

3. 理雅各和林语堂《道德经》英译本在哪些方面体现出较高的学术水平?
4. 理雅各和林语堂《道德经》英译本存在哪些差别?

翻译练习

二

天下皆知美之为美,斯恶已;皆知善之为善,斯不善矣。有无相生,难易相成,长短相形,高下相盈,音声相和,前后相随,恒也。是以圣人处无为之事,行不言之教,万物作而弗始,生而弗有,为而弗恃,功成而弗居。夫唯弗居,是以不去。

二十二

曲则全,枉则直,洼则盈,敝则新,少则得,多则惑。是以圣人抱一为天下式。不自见故明;不自是故彰;不自伐故有功;不自矜故长;夫唯不争,故天下莫能与之争。古之所谓:曲则全者,岂虚言哉!诚全而归之。

八十一

信言不美,美言不信。善者不辩,辩者不善。知者不博,博者不知。圣人不积,既以为人已愈有,既以与人已愈多。天之道,利而不害;圣人之道,为而不争。

第五节 苏轼及其“石钟山记”英译

一、苏轼其人及其“石钟山记”简介

苏轼(1037—1101年),字子瞻,又字和仲,号“东坡居士”,北宋眉州眉山(即今四川眉山)人,是北宋著名的文学家、书画家,一生写过2700首诗,300多首词,还有大量散文、书信、杂记等。苏轼是继欧阳修之后宋代古文运动的领袖,在中国散文史上有着重要地位和影响。苏轼游记体散文善于捕捉自然景物特征,而给予生动逼真的描绘。

“石钟山记”是一篇别具新意、探险式的游记散文。这篇游记不同于传统的游记写法,其主旨不是记叙游历的经过、感受的真切及对景物的描绘,而是旨在辨明石钟山命名的缘由,具有以理取胜、以理服人的特点。文章结构条理井然、富于逻辑性,用字精练节简。

二、“石钟山记”英译

“石钟山记”是苏轼散文精品之作,英译此篇游记意义十分重大,它不仅给读者提供了新的欣赏视角,也为读者提供了不同风格的译文。

到目前为止,“石钟山记”共有四个不同英译本。“石钟山记”最早由林语堂于1960年翻译,收录在其《理解的重要》(*The Importance of understanding*)一书中。汪榕培也对此篇游记进行了翻译。洛杉矶加利福尼亚大学东亚语言文学系的中国古典戏剧及小说家宜立敦(Richard Strassberg)在其1994年由加利福尼亚大学出版的*Inscribed Landscapes: Travel Writing from Imperial China*一书中也收录了这篇游记的译文。北京外国语大学罗经国于2005年出版了《古文观止精选》(*A Selection of Classical Chinese Essays from Guwenguanzhi*)一书,书中收有这篇游记的译文。

三、英译对比研究

古典散文的主要特点是文章美、形式美和立意美,一篇好的译文也要再现原文的美。

散文的美即韵味,主要体现在以下三个方面:一是声响与节奏,苏轼这篇游记读来朗朗上口、听来声声入耳,由此所产生的效果也相当震撼,鸟叫声、水击声都给人以听觉上的冲击,同时文章遣词造句也十分到位;二是意境与氛围,游记所营造的恐怖景象使人感同身受,有身临其境之感;三是个性化的表达,作者表达或简洁明快,或热情洋溢,或充满哲理,而苏轼文章是以奔腾倾注、波澜层出见长,一气呵成。翻译不仅是语言层面的转换,同时也是意境风格等的转换,好的译文就是要译出原文寄于语言表达中的情感。以下四位译者的译文在处理这些特点方面不分伯仲,各有所长。

1. 对声响的处理

散中的声响效果主要是通过象声词来表现的。所谓象声词,是指模仿自然声音形

成的词,如流水的声音“潺潺”、布谷鸟叫的声音“布谷”等。恰到好处地使用象声词,能生动再现事物的特点、人物的心情和动作的状态,使人产生联想,产生如临其境的感觉,大大增强文章的生动性和形象性。

