

高等院校英语语言文学专业研究生系列教材

总主编 戴炜栋

# 英汉比较研究与翻译

English-Chinese  
Comparative Studies & Translation

萧立明 编著

  
外教社

SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

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# 高等院校英语语言文学专业研究生系列教材

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# 高等院校英语语言文学专业研究生系列教材

## 总 序

近年来,随着我国经济的飞速发展,社会对以研究生为主体的高层次人才的需求日益增长,我国英语语言文学专业的研究生教学规模也在不断扩大。各高校在研究生培养方面,形成了各自的特色,涌现出一批学科带头人,开设出自己的强项课程。但同时我们也认识到,要使研究生教育持续健康地发展,要培养学生创新思维能力和独立研究与应用能力,必须全面系统地加强基础理论与基本方法方面的训练。而要实现这一目标,就必须有一套符合我国国情的、系统正规的英语语言文学专业研究生主干教材。

基于这一认识,我们邀请了全国英语语言文学专业各研究领域的知名专家学者,编写了这套《英语语言文学专业研究生系列教材》,旨在集各高校之所长,优势互补,形成合力,在教材建设方面,将我国英语语言文学专业的研究生培养工作推上一个新的台阶。我们希望通过这套教材的出版,来规范我国的英语语言文学专业的研究生课程,培养出更多基础扎实、知识面广、富有开拓精神、符合社会需要的高质量研究生。

在内容上,本套系列教材覆盖了英语语言文学专业各学科的主要课程。我们总的编写指导思想是:结合我国英语语言文学专业研究生教学的实际情况与需要,强调科学性、系统性、先进性和实用性。力求做到理论与应用相结合,介绍与研究相结合,中与外相结合,史与论相结合,广泛搜集资料,全面融会贯通,使每一本教材都能够反映出该研究领域的新理论、新方法和新成果。本套教材的这些特点,使其有别于单纯引进的国外同类原版教材,是国外教材所不可取代的,两者的作用是相辅相成的。也正是由于这些特点,本套教材不仅可以作为我国英语语言文学专业研究生的主干教材,也

## 总 序

可作为中国语言文学专业的教师与学生的参考用书。

在编写体例上,我们参照了国家标准局的有关标准以及国际上的通行做法,制定了统一的规范。每章后面,都列出了思考题和深入阅读书目,以便启发学生思考和进一步深入研究。

教材建设是学科建设的一项重要基本建设,对学科发展有着深远的影响。我们相信,正如国外剑桥和牛津大学出版社出版的语言学和应用语言学教材和丛书对推动国际语言学和应用语言学的发展起了巨大作用一样,在世纪之交推出的这套系列教材,也必将大大推动我国 21 世纪英语语言文学专业研究生教育事业的发展,促进我国英语语言文学研究水平的提高。

戴炜栋

2000 年 9 月

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## Foreword

The present book is intended for the senior college students who major in English and are oriented to foreign linguistics and applied linguistics as a selective course as well as for the graduates who major in the English and Literature with different orientations as a compulsory course. However, those who are working as translators or interpreters will also find it of some help to their practice in translation or interpretation, as most of the scope is covered by translation principles and techniques based on comparative studies of English and Chinese.

Basing himself on the new developments in linguistics, semantics, text linguistics, contrastive linguistics, intercultural communication and stylistics, the author reveals the similarities and dissimilarities between the two languages and suggests the dialectic approaches to translation principles and techniques. The whole course is divided into two parts. In the first part the discussions concentrate on the comparative studies at different levels while in the second part the discussions are mainly concerned with different genres.

Actually, the present book is a revision of the selected lecture sheets for a real course practiced in the Foreign Languages Colleges of Central South University of Technology and of Changsha Railway University. The combination of these two with a third (Hunan Medical University) is now the Central South University of China. However, the revision is processed with the new achievements made by many scholars in China Association for the Com-

parative Studies of English and Chinese, of which the author is one of the founders. The author wishes to thank the scholars at home and abroad from whose books and articles the new ideas, if any, are conceived in this book. All the books and articles are listed in the bibliography. Every effort has been made to trace all the copyright holders but if any have been inadvertently overlooked the author will be pleased to make necessary arrangement at the first opportunity. The author also wishes to thank his students who attended his courses for their feed-backs and suggestions so that the brain storm has been aroused to change the lecture sheets into the present book.

Liming Xiao  
March 14, 2000

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# Part One



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# Chapter One

## Introduction

Ever since the policy of “Reform and Open-door” was carried out, the academic circles in China has been flourishing with many new fields to be approached and new problems to be solved. In the field of foreign languages teaching and the field of translation, scholars have made new approaches to the principles and methods to effectuate their work. 1994 witnessed a new discipline upon the scene when China Association for Comparative Study of English and Chinese (CACSEC) was established with the initiation made by Liu Chongde, Xiao Liming, Li Yashu, Yang Zijian, Liu Wenbin, Chu Zhida, Guo Zhuzhang, Lin Ruchang, Wang Juquan and other scholars. The Association comprises three branches: the Committee of Contrastive Study of English and Chinese, the Committee of Translation Theory and Practice and the Committee of Contrastive Study of English and Chinese Cultures. Each branch aims at its particular research but all the researches are based on the comparatives study of English and Chinese; hence the name.

As it is stipulated in the Program of CACSEC, the major purpose of the Association is to “carry out the comparative study of English and Chinese systematically and hierarchically so as to improve the English teaching, the Chinese teaching for the foreigners, the translation from English into Chinese and vice versa; to develop the national culture and promote the inter-flow between China and the world.”

Generally speaking, the term of “comparative” and the term “contrastive” means differently. In the field of linguistics, in term of “comparative linguistics”, it is intended to make a diachronic study of some related languages so as to create a parent language or ancestor language. Conversely, in terms of “contrastive linguistics” it involves a synchronic study of two unrelated languages so as to find out the dissimilarities in phonetic, grammatical and rhetoric aspects. The former aims mainly at the homogeneity while the latter mainly at the heterogeneity.

4 | In terms of comparative study of English and Chinese in the present book we follow the suggestion made by Mr. Lu Shuxiang and try to combine the two branches of linguistics to gain an insight into both the homogeneity and heterogeneity of the two unrelated languages (English and Chinese), each of which is now spoken by a quarter of the world population. In other words, we use the term “comparative” in its broad sense not in the narrow sense. Our research aims at looking for the similarities and dissimilarities between English and Chinese so as to approach the ideal principles and methods in language teaching, transmission, interpretation and translation. The Program above-mentioned presents our long-term goal. Expediently, we have already on hand some practical problems to solve. They boil down to two major problems: how to improve language teaching and how to promote translation in China.

In China English began to be a regular course when China became a semi-feudal and semi-colonial country. This course went on with two different methods: the direct method and the traditional method. The former was carried out by the foreign teachers or preachers in China and the latter by some scholars who were interested in Latin.

