续写的一百二十回版本。

但是我们的研究结果表明上述结论是站不住脚的。我们大量的数据表明后40回在用词的风格上与前80回存在着巨大的差异，前后两部分显然不是同一个作者的写作风格。我们先来看我们的研究情况。

经过计算机对《红楼梦》原文文本前八十回与后四十回的词频统计对照，我们发现前80回里的许多独特词汇（或者说后40回里的空缺词汇，其中包括前80回的常用词汇）居然在后40回里一次都没有出现。其中使用频率至少10次的独特词汇列举如下（不含人名与地名）：

67次：嬷嬷　61次：当下　59次：菊；联　53次：一语　42次：角门；取笑　41次：皆是　36次：幸而　31次：彼时　28次：匾；楼　27次：一月　25次：螃蟹；读；夺　24次：几样；名唤　23次：含笑；其中　22次：胭脂；这等；惯；盏　21次：皆有；诗社；残　20次：爱吃；分明；游玩；池；佳　19次：标致；二年；翻身；看戏；山坡　18次：不相干；花样；之家；碧；鼎；阶；橘；咏　17次：陈设；丢开；干娘；拐子；席上；正面；翻　16次：凑了；故事；莫若；顺路；纵然；厨；杏　15次：大姑娘；要不是；多谢；更衣；花园；鸡蛋；年下；裙子；提着；阴阳；炉；糕；困；条；砚；展　14次：许多人；茯苓；逛去；另外；买办；奶娘；纱窗；赏月；往年；洗脸；小丫；丫环；笛；覆；烂；烫　13次：不值；好吃；怀古；忌讳；将此；礼物；料定；每一；每月；蔷薇；时节；下处；一共；游廊；之上；掣；恒；锞；篱；苔；唐；桃；熙　12次：出神；当中；跟随；和气；立起；脸儿；率领；陪房；上次；算账；正门；之下；尊贵；充；抽；灌；匠；泉；蕊　11次：老奶奶；一群人；一席话；不语；才算；凑成；丢下；缎

子;二房;方说;红梅;回事;计议;剪子;阶下;令其;忙将;玫瑰;你个;轻狂;往东;仙姑;小蝉;照顾;妯娌;芦;绮;泻;炸　10次:第一个;板子;顶头;豆官;方出;膏药;后院;呼唤;怀中;街坊;楼上;落花;木头;茄子;上月;芍药;时分;体贴;望着;又带;字样;自便;雕;鹅;袱;华;宦;搂;鹿;侬;束;污;雁;窑;幽;舆;摘;昭;蒸;馔

前80回使用频率至少10次的独特单字列举如下:
269次:嬷　33次:咏　29次:蕉　27次:展　25次:螃　24次:蛋;妒　22次:困;龄;鹿　20次:笛;宦　19次:茜;鸭　18次:杜;橘;率;乳　17次:瑰;苓;玫;圃;苔　16次:糕;倾　15次:饼;匠;茄　14次:茯;恒;锞;映;蒸　13次:腊;笠;伞;薇;窑;炸　12次:芭;蓄;葛;娌;螺;俞;妯　11次:叉;锭;泛;谷;豪;菌;袍;袜;溪;协;缨;舆;渊;匀　10次:凹;斑;饽;琮;纺;凰;璜;浸;捐;栗;袅;侬;祀;肆;蓑;研;甬;熨;撰;滋

前80回使用频率至少3次的独特成语列举如下:
10次:喜之不尽　7次:刁钻古怪　6次:安分守己;不容分说;感谢不尽;欢天喜地;无所不至;兴兴头头;一时半刻　5次:横行霸道;忍气吞声;天翻地覆;天诛地灭;信以为真　4次:长吁短叹;吃酒赌钱;出题限韵;调三窝四;动手动脚;翻来覆去;负荆请罪;合家大小;黑家白日;红香绿玉;花团锦簇;蹑手蹑脚;七手八脚;前仰后合;情投意合;喜不自禁;雅俗共赏　3次:按品大妆;百蝶穿花;不得好死;才貌俱全;长命百岁;聪明伶俐;得陇望蜀;耳鬓厮磨;横三竖四;后悔不迭;焕然一新;宽洪大量;拉三扯四;老老实实;明明白白;你言我语;萍踪浪迹;齐齐整整;三灾八难;身不由己;深宅大院;时时刻刻;淌眼抹泪;天打雷劈;天伦之乐;无可不可;无言可对;妩媚风流;物伤其类;小门小户;一鼻子灰;一年到头;一语不发;又惊又喜;又气又愧;与众不同;知书识字;指手画脚;终身大事;自寻烦恼

上述词汇均是前80回至少出现10次的独特词语、独特单字和至少出现3次的独特成语及其出现的次数,它们也是后40回的空缺词汇、单字和成语。这一发现着实让我们感到吃惊。我们不怀疑《红楼梦》是先后由两个人完成的,我们感到惊讶的是高鹗对前80回应该已经做了仔细的文本研究,为何还会出现如此之大的词汇差距呢?这种差距估计高鹗本人也是始料不及的。下面几方面的词汇差异值得我

们认真研究：

前80回里十分常见的“正门”、“角门”、“山坡”、“游廊”、“后院”、“花园”、“席上”、“阶下”等地点与方位名称以及“陈设”、“纱窗”、“剪子”、“胭脂”、“裙子”、“缎子”、“礼物”、“笠”、“伞”、“笛”等用品名称在后40回里彻底消失了。

前80回里人们常吃的“螃蟹”、“蛋”、“糕”、“饼”、“茄子”、“膏药”、“鹅”、“鸭”等食品在后40回里也变得无影无踪。

前80回里人们常提的“茯苓”、“蔷薇”、“苔”、“红梅”、“玫瑰”、“芦”、“芍药”、“橘”、“蕉”等园林植物在后40回里也找不到其踪迹。

前80回里作者经常提到的“嬷嬷”、“奶娘”、“小丫”、“丫环”、“干娘”、“拐子”、“大姑娘”、“老奶奶”、“陪房”、“二房”、“仙姑”、“妯娌”、“街坊”等人物身份名称在后40回里居然也不见一个例子。

前80回常见的动作“取笑”、“含笑”、“游玩”、“丢开”、“丢下”、“更衣”、“赏月”、“洗脸”、“怀古”、“出神”、“跟随”、“率领”、“算账”、“照顾”、“呼唤”、“蒸”、“烫”、“看戏”、“凑成”、“料定”、“体贴”、“爱吃”、“提着”、“凑了”、“望着”、“咏”、“展”、“妒”在后40回里再没人去做了。

前80回里的形容词“佳”、“标致”、“好吃”、“尊贵”、“轻狂”、“和气”、“困”在后40回里也都不见踪影了。

前80回里还有“当下”、“幸而”、“彼时”、“其中”、“皆是”、“皆有”、“之上”、“之下”、“之家”、“莫若”等常见的文学描写词语以及“分明”、“纵然”、“要不是”、“另外”、“往年”、“时节”、“上次”、“每月”、“年下”、“顺路”、“这等”、“不相干”等日常口语中的常见词语在后40回里居然全部失踪了。

前80回里这些作者信手拈来的词语怎么在后40回一个都不出现了呢？

后40回里也出现了不少前80回里根本没有出现过的词语，这些词语绝大多数比较口语化，请看后40回使用频率至少5次的独特词语（不含人名与地名）：

50次：**岂知**　30次：**知县**　27次：**旨意**　17次：**衙役**　16次：**海疆**　15次：**刑部**　14次：**哭得；素来；爻**　13次：**藩**　11次：**弄到；托人；幸喜**　10次：**查抄；打坐；法师；亏得；赎罪**　9次：**第二天；官事；吏部；粮道；尚可；妖怪**　8次：**定神；干妈；功勋；回禀**　7次：**不要紧；宫女；家奴；苦处；冒失；神气；神色；听来；摇摇头；撞着；追赶；奏明**　6次：**对头；服毒；钩子；缉；家书；讲书；酒碗；良民；临死；傻笑；误伤；下场；仙女；响动；凶；寻访；

瑛;愠　5次:报官;查考;抽空;传旨;大赦;但愿;钓竿;犯事;飞奔;府尹;好几个;皇天;活活;吉日;讲的;结局;决不;内阁;破题;抢去;嚷着;死罪;听完;危急;县里;想定;新人;幸得;远嫁;这项;致死;属员;遵旨

后40回使用频率至少5次的独特单字列举如下:
14次:爻　10次:簌　8次:缉;惺　6次:囟;奄;愠　5次:尹

后40回使用频率至少两次的独特成语列举如下:
5次:衣锦还乡　4次:赤子之心;口口声声　3次:孤苦伶仃;面如土色;披头散发;三三两两;失魂落魄;手足无措;影影绰绰　2次:百里挑一;抱头鼠窜;不祥之兆;大慈大悲;低声下气;风流云散;恍然大悟;寄人篱下;家破人亡;叫苦连天;金银财宝;锦衣玉食;尽心竭力;荣华富贵;生离死别;恃强凌弱;死而复生;弯弯曲曲;未卜先知;无拘无束;喜怒哀乐;喜形于色;奄奄一息;有名无实;招摇撞骗

应该说,后40回与前80回在用词上的差异是作者的风格所造成的,同时作者的背景文化、时代文化、区域文化在一定的程度上也造就了这种差异。按理说,曹雪芹与高鹗两人毕竟是同一个大文化背景下的人,在同一个大时代、同一个国度、用同一种语言合写一部小说,但还是出现了这样的语言差异。

以此推断,如果在不同大时代用不同的语言体系来再现这部小说,译作与原作在表现形式上一定也会有很大的差异。如果译作作者与原作作者甚至不属于同一个国度,他们的作品在表现形式上可能会出现更大的差异。这种差异有文化意识造成的,也有语言体系造成的。不同的译者翻译同一部原作,在不同的译者之间也会有语言风格的差异。在科技达到相当高水准的今天,我们用现代化的电子软件对不同译文的电子文本进行数据统计分析,就会发现不同译者之间十分细微的风格差异。这种发现对我们研究译者的翻译文化观和思维模式有着非常重要的指导意义。

通过上述独特词分析研究,我们完全有理由去否认现行的《红楼梦》120回版本出自一人之手的说法。

我们用Concordance 3.0软件得出了下面这个赖尔译文独特词的词汇表:

queue	22	popular	4	mere	3	percent	3
point	17	sorry	4	courtesy	3	trembling	3
full	15	laurel	4	anymore	3	particular	3
wasn't	12	downright	4	honor	3	concern	3
entire	11	nibs	4	personally	3	lest	3
somehow	10	present	4	local	3	ghosts	3
toward	10	doth	4	clansman	3	secretly	3
fully	9	haven't	4	peep	3	situation	3
closer	8	occasionally	4	beat	3	burn	3
gotten	8	busy	4	honest	3	stunned	3
grabbed	7	longbench	4	goodness	3	turtle	3
between	7	gotta	4	career	3	commotion	3
stuff	7	bunch	4	balance	3	rear	3
hauled	7	despite	4	favor	3	offer	3
couple	6	gaze	4	asking	3	conditions	3
gets	6	transformed	4	bothered	3	caretaker	3
gonna	6	beatin'	4	rate	3	grasp	3
wailing	6	bug	4	hailed	3	smite	3
'em	6	fashion	4	surrounding	3	compound	3
zap	6	bathed	4	season	3	tracks	3
trunks	6	husband	4	contemptuous	3	bringing	3
okay	5	simple	4	try	3	abbess	3
dead	5	raggedy	4	guys	3	yourself	3
chested	5	begun	4	content	3	fuckin'	3
nonetheless	5	buddhist	4	onto	3	bedrooms	3
townsfolk	5	cultivation	4	march	3	strings	3
scabies	5	patrons	4	beside	3	lady	3
dirty	5	puzzled	4	nowhere	3	resolution	3
weren't	5	tight	4	person	3	furthermore	3
huh	5	thee	4	claim	3	earlier	3
chance	5	uh	4	truly	3	nerve	3
nice	5	boudoirs	4	precedent	3	concluded	3
step	5	promptly	4	laid	3	executed	3
court	5	brain	4	related	3	terrified	3
quick	5	watched	4	completely	3	arms	3
established	5	armor	4	pow	3	elderly	3
sudden	5	cell	4	disgrace	3	queues	3
verse	5	bald	4	martial	3	clothes	3
closing	5	wink	4	cocked	3	burglary	3
gowned	5	mine	3	slammed	3	shoved	3
gowns	5	titles	3	plans	3	ours	3
private	4	narrative	3	baldy	3	property	3
doesn't	4	basic	3	soar	3		

从上面的赖尔译文独特词来看，我们可将其分成两大块进行分析。第一块是从独特词的词性着手。

赖尔译文独特词中的名词包括 queue，point，stuff，trunks，chance，verse，gaze，bug，husband，cultivation，brain，armor，cell，wink，titles，courtesy，honor，career，rate，season，disgrace，situation，commotion，conditions，tracks，property 等。

动词包括 grabbed，hauled，chested，established，transformed，bathed，watched，bothered，laid，related，cocked，slammed，burn，stunned，shoved 等。

形容词包括 entire，closer，dirty，quick，sudden，private，popular，sorry，present，busy，simple，tight，basic，local，honest，contemptuous，martial，elderly 等。

副词包括 downright，occasionally，promptly，personally，completely，secretly 等。

介词包括 between，despite，beside 等。

第二块是从独特词的语域着手。

赖尔译文独特词中的口语词包括 gonna，gotta，'em，beatin'，fuckin'，nice，wasn't，weren't，doesn't，haven't 等。

书面体包括 nonetheless，boudoirs 等。

仿古词包括 doth，thee 等。

杨宪益、戴乃迭译文的独特词就没有那么丰富和生动，请看下面的统计表：

successful	49	insect	5	astonishment	4	answered	4
pigtail	22	rushed	5	difficult	4	shaven	4
god	15	shouting	5	towards	4	gently	4
surname	8	wanting	4	jump	4	stock	3
bench	8	false	4	improvement	4	awe	3
ringworm	6	considerable	4	ragged	4	crimson	3
armour	6	townspeople	4	thrash	4	angrier	3
history	5	ridiculous	4	exclaimed	4	nobility	3
difficulty	5	unfortunate	4	kill	4	uncertain	3
examination	5	grew	4	regret	4	ashamed	3
apparently	5	furiously	4	chap	4	addition	3
glare	5	pulled	4	pigtails	4	laughing	3

（续表）

grind	3	fame	3	baldhead	3	shoots	3
leave	3	cheeks	3	closed	3	dark	3
seriously	3	resentful	3	sonless	3	purse	3
moreover	3	contemptu-	3	pity	3	danger	3
consider	3	ously		caused	3	apartments	3
furious	3	increased	3	secret	3	repeated	3
broken	3	exceptionally	3	cloth	3	coats	3
foremost	3	coat	3	leaving	3	robbery	3
drink	3	seized	3	seize	3		
raising	3	bitterly	3	food	3		

从杨宪益、戴乃迭译文的独特词来看，只能勉强进行词性分类，语域分类无法进行，因为杨宪益、戴乃迭译文独特词（甚至整个词汇表）根本无语域词。这就是赖尔译文和杨宪益、戴乃迭译文词汇的最大区别。

目前很多文学名著都有许多同一种语言的译本，我们应该充分利用计算机软件对这些一著多译的文本进行精确的统计和分析，用先进的科学方式找出原著和译作的特点以及不同译者之间相同和不同的风格，从而进一步探索这些风格后面的成因，包括文化、年代、地域、性别、年龄、创作与翻译的主张与方法。计算机辅助翻译研究有着不可估量的学术价值。

研究篇

第八章　多种译本研究

学习翻译，仅仅学习翻译理论还是远远不够的。学习翻译，必须进行不断的实践。在翻译学习过程中，理论是指导，实践是根本。翻译实践应该包括对现有的各种优秀译本的研究学习。这是学习翻译的良方之一。鉴赏优秀译本，尤其是对同一个原文的多种译本的比较研究是相当有益的。通过比较多种译本，我们可以学习不同译本的长处，弄清一个词组、一个句子、一段文字、一篇文章应该怎样翻译才是恰到好处的，从而提高自己对翻译的感性认识。

本章选录了英译汉和汉译英中最有代表性的多种译本比较的篇章实例，供大家鉴赏、分析和研究。

一、《理想的丈夫》

An Ideal Husband

by *Oscar Wilde*

(An Excerpt)

SIR ROBERT CHILTERN. Mrs. Cheveley, you cannot be serious in making me such a proposition!

MRS. CHEVELEY. I am quite serious.

SIR ROBERT CHILTERN. [*Coldly.*] Pray allow me to believe that you are not.

MRS. CHEVELEY. [*Speaking with great deliberation and emphasis.*] Ah! but I am. And if you do what I ask you, I ... will pay you very handsomely!

SIR ROBERT CHILTERN. Pay me!

MRS. CHEVELEY. Yes.

SIR ROBERT CHILTERN. I am afraid I don't quite understand what you mean.

MRS. CHEVELEY. [*Leaning back on the sofa and looking at him.*] How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

SIR ROBERT CHILTERN. I fear I don't.

MRS. CHEVELEY. [*In her most nonchalant manner.*] My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

SIR ROBERT CHILTERN. [*Rises indignantly.*] If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley, that you seem to be unable to realise that you are talking to an English gentleman.

MRS. CHEVELEY. [*Detains him by touching his arm with her fan, and keeping it there while she is talking.*] I realise that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

SIR ROBERT CHILTERN. [*Biting his lip.*] What do you mean?

MRS. CHEVELEY. [*Rising and facing him.*] I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

SIR ROBERT CHILTERN. What letter?

MRS. CHEVELEY. [*Contemptuously.*] The letter you wrote to Baron Arnheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares — a letter written three days before the Government announced its own purchase.

SIR ROBERT CHILTERN. [*Hoarsely.*] It is not true.

MRS. CHEVELEY. You thought that letter had been destroyed. How foolish of you! It is in my possession.

SIR ROBERT CHILTERN. The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

MRS. CHEVELEY. It was a swindle, Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to

sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

SIR ROBERT CHILTERN. It is infamous, what you propose — infamous!

MRS. CHEVELEY. Oh, no! This is the game of life as we all have to play it, Sir Robert, sooner or later!

译文一：

齐尔顿：薛维利夫人，你不可能是认真向我提出这样的建议！

薛维利夫人：我是十分认真的。

齐尔顿（冷冷地）：请允许我相信你不是。

薛维利夫人（以很从容和强调的口吻说话）：啊！但我是。而且如果你做了我所要求的事，我……会付给你非常可观的一笔钱。

齐尔顿：付钱给我?!

薛维利夫人：是的。

齐尔顿：我恐怕不十分明白你的意思。

薛维利夫人（在沙发上往后靠并看着他）：多么令人失望啊！而且我远道从维也纳来，为的是使你彻底明白我。

齐尔顿：我恐怕不。

薛维利夫人（以她最冷漠的态度）：我亲爱的罗伯特爵士，你是一个老于世故的人，而且你有你的价格，我猜想。如今人人都有。缺点是大多数人是那么惊人地昂贵。我知道我是。我希望你的条件会比较合理。

齐尔顿（愤慨地站起来）：如果你允许我，我将替你把你的马车叫来。你在外国住了那么久，薛维利夫人，以至你好像不能认识到你是同一位英国绅士谈话。

薛维利夫人（用她的扇子碰他的手臂留住他，说话时一直没有拿开扇子）：我认识到我是在同一个将内阁秘密出卖给证券交易所投机者而发财的人谈话。

齐尔顿（咬着他的嘴唇）：你的意思是什么？

薛维利夫人（站起来面对着他）：我的意思是我知道你的财富和生涯的真正出处，而且我还有你的信。

齐尔顿：什么信？

薛维利夫人（轻蔑地）：就是当你做拉德里勋爵秘书时，给安海默男爵的信，通知他买进苏伊士运河股票的。那是政府公布收购这些股票之前三天所写的一封信。

齐尔顿（沙哑地）：那不是真的。

薛维利夫人：你以为那封信已被销毁，你是多么的愚蠢啊！它现在被我所占有。

齐尔顿：你提到的这件事只不过是投机。当时下议院还没通过这个法案；它有可能被否决。

薛维利夫人：那是诈骗，罗伯特爵士。让我们还是实话实说。这会使事情简单一些。现在我准备把那封信卖给你，我的要价就是你公开支持阿根廷计划。你是靠一条运河发财的。你必须帮助我和我的朋友靠另一条运河发财！

齐尔顿：不像话，你提议的真是不像话！

薛维利夫人：噢，不！这是我们人人迟早都必须玩一把的生活游戏，罗伯特爵士！

译文二：

齐尔顿：薛维利夫人，您向我提出这样的建议，不可能是当真的吧！

薛维利夫人：当真——万分。

齐尔顿（冷冷地）：请允许我相信您并非当真。

薛维利夫人（不慌不忙，柔中有刚）：唉，我可是当真的呀！您按我的要求行事，一定会得到非常丰厚的酬谢——我给钱。

齐尔顿：给钱?!

薛维利夫人：对。

齐尔顿：您这是什么意思？我恐怕不大理解。

薛维利夫人（身子往后一靠，两眼盯着他）：那就太令人失望了！为了使您理解透彻，我还不远千里从维也纳跑来呢。

齐尔顿：我恐怕还是不理解。

薛维利夫人（一点儿不着急）：大人，您老于世故，想必待价而沽。如今人人有价。可惜多半是索价高得要命。我就这样；这我知道。您呢，我希望您的条件比较合理。

齐尔顿（愤然起立）：夫人允许的话，我就传令马车伺候。夫人旅居国外

太久了吧，好像有眼不识谈话的对方是英国绅士。

薛维利夫人（手中扇子往他臂上一点，把他按住）：我有眼能识谈话的对方当年起家靠的是向证券交易所投机分子出卖内阁机密。

齐尔顿（咬着嘴唇）：你说些什么呀？

薛维利夫人（站起来面对着他）：我说，你的富贵是怎么得来的，真相我清楚。你那封信也在我手里呢。

齐尔顿：什么信？

薛维利夫人（语气轻蔑）：就是你给安海默男爵的信呀，通知他买进苏伊士运河股票的。当时你是拉德里勋爵的秘书。发信时间是政府公布收购这些股票之前三天。

齐尔顿（声音沙哑）：没那回事。

薛维利夫人：你以为那封信销毁啦，真蠢！在我手里呢。

齐尔顿：你提起的这件事，无非是投机。法案当时下议院还没通过哩；也说不定通不过。

薛维利夫人：大人，那是舞弊。我们不必讳言。老老实实，事情就好办一点。那封信嘛，我准备卖给你，代价就是你公开支持阿根廷计划。你是靠运河起家的。我和敝友要靠另一条运河起家，你不帮忙可不行！

齐尔顿：这真是可恶之极——可恶之极！

薛维利夫人：不！人间角逐，早晚要出这一招；彼此彼此，大人！

二、《哈姆雷特》

Hamlet

by *William Shakespeare*

(An Excerpt)

A Hall in the Castle

Enter Hamlet and two or three of the Players.

Hamlet. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the

very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise. I would have such a fellow whipped for o'erdoing Termagant. It out-Herods Herod. Pray you avoid it.

First Player. I warrant your honour.

译文一：朱生豪译，吴兴华校

城堡中的厅堂

哈姆莱特及若干伶人上

哈姆莱特：请你念这段剧词的时候，要照我刚才读给你听的那样子，一个字一个字打舌头上很轻快地吐出来；要是你也像多数的伶人们一样，只会拉开喉咙嘶叫，那么我宁愿叫那宣布告示的公差念我这几行词句。也不要老是把你的手在空中这么摇挥；一切动作都要温文，因为就是在洪水暴风一样的感情激发之中，你也必须取得一种节制，免得流于过火。啊！我顶不愿意听见一个披着满头假发的家伙在台上乱嚷乱叫，把一段感情片片撕碎，让那些只爱热闹的低级观众听了出神，他们中间的大部分是除了欣赏一些莫名其妙的手势以外，什么都不懂。我可以把这种家伙抓起来抽一顿鞭子，因为他把妥玛刚特形容过分，希律王的凶暴也要对他甘拜下风。请你留心避免才好。

伶甲：我留心着就是了，殿下。

译文二：卞之琳译

城堡中的大厅

哈姆雷特与伶人三数名上。

哈姆雷特：念这段台词，我请你们，要念得像我念给你们听的那样，轻溜溜的，从舌尖上吐出来。要是你们把它从喉咙里吼出来，像许多演戏

的惯常做的那样呢，我倒宁愿叫宣布告示的公差来念我的词句了。也千万不要老是用手把空气劈来劈去，像这样子，而是要用得非常文静；要知道，就是在你们热情横溢的激流当中，雷雨当中，我简直要说是旋风当中，你们也必须争取拿得出一种节制，好做到珠圆玉润。噢，我深恶痛绝，要我的命也讨厌听一个头戴假发的家伙在台上大叫大嚷，把一股热情撕成了片片，撕得粉碎，拼命去震裂"站场"听众的耳鼓，因为这般人当中大多数是什么也不懂，只赏识莫名其妙的手势戏和热闹。我着实要把这样的家伙抽一顿鞭子才痛快，因为他把泰玛刚特的火性子演过了火。这叫做"演希律，超希律"——变本加厉。请你们务必要避免这一点。

伶人甲：殿下放心。

译文三：曹未风译

宫里的一间大厅

〔汉姆莱特及演员数人同上〕

汉姆莱特：请你像我刚才念给你听的那样，用舌尖清楚地吐字：如果你满口地咀嚼，像你们许多演员那样，我就宁愿叫街上报告新闻的人来念我的诗句了。也不要把你的手胡乱舞动，像这样；应当一切自在；因为在你感情的洪流与风暴当中，或是，我说，即使是热情高涨到了天空，你也一定要保有而且要产生一种节制，令它一切都很自然。啊，我真是从心里发怒，当我听见一个粗劣不堪的头戴假发的家伙，把热情表演得碎成片断，拼命地喊叫，把那些站在台前看戏的人们的耳鼓都震破了，这些人，至多，也只配演个莫名其妙的哑剧或是乱吵一顿：这种人演凶神的时候比凶神还凶；演希洛特的时候比希洛特还像希洛特，真该挨顿鞭子；求求你，千万不要这样。

演员一：我向你大人担保。

译文四：余士雄译

宫里的一个厅堂

哈姆莱特和两三个演员上

哈姆莱特：我请你按我念给你听的那样说这段话，吐字要轻快。如果你

像你们许多演员那样装腔作势，我就不如叫街上传报人来念我的台词了。你的手也不要老是这样挥来舞去，一切须做得得体。要知道，就在这热情的激流中、暴风雨中，或者说旋风中，你必须学会和做到有所节制，才能恰到好处。噢，我打心眼里讨厌听一个头戴假发的家伙乱嚷嚷，把一股热情冲得支离破碎，简直化为乌有，弄得低级观众哄堂大笑，因为这种观众大都什么也不懂，只爱看莫名其妙的哑剧和闹剧。这样的家伙演凶神泰玛刚特比凶神还凶，我真要用鞭子抽他。这就是演暴君赫罗德超赫罗德。请你留心避免才好。

伶人甲：我向您保证做到，殿下。

译文五：竺容译

城堡中大厅

汉姆雷特与二三伶人上

汉姆雷特：请你念这段台词，要像我刚才朗读给你们听的那样，从舌头上轻快地送出；要是你像许多演戏的惯常做的那样，从喉咙吼叫出来，我就宁愿找个宣布告示的公差来念我的词句了。千万不要老是用手像这样在空中挥舞，一切动作也都不要过度猛烈：要知道，就是在像洪水、雷雨一样的——我简直要说，在像旋风一样的——情感爆发中，你也必须取得一定的节制，好做到沉稳优雅。唉！我打心里讨厌听一个头戴假发的粗野家伙在台上大嚷大叫，把剧中感情片片撕裂来震撼那些低级观众，他们当中大多数什么也不懂，只欣赏莫名其妙的哑剧或刺耳的噪音；有的家伙演凶神泰玛刚特，比凶神还凶，演暴君赫罗德，比暴君还暴君；我真想拿鞭子抽他一顿；务必请你避免才好。

伶人甲：我保证做到，殿下。

译文六：孙大雨译

宫堡内一明堂

罕秣莱德与数伶人上

罕秣莱德：讲这段台词，我请你要照我刚才念给你听的那样，从舌尖上的溜溜滚出来，可是你若用装腔的大嗓子讲，像你们好些个伶工那样，

我宁愿叫宣读告示的公差来讲我的词儿。也莫把手老在空中拉锯，这样；而是要表演得平和温顺；因为在你那热情的激流，风暴，甚至，我可以说，旋风之中，你应当力求做到中和稳静，才能把它温润圆到地表达出来。啊，当我听见那暴烈的戴假发的相好把一段热情的台词扯成了破烂，撕得烂碎纷飞，去震裂站池子的听众的耳朵时，他们大多数只赏识莫名其妙的哑剧和哄闹，那时节才要我的命呢：我真愿叫那样个相好挨上一顿鞭子，他把凶神忒蛮冈演得凶过了头；那比暴君赫勒特还暴：请你莫那样做。

伶人甲：我向殿下保证。

译文七：杨烈译

城堡中一大厅

（汉姆来提和若干演员上场）

汉姆来提　我请你，把台词轻妙地念出来，像我
向你念过的那样；但是，如果你像
很多演员那样把台词大声吼叫，我倒
宁可叫街头宣告人来念我的台词了。
也不要这样用手在空中挥舞太多；
而一切都要温和：因为在感情的激流，
风暴，甚至可说是狂风中，你必须具有
自制的能力，才能给予平静温和之感。
啊！如果有一位头戴假发的暴躁演员
把感情撕成片断，撕成褴褛，来耸动
下层观众的视听，那就真要我的命了，
因为他们大多数什么都不懂，
只懂得那些没有言词的哑剧
和吵闹：这种演员我要抽他一鞭，
因为他赛过了暴力之神他玛根；
也超过了暴虐国王希律；
请你千万避免这点。

第一演员　殿下，我向你保证照办。

译文八：林同济译

城　堡　里

哈姆雷与两三演员上

哈姆雷　务请把这段台词，照我刚才的读法，舌尖上轻快地念出吧。如果要使嘴劲儿，像你们许多演员那样，我不如趁早让叫街保长来念我这几行了。也不要太这样手跟空气拉锯子，一切要来得从容些。哪怕就在热情的奔流，风暴，乃至于急旋风之中，也必得争取，必得使出一种节制，好给它个平稳自在。嗳，真叫我要呕得灵魂翻啊，如果听到了一个假发蓬松的粗汉子嚷着一段热情词，像要撕成条条絮，片片鳞似的，为的想震破那些站腿听众的耳鼓。而这一批听众，除掉莫明其妙的哑巴戏和胡乱喊，大半什么也不懂的：这种家伙，扮演特马刚总是要过火，我由不得想给他一顿鞭子吃。像这样赛过赫洛德的赫洛德作风，我请求你避免吧。

演员甲　向大人保证。

三、莎士比亚十四行诗

Sonnet 106

by *William Shakespeare*

1. When in the chronicle of wasted time
2. I see descriptions of the fairest wights,
3. And beauty making beautiful old rhyme
4. In praise of ladies dead and lovely knights,
5. Then, in the blazon of sweet beauty's best,
6. Of hand, of foot, of lip, of eye, of brow,
7. I see their antique pen would have express'd
8. Even such a beauty as you master now.
9. So all their praises are but prophesies
10. Of this our time, all you prefiguring;
11. And, for they look'd but with divining eyes,

12. They had not skill enough your worth to sing:
13. For we, which now behold these present days,
14. Have eyes to wonder, but lack tongues to praise.

译文一：梁宗岱译

1. 当我从那湮远的古代的纪年
2. 发现那绝代风流人物的写真，
3. 艳色使得古老的歌咏也香艳，
4. 颂赞着多情骑士和绝命佳人，
5. 于是，从那些国色天姿的描画，
6. 无论手脚、嘴唇或眼睛或眉额，
7. 我发觉那些古拙的笔所表达
8. 恰好是你现在所占领的姿色。
9. 所以他们的赞美无非是预言
10. 我们这时代，一切都预告着你；
11. 不过他们观察只用想象的眼，
12. 还不够才华把你歌颂得尽致：
13. 而我们，幸而得亲眼看见今天，
14. 只有眼惊羡，却没有舌头咏叹。

译文二：石璘译

1. 阅读前代旧史书，
2. 极美人物有描述，
3. 美使古诗增光彩，
4. 歌颂骑士与贵妇，
5. 若问美中何为最？
6. 眉眼樱唇与手足，
7. 前人笔墨早拟就，
8. 美的模式全定出，
9. 所有褒词皆前定，
10. 不分时代与人物，
11. 看事单纯凭慧眼，

12. 真值未能全唱出：
13. 我今见到当前景，
14. 瞠目结舌难赞颂。

译文三：屠岸译

1. 我翻阅荒古时代的历史记载，
2. 见到最美的人物被描摹尽致，
3. 美使得古代的诗歌也美丽多彩，
4. 歌颂着以往的贵妇，可爱的骑士；
5. 见到古人夸奖说最美的美人有
6. 怎样的手足，嘴唇，眼睛和眉毛，
7. 于是我发现古代的文笔早就
8. 表达出来了你今天具有的美貌。
9. 那么，古人的赞辞都只是预言——
10. 预言了我们这时代：你的仪态；
11. 但古人只能用理想的眼睛测看，
12. 还不能充分歌唱出你的价值来：
13. 至于我们呢，看见了今天的景象，
14. 有眼睛惊讶，却没有舌头会颂扬。

译文四：曹明伦译

1. 当我从年代久远的古籍史诗
2. 翻阅到关于国色天香的描绘，
3. 见因歌颂绝命佳人风流骑士，
4. 美使得古老的诗篇华丽优美，
5. 于是从佼人玉女的绝色之中，
6. 从那些手足嘴唇眼睛和眉毛，
7. 我看出古代诗人本来想歌颂
8. 你今天具有的这样一种美貌。
9. 所以他们的赞美不过是预言，
10. 预言我们的时代和你的风姿；
11. 而由于只用占卜的眼光窥探，

12. 他们缺乏才能歌颂你的价值；
13. 因为就连亲眼目睹今朝的我辈
14. 也只有眼睛惊羡而无口才赞美。

译文五：马海甸译

1. 当我遍阅了昔日的编年记载，
2. 看到关于最美的人物的描摹，
3. 美使得古老的诗歌斑斓多彩，
4. 歌颂可爱的骑士、已死的贵妇。
5. 在美人所拥有最美的记载里，
6. 有怎样的手足、嘴唇、眼睛、眉毛，
7. 我看见那古老的笔触显示的
8. 恰恰是你现时所禀有的美貌。
9. 因此他们赞叹的一切不过是
10. 对今天你的姿容的一个预言，
11. 所以他们凭猜测的眼睛注视，
12. 却没有妙法把你的价值展现。
13. 至于我们，有幸能够看到今天，
14. 有眼睛惊奇，却没有舌头赞叹。

译文六：卞之琳译

1. 过往世代的记载里常常见到
2. 前人把最俊俏人物描摹尽致，
3. 美貌如何使古老的诗句也美妙，
4. 配得上歌颂美女和风流骑士，
5. 看人家夸赞美貌是怎样的无比，
6. 什么手，什么脚，什么嘴，什么眼，什么眉
7. 我总是看出来他们古雅的手笔
8. 差不多恰好表现了你的秀美。
9. 所以他们的赞辞都无非是预言
10. 我们这时代，都把你预先描画；
11. 他们却只用猜度的眼睛来观看，

12. 还不够有本领歌唱你的真价：
13. 我们呢，亲眼看到了今天的风光，
14. 眼睛会惊讶，舌头却不会颂扬。

四、割 麦 女

The Solitary Reaper

by *William Wordsworth*

1. Behold her, single in the field,
2. Yon solitary Highland Lass!
3. Reaping and singing by herself;
4. Stop here, or gently pass!
5. Alone she cuts and binds the grain
6. And sings a melancholy strain;
7. O listen! for the vale profound
8. Is overflowing with the sound.

9. No nightingale did ever chant
10. More welcome notes to weary bands
11. Of travellers in some shady haunt,
12. Among Arabian sands:
13. A voice so thrilling ne'er was heard
14. In spring-time from the Cuckoo-bird,
15. Breaking the silence of the seas
16. Among the farthest Hebrides.

17. Will no one tell me what she sings?
18. Perhaps the plaintive numbers flow
19. For old, unhappy, far-off things,
20. And battles long ago:
21. Or is it some more humble lay,
22. Familiar matter of to-day?

23. Some natural sorrow, loss, or pain,
24. That has been, and may be again?

25. Whate'er the theme, the maiden sang
26. As if her song could have no ending;
27. I saw her singing at her work,
28. And o'er the sickle bending;
29. I listen'd, motionless and still;
30. And, as I mounted up the hill
31. The music in my heart I bore,
32. Long after it was heard no more.

译文一：

割　麦　女

卞之琳　译

1. 看她，在田里独自一个，
2. 那个苏格兰高原的少女！
3. 独自在收割，独自在唱歌；
4. 停住吧，或者悄悄走过去！
5. 她独自割麦，又把它捆好，
6. 唱着一只忧郁的曲调；
7. 听啊！整个深邃的谷地
8. 都有这一片歌声在洋溢。

9. 从没有夜莺能够唱出
10. 更美的音调来欢迎结队商，
11. 疲倦了，到一个荫凉的去处
12. 就在阿拉伯沙漠的中央：
13. 杜鹃鸟在春天叫得多动人，
14. 也没有这样子荡人心魂，
15. 尽管它惊破了远海的静悄，
16. 响彻了赫伯里底斯群岛。

17. 她唱的是什么，可有谁说得清？
18. 哀怨的曲调里也许在流传
19. 古老，不幸，悠久的事情，
20. 还有长远以前的征战；
21. 或者她唱的并不特殊，
22. 只是今日的家常事故？
23. 那些天然的丧忧、哀痛，
24. 有过的，以后还会有的种种？

25. 不管她唱的是什么题目，
26. 她的歌好像会没完没了；
27. 我看见她边唱边干活，
28. 弯着腰，挥动她的镰刀——
29. 也不动，听了许久；
30. 后来，当我上山的时候，
31. 我把歌声还记在心上，
32. 虽然早已听不见声响。

译文二：

孤独的收割人

黄杲炘 译

1. 看哪，那孤独的高地姑娘——
2. 形单影只地在那边田野里！
3. 她独个儿收割，独个儿唱。
4. 停下吧，要么轻轻离去！
5. 她一个人割，一个人捆着！
6. 嘴里还唱着支忧郁的歌子；
7. 听啊！这幽深的山谷里面，
8. 都已被她哀伤的歌声充满。

9. 旅行在阿拉伯沙漠中的人，

10. 疲乏地歇息在荫凉的地方；
11. 夜莺的歌虽然受他们欢迎，
12. 却比不上这姑娘的歌唱；
13. 春天里，杜鹃一声声号啼，
14. 在最远的赫布里底岛响起，
15. 打破了岛屿间海上的寂静——
16. 但姑娘的歌声比这激动人心。

17. 谁能告诉我她在唱什么歌曲？
18. 也许这绵绵不绝的哀歌声
19. 唱那早已过去的辛酸往事，
20. 和很久很久以前的战争；
21. 要不，她唱那通俗的小曲——
22. 如今，人们都熟悉的东西？
23. 或者是痛苦、损失和悲哀？——
24. 它们曾发生，还可能重来。

25. 不管这姑娘歌中唱的是什么，
26. 她的歌儿却好像没完没了；
27. 我看着她一边唱一边干着——
28. 她弯着腰，挥动着镰刀；
29. 不动默默听着她唱；
30. 过后，我走上前面的山冈，
31. 虽然耳中已听不见这歌唱，
32. 可那曲调还久久留在心上。

译文三：

孤独的收割女

石瑞　译

1. 看彼寂寞山地女，
2. 只身独刈在田中！

3. 孑然一人刈且歌；
4. 缓步慢进时又停！
5. 刈禾束禾皆独任，
6. 伊歌唱出忧凄情；
7. 劝君屏息凝神听，
8. 歌声洋溢山谷中。

9. 曾无夜莺唱此曲，
10. 欢迎结队倦旅歌，
11. 何处暂息幽荫地，
12. 在彼阿拉伯沙漠。
13. 歌声清脆得未闻，
14. 出自春日鸟杜鹃，
15. 何处海上岑寂破，
16. 远藏海里底斯间。

17. 孰能知伊何所歌？
18. 咏此凄凄悲伤曲，
19. 或系远古不幸事，
20. 沙场征战属往昔：
21. 抑系村歌里巷词，
22. 道述近事人共知？
23. 天然忧失天然愁，
24. 古往今来事多有？

25. 伊歌何材且莫问，
26. 歌声悠长似无终；
27. 我见伊歌兼且作，
28. 俯身持镰身前倾；
29. 久立静听身寂然；
30. 回首举步起登山，
31. 妙歌不闻时已远，
32. 余韵犹存心中悬。

译文四：

孤独的割禾女

杨德豫　译

1. 你瞧那孤独的山地少女，
2. 人在田里，割着，唱着；
3. 别惊动她呵，快停下脚步，
4. 要不就轻轻走过！
5. 她独自收割，独自捆好，
6. 唱的是一支幽怨的曲调；
7. 你听！这一片清越的音波
8. 已把那深深的山谷淹没。

9. 夜莺哪有这样美的歌吟
10. 来安慰那些困乏的旅客——
11. 当他们找到了栖宿的树阴，
12. 在那阿拉伯大漠？
13. 杜鹃的歌喉怎及她宛转——
14. 当它们在春日纵情啼唏，
15. 在千里迢迢的赫布里底，
16. 啼声划破了海上的岑寂。

17. 谁能告诉我她唱些什么？
18. 也许这凄婉的歌声是咏叹
19. 古老的、遥远的悲欢离合，
20. 往昔年代的征战？
21. 要么是一支平凡的曲子，
22. 唱的是当今的寻常琐事？
23. 常见的痛苦，失意，忧伤，
24. 历来如此，今后也一样？

25. 这姑娘，不论唱的是什么，
26. 仿佛能唱个没完没了；

27. 只见她一边唱、一边干活，
28. 弯腰挥动着镰刀；——
29. 不动，悄悄听着；
30. 直到我缓步登上山坡，
31. 那歌调早已寂无声响，
32. 却还在心底悠悠回荡。

五、当年我俩分手时

When We Two Parted

by *George Gordon Byron*

1. When we two parted
2. In silence and tears,
3. Half broken-hearted,
4. To sever for years,
5. Pale grew thy cheek and cold,
6. Colder thy kiss;
7. Truly that hour foretold
8. Sorrow to this!

9. The dew of the morning
10. Sunk chill on my brow;
11. It felt like the warning
12. Of what I feel now.
13. Thy vows are all broken,
14. And light is thy fame:
15. I hear thy name spoken
16. And share in its shame.

17. They name thee before me,
18. A knell to mine ear;
19. A shudder comes o'er me —

20. Why wert thou so dear?
21. They know not I knew thee
22. Who knew thee too well:
23. Long, long shall I rue thee
24. Too deeply to tell.

25. In secret we met:
26. In silence I grieve
27. That thy heart could forget,
28. Thy spirit deceive.
29. If I should meet thee
30. After long years,
31. How should I greet thee? —
32. With silence and tears.

译文一：

想当年我们俩分手

卞之琳　译

1. 想当年我们俩分手，
2. 也沉默也流泪，
3. 要分开好几个年头
4. 想起来心就碎；
5. 苍白，冰冷，你的脸，
6. 更冷是嘴唇；
7. 当时真是像预言
8. 今天的悲痛。

9. 早晨的寒露在飘落，
10. 冷彻了眉头——
11. 仿佛是预先警告我
12. 今天的感受。
13. 你抛了所有的信誓，

14. 声名也断送：
15. 听人家讲你的名字，
16. 我也就脸红。

17. 人家当我面讲你
18. 我听来像丧钟——
19. 为什么我从前想像你
20. 值得我这么疼？
21. 谁知道我本来认识你，
22. 认识得太相熟：——
23. 我今后会长久惋惜你，
24. 沉痛到说不出！

25. 你我在秘密中见面——
26. 我如今就默哀
27. 你怎好忍心来欺骗。
28. 把什么都忘怀！
29. 多年后万一在陌路
30. 偶尔再相会，
31. 我跟你该怎样招呼？——
32. 用沉默，用眼泪。

译文二：

当初我俩分离时

黄杲炘　译

1. 当初我俩分离时，
2. 默默无语泪满面，
3. 离愁绞得心半碎——
4. 一别将是若干年；
5. 你的脸苍白冰凉，
6. 你的吻冷而又冷；
7. 真就是那个时光，

8. 预示了今日悲恨!

9. 那天的黎明露水
10. 冷冷凝在我眉头，
11. 像预先让我体会
12. 我这如今的感受。
13. 你把前盟都抛弃，
14. 你把名声也轻丢——
15. 听人提你的名字，
16. 连我也感到害羞。

17. 人家当我面谈你——
18. 听来像丧钟一阵；
19. 我感到全身战栗——
20. 我怎会对你钟情?
21. 我对你了解太深——
22. 可人家并不知道：
23. 你给我无穷遗恨，
24. 深得已没法相告。

25. 我们曾幽期密约，
26. 如今我默默哀伤：
27. 你的心竟能忘却，
28. 你的灵魂竟欺诳。
29. 经过了多年离别，
30. 你我如再次相见，
31. 我拿什么迎接你? ——
32. 默默无言泪满面。

译文三：

那年离别日

石瑞　译

1. 那年离别日，

2. 默默双泪垂，
3. 远别将经年，
4. 我心已半碎；
5. 君颊苍且冷，
6. 君吻犹如冰，
7. 当彼别离时，
8. 已兆今日情。

9. 清清晨起雾，
10. 冷冷坠额头，
11. 似系事先兆，
12. 预告今日忧。
13. 君誓已背尽，
14. 君誉人轻视，
15. 闻人道君名，
16. 我亦为之耻。

17. 人道君我前，
18. 宛如丧钟音，
19. 战栗遍身起，
20. 君昔何可人？
21. 知君唯我稔，
22. 此情人鲜悉，
23. 久久为君惜：
24. 深长不可语。

25. 昔日共幽欢，
26. 而今独悲叹，
27. 悲君心所弃，
28. 叹君魂所骗。
29. 之后如有缘，
30. 与君重相会，
31. 何示以迎君？
32. 默默双泪垂。

译文四：

昔日依依别

陈锡麟　译

1. 昔日依依别，
2. 泪流默无言；
3. 离恨肝肠断，
4. 此别又几年。
5. 冷颊何惨然，
6. 一吻寒更添；
7. 日后伤心事，
8. 此刻已预言。

9. 朝起寒露重，
10. 凛冽凝眉间——
11. 彼时已预告：
12. 悲伤在今天。
13. 山盟今安在？
14. 汝名何轻贱！
15. 吾闻汝名传，
16. 羞愧在人前。

17. 闻汝名声恶，
18. 犹如听丧钟。
19. 不禁心怵惕——
20. 往昔情太浓。
21. 谁知旧日情，
22. 斯人知太深。
23. 绵绵长怀恨，
24. 尽在不言中。

25. 昔日喜幽会，

26. 今朝恨无声。
27. 旧情汝已忘，
28. 痴心遇薄幸。
29. 多年离别后，
30. 抑或再相逢，
31. 相逢何所语？
32. 泪流默无声。

附加练习：丁尼生短诗多种汉译比较

请从下面44篇译文中选出最忠实的译文、最幽默的译文、最古气的译文、最抒情的译文各一篇，并逐一进行评析，指出各自的优点和缺点。

Man for the field and woman for the hearth;
Man for the sword and for the needle she.
Man with the head and woman with the heart:
Man to command and woman to obey.
— Alfred Tennyson

1. 男人耕作女持家；
男上战场女纺纱。
男人冷静女优柔；
男施命令女听话。

2. 男人耕作女持家，
男人出征女缝衣。
男人用脑女用心，
男人命令女从依。

3. 男人挣钱女持家，
男人卫国女理内。
男需理智女需柔，
男人决策女相随。

4. 男人主外女主内，
男人舞剑女缝衣，
男人理智女多情，
男人吆喝女相随。

5. 男人耕种女持家，
男战沙场女绣花，
男人多思女多情，
男人尊贵女卑下。

6. 夫耕在田妇持家，
夫战在外妇织纱。
夫动心智妇动情，
夫出有令妇从他。

7. 男主外来女主内，
汉子好战妻内惠。
夫有智而妇无谋，
女从男令才为对。

8. 夫忙耕兮妇忙织，
夫出征兮妇待归；
夫多智兮妇多情，
夫发令兮妇服从。

9. 男人耕田女持家，
男人舞剑女绣花，
男有胆识女有心，
男人发令女随他。

10. 巧妇不胜耕种，
强汉难为女工。
情感怎抵理智，
枉叹男令女从。

11. 男持外，女主内，
男打仗，女制衣。
男有脑，女有心，
男发令，女执行。

12. 男忙外，女主内，
男征战，女织绘。
男大智，女多感，
男高唱，女顺随。

13. 男人耕种，女人绣花，
男人持剑，女人持家。
男人多思，女人牵挂，
男人尊贵，女人卑下。

14. 男儿种地，女子做饭，
保家靠男，织布需女。
男德女贤，亲密无间，
夫命妇从，其又何需？

15. 男外女内，
男动女静。
男思女感，
男令女行。

16. 男外女内，
男战女累，
男智女情，
男命女随。

17. 夫耕妇炊，
夫战妇织。
夫智妇婉，
夫唱妇随。

18. 男耕女织，
男武女文，
男刚女柔，
男尊女卑。

19. 男耕女煮，
男武女绣，
男钟女痴，
夫唱妇随。

20. 夫外妇内，
夫勇妇慧，
夫聪妇情，
夫唱妇随。

21. 男人养家女治家，
男人从军女缝纫，
男人聪慧女痴情，
男人命令女温顺。

22. 男子忙耕田，女子守炉边；
男子弄刀枪，女子拿针线；
男子前领路，女子后跟随；
男子多理智，女子情绵绵。

23. 男人耕作主外，女人持家主内；
男人征战沙场，女人缝补家中；
男人富有理智，女人富有感情；
男人发号施令，女人唯命是从。

24. 丈夫劳作在田野，
女子持家炉台边。
丈夫挥舞刀枪剑，
女子织补拿针线。
丈夫威武智勇全，
女子贤德真心善。
丈夫统率声令下，
女子遵命垂首间。

25. 男人外面挣钱，女人酱醋油盐，
男人舞枪弄剑，女人摆弄针线，
男人头脑理智，女人感情用事，
男人发号施令，女人言听计从。

26. 男人主外，女人主内，
男人是君，女人是仆，
男人要才，女人要爱，
男人下令，女人从命。

27. 哥哥持外，妹妹内佑，
哥哥侠胆，妹妹细腻，
哥哥理智，妹妹温顺，
哥哥下令，妹妹俯首。

28. 男子劳作，女子侍奉，
男爱习武，女爱女红，
男人智慧，女人柔情，
男人指挥，女人行动。

29. 男耕地来女织布；
男从戎来女缝补。
男人的理智呵，女人的情感；
男人的主宰呵，女人的顺从。

30. 男人是大地的主宰，
女人是家庭的皇帝，
男人用利剑打天下，
女人用利针守家门，
男人用脑征服女人，
女人用心征服男人，
男人惯于命令女人，
女人习惯服从男人。

31. 男人在外工作，女人在内务家；
男人玩弄权术，女人鸡毛蒜皮；
男人富有理智，女人心地善良；
男人发号施令，女人温顺贤良。

32. 男儿赴沙场，女子下厨房。
沙场挥刀急，闺阁弄针忙。
须眉以理智，巾帼为情惘。
男尊女自卑，令来敢阻搪？

33. 男人耕于农田，女人守在灶边；
男人手执利剑，女人飞针走线；
男人理智明见，女人多情善感；
男人命令决断，女人温顺恭谦。

34. 男子外出耕作，女子烧饭沏茶，
男子出征血战，女子织布纺纱；
男子思考决断，女子体贴关怀，
男子命令指挥，女子服从听话。

35. 男人适于屋外耕地，
女人精于屋内料理；
男人宜于打仗抗敌，
女人巧于织布缝衣；
男人善于用智用理，
女人多于情感细腻；
男人勤于发号施令，
女人乐于俯首相依。

36. 牛郎躬耕忙，荆钗理家瘦。
飞骑赴戎机，红妆织锦楼。
须眉频谋计，朱颜多凝愁。
百令生百诺，琴瑟两相受。

37. 男人注定料庄稼，
女人注定应料家。
男人林间把猎打，
女人灯下把鞋纳。
男人天生志向大，
女人生来会发嗲。
男人一声命令下，
女人不得不害怕。

38. 男人耕作在田边，
女人炊饮在家园。
男人征战驰疆场，
女人纺纱引针线。
男人雄才施伟略，
女人温柔情意绵。
男人号令统天下，
女人辅撑半边天。

39. 男人主外，女人主内，
男人是君，女人是仆，
男人要才，女人要爱，
男人下令，女人从命。

40. 你耕田来我纺纱，
你守边关我守家，
你用头脑我劳心，
你说做啥我做啥。

41. 男子耕田，妇人添灶，
男子仗剑，妇人弄针，
奴有爱心，奉郎为首，
自入君门，郎令奴从。

42. 你耕田呀我做饭，
你舞剑呀我引线，
你献计呀我酿蜜，
咱家一切都依你。

43. 君外妾内，君勇妾惠，
君智妾情，君令妾随。

44. 男耕女织，哥山妹水，
郎情妾意，夫唱妇随。

六、《傲慢与偏见》(节选之一)

Pride and Prejudice

by *Jane Austen*

(An Excerpt from Chapter One)

1. It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.
2. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.
3. "My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"
4. Mr. Bennet replied that he had not.
5. "But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."
6. Mr. Bennet made no answer.
7. "Do not you want to know who has taken it?" cried his wife impatiently.
8. "*You* want to tell me, and I have no objection to hearing it."
9. This was invitation enough.
10. "Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."
11. "What is his name?"
12. "Bingley."
13. "Is he married or single?"
14. "Oh! single, my dear, to be sure! A single man of large fortune; four

or five thousand a year. What a fine thing for our girls!"

15. "How so? how can it affect them?"
16. "My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."
17. "Is that his design in settling here?"
18. "Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes."
19. "I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party."

译文一：王科一译

1. 凡是有钱的单身汉，总想娶位太太，这已经成了一条举世公认的真理。
2. 这样的单身汉，每逢新搬到一个地方，四邻八舍虽然完全不了解他的性情如何，见解如何，可是，既然这样的一条真理早已在人们心目中根深蒂固，因此人们总是把他看作自己某一个女儿理所应得的一笔财产。
3. 有一天，班纳特太太对她的丈夫说："我的好老爷，尼日斐花园终于租出去了，你听说过没有？"
4. 班纳特先生回答道，他没有听说过。
5. "的确租出去了，"她说，"郎格太太刚刚上这儿来过，她把这件事的底细，一五一十地都告诉了我。"
6. 班纳特先生没有理睬她。
7. "你难道不想知道是谁租去的吗？"太太不耐烦地嚷起来了。
8. "既是你要说给我听，我听听也无妨。"
9. 这句话足够鼓励她讲下去了。
10. "哦，亲爱的，你得知道，朗格太太说，租尼日斐花园的是个阔少爷，他是英格兰北部的人；听说他星期一那天，乘着一辆驷马大轿车来看房子，看得非常中意，当场就和莫理斯先生谈妥了；他要在'米迦勒节'以前搬进来，打算下个周末先叫几个用人来住。"

11. “这人叫什么名字?”
12. “彬格莱。”
13. “有太太的呢,还是个单身汉?”
14. “噢! 是个单身汉,亲爱的,确确实实是个单身汉! 一个有钱的单身汉;每年有四五千镑的收入。真是女儿们的福气!”
15. “这怎么说? 关女儿们什么事?”
16. “我的好老爷,”太太回答道,“你怎么这么叫人讨厌! 告诉你吧,我正在盘算,他要是挑中我们的一个女儿做老婆,可多好!”
17. “他住到这儿来,就是为了这个打算吗?”
18. “打算! 胡扯,这是哪儿的话! 不过,他倒作兴看中我们的某一个女儿呢。他一搬来,你就得去拜访拜访他。”
19. “我不用去。你带着女儿们去就得啦,要不你干脆打发她们自己去,那或许倒更好些,因为你跟女儿们比起来,她们哪一个都不能胜过你的美貌,你去了,彬格莱先生倒可能挑中你呢。”

译文二: 孙致礼译

1. 有钱的单身汉总要娶位太太,这是一条举世公认的真理。
2. 这条真理还真够深入人心的,每逢这样的单身汉新搬到一个地方,四邻八舍的人家尽管对他的性情见识一无所知,却把他视为自己某一个女儿的合法财产。
3. “亲爱的贝内特先生,”一天,贝内特太太对丈夫说道,“你有没有听说内瑟菲尔德庄园终于租出去了?”
4. 贝内特先生回答道,没有听说。
5. “的确租出去了,”太太说道。“朗太太刚刚来过,她把这事一五一十地全告诉我了。”
6. 贝内特先生没有答话。
7. “难道你不想知道是谁租去的吗?”太太不耐烦地嚷道。
8. “既然你想告诉我,我听听也无妨。”
9. 这句话足以逗引太太讲下去了。
10. “哦,亲爱的,你应该知道,朗太太说,内瑟菲尔德让英格兰北部的一个阔少爷租去了;他星期一那天乘坐一辆驷马马车来看房子,看得非常中意,当下就和莫里斯先生讲妥了;他打算赶在米迦勒节以前搬进新居,下周末以前打发几个用人先住进来。”

11. “他姓什么?”
12. “宾利。”
13. “成亲了还是单身?”
14. “哦！单身，亲爱的，千真万确！一个有钱的单身汉，每年有四五千镑的收入。真是女儿们的好福气!”
15. “这是怎么说？跟女儿们有什么关系?”
16. “亲爱的贝内特先生，”太太答道，“你怎么这么令人讨厌！告诉你吧，我正在思谋他娶她们中的一个做太太呢。”
17. “他搬到这里就是为了这个打算?”
18. “打算！胡扯，你怎么能这么说话！他兴许会看中她们中的哪一个，因此，他一来你就得去拜访他。”
19. “我看没有那个必要。你带着女儿们去就行啦，要不你索性打发她们自己去，这样或许更好些，因为你的姿色并不亚于她们中的任何一个，你一去，宾利先生倒作兴看中你呢。”

译文三：张玲、张扬译

1. 饶有家资的单身男子必定想要娶妻室，这是举世公认的真情实理。
2. 正是因为这个真情实理家喻户晓深入人心，这种人一搬到什么地方，尽管他的感觉见解如何街坊四邻毫不了解，他就被人当成了自己这个或那个女儿一笔应得的财产。
3. “我亲爱的本内特先生，”本内特太太有一天对丈夫说，“你听说了吗？内瑟菲德庄园到底还是租出去了。”
4. 本内特先生回答他没听说。
5. “可确是租出去了，”她又说道，“郎太太刚才来过，她把这件事通通都告诉我了。”
6. 本内特先生没答腔。
7. “难道你不想知道，是谁租下的吗?”他太太急得直喊。
8. “既是你想告诉我，我岂能不洗耳恭听。”
9. 这就足以逗得太太接着讲了。
10. “嗨，亲爱的，你可要知道，郎太太说，租内瑟菲德庄园的是英格兰北边来的一个年轻人，有大笔家当；说他星期一坐了一辆驷马轿车来看了房子，一看就十分中意，马上跟莫里斯先生租妥，说要在米迦勒节以前就搬进去，而且他的几个用人下个周末就要先住进去了。”

11. “他姓什么?”
12. “宾利。”
13. “他成亲了,还是单身?”
14. “哦,单身,我亲爱的,一点儿不错! 一个有大笔家产的单身汉:每年四五千镑,这对咱们的几个姑娘是件多好的事呀!”
15. “怎么个好法儿? 这和她们有什么关系?”
16. “我亲爱的本内特先生,”太太回答说,“你怎么这么烦人! 你要知道,我这是在捉摸着他会娶她们中的哪一个呢。”
17. “他住到这儿来就是打这个主意吗?”
18. “打主意! 瞎胡说,亏你说得出口! 不过,倒是很有可能他兴许看上她们中的哪一个呢,所以他一来你就得去拜访他。”
19. “我看没那个必要。你跟姑娘们可以去,要不然你就打发她们自己去;这样也许倒更好,因为你那么标致,比她们谁都不差,你一去,宾利先生也许倒先看上你了。”

译文四:义海译

1. 举世公认,一个拥有一大笔财产的单身男人,必定想娶一个女人做太太。这已成为一条真理。
2. 当这样一个单身男人初到一个地方住下来,他的左邻右舍们还不了解他的性情如何观念怎样的时候,他们就会把他看作他们某个女儿的一笔正当的财产,因为以上那句至理名言已深深铭刻在他们的内心。
3. 一天,贝内特太太对她的丈夫说:“亲爱的贝内特先生,尼日菲尔德庄园终于租出去了。你听说了吗?”
4. 贝内特先生说他还不知道。
5. “但的确已经租出去了,”她回答道,“朗格太太刚才来过,她把事情的原委全告诉我了。”
6. 贝内特先生没有回答她。
7. “难道你就不想知道谁把它租下来了吗?”他的妻子不耐烦地嚷道。
8. “你非要告诉我不可,我也不反对。”
9. 既然他这样回答,她便劲头十足地往下说了。
10. “咳,亲爱的,你应该知道,尼日菲尔德庄园被一个从英格兰北部来的年轻人租去了。他可是大富翁啊。星期一那天,他坐着一辆驷马马

车来看房子。他对房子很满意，并立即同意从莫里斯先生手上租下；他将在米迦勒节前住进来，他的一些用人将在下周末提前过来。这是朗格太太告诉我的。”

11. “他叫什么名字?”
12. “彬格莱。”
13. “他是个结了婚的人呢，还是个单身汉?”
14. “哦，是个单身汉，亲爱的，肯定是个单身汉！是个拥有一大笔财产的单身汉，一年的收入就有四五千英镑呢。这对我们的女儿们来说，真是天赐良机啊!”
15. “何以见得？这对她们来说有什么关系?”
16. “亲爱的贝内特先生，”他的妻子回答说，“你怎么这么不开窍？你应该明白，我正盘算着，他能将我们的哪个女儿娶过去呢。”
17. “这就是他到这里居住的意图吗?”
18. “意图！废话，你怎么能这样说话？但他的确很有**可能**爱上我们女儿当中的一个。这就是说，他一到这边来，你就必须去拜访他。”
19. “我看没有这个必要。你和姑娘们不妨去看看，或者，索性就让她们自己去算了，这样说不定会更好些。因为你的美貌与她们任何一个相比，都是不相上下的，如果你和她们站在一起，彬格莱先生会喜欢上你的。”

译文五：张经浩译

1. 有钱的单身汉必定想娶亲，这条真理无人不晓。
2. 这种人初到一地时，别看其喜好或想法如何谁都不甚了了，但由于这条真理在左邻右舍的头脑中根深蒂固，家家都会心想他理所当然应属于自己哪个女儿所有。
3. 有一天，贝内特先生的太太问他道：“亲爱的，内瑟菲尔德园已经租出去了，你听说了么?”
4. 贝内特先生说还没有。
5. 太太接着道：“当真租出去了。朗太太刚刚来过，我全是听她说的。”
6. 贝内特先生没有吭声。
7. 他太太忍不住提高嗓门说：“是谁租了你就不想知道么?”
8. “是你想说给我听，我又没说不愿听。”
9. 这一来贝内特太太上了劲。

10. “哼，告诉你吧，亲爱的，听朗太太说，租下内瑟菲尔德的是个年轻人，很有钱，原住在英格兰北边。星期一他坐了辆四轮马拉的车来看房子，中意得很，马上就与莫里斯先生谈定了。他本人准备搬来过米迦勒节，有几个仆人下周末先住进来。”
11. “这人姓什么？”
12. “宾利。”
13. “结了婚还是单身？”
14. “哟，单身，亲爱的，这还用问？是个有钱的单身汉，一年四五千。我们几个女儿的福气来了！”
15. “说到哪里去了！这跟她们有什么相关？”
16. “哎呀呀，我的好先生，”贝内特太太说道，“你怎么这样讨人嫌？你明知故问，哪会不知道我在盘算着把哪个女儿嫁给他！”
17. “难道他搬到这里来就是为了这桩事？”
18. “为这桩事！胡说！你怎么讲出这种话来？不过呢，他看中我们的哪个女儿倒很**可能**。所以，等他一来，你非得拜访一趟不可。”
19. “我去一趟没有必要，你可以带着几个女儿去。要不然，你让她们自己去，说不定这样更好。要论长相漂亮，你跟她们哪个比都不差，你们一道去，宾利先生最看得中的倒可能是你。”

译文六：张隆胜译

1. 富有的单身男士一定想娶位太太，这是举世公认的真理。
2. 由于这条真理深深地印在人们心里，每逢富有的男士新搬到一个地方，四邻八舍的人家尽管对他的性情及见解毫不知晓，却把他看作自家某个女儿应得的一笔财产。
3. “亲爱的本内特先生，”本内特太太有一天对丈夫说，“内瑟菲尔德庄园终于租出去了，你听说了吗？”
4. 本内特先生回答他没听说。
5. “可确实租出去了，”她又说道，“郎太太刚才来过，她把这件事全都告诉我了。”
6. 本内特先生没有答话。
7. “难道你不想知道，是谁租下的吗？”他太太不耐烦地嚷道。
8. “既然你想告诉我，我听听也无妨。”
9. 这就足以逗得太太接着讲了。

10. “嗨，亲爱的，你可要知道，郎太太说，租内瑟菲尔德庄园的是英格兰北边来的一个年轻人，有大笔家当；说他星期一坐了一辆驷马轿车来看房子，一看就十分中意，马上跟莫里斯先生谈妥，说要在米迦勒节以前就搬进去，而且他的几个用人下周末前要先住进去了。”
11. “他姓什么？”
12. “宾利。”
13. “他成亲了，还是单身？”
14. “哦，单身，我亲爱的，一点儿不错！一个十分富有的单身汉；每年四五千镑，这对咱们的几个姑娘是件多好的事呀！”
15. “怎么个好法儿？这和她们有什么关系？”
16. “我亲爱的本内特先生，”太太回答说，“你怎么这么不开窍呀！你要知道，我是在想他会娶她们之中的哪一个呢。”
17. “他住到这儿来就是这个打算吗？”
18. “打算！瞎扯，你怎么能这样说呢！不过，倒是很有可能他**兴许**会看上她们中的哪一个呢，所以他一来你就得去拜访他。”
19. “我看没那个必要。你跟姑娘们可以去；要不然你就打发她们自己去，这样也许更好，因为你那么好看，比她们谁都不差，你一去，宾利先生也许倒先看上你了。”

译文七：张小余译

1. 谁都知道，单身汉有了钱，第一件事儿就是要娶个媳妇。
2. 正因为这个道理早已在人们心中根深蒂固，每当这种人搬到一个新地方，尽管四邻八舍完全不了解他的性情和见识，但他仍被人们看做是自己的某个女儿应得的一笔财产。
3. “亲爱的本奈特先生，”有天，本奈特太太对她丈夫说，“你听说了吗，尼斯菲尔德庄园最终还是租出去了。”
4. 本奈特先生回答没有听说。
5. “确实租出去了，”她接着说，“朗格太太刚刚来过，她把这件事的底细原原本本告诉我了。”
6. 本奈特先生没有搭理她。
7. “难道你不想知道究竟是谁租下的吗？”本奈特太太急不可耐地嚷了起来。
8. “既然你非要跟我说，我听一听也无妨。”

9. 有这句话就足以鼓励她继续讲下去了。
10. “喂，亲爱的，你听好了，”本奈特太太说，“租尼斯菲尔德庄园的是英格兰北部的一个阔少爷，星期一那天他乘着辆驷马马车来看房子，看了以后非常中意，当场就跟莫里斯先生谈妥了，说要在米迦勒节前搬进来，他打算下周末先打发几个用人过来住。”
11. “他叫什么？”
12. “宾格雷。”
13. “他成家了还是没成家？”
14. “哦！是个单身汉，亲爱的，一点儿都不假！一个有钱的单身汉——每年四五千镑的收入。这真是咱们几个女儿的福气！”
15. “这话怎讲，关女儿们啥事儿？”
16. “亲爱的本奈特先生，”太太说道，“你怎么这么讨人嫌！告诉你吧，我这会儿正琢磨他会娶咱家哪个姑娘做太太呢。”
17. “他住到这儿来就是为了这个打算吗？”
18. “打算？胡扯，这是什么话呀！不过，他兴许会看上我们的哪个女儿，所以他一来到，你就得去拜见拜见他。”
19. “我看没有必要。要去你和女儿们去，要不你干脆打发她们自个儿去，这样也许更好些，因为跟女儿们比起来，你比她们哪一个都标致，你去了，说不定宾格雷先生会看上你呢。”

七、《傲慢与偏见》(节选之二)

Pride and Prejudice

by *Jane Austen*

(An Excerpt from Chapter Thirteen)

Hunsford, near Westerham, Kent,
15th October

Dear Sir,

The disagreement subsisting between yourself and my late honoured father always gave me much uneasiness, and since I have had the misfortune to lose him I have frequently wished to heal the breach; but for some time I was kept back by my own doubts, fearing lest it might seem

disrespectful to his memory for me to be on good terms with any one with whom it had always pleased him to be at variance.—"*There*, *Mrs. Bennet*." — My mind however is now made up on the subject, for having received ordination at Easter, I have been so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh, widow of Sir Lewis de Bourgh, whose bounty and beneficence has preferred me to the valuable rectory of this parish, where it shall be my earnest endeavour to demean myself with grateful respect towards her Ladyship, and be ever ready to perform those rites and ceremonies which are instituted by the Church of England. As a clergyman, moreover, I feel it my duty to promote and establish the blessing of peace in all families within the reach of my influence; and on these grounds I flatter myself that my present overtures of good-will are highly commendable, and that the circumstance of my being next in the entail of Longbourn estate will be kindly overlooked on your side, and not lead you to reject the offered olive branch. I cannot be otherwise than concerned at being the means of injuring your amiable daughters, and beg leave to apologise for it, as well as to assure you of my readiness to make them every possible amends, — but of this hereafter. If you should have no objection to receive me into your house, I propose myself the satisfaction of waiting on you and your family, Monday, November 18th, by four o'clock, and shall probably trespass on your hospitality till the Saturday se'nnight following, which I can do without any inconvenience, as Lady Catherine is far from objecting to my occasional absence on a Sunday, provided that some other clergyman is engaged to do the duty of the day. I remain, dear sir, with respectful compliments to your lady and daughters,

your well-wisher and friend,
WILLIAM COLLINS.

注：这封信是班奈特先生的表侄柯林斯先生写给班奈特先生的。因为班奈特先生无子嗣，柯林斯被选为班家的财产继承人。柯林斯是个传教士，他为人谦卑，头脑愚蠢，言谈举止荒诞乖戾。由于他趋炎附势，攀上了一位有钱的女施主，便自命不凡。他写信给班奈特先生是想和班家修好讲和。原来他有了好房子和可观的收入，想要结婚了。他想在班家小姐中挑选一位做太太。其实他根本不懂爱情，

他之所以要结婚，最主要的是他的女施主发话让他结婚。为了完成这个任务，他走到班府。先看上了大女儿吉英，无奈名花有主，转而选中二女儿伊丽莎白，当遭到严词拒绝后又很快地向夏绿蒂——一个家境不好而又受过相当教育，把结婚当作仅有的一条体面退路的女子——求婚。他之所以首先想到要选班府上的小姐为妻是因为等他将来要继承班家财产时可以问心无愧。这就是信中所说的“给她们一切可能的补偿”。

译文一：王科一译

亲爱的长者：

以前你与先父之间曾有些芥蒂，这一直使我感到不安。自先父不幸弃世以来，我常常想到要弥补这个裂痕；但我一时犹豫，没有这样做，怕的是先父生前既然对阁下唯恐仇视不及，而我今天却来与阁下修好，这未免有辱先人。——“注意听呀，我的好太太。”——不过目前我对此事已经拿定主张，因为我已在复活节那天受了圣职。多蒙已故刘威斯·德·包尔公爵的孀妻咖苔琳·德·包尔夫人宠礼有加，恩惠并施，提拔我担任该教区的教士，此后可以勉尽厥诚，恭侍夫人左右，奉行英国教会所规定的一切仪节，这真是三生有幸。况且以一个教士的身份来说，我觉得我有责任尽我力之所及，使家家户户得以敦穆亲谊，促进友好。因此我自信这番好意一定会受到你的重视，而关于我继承浪博恩产权一事，你也可不必介意。并请接受我献上的这一枝橄榄枝。我这样侵犯了诸位令嫒的利益，真是深感不安，万分抱歉，但请你放心，我极愿给她们一切可能的补偿，此事容待以后详谈。如果你不反对我踵门拜候，我建议于十一月十八日，星期一，四点钟前来拜谒，甚或在府上叨扰至下星期六为止。这对于我毫无不便之处，因为咖苔琳夫人决不会反对我星期日偶而离开教堂一下，只消有另一个教士主持这一天的事情就行了。敬向
尊夫人及诸位令嫒致候。

你的祝福者和朋友威廉·柯林斯
十月十五日写于威斯特汉附近的肯特郡汉斯福村

译文二：孙致礼译

肯特郡韦斯特汉姆附近的亨斯福德
十月十五日

亲爱的先生：

你与先父之间发生的龃龉，一直使我感到忐忑不安。自先父不幸弃世以来，我屡屡想要愈合这裂痕，但是一度却犹豫不决，心想：一个先父一向与之以仇为快的人，我却来与其求和修好，这未免有辱先人。——“听呀，贝内特太太。”——不过，我现在对此事已打定主意，因为算我三生有幸，承蒙已故刘易斯·德布尔爵士的遗孀凯瑟琳·德布尔夫人的恩赐，我已在复活节那天受了圣职。凯瑟琳夫人大慈大悲，恩重如山，提拔我担任该教区的教士，今后我当竭诚努力，感恩戴德，恭侍夫人，随时准备奉行英国教会所规定的一切礼仪。况且，我作为一名教士，觉得有责任尽我力之所及，促进家家户户敦睦交好。在这方面，我自信我这番好意是值得高度赞许的，而我将继承朗伯恩财产一事，请你不必介意，也不必导致你拒绝接受我献上的橄榄枝。我如此侵犯了诸位令嫒的利益，只能深感不安，请允许我为此表示歉意，并请先生放心，我愿向令嫒作出一切可能的补偿——此事容待以后详议。倘若你不反对我踵门造访，我建议于十一月十八日星期一四点钟前来拜谒，抑或在府上叨扰至下星期六为止。这对于我毫无不便之处，因为凯瑟琳夫人决不会反对我星期日偶尔离开教堂一下，只要另有教士主持当天的事情。谨向尊夫人及诸位令嫒表示敬意。

你的祝福者与朋友

威廉·柯林斯

译文三：张玲、张扬译

亲爱的先生：

先生前与家父牴牾，念及常感不安。自家父不幸谢世，我常以弥合裂隙为怀，转念深思，又恐与家父向以仇之为快者修好，有辱其在天之灵，是以裹足未前。（“本内特太太，你听听这儿。”）然目下我于此事决心已定，盖我业已于复活节日愧受圣职。蒙刘易士·德伯格爵士遗孀凯瑟琳·德伯格夫人优宠有加，鼎力推荐，得以荣任本教区教区长一职。从今以后，将感恩戴德，恭侍夫人，并竭尽绵薄，奉行英国教会厘定之礼法仪式。除此之外，身为教士，我当恪职守分，力促本人影响所及一切家庭安宁福祉。据此种种，窃以此次修好诚意为荣，并愿先生勿为依法继承朗博恩产业一切耿耿，笑纳我所奉献之橄榄枝，而不拒我于千里之外。此项继承将使诸令爱利益受损，我深感不安，谨预致歉意，并愿向先生保证，将乐于竭尽所能为诸令爱补偿——且容日后再议。如蒙惠允登门，我愿于十一月十八

日星期一下午四时前往拜谒，或将叨扰府上直至下星期六。此一时期于我并无不便，因我星期日偶有缺席，只需另有教士代行当日圣职，则凯瑟琳夫人决不反对。亲爱的先生，乞向尊夫人与令爱致意。

您之衷心祝福人及朋友

威廉·柯林斯

肯特郡维斯特汉姆附近之亨斯福德

译文四：义海译

亲爱的先生：

您和我先父生前的不和睦一直使我惴惴不安。自先父不幸去世之后，我时常想愈合这一不和所造成的创伤；但有段时间，我的疑虑又使我裹足不前。我担心，与他生前的仇人修好会有辱他生前的意志，因为他生前是个乐于跟人作对的人。——“贝内特太太，你注意往下听。”——然而，我现在已决定与你们家重新和好，因为我已在复活节那天接受了圣职。承蒙刘易斯·德·鲍尔爵士的遗孀、尊敬的凯瑟琳·德·鲍尔夫人大仁大爱的垂青与恩惠，我非常幸运地被提拔为本地教区的教士。这是个令人艳羡的职位，我将竭诚竭力，效犬马之劳，以表达我对她老人家的感激和尊敬，勤勉奉行英国教会所规定的宗教仪式。所以，身为一名牧师，我觉得我有责任在我力所能及的范围内，倡导并建立家庭和家庭之间的和睦祥宁；出于这样的目的，我那好奇的建议该备受您的欢迎了吧。至于我将来继承浪伯恩财产的事，我会让您放心，您就不必过分担心。我想，您总不至于拒绝我这根送上门的橄榄枝吧。我为侵犯到您女儿的利益而深感内疚，请容许我为此向您道歉，请您相信，我非常愿意尽我的全能，补偿因财产继承而给她们造成的损失——这件事容以后再议。如果您不介意，让我亲临尊府拜访的话，我就非常欣慰了。我将于十一月十八日（星期一）四点钟到尊府拜见您以及您的家人，也许我会打搅您到下一个星期六。这期间我自己没有什么不方便，因为凯瑟琳夫人不大在乎我偶尔在星期天离职。星期天的仪式可以由另一位牧师代行一下。亲爱的先生，请允许我向您的太太和女儿们表达我的敬意。

您的祝福者和朋友

威廉·柯林斯

十月十五日于肯特郡韦斯特汉附近的汉斯福德村

译文五：张隆胜译

亲爱的先生：

您与先父之间发生的争执，一直使在下感到忐忑不安。自吾不幸失去先父以来，吾屡屡想愈合这种裂痕，但是一度却心存疑虑而畏葸不前，担心同先父与之不和为快的人修好会有辱于他。——"听呀，本内特太太。"——不过，对此事我现已拿定主意，因为算吾三生有幸，承蒙已故刘易斯·德布爵士的遗孀凯瑟琳·德布夫人的恩赐，在下已在复活节那天受了圣职。凯瑟琳夫人大发慈悲，鼎力推荐，提拔在下任该教区的教士。今后吾将竭尽全力感恩戴德，恭侍夫人，随时奉行英国教会所规定的一切礼仪。而且，作为教士，在下觉得有责任尽吾力之所及促进家家户户敦睦交好。因此在下自以为此番修好诚意是值得高度赞许的；吾将依法继承朗博恩产业一事您不会介意；也不致使您拒绝接受在下献上的橄榄枝。在下这样使诸位令嫒的利益受损，只能深感不安，请允许在下为此表示歉意，并请您放心，在下已作好准备向令嫒做出一切可能的补偿——此事容以后详议。如允登门造访，在下愿于十一月十八日星期一下午四时前来拜访，并将在府上叨扰至下一个星期六为止。这对在下毫无不便之处。只要另有教士主持当天的事务，凯瑟琳夫人是决不会反对在下星期日偶尔缺席不去教堂的。——亲爱的先生，在下谨向尊夫人及诸位令嫒致意。

您的祝福者与朋友

威廉·柯林斯

十月十五日

于肯特郡维斯特汉姆附近的亨斯福德

八、《飘》(节选之一)

Gone with the Wind

by *Margaret Mitchell*

(An Excerpt from Chapter 1)

1. Scarlett O'hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were.
2. In her face were too sharply blended the delicate features of her

mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father.

3. But it was an arresting face, pointed of chin, square of jaw.
4. Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends.
5. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin — that skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns.
6. Seated with Stuart and Brent Tarleton in the cool shade of the porch of Tara, her father's plantation, that bright April afternoon of 1861, she made a pretty picture.
7. Her new green flowered-muslin dress spread its twelve yards of billowing material over her hoops and exactly matched the flat-heeled green morocco slippers her father had recently brought her from Atlanta.
8. The dress set off to perfection the seventeen-inch waist, the smallest in three counties, and tightly fitting basque showed breasts well matured for her sixteen years.
9. But for all the modesty of her spreading skirts, the demureness of hair netted smoothly into a chignon and the quietness of small white hands folded in her lap, her true self was poorly concealed.
10. The green eyes in the carefully sweet face were turbulent, wilful, lusty with life, distinctly at variance with her decorous demeanour.
11. Her manners had been imposed upon her by her mother's gentle admonitions and the sterner discipline of her mammy; her eyes were her own.

译文一：傅东华译

1. 那郝思嘉小姐长得并不美，可是极富魅力，男人见了她，往往要着迷，就像汤家那一对双胞胎兄弟似的。
2. 原来这位小姐脸上显然混杂着两种特质：一种是母亲给她的娇柔，一种是父亲给她的豪爽。因为她母亲是个法兰西血统的海滨贵族，父

亲是个皮色深浓的爱尔兰人，所以遗传给她的质地难免不调和。

3. 可是质地虽然不调和，她那一张脸蛋儿实在迷人得很，下巴颏儿尖尖的，牙床骨儿方方的。
4. 她的眼珠子是一味的淡绿色，不杂一丝儿的茶褐，周围竖着一圈儿粗黑的睫毛，眼角微微有点翘，
5. 上面斜竖着两撇墨黑的蛾眉，在她那木兰花一般白的皮肤上，划出两条异常惹眼的斜线。就是她那一身皮肤，也正是南方女人最最喜爱的，谁要长着这样的皮肤，就要拿帽子、面罩、手套之类当心保护着，舍不得让那大热的阳光晒黑。
6. 一八六一年四月一个晴明的下午，思嘉小姐在陶乐垦植场的住宅，陪着汤家那一对双胞胎兄弟——一个叫汤司徒，一个叫汤伯伦的——坐在一个阴凉的走廊里。这时春意正浓，景物如绣，她也显得特别的标致。
7. 她身上穿着一件新制的绿色花布春衫，从弹簧箍上撑出波浪纹的长裙，配着脚上一双也是绿色的低跟鞋，是她父亲新近从饿狼陀买来给她的。
8. 她的腰围不过十七英寸，穿着那窄窄的春衫，显得十分合身。里面紧紧绷着一件小马甲，使得她胸部特别隆起。她的年纪虽只十六岁，乳房却已十分成熟了。
9. 可是不管她那散开的长裙显得多么端庄，不管她那梳得光滑的后髻显得多么老实，也不管她那叠在膝头上的一双雪白的小手显得多么安静，总都掩饰不了她的真性情。
10. 她那双绿色的眼睛虽然嵌在一张矜持的面孔上，却是骚动不宁的，慧黠多端的，洋溢着生命的，跟她那一副装饰起来的仪态截然不能相称。
11. 原来她平日受了母亲的温和训诲和嬷嬷的严厉管教，这才把这副姿态勉强造成，至于那一双眼睛，那是天生给她的，决不是人工改造得了的。

译文二：陈延良译

1. 斯佳丽·奥哈拉长得并不美，但是男人一旦像塔尔顿家孪生兄弟那样给她的魅力迷住往往就不大理会这点。
2. 她脸蛋上极其明显地融合了父母的容貌特征，既有母亲那种沿海地

区法国贵族后裔的优雅，也有父亲那种肤色红润的爱尔兰人的粗野。

3. 不过这张脸还是挺引人注目，尖尖的下巴颏儿，方方的牙床骨儿。
4. 眼睛纯粹是淡绿色的，不带一点儿淡褐色，眼眶缀着浓密乌黑的睫毛，稍稍有点吊眼梢。
5. 上面是两道又浓又黑的剑眉，在木兰花似的洁白皮肤上勾画出两条触目惊心的斜线。那种皮肤深受南方妇女珍视，而且她们总是戴上帽子、面纱和手套，小心翼翼地保护好，免得给佐治亚的烈日晒黑。
6. 1861 年 4 月，有一天下午阳光明媚，她在父亲的塔拉庄园宅前门廊的荫处，同塔尔顿家两兄弟斯图特和布伦特坐在一起，那模样真宛若画中人。
7. 她穿着那件绿花布的新衣，裙箍把用料十二码波浪形裙幅铺展开来，跟她父亲刚从亚特兰大给她捎来的平跟摩洛哥羊皮绿舞鞋正好相配。
8. 她的腰围只有十七英寸，三个县里就数她腰身最细，那身衣服把她腰肢衬托得更见纤细。虽说年方十六，乳房却长得非常成熟，熨贴的紧身上衣把她乳房裹得格外显眼。
9. 尽管她长裙舒展，显得仪态端庄，一头乌丝光溜溜地用发网拢成一个发髻，显得风度娴雅，一双雪白的纤手交叉搁在膝上，显得举止文静，但真正的本性却难以掩饰。
10. 精心故作娇憨的脸上那双绿眼睛爱动、任性、生气勃勃，和她那份端庄的态度截然不同。
11. 原来她一贯受到母亲的谆谆告诫和黑妈妈的严格管教才勉强养成这副礼貌；她那双眼睛才显出她的本色呢。

译文三：戴侃、李野光译

1. 思嘉·奥哈拉长得并不漂亮，但是男人们一旦像塔尔顿家那对孪生兄弟为她的魅力所迷住时，便看不到这一点了。
2. 她脸上混杂着两种特征，一种是她母亲的娇柔，一种是她父亲的粗犷，前者属于法兰西血统的海滨贵族，后者来自浮华俗气的爱尔兰人，这两种特征显得太不调和了。
3. 不过这张脸，连同那尖尖的下巴和四四方方牙床骨，是很引人注意的。
4. 她那双淡绿色的眼睛纯净得不带一丝褐色，配上刚硬乌黑的睫毛和稍稍翘起的眼角，显得别具风韵。

5. 上头是两撇墨黑的浓眉斜竖在那里，给她木兰花一般白皙的皮肤划了一条十分惹眼的斜线。这样白皙的皮肤对南方妇女是极其珍贵的，她们常常用帽子、面纱和手套把皮肤保护起来，不让受到佐治亚炎热太阳的暴晒。
6. 一八六一年四月一个晴朗的下午，思嘉同塔尔顿家的孪生兄弟斯图尔特和布伦特坐在她父亲的塔拉农场阴凉的走廊里，她标致的模样儿使四周的一派春光显得更明媚如画了。
7. 她穿一件新做的绿花布衣裳，长长的裙子在裙箍上波翻浪涌般地飘展着，配上她父亲新近从亚特兰大给她带来的绿色山羊皮便鞋，显得分外相称。
8. 她的腰围不过十七英寸，是附近三个县里最细小的了，而这身衣裳更把腰肢衬托得恰到好处，再加上里面那件绷得紧紧的小马甲，她的虽然只有十六岁但已成熟了的乳房便跃然显露了。
9. 不过，无论她散开的长裙显得多么朴实，发髻梳在后面的发型显得多么端庄，那双交叠在膝头上的白生生的小手显得多么文静，她的本来面目终归是掩藏不住的。
10. 那双绿色的眼睛尽管生在一张故作娇媚的脸上，却仍然是骚动的，任性的，生意盎然的，与她的装束仪表很不相同。
11. 她的举止是由她母亲的谆谆训诫和嬷嬷的严厉管教强加给她的，但她的眼睛属于自己。

译文四：黄怀仁、朱攸若译

1. 斯卡利特·奥哈拉长得不算美，但男人常常还来不及端详她的姿容，就被她的魅力所迷醉，比如塔尔顿家那对双胞胎兄弟，就正是如此。
2. 她脸上鲜明地糅杂着两种物质，一种是来自母方的纤细，一种是来自父系的粗犷。她母亲出身于法国血统的海岸贵族之家，父亲则是肤色红润的爱尔兰后裔。
3. 她的脸庞特别引人注目，尖尖的下巴，方方的牙床，
4. 一双浅绿色纯净眸子，眼角微微翘起，长长的睫毛根根挺直，
5. 浓黑的眉毛成两条斜线，挂在木兰花般的白皙肌肤上——那是南方女人极为珍爱的玉肤，出门时要用面纱、软帽和手套保护起来，不让佐治亚州的灼热阳光把它晒黑。
6. 1861 年 4 月里的一天下午，阳光明媚。斯卡利特小姐在她爸爸那个

叫做塔拉的庄园里，由塔尔顿家两兄弟，斯图尔特和布伦特陪着，坐在走廊的阴影处，显得颇为妩媚动人。

7. 她穿着一身簇新的绿色花布衣服，裙摆展开呈波浪形，脚上配着一双绿色平跟山羊皮鞋，那是她爸爸新近从亚特兰大给她买来的。
8. 这身衣服把她只有十七英寸的腰肢——邻近三个县里首屈一指的纤腰——衬托得格外窈窕。一件巴斯克紧身上衣贴着一对隆起的乳房，使这年方十六的妙龄少女，看起来相当丰满成熟。
9. 可是不管她那展开的长裙显得多么端庄，她那梳得平整的发髻多么严肃，她那交叠着放在膝盖上的雪白小手多么文静，却还是掩饰不了她的本性。
10. 在她可爱而正经的脸容上，那一双绿色的眼睛显得风骚、任性、充满活力，和她那淑静的举止丝毫不能相称。
11. 她的仪态是母亲的谆谆教诲和嬷嬷的严厉管束强加于她的，那双眼睛才真正属于她自己。

译文五：简宗译

1. 郝思嘉小姐长得并不十分漂亮，但极有魅力，这使男人们见了她常常被迷着，汤家那一对孪生兄弟就是如此。
2. 在这位小姐的脸上显露着混血儿的两种物质：一种是其母亲传给她的娇柔，一种是父亲赋予她的豪爽。这缘于其母是法兰西血统的海滨贵族，父亲是一位皮肤黝深的爱尔兰人，因此遗传给她的质地未免有些欠协调，
3. 但她有一张让人一见就着迷的脸蛋，尖尖的下巴颏儿，方方的牙床骨。
4. 她的眼睛是通体的淡绿色，绝无一丝儿茶褐色的杂质，周围竖着一圈儿粗黑的睫毛，眼角有点微微上翘，
5. 上面斜竖着的是两撇浓黑的蛾眉，在她那木兰花一样洁白的皮肤上，勾勒出两条非常惹眼的斜线。她那一身白皮肤，也正是南方女人最引人自豪的，谁要是长了这样一身好皮肤，就得拿帽子、面具、手套之类小心翼翼地保护，以免让那灼热的阳光晒黑。
6. 1861 年 4 月的一个下午，天空晴朗，思嘉小姐在陶乐垦植场的住宅，坐在一个清凉的走廊里，陪着汤家的一对双胞胎兄弟——一个叫汤司徒，另一个叫汤伯伦闲谈。室外，春光浓浓，风景如画，室内的思嘉

穿着得体。

7. 她身着一件新做的绿色花布春衫，从弹簧箍上（旧时妇女撑裙子用的一种弹性圈子）撑出的波浪纹长裙，脚配的是绿色的平跟鞋，那是她父亲前不久从亚特兰大为她买来的。
8. 不过十七寸的腰围，配上那窄窄的春衫，显得十分合身。里面紧紧绷着的一件小马甲，更显得她的胸部特别丰满。虽然只有十六岁的年纪，但她的乳房却已十分成熟了。
9. 可是无论她那梳得光滑的发髻显得多么老实，也无论其散开的长裙显得多么端庄，以及她那双叠在膝盖上的雪白小手显得多么安静，都掩盖不住她的真正内在性情，
10. 即在一张矜持的面孔表象的深处，充满着骚动不宁，狡黠高智，旺盛的生命力，这与她那一副装饰出来的外表形成了鲜明的对比，那双绿色的眼睛最能体现她的内心世界。
11. 虽然她日常受着妈妈的温和教诲和嬷嬷的严厉管教，勉强摆出今天这副姿态，但那一双眼睛却是上天赐给她的，而这又决非是后天改造得了的。

译文六：黄建人译

1. 斯佳丽长得并不算美，但魅力四射，男人见了少有不着迷的，塔尔顿家那对孪生兄弟就是。
2. 她脸上两种特征鲜明融合：娇柔来自母亲，一位海滨的法国贵族后裔；豪爽来自父亲，面色红润的爱尔兰人。
3. 这张脸实在迷人，尖下巴，方下颌，
4. 淡绿色双眸，不杂一星茶褐。眼梢微翘，
5. 乌黑的睫毛浓密挺直，两弯蛾眉斜斜上挑，挂在木兰花般白净的肌肤上——这肌肤正是南方女人珍爱的宝物，每每用帽子啦、面纱啦、手套啦小心呵护，不肯被佐治亚州灼热的阳光晒黑。
6. 1861年4月一个晴朗的下午，斯佳丽小姐坐在她爸的塔拉庄园那凉爽的门廊下，陪着塔尔顿家那对孪生兄弟——斯图尔特和布伦特，模样儿活脱画上的美人。
7. 一袭簇新的绿色细花布衣裙，裙摆被裙箍四下一撑，宛若十二码长的水波涟漪，与脚上那双绿色平跟山羊皮鞋恰恰相配。这鞋是爸爸新近从亚特兰大给她买的。

8. 这身衣裳把她十七英寸的纤腰衬得窈窈窕窕——方圆三县最细的腰肢。紧身上衣下隆出一对高耸的乳房，使她方才妙龄十六便显得十分成熟。
9. 然而，舒展的衣裙虽端庄，光滑的发髻虽娴静，交叠于腿上的雪白小手虽拘谨，本性却到底遮掩不住。
10. 那甜蜜矜持的脸蛋上，一对绿色的眸子躁动不安，活泼任性，与她淑女的仪态截然不称。
11. 举止是母亲的温和教诲与嬷嬷的严厉管束逼出来的，但这对眼睛却属于她自己。

九、《飘》(节选之二)

Gone with the Wind

by *Margaret Mitchell*

(An Excerpt from Chapter 15)

1. The army, driven back into Virginia, went into winter quarters on the Rapidan — a tired, depleted army since the defeat at Gettysburg — and as the Christmas season approached, Ashley came home on furlough.
2. Scarlett, seeing him for the first time in more than two years, was frightened by the violence of her feelings.
3. When she had stood in the parlour at Twelve Oaks and seen him married to Melanie, she had thought she could never love him with a more heartbreaking intensity than she did at that moment.
4. But now she knew her feelings of that long-past night were those of a spoiled child thwarted of a toy.
5. Now, her emotions were sharpened by her long dreams of him, heightened by the repression she had been forced to put on her tongue.
6. This Ashley Wilkes in his faded, patched uniform, his blond hair bleached tow by summer suns, was a different man from the easy-going, drowsy-eyed boy she had loved to desperation before the

war.

7. And he was a thousand times more thrilling.
8. He was bronzed and lean now, where he had once been fair and slender, and the long golden moustache drooping about his mouth, cavalry style, was the last touch needed to make him the perfect picture of a soldier.
9. He stood with military straightness in his old uniform, his pistol in its worn holster, his battered scabbard smartly slapping his high boots, his tarnished spurs dully gleaming — Major Ashley Wilkes, C.S.A.
10. The habit of command sat upon him now, a quiet air of self-reliance and authority, and grim lines were beginning to emerge about his mouth.
11. There was something new and strange about the square set of his shoulders and the cool bright gleam of his eyes.
12. Where he had once been lounging and indolent, he was now as alert as a prowling cat, with the tense alertness of one whose nerves are perpetually drawn as tight as the strings of a violin.
13. In his eyes, there was a fagged, haunted look, and the sunburned skin was tight across the fine bones of his face — her same handsome Ashley, yet so very different.

译文一：傅东华译

1. 联盟军既被打回佛金泥，便都归到刺匹丹河上的冬令营来了。他们自从葛的斯堡吃了那么一个大败仗，元气业已大亏，并且疲倦得不能不休息了。因此将近圣诞节的时候，希礼便也请假回来。
2. 思嘉跟他一别两年多，现在重新见面，感情激动得非常厉害，连她自己也觉得吃惊。
3. 当初她站在十二根橡树的客厅里，眼看着他跟媚兰结了婚，总以为自己以后即使还爱他，也决不会跟那一刻的情感那么强烈。
4. 现在她方才明白，自己那天晚上所经验的情感，实在还不过是一个纵容惯了的孩子得不到玩具时的情感罢了。
5. 现在经过了这两年多的离别，她的情绪因对他的长久的梦想而越发

尖锐化了，因一直闷在肚里不能说出口而越发高涨了。

6. 希礼回家时，身上穿着褪色补缀的军服，头发已被烈日灼晒成了漂过的麻屑一般，跟战前她所痴恋的那个潇洒风流的男子完全不同了。
7. （漏译：*And he was a thousand times more thrilling.*）
8. 从前他是风度翩翩的，现在他变成红铜色了，瘦了。两撇金黄的长髭须挂在口角，竟是一个道地的兵大爷了。
9. 他穿着那件破军服笔挺地站着，破枪袋里装着手枪，破指挥刀在长帮鞋边荡着，上锈的马刺早已失去了光芒——这就是现任联盟军陆军少校的卫希礼。
10. 他现在已经养成了命令人的习惯了，颇有一种自信自尊的威严气度，嘴角边上也渐渐长出狰狞的纹路了。
11. 他的肩膀本来是方的，他的眼光本来是清澈的，现在都觉有些异样了。
12. 从前他一直是那么懒洋洋，不振作，现在他机警得像一头野猫，仿佛他的神经一直都像小提琴的弦线那么紧张着。
13. 他的眼睛里含着忧烦憔悴的神情，他的面皮紧紧绷在两个配置停匀的颊骨上——她所朝思暮想的希礼而今依旧是个美男子，然而与前大不相同了。

译文二：舒心译

1. 自从葛底斯堡一战吃了败仗以后，部队元气大伤，师老兵疲。大军被迫退回到弗吉尼亚，就在拉皮丹河畔安营过冬。快到圣诞节时，阿希礼回家来休假了。
2. 斯佳丽跟他一别两年有余，如今乍一见他，那心情之激动连她自己也吃了一惊。
3. 当初她站在十二棵橡树庄园的客厅里看他跟玫兰妮成婚时，心里按不住对他的恋恋之情，只觉得芳心如摧，再也莫过于此际了。
4. 可是现在她才明白，自己当年的那种感情，其实也不过像个宠坏了的孩子得不到所要的玩具而已。
5. 如今尝过了长年累月的相思滋味，她的感情才真是如火如炽，况且一直强自压在心头，不得一吐为快，所以其势越发如火上加油了。
6. 回得家来的阿希礼·韦尔克斯，身上褪色的军装打着补丁，一头金发被炎热的烈日晒得好似漂白了的亚麻丝，这跟她战前喜煞爱煞的那

个随和懒散的小伙子完全是不同的两个人了。

7. 如今的他，更比以前动人心魄了。
8. 以前他是白皙皮肤、细挑身材，如今却变得形容清癯，色如古铜，再配上嘴边那两大撇金黄色的骑兵式小胡子，就十足是个地道的军人形象了。
9. 他军装虽旧，却军容齐整，手枪套在破了的枪套里，伤痕累累的刀鞘跟长统靴磕磕碰碰显得十分气派，生了锈的马刺还隐隐约约闪着亮光——他阿希礼·韦尔克斯，如今是南部邦联陆军的堂堂少校了。
10. 他发号施令已经养成了习惯，这就在眉宇之间形成了一种不太显眼的威严而又自信的神气，嘴边也开始出现了冷酷的皱纹。
11. 肩膀还是端得方方正正，眼睛里依然闪射出两道冷静明亮的光芒，不过看去却有了个新的异样的特点。
12. 他原先是懒洋洋、闲散惯了的，如今却像一头觅食的猫那么机灵，那种全神贯注的警觉劲儿，就像浑身的神经永远如琴弦般根根紧绷着似的。
13. 他的眼神里含着疲劳和困惑，秀气的脸架上紧包着一张晒得黑黑的皮——总之还是她心坎儿里的那个俊俏的阿希礼，然而已经大不同于往日了。

译文三：戴侃、李野光译

1. 那支在葛底斯堡战役中被击溃的军队如今已撤回到弗吉尼亚，并精疲力竭地开进了拉皮丹河岸的冬季营地。圣诞节即将到来，艾希礼回家休假。
2. 思嘉两年多以来第一次看见他，那火一般炽热的感情连她自己都觉得惊异了。
3. 当初她站在“十二橡树”村的客厅里看着他跟媚兰结婚时，曾以为自己今后再也不会比此时此刻更伤心更强烈地爱他了。
4. 可如今她才知道，她在那个早已过去的夜晚所经历的，只不过是一个被夺走了玩具的娇惯孩子的感情而已。
5. 长期以来她在梦想着他，同时被迫强制着自己不要说出来，这才把她的感情磨炼得更锐利，也更加浓烈了。
6. 艾希礼·威尔克斯穿一身褪色和补缀过的军服。一头金发已被夏日的骄阳晒成亚麻色，看来已完全是另一个人，不像战前她拼命爱着的

那个随随便便、睡眼矇眬的小伙子了。

7. （漏译：*And he was a thousand times more thrilling.*）
8. 他以前皮肤白皙，身材细长，现在变成褐色和干瘦的了，加上那两撇金黄的骑兵式样的髭须，变成了一个十足的大兵。
9. 他穿着一身旧军服，用军人的姿势笔挺地站在那儿，手枪挂在破旧的皮套里，用旧了的剑鞘轻轻敲着长统靴，一对快要锈了的马刺在隐隐发光。这就是南部联盟陆军少校艾希礼·威尔克斯。
10. 他现在有了命令人的习惯和一种镇静自恃与尊严的神气，两个嘴角也长出了严厉的皱纹。
11. 他那又宽又厚的肩膀和冷静明亮的目光，如今也显得有点异样了。
12. 他以前是散漫的，懒洋洋的，可现在已变得像猫一样机警，仿佛每一根神经都绷得很紧，像小提琴上的琴弦那样。
13. 他的眼睛流露出疲倦和困惑的神色，晒黑的脸皮也紧紧地绷在两个颧骨上，给人以严肃的感觉。他还是她所爱的那个漂亮的艾希礼，不过已显得很不一样了。

译文四：黄怀人、朱攸若译

1. 邦联军被北佬赶回弗吉尼亚后，驻扎在拉皮丹河上的冬营里。这支军队在葛底斯堡遭到惨败，元气大伤，已是疲惫不堪。因为圣诞节日将近，阿什利便回家度假了。
2. 斯卡利特和他一别两年多又初次重逢，她的感情之强烈竟连她自己也感到害怕。
3. 回想当年她站在十二橡树的客厅里，看着他跟梅拉尼结婚的时刻，以为她从此再也不可能爱他爱得像那一刻那样强烈、那样伤心欲碎。
4. 但是现在她才明白，她那天夜里的感情，不过是像个宠坏了的孩子得不到一个玩具时的心情罢了。
5. 现在，由于长时间对他魂牵梦萦，而且不得不把对他的思念压抑在心底，她的感情变得更深刻，更强烈了。
6. 眼前的阿什利·威尔克斯穿着打补丁、褪了色的军服，满头金发被太阳晒得像是褪了色的短亚麻，跟战前她苦恋过的那个从容不迫、目光困倦的男孩子判若两人。
7. 然而他却一千倍地令她心神荡漾。
8. 从前的他，皮肤白皙，身材修长匀称，现在皮肤晒成了古铜色，人又

瘦。加上金黄的长髭须像骑兵惯常留着的那样，挂在嘴巴四周，这就使他看起来像个道道地地的大兵了。

9. 他穿着旧军服，以军人的姿态笔挺地站着，手枪套在破枪套里，旧指挥刀碰击着高统靴子，失去了光泽的马刺发出黯淡的闪光——这就是邦联军少校阿什利·威尔克斯。
10. 因为习惯于发号施令，他已养成一种颇具权威而沉着自信的风度，嘴角也开始出现了坚强的线条。
11. 他那宽阔结实的肩膀和镇静明亮的眼睛也有些跟以前不一样。
12. 过去他总是很怠惰安详，现在却像潜行的野猫那样警觉，仿佛他的神经永远像小提琴上的弦那样紧绷着。
13. 他眼睛里含着疲劳困惑的神情，他晒黑了的皮肤紧贴在轮廓很美的骨架上——就是她的同一个英俊的阿什利，现在却又如此的不同。

译文五：简宗译

1. 败回弗吉尼亚的联盟军，在拉皮丹河上的冬令营扎寨了。自葛底斯堡战役后，他们已元气大伤，并且疲惫得被迫休整了。在临近圣诞节时，希礼请假回来了。
2. 思嘉跟他分别两年多，今又重逢，她激动不已，连自己都很吃惊。
3. 起初在十二根橡树的客厅里，她亲眼看着他与媚兰结婚，认为即使自己以后还爱他，也决不会像那一刻的情感强烈。
4. 现在她才明白，那天晚上的情感，如同一个惯坏了的孩子得不到玩具一样。
5. 经过两年多的别离，使她对他的思念更加强烈了，因无法倾诉心中的话而越发高涨起来。
6. 身着褪色补缀军装的希礼到家时，烈日已将他的头发晒得像漂过的麻屑一般，与战前她所痴心的那个风流潇洒的美男子完全不同了。
7. （漏译：*And he was a thousand times more thrilling.*）
8. 以前风度翩翩的希礼，现在脸已经变成了古铜色，人也瘦了，两撇金黄的长胡须挂在嘴边，完全是一副标准的老爷兵模样了。
9. 穿着破军服的希礼笔直地站着，手枪装在破枪袋里，破指挥刀在长帮鞋旁晃着，马刺已上锈早已失去了光泽——这就是卫希礼，现任联盟军陆军少校。
10. 他现在已养成了命令人的习惯，很有一种自尊自重的威严风度，嘴角

也呈现出凶恶的纹路来。

11. 原来方方的肩膀，清澈的眼光，现在都使人感到有些异样。
12. 与以前懒洋洋，不振作相比，他现在机警得像一个野猫，好像他的神经是一个弦线紧紧的小提琴。
13. 他眼含忧郁，脸紧绷在两个配置均匀的颊骨上——她朝思暮想的希礼而今仍是个美男子，然而与以前大不相同了。

译文六：黄建人译

1. 南军被赶回弗吉尼亚，驻扎在拉皮丹河上的冬营里——自葛底斯堡大败之后南军就一蹶不振，元气大伤。圣诞节转眼又至，阿什礼回来度假了。
2. 斯佳丽与他一别两年有余，乍一相见，她激动得连自己都感到害怕。
3. 当初站在十二棵橡树的客厅里，目睹他娶梅拉妮为妻，那一刻还以为对他的强烈爱情往后再也不会如此令人肝肠寸断。
4. 然而此刻才明白，老早以前那个夜晚的那份感觉，只不过像被宠坏的小孩子没得到想要的玩具罢了。
5. 而今长年累月与他梦中相会，又只能长期将他深藏心底，这份爱反倒更炽热、更猛烈了。
6. 眼前的阿什礼军服败色，补丁累累，一头金发被烈日烤得如同漂白后的亚麻丝，与战前那个无忧无虑，懒懒散散，让她爱得如痴如醉的青年判若两人，
7. 而且一千倍地令人心动。
8. 从前他白白净净，身材颀长。如今皮肤晒成了古铜色，形容消瘦，唇上蓄的两撇骑兵式金色胡须，给他的军人形象又增添了完美的一笔。
9. 他一身破军装，大兵般站得笔挺，手枪插在磨损的枪套里，旧刀鞘神气地拍击着大靴子，污渍斑斑的马刺还闪着黯淡的光——这就是南部邦联军官阿什礼·威尔克斯少校。
10. 他发号施令已成习惯，浑身默默透着自信与威严。嘴角也生出冷酷的线条，
11. 方方正正的肩膀，明亮宁静的双眼。然而多了什么陌生的东西？
12. 从前懒惰散漫，现在机灵警觉，潜行的猫儿一般，浑身神经高度紧张，一如提琴上一根根绷紧的弦。
13. 目光疲惫烦闷，面部线条优美，晒黑的皮肤绷得紧紧——还是她英俊

的阿什礼，却又判若两人。

十、怎样读书

How Should One Read a Book?

by *Virginia Woolf*

It is simple enough to say that since books have classes — fiction, biography, poetry — we should separate them and take from each what it is right that each should give us. Yet few people ask from books what books can give us. Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticise at first, you are preventing yourself from getting the fullest possible value from what you read. But if you open your mind as widely as possible, then signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to give you, something far more definite. The thirty-two chapters of a novel — if we consider how to read a novel first — are an attempt to make something as formed and controlled as a building: but words are more impalpable than bricks; reading is a longer and more complicated process than seeing. Perhaps the quickest way to understand the elements of what a novelist is doing is not to read, but to write; to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you — how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also

tragic; a whole vision, an entire conception, seemed contained in that moment.

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued; others emphasised; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist — Defoe, Jane Austen, Hardy. Now you will be better able to appreciate their mastery. It is not merely that we are in the presence of a different person — Defoe, Jane Austen, or Thomas Hardy — but that we are living in a different world. Here, in *Robinson Crusoe*, we are trudging a plain high road; one thing happens after another; the fact and the order of the fact is enough. But if the open air and adventure mean everything to Defoe they mean nothing to Jane Austen. Hers is the drawing-room, and people talking, and by the many mirrors of their talk revealing their characters. And if, when we have accustomed ourselves to the drawing-room and its reflections, we turn to Hardy, we are once more spun around. The moors are round us and the stars are above our heads. The other side of the mind is now exposed — the dark side that comes uppermost in solitude, not the light side that shows in company. Our relations are not towards people, but towards Nature and destiny. Yet different as these worlds are, each is consistent with itself. The maker of each is careful to observe the laws of his own perspective, and however great a strain they may put upon us they will never confuse us, as lesser writers so frequently do, by introducing two different kinds of reality into the same book. Thus to go from one great novelist to another — from Jane Austen to Hardy, from Peacock to Trollope, from Scott to Meredith — is to be wrenched and uprooted; to be thrown this way and then that. To read a novel is a difficult and complex art. You must be capable not only of great finesse of perception, but of great boldness of imagination if you are going to make use of all that the novelist — the great artist — gives you.

译文一：金衡山译

应该怎样读一本书?