“石钟山记”中有很多这样的象声词,如敲击石头发生的“铿然”声、“硿硿”声;形容鸟叫的“磔磔”声、“咳笑”声等。如何准确译出这些象声词是对译者功底考验,恰如其分的译文能激发人们生活体验的积累,产生共鸣,让人融入句子当中。

例一:《水经》云:“彭蠡之口有石钟山焉。”郦元以为下临深潭,微风鼓浪,水石相搏,声如洪钟。

林译: The “Classic of Waters” says: “At the mouth of Pengli stands the Stone Bell Mountain.” Its commentator Li Daoyuan (died A. D. 527) states that “there is a deep water at its foot, where the winds and waves striking the rocks make a sound like that of great bells.”

汪译: According to *The Book of Waters*, at the mouth of the Pengli Lake stands a hill named Stone Bell. Li Daoyuan explains in his annotation, “The base of the hill reaches a deep pond. Stirred by the breeze, the rippling of waves onto the stones sounds like the ringing of huge bells.”

罗译: It is said in *Shui Jing* that at the mouth of the Pengli Lake is the Stone Bell Mountain. Geologist Li Yuan assumed that there was a deep pond at the base of the mountain, and that the hollow chime of a big bell was created by the waves beating against the mountain rocks in a gentle wind.

宜译: *The Guide to Waterways* states, “At the mouth of Lake Peng-li stands Stone Bells Mountain.” Li Tao-yuan believed that “where the foot of the mountain meets the deep lake, a slight breeze stirs up the waves so that the water strikes the rocks, producing sounds like that of great bells.”

散文中的声、形、境是一个不可分割的完整体,这一例虽被归于“对声响的处理”中,但并不意味着它没有形和境的韵味。句中的“微风鼓浪”、“水石相搏”、“声如洪钟”无不让人产生丰富的联想,人们仿佛能看到水撞击石头的那种壮观,能听到洪钟般的声响。

清风掀起浪花,水石相互撞击,产生如洪钟般的声响,这种声响效果的产生在原文中主要是通过两个动词来传达的:“鼓”和“搏”。微风“鼓”起浪花,浪花与石头相“搏”,在此,汪译的选词非常精确:用 breeze 来形容“微风”,“微风”吹过,湖面上泛起层层涟漪,而 ripple 一词最能生动表现泛起的层层涟漪。林译中用 strike 一词来表现水与石

撞击的强烈,与产生的洪钟般的声响相呼应,正因为水下有深潭,即便是细微的波浪也能产生巨大的声响,这就给下文设置了悬念,让人去探究潭的深浅。罗译中的 *chime* 表现出了声响的节奏感,一种如时钟般有节奏的撞击声。宜译的选词与三位译者没有本质的不同,基本与原文营造的声响效果一致。由此我们可以看出,选词在传达译者思想方面极为重要,选词的不同说明了译者侧重点的不同。

例二:扣而聆之,南声函胡,北音清越,枹止响腾,余韵徐歇。

林译: When struck with a wooden handle, they made a clanging sound, dying away gradually like bells, one in a clearer and the other in a muffled tone.

汪译: When he struck two stones from the lakeshore, the one from the south hill sounded dull and muffled compared to the one from the north hill, which sounded clear and rich with a lasting resonation.

罗译: When struck with a drumstick, the southern rock sounded dull and indistinct whereas the northern one rang with crystalline clarity. When the striking stopped, the sound lingered for quite a while.

宜译: "I stuck them and listened," he wrote. "The one to the south sounded deep and turbid, the one to the north had a high, clear pitch. After they were struck, the sounds continued to reverberate as the vibrations slowly faded."