In the early years after the founding of the People's Republic of China those two methods still prevailed over most of the schools and universities until in 1960's a new method, i. e. listening and speaking going first was introduced to some key foreign languages institutes and then followed other advanced methods from the West after the "Cultural Revolution". They are mainly the structural method, the communicative method and the functional method. However, people have found the blind introduction of those methods can still not help the Chinese students with effective competence and performance of English and their mother tongue. Mr. Li Lanqing, the vice-premier regards the English teaching in China as "so poor that it affects the progress of China in its modernization". To solve this problem, many scholars turn to new researches among which the cognitive method is now widely appreciated. But this method is still much to be desired. The comparative study of English and Chinese will broaden the horizon of the researches in this aspect and help to form a new teaching method to satisfy the demand in China to improve English teaching.

As is known to all China has a long history of translation for 3,000 years and a system is said to have been developed with the revision of the translation norms. But the popularly received norms are set up by those noted translators who made much contribution to the translation in China. The development may be described as the norms prevalent in different historical periods.

In the ancient periods, translation was done mainly when Buddhism was introduced to China. It is said that the first article on translation norms was written by Zhi Qian (支谦) in the Three Kingdoms. He translated 175 volumes of Buddhist scriptures and his article on translation norms was his preface to one of them, in which he suggested "following the original meaning without any



embroidery” (因循本质,不加文饰). Later in the Eastern Jin Dynasty, there appeared on the scene another translator, the Monk Dao An(释道安). He suggested “preaching according to the original without any deduction or addition” (案本而传,不令有损言游字). In the Tang Dynasty, the great translator Tang Xuanzang went to India to get the Buddhist scriptures and became maybe the first bilingual master. He spent 19 years translating 75 volumes of Buddhist scriptures with the norms he set up for himself, which boil down to three Chinese characters “五不译”(Five Don't), that is,

Don't translate

- 1) What is mysterious;
- 2) What is poly-semantic;
- 3) What is too alien to be accepted;
- 4) What is hereditary;
- 5) What is philanthropic.

In the five cases mentioned above he turned to transliteration. So even today in the Buddhist circles many expressions are just transliterations, for instance, “阿弥陀佛” for “Amitabha”.

Among the ancient translators, there was one important figure who went against the general trend. That is Kumurajiva, an Indian by birth, who was once invited by the Monk Dao An to revise the translations by the Chinese Buddhists. Kumurajiva suggested “elegance based on the original” (依实出华). And here we can see the dispute over translation norms began from the very beginning of translation practice.

In the Westernization Movement and the New Literature Movement there were two influential norms accepted by most of the translators. One is set up by Yan Fu on the basis of “faithfulness, expressiveness and elegance” (信、达、雅) and the other is put

forward by Lu Xun on the basis of “rather being faithful in thought than smooth in language” (宁信而不顺). Some scholars think that those two norms differ from each other but others think they share the same essentials, for both of them aim at seeking faithfulness.

The New China witnesses two important scholars on translation. One is Fu Lei and the other is Qian Zhongshu. The former sets forth a brand new norm which he practiced in all his translations. The norm is summed up in his preface to the Chinese version of Balsac's masterpiece. He suggests “expression resemblance” (神似). Mr. Qian Zhongshu puts forward his norm in his article entitled “On Lin Shu's Translation”, in which he suggests “transfiguration” (化境).

In the present time so many new norms are set up that the translators are quite at loss which to follow. Listed here are the norms of “equal-value translation”, “equivalent translation”, “equivalent function translation”, “creative translation”, “linguistic translation” and what not. The hard facts show that there is actually no popularly accepted norm or standard for translation at all. Why? The author is of the opinion that all the norms are based on individual experiences or on general talks. There is still much spade work to be done before a scientific and effective principle is established to guide translation and the author believes the comparative study of English and Chinese is one piece of that spade work for this task.

In short, comparative study of English and Chinese is the fundamental basis for scientifically establishing efficient principles and methods to improve language teaching and promote translation. But how? Many suggestions have been put about how to make comparative study of English and Chinese. In his “Outline of Con-

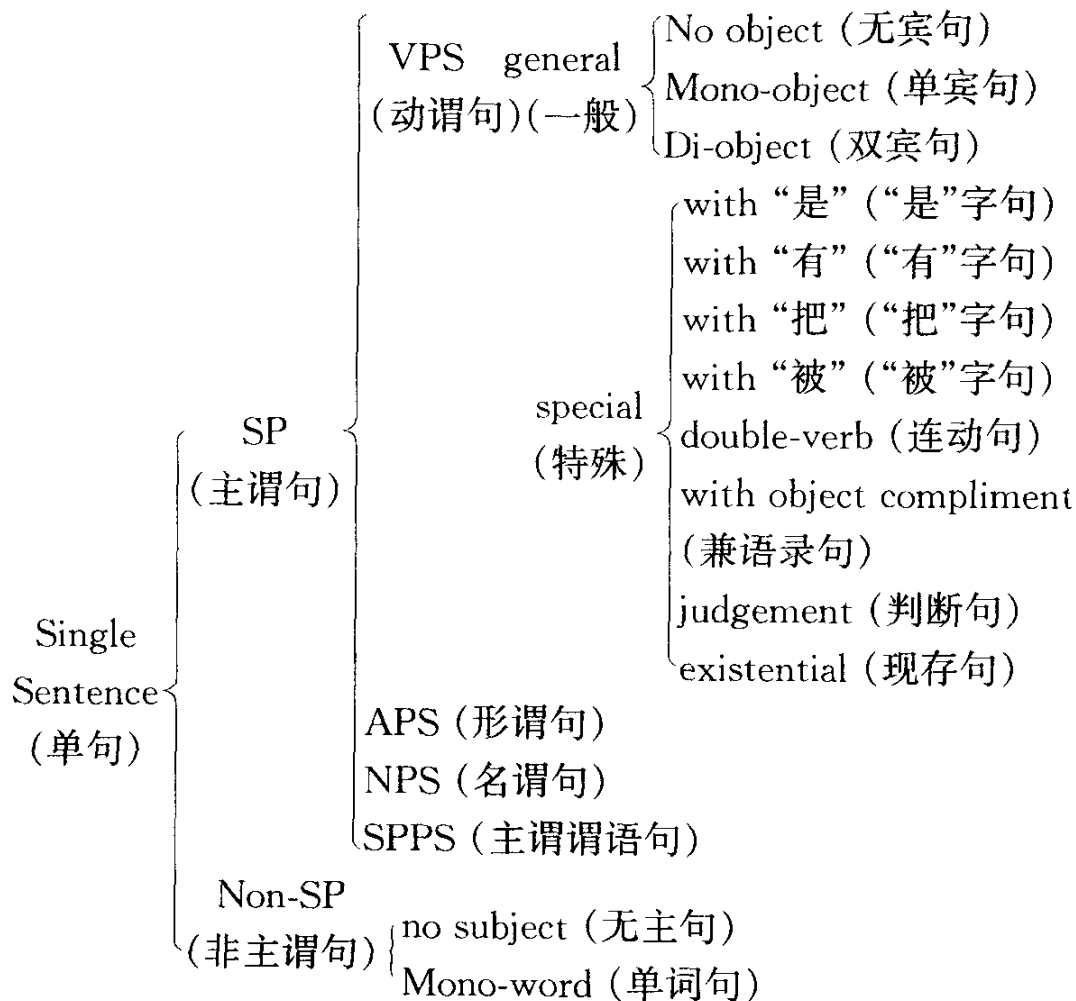
trastive Study of Chinese and English” (《汉英语对比纲要》, 1997) Prof. Pan Wenguo puts forth “one center, two approaches, three perspectives and four conditions”.