简而言之,既然书有分门别类,诸如小说、传奇、诗歌等,那么我们应该区别它们,从不同的书中吸取其理所当然应该给予我们的东西。然而很少有人向书本索取书所能给予我们的。我们看书时,脑子往往是迷迷糊糊,犹疑不定的,认为小说就该是真实的,诗歌是虚构的,而传记则应该奉承人,历史书将加深我们自己的偏见。假如我们能够在读书时摈弃诸如此类的先入之见,那就是一个了不起的开端。不要去支配作者;尽量与他融为一体。做他的同事或同谋。如果你一开始就踌躇不定,有所保留,并持批判的态度,那么你就妨碍自己从所读的书中得到尽可能完美的价值。相反,如果你敞开思想,那么开篇那几句复杂曲折的句子中那些绝妙得不着痕迹的标志和暗示就可以在你面前呈现出一个完全与众不同的人物。让你自己沉浸在其中,并尽力去理解,用不了多久你就会发现你的作者给予你的,或试图给予你的,是一些确切得多的东西。一本小说的三十二个章节——如果现在我们先来谈谈如何读小说的话——旨在创造一种像大楼那样有形有致的东西:但文字比起砖头来要难以捉摸;而阅读又是比观看大楼更费时间、更复杂微妙的过程。或许,要理解一个小说家所做的一切本质,最快捷的办法不是去读,而是去写;自己亲身去体验一下文字游戏的危险与艰难。回忆一下,有什么事曾给你留下清晰的印象——或许是有一次,在街头的一角,你路过两个在谈话的人。树震颤着;闪电在空中飞舞;谈话的调子有点喜剧性,但又是悲剧性的;一个完整的视像,全面的构思,似乎都包容在那一瞬间之中。

然而,当你试图把它用文字再现出来时,你就会发现它分离成了许许多多互不一致的印象。有些必须省略;有些得多着墨一些;在写的过程中,你或许会完全失去对当时那种情感的把握。此时此刻,撇下你那散乱的、涂鸦一般的文字,拜读一下伟大的小说家,如迪福、简·奥斯汀,或者哈代他们那些小说的开篇。于是你就更能体会出他们的大师风范了。这不仅仅是因为我们面对的是不同的作者——迪福、简·奥斯汀,或者托马斯·哈代——而且我们还被带入一个个迥异的世界。在《鲁滨逊漂流记》里,我们沿着一条大道长途跋涉;事情一件接一件发生;有了事实和事实发生的顺序就已经足够了。但是,如果旷野和冒险对迪福来说意味着一

切的话，它们对简·奥斯汀来说毫无意义。在她的世界里，有的只是客厅，还有谈话的人们，通过谈话的方方面面来揭示人物各自的性格。待我们习惯了简·奥斯汀的客厅及其反映的一切，此时如果转而去读哈代，我们又一次犹如被甩了一百八十度的大弯。周围是一片荒野，星星高挂在我们的头顶。心灵的另一面在这里被揭露出来——即在孤独寂静时流露得最充分的灰暗面，而不是在人群中表现出来的轻松的那一面。与我们相关的不再是人，而是自然和命运。然而，尽管这些世界各不相同，但每个都前后一贯，自成一体。各自的创造者都谨慎地遵守着自己观念中的世界之法则，即使他们把我们弄得再紧张，也绝不会让我们感到莫名其妙，不像一些小作家，往往在一本书里描述两种不同的现实而使读者感到迷惑不解。因此，从一个大小说家读到另一个——从简·奥斯汀到哈代，从皮科克到特洛普，从司各特到梅瑞迪斯——我们体验的是被扭过来拧过去，连根拔起，被摔到这边，然后又被扔往那边的感觉。读一本小说是一种艰难而复杂的艺术。你不仅需要有最敏锐的洞察力，假如你要设法利用小说家——伟大的艺术家——所赐予你的一切，你还需要极为大胆丰富的想像力。

译文二：陶洁译

怎 样 读 书

说来容易：既然书有各种各样——小说、传记、诗歌——那我们就应该把它们分门别类，并且各按其类来汲取每本书理应给予我们的内容。然而，很少人读书时想过书本能够提供些什么的问题。最普通的现象是，我们拿起书本时头脑不清醒，目标不一致，我们要求小说叙述真人实事，要求诗歌表现虚假，要求传记给人捧场，要求历史证实我们自己的偏见。如果我们能在打开书本之前先驱除掉这些先入为主的看法，那将是个值得庆幸的良好开端。不要去指挥作者，要设身处地去替他设想，当他的合作者或同谋犯。如果你一开始便采取退缩矜持、有所保留或指指点点的态度，那你就在为自己设置障碍，使自己不能充分地从所阅读的书本中获到益处。然而，如果你没有先入之见，虚怀若谷，那么，打开书本，隐晦曲折的字里行间，难以察觉的细微迹象的暗示便会向你展示一个与众不同的人。深入进去，沉浸其中，熟谙这一切，你会很快发现，书的作者正在，或努力在给予你一些十分明确的东西。一部小说——如果我们先考虑一

下怎样阅读小说的话——要有32个章节，这道理实际上跟建造有形有状的楼房完全一样：只不过文字不像砖块看得见摸得着；阅读比起观看是一个更漫长更复杂的过程。也许，要懂得作者写作过程中的细微末节，最简便的办法不是读而是写，亲自动手对字句的艰难险阻进行试验。回想一件曾经给你留下深刻印象的事情——也许在大街的拐角处有两个人在聊天，你走过他们的身边。一棵树摇晃起来，一道电光飞舞而过，他们聊天的口气颇有喜剧味道，但也带悲剧色彩，那一瞬间似乎包含了一个完整的意象，一种完整的概念。

然而，你动手用文字来重新构造时，你发现这一切变成了千百个互相冲突的印象。有的要淡化，有的要突出；在写的过程里，你可能会失去你想捕捉的情感。这时候，放下你写得稀里糊涂颠三倒四的东西，打开某些大小说家的小说读一读——笛福、简·奥斯丁、哈代。现在，你能欣赏他们的匠心功力了。我们不仅面临一个与众不同的人——笛福、简·奥斯丁或托马斯·哈代——我们还生活在一个与众不同的世界里。在《鲁滨逊飘流记》里我们是在一条普普通通的公路上跋涉前进；只要事实和事实的先后次序便足够了。然而，如果说笛福看重的是野外生活和冒险行动，它们对简·奥斯丁来说却毫无意义。客厅才是她的天地，还有人们的谈天说地，她通过各种各样的表现谈话的镜子来揭示他们的性格。当我们习惯于这个客厅及其中闪烁多姿的映象以后又转而去阅读哈代，那我们又会晕头转向。我们周围是沼泽，头顶上是星星。人性的另外一面被揭示了——孤独时得到突出表现的黑暗的一面，而不是与友朋相处时闪闪发亮的光明的一面。我们不是跟人而是跟大自然、跟命运发生关系。然而，这些世界虽然互不相同，它们各自却都统一谐调。每个世界的创造者都小心翼翼地遵守各自透视事物的法规，而且，不管他们给我们以多大负担，他们从来不会使我们感到迷惑，不像有些二流作家常常在同一本书里介绍两种完全不相同的现实，把读者弄得无所适从。因此，从一位伟大的小说家到另一位——从简·奥斯丁到哈代，从皮科克到特罗洛普，从司各特到梅瑞狄斯——我们都要经受一场脱胎换骨、背井离乡的痛苦，被扔过来又赶过去。读小说是一门艰难复杂的艺术。你不仅要有高明的洞察秋毫的本事，你还要能够敢于进行大胆的想象，如果你想充分利用伟大的小说家——伟大的艺术家——所给予你的一切。

十一、葛底斯堡演说词

The Gettysburg Address

by *Abraham Lincoln*

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a large sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here; but it can never forget what they did here. It is for us, the living rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us: that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly revolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.

注：葛底斯堡在美国宾夕法尼亚州。1863 年 7 月 1 日至 3 日，北军在此重创南军，扭转了战争局势。战后在此修了一座战争牺牲者的公墓。本篇是 1863 年 11 月 19 日公墓落成典礼上的演说词。

译文一：姚媛译

八十七年前，我们的先辈在这座大陆上建立了一个崭新的国家，她以自由为立国之本，并致力于这样的奋斗目标，即人人生来都具有平等权利。

现在我们正在进行一场伟大的内战，这场战争能够考验我们的国家，或任何一个具有同样立国之本和同样奋斗目标的国家，是否能够持久存在。我们在这场战争的一个伟大的战场上相聚在一起。我们来到这里，是为了将这战场上的一块土地作为最后的安息之地献给那些为国捐躯的人们。我们这样做是完全恰当的，也是完全应该的。

然而在更广的意义上说，我们没有能力来奉献这块土地，我们没有能力来使这块土地更加神圣。在这里战斗过的，仍然健在或已经牺牲的勇士们，已经使这块土地变得如此神圣，我们微不足道的能力已不足以增加或减少它的圣洁了。世人也许不会注意，也不会长久地记住我们在这里所说的话，却永远也不会忘记这些勇士们在这里做出的崇高业绩。更加重要的是，我们仍然活着的人应该献身于在这里战斗过的勇士们曾高尚地推进、却终于未竟的工作。我们应该献身于他们留给我们的伟大任务：这些值得尊敬的先烈们为了自己的事业竭尽忠诚、鞠躬尽瘁，我们应当继承他们的遗志，为我们的事业奉献出更多的至诚。在此，我们下定决心，要努力使他们的鲜血不会白流，决心使我们的国家在上帝的护佑下在自由中获得新生，决心使我们这个民有、民治、民享的政府永世长存。

译文二：吴福临、廖爱玲译

87年以前，我们的先辈们在这个大陆上创立了一个新国家，它孕育于自由之中，奉行一切人生而平等的原则。现在我们正从事一场伟大的内战，以考验这个国家，或者说以考验任何一个孕育于自由之中、奉行上述原则的国家是否能够长久存在下去。我们在这场战争中的一个重大战场上集会。烈士们为了使这个国家能够继续存在下去而献出了自己的生命，我们在此集会是为了把这个战场的一部分奉献给他们作为最后安息之所。我们这样做是完全应该而且非常恰当的。但是，从更广泛的意义上来说，我们既不能够将这片土地奉献，也不能够将它圣化，不能将它神化。曾经在这里战斗过的勇士们，活着的和去世的，已经把这块土地神圣化了，远远不是我们微薄的力量所能增减的。全世界将很少注意到，也不

会长久地记起我们今天在这里所谈的话，但全世界永远不会忘记勇士们在这里所完成的业绩。无宁说，倒是我们这些还活着的人，应该在这里把自己投身于勇士们已经如此崇高地向前推进但尚未完成的事业。倒是我们应该在这里把自己奉献于仍然留在我们面前的伟大事业，以便使我们从这些光荣的死者身上汲取更多的献身精神，去完成那种他们已经完全彻底为之献身的事业；以便使我们在这里下定最大的决心，不让这些死者白白牺牲；以便使国家在上帝护佑之下得到自由的新生，并且使民有、民治、民享的政府永世长存。

译文三：石幼珊译

八十七年前，我们的先辈在这个大陆上建立起一个崭新的国家。这个国家以自由为理想，以致力于实现人人享有天赋的平等权利为目标。

目前我们正在进行一场伟大的国内战争。我们的国家或任何一个有着同样理想与目标的国家能否长久存在，这次战争就是一场考验。现在我们在这场战争的一个伟大战场上聚会在一起。我们来到这里，将这战场上的一小块土地奉献给那些为国家生存而英勇捐躯的人们，作为他们最后安息之地。我们这样做是完全恰当的，应该的。

然而，从深一层的意义上说来，我们没有能力奉献这块土地，没有能力使这块土地变得更为神圣。因为在这里进行过斗争的，活着和已经死去的勇士们，已经使这块土地变得这样圣洁，我们的微力已不足以对它有所扬抑了。我们今天在这里说的话，世人不会注意，也不会记住，但是这些英雄业绩，人们将永志不忘。我们后来者应该做的，是献身于英雄们曾在此为之奋斗、努力推进、但尚未竟的工作。我们应该做的是献身于他们遗留给我们的伟大任务。我们的先烈已将自己的全部精诚付与我们的事业，我们应从他们的榜样中汲取更多的精神力量，决心使他们的鲜血不致白流。我们应该竭诚使我国在上帝的护佑下，自由得到新的生命；使我们这个民有、民治、民享的政府永存于世。

译文四：《大学活页文库》译文

八十七年以前，我们的祖先在这大陆上建立了一个新的国家，它孕育于自由，并且献身给一种理念，即所有人都是生来平等的。

当前，我们正在从事一次伟大的内战，我们在考验，究竟这个国家，或

任何一个有这种主张和这种信仰的国家，是否能长久存在。我们在那次战争的一个伟大的战场上集会。我们来到这里，奉献那个战场上的一部分土地，作为在此地为那个国家的生存而牺牲了自己生命的人的永久眠息之所。我们这样做，是十分合情合理的。

可是，就更深一层意义而言，我们是无从奉献这片土地的——无从使它成为圣地——也不可能把它变为人们景仰之所。那些在这里战斗的勇士，活着的和死去的，已使这块土地神圣化了，远非我们的菲薄能力所能左右。世人会不大注意，更不会长久记得我们在此地所说的话，然而他们将永远忘不了这些人在这里所做的事。相反，我们活着的人应该献身于那些曾在此作战的人们所英勇推动而尚未完成的工作。我们应该在此献身于我们面前所留存的伟大工作——由于他们的光荣牺牲，我们要更坚定地致力于他们曾作最后全部贡献的那个事业——我们在此立志誓愿，不能让他们白白死去——要使这个国家在上帝庇佑之下，得到新生的自由——要使那民有、民治、民享的政府不致从地球上消失。

译文五：江治译

八十七年前，我们的先辈在这块大陆上创建了一个新的国家。她孕育于自由之中，奉行一切人生来平等的原则。

现在，我们正从事一场伟大的内战，以考验这个国家，或者说，以考验任何孕育于自由并奉行上述原则的国家能否长久生存。我们聚集在这场战争中的一个伟大的战场上。我们在此集会，是为了把这战场的一部分奉献给那些为这个国家的生存而献身的烈士，作为他们的最后安息之所。我们这样做，是理所当然、恰如其分的。

但是，从更为广泛的意义上来说，我们无法奉献、无法圣化、无法神化这块土地。那些曾在这里战斗过的勇敢的生者与死者已经将这块土地圣化，这远不是我们微薄的力量所能增减的。全世界不会注意，也不会长久记住我们今天在这里所讲的话。但是，全世界永远不会忘记这些勇士在这里做过的事。对我们这些活着的人来说，倒是应该把自己奉献于勇士们以崇高的精神向前推进而尚未完成的事业，应该把自己奉献于依然摆在我们面前的伟大任务——我们要从这些可敬的死者身上汲取更多的献身精神，来完成他们为之献出全部忠诚的事业；我们要在这里下定最大的决心，不让烈士们的鲜血白流；要在上帝的保佑下，使我们的国家获得自由的新生；要使我们这个民有、民治、民享的政府永世长存。

译文六：郑昱译

87年前，在这个大陆上我们的父辈创建了一个新的国家，信仰自由，致力于人生而平等的主张。

现在我们正在从事一场伟大的内战，以考验这个国家或任何具有相同信仰和致力于相同主张的国家能否长存。现在我们在这场战争的一个巨大的战场上集会，以奉献这个战场的一部分作为战士们的最终安息之地，这些战士们献出了自己的生命以换取国家的生存。我们这样做完全是合适和正当的。

但是，从更广的意义而言，对这片土地我们不能够奉献，不能够尊崇，不能增其圣洁。因为在这里奋斗过的勇士，无论活着抑或已经死去，已经荣耀了这块土地，远远超过我们微薄的力量所能增减。这个世界将不太会留意或永记我们今天在这里所说的话，但是它将绝不会淡忘勇士们在这里所做的一切。我们活着的人更应把自己奉献于他们在此为之战斗并已取得宏伟业绩的那未竟的工作。我们在这里更应献身于摆在我们面前的伟大任务：从烈士身上我们汲取更多的忠诚，以献身于他们为之献出全部忠诚的事业；我们在此坚决保证，他们绝不会平白牺牲；在上帝的见证之下，这个国家必定有自由之新生；这个民有、民治、民享的国家必不致从地球上消失。

译文七：洪丽珠(台湾)译

八十七年前，先民在这大陆上创建一个新国，信仰自由、致力于人生而平等的主张。现在我们正从事伟大的内战，以测验这个国家，或任何有着相同信仰或相同主张的国家，能否维持长久。

我们就是在这场战争的一个大战场上集会，为了要将这片土地的一部分，献给那些为了国家生存而捐躯的战士们，作为最终的安息之所。我们这样做是十分恰当的。但是，从较广的层面来说，我们根本没有资格奉献这块土地，使它成为圣土。

在这儿奋斗过的勇士，无论存殁，已经荣耀了这块土地，远超过我们微薄的力量所能增减。这个世界将不太会留意或长记我们今天在这儿所说的话，但它将永远不能忘怀他们在此地所做的事。

我们活着的人，宁可奉献自己于他们在此战斗而至今仍辉煌进行的未竟工作。我们宁可奉献自己于我们面前的这些伟大任务——从这些烈

士身上，我们要投注更多牺牲，为他们作最大奉献以维护的理想而奋斗；我们在此坚信他们不会平白牺牲；这个国家在上帝的见证之下，将会有自由重生；这个民有、民治、民享的国家，将不会从地球上消失！

十二、《魂断蓝桥》(选段)

Waterloo Bridge

电影剧本英语原文：

Screen Play by S. N. Behrman, Hans Rameau and George Froeschel

[Candlelight Club. Couples at tables, others dancing, orchestra in background. Myra and Roy seated at table.]

Roy: (*looks at Myra, smiles*) How nice you look.

Myra: (*softly*) Thank you.

Roy: (*to Myra*) What do dancers eat?

Myra: Oh, dull things mostly. Nutritious yet nonfattening.

Roy: Oh, no, not tonight. (*to waiter*) What could you suggest that would be particularly rich and indigestible?

Waiter: The grouse is very nice, sir.

Myra: Um.

Roy: And wine — it isn't against the rules for a dancer to drink a little light wine, is it?

Myra: Well, tonight ...

Roy: Good. Number forty, please.

Waiter: Number forty, sir. (*exits*)

Roy: The ballet was beautiful.

Myra: Madame didn't think so.

Roy: Well, experts never know. It takes outsiders to know, and I tell you it was beautiful.

Myra: Well, that certainly proves you're an outsider.

Roy: Are you glad to see me again?

Myra: (*lowers her voice*) Yes.

Roy: I sense a reservation.

Myra: Well, I suppose there is one.

Roy: What? Why?

Myra: What's the good of it?

Roy: You're a strange girl, aren't you? What's the good of anything? What's the good of living?

Myra: That's a question, too.

Roy: Oh, now wait a minute — I'm not going to let you get away with that. The wonderful thing about living is that this sort of thing can happen. In the shadow of a deathraid I can meet you and feel more intensely alive than walking around in peacetime taking my life for granted.

Myra: Oh, it's a high price to pay for it.

Roy: I don't think so.

Myra: I do. Do people have to kill each other to give them a heightened sense of life?

Roy: But that's got nothing to do with people killing each other. Either you're excited about life or you're not. You know, I've never been able to wait for the future. When I was very young, a child, in fact, I climbed to the top branch of a high tree, stood like a diver and announced to my horrified Governess: "Now I shall take a leap into the future" and jumped. I was in the hospital for two months.

Myra: You should let the future catch up with you more slowly.

Roy: Oh, no — no — never. Temperament. I can't help it. Look here — if we'd met in ordinary times, in an ordinary way, we'd just about be telling each other what schools we went to. We're much further along, don't you think?

Myra: Are we?

Roy: You know we are.

[Roy looks at waiter as he enters with food. He speaks and he and Myra rise from table. They begin dancing.]

Roy: Oh, I'm too excited to eat. Let's dance.

Myra: All right.

Roy: (*proposes a toast*) To you.

Myra: Thank you.

Roy: To us. I still don't get it ... not quite.

Myra: What?

Roy: Your face ... it's all youth, all beauty.

Myra: What is it you still don't get?

Roy: You know, when I left you this afternoon, I couldn't remember what you looked like, not for the life of me. I thought: "Was she pretty? Was she ugly? What was she like?" I couldn't remember. I simply had to get to that theatre tonight to see what you looked like.

Myra: And do you think you'll remember me now?

Roy: I think so. I think so ... for the rest of my life!

Myra: But — what is it about me you still don't get?

[Announcer on the band speaks to the patrons, the lights are dimmed and couples begin dancing. Roy and Myra rise and begin dancing.]

Announcer: Ladies and gentlemen, we now come to the last dance of the evening. I hope you'll enjoy the "Farewell Waltz".

Roy: I'll tell you later. Let's dance now.

注：这是选译自《魂断蓝桥》中罗依与玛拉的对白。影片中上尉罗依与芭蕾舞演员玛拉在滑铁卢桥邂逅相遇，两人一见钟情。这是罗依邀请玛拉在酒店吃饭时的一段对白。

译文一：刘美、王勤学译

[烛光俱乐部。有些舞伴坐在桌子旁，另外一些在翩翩起舞，背景是乐队。玛拉和罗依坐在桌旁。]

罗依：(看着玛拉，微笑着)你真美！

玛拉：(含情地)谢谢！

罗依：(对玛拉)舞蹈演员吃些什么？

玛拉：啊，大多是些没味的东西。有营养，但脂肪少的。

罗依：啊，不，今晚不这样。(对侍者)你们这里有什么脂肪既丰富而且又特别不好消化的菜吗？

侍者：松鸡不错，长官。

玛拉：嗯。

罗依：还有酒。稍微喝一点儿低度酒不违反你们舞蹈演员的规矩吧？

玛拉：啊，今晚上……

罗依：那好，来两杯 40 号吧！

侍者：好的，长官，40 号。（侍者退出）

罗依：你们的芭蕾很美。

玛拉：夫人可不这么看。

罗依：嗯，内行永远不懂，只有外行才懂，而我可以告诉你，你们跳得很美。

玛拉：这确实证明你是个外行。

罗依：你又见到我高兴吗？

玛拉：（轻声地）高兴。

罗依：我感到你有所保留。

玛拉：嗯，也许有吧。

罗依：是什么？为什么？

玛拉：高兴又有什么用呢？

罗依：你真是有点与众不同，不是吗？什么事情有什么用呢？活着又有什么用呢？

玛拉：这也是个问题。

罗依：嘿，你先别急。听我说——关于这一点我不敢与你苟同。生活的美妙之处就在于这种事情会发生：和平时期优哉游哉，活着是想当然的事，然而在死亡阴影笼罩的战争时代，遇上你使我感到比和平时期活得更有热情。

玛拉：不过，为这所付的代价是太高了。

罗依：我不这么认为。

玛拉：我这么认为。难道人们只有互相残杀才能获得更强烈的生命意识吗？

罗依：可这和人们互相残杀没有任何关系。一个人要么对生活充满激情，要么不是。这么跟你说吧，我是从来都不愿坐等未来的。小时候，其实我当时还是个孩子，我爬到一棵高高的树顶上，像一名跳水运动员那样站在那儿，向着吓呆了的女家庭教师喊道："我将大步跳向未来。"接着就往下跳。结果，我在医院里躺了两个月。

玛拉：你得让未来慢慢赶上你才对。

罗依：噢，不行，不行，从来都不行。个性使然，我也没办法。如果我们是在平常时期，很普通地见了面，我们只怕还在告诉对方各自毕业的学校呢。我们的关系已经很亲密，你说对吗？

玛拉：是吗？

罗依：你知道是这样的。

[罗依看见服务员端着食物上来。他在说话，和玛拉从桌旁站起来，开始跳舞。]

罗依：噢，我太激动了，吃不下去。咱们跳舞吧。

玛拉：好的。

罗依：（举杯）敬你一杯。

玛拉：谢谢。

罗依：为我们干杯。我仍然不明白……不很清楚。

玛拉：什么？

罗依：你的脸——那么青春洋溢，美丽动人。

玛拉：你仍然不明白什么？

罗依：你知道，今天下午我们分手以后，我记不清你长得什么样，我怎么也想不起来。我想了又想："她是漂亮，还是丑陋？她长得是个什么样子？"我记不清。我非得赶到剧院去仔细看看你不可。

玛拉：你认为现在能记住我了吗？

罗依：我想是的——是的，我一辈子都会记住。

玛拉：那么——关于我，你仍然有什么不明白？

[乐队的报幕员对顾客说话，灯光渐暗，一对对舞伴开始跳舞。罗依和玛拉也站起身开始跳舞。]

罗依：等会儿告诉你，我们现在跳舞。

译文二：徐黎鹃、黄群飞译

罗伊：你可真美！

麦拉：谢谢！

罗伊：舞蹈演员都吃些什么？

麦拉：嗯，一般都是些没味的东西。营养丰富、脂肪少的。

罗伊：噢，不，今晚例外。你们这里有什么特别的菜，高脂肪但又特别不好消化的菜？

侍者：松鸡不错，先生。

麦拉：嗯。

罗伊：还有酒。稍喝一点淡酒不算违反舞蹈演员的规矩吧？

麦拉：嗯，今晚不……

罗伊：好，来四十号的！

侍者：知道了，先生。

罗伊：你的舞蹈跳得真美。

麦拉：夫人可不这么看。

罗伊：嗯，内行人不懂，只有外行人才知道。我跟你说，你跳得非常美。

麦拉：这说明你确实是个外行。

罗伊：又见到我高兴吗？

麦拉：是的。

罗伊：我感到你有点保留。

麦拉：嗯，我想是这样吧。

罗伊：是什么？为什么？

麦拉：这又有什么用呢？

罗伊：你是个奇特的姑娘，不是吗？什么事情有什么用？活着又有什么用呢？

麦拉：那也是个问题。

罗伊：噢，等等，我不想让你转移话题。生活里最美好的就是能发生这样的事情：在空袭的死亡阴影里能遇见你，使我感到充满活力，比和平时期悠闲地散步、想当然地生活更有活力。

麦拉：噢，这代价太高了。

罗伊：我不这么认为。

麦拉：我这么认为。难道人们非得互相残杀才能获得生活的活力？

罗伊：可这和人们互相残杀完全是两回事。对生活，不是充满信心就是麻木不仁。要知道，我可从不愿坐等未来。小时候，其实就是个孩子的时候，我爬上一棵大树顶，像一个跳水运动员似的，向着吓呆了的女教师大声宣布："我要跳向未来。"然后往下一跳。我住了两个月的医院。

麦拉：你应该让未来慢一点儿赶上你。

罗伊：噢，不，不，绝对不行。我天生这样，我也没办法。你看，如果我们在很一般的情况下相遇，我们只怕还在谈我们上的什么学校呢！我们现在可是很进了一步，你说对吗？

麦拉：是吗？

罗伊：你知道是的。

罗伊：噢，我太高兴了，吃不下。我们跳舞去吧。

麦拉：好的。

罗伊：为你。

麦拉：谢谢。
罗伊：为我们。我还是不太明白……不太清楚。
麦拉：什么？
罗伊：你的脸，那么年轻，那么美。
麦拉：还有什么你不明白的？
罗伊：你知道，今天下午我们分手以后，我记不清你长什么样了，怎么也记不起来。我想："她美吗？她丑吗？她长什么样？"我就是记不起来，我非得赶到剧场去看一看你的模样。
麦拉：现在你不会忘了吧？
罗伊：我想是的。是的，一辈子都不会忘了。
麦拉：那么，对我，你还想知道点儿什么？
罗伊：等一会儿我再告诉你，先跳舞吧。

译文三：罗赛群译

罗依：你真漂亮。
玛拉：谢谢。
罗依：舞蹈演员都吃些什么？
玛拉：哦，多是些没味的东西。营养而无脂肪。
罗依：不，今晚破例。能否推荐一种特别油腻、难消化的食物？
侍者：松子鸡不错，先生。
玛拉：唔。
罗依：还有酒——喝一点点低度酒不违反舞蹈演员的规则吧，是不是？
玛拉：好吧，今晚……
罗依：很好。请拿 40 号。
侍者：40 号，先生。
罗依：你的芭蕾舞跳得很漂亮。
玛拉：夫人并不这样认为。
罗依：嗯，行家不知道。外行才知道。我说很漂亮。
玛拉：那正好证明你是外行。
罗依：你高兴再见到我吗？
玛拉：高兴。
罗依：我感觉你有所保留。
玛拉：我想是有一点。

罗依：是什么？为什么？

玛拉：这样有什么好处？

罗依：你是一个奇怪的女孩，不是吗？什么事情有什么好处？活着又有什么好处？

玛拉：这也是一个问题。

罗依：哦，等等——在这个问题上我不会轻易放过你。活着的妙处在于有这样的事情发生。在空袭的死亡阴影里我遇见了你，使我感到充满活力，比和平时期悠闲地散步，想当然地生活更有活力。

玛拉：哦，这代价太大了。

罗依：我不这样认为。

玛拉：我这样认为。难道人们非得互相残杀才能感觉到生活的活力？

罗依：但这与人们互相残杀毫无关系，不管你对生活充满激情与否。你知道，我是从来等不及未来的。在我很年轻时，事实上还是个孩子时，我曾经爬上一棵参天大树的顶端，像潜水员似地站在上面，对吓坏了的女家庭教师宣布："现在我要一步跨入未来啦。"接着就从树上跳了下来。为此，我在医院躺了两个月。

玛拉：你应该让未来慢一点赶上你。

罗依：哦，不，不，绝不。这是我的性格，毫无办法。就拿现在来说，如果我们是在普通时期，以普通方式相遇，我们所说的只不过会是彼此上过什么学校。而我们现在远不止如此，难道你不这样认为？

玛拉：我们是吗？

罗依：你知道是的。哦，我太激动了，吃不下。我们跳舞吧。

玛拉：好的。

罗依：为你干杯。

玛拉：谢谢。

罗依：为我们。我还是弄不明白……不太明白。

玛拉：什么？

罗依：你的脸……它是这么年轻，这么漂亮。

玛拉：你究竟还不明白什么？

罗依：你知道，今天下午我离开你时，我记不得你长得什么样。一点都记不得。我想："她漂亮吗？她难看吗？她长得怎么样？"我记不起。我只好晚上去剧院看看你到底长得什么样。

玛拉：那么你认为你现在能记住我了吗？

罗依：我想是的。我想这一辈子我都记住你了。

玛拉：可是对我，你还有什么不懂的？
罗依：以后再告诉你。我们现在跳舞吧。

译文四：束永珍译

罗依：你真美。
玛拉：谢谢。
罗依：舞蹈演员吃什么？
玛拉：哦，多是些无味的，有营养但不会让人发胖。
罗依：不行，今晚不行。（对侍者）请给推荐一种特别油腻、不易消化的食品。
侍者：薄烤饼，非常合适，先生。
罗依：再来点酒。喝点低度酒不违反舞蹈演员的戒律吧？
玛拉：那，今晚……
罗依：好的。四十号。
侍者：四十号。
罗依：刚才的芭蕾舞很优美。
玛拉：夫人可不这样想。
罗依：行家永远不懂。只有外行才懂，告诉你芭蕾舞很美。
玛拉：那就正好证明你是外行。
罗依：你……高兴再次见到我吗？
玛拉：是的。
罗依：我感觉你有点保留。
玛拉：我想是有点。
罗依：什么？为什么？
玛拉：这有什么好处？
罗依：你是个奇特的女孩，不是吗？一切有什么好处？活着有什么好处？
玛拉：那也是个问题。
罗依：哦，等一下，在这一点上我不会放过你的。生活的美好就在于会发生这种事；在死亡空袭的阴影下，我能遇到你，比在和平时期到处闲逛，视生命理所当然，更能强烈地感受生活。
玛拉：为此付出的代价太大。
罗依：我不这样想。
玛拉：我这样想。难道人们必须互相残杀才能强烈感受生活？
罗依：这与人们互相残杀无关。你要么对生活感到激动，要么不。你要知

道，我从来等不及未来。小时候，实际上还是个小孩，我爬上一棵大树的最高枝头上，像潜水员一样站着。对我那吓坏了的管家宣布："现在我要跳进未来。"就跳下来了。结果在医院住了两个月。

玛拉： 你应该让未来慢慢赶上你。

罗依： 不，不，决不。我的脾气是这样。我忍不住。注意，平时如果我们以平常方式结识，只会跟对方说上过什么学校。我们现在不止于此，你不这样认为？

玛拉： 是吗？

罗依： 你知道是的，喏，我太高兴了，吃不下饭，一起跳舞吧。

玛拉： 好的。

（他们跳舞。回到座位，罗依举杯。）

罗依： 为你干杯。

玛拉： 谢谢。

罗依： 为我们而干杯。我仍然不懂，不很懂。

玛拉： 什么？

罗依： 你的脸，太年轻，太漂亮了。

玛拉： 你仍然不懂什么？

罗依： 你要知道。今天下午我离开你时，我怎么也记不清你长什么样。无论如何也想不起来。我就想，她很美吗？她很丑？她长得什么样，我就是记不得。我只好今晚去剧院看看你的长相。

玛拉： 你想你现在会记住我了吗？

罗依： 我想是的，我想是的。终生难忘。

玛拉： 但是，关于我你还有什么不懂？

罗依： 待会再告诉你，现在跳舞吧。

十三、《泰坦尼克号》（选段）

Titanic

电影剧本英语原文：

ON DECK

(*Jack and Rose are together.*)

JACK: Well, I've been on my own since I was fifteen, since my folks died. And I had no brothers or sisters or close kin in that part of the country, so I lit on out there and I haven't been back since. You can just call me a tumbleweed blown in the wind. Well, Rose. We've walked about a mile around this boat deck and chewed over how great the weather's been and how I grew up, but I reckon that's not why you came to talk to me, is it?

ROSE: Mr. Dawson, I ...

JACK: Jack.

ROSE: Jack. I want to thank you for what you did, not just for pulling me back, but for your discretion.

JACK: You're welcome.

ROSE: Look, I know what you must be thinking! "Poor little rich girl. What does she know about misery?"

JACK: No. No, that was not what I was thinking. What I was thinking was, "What could have happened to this girl to make her think that she had no way out?"

ROSE: Well, I ... It was everything. It was my whole world, and all the people in it and the inertia of my life, plunging ahead, and me powerless to stop it.

JACK: (*looking over the side of the ship*) God, look at that thing! You would have gone straight to the bottom!

ROSE: Five hundred invitations have gone out. All of Philadelphia society will be there. And all the while I feel I'm standing in the middle of the crowded room screaming at the top of my lungs and no one even looks up.

JACK: Do you love him?

ROSE: Pardon me?

JACK: Do you love him?

ROSE: You're being very rude. You shouldn't be asking me this!

JACK: Well, it's a simple question. Do you love the guy or not?

ROSE: This is not a suitable conversation.

JACK: Why can't you just answer the question?

ROSE: This is absurd! You don't know me and I don't know you and we

are not having this conversation at all! You are rude and uncouth and presumptuous and I'm leaving now, Jack, Mr. Dawson. It's been a pleasure. I sought you out to thank you and now I have thanked you, ...

JACK: And even insulted me.

ROSE: Well, you deserved it.

JACK: Right.

ROSE: Right.

THE DECK

JACK: I thought you were leaving.

ROSE: I am. You're so annoying. Wait, I don't have to leave. This is my part of the ship. You leave.

JACK: Hoh ... Wow! Wow! Who's being rude?

ROSE: What is it, the stupid thing you're carrying around. So what are you, an artist, or something. They are, they are very good actually. Jack, this is exquisite work.

JACK: Well, they didn't think too much of them in old Paris.

ROSE: Paris? You took it around for poor ... well, a person of limited greens, ...

JACK: A poor guy, you can say.

(*Rose and Jack talk for a bit more. She takes the sketchbook he is carrying and begins flipping through his drawings, admiring them. They come to a collection of nudes.*)

ROSE: Wow, wow ..., these are drawn from life?

JACK: Yup. That's one of the good things about Paris. Lots of girls willing take their clothes off.

(*She studies one of a nude girl.*)

ROSE: You liked this woman. You used her several times.

JACK: Well, she had beautiful hands, you see.

ROSE: I think you must have had a love affair with her ...

JACK: No, no! Just with her hands. She was a one-legged prostitute. See? She had a good sense of humor. Oh, this lady, she used to sit in this spot every night, wearing every piece of jewellery she owned, just waiting for her long-lost love. Called Madam Bijoux.

See, her clothes are all moth-eaten.

ROSE: (*looking up from the drawings*) Well, you have a gift, Jack. You do. You see people.

JACK: I see you.

ROSE: And ...?

JACK: You wouldn'ta jumped.

译文一：《疯狂英语》译文

甲板上

(杰克与露丝在一起。)

杰克：我十五岁就一个人闯了，我的亲人都死了。在那儿，我没有兄弟姐妹，没有任何亲人，所以我出来以后，再也没有回去。我就是那种秋天一来，就齐根折断，随风滚的草。喂，露丝，我们绕着这甲板走了快要有一英里地了，天气，我的身世，我们也说得差不多了。不过我觉得你找我来不是讲这些的吧？

露丝：唐逊先生，我……

杰克：叫我杰克。

露丝：杰克，我想谢谢你救了我，我不是说你把我拉回来了，而是说谢谢你的明智。

杰克：不用谢。

露丝：我知道你在想什么，“这个可怜的富家女，她怎么会知道什么是悲惨。”

杰克：不，不。我没这么想。我想的是“这姑娘到底遇上什么事了，让她觉得无路可退？”

露丝：是这样，什么都不对头。我的整个世界都错了。我的生活空间，我周围的人，还有我自己在这里面形成了的惰性，我对这些都无能为力。

杰克：(看船的一侧)天啊，看看，如果你跳下去了，就会一直摔到那儿。

露丝：已经发出五百份请帖了。费城的社会名流都会到场的。我觉得却像是，我站在挤满人的大厅里，用尽全力大声地叫，却没有一个人听见我。

杰克：你爱他吗？

露丝：你说什么？

杰克：你爱他吗？

露丝：你真无礼，你怎么能问我这个问题？

杰克：这只是个简单问题，你爱不爱那个家伙？

露丝：这个谈话好像不太合适。

杰克：你为什么不能直接回答问题？

露丝：这太荒谬了！你不认识我，我也不了解你，我们根本不应该开始这个话题！你真是又无礼，又没教养，还自命不凡，我要走了，杰克，唐逊先生。很高兴跟你说话，我找你出来谢谢你，现在我已经谢过了。

杰克：还侮辱了我！

露丝：是你自找的。

杰克：没错。

露丝：没错。

甲板上

杰克：我以为你走了。

露丝：我是要走了。你很讨厌。等等，我不必走，这儿是属于我的，你走开。

杰克：啊……噢……看是谁没教养。

露丝：这是什么？什么蠢东西你四处带着，你干什么的？画家，还是什么。真的，画得很好。杰克，太精致了。

杰克：哦，旧巴黎有很多这种东西。

露丝：巴黎？去那游玩，对一个穷……，啊，资金有限的人。

杰克：你可以说一个穷人。

（杰克和露丝继续谈话。她拿过他手中一直拿着的素描本，一边翻看着，一边赞叹不已。他们看到一组裸体素描。）

露丝：哦，这些是写生？

杰克：对。这就是法国的一个好处，有很多姑娘愿意脱衣服让你画。

（她认真看着素描。）

露丝：你喜欢这个女人。你画了她好几次。

杰克：是吗，你看，她的手很美。

露丝：我想你一定和她有过一段。

杰克：没有，没有，只不过和她的手。她只有一条腿，是个妓女。你看到这张了吗？她很幽默。哦，小姐，她每次总坐在同一地方，戴着她所有的珠宝，等待失去的爱。她叫贝休夫人。

露丝：（抬起头）你有天才，杰克，真的。你能看透人。

杰克：我看透了你。

露丝：那又怎么样？

杰克：当时你不会跳下去的。

译文二：《电影风暴》译文

甲板上

（杰克与露丝在一起。）

杰克：我十五岁的时候，父母就去世了，我就自立了。我没有兄弟姐妹，也没有亲戚，所以离开家乡以后，我就再也没回去过，人家都说我是无根的小草。噢，露丝。我们绕甲板走了半天了。就谈这些蓝天和大海，还有我的身世，恐怕你找我还有别的事吧。

露丝：道森先生，我——

杰克：杰克。

露丝：杰克。我是来向你道谢的。你不仅救了我，还为我掩饰。

杰克：欢迎你。

露丝：听着，我知道你是怎么想的！你这个可怜的阔小姐，身在福中不知福。

杰克：不，不，我没这么想。我是在想，这个姑娘出了什么事？为什么会感到绝望？

露丝：因为——所有的一切。我的环境，还有周围的人使我感到乏味。我想摆脱，可我却无力自拔。

杰克：天哪，看看，如果你跳下去，就会一直沉到海底。

露丝：发出了五百份结婚请柬，费城的名门望族都会来，我觉得自己就像被困在茫茫的人海里拼命挣扎，大声呼叫却没有人理睬我。

杰克：你爱他吗？

露丝：你说什么？

杰克：你爱他吗？

露丝：你真无礼，你不应该问我这个。

杰克：这不难回答，你是爱他呢，还是不爱他？

露丝：我们谈论这个问题不太合适。

杰克：你为什么不能回答我？

露丝：这太荒唐了。我们俩互不了解，你根本就不该问我这个问题。你

很无礼，很粗鲁，还很放肆。我现在要走了，杰克·道森先生，不打扰了，我是过来道谢的，我已经道谢过了。

杰克：你还骂了我。

露丝：啊，那是你自找的。

杰克：是吗？

露丝：是的。

甲板上

杰克：那怎么还不走呀。

露丝：我是该走了，你真讨厌。

杰克：哈哈！

露丝：等等，我干吗要走，这是我的区域。该你走！

杰克：哦，噢——，好，好，好。到底谁无礼？

露丝：让我看看这破玩意是什么。怎么，你是个画家？画得不错，啊，它们简直是一流的。杰克，这是种精细之作。

杰克：哼，可在巴黎却没人赏识。

露丝：巴黎？你去过那儿？可你——嗯，你的经济上并不宽裕。

杰克：你就直说吧，我是个穷光蛋。

（杰克和露丝继续谈话。她拿过他手中一直拿着的素描本，一边翻看着，一边赞叹不已。他们看到一组裸体素描。）

露丝：这太美了，都是实物写生吗？

杰克：我看巴黎就这点好，姑娘们都乐意当模特。

（她认真看着素描。）

露丝：你喜欢这女人？有好几幅都是她的。

杰克：啊，她的手非常美，瞧。

露丝：你非常迷恋她，对吗？

杰克：不，不，不，不！是迷恋她的手，她只有一条腿，瞧！啊，她挺幽默的，可是，哦，看这个女人，她每天夜里都坐在酒吧，戴着她自己的所有手饰，为了等她那个久无音讯的恋人。我们叫她“珠宝夫人”。瞧，全是耗子啃的。

露丝：（抬起头）嗯，杰克，你很有天赋，是的。你能看透人。

杰克：我也看透了你。

露丝：说呀！

杰克：你不会跳海的。

译文三：电影中文版配音

甲板上

（杰克与露丝在一起。）

杰克：我十五岁的时候，父母就去世了，我就自立了。我没有兄弟姐妹，也没有什么亲戚，所以离开家乡以后，我就再也没回去过，人家都说我是无根的小草。噢，露丝。我们绕甲板走了半天了。就谈这些蓝天〈和〉大海，还有我的身世，恐怕你找我还有别的事吧。

露丝：道森先生〈，我〉——

杰克：杰克。

露丝：杰克。我是来向你道谢的。你不仅救了我，还为我掩饰。

杰克：〈欢迎你〉别客气。

露丝：听着，我知道你是怎么想的！〈你〉这个〈可怜的〉阔小姐，身在福中不知福。

杰克：不，不，我没这么想。我只是在想，这〈个〉位姑娘出了什么事？为什么会感到绝望？

露丝：因为——所有的一切。我的环境，还有周围的人使我感到乏味。我想摆脱，可我却无力自拔。

杰克：天哪，〈看看，如果你跳下去，就会一直沉到海底〉这么大，戴着挺沉的吧？

露丝：发出了五百份结婚请柬，〈费城〉所有的名门望族都会来，我觉得自己就像被困在茫茫的人海里拼命挣扎，大声呼叫却没有人理睬我。

杰克：〈你〉爱他吗？

露丝：你说什么？

杰克：你爱他吗？

露丝：你真无礼，你不应该问我这个。

杰克：这不难回答，你是爱他呢，还是不爱他？

露丝：我们谈论这个问题不太合适。

杰克：〈你为什么不能回答我？〉这不难回答。

露丝：这太荒唐了。我们〈俩互不了解〉两个刚刚认识，你根本就不该问我这个问题。你很无礼，很粗鲁，还很放肆。我现在要走了，杰克〈·〉……道森先生，我不打扰了，我是过来道谢的，我已〈经〉道过

谢〈过〉了。

杰克：〈你〉还骂了我。

露丝：啊，那是你自找的。

杰克：是吗？

露丝：是的。

甲板上

杰克：那怎么还不走〈呀。〉**啊**？

露丝：我是该走了，你真讨厌。

杰克：哈哈！

露丝：**哦**，等等，我干嘛要走，这是我的区域。该你走！

杰克：哦，噢——，好，好，好。到底谁无礼呀？

露丝：让我看看这破玩意是什么。怎么，你是个画家？画得不错，〈啊，它们〉**嗯，相当不错**，简直是一流的。〈杰克，这是种精细之作。〉

杰克：哼，可在巴黎却没人赏识。

露丝：巴黎？你去过那儿？可你——嗯，**我是说**……你经济上并不宽裕。

杰克：你就直说吧，我是个穷光蛋。

（杰克和露丝继续谈话。她拿过他手中一直拿着的素描本，一边翻看着，一边赞叹不已。他们看到一组裸体素描。）

露丝：这太美了，都是实物写生吗？

杰克：我看巴黎就这点好，**所有的**姑娘〈们〉都〈乐〉愿意当模特。

〈她认真看着素描〉

露丝：你喜欢这女人？有好几幅都是她的。

杰克：啊，她的手非常美，〈瞧〉**看**。

露丝：你非常迷恋她，对吗？

杰克：不，不，不，不！是迷恋她的手，**实际上**，她只有一条腿，〈瞧〉**看**！

露丝：哦！

杰克：啊，她挺幽默的〈，可是〉，哦，看这个女人，她每天夜里都坐在酒吧，戴着她自己的所有手饰，为了等她那个久无音讯的恋人。我们叫她“珠宝夫人”。〈瞧〉**你看**，全是耗子啃的。

露丝：（抬起头）嗯，杰克，你很有天赋，是的。你能看透人。

杰克：〈我也看透了〉**包括**你。

露丝：说呀！

杰克：你不会跳海的。

注：此译文以《电影风暴》译文为蓝本，尖括号里的楷体字为删除文字，黑体字为增添文字。

译文四：小说译文

“……从15岁起，我就无依无靠地独立生活了，我的父母都已过世，没有兄弟姐妹，当地也没有别的亲人，离开家乡以后，我就再未回去过了……我很像那种随风飘动的无根草……”

第二天早晨，阳光明媚。一尘不染的甲板上，杰克与露丝并肩散着步，但一直是杰克在讲着话，露丝静静地听着。

“等等，我们已经绕着甲板走了大约一英里路了，谈过天气、我的身世，但我猜想，你来找我不是想谈这些吧？”

露丝笑了笑，点头表示承认。

“道森先生……”露丝礼貌地开口了。

“叫我杰克。”杰克更喜欢随便的称呼。

“杰克，我想多谢你的搭救，不仅是把我拉上来，更要感谢你没透露实情。”露丝说得真诚又坦率。来找杰克表示谢意，是她昨晚就打定的主意，在她的生活圈子里，像杰克这种又仗义又善解人意的人实在太少了，母亲和卡尔的强加于人逼得她快喘不过气来了。

“别客气。”杰克并不认为自己做了什么了不起的事情。

而自尊心过强的露丝却似乎听出了什么：

“看，我知道你正在想什么：‘这富家小姐，真是身在福中不知福。’对吗？”露丝很怕杰克会因为看到自己要自杀而瞧不起她。

“不，我不是在想这些，我在想，是什么事情使你这样的女孩儿想到要走绝路，”杰克站住了，直率地问露丝。实际上这也是从昨晚到现在一直缠绕在他脑子里的问题。只是出于礼貌不便直问罢了。

说到实质问题，露丝立刻显出了不安与烦躁，她似乎又置身于由母亲与卡尔编织的罗网之中，困惑与无奈涌上眼角，杰克又看到了昨夜要跳海时的露丝。

“什么事情？原因是我周围的世界，身边所有的人，都那么枯燥乏味，而我又只能随波逐流，无力自拔……”

露丝说得很急切，并伸出手指给杰克看——那是戴在无名指上的一只硕大的订婚戒指，杰克拿起来看了看，风趣地说：

“天啊！这么大个东西，要是掉下海，它准会拉你沉入海底的。”露丝不理会杰克的玩笑，继续述说，好像要把一肚子的委屈不平都倒出来才

痛快：

“已经发出了五百封请柬，费城的名流都会来参加订婚典礼……可我却感觉自己像身处茫茫的人海里在拼命挣扎，想大声喊叫，但没人听，没人理……”露丝一口气说出了自己要逃离现实，哪怕投身大海的感受。露丝不明白，为什么有的人心里是在燃烧，而有的人则是在腐烂；为什么有的人每个汗毛孔都充满着丰富的内容，而有的人，浑身上下都是那么乏味，他的一生不过就是在做自己的事情罢了……

“爱他吗？”杰克一句道破了最关键的问题。

“什么？”露丝一时没明白杰克在问什么。

“你爱他吗？”杰克追问。事实上这个问题杰克早有答案，哪个即将订婚处于热恋中的少女会想到要自杀呢？杰克不过是想让露丝自己想明白，自己说出来罢了。

“你真无礼，不应该问我这个问题！”露丝显然被触到了疼处，而这又是自己始终说不明白想尽力回避的问题，也是最不敢回答的问题，因为在母亲的极力安排下，这桩婚事中最没有参考价值的就是露丝是否爱卡尔。

“很简单的问题，这不难回答，你爱那家伙吗？”杰克执意要问，这时他才意识到，眼前这位看上去高雅聪慧不愁吃穿的姑娘，原来正如迷途羔羊，需要有人来点拨和帮助。而首先是要自己先拨开云雾，看个透彻。

“不便说……”露丝不知该如何表达。

“回答！”杰克穷追不舍，态度强硬起来。

有女孩子的羞涩，有对杰克的陌生，更有难以用简单的“爱与不爱”来表示的复杂心理，露丝决定不回答杰克的质问。她用淡笑掩饰住自己的不安，背过身子，走了几步，又回头对杰克说：

“这真荒唐，我们才认识不久：不该谈论这事，……你根本不该问这个问题。你可真够粗鲁、放肆、无礼的了！……我要走了，杰克·道森先生。”露丝说着就伸手与杰克告别，表情也已恢复正常。

杰克只好放弃追问。

“我是来向你道谢的，可你却难为我，应该受到惩罚……”露丝做出生气的样子。

“你真要走吗？”杰克有些依依不舍。

“对，我要走了，你真麻烦！”露丝说完，真的转身走了。可才迈步，又像想起了什么。

“等等，我不用离开，我就住在这边，应该是你离开！……”说这话时，露丝显得任性又娇气，简直有些不讲理。说完，她自己也被刚刚露出的孩子气逗笑了。

“好，我离开，可谁才无礼呢？”杰克宽容地笑着问。

露丝无话可答，一时显得尴尬。潜意识告诉她，自己并不想马上离开这位有救命之恩的小伙子，倒不是因为他昨晚救了自己，而是因为他身上似乎有一种吸引力在驱使她向他靠拢，正在进退为难之际，露丝一眼瞟见了杰克手中的画夹，一把抢过来，终于有了不离开的契机。

“看看你带了什么傻东西？”露丝打开了画夹——几张线条分明、功底扎实的人物素描画出现在眼前。

“你是干什么的？艺术家？”露丝大为惊讶，没想到这个一脸稚气的小伙子竟然会画画，会有与自己共同的爱好。而且还画得相当不错。

“真不错……实在是非常好。”露丝早已忘了刚才自己的不安和尴尬，也忘了已经道别，她就近坐在一张长椅上，逐一欣赏着杰克的每一张素描，杰克坐在了她身旁。

杰克画夹中的人物素描真可谓千姿百态。有敞怀乳喂婴儿的妇女，有幼童与母亲紧紧相握的两双手，有路边、码头做着各种杂事的人群，一幅幅线条流畅，形态鲜明。

“真好！是一流的作品！”露丝情不自禁地赞叹起来。

“可巴黎的画评家不懂欣赏……”杰克为自己找到知音而由衷地高兴，想到自己的画在巴黎遭到冷遇，他总是心生不平。

“巴黎？看来你经历甚广，只有你这样的穷……对，穷兄弟才可能游历四方，”露丝没有说出那个不够恭敬的字眼。

“穷光蛋，说出来吧，说吧！”杰克说出了露丝吞进去的那个词，他对穷光蛋这个称谓一点儿也不在乎，更不觉得是对自己的不敬。

露丝在他面前显得更轻松愉快了。

翻到一张裸体女人的卧像，接着又有这女人吸烟、站立、侧卧等多种姿势的几张素描，都画得很细致，很传神，其中画手部的格外多。

“这些是你的实物写生？”露丝注意到这画上的女人与杰克关系不同一般。

“在巴黎有很多女孩子愿意当模特儿。”杰克从绘画角度介绍这女人。

露丝干脆直问：“你喜欢这女人，多次用她做模特？”

杰克用手指着一张素描上手的局部：“她的手很美，看到吗？”杰克还是在讲画。

“我猜你和她有恋情,”露丝大胆地提出了自己的想像。

“不,只喜欢她的手,她是个独脚妓女,看到吗?”杰克很坦然地讲着。

露丝果然从画上看出那女人脚的残疾,不免一惊。

“她很有幽默感。”杰克回忆着。露丝看了杰克一眼,似乎对他又多了一些了解。

杰克又指着素描中的另一个妇人对露丝介绍说:“看这女士,每天晚上都坐在酒吧里,戴很多珠宝,等待远方的爱人回来。我们都叫她珍宝女郎,可她的衣服上有很多虫洞……”

说这些话时,杰克的语气流露出几分同情,露丝也被那可怜女人的故事打动了,她在画上看出了那女人眼神中的悲哀和绝望,承认杰克对人物内心的洞察力。

“杰克,你真有天分,真的,能看透人心……”露丝又一次赞扬杰克并明显地表示了崇敬。

一个人与大自然相比,渺小得连一粒灰尘都不如,然而一个人头脑里可以装下的东西实在是不可限量的。露丝不明白,杰克怎么会知道那么多事情呢?

“我也看透了你。”杰克友好地说。

“我怎样?”露丝好奇地想听听杰克对自己的剖析。

杰克那湛蓝清澈的眼睛发着光,他直视露丝,一字一字地说:“你当时不会跳下海去。”

露丝没想到他心中依然惦念着昨晚的事,并一语道破了自己复杂两难的心境。刚刚欣赏素描的愉悦顿时消散了,她表情急剧变化,木讷地坐在那里,重又回到了现实之中,杰克的素描仍摊在她的手上……。

附加练习:一句电影台词的多种汉译比较

下面为一句电影台词,现有各种汉语译文,请对这些译文进行评析。

If you dare to play the fox with me, I'll shoot you at once!

1. 你要是对我耍滑头,我马上毙了你!
2. 如果你有勇气对我搞阴谋诡计的话,我就非常迅速地枪毙你!
3. 如果你有什么狡猾的行为,我马上射死你!
4. 如果你敢跟我耍心眼,我立刻让你吃“定心丸”。
5. 如果你想对我变戏法,先问我的枪是否答应。

6. 如果你有勇气对我搞阴谋诡计的话，我保证以迅雷不及掩耳之势向你瞄准开火。
7. 你要是敢耍我，我就赏你一颗枪子儿！
8. 臭小子，你要是敢跟我耍滑头，老娘马上毙了你！
9. 臭娘们，别耍花招，要不然可别怪我不客气了！
10. 臭小子，你休想打姑奶奶的鬼主意，当心你的小命！
11. 你小子再给我玩不时兴的，老子叫你白刀子进去红刀子出来！
12. 再给脸不要脸，立马把你摆平！
13. 你小子要是活得不耐烦了，早言语！
14. 别蹬鼻子上脸，小心要了你的小命儿！
15. 你小子要是对我耍手腕，叔叔这就叫你完完！
16. 你敢耍我，姑奶奶的子弹可不是吃素的！
17. 你小子敢对我耍把戏，大爷一枪崩了你！
18. 别跟我玩花样，否则俺弄个花生米给你吃吃！
19. 你这蹄子要是有半句假话，看不揭了你的皮！（仔细你的皮！）（王熙凤的口气）
20. 你这狐狸精想在老娘面前动一动，老娘立马让你成死狐狸！
21. 小娘们，别给我来这一套，当心老子的枪走火！
22. 你这个老不死的，如敢戏弄本小姐，本小姐马上送你上西天。
23. 小贱人，敢给老娘耍花招，老娘我马上送你上西天。
24. 施主要是胆敢玩花样，就休怪贫道要开杀戒了。
25. 你小兔崽子要是敢耍什么花招，老子我立马就要了你的小命。
26. 小子哎，你要是敢糊弄咱爷们，立马要了你的狗命。
27. 小龟孙子，你要是敢放我鸽子，老子立马要你的命！
28. 汝敢戏吾，格杀勿论。
29. 若尔戏吾，即斩无疑。
30. 敢跟我扯！别说我马上废了你！（吉林方言）
31. 你龟孙子再乱整，老子一枪敲死你！（四川方言）
32. 你敢跟我搅浑水，立马放你的血。（湖南方言）
33. 敢抖弯子，老子就一枪崩了你！（湖南方言）
34. 杀头的，再敢耍花招，老娘毙了你。（扬州方言）
35. 我的乖乖，还敢耍滑头，看我毙了你。（扬州方言）
36. 小伢儿要是不给(jī)我老老实实，老子让你翘辫儿。（杭州方言）
37. 侬小赤佬敢给(ba)我吃药，侬(ná)爷(yá)我就马上给(ba)侬吃

子弹。(上海方言)

38. 侬格只小鬼头要是敢白相我,爷叔马上就拨侬粒花生米吃吃。(上海方言)
39. 侬要是再白相我,格粒花生米侬就吃定了!(你要是耍我,这粒花生米你就吃定了!)(上海方言)
40. 侬格只老甲鱼要是搞我捣糨糊,明年格今朝就是侬格忌日!(你这个老不死的要是跟我玩花样,明年的今天就是你的忌日!)(上海方言)
41. 要是侬敢搞我白相啥花样经,我就叫侬好看。(上海方言)
42. 你这和尚(×秃驴)倘若背地里使招,休怪贫僧马上破开杀戒。
43. 你小子敢和我玩里格隆,大爷毙了你!
44. 你要敢耍我,老娘就一枪把你结果了!
45. 你如敢跟我耍心眼,我立刻开了你。
46. 贤弟若想玩花招,别怪为兄我不客气。
47. 你小子胆敢耍花招哄你大爷,看我不立马崩了你!
48. 俺可不是你小子耍弄的,小心立马作了你。
49. 汝若戏余,余即诛而快之。
50. 你要是再敢耍花样,人家可是要开枪的哦!
51. 你要是对我有非分之想,当心我一枪毙了你!
52. 你敢跟我玩阴的,我立马让你去死。
53. 你他妈的要是敢蒙我,老子这就让你见阎王。
54. 你要是敢把俺当猴耍,俺崩了你个龟孙子。
55. 搞鬼,崩了你!
56. 诈?杀!(两个字,无法再精简了。)
57. 狐狸再狡猾也斗不过好猎手,你要好自为之,诚实为上,如有邪念,就让这杆枪来作出最后的定夺。

十四、画蛇添足

《战国策》

楚有祠者,赐其舍人卮酒。舍人相谓曰:"数人饮之不足,一人饮之有余;请画地为蛇,先成者饮酒。"一人蛇先成,引酒且饮之;乃左手持卮,右手画蛇,曰:"吾能为之足。"未成,一人之蛇成,夺其卮曰:"蛇固无足,子安

能为之足!"遂饮其酒。

1. Adding Feet to a Snake while Drawing It

A native of Chu after worshipping his ancestors gave his retainers a pot of wine. One of the retainers said: "It's insufficient for all of us, but too much for one of us. I suggest, therefore, that we draw snakes on the ground, and the one who first finishes drawing the snake will win the pot of wine." When one retainer had completed his drawing, he took the pot to drink. As he held it in his left hand, he continued to draw the snake with his right hand, saying: "I can add feet to it." While he was adding feet to his snake, another man who had then drawn his snake snatched the pot from his hand, protesting: "No snake has feet. How can you add feet to it?" Then he drank the wine.

(translated by Qian Gechuan)

2. Supplying Feet to a Painted Snake

After offering sacrifices to his ancestors, a man in the State of Chu granted a goblet of leftover wine to his attendants, who, however, after talking among themselves decided that the wine would not be enough for all, though more than enough for one. And that it would be better for every one of them to draw a snake on the ground so that whosoever finished first might drink the wine. One of them came out first and complacently took up the goblet, ready to drink. Holding it in his left hand, he said, "Oh, there's still time for me to supply the snake with feet." So saying, he used the other hand to do it, but before he could finish the feet, another man completed his snake. He immediately seized the vessel and cried, "A snake is born without feet. How can you give it them?" With that, he gulped down the wine.

(translated by Yang Liyi)

3. The "Finishing" Touch

In the state of Chu, an aristocrat, after offering sacrifices to his ancestors, bestowed a flask of wine on the gentlemen who worked for him. They discussed among themselves. "The wine is not enough for several and too much for one person. Let us each draw a snake on the floor and the first one that finishes his drawing drinks the wine." A man finished his drawing first. He took the wine and was about to drink it when, with the flask in his left hand, he drew with his right hand, saying, "I can even add legs to my snake." Before he finished, another man completed his drawing and snatched the flask from him. "A snake does not have legs. How could you add legs to it?" With these words he drank the wine.

(translated by K. L. Kiu)

4. Adding Feet to a Snake

A man of Chu gave some wine to his attendants after offering sacrifices. As they found the wine not enough for so many of them, the attendants agreed that each one of them was required to draw a snake on the ground and that the quickest drawer drink the wine. After a little while, one of them, having finished the drawing, took over the wine cup and said: "I still have time and am going to add feet to my snake." With his left hand holding the wine cup, he continued drawing with his right hand. Just then, another one completed his drawing. Snatching over the wine cup, he said: "Snakes have no feet. How comes it that you put feet to it? I am the one to be entitled to the wine." And he emptied the cup.

(translated by Nie Chongxin)

5. Drawing a Snake with Legs

In the state of Chu, a man who had held a sacrifice gave the goblet of sacrificial wine to his stewards.

"This is not enough for us all," said the stewards, "but more than enough for one. Let's draw snakes on the ground, and the one who finishes first can have the wine."

The man who finished first picked up the goblet, but holding it in his left hand went on drawing with his right.

"I am adding some legs," he said.

Before he finished the legs, though, another steward completed his drawing and took the goblet from him.

"A snake has no legs," said this last. "Why should you add legs?"

So he drained the wine instead. And the one who had drawn the legs had nothing to drink.

(translated by Yang Xianyi, Gladys Yang and others)

6. Adding Feet to the Snake

A native of Chu, after worshipping his ancestors, gave his retainers a goblet of wine. One of the retainers said:

"It's insufficient for all of us. I suggest, therefore, that everybody draw a snake on the ground and the one who finishes drawing first will win the goblet of wine."

When one retainer had completed his drawing, he took up the goblet to drink from it. As he held the goblet in his left hand, he continued to draw the snake with his right hand, saying:

"I'll add some feet to it."

While he was adding feet to his snake, another man who had just then finished drawing his snake snatched the pot from his hand, protesting:

"No snake has feet. How can you add feet to it?"

Then he drank the wine. The man who added feet to the snake lost prize in the end.

(translated by Feng Shujian)

十五、苛政猛于虎

《礼记》

孔子过泰山侧，有妇人哭于墓者而哀。夫子式而听之，使子路问之，曰："子之哭也，壹似重有忧者。"而曰："然，昔者吾舅死于虎，吾夫又死焉，今吾子又死焉。"夫子曰："何为不去也？"曰："无苛政。"夫子曰："小子识之，苛政猛于虎也。"

1. Oppressive Government Is More Terrible than Tigers

In passing by the side of Mount Tai, Confucius came on a woman who was wailing bitterly by a grave. The Master bowed forward to the crossbar, and hastened to her, and then sent Zilu to question her. "Your wailing," said he, "is altogether like that of one who has suffered sorrow upon sorrow." She replied, "It is so. Formerly, my husband's father was killed here by a tiger. My husband was killed (by another), and now my son has died in the same way." The Master said, "Why do you not leave the place?" The answer was, "There is no oppressive government here." The Master said (to the disciples), "Remember this, my little children. Oppressive government is more terrible than tigers."

(translated by James Legge)

2. Tyranny Is Fiercer than a Tiger

Confucius was passing by at the foot of Taishan Mountain when he heard a woman wailing before a grave. As he bent over the front bar of his carriage listening with concern, he sent his disciple Zi Lu over to inquire.

"From your crying we presume you have met many misfortunes," Zi Lu said to the woman.

"Exactly. Some time ago my father-in-law was killed by a tiger, then later my husband, and now my son," the woman responded.

"Then, why hasn't she chosen to quit this place?" Wondered Confu-

cius, putting this question to her through Zi Lu.

"Because this place is not plagued by tyranny," came the woman's answer.

At this Confucius admonished his disciples, "Keep this in mind — tyranny is indeed fiercer than a tiger."

(translated by Yang Liyi)

3. More Threatening than Tigers

As Confucius was passing near Tai Mountain, he saw a woman weeping bitterly in front of a grave. He leaned forward to listen, resting his hand on the wooden bar of his carriage. Zilu, his pupil, was sent to ask the woman what the matter was.

"From your weeping it seems that you have many sorrows."

"That is true. In the past my father-in-law was killed by a tiger. My husband was also killed by a tiger. Now my son too is killed."

"Then why don't you leave this place?" asked Confucius.

"There is no tyrannical government here," came the reply.

"Take note, all of you," said Confucius, "a tyrannical government is more threatening than tigers."

(translated by K. L. Kiu)

十六、嗟来之食

《礼记》

齐大饥，黔敖为食于路以待饿者而食之。有饿者蒙袂辑屨，贸贸然来。黔敖左奉食，右执饮，曰："嗟！来食！"扬其目而视之，曰："予唯不食嗟来之食，以至于斯也。"从而谢焉。终不食而死。

1. Holla, Come and Eat!

There was a severe famine in Qi. Qian Ao had food ready at the roadside for the starvelings to eat. A famished man appeared staggering-

ly, covered his face with the sleeve because of shame, his shoes flapping. He was halted by Qian Ao, who held food in his left hand and drink in the right, saying: "Holla, come, you." The man raised his eyes and looked at him. "I have become thus only because I don't want to eat anything given in such a manner," he said. So Qian Ao made an immediate apology to him for not being so polite at first, but still the man refused to take any food and died with hunger at last.

(translated by Qian Gechuan)

2. Food Handed Out in Contempt

Now it happened that there was a great famine throughout the State of Qi. A man by the name of Qian Ao set up a charity kitchen on the roadside to feed the starving passers-by.

Then came a hungry man, trudging along in tattered shoes, with a sleeve raised to hide his face and eyes that looked vague and dim. With a bowl of food in his left hand and soup in his right, Qian Ao shouted, "Hey, come over and eat." The man opened wide his eyes and looked, then said: "I have never eaten any food handed out in contempt. And just because of that, I am now a hungry man, as you see."

Hearing this, Qian Ao made an apology to him. But the man still refused to eat, and eventually he starved to death.

(translated by Yang Liyi)

3. A Matter of Dignity

There was a great famine in the state of Qi. Qian Ao, a rich man of Qi, prepared food by the roadside for the hungry to come and eat.

Along came a starving man, his sleeves covering his head, his hempen sandals held together by string, walking as if he did not know where he was going. With food in his left hand and drink in his right, Qian Ao shouted at him.

"Hey you! Come and eat!"

The man lifted his eyes and stared at Qian.

"I am reduced to this state just because I refuse to take anything from loudmouthed people giving away food," he said.

Qian immediately begged his pardon but the man still refused to eat and eventually starved to death.

(translated by K. L. Kiu)

十七、《邓小平文选》第三卷(节选之一)

1. 在这短短的十几年内,我们国家发展得这么快,使人民高兴,世界瞩目。

   《北京周报》译文: In the short span of the past 10-plus years, the rapid development of our country has delighted the people and focused world attention.

   外文出版社译文: In the short span of the last dozen years, the rapid development of our country has delighted the people and attracted world attention.

2. 这就足以证明三中全会以来路线、方针、政策的正确性。

   《北京周报》译文: This fact suffices to prove the correctness of the line, principles and policies adopted since the Third Plenary Session of the 11th CPC Central Committee.

   外文出版社译文: This suffices to prove the correctness of the line, principles and policies adopted since the Third Plenary Session of the Eleventh Central Committee.

3. 谁想变也变不了。

   《北京周报》译文: Nobody can change this even if he wants to.

   外文出版社译文: No one could change them, even if he wanted to.

4. 说过去说过来,就是一句话,坚持这个路线、方针、政策不变。

   《北京周报》译文: After all that's been said, one sentence sums it up: stick to this line and these principles and policies.

   外文出版社译文: After all that's been said, I can sum up our position in one sentence: we shall keep to this line and these principles and policies.

5. 改革开放以来,我们立的章程并不少,而且是全方位的。

《北京周报》译文：Since the reform and opening policy was carried out, we have formulated quite a few statutes, which are all-inclusive.

外文出版社译文：Since we introduced the reform and the open policy, we have drawn up many rules and regulations covering all fields of endeavour.

6. 经济、政治、科技、教育、文化、军事、外交等各个方面都有明确的方针和政策，而且有准确的表述语言。

《北京周报》译文：Clear-cut guidelines and policies have been worked out and expressed in accurate language concerning the economy, politics, science and technology, education, culture and military and foreign affairs.

外文出版社译文：Clear-cut guidelines and policies concerning economic and political affairs, science and technology, education, culture and military and foreign affairs have been worked out and expressed in precise terms.

7. 这次十三届八中全会开得好，肯定农村家庭联产承包责任制不变。

《北京周报》译文：The recent Eighth Plenary Session of the 13th CPC Central Committee was a successful meeting. It affirmed that the rural household contract responsibility system with remuneration linked to output should remain unchanged.

外文出版社译文：The recent Eighth Plenary Session of the Thirteenth Central Committee was a success. It declared that the rural household contract responsibility system with remuneration linked to output should remain unchanged.

8. 一变就人心不安，人们就会说中央的政策变了。

《北京周报》译文：Any change in that system might cause unease among the people, who would assert that Party Central Committee had altered its policy.

外文出版社译文：Any change in that system would cause concern among the people, who would say that the Central Committee had altered its policy.

9. 农村改革初期，安徽出了个“傻子瓜子”问题。

《北京周报》译文：In the initial period of the rural reform, there

emerged in Anhui Province the issue of the so-called "Idiot's Melon Seeds."

外文出版社译文： In the initial stage of the rural reform, there emerged in Anhui Province the issue of the "Fool's Sunflower Seeds".

10. 当时许多人不舒服，说他赚了一百万，主张动他。

《北京周报》译文： At that time, many people felt uncomfortable with this man who made a profit of 1 million yuan. They called for a struggle against him.

外文出版社译文： Many people felt uncomfortable with this man who had made a profit of 1 million yuan. They called for action to be taken against him.

11. 我说不能动，一动人们就会说政策变了，得不偿失。

《北京周报》译文： I said that he should not be touched, because such a move might cause people to claim that the policy had changed, and the loss would far outweigh the gain.

外文出版社译文： I said that no action should be taken, because that would make people think we had changed our policies, and the loss would outweigh the gain.

12. 像这一类的问题还有不少，如果处理不当，就很容易动摇我们的方针，影响改革的全局。

《北京周报》译文： There are many more issues of this kind, and if not properly handled, they could easily shake our policies and affect the overall situation of reform.

外文出版社译文： There are many problems like this one, and if we don't handle them properly, our policies could easily be undermined and overall reform affected.

13. 城乡改革的基本政策，一定要长期保持稳定。

《北京周报》译文： The basic policies for urban and rural reform must be kept stable for a long time to come.

外文出版社译文： The basic policies for urban and rural reform must be kept stable for a long time to come.

14. 当然，随着实践的发展，该完善的完善，该修补的修补，但总的要坚定不移。

《北京周报》译文：Of course, as the reform is implemented, these policies should be improved or amended wherever necessary. But we should remain unwavering in our general direction.

外文出版社译文：Of course, as the reform progresses, some of these policies should be improved or amended as necessary. But we should keep firmly to our general direction.

15. 即使没有新的主意也可以，就是不要变，不要使人们感到政策变了。

《北京周报》译文：It is alright even if there are no new ideas. The main thing is that we don't change these policies and don't let people feel our policies have altered.

外文出版社译文：It doesn't matter much whether we can come up with new ideas. What matters is that we should not change our policies and should not make people feel that we are changing them.

16. 有了这一条，中国就大有希望。

《北京周报》译文：Then, there will be great hopes for China.

外文出版社译文：Then, the prospects for China will be excellent.

十八、《邓小平文选》第三卷(节选之二)

1. 从我们自己这些年的经验来看，经济发展隔几年上一个台阶，是能够办得到的。

《北京周报》译文：Viewed from the experience of recent years, economic development can reach a new stage every few years.

外文出版社译文：Judging from what we have accomplished in recent years, it should be possible for our economy to reach a new stage every few years.

2. 我们真正干起来是一九八〇年。

《北京周报》译文：We actually started reform in 1980.

外文出版社译文：We actually started the reform in 1980.

3. 一九八一、一九八二、一九八三这三年，改革主要在农村进行。

《北京周报》译文：In 1981, 1982 and 1983, reform was primarily in rural areas.

外文出版社译文： In 1981, 1982 and 1983 it was carried out primarily in the countryside.

4. 一九八四年重点转入城市改革。

《北京周报》译文： In 1984, the focus turned to urban areas.

外文出版社译文： In 1984 the focus shifted to urban areas.

5. 经济发展比较快的是一九八四年至一九八八年。

《北京周报》译文： The years from 1984 to 1988 witnessed comparatively rapid economic growth.

外文出版社译文： The years from 1984 to 1988 witnessed comparatively rapid economic growth.

6. 这五年，首先是农村改革带来许多新的变化，农作物大幅度增产，农民收入大幅度增加，乡镇企业异军突起。

《北京周报》译文： During those five years, rural reform brought about many changes, which were characterized by substantial increase in crop production and farmers' income and the rise of rural enterprises as a new force.

外文出版社译文： During those five years rural reform brought about many changes: grain output increased substantially, as did the peasants' income, and rural enterprises emerged as a new force.

7. 广大农民购买力增加了，不仅盖了大批新房子，而且自行车、缝纫机、收音机、手表"四大件"和一些高档消费品进入普通农民家庭。

《北京周报》译文： Purchasing power of farmers increased and numerous new houses were built. Along with some luxurious consumer goods, the"four major articles"— bicycle, sewing machine, radio and watch — entered ordinary farming households.

外文出版社译文： The purchasing power of peasants increased and many new houses were built. The"four big items"— bicycles, sewing machines, radios and wristwatches — entered ordinary peasant households, along with some more expensive consumer goods.

8. 农副产品的增加，农村市场的扩大，农村剩余劳动力的转移，又强有力地推动了工业的发展。

《北京周报》译文：The increase of farm and side-line products, the expansion of rural markets and the transfer of surplus rural labor vigorously stimulated industrial development.

外文出版社译文：The increase of farm and sideline products, the expansion of rural markets and the shift of surplus farm labour to rural enterprises stimulated industrial development.

9. 这五年，共创造工业总产值六万多亿元，平均每年增长百分之二十一点七。

《北京周报》译文：In those five years, the gross industrial output value amounted to over 6,000 billion yuan, with an average annual growth rate of 21.7 percent.

外文出版社译文：In those five years the gross industrial output value amounted to more than 6 trillion yuan, with an average annual growth rate of 21.7 per cent.

10. 吃、穿、住、行、用等各方面的工业品，包括彩电、冰箱、洗衣机，都大幅度增长。

《北京周报》译文：Industrial products increased by a big margin in the areas of food, garments, housing, transport and commodities of daily use, including color TV sets, refrigerators and washing machines.

外文出版社译文：Production of processed food, clothing, housing, transportation and commodities for daily use, including major appliances such as colour TV sets, refrigerators and washing machines, increased by a wide margin.

11. 钢材、水泥等生产资料也大幅度增长。

《北京周报》译文：Capital goods such as rolled steel and cement experienced substantial growth as well.

外文出版社译文：There was also substantial growth in the production of capital goods such as rolled steel and cement.

12. 农业和工业，农村和城市，就是这样相互影响、相互促进。

《北京周报》译文：In this way, agriculture and industry, and rural and urban areas interacted and promoted each other.

外文出版社译文：Thus, agriculture and industry, rural areas and urban areas had a reciprocal impact, progress in one sector

promoting progress in the other.

13. 这是一个非常生动、非常有说服力的发展过程。

《北京周报》译文： This gives us a vivid, convincing picture of the development process.

外文出版社译文： This is a vivid, convincing model of the development process.

14. 可以说，这个期间我国财富有了巨额增加，整个国民经济上了一个新的台阶。

《北京周报》译文： It can be said that during this period, China's wealth swelled considerably and the national economy mounted a new stage.

外文出版社译文： It can be said that during this period China's wealth expanded considerably, and the economy as a whole was raised to a new level.

15. 一九八九年开始治理整顿。治理整顿，我是赞成的，而且确实需要。

《北京周报》译文： From 1989, we began the drive to improve the economic environment and rectify the economic order, which I endorsed since it was indeed necessary.

外文出版社译文： In 1989 we began the drive to improve the economic environment and rectify the economic order, which I endorsed because it was plainly necessary.

十九、《邓小平文选》第三卷(节选之三)

1. 经济"过热"，确实带来一些问题。

《北京周报》译文： The overheated economy resulted in a number of problems.

外文出版社译文： The overheated economy had resulted in a number of problems.

2. 比如，票子发得多了一点，物价波动大了一点，重复建设比较严重，造成了一些浪费。

《北京周报》译文： For instance, the issue of excess bank notes led to a major price fluctuation. Duplicate construction was prevalent

and caused waste.

外文出版社译文： For instance, the issuance of too much currency had led to major price rises, and there was much wasteful duplicate construction.

3. 但是，怎样全面地来看那五年的加速发展，也可以称作一种飞跃，但与"大跃进"不同，没有伤害整个发展的机体、机制。

《北京周报》译文： However, what would be a comprehensive view of the five years of accelerated development? Those five years could be called a leap forward, but unlike the earlier "Great Leap Forward," it did not hurt the organic whole and the mechanisms for economic development.

外文出版社译文： Nevertheless, what should be our overall assessment of the accelerated development in those five years? We might call it a leap, but unlike the Great Leap Forward of 1958, it did not damage the structure and mechanisms of economic development as a whole.

4. 那五年的加速发展功劳不小，这是我的评价。

《北京周报》译文： In my opinion, that period made no small contributions.

外文出版社译文： In my opinion, the accelerated development of that period was no small contribution.

5. 治理整顿有成绩，但评价功劳，只算稳的功劳，还是那五年加速发展也算一功？或者至少算是一个方面的功？

《北京周报》译文： The economic readjustment effort obtained some achievements. But in judging these years, can we consider only the economic readjustment drive as a contribution to stability, or should the half decade of accelerated growth also be counted as a contribution? At least in one respect?

外文出版社译文： Our three-year effort to improve the economic environment and rectify the economic order was a success. But in assessing that effort, we can say it was an achievement only in the sense that we stabilized the economy. Should not the accelerated development of the preceding five years be considered an achievement too? An achievement in one respect at

least?

6. 如果不是那几年跳跃一下，整个经济上了一个台阶，后来三年治理整顿不可能顺利进行。

《北京周报》译文： Without the leap forward in those years when the overall economy went up to a new level, the retrenchment drive in the following three years could not have proceeded so smoothly.

外文出版社译文： Had it not been for the leap in those years when the economy rose to a new level, the readjustment of the following three years could not have been carried out so smoothly.

7. 看起来我们的发展，总是要在某一个阶段，抓住时机加速搞几年，发现问题及时加以治理，尔后继续前进。

《北京周报》译文： It seems that we should hold on to opportunities in a certain period to accelerate our development for several years. As problems crop up in the process, we will solve them immediately and continue to forge ahead.

外文出版社译文： It seems to me that, as a rule, at certain stages we should seize the opportunity to accelerate development for a few years, deal with problems as soon as they are recognized, and then move on.

8. 从根本上说，手头东西多了，我们在处理各种矛盾和问题时就立于主动地位。

《北京周报》译文： Fundamentally speaking, when we gain in economic strength, we will gain the initiative in handling the various contradictions and problems.

外文出版社译文： Basically, when we have enough material wealth, we shall have the initiative in handling contradictions and problems.

9. 对于我们这样发展中的大国来说，经济要发展得快一点，不可能总是那么平平静静、稳稳当当。

《北京周报》译文： For a major developing nation like China, it is impossible to attain a slightly faster economic growth always at such a calm and smooth pace.

外文出版社译文： For a big developing nation like China, it is im-

possible to attain faster economic growth steadily and smoothly at all times.

10. 要注意经济稳定、协调地发展，但稳定和协调也是相对的，不是绝对的。

《北京周报》译文： Attention must be paid to steady and coordinated development, but steadiness and coordination are only relative, not absolute.

外文出版社译文： Attention must be paid to stable and proportionate development, but stable and proportionate are relative terms, not absolute.

11. 发展才是硬道理。

《北京周报》译文： Development is the cardinal principle.

外文出版社译文： Development is the absolute principle.

12. 这个问题要搞清楚。

《北京周报》译文： The issue should be made clear.

外文出版社译文： We must be clear about this question.

13. 如果分析不当，造成误解，就会变得谨小慎微，不敢解放思想，不敢放开手脚，结果是丧失时机，犹如逆水行舟，不进则退。

《北京周报》译文： If we fail to make a proper analysis and thus incur misunderstanding, we will become overcautious and dare not emancipate our minds and act boldly. Consequently, we will lose opportunities. Like a boat sailing against the current, we must forge ahead or be swept downstream.

外文出版社译文： If we fail to analyse it properly and to understand it correctly, we shall become overcautious, not daring to emancipate our minds and act freely. Consequently, we shall lose opportunities. Like a boat sailing against the current, we must forge ahead or be swept downstream.

二十、瑞　　云

（选自蒲松龄著《聊斋志异》）

瑞云，杭之名妓，色艺无双。年十四，其母蔡媪，将使出应客。瑞云

曰："此奴终身发轫之始，不可草草。价由母定，客则听奴自择之。"媪曰："诺。"乃定价十五金，逐日见客。然见者必以贽：贽厚者，接以奕，酬以画；薄者，一茶而已。瑞云名噪已久，富商贵介，接踵于门。余杭贺生，才名夙著，而家仅中资。素仰瑞云，固未敢拟同鸳梦，亦竭微贽，冀得一睹芳泽。窃恐其阅人既多，不以寒酸在意；及至相见一谈，而款接殊殷。坐语良久，眉目含情，作诗赠生曰："何事求浆者，蓝桥叩晓关？有心寻玉杵，端只在人间。"生得诗狂喜。更欲有言，忽小鬟来白"客至"，生仓猝遂别。既归，吟玩诗意，梦魂萦扰。过一二日，情不自已，修贽复往。瑞云接见良欢。移坐近生，悄然曰："能图一宵之聚否？"生曰："穷蹙之士，惟有痴情可献知己。一丝之贽，已竭绵薄。得近芳容，私愿已足；若肌肤之亲，何敢作此梦想。"瑞云闻之，戚然不乐，相对遂无一语。生久坐不出，媪频唤瑞云以促之，生乃归。心甚悒悒，思欲罄家以博一欢，而更尽而别，此情复何可耐？筹思及此，热念都消，由是音息遂绝。瑞云择婿数月，不得一当，媪恚，将强夺之。一日，有秀才投贽，坐语少时，便起，以一指按女额曰："可惜，可惜！"遂去。瑞云送客返，共视额上有指印黑如墨，濯之益真。过数日，墨痕益阔；年余，连额彻准矣。见者辄笑，而车马之迹以绝。媪斥去妆饰，使与婢辈伍。瑞云又荏弱，不任驱使，日益憔悴。贺闻而过之，见蓬首厨下，丑状类鬼。举目见生，面壁自隐。贺怜之，与媪言，愿赎作妇。媪许之。贺货田倾装，买之以归。入门，牵衣揽涕，不敢以伉俪自居，愿备妾媵，以俟来者。贺曰："人生所重者知己：卿盛时犹能知我，我岂以衰故忘卿哉！"遂不复娶。闻者又姗笑之，而生情益笃。居年余，偶至苏，有和生与同主人，忽问："杭有名妓瑞云，近如何矣？"贺曰："适人矣。"问："何人？"曰："其人率与仆等。"和曰："若能如君，可谓得人矣。不知其价几何？"贺曰："缘有奇疾，姑从贱售耳。不然，如仆者，何能于勾栏中买佳丽哉！"又问："其人果能如君否？"贺以其问之异，因反诘之。和笑曰："实不相欺：昔曾一觐其芳仪，甚惜其以绝世之姿，而流落不偶，故以小术晦其光而保其璞，留待怜才者之真赏耳。"贺急问曰："君能点之，亦能涤之否？"和笑曰："乌得不能，但须其人一诚求耳。"贺起拜曰："瑞云之婿，即某是也。"和喜曰："天下惟真才人为能多情，不以妍媸易念也。请从君归，便赠一佳人。"遂同返杭。抵家，贺将命酒。和止之曰："先行吾法，当先令治具者有欢心也。"即令以盥器贮水，戟指而书之，曰："濯之当愈。然须亲出一谢医人也。"贺喜谢，笑捧而去，立俟瑞云自馈之，随手光洁，艳丽一如当年。夫妇共德之，同出展谢，而客已渺，遍觅之不得，意者其仙欤？

白话译文：

瑞　云

瑞云是杭州城有名的妓女，容貌才艺，盖世无双。

她长到十四岁时，妓院的老鸨蔡婆子准备叫她出来接客。瑞云请求说："这是我一生道路的开始，不能随随便便。出的价由你定，留宿的客就要听我自己选择。"蔡婆子说："好。"于是定过夜价十五两银子。

瑞云就天天与嫖客见面。求见的客一定要带见面礼：礼厚的，陪他下盘棋，送他一幅画；礼薄的，留他喝杯茶而已。瑞云的名声早已远近传扬，从这时开始，富商显贵，每日接踵上门来。

余杭县一个姓贺的书生，素有才华，很有名气，只是家境不太富裕。他一向倾慕瑞云，本不敢梦想同效鸳鸯，听得她见客了，也竭力筹措了一份薄礼，希望能一睹芳容。他暗自担心瑞云看的人多了，不把穷书生放在眼里；等到见面一谈，她却接待得很殷勤，坐着说了好久话，眉目之中含情脉脉。还作了一首诗送给他，诗中写道："何事求浆者，蓝桥叩晓关？有心寻玉杵，端只在人间。"诗里用了唐传奇"裴航遇仙"的典故：裴航在蓝桥驿讨茶水喝，看上了美丽的少女云英，向她祖母求亲，老妇人非要他找到玉杵臼为聘不可；裴航最后找到了玉杵臼，娶了云英。贺生得到这首诗，高兴得发狂，再想说些话，忽然小丫头来告诉"客到"，贺生匆忙之中就告别了。

回家以后，吟赏玩味着诗中的句子，梦萦魂绕。过了一二天，情不自禁，又置办了礼金，再去见瑞云。瑞云接见他，心里着实喜欢。她把坐椅移到贺生身旁，悄悄地问："你能想法子来与我欢聚一夜吗？"贺生说："我一个穷得没办法的书生，只有一腔痴情能献给知己。一点见面礼已竭尽微力了。能在你身边，已经心满意足；至于肌肤相亲，哪敢有这种梦想。"瑞云听了，闷闷不乐，相对而坐，就连一句话也没有了。贺生坐了好久不出来，蔡婆子三番五次呼唤瑞云催他走，贺生只好回家。他心里十分郁闷，想倾家荡产来求得一夜之欢，可是五更过后还是要分别，那情景又怎么忍受得了？想到这里，热烈的念头全都消失，从此就断了音讯。

瑞云挑选意中人，一连几个月再得不到一个适当的人。蔡婆子很窝火，准备强迫她接客，只是还没有说出来。一天，有个秀才送了礼金，坐下谈了一会儿，就站起来，用一只手指在瑞云额头上按了一下，说道："可惜，

可惜!"说完就走了。瑞云送客回来,大家看到她额头留着手指印,黑得像墨汁,越洗越明显。过了几天,墨迹渐渐扩大;一年多后,从脸颊到鼻梁黑成一片。见到的人就笑,门前车马也因此绝迹了。蔡婆子斥责了她,卸去妆饰品,叫她与丫头们在一起。瑞云身子又虚弱,受不了驱使,一天比一天憔悴。

贺生听说,来探望她,见她蓬着头在厨房里干活,丑得像鬼。瑞云抬头看见贺生,脸对墙壁遮掩自己。贺生同情她,就与蔡婆子说,愿赎她做妻子。蔡婆子答应了。贺生把田地卖了,倾其所有,把瑞云买回来。瑞云一进门,拉住贺生的衣角,擦不完的眼泪,还不敢以夫妻身份自居,愿意做个小妾,好等日后再娶正妻。贺生说:"人生最可贵的是知己:你走红时还能把我作为知己,我怎能因为你色衰落难的缘故忘掉你呢!"就此不再娶别的女人。听说的人都讥笑他,可他对瑞云的爱更深厚了。

过了一年多,贺生偶然到苏州,与一个姓和的秀才同在一个主人家做客,和秀才忽然问贺生说:"杭州有个名妓瑞云,现在怎么样了?"贺生用"嫁人了"作为回答。和秀才又问:"嫁了个什么样的人?"贺生回答说:"那人大致与我差不多。"和秀才说:"真能像你,可说得着个好丈夫了。不知身价多少?"贺生说:"因为她有怪病,姑且贱卖了。不然,像我这样的人,怎能从妓院里买漂亮的女人呢!"和秀才又问:"她嫁的男人果真能像你一样吗?"贺生因为他问得奇怪,就反问他。和秀才笑着说:"实不相瞒,以前曾见过她一面,很可惜她以绝代的姿容而流落在妓院之地,命运不济,所以用小法术把她的光彩隐蔽起来,保持了她美玉般的纯洁,留着等候爱才的人去真正赏识她罢了。"贺生急忙问道:"你能把她点黑,也能给她洗掉吗?"和秀才笑着说:"怎么不能,不过必须娶她的人诚心诚意来求一下才行。"贺生连忙起身下拜,说:"瑞云的丈夫,就是我呀。"和秀才高兴地说:"天下只有真正的才子才能多情,不因美丑而动摇爱心。请让我随你一同回去,就送还你一个绝代佳人。"

于是,两个人一起返回余杭。到达后,贺生要喊瑞云备酒,和秀才制止他说:"先来施展我的法术,应当先让准备酒菜的人有高兴的心情呀。"就叫贺生打了盆清水来,并拢中指和食指在水面上画了几下,说:"用这盆水洗脸就能好。但是她必须亲自出来谢一下医生啊!"贺生笑着,捧着盆进去,立等瑞云洗脸,手到之处光亮洁白,艳丽完全如同当年。夫妻俩都感激和秀才的恩德,一起出来拜谢,客人却不见了,到处寻找都找不到,想

来是神仙吧？

（摘自上海古籍出版社 1992 年出版的白话全本《聊斋志异》，丁如明等译）

译文一：

Ruiyun, a Famous Courtesan

（From Pu Songling's *Selected Tales of Liaozhai*）

RUIYUN was a courtesan in Hangzhou of incomparable beauty and talents. When she reached the age of fourteen and her foster mother Procuress Cai asked her to begin receiving guests, she answered, "We should not be hasty because this is the start of my life's work. You can decide what price to ask, but you should allow me to choose the guest."

The procuress readily agreed to this and fixed her price at fifteen taels of gold. That day the girl began to entertain guests.

All who wanted to meet her had to pay some money. Those who were generous were allowed to play a game of chess with her or received one of her paintings. Those who were mean could only stay to drink tea with her. As her fame spread, many rich merchants and local gentry sought to patronize her.

Mr He was a scholar in Yuhang County, who had gained quite a reputation for his talents, but his family was not wealthy. He had long admired Ruiyun but dared not dream of becoming her lover. Nevertheless, he scraped together a little sum in the hope that he might have a chance to admire her beauty. He was afraid that she would look down on such a poor scholar as himself, since she had seen many men of the world.

When he met her and exchanged a few words with her, she accorded him gracious hospitality. After they sat talking for a long while, exchanging mutually amorous glances, the girl composed an impromptu poem to present to him, which read:

For what purpose did the traveller
Ask for a drink at Blue Bridge?
If you are determined to find the jade pestle

You may succeed in this world.*

Mr He was overjoyed to see this poem. Just as he tried to say something, a little maid came in announcing that a new guest had come, so he had to depart in haste.

Back home, Mr He read the poem again and again, his heart full of his love for her. Unable to stop himself, he raised some money and went to visit the brothel again. Ruiyun received him happily and, sitting beside him, asked in a whisper, "Can you manage to stay a night with me?"

"As a poor scholar, all I have is my deep love for you," Mr He answered. "I've exhausted all my humble means to raise money necessary to meet you. Now I've seen you, my life-long wish has been fulfilled. How can I dare to dream of such good fortune?"

The girl was very sad on hearing this. They sat looking at each other in silence for a long time before the procuress urged Ruiyun to meet another guest. Mr He had to leave her and go home.

Weighed down with melancholy, he thought of using up all his resources to obtain one night's pleasure, but was anxious that he could not stand the deep sorrow of parting with her the following morning. He abandoned that idea and forced himself to break off his relations with Ruiyun.

Several months elapsed, and Ruiyun still had not chosen her first lover. The procuress became irritated by this and planned to compel her to accept a man.

One day a scholar came to the brothel and paid to meet Ruiyun. He only sat and talked a little with the girl. When he stood up to leave, he

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* The implied meaning is a proposal of marriage. The reference is to a Tang-dynasty tale of marvels. When a scholar named Pei Hang passed the Blue Bridge Post on his way, he asked a woman to give him something to drink. He fell in love with Yunying, the beautiful young daughter of the woman when she served him the drink. The woman told him that she had got some immortal herbs which had to be pounded with a jade pestle and mortar and that she would marry her daughter to him if he could find these betrothal gifts. At last, Pei found the pestle and mortar and he and Yunying were married.

pressed one finger on her forehead and sighed, "What a pity! What a pity!"

When Ruiyun came back after she had seen her guest off, everybody saw that there was a black fingerprint on her forehead. The more she washed it, the blacker it became. It expanded gradually in a few days, and after a year or so it covered her nose and cheeks. Everybody who saw her laughed at her and no one patronized her.

The procuress deprived her of her beautiful dresses and ornaments and let her work as a servant. Slim and frail as she was, Ruiyun could not bear the hard work and became increasingly thin and pale.

When Mr He heard about this, he went there and saw her working in the kitchen. She looked unkempt and ugly. When she raised her head and caught sight of him, she turned her face to the wall. Taking pity on her, he went to the procuress and told her that he would like to redeem the girl, to which the procuress at once agreed.

Mr He sold his land and other family property to buy Ruiyun's freedom. Then he took her home. She wept bitterly and wiped her tears with her sleeve the moment they entered the door. Believing herself too ugly to be his wife, she told him that she was willing to serve as his concubine. On hearing this, Mr He replied, "The most important thing in life is true love. You fell in love with me when you enjoyed great fame. How can I forget this, now you are in an unfortunate position?"

So Mr He made her his wife and refused to marry another. When people knew this, they all laughed at him, but he loved Ruiyun more faithfully and deeply.

After one year or so when Mr He happened to be in Suzhou, he stayed in the same place as another scholar, who asked him, "There was a famous courtesan called Ruiyun in Hangzhou. Do you know how things are with her?"

When Mr He told him that she had got married, he asked, "Who is that lucky man?"

"A man like myself."

"If that man is really like you, she has found the right person. Do you know how much he paid for her?"

"The price was low because something queer happened to her. Otherwise, how could a man like myself redeem such a beauty from the brothel?"

"Is it true that the man is like you?" pressed the stranger.

Sensing that the fellow was odd, Mr He asked in reply why he was so curious to know the truth.

"I'll be frank with you," the other scholar answered with a smile. "I had the fortune to see her once and felt distressed that such an exceedingly beautiful girl like her was to become a prostitute. So I used a little magic to dull her outer brightness and preserve her inner purity so that a man who loved her soul would save her."

"You were able to leave a black mark on her with your finger. But, can you remove it too?" Mr He asked hurriedly.

"Oh, of course! But that man must come and plead in all sincerity," the stranger replied.

Then, Mr He prostrated himself before him and said, "I'm the one who married Ruiyun."

The stranger was delighted, "Only really gifted men are full of tenderness in love and do not change their minds because of outward appearances. Please take me to your home and I'll restore the beauty of your wife."

They went back to Mr He's home together. When Mr He was going to ask his wife to prepare some wine to entertain his companion, the latter stopped him, saying, "No hurry! Let me do my magic first. She should be made happy before going to get our drinks."

The stranger asked Mr He to pour some water in a basin. Then, after drawing some magic figures in the water with his finger, he told Mr He, "Your wife will recover as soon as she washes her face with this water. But, she should come and thank me."

Mr He smiled and left holding the basin. He stood there while his wife washed her face. It became bright and clean the moment she washed it and she looked as dazzlingly beautiful as in the past.

They were very grateful to the sorcerer. When they came out together to thank their guest, he had disappeared. Since this man was no-

where to be found, they believed that he must be an immortal.

(translated by Hu Shiguang)

译文二：

Courtesan Ruiyun

(From Pu Songling's *Strange Tales from Make-Do Studio*)

Rui Yun, a famous courtesan of Hangzhou, was unrivalled in beauty and accomplishments. When she was fourteen her madame, Matron Cai, was ready to bring her out to receive guests. Rui Yun told her: "I am just putting my foot onto the first rung of the ladder, and I mustn't do it haphazardly. You fix the price, Mother, and I will choose the guest myself."

"All right," said the matron. So Rui Yun's price was fixed at fifteen taels of gold, and she began to see guests daily. Guests who wished to meet her had to bring acquaintance gifts. The ones who gave generously were invited to stay for a game of chess and rewarded with a painting. Givers of trifles were only asked to tea. Rui Yun's name had been well known for some time; now rich merchants and men of noble houses rubbed shoulders at her gate.

In Yuhang district there lived Scholar He, famed from an early age for his talent but raised in a family of only moderate wealth. He had admired Rui Yun all along, but the thought of sharing a lovebird dream with her had never entered his mind. He exhausted his funds to buy a meager gift in hopes that he too could be admitted to gaze on her beauty with his own eyes. He worried to himself that a girl on familiar terms with so many people would not be kindly disposed to one in his straitened circumstances, but when they met and talked she entertained him most graciously. They sat and conversed a good while and there was tenderness in her eyes. She gave him a poem that read:

What brings the seeker of rare elixirs
To knock on the Indigo Bridge at dawn?
If he hopes to find the pestle of jade

He should start with the ground he stands upon.

Getting this poem sent the scholar into a paroxysm of joy. He wanted to have further words with her, but he left hastily when a maid came in and announced, "A guest is here."

Back home he chanted and savored the words of the poem until his soul was lost in dreams. A few days later, unable to suppress his feelings, he readied a gift and went again. Rui Yun was very happy to see him. She moved her seat close to him and murmured, "Can you arrange to have us spend a night together?"

"Devotion is the only thing a destitute scholar like me can offer to the one who understands him. This wisp of a gift stretched my meager resources to the limit. Being near to your beauty is a wish come true already. I cannot delude myself with hopes of intimacy."

Rui Yun listened in gloomy disappointment, her face turned wordlessly toward him. He sat there for a long time until the matron hurried him on his way by calling repeatedly for the girl to hurry him on his way. When he was back home, he moodily contemplated selling everything in his house to pay for a night of ecstasy, but that would mean parting with her at dawn, and what would happen to his love for her then? Thinking of this dampened his passionate impulses. Henceforth communication between the two was broken off.

Rui Yun had been months choosing a "husband", but still she could not find the right one. The matron, who was more than a little vexed, was determined to force the issue, though she had not yet taken action. One day a bachelor of letters called with a gift, sat talking for a short time and then got up. He pressed his finger against the girl's forehead, saying: "This should be cherished," and then left. When Rui Yun came back from seeing him out, everyone noticed a fingerprint as black as ink on her forehead. Washing only made it show more plainly. In a few days the inky mark started getting larger, and, in little more than a year it had spread onto her cheeks and all the way across her nose. People who saw her laughed. By this time the daily bustle at her gate had ceased. The matron stripped off her finery and jewels and put her to work with the maids. Delicate and unsuited to drudgery as she was, Rui Yun grew

daily more haggard.

Scholar He heard of this and went for a visit. She was in the kitchen when he saw her, hair hanging loose and her face as frightful as a ghost's. She looked up from her work and saw him there, then turned to the wall to hide her face. He felt sorry for her. He told the matron he would buy her freedom and make her his wife. The matron assented. By selling some land and emptying his strongbox, he was able to take her home. Once inside the gate she wiped the tears from her eyes on her robe. She did not consider herself his marital partner and wanted to serve as a maid or concubine to leave a place for his future wife.

He said, "The most valuable thing in life is an understanding friend. You understood me for what I was when you were in your prime of beauty. I am not going to forget you just because that has faded."

He did not marry anyone else. Everyone who heard of this ridiculed him, but his affection only grew stronger. Nothing changed for over a year, until he happened to go to Suzhou. He stayed there in the same house with a certain Scholar Harmony, who suddenly asked him: "There was a famous singing girl in Hangzhou named Rui Yun. How are things with her these days?"

"She married somebody," answered Scholar He.

"Who was that?"

"A person very much like me."

"If he is like you, she found herself a good husband. I wonder how much he paid for her."

"She was sold cheaply because of a strange affliction she had. Otherwise, how could someone like me have found a beautiful mate inside the balustrades of the gay quarters?"

"Could that person really be like you?" The strangeness of the question made Scholar He ask the meaning of it.

Scholar Harmony laughed: "I won't mislead you. When I was admitted to her flowerlike presence, I felt sorry that such a sublime beauty should sink to the depths unmated, so I used a minor trick to dim her radiance and preserve her true nature, and to leave her for the discernment of a lover of beauty."

Scholar He hurriedly asked, "You were able to mark her with a touch. Are you able to wash it clean as well?"

"Why shouldn't I be able to?" laughed Harmony. "But the party concerned must ask from the heart."

He got up and sank on his knees, saying: "I'm the one who married Rui Yun."

"In this world only people of true ability can feel deeply for others, because their affections are not swayed by physical appearance," said Scholar Harmony approvingly. "I'll return with you, if I may, and deliver a beautiful woman into your hands."

So they went back together. Scholar He was going to call for wine on their arrival, but Harmony stopped him: "Let me practice my art first. I'd like to give the server something to be glad of before we start enjoying ourselves."

Harmony asked for a basin filled with water, then traced words over its surface and said, "Washing will cure her, but the patient must come out to thank the doctor personally." Scholar He laughed as he carried the basin in with both hands. He stood waiting while Rui Yun laved her face. As hands swept over her face, it grew radiant and clean. She was just as ravishingly beautiful as before. Both husband and wife appreciated the great kindness Scholar Harmony had done them. They came out to express their thanks, but he was gone. They looked everywhere without success. Could Scholar Harmony have been an immortal?

(translated by Denis C. & Victor H. Mair)

译文三:

Ruiyun

(From Pu Songling's *Strange Stories from Happiness Studio*)

Ruiyun was a famous courtesan in Hangzhou whom no one could match in beauty and talents. When she reached the age of fourteen, her foster mother, Procuress Cai, asked her to entertain guests. "Mother," said Ruiyun, "we should not be rash since this will be the beginning of

my life. You can demand whatever price you want from each guest, but let me decide who can stay for the night." The procuress readily agreed and decided to charge fifteen taels of silver for one night with the girl. Then Ruiyun began to receive guests.

All the guests who came to see her had to pay some money. Those who paid generously were allowed to play a game of chess with her or given one of her paintings; those who came with a small sum of money could only stay for a cup of tea with her. As her fame rose gradually, Ruiyun was visited every day by throngs of rich merchants and local gentry.

Mr. He from Yuhang was a well-known literary genius, but his family was not wealthy. He had long admired Ruiyun. One day, after scraping together a little money, he went to visit her, not intending to stay for the night, but hoping to have a chance to feast his eyes on her beauty. He had been privately worried that the courtesan might give a poor scholar like him a cold reception since she was patronized by the rich every day, but after he met her and exchanged a few words with her, he found himself treated with special hospitality. The girl sat chatting with Mr. He for a long while and frequently cast amorous glances at him. Then she composed a short poem which read:

Why at Blue Bridge Town
Stopped the wine-seeker?
If you are after the jade pestle
You may find it here.

Mr. He was overwhelmed with joy to read the poem. He was about to say something when a young maid came in to announce the arrival of another guest. He had no choice but to leave in haste.

At home, Mr. He could not help reading the poem again and again. He thought of nothing but the girl and dreamed of her almost every night. Several days passed and his longing for Ruiyun became so unbearable that he prepared some money and visited the brothel again. Ruiyun was delighted to see him. While they were talking, she moved a little closer to him and asked in a whisper, "Can you manage to stay a night with me?" "My dear," said Mr. He, "a poor scholar like me has nothing

but deep love to give to a fine friend. The money I paid to see you has exhausted nearly all my resources. I am more than content to see you in person. How dare I dream of spending a night with you?" Ruiyun was quite depressed at Mr. He's words, and the two sat facing each other in silence for a long time. The procuress urged Ruiyun many times to receive other guests, so the scholar sadly took his leave.

Mr. He was so much in melancholy and torment that he wanted desperately to spend one night with the girl, even by exhausting all he had. On second thoughts, however, he gave up the idea for he knew he would never be able to bear the sadness of leaving her the next morning. So he forced himself to forget the girl and stopped going to the brothel altogether.

Meanwhile Ruiyun was selecting her man. Several months passed and she still had not made her choice. The procuress, irritated, harboured the idea of compelling her to accept a guest.

One day, a scholar paid to see Ruiyun. He sat only for a very short time before he stood up and pressed the girl's forehead with one finger and said, "What a pity!" And he left. Ruiyun saw the guest off to the door. When she returned, people noticed that there was a finger-print on her forehead as dark as ink. The more she washed it, the darker it became. What was worse, it became larger in a few days and after a year or so the dark area covered even her cheeks and nose. She was therefore laughed at by every beholder, and of course no one bothered to come and visit her any more.

The procuress then deprived her of beautiful dresses and ornaments and forced her to work as a maid. A frail creature, Ruiyun could not bear the toil and became increasingly wan and sallow. When Mr. He learnt this, he went to the brothel, where he saw the girl working in the kitchen. She looked sloppy and ugly, and her face was simply monstrous. The girl accidentally raised her head and saw him. She immediately turned her face to the wall to escape his eyes.

Pity filled Mr. He's heart. He went in and told the procuress that he would like to redeem the girl and marry her. The procuress readily assented to this. Mr. He sold his land and other property and bought

Ruiyun's freedom. When they arrived at He's home, Ruiyun cried in gratitude. She begged to be treated as a concubine so that he could have another woman as his wife. To this Mr. He replied, "The most important thing in one's life is true love. You loved me when you were in prosperity; you deserve to be loved when you are in adversity." So he firmly refused to have another wife. Those who heard about this scoffed at He, but he treated Ruiyun with devotion and love.

A year afterwards, Mr. He made a trip to Suzhou, where he happened to be staying in the same inn as a man called Ho. One day the latter asked him, "I heard there is a famous courtesan in Hangzhou called Ruiyun. How are things with her now?" When Mr. He replied that the girl was married, his friend requested to know who the lucky man was. "A man like myself," said Mr. He. "If that is the case," remarked Mr. Ho, "then she has married the right man. But could you tell me how much he paid to redeem her?" Mr. He answered, "A bizarre malady reduced her price. Otherwise, how could a man like me have afforded to buy such a beauty from a brothel?" Hearing this, Ho said, "Is her husband really as good as you are?" Thinking that the question was a little strange, He did not reply but asked the man why he was so concerned about the matter. "Excuse me for my frankness," smiled Ho. "I once had a chance to meet her and felt quite disturbed that such a great beauty had become a prostitute. So with a little magic, I made her look ugly, so that her outer beauty was covered whereas her inner purity was preserved for the man who had real love for her."

Now Mr. He asked anxiously, "You put on her face a dark spot. I suppose you can also remove it. Is that so?" "Why not?" answered Ho, still smiling, "But the man himself has to come and make the request himself in all sincerity!" Mr. He rose from his seat and bowed to his friend, admitting that he was no other than Ruiyun's husband. Ho was delighted. He said to Mr. He, "Only a true scholar has genuine love, which never changes whether his woman looks adorable or horrible. Let me go with you to your home and present you with a beauty."

So they went to Mr. He's house. On their arrival, Mr. He was to ask his wife to prepare food and wine to entertain Ho, but the latter

stopped him, saying, "Let me show my magic first. Then our cook will be happy when she is cooking for us." He asked Mr. He to fill a basin with water, and then wrote words in it with one of his fingers. When this was done, he told Mr. He that Ruiyun would regain her beauty as soon as she washed her face with the water. "But she must come out after that to thank her doctor personally," he added. Mr. He answered with hearty laughter and took the basin in to his wife.

Ruiyun washed her face in the basin, her husband standing by her watching. As her wet hands touched her face, the dark spot receded. In a moment there stood in front of Mr. He's eyes the Ruiyun of the old days, beautiful and fresh like a flower. With deep gratitude, the couple came out to thank their guest, only to find him gone. All efforts to find him failed. Only then did they realize that this Mr. Ho was an immortal.

(translated by Ding Wangdao)

译文四：

The Girl Protector

(From Pu Songling's *Strange Tales from the Liaozhai Studio*)

Ruiyun was a prostitute in Hangzhou. She was known for her beauty and artistry.

When she was fourteen, the madam wanted her to serve the brothel visitors. Ruiyun pleaded: "It's going to be the beginning of my career and I should have a proper start. You can fix the rates, but I will select the guests I serve." The madam agreed to this and fixed the price at fifteen taels of silver per night.

Ruiyun met with guests every day. Those asking for her service were expected to bring gifts. Whoever brought the most expensive gifts was allowed the pleasure of her company. She would play chess with him, and present him with a painting. Those who brought less expensive presents were only offered a cup of tea, and were then dismissed. Ruiyun's reputation began to spread far and wide, and those with money

lined up to visit her.

A scholar named He from Yuhang County was a very gifted person, but his family was poor. He was also attracted to Ruiyun, but did not dare to think of spending a night with her since he did not have that kind of money. However, learning that she was seeing a great number of different people, he could not sit idle. He prepared some simple gifts in the hope of meeting her, even just for a little while. Before they met, he was afraid that she would look down upon a poor scholar like himself, but it turned out that she treated him kindly and talked a great deal with him, viewing him with loving eyes. She even wrote him a poem in which she used allusions to suggest her love for him. Mr. He was beside himself with joy. Just then, a maid came in, reporting that another guest had arrived. Reluctantly, Mr. He left.

At home, the scholar read the poem and was mesmerized by the words. A day or two later, he put together some money and went to see Ruiyun. The girl was delighted to see him too. She moved her seat near his and whispered: "Can you find a way to spend a night with me?" The scholar said: "I'm too poor to afford it and all I have is my devotion and love for you. To get together the gifts was difficult enough for me. And I'm happy enough to be together with you. I have never dared to dream of going to bed with you." Ruiyun was saddened by the answer and the two sat there saying nothing. The madam urged Ruiyun to send the scholar off. Although he left totally dejected, he was determined to find the money to pay for a night with her. On second thought, however, he realized it would have been even harder to part with her in the morning if they had spent the night together. At that thought, he gave up the hope of ever seeing her again, and indeed the two heard nothing from each other for a long while.

Ruiyun was very choosy in picking guests to spend the night. For several months, not a single man was allowed to stay. The madam grew angry and was ready to force her into a relationship. One day, a scholar of the rank of *xiucai* came with gifts. After talking for a while, he stood up and pressed a finger to Ruiyun's forehead, saying: "It's really a big pity!" After seeing him off, Ruiyun was told by people in the brothel

that there was a fingerprint on her forehead as black as ink. The more she washed, the darker it became. The dark print grew larger several days later. By the end of the year, Ruiyun's nose and cheeks had become a large black patch. People laughed at her, and guests stopped visiting her. The madam told her to stop wearing make-up and started her working as a maid. Ruiyun was physically weak to begin with and could hardly bear being ordered about. She grew weaker and looked increasingly haggard.