文中的“枹止”是一种木制的鼓槌,当敲击南北两山取来的石头时,南边石头发出的声音含糊不清,北边石头发出的声音却清脆悠远,当木槌停止敲击时,声音却没有立刻消散,而是徐徐减弱,相互交合,给人一种余音绕梁的享受。四个译文都很好地表出了这种效果。原文非常简洁,四字一句,译文也应相应简洁,尽量用音节少的词。从词数上来讲,属林译最少,但他的译文舍弃了南北取石之意;汪译和罗译长度相当。罗译在形容声音清脆的时候用的是 *crystalline* 一词,该词一般用来形容物体的透明清晰度,当用于形容声音时,可以使人们联想到敲击水晶时那种清脆的回音。宜译与三位译者不同之处就表现在句法的使用上面,宜译用的是直接引语,如 *I stuck them and listened*,译文不仅表现出作者敲击石头的动作,也表现出了“敲击”之后“听”的行为。宜译不仅表意准确,而且还通过妙用句法使读者产生亲切之感,让人产生联想。

例三:寺僧使小童持斧,于乱石间择其一二扣之。硃硃焉,余固笑而不信也。

林译: A monk sent a boy to show us. The boy took an ax and struck at some of the rocks near by at random, but there was nothing unusual about the dull thuds. I gave up for hearsay and laughed.

汪译: When the bonze told a boy to strike at a couple of stones in the rubbles to emit

thumping sounds, I frankly laughed it away.

罗译: A monk of a Buddhist temple sent a boy to find some rocks and strike them with an ax. They rang with a hollow sound, and I smiled with skepticism.

宜译: A Buddhist monk had a boy bring along an ax and strike one or two of the scattered rocks. They gave off a dull thud — “hung-hung” — and I laughed in disbelief.

寺僧差小童敲击石头,继而听到一种沉闷声响,故而“硃硃焉”。以上四个译文对象声词“硃硃”的处理都比较好,dull thuds, thumping sounds, hollow sound 和 *hung-hung* 都准确表达出这种击石所发出的沉闷声。宜译稍显不同,他采用的是解释加直接翻译的方法来处理“硃硃焉”,这也不失为一种好办法。汪译则最显简洁明了,同时节奏感很强,尤其是最后一句... I frankly laughed it away,表达出作者对自以为找到石钟山命名由来的说法不置可否、一笑而过的态度。

例四:而山上栖鹞,闻人声亦惊起,磔磔云霄间;又有若老人咳且笑于山谷中者,或曰此颡鹤也。

林译: The hawks nesting above flew up with raucous cries upon hearing our approach. There was another noise like an old man coughing, chortling somewhere in the air. We were told that this came from a species of cranes.

汪译: Startled by my approach, falcons nesting on the hill took sudden flights, hooting amid the clouds; cranes whooped and chuckled like old men in the ravine. We were told that this came from a species of cranes.

罗译: A *gu*, a kind of fierce bird, was startled from rest by our voice, flew up with a squawking sound towards the sky. Then a sound like the coughing and laughing of an old man echoed through the misty valley. “It is the cry of a water bird,” the boatman said.

宜译: The perching falcons on the mountaintop were startled by the sound of humans, and their piercing cries — “che-che” — rang out through the sky. And then there were sounds like an old man yelling and laughing in a canyon. Someone said, “That must be a crane.”

这句话是说住在山上的鹞鸟,听到人声也被惊动飞起来,在云霄间发出磔磔的叫声,又有好像老人那样又咳又笑的声音从山谷中传出,有人说:“这就是颡鹤啊。”“鹞鸟”,鹞鸟名,即隼;这是一种小鸮,似山鹞而小,短尾多声,全身呈青黑色。汪译中的 *falcon* 一词最为恰当准确,由此可见他对词语掌握的程度之精、之深! 鹞鸟受惊后飞起,发出一种极为尖锐的叫声,译文中的 *raucous cries*, *hooting amid the clouds* 和 *squawking sound* 都准确无误地传达了这种尖叫声;接着在表达又咳又笑的声音时,四