In terms of “one center” he means to take the contrastive study of the Chinese grammar and the English grammar as the center. In terms of “two approaches” he refers to the contrastive study of the language facts and the contrastive study of the framework of the syntax. The three perspectives involve the procedures of the study while the four conditions comprise the prerequisites to make contrastive study.

In our course we attempt to make comparative study in two ways: the static and the dynamic. In terms of “the static way” we intend to make comparative study at the structural levels, i. e. phonetic, lexical, semantic, syntactic and textual. And in terms of “the dynamic way”, we intend to make comparative study in rhetoric, stylistics, pragmatics and culture. The two ways are overlapped and crisscrossed but they serve as a guide to the comparative study of English and Chinese. The author has found those two ways are realistic and helpful to find out both the similarities and dissimilarities, the latter in particular, between the two languages. Here are two examples.

The first is an example of the comparative study at the syntactic level or one of the static comparison. The syntactic unit is one of the important in any language structure, because at this level communication may be realized. The traditional or prescriptive grammarians set up five basic sentence patterns and some scholars in the comparative study use the five basic patterns as a guide to compare the English structure with the Chinese structure. However, the contemporary or descriptive grammarians describe the sentence patterns under the term of the “commonly-used sentence pat-

terns". For instance, Hornby described 25 sentence patterns in his "Oxford Advanced Learner's Dictionary of Current English" and in the "Longman Dictionary of Contemporary English" 18 sentence patterns are illustrated. The contemporary Chinese grammarians describe the Chinese sentence patterns as follows:



The dissimilarities in classification of the commonly-used sentence patterns show that we can neither describe the English sentences on the basis of the Chinese structure nor can we do that vice versa. They can also help us gain an insight into the thought patterns of the two peoples in realizing their communication so that a scientific system can be approached to effectuate the transmission from one structure into the other and vice versa.

The second example is of cultural differences or one of the dynamic comparison. To a large extent, the particular background of an individual speaker will determine the degree of difficulty that he or she may have with a specific cultural pattern of the communication. For example, once a Chinese student met with a foreigner who was lost in his way back to his hotel. The student said that he happened to go in the same direction and if he followed him he could show him the right way back. When they went on the Chinese student tried to break the ice by a questionnaire:

“Where are you from?

What’s your name?

How old are you?

Where are you going?

Just follow me.”

10 The questionnaire sounds very kind to a Chinese ear. However, as it happened in this case, the foreigner felt nervous because he mistook the student for a policeman in plain clothing.

The comparative study at the cultural level not only shows the cultural differences in communication but also helps us to understand why there are so many puzzles in cross-culture communication. And the awareness of the cultural differences will make an individual develop confidence in interacting with native speakers of both languages on the one hand and on the other it will improve his capacity in translating the texts full of cultural differences.

## Exercise One

### Section A Topics for Discussion

1. What is comparative linguistics?



2. What is contrastive linguistics?
3. What is the program of CACSEC?
4. How do you make the comparative study of English and Chinese?
5. Say something about the significance of the comparative study of English and Chinese.
6. Give some examples to argue that English and Chinese differ much in sentence building.

## Section B Practice

### 1. Translate the following sentences into English.

- 1) 我贸然就答应给孩子买只猴玩。
- 2) 他说对手作弊,在牌上做了手脚。
- 3) 这位秘书很快操作键盘输入信息。
- 4) 导演要他在这部剧中扮演一个杀妻灭子的疯狂科学家。
- 5) 法官要他只讲事实,不要加油添醋。
- 6) 我一起床就遇到麻烦事,抽水马桶失灵,不能用。
- 7) 我真没想到她会嫁给一个性格粗鲁的人。
- 8) 人们亲身体验才认识这一困难之大。
- 9) 本书的目的是要让读者运用对比研究的原则。
- 10) 你打电话时刚好我们因风暴迫留在家,真是祸中有福。

### 2. Read the following conversation and comment on the response made by the student. Situation: Jonathan is a teacher in an adult school class in the United States. After class, he is speaking to Liu Ying, one of the Chinese students.

J: Miss Liu, your English is improving. I am pleased with your work.

L: Oh, no. My English is not very good.

J: Why do you say that? You are doing very well in class.

L: No. I am not a good student.

J: Miss Liu, you're making progress in this class. You should be proud of your English.

L: No, it's not true. You are a good teacher, but I am not a good student.

Discussions:

- 1) Why do you think Liu Ying says her English is not good?
- 2) How do you think Jonathan feels when Li Ying says that it's not true.
- 3) How should you respond if you are in such a situation?

### 3. Read the following passage and improve its Chinese version.

As for facility; it is worse than bribery. For bribes come but now and then; but if importunity or idle respects head a man, he shall never be without. As Salomon saith, To respect persons is not good; for such a man will transgress for a piece of bread.

Bacon: *Of Place*

至于圆滑,它比行贿更糟。因为贿赂仅偶然发生而已;如果人一味听人强求而得虚尊,就一辈子也改不了了。索罗门说过:“对人过分尊敬并不好,因为这种人往往为了一块面包违法乱纪。”

### Further Reading

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# Chapter Two

## The Characteristics of the Chinese Language

### 2.0 Generalization

The Chinese language has its origin different from that of the Western languages. Broadly speaking, there are seven language families in the world. They are:

- 1) Sino-Tibetan (Chinese, Siamese, Tibetan, Burmese, etc.)
- 2) Indo-European (chief languages of Europe, Indo-Iranian, etc.)
- 3) Ural-Altaic (Finno-Ugric, Turkish, Mongolian, etc.)
- 4) Hamito-Semitic (Arabic, Egyptian, North American, etc.)
- 5) African (Negro, Sudanic, Bantu, etc.)
- 6) Austronesian (Indonesian, Polynesian, Australian, etc.)
- 7) Indian (various native languages in North and South Americas, etc.)

The Chinese language consists of ideographic characters instead of orthographic spelling. It is, therefore, essentially different from English in word-formation, morphology and syntax on the one hand; and on the other remarkably different in text structure and rhetoric. Here we deal with some differences in word-formation, morphology and syntax so as to show its characteristics.