When Mr. He heard this, he rushed to see her and found her working in the kitchen, frail and ugly. When Ruiyun saw him, she turned to face the wall and evaded his looks. Mr. He was very sympathetic and told the madam that he would buy Ruiyun and make her his wife. The madam immediately agreed. The scholar sold his land along with everything else he owned, making enough money to free Ruiyun from the brothel. At his home, Ruiyun was still too dejected to be his wife. Crying, she said she would serve him as his concubine, so that later on he could marry a proper wife. Mr. He told her: "The most important thing in one's life is to meet somebody with whom you can share your thoughts. When you were doing fine, you did not look down upon me, how can I forget you simply because you've lost your beauty?" He said he would not marry again in his lifetime. Many people laughed at Mr. He, but his love for Ruiyun grew even more.

A year later, Mr. He was in Suzhou and met with a scholar whose family name was Xiu. Mr. Xiu asked him: "In your city of Hangzhou, there was a famous prostitute called Ruiyun. How is she doing these days?" Mr. He told him: "She's married." Mr. Xiu pressed on: "Whom did she marry?" "Well, the man is pretty much like me," was the answer. Mr. Xiu remarked: "If he is like you, then he must be a good husband. I wonder how much he had to pay?" Mr. He told him: "She caught some strange disease and was sold cheaply. Otherwise, how can a man like me afford such a beauty from a brothel?" Mr. Xiu asked again: "Is her husband really someone like you?" Mr. He told him this was a very strange question and pressed for what was really behind the question. Mr. Xiu smiled and said: "To tell you the truth, I met her once and thought it was unfortunate she had landed

in a brothel. So I used a little trick to cover up her real beauty, helping maintain her pure heart in the hope that one day a man who really appreciated her would marry her." Mr. He asked eagerly: "Well, if you made her black, can you remove the mark?" The scholar laughed: "Of course I can do it, so long as the man who loves her comes and asks me to." Hearing that, Mr. He stood up and bowed, saying: "I'm Ruiyun's husband." Mr. Xiu was very happy to hear it and told Mr. He: "Only a man of great mind knows true love and is not swayed by physical beauty. Let me go with you and return to you a rare beauty of the world!"

So the two men returned to Yuhang. Mr. He told his wife to prepare a meal, but Mr. Xiu stopped him, saying: "Let me perform my trick first so that you will prepare the meal happily." Mr. Xiu then told Mr. He to bring him a basin of water and he drew something on the water with his second and third fingers, saying: "Tell your wife to take this basin and wash her face, and then she has to come out and thank me in person." Mr. He readily took the basin inside and watched as his wife washed with the water. Wherever she touched with her wet hands, her former beauty returned. Grateful to Mr. Xiu, both the husband and wife came out to the living room to thank him. To their surprise, the man was gone. He must have been an immortal!

(translated by Guo Lin and others)

二十一、邓颖超致宋美龄的信

(1988 年 5 月)

庐山初识,匆匆五十年矣。山城之聚,金陵之晤,犹历历如昨。别后音讯阔绝四十余年,诚属憾事。幸友谊犹存,两心相通。每遇客从远方来,道及夫人起居,更引起怀旧之情。近闻夫人健康如常,颇感欣慰。

令姐孙夫人生前,极为思念夫人。每每言及夫人爱国情切,必将致大力于中国之统一。孙夫人手足情深,亟盼生前能与夫人一晤;曾亲笔致函夫人,然未能如愿,终成遗憾。尝读夫人之《我将再起》,思感殊多。回首当年,国难方殷,夫人致力全民抗战,促成国内团结,争取国际援助,弘扬抗日民气,救助难童伤兵,厥功至伟。今夫人年事虽高,犹时时关心国家

之强盛，民族之再起，于海峡两岸关系之缓和，亦多所推动。夫人谋国之忠，诚如令姐孙夫人所言，我极为钦佩！

环顾当今世界，风云迭起，台湾前途令人不安。今经国不幸逝世，情势更趋复杂。此间诸友及我甚为关切，亟盼夫人与当政诸公，力维安定祥和局势，并早定大计，推动国家早日统一。我方以为，只要国共两党为国家民族计，推诚相见，以平等之态度共商国事，则一切都可商量，所虑之问题均不难解决。

我亦年逾八十。今虽卸却政务繁荷，然念念不可置之者，唯国家统一一端耳。"烈士暮年，壮心不已"。我与夫人救国之途虽殊，爱国之心则同。深愿与夫人共谋我国家民族之统一，俾我中华腾飞于世界。

我与夫人交往，数十载矣。历时弥久，相知愈深。直率陈言，尚祈谅察。海天遥隔，诸希珍重。临颖神驰，期待回音。

（上面这个原文文风典雅，包含了许多四字格词语，翻译时请注意保留原文文体风格。）

译文一：

Deng Yingchao's Letter to Soong Meiling in May 1988

Two score and ten years have elapsed since our acquaintance at Mt. Lushan. Our gathering in Chongqing the mountain city and our meeting in Nanjing are still fresh in my mind as if they took place only yesterday. It is a deep regret that we had lost contact with each other for forty odd years. Yet it is a comfort to us that we still retain friendship and mutual understanding. Every time a friend comes from afar and mentions your daily life, I cannot help recalling the past. It is a great comfort to me when I hear that you are in good health.

Your honourable sister Mrs. Sun missed you very much during her lifetime. She often talked of your ardent patriotism and utter devotion to the reunification of China. Mrs. Sun always kept a sisterly affection for you and had a strong wish to have a meeting with you, for which she wrote you a letter. Yet she failed to fulfill her wish, which is a regret. I have the honour to read your book *I Shall Rise Again*, which provoked

abundant reflection in me. Looking back on the past, I remember that national calamities plagued China at that time. You made great contributions by devoting yourself to the War of Resistance Against Japan and the unity of all forces in China, by working hard for the international assistance and the morale of the Chinese people in fighting against the Japanese aggressors and by helping to rescue the refugee children and wounded soldiers. Despite the fact that you are getting on in years, you still have our national prosperity and prosperousness in mind, which helps to ease the relationship between the two sides of the Taiwan Strait. Your utter devotion to our country is just as what your honourable sister Madam Soong had described, which really and truly deserves my admiration.

The present world situation being so turbulent, the future of Taiwan has become a worrying matter. Now Jingguo has passed away, which has made the situation all the more complicated. Your friends here and I are very much concerned about it. We sincerely hope that you and all of the Taiwan government officials would do your utmost to maintain peace and harmony in the island and make your decisions as early as possible to strive for an early reunification of the Chinese nation. In our view, it is not difficult to solve the problems that we are concerned about for we can settle everything through discussion as long as Kuomintang and the Communist Party of China put the national interest above all and have consultation with each other on the basis of equality and sincerity.

I am also over eighty years old and have been relieved of my office, but I am just unable to put off my mind the reunification of our nation, which justifies the famous line from Cao Cao: "The heart of a hero in his old age is as stout as ever." Our ways to save the nation are different, but our patriotic feelings are the same. I wish that we could join our efforts for the reunification of our nation so as to turn China into a strong nation in the world.

We have had contact with each other for several decades. The passage of time has deepened our mutual understanding. Please do forgive me for my straightforwardness. We reside poles apart, and I sincerely wish you to take good care of yourself. I will always be thinking of you

and I am looking forward to your early reply.

译文二：

Deng Yingchao's Letter to Soong Meiling in May 1988

Two score and ten years have elapsed since our acquaintance at Mt. Lushan. Our gathering in Chongqing the mountain city and our meeting in Nanjing are still fresh in my mind as if they were occurences only of yesterday. It is an immense regret that we had lost contact with each other for forty odd years. Yet it is a comfort to us that we still retain friendship and mutual understanding. Every time a friend comes from afar and mentions your daily life, I cannot refrain from recalling the past. It is a supreme comfort to me when I hear that you are in good health.

Your honourable sister Mrs. Sun missed you very much during her lifetime. She often talked of your ardent patriotism and utter devotion to the reunification of China. Mrs. Sun always kept a sisterly affection for you and had a strong wish to have a meeting with you, for which she wrote you a letter. Yet she failed to fulfill her wish, which is a regret. I have the honour to peruse your book *I Shall Rise Again*, which provoked abundant reflection in me. Reviewing the past in retrospect, I remember that national calamities plagued China at that time. You made great contributions by devoting yourself to the War of Resistance Against Japan and the unity of all forces in China, by working hard for the international assistance and the morale of the Chinese people in fighting against the Japanese aggressors and by helping to rescue the refugee children and wounded soldiers. Despite the fact that you are getting on in years, you still have our national prosperity and prosperousness in mind, which helps to relax the relationship between the two sides of the Taiwan Strait. Your utter devotion to our country is just as what your honourable sister Madam Soong had described, which really and truly deserves my admiration.

The current world situation being so turbulent, the future of Taiwan has become a worrying matter. Now Jingguo has passed away, which has

made the situation all the more complicated. Your friends here and I are very much concerned about it. We sincerely hope that you and all of the Taiwan government officials would do your utmost to maintain peace and harmony in the island and make your decisions as early as possible to strive for an early reunification of the Chinese nation. In our view, it is not difficult to solve the problems that we are concerned about for we can settle everything through discussion as long as Kuomintang and the Communist Party of China put the national interest above all and have consultation with each other on the basis of equality and sincerity.

I am also over eighty years old and have been relieved of my office, but I am just unable to relieve my mind of the reunification of our nation, which justifies the famous line from Cao Cao: "The heart of a hero in his old age is as stout as ever." Our ways to save the nation are different, but our patriotic feelings are the same. I wish that we could join our efforts for the reunification of our nation so as to turn China into a strong nation in the world.

We have had contact with each other for several decades. The passage of time has deepened our mutual understanding. Please do forgive me for my straightforwardness. We reside poles apart, and I sincerely wish you to take good care of yourself. My mind is preoccupied with thoughts of you and expectation of your early reply.

译文三：

Deng Yingchao's Letter to Soong Meiling in May 1988

Two score and ten years have elapsed since our acquaintance at Mt. Lushan. Our gathering in Chongqing the Mountain City and our meeting in Nanjing the Stone City are still fresh in my mind as if they were occurences only of yesterday. Much to our regret, we had been out of correspondence for forty odd years. Yet it is a comfort to us that we still retain friendship and mutual understanding. Every time a friend comes from afar and mentions your daily life, I cannot refrain from recalling our old associations. It is a supreme comfort to me when I am informed

that you are as healthy as ever.

Your honourable sister Madam Soong missed you intensely during her lifetime. She, on many occasions, reiterated your ardent patriotism and utter devotion to the reunification of China. Madam Soong always cherished a sisterly affection for you and retained a strong aspiration to have a reunion with you, for which she wrote you a letter. Yet she failed to fulfill her wish, which is a matter for regret. I have had the honour to peruse your work *I Shall Rise Again*, which provoked abundant reflections in me. In retrospect, when national calamities plagued China, you made commendable contributions by dedicating yourself to the War of Resistance Against Japan and the unity of all forces in China, by striving for the international assistance and enhancing the morale of the Chinese people in fighting against the Japanese aggressors and by helping to succour the refugee children and wounded soldiers. Despite the fact that you are getting on in years, you still bear the prosperity of our country and the renaissance of our nation in mind, which promotes the alleviation of the relationship between the two sides of the Taiwan Strait. Your utter allegiance to our country is just as what your honourable sister Madam Soong had described, which really and truly commands my admiration.

The current world situation being so turbulent, the future of Taiwan has become a worrying matter. Jingguo's unfortunate passing away has made the situation all the more complicated. Our friends here and I are deeply concerned about it. We sincerely hope that you and all of the Taiwan government officials would do your utmost for the maintenance of peace and harmony in the island and make your decisions at an early date to strive for an early reunification of the Chinese nation. My colleagues and I hold the view that it is not difficult to solve the problems concerned for we can settle everything through consultation provided that Kuomintang and the Communist Party of China give priority to the national interest and have consultation with each other on the basis of equality and sincerity.

I am, too, over eighty years of age and have been relieved of my office. I am just unable, however, to relieve my mind of the reunification of our nation, which justifies the famous line from Cao Cao: "A

noble-hearted man retains his high aspiration even in his old age." We adopt different means to save the nation yet we harbour the same patriotic feeling. I wish that we could join our efforts for the reunification of our nation so as to revitalize China into a strong nation in the world.

It is already several decades since our acquaintance. The passage of time has deepened our mutual understanding. I beg you to forgive me for my straightforwardness and give careful consideration for my opinions. We reside poles apart, and I sincerely wish you to take good care of yourself. My mind is flooded with thoughts of you and preoccupied with expectation of your early reply.

二十二、廖承志致蒋经国的信

经国吾弟：

咫尺之隔，竟成海天之遥。南京匆匆一晤，瞬逾三十六载。幼时同袍，苏京把晤，往事历历在目。惟从长年未通音问，此诚憾事。近闻政躬违和，深为悬念。人过七旬，多有病痛，至盼善自珍摄。

三年以来，我党一再倡议贵我两党举行谈判，同捐前嫌，共竟祖国统一大业。惟弟一再声言"不接触，不谈判，不妥协"，余期期以为不可。世交深情，于公于私，理当进言，敬希诠察。

祖国和平统一，乃千秋功业。台湾终必回归祖国，早日解决对各方有利。台湾同胞可安居乐业，两岸各族人民可解骨肉分离之痛，在台诸前辈及大陆去台人员亦可各得其所，且有利于亚太地区局势稳定和世界和平。吾弟尝以"计利当计天下利，求名应求万世名"自勉，倘能于吾弟手中成此伟业，必为举国尊敬，世人推崇，功在国家，名留青史。所谓"罪人"之说，实相悖谬。局促东隅，终非久计。明若吾弟，自当了然。如迁延不决，或委之异日，不仅徒生困扰，吾弟亦将难辞其咎。再者，和平统一纯属内政。外人巧言令色，意在图我台湾，此世人所共知者。当断不断，必受其乱。愿弟慎思。

孙先生手创之中国国民党，历尽艰辛，无数先烈前仆后继，终于推翻帝制，建立民国。光辉业迹，已成定论。国共两度合作，均对国家民族作出巨大贡献。首次合作，孙先生领导，吾辈虽幼，亦知一二。再次合作，老先生主其事，吾辈身在其中，应知梗概。事虽经纬万端，但纵观全局，合则对国

家有利，分则必伤民族元气。今日吾弟在台主政，三次合作，大责难谢。双方领导，同窗挚友，彼此相知，谈之更易。所谓"投降"、"屈事"、"吃亏"、"上当"之说，实难苟同。评价历史，展望未来，应天下为公，以国家民族利益为最高准则，何发党私之论！至于"以三民主义统一中国"云云，识者皆以为太不现实，未免自欺欺人。三民主义之真谛，吾辈深知，毋须争辩。所谓台湾"经济繁荣，社会民主，民生乐利"等等，在台诸公，心中有数，亦毋庸赘言。试为贵党计，如能依时顺势，负起历史责任，毅然和谈，达成国家统一，则两党长期共存，互相监督，共图振兴中华之大业。否则，偏安之局，焉能自保。有识之士，虑已及此。事关国民党兴亡绝续，望弟再思。

近读大作，有"切望父灵能回到家园与先人同在"之语，不胜感慨系之。今老先生仍厝于慈湖，统一之后，即当迁安故土，或奉化，或南京，或庐山，以了吾弟孝心。吾弟近曾有言："要把孝顺的心，扩大为民族感情，去敬爱民族，奉献于国家。"旨哉斯言，盍不实践于统一大业！就国家民族而论，蒋氏两代对历史有所交代；就吾弟个人而言，可谓忠孝两全。否则，吾弟身后事何以自了。尚望三思。

吾弟一生坎坷，决非命运安排，一切操之在己。千秋功罪，系于一念之间。当今国际风云变幻莫测，台湾上下众议纷纭，岁月不居，来日苦短，夜长梦多，时不我与。盼弟善为抉择，未雨绸缪。"寥廓海天，不归何待？"

人到高年，愈加怀旧，如弟方便，余当束装就道，前往台北探望，并面聆诸长辈教益。"度尽劫波兄弟在，相逢一笑泯恩仇"。遥望南天，不禁神驰，书不尽言，诸希珍重，伫候复音。

老夫人前请代为问安。方良、纬国及诸侄不一。

顺祝

近祺！

廖承志

一九八二年七月二十四日

张培基译文：

A Letter to Chiang Ching-Kuo

Liao Chengzhi

July 24, 1982

Dear brother Ching-Kuo,

Who would have expected that the short distance between us should

be keeping us poles apart! It is now more than 36 years since our brief encounter in Nanjing. The days we spent together in childhood as well as later in the Soviet capital, however, are still as fresh as ever in my memory. But it's a pity indeed that we haven't heard from each other for so many years. Recently it filled me with much concern to learn of your indisposition. Men aged over seventy are liable to illness. I hope you will take good care of yourself.

For three years, we have repeatedly proposed bilateral talks between the two parties to let bygones be bygones and strive together for the great cause of national reunification. But you have time and again insisted upon having "no contact, no talks and no compromise", which I truly think inadvisable. In view of the public and personal concerns as well as the long-standing deep friendship between our two families, I feel duty-bound to offer you a word of advice for careful consideration.

The peaceful reunification of the motherland will be a great achievement to go down in history. Taiwan is bound to be reunited eventually with the motherland. An early settlement of the problem will be in the interests of all. The compatriots in Taiwan will be able to live in peace and happiness, the people of all nationalities on both sides of the Taiwan straits will be relieved of the pains of separation from their own flesh and blood, and our senior folks in Taiwan and those who formerly migrated there from the mainland will all be properly placed and provided for. And, moreover, it will contribute to the stability of Asia and the Pacific region as well as to world peace. You used to seek self-encouragement from the motto, "The interests to be considered should be the interests of all; the fame to be sought should be an everlasting fame." If you should be instrumental in bringing about the great cause of national reunification, you will certainly win esteem and praise nationwide and your meritorious service to the country will earn you a niche in the temple of fame. It is sheer absurdity to think yourself "guilty" for rendering such a service. After all, dragging out your existence in that tight eastern corner is by no means a permanent solution. This should be crystal clear to a man of your wisdom. Procrastination, hesitation or sleeping over the problem will only lead to adversity and you, my broth-

er, will hardly be able to escape censure. Moreover, peaceful reunification is entirely an internal affair of China. As is known to all, outsiders who are talking glibly against it have designs on our Taiwan. To be irresolute when a prompt decision should be taken would only spell disaster. I, therefore, would like you to think this over carefully.

After going through untold hardships during which countless revolutionaries unflinchingly laid down their lives, the Kuomintang founded by Dr. Sun Yat-sen finally overthrew the monarchy and established the republic. This has been universally recognized as a glorious achievement. The Kuomintang and the Communist Party twice cooperated and on both occasions they made tremendous contributions to the country and the nation. We know something about the first cooperation, led by Dr. Sun Yat-sen, though we were still young at that time. The second cooperation was presided over by your father and, as participants in it, we should know what it was all about. Complicated as the matter was, an overall view of the situation will show that united, the country and the nation benefit; divided, they suffer. Now, as head of the Taiwan administration, you have unshirkable responsibility for bringing about the third cooperation. Leaders from both sides will find it easier to talk the matter over since they know each other well, having formerly been schoolmates and close friends. I find it really hard for me to subscribe to those views which describe cooperation as "surrender", "humiliating", "suffering losses" or "being duped". In reviewing history or looking ahead to the future, one should be public-minded and put the interests of the country and the nation above all. Why harp on the narrow interests of a party? Such remarks as "unifying China with the Three People's Principles" are regarded by all thinking people as unrealistic, deceptive and ostrich-like. People of our generation know the true meaning of the Three People's Principles quite well and there is no need to argue about it. Neither is there any need to dwell on such assertions as Taiwan's "economic prosperity, democracy and easy livelihood", the truth of which all gentlemen in Taiwan must be quite aware of. To my mind, if you, for the sake of your party, shoulder the historic task and, going with the stream, take part in peace talks for our national reunification,

the two parties will be able to co-exist for a long time to come, supervising each other and making a common effort to revitalize China. Otherwise, content as you are with your present rule over the tight eastern corner, how can such a situation be expected to last for long? This is a question already on the minds of thinking people. It is a matter of survival or extinction for the Kuomintang and I hope you will think it over again.

Recently I was profoundly moved when I read one of your writings in which you expressed the "longing for my father's soul to return to the homeland and be among the forefathers". The remains of your father, now still temporarily placed at Cihu, shall, upon national reunification, be immediately moved to the final resting place in Fenghua, Nanjing or Lushan in fulfilment of your filial wishes. You recently said, "Filial devotion should be expanded into national devotion, which means love of the nation and dedication to the country." Well said! Why don't you apply it to the great cause of national reunification? As far as the country and the nation are concerned, you will have fulfilled the task imposed on you and your father by history; as far as you yourself are concerned, this will be an expression of both loyalty and filial piety. Otherwise how could you account for yourself after your passing away? I hope you will think more about it.

Dear brother, the frustrations marking your lifetime are by no means predestined. You yourself alone are master of your own fate. Merits and demerits to be recorded in history hinge on the decision made in a moment. The present international situation is capricious. Throughout Taiwan people of all strata are talking about their future. Time does not stay and brief is the day. A long night invites bad dreams; time and tide wait for no man. I hope you, my brother, will make a wise choice and repair the house before it rains. "Vast is the expanse of sky and water. What are you waiting for, staying away from home?"

The longing for old friends grows with age. If it suits your convenience, I will pack and go on a visit to Taibei to consult our elders. "For all the disasters the brotherhood has remained; a smile at meeting and enmity is banished." When I look south towards the distant horizon, my heart cannot help

going out to my compatriots there. No word is enough to express what I wish to say. It is hoped that you will take good care of yourself. I am looking forward to a reply from you.

Please convey my regards to your mother as well as to Fang-Liang, Wei-Kuo and the children.

Best wishes to you.

Liao Chengzhi

新华社译文：

A Letter to Chiang Ching-Kuo

Liao Chengzhi

Dear brother Ching-Kuo,

No one ever expected that a strip of water should have become so vast a distance. It is now 36 years since our brief rendezvous in Nanjing. From our childhood friendship to our chats in the Soviet capital, everything in the past is still alive in my memory. But it's unfortunate that we haven't heard from each other for so many years. Recently I was told that you are somewhat indisposed and this has caused me much concern. Men in their seventies are often afflicted with illness. I sincerely hope that you will take good care of yourself.

Over the past three years, our party has repeatedly proposed talks with your party to bury the hatchet and work jointly to accomplish the great cause of national reunification. But you have time and again announced that there should be "no contact, no talks and no compromise", which I think is inadvisable. Considering both the public interests and our close friendship which has lasted for generations, I regard it as my duty to offer some advice which I hope you will consider carefully.

The peaceful reunification of the motherland would be a great achievement to be recorded in history. Taiwan is bound to return to the embrace of the motherland eventually. An early settlement would be in the interests of all. The compatriots in Taiwan would be able to live in peace and happiness, the people of all nationalities on both sides of the

Taiwan straits would no longer have to endure the pains of separation from their kith and kin, and the elders in Taiwan and those who have moved there from the mainland would all be properly placed and provided for. And this would contribute to the stability of Asia and the Pacific region as well as to world peace. You used to spur yourself on with the axiom: "The interests to be considered should be the interests of all; the fame to be sought should be a fame that would last forever." If the great cause of reunification would be accomplished through your work, you will certainly win the esteem of the nation and the praise of all. You would be doing a meritorious service to the country and your name would be inscribed in the temple of fame. It is preposterous to regard such a service as a "guilt". After all, putting up in that tight eastern corner is not a long-term solution. This is of course quite clear to a man as intelligent as you. Hesitation, procrastination or leaving the problem to other days would only lead to difficulty and distress and you, my brother, would hardly be able to escape the blame. Moreover, peaceful reunification is entirely an internal affair of China. Those outsiders who talk glibly about it have designs on our Taiwan. This is common knowledge. When a decision needs to be made, irresolution is bound to bring trouble. I hope you will consider this carefully.

The Kuomintang founded by Dr. Sun Yat-sen endured countless hardships and finally overthrew the monarchy and established the republic; numerous revolutionaries advanced wave after wave and laid down their lives for the cause. History has recorded this as a glorious contribution. The Kuomintang and the Communist Party twice cooperated and on both occasions they made tremendous contributions to the country and the nation. We know something about the first cooperation, led by Dr. Sun Yat-sen, though we were still young at that time. The second cooperation proceeded with your father in the chair and, as participants in it, we should know what it was all about. Though the matter was as complicated as could be, an all-round view of the situation would show that cooperation is beneficial to the country and the nation while division is detrimental to them. Since you are presiding over the administration of Taiwan, you have unshirkable responsibility for the realization of co-

operation for the third time. It would be easier to talk the matter over when leaders on both sides used to be schoolmates and close friends who knew one another well. I find it really hard for me to subscribe to those views which describe cooperation as "surrender", "humiliating", "suffering losses" or "being duped". In reviewing history or looking forward to the future, one should bear in mind the public interests of the country and the nation, and use this as the supreme criterion, instead of basing oneself on a party's selfish interests. Such talks as "reunifying China with the Three People's Principles" are regarded by all sensible people as unrealistic, deceptive and self-deceiving. People of our generation know the true meaning of the Three People's Principles quite well and there is no need to argue about it. Neither is there any need to dwell on such assertions as Taiwan's "economic prosperity, democracy and easy livelihood", the truth of which the venerable gentlemen in Taiwan know clearly. For the sake of your party, I would think that if you would take up the historical responsibility and resolutely take part in peace talks to accomplish national reunification as required by time and tide, the two parties would be able to co-exist for a long time to come, supervising each other while joining in glorious efforts to revitalize China. Otherwise how could the situation existing in that small corner be maintained for long? This is a question those who are sensible are already turning over in their minds. It involves the survival and development of the Kuomintang and I hope you will think it over again.

I recently read one of your writings in which you expressed "fervent hopes that my father's soul would be able to return to the homeland and be reunited with the forefathers". I was overwhelmed with emotion when I read this. The remains of your father are still placed temporarily at Cihu. After reunification, they should be moved back and buried in the native soil in Fenghua, Nanjing or Lushan in fulfilment of your filial wishes. You recently said, "Filial devotion should be expanded into national devotion, which means love of the nation and dedication to the country." This is an excellent statement. Why don't you apply it to the great cause of national reunification? As far as the country and the nation are concerned, this would be an answer of the two generations of

the Chiangs to history; as far as you yourself are concerned, this would be an expression of both loyalty and filial piety. Otherwise how could you account for yourself after your passing away? It is hoped that you would think more about it.

Dear brother! Your life has been marked by frustrations, which should not be attributed to fate. Everything depends on yourself. The good and ill to be judged in the next thousand years hinges on the decision made in a moment. The present international situation is capricious. Throughout Taiwan people of all strata are talking about their future. Time does not stay and brief is the day. A long night is fraught with dreams; time does not wait for us. I hope you, my brother, would be good at making the choice and repair the house before it rains. "Vast is the expanse of sky and water. What are you waiting for, staying away from home?"

The longing for old friends grows with age. If it is convenient to you, I would pack and set out for a visit to Taibei to seek enlightenment from our elders. "For all the disasters the brotherhood has remained; a smile at meeting and enmity is banished." When I look towards the distant southern sky, my heart is already there. No word is enough to express what I wish to say. It is hoped that you will take good care of yourself. I am waiting impatiently for a reply.

Please convey my regards to your mother as well as to Fang-Liang, Wei-Kuo and the children.

Best wishes to you.

Liao Chengzhi
July 24, 1982

第九章　译者的风格

每个学习翻译的人都应该研究和学习优秀翻译家的翻译风格。最好的办法是把他们的翻译风格同其他翻译家的翻译风格进行比较。本章选录了我国当代著名的翻译家杨宪益、戴乃迭夫妇(Yang Xianyi and Gladys Yang)、王佐良教授、许渊冲教授所翻译的代表作，把他们的译作同其他翻译家对同一个原著的翻译进行比较，而且选择了许多不同的比较对象。

杨氏夫妇、王佐良教授、许渊冲教授在翻译风格上各具特色，杨氏夫妇"忠实、清晰"的翻译风格、王佐良教授"古朴、典雅"的汉语译文以及"地道、流畅"的英语译文、许渊冲教授"意美、形美、音美"的诗歌翻译都给读者留下了极其深刻的印象，我们希望大家通过对本章中译者风格的学习研究，总结自己的体会，得出自己的结论，明确自己的努力方向，并经过大量有的放矢的翻译实践树立起自己的翻译风格，为实现"青出于蓝而胜于蓝"的远大目标而不懈努力。

一、杨宪益、戴乃迭翻译风格研究

(一) 阿Q逞强(《阿Q正传》节选)

鲁　迅　著

阿Q将衣服摔在地上，吐一口唾沫，说：

"这毛虫！"

"癞皮狗，你骂谁？"王胡轻蔑的抬起眼来说。

阿Q近来虽然比较的受人尊敬，自己也更高傲些，但和那些打惯的闲人们见面还胆怯，独有这回却非常武勇了。这样满脸胡子的东西，也敢出言无状么？

"谁认便骂谁！"他站起来，两手叉在腰间说。

"你的骨头痒了么?"王胡也站起来,披上衣服说。

阿Q以为他要逃了,抢进去就是一拳。这拳头还未达到身上,已经被他抓住了,只一拉,阿Q跄跄踉踉的跌进去,立刻又被王胡扭住了辫子,要拉到墙上照例去碰头。

"'君子动口不动手'!"阿Q歪着头说。

王胡似乎不是君子,并不理会,一连给他碰了五下,又用力的一推,至于阿Q跌出六尺多远,这才满足的去了。

杨宪益、戴乃迭译文:

The True Story of Ah Q (An Excerpt)

by *Lu Xun*

Ah Q flung his jacket on the ground, spat, and swore, "Hairy worm!"

"Mangy dog, who are you calling names?" Whiskers Wang looked up contemptuously.

Although the relative respect accorded him in recent years had increased Ah Q's pride, he was still rather timid when confronted by those loafers accustomed to fighting. But today he was feeling exceptionally pugnacious. How dare a hairy-cheeked creature like this insult him?

"If the cap fits wear it," he retorted, standing up and putting his hands on his hips.

"Are your bones itching?" demanded Whiskers Wang, standing up too and draping his jacket over his shoulders.

Thinking that the fellow meant to run away, Ah Q lunged forward to punch him. But before his fist reached the target, his opponent seized him and gave him a tug which sent him staggering. Then Whiskers Wang seized his queue and started dragging him towards the wall to knock his head in the time-honoured manner.

"'A gentleman uses his tongue but not his hands!' " protested Ah Q, his head on one side.

Apparently Whiskers Wang was no gentleman, for without paying

the slightest attention to what Ah Q said he knocked his head against the wall five times in succession, then with a great push shoved him two yards away, after which he walked off in triumph.

港版译文：

The True Story of Ah Q (An Excerpt)

by *Lu Xun*

Ah Q flung his garment on the ground and after expectorating shouted: "Worm!"

"Mangy-hided dog, whom are you cursing?" sneered Wang-hu, lifting his eyes disdainfully.

In spite of the fact that of late Ah Q had, as compared with former times, received more respect from people and had become a least bit more vain and self-respecting, still in dealing with ordinary folk, who were accustomed to fighting, he was humble and meek, but on this occasion he waxed exceedingly bold. This creature, Wang-hu, with a cheek full of whiskers, would he dare to say anything disrespectful?

"The one who answers me is the one to be reviled!" cried Ah Q, with his arms akimbo.

"Do your bones ache for a thrashing?" queried Wang-hu, also jumping to his feet and throwing on his coat.

Ah Q thought that his opponent was about to flee, and rushing upon him, raised his fist to cuff him, but before his fist had reached Wang-hu's body, the latter had grasped it and with one yank sent Ah Q sprawling. On the instant, his queue was seized by Wang-hu; he was dragged to the wall, where, as was the custom, his head was knocked.

"The superior man moves only his mouth and not his hand!" shouted Ah Q, with his head twisted to one side.

But Wang-hu did not seem to be a superior man and, what was more, took no notice of those words, but bumped Ah Q's head against the wall five times. He then used the utmost of his strength and gave him

one push which sent him tumbling over a distance of six feet. It was then that Wang-hu walked away satisfied.

（二）孔明借箭（《三国演义》节选）

罗贯中 著

第四十六回 用奇谋孔明借箭 献密计黄盖受刑

次日，聚众将于帐下，教请孔明议事。孔明欣然而至。坐定，瑜问孔明曰："即日将与曹军交战，水路交兵，当以何兵器为先？"孔明曰："大江之上，以弓箭为先。"瑜曰："先生之言，甚合愚意。但今军中正缺箭用，敢烦先生监造十万枝箭，以为应敌之具。此系公事，先生幸勿推却。"孔明曰："都督见委，自当效劳。敢问十万枝箭，何时要用？"瑜曰："十日之内，可完办否？"孔明曰："操军即日将至，若候十日，必误大事。"瑜曰："先生料几日可完办？"孔明曰："只消三日，便可拜纳十万枝箭。"瑜曰："军中无戏言。"孔明曰："怎敢戏都督！愿纳军令状：三日不办，甘当重罚。"瑜大喜，唤军政司当面取了文书，置酒相待曰："待军事毕后，自有酬劳。"孔明曰："今日已不及，来日造起。至第三日，可差五百小军到江边搬箭。"饮了数杯，辞去。鲁肃曰："此人莫非诈乎？"瑜曰："他自送死，非我逼他。今明白对众要了文书，他便两胁生翅，也飞不去。我只分付军匠人等，教他故意迟延，凡应用物件，都不与齐备。如此，必然误了日期。那时定罪，有何理说？公今可去探他虚实，却来回报。"

肃领命来见孔明。孔明曰："吾曾告子敬，休对公瑾说，他必要害我。不想子敬不肯为我隐讳，今日果然又弄出事来。三日内如何造得十万箭？子敬只得救我！"肃曰："公自取其祸，我如何救得你？"孔明曰："望子敬借我二十只船，每船要军士三十人，船上皆用青布为幔，各束草千余个，分布两边。吾别有妙用。第三日包管有十万枝箭。只不可又教公瑾得知。若彼知之，吾计败矣。"肃允诺，却不解其意。回报周瑜，果然不提起借船之事，只言："孔明并不用箭竹、翎毛、胶漆等物，自有道理。"瑜大疑曰："且看他三日后如何回复我！"

却说鲁肃私自拨轻快船二十只，各船三十余人，并布幔束草等物，尽皆齐备，候孔明调用。第一日却不见孔明动静；第二日亦只不动。至第三日四更时分，孔明密请鲁肃到船中。肃问曰："公召我来何意？"孔明曰：

“特请子敬同往取箭。”肃曰：“何处去取?”孔明曰：“子敬休问，前去便见。”遂命将二十只船，用长索相连，径望北岸进发。是夜大雾漫天，长江之中，雾气更甚，对面不相见。孔明促舟前进，果然是好大雾。当夜五更时候，船已近曹操水寨。孔明教把船只头西尾东，一带摆开，就船上擂鼓呐喊。鲁肃惊曰：“倘曹兵齐出，如之奈何?”孔明笑曰：“吾料曹操于重雾中必不敢出。吾等只顾酌酒取乐，待雾散便回。”

却说曹寨中，听得擂鼓呐喊，毛玠、于禁二人慌忙飞报曹操。操传令曰：“重雾迷江，彼军忽至，必有埋伏，切不可轻动。可拨水军弓弩手乱箭射之。”又差人往旱寨内唤张辽、徐晃各带弓弩军三千，火速到江边助射。比及号令到来，毛玠、于禁怕南军抢入水寨，已差弓弩手在寨前放箭；少顷，旱寨内弓弩手亦到，约一万余人，尽皆向江中放箭：箭如雨发。孔明教把船吊回，头东尾西，逼近水寨受箭，一面擂鼓呐喊。待至日高雾散，孔明令收船急回。二十只船两边束草上，排满箭枝。孔明令各船上军士齐声叫曰：“谢丞相箭!”比及曹军寨内报知曹操时，这里船轻水急，已放回二十余里，追之不及。曹操懊悔不已。

杨宪益、戴乃迭(Gladys Yang)译文：

The Three Kingdoms

by *Luo Guanzhong*

An Excerpt from Chapter 46
By a Ruse Zhuge Liang Borrows Arrows
Huang Gai Proposes a Stratagem and Is Beaten

The next day Zhou Yu assembled his officers and summoned Zhuge Liang to a council. The latter went there cheerfully, and after they had taken seats Zhou Yu asked, “What arms are most important in naval fighting? We shall be engaging the forces of Cao Cao soon.”

“On the river, arrows are best,”said Zhuge Liang.

“I agree with you. But we are rather short of arrows. Would you undertake to supply a hundred thousand for our next fight? Since this is for the common good, I am sure you won’t refuse!”

“I shall certainly do my best to carry out your orders,”said Zhuge

Liang. "May I ask when you want the arrows?"

"Could you have them ready in ten days?"

"The enemy may be here any time. Ten days would be too late."

"In that case how long do you think you will need?"

"In three days I can give you a hundred thousand arrows."

"We don't appreciate jokes in the army!"said Zhou Yu.

"How dare I joke with you, commander?"protested Zhuge Liang. "Give me a written order. If I haven't done the job in three days, I am willing to accept any punishment."

In high good humour Zhou Yu ordered his adjutant to draw up an order forthwith. Then he drank to Zhuge Liang's success and said, "When this task is completed, you will be rewarded."

"It is too late to start today. I will start tomorrow,"said Zhuge Liang. "Three days from tomorrow you can send five hundred men to the river bank to fetch the arrows."After drinking a few more cups he took his leave.

"Do you think he is up to some trick?"asked Lu Su.

"I think he has signed his own death warrant,"said Zhou Yu. "I didn't push him into this. He asked for that formal order before the whole council. Even if he sprouts wings he can hardly escape this time. I shall just tell the workmen to hold things up and not supply him with the material he needs, so that of course he can't produce the arrows. Then, when I condemn him, no one can protest. Go and see what he's doing now and keep me informed."

So off went Lu Su to see Zhuge Liang, who said, "I asked you not to let Zhou Yu know or he would kill me. But you couldn't hold your tongue, and now I'm in trouble. How am I to make a hundred thousand arrows in three days? You must come to my rescue."

"You brought this on yourself,"replied Lu Su. "How can I help you?"

"I want the loan of twenty boats, each manned by thirty men. All the boats should have black cloth curtains and a thousand bundles of straw lashed to both sides. I shall make good use of them. On the third day I promise to deliver the arrows. But on no account tell Zhou Yu, or

my plan will fall through."

Although Lu Su was puzzled, when he went back to Zhou Yu he did not mention the boats. He said only that Zhuge Liang had not asked for bamboo, feathers, glue or varnish, but had some other way of producing arrows.

Zhou Yu was puzzled too but simply said, "Well, we'll see what he has to say in three days' time."

Lu Su quietly prepared twenty fast ships each manned by more than thirty men, as well as the curtains and straw. The first and second days, Zhuge Liang made no move. Before dawn on the third day at about the fourth watch, he secretly invited Lu Su to his boat. When asked the reason he said, "I want you to come with me to fetch those arrows."

"Where from?"

"Don't ask that. You will see."

Then Zhuge Liang had the twenty ships fastened together with a long rope and made them row towards the north bank. The night was foggy and mist lay so thick on the river that men face to face could hardly see each other. He urged the ships forward till by the fifth watch they were close to Cao Cao's camp, then they were ordered to form a line with their prows to the west, while the crews beat drums and raised a mighty clamour.

Lu Su was alarmed and asked, "What if the enemy attacks?"

Zhuge Liang said with a laugh, "I doubt if Cao Cao will come out in this heavy fog. Let us pass the time pleasantly drinking and go back when the fog lifts."

When Cao Cao's troops heard the clamour and beating of drums, Mao Jie and Yu Jin hurried to report to their chief. His orders were, "If their fleet has arrived in a heavy fog like this, they must be up to some trick. Don't do anything rash. Get the bowmen in your fleet to shoot at them."He also sent orders to Zhang Liao and Xu Huang to take three thousand archers from their army to the bank at once to help the marines. By the time this order was delivered, the admirals had already ordered bowmen to let fly their arrows to prevent the men of Wu from attacking their camp. Soon a host of army archers also arrived, and all

shot together at the river. Arrows fell like rain. Then Zhuge Liang made his crews turn so that their prows pointed east and go closer to the camp so that more arrows might hit them, while they went on sounding drums and raising a din. When the sun rose and the mist began to scatter, he gave orders for a speedy return. By then the straw on all the boats was bristling with arrows, and Zhuge Liang ordered the crews to shout, "Thank you, Cao Cao, for your arrows!" By the time this was reported to Cao Cao, the swift light boats were more than twenty *li* downstream, and it was impossible to overtake them. Cao Cao was sorry, but there was no help for it.

罗慕士(Moss Roberts)译文：

Three Kingdoms

by *Luo Guanzhong*

An Excerpt from Chapter 46
Kongming Borrows Cao Cao's Arrows Through a Ruse;
Huang Gai Is Flogged Following a Secret Plan

The next day Zhou Yu gathered his generals together and summoned Kongming, who came eagerly. At the assembly Zhou Yu asked him, "When we engaged Cao Cao in battle on the river routes, what should be the weapon of choice?" "On the Great River, bow and arrow," Kongming replied. "My view precisely, sir," Zhou Yu said. "But we happen to be short of arrows. Dare I trouble you, sir, to undertake the production of one hundred thousand arrows to use against the enemy? Please favor us with your cooperation in this official matter." "Whatever task the chief commander assigns, I shall strive to complete," replied Kongming. "But may I ask by what time you will require them?" "Can you finish in ten days?" asked Zhou Yu. "Cao's army is due at any moment," said Kongming. "If we must wait ten days, it will spoil everything." "How many days do you estimate you need, sir?" said Zhou Yu. "With all respect, I will deliver the arrows in three days,"

Kongming answered. "There is no room for levity in the army," Zhou Yu snapped. "Dare I trifle with the chief commander?" countered Kongming. "I beg to submit my pledge under martial law: if I fail to finish in three days' time, I will gladly suffer the maximum punishment."

Elated, Zhou Yu had his administrative officer publicly accept the document. He then offered Kongming wine, saying, "You will be well rewarded when your mission is accomplished." "It's too late to begin today," said Kongming. "Production begins tomorrow. On the third day send five hundred men to the river for the arrows." After a few more cups, he left. Lu Su said to Zhou Yu, "This man has to be deceiving us." "He is delivering himself into our hands!" replied Zhou Yu. "We did not force him. Now that he has publicly undertaken this task in writing, he couldn't escape if he sprouted wings. Just have the artisans delay delivery of whatever he needs. He will miss the appointed time; and when we fix his punishment, what defense will he be able to make? Now go to him again and bring me back news."

Lu Su went to see Kongming. "Didn't I tell you not to say anything?" Kongming began. "He is determined to kill me. I never dreamed you would expose me. And now today he actually pulled this trick on me! How am I supposed to produce one hundred thousand arrows in three days? You have to save me!" "You brought this on yourself," said Lu Su. "How can I save you?" "You must lend me twenty vessels," Kongming went on, "with a crew of thirty on each. Lined up on either side of each vessel I want a thousand bundles of straw wrapped in black cloth. I have good use for them. I'm sure we can have the arrows on the third day. But if you tell Zhou Yu this time, my plan will fail." Lu Su agreed, though he had no idea what Kongming was up to, and reported back to Zhou Yu without mentioning the boats: "Kongming doesn't seem to need bamboo, feathers, glue, or other materials. He seems to have something else in mind." Puzzled, Zhou Yu said, "Let's see what he has to say after three days have gone by."

Lu Su quietly placed at Kongming's disposal all he had requested. But neither on the first day nor on the second did Kongming make any

move. On the third day at the fourth watch he secretly sent for Lu Su. "Why have you called me here?" Lu Su asked. "What else? To go with me to fetch the arrows," Kongming replied. "From where?" inquired Lu Su. "Ask no questions," said Kongming. "Let's go; you'll see." He ordered the boats linked by long ropes and set out for the north shore.

That night tremendous fogs spread across the heavens, and the river mists were so thick that even face-to-face people could not see each other. Kongming urged his boats on into the deep fog. By the fifth watch Kongming's little convoy was nearing Cao Cao's river base. The vessels advanced in single file, their prows pointed west. The crews began to roar and pound their drums. Lu Su was alarmed. "What if they make a sally?" he asked. Kongming smiled and replied, "I'd be very surprised if Cao Cao plunged into this fog. Let's pour the wine and enjoy ourselves. We'll go back when the fog lifts."

As the clamor reaches Cao Cao's camp, the new naval advisers Mao Jie and Yu Jin sent reports at once. Cao Cao issued an order: "The fog has made the river invisible. This sudden arrival of enemy forces must mean an ambush. I want absolutely no reckless movements. Let the archers and crossbowmen, however, fire upon the enemy at random." He also sent a man to his land headquarters calling for Zhang Liao and Xu Huang to rush an extra three thousand crossbowmen to the shore. By the time Cao's order reached Mao Jie and Yu Jin, their men had already begun shooting for fear the southerners would penetrate their camp. Soon, once the marksmen from the land camp had joined the battle, ten thousand men were concentrating their shots toward the river. The shafts came down like rain.

Kongming ordered the boats to reverse direction and press closer to shore to receive the arrows while the crews continued drumming and shouting. When the sun climbed, dispersing the fog, Kongming ordered the boats to hurry homeward. The straw bundles bristled with arrow shafts, for which Kongming had each crew shout in unison: "Thanks to the prime minister for the arrows!" By the time this was reported to Cao Cao, the light craft, borne on swift currents, were twenty *li* downriver,

beyond overtaking. Cao Cao was left with the agony of having played the fool.

（三）悟空借扇（《西游记》节选）

吴承恩　著

第五十九回　唐三藏路阻火焰山　孙行者一调芭蕉扇

行者辞了灵吉，驾筋斗云，径返翠云山，顷刻而至。使铁棒打着洞门叫道："开门！开门！老孙来借扇子使使哩！"慌得那门里女童即忙来报："奶奶，借扇子的又来了！"罗刹闻言，心中悚惧道："这泼猴真有本事！我的宝贝，扇着人，要去八万四千里，方能停止；他怎么才吹去就回来也？这番等我一连扇他两三扇，教他找不着归路！"急纵身，结束整齐，双手提剑，走出门来道："孙行者！你不怕我，又来寻死！"行者笑道："嫂嫂勿得惛吝，是必借我使使。保得唐僧过山，就送还你。我是个志诚有余的君子，不是那借物不还的小人。"

罗刹又骂道："泼猢狲！好没道理，没分晓！夺子之仇，尚未报得；借扇之意，岂得如心！你不要走！吃我老娘一剑！"大圣公然不惧，使铁棒劈手相迎。他两个往往来来，战经五七回合，罗刹女手软难轮，孙行者身强善敌。他见事势不谐，即取扇子，望行者扇了一扇，行者巍然不动。行者收了铁棒，笑吟吟的道："这番不比那番！任你怎么扇来，老孙若动一动，就不算汉子！"那罗刹又扇两扇，果然不动。罗刹慌了，急收宝贝，转回走入洞里，将门紧紧关上。

行者见他闭了门，却就弄个手段，拆开衣领，把定风丹噙在口中，摇身一变，变作一个蟭虫儿，从他门隙处钻进。只见罗刹叫道："渴了！渴了！快拿茶来！"近侍女童，即将香茶一壶，沙沙的满斟一碗，冲起茶沫漕漕。行者见了欢喜，嘤的一翅，飞在茶沫之下。那罗刹渴极，接过茶，两三气都喝了。行者已到他肚腹之内，现原身厉声高叫道："嫂嫂，借扇子我使使！"罗刹大惊失色，叫："小的们，关了前门否？"俱说："关了。"他又说："既关了门，孙行者如何在家里叫唤？"女童道："在你身上叫哩。"罗刹道："孙行者，你在那里弄术哩？"行者道："老孙一生不会弄术，都是些真手段，实本事，已在尊嫂尊腹之内耍了，已见其肺肝矣。我知你也饥渴了，我先送你个坐碗儿解渴！"却就把脚往下一登。那罗刹小腹之中，疼痛难禁，坐于地下叫

苦。行者道:"嫂嫂休得推辞,我再送你个点心充饥!"又把头往上一顶。那罗刹心痛难禁,只在地上打滚,疼得他面黄唇白,只叫"孙叔叔饶命!"

行者却才收了手脚道:"你才认得叔叔么?我看牛大哥情上,且饶你性命。快将扇子拿来我使使。"罗刹道:"叔叔,有扇!有扇!你出来拿了去!"行者道:"拿扇子我看了出来。"罗刹即叫女童拿一柄芭蕉扇,执在旁边。行者探到喉咙之上见了道:"嫂嫂,我既饶你生命,不在腰肋之下搠个窟窿出来,还自口出。你把口张三张儿。"那罗刹果张开口。行者还作个蠓虫,先飞出来,叮在芭蕉扇上。那罗刹不知,连张三次,叫:"叔叔出来罢。"行者化原身,拿了扇子,叫道:"我在此间不是?谢借了!谢借了!"拽开步,往前便走。小的们连忙开了门,放他出洞。

杨宪益、戴乃迭(Gladys Yang)译文:

Pilgrimage to the West

by *Wu Cheng'en*

An Excerpt from Chapter 59
Tripitaka Is Stopped by the Flaming Mountain
Monkey Tries to Get the Palm-Leaf Fan

So Monkey left Ling Ji and somersaulted through the clouds straight back to the Mountain of Emerald Clouds, arriving there in next to no time. He banged on the gate with his iron staff and shouted, "Open up! Open up! I've come to borrow the fan."

The panic-stricken maid inside rushed to report to her mistress, "That man is back again to borrow the fan!"

Alarmed to hear this, Rakshasa thought, "That wretched ape certainly knows a trick or two! My treasure fans men eighty-four thousand *li* without stopping. How did he manage to get back so soon? This time I'll wave my fan at him two or three times, so that he can't find his way back."

She hastily got up, buckled on her armour and picked up her two swords. Reaching the gate she shouted, "So you aren't afraid of me, Monkey! You've come back to be killed."

Monkey laughed. "Don't be so mean, sister! You must lend it to me. After I've helped my master Tripitaka to cross the mountain, I'll send it back without fail. I'm a very honest gentleman, not one of those fellows who never returns what he borrows."

"You scoundrelly baboon! The idea!"swore Rakshasa. "What impudence! You haven't yet paid for taking away my son, and now you want to borrow my fan — not likely! Stand your ground and have a taste of my swords."

Monkey, no whit dismayed, parried with his staff. After six or seven clashes, Rakshasa's arms were tired while Monkey was still vigorous and invincible. Since the battle was going against her, Rakshasa took out her fan and waved it at him, but Monkey stood immovable as a rock. Putting away his staff he said with a smile, "This time things have changed. Fan as hard as you please. If I budge, I'm no true man."

She fanned again and yet again, but sure enough Monkey did not move. Then Rakshasa lost her head and putting away her magic fan turned and fled into the cave, making fast the gate behind her.

When Monkey saw that she had closed the gate, he decided to play a trick. Having taken the wind-calming pill from his collar and put it in his mouth, he transformed himself into a tiny gnat and squeezed through a crack in the gate. He heard Rakshasa call,"I'm thirsty. Hurry up and bring the tea!" Then the maid attending her brought a pot of fragrant tea and poured out a full bowl with bubbles on top. In high spirits, Monkey swooped to hide under the bubbles. Since Rakshasa was parched she drained the bowl in two gulps and Monkey found himself inside her belly, where he resumed his own form. Then he called at the top of his voice,"Sister, lend me your fan!"

Pale with fright, Rakshasa asked her maids if the gate was locked. Assured that it was, she said,"If the gate is locked, how do I hear Monkey shouting inside my room?"

The maids told her,"His voice is coming from inside you, madam."

Rakshasa demanded,"What magic are you up to, Monkey?"

"I have never worked magic in all my life,"said Monkey. "This is genuine honest skill. I am enjoying myself in your honourable belly and

may now say I know you inside out. I find you are hungry and thirsty, so here's a bowl of tea for you."With that he stamped so hard that Rakshasa felt an excruciating pain in her belly and fell groaning to the ground. "Don't stand on ceremony, sister!" Monkey continued. "Here's some cake to stay your hunger." And he butted with his head till she felt an excruciating pain in her chest. She rolled on the ground, her face waxen and her lips white, screaming,"Spare me, brother! Spare me!"

At that Monkey stopped plaguing her and said,"So now you recognize your brother-in-law, eh? For the sake of Brother Ox I'll spare your life. Hurry up and give me the fan."

"I will, I will, brother! Come out and take it."

"You must show me the fan before I'll come out."

Rakshasa told a maid to fetch the palm-leaf fan and Monkey saw it from her throat. He said,"Since I'm sparing you, sister, so as not to make a hole in your belly I'll come out through your mouth. Open your mouth three times."

As she complied, Monkey flew out in the form of a gnat to alight on the palm-leaf fan. Not knowing this, Rakshasa went on opening her mouth and calling,"Come out, brother!"

Then Monkey resumed his true shape and picked up the fan. "Here I am!"he cried. "Thanks for the loan!" He strode off, while the maids hastened to open the gate and let him out.

詹纳尔(W.J.F. Jenner)译文:

Journey to the West

by *Wu Cheng'en*

An Excerpt from Chapter 59
Sanzang's way is blocked at the Fiery Mountains;
Monkey first tries to borrow the plantain fan

Taking his leave of Lingji Monkey rode his somersault cloud straight back to Mount Turquoise Cloud and was there in a moment. "Open up,

open up!" he shouted, hammering on the doors with his iron cudgel. "Monkey's here to borrow the fan."This so alarmed the servant girl inside the doors that she ran back and reported,"Your Highness, he's here to borrow the fan again." The news frightened Raksasi, who thought, "That damned monkey really has got some powers. If I fan anyone else with my treasure they go 27,000 miles before stopping. How can he be back so soon after being blown away? This time I'll fan him two or three times and he'll never be able to find his way back here." She sprang to her feet, tied all her armour firmly on, and went out of the cave with her swords in her hands shouting,"Sun the Novice, aren't you afraid of me? Why have you come back here to get yourself killed?" "Don't be so stingy, sister-in-law,"said Monkey with a smile."You've got to lend me it. I'll bring it back as soon as I've escorted the Tang Priest across the Fiery Mountains. I give you my word as a gentleman. I'm not the sort of low creature who borrows things but doesn't give them back."

"Damned macaque,"Raksasi shouted back."You're outrageous, and you understand nothing. I've got to avenge the loss of my son, so how could I possibly be prepared to lend you my fan? Clear off if you don't want a taste of my sword." The Great Sage, not at all afraid, struck back at her hands with his iron cudgel, and the two of them fought six or seven rounds. By then Raksasi's arms were becoming too tired to wield the swords, while Brother Monkey was feeling strong and fighting well. Seeing that the balance of the fight was tilting against her, Raksasi took out the fan and fanned it once in Monkey's direction. He stood unmoved, put his iron cudgel away, and said with a chuckle,"This time it's different. Fan as much as you like. If I move an inch I'm no man." She fanned twice more and still he did not move. By now she was so alarmed that she put her pride and joy away at once, went straight back into the cave, and shut the doors firmly.

When Monkey saw this he used magic. He tore the lapel of his tunic open, put the Wind-fixing Pill in his mouth, shook himself, turned into the tiniest of insects, and squeezed in through the crack between the doors, where he saw Raksasi shouting,"I'm thirsty, I'm thirsty. Quick, bring me some tea."The servant girl who attended her fetched a pot of

the best tea and poured a large cup of it so noisily that the surface was frothy. Monkey was delighted. With a quiet buzz of his wings he flew under the froth. Raksasi was so parched that she drained the tea in two gulps.

Once inside her stomach Monkey reverted to his own form and shouted at the top of his voice, "Sister-in-law, lend me the fan." Raksasi went pale with shock. "Little ones," she called to her underlings, "are the front doors shut?" "Yes," they all said. "If the doors are shut then how can Sun the Novice be inside the cave and shouting?" she asked. "He's shouting from inside you," the servant girl replied. "Where are you playing your conjuring tricks, Sun the Novice?" Raksasi asked. "I've never been able to do conjuring tricks in all my life," Monkey replied. "My magic and my powers are all real. I'm fooling around in your own insides, good sister-in-law. I've just seen your lungs and your liver. I know you're very hungry and thirsty, so I'll give you a bowlful to quench your thirst." With that he stamped his foot, giving Raksasi an unbearable cramp in her stomach that left her sitting groaning on the floor. "Don't try to say no, sister-in-law," Monkey then said. "I'm giving you a pastry in case you're hungry." He butted upwards, causing such a violent heart pain that she could only roll around on the ground, her face sallow and her lips white from agony. "Spare me, brother-in-law, spare me," was all she could say.

Only then did Monkey stop hitting and kicking. "So you call me brother-in-law now, do you?" he said. "I'll spare your life for my brother Bull's sake. Get me the fan, and quick." "You shall have it, brother-in-law, you shall have it," she said. "Come out and get it." "Fetch it and show it to me," Monkey said. She told the servant girl to fetch a plantain fan and stand holding it beside her. Monkey poked his head up her throat to see it and said, "As I'm sparing your life, sister-in-law, I won't smash my way out under your ribs. I'll come out through your mouth. Open wide three times." With that Raksasi opened her mouth and Monkey turned back into the tiny insect to fly out and alight on the fan. Not realizing what had happened Raksasi went on to open her mouth twice more. "Come out, brother-in-law," she said. Monkey turned back into

himself, took the fan, and said, "Here I am. Thanks for the loan." With that he strode forward while the underlings opened the doors to let him out of the cave.

（四）宝玉诉衷肠（《红楼梦》节选之一）

曹雪芹　著

第二十八回　蒋玉菡情赠茜香罗　薛宝钗羞笼红麝串

这里宝玉悲恸了一回，忽然抬头不见了黛玉，便知黛玉看见他躲开了，自己也觉无味，抖抖土起来，下山寻归旧路，往怡红院来。可巧看见林黛玉在前头走，连忙赶上去，说道："你且站住。我知你不理我，我只说一句话，从今后撂开手。"林黛玉回头看见是宝玉，待要不理他，听他说"只说一句话，从此撂开手"，这话里有文章，少不得站住说道："有一句话，请说来。"宝玉笑道："两句话，说了你听不听？"黛玉听说，回头就走。宝玉在身后面叹道："既有今日，何必当初！"林黛玉听见这话，由不得站住，回头道："当初怎么样？今日怎么样？"宝玉叹道："当初姑娘来了，那不是我陪着顽笑？凭我心爱的，姑娘要，就拿去；我爱吃的，听见姑娘也爱吃，连忙干干净净收着等姑娘吃。一桌子吃饭，一床上睡觉。丫头们想不到的，我怕姑娘生气，我替丫头们想到了。我心里想着：姊妹们从小儿长大，亲也罢，热也罢，和气到了儿，才见得比人好。如今谁承望姑娘人大心大，不把我放在眼睛里，倒把外四路的（注：指血缘关系疏远的亲戚。）什么宝姐姐凤姐姐的放在心坎儿上，倒把我三日不理四日不见的。我又没个亲兄弟亲姊妹。——虽然有两个，你难道不知道是和我隔母的？我也和你似的独出，只怕同我的心一样。谁知我是白操了这个心，弄的有冤无处诉！"说着不觉滴下眼泪来。

杨宪益、戴乃迭（Gladys Yang）译文：

A Dream of Red Mansions

by *Cao Xueqin*

An Excerpt from Chapter 28

Jiang Yuhan Gives a New Friend a Scarlet Perfumed Sash

Baochai Bashfully Shows Her Red Bracelet Scented with Musk

When Baoyu recovered sufficiently to look up she had gone, obviously to avoid him. Getting up rather sheepishly, he dusted off his clothes and walked down the hill to make his way back again to Happy Red Court. Catching sight of Daiyu ahead, he overtook her.

"Do stop!" he begged. "I know you won't look at me, but let me just say *one* word. After that we can part company for good."

Daiyu glanced round and would have ignored him, but was curious to hear this "*one* word," thinking there must be something in it. She came to a halt.

"Out with it."

Baoyu smiled.

"Would you listen if I said two words?" he asked.

At once she walked away.

Baoyu, close behind her, sighed.

"Why are things so different now from in the past?"

Against her will she stopped once more and turned her head.

"What do you mean by 'now' and the 'past'?"

Baoyu heaved another sigh.

"Wasn't I your playmate when you first came?" he demanded. "Anything that pleased me was yours, cousin, for the asking. If I knew you fancied a favorite dish of mine, I put it away in a clean place till you came. We ate at the same table and slept on the same bed. I took care that the maids did nothing to upset you; for I thought cousins growing up together as such good friends should be kinder to each other than anyone else. I never expected you to grow so proud that now you have no use for me while you're so fond of outsiders like Baochai and Xifeng. You ignore me or cut me for three or four days at a time. I've no brothers or sisters of my own — only two by a different mother, as well you know. So I'm an only child like you, and I thought that would make for an affinity between us. But apparently it was no use my hoping for that. There's nobody I can tell how unhappy I am." With that, he broke down again.

大卫·霍克斯(David Hawkes)译文：

The Story of the Stone

by *Cao Xueqin*

An Excerpt from Chapter 28
A crimson cummerbund becomes a pledge of friendship
And a chaplet of medicine-beads becomes
a source of embarrassment

By the time Baoyu's weeping was over, Daiyu was no longer there. He realized that she must have seen him and have gone away in order to avoid him. Feeling suddenly rather foolish, he rose to his feet and brush the earth from his clothes. Then he descended from the rockery and began to retrace his steps in the direction of Green Delights. Quite by coincidence Daiyu was walking along the same path a little way ahead.

"Stop a minute!" he cried, hurrying forward to catch up with her. "I know you are not taking any notice of me, but I only want to ask you one simple question, and then you need never have anything more to do with me."

Daiyu had turned back to see who it was. When she saw that it was Baoyu still, she was going to ignore him again; but hearing him say that he only wanted to ask her one question, she told him that he might do so.

Baoyu could not resist teasing her a little.

"How about *two* questions? Would you wait for two?"

Daiyu set her face forwards and began walking on again.

Baoyu sighed.

"If it has to be like this now," he said, as if to himself, "it's a pity it was ever like it was in the beginning."

Daiyu's curiosity got the better of her. She stopped walking and turned once more towards him.

"Like *what* in the beginning?" she asked. "And like what now?"

"Oh, the *beginning*!" said Baoyu. "In the *beginning*, when you

first came here, I was your faithful companion in all your games. Anything I had, even the thing most dear to me, was yours for the asking. If there was something to eat that I specially liked, I had only to hear that you were fond of it too and I would religiously hoard it away to share with you when you got back, not daring even to touch it until you came. We ate at the same table. We slept in the same bed. I used to think that because we were so close then, there would be something special about our relationship when we grew up — that even if we weren't particularly affectionate, we should at least have more understanding and forbearance for each other than the rest. But how wrong I was! Now that you *have* grown up, you seem only to have grown more touchy. You don't seem to care about *me* any more at all. You spend all your time brooding about outsiders like Feng and Chai. I haven't got any *real* brothers and sisters left here now. There are Huan and Tan, of course; but as you know, they're only my half-brother and half-sister: they aren't my mother's children. I'm on my own, like you. I should have thought we had so much in common — But what's the use? I try and try, but it gets me nowhere; and nobody knows or cares."

At this point — in spite of himself — he burst into tears.

(五) 黛玉吐真情(《红楼梦》节选之二)

曹雪芹 著

第三十四回 情中情因情感妹妹 错里错以错劝哥哥

这里宝玉昏昏默默,只见蒋玉菡走了进来,诉说忠顺府拿他之事;又见金钏儿进来哭说为他投井之情。宝玉半梦半醒,都不在意。忽又觉有人推他,恍恍忽忽听得有人悲戚之声。宝玉从梦中惊醒,睁眼一看,不是别人,却是林黛玉。宝玉犹恐是梦,忙又将身子欠起来,向脸上细细一认,只见两个眼睛肿的桃儿一般,满面泪光,不是黛玉,却是那个?宝玉还欲看时,怎奈下半截疼痛难忍,支持不住,便"嗳哟"一声,仍就倒下,叹了一声,说道:"你又做什么跑来!虽说太阳落下去,那地上的余热未散,走两趟又要受了暑。我虽然捱了打,并不觉疼痛。我这个样儿,只装出来哄他

们，好在外头布散于老爷听，其实是假的。你不可认真。”此时林黛玉虽不是嚎啕大哭，然越是这等无声之泣，气噎喉堵，更觉得利害。听了宝玉这番话，心中虽然有万句言词，只是不能说得，半日，方抽抽噎噎的说道：“你从此可都改了罢！”宝玉听说，便长叹一声，道：“你放心，别说这样话。就便为这些人死了，也是情愿的！”一句话未了，只见院外人说：“二奶奶来了。”林黛玉便知是凤姐来了，连忙立起身说道：“我从后院子去罢，回来再来。”宝玉一把拉住道：“这可奇了，好好的怎么怕起他来。”林黛玉急的跺脚，悄悄的说道：“你瞧瞧我的眼睛，又该他取笑开心呢。”宝玉听说赶忙的放手。黛玉三步两步转过床后，出后院而去。

杨宪益、戴乃迭(Gladys Yang)译文：

A Dream of Red Mansions

by *Cao Xueqin*

An Excerpt from Chapter 34
Moved by Affection, Baoyu Moves His Cousin
A Wrong Report Makes Baochai Wrong Her Brother

Dozing off, he dreamed that Qiguan had come to tell of his capture by Prince Zhongshun's steward; after which Jinchuan appeared, in tears, to explain why she had thrown herself into the well. Half sleeping and half waking, he paid only scant attention. But then he felt himself shaken and caught the faint sound of sobbing. He opened his eyes with a start to see Daiyu. Suspecting at first that this was another dream, he propped himself up to look at her more closely. Her eyes were swollen, her face was bathed in tears: it was Daiyu beyond a doubt. He would have gazed at her longer, but the pain in his legs was so unbearable that he fell back with a groan.

"You shouldn't have come," he said. "Though the sun's set, the ground is still hot. Walking here and back may make you unwell again. I'm not in any pain after my beating, just putting on an act to fool them so that word of it will get out to my father. I'm shamming actually. Don't you worry about me."

Daiyu was not crying aloud. She swallowed her tears in silence till she felt as if she would choke. She had a thousand replies to make to Baoyu, but not one word could she utter. At long last she sobbed:

"Never do such things again."

"Don't you worry," replied Baoyu with a long sigh. "Please don't talk this way. I would die happily for people like them, and I'm still alive."

At this point some maids in the courtyard announced Xifeng's arrival. Daiyu at once stood up.

"I'll go out the back way and drop in again later," she said.

Baoyu caught her hand protesting, "That's a strange thing to do. Why should you be afraid of her?"

Daiyu stamped one foot in desperation.

"Look at my eyes," she whispered. "She'd make fun of me if she saw."

At once he released her and she slipped past his bed and out through the back court.

大卫·霍克斯(David Hawkes)译文:

The Story of the Stone

by *Cao Xueqin*

An Excerpt from Chapter 34

A wordless message meets with silent understanding
And a groundless imputation leads to undeserved rebukes

He had dozed off. The shadowy form of Jiang Yuhan had come in to tell him of his capture by the Prince of Zhongshun's men, followed, shortly after, by Golden, who gave him a tearful account of how she had drowned herself. In his half-dreaming, half-awake state he was having the greatest difficulty in attending to what they were saying, when suddenly he felt someone pushing him and became dimly aware of a sound of weeping in his ear. He gave a start. Fully awake

now, he opened his eyes. It was Lin Daiyu. Suspecting this, too, to be a dream, he raised his head to look. A pair of eyes swollen like peaches met his own, and a face that was glistening with tears. It was Daiyu all right, no doubt about that. He would have looked longer, but the strain of raising himself was causing such excruciating pain in his nether parts, that he fell back again with a groan. The groan was followed by a sigh.

"Now what have *you* come for?" he said. "The sun's not long set and the ground must still be very hot underfoot. You could still get a heat-stroke at this time of day, and that would be a fine how-do-you-do. Actually, in spite of the beating, I don't feel very much pain. This fuss I make is put on to fool the others. I'm hoping they'll spread the word around outside how badly I've been hurt, so that Father gets to hear of it. It's all shamming, really. You mustn't be taken in by it."

Daiyu's sobbing had by this time ceased to be audible; but somehow her strangled, silent weeping was infinitely more pathetic than the most clamorous grief. At that moment volumes would have been inadequate to contain the things she wanted to say to him; yet all she could get out, after struggling for some time with her choking sobs, was:

"I suppose you'll change now."

Baoyu gave a long sigh.

"Don't worry, I shan't change. People like that are worth dying for. I wouldn't change if he killed me."

The words were scarcely out of his mouth when they heard someone outside in the courtyard saying:

"Mrs Lian has come."

Daiyu had no wish to see Xifeng, and rose to her feet hurriedly.

Baoyu seized hold of her hand.

"Now that's funny. Why should you start being afraid of *her* all of a sudden?"

She stamped with impatience.

"Look at the state my eyes are in!" she said. "I don't want them all making fun of me again."

At that Baoyu released her hand and she bounded round to the back

of the bed, slipping into the rear courtyard.

(六) 促　　织

(选自蒲松龄著《聊斋志异》)

宣德间,宫中尚促织之戏,岁征民间。此物故非西产。有华阴令,欲媚上官,以一头进,试使斗而才,因责常供。令以责之里正。

市中游侠儿,得佳者笼养之,昂其直,居为奇货。里胥猾黠,假此科敛丁口,每责一头,辄倾数家之产。

邑有成名者,操童子业,久不售。为人迂讷,遂为猾胥报充里正役,百计营谋不能脱。不终岁,薄产累尽。会征促织,成不敢敛户口,而又无所赔偿,忧闷欲死。妻曰:"死何益?不如自行搜觅,冀有万一之得。"成然之。早出暮归,提竹筒铜丝笼,于败堵丛草处探石发穴,靡计不施,迄无济。即捕三两头,又劣弱,不中于款。宰严限追比,旬余,杖至百,两股间脓血流离,并虫不能行捉矣。转侧床头,惟思自尽。时村中来一驼背巫,能以神卜。成妻具资诣问,见红女白婆,填塞门户。入其室,则密室垂帘,帘外设香几。问者爇香于鼎,再拜。巫从旁望空代祝,唇吻翕辟,不知何词,各各竦立以听。少间,帘内掷一纸出,即道人意中事,无毫发爽。成妻纳钱案上,焚香以拜。食顷,帘动,片纸抛落。拾视之,非字而画,中绘殿阁类兰若,后小山下怪石乱卧,针针丛棘,青麻头伏焉;旁一蟆,若将跳舞。展玩不可晓。然睹促织,隐中胸怀,折藏之,归以示成。成反复自念:"得无教我猎虫所耶?"细瞩景状,与村东大佛阁真逼似。乃强起扶杖,执图诣寺后,有古陵蔚起。循陵而走,见蹲石鳞鳞,俨然类画。遂于蒿莱中侧听徐行,似寻针芥,而心、目、耳力俱穷,绝无踪响。冥搜未已,一癞头蟆猝然跃去。成益愕,急逐之。蟆入草间,蹑迹披求,见有虫伏棘根,遽扑之,入石穴中。掭以尖草不出,以筒水灌之始出。状极俊健,逐而得之。审视:巨身修尾,青项金翅。大喜,笼归,举家庆贺,虽连城拱璧不啻也。土于盆而养之,蟹白栗黄,备极护爱。留待限期,以塞官责。

成有子九岁,窥父不在,窃发盆,虫跃踯径出,迅不可捉。及扑入手,已股落腹裂,斯须就毙。儿惧,啼告母。母闻之,面色灰死,大骂曰:"业根,死期至矣!翁归,自与汝复算耳!"儿涕而出。未几成入,闻妻言如被冰雪。怒索儿,儿渺然不知所往;既而,得其尸于井。因而化怒为悲,抢呼

欲绝。夫妻向隅，茅舍无烟，相对默然，不复聊赖。

日将暮，取儿藁葬，近抚之，气息惙然。喜置榻上，半夜复苏，夫妻心稍慰。但儿神气痴木，奄奄思睡，成顾蟋蟀笼虚，则气断声吞，亦不复以儿为念，自昏达曙，目不交睫。东曦既驾，僵卧长愁。忽闻门外虫鸣，惊起觇视，虫宛然尚在，喜而捕之。一鸣辄跃去，行且速。覆之以掌，虚若无物；手裁举，则又超而跃。急趁之，折过墙隅，迷其所往。徘徊四顾，见虫伏壁上。审谛之，短小，黑赤色，顿非前物。成以其小，劣之；惟彷徨瞻顾，寻所逐者。壁上小虫。忽跃落襟袖间，视之，形若土狗，梅花翅，方首长胫，意似良。喜而收之。将献公堂，惴惴恐不当意，思试之斗以觇之。

村中少年好事者，驯养一虫，自名"蟹壳青"，日与子弟角，无不胜。欲居之以为利，而高其直，亦无售者。径造庐访成。视成所蓄，掩口胡卢而笑。因出己虫，纳比笼中。成视之，庞然修伟，自增惭怍，不敢与较。少年固强之。顾念：蓄劣物终无所用，不如拚博一笑。因合纳斗盆。小虫伏不动，蠢若木鸡。少年又大笑。试以猪鬣毛撩拨虫须，仍不动。少年又笑。屡撩之，虫暴怒，直奔，遂相腾击，振奋作声。俄见小虫跃起，张尾伸须，直龁敌领。少年大骇，解令休止。虫翘然矜鸣，似报主知。成大喜。

方共瞻玩，一鸡瞥来，径进一啄。成骇立愕呼。幸啄不中，虫跃去尺有咫。鸡健进，逐逼之，虫已在爪下矣。成仓猝莫知所救，顿足失色。旋见鸡伸颈摆扑；临视，则虫集冠上，力叮不释。成益惊喜，掇置笼中。

翼日进宰。宰见其小，怒诃成。成述其异，宰不信。试与他虫斗，虫尽靡；又试之鸡，果如成言。乃赏成，献诸抚军。抚军大悦，以金笼进上，细疏其能。既入宫中，举天下所贡蝴蝶、螳螂、油利挞、青丝额……一切异状，遍试之，无出其右者。每闻琴瑟之声，则应节而舞，益奇之。上大嘉悦，诏赐抚臣名马衣缎。抚军不忘所自，无何，宰以"卓异"闻。宰悦，免成役；又嘱学使，俾入邑庠。后岁余，成子精神复旧，自言："身化促织，轻捷善斗，今始苏耳。"抚军亦厚赀成。不数岁，田百顷，楼阁万椽，牛羊蹄躈各千计。一出门，裘马过世家焉。

译文一：张庆年等译

The Cricket

During the Xuande Reign period of the Ming Dynasty, cricket fighting became a popular amusement in the imperial palace. Every

year, the insects were collected from localities across the country. Crickets were not native to Shaanxi, but the magistrate of Huayin County in the province once presented one to his superiors in order to win some favor with his boss. After a trial bout, the insect proved itself a worthy fighter. Consequently, the superiors ordered the magistrate to provide crickets to the court regularly. The magistrate, however, assigned the duty to local township officials. The loafers in the streets then began to keep good crickets in bamboo cages and tried by all means to force up the price and corner the market. Meanwhile, the wicked township officials used the cricket levy as an excuse for imposing a head tax on the peasants. As a result, each cricket levy usually brought several families to ruin.

In the county there lived a scholar named Cheng Ming, who had failed the county examinations several times. Seeing that Cheng was an impractical and inarticulate fellow, a crafty administrator recommended him for the position of messenger for the township official. Cheng tried time and again to avoid those duties, but failed. Within a year, the scholar had used up his slight resources to carry out his obligations as a messenger. Then, it was time for the cricket levy. Cheng did not dare collect the head tax. But he was not able to pay the charges out of his own money. Misery had driven him to the verge of killing himself.

Cheng's wife said: "Would your death help to mend the situation? Rather, you should go out to hunt crickets yourself. Maybe, there is still a slight chance of catching one." The suggestion sounded reasonable to Cheng. So, in the following days he spent long hours among ruined walls and thick grass looking for crickets. Armed with bamboo tubes and wire cages, Cheng turned almost every stone and dug up every hole, but all in vain. Though eventually he did catch a few, none met the criteria. The county magistrate was very strict on meeting the deadline for the cricket levy. In a dozen days or so, Cheng was caned a hundred strokes for failing to collect the insects as scheduled. With blood and puss oozing from his buttocks and thighs, he could no longer go out hunting crickets by himself. Lying restlessly on his bed, Cheng thought of nothing but the word suicide.

Just at that time, a hunchbacked sorceress who practiced divination came to the village. Cheng's wife put together a small sum of money and went to see the sorceress. When she got there, she found throngs of young ladies and grey-haired old women were waiting outside the house. When her turn came, the woman was led into an inner chamber where an incense burner was standing in front of a curtain. All the petitioners put joss sticks into the incense burner and kowtowed. Gazing at the ceiling, the sorceress stood on one side praying. A string of unintelligible murmurs kept dropping from her twisted lips. Everyone listened with great respect. Shortly, a piece of paper carrying messages about the petitioner's wishes was thrown out from behind the curtain. Every message was found to be direct to the point.

Cheng's wife put her money on the table, lit joss sticks and kowtowed just like others there. After a while, the curtain was slightly lifted and a piece of paper was tossed out onto the floor. Picking up the paper, the woman saw no words on it. Instead, she found a drawing of buildings, pavilions and temples. At the foot of a hill, there was a cricket named "Black Spotty Head," sitting amid eerie stones and thick bushes. Next to the cricket, a toad was poising for a leap. The woman could not figure out the meaning of the drawing, but the cricket did have something to do with her hidden concerns. So, she folded up the paper and took it to her husband.

Looking at the drawing, Cheng wondered: Could this be a map for me to catch a cricket? After carefully studying the sketch, he found it resembled the layout of the Grand Buddha Temple to the east of the village. Painfully getting up, Cheng walked to the backyard of the temple with a cane in one hand and the drawing in the other. There was an old tomb standing in thick bushes and, further ahead, there was a pile of eerie fish-scale-shaped stones just like those in the drawing. Groping slowly in the bush, the man was paying the utmost attention to any tiny sign or sound of a cricket. He was startled when a toad suddenly jumped across his path and vanished into a thick growth of grass. When the man rushed to the place and carefully parted the blades of grass, he saw a cricket there. But the insect dodged into a stone crack as the man pounced upon

it. Using a blade of grass, he still failed to dig it out. So, the man used water to flush the cricket from the crack. As soon as the insect was out, Cheng immediately grabbed it. The cricket was a big one with a black head, golden wings and long tail. Ecstatically, Cheng put it into a bamboo cage and brought it home. The whole family was overjoyed as if they had found the legendary jade more valuable than a dozen cities. Cheng put the cricket into an earthen pot and fed it with crab meat and chestnut powder, waiting for the cricket-levy deadline.

Cheng had a nine-year-old son. One day when his father was out, the child lifted the lid off the pot. In a split second, the insect jumped out. It moved so fast, the child could not follow. When he finally grabbed the cricket in his hand, he broke its leg and crushed its body. The insect died immediately. The son was so scared that he ran crying to tell his mother what had happened. The woman's face instantly turned pale as ashes. She shouted to her son: "You little bastard; you're dead meat now. When your father comes home, he definitely will make you pay for it!" The kid then ran out weeping.

Soon, Cheng was back. After hearing the story, he felt as if a bucket of ice water had been poured on his head. Outraged, he rushed out to look for his son, but could not see him anywhere. Later, when he found the kid's body in a well, his rage turned to deep sorrow. Husband and wife wept and lost their appetite for food. They did not know what to say to each other, but both believed that any hope for their future life had died.

When it was getting dark, the couple went to wrap up their son's body with a straw mat for burial. But they found the kid still breathing weakly. Delighted, they put their son on a bed. At midnight, the boy came back to life, making his parents feel a little relieved. However, the kid looked dumb and sleepy. A look at the empty cricket pot reduced Cheng to sobbing again and pushed his concern about his son to the back of his mind. Cheng lay awake the whole night. As the sun rose in the east, he was still lying on his bed lost in thought. Suddenly, he heard a cricket chirping outside. He jumped up and rushed out. He saw the cricket and tried to catch it. But the insect hopped away very quickly af-

ter uttering a squeak. Cheng cupped his hand to cover the insect. However, he could not feel the cricket in his hand. As soon as he raised his hand, the insect leapt out immediately. Cheng hastily chased the insect to the foot of a wall and then lost sight of it. Looking all around, he suddenly spotted it clinging to the wall. A close inspection revealed that this was a different cricket, small and with a short, reddish-black body. It was not a great one, so the man kept looking for the insect he had chased. Just then, the small cricket on the wall hopped onto Cheng's sleeve. The plum-shaped wings, square head and long legs of the insect convinced the man it was a nice cricket. So, he was glad to keep it for the levy. As he was not sure whether it was really a good insect which could meet the levy criteria, Cheng decided to put the insect through several dry runs.

In the village, there was a young loafer who kept a cricket and called it "Crabshell Blue." Every day, he took his insect to fight with others and always came back triumphant. In order to make a lot of money, the young man placed very high bets on his cricket. That scared away all potential betters. One day, he paid a visit to Cheng's house and saw the small cricket. Laughing up his sleeve, he took out his cricket and put it into an earthen pot. Seeing the regal figure of the insect, Cheng felt embarrassed and did not dare to drop his small cricket into the ring. The young man, however, insisted on a match. Cheng thought the small insect would not be of any use, so why not. He thus put it into the fighting pot.

The small cricket crouched in the pot, looking as dumb as can be. The young man had to laugh at seeing it. He used a boar bristle to tease the tiny insect, but it remained motionless. The young man heehawed again. Under his continuous provocation, the small cricket suddenly charged forward to attack the other insect, chirping defiantly. In a flash, the small one, with erect tail and searching antennae, jumped upon "Crabshell Blue" and bit into the latter's neck. The young man was shocked and hurried to pull the two insects apart. Then, the small cricket raised its head twittering conceitedly, as if it were reporting the victory to its master. Cheng was exhilarated. While the two men were admir-

ing the winner, a rooster saw the small insect and directly launched a peck. Cheng cried out in alarm. Fortunately, the rooster missed its target as the small cricket hopped a foot away. But the fowl decided not to give up and began to chase the insect. It almost crushed the cricket under its claw. Cheng's face turned pale and stood there helplessly. In the next moment, however, the rooster began to stretch out its neck and flap its wings. Taking a closer look, he found that the small insect had bitten into the fowl's comb and was holding on to it. Cheng then was extremely pleased. He quickly took the cricket off the rooster's comb and put it into a bamboo cage.

The next day, Cheng sent the cricket to the county magistrate. Looking down at its small size, the official reprimanded the runner. When Cheng explained to the magistrate the unique capabilities of the small cricket, the latter did not buy the story immediately. So, he put it into a fight with many other crickets. The small insect won all the battles and proved again that it could even fight a rooster. Convinced, the magistrate rewarded Cheng and then handed the insect over to the provincial governor. The governor was very happy and presented it to the emperor in a cage made of gold wire. Along with the present, the governor submitted a message detailing the unusual talents of the insect. In the palace, the small cricket defeated all the specimens, including Butterfly, Mantis, Oily Beater and Black Silky Forehead, contributed by various localities. It would even dance to the music of lutes and zithers. Therefore, it was deemed a divine insect. The emperor was very much pleased, so he rewarded the provincial governor with thoroughbred horses and satins. The governor did not forget who had brought him such good fortune. Soon, the county magistrate was lauded for his "excellent performance." The magistrate then was pleased too, so he relieved Cheng of his duties and asked the county chief examiner to let the scholar pass the county examination. The governor also rewarded Cheng generously.

A little more than a year later, Cheng's son totally recovered. The boy said that he had been transformed into an agile and militant cricket until this moment. In a few years, Cheng became the owner of a hun-

dred hectares of fine farmland, numerous buildings and large herds of cattle and sheep. When going out, Cheng always donned light furs and rode fine horses, looking more luxurious than many celebrities and rich people of that time.

译文二：丹尼斯、维克多(Denis C. & Victor H. Mair)译

The Cricket

During the Xuande reign period (1426－1435) of the Ming dynasty cricket keeping was a popular amusement in the palace. The insects were levied annually from the populace. Live crickets were not originally a Shaanxi product until a magistrate in Huayin County who was anxious to win favor with his superiors presented one, which was tried in the ring and found to be an outstanding fighter. From then on Huayin County was charged with providing crickets to the court regularly. The magistrate delegated the responsibility to the headman in each ward. Young idlers in the marketplace kept the best of them in cages, forcing prices up by cornering the market. Cunning ward administrators used this as an excuse to impose a head tax on the peasants. For every cricket that was requisitioned, several families were driven into bankruptcy.

In the district there was a man named Cheng Ming, a long unsuccessful candidate for the Bachelor of Letters degree. The crafty ward administrator, seeing that Cheng was impractical and slow of speech, recommended him for the position of headman. Cheng made numerous futile attempts to free himself from the obligations of this office. Before a year had passed his meager resources were used up. Then came the cricket levy. Cheng did not dare collect money from the households, nor could he fulfil the duty out of his own funds. He was so despondent he wanted to kill himself.

"What good would killing yourself do?" said his wife. "It would be better to look for a cricket yourself. There is a slight chance you might find one."

This made sense to Cheng. He went out in the mornings and re-

turned at nightfall, bamboo pail and wire cage in hand, poking under stones and opening burrows amid crumbling walls and thick growths of grass. There was nothing he did not try, but it was no use. The few that he did manage to catch were too puny to fit the regulations. The magistrate's deadline was rigorously enforced, and he was given a total of a hundred strokes with a cane over a period of ten days. Blood and puss oozed from his buttocks and, what was worse, he was unable to go looking for the insects at all. He tossed and turned on his bed, his mind filled with thoughts of suicide.

It was then that a hunchbacked shamaness who performed divinations with the help of a spirit-familiar came to the village. Cheng's wife scraped up a sum of money and went to call on her. Smartly dressed young women and white-haired old ladies were milling around the door. Inside the house was a curtained-off sanctum, with an altar standing outside the curtain. Petitioners lit incense in the censer and kowtowed twice, while the shamaness stood to one side looking off into space and pronouncing an invocation for them, her lips contorted with unintelligible mutterings. Everyone stood stiffly listening until shortly a piece of paper, bearing a message that dealt with the petitioner's troubles, was thrown out from within the curtain. The messages were never off by a hair.

Cheng's wife placed her money on the table, lit incense, and kowtowed like those before. After the time it takes to eat a meal passed by, the curtain moved and a slip of paper was tossed out onto the ground. Picking it up, she saw not words but a drawing depicting a group of buildings, apparently those of a monastery. Behind it at the foot of a hill was a jumble of odd-looking boulders. There, at the edge of a dense bramble thicket, crouched a shiny black cricket. Beside it was a toad that seemed to be on the point of leaping. She spread the drawing out and pored over it, unable to make out its meaning. Still the cricket was just what she had been looking for. She folded the paper up, tucked it away and took it back to show Cheng who, after much reflection, wondered if the picture were not telling him where to hunt for a cricket. Careful scrutiny of the scene in the drawing revealed a close resemblance

to the Great Buddha Abbey east of the village.

Cheng dragged himself out of bed, propped himself up with a cane and proceeded, drawing in hand, to the rear of the monastery. The overgrown ruins of an ancient tomb stood before him. Following the edge of the tomb, he saw boulders squatting one on top of the other like fish scales, precisely as in the drawing. He walked slowly through a jungle of weeds, cocking his head to catch the slightest sound and looking for all the world as if he were searching for a needle or a mustard seed. He could no longer maintain the intentness of eyes, ears and mind, but he had not yet seen or heard a cricket. He was still groping about, when suddenly to his great amazement a wart-headed toad leapt from underfoot. He stayed close behind it as it ducked into a dense growth of grass. He stepped gingerly into the grass, spreading the blades apart with his hands to get a better look. There, crouching at the base of a bramble-bush was an insect. He hurriedly grabbed for it, but it ducked into a hole in the stones. He poked at it with a sharp blade of grass, but it would not come out. Finally, by pouring water from his bucket into the hole, he was able to flush the robust-looking cricket out. He gave chase and caught it. A closer look showed it to have a thick torso, a long tail, a blue-green neck and metallic wings. Great was Cheng's joy as he put it in the cage and returned home.

The whole family rejoiced as if he had found a treasure more precious than the legendary piece of jade to the worth of fifteen cities. They put it in a basin and nourished it on crab meat and chestnuts, going to every extreme to give it the best of care. They planned to keep it until the deadline, when Cheng would use it to discharge his official duty.

But one day Cheng's nine-year-old son, seeing that his father was out, furtively lifted the lid off the basin. The cricket hopped straight out, so quickly that the boy could not grab it. He jumped and caught it in his hand, breaking off a leg and cracking its abdomen. In a few short moments it was dead. The terrified boy ran crying to tell his mother. Her face paled to the hue of ashes at what she heard.

"A bad seed, that's what you are!" she cursed him loudly, "Your day of doom will not be long now! When your father comes home he'll

settle accounts with you." The boy ran out sniveling. Cheng soon returned. When his wife told him what had happened, it was as if a heap of freezing snow had been dumped on his head. He called angrily for his son but the boy was nowhere to be seen. Soon afterwards, they found his body in a well. Cheng's rage turned to sorrow. Stricken half-dead with grief, he struck his head on the ground and cried out to heaven. Husband and wife went inside and each turned their sobbing faces toward separate corners. No cooking fire was lit in their thatched hut that night. They had come to their wit's end and could only stare dumbly at one another. As the day drew to an end, they prepared to wrap their son in a grass mat for burial. Touching him, they found that he was now breathing haltingly. Joyfully they placed him on the bed. In the middle of the night he regained consciousness, which relieved his parents somewhat, but his breath came in gasps and he had the vacant look of a sleepwalker. Looking at the empty cricket cage was enough to rob them of breath and make their voices die in their throats, but they dared not question their son again. Their eyes did not close for the whole night. When the sun in the east began its course through the heavens they lay down stiffly, brooding sleeplessly.

Suddenly there was a chirping outside their door. They got up in amazement to observe: there was the cricket looking as sound as ever. Jumping for joy, they ran to catch it, but it gave a chirp and hopped rapidly away. Cheng covered it with a cupped hand, but he seemed to have grasped nothing but thin air. As soon as he lifted his hand the cricket leapt swiftly out from under it. He followed it closely, but lost it when it rounded the corner of a wall. As he walked about distractedly, looking all around him, he saw a cricket crouching on the wall. A careful look showed that it was short, small and reddish-black in color — certainly not the one he had been chasing. It was worthless to him because of its small size. He went on walking aimlessly and staring in all directions for the one he had been chasing. All of a sudden the little cricket jumped off the wall and landed on the side of his robe. It was built like a mole cricket, with finely veined wings, a square head and long neck. It impressed him as a good specimen, so he was glad to keep

it. His plan was to present it at the yamen, but the thought that it might not meet the magistrate's expectations made him shudder, so he decided to observe how it would perform in a fight.

A young man known as a busybody in the village was keeping a cricket which he had named Crabshell Blue. He matched it daily with the crickets of other young men, and it always emerged victorious. He was holding onto it until he could turn a nice profit, but nobody would pay the high price he asked. One day this young man went to Cheng's house for a visit. Seeing the cricket Cheng was keeping, he had to stifle a laugh with his hand. He took out his cricket and put it into the cage. Cheng was discomfited at the sight of its huge build. He dared not pick up the gauntlet, but the young man insisted. It occurred to Cheng that keeping an inferior specimen would be useless anyway, and that he might as well set his cricket against the other for a laugh. Both insects were placed in a fighting basin. The small one crouched motionless, looking as foolish as a wooden chicken. The young man guffawed once more as he used a boar bristle to poke at the cricket's antennae. Still it did not move, provoking the young man into another burst of laughter. He prodded it repeatedly.

The insect exploded with rage and ran at its opponent. They attacked one another with flying leaps, rousing themselves to battle with defiant chirps. In an instant the small cricket jumped up, its antennae and tail stiffly erect, and bit down on its opponent's neck. The frightened young man pulled them apart and put an end to the fight. The small cricket drew itself up and chirped proudly, as if it were reporting victory to its master.

Cheng was overjoyed. As he and his guests were admiring the winner, a chicken caught sight of it, ran over and delivered a peck at the small cricket. Cheng stood there numb with dread and cried out in alarm. Luckily the chicken's beak had missed its mark; the cricket leaped a foot and some inches away. The chicken lunged forward and bore down upon it. Before Cheng could come to its rescue, the insect was under the chicken's claws; he turned pale and stamped his feet helplessly. But in the next moment he saw the chicken stretching its

neck and fluttering about. Much to his amazed delight upon closer inspection, he found the cricket hanging tenaciously onto the fowl's comb. He picked it up, put it in its cage and presented it to the magistrate the next day.

The magistrate berated Cheng angrily for bringing such a puny cricket, nor was he convinced by Cheng's account of the cricket's extraordinary prowess. The cricket was tried in the ring against others of its kind: all were vanquished. When it was tried against a chicken the outcome confirmed Cheng's story. The magistrate thereupon rewarded him and presented the cricket to the provincial governor. The governor, greatly delighted, presented it to the emperor in a golden cage along with a memorial detailing its abilities.

After the champion was taken into the palace, all sorts of unusual crickets, such as "butterflies," "mantises," "oily beaters" and "silky green foreheads" were tried against it, but none could get the better of it. When it heard the music of lutes and zithers it hopped to the beat, which made people marvel at it all the more. The emperor was so pleased that he called for the provincial governor and gave him thoroughbred horses and satins for clothing. The governor did not forget the source of his good fortune: before long word was going around that the magistrate was an "outstanding" official. The delighted magistrate released Cheng from his duties as headman and instructed the civil examiner to grant him admission to the district academy.

A little more than a year later Cheng's son regained his faculties, claiming that he had been transformed into an agile, combative cricket and that today his soul had finally re-entered his body. The provincial governor rewarded Cheng generously. Within a few years Cheng possessed 1,500 acres of fields; pavilions and storied buildings in such number that thousands of rafters had been used to roof them over; and sheep and horses numbering in the hundreds. The furs he wore and the horses he rode when he went out could not have been equalled by an aristocratic family.

译文三：丁往道译

The Cricket

During the reign of Xuande (1426－1435), cricket fighting was very popular in the imperial palace, and a levy of strong crickets was imposed on the people every year. There were very few crickets in the province of Shaanxi, but the magistrate of Huayin, wishing to curry favour with his superior, the governor, presented him with a cricket, which, after several fights, proved to be a remarkable one. Therefore the magistrate was ordered to provide these insects regularly. He then ordered the village heads of his county to keep up the supplies. Some loafers in town began to keep good crickets in cages and demand high prices for them, while cunning local officials seized this opportunity to exact huge sums from every household. Thus each cricket they collected would mean the ruin of several families.

Now in this county lived a man named Cheng Ming, a slow-witted pedant who had failed repeatedly in the local examinations. This poor fellow was chosen by an evil-minded local official as the head of his neighbourhood. Hard as he tried, he could not escape the taxation, and in less than a year, his small patrimony was gone. Just then came another levy of crickets. Cheng dared not extort money from his neighbours, nor could he pay the sum demanded by local officials. Greatly distressed, he thought of death. "What is the use of dying?" said his wife, "You had better go out and hunt for crickets yourself. If by any chance you can find one, things will turn better." Cheng agreed. With a length of bamboo and a wire cage in hand, he searched from morning till night in tumble-down walls and bushes, peering under rocks and exploring crevices and ant-holes, leaving no stone unturned, but without success. The two or three crickets he was lucky enough to catch were all inferior ones, falling far short of the required standard. The magistrate set him a strict time limit and if he failed to fulfil his tasks, he would be given a severe flogging. Thus in little more than ten days he received some hundred strokes and his hips were so covered with sores and blood that he

could no longer go after the crickets. As he lay tossing and turning in bed, he thought once more of committing suicide.

About that time there came to his village a hump-backed diviner who could tell fortunes. Cheng's wife, carrying some money with her, went to seek his advice. She found his door thronged with fair young girls and white-haired old women. After entering the house, she saw a bamboo curtain hung in the inner room, and in front of it an altar. Advice-seekers burned incense in a tripod and prostrated themselves, while the diviner stood behind the curtain, staring up into empty space, and praying for them. His lips opened and closed intermittently. Nobody understood what he said but all listened respectfully. Now and then a slip of paper was thrown out from behind the curtain with the answer to the question asked, and all the answers proved insightful.

Cheng's wife placed her money on the altar, burned her incense and prostrated herself like the others. Presently the curtain moved and a piece of paper fluttered to the ground. Picking it up, she saw no words but a picture on it. In the middle was a building like a temple with a small hill behind. At the foot of the hill were rocks of all shapes, and overgrown thorns. A strong cricket was crouching there, and beside it, a toad was about to spring. She could not figure out what it meant, but the cricket apparently had some connection with her problem. She folded the paper carefully and went home to tell her husband.

"Ah," Cheng said to himself, "does this picture show me where to look for crickets?" On examining it closely, he found the building very much resembled the Great Buddha Monastery east of the village. So he forced himself to get up. Taking the paper with him, he stumbled along with the help of a stick to the back of the monastery. There he found an old grave overgrown with grass. Skirting it, he came to a place whore stones were lying scattered about as in the picture. He moved slowly, listening attentively. He might as well look for a needle or a grain of mustard-seed. Though he strained every nerve, he found nothing. As he was looking about, a toad suddenly jumped into sight. Cheng was startled at first, then he hurried after it. The toad slipped into the grass, and following it, he saw a cricket crouching at the root of a thorn. He tried to

grab it, but the little creature leapt into the hole of a rock and would not come out though he prodded it with a grass. Not till he poured in some water did the cricket emerge. It was a magnificent one, strong and handsome. He picked it up and looked at it closely: it had a large body and a long tail, a dark neck and two golden wings. His joy knew no bounds as he carried it home to receive the congratulations of his family who considered it more precious than the rarest jade. The cricket was kept in a pot half filled with earth and fed upon steamed crabs' legs and boiled chestnut kernels, and tended with immense care so that it could be presented to the magistrate when the time was due.

Cheng had a nine-year-old son who, while Cheng was out one day, uncovered the pot on the sly. The cricket immediately jumped out and sprang about too swiftly to catch. When the boy finally managed to get hold of it, the insect's legs were torn off and its belly ripped open, and it died instantly. The little boy began to cry in fear and told his mother what had happened. Cheng's wife turned deadly pale when she heard this. "You wretched devil!" she cried out. "You are inviting the death penalty! You'd better catch it when your father returns home!" At this, the boy ran away, crying bitterly.

Soon Cheng came back. When he heard his wife's story, he felt as if he had been turned to ice. Burning with rage, he searched high and low for his son but could not find him. At last, they discovered his body in a well. Now anger turned to grief. They wailed in deep sorrow and longed to die. Husband and wife sat with their faces to the wall in their lifeless thatched hut in silent despair. When dusk came, they prepared to bury the boy, but upon touching him found there was still breath in him. Overjoyed, they placed him on the bed, and towards midnight he came round. This brought a little comfort to the couple. The boy was in a deep trance and would not open his eyes. However, when Cheng caught sight of the empty cricket-cage, he was once more seized with grief and thus thought no more of his son. He did not close his eyes all night, and as the day began to break he was still lying in stark despair until the chirping of a cricket outside the door greeted his ears. He rose in amazement to look. It was his lost insect! He clutched at it, but it

hopped away with a chirp. He then covered it with his hand, but felt as if there was nothing inside. The moment he raised his hand, the cricket jumped out. He chased it and it disappeared round the corner of the wall. He looked here and there and at last spotted an insect on the wall. He moved close to it and found it was a small, dark-red specimen, by no means the one he had once possessed. Cheng had no intention to catch such a worthless cricket and looked round again for the one he had lost. But all of a sudden the small insect on the wall hopped into his sleeve. It looked like a mole-cricket, with speckled wings, a square head and long legs. "It might be a good one," he thought and was happy to keep it.

As the day when he had to present his cricket drew near, Cheng became restless, fearing that it might be rejected. He decided to let it have a trial fight first. It so happened that in his village was a young fellow who kept a cricket called "Crab Blue". It was a fine one and had won every fight. Its owner demanded such a high price for it that no one could afford to buy it. This man called on Cheng one day and laughed to see his small specimen. He produced his own, placed it in the contest cage. Seeing this large, handsome insect, Cheng felt greatly ashamed and dared not take the challenge. As the young man insisted on a match, Cheng thought that it was after all useless to rear a feeble cricket and he might as well sacrifice it for a laugh. So the two crickets were put in one pot. The little one remained motionless like a piece of wood, which made the young man burst into laughter again. He tickled it with a pig's bristle, but it gave no response. Laughing louder and louder, the young man tickled it again and again until the cricket was roused to fury. It dashed forward and the two began to attack each other savagely, making a great deal of noise. The little one made a sudden jump and, with bristling tail, it bit the neck of its adversary. The startled young man hastily stopped the fight while the little one stood up and chirped proudly as if to announce its victory to its master. Overjoyed, Cheng was about to take a closer look at it when a cock caught sight of the cricket and ran up to peck it. Cheng was stunned and cried out in horror, but luckily the cock missed its aim and the insect hopped a foot or more away. The cock chased it at full speed. In an instant the cricket was under its claws.

Cheng was horrified. All he could do was to stamp his feet and turn pale. But the next moment he saw the cock craning its neck and shaking hard — the cricket was on the cock's comb, pecking it fiercely. Cheng was beside himself with joy and put his dear cricket back into the cage.

The next day he presented the cricket to the magistrate, who was very angry to see such a small creature and scolded Cheng. Though Cheng gave a detailed account of the insect's extraordinary prowess, the magistrate refused to believe him, but agreed to have it fight other crickets. It defeated them all. He then tried it with a cock and the result was exactly as Cheng had described. The magistrate rewarded Cheng and presented this cricket to the governor, who sent it to the emperor in a gold cage with a long report describing its abilities.

In the royal palace it was set to fight with all the famous species of crickets and none was a match for it. Not only this, but it would dance to music and this ability amazed the emperor even more. He therefore bestowed fine horses and beautiful silk on the governor, who, not forgetting where the cricket had come from, rewarded the magistrate by deeming him an official with "outstanding merits" in the next appraisal. The magistrate was delighted and therefore excused Cheng from his duties as village head and ordered the local examiner to pass him in the next examination.

A year afterwards Cheng's son completely regained his sense and said, "I once turned into a cricket, a quick and skilful fighter. Only now am I myself again." The governor also rewarded Cheng handsomely. In just a few years' time Cheng became the owner of huge estates and hundreds of domestic animals. Whenever he went out his furs and horses were more splendid than those of the noble families.

译文四：杨宪益、戴乃迭(Gladys Yang)译

The Cricket

During the reign of Xuan De, cricket fights were popular at court and a levy of crickets was exacted every year. Now these insects were

scarce in the province of Shaanxi, but the magistrate of Huayin — to get into the good books of the governor — presented a cricket which proved a remarkable fighter. So much so that his county was commanded to present crickets regularly and the magistrate ordered his bailiffs to produce them. Then young fellows in town began to keep good crickets and demand high prices for them, while the crafty bailiffs seized this chance to make money. Thus each cricket they collected was the ruin of several households.

Now in this town lived a scholar named Cheng Ming, who had failed repeatedly in the district examination. This slow-witted pedant was appointed beadle on the recommendation of the crooked bailiff and could not evade this service hard as he tried. In less than a year his small patrimony was exhausted. Then came another levy of crickets. Cheng dared not extort money from the country folk but neither could he pay the sum himself. At his wit's end, he longed to die.

"What good would dying do?" demanded his wife. "You had better go out and look for a cricket yourself. There is just one chance in ten thousand that you may catch one."

Cheng agreed. With a bamboo tube and wire cage he searched from dawn till dusk among ruins and waste land, peering under rocks and exploring crevices, leaving no stone unturned — but all in vain. The two or three crickets he caught were poor specimens which did not come up to standard. The magistrate set him a time limit and beat him when he failed, till in little more than ten days he had received some hundred strokes and his legs were so covered with sores that he could not continue his search. Tossing painfully on his bed, his one thought was to die.

Then to their village came a hump-backed diviner who could tell fortunes by consulting spirits. Cheng's wife, taking money, went to ask his advice. She found his gate thronged with pink, blooming girls and white-haired old women. Entering, she saw a curtain before the inner room, with incense on a table in front of it. Those come to ask their fortune burned incense in tripod and kowtowed. The diviner prayed beside them, staring into space, but though his lips moved no one knew what it was he said and all listened respectfully. Finally a slip of paper was

tossed from the inner room with the answer to the question asked — an answer which invariably proved correct.

Cheng's wife put her money on the table, burned incense and kowtowed like the other women. Presently the curtain moved and a piece of paper fluttered to the ground. Instead of writing it had a painting of a building like a temple with a small hill behind covered with rocks of every shape and overgrown with thorns. A cricket was crouching there while beside it a toad was making ready to spring. She had no idea what this meant, but the cricket at least had some connection with their problem. Accordingly she folded the paper and took it home to her husband.

Cheng wondered. "Is this supposed to show me where I should look for a cricket?"

On examining the picture closely, he recognized Great Buddha Monastery east of the village. So taking the paper with him, he struggled along with the help of a stick to the back of the monastery. There he found an old grave overgrown with brambles. Skirting this, he saw that the stones lying scattered around were exactly like the painting. He pricked up his ears and limped slowly through the brambles, but he might just as well have been looking for a needle or a grain of mustard-seed. Though he strained every nerve he found nothing. As he was groping around, a toad hopped into sight. Cheng gave a start and hurried after it. The toad slipped into the undergrowth and, following it, he saw a cricket at the root of a bramble. He snatched at it but the cricket leapt into a crevice in a rock and would not come out though he prodded it with a straw. Not till he poured water on it, did it emerge. It seemed a fine specimen and he picked it up. Seen close to, it had a large body and long tail, dark neck and golden wings, and he was a happy man as he carried it home in the cage to delight his household, who considered it more precious than the rarest jade. The cricket was kept in a pot and fed upon white crab's flesh and the yellow kernel of chestnuts, tended with loving care till such time as the magistrate should ask for it.

Now Cheng had a son of nine, who uncovered this pot on the sly while his father was out. At once the cricket jumped out and sprang about so nimbly that he could not catch it. Finally the boy grabbed it,

but in doing so tore off a leg and crushed it so that the next moment it died. The frightened child ran crying to his mother. When she heard what had happened she turned as pale as death.

"You wicked boy!" she cried. "You'll catch it when your father comes home!"

Her son went off in tears. Soon Cheng came back and when he heard his wife's story he felt as if he had been turned to ice. In a passion he searched for his son, who was nowhere to be found until at last they discovered his body in the well. Then anger turned to sorrow. Cheng cried out in anguish and longed to kill himself. Husband and wife sat with their faces to the wall in their thatched and smokeless cottage in silent despair. As the sun began to set he prepared to bury the boy, but upon touching the child found there was still breath in him. Overjoyed, he laid the small body on the couch, and towards the middle of the night the child came round. Cheng and his wife began to breathe again, but their son remained in a trance with drooping eyelids. The sight of the empty cricket cage brought back Cheng's grief, but he dared not scold the child now. He did not close his eyes all night, and as the sun rose in the east he was still lying in stark despair when a cricket chirped outside the door. He rose in amazement to look, and sure enough there was a cricket. He clutched at it, but it chirped and hopped away. He put his hands over it but to no avail; when he turned up his palms the cricket escaped again. So he chased it up and down till it disappeared round the corner of the wall, and while searching for it he discovered another cricket on the wall. But this was a little, dark red insect, not to be compared with the first. Deciding that it was too small to be worth catching, Cheng looked round again for the one he had lost. At once the small cricket hopped from the wall to his sleeve, and he saw it resembled a mole-cricket with speckled wings, a square head and long legs — it might be a good one. So he was glad to keep it.

Cheng meant to present this cricket to the yamen, but fearing that it might not do he decided first to give it a trial fight. Now a young fellow in that village had a cricket called Crab Blue which had beaten every other insect it fought, and its owner wanted such an exorbitant price for

it that it had remained on his hand. This man called on Cheng and laughed to see his cricket, producing his own for comparison. At the sight of this large, handsome insect, Cheng felt even more diffident and dared not offer a fight. The young man, however, insisted on a match; and since his poor cricket was useless in any case Cheng thought he might as well sacrifice it for a laugh. So the two combatants were put in one basin, where the small one crouched motionless as a stick of wood. The young man laughed heartily and prodded it with a pig's bristle, but still it made no move. At that he laughed louder and louder until at last the cricket was roused to fury. It hurled itself at its opponent, attacking savagely. In an instant it had leapt forward with bristling tail and seized the other by the neck. The horrified young man made haste to separate the two contestants, while the little cricket chirped proudly as if to announce its victory to its master. Cheng was glorying in this sight when a cock bore down on the cricket and pecked at it. Cheng gave a cry, rooted to the ground in horror; but luckily the cock missed the small cricket which leapt a foot or more away. The cock gave chase, the cricket was under its claws. Cheng, unable to intervene, stamped his foot and turned pale. But the next thing he knew the cock was flapping its wings and craning its neck — his cricket had fastened its teeth in the cock's comb. Amazed and exultant, he put the cricket back in its cage.

Later Cheng presented this cricket to the magistrate, who abused him angrily for producing one so small. Refusing to believe Cheng's account of the little creature's exploits, the magistrate pitted it against some other crickets and it defeated them all. He tried it with a cock, and again it turned out exactly as Cheng had said. Then the magistrate rewarded Cheng and presented this cricket to the governor, who put it in a golden cage and sent it joyfully to the emperor with a detailed report of its prowess.

In his palace the emperor tried the cricket with Butterfly, Praying Mantis, Yolita, Green Forehead and many other champions, but none was a match for it. And he prized it even more highly when he found that it would dance in time to music. In high good humour, he rewarded the governor with fine steeds and silk garments. And the governor, not

forgetting where the cricket came from, within a short time commended the magistrate for outstanding merits. The magistrate, pleased in his turn, exempted Cheng from his duties and ordered the local examiner to see that he passed the next examination.

A year later Cheng's son was restored to his senses. He said, "I dreamed I was a cricket, a quick, good fighter. Now I have woken up."

The governor also rewarded Cheng so handsomely that within a few years he owned vast estates, whole streets of houses and countless flocks and herds. When he went abroad, his furs and carriage were more splendid than a noble's.

二、王佐良翻译风格研究

培根作品汉译：

(一) 谈 读 书

Of Studies

by *Francis Bacon*

弗朗西斯·培根

1. Studies serve for delight, for ornament, and for ability.

东旭译文： 读书是为了娱乐、装饰和增长才能。

水天同译文： 读书为学底用途是娱乐、装饰和增长才识。

王楫译文： 读书可以怡情养性，可以摭拾文采，可以增长才干。

王佐良译文： 读书足以怡情，足以傅彩，足以长才。

高健译文： 学之为用有三：充娱乐、供装饰、长才干也。

何新译文： 读书可以作为消遣，可以作为装饰，也可以增长才干。

陈才宇译文： 读书可以作为娱乐，作为装饰，作为能力的培养。

姚宗立译文： 学习以获乐趣，以装饰门面，以求才能。

廖运范译文： 读书能给人乐趣、文雅和能力。

曹明伦译文： 读书之用有三：一为怡神旷心，二为增趣添雅，三为长

才益智。

陈毅平译文：读书可以娱乐，可以装饰，可以增长才干。

2. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgement and disposition of business.