位译者的表达: like an old man coughing, chortling somewhere in the air, cranes whooped and chuckled like old men in the ravine, a sound like the coughing and laughing of an old man echoed through the misty valley 和 And then there were sounds like an old man yelling and laughing in a canyon 都非常传神,句中的动词 chortling, whooped and chuckled, coughing and laughing 和 yelling and laughing 非常贴切,既传声,又传神,生动准确地传达了夜间的鸟叫声,使读者仿佛置身于当时的夜景中,能感受到一种阴森恐怖的气氛,让人不寒而栗。英文中嵌入象声词,可使文章的人物和动作栩栩如生、呼之欲出。

例五: 徐而察之,则山下皆石穴罅,不知其浅深,微波入焉,涵澹澎湃而为此也。

林译: Upon close examination, I found that at the foot of the cliff were a number of stone caves of unknown depth. When the waves hit the caves, it made that roaring, surging noise.

汪译: As I looked closely, I detected nooks and crannies around the hill-base. I did not know the depth, but the noise surely came from the lapping and swirling of waters in them.

罗译: I looked around and saw that the rocks at the foot of the precipice were full of crevices and cavities of unknown depths, from which this sound issued when the scourging waves surged and reverberated among them.

宜译: We slowly approached to investigate and found that at the foot of the mountain were grottoes and fissures in the rock. I could not tell how deep they were, but it was the small waves which entered, surged around, and crashed against each other that were causing this sound.

苏轼在仔细观察后,发现山下原来是有许多洞穴,但深浅不得而知,微波流入时,水流振荡,波涛奔涌,发出巨大的声响。“澹”是用来表示水声,形容水波摇动的样子;“澎湃”则指声势浩大、气势雄伟。林译中的 roaring 和 surging,罗译中的 scourging 和宜译中的 crashed 就把水的气势表现出来了;汪译则偏重表达微波的样子,lapping 一词是指轻柔而有规律的拍打,后面的 swirling 表现出了水流的湍急,可以说是对 lapping 的补充说明。

例六: 舟回至两山间,将入港口,有大石当中流,可坐百人,空中而多窍,与风水相吞吐,有铿窾坎鞞之声,与向之噌吰者相应,如乐作焉。

林译: On turning back past Hanshan, at the point where the lake waters joined the big river, there was a huge rock in the middle of the stream, big enough to hold a hun-

dred people. This huge boulder was full of holes and hollows, and the winds and waters sucking through them swish-swashed and made a booming noise, which joined with the clanging from the water caves to make such a symphony.

汪译: When the boat came between the hills and approached the wharf, I noticed a colossal reef in the midstream, spacious enough to hold a hundred people. The numerous crevices in the hollow reef inhaled and exhaled wind and water, thumping and ringing to echo the previous pealing and rumbling, as if in a harmonious music.

罗译: On the way back, our boat followed a winding course nestled between two mountains. Before we entered the harbor, I spotted a huge rock standing in midstream. It is so big that about one hundred persons could sit on it. It was hollow and had many cavities. Wind and water swept in and out of them, making pounding sounds like the striking of the bell and beating of the drum, in almost deliberate counterpart to the previous sound.

宜译: As the boat returned, it passed between two mountains and was about to enter the harbor. There was a huge rock standing in the middle of the current, which could accommodate a hundred people seated. It was hollow inside, and it also had many holes in it. It swallowed and spit out the wind and water, giving off ringing sounds — “kuan-kan tang-ta” — as the water struck it. It seemed to reply to the booming sound we had previously heard, just like a musical performance.