### 2.1 Differences in Word-formation

In word-formation, Chinese characters must be, first of all,

distinguished from Chinese words. All the Chinese characters are not words, though most characters belong to, and form the great part of, the basic stock of words of the Chinese language. They are morphemes, or, in some cases, semantemes, of Chinese words. Out of the whole vocabulary of the Chinese language, quite a number of words consist of two or more characters. Thus the Chinese language is in fact polysyllabic, though the Chinese characters are monosyllabic by themselves.

Even in Old Chinese in which words of single characters prevailed, as “和”(peace), “战”(war), instead of “和平” and “战争” in Modern Chinese, there were a great number of dissyllables. Modern Chinese has more and more disyllabic words substituted for monosyllabic ones. And in current Chinese polysyllabic words or words of two or more characters combined together, are ever increasing in number, in order to enrich the Chinese language to meet the growing demand of social and scientific development. For example:

1) Disyllables

政治 (politics)	经济 (economy)
掌握 (grasp; master)	权利 (power)
建设 (construction)	国家 (country)

2) Trisyllables

现代化 (modernization)	委员会 (committee)
合作社 (co-operation)	文工团 (ensemble)
片面性 (one-sidedness)	灵活性 (flexibility)

3) Polysyllables

社会主义 (socialism)	新陈代谢 (metabolism)
言外之意 (implication)	疑神疑鬼 (suspicious)
异乎寻常 (unusual)	意识形态 (ideology)

From the examples above we can see that amalgamation is the



major method to form a Chinese word. In terms of amalgamation we mean putting two or more characters so as to make the words precise in meaning. Such word-formation is effected by means of reduplication of meaning. Even certain Chinese words, especially nouns of definite names, which have no synonyms and are therefore incapable of being thus amalgamated, are sometimes made to combine with other words of similar nature in order to be used as a figure in their connotative meaning.

1) Reduplication of Meaning:

巨大 (denotative: a huge animal; connotative: great influence)

广大 (den. : large or extensive territory; con. : large masses)

高大 (den. : high building; con. : ambitious desire)

宽大 (den. : spacious rooms; con. : generous policy)

重大 (den. : heavy machinery; con. : great importance)

宏大 (den. : loud-voiced; con. : liberal-minded)

强大 (den. : strong power; con. : powerful country)

伟大 (den. : a great warrior; con. : great achievement)

远大 (den. : far-sighted view; con. : promising future)

庞大 (den. : a huge body; con. : bulky organization)

放大 (to enlarge; to magnify)

扩大 (to enlarge; to extend)

壮大 (to grow; to augment; to increase)

长大 (to grow up)

夸大 (to exaggerate)

2) Combination with other words of the same nature:

国际风云 (international tension)

牛马生活 (a dog's life; a miserable life)

日常工作 (everyday work; routine)

三天两头 (almost every day)

三心二意 (shilly-shally)

- 马马虎虎 (careless)
- 鸡犬不宁 (general turmoil)
- 三长两短 (accident; mishap)
- 横七竖八 (in disorder)
- 七上八下 (be agitated)

Words amalgamated may have double forms. In some cases, both forms mean the same thing, while in other cases, they are different in meaning. For examples:

- 1) Both forms of the same meaning:
  - 往来 = 来往 (intercourse, n. ; intercourse, v. )
  - 演讲 = 讲演 (lecture, v. ; lecture, n. )
  - 查考——考查 (investigate; investigation)
  - 累积——积累 (accumulate; accumulation)
- 2) Both forms with slightly different meanings:
  - 语言——言语 (language; speech)
  - 展开——开展 (develop, inchoate aspect; develop, successive aspect)
  - 到达——达到 (reach a destination; attain an object)
- 3) Both forms quite different in meaning:
  - 红花——花红 (saffron; small apple; bonus)
  - 盘算——算盘 (ponder; abacus)
  - 带领——领带 (lead; necktie)

In addition to amalgamation there are other two major ways to form Chinese words: translation and affixation.

- 1) Translation from foreign words:
  - 飞机 (plane)
  - 本能 (instinct)
  - 咖啡 (coffee)
  - 卡车 (truck)
  - 坦克 (tank)

2) Affixation in various ways:

A) Prefixes

1) Family or endearment signs:

阿——阿三;阿狗

老——老张;老大

小——小李;小王

2) Cardinal and ordinal signs:

第——第一;第二

单——单音节;单干户

双——双音节;双翼飞机

多——多音节;多功能

3) Signs denoting foreignism or localism:

洋——洋货;洋火

番——番茄;番木瓜

西——西红柿;西餐

胡——胡琴;胡萝卜

土——土豆;土豪

4) Signs denoting counterfeit or opposition:

假——假钻石(imitation diamond);假积极 (pretended activity)

伪——伪组织(puppet regime);伪善 (hypocritical)

反——反坦克炮 (anti-tank gun);反粒子 (anti-particle)

B) Suffixes

1) Formerly diminutive signs:

儿——黄莺儿(oriole);今儿;这儿

子——桌子;椅子

仔——妹仔;牛仔

头——舌头;馒头

- 2) Plural Sings  
们——我们;同志们
- 3) Signs denoting persons  
家——科学家;资本家  
者——读者;工作者  
员——教员;演员  
手——生手;拖拉机手
- 4) Abstract signs  
性——优越性;重要性  
度——深度;长度  
主义——唯物主义;唯心主义  
论——唯物论;唯心论  
教——佛教;伊斯兰教
- 5) Signs denoting perfect or progressive aspect  
了——结束了  
过——吃过饭  
着——笑着说
- 6) Verbalization Signs:  
化——工业化;合法化
- 7) Modifier sings:  
的——伟大的;我们的  
的——老的;小的  
地——彻底地;坚决地
- 8) Interrogative signs:  
么——什么;这么
- 9) Signs denoting manner:  
然——突然;显然  
样——这样;一样  
般——一般;这般

As China is catching up with the progress of the world more

methods are being used to enrich the Chinese language to get the country modernized. In addition to the traditional ways some other word-formation methods are introduced according to the modern linguistics. Here are the major ones:

- 1) By connotativization(引伸化):  
交情很深 (intimate friendship)  
关系很深 (close relationship)  
意思很深 (profound thought)  
功课很深 (abstruse lessons)
- 2) By figurativization(比喻化):  
酝酿 (preliminary consultation to reach agreement)  
铁的纪律 (iron discipline)  
地下工作 (underground work)
- 3) By Substantivization(名词化):  
历史的发展 (historical development)  
领导的决策 (the resolution of the authorities)
- 4) By Verbalization(动词化):  
端正态度 (correct one's attitude)  
纯洁思想 (clean one's thought)  
明确目的 (make one's aim definite)
- 5) By Adjectivization(形容词化):  
机械工作 (mechanical work)  
骨干分子 (backbone members)  
科学的分类 (scientific classification)

## 2.2 Differences in Morphology

In traditional grammar, morphology is that part of grammar which deals with the parts of speech and their inflexions, that is,

the forms of number, person, gender and case of nouns and pronouns, and also tense, mood, voice, aspect, etc. Although there is almost no inflexion like that in Indo-European languages, the Chinese language has other ways to show some of those grammatical phenomena: changes of tones, alteration of sound, shifting of accent, amalgamation and affixation. Maybe changes of tones, alterations of sound or level of pronunciation and associative quality of characters are the special morphological element in comparison with the English language.