东旭译文：其娱乐方面的主要用途在于独处和隐退之时；其装饰方面的主要用途在于言谈之中；其增长才能方面的主要用途在于对事务的判断和处理。

水天同译文：在娱乐上学问底主要的用处是幽居养静；在装饰上学问底用处是辞令；在长才上学问底用处是对于事务的判断和处理。

王楫译文：在幽居独处时，最能体现其怡情养性的作用；在友朋交谈中，最能体现其摭拾文采的作用；在处世论事之际，最能体现其增长才干的作用。

王佐良译文：其怡情也，最见于独处幽居之时；其傅彩也，最见于高谈阔论之中；其长才也，最见于处世判事之际。

高健译文：充娱乐主要见之于退居独处之时，供装饰于谈吐之顷，而长才干则于事务之判断处理。

何新译文：孤独寂寞时，阅读可以消遣。高谈阔论时，知识可供装饰。处世行事时，正确运用知识意味着才干。

陈才宇译文：娱乐的作用通常见于离群独处时；装饰的作用体现在高谈阔论中；至于才能，则表现在裁处事务上。

姚宗立译文：为获乐趣的学习主要在个人独处之中；为装饰门面的学习表现在言谈之中；而求才能的学习用于鉴别与处理事务之中。

廖运范译文：人们独居或退隐的时候，最能体会到读书的乐趣；谈话的时候，最能表现出读书的文雅；判断和处理事物的时候，最能发挥由读书而获得的能力。

曹明伦译文：怡神旷心最见于蛰伏幽居，增趣添雅最见于高谈雄辩，而长才益智则最见于处事辨理。

陈毅平译文：其主要用途，就娱乐而言，体现在独处幽居的时候；就装饰而言，体现在交谈的时候；就增长才干而言，体现在判断处理事务的时候。

3. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned.

东旭译文：因为虽然有实践经验的人能完成特定工作，而且也许还能对个别的事情一一作出判断，但是宏观的建议，以及对事务的筹划和安排，绝大多数都是出自有学问的人。

水天同译文：因为富于经验的人善于实行，也许能够对个别的事情一件一件地加以判断；但是最好的有关大体的议论和对事务的计划与布置，乃是从有学问的人来的。

王楫译文：阅历丰富的人虽能逐一判断或处理具体问题，但出谋划策，统筹全局，惟有博学之士最能胜任。

王佐良译文：练达之士虽能分别处理细事或一一判别枝节，然纵观统筹、全局策划，则舍好学深思者莫属。

高健译文：练达之人于具体事实类能逐一行之识之；至若贯通之识见，遇事多谋善理之长才，则又淹贯之士之所独擅。

何新译文：懂得事务因果的人是幸运的。有实际经验的人虽能够处理个别性的事务，但若要综观整体，运筹全局，却唯有学识方能办到。

陈才宇译文：行家里手虽能事无巨细一一予以处理或判明是非，但运筹全局、合理谋划则少不了茂士英才。

姚宗立译文：虽然有经验的人能够处理或逐一判定事物细节，然而对事物的总体看法和筹划处置安排却主要来自那些好学之士。

廖运范译文：那些有实际经验而没有学识的人，也许能够一一实行或判断某些事物的细微末节，但对于事业的一般指导、筹划与处理，还是真正有学问的人才能胜任。

曹明伦译文：虽说有经验者能就一事一理进行处置或分辨，但若要通观全局并运筹帷幄，则还是博览群书者最能胜任。

陈毅平译文：因为有经验的人虽然能做好一件件小事，或许还能对细节一个个地加以判断，但是全盘考虑和大小事务的计划安排，只有学问好的人最为擅长。

4. To spend too much time in studies is sloth; to use them too much for ornament, is affection; to make judgement wholly by their rules, is the humour of a scholar.

东旭译文：把时间过多地花费在学问上，是怠惰；把学问过多地用作装饰，是虚伪；完全按学问的规则来判断，则是书呆子的嗜好。

水天同译文：在学问上费时过多是偷懒；把学问过于用作装饰是虚假；完全依学问上的规则而断事是书生底怪癖。

王楫译文：读书费时过多则懒散；过于追求文采显得矫揉造作；全凭书中条条框框论事，未免书生气过重。

王佐良译文：读书费时过多易惰，文采藻饰太盛则矫，全凭条文断事乃学究故态。

高健译文：以过多之时日耽溺于学便是怠惰；以其所学悉供装饰便成虚矫；断事但以书中之规律绳之，便又是文人学士难改之积习。

何新译文：读书太慢会驰惰，为装潢而读书是欺人，只按照书本办事是呆子。

陈才宇译文：读书费时过多，无异于懒惰；装饰之用过滥，显得矫揉造作；办事只知照本宣科，实为书呆子气。

姚宗立译文：在读书上花太多的时间却是一种惰性。把读书过多地使用于装饰门面上是虚伪卖弄。仅仅是按书本条条去鉴别事物则是学究的教条习惯。

廖运范译文：耗费过多的时间去读便是迟滞，过分用学问自炫便是矫揉造作，而全凭学理判断一切，则是书呆子的癖好。

曹明伦译文：读书费时太多者皆因懒散，寻章摘句过甚者显矫揉造作，全凭书中教条断事者则乃学究书痴。

陈毅平译文：读书费时太多是怠惰；为了装饰过分引经据典是矫揉造作；完全按照书上规则论人断事是学究怪僻。

5. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in experience.

东旭译文：学问能使天性完美，而经验又能使学问完善：因为天生的才能犹如野生植物，需要用学问加以修剪；而学问本身若不受经验的限制，则它们所作的指导就太泛泛了。

水天同译文：学问锻炼天性，而其本身又受经验底锻炼，盖人底天赋有如野生的花草，他们需要学问底修剪；而学问底本身，若不受

经验底限制则其所指示的未免过于笼统。

王楫译文：须知读书固可补天然之不足，而经验又补读书之不足。因为天生才干犹如天然花木，须靠读书修枝剪叶。而书本知识如不以经验相制约，其教导也难免过于笼统。

王佐良译文：读书补天然之不足，经验又补读书之不足，盖天生才干犹如自然花草，读书然后知如何修剪移接；而书中所示，如不以经验范之，则又大而无当。

高健译文：学以补天生之不足，然学问又必受经验之补益；天生之才干犹之天生之植物，其成长或赖学问之剪裁；然学问所能提供之指导恒过宽，不能不更受经验之约束，方不致漫无指归。

何新译文：求知可以改进人性，而经验又可以改进知识本身。人的天性犹如野生的花草，求知学习好比修剪移裁。学问虽能指引方向，但往往流于浅泛，必须依靠经验才能扎下根基。

陈才宇译文：读书弥补天性的缺陷，经验又弥补读书的不足：人的天性犹如自然的花木，需要学习予以整枝培育；读书自身无边无际，需要经验予以制约。

姚宗立译文：学习弥补天生的不足之处，而又被经验所完善。天生的才能就像自然界的花草树木，需由学习来整枝培育。如果学习不以实践经验所规范，那么学习本身所给以的指导就太笼统，太一般化了。

廖运范译文：学问能美化人性，经验又能充实学问。天生的植物需要人工修剪，人类的本性也需要学问诱导，而学问本身又必须以经验来规范，否则便太迂阔了。

曹明伦译文：天资之改善须靠读书，而学识之完美须靠实践；因天生资质犹如自然花木，需要用学识对其加以修剪，而书中所示则往往漫无边际，必须用经验和阅历界定其经纬。

陈毅平译文：读书改善天性，又通过经验得以改善；因为自然的才干就像自然界的植物，需要通过读书得到修剪，而书上的指导不受经验的规范，确实过于空泛。

6. Crafty men contempt studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation.

东旭译文：狡诈的人蔑视学问，愚笨的人羡慕学问，聪明的人运用学

问；因为学问并不传授它们自己的用法；这种运用之道是学问之外、并超乎学问之上的一种才智，只有通过观察才能获得。

水天同译文： 多诈的人藐视学问，愚鲁的人羡慕学问，聪明的人运用学问；因为学问底本身并不教人如何用它们；这种运用之道乃是学问以外、学问以上的一种智能，是由观察体会才能得到的。

王楫译文： 有实际才干的人鄙薄书本；头脑简单的人羡慕书本；只有聪明人才会运用书本。因为书籍本身并不教人如何运用，运用之道，乃在书外，且高于书本，惟有通过观察才能学到手。

王佐良译文： 有一技之长者鄙读书，无知者慕读书，唯明智之士用读书，然书并不以用处告人，用书之智不在书中，而在书外，全凭观察得之。

高健译文： 学问之事，巧黠者卑夷之，愚昧者惊叹之，惟有识之士能利用之：其所习者初非学问自身之用途；此种智慧恒不待于学问或高于学问，得请观察者也。

何新译文： 狡诈者轻鄙学问，愚鲁者羡慕学问，聪明者则运用学问。知识本身并没有告诉人怎样运用它，运用的智慧在于书本之外。这是技艺，不体验就学不到。

陈才宇译文： 取巧者蔑视学问，无知者羡慕学问，明智者运用学问；因为学问本身并没有教人如何运用；运用的智慧不在书中，而在书外，全凭观察所得。

姚宗立译文： 有实际能力的人轻视学习，无知的人羡慕学习，而聪明的人运用学习，因为学习本身并不教导如何运用；学习的运用是超越学习本身的一种智慧，且高于学习，全由观察实践而获得。

廖运范译文： 技巧的人轻视学问，浅薄的人惊服学问，聪明的人却能利用学问。因为学问本身并不曾把它的用途教给人，至于如何去应用它，那是在学问之外、超越学问之上、由观察而获得的一种聪明呢！

曹明伦译文： 讲究实际者鄙薄读书，头脑简单者仰慕读书，唯英明睿智者运用读书，这并非由于书不示人其用法，而是因为乃一种在书之外并高于书本的智慧，只有靠观察方可得之。

陈毅平译文： 奸猾的人鄙视读书，无知的人羡慕读书，明智的人读书而致用；因为读书不会教人用书，而如何用书是读书以外、读书之上的一种智慧，通过观察才能获得。

7. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider.

东旭译文：读书不是为了闲谈和演说，而是为了权衡和思考。

水天同译文：不要为了辩驳而读书，也不要为了信仰与盲从；也不要为了言谈与议论；要以能权衡轻重、审察事理为目的。

王楫译文：读书时不可存心与作者辩难，不可以轻信盲从，也不可寻章摘句，作为谈助，而须权衡与琢磨。

王佐良译文：读书时不可存心诘难作者，不可尽信书上所言，亦不可只为寻章摘句，而应推敲细思。

高健译文：读书之目的非为辩驳与争议也；非为尽信书言，视为当然也；非为交谈吐属而读，藉资谈助也；读书之目的在审度与寻绎。

何新译文：读书的目的是为了认识事物原理。为挑剔辩驳去读书是无聊的。但也不可过于迷信书本。求知的目的不是为了吹嘘炫耀，而应该是为了寻找真理，启迪智慧。

陈才宇译文：读书时不要与作者作对，不要诘难他；但也不要轻信，以为书上什么都对；更不要寻章摘句，用来炫耀；而应该着意掂量，仔细斟酌。

姚宗立译文：读书时不要存心挑碴与作者唱反调；但也不要全信，认为一切理所当然。读书时也不要寻章找句以壮谈吐，而要掂量思考。

廖运范译文：读书不是为着要辩驳，也不是要盲目信从，更不是去找寻谈话的资料，而是要去权衡和思考。

曹明伦译文：读书不可存心吹毛求疵，不可尽信书中之论，亦不可为己言掠词夺句，而应该斟酌推敲，钩深致远。

陈毅平译文：不要为了驳斥而读书，不要盲目相信书本，不要在书中寻找谈资，而要从中提高权衡思考的能力。

8. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.

东旭译文：有些书可供品尝，有些书可以吞食，还有少数的一些书则应当咀嚼消化。那就是说，有些书只要读其中的一部分就行了；

有些书虽然可以全读，但不必过细；还有少数的一些书则应当通读、精读、勤读。

水天同译文： 有些书可供一尝，有些书可以吞下，有不多的几部书则应当咀嚼消化；这就是说，有些书只要读读它们底一部分就够了，有些书可以全读，但是不必过于细心地读；还有不多的几部书则应当全读，勤读，而且用心地读。

王楫译文： 有的书浅尝即可，有的书可以狼吞虎咽，少数书籍则须咀嚼消化。换言之，有些书只须阅读一部分，另一些读时可不求甚解，但少数则须通读，且须勤勉而专心。

王佐良译文： 书有可浅尝者，有可吞食者，少数则须咀嚼消化。换言之，有只须读其部分者，有只须大体涉猎者，少数则须全读，读时须全神贯注，孜孜不倦。

高健译文： 书有供人尝之者，有供人吞食者，亦有不多之书为供人咀嚼与消化者；易言之，书有仅须部分读之者，有仅须涉猎然无须细玩之者，少数书亦有须全读者，而其读则必勤必细，必全神贯注。

何新译文： 书籍好比食品。有些只须浅尝，有些可以吞咽。只有少数需要仔细咀嚼，慢慢品味。所以，有的书只要读其中一部分，有的书只须知其中梗概，而对于少数好书，则要通读，细读，反复读。

陈才宇译文： 有的书可供品尝，有的书只能吞食，少数的应该细细咀嚼，一一消化；那是说，有的书只需读其中一部分；有的书用不着读得太认真；但少数好书则需要认真细致地通读。

姚宗立译文： 有些书只需浅尝辄止，另有些书可囫囵吞枣，而只有少数的书要细细品嚼和消化。那就是说，有些书只需读其中的一部分，另一些书粗略地读一下，只是少数的书要全读，而且要集中精力，勤奋攻读。

廖运范译文： 有些书只需浅尝，有些书可以狼吞，有些书要细嚼烂咽，慢慢消化。也就是说，有的书只需选读，有的书只需浏览，有的书却必须全部精读。

曹明伦译文： 有些书可浅尝辄止，有些书可囫囵吞枣，但有些书则须细细咀嚼，慢慢消化；换言之，有些书可只读其章节，有些书可大致浏览，有些书则须通篇细读并认真领悟。

陈毅平译文： 有些书浅尝即可，有些书可以囫囵吞下，有几本书必须

咀嚼消化。这就是说，有些书只读一部分就够了；有些书可以读完，但不必读得太细；有几本书不仅要读完，还要勤读，用心去读。

9. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are, like common distilled waters, flashy things.

东旭译文：有些书还可以请人代读，由别人替你作出摘录；但那只限于一些不太重要的议论，以及那种比较平庸的书籍；否则，经过删节的书就会像蒸馏水一样乏味。

水天同译文：有些书也可以请代表去读，并且由别人替我作出节要来；但是这种办法只适于次要的议论和次要的书籍；否则录要的书就和蒸馏的水一样，都是无味的东西。

王楫译文：有些书也可以请人代读，然后读其所作摘要；但只限于题材比较次要以及比较寻常的书。否则书经提炼犹如水经蒸馏，成为淡而无味的东西。

王佐良译文：书亦可请人代读，取其所作摘要，但只限题材较次或价值不高者，否则书经提炼犹如水经蒸馏，淡而无味矣。

高健译文：书甚至可由人代读，读后令做撮要，然此必限于书中之非重要内容，且亦必非重要之书；诚以过滤之书亦犹过滤之水，甚乏味也。

何新译文：有的书可以请人代读，然后看他的笔记摘要就行了。但这只应限于不太重要的议论和质量粗劣的书。否则一本书将像已被蒸馏过的水，变得淡而无味了！

陈才宇译文：有的书还可以请人代读，取其摘要就行；但这只限于不甚重要的论述和次等书籍；否则，经过摘录的书犹如经过蒸馏的水，变得淡而无味了。

姚宗立译文：有些书可请别人代读，摘取他人所作的要点精华。但这仅限于那些主题不很重要，价值较低的书籍。否则，经别人摘录复述的书就像蒸馏水一样索然无味了。

廖运范译文：有些书不必去读原本，读读它们的节本就够了，但这仅限于内容不大重要的二流书籍；否则，删节过的往往就像蒸馏水一样，淡而无味。

曹明伦译文：有些书还可以请人代阅，只取代阅人所作摘录节要；但此法只适用于次要和无关紧要的书，因浓缩之书如蒸馏之水淡而无味。

陈毅平译文：有些书也可以请人代读，摘要也可以让别人做；但这种办法只适用于不大重要的内容和价值不高的书籍，否则提炼过的书就像常见的蒸馏水一样，淡而无味。

10. Reading maketh a full man; conference a ready man; and writing an exact man.

东旭译文：读书能使人充实；谈话能使人机敏；写作能使人精确。

水天同译文：阅读使人充实，会谈使人敏捷，写作与笔记使人精确。

王楫译文：读书使人充实，讨论使人机敏，作笔记使人精确。

王佐良译文：读书使人充实，讨论使人机智，笔记使人准确。

高健译文：读书使人充实，谈话使人敏捷，动笔使人精确。

何新译文：读书使人充实，讨论使人机敏，写作则能使人精确。

陈才宇译文：读书使人充实；交谈使人机敏；摘录使人精确。

姚宗立译文：读书使人完善充实；交谈使人敏捷机智；边读书边做笔记使人精确严谨。

廖运范译文：读书使人渊博，辩论使人机敏，写作使人精细。

曹明伦译文：读书可使人充实，讨论可使人敏锐，笔记则可使人严谨；

陈毅平译文：阅读使人充实，交谈使人机敏，笔记使人精确。

11. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.

东旭译文：所以，如果一个人很少写东西，那么他就必须有很好的记忆力；如果他很少与人谈话，那么他必须有很灵敏的头脑；如果他很少看书，那么他必须非常狡猾，才可以不懂装懂。

水天同译文：因此，如果一个人写得很少，那末他就必须有很好的记性；如果他很少与人会谈，那末他就必须有很敏捷的机智；并且假如他读书读得很少的话，那末他就必须要有很大的狡黠之才，才可以强不知以为知。

王楫译文：不常作笔记的人须有很强的记忆力，不常讨论的人须有急智，不常读书的人则须十分乖巧，方能不知而佯作知之。

王佐良译文：因此不常作笔记者须记忆力特强，不常讨论者须天生聪颖，不常读书者须欺世有术，始能无知而显有知。

高健译文：是故，疏于握管者，其记忆须强；交谈不足者，其才智须捷；腹中乏书之人，其狡黠也亦须大，有不知而实似知之之能。

何新译文：因此，如果有人不读书又想冒充博学多知，他就必须很狡黠，才能掩饰无知。如果一个人懒于动笔，他的记忆力就必须强而可靠。如果一个人要孤独探索，他的头脑就必须格外锐利。

陈才宇译文：因此，一个人读书时如果很少摘录，则需有超群的记忆；如果他很少与人交谈，则应有随机应变之才；如果他很少读书，则需要取巧有术，让人觉得他并非孤陋寡闻。

姚宗立译文：因此，一个人很少做笔记的话，那么他必须要有很强的记忆力。如果他很少与人商议交谈，那么他必须要有天生的机智。如果他很少读书，那么他必须手腕高超，方能显示出他似乎懂得他不知的东西。

廖运范译文：如果一个人很少写作，他就需要有很强的记忆力；如果他很少辩论，就需要有急智；如果他很少读书，就需要很狡猾，对于自己不懂的事情，假装知道。

曹明伦译文：故不常作笔记者须有过目不忘之记忆，不常讨论者须有通权达变之天资，而不常读书者则须有狡诈诡谲之伎俩，方可显其无知为卓有见识。

陈毅平译文：因此，很少作笔记的人必须有很好的记性，很少与人交谈的人必须机智灵活，读书不多的人必须非常狡猾，这样才能无知而显得有知。

12. Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend. *Abeunt studia in mores*.

东旭译文：历史能使人聪慧；诗歌能使人灵秀；数学能使人精细；自然哲学能使人深沉；伦理学能使人庄重；逻辑和修辞学能使人善辩。“学问能陶冶人的性格。”

水天同译文：史鉴使人明智；诗歌使人巧慧；数学使人精细；博物使人深沉；伦理之学使人庄重；逻辑与修辞使人善辩。“学问变化

气质”。

王楫译文： 读历史使人明智，读诗使人机灵，数学使人周密，自然科学使人深刻，伦理学使人庄重，逻辑与修辞使人能言善辩。专心治学者，性格也受陶冶。

王佐良译文： 读史使人明智，读诗使人灵秀，数学使人周密，科学使人深刻，伦理学使人庄重，逻辑修辞之学使人善辩：凡有所学，皆成性格。

高健译文： 史益人智；诗令人慧；数学教人缜密；自然哲学进人于深透；伦理学启人之庄严；而逻辑修辞诸学则在援人以辩术，Abeunt studia in mores[学人人性格也]。

何新译文： 读史使人明智，读诗使人聪慧，演算使人精密，哲理使人深刻，道德使人高尚，逻辑修辞使人善辩。总之，“知识能塑造人的性格”。

陈才宇译文： 历史使人聪明；诗歌使人机智；数学使人精密；哲理使人深刻；道德使人正经；逻辑与修辞使人能言善辩：总之，读书能陶冶人的性情。

姚宗立译文： 读历史使人聪明，读诗使人富有灵感。数学使人精确，科学使人深沉，伦理学使人庄重，逻辑和修辞学使人能言善辩。总之，学习影响到人的性格。

廖运范译文： 历史使人聪明，诗歌使人富于想象，数学使人精确，自然哲学使人深刻，伦理学使人庄重，逻辑学和修辞学使人善辩。总之，读书能陶冶个性。

曹明伦译文： 读史使人明智，读诗使人灵透，数学使人精细，物理学使人深沉，伦理学使人庄重，逻辑修辞则使人善辩，正如古人所云：学皆成性。

陈毅平译文： 历史使人明智，诗歌使人灵慧，数学使人缜密，物理使人深刻，伦理学使人庄重，逻辑修辞学使人善辩。读书陶冶性情。

13. Nay there is no stond or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises.

东旭译文： 不仅如此，凡精神上的各种障碍无不可由适当的学问加以消除，有如身体上的各种疾病无不可由相宜的运动予以矫治。

水天同译文：不特如此，精神上的缺陷没有一种是不能由相当的学问来补救的：就如同肉体上各种的病患都有适当的运动来治疗似的。

王楫译文：心智方面的种种障碍，无不可读适当的书加以排除，正如身体百病，皆可以适当的运动治疗。

王佐良译文：人之才智但有滞碍，无不可读适当之书使之顺畅，一如身体百病，皆可借相宜之运动除之。

高健译文：实则心智之各类窒碍固无不可藉适当之学习以匡正之，犹之躯体之疾病之可藉运动而祛除。

何新译文：不仅如此，精神上的各种缺陷，都可以通过求知来改善——正如身体上的缺陷，可以通过适当的运动来改善一样。

陈才宇译文：读书得当，决不会使人心智受损，只会益智增才：这就像人的疾病能通过适当的锻炼得到治疗一样。

姚宗立译文：人的才智并不是没有障碍梗阻，但可被适当的学习所排除。正如身体上的疾病可用适当的运动所消除一样。

廖运范译文：不仅如此，读书并且可以铲除一切心理上的障碍，正如适当的运动能够矫治身体上某些疾病一般。

曹明伦译文：不仅如此，连心智上的各种障碍都可以读适当之书而令其开豁。身体之百病皆有相宜的调养运动，

陈毅平译文：智力上的障碍没有一种是不能用读相应的书来排除的，正如身体的疾病可以通过合适的运动得到治疗一样。

14. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like.

东旭译文：滚球有益于睾肾，射箭有益于胸肺，慢步有益于肠胃，骑马有益于头脑，等等。

水天同译文："地球"有益于结石和肾脏；射箭有益于胸肺；缓步有益于胃；骑马有益于头脑；诸如此类。

王楫译文：滚球利睾肾，射箭利胸肺，慢步利肠胃，骑术利头脑，诸如此类。

王佐良译文：滚球利睾肾，射箭利胸肺，慢步利肠胃，骑术利头脑，诸如此类。

高健译文：诸如滚球健肾，射箭健肺，散步健胃，骑乘健脑等均属之。

何新译文：例如打球有利于腰背，射箭可扩胸利肺，散步则有助于消化，骑术使人反应敏捷，等等。

陈才宇译文：打球有益于肾脏；打猎有益于胸肺；散步有益于肠胃；骑马有益于头脑；如此等等。

姚宗立译文：玩保龄球对腰肾有利，射箭对胸肺有利，散步对肠胃有利，骑马对头脑有利，其它此类运动也是如此。

廖运范译文：例如：滚球游戏有益于肾脏；射箭有益于胸部；散步有益于肠胃；骑马有益于头部等等。

曹明伦译文：如滚球有益于膀胱和肾脏，射箭有益于肺部和胸腔，散步有益于肠胃，骑马有益于大脑等等；

陈毅平译文：打保龄球有利于结石和肾脏，射箭有利于胸肺，漫步有利于肠胃，骑马有利于大脑，如此等等。

15. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again.

东旭译文：所以，如果一个人精力不集中，那就可以叫他研究数学，因为在演算的过程中精力稍不集中就会出错，还得从头算起。

水天同译文：同此，如果一个人心志不专，他顶好研究数学；因为在数学底证理之中，如果他底精神稍有不专，他就非从头再做不可。

王楫译文：如若思想不能集中，可让他学数学；因为在演算时思想稍有旁骛，就须重新做起。

王佐良译文：如智力不集中，可令读数学，盖演题须全神贯注，稍有分散即须重演；

高健译文：是故人之心智有不专者，宜令其习数学，盖于证题之际，苟心智稍有游移，势不能不废而重演；

何新译文：同样，一个思维不集中的人，他可以研习数学，因为数学稍不仔细就会出错。

陈才宇译文：因此，一个人如果精力不集中，就让他去研读数学；因为演算数学时稍不留神，就会前功尽弃。

姚宗立译文：因此，如果某人心智跑神，就让他学习数学。因为在数学演算中他心力不集中，稍有走神，他便须从头再来。

廖运范译文：因此，假若一个人心神散乱，最好让他学习数学，因为

在演算数学题目的时候，一定得全神贯注，如果注意力稍一分散，就必得再从头做起。

曹明伦译文：与此相似，若有人难聚神思，可令其研习数学，因在演算求证中稍一走神就得重来一遍；

陈毅平译文：所以，精神不集中的人，就让他学数学，因为演算的时候，稍一走神，就必须重新开始；

16. If his wit be not apt to distinguish or find differences, let him study the schoolmen; for they are *cymini sectores*.

东旭译文：如果一个人不善于辨别差异，那就可以叫他研读经院哲学家的著作，因为他们都是条分缕析、细致入微的人。

水天同译文：如果他底精神不善于辨别异同，那么他最好研究经院学派底著作，因为这一派的学者是条分缕析的人；

王楫译文：如若不善于析难辨异，可让他学经院哲学，因为那些哲学家无不讲究细节。

王佐良译文：如不能辨异，可令读经院哲学，盖是辈皆吹毛求疵之人；

高健译文：其有不善指陈细节剖析入微者，宜令以经院学者为师，以此类学者均为细入毫芒之大家；

何新译文：缺乏分析判断力的人，他可以研习形而上学，因为这门学问最讲究繁琐辩证。

陈才宇译文：如果他不善于分析判断，就让他去研读经院哲学；因为经院哲学家最善于钻牛角尖。

姚宗立译文：如果某人的智力不善于辨识差异，则让他学那些经院学究们，他们都是些吹毛求疵的人。

廖运范译文：假若一个人拙于辨别差异，就让他去请教那些演绎派的大师们，因为他们正是剖析毫发的人。

曹明伦译文：若有人不善辨异，可令其读经院哲学，因该派哲学家之条分缕析可令人不胜其烦；

陈毅平译文：不善于辨别异同的人，就让他学经院哲学，因为经院哲学家喜欢条分缕析；

17. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases.

东旭译文：如果一个人不善于调查问题，不善于用一件事情证明和阐释另一件事情，那就可以叫他研究律师的案卷。

水天同译文：如果他不善于推此知彼，旁征博引，他顶好研究律师们底案卷。

王楫译文：如若他粗枝大叶，不善于以一事论证和阐述另一事，可让他读律师的案卷。

王佐良译文：如不善求同，不善以一物阐证另一物，可令读律师之案卷。

高健译文：其有不能审察明辨以此证彼者，则令习律师之办案。

何新译文：不善于推理的人，可以研习法律案例，如此等等。

陈才宇译文：如果他不善于明察事理，由此及彼论证因果关系，就让他去研究律师的案卷。

姚宗立译文：如果某人不善于以一事物去证明和阐解另一事物，则让他学习律师的案例。

廖运范译文：假若一个人心灵迟钝，不能举一反三，最好让他去研究律师的案件。

曹明伦译文：而若有人不善由果溯因之归纳，或不善于由因及果之演绎，则可令其阅读律师之卷；

陈毅平译文：不善于考察事物、推此知彼的人，就让他研究律师案卷。

18. So every defect of the mind may have a special receipt.

东旭译文：所以，各种心智上的缺陷都有一种专门的补救办法。

水天同译文：如此看来，精神上各种的缺陷都可以有一种专门的补救之方了。

王楫译文：由此可见心智方面的任何缺陷都有良方可治。

王佐良译文：如此头脑中凡有缺陷，皆有特药可医。

高健译文：故曰心智之疾病固各有其良方也。

何新译文：这种种心灵上的缺陷，都可以通过求知来治疗。

陈才宇译文：这样，精神上任何缺陷都有了治疗的良方。

姚宗立译文：这样，人们头脑中的每一个缺陷，都能找到一种特方补救。

廖运范译文：所以每一种心理缺陷都有一种特殊的补救良方。

曹明伦译文：如此心智上之各种毛病皆有特效妙方。

陈毅平译文：所以，智力上的种种缺陷都能用专门的方法来弥补。

附录：

1.《论读书》原文总字数、句数和用词情况

原文	词数	句数	标点	and	to	the	for	be	in	is	a	by	of	he
	503	19	91	31	20	18	16	14	10	10	9	8	8	8
逗号	句号	分号	冒号	撇号	are	but	not	them	read	books	wit	men	some	studies	study
39	19	31	2	2	7	6	6	6	6	5	5	5	5	5	4
原文中的文言词：marshalling；humour；maketh；doth；nay；stond；discourse；apt															

2.《论读书》译文总字数、句数和用词情况

译文	字数	句数	之	者	也	凡	皆	乃	其	盖	然	亦	矣	令	则	而	文言词	的	也	口语词
王佐良	612	17	20	12	3	2	2	1	5	3	5	2	1	3	6	6	71	0	0	0
王　楫	737	24	7	2	0	0	0	1	5	0	4	0	0	0	5	6	30	19	4	23
陈才宇	745	19	2	4	0	0	0	0	2	0	1	0	0	0	7	3	19	23	1	24
曹明伦	753	12	19	11	0	0	4	2	10	0	1	1	0	5	9	9	71	4	0	4
陈毅平	770	18	1	0	0	0	0	0	1	0	0	0	0	0	0	10	12	34	2	36
何　新	780	36	2	3	0	0	0	0	0	0	1	0	0	0	5	7	18	29	2	31
廖运范	801	22	3	0	0	0	0	0	0	0	1	0	0	0	3	7	14	35	4	39
高　健	819	16	57	17	8	0	0	0	11	1	5	5	0	5	6	7	65	0	1	1
东　旭	867	20	5	0	1	1	0	0	4	0	3	0	0	0	6	4	24	38	0	38
水天同	878	18	5	1	0	0	0	2	2	1	0	0	0	0	5	5	21	的 38 底 17	3	58
姚宗立	892	32	6	1	0	0	0	0	2	0	5	0	0	0	4	8	26	35	3	38

（二）谈　美

Of Beauty

by *Francis Bacon*

弗朗西斯·培根

1. Virtue is like a rich stone, best plain set; and surely virtue is best in a body that is comely, though not of delicate features; and that hath

rather dignity of presence than beauty of aspect.

王佐良译文：德行犹如宝石，朴素最美；其于人也：则有德者但须形体悦目，不必面貌俊秀，与其貌美，不若气度恢宏。

曹明伦译文：善犹如宝石，以镶嵌自然为美；而善附于美者无疑最美，不过这美者倒不必相貌俊秀，只须气度端庄，仪态宜人。

何新译文：美德好比宝石，它在朴素背景的衬托下反而更华丽。同样，一个打扮并不华贵却端庄严肃而有美德的人是令人肃然起敬的。

水天同译文：才德有如宝石，最好是用素净的东西镶嵌。无疑地，才德如果是在一个容貌虽不姣丽，然而形体闲雅，气概庄严的身体内，那是最好的。

东旭译文：美德犹如一块瑰丽的宝石，最好将它镶嵌在素朴的东西上。当然美德如果是在一个容貌虽不姣美，但却形体清秀，气质高贵的身体里，那是再好不过了。

2. Neither is it almost seen, that very beautiful persons are otherwise of great virtue; as if nature were rather busy not to err, than in labor to produce excellency.

王佐良译文：人不尽知：绝色无大德也；一如自然劳碌终日，但求无过，而无力制成上品。

曹明伦译文：世人难见绝美者兼而至善，仿佛造物主宁愿专心于不出差错，也不肯努力创造出美善兼备之上品。

何新译文：美貌的人并不都有其他方面的才能。因为造物是吝啬的，他给了此就不再予彼。

水天同译文：同时，很美的人们多半不见得在别的方面有什么大的才德；好像造物在它底工作中但求无过，不求十分的优越似的。

东旭译文：不过一般说来，很美的人在其他方面不见得有什么大的美德；好像造物主在其繁忙的工作中只求不出错，而无意创造完美的事物似的。

3. And therefore they prove accomplished, but not of great spirit; and study rather behavior than virtue.

王佐良译文：因此美男子有才而无壮志，重行而不重德。

曹明伦译文：故世间美男子多有身躯之完美而无精神之高贵，多注重其行而不注重其德。

何新译文：所以许多容颜俊秀的人却一无作为，他们过于追求外形美而放弃了内在美。

水天同译文：因此，那些很美的人们多是容颜可观而无大志的；他们所研求的也多半是容止而不是才德。

东旭译文：所以，那些很美的人虽然看上去可能很有教养，但却胸无大志；他们讲求的是举止，而不是美德。

4. But this holds not always: for Augustus Caesar, Titus Vespasianus, Philip le Bel of France, Edward the Fourth of England, Alcibiades of Athens, Ismael the Sophy of Persia, were all high and great spirits; and yet the most beautiful men of their times.

王佐良译文：但亦不尽然。罗马大帝奥古斯提与泰特思，法王菲律浦，英王爱德华四世，古雅典之亚西拜提斯，波斯之伊斯迈帝，皆有宏图壮志而又为当时最美之人也。

曹明伦译文：但此论并非放之四海而皆准，因古罗马皇帝奥古斯都和韦斯帕芗、法兰西国王腓力四世、英格兰国王爱德华四世、古雅典将军亚西比德以及伊朗国王伊思迈尔一世皆为志存高远者，但也都是当时的冠玉美男。

何新译文：但这话也不全对，因为奥古斯都、菲斯帕斯、腓力普王、爱德华四世、阿尔西巴底斯、伊斯梅尔等，都既是大丈夫，又是美男子。

水天同译文：但是这句话也并不是永远是真的，因为奥古斯塔斯大帝、泰塔斯·外斯帕显努斯、法王"好看的"腓力普、英王爱德华第四、雅典人阿尔西巴阿底斯、波斯王伊斯迈耳都是精神远大、志向崇高的人，然而同时也是当代最美的男子。

东旭译文：但这种观点并不永远是正确的，因为奥古斯都·凯撒、提图斯·韦斯巴芗、法国"俊美的"菲利普、英国的爱德华四世，雅典的亚尔西巴德、波斯的伊斯迈尔都是高尚而又伟大的人物，然而也是他们那个时代最美的男子。

5. In beauty, that of favor is more than of color; and that of decent and gracious motion more than that of favor.

王佐良译文：美不在颜色艳丽而在面目端正，又不尽在面目端正而在举止文雅合度。

曹明伦译文：至于美女，天生容貌胜过粉黛胭脂，而优雅举止又胜过天生容貌。

何新译文：仔细考究起来，形体之美要胜于颜色之美，而优雅行为之美又胜于形体之美。

水天同译文：论起美来，状貌之美胜于颜色之美，而适宜并优雅的动作之美又胜于状貌之美。

东旭译文：说到美，容貌之美胜于服饰之美，端庄优雅的举止之美又胜于容貌之美。

6. That is the best part of beauty, which a picture cannot express; no nor the first sight of the life.

王佐良译文：美之极致，非图画所能表，乍见所能识。

曹明伦译文：优雅之态乃美之极致，非丹青妙笔所能绘之，亦非乍眼一看所能识之。

何新译文：最高的美是画家所无法表现的，因为它是难于直观的。

水天同译文：美中之最上者就是图画所不能表现，初睹所不能见及者。

东旭译文：美的最好的那一部分，是既不能用图画来表达，也不是一眼就能看到的。

7. There is no excellent beauty that hath not some strangeness in the proportion.

王佐良译文：举凡最美之人，其部位比例，必有异于常人之处。

曹明伦译文：绝色者之形体比例定有异处。

何新译文：这是一种奇妙的美。

水天同译文：没有一种至上之美是在规模中没有奇异之处的。

东旭译文：凡是卓越的美，无不在比例上有某种奇妙之处。

8. A man cannot tell whether Apelles or Albert Durer were the more trifler; whereof the one would make a personage by geometrical proportions; the other, by taking the best parts out of divers faces, to make one excellent.

王佐良译文：阿贝尔与杜勒皆画家也，其画人像也，一则按照几何学之比例，一则集众脸形之长于一身，二者谁更不智，实难断言。

曹明伦译文：世人难断阿佩利斯和丢勒谁更可笑，后者画人像总是按几何比例，前者则将诸多面孔的最美之处汇于一颜。

何新译文：曾经有两位画家——阿皮雷斯和丢勒滑稽地认为，可以按照几何比例，或者通过摄取不同人身上最美的特点，用画合成一张最完美的人像。

水天同译文：我们说不出阿派莱斯和阿伯特·杜勒究竟哪一位是更大的戏谑者；他们两位之中一位是要根据几何学上底比例来画人，另一位要从好几个不同的脸面中采取其最好的部分以合成一个至美的脸面。

东旭译文：谁也说不出阿佩勒斯和阿尔伯特·丢勒究竟哪一位是更大的戏谑者：其中一位是根据几何学的比例来画人，另一位则从几个不同的面孔中选取最好的部分来创造一张完美的面孔。

9. Such personages, I think, would please nobody but the painter that made them.

王佐良译文：窃以为此等画像除画家本人外，恐无人喜爱也。

曹明伦译文：笔者以为除画家本人之外，此等画像谁也不会喜欢。

何新译文：其实像这样画出来的美人，恐怕只有画家本人喜欢。

水天同译文：像这样画出来的人，我想是除了画者本人而外恐怕谁底欢心也得不到的。

东旭译文：我想，这样画出来的人，除了画家本人之外谁也不会喜欢。

10. Not but I think a painter may make a better face than ever was; but he must do it by a kind of felicity (as a musician that maketh an excellent air in music), and not by rule.

王佐良译文：余不否认画像之美可以超绝尘寰，但此美必为神笔，而非可依规矩得之者，乐师之谱成名曲亦莫不皆然。

曹明伦译文：虽说笔者认为画家可以画出比真颜更美的容貌，但他必须得靠神来之笔，而非凭藉什么规则尺度，这就像音乐家谱写妙曲得靠灵感一般。

何新译文：美是不能制订规范的，创造它的常常是机遇，而不是公式。

水天同译文：并不是我以为一个画家不应当画出一张从来没有那么美的脸面来，而是他应该以一种幸运做成这事（如一个音乐家之构成优美的歌曲一样）而不应该借助于一种公式。

东旭译文：并不是说我认为一个画家不可以创造一张比以前更美的面孔，而是说他应当靠一种灵感去创造（像一个音乐家创造优美的乐曲一样），不应当根据某种规则去描绘。

11. A man shall see faces, that if you examine them part by part, you shall find never a good; and yet altogether do well.

王佐良译文：人面如逐部细察，往往一无是处，观其整体则光彩夺目。

曹明伦译文：世人可见这样的面庞，若将其五官分而视之则一无是处，但合在一起却堪称花容玉颜。

何新译文：有许多脸型，就它的部分看并不优美，但作为整体却非常动人。

水天同译文：我们一定会看得见有些脸面，如果你把它们一部分一部分地来观察，你是找不到一点好处的；但是各部分在一起，那些脸面就很好看了。

东旭译文：谁都会看到一些面孔，如果你把它们一部分一部分地加以审察，你就会觉得哪一部分都不好，但是如果把各个部分合在一起，你就会觉得那些面孔很好看了。

12. If it be true that the principal part of beauty is in decent motion, certainly it is no marvel though persons in years seem many times more amiable; *pulchrorum autumnus pulcher* [beautiful persons have a beautiful autumn]; for no youth can be comely but by pardon, and considering the youth as to make up the comeliness.

王佐良译文：美之要素既在于举止，则年长美过年少亦无足怪。古人云："美者秋日亦美。"年少而著美名，率由宽假，盖鉴其年事之少，而补其形体之不足也。

曹明伦译文：倘美之要素果真在于仪态之优雅，那长者比少者更美就不足为奇，须知美人之秋亦美。假如不把青春视为优雅得体之补足，年少者多半都难称俊秀。

何新译文：有些老人显得很可爱，因为他们的作风优雅而美。拉丁谚语说过："晚秋的秋色是最美好的。"而尽管有的年轻人具有美貌，却由于缺乏优美的修养而不配得到赞美。

水天同译文：假如美底主要部分果真是在美的动作中的话，那就无怪乎有些上了年纪的人反而倍增其可爱了。"美人底秋天也是美的"，因为年轻的人，如果我们不特意宽容，把他们底青年也认为是补其美观之不足者，是没有一个可以保有其美好的。

东旭译文：如果美的主要部分真的就在端庄的举止之中，那么上了年纪的人常常看上去更加和蔼可亲当然就不足为奇了。"秋天是最美的季节。"因为年轻人，如果我们不加以宽恕，不把青春看作是对美的补充的话，他们谁也说不上美。

13. Beauty is as summer fruits, which are easy to corrupt, and cannot last; and for the most part it makes a dissolute youth, and an age a little out of countenance; but yet certainly again, if it light well, it maketh virtue shine, and vices blush.

王佐良译文：美者犹如夏日蔬果，易腐难存；要之，年少而美者常无行，年长而美者不免面有惭色。虽然，但须托体得人，则德行因美而益彰，恶行见美而愈愧。

曹明伦译文：美貌如夏日鲜果易腐难存，而且它每每使年少者放荡，并给年长者几分难堪；但笔者开篇所言仍然不谬，若美貌依附于善者，便会使善举光彩夺目，使恶行无地自容。

何新译文：美犹如盛夏的水果，是容易腐烂而难保持的。世上有许多美人，他们有过放荡的青春，却迎受着愧悔的晚年。因此，把美的形貌与美的德行结合起来吧。只有这样，美才会放射出真正的光辉。

水天同译文：美有如夏日的水果，易于腐烂，难于持久；并且就其大部分说来，美使人有放荡的青年时代，愧悔的老年时代；可是，无疑地，假如美落在人身上落的得当的话，它是使美德更为光辉，而恶德更加赧颜的。

东旭译文：美犹如夏天的水果，很容易腐烂，不能久存。美往往使人年轻时放荡不羁，到了老年就有点难堪。但如果美落在人身上落的得当的话，当然它也可以使美德生辉，使邪恶汗颜。

字数统计

原　　文：394 words

王佐良译文：513 个汉字，63 个标点符号

曹明伦译文：597 个汉字，49 个标点符号

何 新 译 文：540 个汉字，53 个标点符号

水天同译文：777 个汉字，67 个标点符号

东 旭 译 文：772 个汉字，67 个标点符号

（三）《雷雨》（选段）

曹禺　著

原文：

周朴园：不许多说话。（回头向大海）鲁大海，你现在没有资格跟我说话——矿上已经把你开除了。

鲁大海：开除了!?

周　冲：爸爸，这是不公平的。

周朴园：（向周冲）你少多嘴，出去！

周冲愤然由中门下。

鲁大海：好，好。（切齿）你的手段我早明白，只要你能弄钱，你什么都做得出来。你叫警察杀了矿上许多工人，你还——

周朴园：你胡说！

鲁侍萍：（至大海前）走吧，别说了。

鲁大海：哼，你的来历我都知道，你从前在哈尔滨包修江桥，故意叫江堤出险，——

周朴园：（厉声）下去！

仆人们：（拉大海）走！走！

鲁大海：你故意淹死了两千二百个小工，每一个小工的性命你扣三百块钱！姓周的，你发的是绝子绝孙的昧心财！你现在还——

周　萍：（冲向大海，打了他两个嘴巴）你这种混账东西！

大海还手，被仆人们拉住。

周　萍：打他！

鲁大海：(向周萍)你！

仆人们一齐打大海。大海流了血。

周朴园：(厉声)不要打人！

仆人们住手，仍拉住大海。

鲁大海：(挣扎)放开我，你们这一群强盗！

周　萍：(向仆人们)把他拉下去！

鲁侍萍：(大哭)这真是一群强盗！(走至周萍面前)你是萍，……凭——凭什么打我的儿子？

周　萍：你是谁？

鲁侍萍：我是你……你打的人的母亲。

鲁大海：妈，别理这东西，小心吃了他们的亏。

鲁侍萍：(呆呆地望着周萍的脸，又哭起来)大海，走吧，我们走吧！

大海为仆人们拥下，侍萍随下。台上只有周朴园与周萍。

周　萍：(过意不去地)爸爸。

周朴园：你太莽撞了。

周　萍：可是这个人不应该乱侮辱父亲的名誉啊。

课堂译文：

Zhou: Talk no more! You have no right to talk to me now, for the mine has sacked you.

Hai: Sacked me!?

Chong: Dad, it's not fair.

Zhou: It's none of your business. Go out!

Hai: Well, well. I know your means very well. As long as you can get money, you are up to anything. You asked the police to kill so many miners, and you —

Zhou: Nonsense!

Ma: Let's go. Talk no more.

Hai: Humph! I know your history very well. When you repaired a bridge in Harbin, you deliberately broke the banks and —

Zhou: Go out!

Servants: Go! Go!

Hai: You deliberately drowned 2200 workers and from each life you got

300 dollars that should have been their wages! Zhou, you earned dirty money! And now you even want to —

Ping: You bastard!

Ping: Beat him!

Hai: You!

Zhou: Stop beating!

Hai: Let me go, you bandits!

Ping: Pull him out!

Ma: You are really bandits! You are Ping, ... why did you beat my son?

Ping: Who are you?

Ma: I am your ... your beaten person's mother.

Hai: Mum, take no notice of him. We have to be careful, or we'll suffer.

Ma: Dahai, go, let's go!

Ping: Dad.

Zhou: You were too reckless!

Ping: But that guy shouldn't have insulted you and spoilt your reputation.

王佐良译文：

ZHOU: **Hold your tongue.** (*Turning back to Lu Dahai.*) You're no longer **in a position to** speak to me, Lu Dahai — firm's already sacked you.

HAI: Sacked me!

CHONG: That's not **playing the game**, Father.

ZHOU (*turning to Zhou Chong*): You shut up and get out!

(*Zhou Chong departs in high dudgeon through the centre door.*)

HAI: All right, then, (*Grinding his teeth.*) Your dirty tricks are nothing new to me. You'd **stoop to anything** so long as there was money in it. You get the police to mow down your men, and then you —

ZHOU: **How dare you!**

MA (*going to Lu Dahai*): **Come on**, let's go. That's enough.

HAI: Yes, and I know all about your record too! When you contracted

to repair that bridge over the river at Harbin, you deliberately breached the dyke —

ZHOU (*harshly*): Get out of here!

SERVANTS (*tugging at Lu Dahai*): **Come on**! Outside! Out!

HAI: You drowned two thousand two hundred coolies in cold blood, and for each life lost you raked in three hundred dollars! I tell you, **creature**, you've made your money by killing people, and you and your sons **stand accursed for ever**! And now **on top of that** you —

PING (*hurling himself on Lu Dahai and striking him twice in the face*): **Take that**, you **lying swine**!

(*Lu Dahai returns a blow, but is seized and held by the servants.*)

PING: **Give him what for**!

HAI (*to Zhou Ping*): You — !

(*The servants set upon him. Blood appears on his face.*)

ZHOU (*harshly*): Stop! **Leave him alone**!

(*The servants stop but still keep hold of Lu Dahai.*)

HAI (*struggling*): Let go of me, you hooligans!

PING (*to the servants*): Hustle him outside!

MA (*breaking down*): You are hooligans, too! (*Going across to Zhou Ping.*) **You're my — mighty free with your fists**! What right have you to hit my son?

PING: Who are you?

MA: **I'm your — your victim's mother.**

HAI: **Take no notice of the rat**, Mother. You don't want them **setting on to** you, as well.

MA (*staring dazedly at Zhou Ping's face, then bursting into tears again*): Oh, Dahai, let's go! Let's get out of here!

(*Lu Dahai is shepherded out by the servants, followed by Lu Ma. Only Zhou Puyuan and Zhou Ping remain on the stage.*)

PING (*apologetically*): Father.

ZHOU: **You might have been less impetuous.**

PING: But the fellow had no right to **throw mud at** you like that.

三、许渊冲翻译风格研究

(一) 静　夜　思

李　白

床前明月光，
疑是地上霜。
举头望明月，
低头思故乡。

1. In the still of the night

I descry bright moonlight in front of my bed.
I suspect it to be hoary frost on the floor.
I watch the bright moon, as I tilt back my head.
I yearn, while stooping, for my homeland more.

(徐忠杰译)

2. A Tranquil Night

Abed, I see a silver light,
I wonder if it's frost aground.
Looking up, I find the moon bright;
Bowing, in homesickness I'm drowned.

(许渊冲译)

3. In the Quiet Night

So bright a gleam on the foot of my bed —
Could there have been a frost already?
Lifting my head to look, I found that it was moonlight.
Sinking back again, I thought suddenly of home.

(Tr. Witter Bynner)

4. Night Thoughts

I wake, and moonbeams play around my bed,
Glittering like hoar-frost to my wandering eyes;
Up towards the glorious moon I raise my head,
Then lay me down — and thoughts of home arise.

(Tr. Herbert A. Giles)

5. On a Quiet Night

I saw the moonlight before my couch,
And wondered if it were not the frost on the ground.
I raised my head and looked out on the mountain moon,
I bowed my head and thought of my far-off home.

(Tr. S. Obata)

6. The Moon Shines Everywhere

Seeing the Moon before my couch so bright
I thought hoar frost had fallen from the night.
On her clear face I gaze with lifted eyes:
Then hide them full of Youth's sweet memories.

(Tr. W.J.B. Fletcher)

7. Night Thoughts

In front of my bed the moonlight is very bright.
I wonder if that can be frost on the floor?
I lift up my head and look at the full moon, the dazzling moon.
I drop my head, and think of the home of old days.

(Tr. Amy Lowell)

8. Thoughts in a Tranquil Night

Athwart the bed
I watch the moonbeams cast a trail
So bright, so cold, so frail,
That for a space it gleams
Like hoar-frost on the margin of my dreams.
I raise my head, —
The splendid moon I see:
Then droop my head,
And sink to dreams of thee —
My fatherland, of thee!

(Tr. L. Cranmer-Byng)

9. Nostalgia

A splash of white on my bedroom floor. Hoarfrost?
I raise my eyes to the moon, the same moon.
As scenes long past come to mind, my eyes fall again on the splash of white, and my heart aches for home.

(翁显良译)

(二) 春　　晓

孟浩然

春眠不觉晓,处处闻啼鸟。
夜来风雨声,花落知多少。

1. Spring mornings

One slumbers late in the morning in spring.
Everywhere, one hears birds warble or sing.
As the night advances, rain spatters; winds moan.

How many flowers have dropped? Can that be known?

（徐忠杰译）

2. A Spring Morning

This morn of spring in bed I'm lying,
Not woke up till I hear birds crying.
After one night of wind and showers,
How many are the fallen flowers!

（许渊冲译）

3. The Spring Dawn

Slumbering, I know not the spring dawn is peeping,
But everywhere the singing birds are cheeping.
Last night I heard the rain dripping and wind weeping,
How many petals are now on the ground sleeping?

（吴钧陶译）

4. A Spring Morning

I awake light-hearted this morning of spring,
Everywhere round me the singing of birds —
But now I remember the night, the storm,
And I wonder how many blossoms were broken.

(Tr. Witter Bynner)

5. One Morning in Spring

Late! This spring morning as I awake I know. All round me the birds are crying, crying. The storm last night, I sensed its fury. How many, I wonder, are fallen, poor dear flowers!

（翁显良译）

(三) 登 鹳 雀 楼

王之涣

白日依山尽，黄河入海流。
欲穷千里目，更上一层楼。

1. An Ascent to Stork Hall

The setting sun behind the mountains glows,-
The muddy Yellow River seawards flows.
If more distant views are what you desire,
You simply climb up a storey higher.

(徐忠杰译)

2. On the Stork Tower

The sun beyond the mountains glows;
The Yellow River seawards flows.
You can enjoy a grander sight
By climbing to a greater height.

(许渊冲译)

3. On the Stork Tower

The mountain is eating away the setting sun;
Going seawards the Yellow River is on the run.
If you desire to have a good and boundless sight,
Come to the upper storey, by climbing one more flight!

(吴钧陶译)

4. Upward!

Westward the sun, ending the day's journey in a slow descent be-

hind the mountains. Eastward the Yellow River, emptying into the sea. To look beyond, unto the farthest horizon, upward! up another storey!

（翁显良译）

（四）虞 美 人

李 煜

春花秋月何时了？
往事知多少？
小楼昨夜又东风，
故国不堪回首月明中。

雕栏玉砌应犹在，
只是朱颜改。
问君能有几多愁？
恰似一江春水向东流。

1. Yumeiren

Too long the autumn moon and spring flowers last.
I wonder how much they've known of my past.
Last night spring breezes through an upper room —
Reminds me too much my present gloom.
With a bright moon, how could I my country recall —
Without a sense of defeat and despair at all.

The Palace should be still there as before —
With its carved railings; jade-like steps galore.
Only here are changes which my plight entail.
My complexion, once ruddy, has become pale.
Should I be asked how much anguish I have found,

Strange! It is like flowing water, eastward bound.

（徐忠杰译）

2. The Lost Land Recalled
Tune: "The Beautiful Lady Yu"

When will there be no more autumn moon and spring flowers
For me who had so many memorable hours?
My attic which last night in vernal wind did stand
Reminds me cruelly of the lost moonlit land.

Carved balustrades and marble steps must still be there.
But rosy faces cannot be fair.
If you ask me how much my sorrow has increased,
Just see the overbrimming river flowing east!

（许渊冲译）

（五）卜　算　子

李之仪

我住长江头，
君住长江尾。
日日思君不见君，
共饮长江水。

此水几时休？
此恨何时已？
只愿君心似我心，
定不负相思意。

1. Busuanzi

I live by the Yangzi River near its source,

While you reside farthest down its course.
You and I drink water out of the same stream.
I haven't seen you, though daily of you I dream.

When will this river water cease to run?
When shall I not love you, the way I do?
I only wish our two hearts would beat as one;
You wouldn't disappoint me in my love for you.

(徐忠杰译)

2. Upstream and Downstream
Tune: "Song of Divination"

I live upstream and you downstream,
From night to night of you I dream.
Unlike the stream you're not in view,
Though both we drink from River Blue.

When will the River no more flow?
When will my grief no longer grow?
I wish your heart would be like mine,
Then not in vain for you I pine.

(许渊冲译)

(六) 声 声 慢

李清照

寻寻觅觅，
冷冷清清，
凄凄惨惨戚戚。
乍暖还寒时候，
最难将息。

满地黄花堆积，
憔悴损，
而今有谁堪摘！
守着窗儿，
独自怎生得黑？

三杯两盏淡酒，
怎敌他晚来风急？
雁过也，
正伤心，
却是旧时相识。

梧桐更兼细雨，
到黄昏点点滴滴。
这次第
怎一个愁字了得！

1. Shengshengman

I've a sense of something missing I must seek.
Everything about me looks dismal and bleak.
Nothing that gives me pleasure, I can find.
Even the weather has proved most unkind.
'Tis warm, but abruptly it turns cold again.
An unbroken rest — most difficult to obtain.
Three cups of thin wine would utterly fail —
To cope with the rising evening gale.
Myself, into woe, a flight of wild geese has thrown.
But with them, very familiar I have grown.

About the ground, chrysanthemums are bestrewn.
Gathering into heaps — bruised — withering soon.
With myself in utter misery and gloom,
Who cares to save them from their approaching doom?
Standing by the window — watching in anguish stark,
Could I bear alone the sight until it is dark?
Against the tung and plane trees, the wind rises high.
The drizzle becomes trickles, as even draws nigh.
How, in the word "Miserable," can one find —
The total effects of all these on the mind!

（徐忠杰译）

2. Grief Beyond Belief

Tune: "Slow, Slow Song"

I look for what I miss;
I know not what it is.
I feel so sad, so drear,
So lonely, without cheer.
How hard is it
To keep me fit
In this lingering cold!
Hardly warmed up
By cup on cup
Of wine so dry,
Oh, how could I
Endure at dusk the drift
Of wind so swift?
It breaks my heart, alas,
To see the wild geese pass,
For they are my acquaintances of old.

The ground is covered with yellow flowers,
Faded and fallen in showers.
Who will pick them up now?
Sitting alone at the window, how
Could I but quicken
The pace of darkness that won't thicken?
On plane's broad leaves a fine rain drizzles
As twilight grizzles.
Oh, what can I do with a grief
Beyond belief!

(许渊冲译)

（七）钗　头　凤

陆　游

红酥手，
黄縢酒，
满城春色宫墙柳。
东风恶，
欢情薄，
一怀愁绪，
几年离索。
错，错，错！

春如旧，
人空瘦。
泪痕红浥鲛绡透。
桃花落，
闲池阁。
山盟虽在，
锦书难托。
莫，莫，莫！

1. Chaitoufeng

What soft, ruddy hands with a beauty of line,
As they pour for me exquisite vintage wine!
All over town are signs and colours of spring:
Willows along the walls form a festooned string.
The dowager lorded o'er our married life;
She killed our happiness as husband and wife.
Since we parted, a good many years have passed.
But equally long did profound sorrow last.
Wrong! Wrong! Wrong! is the course I've let run.

As heretofore unaltered, spring remain.
Only we have turned thinner but in vain.
A drenched handkerchief,
　　with red stains, bespeaks —
Profuse tears, running with rouge down
　　the cheeks,
Our married life was closed by a force supreme,
As peach flowers, into petals, left in a stream.
Though for me, our vow of love for e'er still hold,

How could I write you love-letters as of old?
No! No! No! Such things cannot be done!

（徐忠杰译）

2. The Garden of Shen
Tune: "Phoenix Hairpin"

Pink hands so fine,
Gold-branded wine,
Spring paints the willows green
palace walls can't confine.
East wind unfair,
Happy times rare.
In my heart sad thoughts throng;
We've severed for years long.
Wrong, wrong, wrong!

Spring is as green,
In vain she's lean,
Her kerchief soaked with tears
and red with stains unclean.
Peach blossoms fall
Near deserted hall.
Our oath is still there. Lo!
No word to her can go.
No, no, no!

（许渊冲译）

（八）长 恨 歌

白居易 著

1. 汉皇重色思倾国，
2. 御宇多年求不得。
3. 杨家有女初长成，
4. 养在深闺人未识。

5. 天生丽质难自弃，
6. 一朝选在君王侧。
7. 回眸一笑百媚生，
8. 六宫粉黛无颜色。
9. 春寒赐浴华清池，
10. 温泉水滑洗凝脂。
11. 侍儿扶起娇无力，
12. 始是新承恩泽时。
13. 云鬓花颜金步摇，
14. 芙蓉帐暖度春宵。
15. 春宵苦短日高起，
16. 从此君王不早朝。
17. 承欢侍宴无闲暇，
18. 春从春游夜专夜。
19. 后宫佳丽三千人，
20. 三千宠爱在一身。
21. 金屋妆成娇侍夜，
22. 玉楼宴罢醉和春。
23. 姊妹弟兄皆列士，
24. 可怜光彩生门户。
25. 遂令天下父母心，
26. 不重生男重生女。
27. 骊宫高处入青云，
28. 仙乐风飘处处闻。
29. 缓歌慢舞凝丝竹，
30. 尽日君王看不足。
31. 渔阳鞞鼓动地来，
32. 惊破霓裳羽衣曲。
33. 九重城阙烟尘生，
34. 千乘万骑西南行。
35. 翠华摇摇行复止，
36. 西出都门百馀里。
37. 六军不发无奈何，
38. 宛转蛾眉马前死。
39. 花钿委地无人收，
40. 翠翘金雀玉搔头。
41. 君王掩面救不得，
42. 回看血泪相和流。
43. 黄埃散漫风萧索，
44. 云栈萦纡登剑阁。
45. 峨嵋山下少人行，
46. 旌旗无光日色薄。
47. 蜀江水碧蜀山青，
48. 圣主朝朝暮暮情。
49. 行宫见月伤心色，
50. 夜雨闻铃肠断声。
51. 天旋地转回龙驭，
52. 到此踌躇不能去。
53. 马嵬坡下泥土中，
54. 不见玉颜空死处。
55. 君臣相顾尽沾衣，
56. 东望都门信马归。
57. 归来池苑皆依旧，
58. 太液芙蓉未央柳。
59. 芙蓉如面柳如眉，
60. 对此如何不泪垂！
61. 春风桃李花开日，
62. 秋雨梧桐叶落时。
63. 西宫南内多秋草，
64. 落叶满阶红不扫。
65. 梨园子弟白发新，
66. 椒房阿监青娥老。
67. 夕殿萤飞思悄然，
68. 孤灯挑尽未成眠。
69. 迟迟钟鼓初长夜，
70. 耿耿星河欲曙天。
71. 鸳鸯瓦冷霜华重，
72. 翡翠衾寒谁与共？

73. 悠悠生死别经年，
74. 魂魄不曾来入梦。
75. 临邛道士鸿都客，
76. 能以精诚致魂魄。
77. 为感君王辗转思，
78. 遂教方士殷勤觅。
79. 排空驭气奔如电，
80. 升天入地求之遍。
81. 上穷碧落下黄泉，
82. 两处茫茫皆不见。
83. 忽闻海上有仙山，
84. 山在虚无缥缈间。
85. 楼阁玲珑五云起，
86. 其中绰约多仙子。
87. 中有一人字太真，
88. 雪肤花貌参差是。
89. 金阙西厢叩玉扃，
90. 转教小玉报双成。
91. 闻道汉家天子使，
92. 九华帐里梦魂惊。
93. 揽衣推枕起徘徊，
94. 珠箔银屏迤逦开。
95. 云鬓半偏新睡觉，
96. 花冠不整下堂来。
97. 风吹仙袂飘飘举，
98. 犹似霓裳羽衣舞。
99. 玉容寂寞泪阑干，
100. 梨花一枝春带雨。
101. 含情凝睇谢君王，
102. 一别音容两渺茫。
103. 昭阳殿里恩爱绝，
104. 蓬莱宫中日月长。
105. 回头下望人寰处，
106. 不见长安见尘雾。
107. 唯将旧物表深情，
108. 钿合金钗寄将去。
109. 钗留一股合一扇，
110. 钗擘黄金合分钿。
111. 但教心似金钿坚，
112. 天上人间会相见。
113. 临别殷勤重寄词，
114. 词中有誓两心知。
115. 七月七日长生殿，
116. 夜半无人私语时。
117. 在天愿作比翼鸟，
118. 在地愿为连理枝。
119. 天长地久有时尽，
120. 此恨绵绵无绝期！

译文一：杨宪益、戴乃迭(Gladys Yang)译

Song of Eternal Sorrow

1. Appreciating feminine charms,
2. The Han emperor sought a great beauty.
3. Throughout his empire he searched
4. For many years without success.
5. Then a daughter of the Yang family

6. Matured to womanhood.
7. Since she was secluded in her chamber,
8. None outside had seen her.
9. Yet with such beauty bestowed by fate,
10. How could she remain unknown?
11. One day she was chosen
12. To attend the emperor.
13. Glancing back and smiling,
14. She revealed a hundred charms.
15. All the powdered ladies of the six palaces
16. At once seemed dull and colourless.
17. One cold spring day she was ordered
18. To bathe in the Huaqing Palace baths.
19. The warm water slipped down
20. Her glistening jade-like body.
21. When her maids helped her rise,
22. She looked so frail and lovely,
23. At once she won the emperor's favour.
24. Her hair like a cloud,
25. Her face like a flower,
26. A gold hair-pin adorning her tresses.
27. Behind the warm lotus-flower curtain,
28. They took their pleasure in the spring night.
29. Regretting only the spring nights were too short;
30. Rising only when the sun was high;
31. He stopped attending court sessions
32. In the early morning.
33. Constantly she amused and feasted with him,
34. Accompanying him on his spring outings,
35. Spending all the nights with him.
36. Though many beauties were in the palace,
37. More than three thousand of them,
38. All his favours were centred on her.
39. Finishing her coiffure in the gilded chamber,

40. Charming, she accompanied him at night.
41. Feasting together in the marble pavilion,
42. Inebriated in the spring.
43. All her sisters and brothers
44. Became nobles with fiefs.
45. How wonderful to have so much splendour
46. Centred in one family!
47. All parents wished for daughters
48. Instead of sons!
49. The Li Mountain lofty pleasure palace
50. Reached to the blue sky.
51. The sounds of heavenly music were carried
52. By the wind far and wide.
53. Gentle melodies and graceful dances
54. Mingled with the strings and flutes;
55. The emperor never tired of these.
56. Then battle drums shook the earth,
57. The alarm sounding from Yuyang.
58. The Rainbow and Feather Garments Dance
59. Was stopped by sounds of war.
60. Dust filled the high-towered capital,
61. As thousands of carriages and horsemen
62. Fled to the southwest.
63. The emperor's green-canopied carriage
64. Was forced to halt,
65. Having left the west city gate
66. More than a hundred *li*.
67. There was nothing the emperor could do,
68. At the army's refusal to proceed.
69. So she with the moth-like eyebrows
70. Was killed before his horses.
71. Her floral-patterned gilded box
72. Fell to the ground, abandoned and unwanted,
73. Like her jade hair-pin

74. With the gold sparrow and green feathers.
75. Covering his face with his hands,
76. He could not save her.
77. Turning back to look at her,
78. His tears mingled with her blood.
79. Yellow dust filled the sky;
80. The wind was cold and shrill.
81. Ascending high winding mountain paths,
82. They reached the Sword Pass,
83. At the foot of the Emei Mountains.
84. Few came that way.
85. Their banners seemed less resplendent;
86. Even the sun seemed dim.
87. Though the rivers were deep blue,
88. And the Sichuan mountains green,
89. Night and day the emperor mourned.
90. In his refuge when he saw the moon,
91. Even it seemed sad and wan.
92. On rainy nights, the sound of bells
93. Seemed broken-hearted.
94. Fortunes changed, the emperor was restored.
95. His dragon-carriage started back.
96. Reaching the place where she died,
97. He lingered, reluctant to leave.
98. In the earth and dust of Mawei Slope,
99. No lady with the jade-like face was found.
100. The spot was desolate.
101. Emperor and servants exchanged looks,
102. Their clothes stained with tears.
103. Turning eastwards towards the capital,
104. They led their horses slowly back.
105. The palace was unchanged on his return,
106. With lotus blooming in the Taiye Pool
107. And willows in the Weiyang Palace.

108. The lotus flowers were like her face;
109. The willows like her eyebrows.
110. How could he refrain from tears
111. At their sight?
112. The spring wind returned at night;
113. The peach and plum trees blossomed again.
114. Plane leaves fell in the autumn rains.
115. Weeds choked the emperor's west palace;
116. Piles of red leaves on the unswept steps.
117. The hair of the young musicians of the Pear Garden
118. Turned to grey.
119. The green-clad maids of the spiced chambers
120. Were growing old.
121. At night when glow-worms flitted in the pavilion
122. He thought of her in silence.
123. The lonely lamp was nearly extinguished,
124. Yet still he could not sleep.
125. The slow sound of bells and drums
126. Was heard in the long night.
127. The Milky Way glimmered bright.
128. It was almost dawn.
129. Cold and frosty the paired love-bird tiles;
130. Chilly the kingfisher-feathered quilt
131. With none to share it.
132. Though she had died years before,
133. Even her spirit was absent from his dreams.
134. A priest from Linqiong came to Chang'an,
135. Said to summon spirits at his will.
136. Moved by the emperor's longing for her,
137. He sent a magician to make a careful search.
138. Swift as lightning, through the air he sped,
139. Up to the heavens, below the earth, everywhere.
140. Though they searched the sky and nether regions,
141. Of her there was no sign,

142. Till he heard of a fairy mountain
143. In the ocean of a never-never land.
144. Ornate pavilions rose through coloured clouds,
145. Wherein dwelt lovely fairy folk.
146. One was named Taizhen,
147. With snowy skin and flowery beauty,
148. Suggesting that this might be she.
149. When he knocked at the jade door
150. Of the gilded palace's west chamber,
151. A fairy maid, Xiaoyu, answered,
152. Reporting to another, Shuangcheng.
153. On hearing of the messenger
154. From the Han emperor,
155. She was startled from her sleep
156. Behind the gorgeous curtain.
157. Dressing, she drew it back,
158. Rising hesitantly.
159. The pearl curtains and silver screens
160. Opened in succession.
161. Her cloudy tresses were awry,
162. Just summoned from her sleep.
163. Without arranging her flower headdress,
164. She entered the hall.
165. The wind blew her fairy skirt,
166. Lifting it, as if she still danced
167. The Rainbow and Feather Garments Dance.
168. But her pale face was sad,
169. Tears filled her eyes,
170. Like a blossoming pear tree in spring,
171. With rain drops on its petals.
172. Controlling her feelings and looking away,
173. She thanked the emperor.
174. Since their parting she had not heard
175. His voice nor seen his face.

176. While she had been his first lady,
177. Their love had been ruptured.
178. Many years had passed
179. On Penglai fairy isle.
180. Turning her head,
181. She gazed down on the mortal world.
182. Chang'an could not be seen,
183. Only mist and dust.
184. She presented old mementos
185. To express her deep feeling,
186. Asking the messenger to take
187. The jewel box and the golden pin.
188. "I'll keep one half of the pin and box;
189. Breaking the golden pin
190. And keeping the jewel lid.
191. As long as our love lasts
192. Like jewels and gold,
193. We may meet again
194. In heaven or on earth."
195. Before they parted
196. She again sent this message,
197. Containing a pledge
198. Only she and the emperor knew.
199. In the Palace of Eternal Youth
200. On the seventh of the seventh moon,
201. Alone they had whispered
202. To each other at midnight:
203. "In heaven we shall be birds
204. Flying side by side.
205. On earth flowering sprigs
206. On the same branch!"
207. Heaven and earth may not last for ever,
208. But this sorrow was eternal.

译文二：许渊冲译

THE EVERLASTING REGRET

1. The beauty-loving monarch longed year after year
2. To find a beautiful lady without peer.
3. A maiden of the Yangs* to womanhood just grown,
4. In inner chambers bred, to the world was unknown.
5. Endowed with natural beauty too hard to hide,
6. One day she stood selected for the monarch's side.
7. Turning her head, she smiled so sweet and full of grace
8. That she outshone in six palaces the fairest face.
9. She bathed in glassy water of warm-fountain pool,
10. Which laved and smoothed her creamy skin when spring was cool.
11. Upborne by her attendants, she rose too faint to move,
12. And this was when she first received the monarch's love.
13. Flowerlike face and cloudlike hair, golden-headdressed,
14. In lotus-flower curtain she spent the night blessed.
15. She slept till sun rose high, for the blessed night was short,
16. From then on the monarch held no longer morning court.
17. In revels as in feasts she shared her lord's delight,
18. His companion on trips and his mistress at night.
19. In inner palace dwelt three thousand ladies fair;
20. On her alone was lavished royal love and care.
21. Her beauty served the night when dressed in Golden Bower
22. Or drunk with wine and spring at banquet in Jade Tower.
23. All her sisters and brothers received rank and fief
24. And honours showered on her household, to the grief
25. Of the fathers and mothers who'd rather give birth
26. To a fair maiden than any son on earth.

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* Yang Yuhuan (719－756) was the favourite mistress of Emperor Xuan Zong (reigned 725－768) of the Tang Dynasty.

27. The lofty palace towered high into blue cloud,
28. With wind-borne music so divine the air was loud.
29. Seeing slow dance and hearing fluted or stringed song,
30. The emperor was never tired the whole day long.
31. But rebels* beat their war drums, making the earth quake
32. And "Song of Rainbow Skirt and Coat of Feathers" break.
33. A cloud of dust was raised o'er city walls nine-fold;
34. Thousands of chariots and horsemen southwestward rolled.
35. Imperial flags moved slowly now and halted then,
36. And thirty miles from Western Gate they stopped again.
37. Six armies would not march — what could be done? — with speed
38. Until the Lady Yang was killed before the steed.
39. None would pick up her hairpin fallen to the ground
40. Or golden bird and comb with which her head was crowned.
41. The monarch could not save her and hid his face in fear;
42. Turning his head, he saw her blood mix with his tear.
43. The yellow dust spread wide, the wind blew desolate;
44. A serpentine plank path led to cloud-capped Sword Gate.
45. Below the Eyebrow Mountains wayfarers were few;
46. In fading sunlight royal standards lost their hue.
47. On western waters blue and western mountains green
48. The monarch's heart was daily gnawed by sorrow keen.
49. The moon viewed from his tent shed a soul-searing light,
50. The bells heard in night rain made a heart-rending sound.
51. Suddenly turned the tide. Returning from his flight,
52. The monarch could not tear himself away from the ground
53. Where 'mid the clods beneath the slope he couldn't forget
54. The fair-faced Lady Yang, who was unfairly slain.
55. He looked at ministers, with tears his robe was wet;
56. They rode east to the capital, but with loose rein.
57. Back, he found her pond and garden in the old place,

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* The revolt broke out in 755 and forced the emperor to flee from the capital.

58. With lotus in the lake and willows by the hall.
59. Willow leaves like her brows and lotus like her face;
60. At the sight of all these, how could his tears not fall
61. Or when in vernal breeze were peach and plum full-blown
62. Or when in autumn rain parasol leaves were shed?
63. In western as in southern court was grass o'ergrown;
64. With fallen leaves unswept the marble steps turned red.
65. Actors, although still young, began to have hair grey;
66. Eunuchs and waiting maids looked old in palace deep.
67. Fireflies flitting the hall, mutely he pined away;
68. The lonely lampwick burned out; still he could not sleep.
69. Slowly beat drums and rang bells; night began to grow long;
70. Bright shone the Milky Way; daybreak seemed to come late.
71. The lovebird tiles grew chilly with hoar frost so strong,
72. And his kingfisher quilt was cold, not shared by a mate.
73. One long, long year the dead and the living were parted;
74. Her soul came not in dreams to see the brokenhearted.
75. A Taoist sorcerer came to the palace door,
76. Skilled to summon the spirit from the other shore.
77. Moved by the monarch's yearning for the departed fair,
78. He was ordered to seek for her everywhere.
79. Borne on the air, like flash of lightning he flew;
80. In heaven and on earth he searched through and through.
81. Up to the azure vault and down to deepest place,
82. Nor above nor below could he e'er find her trace.
83. He learned that on the sea were fairy mountains proud
84. That now appeared, now disappeared amid the cloud
85. Of rainbow colours where rose magnificent bowers
86. And dwelt so many fairies as graceful as flowers.
87. Among them was a queen whose name was Ever True;
88. Her snow-white skin and sweet face might afford a clue.
89. Knocking at western gate of palace hall, he bade
90. The porter fair to inform the queen's waiting maid.
91. When she heard there came the monarch's embassy,

92. The queen was startled out of dreams in her canopy.
93. Pushing aside the pillow, she rose and got dressed,
94. Passing through silver screen and pearl shade to meet the guest.
95. Her cloudlike hair awry, not full awake at all,
96. Her flowery cap slanted, she came into the hall.
97. The wind blew up her fairy sleeves and made them float
98. As if she danced the "Rainbow Skirt and Feathered Coat."
99. Her jade-white face crisscrossed with tears in lonely world
100. Like a spray of pear blossoms in spring rain impearled.
101. She bade him thank her lord, lovesick and brokenhearted;
102. They knew nothing of each other after they parted.
103. Love and happiness long ended within palace walls;
104. Days and months appeared long in the fairyland halls.
105. Turning her head and fixing on the earth her gaze,
106. She saw no capital 'mid clouds of dust and haze.
107. To show her love was deep, she took out keepsakes old
108. For him to carry back, hairpin and case of gold.
109. Keeping one side of the case and one wing of the pin,
110. She sent to her dear lord the other half of the twin.
111. "If our two hearts as firm as the gold should remain,
112. In heaven or on earth we'll sometime meet again."
113. At parting she confided to the messenger
114. A secret vow known only to her lord and her.
115. On seventh day of seventh moon when none was near,
116. At midnight in Long Life Hall he whispered in her ear,
117. "On high, we'd be two lovebirds flying wing to wing;
118. On earth, two trees with branches twined from spring to spring."
119. The boundless sky and endless earth may pass away,
120. But this vow unfulfilled will be regretted for aye.

（九）林黛玉葬花辞

（选自《红楼梦》第二十七回）

曹雪芹　著

曹雪芹原诗：

1. 花谢花飞飞满天，
2. 红消香断有谁怜？
3. 游丝软系飘春榭，
4. 落絮轻沾扑绣帘。
5. 闺中女儿惜春暮，
6. 愁绪满怀无释处；
7. 手把花锄出绣帘，
8. 忍踏落花来复去？
9. 柳丝榆荚自芳菲，
10. 不管桃飘与李飞；
11. 桃李明年能再发，
12. 明年闺中知有谁？
13. 三月香巢已垒成，
14. 梁间燕子太无情！
15. 明年花发虽可啄，
16. 却不道人去梁空巢已倾。
17. 一年三百六十日，
18. 风刀霜剑严相逼；
19. 明媚鲜妍能几时，
20. 一朝飘泊难寻觅。
21. 花开易见落难寻，
22. 阶前闷杀葬花人；
23. 独把花锄泪暗洒，
24. 洒上空枝见血痕。
25. 杜鹃无语正黄昏，
26. 荷锄归去掩重门；
27. 青灯照壁人初睡，
28. 冷雨敲窗被未温。
29. 怪侬底事倍伤神？
30. 半为怜春半恼春：
31. 怜春忽至恼忽去，
32. 至又无言去不闻。
33. 昨宵庭外悲歌发，
34. 知是花魂与鸟魂？
35. 花魂鸟魂总难留，
36. 鸟自无言花自羞；
37. 愿奴胁下生双翼，
38. 随花飞到天尽头。
39. 天尽头！
40. 何处有香丘？
41. 未若锦囊收艳骨，
42. 一抔净土掩风流；
43. 质本洁来还洁去，
44. 强于污淖陷渠沟。
45. 尔今死去侬收葬，
46. 未卜侬身何日丧？
47. 侬今葬花人笑痴，
48. 他年葬侬知是谁？
49. 试看春残花渐落，
50. 便是红颜老死时。
51. 一朝春尽红颜老，
52. 花落人亡两不知！

杨宪益、戴乃迭(Gladys Yang)译文：

1. As blossoms fade and fly across the sky,
2. Who pities the faded red, the scent that has been?
3. Softly the gossamer floats over spring pavilions,
4. Gently the willow fluff wafts to the embroidered screen.
5. A girl in her chamber mourns the passing of spring,
6. No relief from anxiety her poor heart knows;
7. Hoe in hand she steps through her portal,
8. Loath to tread on the blossom as she comes and goes.
9. Willows and elms, fresh and verdant,
10. Care not if peach and plum blossom drift away;
11. Next year the peach and plum blossom will bloom again,
12. But her chamber may stand empty on that day.
13. By the third month the scented nests are built,
14. But the swallows on the beam are heartless all;
15. Next year, though once again you may peck the buds,
16. From the beam of an empty room your nest will fall.
17. Each year for three hundred and sixty days
18. The cutting wind and biting frost contend.
19. How long can beauty flower fresh and fair?
20. In a single day wind can whirl it to its end.
21. Fallen, the brightest blooms are hard to find;
22. With aching heart their grave-digger comes now
23. Alone, her hoe in hand, her secret tears
24. Falling like drops of blood on each bare bough.
25. Dusk falls and the cuckoo is silent;
26. Her hoe brought back, the lodge is locked and still;
27. A green lamp lights the wall as sleep enfolds her,
28. Cold rain pelts the casement and her quilt is chill.
29. What causes my two-fold anguish?
30. Love for spring and resentment of spring;
31. For suddenly it comes and suddenly goes,
32. Its arrival unheralded, noiseless its departing.

33. Last night from the courtyard floated a sad song —
34. Was it the soul of blossom, the soul of birds?
35. Hard to detain, the soul of blossom or birds,
36. For blossoms have no assurance, birds no words.
37. I long to take wing and fly
38. With the flowers to earth's uttermost bound;
39. And yet at earth's uttermost bound
40. Where can a fragrant burial mound be found?
41. Better shroud the fair petals in silk
42. With clean earth for their outer attire;
43. For pure you came and pure shall you go,
44. Not sinking into some foul ditch or mire.
45. Now you are dead I come to bury you;
46. None has divined the day when I shall die;
47. Men laugh at my folly in burying fallen flowers,
48. But who will bury me when dead I lie?
49. See, when spring draws to a close and flowers fall,
50. This is the season when beauty must ebb and fade;
51. The day that spring takes wing and beauty fades
52. Who will care for the fallen blossom or dead maid?

大卫·霍克斯(David Hawkes)译文：

1. The blossoms fade and falling fill the air,
2. Of fragrance and bright hues bereft and bare.
3. Floss drifts and flutters round the Maiden's bower,
4. Or softly strikes against her curtained door.
5. The Maid, grieved by these signs of spring's decease,
6. Seeking some means her sorrow to express,
7. Has rake in hand into the garden gone,
8. Before the fallen flowers are trampled on.
9. Elm-pods and willow-floss are fragrant too;
10. Why care, Maid, where the fallen flowers blew?
11. Next year, when peach and plum-tree bloom again,

12. Which of your sweet companions will remain?
13. This spring the heartless swallow built his nest
14. Beneath the eaves of mud with flowers compressed.
15. Next year the flowers will bloom as before,
16. But swallow, nest, and Maid will be no more.
17. Three hundred and three-score the year's full tale:
18. From swords of frost and from the slaughtering gale
19. How can the lovely flowers long stay intact,
20. Or, once loosed, from their drifting fate draw back?
21. Blooming so steadfast, fallen so hard to find!
22. Beside the flowers' grave, with sorrowing mind,
23. The solitary Maid sheds many a tear,
24. Which on the boughs as bloody drops appear.
25. At twilight, when the cuckoo sings no more,
26. The Maiden with her rake goes in at door
27. And lays her down between the lamplit walls,
28. While a chill rain against the window falls.
29. I know not why my heart's so strangely sad,
30. Half grieving for the spring and half glad:
31. Glad that it came, grieved it so soon was spent.
32. So soft it came, so silently it went!
33. Last night, outside, a mournful sound was heard:
34. The spirits of the flowers and of the bird.
35. But neither bird nor flowers would long delay,
36. Bird lacking speech, and flowers too shy to stay.
37. And then I wished that I had wings to fly
38. After the drifting flowers across the sky;
39. Across the sky to the world's farthest end,
40. The flowers' last fragrant resting-place to find.
41. But better their remains in silk lay
42. And bury underneath the wholesome clay,
43. Pure substances the pure earth to enrich,
44. Than leave to soak and stink in some foul ditch.
45. Can I, that these flowers' obsequies attend,

46. Divine how soon or late *my* life will end?
47. Let others laugh flower-burial to see:
48. Another year who will be burying me?
49. As petals drop and spring begins to fail,
50. The bloom of youth, too, sickens and turns pale.
51. One day, when spring has gone and youth has fled,
52. The Maiden and the flowers will both be dead.

许渊冲译文：

1. As flowers fall and fly across the skies,
2. Who rues the red that fades, the scent that dies?
3. Softly the gossamer floats over bowers green;
4. Gently the willow fluff wafts to broidered screen.
5. In my chamber I'm grieved to see spring depart.
6. Where can I pour out my sorrow-laden heart?
7. I step out of my portal with a hoe.
8. On fallen petals could I come and go?
9. Willow threads and elm leaves are fresh and gay;
10. They care not if peach and plum blossom drift away.
11. The peach and plum will bloom next year.
12. But in my chamber who will then appear?
13. By the third moon the swallows built their nest,
14. But apathetically on the beam they rest.
15. Next year though they may peck the buds again,
16. Oh in my empty chamber can their nest remain?
17. For three hundred and sixty days each year,
18. The cutting wind and biting frost make flowers sear.
19. How long can they blossom fresh and fair?
20. Once blown away, they cannot be found anywhere.
21. Their gravedigger, I find no flowers in bloom;
22. My aching heart is further filled with gloom.
23. With hoe in hand, tears secretly shed
24. Like drops of blood turn bare branches red.

25. As twilight falls, the cuckoos sing no more;
26. I come back with my hoe and close the door.
27. Abed in dim-lit room when night is still,
28. I hear cold rain and my quilt feels damp and chill.
29. I wonder why I'm thrown in such a fret:
30. Is it for love of spring or for regret?
31. I love it when it comes, regret it when it goes;
32. But spring comes and goes mute as water flows.
33. Last night from the courtyard a dirge was heard,
34. Sung by the soul of flower and of bird.
35. The bird's and flower's soul is hard to detain;
36. The flowers blush and silent birds remain.
37. I long on wings to fly
38. With the flowers to the end of the earth and sky.
39. At earth's uttermost bound,
40. Where can I find a fragrant burial mound?
41. Why don't I shroud in silken bag the petals fair
42. And bury them in the earth forever to mingle there?
43. Pure they come and pure shall go,
44. Not sinking to oblivion below.
45. Now they are dead, I come to bury them today.
46. Who can divine the date when I shall pass away?
47. Men laugh at my folly in burying fallen flowers.
48. But who will bury me when come my last hours?
49. See spring depart and flowers wither by and by.
50. This is the time when beauty must grow old and die.
51. Once spring is gone and beauty dead, alas!
52. Who will care for the fallen bloom and buried lass?

第十章　比较文学与翻译

比较文学是一门新兴的学科，我们完全可以借助这一门富有成效的学科来提高我们的翻译质量。本章挑选的范文为两篇非常有代表性的口头实录文学作品选段及其译文，可供大家对照研究。由于两篇原文都是非常口语化的文学作品，而且作品题材和风格也非常接近，两位口述人的社会地位、心理状态、文化素质也十分相似，所以两个原文之间、两个译文之间、英译汉的汉语译文与汉译英的汉语原文之间以及汉译英的英语译文与英译汉的英语原文之间，都有着很大的可比性，尤其后面译文与原文的交叉比较是非常新颖而且行之有效的检测翻译的极佳方法，可以很好地检验我们的译文在风格上对原文的忠实程度。比较可在以下几个方面进行：1.用词，如口语词、代词、介词、副词等使用的频率；2.单词的长短；3.句子的长短；4.标点符号的使用；5.省略句的使用；6.语法的规范性；7.行文的流畅程度和地道程度；8.原文与译文的字数比例。我们不妨根据上述8个方面，对本章选用的两篇原文和两篇译文（或自己另选一篇英语原文和一篇文体及题材与之相同的汉语原文以及相应的译文）进行比较评析，写一篇短小精悍的翻译论文。这种交叉比较极大地拓宽了我们研究翻译的思路，使我们的翻译学习又增添了一种极好的方法。

一、MISS U.S.A.

EMMA KNIGHT

An Excerpt from *American Dream: Lost and Found*

by *Studs Terkel*

Miss U.S.A., 1973. She is twenty-nine.

I wince when I'm called a former beauty queen or Miss U.S.A. I keep thinking they're talking about someone else. There are certain images that come to mind when people talk about beauty queens. It's mostly what's known as t and a, tits and ass. No talent. For many girls who enter the contest, it's part of the American Dream. It was never mine.

You used to sit around the TV and watch Miss America and it was exciting, we thought, glamorous. Fun, we thought. But by the time I was eight or nine, I didn't feel comfortable. Soon I'm hitting my adolescence, like fourteen, but I'm not doing any dating and I'm feeling awkward and ugly. I'm much taller than most of the people in my class. I don't feel I can compete the way I see girls competing for guys. I was very much of a loner. I felt intimidated by the amount of competition females were supposed to go through with each other. I didn't like being told by *Seventeen* magazine: Subvert your interests if you have a crush on a guy, get interested in what he's interested in. If you play cards, be sure not to beat him. I was very bad at these social games.

After I went to the University of Colorado for three and a half years, I had it. This was 1968 through '71. I came home for the summer. An agent met me and wanted me to audition for commercials, modeling, acting jobs. Okay. I started auditioning and winning some.

I did things actors do when they're starting out. You pass out literature at conventions, you do print ads, you pound the pavements, you send out your resumes. I had come to a model agency one cold day, and an agent came out and said: "I want you to enter a beauty contest." I said: "No, uh-uh, never, never, never. I'll lose, how humiliating." She said: "I want some girls to represent the agency, might do you good." So I filled out the application blank: hobbies, measurements, blah, blah, blah. I got a letter: "Congratulations. You have been accepted as an entrant into the Miss Illinois-Universe contest." Now what do I do? I'm stuck.

You have to have a sponsor. Or you're gonna have to pay several hundred dollars. So I called up the lady who was running it. Terribly sorry, I can't do this. I don't have the money. She calls back a couple of days later: "We found you a sponsor, it's a lumber company."

It was in Decatur. There were sixty-some contestants from all over the place. I went as a lumberjack: blue jeans, hiking boots, a flannel shirt, a pair of suspenders, and carrying an axe. You come out first in your costume and you introduce yourself and say your astrological sign banner that has the sponsor's name on it. Then you come out and do your pirouettes in your one-piece bathing suit, and the judges look at you a lot. Then you come out in your evening gown and pirouette around for a while. That's the first night.

The second night, they're gonna pick fifteen people. In between, you had judges' interviews. For three minutes, they ask you anything they want. Can you answer questions? How do you handle yourself? Your poise, personality, blah, blah, blah. They're called personality judges.

I thought: This will soon be over, get on a plane tomorrow, and no one will be the wiser. Except that my name got called as one of the fifteen. You have to go through the whole thing all over again.

I'm thinking: I don't have a prayer. I'd come to feel a certain kind of distance, except that they called my name. I was the winner, Miss Illinois. All I could do was laugh. I'm twenty-two, standing up there in a borrowed evening gown, thinking: What am I doing here? This is like Tom Sawyer becomes an altar boy.

I was considered old for a beauty queen, which is a little horrifying when you're twenty-two. That's very much part of the beauty queen syndrome: the young, untouched, unthinking human being.

I had to go to this room and sign the Miss Illinois-Universe contract right away. Miss Universe, Incorporated, is the full name of the company. It's owned by Kayser-Roth, Incorporated, which was bought out by Gulf & Western. Big business.

I'm sitting there with my glass of champagne and I'm reading over this contract. They said: "Oh, you don't have to read it." And I said: "I never sign anything that I don't read." They're all waiting to take pictures, and I'm sitting there reading this long document. So I signed it and the phone rang and the guy was from a Chicago paper and said: "Tell me, is it Miss or Ms.?" I said: "It's Ms." He said: "You're kid-

ding." I said: "No, I'm not." He wrote an article the next day saying something like it finally happened: a beauty queen, a feminist. I thought I was a feminist before I was a beauty queen, why should I stop now?

Then I got into the publicity and training and interviews. It was a throwback to another time where crossed ankles and white gloves and teacups were present. I was taught how to walk around with a book on my head, how to sit daintily, how to pose in a bathing suit, and how to frizz my hair. They wanted curly hair, which I hate.

One day the trainer asked me to shake hands. I shook hands. She said: "That's wrong. When you shake hands with a man, you always shake hands ring up." I said: "Like the pope? Where my hand is up, like he's gonna kiss it?" Right. I thought: Holy mackerel! It was a very long February and March and April and May.

I won the Miss U.S.A. pageant. I started to laugh. They tell me I'm the only beauty queen in history that didn't cry when she won. It was on network television. I said to myself: "You're kidding." Bob Barker, the host, said: "No, I'm not kidding." I didn't know what else to say at that moment. In the press releases, they call it the great American Dream. There she is, Miss America, your ideal. Well, not my ideal, kid.

The minute you're crowned, you become their property and subject to whatever they tell you. They wake you up at seven o'clock next morning and make you put on a negligee and serve you breakfast in bed, so that all the New York papers can come in and take your picture sitting in bed, while you're absolutely bleary-eyed from the night before. They put on you the Kayser-Roth negligee, hand you the tray, you take three bites. The photographers leave, you whip off the negligee, they take the breakfast away, and that's it. I never did get any breakfast that day. (*Laughs*.)

You immediately start making personal appearances. The Jaycees or the chamber of commerce says: "I want to book Miss U.S.A. for our Christmas Day parade." They pay, whatever it is, seven hundred fifty dollars a day, first-class air fare, round trip, expenses, so forth. If the United Fund calls and wants me to give a five-minute pitch on queens at a luncheon, they still have to pay a fee. Doesn't matter that it's a chari-

ty. It's one hundred percent to Miss Universe, Incorporated. You get your salary. That's your prize money for the year. I got fifteen thousand dollars, which is all taxed in New York. Maybe out of a check of three thousand dollars, I'd get fifteen hundred dollars.

From the day I won Miss U.S.A. to the day I left for Universe, almost two months, I got a day and a half off. I made about two hundred fifty appearances that year. Maybe three hundred. Parades, shopping centers, and things. Snip ribbons. What else do you do at a shopping center? Model clothes. The nice thing I got to do was public speaking. They said: "You want a ghost writer?" I said: "Hell, no, I know how to talk." I wrote my own speeches. They don't trust girls to go out and talk because most of them can't.

One of the big execs from General Motors asked me to do a speech in Washington, D.C., on the consumer and the energy crisis. It was the fiftieth anniversary of the National Management Association. The White House, for some reason, sent me some stuff on it. I read it over, it was nonsense. So I stood up and said: "The reason we have an energy crisis is because we are, industrially and personally, pigs. We have a short-term view of the resources available to us and unless we wake up to what we're doing to our air and our water, we'll have a death, not just a crisis." Oh, they weren't real pleased. (*Laughs*.)

What I resent most is that a lot of people didn't expect me to live this version of the American Dream for myself. I was supposed to live it their way.

When it came out in a newspaper interview that I said Nixon should resign, that he was a crook, oh dear, the fur flew. They got very upset until I got an invitation to the White House. They wanted to shut me up. The Miss Universe corporation had been trying to establish some sort of liaison with the White House for several years. I make anti-Nixon speeches and get this invitation.

I figured they're either gonna take me down to the basement and beat me up with a rubber hose or they're gonna offer me a cabinet post. They had a list of fifteen or so people I was supposed to meet. I've never seen such a bunch of people with raw nerve endings. I was dying to bring

a tape recorder but thought if you mention the word "Sony" in the Nixon White House, you're in trouble. They'd have cardiac arrest. But I'm gonna bring along a pad and paper. They were patronizing. And when one of 'em got me in his office and talked about all the journalists and television people being liberals, I brought up blacklisting, *Red Channels*, and the TV industry. He changed the subject.

Miss Universe took place in Athens, Greece. The junta was still in power. I saw a heck of a lot of jeeps and troops and machine guns. The Americans were supposed to keep a low profile. I had never been a great fan of the Greek junta, but I knew darn well I was gonna have to keep my mouth shut. I was still representing the United States, for better or for worse. Miss Philippines won. I ran second.

At the end of the year, you're run absolutely ragged. That final evening, they usually have several queens from past years come back. Before they crown the new Miss U.S.A., the current one is supposed to take what they call the farewell walk. They call over the PA: Time for the old queen's walk. I'm now twenty-three and I'm an old queen. And they have this idiot farewell speech playing over the airwaves as the old queen takes the walk. And you're sitting on the throne for about thirty seconds, then you come down and they announce the name of the new one and you put the crown on her head. And then you're out.

As the new one is crowned, the reporters and photographers rush on the stage. I've seen photographers shove the girl who has just given her reign up thirty seconds before, shove her physically. I was gone by that time. I had jumped off the stage in my evening gown. It is very difficult for girls who are terrified of this ending. All of a sudden (*snaps fingers*), you're out. Nobody gives a damn about the old one.

Miss U.S.A. and remnants thereof is the crown stored in the attic in my parents' home. I don't even know where the banners are. It wasn't me the fans of Miss U.S.A. thought was pretty. What they think is pretty is the banner and crown. If I could put the banner and crown on that lamp, I swear to God ten men would come in and ask it for a date. I'll think about committing an axe murder if I'm not called anything but a former beauty queen. I can't stand it any more.

Several times during my year as what's her-face I had seen the movie *The Sting*. There's a gesture the characters use which means the con is on: they rub their nose. In my last fleeting moments as Miss U.S.A., as they were playing that silly farewell speech and I walked down the aisle and stood by the throne, I looked right into the camera and rubbed my finger across my nose. The next day, the pageant people spent all their time telling people that I hadn't done it. I spent the time telling them that, of course, I had. I simply meant: the con is on. (*Laughs*.)

Miss U.S.A. is in the same graveyard that Emma Knight the twelve-year-old is. Where the sixteen-year-old is. All the past selves. There comes a time when you have to bury those selves because you've grown into another one. You don't keep exhuming the corpses.

If I could sit down with every young girl in America for the next fifty years, I could tell them what I liked about the pageant, I could tell them what I hated. It wouldn't make any difference. There're always gonna be girls who want to enter the beauty pageant. That's the fantasy: the American Dream.

中译文

美国小姐

爱玛·纳爱特

（摘自斯特兹·特克尔编著的《美国梦寻》）

她是1973年的美国小姐，现年二十九岁。

一听有人叫我"前任美丽皇后"或者"前任美国小姐"，我都不免倒抽一口冷气，总是想，也许是在叫别人吧。实在，大家一提美丽皇后，就会联想起一些东西来，无非是乳房、屁股之类，总之所联想的不是多才多艺就是了。但是，对很多参加选美的姑娘来说，这正是她们美国梦的一部分啊。不过，当年我却不是这样的。

诸位经常坐在电视前面，观赏美国小姐，一边心里想：多带劲，多神气，多有趣啊。我在八九岁的时候，心里就很不开心。长大了，到十四岁左右，还没有跟哪个男孩子单独出去玩过。我比班上大部分同学长得都高得多，总之觉得丑样子，挺别扭的。别的女孩子那种交男朋友的办法，我也没法跟她们赛。我是孤独成性的人。女人跟女人之间的那种激烈竞争，我受不了。我不喜欢《豆蔻年华》杂志说的一套，所谓你如果爱上一个男的，你就得克制自己的兴趣，迁就对方的兴趣。你们俩玩起牌来，千万别让他输了。这种社交手腕我很不在行。

随后，从1968到1971年，我在科罗拉多大学念了三年半书，终于走上了这条路。我回家度暑假，这时有人找我搞电视广告，装模特儿、客串演员。好！我就去试了，果然有几次成功的。

我干了演员初出茅庐时少不得要干一阵的种种活计。我有时在会场上散发宣传品，有时在彩色广告里露面，有时也到处去找门路、递简历。有一天，很冷的一天，我到一家模特儿招聘处去，里边出来人跟我说："我们想让你参加竞选美丽皇后。"我说："不行，嗯，嗯，不行，不行。我要输的，那多寒伧！"她说："我要几个女孩子代表我们公司。我看这个对你也有好处。"于是我填了申请表：个人爱好，身材尺寸，乱七八糟一大堆。不久，我接到一封信说："恭喜你已经列入伊利诺一世界小姐的竞选行列。"现在该怎么办呢？我傻眼了。

这时你得有一个赞助户，否则就得自己付好几百块钱。于是我给管这件事的那个女的打了一个电话，说：真抱歉，我接受不了。我没有这笔钱。没几天，她回话说："我们替你找到赞助户了，一家木材公司。"

赛美在迪凯特举行，各地一共来了六十几位竞争者。我是一身伐木工打扮：蓝布牛仔裤，高统军皮靴，法兰绒衬衣，肩上背一副背带，手里拿一把斧子。你先穿这身衣裳出来自我介绍一番，再报一些你的星相流年之类，还有他们要你说的不管什么话。这时你从肩到腰斜挂一条绸带子，上边有赞助户的字号。接着，你换上一件不露腹部的游泳衣出来，站在原地旋转，让几个评判员大饱眼福。最后，穿晚礼服再转一会儿。第一晚就这样了。

第二晚，他们得选出十五个人来。于是，评判员轮流找你谈话，每次三分钟，什么都问。看你能答复问题吗，你控制自己的能力怎么样，你的仪态，你的个性，等等，等等。这些人是所谓的性格评判员。

当时我想：这一套迟早要结束的，明天我坐上飞机，走为上策。除非十五名里有我，那就又得从头再来过一遍。

我想：我不贪图什么，我在这儿觉得很超然。但是他们叫到我的名字了。我成了胜利者，成了伊利诺州小姐。我只有笑的份儿。我二十二岁，一身借来的夜礼服，站在这里。我心里想：我是在干什么？简直是小说里的汤姆·莎耶在扮演教堂里的圣童。

有人说当美丽皇后我的年纪大了一些。我才二十二岁啊！这种说法真叫人寒心。不过，这正是美丽皇后的条件啊：要年轻，要天真无邪，要不动脑筋。

我得立刻到房间里去签订竞选"伊利诺一世界小姐"的合同。主办这件事的那家公司全称是"世界小姐公司"，属于凯塞一罗斯公司，而这家公司又是海湾一西方公司买下了的，都是大财主。

我手里端一杯香槟酒，坐在那里看合同。他们说："哎，你何必看这个！"我说："没有看过的东西我从来不签字。"这时人人都在等拍照，我却坐着看那份老长的合同，那怎么行？于是我就签了字。这时电话响了，是芝加哥某家报社的男记者，他问："告诉我，该称你小姐还是女士？"我说"称女士"。他说："你在开玩笑。"我说："不，我没有开玩笑。"这人第二天写了一篇报道说：这位美丽皇后竟是女权主义者！我想，我当选以前就是女权主义者，为什么现在就不是呢？

接着，我就陷进了做宣传、受训练、接受采访的圈套里边了。好像又回到戴上白手套，脚交叉搁着、斯斯文文喝茶的旧时代了。他们教我头顶一本书在屋里走，教我坐相如何才优雅，教我穿上游泳衣摆姿态。他们还教我怎样卷头发，要小卷的，但是我特恨这种式样。

有一天，训练我的人要我跟她握手，我伸出手来，她说："不对。你跟男人握手，一定要把戒指朝上亮出来。"我说："像教皇那样？手背向上，好让男人来亲？""不错，正是这样"。训练从这年二月、三月一直拖到四月、五月，老天爷！日子真难熬啊！

我在美国小姐竞赛大会上获胜，我笑了。他们跟我说，有史以来我是第一个当上美丽皇后不哭鼻子的。这段对话是在电视节目里播出来的。我自言自语说："你们骗我。"主持节目的鲍勃·巴尔克说："不，我没有骗你。"当时我不知道再说什么好。他们在新闻公报中说，这就是美国人的美梦。看啊，美国小姐，这就是你们的理想。不过，乖乖，这可不是我的理想。

自从戴上皇后金冠的那一分钟起，你就成了他们的私产，什么都得听他们的摆布。第二天大清早七点，他们就把你叫醒，叫你穿起透明睡袍，让你在床上吃早饭，好让纽约各家报纸都来拍你床上吃早饭的照片，

而你实在是一夜没有好睡，正困得睡眼惺忪呢。他们给你穿上凯塞—罗斯公司出的透明睡袍，把一托盘的早餐递给你咬上三口。然后，摄影师退场，你掀掉睡袍，他们端走早饭，一切完事大吉。这天，我根本没有吃到早饭。（笑）

从此，你得到处去亮相。一家总商会说："我们要预约美国小姐参加我们的圣诞节游行。"不管搞什么活动，他们一概出七百五十块钱一天，外加头等来回飞机票，日用杂费包干，等等。如果联合基金会打电话来，要我在午餐会上说五分钟话，替赛美做宣传，也得付费，即使聚会是慈善性质的也得付。这类收入一文不少全部上缴给"世界小姐公司"。你呢，领你的薪水，这就是你当年的奖金。那年我一共得了一万五千元，在纽约付所得税。大体上说，一张三千元的支票，我能实收一千五。

打我当上美国小姐那天起，直到我去参加世界小姐竞选为止，近两个月光景，我只放了一天半假。那一年，我出头露面达二百五十次，没准三百次。游行、在商场里招徕顾客、剪彩，等等。在商场里有什么可干的呢？现场装模特儿。我很喜欢当众讲话。他们问："你要不要请人给你起草稿子？"我说："去他的，我才不要呢。我知道怎么讲。"我给自己写讲稿。这些人总不放心姑娘出去讲话，以为她们很少能开口的。

有一回，通用汽车公司一位大人物要我到华盛顿去讲话，谈谈消费和能源危机。这是全国经理协会成立五十周年纪念会。不知为什么，白宫方面送来一批材料给我，我看了一遍，觉得都是胡说一气。于是我站起来讲："我们之所以碰到能源危机，是因为我们无论从工业上说，从个人生活上说，都蠢得很。我们对可以利用的能源，目光短浅。除非我们大大改变我们对空气对水的做法，我们岂止要碰到危机，我们简直会弄到一无所有的。"他们听了其实并不高兴。（笑）

我最反感的是许多人不愿意让我照我自己心里的美国梦来生活。好像我只应该照他们的想法去生活。

有一家报纸发表了访问我的文章。我当时说：尼克松应该辞职，这人是坏蛋。这一来，啊呀，可翻了天。他们恼火极了。不过后来我却得到白宫给我的一份请帖。他们要我把嘴闭起来。世界小姐公司多年来一直想跟白宫拉一点关系没有成，我却因为发表了演说反对尼克松而成了白宫的客人。

我原想，白宫里边的人可能把我押到地下室，用橡皮水管子揍我，要不就让我入阁当官。他们有一张十五个人左右的名单，要我见这些人。

我从来没有见过一帮神经这样脆弱的人。我原来很想随身带一个录音机去那里，可是又考虑，你在尼克松的白宫里，恐怕说一声“索尼”也要惹祸的，他们会得心肌梗塞，于是就只带了一本拍纸簿。那些人摆出一副屈尊俯就的样子，有人把我叫进办公室，说到新闻记者、电视人员统统都是自由派；我就跟他谈黑名单、《红色渠道》节目和电视业之类的事。那人一听，就换了话题。

世界小姐竞选在希腊的雅典举行。当时希腊还是军人执政，街上看到好多吉普、军队、机枪。美国人在这里得采取低姿态。我虽然一向不太喜欢希腊军政府，但我心里很明白，我得免开尊口，我好歹也算是代表美利坚合众国呢。结果这次竞赛菲律宾小姐当选，我第二。

一年过完，我疲倦透顶了。除夕那天晚上，他们照例把前几年的美丽皇后挨个找来。在新的美丽皇后加冕之前，现任的得先绕台一周，算是告别。他们用广播喇叭宣布：这是老皇后出场了。那年我才二十三岁，竟然是“老皇后”了。老皇后走步的时候，他们播放一篇十分可笑的所谓“惜别词”。我在皇后宝座上呆了三十秒钟就走下来。他们宣布新人的名字，我把皇冠扣在她头上。以后就没有我的事了。

新皇后加冕的时候，记者、摄影师一拥而上。我以前就亲眼见过这种时候，有些摄影师硬是把三十秒钟之前还占据宝座的姑娘用手推下台来。我这回是早走了一步，一身夜礼服，自己跳下台的。女孩子家眼见这种可怕的下场，着实不好受。真正一霎眼功夫（弹了一下手指），你就下台完事了。老皇后，谁也不瞧她一眼。

我的美国小姐生涯和它的风流遗韵现在只在于那顶皇冠了，它藏在我父母家里的阁楼顶上。关于当年披在肩上的彩带之类的东西，连放到哪儿都忘了。实在当初参加选美赶热闹的人并不是看我漂亮，而是看彩带皇冠漂亮。如果我把彩带、皇冠蒙在那盏灯上，我敢在上帝跟前发誓，至少会有十个男人跑来约它出去玩的。现在如果再有人叫我一声“前任美丽皇后”，我是要抡起斧砍人的。我再也受不得这个了。

我当皇后的那一年，看了好几遍《刺儿》那部电影。片子里的主角经常擦几下鼻子，用这种姿态表示那是骗人的玩意儿。那晚我快退位前的最后几分钟，当他们播放那篇莫名其妙的惜别词的时候，我穿过通道走近皇后宝座，一边直瞧着摄影镜头，一边用手指头来回擦鼻子。第二天，主持竞选的人费好大劲当众声明说我没有擦鼻子。我费好大劲当众声明说我确实擦了鼻子，我的意思就是表示：这是骗人的玩意儿。（笑）

爱玛·纳爱特这个美国小姐已经同十二岁的我、十六岁的我以及所有过去的我一起埋进坟墓。有时你不得不埋掉昔日之我，因为你已经有了一个新我。我们当然不能老是从地里往外刨古尸。

如果今后五十年里我能同所有美国女孩子一个一个促膝谈心，我会告诉她们，竞选美女有些什么事叫我喜欢，又有哪些事叫我讨厌。不过，说也白费。总会有许多女孩子想去参加竞选美女的。那是一支幻想曲——"美国之梦"啊。

（粟 旺 译）

二、漂亮的三丫头

（摘自张辛欣、桑晔编著的《北京人》）

她，是个美人儿，走在街上，绝大多数男人会多看上一眼。

咱们是朋友，你可别拿我去现大眼。因为我长得漂亮，已经吃了不少亏，当然也占了些便宜；结果搞得我也不明白，像我这么漂亮，到底好还是不好。

我弄不清楚，真弄不清楚。你干什么要写我呢？什么叫"就讲讲大美人心里想什么"，我和别人的想法还会不一样吗？

一九五五年，我生在北京，是老三，上面有两个姐姐。后来，又生了个弟弟，爸爸才决定不生老五了，有老四继香火就行了。除了我，他们几个都不漂亮，也不知怎么搞的，我竟长成这模样，简直不像我们吴家的人。

爸爸解放前开钟表行，解放后公私合营，当了店里的资方经理。后来，因为贪污公款，开除了公职，重新就业，在炸油条的小食店里干零活。所以，我出生不久，家里就穷得没家样儿了。我没进过幼儿园，和胡同里的小孩儿一块儿，成天在街上乱跑。家里好像也不把我当回事儿，三女儿，死了也没什么吧？穷人家嘛！

小学，没什么好说的，功课中下等，好像没得过几个五分。四年级，"文化大革命"，又在街上乱跑了几年。到一九六九年，稀里糊涂地上了中学。

从初中二年级开始，我感到我是真漂亮。原来，也有人说，"小华子挺

漂亮呀”，只不过是客气。中学生，男女间的事儿不很懂，但也懂一些，我能感觉到班里有几个男生爱上我了。怎么会感觉不到呢？他们利用一切机会拍我马屁，臭显他们“有本事”。

怎么拍马屁呢？我举个例子：每次来月经，我准能在课桌里发现一块大巧克力糖——来月经时，我不参加课间操，男生自然会算计的。我至今不知道放巧克力糖给我的是谁；每逢我和我丈夫吵架，就想：真不如嫁给那个人。当然，这只是个梦，而且，光体贴是不够的，我要嫁的是男人，男人。

我很有福气，对吧？你看，刚十三岁就有人爱上我了。当然，大家全是看着我漂亮，我很不会做人，毕业时，全班分得很散，只有两个女生和我分在一个公社插队。临走前，我把男生写给我的信、条子什么的往桌上一甩：“谁写的谁拿回去！”课堂里很乱。我长大了之后，明白这是很坏的一件事。但是，若有一位同学能够继续追我，我可能到头来会嫁他的。可惜，没有！全和我一样，并不知道爱情是怎么回事，瞎闹。

毕业那年我十五岁，全体同学都是下乡插队。啊，不！有几个留城里的，有后门儿呗！插队，也算分配工作，要检查身体。在妇科检查时，有个大夫看着我发呆，我突然想：我得有个丈夫！就这么突然地想。那大夫，当然是个男的，四五十岁了，人老心不老吧？

我所在公社是半山区，生产队里有上一届的插队知青，他们也追我。可能因为心里空得慌，在有限的几个城里人中，我真的爱上了一个，所谓爱，也不过是多看几眼。老知青们对我很好，回城探亲，买车票、占座，提包裹什么的，全是他们抢着干。为什么呢？也就图多看我几眼。再就是坐在一个座席里，趁着车厢晃动，有意碰碰我。很粗野的男人，在我面前变得文气了。我曾想，假如我嫁一个很坏的男人，他一定会变得比好人还好。我能救一个男人。可笑的念头，真有点“献身精神”呢！

普及大寨县时，公社也修“小平原”，一个老知青的脚砸坏了。骨折，打了石膏夹板，坐不了车子，只好在村里养着，我去看他，聊天儿，把别的知青偷的鸡送他吃——老知青经常偷老乡的鸡、打老乡的狗，做好了送一些给我。不知怎么搞的，他竟有那么大的胆子！总之，他和我要，我也就给了，那时，我十六岁。在原来，我以为是天大的事儿，真的干了，也没什么，什么也不什么。本来是女孩子，起来之后还是女孩子，并没成了老妇

女。但是，我从那之后，心里悄悄爱另一位老知青的情分，一点儿也没有了。接着就盼来月经，怕怀孕。说实话，我不很自爱，但也不自责，我并不喜欢那人，只是好奇和糊涂，忍不住。我，绝对没想到嫁给他，也不可能嫁他……再以后，我也不和他来往了。

回城之后，分配我在工厂，先是在食堂里当服务员，实在干不下去，只好请求领导换个工作。真是干不下去，每天，排在我面前的队，就是比别人面前的长，而且全是男人。还有人臭不要脸地在饭票后面写字——我并不留心，管清点饭票的人发现了，说："小吴，你的信……"一副挖苦人的鬼样子。换的工作是开天车，很轻松。人们，出于一种潜意识照顾我。有一次，天车的钢丝绳出了问题，一根几十公斤重的大轴从半空中落下来，差点儿砸在一位车工头上；要是砸上了，非死不可，那位车工是个小伙子，指着我的鼻子骂我一顿。我喜欢他，他是很少几个敢骂我的男人之一，对，你说得不错，不是我有什么可怕，是他能冲破心理障碍，臭骂我的勇气很可佩服。从那之后，天车是死也不敢开了。又调我开磨床，电子程序控制的精密磨床，活儿还是很轻松。

对了，我给你讲讲小叶。小叶就是差点被我砸死的那个小伙子。我后来才知道，他的爸爸是个了不起的人：家里是农民，凭着自己的努力，竟考上了官费留美。回国后，在设计院当高级工程师。这样一个天才，老婆死了以后，竟娶了他家原来的保姆当老婆。而且对小叶兄弟几个很坏，只爱年轻漂亮的后老婆。所以，小叶说："我恨一切长得漂亮的老娘们儿！"唉，要不是他把这么可笑的理由说出来，我说不定会追他呢！人，还真不能看一时一事呢！

一大群人给我介绍对象，也有的青工自己找上门来约我"谈谈"，再不就借点儿什么"公事"和我闲扯。走在大街上，也会有人——不是流氓，不——很认真地问我有朋友吗？我就说："没有，但我不在街上找男人。"我先和一个工会干部谈了几个月恋爱，是同事介绍的，我们感情一般。他人不坏，靠得住，党员，有发展前途。后来，我告诉他我曾和别人干过那事儿，他不要我了。一个人有自己的道德标准，我不能责备人家。我很佩服他，他是有骨气的男人。原先，我爱他不深；吹了，反而爱上了。被我漂亮蒙住的男人，太多。女人？女人正相反，我觉得所有的女人都恨我，像看着贼一样看着我，怕我勾了她们的男人——甭管她们有没有男人。

又有人介绍一个解放前银行家的儿子给我，他很有钱，家里有十几万块钱，嫁了他，我什么也不用愁了。但是，我很怕，很怕。不是怕这男的，他，太女气了，不可怕；我很怕那些钱。他爱我，当我嫁人时，他送了好多礼物，价钱贵得吓人。他说："以后，你要过穷日子了，我也再不能送你东西了。"我收了，说："以后，我是别人的老婆了，你现在要我做什么，还来得及。以后，就不行了……"他拍了拍我的肩膀，说："我亲也没亲过女孩子，还是不破戒吧！"走了。我，真不能嫁他那钱啊！去年，他娶了一个出身、地位都比我好的人，置办了一个有一切现代生活用具的家。婚后的生活不太好，独自到深圳当会计去了。从此，我们的一切账目报清楚——给他人民币请他到香港买东西，他一定会把当天的港币汇兑单子交我看。他知道我嫁人以后过得也不好，曾说："你过不下去，找我。我一定娶你。接你住新家。"他砸得起那个旧家，所以，我不肯，不敢，也不愿意。

二十七岁时，我和一个技术员结了婚。一个梦。我是想嫁一个奋斗者，太浪漫了。我不想议论我丈夫。别看我要当妈妈了，将来怎么样，双方都有预感。过不长，即使两个人都想过得久一些也不行了。我……别追问了。别问！

好吧，举个例子：他知道我在乡下的事情以后，不伤心，也不责怪，他高兴！高兴什么呢？高兴我是个处理品，是个打碎了的花瓶。原先，他认为我太漂亮，身价比他高得多，不平等；知道我和别人干过那种事儿，我的价儿跌了。我知道他的这种感觉。这不是宽容，是自私，是自私啊！

当然，他不够坏。最坏的是那个老知青，他讲："关了灯，大美人儿和丑八怪一样，全是猪八戒他妈……"这是另一种坏法。人啊，人。

结了婚，仍旧不断有人追我。有真追的，也有逢场作戏的，觉得婚后女人好追。我也动过心，为一个并没追我的人。我约他看了一个展览，然后一起在街上吃饭，他突然对我说："我们都大了，是大人了。对吧？"就完了。走到哪呢？走到什么地方还得回到原来的地方去。但我很想多知道些事情……知道了，又顶什么用呢？

我生活得既容易又难。买东西时，男售货员准客气极了，在剧场门外等退票，准有人给我；可是我离人越来越远了。这，全怪我吗？

是啊，漂亮，是我惟一的长处和"本钱"，可我又爱不理会这个长处、

这个“本钱”的人；可惜啊，我又没有别的东西给人家，没有……

英译文

The Pretty Third Daughter

An Excerpt from *The Chinese Profiles*

by *Zhang Xinxin and Sang Ye*

She is so strikingly beautiful that men stare at her whenever she goes out.