这段文字是说:小船回到两山之间,在将要入港口的地方,有一块大石横在当中,上面可坐百来人,中空多孔,与风水相吞吐,发出的声响正好与之前的鸟叫声互相应和,仿佛在演奏一首交响乐。欣赏完这四个译文,读者定能融入其中,感受那水石吞吐之势。林译中的 sucking through them swish-swashed 既表现出了这种气势,也生动体现了水流速度之快;汪译中的 inhaled and exhaled wind and water 也非常形象地再现了水石相吐之势,一呼一吸,具有拟人化效果,容易使人产生共鸣,接下来的 as if in a harmonious music 则给人以一种美的享受,身在其中,当终生难忘;罗译在表现这种气势方面选词则显得稍弱,但整句的意思和效果都表达得很出色;宜译的翻译策略一致,同样是采用解释加直译的方法。

巧用象声词,能增强文章感染力,在中文中是如此,在英文中更是如此。声音可以形象地表现出动作的过程、情态和人的感观感受,通过这些表现声音的细小的象声词,能把读者带入作者所营造的特定氛围当中。

2. 对意境的处理

散文篇幅短小,文字精练,语言优美,情感真挚,意蕴深邃。反复品读,定能感受到

散文那种隽永含蓄的特征。但有些散文的精髓是很难言传的,只有靠自己反复吟诵,才能获得“仁者见仁、智者见智”的独特的审美感受。

散文贵在意境。散文中的“意”是指作者在文中流露出的思想感情。这种感情必须有所寄托,或借景抒情,或托物言志,或因事明理。这些可寄托作者情思的景、物、事就是“境”。意境即作者通过对具体事物的描写,使读者亲临其境,产生与作者相似的感受,引起心灵的共鸣。单纯的景物描写谈不上意境,意境应该是外在的景物与作者心境的高度统一,是外物与内情的自然融合,是饱含作者感情的艺术画面。作者之所以要创造一种环境,是因为这种环境正映衬着他此刻的心境。这就是环境与心境的统一、景和情的统一、意和境的统一。所以我们可以从景、物、事等入手探求散文的意境美,从而悟情、入情、察情,体验作者的思想感情,欣赏作品的内容之美、境界之高、情致之雅、理趣之妙。

读者需将阅读感受与自己的生活体验相结合,若没有丰富的想象与联想,阅读就只能是一种机械性而肤浅的“泛读”,根本谈不上什么鉴赏。理解“形散神聚”的特点的前提下,抓线索,理思路。散文因其“散”而更需要一条贯穿全文的线索。线索运用得当才能有层次、有步骤地开拓文章意境。抒情散文,或寄情于景,或托物言志,物象和情感在文中总有具体可感的,随时间推移、空间转移、移步换景,还可以是历史往事或某种情感。

例七: 至莫夜月明,独与迈乘小舟,至绝壁下。大石侧立千尺,如猛兽奇鬼,森然欲捕人。

林译: That night, however, there was a bright moon, and I took a boat with Mai to the foot of the mountain. The river here was flanked by a high cliff almost a thousand feet high. As seen in the moonlight, the rocks looked very much like some weird monsters or dark spirits in frightening postures.

汪译: In the bright moonlight after dusk, I took a small boat with Su Mai and came under the cliff. By my side towered a thousand-foot rock, as if a wild beast or exotic demon were threatening to jump at us.

罗译: At nightfall, my son and I rowed a boat to the foot of the precipice in the bright moonlight. Its stone face reared up before us, rising a thousand feet above the pond, like some predatory beast or monstrous behemoth poised to engulf us.

宜译: In the evening when the moon shone brightly, I went with Mai alone in a small boat to the foot of the cliff. The huge rock rose slanting up a thousand *chi*, resembling a ferocious beast or a strange demon, terrifying as if it was about to seize one.