### 2.2.1 Change of Tones

A Chinese character or syllable consists of not only a sound, but also a tone, or the time-pitch function during the whole voiced part of the syllable. Thus “狼” (lang) with a high rising tone and “浪” (lang) with a falling tone, are as different from each other to the Chinese speaker as “long” and “wrong” or as “long” and “lung” are to an English speaker. In other words, tone as well as phoneme has distinctive features.

In Beijing dialect or mandarin Chinese there are four tones in stressed syllables, the pronunciation of an isolated character being always considered as stressed. They are:

No	Mark	Chinese Name	English Name	Description
1	-	阴平	Upper Even	High Level
2	ˊ	阳平	Lower Even	High Rising
3	ˇ	上声	Rising Tone	Low Rise
4	ˋ	去声	Falling Tone	High Fall to Low

The same character in different tones or even in the same tone may be different in meaning and in part of speech as well. For example:

分成三份	to divide into three parts
钉一只钉	to drive a nail
用锁锁门	to lock the door with a lock
画一张画	to draw a picture

### 2.2.2 Alterations of Sound or Levels of Pronunciation

In Chinese dialects we occasionally find two or more pronunciations for the same characters:

了	了 (liao) v. To finish: 了结 to end
	了 (le) perfect aspect suffix: 他吃了饭。 He has taken his supper
	了 (le) particle: 他走了。 He went away.
长	长 (chang) adj. long
	长 (zhang) v. grow
乐	乐 (le) adj.: 快乐 (happy)
	乐 (yue) n.: 音乐 (music)
	乐 (yao) v.: 仁者乐山,智者乐水 The good find pleasure in the hill, while the wise find it in the streams.
乾	乾(qian)n. & adj. the male; heaven as in 乾坤
	乾(gan)adj. dry

### 2.2.3 Associative Quality of Chinese Characters

On the other hand, many Chinese characters are polysemantic, their meaning and part of speech being generally determined by the context or rather by amalgamation or combination with oth-

ers characters. For example:

生

求生 (sue for life), here it means life

谋生 (earn a living), here it means living

生长 (to grow up; to be born)

生产 (to give birth to; to produce)

生丝 (raw silk)

生铁 (cast iron)

生手 (green hand)

## 2.3 Differences in Syntax

Syntax is that part of grammar which deals with the rules according to which words are connected in the sentence, and also the various kinds of sentences, their structure and meaning. In syntax the Chinese language also differs greatly from English and other European languages. All the syntactical rules and principles in English grammar are not fit for use in Chinese sentence construction. The general rule for sentence building in Chinese is illustrated by Liu Xie: “积字成句,积句成章”(A sentence is made by accumulating the words and a passage is made by accumulating the sentences). For example:

从小丘西行百二十步,隔篁竹,闻水声,如鸣佩环,心乐之。伐竹取道,下见小潭,水尤清冽。全石以为底,近岸,卷石底以出,为砥,为屿,为堪,为岩。青树翠蔓,蒙络摇缀,参差披拂。

潭中鱼可百许头,皆空游无所依。日光下彻,影布石上。怡然不动,俛而远逝,往来翕忽,似与游者相乐。

——柳宗元:《小石潭记》

The Chinese language and the English language differ mainly



in the following ways: in constituent elements; in classification of sentences and in word order in the sentence.

### 2.3.1 Difference in Constituent Elements

First, the difference is seen in the “indispensable element of a sentence. A sentence in English generally requires a subject and a predicate-verb. This rule is so familiar to students of English grammar that it is considered as a matter of course. But it does not hold true with respect to the construction of sentences in Chinese. There are sentences without subject or predicate-verbs in both spoken and written Chinese; for example:

Sentences without subjects:

接到你的信,非常高兴。

接奉手示,不深欣慰。

Sentences without predicate-verbs:

山高水低。

一路上桃红柳绿。

All these are correct and good sentences in standard Chinese, though conflicting with the fundamental principles in English syntax. Here we can see there is no fixed law to govern the sentence language construction of all languages in the world. We have habitual mode of expression or usage of the language according to its special features. To make a comparative study of the grammar of Chinese and English is to see the characteristic features of our own language and to note the difference in mode of expression in the other.

### 2.3.2 Difference in Classification of Sentences

Again, Chinese is different from English or other Western

languages in classification of sentences. There is in Chinese no such classification as simple, compound, complex and compound complex. Nor do we think it necessary to divide sentences into declarative, interrogative, imperative and exclamatory.

First, the Chinese language permits of no such inversion of word order as in the English interrogative and exclamatory but possesses a lot of emotional particles to express the mood in speaking.

Secondly, in the Chinese language, which has no inflexion in verb forms, there may be more than one verb in a sentence, and hence the clauses in a sentence are not so discernible as in English.

Some well-known Chinese grammarians usually classify Chinese sentences into three kinds:

- 1) narrative sentences;
- 2) descriptive sentences;
- 3) determinative sentences.

Chinese sentences are also classified according to their construction and that has been discussed in Chapter One and will be detailed in Chapter Six.

Generally speaking, the narrative sentence describes the action of the subject, while the descriptive and determinative sentences describe the state of the subject. In determinative sentences, the finite verb is usually the copula “是”(be). And in most descriptive sentences the copula is omitted. For example:

中国人民拥护自己的政府。(narrative)

中国人民是拥护自己的政府的。(determinative)

中国是伟大的。(determinative)

中国伟大。(descriptive)

Each of the three kinds of sentences has its function in writing. Narrative sentences are useful in narration and exposition. Descriptive sentences are vivid and attractive and are serviceable in

descriptions; whereas determinative sentences are forcible and impressive, and are therefore much used in argument or judgement.

### **2.3.3 Difference in Word Order**

The inflexion of language has much to do with the position of words in the sentence. The less inflective a language is, the more important is the word-order in the sentence. Latin and Chinese are two extreme cases. In the former the order of words in the sentence is quite free, while in the latter, the word-order is almost fixed.

## **Exercise Two**

### **Section A Topics for Discussion**

1. Describe the characteristic features of Chinese characters.
2. Give some examples to show the three principal ways of enriching Chinese vocabulary.
3. In addition to the prefixes mentioned in this chapter have you found any other prefixes?
4. Describe the associative quality of Chinese characters.
5. What are the emotional particles in Chinese?
6. Give the reasons why the word-order is more fixed than that in English.