We are friends so you must be sure not to show me up. I've already suffered a lot for being pretty. Of course it's been an advantage sometimes too. All in all, I couldn't really say whether it's been a good thing or not.

That's a proper puzzler. Why do you want to write about me anyway? "How does it feel to be pretty?" What do you mean? Am I so different from other people?

I was born in Beijing in 1955. I already had two elder sisters and after me a brother was born. Then my father decided that was enough .... He had a boy to carry on the family line. None of the others was particularly good-looking. I don't know why I turned out like this. I just don't have the ordinary Wu family looks.

Dad had a watch and clock business before liberation. Afterwards it was made into a joint state-private company with him as the manager. Later, he was dismissed for corruption, so he went into something new — he did odd jobs round a fried food shop. So soon after I was born, the family got really poor. I didn't go to kindergarten. I just played with other children in the lane. I spent the whole day in the streets. They weren't too bothered about me at home. With three daughters what does it matter if one dies? That's how it is in poor families.

As to my primary school, there's nothing worth telling. I was poor

to middling. I hardly ever got a good mark. When I was in class four, the "cultural revolution" broke out. That meant another few years running free on the street. Then, in 1969, I drifted into middle school.

It was in my second year at junior middle school that I realized I was pretty. Of course people had always said I was a pretty little girl, but I thought they were just being nice. Obviously by the time we were at middle school, we weren't completely innocent about sex, but we didn't know all that much either. I was aware that several of the boys fancied me. I couldn't help knowing. They were always trying to please me and showing off.

How did they do this? Well, for example, whenever I had a period, I was sure to find a big bar of chocolate in my desk. You see, when I had a period I didn't do morning exercises .... That meant the boys could work it out. I still don't know who used to leave it for me. But every time I have a quarrel with my husband, I think, "If only I had married that one." Of course it's just a dream. Anyway, kindness isn't enough. I want a real man.

You think I was lucky? Only thirteen and boys were falling in love with me. Of course they were only interested in me for my looks. I wasn't very good at getting on with people. When we finished school, we were all to be split up. There were just three of us girls going to the same production team. Before I went, I dumped all the boys' notes and letters on the table and said, "You can each take the ones you wrote." This caused quite an upset in the class. When I was older I could see how horrible I had been. Of course, if any of them had kept on after me, I probably would have ended up marrying him. What a pity none of them did. They were just like me. None of us really knew what love was. We were just fooling around.

That year I was fifteen. All of us went to work in the countryside. Well, a few stayed in town. The ones who could pull strings. Joining an agricultural production team was counted as being given a job, so you had to pass a medical. At my gynaecological examination the doctor couldn't take his eyes off me. "I ought to have a husband," I thought suddenly. The doctor was a man of course, he must have been in his for-

ties or fifties. Getting on, but still young at heart.

My commune was in rather mountainous country. Some of the class which had been sent down the year before began to chase after me. I fell for one of them — I suppose it was because I was rather lonely. I call it love but actually I only saw him a few times. Those older school-leavers were good to me. When I went home to see my family, they helped me buy the ticket, got a seat for me, carried my luggage .... They did everything. Why? Just so that they could see a bit more of me. They liked to get a seat beside me so that when the bus went over a bump they'd be able to lean against me. Even the roughest of them was fine with me. This made me think that if I married someone who wasn't very nice he'd become nice. In fact, I could save a man. Isn't that funny? I was quite a little salvationist.

During the movement to copy the work of the Dazhai agricultural brigade, we tried to remould the commune's land. One of the older boys hurt his foot on a stone. The bone was broken and he had it in plaster. He couldn't even take the bus, he just had to sit in the village waiting for it to get better. I used to go to see him for a chat. Sometimes I would take him some chicken or some dog meat which they stole from the peasants and cooked for themselves .... I can't say how it happened. I don't know how he had the face. But anyway he asked, and I gave myself. I was sixteen years old. I used to think that it would be something very important — when it happened, I found that it was nothing at all. I was a girl beforehand, and when I got up I was still the same girl. I hadn't turned into a grown woman. But all the feeling I'd had for that boy disappeared after that. There was nothing left. I waited anxiously for my period because I was afraid I might be pregnant. I didn't feel very pleased with myself but I didn't feel guilty either. I hadn't really liked the boy, it was just curiosity and confusion. I couldn't help it. I never thought that we would get married. That simply wasn't on the cards. Afterwards I didn't see much of him.

Once I was back in the city, I was sent to work in a factory canteen. I couldn't stay in that job. I had to ask for a transfer. The reason was that everyday the queue in front of me was always the longest, and

they were all men waiting for me to serve them. Some of them were so shameless they wrote me little notes on their food tickets. I took no notice at all but afterwards the person who checked the food tickets would say, "Oh, here's a letter for you, Little Wu." She was teasing of course. I was transferred onto driving a crane which was very easy. As usual, everyone looked after me. Once the crane cable snapped and a big shaft fell down just missing one of the workers. If it had hit him it would certainly have killed him. He was only a young fellow but he really blew up at me. I liked him. There were very few men who dared scold me. You're right. There wasn't anything frightening about me. It's just that the others were so much in awe of my looks. I admired him for having more to him. I didn't want to drive the crane any more after that, so I applied for another transfer and was set to work on a grinder. That was very light work too, because it was electronically controlled.

All right. I'll tell you about Xiao Ye, the one I almost killed with the crane. Afterwards I found out his father was a very distinguished person. He'd come from peasant stock but he managed to win a government scholarship to go to study in the United States. After he came home he became a top engineer in a design institute. Yet despite all this ability, when his wife died, he married his children's nurse. Furthermore, he was really horrible to the children of his first marriage. He only loved his pretty new wife.

"I hate all pretty women," Xiao Ye told me. If it hadn't been for this strange principle, I would probably have gone after him. Life is never as simple as it seems.

Lots of people introduced me to boyfriends and young workers would come of their own accord to chat me up. Some of them would claim that they had come to discuss something to do with work. Even on the street, men would come up and ask if I had a boyfriend.

"No, I haven't," I would say, "but I don't want to find one on the street." Then I went out with a trade union official for a few months. We were introduced by a colleague. We got on all right. He was a good man, reliable, a Party member and he had prospects. But later, when I told him that I had already had sex with somebody, he didn't want any-

thing more to do with me. Eve-ryone has their own moral standards. I can't blame him. I admired him, he was a principled man. Up to then I hadn't cared for him that much. But after we broke things off, I felt I loved him. Too many men were just knocked backwards by my looks. And women? With women it was the opposite. I felt that all the women hated me .... They regarded me as a potential thief because they were afraid I would steal their men. Even the ones who hadn't got boyfriends somehow felt the same.

Then I was introduced to the son of someone who had been a banker before liberation. He was very rich. His family had hundreds of thousands of yuan at home. If I'd married him I would have had no more worries. But I was afraid ... very much afraid. I wasn't afraid of him; he was rather effeminate. I couldn't have been afraid of him. But I was afraid of that money. He loved me. When I got married to someone else he gave me a lot of presents, terribly expensive things.

"In future, even if things are very hard for you, I won't be able to give you anything," he explained. So I accepted them. I said, "Later I'll be someone else's wife. If you want anything from me now, there's still time. Afterwards, it'll be too late." He patted me on the shoulder. "I've never yet kissed a girl," he said; "But I don't want to spoil things." He went away.

I could never have married him with so much money. Last year he married someone with a better political origin and better social standing than mine. They set up a modern, well-equipped home. He wasn't very happy after he got married and he went off to work in the Shenzhen Special Economic Zone as an accountant. Since then, our relationship has been strictly on a business footing. I give him Chinese currency and he buys me things from Hongkong. He always shows me the currency exchange notes for the day. He plays straight. He knew that I wasn't very happy with the person I married.

"Call on me if you can't bear it any longer," he used to say. "I'd still marry you willingly and set up a new home with you." He meant that he would break up his first marriage. So I wouldn't do it. I couldn't and I wouldn't have wanted to.

I got married to a technician when I was 27. It was all based on fantasy. I had wanted to marry someone who knew how to struggle. It was too romantic. I don't want to talk about my husband. I think we've both got an idea of what may happen, even though I'm about to become a mother. Even if we wanted to make it last, it wouldn't work. It can't go on. Don't push me. Don't ask about it.

All right, let me tell you this, for example. When he knew what had happened to me in the countryside, he wasn't upset and he wasn't surprised. In fact he was happy. Why was he happy? Because I was spoiled goods. Originally he felt that I was too pretty, that somehow my value was higher than his, and so we weren't equal. When he found out what I had done with somebody else, it lowered my value in his eyes. I knew that was what he was thinking. This wasn't tolerance. This was selfishness, real selfishness.

All the same, he wasn't really so bad. The really bad person was that boy in the countryside. I remember he said that once you turned off the light, it didn't matter whether someone was pretty or ugly. It was all the same. It was all fucking anyway .... That was an awful thing to say by any standards. Oh, people, people.

After I was married, men kept chasing me just the same. Some were really after me, some just liked playing about. They thought it was the thing to do with a married woman. I did fall for someone ... one of those who wasn't after me. I invited him to come to see an exhibition with me and afterwards we ate out together. "Well," he said suddenly. "We are both grown-ups. We are both adults. Right?" And that was the end of it. So where do I go? Wherever I go it always seems to lead back to the same place. There are lots of things I would like to know, and yet, if I do get to know them, what use are they?

I've had some problems in my life, but on the other hand some things have been made easy for me. If I want to buy anything I always find the male shop assistants are most attentive. If I queue for returned tickets at a theatre, someone is bound to give me some. And yet I seem to get further and further from people. Can this all be my fault?

Yes. Prettiness, this is my advantage, my "capital". But I always

seem to like the people who don't take any notice of it. The pity is I don't have anything else to give. No, nothing.

(translated by Delia Davin and Chen Lingfang)

第十一章　回译练习

所谓回译，就是对译文进行再次翻译，把自己或别人的译文翻回原文，这种翻译方法在英语里被称为 back translation。我们可通过回译来检验译文的准确性。我们不妨让课堂上所有的学生都来参与一个非常有趣的反复回译的练习，先由教师在一张空白纸上写下一个短句，中英文均可，一般在 10 个词以下，在出示给第一位同学之后，把这张纸反过来放在讲台上，以备最后验证。第一位同学看完短句之后，就低声用耳语把短句翻译给旁边的同学听，这第二位同学又把听到的句子低声翻译给第三位同学听，依此类推，一直到最后一位同学听到这个短句，老师就让这位同学大声把短句翻译给全班同学听，老师再把讲台上的短句出示给全班同学，这种经过反复回译的译文往往令人吃惊、令人捧腹。有一次做这种回译练习时，I am no cook 的最后译文竟然是“我没有坏脾气”！这个回译错误逐步演变的过程也是非常有意思的：I am no cook. →我不是厨师。→I am not a cook. →我不是一只公鸡。（听成 cock）→I am not a cook.（弄巧成拙，把 cock 说成 cook）→我不是一个厨师。→I am not a cooker.（把 cook 看成是动词，故加动词后缀-er 构成施动者）→我不是一个厨房用具。→I am not something used in the kitchen. →我不是调料。→I am not something used for cooking. →我不是胡椒粉。→I am not a pepper. →我不是小辣椒。→I don't have a bad temper. →我没有坏脾气。

篇章的回译要比句子的回译难一些，既要考虑到每一个字、词、句的准确性，又要顾及到通篇的风格。

回译练习也是翻译实践的一个重要组成部分。

一、中国古诗回译

I live by the Long River near its source,

While you reside farthest down its course.
You and I drink water out of the same stream.
I haven't seen you, though daily of you I dream.
When will this river water cease to run?
When shall I not love you, the way I do?
I only wish our two hearts would beat as one;
You wouldn't disappoint me in my love for you.

二、汉译英作品回译

A pretty kick-up has been the order of the day again in our compound lately, for a life has been lost.

But this isn't the way to open the ball. We should go the whole animal.

First, a few words about myself. I'm a fortune-teller. Once I was a vender of sour dates, groundnuts and what not. But that was ages ago. Now I keep a fortune-teller's stall on the side-walk and can scrape up three or five dimes a day at best. My old gal had long kicked up her heels. My son's a ricksha-boy. That's wot he's. We two, father and son, hang our hats at a south-facing room in the Liu's compound.

Besides the room we occupy there are twenty more rooms in the same compound. How many families live there, only God knows. Those who occupy two rooms are quite few. Besides, they are always on the go. I haven't got such a good memory as to remember all that. When people meet, they greet each other with a "How do you do?", just to show their good neighbourly feelings. But if they should cut each other dead, nobody would care. When one's knocked about from pillar to post for his bread day in and day out, he won't find ginger enough for gas and gaiters. Of course, there's those who are all jaw like a sheep's head among us. But one can hardly be in a mood for rag-chewing when one's guts cry cupboard.

The Wang family occupies two rooms. Old Wang and I are considered the genteel folk in the compound. Gentility be hanged!

（此英语译文269个词，汉语原文总计299字，此回译练习应不多于300字。）

三、英译汉作品回译

我在这座楼里干了四十一年了：开始那年不是一九三一就是一九三二。那时我一天干十二个钟头，一礼拜六天，每天从晚七点到早七点，上晚班。那时候还没工会，也没休假，啥也没有。

那时候，看门的是……嗬，全身穿的笔挺：白手套，硬领子，白领结，就像饭店里的领班服务员用的。穿的制服比这漂亮多啦。夏天是一身灰制服、白手套（老得戴着手套），还得戴上帽子。有段时间我还真与老板过不去——我不愿戴帽子，也不知是为啥。我老是脱了帽子。他来了，我就戴上，他一走，我就脱了，就这么脱呀戴的。可如今就是这样的。

那时节，住户们走过，你还得起立。要是你坐着，你得站起来。看门人不能像我今天这么坐着。我刚来大楼上工时，翘起二郎腿坐着，经理走过来对我说："这样不行，你得这么坐着"——胳膊交叉抱紧，腿绷直。房客走过时，你得马上起立，像个大兵那样站好。他们不开腔，你就不能说话。你得一言不发。

这栋大楼当时实在是高级。漂亮的地毯、漂亮的家具。啊，家家户户雇了女佣。女佣不让走前门，来回都得走用人进出的门。她们每礼拜一、二来干活，乘的电梯上上下下忙个不停。如今不同了，女佣也走前门。如今雇女佣的住户不如从前那么多了。

（此篇字数为486，英文原文词数为279，回译词数应在300以内。）

（请做完此练习后参见附录一中的原文及部分回译习作）

实践篇

第十二章　文体与翻译

一、应用文体

(一) 公务信件

Dear Professor Jiang Wen,

For years I have known of your scholarship, yet this did not prevent the research paper written by you which is carried in the latest issue of the journal *Chemical World* from coming as a surprise to me. Your views as expressed in it were so original and your way of presenting them was so forceful that I enjoyed every minute of reading it. The magic touch of your humour added to the exuberant imagination that enriched and diversified the facts given in the paper, spread an aura of charisma around your person and waft in fancy towards the symposium which I note will be held in the city of Shanghai in three months' time. I perfectly understand that to ask a busy person with his own circle of friends and with heavy loads of teaching and research work to entertain a stranger, is requesting a favour which may require time and energy difficult to dispense with. Therefore, I only wish that you would oblige me by merely making arrangements with the secretariat of the preparatory committee of the symposium so that I might be given the opportunity of attending the discussions, to which I humbly hope my knowledge and long experience in this field of science might enable me to make some contribution. It is also my firm conviction that my presence in the city of Shanghai during the time when the symposium is in progress will not entail any disagreeable obligation or unpleasant duty on you.

If such arrangements should turn out to be beyond your power to

make, would you kindly see to it that the literature pertaining to the proceedings of the symposium be made available to me, for which I will duly pay the cost.

I enclose herewith relevant data concerning my work and experience, which please forward to the secretariat if necessary.

Thanking you in advance for all the trouble you will take for me, I am

Yours sincerely,

Smith

(二) 访问讲话

America and China in the 21st Century

Remarks by Elaine L. Chao, U.S. Secretary of Labor
at Beijing Jiaotong University
Beijing, China
August 26, 2008

Thank you.

It is a special delight to be here at Beijing Jiaotong University during China's historic hosting of the 29th Summer Olympic Games. I have just come from the Closing Ceremony of the Games, and China is to be noted for the magnificent preparations it has made to ensure that the Olympic Games are truly memorable. On July 29, 2008, I attended the inaugural ceremony opening the new Chinese Embassy in Washington, D.C. And upon my arrival here in China last Friday, I toured the new American Embassy in Beijing that was just dedicated by both former and present President Bush. These events are emblematic of China's growing presence in the world.

Today, the United States and China are more engaged than ever — both culturally and economically. China is already the United States' second largest trading partner in terms of total trade, with $191 billion in goods crossing our borders in the first five months of 2008 alone. So far this year, U.S. exports to China have totaled nearly $37 billion,

while imports from China have totaled over $ 154 billion.

A vibrant relationship exists between our two countries. But there is so much more we can share and learn from one another. So this afternoon, I hope I may share some thoughts on the state of the American economy, America's workforce, the role of the U.S. Department of Labor in strengthening our nation's economy and then some observations about American and Chinese cultures.

As everyone is aware, the U.S. economy is currently experiencing some short-term challenges due to the decline in the housing sector and subsequent credit crunch. But, the long-term foundations of America's economy remain sound. Unemployment is 5.7 percent, which is the same as the average 5.7 percent of the decade of the 1990s. Productivity has grown at a strong 2.6 percent annual rate since the first quarter of 2001. Second quarter real GDP increased nearly 2 percent. That's significant because several months ago some experts were predicting that the economy would shrink this quarter, not grow. The second quarter GDP growth was supported by a 9.2 percent increase in exports. And strong growth in exports created more than 100,000 new jobs over the past 12 months.

All this reflects the fact that America is a very large (over $ 14.3 trillion), diverse and resilient economy.

Now, let me share some information about the American workforce.

Compared to China's workforce of over 803 million, the workforce in the United States is much smaller — about 154 million people. America's workforce has three unique attributes — high productivity, flexibility, and mobility.

Last September 2007, the International Labor Organization, a part of the United Nations, rated the American workforce as the most productive in the world. High productivity is key for workers in America, because higher productivity means higher wages. In America, the average worker in his or her mid-forties has held more than 10 jobs — usually in pursuit of better opportunities. So change is the norm in America, and it is how people advance within the economy.

The flexibility and mobility of America's workforce also encourages en-

trepreneurship, and entrepreneurship continues to generate a significant portion of our country's economic growth. In fact, during the past decade and a half, about two-thirds of the net new jobs created in the United States have been created by small- and medium-sized businesses. Small- and medium-size businesses represent over 99 percent of employers in the United States, and provide about 83 percent of all private payroll jobs.

The United States, like China, is a country of diverse regions where people have many different experiences. But there is general agreement that the private sector — not government — is the primary engine of job creation and growth. And, the role of government is to create the environment and the conditions through which economic growth and job creation can occur.

And the Labor Department plays a key role in that mission. That's because the Labor Department issues and enforces regulations that impact nearly every worker in America. These regulations address such issues as maintaining a healthy and safe work environment, enforcing the law requiring employers to pay workers a full day's wage for a full day's work, and ensuring that workers have long-term retirement security.

The budget of the Labor Department is about $50 billion annually and employs about 17,000 people. Even in a country like ours, there are never enough resources to place a government inspector in every workplace. That's why it is important to build a culture of safety and make safety a number one priority in the workplace.

(三) 祝 酒 词

弘扬奥林匹克精神 共创世界美好未来

——在北京奥运会欢迎宴会上的祝酒词

中华人民共和国主席 胡锦涛

2008年8月8日

尊敬的国际奥委会主席罗格先生，

尊敬的国际奥委会名誉主席萨马兰奇先生，

尊敬的各位国家元首、政府首脑和王室代表，
尊敬的各位国际奥委会委员，
尊敬的各位贵宾，
女士们、先生们、朋友们：

今晚，北京奥运会将隆重开幕，我们共同期待的这个历史性时刻就要到来了。我谨代表中国政府和人民，对各位嘉宾莅临北京奥运会，表示热烈的欢迎！

在北京奥运会申办和筹办的过程中，中国政府和人民得到了各国政府和人民的真诚帮助，得到了国际奥委会和国际奥林匹克大家庭的大力支持。在这里，我谨向你们并通过你们，向所有为北京奥运会作出贡献的人们，表示诚挚的谢意！

借此机会，我对国际社会为中国抗击汶川特大地震提供的真诚支持和宝贵帮助，表示衷心的感谢！世界各国人民的深情厚谊，中国人民将永远铭记！

女士们、先生们、朋友们！

2 800多年前在神圣的奥林匹亚兴起的奥林匹克运动，是古代希腊人奉献给人类的宝贵精神和文化财富。诞生于1896年的现代奥林匹克运动，继承了古代奥林匹克传统，发展成为当今世界参与最广泛、影响最深远的文化体育活动。在历届奥运会上，各国运动员秉承更快、更高、更强的宗旨，顽强拼搏，追求卓越，创造了一个又一个佳绩，推动了世界体育运动蓬勃发展。

奥运会是体育竞赛的盛会，更是文化交流的平台。国际奥林匹克运动把不同国度、不同民族、不同文化的人们聚集在一起，增进了世界各国人民的相互了解和友谊，为推进人类和平与发展的崇高事业作出了重大贡献。

当今世界既面临着前所未有的发展机遇，也面临着前所未有的严峻挑战。世界从来没有像今天这样需要相互理解、相互包容、相互合作。北京奥运会不仅是中国的机会，也是世界的机会。我们应该通过参与奥运会，弘扬团结、友谊、和平的奥林匹克精神，促进世界各国人民沟通心灵、加深了解、增强友谊、跨越分歧，推动建设持久和平、共同繁荣的和谐世界。

女士们、先生们、朋友们！

举办奥运会，是中华民族的百年期盼，是全体中华儿女的共同心愿。2001年北京申奥成功以来，中国政府和人民认真履行对国际社会的郑重

承诺，坚持绿色奥运、科技奥运、人文奥运理念，全力做好各项筹办工作。我相信，在国际奥委会和国际奥林匹克大家庭支持下，我们一定能够共同把北京奥运会办成一届有特色、高水平的奥运会。

现在，我提议：

为国际奥林匹克运动蓬勃发展，

为世界各国人民团结和友谊不断加强，

为各位嘉宾和家人身体健康，

干杯！

（四）国情简介

中国的国土与气候

中国位于亚洲东部，太平洋西岸。陆地面积约960万平方公里。除陆地外，中国还有470多万平方公里的广大的海域，渤海、黄海、东海、南海四海相连，环绕着中国的东部和东南部海岸。

中国地形复杂，山地、高原和丘陵共约占全国陆地面积的65%，多山是主要地理特点之一。全世界海拔超过8 000米的19座山峰中，有7座在中国。国土地势呈西高东低状态。同时，中国又是一个河流湖泊众多的国家，大小河流总长度约22万公里，其中流域面积在100平方公里以上的河流就有5 000多条。面积在1平方公里以上的湖泊就有2 800多个，其中面积大于1 000平方公里的有13个。

中国的陆地面积约有98%位于北纬20度至50度之间，因而温带和亚热带所占面积特别广大。这种地理位置导致中国气候的特点首先是季风气候发达，冬季盛行偏北风，夏季盛行偏南风，四季分明，雨热同季，寒潮、梅雨、台风等成为常见的天气类型。显著的大陆性是中国气候的另一特点，主要表现为温度和雨量的变率大，极端差异更大。就1月和7月的平均温度而言，中国冬季气温比同纬度其它国家要低得多，而夏季温度则比同纬度其它国家要高得多。年降雨量随着距海洋里程的增加而递减，从东南沿海的年降水1 000～2 000毫米以上逐步递减到西北地区的100～200毫米以下。

根据地域气候差异，中国可分为三大自然区：（一）东部季风区：约占全国陆地总面积的45%，总耕地的90%，总人口的95%。这里季风影响显著，气候湿润、半湿润，地势大部分在1 000米以下，平原广阔，河流众

多，是中国主要农耕地区。（二）西北干旱区：约占全国陆地总面积的30%，总耕地的10%，总人口的4%，气候干旱、半干旱，天然植被主要为荒漠草原及干草原，是中国主要的牧场。（三）青藏高寒区：约占全国陆地总面积的25%，总耕地的0.8%，总人口的0.8%，平均海拔高度达4 000米以上，大部分地方属内河流域，寒冻作用和冰川作用非常强烈。

二、科技文体

（一）语言现象

In the year 1914 a young girl named Monica Baldwin entered a convent, remaining secluded there until 1941 when she was released from her vows and returned to the outer world. In the intervening twenty-eight years wars and revolutions had come and gone in Europe, her uncle, Stanley Baldwin, had guided the destinies of his country for some time, technical developments had altered the conditions of everyday life almost beyond recognition, but all these events had left virtually untouched the small religious community to which she had belonged. In 1949 Miss Baldwin published her impressions of those first bewildering years of her return to a world in which the motor-car had ousted the horse and carriage, and where respectable women showed their legs and painted their faces. Yet it was not only these odd sights that astounded her, for she was even more puzzled by what she heard. During a railway journey the term 'luggage in advance' meant nothing to her, so in desperation she implored the porter to do as he thought best. Reading the daily newspapers made her feel idiotic in the extreme, because the writers of reviews and leading articles used words and phrases such as Jazz, Gin and It, the Unknown Soldier, Lease-lend, Hollywood, Cocktail, Striptease and Isolationism. These and many others were quite incomprehensible to Miss Baldwin, who was equally bewildered when friends said 'It's your funeral' or 'Believe it or not'. Advertisements on hoardings proclaimed the virtues of mysterious products named Vim, Rinso

and Brasso, while in restaurants it was difficult to make any sense of the list of the dishes available.

This is a rare and valuable reminder to the rest of us that the English language does not stand still any more than our other institutions. All languages change over a period of time, for reasons which are imperfectly understood. Or rather, since speech is really a form of human activity, like dancing or playing the piano — and not an entity in itself — it is more exact to say that each successive generation behaves linguistically in a slightly different manner from its predecessors. In his teens the young man is impatient of what he considers to be the unduly stilted vocabulary and pronunciation of his elders and he likes to show how up to date he is by the use of the latest slang, but as the years go by some of his slang becomes standard usage and in any case he slowly grows less receptive to linguistic novelties, so that by the time he reaches his forties he will probably be lamenting the slipshod speech of the younger generation, quite unaware that some of the expressions used in church and law-court were frowned upon by his own parents. In this respect language is a little like fashions in men's dress. The informal clothes of one generation become the everyday wear of the next, and just as young doctors and bank-clerks nowadays go about their business in sports-jackets, so they allow into their normal vocabulary various expressions which were once confined to slang and familiar conversation.

(二) 科技奇闻

1. In photography's pioneer days, sitting for a portrait called for extreme patience. Making a daguerreotype in 1837 required a fifteen-minute exposure. The subject's head was put in a clamp to hold it still.
2. The shoe string was invented in England in 1790. Prior to this time all shoes were fastened with buckles.
3. The average lead pencil will draw a line 35 miles long or write approximately 50,000 English words.
4. Take fifteen books and number them "1" to "15". If you tried to

line them up in all possible arrangements, and if you made a change a minute, it would take you 2,487,996 years to do it.

5. A ball of glass will bounce higher than a ball made of rubber. A ball of solid steel will bounce higher than one made entirely of glass.
6. When glass breaks the cracks move faster than 3,000 miles per hour. To photograph the event a camera must shoot at a millionth of a second.
7. Because radio waves travel at 186,000 miles per second and sound waves saunter along at 700 miles per hour, a broadcast voice can be heard sooner 13,000 miles away than it can be heard at the back of the room in which it originated.
8. It took five months to get word back to Queen Isabella about the voyage of Columbus, two weeks for Europe to hear about Lincoln's assassination, and only 1.3 seconds to get the word from Neil Armstrong that man can walk on the moon.
9. The average person's hand flexes its joints 25 million times during a lifetime.
10. To keep your feet warm, put on a hat. Eighty percent of all body heat escapes through the head.

(三) 伽利略和灯

In Italy about three hundred years ago there lived a young man whose name was Galileo. Like Archimedes he was always thinking and always asking the reasons for things. He invented the thermometer and simple forms of the telescope and the microscope. He made many important discoveries in science.

One evening when he was only eighteen years old he was in the cathedral at Pisa at about the time the lamps were lighted. The lamps — which burned only oil in those days — were hung by long rods from the ceiling. When the lamplighter knocked against them, or the wind blew through the cathedral, they would swing back and forth like pendulums. Galileo noticed this. Then he began to study them more closely.

He saw that those which were hung on rods of the same length swung back and forth, or vibrated, in the same length of time. Those that were on the shorter rods vibrated much faster than those on the longer rods. As Galileo watched them swinging to and fro he became much interested. Millions of people had seen lamps moving in this same way but not one had ever thought of discovering any useful fact connected with the phenomenon.

When Galileo went to his room he began to experiment. He took a number of cords of different lengths and hung them from the ceiling. To the free end of each cord he fastened a weight. Then he set all to swinging back and forth, like the lamps in the cathedral. Each cord was a pendulum, just as each rod had been.

He found after long study that when a cord was 39.1 inches long, it vibrated just sixty times in a minute. A cord one-fourth as long vibrated just twice as fast, or once every half second. To vibrate three times as fast, or once in every third part of a second, the cord had to be only one-ninth of 39.1 inches in length. By experimenting in various ways Galileo at last discovered how to attach pendulums to timepieces as we have them now.

Thus, to the swinging lamps in the cathedral, and to Galileo's habit of thinking and inquiring, the world owes one of the commonest and most useful of inventions — the pendulum clock.

You can make a pendulum for yourself with a cord and a weight of any kind. You can experiment with it if you wish; and perhaps you can find out how long a pendulum must be to vibrate once in two seconds.

(四) 心脏是如何工作的

The heart, which is a muscular pump, beats about 72 times a minute through a continuous and automatic process of muscular contraction and relaxation. It is about the size of a fist, weighs about 9 – 11 ounces and is placed snugly between the lungs, a little more to the left than to the right. A partition runs down the centre of the heart, dividing it into

left and right sections which work at the same time but deal with two different types of blood. Each section is again divided into upper and lower parts, the auricles and ventricles. The blood is pumped through all four chambers in turn in the course of being circulated through all parts of the body.

The heart's first purpose is to supply a steady flow of oxygen to all the body cells and to return carbon dioxide to the lungs. On its journey the blood distributes dissolved foods and carries away wastes.

Two large veins pour the dark, used blood into the first chamber, the right auricle, which passes it into the chamber below, the right ventricle. The muscle surrounding this part contracts in a beat that pushes the blood into the lungs where the carbon dioxide is removed and replaced with vital oxygen. Meanwhile, fresh scarlet blood from the lungs enters the left auricle to be transferred to the left ventricle. From there it is forced by the contracting muscle through a valve into the aorta, the body's largest artery which distributes it all over the body.

The heart beats about 100,000 times every 24 hours and pushes several quarts of blood through miles of arteries, veins and capillaries. A healthy heart keeps this up for a lifetime without faltering.

(五) 语言与文化

有一次,几个中国人到一位比较富裕的美国人家里去做客。主人引他们参观自己的住所,中国客人说:"你们的房子多好啊。非常漂亮。"主人听了十分高兴,按美国习惯笑着回答说:"谢谢。"有些中国客人对她的回答感到意外。后来,在餐桌上谈话时,主人对大学毕业不久的中国女翻译说:"你的英语很好,很流利。"女翻译谦虚地说:"不! 不! 我的英语说得很不好。"主人没想到她会这样回答,感到有些迷惑不解。

那位美国主妇的回答是否像有些中国人认为的那样"不够谦虚"呢?

那位年轻的中国女翻译的回答是否像美国主人听起来那样"不够诚恳"呢?

其实,美国主妇的回答并非不谦虚,中国女翻译回答也不是不诚恳。讲英语的人听到别人赞扬,一般说"谢谢",表示接受,说明自己认为对方

的赞扬是诚心诚意的，所赞扬的事是值得赞扬的。因此不应“假装自卑”或“故作谦虚”。但是，对中国人来说，听到别人赞扬时，通常要表示受之有愧，做得很不够；或者说自己的成就不过是由于侥幸，或者说是客观条件造成的，等等，而接受赞扬则意味着有骄傲自满情绪或缺乏教养。因此，上述两种回答引起不同反应是由于双方语言习惯不同。他们都根据各自的风俗去理解别人所说的话。

（六）世界猎奇

1. 现今存在的昆虫的种类，比所有其它动物加起来的种类还要多。
2. 科学家们平均每年发现大约 7 000 到 10 000 种新的昆虫——他们认为还有 100 万至 1 000 万种有待发现。
3. 在身体中大脑占的比例最大的动物是蚂蚁。
4. 蚂蚁醒过来时要伸懒腰，而且在开始工作之前会像人那样打呵欠。
5. 蜜蜂能看到紫外线。
6. 蜜蜂有五只眼睛。三只小眼睛长在头顶上，两只大眼睛长在头前。
7. 蝴蝶用后足感受味道。
8. 蟑螂在地球上已存在了 2.5 亿年，没有任何变化。
9. 蟑螂头被切掉后仍能活好几个星期。
10. 蜘蛛的血液是透明的。
11. 大多数种类的蜘蛛有八只眼睛，长在头和靠近头前部的地方，一般四只一行，排成两行。
12. 如果在蝎子身上放上一点儿酒，它会立刻发疯，将自己螫死。
13. 白鲨的牙齿硬度可以和钢相比。
14. 鲸鱼的心脏每分钟只搏动 9 次。
15. 老鼠从五层楼上掉下来可以不受伤。两只老鼠在不到一年内可以生出 15 000 只后代。
16. 长颈鹿比骆驼更耐渴。
17. 猫尝不出甜的东西。
18. 马能站着睡觉。
19. 鸭子只在清晨下蛋。
20. 据估计，世界上有几百万棵树是松鼠无意中种下的。它们到处埋藏坚果，有的被遗忘就长成了树。

（七）宝光佛影

中国四川省有座峨嵋山，山顶有一个舍身崖。据说这个名字是因为自古以来有不少人在那里舍身跳崖得来的。舍身崖的绝妙景色是“宝光佛影”。“宝光”是一道七彩光环，“佛影”指“宝光”中本人的影子。信佛的人说，看到这种景色的人就可以升天成佛了。

有趣的是，这种“宝光佛影”在德国布劳甘山也经常出现。那里的天主教徒们把它叫做“布劳甘山幽灵”。佛教信徒们所崇拜的“神”、“佛”，竟成了天主教徒们眼中的“魔鬼”、“幽灵”。

世界上既没有神和佛，也没有魔鬼和幽灵。“宝光佛影”是种自然现象。一位旅游者在游记中写道：“舍身崖下有海浪一般的云层，叫做海底云。我们等到下午三点钟左右，便看见了宝光，它是七彩光环，非常好看。因为太阳渐落，宝光也由崖边移向山谷中，人影恰好被移到宝光中心，随着宝光同时移动。”这段话说出了“宝光佛影”的真情。

峨嵋山地区的空气非常潮湿，当夕阳落下去的时候，如果天空有云雾，这些云雾就成了天然的大银幕。阳光从下向上照射到人身上，人的巨大影子就落到天然的大银幕上了。这就成了“佛影”。

由于形成“宝光佛影”需要合适的自然条件，所以登上舍身崖的人并不是都能看到这种奇景的。因此，一些信佛的人就编造了种种有关神佛的说法。

（八）张　　衡

张衡是中国古代杰出的科学家。公元78年他诞生在河南南阳，少年时代生活比较贫困。但他努力学习，读了大量书籍，十多岁就能写出很出色的文章。

他长期观察日月和行星的运行规律，知道月亮本身不发光，月光只是月球反射了太阳光。他还正确地解释了“冬天日短夜长，夏天日长夜短”的道理。张衡在他写的书中，提出了“空间和时间都是无限的”的理论。他画出了中国第一张完备的星图，记录了2 500颗恒星，还记录了它们的亮度和出没时间。他的观测，与我们今天在同一个地点看到的星空相近。

公元117年，张衡创造了一台浑天仪。这是一个大铜球，靠水力来转动。铜球转动的速度恰好和地球自转的速度相等。看着浑天仪，就知道哪颗星正

在升起，哪颗星正在落下。这是世界上第一台用水力转动的天文仪器。

张衡还创造了世界上第一台观测气象的仪器——候风仪。他还制作了已经失传的指南车。这种车不管怎样转弯、行驶，车上的木制小人总是把手臂指向南方。

张衡最著名的发明创造是制作世界上第一台地动仪。地动仪上有八条龙，对着八个方向。龙嘴是活的，每条龙的嘴都有一颗铜球。有一天，正对西方的龙嘴突然张开，铜球落了下来。张衡判断洛阳的西面发生了地震。几天以后，果然得到报告，那一天那里发生了地震。

张衡在公元139年逝世。

三、法律文体

（一）外汇管理条例（一）

中华人民共和国外汇管理条例

1996年1月29日中华人民共和国国务院令第193号发布　根据1997年1月14日《国务院关于修改〈中华人民共和国外汇管理条例〉的决定》修订　2008年8月1日国务院第20次常务会议修订通过

第一章　总　　则

第一条　为了加强外汇管理，促进国际收支平衡，促进国民经济健康发展，制定本条例。

第二条　国务院外汇管理部门及其分支机构（以下统称外汇管理机关）依法履行外汇管理职责，负责本条例的实施。

第三条　本条例所称外汇，是指下列以外币表示的可以用作国际清偿的支付手段和资产：

（一）外币现钞，包括纸币、铸币；

（二）外币支付凭证或者支付工具，包括票据、银行存款凭证、银行卡等；

（三）外币有价证券，包括债券、股票等；

（四）特别提款权；

（五）其他外汇资产。

第四条　境内机构、境内个人的外汇收支或者外汇经营活动，以及境

外机构、境外个人在境内的外汇收支或者外汇经营活动，适用本条例。

第五条　国家对经常性国际支付和转移不予限制。

第六条　国家实行国际收支统计申报制度。

国务院外汇管理部门应当对国际收支进行统计、监测，定期公布国际收支状况。

第七条　经营外汇业务的金融机构应当按照国务院外汇管理部门的规定为客户开立外汇账户，并通过外汇账户办理外汇业务。

经营外汇业务的金融机构应当依法向外汇管理机关报送客户的外汇收支及账户变动情况。

第八条　中华人民共和国境内禁止外币流通，并不得以外币计价结算，但国家另有规定的除外。

第九条　境内机构、境内个人的外汇收入可以调回境内或者存放境外；调回境内或者存放境外的条件、期限等，由国务院外汇管理部门根据国际收支状况和外汇管理的需要作出规定。

第十条　国务院外汇管理部门依法持有、管理、经营国家外汇储备，遵循安全、流动、增值的原则。

第十一条　国际收支出现或者可能出现严重失衡，以及国民经济出现或者可能出现严重危机时，国家可以对国际收支采取必要的保障、控制等措施。

第二章　经常项目外汇管理

第十二条　经常项目外汇收支应当具有真实、合法的交易基础。经营结汇、售汇业务的金融机构应当按照国务院外汇管理部门的规定，对交易单证的真实性及其与外汇收支的一致性进行合理审查。

外汇管理机关有权对前款规定事项进行监督检查。

第十三条　经常项目外汇收入，可以按照国家有关规定保留或者卖给经营结汇、售汇业务的金融机构。

第十四条　经常项目外汇支出，应当按照国务院外汇管理部门关于付汇与购汇的管理规定，凭有效单证以自有外汇支付或者向经营结汇、售汇业务的金融机构购汇支付。

第十五条　携带、申报外币现钞出入境的限额，由国务院外汇管理部门规定。

（二）外汇管理条例（二）

第三章 资本项目外汇管理

第十六条 境外机构、境外个人在境内直接投资，经有关主管部门批准后，应当到外汇管理机关办理登记。

境外机构、境外个人在境内从事有价证券或者衍生产品发行、交易，应当遵守国家关于市场准入的规定，并按照国务院外汇管理部门的规定办理登记。

第十七条 境内机构、境内个人向境外直接投资或者从事境外有价证券、衍生产品发行、交易，应当按照国务院外汇管理部门的规定办理登记。国家规定需要事先经有关主管部门批准或者备案的，应当在外汇登记前办理批准或者备案手续。

第十八条 国家对外债实行规模管理。借用外债应当按照国家有关规定办理，并到外汇管理机关办理外债登记。

国务院外汇管理部门负责全国的外债统计与监测，并定期公布外债情况。

第十九条 提供对外担保，应当向外汇管理机关提出申请，由外汇管理机关根据申请人的资产负债等情况作出批准或者不批准的决定；国家规定其经营范围需经有关主管部门批准的，应当在向外汇管理机关提出申请前办理批准手续。申请人签订对外担保合同后，应当到外汇管理机关办理对外担保登记。

经国务院批准为使用外国政府或者国际金融组织贷款进行转贷提供对外担保的，不适用前款规定。

第二十条 银行业金融机构在经批准的经营范围内可以直接向境外提供商业贷款。其他境内机构向境外提供商业贷款，应当向外汇管理机关提出申请，外汇管理机关根据申请人的资产负债等情况作出批准或者不批准的决定；国家规定其经营范围需经有关主管部门批准的，应当在向外汇管理机关提出申请前办理批准手续。

向境外提供商业贷款，应当按照国务院外汇管理部门的规定办理登记。

第二十一条 资本项目外汇收入保留或者卖给经营结汇、售汇业务的金融机构，应当经外汇管理机关批准，但国家规定无需批准的除外。

第二十二条　资本项目外汇支出，应当按照国务院外汇管理部门关于付汇与购汇的管理规定，凭有效单证以自有外汇支付或者向经营结汇、售汇业务的金融机构购汇支付。国家规定应当经外汇管理机关批准的，应当在外汇支付前办理批准手续。

依法终止的外商投资企业，按照国家有关规定进行清算、纳税后，属于外方投资者所有的人民币，可以向经营结汇、售汇业务的金融机构购汇汇出。

第二十三条　资本项目外汇及结汇资金，应当按照有关主管部门及外汇管理机关批准的用途使用。外汇管理机关有权对资本项目外汇及结汇资金使用和账户变动情况进行监督检查。

（三）外汇管理条例（三）

第四章　金融机构外汇业务管理

第二十四条　金融机构经营或者终止经营结汇、售汇业务，应当经外汇管理机关批准；经营或者终止经营其他外汇业务，应当按照职责分工经外汇管理机关或者金融业监督管理机构批准。

第二十五条　外汇管理机关对金融机构外汇业务实行综合头寸管理，具体办法由国务院外汇管理部门制定。

第二十六条　金融机构的资本金、利润以及因本外币资产不匹配需要进行人民币与外币间转换的，应当经外汇管理机关批准。

第五章　人民币汇率和外汇市场管理

第二十七条　人民币汇率实行以市场供求为基础的、有管理的浮动汇率制度。

第二十八条　经营结汇、售汇业务的金融机构和符合国务院外汇管理部门规定条件的其他机构，可以按照国务院外汇管理部门的规定在银行间外汇市场进行外汇交易。

第二十九条　外汇市场交易应当遵循公开、公平、公正和诚实信用的原则。

第三十条　外汇市场交易的币种和形式由国务院外汇管理部门规定。

第三十一条　国务院外汇管理部门依法监督管理全国的外汇市场。

第三十二条　国务院外汇管理部门可以根据外汇市场的变化和货币政策的要求，依法对外汇市场进行调节。

（四）外汇管理条例（四）

第六章　监督管理

第三十三条　外汇管理机关依法履行职责，有权采取下列措施：

（一）对经营外汇业务的金融机构进行现场检查；

（二）进入涉嫌外汇违法行为发生场所调查取证；

（三）询问有外汇收支或者外汇经营活动的机构和个人，要求其对与被调查外汇违法事件直接有关的事项作出说明；

（四）查阅、复制与被调查外汇违法事件直接有关的交易单证等资料；

（五）查阅、复制被调查外汇违法事件的当事人和直接有关的单位、个人的财务会计资料及相关文件，对可能被转移、隐匿或者毁损的文件和资料，可以予以封存；

（六）经国务院外汇管理部门或者省级外汇管理机关负责人批准，查询被调查外汇违法事件的当事人和直接有关的单位、个人的账户，但个人储蓄存款账户除外；

（七）对有证据证明已经或者可能转移、隐匿违法资金等涉案财产或者隐匿、伪造、毁损重要证据的，可以申请人民法院冻结或者查封。

有关单位和个人应当配合外汇管理机关的监督检查，如实说明有关情况并提供有关文件、资料，不得拒绝、阻碍和隐瞒。

第三十四条　外汇管理机关依法进行监督检查或者调查，监督检查或者调查的人员不得少于2人，并应当出示证件。监督检查、调查的人员少于2人或者未出示证件的，被监督检查、调查的单位和个人有权拒绝。

第三十五条　有外汇经营活动的境内机构，应当按照国务院外汇管理部门的规定报送财务会计报告、统计报表等资料。

第三十六条　经营外汇业务的金融机构发现客户有外汇违法行为的，应当及时向外汇管理机关报告。

第三十七条　国务院外汇管理部门为履行外汇管理职责，可以从国务院有关部门、机构获取所必需的信息，国务院有关部门、机构应当提供。

国务院外汇管理部门应当向国务院有关部门、机构通报外汇管理工作情况。

第三十八条　任何单位和个人都有权举报外汇违法行为。

外汇管理机关应当为举报人保密，并按照规定对举报人或者协助查处外汇违法行为有功的单位和个人给予奖励。

（五）外汇管理条例（五）

第七章　法律责任

第三十九条　有违反规定将境内外汇转移境外，或者以欺骗手段将境内资本转移境外等逃汇行为的，由外汇管理机关责令限期调回外汇，处逃汇金额30%以下的罚款；情节严重的，处逃汇金额30%以上等值以下的罚款；构成犯罪的，依法追究刑事责任。

第四十条　有违反规定以外汇收付应当以人民币收付的款项，或者以虚假、无效的交易单证等向经营结汇、售汇业务的金融机构骗购外汇等非法套汇行为的，由外汇管理机关责令对非法套汇资金予以回兑，处非法套汇金额30%以下的罚款；情节严重的，处非法套汇金额30%以上等值以下的罚款；构成犯罪的，依法追究刑事责任。

第四十一条　违反规定将外汇汇入境内的，由外汇管理机关责令改正，处违法金额30%以下的罚款；情节严重的，处违法金额30%以上等值以下的罚款。

非法结汇的，由外汇管理机关责令对非法结汇资金予以回兑，处违法金额30%以下的罚款。

第四十二条　违反规定携带外汇出入境的，由外汇管理机关给予警告，可以处违法金额20%以下的罚款。法律、行政法规规定由海关予以处罚的，从其规定。

第四十三条　有擅自对外借款、在境外发行债券或者提供对外担保等违反外债管理行为的，由外汇管理机关给予警告，处违法金额30%以下的罚款。

第四十四条　违反规定，擅自改变外汇或者结汇资金用途的，由外汇管理机关责令改正，没收违法所得，处违法金额30%以下的罚款；情节严重的，处违法金额30%以上等值以下的罚款。

有违反规定以外币在境内计价结算或者划转外汇等非法使用外汇行为的，由外汇管理机关责令改正，给予警告，可以处违法金额30%以下的罚款。

第四十五条 私自买卖外汇、变相买卖外汇、倒买倒卖外汇或者非法介绍买卖外汇数额较大的，由外汇管理机关给予警告，没收违法所得，处违法金额30%以下的罚款；情节严重的，处违法金额30%以上等值以下的罚款；构成犯罪的，依法追究刑事责任。

第四十六条 未经批准擅自经营结汇、售汇业务的，由外汇管理机关责令改正，有违法所得的，没收违法所得，违法所得50万元以上的，并处违法所得1倍以上5倍以下的罚款；没有违法所得或者违法所得不足50万元的，处50万元以上200万元以下的罚款；情节严重的，由有关主管部门责令停业整顿或者吊销业务许可证；构成犯罪的，依法追究刑事责任。

未经批准经营结汇、售汇业务以外的其他外汇业务的，由外汇管理机关或者金融业监督管理机构依照前款规定予以处罚。

（六）外汇管理条例（六）

第四十七条 金融机构有下列情形之一的，由外汇管理机关责令限期改正，没收违法所得，并处20万元以上100万元以下的罚款；情节严重或者逾期不改正的，由外汇管理机关责令停止经营相关业务：

（一）办理经常项目资金收付，未对交易单证的真实性及其与外汇收支的一致性进行合理审查的；

（二）违反规定办理资本项目资金收付的；

（三）违反规定办理结汇、售汇业务的；

（四）违反外汇业务综合头寸管理的；

（五）违反外汇市场交易管理的。

第四十八条 有下列情形之一的，由外汇管理机关责令改正，给予警告，对机构可以处30万元以下的罚款，对个人可以处5万元以下的罚款：

（一）未按照规定进行国际收支统计申报的；

（二）未按照规定报送财务会计报告、统计报表等资料的；

（三）未按照规定提交有效单证或者提交的单证不真实的；

（四）违反外汇账户管理规定的；

（五）违反外汇登记管理规定的；

（六）拒绝、阻碍外汇管理机关依法进行监督检查或者调查的。

第四十九条　境内机构违反外汇管理规定的，除依照本条例给予处罚外，对直接负责的主管人员和其他直接责任人员，应当给予处分；对金融机构负有直接责任的董事、监事、高级管理人员和其他直接责任人员给予警告，处5万元以上50万元以下的罚款；构成犯罪的，依法追究刑事责任。

第五十条　外汇管理机关工作人员徇私舞弊、滥用职权、玩忽职守，构成犯罪的，依法追究刑事责任；尚不构成犯罪的，依法给予处分。

第五十一条　当事人对外汇管理机关作出的具体行政行为不服的，可以依法申请行政复议；对行政复议决定仍不服的，可以依法向人民法院提起行政诉讼。

第八章　附　　则

第五十二条　本条例下列用语的含义：

（一）境内机构，是指中华人民共和国境内的国家机关、企业、事业单位、社会团体、部队等，外国驻华外交领事机构和国际组织驻华代表机构除外。

（二）境内个人，是指中国公民和在中华人民共和国境内连续居住满1年的外国人，外国驻华外交人员和国际组织驻华代表除外。

（三）经常项目，是指国际收支中涉及货物、服务、收益及经常转移的交易项目等。

（四）资本项目，是指国际收支中引起对外资产和负债水平发生变化的交易项目，包括资本转移、直接投资、证券投资、衍生产品及贷款等。

第五十三条　非金融机构经营结汇、售汇业务，应当由国务院外汇管理部门批准，具体管理办法由国务院外汇管理部门另行制定。

第五十四条　本条例自公布之日起施行。

四、论述文体

（一）关于“9·11”的电视访谈

A Date with History

History, the Dutch scholar Pieter Geyl said, is an argument without

end, and the meaning of September 11 is now part of that ongoing conversation. To assess the significance of the day — and to be sure, it's very, very early — *Newsweek* convened a round-table discussion with some of America's most distinguished historians: Joyce Appleby, a former president of the American Historical Association; Michael Beschloss, the presidential historian; Alan Brinkley, a professor at Columbia University; David Levering Lewis, the Pulitzer Prize-winning biographer of W. E. B. Dubois; and Authur Schlesinger Jr., former special assistant to President Kennedy. Edited excerpts:

Newsweek: A year out, how do you think 9 - 11 stands in the succession of important dates in American history? Will we remember it in the way we remember, say, July 4, or Dec. 7, or Nov. 22?

Appleby: I think it will take place along with Pearl Harbor, which is to say it will be very vivid in the memory. But I don't see that it's going to represent what July 4 does, nor do I see it being imbedded in a holiday or a commemoration.

Schlesinger: It all depends on how we handle what comes next. We now have the possibility of going to war with Iraq and destabilizing the entire Arab world. The question is whether September 11 will lead to another global war, in which case it will be salient in memory, or whether it will lead to containment of Saddam Hussein and police and intelligence work against terrorism. In that case, it's likely to end up more like Feb. 15, 1898, which was when the battleship Maine exploded — an important event that has faded in memory.

Lewis: I agree with Arthur. What we make of this outrage will determine the resonance of our commemorating it in the future. In the immediate wake of 9 - 11 there was a moment that I hope will return. There seemed to be a virtual consecration on the part of Americans to self-assessment and to probing the circumstances that produced the greatest violation of our sense of self since Pearl Harbor. And indeed when people asked, "Why do they hate us?" a large number of Americans were encouraged to believe that there might be an earnest and prudent and informed search for answers to that question. Without losing sight for one moment of the monstrous wrong done to us, wasn't it, we

thought, incumbent upon the citizens of the most powerful nation on the planet to understand why — after the initial burst of outraged sympathy — people in Europe as well as the developing world were prone to say that there were good reasons not to be astonished that such a terrible assault happened?

Brinkley: We need to make a distinction between history and memory. In the memory of everyone old enough to have experienced September 11, this date will remain one that we will remember for the rest of our lives, just as almost all Americans old enough to do so remember that Kennedy assassination every Nov. 22.

But that's not the same as becoming a major event in history. For example, JFK's death is a huge event in memory. It may or may not have been a truly major event in history. September 11 is similar. We may not know for years or decades whether it truly changed the course of history.

Newsweek: Alan, you've been thinking about the cold war. Do you see parallels there with what we face now?

Brinkley: I've thought from the beginning that the aftermath of September 11 would be much more like the cold war than it would be like any other conflict in our history. They share this: the cold war was a kind of vague and undefined conflict that flared up occasionally into actual, real wars, but was mostly a standoff that produced a whole range of behaviors on both sides that under other circumstances would have seemed unusual. So barring some kind of Armageddon, which is not impossible, I think what may be the aftermath of September 11 is a long period of struggle along many fronts without any clear sense of how it will end, or whether it will end.

By the way, one feature of the attacks that we haven't mentioned is the fact that we saw it. We saw it over and over again.

Appleby: These horrifying pictures, of all facets of this disaster, will, I think, give it a resonance. These pictures will be played on the anniversary 10, 20, 30 and 40 years from now.

Lewis: In that way it will be very like the JFK footage — the Zapruder film.

Beschloss: I agree. Those pictures will always give September 11 the emotional power it deserves for future generations. They will understand how horrible that day was. But how they see in history will depend on the period still to come. To use the analogy of the Kennedy assassination, that event has the greatest importance in history for those Americans who believe that because JFK was removed from the scene, our country changed — that if Kennedy had lived, we wouldn't have gone deeply into Viet Nam, for example.

(二) 奥巴马胜选演讲

Barack Obama's Victory Speech

November 5, 2008

Hello, Chicago.

If there is anyone out there who still doubts that America is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of our democracy, tonight is your answer.

It's the answer told by lines that stretched around schools and churches in numbers this nation has never seen, by people who waited three hours and four hours, many for the first time in their lives, because they believed that this time must be different, that their voices could be that difference.

It's the answer spoken by young and old, rich and poor, Democrat and Republican, black, white, Hispanic, Asian, Native American, gay, straight, disabled and not disabled — Americans who sent a message to the world that we have never been just a collection of individuals or a collection of red states and blue states. We are, and always will be, the United States of America.

It's the answer that led those who've been told for so long by so many to be cynical and fearful and doubtful about what we can achieve

to put their hands on the arc of history and bend it once more toward the hope of a better day.

It's been a long time coming, but tonight, because of what we did on this date in this election at this defining moment change has come to America.

A little bit earlier this evening, I received an extraordinarily gracious call from Sen. McCain.

Sen. McCain fought long and hard in this campaign. And he's fought even longer and harder for the country that he loves. He has endured sacrifices for America that most of us cannot begin to imagine. We are better off for the service rendered by this brave and selfless leader.

I congratulate him; I congratulate Gov. Palin for all that they've achieved. And I look forward to working with them to renew this nation's promise in the months ahead.

I want to thank my partner in this journey, a man who campaigned from his heart, and spoke for the men and women he grew up with on the streets of Scranton and rode with on the train home to Delaware, the vice president-elect of the United States, Joe Biden.

And I would not be standing here tonight without the unyielding support of my best friend for the last 16 years, the rock of our family, the love of my life, the nation's next first lady Michelle Obama.

Sasha and Malia I love you both more than you can imagine. And you have earned the new puppy that's coming with us to the new White House.

And while she's no longer with us, I know my grandmother's watching, along with the family that made me who I am. I miss them tonight. I know that my debt to them is beyond measure.

To my sister Maya, my sister Alma, all my other brothers and sisters, thank you so much for all the support that you've given me. I am grateful to them.

And to my campaign manager, David Plouffe, the unsung hero of this campaign, who built the best — the best political campaign, I think, in the history of the United States of America.

To my chief strategist David Axelrod, who's been a partner with me every step of the way.

To the best campaign team ever assembled in the history of politics. You made this happen, and I am forever grateful for what you've sacrificed to get it done.

But above all, I will never forget who this victory truly belongs to. It belongs to you. It belongs to you.

I was never the likeliest candidate for this office. We didn't start with much money or many endorsements. Our campaign was not hatched in the halls of Washington. It began in the backyards of Des Moines and the living rooms of Concord and the front porches of Charleston. It was built by working men and women who dug into what little savings they had to give $5 and $10 and $20 to the cause.

It drew strength from the young people who rejected the myth of their generation's apathy, who left their homes and their families for jobs that offered little pay and less sleep. It drew strength from the not-so-young people who braved the bitter cold and scorching heat to knock on doors of perfect strangers, and from the millions of Americans who volunteered and organized and proved that more than two centuries later a government of the people, by the people, and for the people has not perished from the Earth. This is your victory.

And I know you didn't do this just to win an election. And I know you didn't do it for me.

You did it because you understand the enormity of the task that lies ahead. For even as we celebrate tonight, we know the challenges that tomorrow will bring are the greatest of our lifetime — two wars, a planet in peril, the worst financial crisis in a century.

Even as we stand here tonight, we know there are brave Americans waking up in the deserts of Iraq and the mountains of Afghanistan to risk their lives for us.

There are mothers and fathers who will lie awake after the children fall asleep and wonder how they'll make the mortgage or pay their doctors' bills or save enough for their child's college education.

There's new energy to harness, new jobs to be created, new schools

to build, and threats to meet, alliances to repair.

The road ahead will be long. Our climb will be steep. We may not get there in one year or even in one term. But, America, I have never been more hopeful than I am tonight that we will get there. I promise you, we as a people will get there.

（三）胡锦涛访美演讲

在美国耶鲁大学的演讲

中华人民共和国主席　胡锦涛

2006 年 4 月 21 日，纽黑文

了解是信任的基础。今天，我愿从中华文明历史流变和现实发展的角度，谈谈当代中国的发展战略和前进方向，希望有助于美国人民更全面、更深入地了解中国。

在 5 000 多年的历史长河中，中华民族为人类文明进步作出了巨大贡献，同时也走过了曲折艰辛的道路。特别是从 1840 年鸦片战争以来的 160 多年间，中国人民为摆脱积贫积弱的境遇，实现民族复兴，前赴后继，顽强斗争，使中华民族的命运发生了深刻变化。95 年前，中国人民通过辛亥革命推翻了统治中国几千年的君主专制制度，为中国的进步打开了闸门。57 年前，中国人民经过长期浴血奋斗实现了民族独立和人民解放，建立了人民当家做主的新中国。28 年前，中国人民开始了改革开放和现代化建设的伟大历史进程，经过艰苦创业取得了举世瞩目的巨大成就，从 1978 年到 2005 年，中国国内生产总值从 1 473 亿美元增长到 22 257 亿美元，进出口总额从 206 亿美元增长到 14 221 亿美元，国家外汇储备从 1.67 亿美元增加到 8 189 亿美元，农村贫困人口由 2.5 亿人减少到 2 300 多万人。回顾这 160 多年来中国发生的沧桑巨变，可以说，中国人民经过艰苦探索和顽强奋斗，既改变了自己的命运，也推动了人类进步事业。

必须看到，中国尽管取得了巨大的发展成就，但仍是世界上最大的发展中国家，人均国内生产总值仍排在世界 100 名之后，中国人民的生活还不富裕，中国的发展还面临着不少突出的矛盾和问题。要彻底改变中国

的面貌和改善中国人民的生活，需要继续持之以恒地艰苦奋斗。中国将在未来15年集中力量全面建设惠及十几亿人口的更高水平的小康社会。具体来说，就是要使中国国内生产总值到2020年达到40 000亿美元左右，人均达到3 000美元左右，使经济更加发展、民主更加健全、科教更加进步、文化更加繁荣、社会更加和谐、人民生活更加殷实。

为了实现我们的发展目标，中国根据本国国情和时代要求明确了自己的发展理念，这就是树立和贯彻以人为本、全面协调可持续发展的科学发展观，统筹城乡发展、统筹区域发展、统筹经济社会发展、统筹人与自然和谐发展、统筹国内发展和对引开放，更加注重解决民生问题，更加注重克服发展的不平衡性，更加注重解决发展中存在的突出矛盾，致力于走科技含量高、经济效益好、资源消耗低、环境污染少、人力资源优势得到充分发挥的新型工业化道路，推进经济建设、政治建设、文化建设、社会建设协调发展，努力实现生产发展、生活富裕、生态良好的文明发展格局。

科学发展的理念，是在总结中国现代化建设经验、顺应时代潮流的基础上提出来的，也是在继承中华民族优秀文化传统的基础上提出来的。

（四）温家宝访美演讲

在美国友好团体欢迎午宴上的演讲

中华人民共和国国务院总理　温家宝

2008年9月23日，纽约

女士们，先生们：

“国之交在于民相亲。”中美关系的发展还体现在两国人民之间的友好感情不断加深。

四川汶川特大地震发生后，美方向中国提供了大量援助资金和物资，总价值超过1亿美元，其中大部分来自民间。记得大地震发生后的第二天，我在受灾最严重的北川县察看灾情时，偶遇三个美国青年。交谈中得知，他们是从成都赶来的美国志愿者。这是我在灾区见到的第一批外国志愿者。后来，由美国国际开发署牵头，美国一些著名企业和机构的代表冒着余震危险，前往重灾区考察，为恢复重建工作出谋献策。这在两国交

往中也是首次，我在北京会见了他们。目前，在美国政府和社会各界的大力促成下，150 名来自地震灾区的中国大学生正在纽约州立大学学习。我相信他们学成回国后一定能更好地为家乡建设服务，也一定会加入到促进中美友好的事业中来。

在上个月结束的北京奥运会上，我们同样见到许多中美友好的感人场景。例如，布什总统全家三代人来到北京，与中国观众一起为两国运动员加油；由中国教练执教的美国女排和体操队与中国队同场竞技；在美国 NBA 打球的中国运动员很受人们喜爱；美国花样游泳队在赛场上高举“谢谢你，中国”的标语，中国观众对此报以热烈的掌声，等等。这些例子再次证明，中美两国人民心灵是相通的，情感是相连的。借此机会，我要向长期致力于促进中美友好事业的美国各界人士表示崇高的敬意，对美国政府和人民对中国抗震救灾和举办奥运会的大力支持表示衷心感谢！

女士们，先生们：

再过一个多月美国将举行总统选举。有不少人问我如何看待美国大选后的中美关系。我告诉他们，不管谁出任美国下届总统，中国都希望与美国保持和发展建设性合作关系。同时，我们坚信，无论谁入主白宫，中美关系都要向前发展，历史的潮流不会逆转。这是因为：

第一，中美两国从未像今天这样拥有广泛的共同利益。从维护世界和平与稳定，到应对日益增多的全球性挑战和推动贸易与投资自由化，中美合作的领域和意义已远远超出双边范畴，正在全球产生越来越重要的影响。中美关系稳定发展符合两国人民的根本利益，也顺应时代潮流。

第二，中美社会制度、发展水平和历史文化不同，两国在一些问题上存在分歧，这并不是什么可怕的事情。只要双方坚持在相互尊重的基础上开展平等对话协商，就能够逐步消除疑虑，加深互信。

第三，中美两个民族都具有海纳百川、好学求新的品质。美国在短短 200 多年时间里，成为世界上最强大的国家，在经济、科技领域取得了辉煌成就。中国悠久的文明绵延 5 000 年不中断，在新的时代日益焕发出勃勃生机。不同的历史，同样精彩，靠什么？靠开放包容、博采众长。两个相互欣赏、相互学习的民族，也应该是友好相处、共同进步的民族。

第四，中国的发展不会损害任何人，也不会威胁任何人。中国是国际体系的积极参与者和建设者，不是破坏者。中国是一个负责任的大国。中国经济对世界经济增长的贡献率已超过 10%。中国积极参与解决朝鲜半岛核问题、伊朗核问题等重大国际和地区问题。中国愿与国

际社会一道，共同应对金融动荡、能源紧张、粮食短缺、气候变化等全球性挑战。

五、文艺文体

（一）小　　说

1.《克莱门婷娜》

Clementina

by *John Cheever*

(An Excerpt)

The room where she read these letters was warm. The lights were pink. She had a silver ashtray like a signora, and, if she had wanted, in her private bathroom she could have drawn a hot bath up to her neck. Did the Holy Virgin mean for her to live in a wilderness and die of starvation? Was it wrong to take the comforts that were held out to her? The faces of her people appeared to her again, and how dark were their skin, their hair, and their eyes, she thought, as if through living with fair people she had taken on the dispositions and the prejudices of the fair. The faces seemed to regard her with reproach, with earthen patience, with a sweet, dignified, and despairing regard, but why should she be compelled to return and drink sour wine in the darkness of the hills? In this new world they had found the secret of youth, and would the saints in heaven have refused a life of youthfulness if it had been God's will? She remembered how in Nascosta even the most beautiful fell quickly under the darkness of time, like flowers without care; how even the most beautiful became bent and toothless, their dark clothes smelling, as the mamma's did, of smoke and manure. But in this country she could have forever white teeth and color in her hair. Until the day she died she would have shoes with heels and rings on her fingers, and the

attention of men, for in this new world one lived ten lifetimes and never felt the pinch of age, no, never. She would marry Joe. She would stay here and live ten lives, with a skin like marble and always the teeth with which to bite the meat.

2.《离婚时节》

The Season of Divorce

by *John Cheever*

(An Excerpt)

My wife has brown hair, dark eyes, and a gentle disposition. Because of her gentle disposition, I sometimes think that she spoils the children. She can't refuse them anything. They always get around her. Ethel and I have been married for ten years. We both come from Morristown, New Jersey, and I can't even remember when I first met her. Our marriage has always seemed happy and resourceful to me. We live in a walk-up in the East Fifties. Our son, Carl, who is six, goes to a good private school, and our daughter, who is four, won't go to school until next year. We often find fault with the way we were educated, but we seem to be struggling to raise our children along the same lines, and when the time comes, I suppose they'll go to the same school and colleges that we went to.

Ethel graduated from a women's college in the East, and then went for a year to the University of Grenoble. She worked for a year in New York after returning from France, and then we were married. She once hung her diploma above the kitchen sink, but it was a short-lived joke and I don't know where the diploma is now. Ethel is cheerful and adaptable, as well as gentle, and we both come from that enormous stratum of the middle class that is distinguished by its ability to recall better times. Lost money is so much a part of our lives that I am sometimes reminded of expatriates, of a group who have adapted themselves energetically to some alien soil but who are reminded, now and then, of the escarpments

of their native coast. Because our lives are confined by my modest salary, the surface of Ethel's life is easy to describe.

3.《战争与回忆》

War and Remembrance

by *Herman Wouk*

(An Excerpt)

Here in Cairo people are still rattled by the closeness of Rommel(隆美尔), but encouraged by your planes, tanks, and trucks pouring to our Eighth Army via the Cape of Good Hope, and on direct convoy past Malta(马耳他). Talky(韬基) has it straight from Churchill(邱吉尔) — Winnie(温尼——邱吉尔的昵称) flashed through here twice this month, raising a cloud of bloody nonsensical trouble — that all this is a drop in the bucket compared with the Niagara(尼亚拉加大瀑布) of equipment that you're flooding to the Russians. When or how your countrymen produce all this, I don't know. Your country baffles me: a luxurious unharmed lotus land in which great hordes of handsome dynamic people either wallow in deep gloom, or play like overexcited children, or fall to work like all the devils in hell, while the press steadily drones detestation of the government and despair of the system. I don't understand how America works, any more than Frances Trollope(弗朗西斯·特罗洛普) or Dickens did, but it's an ongoing miracle of sorts.

In London things are as bad. The repair of the blitz devastation goes sluggishly. People drag themselves through the rubble in sticky weather on dwindling rations.

But bad as the surrender of Tobruk(托布鲁克) hit London, it was nothing to what went on here in Egypt. We missed the worst of it, but we hear it was like the fall of France. Rommel came roaring along the coast, all fueled up and rearmed with masses of stuff he captured at Tobruk. By the time he halted at El Alamein(阿拉曼), two hours by car from Alexandria(亚历山大), government bureaus, military headquar-

ters, and rich big shots were all fleeing eastward to Palestine and Syria in every available train and vehicle. Less-favored folk were clogging the roads on foot. In the cities there were strict curfews, empty hotels, abandoned streets and office buildings, looters, trigger-happy patrols, and all the rest. Little of this got past the tough censorship.

Things are less scary now. Some of the skedaddlers are sheepishly drifting back, but the more prudent ones are staying where they are. Obviously Rommel is retooling and gassing up for another try.

4. 《苹果树》

The Apple Tree

by *John Galsworthy*

(An Excerpt)

"The Apple-tree, the singing and the gold."

MURRARY'S "HIPPOLYTUS OF EURIPIDES"

On their silver-wedding day Ashurst and his wife were motoring along the outskirts of the moor, intending to crown the festival by stopping the night at Torquay, where they had first met. This was the idea of Stella Ashurst, whose character contained a streak of sentiment. If she had long lost the blue-eyed, flower-like charm, the cool slim purity of face and form, the apple-blossom colouring which had so swiftly and so oddly affected Ashurst twenty-six years ago, she was still at forty-three a comely and faithful companion, whose cheeks were faintly mottled, and whose grey-blue eyes had acquired a certain fullness.

It was she who had stopped the car where the common rose steeply to the left, and a narrow strip of larch and beech, with here and there a pine, stretched out to the right, towards the valley between the road and the first long high hill of the full moor. She was looking for a place where they might lunch, for Ashurst never looked for anything; and

this, between the golden furze and the feathery green larches smelling of lemons in the last sun of April — this, with a view into the deep valley and up to the long moor heights, seemed fitting to the decisive nature of one who sketched in water-colours, and loved romantic spots. Grasping her paint box, she got out.

"Won't this do, Frank?"

Ashurst, rather like a bearded Schiller, grey in the wings, tall, long-legged, with large remote grey eyes which sometimes filled with meaning and became almost beautiful, with nose a little to one side, and bearded lips just open — Ashurst, forty-eight, and silent, grasped the luncheon basket, and got out too.

5. 《蝴蝶梦》

Rebecca

by *Daphne du Maurier*

(An Excerpt from Chapter 2)

We can never go back again, that much is certain. The past is still too close to us. The things we have tried to forget and put behind us would stir again, and that sense of fear, of furtive unrest, struggling at length to blind unreasoning panic — now mercifully stilled, thank God — might in some manner unforeseen become a living companion, as it had been before.

He is wonderfully patient and never complains, not even when he remembers ... which happens, I think, rather more often than he would have me know.

I can tell by the way he will look lost and puzzled suddenly, all expression dying away from his dear face as though swept clean by an unseen hand, and in its place a mask will form, a sculptured thing, formal and cold, beautiful still but lifeless. He will fall to smoking cigarette after cigarette, not bothering to extinguish them, and the glowing stubs will lie around on the ground like petals. He will talk quickly and eagerly

about nothing at all, snatching at any subject as a panacea to pain. I believe there is a theory that men and women emerge finer and stronger after suffering, and that to advance in this or any world we must endure ordeal by fire. This we have done in full measure, ironic though it seems. We have both known fear, and loneliness, and very great distress. I suppose sooner or later in the life of everyone comes a moment of trial. We all of us have our particular devil who rides us and torments us, and we must give battle in the end. We have conquered ours, or so we believe.

The devil does not ride us any more. We have come through our crisis, not unscathed of course. His premonition of disaster was correct from the beginning; and like a ranting actress in an indifferent play, I might say that we have paid for freedom. But I had enough melodrama in this life, and would willingly give my five senses if they could ensure us our present peace and security. Happiness is not a possession to be prized, it is a quality of thought, a state of mind. Of course we have our moments of depression; but there are other moments too, when time, unmeasured by the clock, runs on into eternity and, catching his smile, I know we are together, we march in unison, no clash of thought or of opinion makes a barrier between us.

6. 王蒙微型小说两篇

(1) 牢骚满腹

我的挚友N君来了一封信,信上说:

亲爱的W,我活不下去了!我不知道生活为什么这样折磨我!早晨我去买早点,却发现早点铺里根本没有安装篮球筐架。我去买一张报纸,却发现卖报的人不是双眼皮。在汽车站我等汽车,等了两个小时也没有一辆我所希望的1234567890号巴士开来。进了办公室以后,我大吃一惊,原来桌子上连一碗馄饨也没有摆着。我接到了一个电话,打电话的人竟然没有得过奥林匹克跳高冠军。我用玻璃杯给自己倒了一杯茶,突然想起那个采茶的农妇说不定对丈夫不贞。……结果,我没吃早点,没买

报，没坐汽车，没进办公室，没接电话，没喝茶……啥都不顺心，我准备自杀了……

（注意，如果给你送信的邮递员身高不够一米九，就把此信烧掉好了！）

(2) 互　助

I君跻身文坛，盖有年矣，但总是红不起来，颇感寂寞。于是，他找到了各种关系，以盛宴重礼把著名的评论家J君招待了一次。J君有感于其情之盛，慨然允诺说："现在他们对你太冷落了，就是不公平！我一定要写一篇推荐你的作品的文章，登到大报上，你的作品的优点是……"

I君不等J君说完，慌忙摆手摇头，他说："千万不必！千万不必！我只乞求您写一篇义正词严的文章把我批一个狗血淋头！积数十年之经验，我深知凡被你批了的，都可以风行全国，名震环球！而你也可以获得另一方面的美誉和利益，那才叫相反相成，相得益彰！"

7. 捎……

韩　峰

他要出国。人没出外贸局的大门，这消息便不胫而走。

回到家里，屋里早坐满了人。

"哥，给我捎台带电脑的收录机！"弟弟是那么兴奋，似乎收录机唾手可得。

"哥，给我捎一套高级化妆品！"妹妹是那么激动，好像高级化妆品已在她身上发挥了作用，更增添了她的妩媚。

"妈，您捎点什么？"他问。

"不捎别的，捎台洗衣机就行！"丈母娘也高兴得什么似的，嘴都快咧到了耳朵根底下。

"娘，您老呢？"

"不管咋着，把你捎回来就中！"娘的眼里闪着晶莹的光。

人陆续走了。

“志华，你捎点……”他柔情地扶着妻的肩。

“……我和娘一样……”妻深情地望着他。

他的眼霎时湿漉漉了，两串珍珠似的东西滴在妻的秀发上。

8.《人到中年》（节选）

谌　容

一个半月以后，陆文婷大夫病体初愈，被允许出院了。

这几乎是一个奇迹。以陆文婷平日极为虚弱的身体，突然遭到这样一场大病的袭击，几次濒于死亡的边缘，最后竟能活了过来，内科大夫都感到惊异和庆幸。

这天上午，傅家杰怀着感恩的心情在妻子身边忙着。他替她穿上棉衣毛裤，又穿上一件蓝布棉猴，围上一条驼色大长毛围巾。

“家里怎么样了？”她问。

“挺好。昨天你们支部还派人去帮着收拾了。”

她立即想起那间小屋，那个罩着白布的大书架，那窗台上的小闹钟，那张三屉桌……

从死亡线上回来的她，虽然穿了这么多衣服，仍觉得身上轻飘飘的。当她站起来时，两腿打着哆嗦，很难支持身体的重量。她整个身子几乎全靠在丈夫身上，一手拽住他的衣袖，一手扶着墙，才迈出了步子。接着，一步又一步，她慢慢地走出了病房。

赵天辉院长、孙逸民主任，还有内科和眼科的一些同志们，跟在她身后，看着她一步一停地沿着长长的甬道，朝门外走去。

接连下了几天雨，一阵冷风吹得光秃的树枝呼呼地响。雨后的阳光格外的明媚，强烈的光束直射进这长长的长廊，冷风也呼啸着迎面吹来。傅家杰倍加小心地搀着妻子，迎着朝阳和寒风朝前走去。

门外石阶下停着一辆黑色的小卧车。那是赵院长亲自打电话给行政处要来的。

陆文婷大夫靠在丈夫臂上，艰难地一步一步朝门外走去……

9.《骆驼祥子》(节选)

老　舍

祥子想找个地方坐下，把前前后后细想一遍，哪怕想完只能哭一场呢，也好知道哭的是什么；事情变化得太快了，他的脑子已追赶不上。没有地方给他坐，到处是雪。小茶馆们已都上了门，十点多了；就是开着，他也不肯进去，他愿意找个清静地方，他知道自己眼眶中转着的泪随时可以落下来。

既没地方坐一坐，只好慢慢的走吧；可是，上哪里去呢？这个银白的世界，没有他坐下的地方，也没有他的去处；白茫茫的一片，只有饿着肚子的小鸟，与走投无路的人，知道什么叫作哀叹。

上哪儿去呢？这就成个问题，先不用想到别的了！下小店？不行！凭他这一身衣服，就能半夜里丢失点什么，先不说店里的虱子有多么可怕。上大一点的店？去不起，他手里只有五块钱，而且是他的整部财产。上澡堂子？十二点上门，不能过夜。没地方去。

不知不觉的，他来到了中海。到桥上，左右空旷，一眼望去，全是雪花。他这才似乎知道了雪还没住，摸一摸头上，毛线织的帽上已经很湿。桥上没人，连岗警也不知躲到哪里去了，有几盏电灯被雪花打的仿佛不住的眨眼。祥子看看四外的雪，心中茫然。

他在桥上立了许久，世界像是已经死去，没一点声音，没一点动静，灰白的雪花似乎得了机会，慌乱的，轻快的，一劲儿往下落，要人不知鬼不觉的把世界埋上。

10.《祝福》(节选)

鲁　迅

“阿呀，我的太太！你真是大户人家的太太说的话。我们山里人，小户人家，这算得什么？她有小叔子，也得娶老婆。不嫁了她，哪有这一注钱来做聘礼？她的婆婆倒是精明强干的女人呵，很有打算，所以就将她嫁到里山去。倘许给本村人，财礼就不多；惟独肯嫁进深山野墺里去的女人少，所以她就到手了八十千。现在第二个儿子的媳妇也娶进了，

财礼只花了五十，除去办喜事的费用，还剩十多千。吓，你看，这多么好打算？……”

“祥林嫂竟肯依？……”“这有什么依不依。——闹是谁也总要闹一闹的；只要用绳子一捆，塞在花轿里，抬到男家，捺上花冠，拜堂，关上房门，就完事了。可是祥林嫂真出格，听说那时实在闹得厉害，大家还都说大约因为在念书人家做过事，所以与众不同呢。太太，我们见得多了：回头人出嫁，哭喊的也有，说要寻死觅活的也有，抬到男家闹得拜不成天地的也有，连花烛都砸了的也有。祥林嫂可是异乎寻常，他们说她一路只是嚎，骂，抬到贺家墺，喉咙已经全哑了。拉出轿来，两个男人和她的小叔子使劲的擒住她也还拜不成天地。他们一不小心，一松手，阿呀，阿弥陀佛，她就一头撞在香案角上，头上碰了一个大窟窿，鲜血直流，用了两把香灰，包上两块红布还止不住血呢。直到七手八脚的将她和男人反关在新房里，还是骂，阿呀呀，这真是……”她摇一摇头，顺下眼睛，不说了。

（二）散　　文

1. 披头士乐队

The Beatles

Even if the word ‘pop’ disappears from the English vocabulary, the influence of pop will remain. Pop has become part of British — and American — history.

There has always been a close cultural link, or tie, between Britain and English-speaking America, not only in literature but also in the popular arts, especially music. Before the Second World War the Americans exported jazz and the blues. During the 1950s they exported rock ’n’ roll, and star singers like Elvis Presley were idolised by young Britons and Americans alike.

The people responsible for the pop revolution were four Liverpool boys who joined together in a group and called themselves the Beatles. They played in small clubs in the back streets of the city. Unlike the fa-

mous solo stars who had their songs written for them, the Beatles wrote their own words and music. They had a close personal relationship with their audience, and they expected them to join in and dance to the 'beat' of the music. Audience participation is an essential characteristic of pop culture.

In the 1960s and 1970s groups such as the Beatles, the Rolling Stones, the Who, Led Zeppelin and Pink Floyd achieved international success. British groups continue to have enormous appeal to audiences throughout the world and often set new trends in music. Some of the more recent groups include Def Leppard, the Eurythmics, Fine Young Cannibals, the Pet Shop Boys and Wet Wet Wet. Well-known performers include George Michael, David Bowie, Phill Collins, Paul McCartney and Lisa Stansfield.

Some pop groups, in particular the Rolling Stones, did more than just entertain. They wrote words which were deliberately intended to shock. They represented the anger and bitterness of youth struggling for freedom against authority, and for this reason they were regarded by some people as the personification of the 'permissive society'.

The Beatles, on the other hand, finally won the affection — and admiration — of people of all ages and social backgrounds. As they developed, their songs became more serious. They wrote not only of love, but of death and old age and poverty and daily life. They were respected by many intellectuals and by some serious musicians. Largely thanks to the Beatles, pop music has grown into an immense and profitable industry.

2. 维也纳森林的故事

Tales from the Vienna Woods

In the last century, Emperor Franz Josef set aside a large area of wooded countryside, the Vienna Woods, with the order that it should serve as a reservoir of fresh air. Many parts of this area may not be used

for commercial or residential building. The Vienna Woods consists of mixed forests and hilly meadows, extending to the foothills of the eastern Alps. At some points, it starts within 10 km of the city centre. Yet it extends for between 25 and 40 kilometres beyond the city limits.

It is an unspoiled area of forests and fields, villages and small towns, rivers and streams, spas, castles, medieval ruins and ancient monasteries. The miles of uninhabited valleys and ridges are wonderful for walkers in summer and for ski tours in the winter; there are small inns, huts for climbers and walkers and modest, comfortable hotels in the villages.

Exploring the woods in fine weather is a time-honoured Viennese pastime. There is a well-maintained network of footpaths for the delight of hikers, with markings in colour on trees and occasional signposts showing the direction. At the very edge of the northern slope of the Vienna Woods and the extreme eastern point of the European Alps is Leopoldsberg. Even before the arrival of the Romans, it was the site of Celtic fortifications and has been a refuge ever since for Babenbergs, Habsburgs, Hungarians, Poles and city-weary tourists. On a clear day, you can have a breath-taking view of the city and the Danube.

To properly appreciate the Vienna Woods, one must visit the towns and villages hidden away in the forest. There, princes went hunting, composers wrote masterpieces and captains of industry could at last take a nap away from the heat and bustle of the city.

One of the well-known beauty spots is the famous spa of Baden. Since ancient times, Baden's hot springs have attracted the ailing and the fashionable from all over the world. Austrian Emperor Franz II used to spend the summers here; every year before his death, the royal court moved from Vienna for the season. In Baden Mozart composed his "Ave Verum"; Beethoven spent 15 summers here and wrote the Ninth Symphony and Solemnis. It is said that he got his inspiration for his Ninth Symphony while walking along a trail in the woods, which has since then been known as "the Beethoven Trail".

3. 雪利酒的故事

The Story of Sherry

Nearly everyone has heard of the popular alcoholic drink, "sherry". Not everyone knows, however, that the home of sherry is a tiny corner of southwest Spain — an area where the climate and local conditions are exceptionally good for growing the grapes from which sherry is made.

The history of sherry

Probably as long ago as 700 BC the vine was being cultivated in the fields around the town where Jerez now stands. Certainly when the Moors invaded southern Spain in 711 AD they found a flourishing sherry-making industry. The 13th century Spanish king, Alfonso the Wise, won the little town of Jerez back from the Moors, and did much to boost the wine trade in the area. It was the English merchants who settled in Jerez in the 15th century, however, who first introduced sherry into England, and who gave to the British people a taste which they have never lost.

During the reign of Queen Elizabeth I sherry was enjoyed by people in the highest of circles and in the lowest of taverns. Indeed, Sir Francis Drake stole 3,000 casks of sherry when he entered Cadiz harbour on his famous raiding expedition of 1587. In the 19th century the Duke of Wellington is said to have enjoyed sipping sherry whilst on his great military campaigns, and Lord Nelson was supplied with a cask of sherry before the battle of Trafalgar. Back at home no drawing-room was complete without its decanter of sherry on the sideboard. Nowadays Great Britain is the largest importer of sherry in the world, and about 600,000 gallons of sherry are shipped to the British Isles every year.

The art of sherry-making

What makes sherry so different from other wines is the special

way that it is blended. It was in the 18th century that the *solera* system was developed; a system whereby interconnecting wooden casks are stacked in tiers, the young sherries being poured into the casks at the top and the mature sherries being drawn out of the casks at the bottom. By constantly mixing the different sherries in this way, and by only drawing out one third of the contents of a cask in any one year, the special characteristics of the different sherries can be maintained year after year.

There are many varieties of sherry, ranging from the very pale, dry, straw-coloured ones, to those which are sweet, rich, and dark brown in colour. All sherries have grape spirit added to them, which gives them a higher alcoholic content than normal wines; this is why they are sometimes known as fortified wines. Normally the lighter sherries are drunk before meals, and the sweeter, heavier ones are considered suitable for rounding off a meal. But there are no strict rules. Sherry can be drunk in any place and at any time.

4. 人生随想录

1. Our birth is nothing but our death begun.

   Edward Young, *Night Thoughts*, 1742－6

2. There are but three events in a man's life: birth, life and death. He is not conscious of being born, he dies in pain, and he forgets to live.

   Jean de la Bruyere, *Characters*, 1688

3. He that is not handsome at twenty, nor strong at thirty, nor rich at forty, nor wise at fifty, will never be handsome, strong, rich, or wise.

   George Herbert, *Jacula Prudentum*, 1651

4. At twenty years of age, the will reigns, at thirty, the wit; and at forty, the judgement.

   Benjamin Franklin, *Poor Richard's Almanack*, May 1733

5. Ah, what should I be at fifty

Should nature keep me alive,
If I find the world so bitter
When I am but twenty-five?

Tennyson, "*Maud*", 1855

6. Everyone has talent at twenty-five, the difficulty is to have it at fifty.

Degas

7. The effective, moving, vitalizing work of the world is done between the ages of twenty-five and forty.

Sir William Osler, address to Johns Hopkins University, 1905

8. If you would not be forgotten, as soon as you are dead and rotten, either write things worth reading, or do things worth the writing.

Benjamin Franklin, *Poor Richard's Almanack*, 1738

9. That fatal ten years between thirty-five and forty-five is neither youth nor age, the beauty of youth declined and the beauty of age not yet arrived.

Katherine Anne Porter, letter to Glenway Westcott, 1959

10. I'd like to go on being thirty-five for a long time.

Margaret Thatcher, May 1979

11. The first forty years of life furnish the text, while the remaining thirty supply the commentary.

Schopenhauer, "Counsels and Maxims", *Parerga and Paralipomena*, 1851

12. Forty is the old age of youth; fifty is the youth of old age.

Victor Hugo

13. It was only in my forties that I started feeling young.

Henry Miller, "On Turning Eighty", *Sextet*, 1977

14. Every age has its springs which give it movement; but man is always the same. At ten years old he is led by sweetmeats; at twenty by a mistress; at thirty by pleasure; at forty by ambition; at fifty by avarice; after that what is left for him to run after but wisdom?

Rousseau, *Moral Letters*, 1757

5.《第三帝国的灭亡》

The Fall of the Third Reich

by *William L. Shirer*

(An Excerpt)

The guns in Europe ceased firing and the bombs ceased dropping at midnight on May 8－9, 1945, and a strange but welcome silence settled over the Continent for the first time since September 1, 1939. In the intervening five years, eight months and seven days millions of men and women had been slaughtered on a hundred battlefields and in a thousand bombed towns, and millions more done to death in the Nazi gas chambers or on the edge of the S. S. Einsatzgruppen pits in Russia and Poland — as the result of Adolf Hitler's lust for German conquest. A greater part of most of Europe's ancient cities lay in ruins, and from their rubble, as the weather warmed, there was the stench of the countless unburied dead.

No more would the streets of Germany echo to the jack boots of the goose-stepping storm troopers or the lusty yells of the brown-shirted masses or the shouts of the Fuehrer blaring from the loudspeakers.

After twelve years, four months and eight days, an Age of Darkness to all but a multitude of Germans and now ending in a bleak night for them too, the Thousand-Year Reich had come to an end. It had raised, as we have seen, this great nation and this resourceful but so easily misled people to heights of power and conquest they had never before experienced and now it had dissolved with a suddenness and a completeness that had few, if any, parallels in history.

The people were there, and the land — the first dazed and bleeding and hungry, and, when winter came, shivering in their rags in the hovels which the bombings had made of their homes; the second a vast wasteland of rubble. The German people had not been destroyed, as Hitler, who had tried to destroy so many other peoples and, in the end, when the war was lost, themselves, had wished.

But the Third Reich had passed into history.

6. 谈结婚与独身

Of Marriage and Single Life

by *Francis Bacon*

He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men; which both in affection and means, have married and endowed the public. Yet it were great reason that those that have children, should have greatest care of future times; unto which they know they must transmit their dearest pledges. Some there are, who though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences. Nay, there are some other, that account wife and children, but as bills of charges. Nay more, there are some foolish rich covetous men, that take a pride in having no children, because they may be thought so much the richer. For perhaps they have heard some talk. *Such an one is a great rich man*, and another except to it, *Yea, but he hath a great charge of children*; as if it were an abatement to his riches. But the most ordinary cause of a single life, is liberty, especially in certain self-pleasing and humorous minds, which are so sensible of every restraint, as they will go near to think their girdles and garters, to be bonds and shackles. Unmarried men are best friends, best masters, best servants; but not always best subjects; for they are light to run away; and almost all fugitives, are of that condition. A single life doth well with churchmen; for charity will hardly water the ground, where it must first fill a pool. It is indifferent for judges and magistrates; for if they be facile and corrupt, you shall have a servant, five times worse than a wife. For soldiers, I find the generals commonly in their hortatives, put men in mind of their wives and children; and I think the despising of marriage amongst the Turks maketh the vulgar soldier more base. Certainly wife and children are a kind of discipline of humanity; and single men, though they may be

many times more charitable, because their means are less exhaust, yet, on the other side, they are more cruel and hardhearted (good to make severe inquisitors), because their tenderness is not so oft called upon. Grave natures, led by custom, and therefore constant, are commonly loving husbands, as was said of Ulysses, *He preferred his aged wife Penelope to immortality*. Chaste women are often proud and froward, as presuming upon the merit of their chastity. It is one of the best bonds, both of chastity and obedience, in the wife, if she think her husband wise; which she will never do, if she find him jealous. Wives are young men's mistresses; companions for middle age; and old men's nurses. So as a man may have a quarrel to marry when he will. But yet he was reputed one of the wise men that made answer to the question when a man should marry, *A young man not yet, an elder man not at all*. It is often seen that bad husbands, have very good wives; whether it be, that it raiseth the price of their husband's kindness, when it comes; or that the wives take a pride in their patience. But this never fails, if the bad husbands were of their own choosing, against their friends' consent, for then they will be sure to make good their own folly.

7. 扫帚把上的沉思

A Meditation Upon a Broomstick

by *Jonathan Swift*

This single stick, which you now behold ingloriously lying in that neglected corner, I once knew in a flourishing state in a forest. It was full of sap, full of leaves, and full of boughs; but now in vain does the busy art of man pretend to vie with nature, by tying that withered bundle of twigs to its sapless trunk; it is now at best but the reverse of what it was, a tree turned upside-down, the branches on the earth, and the root in the air; it is now handled by every dirty wench, condemned to do her drudgery, and, by a capricious kind of fate, destined to make other things clean, and be nasty itself; at length, worn to the stumps in the

service of the maids, it is either thrown out of doors or condemned to the last use — kindling a fire. When I beheld this I sighed, and said within myself, "Surely mortal man is a broomstick!" Nature sent him into the world strong and lusty, in a thriving condition, wearing his own hair on his head, the proper branches of this reasoning vegetable, till the axe of intemperance has lopped off his green boughs, and left him a withered trunk; he then flies to art, and puts on a periwig, valuing himself upon an unnatural bundle of hairs, all covered with powder, that never grew on his head; but now should this our broomstick pretend to enter the scene, proud of those birchen spoils it never bore, and all covered with dust, through the sweepings of the finest lady's chamber, we should be apt to ridicule and despise its vanity. Partial judges that we are of our own excellencies, and other men's defaults!

But a broomstick, perhaps you will say, is an emblem of a tree standing on its head; and pray what is a man but a topsy-turvy creature, his animal faculties perpetually mounted on his rational, his head where his heels should be, grovelling on the earth? And yet, with all his faults, he sets up to be a universal reformer and corrector of abuses, a remover of grievances, rakes into every slut's corner of nature, bringing hidden corruptions to the light and raises a mighty dust where there was none before, sharing deeply all the while in the very same pollutions he pretends to sweep away. His last days are spent in slavery to women, and generally the least deserving; till, worn to the stumps, like his brother besom, he is either kicked out of doors, or made use of to kindle flames for others to warm themselves by.

8. 在华见闻两篇

(1) 市场景象

【英】简·布莱克霍斯特

上海五角场市场是很热闹的。每一次我到那儿去，都感到很激动。

我非常喜欢站在一边看着周围发生的事情。

那个市场由四个不同的商品部门组成：衣服，鱼肉，蔬菜和鸡蛋。

你一到衣服部，就会听见摊贩大声叫卖。到处五彩缤纷。摊贩站在小小的拥挤不堪的摊子后面。他们有的在跟顾客讨价还价，有的在跟另外的摊贩闲谈地方新闻。这儿所卖的衣服有两种：一种是很标准的蓝颜色的旧式"毛泽东"装，另一种却是非常时髦的新式服装。对比之下，相映成趣。在那么多的衣服中间，有时根本看不到摊贩。

在鱼肉部，你可以看到摊贩在砍着腥臊的鱼和肉。到处都是苍蝇。在摊位下面，在装满水的小盆里面，有很多还活着的鱼。在左面的小笼子里，挤满了活鸡。你可以听到它们粗厉的叫声——它们各自能占的空间远远不够。

在蔬菜部，摊位上面陈列着很多新鲜的蔬菜：红红的辣椒，绿绿的青椒，紫色的茄子，等等。在这儿也有水果摊：苹果、香蕉和橘子是最常见的。

在卖鸡蛋的地方，有许多老妇人，都坐在地上。她们面前摆着装满鸡蛋的篮子。她们一看到你是外国人就大声叫卖，开双倍的价钱。

市场里人山人海，摩肩接踵，真可谓水泄不通。依我看来，这是个非常有意思的地方，使人感到充满了生气。

(2) 天　　坛

【英】亚历克斯·鲁思

大街小巷熙熙攘攘。等车的人争先恐后地挤上了车。上车以后，又你推我搡地抢着购买车票。公共汽车颠簸了一阵，便到达目的地——天坛。我下了车，走进天坛的大门。一刹那间，那公共汽车上的拥挤闷热全被忘却了。

已经是傍晚了，人很少。到回音壁的时候，门已经关了，不能进去。我走到天坛的前面，抬头一看，广阔的天空衬托出金碧辉煌的天坛。一只孤独的乌鸦栖息在穹顶上，嘶哑地叫了一声，拍着翅膀飞了起来。我低头绕天坛走了一圈，然后停下来，站了一会儿，欣赏着这特殊的气氛。

宏伟的天坛，无声的天空和盘旋着的鸟真可入画。凭吊天坛，我触景生情，想到了人类的古往今来，久久不能自已。

9. 力求严肃认真思考的札记

黄永玉

气球　飘浮在高空的斑斓的巨物，但是，哪怕是针尖大小的批评它也受不了。

鞋　几乎跟婚姻一样神秘，舒不舒服，只有脚趾头知道。

水　像狡猾的宗教一样，总是以多种形态出现：一会儿是硬的，一会儿是软的，一会儿又是捉摸不定的，以适应不同的气候。

无知　毫无疑问这是一种早为历史定评的美德，因为它具备了满足与自得其乐的内涵。

拔牙　极恐怖但很有教益的活动，首先要自己端正态度。

喷嚏　一秒钟不到的忘乎所以，往往使旁观者惊喜交集。

刷牙　假笑。

合唱　谁也不服谁，于是都各用声音互相征服。

10. 香山红叶(一)

杨　朔

早听说香山红叶是北京最浓最浓的秋色，能去看看，自然乐意。我去的那日，天也作美，明净高爽，好得不能再好了；人也凑巧，居然找到一位老向导。这位老向导就住在西山脚下，早年做过四十年的向导，胡子都白了，还是腰板挺直，硬朗得很。

我们先邀老向导到一家乡村小饭馆里吃饭。几盘野味，半杯麦酒，老人家的话来了，慢言慢语说："香山这地方也没别的好处，就是高，一进山门，门坎跟玉泉山顶一样平。地势一高，气也清爽，人才爱来。春天人来踏青，夏天来消夏，到秋天——"一位同游的朋友急着问："不知山上的红叶红了没有？"

老向导说："还不是正时候。南面一带向阳，也该先有红的了。"

于是用完酒饭，我们请老向导领我们顺着南坡上山。好清静的去处啊。沿着石砌的山路，两旁满是古松古柏，遮天蔽日的，听说三伏天走在树阴里，也不见汗。

老向导交叠着两手搭在肚皮上，不紧不慢走在前面，总是那么慢言慢

语说:“原先这地方什么也没有,后面是一片荒山,只有一家财主雇了个做活的给他种地、养猪。猪食倒在一个破石槽里,可是倒进去一点食,猪怎么吃也吃不完。那做活的觉得有点怪,放进石槽里几个铜钱,钱也拿不完,就知道这是个聚宝盆了。到算工账的时候,做活的什么也不要,单要这个石槽,一个破石槽能值几个钱?财主乐得送个人情,就给了他。石槽太重,做活的扛到山里,就扛不动了,便挖个坑埋好,怕忘了地点,又拿一棵松树和一棵柏树插在上面做记号,自己回家去找人帮着抬。谁知返回来一看,满山都是松柏树,数也数不清。”谈到这儿,老人又慨叹说:“这真是座活山啊。有山就有水,有水就有苗,难怪人家说下面埋着聚宝盆。”

这当儿,老向导早带我们走进一座挺幽雅的院子,里边有两眼泉水。石壁上刻着“双清”两个字。老人围着泉水转了转说:“我有十年不上山了,怎么有块碑不见了?我记得碑上刻的是‘梦赶泉’。”接着又告诉我们一个故事,说是元朝有个皇帝来游山,倦了,睡在这儿,梦见身子坐在船上,脚下翻着波浪,醒来叫人一挖脚下,果然冒出股泉水,这就是“梦赶泉”的来历。

11. 香山红叶(二)

杨　朔

老向导又笑笑说:“这都是些乡村野话,我怎么听来的,怎么说,你们也不必信。”

听着这个白胡子老人絮絮叨叨谈些离奇的传说,你会觉得香山更富有迷人的神话色彩。我们不会那么煞风景,偏要说不信,只是一路上山,怎么连一片红叶也看不见?

老人说:“你先别急,一上半山亭,什么都看见了。”

我们上了半山亭,朝东一望,真是一片好景。茫茫苍苍的河北大平原就摆在眼前,烟树深处,正藏着我们的北京城。也妙,本来也算有点气魄的昆明湖,看起来只像一盆清水。万寿山、佛香阁,不过是些点缀的盆景。我们都忘了看红叶。红叶就在高头山坡上,满眼都是,半黄半红的,倒还有意思。可惜叶子伤了水,红得又不透。要是红透了,太阳一照,那颜色该有多浓。

我望着红叶,问:“这是什么树?怎么不大像枫叶?”

老向导说:“本来不是枫叶嘛。这叫红树。”就指着路边的树,说:“你看看,就是那种树。”

路边的红树叶子还没红,所以我们都没注意。我走过去摘下一片,叶子是圆的,只有叶脉上微微透出点红意。

我不觉叫:“哎呀!还香呢。”把叶子送到鼻子上闻了闻,那叶子发出一股轻微的药香。

另一位同伴也嗅了嗅,叫:“哎呀!是香。怪不得叫香山。”

老向导也慢慢说:“真是香呢。我怎么做了四十年向导,早先就没闻见过?”

我的老大爷,我不十分清楚你过去的身世,但是从你脸上密密的纹路里,猜得出你是个久经风霜的人。你的心过去是苦的,你怎么能闻到红叶的香味?我也不十分清楚你今天的生活,可是你看,这么大年纪的一个老人,爬起山来不急,也不喘,好像不快,我们可总是落在后边,跟不上。有这样轻松脚步的老年人,心情也该是轻松的,还能不闻见红叶香?

老向导就在满山的红叶香里,领着我们看了“森玉笏”、“西山晴雪”、昭庙,还有别的香山风景。下山的时候,将过黄昏。一仰脸望见东边天上现出半轮上弦的白月亮,一位同伴忽然记起来,说:“今天是不是重阳?”一翻身边带的报纸,原来是重阳的第二日。我们这一次秋游,倒应了重九登高的旧俗。

也有人觉得没看见一片好红叶,未免美中不足。我却摘到一片更可贵的红叶,藏到我心里去。这不是一般的红叶,这是一片曾在人生中经过风吹雨打的红叶,越到老,越红得可爱。不用说,我指的是那位老向导。

12. 荔枝蜜(一)

杨　朔

花鸟草虫,凡是上得画的,那原物往往也叫人喜爱。蜜蜂是画家的爱物,我却总不大喜欢。说起来可笑。孩子时候,有一回上树掐海棠花,不想叫蜜蜂螫了一下,痛得我差点儿跌下来。大人告诉我说:蜜蜂轻易不螫人,准是误以为你要伤害它,才螫。一螫,它自己耗尽生命,也活不久了。我听了,觉得那蜜蜂可怜,原谅它了。可是从此以后,每逢看见蜜蜂,感情上疙疙瘩瘩的,总不怎么舒服。

今年四月，我到广东从化温泉小住了几天。四围是山，怀抱着一潭春水，那又浓又翠的景色，简直是一幅青绿山水画。刚去的当晚，是个阴天，偶尔倚着楼窗一望：奇怪啊，怎么楼前凭空涌起那么多黑黝黝的小山，一重一重的，起伏不断。记得楼前是一片比较平坦的园林，不是山。这到底是什么幻景呢？赶到天明一看，忍不住笑了。原来是满野的荔枝树，一棵连一棵，每棵的叶子都密得不透缝，黑夜看去，可不就像小山似的。

荔枝也许是世上最鲜最美的水果。苏东坡写过这样的诗句："日啖荔枝三百颗，不辞长作岭南人"，可见荔枝的妙处。偏偏我来的不是时候，满树刚开着浅黄色的小花，并不出众。新发的嫩叶，颜色淡红，比花倒还中看些。从开花到果子成熟，大约得三个月，看来我是等不及在从化温泉吃鲜荔枝了。

吃鲜荔枝蜜，倒是时候。有人也许没听说这稀罕物儿吧？从化的荔枝树多得像汪洋大海，开花时节，满野嘤嘤嗡嗡，忙得那蜜蜂忘记早晚，有时趁着月色还采花酿蜜。荔枝蜜的特点是成色纯，养分大。住在温泉的人多半喜欢吃这种蜜，滋养精神。热心肠的同志为我也弄到两瓶。一开瓶子塞儿，就是那么一股甜香；调上半杯一喝，甜香里带着股清气，很有点鲜荔枝味儿。喝着这样的好蜜，你会觉得生活都是甜的呢。

我不觉动了情，想去看看自己一向不大喜欢的蜜蜂。

荔枝林深处，隐隐露出一角白屋，那是温泉公社的养蜂场，却起了个有趣的名儿，叫"蜜蜂大厦"。正当十分春色，花开得正闹。一走进"大厦"，只见成群结队的蜜蜂出出进进，飞去飞来，那沸沸扬扬的情景，会使你想：说不定蜜蜂也在赶着建设什么新生活呢。

13. 荔枝蜜(二)

杨　朔

养蜂员老梁领我走进"大厦"。叫他老梁，其实是个青年人，举动很精细。大概是老梁想叫我深入一下蜜蜂的生活，小小心心揭开一个木头蜂箱，箱里隔着一排板，每块板上满是蜜蜂，蠕蠕地爬着。蜂王是黑褐色的，身量特别细长，每只蜜蜂都愿意用采来的花精供养它。

老梁叹息似的轻轻说："你瞧这群小东西，多听话。"

我就问道："像这样一窝蜂，一年能割多少蜜？"

老梁说："能割几十斤。蜜蜂这物件，最爱劳动。广东天气好，花又多，蜜蜂一年四季都不闲着。酿的蜜多，自己吃的可有限。每回割蜜，给它们留一点点糖，够它们吃的就行了。它们从来不争，也不计较什么，还是继续劳动、继续酿蜜，整日整月不辞辛苦……"

我又问道："这样好蜜，不怕什么东西来糟害么？"

老梁说："怎么不怕？你得提防虫子爬进来，还得提防大黄蜂。大黄蜂这贼最恶，常常落在蜜蜂窝洞口。专干坏事。"

我不觉笑道："噢！自然界也有侵略者。该怎么对付大黄蜂呢？"

老梁说："赶！赶不走就打死它。要让它待在那儿，会咬死蜜蜂的。"

我想起一个问题，就问："可是呢，一只蜜蜂能活多久？"

老梁回答说："蜂王可以活三年，一只工蜂最多能活六个月。"

我说："原来寿命这样短。你不是总得往蜂房外边打扫死蜜蜂么？"

老梁摇一摇头说："从来不用。蜜蜂是很懂事的，活到限数，自己就悄悄死在外边，再也不回来了。"

我的心不禁一颤：多可爱的小生灵啊，对人无所求，给人的却是极好的东西。蜜蜂是在酿蜜，又是在酿造生活；不是为自己，而是为人类酿造最甜的生活。蜜蜂是渺小的；蜜蜂却又多么高尚啊！

透过荔枝树林，我沉吟地望着远远的田野，那儿正有农民立在水田里，辛辛勤勤地分秧插秧。他们正用劳力建设自己的生活，实际也是在酿蜜——为自己，为别人，也为后世子孙酿造着生活的蜜。

这黑夜，我做了个奇怪的梦，梦见自己变成一只小蜜蜂。

14. 白杨礼赞

茅　盾

白杨树实在是不平凡的，我赞美白杨树！

当汽车在望不到边际的高原上奔驰，扑入你的视野的，是黄绿错综的一条大毯子；黄的，那是土，未开垦的处女土，几百万年前由伟大的自然力所堆积成功的黄土高原的外壳；绿的呢，是人类劳力战胜自然的成果，是麦田，和风吹送，翻起了一轮一轮的绿波——这时你会真心佩服昔人所造的两个字"麦浪"，若不是妙手偶得，便确是经过锤炼的语言的精华。黄与绿主宰着，无边无垠，坦荡如砥，这时如果不是宛若并肩的远

山的连峰提醒了你(这些山峰凭你的肉眼来判断,就知道是在你脚底下的),你会忘记了汽车是在高原上行驶,这时你涌起来的感想也许是"雄壮",也许是"伟大",诸如此类的形容词,然而同时你的眼睛也许觉得有点倦怠,你对当前的"雄壮"或"伟大"闭了眼,而另一种味儿在你心头潜滋暗长了——"单调"!可不是,单调,有点儿罢?