当苏轼与其长子苏迈乘船至绝壁下时,看到一块巨石,侧立着有千尺高,好像猛兽奇鬼,阴森森要来抓人一般。如前文中所说,译者必须与作者当时的心境达到高度统一,才能翻译出饱含作者情感的画面。我们可以设身处地进行一番想象:皎洁的月光静静地洒在湖面,苏轼父子二人乘着小船,怀着好奇而激动的心情,探索石钟山命名的由来,光看这一个画面就非常温馨浪漫,这与后来的所见所闻形成鲜明对比。随后,他们就看到千姿百态的巨石,顿时一阵恐惧涌上心头,接着又听到此起彼伏的古怪的鸟叫声,便有了回返的念头,偏偏此时又出现了“柳暗花明又一村”的惊喜发现,这些描写把作者由期待到恐惧、由恐惧到惊喜的心理变化过程表现得淋漓尽致,我们似乎也能置身其中,感受这由惊到喜的变化过程。

从四位译者的译文中我们可以得出这样一个结论:译文选词的精确非常之重要,尤其是动词的选择,选择的好与坏直接影响译文的整体质量。高过千尺的巨石,抬头仰望,必会有一种耸入云霄的壮观,汪译和罗译的选词就十分贴切:towered 和 reared up。再看后文中的“如猛兽奇鬼,森然欲捕人”,把那种令人恐惧的状态描绘得异常逼真,汪译和罗译在这句话的翻译中也表现得很出色:as if a wild beast or exotic demon were threatening to jump at us 和 like some predatory beast or monstrous behemoth poised to engulf us,简直把那些呆滞不动的巨石都给写活了,动感十足!在对这句话的处理上,林译和宜译的译文偏静态,故而他们的选词也趋向于显静态。

例八:是说也,人们常疑之。今以钟磬置水中,虽大风浪不能鸣也,而况石乎!

林译: People often discredit this statement, for bells and musical stones submerged in waves do not make such a sound, not to speak of rocks.

汪译: There has been a widespread skepticism about this view. Placed in the waters, a bell or a stone chime will never ring in the stormiest waves, let alone the hill-stones!

罗译: However, there are those who view his theory with disbelief. If a bell or a stone qing, let alone a solid rock, is put into the water, even the watery bombardment of a tempest cannot induce it to ring.

宜译: People have often doubted this explanation. Recently, some bells and chimes were placed in the middle of the water, and although a strong wind stirred up the waves, they did not emit any sounds. So how could this be true of the rocks?

人们常常怀疑石钟山命名的由来,当把钟磬置于水中时,即使有大风大浪也不能使它们鸣响,何况是石头呢?根据用词须精确的原则,我们先来看看“钟磬”这两个字到底应该作为一个词组来理解还是作为两个独立的词来理解呢?《中华大字典》的解释为:钟磬,两种古代打击乐器,所以正确的理解应是后者。“钟”在古代是指一种用金

属制成的中空の响器;“磬”是一种古代打击乐器,状如曲尺,用玉、石或金属制成,悬挂于架上,击之而鸣。由此可见,汪译和罗译的理解是正确的。

这句话能带给人们联想的地方是“今以钟磬置水中,虽大风浪不能鸣也,何况石乎!”显然,作者对人们的怀疑持肯定态度,为其进一步的探索做好了铺垫。综合全文来看,作者对此命名由来的怀疑非常深刻,因此在译文中也应该传达出作者的思想感情。汪译对这句话的处理较为出色,他用了 *stormiest* 一词,强调了一种极端的情况。我们可以进行一番想象,在这种极端情况下都不能发出声响,在其他条件下就更不用说了。要译出好的作品,实为难事;要做到考虑周全,把各种因素融会贯通,更是难上加难。

3. 译者风格的体现

散文是最贴近生活的文学样式,作者从身边的所感所想出发,通过精心构思与流畅表达,以达到濡染读者的目的。原作的风格虽存在难度,但还是可以传达。因为不同语言之间有着文化、思维方式和语言结构上的共通之处,这也正是可译性的基本前提。事实上,许多优秀的译作已经证明了风格的可译性。但风格的可译程度就取决于译者对原文的把握和自身的语言功底。