### **Section B Practice**

1. Give more than five disyllables with “力” as the second element and then give their English equivalents.

(Example: 人力 (manpower))

2. Give more than ten trisyllables with “小” as the first element and then give the English equivalents.

(Example: 小姨子 (sister-in-law))

3. Rearrange the elements of the following disyllables and give their English equivalents.

(Example: 计算 (to calculate); 算计 (to scheme against another))

唱歌

康健

心虚

会议

决议

实现

4. Translate the following expressions into English.

河水很浅

道理很浅

学问很浅

经验很浅

交情很浅

认识很浅

课文很浅

颜色很浅

一件旧衣

一件旧案

一位旧交

一首旧诗

一本旧书

他个儿高

他水平高

他见解高

他风格高

他斗志高

他情绪高

他嗓门高

**5. Change the tone of the key element of the following and give a new word with its English equivalent.**

(Example:好吃 (delicious); 好吃 (gluttonous))

好客

好事

好说

好强

好玩

**6. Translate the following passage into Chinese.**

The best way to overcome it (death) — so at least it seems to me — is to make your interests gradually wider and more impersonal, until bit by bit the walls of the ego recede, and your life becomes increasingly merged in the universal life. An individual human existence should be like a river — small at first, narrowly contained within its banks, and rushing passionately and over waterfalls. Gradually the river grows wider, the banks recede, the waters flow more quietly, and in the end, without any visible break, they become merged into the

sea and painlessly lose their individual being.

**7. Translate the following passage in Chinese.**

I visited various parts of my own country and had I been merely a lover of fine scenery, I should have felt little desire to seek elsewhere for its gratification, for on no country have the charms of nature been more prodigally lavished. Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aerial tints; her valley, teeming with wild fertility her tremendous cataracts, thundering in their solitude; her boundless plains, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic summer clouds and glorious sunshine — no, never need an American look beyond his own country for the sublime and beautiful of natural scenery.

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**8. Translate the following passage into English.**

小国寡民。使有什佰之器而不用，使民重死而不远徙。虽有舟舆，无所乘之。虽有甲兵，无所陈之。使民复结绳而用之。甘其食，美其服，安其居，乐其俗。邻国相望，鸡犬之声相闻，民之老死不相往来。

——老子：《小国寡民》

**Further Reading**

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# Chapter Three

## The Characteristics of the English Language

### 3.0 Generalization

Before we come to see the characteristic features of the English language, we have to learn a little of its origin and development. As compared with Chinese, it is rather a young language.

Now English, as we have been studying, is a language of the Indo-European or Aryan family. It has undergone many changes during the progress of history, more changes than any other European language has. The oldest English language, supposed to date as far as back 300 A. D., is unintelligible to any Englishman today, to whom it would seem as foreign as modern Dutch or German. Indeed, the English language, which was brought to the British Isles by the Angles and Saxons, was then a Low German dialect, or rather collection of dialects. Even today, after a lapse of nearly 1500 years since English and German parted company, we can see many points of similarity in their vocabulary and grammar, though also many points of dissimilarity. Wherever English and German differ in the use of their vocabulary or in grammatical form, it may be said that English has changed a great deal, while German has remained more conservative.

About the middle of the fourth century there was a great wave of restlessness sweeping across Europe from East to West and dividing all

its peoples into motion against one another. That is the time known as the *Period of the Folk-Wandering*. The great turmoil lasted over several hundred years, and slowly out of it, were evolved the modern English nationality and language. First, it brought the Angles, Saxons, Jutes and Frisians to Britain, and, by cutting them off from the mainland, left their Low German dialects free to develop in their own way under their new conditions. Three hundred years after the first English settlement in Britain, the Scandinavian vikings of Norway and Denmark were brought by the same spirit of unrest or piracy to these islands, where they gradually merged into the English stock and worked great and far-reaching changes in the language. That is known in history as the *Danish Conquest of England*. And finally came Willaim, Duke of the Normans, themselves descendant of Scandinavian pirates, who crossed over from France and set up a Norman government in England. Like the Scandinavians before them, these Normans, when being merged into the Angles-Saxon stock and helped to build up the English nation, worked great havoc in the English language and also enriched it in many ways. This blending of Norman-French with English caused by the Norman Conquest made English all the more divergent from its kindred German. Besides these outside influences the English language, of course, contains the old Celtic words and Roman elements in it. Thus Modern English is a mixture of many dialects and languages. Hence the irregularity in English spelling, in word-formation and even in grammatical structure.

Thus, according to the development of the language, English may be divided into three stages:

- 1) Old English, which, much like Modern German in outward form, ended in about 1154, the date of the death of Stephen (King of England);
- 2) Middle English (1154 – 1500), which may be subdivided into Early English (1150 – 1300) and Middle English (1300 – 1500);



## 3) Modern English (1500—).

The most rapid alteration and development in English during its long history was probably in the 15<sup>th</sup> century, at the end of Middle English stage, thus introducing Modern English. Subsequent changes are of small importance as compared with those mentioned above. As time goes on, a few words change their meaning or drop out of use; many new ones come into being. The general tendency of the development of the English language is toward simplicity and directness, as we find it today.

Caution, however, should be made that the dates given here to show the division of stages can be approximate only, since languages do not change suddenly. Again, different suggestions have been made as to the division of stages of the English language, marking them at different dates. So the three stages mentioned above simply gives one a general impression of the development of the language.

The important point in the development of the language that ought to be borne in mind is this: that the spirit of change that has been at work upon the English language ever since it broke off from its German kindred is seen in a more striking fashion in its grammatical structure. The inflexional system of the language, especially in nouns and adjectives, gradually broken down. When it arrived in Britain, English was a synthetic language — that is to say, it showed the connection of words in a sentence by their inflexional forms. Today English is rather analytical — that is to say, it shows the connection of words in a sentence by particles or by word-order. For example:

God is alra cyninga cyning.

Here the final “a” is the sign of the genitive plural.

God is king of all kings.

Here the word “of” is a particle and “king of kings” is the change of the word-order.

Of course, the English of today is still not so analytical as Chinese.

It is readily seen from its origin and nature of development that Eng-

lish has little in common with Chinese, not in word-formation or morphology, nor in syntax. The translation from English into Chinese or vice versa is, therefore quite different from the translation of two kindred languages, such as from English into French or from Chinese into Japanese. It needs more active and creative power in the former. Because of its origin and development, English is different from Chinese in many respects. In order to do translation work well, we have to know the characteristic features of the English language. From the Chinese point of view, they are:

- 1) The use of articles;
- 2) The use of expletives;
- 3) The wide use of the passive.

### 3.1 The Use of Articles

The word “article” (from the Latin “articulus”) means a small joint or member. The term was formerly used for connectives and particles generally. Its use is still convenient in the more limited sense in which it has long been used.

In Old English the article “*se*” was fully declined according to number, gender and case. It became “*the*” in the Early and Middle English stages. The indefinite article was introduced at the same period.