然而刹那间,要是你猛抬眼看见了前面远远地有一排,——不,或者甚至只是三五株,一二株,傲然地耸立,像哨兵似的树木的话,那你的恹恹欲睡的情绪又将如何?我那时是惊奇地叫了一声的!

那是力争上游的一种树,笔直的干,笔直的枝。它的干呢,通常是丈把高,像是加以人工似的,一丈以内,绝无旁枝;它所有的丫枝呢,一律向上,而且紧紧靠拢,也像是加以人工似的,成为一束,绝无横斜逸出;它的宽大的叶子也是片片向上,几乎没有斜生的,更不说倒垂了;它的皮,光滑而有银色的晕圈,微微泛出淡青色。这是虽在北方的风雪的压迫下却保持着倔强挺立的一种树!哪怕只有碗来粗细罢,它却努力向上发展,高到丈许,二丈,参天耸立,不折不挠,对抗着西北风。

这就是白杨树,西北极普通的一种树,然而决不是平凡的树!

(三) 戏　　剧

1. 《罪恶之家》(选段)

An Inspector Calls

by *John Boynton Priestley*

Birling (*triumphantly*): There you are! Proof positive. The whole story's just a lot of moonshine. Nothing but an elaborate sell! (*He produces a huge sigh of relief.*) Nobody likes to be sold as badly as that — but — for all that — (*He smiles at them all.*)Gerald, have a drink.

Gerald (*smiling*): Thanks, I think I could just do with one now.

Birling (*going to sideboard*): So could I.

Mrs. Birling (*smiling*): And I must say, Gerald, you've argued this very cleverly, and I'm most grateful.

Gerald (*going for his drink*): Well, you see, while I was out of the house I'd time to cool off and think things out a little.

Birling (*giving him a drink*): Yes, he didn't keep you on the run as he did the rest of us. I'll admit now he gave me a bit of a scare at the time. But I'd a special reason for not wanting any public scandal just now. (*Has his drink now, and raises his glass.*) Well, here's to us. Come on, Sheila, don't look like that. All over now.

Sheila: The worst part is. But you're forgetting one thing I still can't forget. Everything we said had happened, really had happened. If it didn't end tragically, then that's lucky for us. But it might have done.

Birling (*jovially*): But the whole thing's different now. Come, come, you can see that, can't you? (*Imitating Inspector in his final speech.*) You all helped to kill her. (*Pointing at Sheila and Eric, and laughing.*) And I wish you could have seen the look on your faces when he said that. (*Sheila moves towards door.*) Going to bed, young woman?

Sheila (*tensely*): I want to get out of this. It frightens me the way you talk.

Birling (*heartily*): Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better.

Sheila (*passionately*): You're pretending everything's just as it was before.

Eric: I'm not!

Sheila: No, but these others are.

Birling: Well, isn't it? We've been had, that's all.

Sheila: So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.

Mrs. Birling: Well, why shouldn't we?

Sheila: I tell you — whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.

Birling (*amused*): And you're not, eh?

Sheila: No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me

the way you talk, and I can't listen to any more of it.

Eric: And I agree with Sheila. It frightens me too.

Birling: Well, go to bed then, and don't stand there being hysterical.

Mrs. Birling: They're over-tired. In the morning they'll be as amused as we are.

Gerald: Everything's all right now, Sheila. (*Holds up the ring.*) What about this ring?

Sheila: No, not yet. It's too soon. I must think.

Birling (*pointing to Eric and Sheila*): Now look at the pair of them — the famous younger generation who know it all. And they can't even take a joke — *The telephone rings sharply. There is a moment's complete silence. Birling goes to answer it.*

Yes? ... Birling speaking .... What? — Here —

But obviously the other person has rung off. He puts the telephone down slowly and looks in a panic-stricken fashion at the others.

Birling: That was the police. A girl has just died — on her way to the Infirmary — after swallowing some disinfectant. And a police inspector is on his way here — to ask some — questions —

As they stare guiltily and dumbfounded, the curtain falls.

2.《雷雨》(选段)

曹　禺　著

鲁四凤：(看了她的父亲一眼)呵,真热。(走向右边的衣柜旁,寻一把芭蕉扇扇着。)

鲁　贵：(望着她,停下工作)四凤,你听见了没有?

鲁四凤：(冷冷地)干什么,爸?

鲁　贵：我问你听见我刚才说的话了么?

鲁四凤：都知道了。

鲁　贵：(一向是这样被女儿看待的)妈的,这孩子!

鲁四凤：(回过头来)您少说闲话吧!(挥扇,嘘出一口气)呀!天气这样闷热,回头多半下雨。(忽然)老爷出门穿的皮鞋,您擦好了没

有？（到鲁贵面前，拿起一只皮鞋，不经意地）这是您擦的！这么随随便便抹了两下，——老爷的脾气您可知道。

鲁　贵：（一把抢过鞋来）我的事不用你管。四凤，你听着，我再跟你说一遍，回头见着你妈，别忘了把新衣服都拿出来给她瞧瞧。

鲁四凤：（不耐烦地）听见了。

鲁　贵：叫她想想，还是你爸爸混事有眼力，还是她有眼力。

鲁四凤：（轻蔑地）自然您有眼力啊！

鲁　贵：你还别忘了告诉你妈，你在这儿周公馆吃的好，喝的好，就是白天侍候太太少爷，晚上还是听她的话，回家睡觉。

鲁四凤：那倒不用告诉，妈自然会问你。

鲁　贵：（得意）还有啦，钱，（贪婪地笑着）你手下也有许多钱啦！

鲁四凤：钱！？

鲁　贵：这两年的工钱，赏钱，还有（意有所指地）那零零碎碎的，他们……

鲁四凤：（不愿听他要说的话）那您不是一块两块都要走了么？喝了！赌了！

鲁　贵：你看，你看，你又那样。急，急，急什么？我不跟你要钱。喂，我说，我说的是——（低声）他——不是也不断地塞给你钱花么？

鲁四凤：（惊讶地）他？谁呀？

鲁　贵：（索性说出来）大少爷。

鲁四凤：（红了脸）谁说大少爷给我钱？爸爸，您别又穷疯了，胡说乱道的。

鲁　贵：好，好，好，没有，没有。反正这两年你不是存点钱么？我不是跟你要钱，你放心。我说啊，你等你妈来，把这些钱也给她瞧瞧，叫她也开开眼。

鲁四凤：哼，妈不像您，见钱就忘了命。（回到中间茶桌滤药）

（四）诗　　歌

1. 生之赞歌

A Psalm of Life

by *Henry Wadsworth Longfellow*

Tell me not in mournful numbers,

Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Finds us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act-act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labour and to wait.

2. 哦再见,可爱的林木

Farewell, Sweet Grove

by *George Wither*

Farewell,
Sweet groves to you;
You hills, that highest dwell,
And all you humble vales, adieu.
You wanton brooks and solitary rocks,
My dear companions all, and you, my tender flocks!
Farewell, my pipe, and all those pleasing songs, whose moving strains
Delighted once the fairest nymphs that dance upon the plains;
You discontents, whose deep and over — deadly smart,
Have, without pity, broke the truest heart;
That erst did with me dwell,
And all other's joy
Farewell!

Adieu,
Fair shepherdesses:
Let garlands of sad yew
Adorn your dainty golden tresses

I, that loved you, and often with my quill
Made music that delighted fountain, grove, and hill:
I, whom you loved so, and with a sweet and chaste embrace.
(Tea, with a thousand rarer favours) would vouchsafe to grace,
I, now must leave you all alone, of love to plain:
And never pipe, nor never sing again.
I must, for evermore, be gone.
And therefore bid I you
And every one,
Adieu.

3. 无　　题

艾　青

1
自私与贪婪相结合
会孵出许多损害别人的毒蛇

2
身上没有武器
不要闯进森林

3
谁愿意和手上有同志鲜血的人
握手呢

4
难道把头仰起来
就以为比别人高了吗

5
撒谎不红脸的人
杀人一定不眨眼

6
软体动物
最需要硬壳

7
风筝飞得再高
摆脱不了儿童的手

8
谁也无法估计邮递员的邮包里
装了多少欢乐和悲哀

9
公墓有出租的花圈
难道悲哀也能出租吗

10
生命以加法标志成长
又以减法迫进死亡

11
忌妒——
是心灵上的肿瘤

12
只要季节来到
墙根下的小草也会笑起来

13
兰圃的门锁了
却锁不住香味

14
是风在追浪？
是浪在追风？
还是携手并进？

15
有人喜欢海
是风平浪静的时候

有人喜欢海
是波涛汹涌的时候

16
写诗的人从海鸥身上找灵感
海鸥却忙于从浪花里找鱼

17
不要相信牧师的话——
上帝在他的嘴上
魔鬼在他的心里

18
为什么谎话也有市场
因为轻信的人太多

19
听见狼嚎你可以握紧棍子
但毒蛇是没有声音的

20
猫向你献媚
她瞅着你碗里的鱼

4. 流　浪　者

白　桦

望着远方的云的一株丝杉
望着云的一株丝杉
一株丝杉
丝杉

在
地
平
线
上
一株丝杉
在
地
平
线
上

他的影子，细小。他的影子，细小
他已忘却了他的名字。忘却了他的名字。只
站着。　　只站着。孤独
地站着。站着。站着
站着
向东方
孤单的一株丝杉

（五）寓言、神话

1. 西方寓言(一)

(1) The Dogs and the Fox

Some dogs found the skin of a lion and began to tear it to pieces with their teeth. A fox, seeing them, said, "If this lion were alive, you would soon find out that his claws were stronger than your teeth."

It is easy to kick a man that is down.

(2) The Countryman and the Snake

A countryman returning home one winter's day, found a snake by

the hedge-side, half dead with cold. Taking compassion on the creature, he laid it in his bosom and brought it home to his fire-side to revive it. No sooner had the warmth restored it, than it began to attack the children of the cottage. Upon this the countryman, whose compassion had saved its life, took up a club and laid the snake dead at his feet.

(3) Venus and the Cat

A cat having fallen in love with a young man, besought Venus to change her into a girl, in the hope of gaining his affections. The Goddess, taking compassion on her weakness, changed her into a fair damsel; and the young man, enamoured of her beauty, led her home as his bride.

As they were sitting in their chamber, Venus, wishing to know whether in changing her form she had also changed her nature, set down a mouse before her. The girl, forgetful of her new condition, started from her seat, and pounced upon the mouse as if she would have eaten it on the spot; whereupon the Goddess, provoked at her frivolity, straightway turned her into a cat again.

What is bred in the bone, will never be out of the flesh.

(4) The Thief and the Dog

A thief coming to rob a house would have stopped the barking of a dog by throwing bread to him. "Away with you!" said the dog. "I had my suspicions of you before, but this excess of civility assures me that you are a rogue."

A bribe in hand betrays mischief at heart.

(5) The Serpent and the Eagle

A serpent and an eagle were struggling with each other in a deadly conflict. The serpent had the advantage, and was about to strangle the bird. A countryman saw them, and running up, loosed the coil of the

serpent, and let the eagle go free.

The serpent, irritated at the escape of his prey, some time later let fly his poison, and injected it into the drinking horn of the countryman. The rustic, ignorant of his danger, was about to drink, when the eagle struck his hand with his wing, and, seizing the drinking horn in his talons, carried it away.

2. 西方寓言(二)

(1) The Cat and the Cock

A cat caught a cock, and took counsel with himself how he might find a reasonable excuse for eating him. He accused him of being a nuisance to men, by crowing in the night time and not permitting them to sleep. The cock defended himself by saying that he did this for the benefit of men, that they might rise early for their labours. The cat replied, "Although you abound in specious apologies, I shall not remain supperless."

He made a meal of him.

(2) The Shipwreck of Simonides

A learned man has always a fund of riches in himself .

Simonides, who wrote such excellent lyric poems, the more easily to support his poverty, began to make a tour of the celebrated cities of Asia, singing the praises of victors for such reward as he might receive. After he had become enriched by this kind of gain, he resolved to return to his native land by sea; for he was born, it is said, in the island of Ceos.

Accordingly he embarked in a ship, which a dreadful tempest, together with its own rottenness, caused to wreck at sea. Some gathered together their girdles, others their precious effects, which formed the support of their existence. One who was over-inquisitive, remarked:

"Are you going to save none of your property, Simonides?" He made reply, "All my possessions are about me."

A few only made their escape by swimming, for the majority, being weighed down by their burdens, perished. Some thieves too made their appearance, and seized what each person had saved, leaving him naked. Clazomenae, an ancient city, chanced to be near; to which the shipwrecked persons repaired. Here a person devoted to the pursuits of literature, who had often read the lines of Simonides, and was a very great admirer of him though he had never seen him, knowing from his very language who he was, received him with the greatest pleasure into his house, and furnished him with clothes, money, and attendants. The others meanwhile were carrying about their pictures, begging for victuals. Simonides chanced to meet them; and, as soon as he saw them, remarked: "I told you that all my property was about me; what you have endeavoured to save is lost."

3. 主持"正义"的狐狸

狮子和老虎决斗,山林里的动物都躲在远远的地方观阵。它们就像观看比赛那样为各自的朋友取胜而呼喊助威。惟有狐狸和狼蹲在草丛里,一声不响。

老虎和狮子都受了伤,但仍撕咬在一起不分胜负。这时,狼沉不住气了,问狐狸:

"你看老虎和狮子谁能打赢?"

"当然是狮子。"狐狸肯定地说。

"那我现在就站在狮子一边,"狼说,"狮子打胜了,不会亏待我的。"

"不,不,"狐狸赶紧向狼献计,"你应该站在老虎一边。"

"老虎会被狮子咬死的!"狼说。

"对呀,"狐狸说,"老虎被狮子咬死,狮子必定也受了重伤,那时你冲上去紧紧咬住狮子的喉咙……"

"那样做,对我有什么好处?"狼两眼闪着贪婪的光芒,问。

"事情明摆着,"狐狸说,"第一,你师出有名——为死者报仇;第二,你把狮子咬死,从此威镇山林;第三,狮子和老虎都死了,你就可以安心地

在山林中为王。”

狼被狐狸说动了，当老虎被狮子咬死，狼就猛冲上去咬住狮子的喉咙。狮子虽受了重伤，仍能和狼搏斗。最后，狮子的喉咙终于被狼咬断，而狼也奄奄一息了。

这时，狐狸冲上去，毫不费力地咬断了狼的喉咙。然后，它庄严地向山林里的动物宣告：“狮虎争斗，是光明正大的较量。而狼趁狮子重伤而咬死它，则是不讲信义的，因此，我必须惩罚它！”

4. 秃尾巴黄狗

黄狗在集市上偷肉吃，被屠夫发现了，追上前去，一刀砍掉了尾巴。

黄狗失去了尾巴，成了一条光屁股狗，伙伴们见了都觉得奇怪，背地里议论纷纷。

黄狗觉察到了伙伴们异样的神色，便采取先发制人的手段，一本正经地向大家宣布：“告诉大家一个特大消息：昨天上午，我忍住剧痛，砍掉了多余的尾巴……”

“好好的尾巴，为什么要砍掉呢？”黑狗不解地问。

“我认为尾巴对我们狗来说，完全是个多余的东西。”黄狗说得煞有介事，“要是向上卷吧，人家会说我们的尾巴翘上了天，狂妄得不可一世；要是向下耷吧，人家说我们夹着尾巴过日子，一定干了见不得人的丑事儿；要是让它左右摆动吧，人家又会说我们善于阿谀奉承，喜欢讨好主子……我左思右想，觉得尾巴这东西实在是个累赘，终于下决心把它砍掉了。这样，人们在我的尾巴上，就再也没什么文章可做啦！”

正当黄狗说得神气活现的时候，花狗扯开粗嗓门问道：“你从什么时候起，才发现尾巴是个累赘，必须砍掉呢？”

“这……这，让我想想，……一时记不起来啦！”

“我来帮你回忆吧！”花狗一下捅穿了黄狗的花招，“据我了解，你是那天到市场上去偷肉吃，被屠夫在尊臀上动了点手术的时候，才感到尾巴是多余的吧！”

花狗的话，说得大伙哄堂大笑。黄狗低着脑袋，一溜小跑——向后屁股望去，那根短短的秃尾巴桩子，也羞得通红通红。

（六）幽默、笑话

1. 帮 倒 忙

A Hindrance or a Help?

George had stolen some money, but the police had caught him and he had been put in prison. Now his trial was about to begin, and he felt sure that he would be found guilty and sent to prison for a long time.

Then he discovered that an old friend of his was one of the members of the jury at his trial. Of course, he did not tell anybody, but he managed to see his friend secretly one day. He said to him, "Jim, I know that the jury will find me guilty of having stolen the money. I cannot hope to be found not guilty of taking it — that would be too much to expect. But I should be grateful to you for the rest of my life if you could persuade the other members of the jury to add a strong recommendation for mercy to their statement that they consider me guilty."

"Well, George," answered Jim, "I shall certainly try to do what I can for you as an old friend, but of course I cannot promise anything. The other eleven people on the jury look terribly strong-minded to me."

George said that he would quite understand if Jim was not able to do anything for him, and thanked him warmly for agreeing to help.

The trial went on, and at last the time came for the jury to decide whether George was guilty or not. It took them five hours, but in the end they found George guilty, with a strong recommendation for mercy.

Of course, George was very pleased, but he did not have a chance to see Jim for some time after the trial. At last, however, Jim visited him in prison, and George thanked him warmly and asked him how he had managed to persuade the other members of the jury to recommend mercy.

"Well, George," Jim answered, "as I thought, those eleven men were very difficult to persuade, but I managed it in the end by tiring them out. Do you know, those fools had all wanted to find you not guilty!"

2. 西方幽默三则

(1)

A Londoner, very proud of his hometown, was showing a visiting American around Central London. "That's Waterloo Bridge," he said. "It took only two years to build."

"That's nothing," said the American. "Our Brooklyn Bridge took only 14 months."

Later as they went along the Euston Road, the Londoner said, "That's Euston Station. The old one was demolished and the new one put up in only 18 months."

"Our largest station in New York," said the American, "was completed in less than 10 months."

A little later on, they passed Centre Point. Looking at its 34 storeys, the American asked, "What's that building?"

"Oh, I don't know," said the Londoner. "It wasn't there when I went to work this morning."

(2)

A Letter from Donal's Mother

Address: Not Known
Date: Thursday

Dear Donal,

Just a few lines to let you know I'm still alive. I'm writing this letter slowly because I know only too well you cannot read fast. You won't find the house when you come back: we've moved. I won't be able to send you our address now because the family that lived here took the number with them so that they wouldn't have to change theirs.

Your father had got a lovely new job, with 500 men under him — he's cutting the grass at the cemetery.

Your sister had got a lovely baby this very morning. I haven't found

out whether it is a boy or a girl, so I just can't tell whether you are an Aunt or an Uncle.

I went to the doctor yesterday, accompanied by your father. To take my temperature, the doctor put a small tube into my mouth and told me not to open it for 10 minutes. Your father said he would offer him 10 pound if he could buy that tube.

It rained altogether only twice last week, first for 3 days and then for 4 days.

Your loving Mother,
Me

P.S. I was going to tell you something more, but I have already sealed the envelope.

(3)

A crowd of students was gathered on the campus of Oxford University. "You can have no doubt," shouted a young man excitedly, "that if the Dean does not take back what he said to me this morning, I'll leave Oxford this very evening!"

A buzzing noise followed. "What a man of actions!" one said in admiration. "How should we support him and learn from him!" said another.

Suddenly, a girl asked, "What did the Dean say to you, Hob?"

He bent and whispered to her, "Well, er ... er ... Miss Rose, er ... he told me to get clean away from Oxford this very evening!"

3. 中国古代笑话两则

(1) 合本做酒

甲乙两人商量合本做酒。甲对乙说:"你出米,我出水,怎么样?"

乙问道:"米都是我的,酒做成后怎么分配呢?"

甲回答说:"这好办,我从不做对不住朋友的事。等酿出酒时,你只

要把滤出来的水还我就行，剩下的全归你。”

(2) 贼喊有贼

有一个小偷夜间入户行窃，这户人家很穷，屋里没有什么可偷的，仅床头放着一坛米。小偷想，既然来了，决不能空手回去，不如把米拿回去做饭吃。为了好带，他便脱了衣服铺在地上，打算把米倒在上面，包起来就走。

这时，主人被惊醒了，借着月光，看见小偷正在抱那坛米，便趁机伸出手来，把小偷的衣服抽走，藏了起来。

小偷回身找不着衣服，非常奇怪，便到处摸来摸去。这时，那人的妻子也给吵醒了，问丈夫：“屋里窸窸窣窣作响，是不是有贼呀？”丈夫故意说：“我早就醒了，什么也没有听见，哪里会有贼呢？”

这小偷实在憋不住了，大声地说：“我的衣服明明放在地上，转眼工夫就不见了，怎么还说没有贼呢？”

4. 中国现代笑话(一)

(1) 一　起　走

女：“这个家，我再也呆不下去了，我马上就离开……”

男：“这个家，我也呆不下去了，等等我，我和你一起走。”

(2) 别老迟到

女儿：“我每次跟他约会，他下巴的胡子总是没刮干净，不知什么原因？”

父亲：“以后约会，你不要再迟到太久就行了。”

(3) 婚　　服

新娘：“这套新衣服，不是为了结婚才量体新做的吗？怎么做得这么不合身？”

新郎:“这几个月来,为了满足你的结婚要求,天天东奔西跑的结果啊!”

(4) 展厅里的镜子

妻子:“这幅画里的女人丑死了!”
丈夫:“别嚷嚷,你看的是一面镜子。”

(5) 三个笨蛋

父亲:“你说,一加二等于几?”
儿子:“不知道。”
父亲:“譬如说,我跟你妈妈,再加上你,一共等于几? 笨蛋!”
儿子:“三个笨蛋。”

(6) 无　聊

甲:“他俩的臭棋,昨晚竟下了个通宵,太无聊了!”
乙:“你怎么知道的?”
甲:“我在旁边一直看到天亮。”

(7) 扔　猫

妻子:“怎么这讨厌的猫还在,我叫你跑远点去扔么!”
丈夫:“我跑到老远的荒郊野外,可是……要没有它,我几乎找不到家了。”

(8) 效　率

厂长:“报纸来了没有?”
收发:“还没有。”
厂长:“邮电局怎么搞的,像这样的效率,‘四化’什么时候能实现?”
收发:“您别急,可能下午来。”
厂长:“那我上午干什么?”

(9) 同时进的货

顾客:“这鱼不如我上星期买的新鲜!”
售货员:“胡说,这鱼和那鱼一样新鲜,是同时进的货。”

(10) 粗心的丈夫

丈夫:“这回我可没忘记把雨伞带回来。”
妻子:“可你今天没有带伞出去呀!”

5. 中国现代笑话(二)

(1) 某医院见闻

住院病号:“这样低劣的饭菜,病人怎么能吃饭呢?”
医院服务员:“你是来吃药的?还是来吃饭的?”

(2) 想　办　法

“你妻子牙痛已有两天了,你为什么不替她想想办法?”
“我想了呀!我在耳朵里塞了块棉花。”

(3) 看对象撒谎

父亲扬起手中的竹板,打一下儿子问一声:“你还跟我说谎不?”
儿子哀告道:“不撒谎啦!”
“那么,今后该怎么做?”
“跟爸爸一样,只对妈妈撒谎。”

(4) 花样繁多

顾客:“你们饭馆的米饭真是花样繁多。”
服务员:“不就一种吗?”

顾客:“不,有生的,有熟的,还有半生不熟的。”

(5) 苍 蝇

顾客:“这盘菜里有只苍蝇!”

服务员:“咦? 怎么搞的? 我端上来之前,已经把苍蝇都拣出来了。”

(6) 唯唯诺诺的人

儿子:“妈妈,什么叫做唯唯诺诺的人?”

妈妈:“嗯——就是那些从不发表自己的意见,嘴上常说‘对、对、对’的人。孩子他爸,我说得对吗?”

爸爸:“对、对、对!”

(7) 显示学问

某青年不学无术,却常在衣兜里插上一支钢笔。别人以为他有点学问,他听了很高兴,就在衣兜里又插上一支。有人议论:“此人不是个大学生,就是个编辑。”他听了更高兴了,在衣兜里一下插了五支钢笔。见到他的人都以惊疑不解的目光看着他。有人议论:“大概是个修钢笔的吧!”

(8) 谁先回到家

“你怎么还不回家,老在家门附近来回转?”

“我和妻子说好了,谁先到家谁做饭。”

“怪不得,我刚才在路那边,看到你的妻子也在来回转呢!”

(9) 高 低 音

“你能解释什么是男高音,什么是男低音吗?”

“我爸爸训我的时候是男高音;爸爸见他上级说话时是男低音。”

(10) 错 位

“我伸手掏我的手帕,掏错了你的口袋,抱歉!”

"我想打叮我脸上的蚊子，错打了你的耳光，对不起。"

（七）文艺评论

1. 塞万提斯和他的《堂吉诃德》

Cervantes and His *Don Quixote*

Spain's greatest writer, Miguel de Cervantes, was born in the autumn of 1547 in Alcala de Henares. His father was a poverty-stricken doctor who moved his family from town to town in search of a practice.

Little is known of Miguel's first 20 years, but his writings show that he must have acquired a good education in one way or another. In 1569 he went to Italy and served for a while in the household of Cardinal Acquaviva in Rome. He then joined a company of the Spanish army stationed there.

On October 7, 1571, he was wounded in the naval battle of Lepanto and lost the use of his left arm. In 1575 he decided to return to Spain with his brother, who had also been sent to Italy. Their ship was attacked, and they were taken to Algiers as captives. Cervantes, a leader among the prisoners, organized attempts to escape, but each time the runaways were recaptured and punished. Finally after 5 years he was ransomed.

He went directly from Spain to Portugal to rejoin his regiment, returning to civilian life in Spain in 1583. For several years he tried to earn his living by writing plays and popular novels. When marriage (1584) and the death of his father (1585) added to his responsibilities, he gave up his efforts at writing and went to Seville to seek employment. He was given a job collecting provisions for the Spanish Armada. His irregular enterprises and unbusinesslike habits landed him in jail several times until he was dismissed in 1597.

No detailed record exists of his activities during the next years, but it is at least certain that he was writing short stories and gathering mate-

rial for the book that was to be his masterpiece, *Don Quixote*. The first part was published in 1605. A brilliant panorama of contemporary Spanish society, it was an immediate success. The second part appeared in 1615. During the time of its writing, Cervantes published a collection of short stories, *Exemplary Novels* (1613), and a satirical poem, *Journey to Parnassus* (1614). His novel *Persiles* was published by his widow in 1617 after his death in Madrid on April 23, 1616.

2. 霍桑和他的《红字》

Hawthorne and His *Scarlet Letter*

Hawthorne reverted to the same symbol in a notebook entry seven years later, and in 1847 began work on what was to be his greatest achievement, *The Scarlet Letter*. Such letters were actually worn in colonial New England; instances have been recorded of a D for Drunkard, and even of an I, signifying Incest. They furnished Hawthorne with just the combination of 'moral and material' that he could handle: here was a 'type' bodied forth; here also was 'a secret thing in public'. However, despite its near-perfect construction, few great books have been more hesitantly produced. Worries over money prevented him from giving his whole mind to the story. He was troubled by its 'hell-fired' quality, and tried to make the book more attractive by supplying a lengthy preamble on the Salem Custom House. Moreover, apart from his immature *Fanshawe*, Hawthorne had not written anything longer than magazine stories. If his publisher had not badgered him, it is possible that *The Scarlet Letter* would never have been completed as a novel.

Yet the finished work was a masterpiece. Instead of seeming like an over-expanded sketch, as *The Marble Faun* does, it reads as a brilliantly economical novel. There are only three chief characters — or four if we include the child Pearl. The three are Pearl's mother, Hester Prynne the adulteress; her implacable old husband Roger; and Arthur Dimmesdale, the pious young minister who has fathered her child, and who in failing

to confess his sin endures agonies of guilt. The voluptuous and maternal Hester, expiating her offence, survives to a tranquil old age; but the two men are tortured and distorted, the one by conscience, the other by the luxury of revenge. In this one taut, subtle novel Hawthorne solves almost all his problems. Avoiding the *a priori* Americanism which is so crudely contrasted with European depravity in *The Marble Faun*, he sets his trio in colonial Boston. He is able to make the past more real than his American present; when he deals with the latter the 'broad and simple daylight' seems to defeat him; it is the sense of the past that redeems *The House of the Seven Gables*. In it, and in *The Blithedale Romance*, he dodges all around the question of contemporariness, insisting that they are 'romances', in which reality is to be done by mirrors.

3. 我怎样写《骆驼祥子》

老　舍

记得是在民国二十五年春天吧，山大的一位朋友跟我闲谈，随便的谈到他在北平时曾用过一个车夫。这个车夫自己买了车，又卖掉，如此者三起三落，到末了还是受穷。听了这几句简单的叙述，我当时就说："这颇可以写一篇小说。"紧跟着，朋友又说：有一个车夫被军队抓了去，哪知道，转祸为福，他趁着军队移转之际，偷偷地牵回三匹骆驼来。

这两个车夫都姓什么？哪里的人？我都没问过。我只记住了车夫与骆驼。这便是《骆驼祥子》的故事的核心。

从春到夏，我心里老在盘算，怎样把那一点简单的故事扩大，成为一篇十多万字的小说。

不管用得着与否，我首先向齐铁恨先生打听骆驼的生活习惯。齐先生生长在北平的西山，山下有许多家养骆驼的。得到他的回信，我看出来，我须以车夫为主，骆驼不过是一点陪衬，因为假若以骆驼为主，恐怕我就须到"口外"去一趟，看看草原与骆驼的情景了。若以车夫为主呢，我就无须到"口外"去，而随时随处可以观察。这样，我便把骆驼与祥子结合到一处，而骆驼只负引出祥子的责任。

怎样写祥子呢？我先细想车夫有多少种，好给他一个确定的地位。把他的地位确定了，我便可以把其余的各种车夫顺手儿叙述出来；以他为

主，以他们为宾，既有中心人物，又有他的社会，他就可以活起来了。换言之，我的眼一时一刻也不离开祥子；写别的人正可以烘托他。

车夫们而外，我又去想，祥子应该租赁哪一车主的车，和拉过什么样的人。这样我便把他的车夫社会扩大了，而把比他的地位高的人也能介绍进来。可是，这些比他高的人物，也还是因祥子而存在故事里，我决定不许任何人夺去祥子的主角地位。

有了人，事情是不难想到的。人既以祥子为主，事情当然也以拉车为主。只要我教一切的人都和车发生关系，我便能把祥子拴住，像把小羊拴在草地上的柳树下那样。

4. 丁聪和他的漫画

杨宪益　戴乃迭

丁聪开始主要是创作漫画，同时也编辑过电影画报，从事美术编辑工作。在内地和香港期间还设计过舞台布景。这些经验对他为小说作插图很有帮助。太平洋战争爆发以后，他从香港回到内地参加“香港受难”展览，并随剧团到各地写生，接触到当时难民的生活，画出他们困苦的处境。如他在成都曾为当时妓女的悲惨生活画了一幅“花街”，还画了其它揭露战时国民党腐败社会的作品。由于他的贡献，他成为当时中国美术家协会的一位杰出代表。

1944 年，他为鲁迅的名著《阿 Q 正传》画的插图，讽刺了当时的地主阶级和假洋鬼子，对天真的阿 Q 的苦难遭遇表示了同情。他对贫苦大众的深厚感情都体现在他那个时期的作品之中。

1945 年他回到上海，后来又去香港，在那个时期作了不少抨击国民党反动统治的漫画。他曾经说过：“漫画犹如匕首，可以用来刺穿那个黑暗悲惨的年代！”

解放后，他来到北京，编辑了《人民画报》，又画了不少漫画和书籍插图，设计过各种展览。在丁聪布置的一次古典小说《红楼梦》的展览会上，我们相识了。他笑眯眯地，像个弥勒佛，兴致勃勃地带着我们看他的那些美术设计。那次展览的大量资料提供了《红楼梦》一书的历史背景，当时的服装和生活用具，甚至包括宫廷科举制度下考场作弊的材料等等。那是我们所见过的一次具有趣味的展览。

1957 年丁聪被错划过右派，到北大荒劳改。虽然有时气温低到零下 30 度，他毫无怨恨情绪，仍保持着自己的幽默。1960 年他恢复名誉，到美术馆工作，但在 1966 年“文化大革命”期间又被送到干校，当上了猪倌。

1979 年他恢复自由后，决定要补上所失掉的时间。请他作画的很多，他在许多报纸和刊物上发表漫画，并为不少著名作家如鲁迅、老舍和茅盾等人的小说画了插图。在认真研究这些作品之后，他精心绘制了插图，忠实地反映了作品内容、人物性格和时代特征。

丁聪是一位多才多艺、技巧全面的画家，特别擅长的是漫画和书籍插图。一幅好的插图不仅能反映出作家所说的内容，而且能加深作品的艺术深度。丁聪正是成功地做到这一点。他以画家敏锐的洞察力选出重要的细节，取其精华，而不使人物漫画化。他为这本书所作的插图不仅使人觉得有趣，而且使人深思。他的独特风格和简洁手法是长期探索的果实。他作画速度惊人，画面简洁明了，而这正是他苦心经营的成绩。

丁聪的老朋友们都叫他“小丁”，这不仅是因为他年少成名，而且是因为他“不失其赤子之心”，为人坦率、真诚、正直。他到哪里，人们都会听到他那爽朗的笑声。他的作品的风格正反映了他本人的性格。

附录一

回译练习原文

一、中国古诗回译

卜 算 子

李之仪

我住长江头，君住长江尾。
日日思君不见君，共饮长江水。
此水几时休，此恨何时已？
只愿君心似我心，定不负相思意！

部分回译习作(请作比较与评析)：

1. 源头之水伴我行，长江尾端是你径。
   你我共饮一江水，念你想你未见归。
   何时江水不再流，何日爱你到尽头。
   只愿两心共浮沉，不负爱你有心人。
2. 长江之源是我家，长江之尾你长大。
   有缘共饮一江水，无缘相见思断肠。
   何时此水不东流？何时我才熬到头？
   但愿两心长相印，慰我痴痴不剪情。
3. 只恨我住长江头，可叹君住长江口。
   你我共饮长江水，日夜思君不聚首。
   此水何时能倒流，此情此爱何时休？
   只愿君心似我心，不负奴家满心愁。

二、汉译英作品回译原文

这两天我们大院里又透着热闹，出了人命。

事情可不能由这儿说起，得打头来。

先交代我自己吧。我是个算命的先生，我也卖过酸枣、落花生什么的。那可是先前的事了。现在我在街上摆卦摊儿；好了呢，一天也抓弄三毛五毛的。老伴儿早死啦，儿子拉洋车。我们爷儿俩住着柳家大院的一间北房。

除了我这间北房，大院里还有二十间房呢。一共住着多少家子，谁说得清？住两间房的就不多，又搭上今儿个搬来，明儿个又搬走，我没那么好的记性。大家见面，招呼声“吃了吗？”透着和气，不说呢，也没什么。大家一天到晚为嘴奔命，没有工夫扯闲盘儿。爱说话的自然也有，可得先吃饱啦。

王家住两间房。老王和我算是柳家大院最“文明”的人了。“文明”是三孙子。

部分回译习作(请作比较与评析)：

译文一：

这几天大院里死了人，整天介又是闹哄哄乱作一团。

可是一上来就说这些会让人扫兴的，我们还是打头说起吧。

先说说我自己 。我如今是个算命的，以往卖过酸枣、花生，还卖过别的东西。不过这都是些陈年旧事了。这会儿我在路边搭了个算命摊儿，光景好的时候一天也能挣个三毛五毛的。老伴儿早就归了天了，儿子拉黄包车，干的就是这个行当。我们爷儿俩就住在柳家大院一间朝南的屋子里。

除了我们赁的那间，大院里还有另外二十间房。究竟有多少家住在那儿，谁也闹不清。差不多没有多少人家住两间的，搬进搬出又像走马灯。我脑筋不大好，记不清这些了。大家伙打照面就说声“好啊您”，算是邻里感情和睦。就是有人宰了谁，别人也不会在意的。起早贪黑忙得晕头转向，谁还有闲心扯那些。倒是有几个东家长西家短唠叨个没完的。要是孩子吵吵闹闹要吃要喝，准保没那份心思了。

王家住了两间屋。大家伙儿都认为老王和我是大院里最有学问的人。咳，学问，见鬼去吧！

译文二：

最近，我们大院里又是一片鸡犬不宁，因为有人死了。

但是，故事不能就这么开始。我们还得从头说起。

先来说说我自己吧。我是个算命的。以前卖过酸枣、落花生什么的。但那是老早以前的事了。现在我在路边摆了个算命摊，生意好的话，一天能赚上个三五块钱。我老伴很早以前就死了。我儿子是个拉三轮车的。他就靠拉三轮过活。我们爷儿俩就住在柳家大院一间朝南的屋子。

在我们大院里，除了我们住的这间屋子以外，还有二十多间屋子。总共有多少户人家住在里面，谁都不知道。很少有人家能住上两间屋子的。而且，人们总是在不断地搬进搬出。我根本记不住我们大院里到底住了哪些人。人们见面时，总是互相道一声“你好！”，以表邻里之情。但是，一旦他们彼此之间闹个你死我活，也没有人会去管。当人们为了填饱肚子天天四处奔波的时候，他们是不会再有足够的精力来聊天闲扯的。当然，我们中间也有一些喜欢空谈，整天唠叨个没完的人。但是，如果一个人一心只想着别让自己挨饿，他是不会有心情去谈天说地的。

老王家占了我们大院的两间屋。老王和我被认为是我们大院里两个最有学问的人。什么学问，见鬼去吧。

译文三：

最近以来，院里每天早晨都是在吵吵嚷嚷中开始的。因为有人死了。

但开舞会的时候可不是这样，人人都像野兽一样疯狂。

首先还是说说我自己吧。我是个算命先生，曾经也贩卖过酸枣、花生和一些不知名的玩意儿。不过那是很多年前的事了。现在我还在街面守着自己的算命摊子，最好的一天能攒下三五文钱。我的老伴也早就蹬腿撇下我走了。我儿子是拉黄包车的。那是他的生计。我们父子俩总把帽子挂在刘家院一个朝阳的屋子里。

除了我们住的这间，院里还有二十来间屋子。到底有几户人家住这儿，只有老天知道。能占两间屋的人很少，而且他们总像是要出门的样子。我记不清那许多事了。大家见面了，就互相打招呼：“吃过了吗？”来表示乡里乡亲都是邻居。但要是互相砍砍杀杀，也倒没人在乎。要是一

个人为了挣口饭吃从早到晚紧得焦头烂额，就连吹牛唠嗑的精神头儿也没有了。当然，也有那些整日里只见嘴巴说个不停的人。但要是肚子里咕噜噜喊饿的人哪有闲情儿说俏皮话呀。

王家占了两个屋，老王和我在大院里被看做有身份的人。去他的身份吧。

译文四：

这是近来我们这个院子的又一个乱糟糟的日子，有人死了。

这还不是事情的根儿，得整个地看这事。

先说说我。我是个算命的，曾经是个小贩儿，卖酸枣、花生什么的。但那是很早的事了。现在我在人行道上摆个算命的摊子。最好的时候，一天能挣个三五毛钱。我老伴早就上了西天，儿子是个拉车的。他就应干那个。我们父子二人就住在刘家院子朝南的一间屋子。

除了我们这间，刘院还有二十间屋子。谁也搞不清这究竟住了几户人家。很少有人占两间屋的，另外，他们统统要搬走。我是记不得所有那些人的。他们见面时互相问好，表示都是好邻居。但如果他们中谁杀了谁，别人/旁的人是不会理会的。人在为糊口没日没夜地奔命时，是……当然，我们中也有好事的。但穷人是没心情听那些唠叨的。

王家住了两间屋子。王老头和我是院子里公认的上流人物。去他的上流！

译文五：

近来，大吵大闹又重新成为我们每日大杂院生活的常事儿了，因为有人死了。

但这构不成要开个舞会的理由，这会让我们都变成野兽的。

先让我谈谈自己的事儿吧。我是个算命的，曾经做过卖酸枣、花生什么的小贩，但那仿佛已是几辈子以前的事了。现在我每天在路边支个算命的摊子，要是运气好还能挣到三五个铜板。我那口子早就过去了。留下个儿子，现在是拉车的。他也没别的可干。我们父子俩就住在这个刘姓的大杂院儿里的一间朝南的屋儿里。

除了我们的这间房，整个儿大杂院还有二十多间屋子。那到底住了多少家人，就只有天知道了。因为很少有人能住得起两间屋子的。还有就是，人们总是搬进搬出的，我哪儿来的好记性把人统统都记住？住在这

儿的人要是碰着了，互相招呼一声："您好呐？"，表示一下子邻里邻亲的关系也就算了。其实就算是哪个邻居把另外一个给砍死了，也没人会吱上一声。想想也是，要是一个人整日价为了有口饭吃没白天没黑夜地苦干，他哪还会有闲心管别人的事呢？当然，邻居里头也有爱嚼舌头的。但要是一个人连肚子都填不饱，哪还有闲情管人家的鸡毛蒜皮呢？

老王那家占了两间屋子。我和老王在大杂院算是"文明人"了。让文明见鬼去吧！

译文六：

近来我们院子里有点乱，因为刚死了一个人。

不过，不该这样做开场白，还是从头说起吧。

先说说我自己。我是个算命的。我从前卖过酸枣和花生什么的。不过那是很久以前了。现在我在街边摆了个算命摊，一天顶多赚三五块钱。我老伴儿早就没了。我儿子是个拉黄包车的。他就是干这个的。我们爷俩就住在刘家大院的朝南的屋。

挨着我们住的屋，同院还有二十多间屋。到底住着几家人，鬼才知道。很少有住两间屋的。再说，他们也经常会搬走，我没有那么好的记性记住那么多。大家见了面，就问声"您吃了吗？"，只为显出邻里的好交情。但如果他们当作没看见对方，也没人会在意。一个人从早到晚为了混口饭吃忙得臭死，他也就不会去管礼数什么的。当然，我们这儿也有高人一头的人，不过大家肚子饿得咕咕叫，也就没心思去数叨这些人了。

王家住了两间屋，人家觉得我和老王是这院里好脾气的。好脾气，见鬼！

译文七：

最近，我们这个大杂院里又不太平了，因为刚死了一个人。

先说说我自己吧！我是个算命的。以前呀，我也卖过酸枣、花生之类的东西。不过那还是好多年以前的事了。现在呀，我就在马路边上摆了个算命摊子，一天下来呢，最多也能勉强赚个二三毛钱。我那老太婆呀，早就蹬腿走了。儿子呢，拉黄包车。他就是干这个的。我们父子两个就在刘家的四合院里一间朝南的屋子里挂了个号。

除了我们占的那屋，就在这四合院里还有二十来间屋。天晓得那儿到底住了多少户人家。到底没几家占了两间屋的。而且，他们常常是说

走就走的。我也没那好记性把他们都记住了。大家见了面，也就打个招呼，说声“你好！”表示一个良好的邻里关系。不过，就是他们老死不相往来，也没人会在意。日复一日，人就为块面包四处奔波，到头来却发现赔了夫人又折兵呢。当然，也有对我们嗤之以鼻的人。但当我们为生计奔波的时候，哪有心情和他们计较。

王家就占了两个屋子。老王和我都是院子里的斯文人。让斯文见鬼去吧！

译文八：

前一阵子我们那院儿里可折腾了几天，死了个人嘛。

这么开头瞅着不大合适，我顶好还是打头里说起吧。

先说说我自个儿吧。我是个算卦的。早先我摆小摊儿，卖些酸枣、花生什么的，不过那都是好些年前的事儿了。现在我在马路边上摆卦摊儿，见天儿闹得好了还能落个三毛五毛的。孩子他妈老早就没了，儿子拉个板儿车满街跑——他是拉车的。我们爷儿俩在刘家大院住着一间朝南的屋子。

那院里除了我们的，还有二十来间房。统共住了多少家人，谁也不知道。没几户住两间房的，住户还老在换，要把他们都记住，我脑瓜子还没那么好使。大家伙儿碰了面儿招呼一声“您好！”只是因为是街坊，透着和气。可就算是谁把谁砍死了，也不会有谁吱声。这年头儿，为了糊口活命都没白没黑地奔，谁有那个闲工夫管别人的事。当然也有喜欢管闲事的人，可连肚子都混不饱的时候，谁有闲心听他讲大道理。

老王家住两间屋。我跟老王是院儿里公认的和善人。人善被人欺呀！

译文九：

最近又要在我们大杂院里举办精美舞会了，一切都乱了套。

这又不是开舞会的惟一途径，可以开露天的嘛。

就我自己先说几句。我是个算命的，曾是个卖酸梅、花生的小贩，那是多年前的事了。现在我在路边开了个算命屋，一天也就三五角的收入。我大闺女出嫁多时了，儿子是人力车夫。他不想干那个。我们父子俩在刘家大杂院内有两间面朝南的屋。

除小屋外，我们在大杂院内还占着二十多间房。鬼知道住了多少人

家。住两间的少。还有，我们总是不常在。我的脑子已记不住那些个了。见了面，人们都互道一声“你好?”以表示邻里关系融洽。若他们互相残杀，无人在乎。当有人没日没夜为生计奔波，没有帮他一点忙，当然是我们当中一些软弱之辈。看人家受苦，心里不是滋味哟。

王家住两间。老王和我被大杂院的人认为是雅士。人上人噢。

译文十：

这几天因为死了个人，每天一大早咱们大院里都闹得慌儿。

这可不是说故事该有的道儿，咱们还是得从头说起。

先说说我自个儿。我是个算命的。早些年儿我卖过酸枣、花生什么的。如今我就在道儿边摆了个算命摊子，每天好歹赚它几个铜子。我那老婆子早就归西了。我那小子是个踩三轮的，也算个生计儿。咱爷俩就住在刘家大院一朝南屋里。

这四合院里除了我们那屋还有二十多间房，谁也不明白到底住了多少户人家。没几家占了两间屋。大伙儿整天各忙各的，我也记不了那么多。见面时，就问声“您吃了吗?”也算尽个邻里之情。要有人打个你死我活，也没人理。大伙儿整天为生计忙里忙外，累死累活，谁也没那力气去管人家的事。自然也有那整天东家长西家短的人。但谁也没那心思在肚子咕咕叫的时候去理那些小事儿。

王家占了两间房。在这院里，老王头和我可算是斯文人。去他妈的斯文!

译文十一：

近日里咱们大杂院里的生活又起了不小的骚动，因为人又走了一个。

话不从这儿打头。咱们从头说起。

先说说咱自个儿。我是个算命的，以前卖过酸枣啊花生啊什么的，那也是老皇历了。现如今在路边上摆个算命摊子，最好的日子也就拣上三五个铜板。老婆早跟人跑了，儿子是个拉车的。他也就这本事。咱们爷俩住在刘家大院一间面南的屋子里头。

院子里除了我们那间屋还有二十间屋子。里头究竟住了多少家人可谁也说不清楚。能占两间屋的人特少，而且老是要搬出去。我也记不得那么多。人们见面时，总说：“您好啊，给您请安了!”那都是客套。谁要是装着没看见，也没人计较。大伙整天四处奔波混口饭吃，哪还有气力在乎

这些事儿。当然，也有成天东家长西家短的人。可这时节大家自个都照顾不过来，哪儿还有心情嚼舌头。

王家住了两间屋子。这院子老王和我就算是文人了。文人，顶个屁用！

译文十二：

这两天来我们的大院里白天又吵吵闹闹的，因为又有一个人死了。

但我们还真不应该这样开始，还是让我们来看看大院的整体情况吧！

首先，还是先来说说我自己吧。我是个算命先生。以前我也卖过酸枣、落花生之类的小东西。但那是好多年前的事了。现在我在路边摆个算命摊，光景好的话每天也能赚个三五块钱。我那老女人早就跟别人跑了，我的儿子嘛，也就是个黄包车夫。我们两个，儿子和老子，就挤在刘家大院那间朝南的房间里。

除了我们住的这间屋，大院里还有二十多间房子。天知道这里面一共挤进了多少人家。很少有一户住两间房的。再加上老是有人搬进搬出的，我才没有那么多工夫去记呢！大家碰面时，也就说声“你好”打声招呼，算是大家邻居一场。但真的，要是大家装作不认识，都没人会特别在意。如果一个人每天为了混口饭吃不得不从早忙到晚的话，他哪还会再有什么精力去在意鸡毛蒜皮的小事呢！的确我们中间也有人就像羊头上长的角似的，老是去惹别人，但是当人们整天为吃饭而发愁时，也就没心思来唠叨这些了。

老王一家占了两间屋子。老王和我真可以称做大院里有教养的人了。但是，让有教养的人见鬼去吧！

译文十三：

又死人了。近来，杂院在叮叮当当的响声里又开始了新的一天。

不过这可不是开始的样子。我们还是从头开始吧。

先聊聊自个吧。我是个算卦的。曾当过小贩，卖过酸枣、花生来着，不过是几年前的事喽。现今儿就在路边支个算卦小摊，一天最多糊弄个三五块大洋。老伴早就蹬腿归西了。儿子拉黄包车，不过车不是他的。我们爷俩就在刘家大院一个朝南的房子里住。

除了我们住的那间屋子，杂院里还有二十间屋子。在那住多少家？鬼才知道。能住得起两个屋子的人可挺少的。再说了，他们住进来，搬出

去的，我可没那么好的记性记住那些。碰上了，打个招呼，显示近邻的友好呗。不过，要是谁把谁砍了，可没人管。有人可能一天天出出进进寻点营生，他也不会叫着姜不够啦，靴子不暖啦。也是，我们这也有像个绵羊一样不出头的人。不过，要是碰上谁家吵架，摔了盘子、碗的，可没人有工夫去唠叨两句、劝劝架。

老王家占了两间房。杂院里，我和老王在人家眼里是“绅士派”的。见他妈鬼的“绅士”。

译文十四：

这两天我们院子里又炸开了锅——又出了人命了。

但事情通常并不是这样开始的，咱得从头说起。

先自我介绍一下。俺是一个算命先生，先前也卖过酸枣、花生一类的东西，但那是几年前的事了。现如今，我在马路边上摆了个算命摊子，每天赚它个仨核桃俩枣的以糊口。俺老伴早就见了阎王，俺那小崽子是拉黄包车的，他就只能干得了这个。俺爷儿俩就住在老刘头儿院子里朝南的那间房里。

这小院里除了俺们那间房，还塞了二十来间，鬼知道到底住了多少户。很少有人住得起两间房的。他们还经常搬来搬去。俺可没那么好的记性，记得住他们每一个人。大伙一碰面，说句“吃了没”，就算是邻里之间的友好表示了。要是谁被宰了，根本没人去管。在外头拼死拼活地干了一天回来后，哪还有力气闲扯。当然，有人能，但得先填饱肚子再说。

老王家住了两间房。我和老王头也被认为是这个院子里惟一两个文化人。“文化”个头！

译文十五：

俺们那个大杂院是后来又变得有些闹哄哄的了，生活没了着落了嘛。

可一上来也不能这么讲，让俺从头给你说吧。

先说几句俺个人的事吧。俺是个算命的。原来摆摊卖过酸枣、花生什么的。那都是多少年以前的事啦。现在俺就在路边摆了个卦摊，一天好着也能赚三五块钱。老伴早就没了，俺那个小子是拉黄包车的。他就是干那个活儿的。俺爷儿俩就在刘姓大院一间朝南的屋里落脚。

那个大院除了俺们住的那间房之外，还有二十多间呢。天知道那儿

共有多少户人家！很少有人有两间屋。而且那些人也换来换去的，俺可没有那么好的记性记住那个。人见面都打声招呼，问“好着呢，您那！”也就那么回事，表表邻里感情。其实呢，就是他们动手砍死了人，也没人问的。当一个人为了混口饭吃起早贪黑地忙里忙外，哪有劲儿管那个呀。当然啦，我们当中也有碎嘴碎舌的，可肚子饿得咕咕叫，哪有闲工夫嚼舌头呀。

姓王的那家就占了两间房，老王跟咱在大院里也称得上有交情。狗娘养的那些有钱的。

译文十六：

近来我们大院里可乱了套了，因为出了人命了。

要说这事，可得从头说起。

先说说我吧。我是个摆摊算卦的。以前卖酸枣呀、花生之类，可那是许多年前的事了。如今我在街边摆个算卦摊，一天好时也有三五毛小钱。老伴早就没了。儿子拉黄包车。我们爷俩住着柳家大院的北房。

这大院里还住着二十来户，可究竟有多少家，谁也说不清。住两间房的可不多。另外，总有人走马灯似地搬进搬出，我可没那么好记性来记这个。人们见面招呼声“吃了吗？”透着邻里间感情，但要有谁杀了人也没人理会。一个人打早上起来就得为嘴巴忙进忙出，他可没闲心管闲事。当然喽，也有人专爱打听人闲事，可一家老小张嘴等吃，谁有那心情去听东家长西家短呢。

王家在大院里住着两间房。老王跟我公认是最和气的人，这该死的和气。

译文十七：

最近我们住的这个大杂院又着实折腾了一回，因为又有人死了。

但这对我们来说也不算个啥，日子嘛还得往下过。

先说说我自己吧。我是个算命的。以前曾经贩过东西，种过花生等但一事无成。那都是多年前的事了。现在我在道边摆了个算卦摊，一天下来生意好时可给三至五人算卦。我是个鳏夫，我老伴已死去多年，与儿子相依为命。我儿子是个拉车的，就是个出苦力的命。我们爷俩住在刘家大院中一间朝南的屋子里。

在刘家大杂院里除了我们爷儿俩住的一间还有二十多间屋子。究竟

里面住了多少人家，只有鬼才知道。但一家占二间屋子的却寥寥无几。此外，大院里的人搬出搬进的，我也记不清谁是谁了。院里的人见面就互相说一声："吃了吗？"来维系邻里间的和和气气。至于如果谁死谁伤，无人在意。一个人为养家糊口而起早贪黑地忙活着，他可没有闲心打听那些杂七杂八的事。当然大杂院里毕竟生活着那些爱管闲事的人。但是他们絮絮叨叨地乱嚼舌头时，别人肚子还填不饱呢，哪有心情去听他们的絮叨。

大杂院里王家占了两间屋。老王和我被大伙儿公认为大杂院里的老住户，怕是这辈子就窝在这儿啦。

译文十八：

我们大院最近有些乱，因为刚死了一个人。

这样来介绍我们大院不大容易闹明白，还是让我们介绍一下里面住的人吧。

首先，我来介绍我自己。我是个算命先生。我也卖过酸枣、核桃之类的，不过那是几年前的事了。我在街边儿上摆个算命摊子，好的时候一天也挣上三角、五角的，我那老伴是早去了，我儿子是个黄包车夫。我们爷俩就住在刘家大院儿里一间朝南的房里。

除了我们这间，这个院儿还有二十多间房。谁也不清楚，到底住了多少家。占两间房的人家很少，而且，又总是有人搬来搬去的，我记性不大好，记不住这些。人们碰到了，问一声"吃了没？"也表示邻里之间的和睦。要是他们你争我斗，大打出手也没人在意。每个人都在为生计忙忙碌碌，没工夫去理会别人的事儿。当然，我们院里也有人啰哩啰嗦说个不停的，不过，没什么人有闲心听这些鸡毛蒜皮，每个人都要忙生计呢。

王家占了两间房，老王和我就算是这个院儿里的文化人了。文化可不能当饭吃。

译文十九：

近日我们这个大杂院又有点乱，因为有个人蹬腿了！

这可不是介绍我们大杂院的方法。让我们一一来介绍吧。

首先说说我自己。我是个算命的。过去卖过酸枣、花生之类，但那是很久之前的事。现在，我在路边摆个算命的摊子，好的时候，一天的收入有个三五毛钱。我的老伴都早已翘辫子了。我的儿子是个黄包车夫。他

只能这样。我们爷俩住在刘氏杂院向阳的一间房子里。

除了我们外，大杂院里还有二十多户人家。到底有多少家，只有老天爷知道。很少几家能住两间屋。而且，大部分人都是过客。我记性不太好，可记不清那么多了。平时人们见面时，打个招呼，说声“你好”，显出大家都是好邻居。但是他们若白刀子进去，红刀子出，谁又会介意呢？大家日日劳作，为了生计，四处奔波，柴米油盐还忙不过来呢。当然，我们中也有人到处聒噪。但是，家里揭不开锅，谁又有心情絮絮叨叨呢？

王家住着两间屋。在大院里，大家认为我和老王是“文明”人。去他的“文明”吧。

译文二十：

最近我们的大杂院里又闹哄哄的。大家对此已经习以为常：因为一条人命又给报销了。

但这可不是过日子的法子。我们本该像一大群畜生那样生活下去。

首先，谈谈我自己。我现在是一个算命先生。以前一段时间我做过卖酸枣和花生果的小贩子，但那是很久以前的事儿了。现在，我马路边上人行道上摆了一个算命的小摊，最多一天能挣它个三五毛的。我的老太婆早已见阎王去了。我儿子呢，他是个拉黄包车的。他就是这么个德行。咱们爷儿俩就住在老刘的大杂院中间一间朝南屋子里。

除了我们住的那间，在这个大杂院里还有总共二十间屋子。有多少人家住这儿，只有天晓得。很少有人家能住上二间屋子。此外，他们总是不停地有人搬走，有人搬进来。我可没有一个好记性去记住他们全部的人。当大伙儿见面，大家都相互问好，说“您好吗”。这样就显着彼此邻居关系不错。但是如果他们相互把谁给杀了，谁也不在乎。当一个人整天里为他的三顿口粮忙里忙外，他是顾不上去管别人的闲事的。当然，总是有那么些人总围着我们唠唠叨叨个不停。但，在肚子饿得咕咕叫时，没人会有好心情去不停地嚼舌头，说个没完。

老王家住两间屋子。我和老王被大家看做咱大杂院里的斯文人。哼！让斯文见鬼去罢！

译文二十一：

最近，咱们院里又闹哄哄的，大家也习以为常了，因为有人过世了。

但这可不是搞聚会的法子。

咱先介绍一下自己。咱是一算命的，不过以前是个小贩，卖些酸枣、花生什么的。但那是猴年马月的事了。现在在大路边摆个算命摊子，一天下来，好一点也能赚个三角、五角。老伴很早就归西了。儿子是拉黄包车的。他也就干这行的料。咱父子俩就住在刘家大院一间朝南的房子。

这院里除了咱们一间，还有其他二十来间房。住着多少户人家，那就只有老天爷知道。能占两间房的人，那可只是凤毛麟角。而且，他们也不固定，总是匆匆来去，要记住那所有的一切，咱可没这好记性。大家碰面时，就招呼声“吃了吗?”算是邻里友好。如果他们砍了对方的脑袋瓜子，也没人在乎。即使整天在外头混饭吃，谁也不想多管闲事。

王家占着两间屋子，咱和老王是院里人公认的文雅之士。文雅，去死吧。

译文二十二：

我们大杂院一整天都是喧嚣热闹的，这不一天又过去了。但瞎热闹不能过日子，我们还得为一日三餐忙乎。

先说说我自己吧。我是一个算命的。以前我曾摆摊，卖过酸枣、花生之类的。那已是好几年前的事了。现在我在人行道上摆个算卦的摊，好的时候一天也能混个三五毛钱。我老伴早就蹬腿走了。我儿子拉黄包车。他也只能干这活了。我们爷俩就在刘家大院一间朝南的房子里落脚了。

大院里除了我们这间外，还有二十来间。天晓得这里共住了多少人。住两间房的人家很少。再说，院子里的人总是不停地搬进搬出。我可没这好记性能记住所有人。院里人碰上了，总是“好吧，您?”地打招呼，也就是邻里间客套的寒暄。再说，就是他们真的勾心斗角，也没人管。人哪，要是起早摸黑地为了生计而四处奔波，他也没这精力管这些琐事。当然了，我们院里也有像领头羊一样管闲事瞎操心的。但一个人填不饱肚子时也没这心情揽事上身。

老王家住了两间房。在大院里，我和老王被看成是有教养有文化的。见鬼的教养文化！

译文二十三：

喧闹声又预告了一天的开始。又死了一个人吧。

但话呢还得从头说起。

先说说我自己吧。我是算命的。以前也曾做过小买卖什么的。但那已是很久以前的事了。现在我在路边摆个算命的小摊，最好的时候一天能赚个三五块钱。我女人死了已好久了，儿子呢在拉黄包车。我们爷儿俩就住在刘家大杂院的一个朝南的房子里。

大院里除我们的屋外，还有二十间房子。有多少户人家？天知道。很少有人是租两间房子的，而且也很少长住的。我也记不得那么清楚了。反正大家见了面，互相打声招呼，这都是礼貌起见，就这样而已。假如哪天谁杀了谁，也没人真会关心。尽管每天为了养家糊口四处奔波，也仍然是有上顿没下顿的。当然在这大院里也有过老是扬起头自觉了不起的人。当你的肚子咕咕作响时，你也就自然没了那份神气了。

王家有两间房子。我和老王在这大院里被认为是斯文的人了。斯文？见鬼去吧！

译文二十四：

最近，我们院常闲谈"翘辫子"的事儿，因为刚走了一个人。

不过，现在我不先讲这事，咱们聊聊这个大院。

先说说我自己。我是个算命先生。以前，也贩卖过酸枣、花生什么的。但那是很多年以前的事了。现在，我在路边摆了个算命摊子，一天最多挣上个三五角钱。我老伴早就去世了。儿子拉黄包车，这活儿他干合适。我们爷儿俩住在刘家大院的南屋。

这院子除了我们住的那屋，还有二十多间房。没人知道住了多少户人家。几乎没有住两间房的。而且，住户总是搬来搬去的，我没那好脑子都记着。院里的人见了面互相打个招呼："你好"，就是为了表示咱们是好邻居。但要真得让他们互相砍脑袋，那谁也不会留情。当一个人整天忙里忙外，起早贪黑地挣口饭吃的时候，他哪还有劲儿去管那些杂七杂八的事儿。当然，也有那些长舌头的人。可是，要是一个人整天饿得肚子咕咕叫，确实没心情唠叨些闲事。

老王家住了两间房。老王和我算是这院里有教养的。去他妈的教养！

译文二十五：

最近大院又闹腾开了，一条人命又去了。

不过这不会有什么结果，大伙儿还是得忍着点。

先说说我自个儿吧。我是个算命的。以前也卖过酸枣、花生什么的。那是多年前的事了。如今我在街边摆个算命摊。生意好的时候，每天能拿到三五个铜板。老伴早就去了，儿子是个拉黄包车的。他就干那个。咱爷俩挤在刘家大院一间朝南的屋子里。

一个院里除了咱那间屋，还有二十多间。天知道到底有多少家住在那里。反正很少有占两间的。再说他们总是忙来忙去的，我实在是记不得那么多。大伙儿照面时，互相打个招呼："你好！"只是表示邻里之间处得挺好。可是真要是把谁给杀了，也没人管。有人为了生计整天忙进忙出的，弄得筋疲力尽的，连烧饭脱鞋的力气都没有了。也有些人自命清高。不过真要是饥肠辘辘的时候，人也就没什么心情细嚼慢咽了。

姓王的那家人占了两间屋子。老王和我被认为是这院子有教养的人。教养见鬼去吧！

译文二十六：

最近一阵子由于四合院里又死了条人命，四合院里又乱纷纷的，人心惶惶。

可是骚乱没法带来安宁，我们不得不忍受这些残酷的事实。

先来讲讲我自个儿。我是个算命/风水先生。我曾卖过酸枣、落花生之类的东西。可那是好多年前的事了。现在我在马路旁还摆个摊子，每天最多时可以有三五块大洋的进账。我的那口子早就不在了。我的儿子是个拉黄包车的，他也就这么点出息。我们爷俩就住在刘家大院里的一间朝南的屋子里。

除了我们俩住的屋子外，这个大院里还有二十几间屋子。有多少人家住在那儿，只有老天爷才晓得。一家住两间屋子的很少。而且，住在那里的人常常来来走走的，不固定，我也没那么好的记性记住他们。当大家碰上时，他们就互相招呼一声"怎么样？日子还混得过去吧！"，以此来流露他们对邻居的亲密劲儿。可话又说回来，如果他们互相砍死对方的话，也没人会管。当一个人日复一日地为生计而穷于奔命的时候，他总是筋疲力尽，身心憔悴的。当然，我们当中也有那些总是精神抖擞的车夫。可是当一个人饥肠辘辘的时候，他恐怕连狼吞虎咽的力气也没了。

老王家占了两间屋子。老王和我被认为是四合院中的有礼貌有教养之流。礼貌和教养已被扼杀了！

译文二十七：

最近在我们院子里，又开始了以往一样新一轮的骚动——因为大家没活干了。

不过，这并不是很好的开场白。我们还是要一一道来。

首先，简单说说自己吧。我是个看相的。以前，我做过小贩，专门卖些酸枣、落花生一类的东西。不过，这是很久以前的事了。现在我在人行道边上开了看相小铺子，靠一天算个三五次挣点小钱，这已经算最好的了。我老伴死得早，我儿子是拉黄包车的。这是他最好的活了。我俩，老子与小子，在刘家院子找了间朝南的屋子住。

除了我们租的院子，这儿总共有二十多间房。至于有多少家住里头，天知道。能租两间的人很少。而且租户一直换着。我记不住到底住了搬了多少家。当大家撞见时，总互相问候“你好吗?”这样表示良好的邻里关系。如果他们相互装作看不见，那也没关系。如果一个人自己身体不好不能拉车的话，那他就没钱开锅没绳绑脚拉车去。当然这儿也有人在我们这儿挺威风。但别人都活不下去时，你很难开口骂他。

老王家有两间房。老王和我在这院子里可算有教养的人。教养还是很被看重的。

译文二十八：

最近大杂院里死了个人。日子又乱套了。

这样讲可能有点突然，还是让我细细道来。

先说说我自己吧。我是个算命的，以前在街头叫卖过酸枣、花生什么的。但那是好些年以前了。现在我在路边摆了个算命摊子，最好的时候一天也能算上三四个。我老伴早就没了，儿子是个拉人力车的。就是那样啦。我们爷俩租的是刘家大院向阳的那间屋。

在这个大杂院里，除了我们住的那间屋外，还有二十多间。有多少人家住这里呢？只有老天才知道。租得起两间屋的是少得可怜，而且又是忙进忙出的。要我认识所有的人，我还没有那么好的记性呢！平日里要是碰上了，也只是打个招呼，仅仅表示咱还是个邻居。但要是真有人干上了，也不会有人管。每天为着生计不得不东奔西走，谁还有那份闲心去关心别人的事呢？当然，那些人只是我们中间过得艰难的，但又有谁在自己焦头烂额的时候去评头论足别人呢？

王家住了两间房。老王和我被认为是大杂院中还算是比较体面的

人。去他妈的体面。

三、英译汉作品回译原文

I worked forty-one years in this building. I started '31, '32, something like that. I worked twelve hours a day, six days a week. From seven to seven, nights. There was no union then, no vacation, no nothing.

In them days, the doorman was ... ohh! You had to be dressed nice — white gloves and a stiff collar. And the white tie there, even like the waiters use, the head waiter. Nicer uniforms than this. In the summertime, gray uniform and white gloves, always gloves. You had to wear hats always. I had a problem one time with the boss. I didn't want to wear a cap. I don't know why. I always take it off. He comes by, I put it on. But that's the way it is.

If tenants came by, you had to stand up. If you were sitting down, you'd stand up. As a doorman then, you couldn't sit like this. When I was first hired, I sat down with my legs crossed. The manager came over and he said, "No, sit down like this" — arms folded, legs stiff. If tenants came in, you had to stand up quick, stand there like a soldier. You only spoke when they spoke to you. Otherwise, don't say nothin'.

It was real high class, yes. Nice rugs on the floor, nice furniture. Oh, they all had maids. No maid could come in the front. You had to go all in the service, oh yeah. They were working Monday. Tuesday. The service cars could be up and down, up and down. Today they come in the front. They don't have many maids today like they had before.

(An excerpt from *Working* by Studs Terkel)

部分回译习作(请作比较与评析):

译文一:

Forty-one years, I mean I worked, well, I've been working here for

that time, and it was first in 1931 or 1932. I worked around the clock that time, 6 days a week, from 7 in the evening till 7 next morning, always on night shift. No labor union, sheer nothing you got, even a holiday or something decent like that.

The doorkeeper, neatly-dressed, looked like a pillar. Just imagine, white gloves, white tie, stiff collar, all stuffs should've been a headwaiter's. And his uniform was smarter than mine. Summer comes, and you've got a gray dress, white gloves and a hat. There was a time I didn't get along well with my boss — I hated a hat on head, but all at sea about all that. I always took it off and had it back as he came near. I had it on and off and off and on. Damn it. That's things like it now.

That time I stood up as tenants passed. But I can sit down here now. When I first came, I sat cross-legged. The boss came and said, "That can't do and you've to sit this way." —cross-armed and straight-legged. When tenants came, you stood up right away, just standing there like a soldier. You had to keep silent if they pursed their mouths.

This building was real cool that time — smart carpet and cute furniture. Ah, a maid in every household. She was only allowed to go through the back door, but not the front door. And she came to do some odd job every week, busy up and down the lift. But it's changed now, and she can walk the front door. Now fewer people keep a maid anyway.

译文二:

I worked in this building for 41 years. It began in 1931 or 1932. Each week, I worked 12 hours in 6 days, from 7 a.m. to 7 p.m. There was no labour union, no holidays, nothing.

In those days, a doorman ... oh, wore tidy: white gloves, a hard collar, and a white neck-tie, like the one a head waiter in the hotel uses. The uniform was more beautiful than this. In summer, you wore a gray uniform, white gloves (gloves all the time), and a hat. Once I had a trouble with the boss — I didn't like wearing the hat. It's hard to say why. I took it off now and then. When he came, I put it on; once he left, I took it off. So, I took it off now; then I put it on. But you can do

like that nowadays.

You should stand when a lodger passed by. If you were sitting, you must stand up. The doorman, unlike me, could not sit. When I began my work in this building, I sat, legs crossed. The manager came over to say, "This is not ok, you should sit in this way" — arms crossed tightly, legs straight. You had to stand up immediately like a soldier when the lodger passed by. If you were not greeted, you'd better say nothing. Just keep silent.

It was a high-class building. Beautiful carpets, beautiful furniture. Ah, a maid was hired in each family. They were not allowed to use the front gate. There was a special one for them. When they came to work here on Monday and Tuesday, the lifts were busy, going up and down. Changes have taken place. They can use the front gate, too. Fewer lodgers have maids, now.

译文三：

I have been working for forty-one years in the building. The first year was either 1931 or 1932. At that time I used to have been working twelve hours a day. In a week I used to do the work six days and I worked from seven o'clock in the evening to seven o'clock in the morning — do the night shifts. By the time we had nothing besides trade unions and holidays.

The doorkeeper, well, wore the uniform wrinkles, white gloves, snow-white butterfly tie, like a chief waiter's clothes in a restaurant. The uniform which I used to wear was more beautiful than this one. In the summer I was dressed in a gray uniform, white gloves, I always wearing the white gloves, and I had to wear a cap. For a length of days I could not obey my boss — I was reluctant to wear the cap and there was no somewhat reason why.

I always took off the cap. As he came, I would put it on and once he went away, I would take it off. I used to put it on or take it off but now I get used to wear the cap.

In those days, whenever residents passed the gate, you had to stand up. If you were sitting there, you had to get up as someone went by.

The doorkeeper could not be allowed to have a seat like today. I sat with one leg folded on another leg when the manager came up to me and told me, "You can't be allowed to behave like this. You should sit like this" — your both arms must be folded tightly and your legs must be put straight. When the residents passed, you must stand up at once, like a soldier. If the residents don't speak, you can't say words. You must be speechless.

The building was very advanced and expensive. It had beautiful carpet and luxury furniture. Oh, every family employed maids, who were not allowed to enter room from the front door. They must walk in and out of the servant's door. They worked on Mondays and Tuesdays. They took the elevator up and down. The maids walk in the front door now. The number of maids is less than ever before.

译文四:

I have been working in this mansion for forty-one years, beginning from 1931 or 1932. At that time I worked for twelve hours a day. I worked six days a week from seven o'clock in the evening to seven o'clock in the morning each day. Worked on night shifts. At that time there was no workers' union, no holiday, no nothing.

At that time, the janitors were ... ha, dressed up rigidly: white gloves, hard collar, white bow tie, just like those used by the foremen in a hotel. The uniform was much prettier. In summer it was a grey one, with white gloves (always gloves), and a cap. There was a certain time when I really couldn't see eye to eye with the boss — I wouldn't wear the cap, ain't know why. I'd always take the cap off. He came, and I put it on. He left, and I took it off. Putting it on and taking it off — that's all. But that's it for today.

In those days, if the residents passed by, you had to stand up. If you were just sitting, you'd got to stand up. The janitors couldn't sit like what I do today. When I first came to work in the mansion, I just crossed my legs and sat there. The manager walked up and said to me, "This won't do. You've got to sit like this" — crossing your arms and holding them tight, straightening your legs. When residents passed by,

you'd got to stand up at once, stand rigid like a soldier. If they didn't open their mouth, you couldn't speak. You had to shut closely up.

This mansion then was really great. Great carpet, great furniture. Ah, every household had a maid. They were not allowed to come and go through the front door. They had to walk by the particular door for servants. They came to work every Monday and Tuesday, taking lift busy up and down. Things are different now. Maids walked by the front door, too. Nowadays there are fewer households which have a maid.

译文五:

I've been working in this building for 41 years since 1931 or 1932. At that time, I worked 12 hours a day from 7 p.m. to 7 a.m. and six days a week. On the night shift, you know. No trade union or vacation at that time. Nothing.

At that time, door-keepers were neatly dressed with white gloves, stiff collars and white necktie, just like the head waiter in a restaurant. The uniform was much more cute then. In summer, we wore gray uniform, white gloves (we had to always wear them) and a cap. There was a time I didn't feel like obeying the boss — I didn't like to wear a cap, I didn't know why. I didn't wear it unless the boss showed up and I took it off after he left, just like this, back and forth.

At that time, you had to stand up when those living in the building came. The door-keeper couldn't sit like I'm now. The first day I came here to work, I sat with one leg on the other. The boss walked over and said to me: "No, not that way. Sit like this" — cross your arms and hold them tight on chest and stand still. Whenever a resident came over, you had to stand up at once, like a soldier. You should be silent if they didn't speak.

This building was rather terrific. Cute carpet, cute furniture. Every family had a female servant. They weren't allowed to enter through the front door. They had to go through the door for servants. They came every Monday and Tuesday to work. The lift was very busy going up and down on these days. Now things are different. Servants go through the front door. And there aren't as many servants around now.

译文六：

I have been working as a janitor for 41 years, starting either in 1931 or in 1932. At that time, I worked six days a week, and twelve hours per day. Working on night shift. I worked from 7 o'clock in the evening to 7 in the morning. There was no labor union, no leaves, no nothing then.

Back then, janitors had to be dressed in uniform — white gloves, stiff collars, white tie. The uniforms we wore are much prettier than the one I am wearing. In summer time, besides a suit of uniform in grey, we still wore white gloves (gloves were a must all the year round) and a hat. For some time it seemed that I didn't want to make peace with my boss — I didn't want to wear a hat, somehow. Usually, I took my hat off; whenever he showed up, I put on my hat, as soon as he left, I took it off. Just like this, I took my hat off and then put it on repeatedly. Now I'm doing it in the same way.

Those days, we had to stand up when the residents walked by. Janitors were allowed to sit like this as the way I am. The first day I came to work here, I crossed my legs when I sat. Seeing me sit like that, the manager came and told me, "You cannot sit like this." You are supposed to sit with your elbows crossed tight and your legs straightened. When the residents came by, you had to get up immediately, just like the way privates stand. If they didn't utter a thing, you were not supposed to say anything. You should shut up.

This building used to be very high class. Every family had maids and each unit filled with beautiful carpets and furniture. Maids were not allowed to walk through the front door, they had to go through a door exclusively for maids' use. They came to work on Monday and Tuesday, going up and down by elevators bustle and bustle. Nowadays, things have changed. Maids are allowed to walk through the front door. By the way, there are not so many maids hired to work in this building.

译文七：

I've been working in this building for forty-one years, it is in either

1931 or 1932 for me to come here for the first year. At that time, I worked for 12 hours a day, six days a week, everyday I took the night shift from seven o'clock p.m. to seven o'clock a.m. No work union, no holiday, nothing.

At that time, the janitor, how, wearing formally from top to toe: white gloves, starched collar, white tie, just like the leader waiter in a restaurant. The uniform they wore was much more handsome than today's. In summer, we dressed in grey all over, and wore white gloves (always wearing), and hat. For a period of time, I was reluctant to co-operate with my boss — I was reluctant to wear hat, no reason. I always pull it off, he came, I pulled on, he left, I pulled off. Pull on and pull off. But I still do like that even today.

At that time, when residents came up, you must stand up, even you were sitting then. Janitor could not sit as I do today. When I went to work at the beginning, I sat with crossed legs. The manager came up to me and said, "No, you can't sit like this." You should sit with tightly crossed arms, and straight legs. When the residents passed by, you must stand up at once, standing just like a soldier. You could not open your mouth, if they didn't speak. You should keep silence.

At that time, this building is really very modern, beautiful carpets, elegant furniture, and, well, every family had a maid. Maids were not allowed to enter from the front gate, they had their own gate. They came to work every Monday and Tuesday. The lift they took was busy with up and down. But things are different today. Maids can enter from the front gate. But the families with maids are less than before.

译文八：

I've been working in this building for 41 years. I began in 1931 or perhaps 1932. I worked 12 hours a day and six days a week. I took the night shift that began from 7 p.m. to 7a.m. At that time, there was no work union, nor any holiday or whatsoever.

The janitor, at that time, oh dear, wore bloody good uniform: white glove, starched collar, white tie, like that of the head waiter in a big restaurant. The uniforms were far better than what I wear now. In

the summer, I wore a grey uniform with white gloves (we must always wear gloves), and still with a cap. For some time, I was a headache for my boss — I didn't want to wear the cap, for some reason I myself didn't know. I always kept it off until my boss came. And once he turned his back, I took it off again. So I kept pulling it on and taking it off. But now I have it my own way.

At that time, you must stand up when the tenants passed. Janitors couldn't sit there as I do today. When I first took up this job, I sat comfortably in my couch when the boss came over to me and said, "This is not allowed. You must sit this way" — sit with arms crossed and legs stiffened. And you must rise up at once whenever a tenant passed by. You must stand as a soldier and must not utter a word unless the tenant began to talk.

This building was really of first class at that time. Beautiful carpets, beautiful furniture, you can see in every room. Oh, every family hired a female servant. Servants were not allowed to pass through the front door. They must get in or out through the special door for servants. They came to work every Monday and Tuesday, keeping the lift busy up and down. Now everything was changed, woman servants can also go through the front door. But fewer tenants hire them as before.

译文九:

I having been working here for 41 years, starting either from 1931 or 1932. At that time, I worked twelve hours every day, from Monday to Saturday, 7 o'clock in the evening till 7 o'clock in the morning, on the night shift. No labor union, no holiday, just nothing.

At that time, the porters ... er, well-groomed: white gloves, hard collar, white necktie, just like those used by hotel head waiters. Their costumes are much prettier than these. In summer, they wore a grey costume, white gloves — they always had these — and even hat. For a certain time, I really had time with the boss — I didn't like to put on hat, I didn't know why. Always I took off it. As he came, I put on it. As soon as he left, I took off again, then put on, took off, put on again, as is the same with the present.

In those days, when customers passed by, you should stand up. If you sat, stand up. The porters should not sit as I do now. When I just worked here, I sat with two legs crossed. Then the manager came to me and said, "No, you should sit like this." You should sit with arms crossed before your chest and legs tightened stiff. When customers passed, you should rise on your feet, like a soldier. If they don't talk, you couldn't say a word. Just shut up.

This building was really top-grade at that time, with beautiful carpets, furniture. Ah, every family hired maidens. They shouldn't walk through the front door. They could only go in and out through the door esp. for them. They came here on Monday and Tuesday every week, and the lift was quite busy going up and down. Now, it is quite different now. The maiden can go through the front door now. But the families which can hire maidens are fewer than before.

译文十:

I have worked in this building for forty-one years, since 1931 or 1932. At that time I worked twelve hours a day, from 7 p.m. to 7 a.m., six days a week and I had a night shift. There was no trade union or even holidays or something else.

At that time those who served as a door watcher were something. Hey, they wore well ironed dresses: white gloves, stiff collar, white tie like the stuffs used by leading servants in a restaurant. The uniforms were more beautiful than the present ones. In summer I wore a suit of grey uniforms, white gloves (always with gloves) and also hats. For some time I was really dissatisfied with my boss for I refused to put on hats for no definite reason. I always put off my hats. On seeing him appear I put it on. As soon as he left I put it off. I was always in such a repetition of putting off and putting on just as it is today.

Then when the house guests passed by, you had to stand up. If you were seated there, you have to rise. The door observer was not in a position to sit comfortably as I do today. When I was a new worker here, sitting with one leg on another, the manager came to say to me: "You aren't allowed to sit like this." You should hold your arms in a way of

cross and stretch your legs tightly. If the guests passed by, you have to stand up at once like a soldier. If they do not talk, you should not speak and you have to keep quiet.

This building was really the first-class one at that time. There were beautiful carpets and furniture. Oh, every household hired a woman servant, who was not permitted to walk through the front door, and had to go through the special door only for servants. They worked here every Monday and Tuesday, and the elevators were busy up and down. Nowadays it is a different case. The woman servant can also walk through the front door. And there are not more households which hire woman servants than before.

译文十一：

I've been in the service in this building for forty-one years: from 1931 or 1932. At that time, I had to work six days a week, 12 hours a day from 7 pm to 7 am, night shifts. There was no labour union, no holiday, none.

At that time, the janitor was ... well, pretty formal all over: white gloves, hard collar, white bow tie, everything like that for a head waiter in a hotel. And the uniform was much more beautiful than this. In summer, I was in a grey uniform, white gloves (you had to be with those all the time), and a hat. For a period I really was an annoyance to the boss — I hate wearing the hat. I did not know why. I kept putting it off. He came, I put it on; he went off, I put it off. On, off, on, off — I am the same till now.

In that period, when the residents went by, you had to stand up. If you were sitting, you had to stand up. A janitor could not keep sitting like me today. When I was on my first shift, I sat there with one leg twisting on another one, and the manager came to say, "It's wrong. You'd sit like this" — arms hugging each other tightly, legs straining straight. When the residents passed by, you'd jump to your feet like a guard. If they kept silent, you could not speak to them. You had to shut your mouth.

The building was really advanced, pretty blanket and furniture.

Well. Each family had a maid. The maids were forbidden from the front door, and they commuted through the door for waiters. They came for service on every Monday and Tuesday, made a fuss up and down in a lift. It's quite different today. The maids come and go through the front door. Today, fewer residents hire a maid like before.

译文十二：

I worked in this building for 41 years, which began from 1931 or 1932. I worked for 12 hours a day, six days a week. I worked from 7 pm to 7 am. At that time, there are no trade union, no vacation, no others.

At that time, the guards were all in uniform: white glove, stiff collar, white tie — all these looked like the foreman attendant. The uniform is more beautiful than this one. A grey uniform, with white glove (it should be always on), still hat in summer. Sometimes I couldn't follow the order of the manager because I didn't want to have hat, without any certain reason. I always took off my hat, I would have it on as he came, while he left, I took it off. Just taking on or taking off, and it's the case at present.

At that time, you should stand up as residents passed away. The guard couldn't sit as me now. When I came to this building to work, sitting with my legs crossed. The manager came to say that: "You should sit just like this" — arm folded, leg stiff. When residents passed you should stand up at once, just like a soldier. You should not say before they talked to you. You should keep silent.

The building was of high degree at that time. Smart carpet, smart furniture. Ah, maid was hired by every family. The maid was not allowed to go from the front door, but the definite door for the maid. They worked every Monday and Tuesday: the elevator was busy going up and down. But it was not the case nowadays, the maids are allowed to go from the front door, and the families hired the maids are no more than before.

译文十三：

I have been working in this building for 41 years. The starting year should be 1931 or otherwise 1932, when I worked for 12 hours a day, six days a week, from 7 o'clock in the evening to 7 o'clock in the morning, at night shift. There was no labor union, no vacation, no any other things at that time.

In those days, gatekeepers are ... Ah, all dressed in trim uniforms: white gloves, stiff collar and white bow tie, just like that of the head-waiters in hotels. The uniforms then were much more beautiful than today. In summer, you should be dressed in grey uniform, white gloves (gloves should be on all the time), and have your hat on. There was a time I used to be against the boss's will — I was unwilling to put on my hat, for no reason at all. I had my hat off nearly all the time. When the boss came, I put it on. As soon as he left, I took it off. I went through the same process again and again. But that is exactly what we do today.

In those days, if the residents passed by, you had to stand up straight. Even you had been sitting, you need rise. As a gatekeeper, it is impossible to be seated as I do today. On the first day I came to my job in this building, I sat cross-legged when the manager came towards me and said, "You shouldn't do that. You should sit like this." — arms crossed tight and legs kept tightly straight. When a resident passed, you should rise right away and stand in a position of soldier. As long as they didn't speak, you should keep your mouth shut. You had to keep silent.

This building used to be of high class. Elegant carpets and polished furniture. Ah, besides, maid servant was employed by every family. They were not allowed to get in and out through the front door, but had to use the door specially for them. They came to work every Monday and Tuesday, when the elevators would be busy getting up and down. While it is different today, with maid servants passing through front doors too. Nowadays there are not so many families employing maid servants as there used to be.

译文十四：

I have been working as a janitor in this building for 41 years. The year when I began to take the job was sometime around 1931 or 1932. Then I was kept working for 12 hours a day and six days a week. I was on night-shift from 7 o'clock in the evening to 7 o'clock in the morning. There was no workers' organization, no holiday and nothing but hard work.

At that time how well-dressed was the janitor! A pair of white gloves, a hard collar, a white bow-tie — like something used by the head waiters in a restaurant. The uniform I used to wear looks much nicer than the one I'm now wearing. In summer, I wore a grey uniform, a pair of white gloves and I had to put on a cap. There was once a time when I was pretty reluctant to obey the boss — I disliked putting on the cap and I don't know why. I always took off the cap. When the boss came, I put it on and when he left I immediately took it off. However, the constant putting on and taking off is not rarely seen today.

Then when the residents in the building passed, you had to stand up. If you were seated, you were obliged to stand up. The janitors then were not supposed to be always seated like today. When I started to work in the building, I was seated in a rather relaxed manner with one leg putting on another. At the sight of this, the manager came and said to me, "This won't do and you must sit like this" — with your arms crossed in front of you clinging to your body and two legs straightened. When a resident passed, you must stand up immediately like a soldier. You were not allowed to speak unless the residents struck a conversation with you. You had to keep silent all the time.

This building was very luxurious — exquisite carpet and fine furniture as well as the maiden servants employed in each house. The maiden servants were not permitted to go in and out of the front door and they had to use the door only reserved for them. They came here to work every Monday and Tuesday, busy in taking the elevator now and then. It is no longer the case nowadays and the maiden servants now can use the front door. Now the number of household who employs maiden servants is much less than before.

译文十五：

I have worked in this building for 41 years. It was from either 1931 or 1932 when I started here. At that time I worked 12 hours a day, from 7 pm to 7 am, six days a week. There were no trade union, no holidays then. Nothing did we have.

Then, the door keeper is ... Wow, he dressed himself neatly by wearing a suit much more beautiful than the one used now. The suit was quite similar to that worn by the servants' head in the restaurant, with a pair of white gloves, a coat with hard collar, and a bowtie. In summer, he wore the grey suit, white gloves — he always wears gloves — and a hat. For some time, I couldn't agree with him since I was not willing to wear a hat. I even don't know why. I tended to take it off. When he came, I put it on; as soon as he went away, I took it off. It kept going on like that. But now I don't wear a hat at all.

Then, when the residents of the building passed by, you had to stand up, even if you were sitting there. Door keeper couldn't sit as I do now. At the first time I came to work here I sat with crossed legs. Seeing this, the manager came up to me and said, "You cannot sit like this. You should do as this." So you should sit with tightly crossed arms and straight legs. At the sight of residents passing by, you had to stand up immediately, straight like a soldier. Never should you speak anything unless they opened their mouths first. Not a word should you say.

This building was once really a high-class one, with beautiful carpets and well-polished furniture. Alas, each family hired their own waitress, who couldn't take the way of the main entrance, rather, could only pass the door specially for servants. They came to do their duties every Monday and Tuesday, seen busy rushing up and down by elevator. Now it's completely different. Waitresses also can pass through the main entrance and there are not as many residents as before that hire waitresses any more.

译文十六：

I have worked in this building for forty-one years, either since 1931

or 1932. At that time I worked twelve hours a day and six days a week. I was on night duty, from 7 o'clock in the evening to 7 o'clock in the morning every day. We had no trade unions or holidays then. We had nothing for welfare.

During those years the door-keepers wore ... Oh, what handsome uniforms they wore: white gloves, glued collars and white bowtie, just as what the head waiter wore in those luxurious restaurants. Our uniforms were much more handsome than what we wear now. In summer we wear a grey uniform with white gloves (we have to wear gloves for all the time) and also a cap. There was a time when I really had some trouble with my boss — I just didn't care for wearing the cap without knowing why myself. So I always put my cap aside. My boss came, and I put my cap on. Once he went away, I took it off. So I kept putting it on and taking it off. But today we just wear what we have now.

You also had to keep standing when the residents passed in those days. If you were sitting, you had to rise up. Door-keeper could not sit in the same way I do today. When I first came to work in this building, I sat with one leg on the other. Our manager came to me and said, "It won't do. You should sit in this way." That is to sit with both arms crossed and held tight and your legs stiffened. Whenever any resident passed you should stand up immediately, just the same as soldier did. You should keep your mouth shut unless the residents opened the conversation. You should keep silent.

This building was really of high class in those days, with beautiful carpets and furniture. Ah, every family hired maids. The maids were not allowed to come and go from the front door, but the special door for servants. They came to work every Monday and Tuesday, and went up and down in lifts in such a hurry. But everything is different now. The maids can also go through the front door, and there are not as many families with maids as before.

译文十七：

I have been working here for forty-one years since 1931 or 1932, I'm not sure. I worked 12 hours a day, and six days a week at that time.

I was on night shift starting from 7 o'clock in the evening till 7 o'clock next morning. In those days, there was neither trade union nor holidays, nothing at all.

At that time, the doorman was ... aha, was always dressed formally with white gloves, stiff collar and white bow tie, which are the typical clothing of the headman in a big hotel. My uniform was much nicer than this one. In summer, I must put on the grey uniform and the white gloves (always in white gloves), and the hat. For a short period of time I was really against the boss because I disliked wearing a hat, I didn't know why. I always took off the hat. I put it on when he came and took it off when he left, and repeated that again and again. But now the uniform is only a uniform.

In those days, you should stand up when the residents went by. You had to stand up if you were sitting somewhere. Doormen in those days couldn't sit like us. In the early days when I found a job here, I usually sit with my legs crossing. The manager came to me and said, "It's not good enough to sit like that. You have to sit like this" — crossing your arms tightly with stiff legs. As the tenants were passing by, you should stand up at once standing at attention like a soldier. If they didn't say anything, you shouldn't either. You must keep silent.

This building was really luxurious then. Marvelous carpets, fabulous furnitures. Oh, there were maids in each family. Those maids were not permitted to enter from the front door. There was a special door for servants. They came and worked each Monday and Tuesday, busy with their job up and down in the elevators. Now it's totally different. Maids can cross the front door, since the tenants hiring maids are not as many as in those days.

译文十八：

I've been working in this building for 41 years: began in 1931 or 1932. I worked 12 hours a day, six days a week, from 7 pm to 7 am the next day on night shift. No trade union, no holidays then, nothing at all.

At that time, the doorkeeper was ... oh, well dressed: white

gloves, rigid collar, white neckcloth, just as the restaurant headwaiter wore. Much prettier than this. Now for summer is a grey uniform, white gloves (you have to wear them all the time) and also the cap. Once a time I really got annoyed with the boss — unwilling to wear the cap and I didn't know why. I always put them off. When he came, I put on. He went and I put off. Just put on, put off, and things like this. But now, just like this.

At that time when tenants went by, you had to stand up. In case you sat, you'd stand up. A doorkeeper can't sit like me today. When I first came to this building to work, sitting with legs crossed, the manager came and said to me, "No, no, you'd sit like this" — cross arms firmly and keep legs tight. When tenants come, you'd stand up at once like a soldier. When they don't speak, you'd be silent. You'd speak nothing.

This building was really modern then. Beautiful carpet and beautiful furniture. Oh, each family hired maid servants. They were not allowed to come and go through the front door, but the door the servants used. They came to work every Monday and Tuesday. The lift thus went up and down busily. Now things are different. Maid servants also go through the front door. Now families hiring maid servants are no more than before.

译文十九:

I've been working in the building for 41 years. I came here in 1931 or 1932. At that time, I worked for 12 hours a day, six days a week, from 7 pm to 7 am, on night shift. At that time, there was no trade union, no holiday, none of these at all.

At that time, a warden was ... oh, in formal dresses: white gloves, stiff collars, white necktie, just like the head waiter in a restaurant. At that time, the uniform was much prettier. Now, in summer, I'm in grey uniform, white gloves (always in gloves) with my hat on. For a time, I disobeyed my boss for I would not put on the hat and I didn't know why. I was always there without the hat. He came and I put it on. He went and I put it off. I was kept putting on and off the hat. That's the way in these days.

At that time, when the tenants passed, I had to stand up. If I had been sitting there, I had to stand up. A warden at that time was not supposed to be sitting as I am today. When I first came here, I used to sit there with my legs crossed. The manager came over and told me: "It won't do. You should sit this way" — arms crossed tightly and legs stiff. When the tenants passed, I must stand up at once, like a private. If they didn't say anything, I could not say anything either. I must keep silent.

The building at that time was really luxury. There were beautiful carpets and furniture. There were maid servants in every household. The maid servants were not allowed to use the front door. There was a special door for them. They came to work every Monday and Tuesday. The lift was very busy then. Now, it's different. There are less households with maid servants today.

译文二十:

I've been working here for 41 years, started from 1931 or 1932. At that time, I worked 12 hours a day, six days a week. I was on duty at night, from 7 pm to 7 am the next day. Then there was no trade union, no days for rest, nothing else.

Then, the janitors ... ah! Dressed very neat with white gloves, erect collar and white bow tie, just like the chief waiters in a hotel. The uniform is far more beautiful than this one. In summer, it was a suit of gray uniform with white gloves (you had always to wear gloves) and must wear the hat. For a time being, I always did something against my boss' will — I didn't want to wear the hat, with no particular reason at all. I often took off the hat. Then when he came, I put it on. As long as he was away, I took it off again. Now, things are just like this.

In those days, you had to stand up when the lodgers were coming. If you sat in a chair, you must rise. Janitors couldn't sit as I do today. When I first worked as a janitor in this building, I sat there comfortably with my legs crossed. The manager came and said to me, "Sitting like that is not right. You should sit like this." — You need tightly cross your arms before you, your legs must be tightly straight. When the lodger passed, immediately stand up, just like a soldier. You couldn't speak un-

til they spoke first. You had to keep silence.

This building was really beautiful with good carpet and furniture. Ah, almost every house had maids. The maids were not allowed to go through the front door, there were doors for them only. They came to work on every Monday and Tuesday, busily going up and down by lift. Now, things are different, the maids can also enter from the front doors, and not many houses hire maids any more.

译文二十一：

I've been working in this building for 41 years, starting from either 1931 or 1932. Back then I worked twelve hours a day, six days per week on night shifts from seven in the evening till seven the next morning. Back then there was not the union, no holidays, no nothing.

Us gatemen back then were, gosh, weren't we dressed up in a stiff way, with white gloves, hard collar, white bowtie and everything, just like those on the captain waiter in some hotels. And the uniforms, they were much more handsome. In summer, you'd be wearing your grey uniforms, white gloves (gloves all the time), plus you'd have to wear your hat. For some time I really had it hard with my boss — I hated wearing hats, didn't know why. So I would always take my hat off, putting it back on when the boss approached, and taking it off as soon as he left, just like that. But now it is exactly like that.

Back then, you'd have to stand up when the residents were passing by. So you'd have to stand up if you were sitting. No gatekeeper could be like me today sitting here like this. When I first started my job here, I was sitting with one leg resting on the other. And the manager would come to me and say, "This won't do. You need to sit like this" — arms folded tight, legs intense. When the residents were passing by, you'd have to rise at attention immediately, and stand there like a private. You were not supposed to talk until they started saying anything. You'd keep silent.

Back then this was a real grand building, with decent carpet and nice furniture. And, yes, there were maids in every house. And they were not allowed to go through the front gate, they would have to use

the servants' gate. They would come to work no Monday and Tuesday, so the elevators would be going up and down very busily. Now it's different, the maids can use the front gate. And now the residents with maids are not as many as before.

译文二十二:

Forty-one years have I worked in this apartment building, the beginning year either 1931 or 1932. At that time I had to work twelve hours a day and six days a week. Everyday I was on night shift, from 7 pm to 7 am. Then there was no trade union or holiday — nothing at all.

Then the doorkeepers were ... eh, quite well dressed with white gloves, hard collars and white knots; just like the waiters-in-charge in restaurants. The uniform was much prettier than my present one. In summer I was clad in a grey uniform and white gloves (I have to have my gloves on all the time). I even had to wear a cap. There was a period of time when I was in real tension with the boss — I wouldn't wear the cap for God knows what reason. I always leave my cap off. I put on the cap when he came and took it down as soon as he left, just so on and so forth. But today it's just the same case.

Then when a tenant passed by you, you had to stand up. You had to stand up if you had been sitting. The then doorkeepers could not sit as I do today. When I began to work in this building, I sat there with one leg upon the other. The manager came over and said to me, "No, that's not right. You should sit like this" — your arms tightly crossed and legs straight. When a tenant passes you should immediately stand up like a soldier does. No word should you say if they said nothing. You should keep silent.

This building was at that time a really highly-standard one. There were pretty carpets and nice-looking furniture. Aha, every household had woman servant. They were not allowed to go through the front doors, so they had to come in and go out in the door solely for servants. When they came to work every Monday and Tuesday, the elevator would be busy up and down without stopping. But now it's quite different. The women servants can also use the front door. And there are less house-

holds than before that would employ a woman servant.

译文二十三：

I've been working in this building for 41 years since 1931 or 1932. During that time I used to work twelve hours each day. I was on night shift from 7 pm to 7 am, six days a week. We didn't get any organization or welfare for us, such as the union and the leave on holidays.

The guard attendant used to wear the uniform: white gloves, hard collar and white tie, just like the uniform of the head waiters'. The uniform used to be more beautiful than now. In summer you always wore a grey uniform, white gloves (always wearing gloves), and the hat. For some time I didn't know the reason why I hated wearing the hat against the boss's will. I frequently took off the hat. Whenever I met him, I put on the hat; as soon as he left, I took off it. It's always like this. That used to be it.

Whenever the residents came by, you had to get up. If you were sitting there, you had to stand up. The attendant couldn't sit as I do. When I started working in the building, I crossed one leg on the other sitting there, the manager came to me saying, "No, you should sit like this" — with both arms crossed tightly and both legs straight sitting there. As the residents came by, you must stand up like a soldier. If they didn't talk to you, you'd better keep silent.

This building was really expensive. With pretty carpet and furniture. How good it was that each family had the women servants. The servants had to go in and out through the special door for them, for they were not allowed to go through the front door. On Mondays and Tuesdays, the servants came to work in the families. They went up and down in the busy lift. Now servants can go through the front door. But there are not as many families with women servants as there used to be.

译文二十四：

I have worked in this building for forty-one years since 1931 or 1932. At that time, I worked twelve hours a day, six days a week.

Working on night shift. I stayed from 7 pm to 7 am. There was neither labour committee nor holiday. There was none.

At that time, the guard wore formally as a chief waiter in the restaurant: white gloves, rigid collar and white bow. It was much prettier than that of today — the grey uniform in the summer, white gloves (you have to always wear them) and even hat. For some time, I wouldn't obey the boss — I would not like to wear the hat and I didn't know why. I always didn't wear the hat. I wore it as soon as he came and I removed it as soon as he left. Wearing and removing, — that's the way it is today.

At that time, you should stand up if you sat when the resident came up. The guard shouldn't sit like me did today. At that time when I began to work in the building, I sat crossing my one leg on the other. The manager came up to me and said: "You couldn't sit like this and you should sit like this" — crossing your arms closely and making your legs rigid. You should stand up like a soldier when the residents came up. If they didn't talk, you should keep silent with no word.

This building was really luxurious at that time, with pretty carpet and furniture. And every family had its own servant maid. They were not allowed to go in and out by the front entrance, which was only for the servants. The servant-maids came every Monday and Tuesday, busy in taking lift upward and downward. It is different now and they can go by the front entrance. But there are not as many servant-maids as before.

译文二十五:

I have worked for 41 years in this building since 1931 or 1932. At that time I worked 12 hours every day during 6 days in a week. Every day I worked from 7 o'clock in the evening to 7 o'clock in the morning on night shift. No trade union, no vacation, I got nothing like that.

At that time, the janitor was ... oh, looked trim all over with white gloves, stiff collar, and white bow tie — really like the foreman of waiters in a hotel. And the uniform was much more sightly than the one I wear now. In summer, I would wear a suit of grey uniform and a pair of

white gloves (always wore gloves). And I had to wear a cap. For a period of time, I set myself against my boss, for I somehow hate wearing a cap. I always took off my hat. When he came, I wore it. As soon as he left, I took it off. The same thing went on. But now, things are just like that.

In those days, you had to stand up when the residents walked past. If you sat there, you must stand up. Janitors could not sit there like I do these days. When I started my work in the building, I sat there with crossed legs. Then the manager walked over and said, "This will not do. You must sit like this" — crossing your arms tightly and straightening your legs. When a lodger passed, you must rise to your feet at once and stand like a soldier. If they didn't speak, nor could you. You must keep silent.

This building was really a high-grade one at that time. Beautiful carpet, beautiful furniture. O, every household employed a woman servant. The women servants were not allowed to walk through the gate for servants. They came to work every Monday and Tuesday, taking the lift up and down. Now, it's different. The women servants also walked through the front gate. Yet nowadays, the number of houses hiring a woman servant is less than in those days.

译文二十六:

I've been working in this building for 41 years — beginning from the year of 1931 or 1932. I worked 12 hours a day, six days a week, from 7 o'clock in the evening to 7 o'clock in the morning on night shift. There were no trade union nor leave or holiday. Simply nothing like that.

At that time, the janitors, ... er, are dressed up very neatly, white gloves, tight collars, white bow ties, just like those worn by foremen and waiters in restaurants. The uniform with a pair of white gloves (you've got to have them on all the time), and I had to put on the hat. For quite some time I wasn't on good terms with the boss — I hated wearing the hat for unknown reasons. I often took it off. I put it on when he arrived, and took it off upon his leaving. I repeatedly put it on

and off like that. But it is exactly how things are nowadays.

In those days, you had to stand up when dwellers passed by. If you happened to be sitting, you had to rise to your feet. As a janitor, you couldn't sit the way I do now. When I first came here, I used to sit with legs crossed. The boss would come to me and said, "This won't do. You have to sit this way." That is you have to cross arms tightly and keep your legs firm. You must rise at once when customers approached, and stand like a soldier. You had to keep your mouth shut unless you are spoken to. You had to remain silent.

This building was really fantastic at that time. Beautiful carpet, and beautiful furniture. Ah, each household hired a woman servant. They were not allowed to pass through the front gate. They had a particular one. They came to work here every Monday and Tuesday, keeping the elevator busy running up and down. Things are different now. The servants can even use the front gate. There are not so many households that hire women servants these days.

附录二

文体与翻译参考译文

一、应用文体

（一）公务信件

亲爱的姜文教授：

虽然你卓越的学识我已经知道很久了，但是刊载在《化学世界》杂志最近一期上的你的研究论文仍然不能不使我惊叹。你在论文中所表明的观点是如此具有创见，而你陈述这些观点的方式又如此有力，以致在拜读大作时我无时无刻不感到趣味横生。你的幽默，加上你使论文中所列各项事实显得丰富多彩的非凡想像力，使你浑身上下散发出一股迷人的气息。这使我对三个月后即将在上海市举行的专题讨论会非常神往。我完全懂得，要求一个朋友很多而教学科研负担又很繁重的忙人来接待一个陌生人，是有点过分，这需要花费时间和精力，而你又难于做到。因此，我只希望你费神与专题讨论会的筹备委员会秘书处联系一下，为我安排一个参加各次讨论的机会，我谨希望自己在这一科学领域内的知识与长期的经验能使我对讨论会有所贡献。我深信，在专题讨论会进行期间，我去上海市一事，不会使你承担任何令人不惬意的义务或令人不愉快的责任。

如果这样的安排不是你力所能及的话，你是否能关照一下，让我得到专题讨论的有关文献，我将按要求付款。

随函附上有关我的工作与经历的材料，如有必要的话，请代为转送秘书处。

麻烦你为我做这一切事情，谨在此先表谢意。

你忠诚的

史密斯

（二）访问讲话

21世纪的美国和中国

美国劳工部部长赵小兰在北京交通大学的讲话

中国北京

2008年8月26日

谢谢你们！

我特别高兴能够在中国举办历史性的第29届夏季奥运会期间来到北京交通大学。我刚从奥运会闭幕式过来，需要指出的是：中国为确保奥运会的成功举办所进行的巨大准备工作令人难忘。2008年7月29日，我出席了在华盛顿特区举行的中国新使馆的启用典礼。上周五在我抵达中国时，我参观了美国前任总统老布什和现任总统布什刚刚亲临过的在北京新落成的美国驻华使馆。这些事件都标志着中国在世界的影响不断增长。

今天，美国和中国的交往比以往任何时候都多，无论文化方面还是经济方面。中国在贸易总额上已经成为美国的第二大贸易伙伴，仅2008年的头5个月，就有1 910亿美元的货物越过我们的边界。今年到目前为止，美国对中国的出口总额近370亿美元，而从中国进口的总额超过1 540亿美元。

我们两国之间的关系充满活力。但我们之间还有更多能够相互分享和相互学习的东西。因此，今天下午我想就美国经济的现状、美国劳动人口及美国劳工部在加强我们国家经济中所发挥的作用3个方面与你们分享一些想法，然后就美中文化谈一些看法。

众所周知，由于住房领域的下滑和紧随其后的信贷紧缩，美国经济目前正经历着一些短期的挑战。但是美国经济的长期基础仍然稳健。失业率为5.7%，这与20世纪90年代10年间平均5.7%的失业率是相同的。自2001年第一季度以来，生产力的年增长率一直维持在强大的2.6%。第二季度的实际国内生产总值增加了近2%。这意义重大，因为一些专家在数月前曾预测本季度经济将萎缩，而不是增长。第二季度国内生产总值的增长得到了出口增长9.2%的支持。强劲的出口增长在过去12个月内创造了逾10万个新职位。

这一切都反映了一个事实:美国是一个非常大(逾 14.3 万亿美元)、多样化和有弹性的经济体。

现在,让我和大家分享一些美国劳动力的信息。

与中国逾 8.03 亿的劳动力相比,美国的劳动力要少得多——约为 1.54亿人。美国的劳动人口有 3 个独特的属性——生产力高、灵活性高和流动性高。

2007 年 9 月,作为联合国一部分的国际劳工组织将美国的劳动力评为世界上生产力最高的劳动力。高生产力对美国工人来说非常关键,因为更高的生产力意味着更高的工资。在美国,一般工人在他或她 45 岁左右时,已经做过 10 多份不同的工作——通常是为了追求更好的机会。因此,改变成为美国人的准则,这也是人们在经济社会中不断进步的方式。

美国劳动力的灵活性和流动性也鼓励着创业精神,创业精神继续为我们国家的经济增长作出重要贡献。事实上,在过去 10 年半的时间里,大约有三分之二的净新创造的就业机会是由美国中小企业创造的。美国 99%的雇主是中小型企业,他们提供约 83%的所有私人付薪工作。

美国和中国一样,是一个地域多样化的国家,各个地区的人们拥有很多不同的经验。但人们普遍认为私营部门——而非政府部门——是创造就业机会和推动就业机会增长的首要驱动力。而政府的角色是为经济增长和就业创造合适的环境和条件。

劳工部在完成这一使命中发挥了关键作用。这是因为劳工部发布和执行几乎影响每一个美国工人的法规。这些法规着手解决的问题包括:保持一个健康和安全的工作环境、执法要求雇主向工人一天的工作支付一天的工资、确保工人有长期的退休保障。

劳工部每年的预算约为 500 亿美元,雇用约 1.7 万人。即使在一个像我们这样的国家里,也从没有足够的资源在每一个工作场所设置政府督察。这就是为什么建立一个安全文化以及在工作场所将安全作为首要任务是非常重要的。

(三) 祝 酒 词

Promote the Olympic Spirit and Work Together to Build a Better World

— Toast at the Welcoming Luncheon of the Beijing Olympic Games

Hu Jintao, President of the People's Republic of China

August 8, 2008

Your Excellency Jacques Rogge, President of the International Olympic Committee,
Your Excellency Juan Antonio Samaranch, Honorary President of the International Olympic Committee,
Distinguished heads of state and government and representatives of royal families,
Distinguished members of the International Olympic Committee,
Distinguished guests,
Ladies and gentlemen,
Dear friends,

The grand opening of the Beijing Olympic Games will be held this evening. The historic moment we have all been waiting for will soon arrive. On behalf of the Chinese Government and people, I wish to extend a warm welcome to all the distinguished guests who have come to Beijing for the Games.

In the course of bidding and preparing for the Olympic Games, the Chinese Government and people received sincere help from governments and people of various countries and strong support from the International Olympic Committee (IOC) and the Olympic Family. I would like to express heartfelt thanks to you and, through you, to all those who have contributed to the Beijing Olympic Games.

I also wish to take this opportunity to sincerely thank the international community for the warm support and valuable assistance given to

China in our rescue and relief efforts after the devastating Wenchuan earthquake. The Chinese people will remember forever the profound friendship of people throughout the world.