翻译风格是原文作者的风格与译者气质的结合体。故而同样的原文会有不同版本的译文,译文的好坏取决于结合程度的好与坏。任何译作都会留有译者再创作痕迹。因此,确定原文风格是译者的首要任务,唯有如此,在翻译过程中才能在选词造句方面尽量与原文风格相接近。当然,完全保留原作的原汁原味不太可能,但译者应当尽量缩短译作风格与原作风格的距离。这就要求译者要有高度的洞察力和敏锐的判断力。

译者风格既具有相对独立性,又必须以原文风格为依托,理想的译作应该是兼顾两者,但要做到却非易事。译者的风格犹如翘翘板,只能努力使其保持平衡。

例九: 因笑谓迈曰:“汝识之乎? 噌吰者,周景王之无射也,窾坎镗鞳者,魏庄子之歌钟也。”

林译: I said to my son: “Mai, you see. That clanging from the caves will help you to understand the mention in history books of the sound of the bells of the Emperor Jing of Zhou Dynasty, and the boom will help you to appreciate the description of the orchestra bells of the Wei Zhuangzi.”

汪译: I said to Su Mai with a smile, “Have you kept it in your mind? The thumping and ringing seem to come from the Wuyi Bell owned by King Jing of the Zhou Dynasty;

the pealing and rumbling seem to come from the stringed chime owned by Wei Zhuangzi of the Jin State.”

罗译: I said to my son with a smile, “Do you know that the first sound is called ‘Wushe’, after the sound produced by a bell cast during the reign of Emperor Jing of the Zhou Dynasty, and that the second sound resembled that produced by the ‘Music Bell’ given to Wei Jiang by a prince of the Kingdom of Jin?”

宜译: I laughed and said to Mai, “Do you recognize this booming sound is the bell Wuyi of King Ching of the Chou dynasty, and the ringing sounds are the Singing Bells of Wei Hsien-tzu?”

苏轼通过自己的亲身探索,既不盲从于古人,又不轻信于他人,终于得出了石钟山命名的真正来由,便笑着对苏迈说道:“你记住吧!噌吰噌吰的声音,是周景王的无射钟发出来的啊,窾坎窾坎的声音,是魏庄子的编钟发出来的声音啊!”这句话是苏轼对其子说的一句半开玩笑的话,旨在强调自己亲耳听到的声音确像钟声。我们完全可以想象得出苏轼在获得真相后的喜悦,所以在译文中也要表现出作者的这种情感,汪译、罗译和宜译的处理较为合理。所谓译者与原作者在感情上的统一,实际上是说要感受到作者的或喜悦、或恐惧、或释然等思想感情,并在译文中恰如其分地表达出来,想作者所想,思作者所思。只有在情感上达到统一的译文,才能感动读者。

例十: 事不目见耳闻,而臆断其有无,可乎?

林译: One is often inclined to doubt ancient records until one personally sees these things.

汪译: Can we draw groundless conclusions without seeing or hearing by ourselves?

罗译: Is it right for one to assume that something exists without seeing or hearing it on one's own?

宜译: Should one arbitrarily decide about the existence of something without personally investigating it?

“石钟山记”不同于一般的游记散文,摆脱了就物论物、就事论事的框架,而是一篇闪烁着理性光芒的散文,作者通过自己脚踏实地的探索,得出了凡事必须耳闻目见、不能轻易断言的结论,阐发了令人深思的哲学命题。以上四位译者的译文都准确地表达出了苏轼的这种思想感情,语言表达也十分简洁,符合苏轼的写作风格。唯一不同的是,林译使用的是陈述句的语气,而汪译、罗译和宜译则是疑问句的口吻,虽然表达的意思相一致,但此刻用疑问句的形式更能符合苏轼的心情,因为他之前一直是怀着对前人怀疑的态度,现在用问句的形式加以否定,有一种强调的作用。

例十一：余是以记之，盖叹酈元之简，而笑李渤之陋也。

林译：I write this down, to show that Li Daoyuan did not say enough and Li Bo did not know enough.