In Modern English, the article is a form-word of the noun, and serves to specify or generalize it. There are, in fact, three articles: the definite article, the indefinite article and the zero article. The zero article is different from the omission of the article. The former denotes generalization of nouns, singular or plural. Here the insertion of the definite or indefinite article would bring about a change of meaning. Compare the following examples:

- 1) This lecture deals with the problem of language. (Here “language” is used in its most general sense, the abstract idea of language as such, but not one of the existing languages.)
- 2) English is a mixed language. (Here “a mixed language” is one of the languages.)
- 3) Note the characteristic features of the English language. (Here “the language” is a definite language.)

Though the article in English is used in English, French and German, it is not found in Chinese. So it is new and difficult to the Chinese students.

As the three articles in English are to deal with hundreds or thousands of cases in actual life, the use of articles presents a great many intricate problems. And it is almost impossible to give a few settled rules available for all cases; idiomatic usage very often runs counter to logic or fixed rules.

Now the three articles, when properly used, sometimes indicate different meanings in the sentences, so different that to identify or confuse them is to be guilty of an egregious grammatical offence. In translating from English into Chinese, care should be taken in those cases where the change in the use of the article makes the meaning different. Note the difference in the following pairs of sentences:

- a ) The whole is greater part of a part.  
整体大于部分。
- a' ) An attack at midnight was part of the general's plan for defeating the enemy.  
夜袭是将军胜敌计划中的一部分。
- b ) This custom is confined to a part of the country.  
这种风俗只限于国内一小部分。

b' ) Part of the house in which Shakespeare was born is still standing.

莎士比亚出生的房子还有一小部分存在。

c ) Read the fifth and the last paragraphs of the text.

读课文第五段和最后一段。(共读两段)

c' ) Read the fifth and last paragraph of the text.

读课文第五段,即最后一段。(只读一段)

d ) There are many roses in the garden; please pick out the red and the white ones.

园中有许多玫瑰,请挑出红玫瑰和白玫瑰。

d' ) Look at the red and white roses in the garden. How beautiful they are!

你看园中那些红白相间的玫瑰,多美啊!

On the other hand, in translating colloquial Chinese into English, one has to supply the article where necessary, and pay more attention to select the right article in the sentence, lest intolerable mistakes should be made. For instance:

a) 拿茶来。 Bring me a cup of tea.

b) 给他本书吧。 Give him a book.

c) 把书给他。 Give him the book.

d) 他是寄宿生,住在校内。 He is a board student, staying in the school.

e) 他弟弟上学了,却天天回家。 His brother is also in school, but returns home every day.

Even in such simple sentences, the use of the article plays a very important part in English, marking the difference in meaning. So any Chinese student should pay attention to this characteristic feature of the English language.

## 3.2 The Use of Expletives

In English there are two particular words, which are widely used. They are “it” and “there”. They are variously called introductory words or expletives. When thus used, they are practically meaningless by themselves. Their function in the sentence forms one of the characteristic features in English syntax.

### 3.2.1 Various Uses of the Expletive “It”

The word “it” is one of the personal pronouns, denoting inanimate things in the singular number. But it is not so limited in use, on the contrary, it is much used in many other ways. Generally speaking, “it” as an expletive shows:

- 1) impersonal sense;
- 2) anticipatory idea;
- 3) demonstrative force;
- 4) idiomatic use.

#### 3.2.1.1) Impersonal “It”

As has been said above, there are no-subject sentences in Chinese, such as “下雨了”, “还早”, “离北京不远”, etc. Such construction is familiar to us Chinese, no subject being necessary here. But there is no such conception in the minds of the English-speaking people. In English grammar, it has become invariable custom to have a subject before the verb, and therefore a sentence which does not contain a subject is felt to be incomplete. Grammatical habits have thus led to what from our point of view is redundant. The English expressions “It is raining”, “It is still early”, “It is not far from Beijing”, etc. seem to follow the rule that a

sentence consists of a subject and a predicate, and to be on the analogy of innumerable such expressions as "I come.", "He comes.", etc. Verbs like "rain", "snow", etc. have originally no subject. Many languages such as Latin, Italian, Russian and others have no pronoun before such verbs. As it would be hard to define logically what the subject "it" in English stands for and what it means, some Western philologists have to look upon it as simply a grammatical device to make the sentences conform to the type most generally found in English. Here "it" is said to be impersonal.

The impersonal "it" is used in sentences denoting:

a) Natural phenomena:

It is fine today.

How cold it is!

b) Time:

What time is it now?

It is too late.

c) Distance:

How far is it here to the Square?

It is about three kilometers.

d) State of things in general:

How is it with the sick man?

It is all over with him.

Portia feared it would go hard with Antonio.

### 3.2.1.2) Anticipatory "It"

In other cases there is a real subject, yet for some reason or other the sentence is put in the inverted order, with the real subject coming after the predicative. Thus it requires an expletive to introduce the finite verb at the beginning of the sentence. Here "it" is used to anticipate the coming of the real subject, which is

generally

a) An infinitive as subject:

It is a great joy to live in the countryside.

It is difficult to translate a passage adequately.

b) A gerund as subject:

It is no use going there so early.

It is no use arguing with him.

c) A clause as subject:

It is a true saying that time and tide wait for no man.

It takes 28 hours that we travel from the earth to the moon.

True, it is possible to say "To take bus in Beijing on Sundays is not easy", but more often the English-speaking people find it convenient not to introduce the infinitive at once.

The expletive "it" is not only used in the place of the subject, but it can also be used to replace the object of the factitive verb. In so doing, the real or sense object — generally an infinitive or a clause — comes after the predicative adjective or noun, and the sentence is made clear.

All my life I have made it a practice to be ever ready for every call of duty and to be always ready fifteen minutes ahead of time.

We deem it necessary that theory goes hand in hand with practice.

### 3.2.1.3) Demonstrative "it"

In still other cases, "it" is used to point out a person or thing expressed by a predicative noun. Here the expletive, resembling a finger pointing to somebody or something, has a demonstrative force. For instance:

Who did it for you?

It was he.

It is I who know him.

#### 3.2.1.4) Idiomatic “it”

Besides its particular function in a sentence as mentioned above, the expletive “it” has some other idiomatic uses, which are illustrated with some examples below:

It is with words as with sunbeams; the more they are condensed, the deeper they burn.

文字像日光一样:愈精炼,愈有力。

It is not in him to be depended upon in time of danger.

危急时候此人靠不住。

It is not in gold to be oxidized.

黄金不会氧化。

It rests with you to decide.

由你决定吧。

It is a pity that I have to leave school this year.

可惜我今年要休学了。

#### 3.2.2 Expletive “There”

The word “there” as expletive is different from the adverb of place “there” in pronunciation and in sense, though shown by the possibility of combining it in the sentence with the adverb of place “here”, “there”, “where”. It is used for two purposes:

- 1) To introduce some indefinite person or thing as subject:

There is nothing surprising about this.

There goes the train. (= We are too late to catch it.)

There lived an old man at the foot of the mountain.

There happened to be a car on the road side.

It is impossible for there to be any more.



I don't like there to be another war.