Ladies and gentlemen,

Dear friends,

The Olympic Movement, which started over 2,800 years ago in the sacred Olympia, is a valuable spiritual and cultural asset offered to humanity by the people of ancient Greece. The modern Olympic Movement, born in 1896, has built on the ancient Olympic heritage and grown into a cultural and sporting event with the broadest participation and greatest impact in today's world. At successive Olympic Games over the years, athletes from across the world, committed to the motto of "Citius, Altius, Fortius," have made their utmost efforts in quest of sporting excellence and set one record after another, leading to the rapid development of athletic sports.

The Olympic Games is a great sporting event and it also offers a platform for cultural exchanges. By bringing together people of different countries, ethnic groups and cultural backgrounds, the Olympic Movement has helped enhance mutual understanding and friendship among all peoples and made significant contribution to the noble cause of peace and development.

The world today faces both development opportunities and grave challenges unprecedented in history. There has never been a greater need for us to understand, accommodate and cooperate with each other. The Beijing Olympic Games is an opportunity not only for China but also for the whole world. By participating in the Olympic Games, we should carry forward the Olympic spirit of solidarity, friendship and peace, facilitate sincere exchanges among people from all countries, deepen mutual understanding, enhance friendship and rise above differences, and promote the building of a harmonious world of enduring peace and common prosperity.

Ladies and gentlemen,

Dear friends,

To host the Olympic Games is a century-old dream of the Chinese

nation and the shared aspiration of all the Chinese people. Since Beijing won the bid in 2001, the Chinese Government and people have been working earnestly to honor the solemn commitment we have made to the international community. Guided by the concept of "green Olympics, high-tech Olympics and people's Olympics," we have done our utmost in the preparations for the Games. I am confident that, with the support of the IOC and the Olympic Family, and together with you, we will deliver a high-standard Olympic Games with distinctive features.

I now propose a toast,

To the strong growth of the Olympic Movement,

To greater solidarity and friendship among people from all over the world, and

To the health of all the distinguished guests and your families.

Cheers!

(四) 国情简介

China's Territory and Climate

China is situated in the eastern part of Asia, on the west coast of the Pacific Ocean. It has a total land area of 9.6 million square kilometers. The Chinese mainland is flanked by the Bohai, the Yellow, the East China and the South China seas in the east and south-east, with a total water surface of more than 4.7 million square kilometers.

The topography of China is complex, high in the west and low-lying in the east. Mountains, hills and plateaus account for 65 percent of the country's land area. A feature of the topography is many mountains. Of the world's 19 mountain peaks, 8,000 meters above sea level or higher, China has seven. China also abounds in rivers and lakes. The total length of rivers runs to 220,000 kilometers. More than 5,000 rivers have a catchment area exceeding 100 square kilometers. More than 2,800 lakes are more than one square kilometer in size, among which 13 have a water surface of more than 1,000 square kilometers.

About 98 percent of the land area of China lies between Latitude 20 degree N. and Latitude 50 degree N. The area in the temperate and subtropical zones is very large. Owing to the location, China has a climate dominated by monsoonal winds. Winds by north prevail in winter and winds by south prevail in summer. There are four distinct seasons. The raining season is also hot. Cold waves, intermittent drizzles and typhoons are common. Continental climate is notable in China. The feature shows in the radical change in temperature and rainfall. As far as the average temperatures of January and July are concerned, compared with other countries on the same latitudes, the winter temperature in China is much lower while the summer temperature is much higher. The annual rainfall decreases as it stretches farther from the coastline. The annual precipitation along the southeastern coast is more than 1,000 - 2,000 millimeters while that in the northwestern region is less than 100 - 200 millimeters.

China is divided into three large natural regions according to the difference in regional climate: 1. the Eastern Monsoon Region: about 45 percent of China's land area with 90 percent of the total cultivated land and 95 percent of the total population of the country. This region is much influenced by monsoonal winds which make it wet or semi-wet. Most of the region is under the altitude of 1,000 meters. There are broad plains and many rivers, making the region a major farming area; 2. The Northwestern Dry Region: about 30 percent of China's total land area with 10 percent of the total cultivated land and 4 percent of the total population of the country. The climate is dry or semi-dry. Main natural vegetation is desert grassland or dry grassland, making the region a major pasture area in China; 3. The Qinghai-Tibet High and Cold Region: about 25 percent of China's total land area with 0.8 percent of the total cultivated land and 0.8 percent of the total population of the country. The average elevation is more than 4,000 meters. Most of it belongs to the inland river drainage areas. The region is cold and the effect of glaciers is strong.

二、科技文体

(一) 语言现象

1914年,一个名叫莫妮卡·鲍德温的年轻姑娘进了一座修道院,过着与世隔绝的隐居生活,直到1941年她才从许下的愿言中解脱出来,重新回到外界生活之中。在这28年的岁月里,欧洲经历了多次的战争和革命;她的叔父,斯坦利·鲍德温,曾一度执掌国家的命运;社会生产技术的发展几乎完全改变了人们日常生活的面貌。但是,所有这一切简直丝毫没有波及她曾栖身于其中的那一个小小的宗教团体。1949年,鲍德温小姐出版了她重返世俗后最初几年迷惑不解的印象记。在当时社会上汽车已代替了马车,名媛淑女已在画眉涂唇,裸腿而行。令她吃惊的不仅是这些新奇的景象,人们的言谈更使她茫然不知所云。在一次火车旅行时,她听不懂"luggage in advance"(行李先行托运)这个说法,于手足无措之中,她只好央求搬运工看着办。读起报纸来,她感到如堕五里雾中,因为写评论和社论的人用了诸如 jazz(爵士乐)、gin and it(甜味苦艾酒和杜松子酒的混合饮料)、the Unknown Soldier(无名阵亡战士)、lend-lease(租借法)、Hollywood(好莱坞)、cocktail(鸡尾酒)、striptease(脱衣舞)和 isolationism(孤立主义)等词语。对鲍温德小姐来说,这些以及别的许多词语都是无法理解的。当朋友们说 It's your funeral(这是需要你操心的事)或 Believe it or not(信不信由你)时,她也同样感到莫名其妙。广告牌上的广告宣传着那些称做 Vim(维姆)、Rinso(林索)和 Brasso(布拉索)的令人费解的妙处,餐馆里的菜单也叫人弄不懂是什么意思。

这些罕见而有价值的例子提醒我们大家,英语像我们生活中别的东西那样并不是一成不变的。所有语言经过一段时间就要变,其变化的原因是无法完全搞清楚的。或者更确切地说,由于言语实际上是人类活动的一种形式,就像跳舞或弹钢琴一样——其本身并非是一个实体——每一代人在语言的运用上总与上一代人略有不同。在十几岁的年轻人看来,年龄大一点的人讲话用词过于刻板拘谨,发音很不自然。年轻人厌恶这一套,他们喜欢用最新的俚语以示自己时髦。可是,随着岁月的流逝,他们用的俚语中的一部分变成了正式用语,他们本人到头

来也渐渐地不再那么容易接受语言中新奇的东西。这样，当他们年过四十以后，听着青年一代马虎随便的言谈也会大摇其头。殊不知，现今在教堂和法庭被人们一本正经地使用着的部分词语和发音也正是当年引得他们的父母皱眉不止的东西。在这方面，语言有点像时装。一代人穿的便服会成为下一代人的日常服装。正如今天的青年医师和银行职员穿着运动衫工作一样，他们在日常用语中也吸收了各种过去一度被认为是俚语俗话的词语。

（二）科技奇闻

1. 在摄影术刚出现的日子里，坐着照一张相必须有极度的耐心。1837年时用银板照相法拍一张相片需要曝光15分钟。必须用一个大夹子将拍照人的头固定住。
2. 鞋带是1790年在英国发明的。在这以前所有的鞋子都是用扣子扣紧的。
3. 一支铅笔平均可画一条35英里长的线，或写大约5万个英语单词。
4. 取15本书，编上1至15的号码。如果你想用所有不同的办法排列这15本书，假定每分钟换一种排法，要用2 487 996年才能排完。
5. 玻璃球比橡胶制的球弹得高。而实心的钢球比完全用玻璃制成的球弹得更高。
6. 玻璃破裂的速度超过每小时3 000英里。要拍下玻璃破裂的过程，照相机必须以百万分之一秒的速度拍摄。
7. 无线电波传播的速度为每秒186 000英里，而声波传播的速度仅为每小时700英里。在13 000英里以外收听广播的人，能比在播音室后部的人先听到播音员的声音。
8. 哥伦布航行的消息过了5个月才传到伊莎贝拉女王那儿；林肯被刺的消息两个星期后才传到欧洲；可是人们只过了1.3秒就得到了尼尔·阿姆斯特朗说人类可以在月亮上行走的消息。
9. 人的一生中手指关节平均要弯曲2 500万次。
10. 要想保持双脚暖和，可以戴上帽子。人体80%的热是经由头部散失的。

（三）伽利略和灯

大约三百年以前，意大利有一个青年，名叫伽利略。他像阿基米德一样总在思考问题，总在探求事物的道理。他发明了温度计以及简单的望远镜和显微镜。他在科学上有过许多重大发现。

当他刚刚18岁的时候，一天黄昏快掌灯的时刻，他正在比萨的大教堂里。灯——当时的灯只用油来燃点——是用长竿子从天花板上挂下来的。点灯的人碰了它们或者有风吹进教堂时，这些灯就像钟摆一般来回地摆动起来。伽利略注意到了这个现象。于是他就开始更细心地去研究它们。

他看到，悬挂在长度相同的竿子上的灯，来回摆动的时间是一样的。而挂在较短的竿上的那些灯比挂在较长的竿上的灯摆动得快得多。当伽利略望着它们来回摆动时，他非常感兴趣。千百万人都看到过灯这样的摆动，但从来没有一个人想到要从这种现象中发现有用事实。

伽利略回到他的房间后，就开始做试验。他拿了一些不同长度的绳子，从天花板上挂下来。每根绳子的下端都拴了一个砝码。接着，他推动那些绳子，使它们全都像教堂里的灯那样来回摆动起来。每根绳子就像细竿子那样成了一个摆。

经过长时间的研究，他发现一条长39.1英寸的绳子每分钟恰好摆动60次。而绳子长度只有上述绳子的四分之一时，它的摆动速度整整快一倍，也就是说每半秒钟摆动一次。如果要使摆动的速度快两倍，或者说每三分之一秒摆动一次，那么绳子的长度应为39.1英寸的九分之一。伽利略用种种方法试验以后，最后发现了像我们现在那样在钟表上装摆的方法。

因此，世界上能有这种最普通和最有用的发明之一——摆钟，全靠教堂里摆动的灯和伽利略思考与探索问题的习惯。

你可以用一根绳子和任何一种有重量的东西给自己做一个钟摆。如果你愿意，你可以用它做试验。或许你能求出每两秒钟摆动一次的钟摆，它的长度应该是多少。

（四）心脏是如何工作的

心脏为一肌肉泵，它通过心肌收缩和舒张这一连续不断的自动过程每分钟大约搏动 72 下。心脏约有一只拳头那么大，重约 9 至 11 盎司，位于两肺之间，略偏于左方。一道隔膜穿过心脏中间，把心脏分成左右两个部分，两个部分同时活动但却处理两种不同类型的血液。每个部分又可分为上下两个部分，即心房与心室。血液在周身循环的过程中被依次压入心脏的四个腔室中。

心脏的首要目的是源源不断地为身体所有的细胞提供氧气，并将二氧化碳收回肺里。血液在循环途中将溶解了的食物分配到身体各个部位，同时将废物带走。

两个大静脉把暗红的用过的血输进第一腔室即右心房内，右心房又将血液送入下面的右心室。右心室四周的肌肉搏动收缩，把血液送入肺里，在肺里，二氧化碳被排出，代之以维持生命所必需的氧气。与此同时，来自肺里的鲜红的新鲜血液流进左心房，然后被输入左心室。从左心室那儿，不断收缩着的肌肉迫使血液通过一个瓣膜流入主动脉，这是人体最大的动脉，它把血液输送到全身。

心脏每 24 小时大约搏动 10 万次，促使好几夸脱的血液流过几英里长的动脉、静脉和毛细血管。一颗健康的心脏能终生不停地保持这种活动。

（五）语言与文化

Once a group of Chinese were visiting the home of a fairly well-to-do American. As they were shown around the house, they commented, "You have a very nice home. It's so beautiful." The hostess smiled with obvious pleasure and replied in good American fashion "Thank you" — which caused surprise among some of her Chinese guests. Later, while conversing at the dinner table, the host remarked to the Chinese interpreter, a young lady who had graduated not long ago from a Chinese university, "Your English is excellent. Really quite fluent." To this she demurred, "No, no. My English is quite poor" — an answer that he had not expected and found a bit puzzling.

Was the American hostess' reply immodest, as it seemed to some of the Chinese?

Was the young Chinese interpreter's remark insincere, as it sounded to the Americans?

In both cases the answer is *no*. To English-speaking people, praise is to be accepted, generally with a remark like "Thank you." It is assumed that the compliment is sincere, that the praise is for some not unworthy achievement or thing. Therefore, there should be no show of false humility, no pretended modesty. To Chinese, however, the customary reply to a compliment would be to claim that one is not worthy of the praise, that what one has done is hardly enough, or that success was more a matter of luck or some other circumstances. Acceptance of a compliment would imply conceit or lack of manners. So, in the two cases above, the reason for such different reactions was differences in customs and habits. Each was interpreting what the other said according to his or her own culture.

(六) 世界猎奇

1. There are more different kinds of insects in existence today than the total of all kinds of all other animals put together.
2. Scientists discover approximately 7,000 to 10,000 new insect species every year and they believe that there are between 1 million and 10 million species as yet unfound.
3. The animal with the largest brain in proportion to its body size is the ant.
4. Ants stretch when they wake up. They also appear to yawn in a very human manner before taking up the tasks of the day.
5. Bees can see ultraviolet light.
6. Bees have five eyes. There are three small eyes on the top of a bee's head and two larger ones in front.
7. Butterflies taste with their hind feet.
8. Cockroaches have lived on the earth for 250 million years without

changing in any way whatsoever.

9. A cockroach can live several weeks with its head cut off.
10. Spiders have transparent blood.
11. Most varieties of spiders have eight eyes. These are arranged on top and near the front of the head, usually in two rows of four each.
12. If one places a minute amount of liquor on a scorpion, it will instantly go mad and sting itself to death.
13. The white shark has teeth that rank on a scale of hardness with steel.
14. A whale's heart beats only nine times a minute.
15. A rat can fall from a five-story building without injury. Two rats can become the progenitors of 15,000 rats in less than a year.
16. A giraffe can go without water longer than a camel can.
17. Cats have no ability to taste sweet things.
18. A horse can sleep standing up.
19. Ducks will lay eggs only in the early morning.
20. It is estimated that millions of trees in the world are accidentally planted by squirrels who bury nuts and then forget where they hid them.

(七) 宝光佛影

The Buddha's Halo

On the summit of Mt. Emei, located in China's Sichuan Province, there is a precipice called the Cliff of Sacrifice. It is said that in ancient times many people sacrificed themselves by jumping from the cliff; hence the name. The wonder of the Cliff of Sacrifice can be seen in the "Buddha's Halo" or "the Precious Light and Buddha's Image." The Precious Light is a circle of seven coloured lights, and the Buddha's Image refers to one's own shadow in the circle. According to some Buddhists, those who have seen the Buddha's Halo will go to heaven and become immortal.

It is interesting to note that there is a similar "Buddha's Halo" which appears on Mt. Blogan in Germany. Instead of worshipping it, the Catholics there call it "the Ghost of Mt. Blogan".

Upon further investigation it has been discovered that, the "Buddha's Halo" is just a natural phenomenon. A tourist once wrote in his diary: "There are waves of clouds under the Cliff of Sacrifice called Clouds Under the Sea. We kept waiting there and did not see the Precious Light until about three o'clock in the afternoon. It was a ring of seven colours, extremely beautiful. As the sun was setting, the Precious Light moved from the cliff to the valley. My own shadow came right into the centre of the circle and shifted with the Precious Light." This record is an actual account of the Precious Light and Buddha's Image.

The air in the area of Mt. Emei is very damp. When the sun is setting, the mists and clouds, if there are any, form a huge natural screen. As the sunlight shines upon people from below, their giant shadows are cast onto this natural screen. This is how the Buddha's Image comes about.

Since the "Buddha's Halo" requires necessary natural conditions, not all those who have climbed up the Cliff of Sacrifice have seen the wonder. Therefore, Buddhists have attributed this wonderful spectacle to the glory of Buddha and the Buddhist deities.

(八) 张　衡

Zhang Heng

Zhang Heng was an outstanding scientist in ancient China. He was born at Nanyang, Henan Province in A.D. 78. His childhood was spent in relative poverty. He studied very hard, read a lot of books, and was able to write remarkable articles when he was only a teenager.

For a long time he observed the laws of the movement of the moon, the sun and the stars. He knew that the moon does not in itself shine but only reflects the light of the sun. He soundly explained the phenomenon of "longer nights and shorter days in the winter, longer days and shorter

nights in the summer." In his works, Zhang Heng advanced the theory that "space and time are both limitless." He made China's first complete star chart which recorded 2,500 fixed stars, their brightness and their time of appearance and disappearance. His observations were quite similar to the observations made today at the same place.

In A.D. 117 Zhang Heng created an armillary sphere which was a rotating copper ball driven by water power. The rotation speed was the same as the earth's. By watching the armillary sphere, one could find out which star was rising and which star was falling. This was the first water-powered astronomical instrument in the world.

Zhang Heng also created the world's first meteorological instrument — anemograph. He made a pointing-south cart with a wooden figure always pointing southward no matter what direction the cart was moving in. The cart has since been lost.

The most famous creation of Zhang Heng is the first seismograph in the world. This was made of eight dragons pointing in eight directions. Their mouths could open and close and each carried a copper ball. One day the mouth of the dragon facing due west suddenly opened and the copper ball fell out. Zhang Heng assessed that there was an earthquake west of Luoyang. A few days later, it was reported that an earthquake had taken place there that day.

Zhang Heng died in A.D. 139.

三、法律文体

(一) 外汇管理条例(一)

Regulations of the People's Republic of China on Foreign Exchange Administration

Promulgated by Order No. 193 of the State Council of the People's Republic of China on January 29, 1996, amended according to the Decision

of the State Council on Amending the Regulations of the People's Republic of China on Foreign Exchange Administration on January 14, 1997, and amended again at the 20th executive meeting of the State Council on August 1, 2008

Chapter I General Provisions

Article 1 These Regulations are formulated for the purposes of strengthening foreign exchange administration, maintaining the balance of international payments and promoting the sound development of the national economy.

Article 2 The foreign exchange administrative department of the State Council and the branches thereof (hereinafter referred to as foreign exchange administrative departments) shall perform the duty of foreign exchange administration in accordance with law and take charge of the implementation of these Regulations.

Article 3 The term "foreign exchange" as mentioned in these Regulations refers to the following instruments of payment and assets denominated in foreign currencies that can be used for international liquidation:

(1) Foreign currencies in cash, including paper money and coins;

(2) Foreign currency payment instruments, including bills, bank deposit certificates and bank cards, etc.;

(3) Securities denominated in foreign currency, including bonds and stocks, etc.;

(4) Special drawing rights; and

(5) Other assets denominated in foreign currencies.

Article 4 These Regulations are applicable to all activities related to foreign exchange income and expenditure and foreign exchange business operations of Chinese institutions and individuals, and foreign exchange income and expenditure and foreign exchange business operations conducted within the territory of the People's Republic of China by overseas institutions and individuals.

Article 5 International payments and transfers under the current

account are not restricted by the State.

Article 6 The State adopts the declaration statistics and reporting system for international payments.

The foreign exchange administrative department of the State Council shall conduct the statistics and monitoring of international payments and publish the status of balance of international payments on a regular basis.

Article 7 Financial institutions engaged in foreign exchange business shall open a foreign exchange account for a client and handle foreign exchange businesses through the foreign exchange account according to provisions of the foreign exchange administrative department of the State Council.

Financial institutions engaged in foreign exchange business shall report to the foreign exchange administrative departments about the foreign exchange income and expenditure of their clients as well as changes of their accounts according to law.

Article 8 The circulation of foreign currencies is prohibited and foreign currencies shall not be quoted for pricing or settlement within the territory of the People's Republic of China, except as otherwise provided by the State.

Article 9 The foreign exchange incomes of domestic institutions and individuals may be transferred to China or deposited in overseas countries. The conditions and terms for transferring to China or depositing in overseas countries shall be provided by the foreign exchange administrative department of the State Council according to the status of international payments and the needs for foreign exchange administration.

Article 10 The foreign exchange administrative department of the State Council shall hold, manage and operate the foreign exchange reserves of the State according to law, and follow the principles of safety, fluidity and increment.

Article 11 Where the balance of international payments has or may have a serious disequilibrium, or the national economy faces or may face a serious risk, the State may take necessary measures to maintain and control the balance of international payments.

Chapter II Foreign Exchange Administration Under the Current Account

Article 12 The foreign exchange income and expenditure under the current account shall be based on accurate and legitimate transactions. Financial institutions engaged in the settlement and sale of foreign exchange shall conduct proper inspection of the accuracy of transaction documents and the consistency with the foreign exchange income and expenditure according to the provisions of the foreign exchange administrative department of the State Council.

Foreign exchange administrative departments have the power to supervise and inspect the aforesaid issues.

Article 13 The foreign exchange incomes under the current account may be retained or sold to financial institutions engaged in the settlement and sale of foreign exchange in accordance with relevant provisions.

Article 14 The foreign exchange expenditure under the current account shall be, against valid documents, paid with self-owned foreign exchange or foreign exchange bought from financial institutions engaged in the settlement and sale of foreign exchange in accordance with provisions on the administration of the payment and purchase of foreign exchange by the foreign exchange administrative department of the State Council.

Article 15 The limits for the amounts of foreign currencies in cash which are carried or declared when entering or exiting the territory of the People's Republic of China shall be determined by the foreign exchange administrative department of the State Council.

(二) 外汇管理条例(二)

Chapter III Foreign Exchange Administration Under Capital Account

Article 16 Overseas institutions and individuals that directly invest

in China shall go through registration formalities at foreign exchange administrative departments upon the approval by competent departments.

Overseas institutions and individuals that conduct the issuance and transaction of securities or derivatives shall abide by provisions of the State concerning market access, and go through registration formalities according to provisions of the foreign exchange administrative department of the State Council.

Article 17 Domestic institutions and individuals that engage in overseas direct investment or the issuance and transaction of securities and derivatives abroad shall go through registration formalities in accordance with provisions of the foreign exchange administrative department of the State Council. If the relevant State provisions require them to get the approval of the competent department or archive the issue with the competent department, they shall do so before handling the registration formalities.

Article 18 The State carries out the scale administration of foreign debts. Institutions or individuals that borrow foreign loans shall abide by relevant provisions of the State and go through registration formalities at foreign exchange administrative departments.

The foreign exchange administrative department of the State Council shall be responsible for the statistics and monitoring of foreign debts across the country and publish the status of foreign debts on a regular basis.

Article 19 Institutions or individuals that offer foreign guarantees shall apply to the foreign exchange administrative departments and the latter shall make decisions on whether to approve according to the assets and liabilities of the applicants. Where the business scope is required to be approved by relevant competent departments by the State, applicants shall go through approval formalities before applying to the foreign exchange administrative departments. The institutions shall, after concluding a foreign guarantee contract, handle the foreign guarantee registration formalities at the foreign exchange administrative departments.

The provisions of the preceding paragraph shall not apply where institutions, upon the approval of the State Council, provide foreign guar-

antee for a loan with the money borrowed from a foreign government or an international financial organization.

Article 20 Banking financial institutions may directly offer commercial loans to foreign parties within the approved business scopes. Other domestic institutions that offer commercial loans to foreign parties shall apply to foreign exchange administrative departments, which shall make decisions on whether to approve according to the assets and liabilities of the applicants. Where the business scope is required by the State to be approved by relevant competent departments, applicants shall go through approval formalities before their applications to foreign exchange administrative departments.

Those that offer commercial loans to foreign parties shall go through registration formalities according to provisions of the foreign exchange administrative department of the State Council.

Article 21 Where the foreign exchange incomes under the capital account are to be retained or sold to financial institutions engaged in the settlement and sale of foreign exchange, approvals of foreign exchange administrative departments are required, except as otherwise provided by the State.

Article 22 The foreign exchange expenditure under the capital account shall be, against valid documents, paid with self-owned foreign exchange or foreign exchange bought from financial institutions engaged in the settlement and sale of foreign exchange in accordance with provisions on the administration of the payment and purchase of foreign exchange by the foreign exchange administrative department of the State Council. If the State provisions require the approval of foreign exchange administrative departments, the approval must be obtained before making foreign exchange payments.

The currency denominated in renminbi that belongs to foreign investors in foreign-invested enterprises that terminated according to law may, after the liquidation and taxation formalities in accordance with relevant provisions of the State, be used to buy foreign exchange from financial institutions engaged in the settlement and sale of foreign exchange and remitted abroad.

Article 23 The foreign exchange and the foreign exchange settlement funds under the capital account shall be used according to the purposes approved by relevant competent departments and foreign exchange administrative departments. Foreign exchange administrative departments are entitled to supervise and inspect the use of foreign exchange and foreign exchange settlement funds under the capital account as well as the changes of accounts.

(三) 外汇管理条例(三)

Chapter IV Administration of the Foreign Exchange Business of Financial Institutions

Article 24 Where financial institutions operate or terminate the business of foreign exchange settlement and sale, they shall be approved by foreign exchange administrative departments. Where financial institutions operate or terminate other foreign exchange businesses, they shall be approved by foreign exchange administrative department or financial regulatory departments according to their functions.

Article 25 Foreign exchange administrative departments implement the general position management on the foreign exchange business of financial institutions. The specific measures shall be formulated by the foreign exchange administrative department of the State Council.

Article 26 Where financial institutions need conversions between renminbi and foreign currencies for their principals and profits or due to mismatch of renminbi assets and foreign currency assets, they shall be approved by foreign exchange administrative departments.

Chapter V Administration of Renminbi Exchange Rate and Foreign Exchange Market

Article 27 The managed floating exchange rate system based on marke supply and demand is adopted for renminbi exchange rate.

Article 28 Financial institutions engaged in foreign exchange set-

tlement and sale businesses and other institutions that meet requirements of the foreign exchange administrative department of the State Council may conduct foreign exchange transactions in the inter-bank foreign exchange market in accordance with provisions of the foreign exchange administrative department of the State Council.

Article 29 Transactions in the foreign exchange market shall follow the principles of openness, fairness, impartiality and honesty.

Article 30 The currencies and transaction forms in the foreign exchange market shall be subject to provisions of the foreign exchange administrative department of the State Council.

Article 31 The foreign exchange administrative department of the State Council shall supervise and manage the foreign exchange market of the whole country according to law.

Article 32 The foreign exchange administrative department of the State Council may regulate the foreign exchange market according to the changes in foreign exchange market and the requirements of monetary policies.

(四) 外汇管理条例(四)

Chapter VI Supervision and Administration

Article 33 Foreign exchange administrative departments shall fulfill their responsibilities according to law and are entitled to take measures as follows:

(1) Conducting spot inspections over financial institutions engaged in foreign exchange businesses;

(2) Entering places where there are suspected illegal acts regarding foreign exchange for inspection and collection of evidence;

(3) Inquiring institutions and individuals who have foreign exchange income or expenditure or are involved in activities of foreign exchange operation and requiring them to make explanations on issues directly related to illegal events regarding foreign exchange under investi-

gation;

(4) Consulting and copying materials including transaction documents that are directly related to illegal issues regarding foreign exchange under investigation;

(5) Consulting and copying financial accounting materials and relevant documents of parties involved in and of institutions and individuals directly related to illegal issues regarding foreign exchange under investigation, and sealing up documents and materials that may be transferred, hidden or damaged;

(6) Inquiring accounts of parties involved in and of institutions and individuals directly related to illegal issues regarding foreign exchange under investigation with approvals of the person-in-charge of the foreign exchange administrative department of the State Council or foreign exchange administrative departments at provincial level, except personal deposit accounts;

(7) Applying to the people's courts for freezing or sealing involved assets including illegal funds which prove with evidence to have been or may be transferred or hidden, and key evidences which prove with evidence to be hidden, counterfeited or damaged.

Institutions and individuals involved shall cooperate with the supervision and inspection of foreign exchange administrative departments, tell the truth and provide relevant documents and materials. They shall not refuse or hinder supervisions and inspections by the aforesaid departments or disguise facts.

Article 34 When foreign exchange administrative departments make inspection or investigation according to law, there should be at least two persons carrying out inspection or investigation who shall present their identification cards. Institutions and individuals are entitled to refuse the inspection or investigation if there are less than two inspection or investigation persons or the persons do not present their identification cards.

Article 35 Domestic institutions engaged in foreign exchange businesses shall submit their materials including financial accounting reports and statistical statements in accordance with provisions of the foreign ex-

change administrative department of the State Council.

Article 36 Financial institutions engaged in foreign exchange businesses shall report to foreign exchange administrative departments in a timely manner when they find any illegal acts regarding foreign exchange committed by their clients.

Article 37 The foreign exchange administrative department of the State Council may acquire necessary information from relevant departments and institutions of the State Council for the purpose of fulfilling its responsibility of foreign exchange administration, and relevant departments and institutions of the State Council shall provide the information.

The foreign exchange administrative department of the State Council shall notify the relevant departments and institutions of the State Council about the administration situation of foreign exchange.

Article 38 Any institution or individual is entitled to report illegal acts regarding foreign exchange.

Foreign exchange administrative departments shall keep secrets for the informers and reward the informers as well as institutions and individuals that make contributions to the investigation over illegal acts regarding foreign exchange.

(五) 外汇管理条例(五)

Chapter VII Legal Responsibilities

Article 39 Where any institution or individual has any acts involving the evasion of foreign exchange including transfer of domestic foreign exchange abroad, or transfer of domestic funds abroad in a deceitful manner in violation of provisions, foreign exchange administrative departments shall order it/him to repatriate the foreign exchange within a time limit and impose a fine of less than 30 percent of the evaded foreign exchange; under any serious circumstances, a fine of more than 30 percent up to the same amount of the evaded foreign exchange shall be imposed. Where any crime is constituted, criminal responsibilities shall be

ascertained according to law.

Article 40 Where any institution or individual has any illegal acts of arbitrage of foreign exchange including receiving or paying funds that should be receivable or payable in renminbi in foreign currencies, or buying foreign exchange from financial institutions engaged in foreign settlement and sale businesses against false or invalid transaction documents in violation of provisions, foreign exchange administrative departments shall order it/him to re-exchange the illegally exchanged funds and impose a fine of less than 30 percent of the illegally exchanged funds; under any serious circumstances, a fine of more man 30 percent up to the same amount of the illegally exchanged funds shall be imposed. Where any crime is constituted, criminal responsibilities shall be ascertained according to law.

Article 41 Where any institution or individual remits foreign exchange into the territory of China in violation of provisions, foreign exchange administrative departments shall order it/him to make corrections and impose a fine of less than 30 percent of the illegal funds; under any serious circumstances, a fine of more than 30 percent up to the same amount of the illegal funds shall be imposed.

Where any institution or individual conduct any illegal settlement of foreign exchange, foreign exchange administrative departments shall order it/him to re-exchange the illegally settled funds and impose a fine of less than 30 percent of the illegally settled funds.

Article 42 Where any institution or individual carries out foreign exchange in and out of the territory of China in violation of provisions, foreign exchange administrative departments shall give it/him a warning and may impose a fine of less than 20 percent of the illegally carried funds. Where provisions of laws and regulations provide that the penalty shall be given by customs, the said provisions shall prevail.

Article 43 Where any institution or individual has acts including borrowing foreign loans, issuing bonds outside China or providing foreign guarantees without approval in violation of provisions on foreign loan administration, foreign exchange administrative departments shall give it/him a warning and impose a fine of less than 30 percent of the il-

legal funds.

Article 44 Where any institution or individual violates provisions to change the purposes of foreign exchange or foreign exchange settlement funds without approval, foreign exchange administrative departments shall order it/him to make corrections, confiscate illegal proceeds and impose a fine of less than 30 percent of the illegal funds. Under any serious circumstances, a fine of more than 30 percent up to the same amount of the illegal funds shall be imposed.

Where any institution or individual has any acts of illegal use of foreign exchange including use of a foreign currency for pricing and settlement or transfer of foreign exchange out of the territory of China in violation of provisions, foreign exchange administrative departments shall order it/him to make corrections and give it/him a warning, and may impose a fine of less than 30 percent of the illegal funds.

Article 45 Where any institution or individual makes unapproved, disguised or speculative transactions of foreign exchange, or illegally serves as intermediate for foreign exchange transactions where the amount of transacted foreign exchange is large, foreign exchange administrative departments shall give it/him a warning, confiscate illegal proceeds and impose a fine of less than 30 percent of the illegal funds. Under any serious circumstances, a fine of more than 30 percent up to the same amount of the illegal funds shall be imposed. Where any crime is constituted, criminal responsibilities shall be ascertained.

Article 46 Where any institution or individual engages in the settlement and sale businesses of foreign exchange without approval, foreign exchange administrative departments shall order it/him to make corrections and confiscate illegal proceeds, if any. Where the illegal proceeds are over 500,000 yuan, a fine of one to five times of the illegal proceeds shall be imposed; where there is no illegal proceeds or the illegal proceeds are less than 500,000 yuan, a fine of 500,000 yuan up to 2 million yuan shall be imposed; under any serious circumstances, relevant competent departments shall order it/him to stop the business for internal rectification or revoke its/his business license. Where any crime is constituted, criminal responsibilities shall be ascertained.

Where any institution or individual engages in other foreign exchange businesses other than the settlement and sale of foreign exchange without approval, foreign exchange administrative departments or financial regulatory departments shall punish it/him in accordance with provisions in the preceding paragraph.

(六) 外汇管理条例(六)

Article 47 Where any financial institution has any of the following circumstances, foreign exchange administrative departments shall order it to make corrections within a time limit, confiscate its illegal proceeds and impose a fine of 200,000 yuan up to 1 million yuan; where it is under any serious circumstances or does not make any correction within the time limit, foreign exchange administrative departments shall order it to stop operating relevant businesses:

(1) Failing to conduct a proper checkup over the accuracy of transaction documents and the consistency of foreign exchange income and expenditure when handling receipt and payment businesses under the current account;

(2) Handling receipt and payment businesses under the capital account in violation of provisions;

(3) Handling foreign exchange settlement and sale businesses in violation of provisions;

(4) Violating provisions of the general position management on foreign exchange businesses; or

(5) Violating the provisions of administration on transactions in foreign exchange market.

Article 48 Where any institution or individual has any of the following circumstances, foreign exchange administrative departments shall order it/him to make corrections and give it/him a warning, and may impose a fine of less than 300,000 yuan on the institution, or a fine of less than 50,000 yuan on the individual:

(1) Failing to collect statistics and report its/his international in-

come and expenditure in accordance with provisions;

(2) Failing to submit materials including financial accounting reports and statistical statements in accordance with provisions;

(3) Failing to submit valid documents in accordance with provisions or submitting inauthentic documents;

(4) Violating provisions on the administration of foreign exchange accounts;

(5) Violating provisions on the administration of foreign exchange registration; or

(6) Refusing or hindering foreign exchange administrative departments to carry out legitimate supervisions or investigations.

Article 49 Where any domestic institution violates provisions on foreign exchange administration, besides punishments according to these Regulations, the directly liable person in charge or other directly liable persons shall be punished; directors, supervisors, senior managers who bear direct responsibility for the financial institution and other directly liable persons shall be given a warning and imposed a fine of 50,000 yuan up to 500,000 yuan. Where any crime is constituted, criminal responsibilities shall be ascertained.

Article 50 Where any staff member of foreign exchange administrative departments practices favoritism and engages in irregularities, abuses his power or neglects his duties, if any crime is constituted, criminal responsibilities shall be ascertained according to law; if no crime is constituted, administrative penalties shall be given according to law.

Article 51 Any party concerned may appeal for administrative reconsideration according to law if it/he does not accept the concrete administrative behaviors by foreign exchange administrative departments. It/He may appeal to the people's court if it/he does not accept the decision of administrative reconsideration.

Chapter VIII Supplementary Provisions

Article 52 Definitions of the terms in these Regulations are as follows:

(1) Domestic institution refers to state organs, enterprises, public

institutions, social organizations, armies, etc. in the territory of the People's Republic of China, except foreign diplomatic and consular organs and representative agencies of international organizations in China.

(2) Domestic individual refers to Chinese citizens and foreigners staying in China for more than one year consecutively, except foreign diplomatic personnel and representatives of international organizations in China.

(3) Current account refers to goods, services, incomes and regularly transferred transactions, etc. involved in balance of international payments.

(4) Capital account refers to transactions involved in balance of international payments which may cause changes to foreign assets and foreign debt level, including capital transfer, direct investment, security investment, derivatives and loans, etc.

Article 53 Where a non-financial institution engages in business of settlement and sale of foreign exchange, it shall be approved by the foreign exchange administrative department of the State Council. Specific administrative measures shall be separately formulated by the foreign exchange administrative department of the State Council.

Article 54 These Regulations shall enter into force as of the date of promulgation.

四、论述文体

(一) 关于"9·11"的电视访谈

用历史的眼光看待这一天

荷兰学者彼得·海尔说过,历史是一场无休止的论战。"9·11"事件的意义现在成了这场论战的内容之一。为了评价这一天的重要性(当然,现在谈这个问题还显得为时过早),《新闻周刊》召集美国一些最杰出的历史学家进行了一场非正式讨论,这些历史学家包括美国历史学会前会长

乔伊斯·阿普尔比、总统历史顾问迈克尔·贝施洛斯、哥伦比亚大学教授艾伦·布林克利、因《威廉·爱德华·伯格哈特·杜波依斯》一书获得普利策奖的传记作家戴维·利弗林·刘易斯以及前总统肯尼迪的特别助理小阿瑟·施莱辛格。以下是对这次讨论的摘录：

《新闻周刊》(记者)：一年以后，你们认为"9·11"事件在美国历史上一连串重要的日期中具有怎样的地位？我们会像记住7月4日(独立日)、12月7日(日本偷袭珍珠港)或者是11月22日(肯尼迪遇刺)这样的日子那样记住9月11日吗？

阿普尔比：我认为它会具有和"珍珠港事件"一样的地位，也就是说它将清晰地留在人们的记忆中。不过我不认为它会具有7月4日那样的意义，它也不会成为节日或纪念日。

施莱辛格：这要看我们下一步怎么做。我们现在有可能和伊拉克交战，从而引发整个阿拉伯世界的不稳定。问题是："9·11"是会引发另一场世界大战呢，还是会导致对萨达姆·侯赛因的围追堵截以及警察和情报部门针对恐怖主义的合作？如果是前者，那么这一天将长久地留在人们的记忆中；如果是后者，这一天最终可能会更像1898年2月15日。那一天美国"缅因号"战舰爆炸，这是一次重要事件，但它已逐渐淡出人们的记忆。

刘易斯：我同意阿瑟的观点。我们怎样对待这次暴行将决定我们怎样纪念这一天。"9·11"事件发生后不久，有那么一刻令人难忘。美国人开始自我反省，思索我们受到自"珍珠港事件"以来最大的伤害的原因。当有人问到"他们为什么憎恨我们"时，一大批美国人确实坚信我们会迅速、谨慎、明智地寻找这个问题的答案。灾难的那一刻还在眼前，难道地球上最强大国家的公民不应该在最初的义愤填膺之后，思考一下为什么欧洲和发展中国家的人们都说完全有理由不对这次袭击的发生感到惊讶吗？

布林克利：我们需要将历史和记忆区分开来。对于经历过"9·11"事件的人来说，这一天会令他们永生不忘，正如所有经历过肯尼迪遇刺的美国人都会记住11月22日这一天一样。

但并不是说它将成为历史上的一件大事。比如说，肯尼迪的死是记忆中的一件大事。它可能是也可能不是一件历史大事。"9·11"事件也是如此。我们在今后几年、甚至几十年的时间里可能都不会清楚这件事是否真的改变了历史的进程。

《新闻周刊》(记者)：艾伦，你一直在思索有关冷战的问题。你认为

我们现在的处境和那时有相似之处吗?

布林克利:我从一开始就在想,"9·11"之后的形势与冷战的相似性超过了历史上其他冲突。它们有这样的共同特点:冷战是一种模糊的、不明确的冲突,有时它会发展成真刀实枪的交战,但大多时候都是一种对峙局面,这种局面造成双方的所有表现在其他情况下看来都是非常奇怪的。所以除了爆发某种性质的大规模冲突以外(这不是不可能的事),我认为"9·11"之后的状况是:在多个阵线上展开了既没有明确的结束日期也不知道是否会结束的长期斗争。

另外,我们还没提到这次袭击的一个特点,那就是我们亲眼目睹了袭击的发生,而且不止一次。

阿普尔比:我认为全面记录了这场灾难的令人毛骨悚然的画面将使这次事件激起强烈的反响。10年、20年、30年、甚至40年以后的这一天都会播放这些画面。

刘易斯:从这个角度来讲,它和肯尼迪遇刺的连续镜头所产生的效果一样。

贝施洛斯:我也这样认为。这些画面将永远给后人带来强烈的情感上的冲击。他们会知道这一天有多么恐怖。不过他们如何从历史的角度看待这次事件取决于未来的形势发展。还是拿肯尼迪遇刺这件事来说,对于有些美国人来说,这次事件在历史上具有重要的影响,因为他们认为我们的国家因此发生了改变——比如,如果肯尼迪没有死,我们不会那么深地陷入越南战争。

(二)奥巴马胜选演说

2008年11月5日

芝加哥的市民们,你们好!

如果还有人仍在怀疑美国是否是一个一切皆有可能的国度的话,如果还有人仍在疑虑我们美国的缔造者的梦想是否还存在于我们这个时代的话,如果还有人仍在质疑我们民主的力量的话,今晚你就可以得到答案。

学校旁、教堂边,无数人都在排队投票,这一情景我们国家已经多年未见;3个小时、4个小时,他们为此而等候良久,这是很多同胞有生以来

的第一次。因为他们相信，这一次，将不同以往；这一次，因为他们的呼声而有所不同。这就是我们可以得到的答案。

不管你是年轻人还是老年人，是富人还是穷人，是民主党人还是共和党人，是黑人还是白人，也不管你是拉丁美洲人或亚洲人还是本土美国人，更无论你是否为同性恋者、是否是残疾人，这是美国人共同的答案。美国人向全世界传递一个声音，那就是我们从来不仅仅是无数个人的累加，不仅仅是红州和蓝州的混合体。我们属于而且永远只属于美利坚合众国。

长久以来，很多人一再受到告诫，要对我们所能取得的成绩极尽讽刺、担忧和怀疑之能事，但这个答案让这些人伸出手来把握历史，再次让它朝向美好明天的希望延伸。

虽然等待了很长时间，但在今晚的这一决定性时刻，由于我们在这次选举中的努力，美国终于迎来了变革。

今天傍晚稍早的时候，我接到麦凯恩参议员一个特别亲切的电话。

在竞选过程中，麦凯恩参议员坚持不懈，努力了很长时间，而且他为他所热爱的国家付出了更多艰辛与岁月。他已经为美国奉献了太多，以至于我们许多人都无法想象。因为这位勇敢而无私的领导人的奉献，我们才过得更好。

对于麦凯恩参议员和佩林州长所取得的成就，我对他们致以祝贺。在接下来的几个月里，我期待着与他们的合作，为重振美国而努力。

我想感谢我在这个旅程中的搭档，一个全心全意参加竞选的男人，一个为同他一起在斯克兰顿城街头长大、一起坐火车回特拉华州老家的人们发言的男人，美国当选副总统乔·拜登。

如果没有米歇尔·奥巴马这下一位美国第一夫人的坚定支持，今晚我就不会站在这儿了。我们相伴走过了16个春秋，她是我们整个家庭的顶梁柱，我一生的挚爱。

萨莎和玛利亚，我也非常爱你们，你们已经赢得一只小狗，它将随我们搬进白宫。

我知道，就像我的其他已故亲属一样，外祖母一定也在某处注视着我，虽然她已经不在人世。是他们造就了今天的我。今晚我很想念他们，我对他们的亏欠无以计量。

我的妹妹玛雅、我的妹妹阿尔玛、我的所有其他兄弟姐妹们，感谢你们给我的一切支持，非常感谢。

我还要感谢我的竞选顾问大卫·普劳夫，此次竞选的无名英雄，我认

为，是他打造了美利坚合众国历史上最好的政治大选。

还有我的首席战略师大卫·阿克塞尔罗德。他是我的伙伴，在我竞选的每个阶段一直陪伴着我。

还有美国大选史上最棒的竞选团队。是你们让这一切成为了现实，我永远对你们为这一切作出的牺牲心存感激。

但最重要的是，我永远不会忘记这场胜利的真正所有者。胜利属于你们，胜利属于你们。

对于入主白宫，我从来都不是最热的候选人。竞选伊始，我们的资金并不充裕，获得的支持也不多。我们的竞选班子并非始于华盛顿的大厅，而是一路从衣阿华州的得梅因酒店后院辗转北卡罗来纳州的康科德酒店客房，后来会首在西弗吉尼亚州查尔斯顿酒店的主厅。我们的胜利来自于广大工薪阶级，正是他们从仅有的微薄存款里掏出 5 美元、10 美元或者 20 美元来支持我们的竞选。

我们的力量来自于摘下冷漠面罩的年轻一代，他们离开家和亲人，干低收入的活，睡很少的觉；来自于冒着严寒酷暑、户户敲门宣传的并不太年轻的人；来自于成千上万的大选志愿者，他们用出色的奉献精神和组织能力证明了一个民有、民治、民享的政府在两百年后仍然保持着生命力。这就是你们的胜利！

我明白，你们所做的这些，并不仅仅是为了赢得这次竞选，也不单单只是为了我本人。

你们这样做，是因为知道我们面前任务的艰难。即使我们今晚在这里欢庆，我们仍然知道明天将会带来我们平生最大的挑战——两场战争、一个处于危险边缘的星球、一个世纪来最严重的金融危机。

即使今晚我们安然站在此处，我们也深知那些深陷伊拉克沙漠和阿富汗山区的英勇美国战士，是为了我们而冒着生命危险。

还有那些孩子早已熟睡、自己却辗转反侧的人父人母，他们夜不能寐，想着如何还清房贷、如何支付医药费以及给孩子存下足够的大学经费。

我们要掌握新能源，创造就业岗位，建造新校舍，正视存在的威胁，并修复与盟友的关系。

前方的道路很漫长，我们将步履维艰。我们也许无法在一年内，甚至是一个任期内，达成我们的目标。但是，美国同胞们，今晚我比任何时候都对此更有信心。我承诺，我们所有人将作为一个整体顺利地到达目的地。

（三）胡锦涛访美演讲

Speech at Yale University

Hu Jintao, President of the People's Republic of China

April 21, 2006, New Haven

Understanding leads to trust. Today, I would like to speak to you about China's development strategy and its future against the backdrop of the evolution of the Chinese civilization and China's current development endeavor. I hope this will help you gain a better understanding of China.

In a history that spans more than five millennia, the Chinese nation has contributed significantly to the progress of human civilization. But its course of national development has been an arduous one. In particular, in the 160 years and more since the Opium War in 1840, the Chinese people have fought courageously and unyieldingly to rid themselves of poverty and backwardness and to realize national rejuvenation, thus profoundly changing the destiny of the Chinese nation. Ninety-five years ago, the Chinese people launched the Revolution of 1911 that overthrew the feudal autocracy that had ruled China for several thousand years, and opened the door to China's progress. Fifty-seven years ago, the Chinese people succeeded in winning liberation after a protracted and hard struggle and founded New China, in which people became their own masters. Twenty-eight years ago, the Chinese people embarked upon the historic drive of reform, opening up and modernization and have made phenomenal progress through unremitting efforts. Between 1978 and 2005, China's gross domestic product (GDP) rose from $147.3 billion to $2.2257 trillion. Its import and export volume went up from $20.6 billion to $1.4221 trillion and its foreign exchange reserves soared from $167 million to $818.9 billion. During this period, the number of poor rural people dropped from 250 million to more than 23 million. The above review of the profound changes in these 160-plus years shows one

thing, namely, through persistent and hard struggle, the Chinese people have both changed their own destiny and advanced the cause of human progress.

On the other hand, I need to point out that despite the success in its development, China remains the world's largest developing country, with per-capita GDP ranking below the 100th place. The Chinese people have yet to live a well-off life and China still faces daunting challenges in its development endeavor. Therefore it requires sustained and unremitting efforts to transform the country and make life better for its people. In the next 15 years, we will strive to make further progress in building a moderately prosperous society in an all-around way that will benefit China's population of more than 1 billion. To be specific, we aim to raise China's GDP to about $4 trillion by 2020, averaging about $3,000 per capita. By then, China's economy will be better developed and its democracy will be further enhanced. More progress will be made in science and education. Its culture will be further enriched, the society will become more harmonious and the people will lead a better life.

To realize these goals, China has adopted a new concept of development in line with its national conditions and the requirement of the times: That is, to pursue a scientific outlook toward development that makes economic and social development people-oriented, comprehensive, balanced and sustainable. We will work to strike a proper balance between urban and rural development, development among regions, economic and social development, development of man and nature, and domestic development and opening wider to the outside world. Greater emphasis will be put on addressing issues affecting people's livelihood, overcoming imbalances in development and resolving key problems that have occurred in the course of development. We will pursue a new path to industrialization featuring high technology, good economic returns, low resource consumption, low environmental pollution and full use of human resources. We will bring about coordinated economic, political, cultural and social development. And we will endeavor to ensure sustainable development by boosting production, improving people's lives and

protecting the environment.

This concept of scientific development is based on the experience China has gained in its modernization drive and put forth in response to the trends of the times. It is also rooted in the cultural heritages of the Chinese nation.

（四）温家宝访美演讲

Speech at Welcoming Luncheon Hosted by American Friendly Organizations

Wen Jiabao, Premier of the People's Republic of China

September 23, 2008, New York

Ladies and gentlemen,

As a Chinese saying goes, "Amity between people holds the key to sound relations between states." The ever-deepening friendship between our two peoples is an integral part of our growing relations.

In the wake of the devastating earthquake that hit Wenchuan of Sichuan Province, generous assistance in cash and in kind flew in from the United States. The total amount exceeded $ 100 million and most of the assistance came from non-governmental sources. I remember running into three young Americans in Beichuan, one of the hardest hit areas, when I was overseeing rescue and relief work there the day after the quake struck. I learned from my conversation with them that they were American volunteers rushing to the quake zone from Chengdu, capital city of Sichuan. They were the first group of volunteers from foreign countries that I met in the afflicted areas. After them, headed by USAID, representatives of some well-known American companies and organizations also went to the quake areas, under the danger of aftershocks, and offered us their advice on recovery and reconstruction. Their visit was the very first of its kind in the history of exchanges between our two countries, and I later had a meeting with them in Beijing.

Thanks to the efforts of the U.S. government and people of various sectors, 150 Chinese students from the earthquake area are now studying in the State University of New York. I am convinced that when they return to China after finishing their studies here, they will contribute their knowledge to the building of their homeland and will join in the endeavor to promote China-U.S. friendship.

Scenes of China-U.S. friendship also touched us deeply during the Beijing Olympic Games last month. Here are a few examples. President Bush and three generations of the Bush family traveled to Beijing and joined Chinese spectators in cheering for Chinese and U.S. teams. The U.S. women's volleyball team and gymnastics team that competed with the Chinese teams both had Chinese coaches, while Chinese players who play in NBA were very popular. The U.S. synchronized swimming team unfurled a banner with the words "Thank you, China" on it by the pool side and received thunderous applause from the Chinese spectators. These examples show once again that there exist a deep affinity and a strong bond of friendship between our two peoples. I wish to take this opportunity to express my sincere appreciation to the American people from all walks of life for your abiding commitment to China-U.S. friendship and extend heartfelt gratitude to the U.S. government and people for your strong support to our earthquake rescue and relief work and our efforts in hosting the Olympic Games.

Ladies and gentlemen,

With the U.S. presidential election less than two months away, many people have asked me how I would see China-U.S. relations after the election. I told them that China hopes to maintain and develop the constructive and cooperative relations with the United States whoever becomes its next president. And we are confident that China-U.S. relations will continue to move forward, as the trend of history will not turn back. I say this because:

First, China and the United States have never enjoyed so extensive common interests as they do today. We have worked together to uphold world peace and stability, tackle growing global economic and financial challenges and promote trade and investment liberalization.

Our cooperation has gone beyond the bilateral context in terms of both its substance and significance and such cooperation is having a growing impact on the world. Steady growth of China-U.S. relations serves the fundamental interests of our two peoples and meets the trend of the times.

Second, due to differences in social system, development level, history and culture, China and the United States may not see eye to eye on certain issues. This is nothing terrible. As long as we engage in dialogue and consultation on the basis of equality and mutual respect, we will be able to gradually dispel misgivings and enhance mutual trust.

Third, both the Chinese people and the American people are open, innovative, and eager to learn. In just over 200 years, the United States has developed itself into the strongest country in the world with brilliant achievements in the economic, scientific and technological fields. The Chinese civilization, stretching back five thousand years, is showing greater vitality in the new era. What is behind the splendid achievements we both scored though our histories are different? I think it is openness, inclusiveness and the spirit of drawing upon the strengths of others. Two countries that appreciate each other and learn from each other can live together in amity and achieve common progress.

Fourth, China's development will not harm anyone, nor will it be a threat to anyone. China has taken an active part in the building of the international system and will not do anything to undermine it. China is a big responsible country. The Chinese economy now contributes more than 10 percent to the world economic growth. China has taken an active part in the settlement of major international and regional issues such as the Korean nuclear issue and the Iranian nuclear issue. China is ready to work together with the rest of the international community to jointly meet global challenges of financial volatility, energy and food shortage, and climate change.

五、文艺文体

（一）小　　说

1.《克莱门婷娜》（节选）

【美】约翰·奇弗

她现在坐着读信的房间温暖非常，周围一片粉红色的灯光。她像个主妇一样，也有一个银制的烟灰缸。只要她愿意，她可以在自用的洗澡间里把热水一直放到脖子底下，洗个痛快。难道这是圣母的意愿，她非得栖身荒野，死于饥饿？享受现成的，难道就错了吗？她又见到亲人的面庞。他们的肤色多黑呀，还有他们的头发，他们的眼睛，她想着想着，似乎跟白皮肤的人们生活过一段，她自己也赋有了他们的品性和偏见。那些脸庞紧对着她，带着责备，带着乡下人的耐性，还带着关注，多么可爱、庄重而又恳切。只是，她为什么一定得回去，在黑洞洞的山坳里喝发酸的酒呢？在这新世界里，人们找到了青春的奥秘。如果这是上帝的意旨，天上的圣人恐怕也不会对这种青春常驻的生活掉头不顾吧？她想起，在那斯科斯塔，最美的娇娃，因为不堪时艰，很快便姿容消退，就像无人护理的花朵一般；绝色美人很快也就弯腰驼背，皓齿尽落，一身皂衣，就像老妈妈一样，散发着火烟和粪肥的臭味。但是在这个国度，她可以永带两行碎玉，头顶青丝。一直到她辞世那一天，她都可穿着高跟鞋，戴着戒指，还有许多男人向她献殷勤。在这新世界里，人生十世，不感时世艰辛；不会的，永远不会。她要嫁给乔。她要留下来，带着一身白皙如玉的皮肤，两行专门吃肉的皓齿，好好地过它十辈子。

2.《离婚时节》（节选）

【美】约翰·奇弗

我的妻子有一头褐色头发，一对乌黑眼睛，还有一副温柔的性情。我有时候想，正因为她性情温柔，就把孩子们惯坏了。她对他们无所不依，

他们也总能使她事事顺从。埃塞尔和我结婚已经十年。我们俩都是新泽西州莫里斯敦人。如今，我甚至想不起来我什么时候第一次遇见她。就我来说，我们这段婚姻似乎总是幸福美满、令人慰藉的。我们住在东区第五十大街一个没有电梯上下的楼房套间里。儿子卡尔六岁，在一所很好的私立学校读书；女儿四岁，明年才上学。虽然我们对自己过去受教育的方式每每求全责备，然而我们却总是拼命照老一套来养儿育女，到头来，孩子们还是得上我们曾经读过的中学和大学。

埃塞尔毕业于东部一所女校，后来在格连奴布尔大学就读一年。她从法国回来后，在纽约工作一年，我们就结婚了。有一次她把自己的文凭挂在厨房洗碗池上面。这不过是一时之间开的玩笑，文凭现在下落何方我也不得而知。埃塞尔不光是性情温柔，而且爽朗随和。我们都来自特别擅长于怀旧的中产阶级中极大的一个阶层。破财的事在我们生活中真是司空见惯，这使我有时候会联想到那些客居异域的人，他们虽说已经很热衷于独处异乡，但还会不时地想到故土海岸的峭壁悬崖。由于我工资不高，我们的日子过得处处受制，因此埃塞尔生活的外表也就很容易勾画出来。

3.《战争与回忆》（节选）

【美】赫尔曼·沃克

在开罗这儿，人们因为隆美尔**近在咫尺**而仍有**风声鹤唳**之感，但是你们经由好望角以及护航舰队取道马耳他海面**直路行驶**，支援我们第八军的**源源而来**的飞机、坦克和卡车，却使此间**人心大振**。韬基直接从邱吉尔口中知道——温尼在本月内两次匆匆路过这儿，以致使**谣诼纷起**——比起你们像尼亚拉加拉大瀑布一样倾泻给俄国人的装备来，所有这一切只不过是**九牛一毛**。你的同胞们是在什么时候、用什么方法生产出这许多东西来的，我可不知道。你们的国家真叫我觉得**不可思议**：仙境般**无忧无虑**的国度，**容光焕发**、**活力充沛**、**熙熙攘攘**的人群，他们不是沉溺在**忧郁悲观**的深渊中，就是像**欣喜雀跃**的儿童一般**游戏作乐**，要不然就像入地狱的鬼魂一般**苦苦工作**，而你们的报纸则是**无休无止地指责政府**，宣称你们的制度**无可救药**。我丝毫不比特罗洛普和狄更斯他们二位更加懂得美国是怎么回事，而只知道它正在**日新月异**地显露一桩桩奇迹。

伦敦**情况不佳**。闪电战的毁坏，修复**进展迟缓**。**天气湿热，配给日减**，人们在**断垣残壁**间**艰难度日**。

托布鲁克的易手虽使伦敦蒙受重创，但和这儿埃及相比，却是不可同日而语。我们没有碰上最严重的时日，但是听说那一阵子简直就和法国沦陷的时候一样。隆美尔利用他在托布鲁克缴获的大批辎重，加足了燃油，重新装备了武器弹药，沿着海岸浩浩荡荡，长驱直入。他在阿拉曼暂时停留的时候，离开亚历山大只有两小时的汽车路程，此间的政府机关、军事总部、豪富钜子都纷纷向东逃往巴基斯坦和叙利亚，所有的火车和大小车辆都用上了。徒步出去的无财无势的人们充塞道途。各处城市都严格实行宵禁，饭店旅舍都已人去楼空，大街小巷行人绝迹，办公大楼门可罗雀，歹徒趁火打劫，巡逻队动辄开枪杀人，完全是一片兵荒马乱景象。这种情形是难以通得过严厉的检查制度而得见诸报端的。

现在的情形已不那么令人惊惶失措。有一些仓皇出走的人已经提心吊胆地陆续回来，一些比较慎重的人仍在外地逗留。隆美尔显然在重整旗鼓，加足汽油，还要卷土重来。

4.《苹果树》（节选）

【英】约翰·高尔斯华绥

“那苹果树，那歌声和那金子。”

墨雷译《攸里披底斯的〈希波勒特斯〉》

在他们的银婚日，艾舍斯特和妻子坐着汽车，行驶在荒原的外边，要到托尔基去过夜，圆满地结束这个节日，因为那里是他们初次相遇的地方。这是斯苔拉·艾舍斯特的主意，在她的性格里是有点儿多情色彩的。如果说她早已失掉了那蓝眼睛的、花儿般的魅力，脸儿和身段的那种玉洁冰清的秀气，还有那苹果花似的颜色儿——二十六年前它们曾那么迅速而奇妙地影响过艾舍斯特——那么在四十三岁的今天，她依旧是个好看而忠实的伴侣，不过两颊淡淡地有点斑驳，而灰蓝的眼睛也已经有点儿饱满了。

正是她叫车停了下来。这儿，左边但见那块公有地陡峭地向上升起，右边是狭狭的一溜落叶松和山毛榉林子，还疏疏落落地长着几棵松树，直向介于公路和整个荒原上的第一座又长又高的山冈中间的山谷伸展过去。她在寻找一个可以让他们坐下来吃东西的地方，艾舍斯特是什么也

不寻找的;而现在这个地方,处于金黄的金雀花和在四月的斜阳里散发着柠檬味儿的绿叶蓬松的落叶松之间,可以远眺深深的山谷,仰望长长的荒原群丘,似乎正适合一个热爱奇景异迹的水彩画家的有决定意义的天性。拿起画盒,她跨出车来。

"这儿行吗,弗兰克?"

艾舍斯特,有几分像长了胡子的席勒,两鬓斑白,高个子,长腿儿,两只深邃的灰色大眼睛有时包藏着无限意味,而且几乎显得很美丽,鼻子稍稍偏向一边,长了胡子的双唇微微开着——四十八岁的他,沉默不语,拿起便餐篮子,也跨出车来。

5.《蝴蝶梦》

【英】达夫妮·杜穆里埃

(摘自第二章)

我们永远也回不去了,这一点是确定无疑的。过去的岁月仍近在咫尺。我们力图忘却并永远置诸脑后的种种往事,说不定又会重新唤起我们的回忆。还有那种恐惧,那种诡秘的不宁之感——感谢上帝慈悲,现在总算平息了——过去曾一度演变成不可理喻的盲目惊慌,说不定也还会以某种无法预见的形式卷土重来,就像过去那样和我们形影相随,朝夕共处。

他的忍耐功夫着实惊人。他从不怨天尤人,即使在回忆起往事的时候也决不愤愤然……而我相信他常常想起过去,尽管他不愿让我知道。

他怎能瞒过我的眼睛?有时,他显出茫然若有所失的样子,可爱的脸上,所有的表情消失得一干二净,仿佛被一只无形的手一下子全抹掉了似的,取而代之的是一副面具,一件雕塑品,冷冰冰,一本正经,纵然不失英俊,却毫无生气;有时,他会猛抽香烟,一支接一支,甚至连烟蒂也顾不上弄熄,结果,那闪着火星的烟头就像花瓣似地在他周围散了一地;有时,他胡乱找个什么话题,口若悬河,讲得眉飞色舞,其实什么内容也没有,无非是想借此排解心头的忧伤。我听到过一种说法:不论哪一对夫妻,只要经历苦难磨炼,就会变得更高尚、更坚强,因此在今世或来世做人,理当忍受火刑的考验。这话听上去有点似是而非,不过我俩倒是充分领略了其中的滋味。我俩经历过恐惧、孤独和极大的不幸。我觉得,每个人在自己的

一生中迟早会面临考验，我们大家都有各自特定的恶魔灾星，备受压迫和折磨，到头来总是奋起与之搏斗。我俩总算战胜了这个恶魔，或者说我们相信自己战胜了。

现在，那灾星再也不来欺压我们。难关总算闯过了，自然我们也不免受了些创伤。他对灾难的预感打一开始就很灵验，而我呢，不妨效法一出蹩脚戏里的女戏子，装腔作势地嚷嚷，宣布我们为自由付了代价。说实在的，戏剧性的曲折离奇，这辈子我领教够了，要是能让我俩一直像现在这样安安稳稳过日子，我宁愿拿自己所有的感官作代价。幸福并不是一件值得珍藏的占有物，而是一种思想状态，一种心境。当然，我们有时也会消沉沮丧，但在其它时刻，时间不再由钟摆来计量，而是连绵地伸向永恒；我只要一看到他的微笑，就意识到我俩在一起携手并进，再没有思想或意见上的分歧在我俩之间设下屏障。

（林智玲、程德 译　陆谷孙 校）

6. 王蒙微型小说两篇

(1) The Man of Grievances

I received a letter from a sincere friend, which read:

Dear Mr. Wang: I find it very difficult to survive in this world! I don't know why life has to be so agonizing. I went to buy breakfast this morning, only to find that there was no basketball board attached to the snack bar. When I went to buy my newspaper, I found that the newsboy's eyelids were not double-folded. I waited at the bus stop for two hours without seeing number 1234567890. At the office, I was surprised that there was no bowl of wontons on my desk. I received a phone call, but the caller was not even a one-time Olympic high-jump champion. Pouring myself a cup of tea, I suddenly realized that the tea harvester might have been unfaithful to her husband.

As a result, I did not have breakfast, or buy the newspaper, or ride the bus, or stay at the office, or have a sip of the tea. I can find nothing to my satisfaction. I want to commit suicide.

P.S. If the postman who delivers this letter is not at least 1.9 meters tall, please be sure to burn it.

(2) Mutual Help

It had been several years since Mr. Yi had climbed up in the literary world, but he was still not very popular. Through various connections, he managed to meet the famous critic Mr. Jiang and invite him to a sumptuous banquet.

"They neglect you unfairly,"said Mr. Jiang, moved by Yi's hospitality. "I will write a laudatory essay and publish it in an influential newspaper. Your work is characterized by ...."

But before Mr. Jiang could finish, Mr. Yi shook his head and said, "Please do not compliment my work. I implore you to write an article denouncing me. According to my observations over the past dozens of years, the works that you criticize become popular both at home and abroad. You, in turn, build your reputation and earn a nice income. That's what we call mutual help."

7. 捎……

Bring ...

by *Han Feng*

He was going abroad. The news spread rapidly even before he left the Foreign Trade Bureau.

When he reached home, he found a roomful of people waiting for him.

"Brother, please bring me a computer-controlled radio cassette recorder,"said his younger brother, apparently in high spirits, as if he could get what he wanted right away.

"Bring me a set of high-grade cosmetics, brother,"said his younger sister, filled with excitement, as if the high-grade cosmetics were taking

effect on her, making her more charming.

"Mother, what do you want me to bring you?" he asked.

"Oh, just bring me a washing machine," answered his mother-in-law, grinning from ear to ear. She was mighty happy.

"What about you, mom?"

"No matter what happens, please do bring yourself back home," replied his mother, her eyes glistening with tears.

People left his room one after another.

"Zhihua, what do you want? ..." he asked, gently placing his hands on his wife's shoulders.

"I have the same idea as mom ...." she said softly, gazing at him with affection.

At this, tears welled up in his eyes and streamed down onto her beautiful hair.

8. 《人到中年》(节选)

At Middle Age

by *Chen Rong*

A month and a half later, Dr. Lu had basically recovered and was permitted to go home.

It was a miracle. Ill as she was, Lu several times, on the brink of death, survived. The doctors were greatly surprised and delighted.

That morning, Fu jubilantly helped her put on a cotton-padded jacket, a pair of woolen trousers, a blue overcoat, and wrapped around her neck a long fluffy beige scarf.

"How are things at home?" she asked.

"Fine. The comrades of your Party branch came yesterday to help clean the room."

Her thoughts immediately turned to that small room with the large bookcase covered with a white cloth, the little alarm-clock on the window-sill and the desk. ...

She felt feeble and cold, though so warmly dressed. Her legs trembled when she stood up. With one hand gripping her husband's arm, the other touching the wall, she moved forward leaning heavily on Fu. Slowly, she walked out of the ward.

Zhao, Sun and her other colleagues followed her, watching her progress along the corridor towards the gate.

It had rained for a couple of days. A gust of wind sighed through the bare branches of the trees. The sunshine, extraordinarily bright after the rain, slanted in through the windows of the corridor. The cold wind blew in too. Slowly Fu, supporting his wife, headed for the sunlight and the wind.

A black car was waiting at the steps. It had been sent by the administration department at Zhao's request.

Leaning on her husband's shoulder, Lu walked slowly towards the gate ....

9.《骆驼祥子》(节选)

Camel Xiangzi

by *Lao She*

Xiangzi wanted to find a place to sit down and mull things over. Even if he only ended up by crying, at least he would know why. Events had moved too fast for his mind to keep up. But there was nowhere to sit, everything was covered with snow. All the little teahouses were boarded up as it was after ten, and had one been open he wouldn't have gone in anyway. He wanted to find somewhere quiet, because he knew that his tear-filled eyes would brim over any minute.

With no place to sit, he had best walk slowly on; but where should he go? In all this silver world there was no place for him to sit, nowhere for him to go. In this expanse of whiteness, there were only starving little birds and a man at a dead end sighing in despair.

Where to go? This was the problem on which to concentrate first.

To a small inn? That wouldn't do. Dressed as he was, he might be robbed during the night, and anyway he shrank from all the lice there. A bigger inn then? He couldn't afford it. All he had in the world was five dollars. A bath-house? They closed at midnight, one couldn't spend the night there. There was nowhere to go.

Quite unawares, he had reached the bridge over the Zhonghai Lake. It stretched away on either side with nothing to be seen but a flurry of snowflakes. Only now did he realize that it was still snowing and, feeling his head, he found his woollen cap wet. The bridge was deserted, even the policeman on duty had disappeared somewhere. The falling snow made the few street lamps appear to be blinking. Xiangzi looked around, his mind blank.

For a long time he stood there, and the world seemed dead. There was not a sound; nothing stirred. The grey-white snow seemed to be taking this chance to flurry lightly and persistently down, to bury the whole world surreptitiously.

10. 《祝福》(节选)

The New Year Sacrifice

by *Lu Xun*

"Ah, madam, you really talk like a great lady! This is nothing to poor folk like us who live up in the hills. That young brother-in-law of hers still had no wife. If they didn't marry her off, where would the money have come from to get him one? Her mother-in-law is a clever, capable woman, a fine manager; so she married her off into the mountains. If she'd betrothed her to a family in the same village, she wouldn't have made so much; but as very few girls are willing to take a husband deep in the mountains at the back of beyond, she got eighty thousand cash. Now the second son has a wife, who cost only fifty thousand; and after paying the wedding expenses she's still over ten thousand in hand. Wouldn't you call her a fine manager?"

"But was Xianglin's Wife willing?"

"It wasn't a question of willing or not. Of course any woman would make a row about it. All they had to do was tie her up, shove her into the chair, carry her to the man's house, force on her the bridal headdress, make her bow in the ceremonial hall, lock the two of them into their room — and that was that. But Xianglin's Wife is quite a character. I heard that she made a terrible scene. It was working for a scholar's family, everyone said, that made her different from other people. We go-betweens see life, madam. Some widows sob and shout when they remarry; some threaten to kill themselves; some refuse to go through the ceremony of bowing to heaven and earth after they've been carried to the man's house; some even smash the wedding candlesticks. But Xianglin's Wife was really extraordinary. They said she screamed and cursed all the way to Ho Glen, so that she was completely hoarse by the time they got there. When they dragged her out of the chair, no matter how the two chair-bearers and her brother-in-law held her, they couldn't make her go through the ceremony. The moment they were off guard and had loosed their grip — gracious Buddha! — she bashed her head on the corner of the altar, gashing it so badly that blood spurted out. Even though they smeared on two handfuls of incense ashes and tied it up with two pieces of red cloth, they couldn't stop the bleeding. It took quite a few of them to shut her up finally with the man in the bridal chamber, but even then she went on cursing. Oh, it was really ...."

Shaking her head, she lowered her eyes and fell silent.

(二) 散　　文

1. 披头士乐队

即使"流行音乐"这个词从英语词汇中消失,其影响仍将日久天长。流行音乐已经成为英国历史(以及美国历史)的一部分。

英国和说英语的北美国家之间一直在文化上有着密切的联系,这不仅仅表现在文学方面,还表现在通俗艺术方面,尤其是通俗音乐。在第二

次世界大战之前，美国人把爵士乐和勃鲁斯音乐传播到国外。到了50年代，他们的摇滚乐又在全世界流传开来，像埃尔维斯·普雷斯利这样的歌星成了英国和美国的年轻人崇拜的偶像。

引起一场流行音乐革命的是4个利物浦的小伙子，他们凑在一起自称为披头士乐队，在利物浦穷街陋巷的小夜总会里演唱。一般独唱歌星演唱的歌都是别人专门为他们写的，但披头士乐队却迥然不同，他们自己作词谱曲。他们与观众相互密切沟通，并期望观众也介入进来，跟着音乐的节奏纵情跳舞。观众的参与是通俗文化的一个基本特征。

在60年代和70年代，“披头士”、“滚石”、“什么人”、“莱德·泽普林”、“平克·弗洛伊德”等乐队都在国际上获得了成功。英国的流行乐队在世界各国一直拥有无数的听众，并且经常引导音乐的新潮流。近年来，比较闻名的有“德弗·莱帕德”、“韵律舞蹈”、“漂亮的食人生番”、“宠物店小伙子”和“湿湿湿”等乐队；著名的歌星有乔治·迈克尔、戴维·鲍伊、菲尔·柯林斯、保罗·麦卡特尼和利莎·斯坦斯菲尔德等人。

有些流行乐队，尤其是滚石乐队，不只是为了娱乐才表演，他们创作歌词时就是想让人们感到震惊，他们表达了青年人在力求摆脱权威的过程中愤怒和痛苦的心情。正是由于这一原因，有些人把他们看做“放纵的社会”的化身。

而披头士乐队最终却赢得了所有年龄层次和社会各阶层人士的好感与赞赏。随着披头士乐队逐渐成长，他们的歌曲也越来越严肃。他们不仅仅创作爱情歌曲，还描写死亡、老年、贫困与日常生活，因而得到了许多知识界人士和一些严肃音乐家们的钦佩。流行音乐之所以发展成为今天如此庞大和赢利的行业，主要受益于披头士乐队。

2. 维也纳森林的故事

上世纪，弗朗茨·约瑟夫皇帝划出了一大片树林茂盛的田野，这就是维也纳森林。他命令将其作为新鲜空气的贮存地，在这里很多地方不准建造商业性建筑或住宅建筑。维也纳森林由混合林和丘陵草地组成，一直延伸到东阿尔卑斯山脚下。在某些地方森林从离市中心不到10公里处就开始，但一直伸展到离市区25至40公里的远方。

这是一块自然美没有遭到破坏的地区，有森林和田野、村庄和小镇、大河和小溪、温泉和古堡以及中世纪建筑的遗址和古老的寺院。那长达

实用翻译教程3版

数公里的无人居住的谷地和山脉，是夏天步行和冬天滑雪旅游的最好去处。这一带设有为步行者和爬山者服务的小客栈、小棚屋，村子里有简朴而舒适的农家旅舍。

晴天到森林里去探险是维也纳人传统的消遣项目。使徒步旅行者高兴的是，林间有许多保养得很好的小路，纵横交叉，形成网络，树上有彩色的标记，有时还有路标指示方向。在维也纳森林北坡的边缘和欧洲阿尔卑斯山最东端是莱奥波德堡。甚至在罗马人到达之前，这里就是凯尔特人的设防阵地。从此以后，它就成了巴奔堡家族、哈布斯堡家族、匈牙利人、波兰人和厌倦城市生活的旅游者的避身之处。在天气晴朗的时候，你可以远眺维也纳城和多瑙河的壮观景色。

为了很好地欣赏维也纳森林，你应该去看看那些掩映在森林深处的小镇和村落。那里，王子们曾去打猎，作曲家曾谱写出传世之作，而工业巨头们也终于可摆脱喧嚣忙碌的城市生活在那儿睡上个好觉。

享有盛誉的巴登温泉是有名的风景点之一。自古以来，巴登的温泉一直吸引着世界各地的病人和时髦人物。奥地利皇帝弗朗茨二世总是在这里消夏；在他生前，王室每年都要从维也纳迁到这里来避暑。在巴登，莫扎特谱写了他的《圣礼颂》；贝多芬在这里度过了15个夏天，写出他的《第九交响乐》和《庄严弥撒》。据说，当他在一条林间小路上散步时，他得到了谱写《第九交响乐》的灵感。从此，这条路被称作“贝多芬小道”。

3. 雪利酒的故事

差不多人人都听说过很受欢迎的含酒精饮料——雪利酒。但不是每个人都知道雪利酒的家乡是西班牙西南部的一个小村落，这地方的气候和本土条件特别适于种植酿雪利酒的葡萄。

雪利酒的历史

早在大约公元前700年，人们就在今天的赫雷斯镇周围的田地里栽培葡萄树。公元711年摩尔人入侵西班牙南部时，他们发现了兴旺的雪利酒酿造业。13世纪西班牙国王英明的阿方索从摩尔人手里收复了赫雷斯小镇，并在这地区竭力促进酿酒业。可是，到15世纪却是英国商人在赫雷斯定居，并最先把雪利酒引入英国，使英国人品尝到这种永远忘不了的美酒。

在英国女王伊丽莎白一世统治时期，最上层的人士享用雪利酒，最下层的酒菜馆里人们也能喝到它。确实，当弗朗西斯·德雷克爵士 1587 年进入卡的斯港进行他著名的掠夺性远征时，曾偷走了 3 000 桶雪利酒。据说威灵顿公爵在 19 世纪一边指挥伟大的军事战役一边啜饮雪利酒，而纳尔逊勋爵在特拉法尔加战役前得到了一桶雪利酒的供应。如果回到家里，客厅里餐具柜里没有装有雪利酒的细颈玻璃瓶，就不能算是完美无缺了。如今，英国是全世界最大的雪利酒进口国，每年有大约 60 万加仑的雪利酒运往不列颠群岛。

制作雪利酒的技艺

雪利酒与其它酒的不同之处主要是配制方法特殊。在 18 世纪人们成功研制了索尔拉制酒法，即在木桶内加隔层上下相通，刚酿成的雪利酒装在桶的顶部，酿熟的雪利酒从木桶的底部抽出来。用这种方法不断混合不同的雪利酒，第一年只抽出桶内的 1/3 容量，这样年复一年可以保持不同雪利酒的特殊口味。

雪利酒有许多种类，有不甜的淡黄色雪利酒，有带甜味的醇厚深褐色雪利酒。所有的雪利酒都加有葡萄酒精，使其酒精含量比一般的葡萄酒高；这就是为什么人们有时称之为酒精含量高的“饭后酒”。低度雪利酒通常是在餐前饮用，而甜一些的、含酒精量高些的适合在用餐快结束时饮用。但没有严格的规定。雪利酒可以在任何场合、任何时候饮用。

4. 人生随想录

1. 我辈之生，无非死的发端而已，岂有它哉。

——爱德华·杨：《夜思》(1742—1746)

2. 人生三大事：降生，过活，死去。堕地时浑浑噩噩；诀别时诸多苦恼；至于在世的日子，则往往无暇顾及。

——让·德·拉·布鲁叶尔：《人物性格》(1688 年)

3. 人而二十不英俊，三十不健壮，四十不富有，五十不明智，则永无英俊、健壮、富有、明智之日矣。

——乔治·赫伯特：《贾库拉·普鲁登腾》(1651 年)

4. 二十岁时，主宰是意志；三十岁靠机智；四十岁看判断能力。

——本杰明·富兰克林：《可怜的理查德的历书》(1733 年 5 月)

5. 吾生二十五，
已觉世味苦。
天若许我活，
五十又何如？
——丁尼生：《毛德》(1855 年)

6. 二十五岁时有才不难，难的是五十而此才不衰。
——德加

7. 世间一切卓有成效、激励人心、有起死回生之功的事业，无不底定于二十五到四十岁之间。
——威廉·奥斯勒爵士在约翰斯·霍普金斯大学的演讲(1905 年)

8. 如果你不想刚一物化便为人忘却，那么，写一点值得一读的东西，或做一点值得一写的事情吧。
——本杰明·富兰克林：《可怜的理查德的历书》(1738 年)

9. 三十五岁到四十五岁这十年最难过：既不年轻，却还算不得老；少艾之秀色已减，而老成之风骨尚有所待。
——凯瑟琳·安·波特给格伦威·韦斯科特的信(1959 年)

10. 我愿我岁岁年年长为三十五岁人。
——玛格丽特·撒切尔(1979 年 5 月)

11. 人生头四十年提供正文，剩下的三十年增写注释。
——叔本华：《忠告与格言》(1851 年)

12. 四十岁是青春的晚年；五十岁是晚年的青春。
——雨果

13. 只是到了四十几岁，我才开始感到年轻。
——亨利·米勒：《八十感言》(见《六重奏》，1977 年)

14. 不同时代有不同的生活原动力，而人则执一不变。十岁时是甜食；二十岁时是恋人；三十是玩乐；四十是抱负；五十是贪心；此后，除却智慧，还有什么可以追逐的呢？
——罗素：《德育书翰》(1757 年)

5.《第三帝国的灭亡》(节选)

【美】威廉·夏勒

1945 年 5 月 8 日午夜，欧洲的炮火和轰炸停止了。自从 1939 年 9 月

1日以来在欧洲整个大陆上第一次出现令人感到有点异样的、但受到欢迎的平静。在这五年八个月零七天中，在上百个战场上，在上千个被轰炸的城镇中，有千百万男女被屠杀；另外又有千百万人在纳粹毒气室里，或者在党卫队特别行动队在俄国和波兰挖的死人坑边上被杀害——这一切都是阿道夫·希特勒的征服世界的野心造成的结果。绝大多数的欧洲古城都疮痍满目，一片瓦砾。天气暖和以后，无数没有埋葬的尸体从瓦砾堆中发出了阵阵恶臭。

在德国的大街上，再也听不到冲锋队齐步前进的皮靴声了，再也听不到成群结队的褐衫党徒的喧闹声了，再也听不到元首从扩音器里发出的尖叫声了。

经过十二年四个月零八天以后，“千秋帝国”终于夭折。这十二年四个月零八天对于所有的人来说都是个黑暗时代，只不过对德国人除外，而现在这个黑暗时代结束的时候，对德国人来说也是像一个凄凉的黑夜。我们已经看到，这个“千秋帝国”，曾将这个伟大的民族，这个富有才智但又容易被引入歧途的民族，送上他们从来没有达到过的权力和征服的高峰，现在它却土崩瓦解了，其突然和彻底，在历史上也是极其罕见的。

人民还在那里，土地也还在那里。但人民却茫茫然，流着血，挨着饿，当冬天到来时，他们在被炸成断垣残壁的窝棚中，穿着破烂衣服不停地打着哆嗦；土地则一片荒芜，瓦砾成堆。曾经企图毁灭其他许多民族的希特勒，在战争最后失败的时候也想要毁灭德国人民，但与他的愿望相反，德国人民并没有被毁灭。

但是第三帝国却成了历史陈迹。

6. 谈结婚与独身

【英】弗朗西斯·培根

有妻室儿女者对未来已只能听天由命，因妻室儿女乃成就大业之妨碍，不管要成就的大业是善是恶。无可否认，最有益于公众的丰功伟业历来皆由无妻室或无子女的人始创。这些人在感情上已娶了公众，并用他们的钱财替公众置了嫁妆。但按理说，有子女的人对将来应最为关心，因为他们知道得把自己最心爱的孩子留给将来。世上有这样一种人，他们

虽然过独身生活，但却一心只想自己，认为将来与己无关；世上还有一种人，他们认为妻子儿女不过是应付的账单；更有甚者，有些愚蠢而贪婪的富翁竟为没有子女而洋洋得意，他们可能以为这样一来他们就更为富有；也许他们听过这样一段对话，有人说“某某是个大富翁”，另有一人则不以为然，“是呀，可他有一大堆孩子要养”，仿佛子女会减少那人的财富似的。不过选择独身的原因多半都是为了自由，对某些自悦而任性的人来说尤其如此，因为这种人对任何约束都极为敏感，以至他们或许会把腰带和吊袜带也视为羁绊。独身者往往意味着挚友、恩主或义仆，但不尽然都是忠顺的臣民，因他们无牵无挂，可远走高飞，而且浪迹他乡者差不多都是独身。僧侣修士很需要过独身生活，因为须先施于家人的博爱很难普度众生。各级法官独身与否则无关紧要，因为若他们易被人左右并贪赃枉法，始作俑者多半是幕僚而不是妻子。至于士卒兵丁，笔者发现将帅激励部下时总爱让他们想到家小；同时笔者亦认为，土耳其人对婚姻之不尊重使他们的士兵变得更为卑劣。毋庸置疑，妻室儿女意味着一种人性磨炼。独身者虽因花销较少而常常慷慨施舍，但在另一方面他们却更为残忍冷酷（宜做审讯官吏），因为他们的柔情不常被唤醒。性情庄重者因奉习俗为圭臬而能忠贞不渝，故通常皆为情深意笃的丈夫，就像传说中的尤里西斯，他宁要年迈的妻子而不愿获得永生。贞洁的女人往往骄矜自负，桀骜不驯，仿佛她们因其贞洁之德而有恃无恐。让妻子觉得丈夫明智是使其既贞洁又顺从的最有力保证，但若是妻子发现丈夫忌妒多疑，她就绝不会认为丈夫明智。妻乃青年者的情人、中年者的伴侣、暮年者的护士；所以只要一个人喜欢，他任何时候娶妻都有道理。但有位被称作智者的人却另有高见，他在被问及当何时娶妻时说：年少时尚不宜，年长时则不必。世人常见劣夫偏娶上贤妻，这个中缘由或许是劣夫们偶尔一露的好心更显珍贵，或许是那些贤妻爱为自己的忍性而感到自豪；但只要那些劣夫是贤妻们未经亲友同意而自行作出的选择，这种婚姻就绝不会失败，因为要是失败的话，贤妻们就将不可避免地证明自己愚蠢。

7. 扫帚把上的沉思

【英】乔纳森·斯威夫特

你看这把扫帚，现在灰溜溜地躺在无人注意的角落，我曾在森林里碰

见过，当时它风华正茂，树液充沛，枝叶繁茂。如今变了样，却还有人自作聪明，想靠手艺同大自然竞争，拿来一束枯枝捆在它那已无树液的身上，结果是枉费心机，不过颠倒了它原来的位置，使它枝干朝地，根梢向天，成为一株头冲下的树，归在任何干苦活的脏婆子的手里使用，从此受命运摆布，把别人打扫干净，自己却落得个又脏又臭，而在女仆们手里折腾多次之后，最后只剩下根株了，于是被扔出门外，或者作为引火的柴火烧掉了。

我看到了这一切，不禁兴叹，自言自语一番：人不也是一把扫帚么？当大自然送他入世之初，他是强壮有力的，处于兴旺时期，满头的天生好发；如果比作一株有理性的植物，那就是枝叶齐全。但不久酗酒贪色就像一把斧子砍掉了他的青枝绿叶，只留给他一根枯株。他赶紧求助于人工，戴上了头套，以一束扑满香粉但非他头上所长的假发为荣。要是我们这把扫帚也这样登场，由于把一些别的树条收集到身上而得意洋洋，其实这些条上尽是尘土，即使是最高贵的夫人房里的尘土，我们一定会笑它是如何虚荣吧！我们就是这样偏心的审判官，偏于自己的优点，别人的毛病！

你也许会说，一把扫帚不过标志着一棵头冲下的树而已，那么请问：人又是什么？不也是一个颠倒的动物，他的兽性老骑在理性背上，他的头去了该放他的脚的地方，老在土里趴着，可是尽管有这么多毛病，还自命为天下的改革家、除弊者、伸冤者，把手伸进人世间每个藏垢纳污的角落，扫出来一大堆从未暴露过的肮脏，把原来干净的地方弄得尘土满天，肮脏没扫走而自己倒浑身受到了污染；到晚年又变成女人的奴隶，而且是一些最不堪的女人，直到磨得只剩下一支根株，于是像人的扫帚老弟一样，不是给扔出门外，就是拿来生火，供别人取暖了。

8. 在华见闻两则

Two Travel Notes of China

(1) The Market Atmosphere

by *Jane Blackhurst*

Wu Jiao Chang market in Shanghai has a very lively, bustling at-

mosphere. Every time I go there I feel really excited. I thoroughly enjoy standing on one side and watching events taking place around me. You could say the market is made up of four sections selling different goods: clothing, fish and meat, vegetables and eggs.

As soon as you reach the clothing section, you can hear the stallholders loudly shouting their wares. Everywhere is a tapestry of colour.

Stallholders stand behind tiny tightly cluttered stalls. They either haggle over prices with customers, or discuss the latest gossip with other stallholders.

There are two types of clothing sold in the clothing section: one kind is the very standard, blue, old-style 'Mao' suit, the other however is trendy, new style clothing. Together they form a striking contrast. Amongst that amount of clothing it is sometimes hard to even see the stallholder.

In the meat and fish department, you can see stallholders continuously hacking away at stinking fish and meat. There are flies everywhere. Underneath the stalls are basins full of water, containing numerous live fish. The cages on the left hand side are crammed with barely surviving chickens. You can hear them screeching — each one's space is far from adequate.

In the vegetable section, all kinds of fresh vegetables are displayed on the stalls: red peppers, green peppers, purple egg-plants and so on. There are also fruit stalls here; apples, bananas, and oranges are most commonly seen.

In the egg sellers area there are many old women sitting on the ground. In front of them are placed baskets packed full of eggs. As soon as they see you are a foreigner, they loudly shout their wares, doubling the price.

The market is like a sea of people, jostling each other, you could say it is like an impassable stretch of water. In my opinion, this is really an interesting place which makes people feel full of life.

(2) The Temple of Heaven

by *Alex Rooth*

The streets were crowded. The people waiting for the bus shoved their way on to it and afterwards pushed and fought to buy tickets. The bus bumped along for a while and then reached its destination — The Temple of Heaven. I got off the bus and walked through the main gates. In a moment, the crowded and stifling bus was entirely forgotten.

It was already dusk and there were few people. When I arrived at the Echo Wall the doors were already closed and I couldn't get in. I walked up to The Temple of Heaven and looked up. The vast sky set off its brilliance. A solitary crow was perching on the dome. It cawed hoarsely, flapped its wings and took off. I lowered my head and walked round the Temple of Heaven. Stopping, I stood for a while, appreciating the unusual atmosphere.

The magnificent Temple of Heaven, the soundless sky and the whirling birds all could have appeared on a chocolate box. That day I went to see the Temple of Heaven I was moved and thought of the past and future of humankind for a long, long time.

9. 力求严肃认真思考的札记

Notes on Some Attempts at Serious Thinking

by *Huang Yongyu*

Balloon A gigantic colourful object floating high in the sky, but incapable of withstanding the slightest pin-prick of criticism.

Shoes Almost as mysterious as marriage; only the toes know whether they are comfortable or not.

Water Like a slippery religion, it assumes many forms: hard one moment, soft the next, and then intangible, adapting itself to changes

in the weather.

Ignorance Without question a virtue, affirmed by history over the centuries, for the satisfaction and self-content it provides.

Extraction of a Tooth A terrifying but highly beneficial operation, it requires a correct attitude.

Sneeze A split-second self-indulgence, which frequently causes a mixture of surprise and pleasure in the spectators.

Brushing One's Teeth A false smile.

Chorus No one will submit, so everyone tries to achieve simultaneous vocal victory.

10. 香山红叶(一)

Red Leaves on Xiangshan

(Part One)

by *Yang Shuo*

I heard long ago that the leaves on Xiangshan (Fragrance Hill) display the best reds of autumn in the whole of Beijing. Of course I was only too happy to go and have a look. Luckily, on the day I went the weather could not have been better — bright, clear and dry — and we were just as lucky to find a guide. The old man lived right at the foot of the Western Hills. After working as a guide for over forty years till his whiskers turned white, he still held himself straight, altogether looking quite fit.

First we took our old guide to lunch at a small village restaurant. Half a cup of rye whisky consumed with a few rustic dishes put the old man in an expansive mood. Slowly he said: "There's nothing special about Xiangshan except for its elevated position. You'll notice it as soon as you enter the Buddhist temple not far up the hill; its threshold is almost level with the top of Yuquanshan. Because of its height, the air is pure and dry. That's why people love to come here. In spring, visitors come to walk amid the greenery, in

the summer they are here to escape the heat and in the fall ....”

“Have the leaves turned red on the hill, do you know?” someone in our group impatiently broke in.

“Not quite the right time, ” the old guide said. “The southern slope should be beginning to turn red now.”

After we finished eating, we followed the old man to where we would climb the hill from the southern slope. What a secluded place! The ancient pines and cypresses along a stone-paved mountain path were of such vigorous growth that the sunlight could hardly penetrate. I was told that even on the hottest summer day, walking under the trees, one does not sweat.

With his hands folded over his abdomen, the old man led the way at a pace neither too fast nor too slow while he went on talking in his accustomed slow manner: “There was nothing here but a barren slope on the other side. A hired hand lived there who took care of a piece of land and some pigs for a rich man. The hired hand felt it strange that even if only a little fodder were put in an old, chipped stone trough the pigs could never finish it. When he put a few copper coins in the stone trough, there was no end to the money that he could take out. He then realised that this was a treasure basin and when the time came for him to get paid, he asked for nothing but this stone trough. What was a chipped stone trough worth? The rich man was only too happy to let him have it. The trough was too heavy and the hired hand could not go on after he had carried it into the hills. He dug a hole, buried it and marked the place with a pine and a cypress for fear that he might not be able to find it again. He went home to get someone to help him. When he returned, he unexpectedly found the whole mountain covered with pines and cypresses. And more of them than he could count.” The old man changed his tone and said feelingly: “This is indeed a live mountain! Wherever there are mountains, there is bound to be water, and wherever there is water, there must be seedlings. Can't blame the people who claim that there is a treasure basin buried below.”

Then the old man led us into a very elegant courtyard. There were two springs and on a stone wall were carved the characters, “Twin Puri-

ty." The old man took a turn around the springs and said: "I haven't been up the hill for ten years. Why has the monument disappeared? I remember it bore the characters, 'Spring of Pursuing Dreams.'" The story he then told concerned an emperor of the Yuan Dynasty (1271 - 1368) who fell asleep here during his trip into the hills and dreamed he was in a boat with swelling waves under his feet. When he awoke he had the ground dug up where he had stood and springs really came spurting forth. This was why the springs were called "Pursuing Dreams."

11. 香山红叶(二)

Red Leaves on Xiangshan

(Part Two)

by *Yang Shuo*

The old man smiled rather apologetically. "This is all country talk. I'm only telling you what I've heard. You don't have to believe me."

After the white-whiskered old man had invested Xiangshan with these mystic, colorful stories, I would not spoil the fun by voicing disbelief. Only why was there not a single red leaf all the way up the hill?

The old man said: "Don't be impatient! As soon as we reach the pavilion half way up the hill, you'll see everything."

As we reached the pavilion, a truly beautiful sight unfolded itself to the east. The vast Hebei Plain stretched out in front of us with our beloved city, Beijing, hidden in the thick of the misty trees. It was wondrous, in a way, to see Kunming Lake in the Summer Palace, which had always been considered a great lake, appear more like a basin of clear water, and Wanshoushan (Longevity Hill) and Foxiangge (Temple of Incense to the Buddha) mere little artifices for flower pots. We had forgotten about the leaves although the slope higher up was completely covered with them, yellowing and turning red. Too bad that the rain had spoilt the color, preventing them from turning a true red. How beautiful

they might otherwise have been in the sunshine!

Gazing at them, I asked: "What kind of trees are they? They don't look like maple."

"They're really not maples; they're called red trees," the old man replied. Pointing at a tree by the road, he said: "Take a look. This is one."

This tree had not turned red; that was why we paid no attention to it. I went over and broke off a leaf — round in shape with its veins beginning to show red.

"Ah! It smells good!" I could not help exclaiming as I brought the leaf to my nose and detected a faint scent resembling herbal medicine.

Someone else smelled it and said: "Oh, yes! It does smell good! No wonder it's called Fragrance Hill."

"Really good!" The old man also commented in his slow manner. "How come in my forty years as a guide I had never noticed its fragrance?"

"My dear grandpa," I said to myself, "I know little of your past, but merely judging from the thick wrinkles on your face, it is easy to surmise what a harsh life you must have had. With so much suffering, how could you have had the leisure to detect the leaf's fragrance? I know little, too, of your present life, but you could walk up the hill easily without breathing hard while we had trouble catching up with you. You must be as light-hearted as you are light-footed. Why should you not smell the fragrance of the leaves now?"

Amid the pervading fragrance of these red leaves, the old man took us to see Senyuhu (Forest of Jade Tablets), Xishanqingxue (Sun on the Snowy Western Hills), Zhaomiao (Bright Temple) and many other scenic spots. It was nearing evening when we began to come down the mountain. Reminded by the first quarter of the moon shining bright overhead, someone suddenly said: "Isn't today the Double-ninth of the lunar calendar?" Checking in the newspaper that we had brought along showed that it was the day after the Double-ninth Festival. Our trip this day unexpectedly fitted in with the old custom of climbing mountains on this occasion.

Some among us regretted that we had not seen a single beautiful red leaf. But I had found a precious red leaf and hidden it in my heart. It was not an ordinary red leaf but one that had weathered many of life's storms, and whose color had intensified in its deepening late autumn. Needless to say, my red leaf was the old man.

12. 荔枝蜜(一)

Lychee Honey

(Part One)

by *Yang Shuo*

The subjects of artists' paintings — flowers, birds, grass and insects — are also found attractive by most people. However, although bees, too, are a popular feature in paintings, I do not like them. The reason behind this is quite funny. In my childhood, I once climbed a crabapple tree to pick some flowers and unexpectedly was stung by a bee. I was so painful that I almost fell off the tree. The grown-ups told me that bees do not ordinarily sting people, but do so only when they feel threatened. And soon after they sting you, they die. After hearing this, I took pity on the bee and forgave it. But since then, whenever I see a bee, I feel all knotted inside and very uncomfortable.

Last April I went to Conghua Hotspring in Guangdong for a few days' stay. The spring was encircled by hills, thick with greenery, a regular painting of blue hills and green waters. It was a cloudy evening when I arrived. I happened to look out the window and was surprised by the sight of dark little mounds outside the window. One after another, crowding together, they turned the grounds outside, which I remembered as level, into hilly land. What was this mysterious scene? I wondered. The next day I took a quick look and broke out laughing. What I had seen were lychee trees that grew so close together and with such thick leaves that they looked like little mounds in the evening.

Lychee is perhaps the sweetest and tastiest fruit in the world. Su Dongpo (1037－1101) wrote:

Were I to eat three hundred lychees each day,

To become a Lingnan native I shan't refuse.

From this you can see the marvel of lychees, that they could impel even a mandarin like Su Dongpo to wish to live in the then comparatively desolate provinces of Guangdong and Guangxi, which were known as Lingnan in those days. Unfortunately, I did not come at the right time. The trees were full of small, light yellow flowers, not very pretty, not even as pretty as the pink, tender leaves that had just sprouted. It would take about three more months for the fruit to ripen. It looked as though I would not be able to stay long enough in Conghua to eat fresh lychees.

But it was the right time to eat lychee honey. Maybe there are people who have never heard of this rare food. In Conghua, lychees grow into an ocean. During the blooming season, bees buzz about everywhere from morning till night, sometimes even under the moonlight. The speciality of lychee honey is its purity and its rich nourishment. Those who live by the hotspring like the honey for its nourishment. A warm-hearted comrade got two jars for me. As soon as I opened one of them, the fragrance surged out. Stirring some of the honey into half a glass of water, I found a freshness to its sweet taste, very much like lychee. To drink such good honey makes you feel that life is indeed sweet.

I became curious and wanted to see the bees that I did not ordinarily like.

From deep in the lychee trees peeped the corner of a white house. That was where the Hotspring Commune kept their bees and it had an interesting name, the "Great Hall of Bees". This was just the right time for the spring blooming. As we entered the Great Hall we saw swarms of bees flying in and out. That bustling scene made you think that the bees must be hard at work, constructing some kind of new life.

13. 荔枝蜜(二)

Lychee Honey

(Part Two)

by *Yang Shuo*

Old Liang, the bee keeper, took me into the Great Hall. Although called Old Liang, he was actually a young man, with careful movements. Perhaps because he wanted me to understand better, he slowly and gently lifted the top of a wooden box and revealed a series of boards inside, each crawling all over with wriggling bees. The queen bee was dark brown with a specially slender body; every bee was willing to serve her with the honey it had gathered.

Old Liang said softly, almost with a sigh: "Look at these little things. How obedient!"

I then asked: "How much honey does such a beehive yield each year?"

"A few scores of catties. Bees love best of all to work. In Guangdong, the weather is fine and there are many flowers; the bees work all year round without a stop. They eat very little of the honey they produce. Each time when the honey is taken away, we just leave them a little sugar, enough for them to eat. They never make trouble. They go on working and making honey all day long and all year round without complaining . ..."

"Such good honey! Aren't you afraid something might spoil it?" I asked.

"Of course, we are! You have to take care that other insects don't get in, especially wasps. Wasps are very bad; they often hang round the hive and make trouble."

"Oh!" I burst out laughing. "There are also aggressors in the natural world! How do you deal with wasps?"

"Chase them away! And if they don't go away, kill them. If you let

them stay, they'll kill the bees."

I thought of another question. "But how long can a bee live?"

"The queen bee can live up to three years, a worker can live at most six months."

"Such a short life! Don't you always have to sweep the dead bees outside the hive?"

Old Liang shook his head. "Never! Bees are very understanding. They live up to a certain time and die quietly outside. They never come back again."

My heart quivered. What lovely little things! They offer the best without getting anything in return. Making honey is also creating life, a most sweet life, not for themselves but for others. Bees are most insignificant creatures, but also how noble!

Through the lychee trees, I stared at the distant fields and became lost in thought. There were peasants there in the rice fields, working hard to plant the seedlings. Building their new life with hard work is actually like making honey — for themselves, for others and for posterity.

That night, I had a strange dream that I had become a little bee.

14. 白杨礼赞

In Praise of the White Poplar

by *Mao Dun*

The white poplar is really remarkable, I salute it.

As your truck bowls along the seemingly endless steppe a big yellow-green patchwork rug flashes into view. The yellow is virgin soil heaped up millions of years ago by great natural forces to form the crust of this loess steppe. The green, the result of men's toil to conquer Nature, is wheat fields blown by the breeze into green waves — showing the aptness of the men of old's phrase "a sea of wheat". If not coined by a genius it demonstrates how well our language has been refined. Yellow and green lord it here, stretching out on all sides as broad and smooth as a

whetstone. If not for the distant peaks shouldering each other, which the naked eye could tell were beneath your feet, you might forget that you were driving over the steppe and such epithets as "grand" or "great" might spring to your mind. At the same time, though, your eyes might grow rather tired, so that shutting them on the "grandeur" and "greatness" around you might secretly start feeling — "monotonous". Yes, a bit monotonous, isn't it?

The next moment though if you look up abruptly and see a row — no, just a few or a couple of trees standing proudly erect as sentries, what would become of your boredom? For my part I exclaimed in surprise.

It is an aspiring tree with a straight trunk and straight branches. The trunk is usually about ten feet high, as if man-made, with no lateral boughs for ten feet, and all its forked branches thrust upwards close together, as if man-made too, forming a cluster with none straying sideways or at an angle. All the broad leaves too rise upwards with hardly one slanting let alone drooping down. The bark is a glossy silver halo tinged with light green. This tree remains stubbornly erect even when crushed by the wind and snow of the north. It may measure no more around than a bowl, yet it strains upward to attain a height of ten or twenty feet, reaching unswervingly for the sky and defying the northwest wind.

This is the white poplar, the most common tree in the northwest, but by no means a commonplace tree.

(三) 戏　　剧

1.《罪恶之家》(选段)

【英】约翰·博因顿·普里斯特利

伯林(得意地):我说怎么样?证据确凿。整个故事是无稽之谈!完全是精心制作的骗局!(他长长吐了一口气)谁也没有上过这么大的当——不过——话又说回来——(他冲着大家微笑)杰拉尔德,来

一杯。

杰拉尔德(微笑)：谢谢。我现在倒真想喝上一杯。

伯林(走向餐具柜)：我也是。

伯林太太(微笑)：说真的，杰拉尔德，这件事你处理得真妙。我对你感谢不尽。

杰拉尔德(去拿酒)：嗯，你知道，我离开这房子后就有时间使头脑清醒，把这件事仔细思考一番。

伯林(递杯酒给他)：对，他没有把你弄得像我们那样喘不过气来。我应该承认，我真有点给他唬住了。不过我有充分的理由不希望这时候闹得满城风雨。(喝干，举杯)好，祝你们健康。得啦，希拉，别老是那一副愁眉苦脸的样子。现在一切全过去了。

希拉：不错，最坏的时刻是过去了。但你忘记了一件我还无法忘记的事情。我们说的每件事都发生过，真的发生过。如果没有出现悲惨的结局，那是我们的运气。但是那种结局本来是可能发生的。

伯林(愉快地)：但是现在一切都完全变了样。好了，好了，难道你还看不出来？(模仿巡官最后的讲话)你们全都帮助害死了她。(指着希拉和埃里克，大笑)我真希望你们能看到他说这话时你们脸上的表情。(希拉向门边走去)睡觉了，小姐？

希拉(坚决地)：我想离开这里。你说话的样子使我感到害怕。

伯林(劲头十足地)：胡说！你会对你说的话感到好笑的。好啦，你最好还是从杰拉尔德那里把你还给他的那个戒指要回来，好吗？那样你就会好受些。

希拉(感情冲动)：你们装得好像一切都同以前一样。

埃里克：我可不是！

希拉：你不是，但别的人是那样。

伯林：难道不是吗？我们让人捉弄了一番，就是这么回事。

希拉：那么说，什么事都没有发生过。没有什么事值得悔恨，没有什么教训需要吸取。我们又可以像以前一样各行其是。

伯林太太：为什么不呢？

希拉：我告诉你们——不管那个巡官是谁，但这决不是一场玩笑。你们刚才知道这点。你们已经开始学到点东西。而现在你们又停步不前。你们又准备走同样的老路。

伯林(感到有趣)：那你不准备走那条路吗？

希拉：我不，因为我还记得他说的话，他的样子，记得他给我留下的印象。

烈火、鲜血和痛苦。你们说话的样子使我害怕。再听那样的话我受不了。

埃里克：我同意希拉说的。我也感到害怕。

伯林：好吧，去睡吧，别站在那儿发神经了。

伯林太太：他们太累了。到明天一早他们就会同我们一样感到好笑了。

杰拉尔德：现在一切都好了，希拉，(拿起戒指)你看这戒指怎么办？

希拉：不，现在还不行。这太快了，我得想想。

伯林(指着埃里克和希拉)：看看他们这一对——这就是无所不知的有名的年轻一代。他们连开个玩笑也受不了——

电话铃声急响。顷刻一片沉默。伯林去接电话。

嗯……我是伯林……什么？——这里

——但是对方显然已挂上电话。他慢慢放下电话，惊惶失措地看着其他人。

伯林：是警察局打来的。一个姑娘刚刚死去——在送医院的路上——喝了些消毒剂。有个巡官正在到这儿来——他要问几个——问题——

其余四人呆若木鸡，满怀鬼胎地注视着他。幕落。

2.《雷雨》(选段)

Thunderstorm

by *Cao Yu*

FENG (*with a glance at her father*): Whew, isn't it hot! (*She walks over to the bureau, picks up a palm-leaf fan and begins to fan herself with it.*)

LU (*stopping what he is doing and looking across at her*): Did you hear what I said, Sifeng?

FENG (*unconcernedly*): Why, what is it now, Dad?

LU: I mean did you hear what I was telling you a moment ago?

FENG: Yes, every word of it.

LU (*who is used to being treated like this by his daughter and so can do nothing more than make a feeble protest*): Oh, what's the use of talking to you?

FENG (*looking round at him*): You talk too much! (*Fanning herself vigorously.*) Whew! With the weather as close as this, ten to one it'll rain presently. (*Suddenly.*) Have you cleaned the master's shoes that he'll be wearing to go out? (*She goes across, picks up one of the shoes and glances contemptuously at it.*) You call this cleaned? Just a couple of wipes with a duster! You just wait till the master sees them, and then you'll be for it!

LU (*snatching the shoe from her*): I'll thank you to mind your own business! — Now listen, Sifeng, while I tell you again: when you see your mother presently, don't forget to get all your new clothes out and show them to her.

FENG (*impatiently*): I heard you the first time.

LU: Let her see who knows what's best for you, she or your dad!

FENG (*contemptuously*): Why, you, of course!

LU: And don't forget to tell her how well you're treated here — good food, light work, just waiting on the mistress and the young gentlemen in the daytime and going straight home in the evening just as she told you to do.

FENG: There's no need for me to tell her that, because she's sure to ask anyway.

LU (*gloatingly*): And then, the money! (*Laughing avariciously.*) You must have quite a bit put by!

FENG: Money?

LU: Yes, two years' pay, and tips, and — (*meaningfully*) and the odd little sums every now and then, which they —

FENG (*cutting him short*): Yes, and you've relieved me of every penny of it, a dollar or two at a time! And it's all gone on drinking and gambling!

LU: There you go again! Getting worked up over nothing! Don't worry, I'm not after your money. No, what I mean is — (*lowering his voice*) he — er — hasn't he been giving you money?

FENG (*taken aback*): He? Who?

LU (*bluntly*): Master Ping.

FENG (*crimsoning*): What on earth do you mean? Master Ping giving

me money indeed! You must be off your head, Dad, talking such nonsense!

LU: All right, all right, so he hasn't, then. But in any case you must have saved quite a bit these last two years. — Don't worry, I'm not after your money. All I meant was you can show it to your mother when she comes. That'll be an eye-opener for her!

FENG: Humph! Mother isn't like you — show you a handful of coppers and you'll break your neck to get at it! (*She goes back to the table to attend to the medicine.*)

（四）诗　　歌

1. 生之赞歌

【美】亨利·沃兹沃思·朗费罗

莫唱伤感调：
梦幻是人生！
须知灵魂睡，
所见本非真。

生命真而诚！
坟墓非止境；
生死皆垢尘，
岂是指灵魂。

逸乐与忧伤，
均非天行健；
君子当自强，
翌日胜今天。

光阴似白驹，
学艺垂千秋；
雄心如闷鼓，
葬曲伴荒丘。

世界一战场，
人生一军营；
莫效牛马走，
苗发斯英雄！

莫信未来好，
过去任埋葬。
努力有生时，
心诚祈上苍！

伟人洵不朽，
我亦能自强，
鸿爪留身后，
遗泽印时光。

或有飘零人，
苦海中浮沉，
睹我足印时，
衷心又振奋。

众生齐奋发，	勤勉而戒躁，
顺逆不介意；	探索又进取。

2. 哦再见，可爱的林木

【美】乔治·威瑟

哦再见，
可爱的林木，
高高耸立的山峦；
再见吧一切低幽山谷，
凄清山岩，蜿蜒曲折的溪流，
我的温驯羊群和所有亲密朋友！
再见吧我的芦笛，我的美妙动人乐曲，
它们曾使舞在田间的绝色女郎欢愉；
不满足呀你的打击最重最致命，
无情地辗碎最最真挚的心；
可我要对别人的得意，
终日伴我的悲叹、
眼泪和愁绪
说再见。

哦再见，
牧羊的娇娃；
志哀的紫杉枝环
将会装点你娇美金发。
爱过你的我常用羽笔写歌，
让这些树丛这些山山水水欢乐；
你也恋过我，你的拥抱纯洁而又甜蜜。
对，我原会答应给你千百种深情厚意，
如今却得让你为失去爱而忧伤；
我将永远不再吹笛不再唱，

而且已决心一去不回，
所以我来见你面，
也向每一位
说再见。

3. 无　　题

Aphorisms

by *Ai Qing*

1

Selfishness wedded to greed
Will sire many a venomous snake.

2

Never venture unarmed
Into the jungle.

3

Who would shake a hand stained with comrades' blood?

4

Will raising the head skywards
Add a cubit to one's stature?

5

The man who lies without blushing
Will commit murder without batting an eyelid.

6

The mollusk
Needs a hard shell most.

7

However high a kite soars,
It can never leave the child's hand.