汪译：I have written down my experience to regret Li Daoyuan's oversimplification and deride Li Bo's ignorance.

罗译：I recorded this experience to show that I felt sorry for the sketchiness of Li Yuan's description and could not help laughing at Li Bo's inept efforts.

宜译：I have written this down because I regret Li Tao-yuan's simplicity and laugh at Li Bo's shallowness.

通过分析石钟山命名缘由始终不明的真正原因：士大夫们的胆怯、渔工水师们的“知而不能言”、酈道元的浅尝而止、不作刨根究底的钻研和李渤的自以为是，最后以“余是以记之，盖叹酈元之简，而笑李渤之陋也”来呼应开头，并抒写他经过探险而获得真相后的愉快心情。

苏轼提倡“文如其人”的创作手法，至文章结尾时，终于酣畅淋漓地直抒己见，实乃人生一大乐事，作者通过娴熟的表达技巧，流露出其真情实感。翻译过程中，也应本着“本色”翻译的原则进行翻译。汪译就做到了这一点，他的译文就保留了原文本有的简洁和对称：苏轼用两个非常简单的词“简”和“陋”就概括出了酈道元和李渤存在的问题，同时句式非常对称。不仅在翻译此篇散文中，汪榕培在翻译任何文学作品的时候都是本着“本色”的原则进行翻译的，也就是说，尽量在达意的前提下，不损原文的结构，因为结构在一定程度上也是有意义的。宜译同汪译一样，语言简洁、结构对称。所以在这点上，汪译和宜译较林译和罗译来看，显得更为出色。

以上列举的声响、意境和译者风格等其实是一个不可分割的完整体，读者欣赏的时候应该从总体上把握全局。正因为有了不同风格的译文，读者才能从不同视角进行阐释和赏析，复译的价值正体现于此。总之，翻译是一项极为复杂而富有挑战的创造性工作，是译者知识修养、个人素质，个人风格和翻译技巧的综合，需要译者全身心的投入。

深入阅读

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问 答 题

1. 在翻译游记散文时首要考虑因素是什么?
2. 除上文列举对声响、意境和对译者风格的处理, 你认为还有哪些因素能进行讨论? 试论之。
3. 在翻译实践中, 如何确定原文风格?
4. 试分析宜立敦译文, 从中可以得到哪些启发?

翻 译 练 习

韩文公庙碑 (节选)

匹夫而为百世师, 一言而为天下法。是皆有以参天地之化, 关盛衰之运。其生也有自来, 其逝也有所为。故申、吕自岳降, 傅说为列星, 古今所传, 不可诬也。孟子曰: “我善养吾浩然之气。”是气也, 寓于寻常之中, 而塞乎天地之间, 卒然遇之, 则王公失其贵, 晋、楚失其富, 良、平失其智, 贲、育失其勇, 仪、秦失其辩。是孰使之然哉? 其必有不依形而立, 不恃力而行, 不待生而存, 不随死而亡者矣。故在天为星辰, 在地为河岳, 幽则为鬼神, 而明则复为人。此理之常, 无足怪者。

自东汉以来, 道丧文弊, 异端并起, 历唐贞观、开元之盛, 辅以房、杜、姚、宋而不能救。独韩文公起布衣, 谈笑而麾之, 天下靡然从公, 复归于正, 盖三百年于此矣。文起八代之衰, 道济天下之溺。忠犯人主之怒, 而勇夺三军之帅, 此岂非参天地, 关盛衰, 浩

然而独存者乎？

盖尝论天人之辨，以谓人无所不至，惟天不容伪；智可以欺王公，不可以欺豚鱼；力可以得天下，不可以得匹夫匹妇之心。故公之精诚，能开衡山之云，而不能回宪宗之惑；能驯鳄鱼之暴，而不能弭皇甫镈、李逢吉之谤；能信于南海之民，庙食百世，而不能使其身一日安之于朝廷之上。盖公之所能者，天也；其所不能者人也。