8

Nobody can tell how much joy or sorrow
Is carried in the mailman's bag.

9

Some cemeteries have wreaths for hire.
Can sorrow be rented too?

10

Life grows by addition
And approaches death by subtraction.

11

Jealousy —
A cancer in the soul.

12

When the season comes,
Even the tiny blades of grass at the foot of the wall will laugh.

13

The gate of the orchid garden is locked,
But not its fragrance.

14

Is the wind chasing the waves?
Or, are the waves chasing the wind?
Or are they racing hand in hand?

15

Some like the sea
When it is calm and tranquil.
Others like it
When the waves are roaring.

16

A poet seeks inspiration in the seagulls.
The seagulls are busy seeking fish in the spindrift.

17

Don't believe the preacher:
He has God on his lips
And Satan in his heart.

18

Lies thrive
On credulity.

19

You can grip the club when you hear the wolf howl.
But the serpent is silent.

20

The cat purrs,
And eyes the fish on your plate.

4. 流 浪 者

Vagabond

by *Bai Qiu*

Gazing at a distant cloud, a silk fir

gazing at a cloud, a silk fir
a silk fir
silk fir

a

s
i
l
k

f
i
r

on the horizon　on the horizon

His shadow, short and lean. His shadow, short and lean
He's forgotten his name. Forgotten his name. Just
standing there.　Just standing. Standing
alone.　Standing. Standing
Standing
Facing east
a solitary silk fir

（五）寓言、神话

1. 西方寓言(一)

(1) 狗和狐狸

几条狗捡到一张狮子皮，它们就用尖牙把它撕成一片片。狐狸看见了就说："这狮子如果是活的，你们就会懂得狮子的爪子比你们的牙齿还

厉害得多哩。”

打落水狗并不难。

(2) 农夫和蛇

一个冬日里，有个农夫在回家路上，发现篱笆旁边有一条冻得半死的蛇。他对这条蛇起了怜悯之心，便把它抱在怀里带回家去，放在炉边，让它暖和过来。温暖的炉火才使蛇苏醒不久，它就开始追咬屋里的小孩。这位好心把蛇救活了的农夫，只好举起棍子，把它打死在脚下。

(3) 维纳斯和猫

有只猫爱上了一个青年，恳求爱神维纳斯把她变成个姑娘，好得到他的爱慕。女神对她深表同情，把她变成一个美女。青年倾心于她的美貌，便娶她为妻。

维纳斯想知道，这只猫变了外形后是否也改变了本性，便趁他俩在卧房里坐着的时候，在她的面前放出一只老鼠。这位姑娘忘了自己现在的身份，禁不住从座位上一跃而起，向老鼠猛扑过去，好像要把它当场吃掉。女神为她的轻举莽动所激怒，立刻又把她变回一只猫。

所谓江山易改，本性难移。

(4) 小偷和狗

一个小偷来到一户人家偷东西，为了让狗不再吠叫，就扔给狗一块面包。狗说：“你滚吧！起初我还只是有点怀疑，但你这样过分礼貌却使我断定你是个坏蛋。”

手里的贿赂暴露了心中的险恶。

(5) 蛇　和　鹰

毒蛇和鹰正进行生死搏斗。蛇占了上风，眼看就要把鹰勒死了。一个农夫看到了，跑上前来解开蛇圈，把鹰放走了。

毒蛇眼见到手的猎物逃脱了，非常恼怒。过后不久，它放出毒液，吐入农夫的牛角杯中。庄稼汉不知道危险，正要拿起杯喝水，幸亏老鹰及

时用翅膀拍击他的手，并且用它的爪子把牛角杯抓走了。

2. 西方寓言(二)

(1) 猫和公鸡

猫逮住了公鸡，便暗自思忖一个说得过去的借口来吃掉公鸡。猫指责公鸡夜间啼叫，闹得人不能睡觉，讨人厌。公鸡为自己辩护说那样做对人有好处，可以早点起来干活。猫回答道："尽管你善于以似是而非的理由来辩解，但我总不能不吃晚饭呐。"猫还是把公鸡吃掉了。

(2) 西莫尼狄斯遇难记

一个有学问的人等于身怀巨大财富。

西莫尼狄斯写过出色的抒情诗，这使他轻易地摆脱了贫困之苦。他开始游历亚洲各国名城，一路上歌功颂德收取酬劳。靠这种挣钱的方法致富后，他决定走海路回老家；因为据说他出生于希奥斯岛。

跟着，西莫尼狄斯乘船回国了。不幸的是，海上刮起了一场可怕的暴风雨，加上船身破旧，那条船被打翻了。有些人收拾细软，另一些人则收拾赖以为生的值钱的东西。一个爱管闲事的人说："西莫尼狄斯，你不打算保住你的财产吗？"西莫尼狄斯回答说："我所有的财产都在我身上呢。"

只有少数人游水生还，大多数人则由于负荷过重而遭灭顶。盗贼乘机而至，把各人能保住的东西抢个精光，连衣物也抢去了。幸而，一座名叫克拉佐门纳的古城就在附近不远；遇难的人就逃到这座城里。这儿有个醉心文学的人，常读西莫尼狄斯的诗篇。虽然他从未见过西莫尼狄斯，却狂热崇拜他。他从西莫尼狄斯的言谈中知道他的身份，便兴高采烈地把他请到自己家里，给他衣服、金钱、侍从。斯时，其他遇难者只能到处申诉、乞求赐食。西莫尼狄斯碰到他们，便说："我告诉过你们，我所有的财产都在我身上，而你们竭力去保住的东西都丢光了。"

3. 主持"正义"的狐狸

The "Righteous" Fox

A lion and a tiger were duelling.

All the animals of the forest hid themselves far away to watch the battle. As they watched, each animal cheered for his own friend. Only a fox and a wolf squatted silently in a thick growth of grass.

Eventually, both the lion and the tiger were seriously wounded, but they continued to fight fiercely. The match appeared even. Finally, the wolf could no longer keep quiet.

"Who do you think will win, the lion or the tiger?" he asked the fox.

"The lion, of course," the fox answered with conviction.

"Well then, I'm on the lion's side," said the wolf. "If he wins, he will treat me well."

"No, no," the fox said immediately, suggesting, "you should support the tiger."

"But the tiger will be bitten to death!" exclaimed the wolf.

"Exactly," said the fox. "If the tiger dies, surely the lion will also be seriously wounded. At that moment, you can rush at the lion and tear his throat ...."

"What will I gain from such a thing?" asked the wolf, his eyes glaring greedily.

"It is very simple," the fox said. "First, the reason for your fight is to avenge the dead; second, after killing the lion you will be famous for your prowess throughout the forest; and third, once the lion and the tiger are dead, you can set your mind at rest as the unrivalled king of the forest."

Inspired by the fox's speech, the wolf rushed in after the tiger was dead and attacked the lion's throat. Although the lion was seriously wounded, he still fought with the wolf. In the end, the lion's throat was torn in two as the wolf was at his last breath.

At that moment, the fox quickly attacked the exhausted wolf, tear-

ing his throat in half. Later he solemnly proclaimed to all the animals of the forest: "The duel between the lion and the tiger was fair and just. The wolf took advantage of the lion in an act of treachery. Therefore, I had to punish him."

4. 秃尾巴黄狗

The Brown Dog's Tail

The brown dog was caught stealing meat by a market butcher, who ran after him and cut off his tail.

There he was with a bare rump. His friends wondered and talked about him behind his back.

The brown dog noticed they were acting strange, so he got in first. "I have something very important to tell you," he declared gravely. "Yesterday morning I cut off my superfluous tail, despite the intense pain this caused."

"It was quite a nice one. Why did you want to cut it off?" asked the black dog, confused.

"I thought that, for a dog, a tail was just unnecessary," said the brown dog with studied earnest. "If you cock it up, they say you're too cocky by half; if you tuck it between your legs, they say you've got a bad conscience; if you wag, they say you're currying favour. I just came to the conclusion it was a liability and decided to cut it off. Now they can't say a thing!"

When the brown dog was still in full flow, the spotted dog interrupted loudly: "When did you realize it was too much of a burden to keep?"

"It was, er — let me see — d' you know, I can't quite think."

"Let me jog your memory," said the spotted dog, and revealed the brown dog's trick. "I suspect it became a burden the day you underwent fundamental surgery for stealing meat in the market!"

This had them all in stitches, and the brown dog ran away with his

head held low, noticing as he looked round that his stump was blushing.

（六）幽默、笑话

1. 帮 倒 忙

乔治偷了一些钱，而警察已经抓到了他，并把他关进了监狱。现在他的案子即将开庭审理，他认为他一定会被判有罪，而且要在监狱里关很长时间。

当时他发现他的一位老友是自己这个案子的陪审团成员。当然，他没有告诉任何人，但有一天他设法秘密地见到了他的这个朋友。他对朋友说："吉姆，我知道陪审团会判我偷钱有罪。我不能希望偷了钱还判无罪——这样就是指望过头了。但是，如果你能说服陪审团其他成员在表示认为我有罪的同时，极力建议从轻量刑，我这后半辈子都会感谢你的。"

"好吧，乔治，"吉姆回答说，"我作为老朋友一定替你尽力而为，但是，我自然不能作什么保证。我觉得陪审团其他11个人特别不容易改变主意。"

乔治说，如果吉姆对他什么忙也帮不上，他也会完全谅解，他还热情地感谢吉姆同意帮忙。

审理继续进行，最后到了陪审团判定乔治是否有罪的时候。他们整整花了5个小时，最后判乔治有罪，同时他们极力建议从轻量刑。

当然，乔治非常高兴，但审判以后有一段时间他没有机会见到吉姆。然而，最后吉姆却去监狱看望乔治，乔治热情地感谢吉姆，并问他是怎样设法说服了陪审团其他成员建议从轻量刑的。

"噢，乔治，"吉姆回答说，"就像我想像的那样，这11个家伙非常难说服，但我弄得他们一个个精疲力竭，终于说服了他们。你知道吗，这帮傻瓜都想判你无罪呢！"

2. 西方幽默三则

(1)

一位富有家乡自豪感的伦敦人带着一位美国客人游览伦敦中心区。

他介绍道："那是滑铁卢大桥，只用两年时间就建起来了。"

美国人说："那不算什么，我们的布鲁克林大桥只花了十四个月呢。"

后来，他们经过尤士顿大道。伦敦人说："那是尤士顿车站，拆除旧站和建起新站总共才用十八个月。"

美国人说："我们纽约市最大的车站，不到十个月就建成了。"

过了一会儿，他们经过中央大厦。美国人盯着大厦的三十四层楼，问道："那是什么楼呢？"

伦敦人说："哦，不知道。今天早晨我出门上班时还没有这幢楼呢。"

(2)

多纳尔母亲的来信

地址：不详

日期：星期四

亲爱的多纳尔：

寥寥数言，让你知道我还活着。深知你读得不快，所以我也慢慢地写。你回来的时候将找不到我们的房子了，因为我们已经搬了家。先前住在这里的那户人家，不想改变他们的地址，把门牌拿走了。因此，我无法把我家现在的门牌告诉你。

你父亲找到了有趣的新工作，他下面有五百人——他在公墓割草。

今天早晨，你的姐姐生了一个可爱的婴孩，是男是女我还没有弄清楚，因而，你究竟当了舅父还是当了姨母我也说不清。

昨天，你爸爸陪我上医院去看病。医生把一根小管子放进我的嘴里检查体温，还叫我十分钟不要开口。你爸爸说，要是医生肯卖，他愿意出十镑钱把那根管子买下来。

上星期总共才下了两场雨，第一场下了三天，第二场下了四天。

你的慈母我手字

附言：我还想给你写，可惜我已经把信封了。

(3)

牛津大学的校园里，有一群学生聚集在一起，一位男生在慷慨陈词："请你们相信，如果教务长不收回今晨他对我说过的话，我就在今晚离开牛津大学！"

接着，学生们议论纷纷。这个叹服地说："真不愧是个说话算话的大丈夫啊！"那个说："我们应该支持他并向他学习哪！"

忽然，一位女生问："霍布，教务长跟你说什么来着？"

他弯下腰来，小声地对她耳语："这个，嗯……嗯……罗斯小姐呀，嗯……他叫我就在今晚滚出牛津！"

3. 中国古代笑话两则

(1) Joint Brewery

A and B were talking about running a joint brewery.

A said to B, "You supply the rice and I'll supply the water. What do you think of it?"

B asked, "How will the liquor be divided if I supply the rice needed?"

A answered, "That's easy. I never do anything unfair to my friends. After the liquor is distilled, you just return the filtered water to me and you take all the rest for yourself."

(2) A Thief Shouts "Stop the thief!"

One night a thief entered a house, planning to steal something. However, the family was so poor that there was nothing for him to steal except a jar of rice. The thief thought to himself, "I can't go back empty-handed. I'd better take the rice and go back home to cook some." He then took off his jacket and spread it on the ground, planning to use it to hold the rice.

Just then the husband woke up. In the moonlight he saw the thief lifting the rice jar. Reaching out, he grabbed the thief's jacket and hid it.

The thief was astonished when he turned around and found his jacket had disappeared. Just then, the wife woke up and said to her husband, "I heard some noise. Is there a thief in the house?" The husband answered deliberately, "I've been awake, but I did not hear anything. There's no thief in the house."

The thief could no longer contain himself. He said in a loud voice, "I remember clearly that I put my jacket on the ground. Suddenly it disappeared. How can you say there's no thief in the house?"

4. 中国现代笑话(一)

(1) Leave Together

Wife: "This place is a wreck. I can't stand it anymore, I'm leaving."

Husband: "You're right. This place is a wreck. Wait, I'll go with you."

(2) Don't Always Arrive Late

Daughter: "Every time I have a date with him, he never shaves. I just don't know why."

Father: "Maybe in the future you shouldn't arrive so late."

(3) Wedding Wear

Bride: "Wasn't that suit just tailored for the wedding? How did it get so big? It doesn't even fit you."

Groom: "It's merely the result of running all over the place for the past several months trying to execute your wedding plans."

(4) The Mirror in the Exhibition Parlour

Wife: "The woman in this painting is, oh, so ugly."

Husband: "I wouldn't complain if I were you, my dear. That's no painting, it's a mirror."

(5) Three Idiots

Father: "Tell me, what's one plus three?"

Son: "I don't know."

Father: "For example, you, your mother and I altogether are how many, you idiot?!"

Son: "Three idiots."

(6) Boredom

"Those two guys were up all night playing their stupid chess. So boring!"

"How do you know?"

"I stood on the side and watched until the sun came up."

(7) Throw Out the Cat

Wife: "How come this awful cat is still here? Didn't I tell you to take him to a faraway place and throw him away?!"

Husband: "I took him out to a desolate place far from town, but ... without the cat I couldn't have found my way home."

(8) Efficiency

Factory manager: "Have the newspapers come yet?"

Head of mail office: "Not yet."

Factory manager: "What's up with the postal system anyway? With this type of poor efficiency, when will the 'Four Modernizations' ever be realized?"

Head of mail office: "Don't worry about it, maybe the papers will come this afternoon."

Factory manager: "Now what am I going to do this morning?"

(9) Goods Coming at the Same Time

Customer: "This fish isn't as fresh as the one that I bought last week!"

Salesclerk: "Don't be ridiculous. This fish is exactly as fresh as that one. They both came into the store at the same time."

(10) The Careless Husband

Husband: "This time I didn't forget to bring my umbrella home."

Wife: "But you didn't take *your* umbrella out today."

5. 中国现代笑话(二)

(1) A Scene at the Hospital

In-patient: "How can a sick person possibly eat this awful food?"

Attendant: "Did you come here to eat food or did you come here to eat medicine?"

(2) Think of a Way

"Your wife has had a toothache for two days already. Why don't you think of a way to deal with this problem?"

"I thought of it! I stick cotton in my ears."

(3) Know Whom to Lie to

A father gave his son a few whacks with a bamboo stick and said, "Are you still going to lie to me?"

The son sadly replied, "I won't tell any more lies!"

"Now, from this day on what should you do?"

"I'll just do what you do, only tell lies to Mom."

(4) All Different Kinds

Customer: "I see the rice in your restaurant comes in all different

varieties."

Waitress: "What? We only serve one kind."

Customer: "No, you have raw, cooked, and half-raw half-cooked."

(5) Flies

Customer: "Hey, my food has a fly in it!"

Waitress: "Huh? How could that be? I thought I picked out all of the flies before I brought the dish over here."

(6) "Yes" Man

Son: "Mom, what is a 'yes' man?"

Mother: "Umm — it's a person who never gives his own opinion about anything, always agreeing with what has been said. Isn't that right, honey?"

Father: "Yes, yes, yes!"

(7) Looking Like a Scholar

An uneducated young man began walking around with a fountain pen inserted in his shirt pocket. Many people assumed he was a man of some knowledge. The young man was tickled pink, and decided to insert a second fountain pen in his shirt pocket. Before long, people began to comment, "This guy must be a college student or an editor." Upon overhearing this, the young man became even happier. He immediately added three more fountain pens. Afterwards, people started to gaze at him with looks of confusion, some saying, "He probably just works in a pen repair shop."

(8) Whoever Returns Home First

"What are you doing here a block away from your house pacing

back and forth? How come you don't just go home?"

"My wife said to me whoever gets home first makes dinner."

"Ahh, no wonder I just saw your wife pacing back and forth about a block away from your house in the other direction."

(9) High and Low Voices

"Can you explain to me what the difference is between a high-pitched and low-pitched voice?"

"A high-pitched voice is when my father scolds me; a low-pitched voice is when my father speaks with his boss."

(10) Wrong Place

"I wanted to reach for my handkerchief, but accidentally put my hand into your pocket. Sorry about that."

"I wanted to slap the mosquito on my face, but accidentally slapped you on the face. I'm sorry, too."

(七) 文艺评论

1. 塞万提斯和他的《堂吉诃德》

西班牙最伟大的作家米格尔·德·塞万提斯 1547 年秋天生于阿尔卡拉·德埃纳雷斯。他的父亲是个贫困的医生,为了行医,经常举家奔波于多个城镇。

米格尔 20 岁以前的生活和经历鲜为人知,但是从他的作品中可以看出他必定受过某种良好的教育。1569 年他赴意大利,有一段时间在罗马红衣主教阿夸比瓦的家庭中供职。后来,参加了西班牙驻罗马军队中的一个连队。

1571 年 10 月 7 日他在莱潘托的海战中负伤,左手致残。1575 年他决定和也在驻意大利军队中服役的弟弟一起返回西班牙。他们的船遭到袭击,他们被俘虏,押送到阿尔及尔。在被囚禁时期,塞万提斯几

次带头组织俘虏逃跑，但是每次都被抓回，并受到惩罚。5 年后他终于被赎出。

塞万提斯又从西班牙直接赴葡萄牙重新加入他的兵团，一直到 1583 年退伍为平民，回到西班牙。以后的几年，他试图以写剧本和通俗小说为生。但是婚姻(1584 年)和父亲的去世(1585 年)加重了他生活的担子，他放弃写作，到塞维利来寻找工作。他得到一份为西班牙舰队征收粮饷的工作。他的工作不稳定，加上不习惯经营，这使他几度入狱，1597 年才被革职。

塞万提斯以后几年的活动没有详细记载，但是至少可以说他一直在写短篇小说，并在为他将来的杰作《堂吉诃德》收集材料。上卷在 1605 年出版。这部辉煌的著作是他那个时代西班牙社会的缩影，问世后一举成功。下卷 1615 年出版。塞万提斯在写这部作品的同时还出版了短篇小说集《训诫小说集》(1613 年)和嘲讽诗作《帕那萨斯山巡礼》(1614 年)。塞万提斯于 1616 年 4 月 23 日在马德里去世，他的最后一部小说《佩西雷斯》是他的遗孀于 1617 年他去世之后出版的。

2. 霍桑和他的《红字》

七年以后，霍桑又在他的笔记里提到这个象征，从 1847 年起，他开始写他这部后来成为他最伟大的成就的《红字》。这一类的字母，在殖民时期的新英格兰的确有人戴过，根据记载，有过这样的事例：用 D 代表醉鬼，甚至用 I 表示乱伦。它们正好给霍桑提供了他能够处理的“教训与实质”结合起来的素材，这里面有一个具体化了的“典型”，也有“公众的秘密”。可是尽管有了一个几乎完美的结构，很少有伟大的著作像他这部小说那样迟迟不能成书。经济上的烦恼，使他不能把全副精力放在这本书上。他还为这本书的“地狱之火”的性质发愁，为了使它更加生动，还在书前写了一篇描写塞勒姆海关的长序。此外，除了不成熟的《范肖》，他从来还没有写过比杂志小说更长的作品。若非出版人不时去催促他，很可能《红字》这部小说永远不会完成。

然而，这部完成了的作品却是一部杰作，《云石牧神》看起来像一篇长长的素描，《红字》不是这样，它是一部极其经济的小说。它只有三个主要人物——如果我们把小女孩珍珠计算在内，也不过四个。这三个主要人物是珍珠的母亲，赫斯特·普林，那个淫妇；她的毫不容情的老丈夫罗

杰;和珍珠的生父,虔敬的青年牧师阿瑟·迪米斯戴尔,他因为没有公开认罪,一直为自己的罪孽而痛苦着。那个艳丽的做了母亲的赫斯特,由于勇于赎罪,活到平静的晚年;但那两个男人却在吃苦受罪,一个受良心的谴责,另一个困在报复的烈火里。在这个紧张而细致的小说里,霍桑的问题几乎全部得到解决。他避免用由原因可以推知结果的美国作风,(他在《云石牧神》里曾把美国作风和欧洲的堕落做过拙劣的对照),把故事安排在殖民地时期的波士顿。他能够把过去写得比美国的现在还要逼真;当他处理美国的现在时,"光天化日"似乎使他感到棘手:使《七角厢房》得到挽救的,正是这种过去感。在《七角厢房》和《快乐谷传奇》里,他对现代问题竭力闪避,一口咬定它们都是传奇,只是镜子里反映出来的现实。

3. 我怎样写《骆驼祥子》

How I Came to Write the Novel *Camel Xiangzi*

by *Lao She*

As I remember, it was in the spring of 1936 when I was chatting with a friend at Shandong University that he told me about a rickshaw man who had worked for him in Beiping. The man had bought his own rickshaw but was forced to sell it. This occurred three times and he remained wretchedly poor. I said at the time: "One could write a story about that." My friend went on to say: "Another rickshaw man was once nabbed by some soldiers. Who would have thought that good luck could come out of such a calamity. While the soldiers were marching, he slipped off with three camels."

I never bothered to ask the names of the two rickshaw men or where they came from. I only remembered what he'd said about them and the camels. That provided the inspiration for the story *Camel Xiangzi*. Spring changed into summer, as I thought about expanding this simple story and turning it into a novel of roughly a hundred thousand words.

Uncertain what use it would be, I started by inquiring about the life

and habits of camels from Mr. Qi Tiehen, who grew up in the Western Hills outside Beiping where many families in the foothills kept camels. His reply made me realize that I should concentrate on the rickshaw men, using the camels merely as a literary device. To concentrate on camels might entail a special trip to Zhangjiakou in order to know more about the grassland and camels. But I wouldn't need to budge an inch if my main theme was the rickshaw men whom I could observe any day of the week. In this way I linked the camels with Xiangzi, but the camels were there merely to introduce my hero.

How should I depict Xiangzi? First, I considered the various kinds of rickshaw men so as to find a place for him among them. That done, I could describe the other types of rickshaw pullers as secondary ones. Thus I not only had my hero but also his social environment. This made him seem more real. My eyes were focussed on Xiangzi all the time even when I wrote about others. This was done in order to elicit his character.

Besides his fellow rickshaw men, I thought of the type of rickshaw owners from whom Xiangzi might rent his rickshaw, and of the people who might ride in it. Thus I could expand his world of rickshaw men, introducing people of a higher social status. However, these people were only in the story because of Xiangzi. I was determined not to let anyone encroach on Xiangzi's place as the hero.

Once I had my characters, it was comparatively easy to work out the plot. Since Xiangzi is the main character, everything in the story must revolve around rickshaw pulling. As long as all the people were linked in some way with the rickshaw, I had Xiangzi pinned down exactly where I wanted him.

4. 丁聪和他的漫画

Ding Cong and His Cartoon

by *Yang Xianyi and Gladys Yang*

Ding Cong started his career by drawing cartoons and helping to edit

film magazines and pictorials. In the interior and Hong Kong he also designed stage sets and costumes, an experience which stands him in good stead when illustrating stories from the past. After the outbreak of the Pacific War in 1942, he went back to the interior and contributed to the exhibition "Hong Kong in Torment." His travels with a repertory company brought him in touch with social outcasts, whose sufferings he often took as his theme. Thus his "The Red Light District" and other drawings of social phenomena portray the hard life of prostitutes in Chengdu as well as the rampant corruption in wartime China. In recognition of his outstanding work he was made a member of the Modern Art Association.

In 1944 he drew brilliant illustrations for Lu Xun's masterpiece *The True Story of Ah Q*, satirizing the landlord and Imitation Foreign Devil but showing sympathy for feckless Ah Q, considering him as a victim of his times. This sympathy for the poor and ignorant pervades all his illustrations.

Returning to Shanghai in 1945, and later when he returned to Hong Kong, Ding Cong drew cartoons attacking the Kuomintang's reactionary regime. "Cartoons can be compared to daggers," he said. "Armed with them I have pierced through dark and gloomy times."

After Liberation Ding Cong came to Beijing, became an editor of the *China Pictorial*, drew cartoons, illustrated stories and helped to design exhibitions. One of our earliest recollections of him is when, like a smiling Buddha, he showed us round the fascinating exhibition of the classical novel *A Dream of Red Mansions* which he had been instrumental in arranging. The wealth of material assembled shed light on the novel and its historical background, the costumes and furnishings of that time, even the tricks resorted to by desperate candidates to cheat in the imperial examinations .... That was one of the best exhibitions we have seen.

In 1957, wrongly labelled as a Rightist, Ding Cong was sent to the Great Northern Waste to work on the land. Though the temperature sometimes dropped to 30 degrees below zero, he never complained but retained his sense of humour. In 1960 he was cleared and given a job in the National Art Gallery. But in 1966 came the "cultural revolution," he

was sent to a cadre school and then to the countryside to work as a swineherd.

When rehabilitated in 1979, Ding Cong determined to make up for lost time. His work is in great demand. His cartoons keep appearing in papers and magazines. He has illustrated many books by such famous writers as Lu Xun, Lao She and Mao Dun, as well as many others. After making a careful study of these works he faithfully reflects and illuminates them with his meticulous draftsmanship and his keen sense of character and period.

Ding Cong is an all-round artist but above all a brilliant cartoonist and illustrator. A good illustration should do more than simply reproduce what a writer has said: it should give it a new dimension by adding the artist's insight. This Ding Cong does most successfully, using his cartoonist's eye to select significant details and bring out salient features without drawing caricatures. His illustrations in this book are not merely amusing but forceful and thought-provoking. Over the years he has evolved his distinctive style and simplified his compositions. His drawings can be recognized at a glance. The speed with which he now works is based on painstaking practice.

Ding Cong's old friends still call him Little Ding, not simply because he won fame under this name but because of his lovable childlike qualities. He is frank, enthusiastic and straightforward, full of fun and with no malice in his make-up. Wherever he goes we hear laughter. "The style is the man" — this applies to both writers and artists.

附录三

《红楼梦》诗词英译比较

一、好　了　歌

世人都晓神仙好，
惟有功名忘不了！
古今将相在何方？
荒冢一堆草没了。
世人都晓神仙好，
只有金银忘不了！
终朝只恨聚无多，
及到多时眼闭了。

世人都晓神仙好，
只有姣妻忘不了！
君生日日说恩情，
君死又随人去了。
世人都晓神仙好，
只有儿孙忘不了！
痴心父母古来多，
孝顺子孙谁见了？

杨宪益、戴乃迭译文：

ALL GOOD THINGS MUST END

All men long to be immortals
Yet to riches and rank each aspires;
The great ones of old, where are they now?
Their graves are a mass of briars.

All men long to be immortals,
Yet silver and gold they prize
And grub for money all their lives
Till death seals up their eyes.

All men long to be immortals
Yet dote on the wives they've wed,

Who swear to love their husband evermore
But remarry as soon as he's dead.

All men long to be immortals
Yet with getting sons won't have done.
Although fond parents are legion,
Who ever saw a really filial son?

大卫·霍克斯译文:

Won-Done Song

Men all know that salvation should be won,
But with ambition won't have done, have done.
Where are the famous ones of days gone by?
In grassy graves they lie now, every one.

Men all know that salvation should be won,
But with their riches won't have done, have done.
Each day they grumble they've not made enough.
When they've enough, it's goodnight everyone!

Men all know that salvation should be won,
But with their loving wives they won't have done.
The darlings every day protest their love:
But once you're dead, they're off with another one.

Men all know that salvation should be won,
But with their children won't have done, have done.
Yet though of parents fond there is no lack,
Of grateful children saw I ne'er a one.

二、金陵判词

1. 晴雯

霁月难逢，彩云易散。
心比天高，身为下贱。
风流灵巧招人怨。
寿夭多因诽谤生，
多情公子空牵念。

杨宪益、戴乃迭译文：

A clear moon is rarely met with,
Bright clouds are easily scattered;
Her heart is loftier than the sky,
But her person is of low degree.
Her charm and wit give rise to jealousy,
Her early death is caused by calumny,
In vain her loving master's grief must be.

大卫·霍克斯译文：

Seldom the moon shines in a cloudless sky,
And days of brightness all too soon pass by.
A noble and aspiring mind
In a base-born frame confined,
Your charm and wit did only hatred gain,
And in the end you were by slanders slain,
Your gentle lord's solicitude in vain.

2. 袭　人

枉自温柔和顺，空云似桂如兰；
堪羡优伶有福，谁知公子无缘。

杨宪益、戴乃迭译文：

Nothing avail her gentleness and compliance,
Osmanthus and orchid with her fragrance vie;
But this prize is borne off by an actor,
And luck passes the young master by.

大卫·霍克斯译文：

What price your kindness and compliance,
Of sweetest flower the rich perfume?
You chose the player fortune favoured,
Unmindful of your master's doom.

3. 香　菱

根并荷花一茎香，平生遭际实堪伤；
自从两地生孤木，致使香魂返故乡。

杨宪益、戴乃迭译文：

Sweet is she as the lotus in flower,
Yet none so sorely oppressed;
After the growth of a lonely tree in two soils
Her sweet soul will be dispatched to its final rest.

大卫·霍克斯译文：

Your stem grew from a noble lotus root,
Yet your life passed, poor flower, in low repute.
The day two earths shall bear a single tree,
Your soul must fly home to its own country.

4. 林黛玉与薛宝钗

可叹停机德，堪怜咏絮才！
玉带林中挂，金簪雪里埋。

杨宪益、戴乃迭译文：

Alas for her wifely virtue,
Her wit to sing of willow-down, poor maid!
Buried in snow the broken golden hairpin
And hanging in the wood the belt of jade.

大卫·霍克斯译文：

One was a pattern of female virtue,
One a wit who made other wits seem slow.
The jade belt in the greenwood hangs,
The gold pin is buried beneath the snow.

5. 贾元春

二十年来辨是非，榴花开处照宫闱；
三春争及初春景，虎兔相逢大梦归。

杨宪益、戴乃迭译文：

For twenty years she arbitrates
Where pomegranates blaze by palace gates.
How can the late spring equal the spring's start?
When Hare and Tiger meet,
From this Great Dream of life she must depart.

大卫·霍克斯译文：

You shall, when twenty years in life's hard school are done,
In pomegranate-time to palace halls ascend.
Though three springs never could with your first spring compare,
When hare meets tiger your great dream shall end.

6. 贾探春

才自清明志自高，生于末世运偏消；
清明涕泣江边望，千里东风一梦遥。

杨宪益、戴乃迭译文：

So talented and high-minded,
She is born too late for luck to come her way.
Through tears she watches the stream
On the Clear and Bright Day;
A thousand *li* the east wind blows,
But her home in her dreams is far away.

大卫·霍克斯译文：

Blessed with a shrewd mind and a noble heart,
Yet born in time of twilight and decay,
In spring through tears at river's bank you gaze,
Borne by the wind a thousand miles away.

7. 史湘云

富贵又何为？襁褓之间父母违；
展眼吊斜晖，湘江水逝楚云飞。

杨宪益、戴乃迭译文：

Nought avail her rank and riches,
While yet in swaddling clothes an orphan lone;
In a flash she mourns the setting sun,
The river Xiang runs dry, the clouds over Chu have flown.

大卫·霍克斯译文：

What shall avail you rank and riches,
Orphaned while yet in swaddling bands you lay?
Soon you must mourn your bright sun's early setting.
The Xiang flows and the Chu clouds sail away.

8. 妙　玉

欲洁何曾洁，云空未必空；
可怜金玉质，终陷淖泥中。

杨宪益、戴乃迭译文：

Chastity is her wish,
Seclusion her desire;
Alas, though fine as gold or jade
She sinks at last in the mire.

大卫·霍克斯译文：

For all your would-be spotlessness
And vaunted otherworldliness,
You that look down on common flesh and blood,
Yourself impure, shall end up in the mud.

9. 贾迎春

子系中山狼，得志更猖狂；
金闺花柳质，一载赴黄粱。

杨宪益、戴乃迭译文：

For husband she will have a mountain wolf,
His object gained he ruthlessly berates her;
Fair bloom, sweet willow in a golden bower,
Too soon a rude awakening awaits her.

大卫·霍克斯译文：

Paired with a brute like the wolf in the old fable,
Who on his saviour turned when he was able,
To cruelty not used, your gentle heart
Shall, in a twelvemonth only, break apart.

10. 贾惜春

勘破三春景不长，缁衣顿改昔年妆；
可怜绣户侯门女，独卧青灯古佛旁。

杨宪益、戴乃迭译文：

She sees through the transience of spring,
Dark Buddhist robes replace her garments fine;
Pity this child of a wealthy noble house
Who now sleeps alone by the dimly lit old shrine.

大卫·霍克斯译文：

When you see through the spring scene's transient state,
A nun's black habit shall replace your own.
Alas, that daughter of so great a house
By Buddha's altar lamp should sleep alone!

11. 王熙凤

凡鸟偏从末世来，都知爱慕此生才；
一从二令三人木，哭向金陵事更哀。

杨宪益、戴乃迭译文：

This bird appears when the world falls on evil times;
None but admires her talents and her skill;
First she complies, then commands, then is dismissed,
Departing in tears to Jinling more wretched still.

大卫·霍克斯译文：

This phoenix in a bad time came;
All praised her great ability.
"Two" makes my riddle with a man and tree:
Returning south in tears she met calamity.

12. 巧 姐

势败休云贵，家亡莫论亲；
偶因济村妇，巧得遇恩人。

杨宪益、戴乃迭译文：

When fortune frowns, nobility means nothing;
When a house is ruined, kinsmen turn unkind.
Because of help given by chance to Granny Liu,
In time of need she is lucky a friend to find.

大卫·霍克斯译文：

When power is lost, rank matters not a jot;
When families fall, kinship must be forgot.
Through a chance kindness to a country wife
Deliverance came for your afflicted life.

13. 李 纨

桃李春风结子完，到头谁似一盆兰；
如冰水好空相妒，枉与他人作笑谈。

杨宪益、戴乃迭译文：

Peach and plum in spring winds finish seeding,
Who can bloom like the orchid at last?
Pure as ice and water she arouses envy,
Vain the groundless taunts that are cast.

大卫·霍克斯译文：

The plum-tree bore her fruit after the rest,
Yet, when all's done, her Orchid was the best.
Against your ice-pure nature all in vain
The tongues of envy wagged; you felt no pain.

14. 秦可卿

情天情海幻情深，情既相逢必主淫；
漫言不肖皆荣出，造衅开端实在宁。

杨宪益、戴乃迭译文：

Love boundless as sea and sky is but illusion;
When lovers meet, lust must be king.
Say not all evil comes from the Rong Mansion,
Truly, disaster originates from the Ning.

大卫·霍克斯译文：

Love was her sea, her sky; in such excess
Love, meeting with its like, breeds wantonness.
Say not our troubles all from Rong's side came;
For their beginning Ning must take the blame.

三、嘲顽石诗

女娲炼石已荒唐，又向荒唐演大荒。
失去本来真面目，幻来新就臭皮囊。
好知运败金无彩，堪叹时乖玉不光。
白骨如山忘姓氏，无非公子与红妆。

杨宪益、戴乃迭译文：

Fantastic, Nü Wa's smelting of the stone,
Now comes fresh fantasy from the Great Waste;
The Stone's true sphere and spirit lost,
It takes a new form stinking and debased.
Know that when fortune frowns, pure gold is dulled,
And jade, in evil times, will cease to shine;
Heaped high the white bones of the nameless dead,
Who in their day were lords and ladies fine.

大卫·霍克斯译文：

Nü-wa's stone-smelting is a tale unfounded:
On such weak fancies our Great Fable's grounded.
Lost now, alack! and gone *my* heavenly stone —
Transformed to this vile bag of flesh and bone.
For, in misfortune, gold no longer gleams;
And bright jade, when fate frowns, lack-lustre seems.
Heaped charnel-bones none can identify
Were golden girls and boys in days gone by.

四、题 帕 诗

眼空蓄泪泪空垂，暗洒闲抛更向谁？
尺幅鲛绡劳惠赠，为君那得不伤悲！
抛珠滚玉只偷潸，镇日无心镇日闲；
枕上袖边难拂拭，任他点点与斑斑。
彩线难收面上珠，湘江旧迹已模糊；
窗前亦有千竿竹，不识香痕渍也无？

杨宪益、戴乃迭译文：

Vain are all these idle tears,
Tears shed secretly — for whom?

Your kind gift of a foot of gauze
One deepens my gloom.

By stealth I shed pearly tears,
Idle tears the livelong day;
Hard to wipe them from sleeve and pillow,
Then suffer the stains to stay.

No silk thread can string these pearls;
Dim now the tear-stains of those bygone years;
A thousand bamboos grow before my window —
Is each dappled and stained with tears?

大卫·霍克斯译文：

Seeing my idle tears, you ask me why
These foolish drops fall from my teeming eye:
Then know, your gift, being by the merfolk made,
In merman's currency must be repaid.

Jewelled drops by day in secret sorrow shed
Or, in the night-time, in my wakeful bed,
Lest sleeve or pillow they should spot or stain,
Shall on these gifts shower down their salty rain.

Yet silk preserves but ill the Naiad's tears:
Each salty trace of them fast disappears.
Only the speckled bamboo stems that grow
Outside the window still her tear-marks show.

五、红 豆 词

滴不尽相思血泪抛红豆，
开不完春柳春花满画楼，

睡不稳纱窗风雨黄昏后，
忘不了新愁与旧愁，
咽不下玉粒金莼噎满喉，
照不见菱花镜里形容瘦。
展不开的眉头，
捱不明的更漏。
呀！
恰便似遮不住的青山隐隐，
流不断的绿水悠悠。

杨宪益、戴乃迭译文：

Like drops of blood fall endless tears of longing,
By painted pavilion grow willows and flowers untold;
Sleepless at night when wind and rain lash gauze windows,
She cannot forget her sorrows new and old;
Choking on rice like jade and wine like gold,
She turns from her wan reflection in the glass;
Nothing can smooth away her frown,
It seems that the long night will never pass;
Like the shadow of peaks, her grief is never gone;
Like the green stream it flows for ever on.

大卫·霍克斯译文：

Still weeping tears of blood about our separation:
Little red love-beans of my desolation.
Still blooming flowers I see outside my window growing.
Still awake in the dark I hear the wind a-blowing.
Still oh still I can't forget those old hopes and fears.
Still can't swallow food and drink, 'cos I'm choked with tears.
Mirror, mirror on the wall, tell me it's not true:
Do I look so thin and pale, do I look so blue?
Mirror, mirror, this long night how shall I get through?
Oh — oh — oh!
Blue as the mist upon the distant mountains,

Blue as the water in the ever-flowing fountains.

六、菊花诗一至三

1. 忆 菊 蘅芜君（薛宝钗）

怅望西风抱闷思，蓼红苇白断肠时。
空篱旧圃秋无迹，冷月清霜梦有知。
念念心随归雁远，寥寥坐听晚砧迟。
谁怜我为黄花瘦，慰语重阳会有期。

杨宪益、戴乃迭译文：

THINKING OF THE CHRYSANTHEMUM

I gaze around in the west wind, sick at heart;
A sad season this of red smartweed and white reeds;
No sign is there of autumn by the bare fence round my plot,
Yet I dream of attenuated blooms in the frost.
My heart follows the wild geese back to the distant south.
Sitting lonely at dusk I hear pounding of washing blocks.
Who will pity me pining away for the yellow flowers?
On the Double Ninth Festival they will reappear.

The Lady of the Alpinia

大卫·霍克斯译文：

Remembering the Chrysanthemums

The autumn wind that through the knotgrass blows
Blurs the sad gazer's eye with unshed tears;
But autumn's guest, who last year graced this plot,
Only, as yet, in dreams of night appears.
The wild geese from the North are now returning;
The dhobi's thump at evening fills my ears.

Those golden flowers for which you see me pine
I'll meet once more at this year's Double Nine.

Lady Allspice

2. 访 菊 怡红公子（贾宝玉）

闲趁霜晴试一游，酒杯药盏莫淹留。
霜前月下谁家种？槛外篱边何处秋？
蜡屐远来情得得，冷吟不尽兴悠悠。
黄花若解怜诗客，休负今朝挂杖头。

杨宪益、戴乃迭译文：

VISITING THE CHRYSANTHEMUM

Seize the chance to ramble out on a clear frosty day
Rather than linger over wine or tea.
Who has planted this flower before the frost under the moonlight?
Whence springs this autumn glory by balustrade and fence?
Waxed sandals patter, come gaily from far away,
In soaring spirits he chants endless poems;
If the yellow bloom will take pity on the poet,
Let it welcome him with a string of cash hung from his cane.

The Happy Red Prince

大卫·霍克斯译文：

Seeking the Chrysanthemums

The crisp day bids us go on an excursion —
Resistant to the wineshop door's temptation —
Some garden, where, before the frosts, was planted
The glory of autumn, being our destination:
Which after weary walk having found, we'll sing
An autumn song with unsubdued elation.
And you, gold flowers, if all the poet told

You understood, would not refuse his gold!

Green Boy

3. 种 菊 怡红公子（贾宝玉）

携锄秋圃自移来，篱畔庭前处处栽。
昨夜不期经雨活，今朝犹喜带霜开。
冷吟秋色诗千首，醉酹寒香酒一杯。
泉溉泥封勤护惜，好和井径绝尘埃。

杨宪益、戴乃迭译文：

PLANTING CHRYSANTHEMUMS

With my hoe I moved them from their bed in autumn
To plant them by the fence before my court;
An unexpected rain last night revived them,
How good to see them flower in this morning's frost.
I chant a thousand poems to this autumn splendour
And drunk with wine toast its cold fragrance,
Seal its roots with mud and water it with spring water
To keep it free from dust by the three paths to the house of the recluse.

The Happy Red Prince

大卫·霍克斯译文：

Planting the Chrysanthemums

Brought from their nursery and, with loving hands,
Planted along the fence and by the door —
A shower last night their wilting leaves revived,
Opening the morning-buds all silver-hoar.
Sweet flowers! a thousand autumn songs I'll sing
To praise your beauty, and libations pour,
And water you, and ridge with earth around.

No dust on *my* wet well-path shall be found!

Green Boy

七、菊花诗四至六

4. 对 菊 枕霞旧友（史湘云）

别圃移来贵比金，一丛浅淡一丛深。
萧疏篱畔科头坐，清冷香中抱膝吟。
数去更无君傲世，看来唯有我知音！
秋光荏苒休辜负，相对原宜惜寸阴。

杨宪益、戴乃迭译文：

FACING THE CHRYSANTHEMUM

Brought from another pot, more precious than gold,
One clump is pale, one dark;
Sitting bareheaded by the fence,
In the cold clean scent I hug my knees and chant.
None, surely, in the world as proud as you;
I alone, it seems, know your worth.
We should make the most of autumn, gone so soon,
And facing you I treasure every moment.

Old Friend of Pillowed Iridescence

大卫·霍克斯译文：

Admiring the Chrysanthemums

Transplanted treasures, dear to me as gold —
Both the pale clumps and those of darker hue!
Bare-headed by your wintry bed I sit
And, musing, hug my knees and sing to you.

None more than you the villain world disdains;
None understands your proud heart as I do.
The precious hours of autumn I'll not waste,
But bide with you and savour their full taste.

Cloud Maiden

5. 供 菊 枕霞旧友（史湘云）

弹琴酌酒喜勘俦，几案婷婷点缀幽。
隔坐香分三径露，抛书人对一枝秋。
霜清纸帐来新梦，圃冷斜阳忆旧游。
傲世也因同气味，春风桃李未淹留。

杨宪益、戴乃迭译文：

DISPLAYING THE CHRYSANTHEMUM

Music and wine gladly accompany
Chrysanthemum adorning a desk with style.
By the seat dewy fragrance as if from the garden path;
Tossing my book aside I face a spray of autumn.
Fresh dreams penetrate the curtain in clear frost,
Sunset in chill garden recalls a former visit.
You too disdain the world, for we share the same taste,
Not lingering by the breezy spring's peach and plum blossom.

Old Friend of Pillowed Iridescence

大卫·霍克斯译文：

Arranging the Chrysanthemums

What greater pleasure than the lute to strum
Or sip wine by your delicate display?
To hold the garden's fragrance in one vase,
And see all autumn in a single spray?

On frosty nights I'll dream you back again,
Brave in your garden bed at close of day.
Since with your shy disdain I sympathize,
'Tis you, not summer's gaudy blooms I prize.

Cloud Maiden

6. 咏　菊　　潇湘妃子（林黛玉）

无赖诗魔昏晓侵，绕篱欹石自沉音。
毫端蕴秀临霜写，口角噙香对月吟。
满纸自怜题素怨，片言谁解诉秋心。
一从陶令评章后，千古高风说到今。

杨宪益、戴乃迭译文：

WRITING ABOUT THE CHRYSANTHEMUM

Day and night the imp of poetry assails men;
Skirting the fence, leaning on the rock, they start chanting;
With the tip of the brush, by the time, they write fine lines,
Or facing the moon croon their sweet melodies.
We may fill a page with sorrow and self-pity,
But who can put into words what autumn means?
Ever since Tao Yuanming of old passed judgement
This flower's worth has been sung through the centuries.

The Queen of Bamboos

大卫·霍克斯译文：

Celebrating the Chrysanthemums

Down garden walks, in search of inspiration,
A restless demon drives me all the time;
Then brush blooms into praises, and the mouth
Grows acrid-sweet, hymning those scents sublime.

Yet easier 'twere a world of grief to tell
Than to lock autumn's secret in one rhyme.
That miracle old Tao did once attain;
Since when a thousand bards have tried in vain.

River Queen

八、菊花诗七至九

7. 画 菊 蘅芜君（薛宝钗）

诗余戏笔不知狂，岂是丹青费较量？
聚叶泼成千点墨，攒花染出几痕霜。
淡浓神会风前影，跳脱秋生腕底香。
莫认东篱闲采掇，粘屏聊以慰重阳。

杨宪益、戴乃迭译文：

PAINTING THE CHRYSANTHEMUM

Painting for pleasure after writing the verses
One brushes on the reds and blues at random;
A thousand ink-dots form the leaves,
Traces of frost stain the clustering flowers;
Dark and light their shadows overlap in the breeze,
Under one's hand autumn exhales its fragrance.
Don't think these flowers are picked by the east fence,
They are fixed to the screen for the Double Ninth Festival.

The Lady of the Alpinia

大卫·霍克斯译文：

Painting the Chrysanthemums

The brush that praised them, eager for more tasks,

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Would paint them now — for painting's no great cost
When cunning black-ink blots the flowers' leaves make,
And white the petals, silvered o'er with frost.
Fresh scents of autumn from the paper rise,
And shapes unmoving by the wind are tossed.
No need at Double Ninth live flowers to pluck:
These living seem, upon a fine screen stuck!

Lady Allspice

8. 问　菊　　潇湘妃子（林黛玉）

欲讯秋情众莫知，喃喃负手叩东篱：
孤标傲世偕谁隐？一样开花为底迟？
圃露庭霜何寂寞？雁归蛩病可相思？
莫言举世无谈者，解语何妨话片时？

杨宪益、戴乃迭译文：

QUESTIONING THE CHRYSANTHEMUM

My questions about autumn none can answer,
Musing alone I stroll to the eastern fence.
Proud recluse, with what hermit are you taking refuge?
All flowers must bloom, what makes you bloom so late?
So lonely in dewy gardens and frosty courts,
When swans fly off, crickets chirp, does your heart ache?
Say not there is none in the world worth talking to;
Since you understand, why don't we chat awhile?

The Queen of Bamboos

大卫·霍克斯译文：

Questioning the Chrysanthemums

Since none else autumn's mystery can explain,

I come with murmured questions to your gate:
Who, world-disdainer, shares your hiding-place?
Of all the flowers why do yours bloom so late?
The garden silent lies in frosty dew;
The geese return; the cricket mourns his fate.
Let not speech from your silent world be banned:
Converse with me, since me you understand!

River Queen

9. 簪　菊　　蕉下客（贾探春）

瓶供篱栽日日忙，折来休认镜中妆。
长安公子因花癖，彭泽先生是酒狂。
短鬓冷沾三径露，葛巾香染九秋霜。
高情不入时人眼，拍手凭他笑路旁。

杨宪益、戴乃迭译文：

WEARING THE CHRYSANTHEMUM

Busy every day planting by the fence, picking for vases,
Not to adorn himself before the mirror,
The young lord of Chang'an is infatuated with flowers,
Just as the poet of Pengze was crazy for wine.
His short hair is wet with cold dew from the path,
His coarse cap stained with autumn frost and fragrance;
This eccentric recluse is scorned by the men of today,
But let them clap their hands and jeer by the roadside.

The Stranger Under the Plantain

大卫·霍克斯译文：

Wearing the Chrysanthemums

Just to admire and not for our adornment

Were these reared and arranged with so much care;
Yet young Sir Fop, with whom flowers are a passion,
And drunk old Tao both dote on flowers to wear.
One's head-cloth reeks of autumn's acrid perfume;
Chill dew of autumn pearls the other's hair.
The vulgar crowd, which nothing understands,
Stops in the street and, jeering, claps its hands.

Plantain Lover

九、菊花诗十至十二

10. 菊 影 枕霞旧友（史湘云）

秋光叠叠复重重，潜度偷移三径中。
窗隔疏灯描远近，篱筛破月锁玲珑。
寒芳留照魂应驻，霜印传神梦也空。
珍重暗香踏碎处，凭谁醉眼认朦胧？

杨宪益、戴乃迭译文：

THE CHRYSANTHEMUM'S SHADOW

The teeming, diverse shades of autumn splendour
Quietly loiter about the mountain path;
The few lamps inside windows far or near cast their shadows,
Chequered patterns of moonlight filtered through wicker fence.
The soul of cold fragrance should dwell in these reflections,
Empty even in dreams the frost tracery of their spirit;
Tread softly and take good care of this dark sweetness,
For who can discern it in his drunken eyes?

Old Friend of Pillowed Iridescence

大卫·霍克斯译文：

The Shadow of the Chrysanthemums

The autumn moonlight through the garden steals,
Filtered in patches variously bright.
Flowers by the house as silhouettes appear;
Flowers by the fence are flecked with coins of light.
In the flowers' wintry scent their souls reside,
Not in those frost-forms, than a dream more slight.
Even the gross vandal, squinting through drunken eyes,
Can, by their scents, the crushed flowers recognize.

Cloud Maiden

11. 菊　梦　　潇湘妃子（林黛玉）

篱畔秋酣一觉清，和云伴月不分明。
登仙非慕庄生蝶，忆旧还寻陶令盟。
睡觉依依随雁断，惊回故故恼蛩鸣。
醒时幽怨同谁诉：衰草寒烟无限情！

杨宪益、戴乃迭译文：

A DREAM OF CHRYSANTHEMUMS

A refreshing sleep by the fence while autumn mellows
And clouds and moonlight mingle hazily;
No need to envy Zhuang Zhou his butterfly dream;
Recalling old friends, let me seek out Tao Yuanming.
In sleep the vision recedes with the flight of swans,
Aroused with a start we resent the chirp of crickets;
Awake, to whom can I describe my grief,
The infinite melancholy of cold mist and withered grass?

The Queen of Bamboos

大卫·霍克斯译文：

The Dream of the Chrysanthemums

Light-headed in my autumn bed I lie
And seem to chase the moon across the sky.
Well, if immortal, I'll go seek old Tao,
Not imitate Zhuang's flittering butterfly!
Following the wild goose, into sleep I slid;
From which now, startled by the cricket's cry,
Midst cold and fog and dying leaves I wake,
With no one by to tell of my heart's ache.

River Queen

12. 残　菊　　蕉下客（贾探春）

露凝霜重渐倾欹，宴赏才过小雪时。
蒂有余香金淡泊，枝无全叶翠离披。
半床落月蛩声切，万里寒云雁阵迟。
明岁秋分知再会，暂时分手莫相思！

杨宪益、戴乃迭译文：

THE WITHERED CHRYSANTHEMUM

Slowly drooping below congealed dew and heavy frost
Just after a feast in its honour on the Day of Light Snow,
The pale golden petals still retain some fragrance,
But the marred green leaves are withering on the stem.
Crickets chirp sadly under denuded boughs,
Wild geese wing slowly through far-flung frosty clouds;
Next year in autumn we shall meet again,
No need to sorrow over this brief parting.

The Stranger Under the Plantain

大卫·霍克斯译文：

The Death of Chrysanthemums

The feasting over and the first snow fallen,
The flowers frost-stricken lie or sideways lean,
Their perfume lingering, but their gold hue dimmed
And few poor, tattered leaves bereft of green.
Now under moonlit bench the cricket shrills,
And weary goose-files in the cold sky are seen.
Yet of your passing let me not complain:
Next autumn equinox we'll meet again!

Plantain Lover

十、螃　蟹　咏

1. 宝玉咏蟹

持螯更喜桂阴凉，泼醋擂姜兴欲狂。
饕餮王孙应有酒，横行公子竟无肠！
脐间积冷馋忘忌，指上沾腥洗尚香。
原为世人美口腹，坡仙曾笑一生忙。

杨宪益、戴乃迭译文：

How fine to eat crabs in the cool shade of osmanthus;
Gaily we pile on ginger, splash vinegar on each part;
A true gourmand should also have wine;
But this creature scuttling sidewise has no heart.
In our greed we forget how hard it is to digest,
Our fingers washed, the reek of its oil will remain;
The crab's sole function is to please men's palate,
And Su Dongpo laughed because its whole life it's busy in vain.

(by *Baoyu*)

大卫·霍克斯译文：

How delightful to sit and a crab's claw to chew
In the cassia shade — with some ginger-sauce, too!
Old Grim-chops wants wine, though he's got no inside,
And he walks never forwards, but all to one side.
The 'yolks' are so tasty, who cares if we're ill!
Though our fingers we've washed, they are crab-scented still.
'O crabs,' Dongpo said (and his words I repeat)
'You have not lived in vain if you're so good to eat!'

(by *Baoyu*)

2. 黛玉咏蟹

铁甲长戈死未忘，堆盘色相喜先尝。
螯封嫩玉双双满，壳凸红脂块块香。
多肉更怜卿八足，助情谁劝我千觞？
对兹佳品酬佳节，桂拂清风菊带霜。

杨宪益、戴乃迭译文：

Girt even in death with iron armour and long spears,
On the plate, delicious, it's sat,
Its pincers packed with meat like tender jade,
Its shell bulging with red, tasty fat.
How I love those eight succulent legs —
But who'll urge me to drink a thousand cups till my grief is overcome?
Let us toast this dainty at our feast today
When breeze ruffles fragrant osmanthus and frost gathers on chrysanthemum.

(by *Daiyu*)

大卫·霍克斯译文：

In arms and in armour they met their sad fate.
How tempting they look now, piled up on a plate!
The white flesh is tasty, the pink flesh as well —
Both the white in the claws and the pink in the shell;
And we're glad he's an eight- not a four-legged beast
When there's plenty of wine to enliven the feast.
So with crab let us honour the Double Ninth Day,
While chrysanthemums bloom 'neath the cassia's spray.

(by *Daiyu*)

3. 宝钗咏蟹

桂霭桐阴坐举觞，长安涎口盼重阳。
眼前道路无经纬，皮里春秋空黑黄！
酒未涤腥还用菊，性防积冷定须姜。
于今落釜成何益？月浦空余禾黍香。

杨宪益、戴乃迭译文：

We sit, cups raised, in the shade of osmanthus and *Wutong*;
Mouths watering, for the Double Ninth we pine;
It crawls sidewise because the ways of the world are crooked,
And, white and yellow, harbours a dark design.
Wine won't purge the smell without chrysanthemums,
And ginger is needed dyspepsia to prevent;
What can it do now, fallen into the cauldron?
On the moonlit bank all that remains is the millet's scent.

(by *Baochai*)

大卫·霍克斯译文：

With winecups in hand, as the autumn day ends,
And with watering mouths, we await our small friends.
A straightforward breed you are certainly not,
And the goodness inside you has all gone to pot —
For your cold humours, ginger; to cut out your smell
We've got wine and chrysanthemum petals as well.
As you hiss in your pot, crabs, d'ye look back with pain
On that calm moonlit cove and the fields of fat grain?

(by *Baochai*)

十一、秋窗风雨夕

1 秋花惨淡秋草黄，
2 耿耿秋灯秋夜长；
3 已觉秋窗秋不尽，
4 那堪风雨助凄凉！
5 助秋风雨来何速？
6 惊破秋窗秋梦续；
7 抱得秋情不忍眠，
8 自向秋屏挑泪烛。
9 泪烛摇摇热短檠，
10 牵愁照恨动离情；
11 谁家秋院无风入？
12 何处秋窗无雨声？
13 罗衾不奈秋风力，
14 残漏声催秋雨急；
15 连宵脉脉复飕飕，
16 灯前似伴离人泣。
17 寒烟小院转萧条，
18 疏竹虚窗时滴沥；
19 不知风雨几时休，
20 已教泪洒窗纱湿。

杨宪益、戴乃迭译文：

1 Sad the autumn flowers, scar the autumn grass,
2 Autumn lamps flicker through the long autumn night,
3 Unendurably desolate by the autumn window,
4 In the wind and rain autumn seems infinite.

5 The wind and rain speed autumn on its way,
6 By the window shattering her autumn dream;

And the girl with autumn in her heart cannot sleep
But trims the candle by her autumn screen.

Guttering on its stick, the candle sheds tears of wax,
Evoking the grief of separation, its pain,
As through each autumn courtyard gusts the wind,
And on each autumn window beats the rain.

The autumn wind, through silken quilts strikes chill,
Her water-clock the autumn rain spurs on.
All night the pelting rain and soughing wind
Accompany her tears for one now gone.

Chill mist enwraps the court in loneliness,
Bamboos drip by the lattice without pause;
None can tell when the wind and rain will cease,
But already tears have soaked her window's gauze.

大卫·霍克斯译文:

The autumn flowers are dead, the leaves are sere;
Lamp-light comes soon, the nights grow long again.
Outside my window autumn's signs appear
More dismal in the wind and rustling rain.

The rustling rain came in such swift downpour
It startled me from autumn-dream-filled sleep.
Now, in a muse, unable to sleep more,
I watch the candle at my bedside weep.

The candle weeps down to its socket low,
And my heart weeps and desolation feels.
Yet the same wind in other courts must blow;
The sound of rain through other windows steals.

13 The wind's chill strikes quilt and counterpane,
14 The rain drums like a mad clock in my ears,
15 All night, in whispering, monotone refrain,
16 Companion to my own swift-coursing tears.

17 The courtyard now with mist begins to fill,
18 The bamboo's drip persists without a pause.
19 When will the wind cease and the rain be still,
20 That with its weeping soaks my window's gauze?

十二、警幻仙姑赋

方离柳坞,乍出花房。
但行处,鸟惊庭树;
将到时,影度回廊。
仙袂乍飘兮,闻麝兰之馥郁;
荷衣欲动兮,听环珮之铿锵。
靥笑春桃兮,云髻堆翠;
唇绽樱颗兮,榴齿含香。
盼纤腰之楚楚兮,风回雪舞;
耀珠翠之的的兮,鸭绿鹅黄。
出没花间兮,宜嗔宜喜;
徘徊池上兮,若飞若扬。
蛾眉欲颦兮,将言而未语;
莲步乍移兮,欲止而乃行。
羡美人之良质兮,冰清玉润;
慕美人之华服兮,闪烁文章。
爱美人之容貌兮,香培玉篆;
比美人之态度兮,凤翥龙翔。
其素若何:春梅绽雪;
其洁若何:秋蕙披霜。
其静若何:松生空谷;
其艳若何:霞映澄塘。

其文若何：龙游曲沼；
其神若何：月射寒江。
——远惭西子，近愧王嫱。
生于孰地？降自何方？
若非宴罢归来，瑶池不二；
定应吹箫引去，紫府无双者也。

杨宪益、戴乃迭译文：

A Poem about Disenchantment

Leaving the willow bank, she comes just now through the flowers. Her approach startles birds in the trees in the court, and soon her shadow falls across the verandah. Her fairy sleeves, fluttering, give off a heady fragrance of musk and orchid. With each rustle of her lotus garments, her jade pendants tinkle.

Her dimpled smile is peach-blossom in spring, her blue black hair a cluster of clouds. Her lips are cherries and sweet the breath from her pomegranate teeth.

The curve of her slender waist is snow whirled by the wind. Dazzling her pearls and emeralds and gosling-gold the painted design on her forehead.

She slips in and out of flowers, now vexed, now radiant, and floats over the lake as if on wings.

Her mothlike eyebrows are knit yet there lurks a smile, and no sound issues from her lips as if to speak as she glides swiftly on lotus feet and, pausing, seems poised for flight.

Her flawless complexion is pure as ice, smooth as jade. Magnificent her costume with splendid designs. Sweet her face, compact of fragrance, carved in jade; and she bears herself like a phoenix or dragon in flight.

Her whiteness? Spring plum-blossom glimpsed through snow. Her purity? Autumn orchids coated with frost. Her tranquillity? A pine in a lonely valley. Her beauty? Sunset mirrored in a limpid pool. Her grace? A dragon breasting a winding stream. Her spirit? Moonlight on a frosty

river.

She would put Xi Shi to shame and make Wang Qiang blush. Where was this wonder born, whence does she come?

Verily she has no peer in fairyland, no equal in the purple courts of heaven.

Who can she be, this beauty?

大卫·霍克斯译文:

A Poem about Disenchantment

She has left her willow-tree house, from her blossoming bower stepped out;
For the birds betray where she walks through the trees that cluster about,
And a shadow athwart the winding walk announces she is near,
And a fragrance of musk and orchid from fluttering fairy sleeves,
And a tinkle of girdle-gems that falls on the ear
At each movement of her dress of lotus leaves.
A peach-tree blossoms in her dimpling cheek;
Her cloud-coiled tresses are halcyon-sleek;
And she reveals, through parted cherry lips,
Teeth like pomegranate pips.
Her slim waist's sinuous swaying calls to mind
The dance of snowflakes with the waltzing wind;
Hair ornaments of pearl and halcyon blue
Outshine her parted forehead's golden hue.
Her face, through blossoms fleetingly disclosed,
To mirth or ire seems equally disposed;
And as by the waterside she goes,
Hovering on light-stepping toes,
A half-incipient look of pique
Says she would speak, yet would not speak;
While her feet, with the same irresolution,
Would halt, yet would not interrupt their motion.

I contemplate her rare complexion,
Ice-pure and jade-like in perfection;
I marvel at her glittering dress,
Where art lends grace to sumptuousness;
I wonder at her fine-cut features —
Marble, which fragrance marks as one with living creatures;
And I admire her queenly gait,
Like stately dance of simurgh with his mate.
Her purity I can best show
In plum-trees flowering in the snow;
Her chastity I shall recall
In orchids white at first frost-fall;
Her tranquil nature will prevail,
Constant as lone pine in an empty vale;
Her loveliness as dazzled make
As sunset gilding a pellucid lake;
Her glittering elegance I can compare
With dragons in an ornamental mere;
Her dreamy soulfulness most seems
Like wintry waters in the moon's cold beams.
The beauties of days gone by by her beauty are all abashed.
Where was she born, and from whence descended?
Immortal I judge her, fresh come from fairy feastings by the Jasper Pool,
Or from fluting in starry halls, some heavenly concert ended.

附录四

《红楼梦》章回目录英译比较

1. *A Dream of Red Mansions*

（杨宪益、戴乃迭译文，用正体，译自1760年的影印钞本——“脂本”）

2. *The Story of the Stone*

（大卫·霍克斯译文，用斜体，译自1792年的活字印刷本——“程本”）

第一回　甄士隐梦幻识通灵　贾雨村风尘怀闺秀

Zhen Shiyin in a Dream Sees the Jade of Spiritual Understanding
Jia Yucun in His Obscurity Is Charmed by a Maid

Zhen Shiyin makes the Stone's acquaintance in a dream;
And Jia Yucun finds that poverty is not incompatible with romantic feeling

第二回　贾夫人仙逝扬州城　冷子兴演说荣国府

Lady Jia Dies in the City of Yangzhou
Leng Zixing Describes the Rong Mansion

A daughter of the Jias ends her days in Yangzhou city;
And Leng Zixing discourses on the Jias of Rongguo House

第三回　托内兄如海荐西宾　接外孙贾母惜孤女

Lin Ruhai Recommends a Tutor to His Brother-in-law
The Lady Dowager Sends for Her Motherless Grand-Daughter

Lin Ruhai recommends a private tutor to his brother-in-law;
And old Lady Jia extends a compassionate welcome to the motherless child

第四回 薄命女偏逢薄命郎 葫芦僧判断葫芦案
An Ill-Fated Girl Meets an Ill-Fated Man
A Confounded Monk Ends a Confounded Case
The Bottle-gourd girl meets an unfortunate young man;
And the Bottle-gourd monk settles a protracted lawsuit

第五回 灵石迷性难解仙机 警幻多情秘垂淫训
The Spiritual Stone Is Too Bemused to Grasp the Fairy's Riddles
The Goddess of Disenchantment in Her Kindness Secretly Expounds on Love
第五回 贾宝玉神游太虚境 警幻仙曲演红楼梦
Jia Baoyu visits the Land of Illusion;
And the fairy Disenchantment performs the "Dream of Golden Days"

第六回 贾宝玉初试云雨情 刘姥姥一进荣国府
Baoyu Has His First Taste of Love
Granny Liu Pays Her First Visit to the Rong Mansion
Jia Baoyu conducts his first experiment in the Art of Love;
And Grannie Liu makes her first entry into the Rongguo mansion

第七回 尤氏女独请王熙凤 宴宁府宝玉会秦钟
Madam Yu Invites Xifeng Alone
At a Feast in the Ning Mansion Baoyu First Meets Qin Zhong
第七回 送宫花贾琏戏熙凤 宴宁府宝玉会秦钟
Zhou Rui's wife delivers palace flowers and finds Jia Lian pursuing night sports by day;
Jia Baoyu visits the Ningguo mansion and has an agreeable colloquy with Qinshi's brother

第八回 拦酒兴李奶母讨厌 掷茶杯贾公子生嗔
Nanny Li Makes a Nuisance of Herself by Warning Against Drinking
Baoyu Breaks a Teacup and Flies into a Temper
第八回 贾宝玉奇缘识金锁 薛宝钗巧合认通灵
Jia Baoyu is allowed to see the strangely corresponding golden locket;

And Xue Baochai has a predestined encounter with the Magic Jade

第九回 恋风流情友入家塾 起嫌疑顽童闹学堂
Devoted Friends Join the Clan School
Mud-Slinging Boys Brawl in the Classroom
第九回 训劣子李贵承申饬 嗔顽童茗烟闹书房
A son is admonished and Li Gui receives an alarming warning;
A pupil is abused and Tealeaf throws the classroom in an uproar

第十回 金寡妇贪利权受辱 张太医论病细穷源
Widow Jin Pockets Her Pride Because of Self-Interest
Dr. Zhang Diagnoses Keqing's Illness
Widow Jin's self-interest gets the better of her righteous indignation;
And Doctor Zhang's diagnosis reveals the origin of a puzzling disease

第十一回 庆寿辰宁府排家宴 见熙凤贾瑞起淫心
Jia Jing's Birthday Is Celebrated in the Ning Mansion
Jia Rui Meets and Lusts After Xifeng
Ningguo House celebrates the birthday of an absent member;
And Jia Rui conceives an illicit passion for his attractive cousin

第十二回 王熙凤毒设相思局 贾天祥正照风月鉴
Xifeng Sets a Vicious Trap for a Lover
Jia Rui Looks into the Wrong Side of the Precious Mirror of Love
Wang Xifeng sets a trap for her admirer;
And Jia Rui looks into the wrong side of the mirror

第十三回 秦可卿死封龙禁尉 王熙凤协理宁国府
Keqing Dies and a Captain of the Imperial Guard Is Appointed
Xifeng Helps to Manage Affairs in the Ning Mansion
Qinshi posthumously acquires the status of a Noble Dame;
And Xifeng takes on the management of a neighbouring establishment

第十四回 林如海捐馆扬州城 贾宝玉路谒北静王

Lin Ruhai Dies in Yangzhou
Baoyu Meets the Prince of Beijing on the Road
第十四回 林如海灵返苏州郡 贾宝玉路谒北静王
Lin Ruhai is conveyed to his last resting-place in Suzhou;
And Jia Baoyu is presented to the Prince of Beijing at a roadside halt

第十五回 王凤姐弄权铁槛寺 秦鲸卿得趣馒头庵
Xifeng Abuses Her Power at Iron Threshold Temple
Qin Zhong Amuses Himself in Steamed-Bread Convent
At Water-moon Priory Xifeng finds how much profit may be procured by the abuse of power;
And Qin Zhong discovers the pleasures that are to be had under the cover of darkness

第十六回 贾元春才选凤藻宫 秦鲸卿夭逝黄泉路
Yuanchun Is Selected as Imperial Consort in Phoenix Palace
Qin Zhong Dying Before His Time Sets Off for the Nether Regions
Jia Yuanchun is selected for glorious promotion to the Imperial Bedchamber;
And Qin Zhong is summoned for premature departure on the Journey into Night

第十七回 大观园试才题对额 怡红院迷路探深幽
Literary Talent Is Tested by Composing Inscriptions in Grand View Garden
Those Losing Their Way at Happy Red Court Explore a Secluded Retreat
第十七回 大观园试才题对额 荣国府归省庆元宵
The inspection of the new garden becomes a test of talent;
And Rongguo House makes itself ready for an important visitor

第十八回 庆元宵贾元春归省 助情人林黛玉传诗
Yuanchun Visits Her Parents on the Feast of Lanterns
Daiyu Helps Her True Love by Passing Him a Poem
第十八回 皇恩重元妃省父母 天伦乐宝玉呈才藻

A brief family reunion is permitted by the magnanimity of a gracious Emperor;
And an Imperial Concubine takes pleasure in the literary progress of a younger brother

第十九回 情切切良宵花解语 意绵绵静日玉生香
An Eloquent Maid Offers Earnest Advice One Fine Night
A Sweet Girl Shows Deep Feeling One Quiet Day
A very earnest young woman offers counsel by night;
And a very endearing one is found to be a source of fragrance by day

第二十回 王熙凤正言弹妒意 林黛玉俏语谑娇音
Xifeng Reproves a Jealous Woman
Daiyu Mocks a Prattling Girl
Wang Xifeng castigates a jealous attitude with some forthright speaking;
And Lin Daiyu makes a not unattractive speech impediment the subject of a jest

第二十一回 贤袭人娇嗔箴宝玉 俏平儿软语救贾琏
Prudent Xiren Gently Takes Baoyu to Task
Pretty Ping'er Quietly Comes to Jia Lian's Rescue
Righteous Aroma discovers how to rebuke her master by saying nothing;
And artful Patience is able to rescue hers by being somewhat less than truthful

第二十二回 听曲文宝玉悟禅机 制灯谜贾政悲谶语
A Song Awakens Baoyu to Esoteric Truths
Lantern-Riddles Grieve Jia Zheng with Their Ill Omens
Baoyu finds Zen enlightenment in an operatic aria;
And Jia Zheng sees portents of doom in lantern riddles

第二十三回 西厢记妙词通戏语 牡丹亭艳曲警芳心
Lines from *The Western Chamber* Are Quoted in Fun
A Song from *Peony Pavilion* Distresses a Tender Heart

Words from the "Western Chamber" supply a joke that offends;
And songs from the "Soul's Return" move a tender heart to anguish

第二十四回 醉金刚轻财尚义侠 痴女儿遗帕惹相思
The Drunken Diamond Proves Himself Generous and Gallant
An Ambitious Girl Loses Her Handkerchief as an Enticement
The Drunken Diamond shows nobility of character in handling his money;
And the Quiet-voiced Girl provides material for fantasy by losing her handkerchief

第二十五回 魇魔法叔嫂逢五鬼 红楼梦通灵遇双真
Five Devils Invoked by Sorcery Take Possession of Baoyu and Xifeng
Two Sages See the Jade of Spiritual Understanding in the Dream of Red Mansions
第二十五回 魇魔法叔嫂逢五鬼 通灵玉蒙蔽遇双真
Two cousins are subjected by witchcraft to the assaults of demons;
And the Magic Jade meets an old acquaintance while rather the worse for wear

第二十六回 蜂腰桥设言传心事 潇湘馆春困发幽情
On Wasp-Waist Bridge, Xiaohong Hints at Her Feelings
In Bamboo Lodge, Drowsy in Spring, Daiyu Bares Her Heart
A conversation on Wasp Waist Bridge is a cover for communication of a different kind;
And a soliloquy overheard in the Naiad's House reveals unsuspected depths of feeling

第二十七回 滴翠亭杨妃戏彩蝶 埋香冢飞燕泣残红
Baochai Chases a Butterfly to Dripping Emerald Pavilion
Daiyu Weeps over Fallen Blossom by the Tomb of Flowers
Beauty Perspiring sports with butterflies by the Raindrop Pavilion;
And Beauty Suspiring weeps for fallen blossoms by the Flowers' Grave

第二十八回 蒋玉函情赠茜香罗 薛宝钗羞笼红麝串

Jiang Yuhan Gives a New Friend a Scarlet Perfumed Sash
Baochai Bashfully Shows Her Red Bracelet Scented with Musk
A crimson cummerbund becomes a pledge of friendship;
And a chaplet of medicine-beads becomes a source of embarrassment

第二十九回　享福人福深还祷福　多情女情重愈斟情
Favourites of Fortune Pray for Better Fortune
An Absurd, Loving Girl Falls Deeper in Love
In which the greatly blessed pray for yet greater blessings;
And the highly strung rise to new heights of passion

第三十回　宝钗借扇机带双敲　龄官划蔷痴及局外
Baochai Uses a Fan to Make an Insinuation
Lingguan Writes on the Ground and a Foolish Young Man Is Touched
Baochai speaks of a fan and castigates her deriders;
Charmante scratches a "qiang" and mystifies a beholder

第三十一回　撕扇子作千金一笑　因麒麟伏白首双星
A Torn Fan Wins a Smile from a Maid
A Pair of Unicorns Suggest a Match
A torn fan is the price of silver laughter;
And a lost kylin is the clue to a happy marriage

第三十二回　诉肺腑心迷活宝玉　含耻辱情烈死金钏
An Avowal Leaves Baoyu Bemused
Disgrace Drives Jinchuan to Suicide
Baoyu demonstrates confusion of mind by making his declaration to the wrong person;
And Golden shows an unconquerable spirit by ending her humiliation in death

第三十三回　手足眈眈小动唇舌　不肖种种大承笞挞
A Jealous Younger Brother Tells Tales
A Worthless Son Receives a Fearful Flogging

An envious younger brother puts in a malicious word or two;
And a scapegrace elder brother receives a terrible chastisement

第三十四回 情中情因情感妹妹 错里错以错劝哥哥
Moved by Affection, Baoyu Moves His Cousin
A Wrong Report Makes Baochai Wrong Her Brother
A wordless message meets with silent understanding;
And a groundless imputation leads to undeserved rebukes

第三十五回 白玉钏亲尝莲叶羹 黄金莺巧结梅花络
Yuchuan Tastes Some Lotus-Leaf Broth
Ying'er Skilfully Makes a Plum-Blossom Net
Sulky Sister takes some lotus-leaf soup;
And Golden Oriole knots a flower-patterned fringe

第三十六回 绣鸳鸯梦兆绛芸轩 识分定情悟梨香院
A Dream During the Embroidering of Mandarin Ducks in Red Rue Studio Foretells the Future
Baoyu Learns in Pear Fragrance Court that Each Has His Share of Love
Baochai visits Green Delights and hears strange words from a sleeper;
Baoyu visits Pear-tree Court and learns hard facts from a performer

第三十七回 秋爽斋偶结海棠社 蘅芜院夜拟菊花题
Begonia Club Takes Form One Day in the Studio of Autumn Freshness
Themes for Poems on Chrysanthemums Are Prepared One Evening in Alpinia Park
A happy inspiration prompts Tanchun to found the Crab-flower Club;
And an ingenious arrangement enables Baochai to settle the chrysanthemum poem titles

第三十八回 林潇湘魁夺菊花诗 薛蘅芜讽和螃蟹咏
The Queen of Bamboos Wins First Place with Her Poems on Chrysanthemums
The Lady of the Alpinia Writes a Satire upon Crabs

River Queen triumphs in her treatment of chrysanthemum themes;
And Lady Allspice is satirical on the subject of crabs

第三十九回 村老妪是信口开河 痴情子偏寻根究底
An Old Village Woman Tells Tall Stories
A Romantic Youth Insists on Following Them Up
An inventive old countrywoman tells a story of somewhat questionable veracity;
And an impressionable young listener insists on getting to the bottom of the matter

第四十回 史太君两宴大观园 金鸳鸯三宣牙牌令
The Lady Dowager Feasts Again in Grand View Garden
Yuanyang Presides over a Drinking Game
Lady Jia holds two feasts in one day in the Prospect Garden;
And Faithful makes four calls on three dominoes in the Painted Chamber

第四十一回 贾宝玉品茶栊翠庵 刘姥姥醉卧怡红院
Baoyu Sips Tea in Green Lattice Nunnery
Granny Liu Succumbs to Wine in Happy Red Court
Jia Baoyu tastes some superior tea at Green Bower Hermitage;
And Grannie Liu samples the sleeping accommodation at Green Delights

第四十二回 蘅芜君兰言解疑癖 潇湘子雅谑补余音
The Lady of the Alpinia Warns Against Dubious Tastes in Literature
The Queen of Bamboos' Quips Add to the General Enjoyment
Lady Allspice wins over a suspicious nature with some well-intentioned advice;
And River Queen enhances her reputation as a wit with some amusing sarcasms

第四十三回 闲取乐偶掷金庆寿 不了情暂撮土为香
To Kill Time Money Is Raised to Celebrate a Birthday
Incense Is Burned on the Ground to Undying Love

An old woman's whim is the occasion of a birthday collection;
And a young man's remorse finds solace in a simple ceremony

第四十四回 变生不测凤姐泼醋 喜出望外平儿理妆
Xifeng, Taken by Surprise, Gives Way to Jealousy
Ping'er, Unexpectedly Gratified, Makes Her Toilet
Xifeng's jealousy is the object of an unexpected provocation;
And Patience's toilet is a source of unexpected delight

第四十五回 金兰契互剖金兰语 风雨夕闷制风雨词
Two Girls Pledge Friendship After a Heart-to-Heart Talk
A Plaintive Poem Is Written One Windy, Rainy Evening
Sisterly understanding finds expression in words of sisterly frankness;
And autumnal pluviousness is celebrated in verses of autumnal melancholy

第四十六回 尴尬人难免尴尬事 鸳鸯女誓绝鸳鸯偶
An Old Reprobate Makes an Unseemly Proposal
Yuanyang Vows Never to Marry
An awkward person is given an awkward mission;
And a faithful maid vows faithfulness unto death

第四十七回 呆霸王调情遭苦打 冷郎君惧祸走他乡
A Stupid Bully Is Beaten Up for His Amorous Advances
A Cool Young Gentleman Leaves Home for Fear of Reprisals
In pursuit of love the Oaf King takes a fearful beating;
And from fear of reprisal the Reluctant Playboy makes a hasty getaway

第四十八回 滥情人情误思游艺 慕雅女雅集苦吟诗
A Rebuffed Reprobate Decides on a Journey
An Aspiring Maid Racks Her Brains to Write Poetry
The Love-Deluded One turns his thoughts to trade and travel;
And the Poetry Enthusiast applies herself to making verses

第四十九回 琉璃世界白雪红梅 脂粉香娃割腥啖膻
White Snow and Red Plum-Blossom Make the Garden Entrancing
Girls Enjoy Rustic Fare at a Venison Barbecue
Red flowers bloom brighter in dazzling snow;
And venison reeks strangely on rosebud lips

第五十回 芦雪庵争联即景诗 暖香坞雅制春灯谜
In Reed Snow Cottage Girls Vie in Composing a Collective Poem
In Warm Scented Arbour Fine Lantern Riddles Are Made
Linked verses in Snowy Rushes Retreat;
And lantern riddles in the Spring In Winter Room

第五十一回 薛小妹新编怀古诗 胡庸医乱用虎狼药
Baoqin Composes Poems Recalling the Past
An Incompetent Physician Prescribes Strong Medicine
A clever cousin composes some ingenious riddles;
And an unskilful physician prescribes a barbarous remedy

第五十二回 俏平儿情掩虾须镯 勇晴雯病补孔雀裘
Tactful Ping'er Conceals the Theft of Her Gold Bracelet
Plucky Qingwen Mends a Peacock-Feather Cape in Bed
Kind Patience conceals the theft of a Shrimp Whisker bracelet;
And brave Skybright repairs the hole in a Peacock Gold snow-cape

第五十三回 宁国府除夕祭宗祠 荣国府元宵开夜宴
Ancestral Sacrifice Is Carried Out on New Year's Eve in the Ning Mansion
An Evening Banquet Is Held on the Feast of Lanterns in the Rong Mansion
Ningguo House sacrifices to the ancestors on New Year's Eve;
And Rongguo House entertains the whole family on Fifteenth Night

第五十四回 史太君破陈腐旧套 王熙凤效戏彩斑衣
The Lady Dowager Debunks Trite Stories

Xifeng Clowns to Amuse Her Elders
Lady Jia ridicules the cliché of romantic fiction;
And Wang Xifeng emulates the filial antics of Lao Laizi

第五十五回 辱亲女愚妾争闲气 欺幼主刁奴蓄险心
A Stupid Concubine Insults Her Own Daughter in a Futile Squabble
A Spiteful Servant Imposes upon Her Young Mistress
A foolish concubine seeks to humiliate her own daughter;
And an ill-natured stewardess tries to outwit her young mistress

第五十六回 敏探春兴利除宿弊 贤宝钗小惠全大体
Clever Tanchun Devises a Scheme to Make a Profit and End Abuses
Understanding Baochai Rounds It Out with a Small Act of Kindness
Resourceful Tanchun abolishes abuses in the interests of economy;
And sapient Baochai shows how small concessions can be made without loss of dignity

第五十七回 慧紫鹃情辞试莽玉 慈姨妈爱语慰痴颦
Artful Zijuan Tests Baoyu's Feelings
Kindly Aunt Xue Comforts Daiyu
Nightingale tests Jade Boy with a startling message;
And Aunt Xue comforts Frowner with words of loving kindness

第五十八回 杏子阴假凤泣虚凰 茜纱窗真情揆痴理
Under the Shade of an Apricot Tree an Actress Mourns Her Stage Lover
The Master of Happy Red Court Sympathizes with the Girl's Infatuation
In which the cock-bird who mourns his mate is found to be a hen;
And a true heart is able to sympathize with a strange kind of love

第五十九回 柳叶渚边嗔莺叱燕 绛芸轩里召将飞符
Ying'er and Chunyan Are Scolded by Willow Bank
And Red Rue Studio Sends for Reinforcements
By Willow Walk the conservers of property resort to violence and abuse;
And at Green Delights the defenders of law and order invoke a higher au-

thority

第六十回 茉莉粉替去蔷薇硝 玫瑰露引出茯苓霜
Jasmine Powder Is Substituted for Rose-Nitric Powder
Rose Flavoured Juice Is Repaid with Pachyma Cocos
As a substitute for rose-orris Jia Huan is given jasmine face-powder;
And in return for rose essence Cook Liu is given lycoperdon snow

第六十一回 投鼠忌器宝玉瞒赃 判冤决狱平儿行权
Baoyu Covers Up a Girl's Theft to Protect His Sister
Ping'er Wields Authority to Right a Wrong
Baoyu owns up to a crime he did not commit;
And Patience bends authority in order that the innocent may be spared

第六十二回 憨湘云醉眠芍药茵 呆香菱情解石榴裙
Sweet Xiangyun Sleeps Tipsily Among Peonies
Silly Xiangling Coyly Takes Off Her Pomegranate Skirt
A tipsy Xiangyun sleeps on a peony-petal pillow;
And a grateful Caltrop unfastens her pomegranate skirt

第六十三回 寿怡红群芳开夜宴 死金丹独艳理亲丧
Girls Feast at Night to Celebrate Baoyu's Birthday
Jia Jing Dies of an Elixir and Madam Yu Manages the Funeral Single-Handed
Flower-maidens combine for nocturnal birthday revels;
And a grass widow copes with funeral arrangements single-handed

第六十四回 幽淑女悲题五美吟 浪荡子情遗九龙佩
A Chaste Girl in Sad Seclusion Writes Poems on Five Beauties
An Amorous Libertine Drops His Nine-Dragon Pendant
Five fair women make subjects for a chaste maid's verse;
And nine jade dragons make a love-gift for a flirt

第六十五回 贾二舍偷娶尤二姨 尤三姐思嫁柳二郎

A Hen-Pecked Young Profligate Takes a Concubine in Secret
A Wanton Girl Mends Her Ways and Picks Herself a Husband
Jia Lian's second marriage is celebrated in secret;
And the future marriage of Sanjie becomes a matter of speculation

第六十六回　情小妹耻情归地府　冷二郎一冷入空门
A Girl in Love Is Rejected and Kills Herself
A Cold-Hearted Man Repents and Turns to Religion
Shame drives a warm-hearted young woman to take her life;
And shock leads a cold-hearted young gentleman to renounce the world

第六十七回　见土仪颦卿思故里　闻秘事凤姐讯家童
A Gift of Local Products Makes Daiyu Homesick
Xifeng Questions a Page Boy and Hatches a Plot
Frowner sees something that makes her homesick;
And Xifeng hears something that rouses her suspicions

第六十八回　苦尤娘赚入大观园　酸凤姐大闹宁国府
Unhappy Second Sister You Is Decoyed into Grand View Garden
Jealous Xifeng Makes a Scene in the Ning Mansion
Erjie takes up residence in Prospect Garden;
And Xifeng makes a disturbance in Ningguo House

第六十九回　弄小巧用借剑杀人　觉大限吞生金自逝
Crafty Xifeng Kills Her Rival by Proxy
And Second Sister Swallows Gold and Dies
A scheming woman kills with a borrowed knife;
And one who has ceased to hope swallows gold and dies

第七十回　林黛玉重建桃花社　史湘云偶填柳絮词
Daiyu Starts Another Poetry Club — Peach-Blossom Society
Xiangyun Dashes Off a Poem on Willow Catkins
Lin Daiyu resuscitates the Poetry Club;
And Shi Xiangyun tries her hand at a song lyric

第七十一回 嫌隙人有心生嫌隙 鸳鸯女无意遇鸳鸯
Lady Xing Feeling Wronged Puts Xifeng in the Wrong
Yuanyang Happens upon Two Lovers
Lady Xing deliberately humiliates her daughter-in-law;
And Faithful inadvertently interrupts a pair of love-birds

第七十二回 王熙凤恃强羞说病 来旺妇倚势霸成亲
Xifeng Puts up a Bold Front, Ashamed to Admit Her Illness
Lai Wang's Wife Relies on Her Mistress' Power to Force Through a Match for Her Son
Wang Xifeng refuses to see a doctor;
And Brightie's wife seeks help with a betrothal

第七十三回 痴丫头误拾绣春囊 懦小姐不问累金凤
A Foolish Maid by Chance Picks up a Pornographic Pouch
A Timid Young Lady Ignores the Loss of Her Gold Phoenix Tiara
A half-witted servant-girl picks up a highly embarrassing object;
And an easy-going young mistress refuses to inquire into a theft

第七十四回 惑奸谗抄检大观园 避嫌隙杜绝宁国府
Malicious Talk Makes Lady Wang Have a Search Made of the Garden
To Guard Her Integrity Xichun Breaks with the Ning Mansion
Lady Wang authorizes a raid on Prospect Garden;
And Jia Xichun breaks off relations with Ningguo House

第七十五回 开夜宴异兆发悲音 赏中秋新词得佳谶
At a Feast One Night Portentous Sighing Is Heard
New Poems on the Moon Festival Are Taken as Good Omens
Midnight revellers are startled by a sound of evil omen;
And Mid-Autumn moon-watchers listen to quatrains of unequal merit

第七十六回 凸碧堂品笛感凄清 凹晶馆联诗悲寂寞
By Convex Emerald Hall Fluting Fills an Old Lady with Grief
In Concave Crystal Lodge Girls Composing a Poem Lament Their Lone-

liness
Flute-playing at Convex Pavilion Provokes too much melancholy;
And linked verses at Concave Pavilion betray a morbid sensitivity

第七十七回 俏丫鬟抱屈夭风流 美优伶斩情归水月
A Pretty Maid Wrongly Accused Dies an Untimely Death
Lovely Actresses Sever Worldly Ties and Join a Nunnery
A wronged maid takes a loving last leave of her master;
And three young actresses seek to escape matrimony in the cloister

第七十八回 老学士闲征姽婳词 痴公子杜撰芙蓉诔
An Old Scholar at Leisure Has Eulogies Composed
His Unorthodox, Witless Son Laments the Hibiscus
Jia Zheng commissions the Ballad of the Winsome Colonel;
And Baoyu composes an Invocation to the Hibiscus Spirit

第七十九回 薛文起悔娶河东狮 贾迎春误嫁中山狼
Xue Pan Marries a Fierce Lioness and Repents Too Late
Yingchun Is Wrongly Wedded to an Ungrateful Wolf
Xue Pan finds to his sorrow that he is married to a termagant;
And Yingchun's parents betroth her to a Zhongshan wolf

第八十回 美香菱屈受贪夫棒 王道士胡诌妒妇方
Lovely Xiangling Is Unjustly Thrashed by Her Lecherous Husband
The Taoist Priest Wang Prescribes a Cure for a Shrew
Unfortunate Caltrop is battered by a philandering husband;
And One Plaster Wang prescribes for an insufferable wife

第八十一回 占旺相四美钓游鱼 奉严词两番入家塾
Four Beauties Fish in the Pond to Try Their Luck
Baoyu's Father Orders Him Back to the Family School
Four young ladies go fishing and divine the future;
Baoyu receives a homily and is re-enrolled in the Family School

第八十二回 老学究讲义警顽心 病潇湘痴魂惊恶梦
An Old Teacher Expounds the Classics to Warn Against Mischief
The Queen of Bamboos Falling Ill Has a Fearful Nightmare
An old pedant tries to instil some Moral Philosophy into his incorrigible pupil;
And the ailing Naiad, in a nightmare, confronts the spectres of her fevered mind

第八十三回 省官闱贾元妃染恙 闹闺阃薛宝钗吞声
The Imperial Consort Falls Ill and Her Relatives Call at the Palace
Jin'gui Makes a Scene and Baochai Has to Swallow Her Anger
An Indisposition in the Imperial Bedchamber calls for a Family Visitation;
While insubordination in the inner apartments reveals Baochai's long-suffering nature

第八十四回 试文字宝玉始提亲 探惊风贾环重结怨
Baoyu's Writing Is Tested and His Marriage Considered
Jia Huan Visits an Invalid and Arouses Fresh Resentment
Baoyu is given an impromptu examination, and his betrothal is discussed for the first time;
Jia Huan visits a convulsive child, and old hostilities are resumed

第八十五回 贾存周报升郎中任 薛文起复惹放流刑
Jia Zheng Is Promoted to the Rank of Vice-Minister
Xue Pan Is Involved in Another Manslaughter Case
It is announced that Jia Zheng has been promoted to the rank of Permanent Secretary;
It is discovered that Xue Pan has once more brought upon himself the threat of exile

第八十六回 受私贿老官翻案牍 寄闲情淑女解琴书
An Old Magistrate Takes a Bribe to Re-open a Case
A Young Girl, to While Away Time, Explains a Lute Score

Bribery induces an old mandarin to tamper with the course of justice;
And a discourse on the Qin provides a young lady with a vehicle for romantic feelings

第八十七回 感秋声抚琴悲往事 坐禅寂走火入邪魔
Moved by an Autumn Poem, a Lutist Mourns the Past
One Practicing Yoga Is Possessed Through Lust
Autumnal sounds combine with sad remembrances to inspire a composition on the Qin;
And a flood of passion allows evil spirits to disturb the serenity of Zen

第八十八回 博庭欢宝玉赞孤儿 正家法贾珍鞭悍仆
Baoyu, to Please His Grandmother, Praises a Fatherless Boy
Jia Zhen, to Uphold Household Discipline, Has Unruly Servants Whipped
Baoyu gratifies his grandmother by praising a fatherless child;
Cousin Zhen rectifies family discipline by chastising two unruly servants

第八十九回 人亡物在公子填词 蛇影杯弓顰卿绝粒
A Memento of a Dead Maid Leads Baoyu to Write a Poem
A False Suspicion Makes Daiyu Abstain from Food
Our hero sees the handiwork of departed love, and is moved to write an ode;
Frowner falls prey to hysterical fear and resolves to starve to death

第九十回 失绵衣贫女耐嗷嘈 送果品小郎惊叵测
The Loss of a Padded Jacket Involves a Poor Girl with a Scold
A Gift of Sweetmeats Perturbs a Young Gentleman
A poor girl loses a padded jacket and puts up with some obstreperous behaviour;
A young man accepts a tray of sweetmeats and is put out by some devious goings-on

第九十一回 纵淫心宝蟾工设计 布疑阵宝玉妄谈禅

Wanton Baochan Lays a Cunning Plot
Baoyu Makes Extravagant Answers When Catechized
In the pursuance of lust, Moonbeam evolves an artful stratagem;
In a flight of Zen, Baoyu makes an enigmatic confession

第九十二回 评女传巧姐慕贤良 玩母珠贾政参聚散
Comments on the Lives of Worthy Women of Old Fill Qiaojie with Admiration
Jia Zheng, Toying with a Mother Pearl, Discourses on the Rise and Fall of Great Houses
Qiaojie studies the Lives of Noble Women and shows a precocious enthusiasm for Virtue;
Jia Zheng admires a Mother Pearl and reflects on the vicissitudes of Life

第九十三回 甄家仆投靠贾家门 水月庵掀翻风月案
A Servant of the Zhen Family Offers His Services to the Jias
A Scandal in Water Moon Convent Is Exposed
A Zhen retainer seeks shelter in the Jia household;
And shady activities are revealed behind the Iron Threshold

第九十四回 宴海棠贾母赏花妖 失宝玉通灵知奇祸
The Lady Dowager Gives a Feast to Celebrate the Strange Blossoming of the Crab-Apple Trees
The Loss of Baoyu's Jade of Spiritual Understanding Heralds Trouble
Grandmother Jia gives a crab-blossom party — a celebration of the ominous;
Baoyu loses his Magic Jade — a strange disappearance of the numinous

第九十五回 因讹成实元妃薨逝 以假混真宝玉疯癫
A Rumour Comes True and the Imperial Consort Yuanchun Dies
A Fraud Is Perpetrated After Baoyu Loses His Mind
A rumour comes true and the Imperial Consort passes away;
A counterfeit is deceptively like the real thing; and Baoyu loses his wits

第九十六回 瞒消息凤姐设奇谋 泄机关颦儿迷本性
Xifeng Withholds Information and Lays a Cunning Plan
Disclosure of a Secret Deranges Daiyu
Xifeng conceives an ingenious plan of deception;
And Frowner is deranged by an inadvertent disclosure

第九十七回 林黛玉焚稿断痴情 薛宝钗出闺成大礼
Daiyu Burns Her Poems to End Her Infatuation
Baochai Goes Through Her Wedding Ceremony
Lin Daiyu burns her poems to signal the end of her heart's folly;
And Xue Baochai leaves home to take part in a solemn rite

第九十八回 苦绛珠魂归离恨天 病神瑛泪洒相思地
Unhappy Vermilion Pearl's Spirit Returns in Sorrow to Heaven
Deranged Shen Ying Sheds Tears in the Lodge of His Loved One
Crimson Pearl's suffering spirit returns to the Realm of Separation;
And the convalescent Stone-in-waiting weeps at the scene of past affection

第九十九回 守官箴恶奴同破例 阅邸报老舅自担惊
An Upright Official Has Venal Underlings
A Perusal of the *Court Gazette* Fills Jia Zheng with Concern for His Nephew
Unscrupulous minions make use of their master's virtue to conceal a multitude of sins;
And Jia Zheng is alarmed to read his nephew's name in the "Peking Gazette"

第一百回 破好事香菱结深恨 悲远嫁宝玉感离情
By Frustrating Jin'gui Xiangling Makes a Worse Enemy of Her
Baoyu Grieves Over Tanchun's Departure to Marry Far from Home
Caltrop disturbs an elaborate seduction and inspires bitter resentment;
Baoyu learns of a distressing betrothal and laments an imminent departure

第一百一回 大观园月夜警幽魂 散花寺神签惊异兆

A Ghostly Warning Is Given One Moonlit Night in Grand View Garden
A Fearful Omen Is Issued by the Oracle in Scattering Flowers Temple
In Prospect Garden a moonlit apparition repeats an ancient warning;
And at Scattered Flowers Convent the fortune-sticks provide a strange omen

第一百二回 宁国府骨肉病灾祲 大观园符水驱妖孽
Powers of Darkness Derange the Inmates of the Ning Mansion
Priests Exorcise Evil Spirits in Grand View Garden
Illness descends upon the Jia family in Ningguo House;
And charms and holy water are used to exorcize Prospect Garden

第一百三回 施毒计金桂自焚身 昧真禅雨村空遇旧
Jin'gui Plots Murder and Destroys Herself
Jia Yucun, Blind to the Truth, Meets an Old Friend in Vain
Jingui dies by her own hand, caught in a web of her own weaving;
Yucun encounters an old friend in vain, blind to the higher truths of Zen

第一百四回 醉金刚小鰍生大浪 痴公子余痛触前情
The Drunken Diamond Brags That Small Fry Can Stir Up Big Billows
A Crazy Lordling Grieves Over the Past
Drunken Dime at large again — a small fish whips up a mighty storm;
Our Besotted Hero in agony once more — a chance thrust quickens a numbed heart

第一百五回 锦衣军查抄宁国府 骢马使弹劾平安州
Imperial Guards Raid the Ning Mansion
A Censor Brings a Charge Against the Prefect of Ping'an
The Embroidered Jackets raid Ningguo House;
And Censor Li impeaches the Prefect of Ping'an

第一百六回 王熙凤致祸抱羞惭 贾太君祷天消祸患
Xifeng Is Conscience-Smitten at Causing Calamity
The Lady Dowager Prays to Heaven to Avert Disaster

Wang Xifeng feels remorse for the consequences of her past misdeeds;
And Grandmother Jia prays for the family's deliverance from further calamity

第一百七回 散余资贾母明大义 复世职政老沐天恩
The Lady Dowager Impartially Shares Out Her Savings
Jia Zheng's Hereditary Title Is Restored by Imperial Favour
Impelled by family devotion, Grandmother Jia distributes her personal possessions;
Favoured with an Imperial dispensation, Jia Zheng receives his brother's hereditary rank

第一百八回 强欢笑蘅芜庆生辰 死缠绵潇湘闻鬼哭
Baochai's Birthday Is Celebrated with Forced Mirth
Baoyu, Longing for the Dead, Hears Ghosts Weeping in Bamboo Lodge
A birthday party held for sister Allspice necessitates a false display of jollity;
And ghostly weeping heard at the Naiad's House provokes a fresh outburst of grief

第一百九回 候芳魂五儿承错爱 还孽债迎女返真元
Baoyu Waits for a Fragrant Spirit and Wu'er Is Loved by Default
Yingchun Pays Her Mortal Debt and Returns to the Primal Void
Fivey shares a vigil, and receives affection meant for another;
Yingchun pays her debt to fate, and returns to the Realm of Primordial Truth

第一百十回 史太君寿终归地府 王凤姐力诎失人心
The Lady Dowager Passes Away Peacefully
Xifeng Is Powerless and Loses Support
Lady Jia ends her days, and returns to the land of shades;
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第一百十一回 鸳鸯女殉主登太虚 狗彘奴欺天招伙盗

Yuanyang Dies for Her Mistress and Ascends to the Great Void
A Despicable Slave Leads Robbers into the Mansion
A devoted maid renders a final service, and accompanies her mistress to the Great Void;
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第一百十二回　活冤孽妙姑遭大劫　死雠仇赵妾赴冥曹
A Terrible Disaster Befalls Miaoyu
Nursing Enmity Concubine Zhao Is Haled Off to Hell
Adamantina discharges a karmic debt and receives a blow from the Hand of Providence;
Aunt Zhao concludes a deadly feud and sets out on the road to the Nether World

第一百十三回　忏宿冤凤姐托村妪　释旧憾情婢感痴郎
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Relinquishing Her Resentment Zijuan Is Touched by Her Besotted Master
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第一百十四回　王熙凤历幻返金陵　甄应嘉蒙恩还玉阙
Xifeng Has Hallucinations and Goes Back to Jinling
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第一百十五回　惑偏私惜春矢素志　证同类宝玉失相知
Personal Prejudice Strengthens Xichun's Conviction
Baoyu Fails to Find a True Friend in His Double
A private obsession revived confirms Xichun in an ancient vow;

A physical likeness verified deprives Baoyu of an imagined friend

第一百十六回 得通灵幻境悟仙缘 送慈柩故乡全孝道

Baoyu, His Divine Jade Recovered, Attains Understanding in the Illusory Realm

Jia Zheng Escorts His Mother's Coffin Home to Fulfill His Filial Duty

Human destinies are revealed in a fairy realm, and the Stone is restored to its rightful owner;

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第一百十七回 阻超凡佳人双护玉 欣聚党恶子独承家

Two Maids Protect Baoyu's Jade Lest He Renounce the World

A Worthless Son, Taking Sole Charge of the House, Revels in Bad Company

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An infamous rogue takes charge of the mansion, and assembles a gang of cronies

第一百十八回 记微嫌舅兄欺弱女 惊谜语妻妾谏痴人

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Alarmed by His Cryptic Talk, Wife and Concubine Reprove Their Witless Husband

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Baoyu Passes the Examination with Honours and Severs Earthly Ties

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66. 计划和市场都是发展生产力的方法
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67. 用中国的历史教育青年
We Must Tell Our Young People About China's History

68. 中国只能走社会主义道路
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69. 有领导有秩序地进行社会主义建设
We Must Carry Out Socialist Construction in an Orderly Way Under the Leadership of the Party

70. 怎样评价一个国家的政治体制
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71. 会见香港特别行政区基本法起草委员会委员时的讲话
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72. 社会主义必须摆脱贫穷
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73. 吸取历史经验，防止错误倾向
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74. 警惕日本极少数人复活军国主义
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75. 改革开放使中国真正活跃起来
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76. 改革的步子要加快
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77. 没有安定的政治环境什么事都干不成
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78. 立足民族平等，加快西藏发展
China's Policy, Based on the Equality of Nationalities, Is to Accelerate Development in Tibet
79. 我国方针政策的两个基本点
The Two Basic Elements in China's Policies
80. 一切从社会主义初级阶段的实际出发
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81. 我们干的事业是全新的事业
We Are Undertaking an Entirely New Endeavour
82. 十三大的两个特点
Two Features of the Thirteenth National Congress of the Communist Party of China
83. 解放思想，独立思考
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84. 理顺物价，加速改革
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85. 思想更解放一些，改革的步子更快一些
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Reform

86. 要吸收国际的经验
We Should Draw on the Experience of Other Countries

87. 在改革中保持生产的较好发展
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88. 形势迫使我们进一步改革开放
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89. 总结历史是为了开辟未来
We Review the Past to Open Up a New Path to the Future

90. 科学技术是第一生产力
Science and Technology Constitute a Primary Productive Force

91. 中央要有权威
The Central Leadership Must Have Authority

92. 中国必须在世界高科技领域占有一席之地
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93. 以和平共处五项原则为准则建立国际新秩序
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94. 压倒一切的是稳定
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95. 中国不允许乱
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96. 保持艰苦奋斗的传统
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97. 结束过去，开辟未来
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98. 组成一个实行改革的有希望的领导集体
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99. 在接见首都戒严部队军以上干部时的讲话
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100. 第三代领导集体的当务之急

Urgent Tasks of China's Third Generation of Collective Leadership

101. 改革开放政策稳定，中国大有希望
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102. 致中共中央政治局的信
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103. 我们有信心把中国的事情做得更好
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104. 社会主义的中国谁也动摇不了
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105. 结束严峻的中美关系要由美国采取主动
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106. 会见参加中央军委扩大会议全体同志时的讲话
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107. 对二野历史的回顾
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108. 坚持社会主义，防止和平演变
We Must Adhere to Socialism and Prevent Peaceful Evolution Towards Capitalism

109. 国家的主权和安全要始终放在第一位
First Priority Should Always Be Given to National Sovereignty and Security

110. 中美关系终归要好起来才行
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111. 香港基本法具有历史意义和国际意义
The Basic Law of the Hong Kong Special Administrative Region Is of Historic and International Significance

112. 国际形势和经济问题
The International Situation and Economic Problems

113. 振兴中华民族
We Are Working to Revitalize the Chinese Nation
114. 中国永远不允许别国干涉内政
China Will Never Allow Other Countries to Interfere in Its Internal Affairs
115. 共同努力，实现祖国统一
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116. 善于利用时机解决发展问题
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117. 视察上海时的谈话
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118. 总结经验，使用人才
Review Your Experience and Use Professionally Trained People
119. 在武昌、深圳、珠海、上海等地的谈话要点
Excerpts from Talks Given in Wuchang, Shenzhen, Zhuhai and Shanghai

附录六

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110	《英语语体》	侯维瑞	上海外语教育出版社	1988 年
111	《语言与文化》	邓炎昌、刘润清	外语教学与研究出版社	1989 年
112	《语言与文化》	顾嘉祖、陆昇主编	上海外语教育出版社	1990 年
113	《中国翻译教学研究》	穆雷编著	上海外语教育出版社	1999 年
114	《中国译学理论史稿》	陈福康	上海外语教育出版社	1992 年

（续表）

	书　名	作　者	出 版 社	出版年份
115	《中译英技巧文集》	《中国翻译》编辑部	中国对外翻译出版公司	1992 年
116	《最新英语翻译疑难详解》	何刚强	华东理工大学出版社	1996 年
117	《中国当代翻译百论》	杜承南、文军主编	重庆大学出版社	1994 年
118	《翻译批评论》	姜治文、文军编著	重庆大学出版社	1999 年
119	《高级汉英语篇翻译》	居祖纯编著	清华大学出版社	2000 年
120	《英汉互译实用教程》（修订本）	郭著章、李庆生编著	武汉大学出版社	1996 年
121	《英汉互译实用教程自学指导手册》（修订本）	郭著章编	武汉大学出版社	1998 年
122	《英语世界中国古典文学之传播》	黄鸣奋	学林出版社	1997 年
123	*In Other Words: A Coursebook on Translation*	Mona Baker	外语教学与研究出版社、劳特利奇出版社	2000 年
124	*Investigating English Style*	D. Crystal & D. Davy	Longman	1969 年
125	*Language, Culture, and Translating*	Eugene A. Nida	上海外语教育出版社	1993 年

附录八

本教程参考书目

《傲慢与偏见》，Jane Austen 原著
《傲慢与偏见》，孙致礼译本
《傲慢与偏见》，王科一译本
《傲慢与偏见》，义海译本
《傲慢与偏见》，张玲、张扬译本
《傲慢与偏见》，张经浩译本
《傲慢与偏见》，张隆胜译本
《傲慢与偏见》，张小余译本
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《奥地利风情录》（英汉对照），蒋保忠编著
《百岁人生随想录》（英汉对照），粟旺、黄黎选编
《暴风骤雨》，周立波原著及其英语译本
《变化中的英语》，Brian Froster 原著；李荫华译
《并非舞文弄墨》，王佐良主编
《谌容小说选》，谌容原著及其英语译本
《创业史》，柳青原著及其英语译本
《当代美国短篇小说选读》，黄锡祥选注
《邓小平文选》（一至三卷），邓小平原著及其英语译本
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《古今巧联妙对趣话》（第一、二册），朱恪超编著
《光荣与梦想》，William Manchester 原著；朱协译
《红楼梦》，曹雪芹、高鹗原著
《红楼梦》（*A Dream of Red Mansions*），杨宪益、戴乃迭（Yang Xianyi and Gladys Yang）译本

《红楼梦》（*The Story of the Stone*），大卫·霍克斯（David Hawkes）译本
《红日》，吴强原著及其英语译本
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《毛泽东选集》（第五卷），毛泽东原著及其英语译本
《毛泽东选集》（一至四卷合订本），毛泽东原著及其英语译本
《美国的文学》，Marcus Cunliffe 原著；方杰译
《美国梦寻》，Studs Terkel 原著；粟旺等译
《美国总统就职演说集》，郑启梅编译
《名利场》，W. M. Thackeray 原著；杨必译
《呐喊》，鲁迅原著及其英语译本
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《日出》，曹禺原著及其英语译本
《儒林外史》，吴敬梓原著及其英语译本

《三国演义》,罗贯中原著
《三国演义》(*Three Kingdoms*),罗慕士(Moss Roberts)译本
《三国演义》(节选)(*The Three Kingdoms*),杨宪益、戴乃迭译本
《上海的早晨》,周而复原著及其英语译本
《世界猎奇》,孙丕普、丛光主编
《世界著名寓言一百篇》,陈德运等译
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《铁道游击队》,知侠原著及其英语译本
《西班牙风情录》(英汉对照),俞耀生编著
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《西游记》(节选)(*Pilgrimage to the West*),杨宪益、戴乃迭译本
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《战争与回忆》,Herman Wouk 原著;王圣珊等译
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《中国微型小说精选》,王蒙等原著及其英语译本

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《子夜》,茅盾原著及其英语译本
《罪恶之家》,John Boynton Priestley 原著;赵湜译

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Literary Translation: A Practical Guide

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Theatrical Translation and Film Adaptation: A Practitioner's View

3.《公文翻译》 Roberto Mayoral Asensio
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Translating Law

5.《法律翻译解析》 Enrique Alcaraz & Brian Hughes
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The Interpreter's Resource

4.《法庭口译导论》 Holly Mikkelson
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Note-Taking for Consecutive Interpreting: A Short Course

8.《脱离/再入语境的同声传译》 Ebru Diriker
De-/ Re- Contextualizing Conference Interpreting

9.《同声传译中的推理与预测》 Ghelly V. Chernov
Inference and Anticipation in Simultaneous Interpreting

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- 以往的翻译教材一般把翻译实践部分安排在全书的附录中，而该教材把翻译练习部分提到与翻译理论部分同等重要的位置来安排；
- 该教材在实践篇里一改传统的部署，精心安排了新颖而又富有实效的多种译本比较、译者风格研究、比较文学与翻译、回译与翻译、计算机辅助翻译研究以及文体与翻译等翻译欣赏与实践的方法；
- 在附录里安排了《红楼梦》诗词与章回目录英译比较、《邓小平文选》中英文目录以及课余学习和翻译自学的推荐书目，这对大学师生和翻译自学者都有较高的参考价值；
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