There being nothing to do, we went home.

2) To make idiomatic expressions or proverbs:

There are always more round pegs than round holes.

僧多粥少。

There are friends and friends.

朋友有各种各样的。

There are lees to every wine.

白圭有玷。

There is no smoking.

禁止吸烟。

There is no come and go with him.

他很固执,毫无变通。

There is no down.

平安无事。

There is no royal road to Euclid.

凡事无捷径。

### 3.3 The Wide Use of the Passive

In English the passive is a favorite form due to some particular feature of the language. As English has no appropriate indefinite pronouns corresponding to the Chinese “有人”, “大家”, the passive is widely used instead.

#### 3.3.1 The Idea of Using the Passive

The idea of using the passive form with the English-speaking people is fundamentally different from that with the Chinese peo-

ple. In Chinese, the passive form is usually used together with the agent of the action, otherwise the notional passive is used instead.

In English, on the other hand, when the agent or doer of the action expressed by the predicate verb is to be emphasized, we make it the subject of the sentence, which is thus in the active form. Or when the object of the action is to be emphasized, we make the object of the verbal action the subject of the sentence and the sentence is thus said to be in the passive form. From this conception, it is clear why the agent of the action is usually not expressed in an English sentence in the passive form, just contrary to the Chinese construction.

### 3.3.2 The Choice of the Passive

While the passive form is rarely used in Chinese, it plays a very important role in English. The English-speaking people think it necessary to put the verb in some cases in the active and in others in the passive. Through careful study of the passive used in English, we find that in the vast majority of cases the choice of the passive is due to one of the following reasons:

- 1) When the active subject is known and need not be mentioned:  
Visitors are requested to wait a little.  
来宾请少待。
- 2) When the active subject is unknown or cannot be readily stated:  
The doctor was immediately sent for.  
医生立即请来。
- 3) When the active subject is self-evident from the context:  
The toast was duly drunk.

宾主照例干杯。

- 4) When the active subject is not mentioned for some special reasons (tact or delicacy of sentiment):

Some things have been said here tonight that ought not to have been spoken.

今晚有人在此讲了些不应该说的话。

- 5) When the active subject is less important than the subject acted upon:

A child was run over by a motor car.

一个小孩给车压了。

- 6) When the active subject is avoided for stylistic devices:

Larry actually loved her and was loved in return.

拉莱真的爱她,而她也爱拉莱。

### 3.4 Summary

The characteristic features of our native language are familiar to us, but we have seldom carefully observed them in speaking and writing. The characteristic features of a foreign language are in fact peculiarities which are inconsistent with ours either in morphology, in syntax and in other aspects. No matter how illogical and strange they are, so long as they are in current use, we have to study and master them, and adopt them in our study and translation.

Some people hold that the linguistic sense comes from wide reading and extensive listening. But it will be long before a student can cultivate the linguistic sense in this way. So, together with extensive reading and listening, we should also study the characteristic features of both languages and thereby hasten the cultivation of

linguistic sense.

## Exercise Three

### Section A Topics for Discussion

1. Give a brief account of the origin and development of the English language.
2. Why do we call the modern English an analytical language? Is it as analytical as the Chinese language?
3. What are the three important characteristic features of the English language?
4. Tell the difference between impersonal "it" and the anticipatory "it".
5. Describe the difference of the passive forms between Chinese and English.

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### Section B Practice

1. Translate the following sentences into English, paying attention to the article.
  - 1) 拿杯咖啡来。
  - 2) 把字典拿来。
  - 3) 待我写封信给他。
  - 4) 把门关上;打开一扇窗户。
  - 5) 昨天来了位客人。
2. Translate the following sentences into English.
  - 1) 时值中秋佳节。

- 2) 学而时习之,不亦悦乎?
- 3) 必须明白,群众是真正的英雄,而我们自己则往往是幼稚可笑的。
- 4) 我们认为尊重知识分子是完全应该的,没有革命知识分子,革命不会胜利。
- 5) 每个班有个班长,他的任务是传达上级的命令,反映大家的意见。

### 3. Translate the following passages into English.

- 1) 1934年,河北某县靠山边的村庄黄家川,有个佃农杨白劳。他的女儿喜儿是三里五乡最出色的闺女。王大婶的儿子王大春,是一个勤劳能干的好青年。两人青梅竹马,只等秋后完婚。

恶霸地主黄世仁,对喜儿早就不怀好意。秋后某日,黄世仁乘车从城里回来,正遇喜儿下地归来。黄世仁上前无理调戏,喜儿恼怒不理。黄世仁回家就与狗腿子穆仁智定下诡计。单等腊月年关,要以收债为由,霸占喜儿。

(《白毛女》电影说明书片段)

- 2) 马子才,顺天人。世好菊,至才尤甚。闻有佳种,必购之,千里不惮。一日,有金陵客寓其家,自言其表亲有一二种,为北方所无。马欣动,即刻治装,从客至金陵。客多方为之营求,得两芽,裹藏如宝。

《聊斋·黄英》

- 3) 中华人民共和国第一届全国人民代表大会第一次会议,今天在我国首都北京举行。

中华人民共和国第一届全国人民代表大会第一次会议负有重大的任务。这次会议的任务是:

- 制定宪法;
- 制定几个重要法律;
- 通过政府工作报告;

选举新的国家领导工作人员。

我们这次会议具有伟大的历史意义。这次会议是标志着我国人民从 1949 年建国以来的新胜利和新发展的里程碑。这次会议所制定的宪法将大大地促进我国的社会主义事业。

我们的总任务是：团结全国人民，争取一切国际朋友的支援，为了建设一个伟大的社会主义国家而奋斗，为了保卫国际和平和发展人类进步事业而奋斗。

**4. Translate the following two passages into Chinese.**

Passage One

The United States joins in welcoming to the United Nations the representatives of the People's Republic of China.

Their presence here makes the United Nations more reflective of the world as it now exists and we hope that it will contribute to the organization's potential for harmonizing the actions of nation. The issues of principle that divided the General Assembly in recent weeks were deeply felt and hard fought. Those differences should not obscure the proposition on which nearly all of us, including the United States, agreed: that the moment in history has arrived for the People's Republic of China to be in the United Nations.

The United States, whose people are linked by long ties of friendship with the great Chinese people, is confident that with renewed dedication the principles of the Charter we can move toward peace and justice in the world. We shall not cease to work here with all who share that hope and who wish to cooperate in its realization.

### Passage Two

Just as our national policy in internal affairs has been based upon a decent respect for the rights and dignity of all our fellowmen within our gates, so our national policy in foreign affairs has been based on a decent respect for the rights and dignity of all nations, large and small. And the justice of morality must and will win in the end.

First, by an impressive expression of the public will and without regard to partisanship, we are committed to all-inclusive national defense.

Second, by an impressive expression and without regard to partisanship, we are committed to give full support of all those resolute peoples, everywhere, who are resisting aggression and are thereby keeping war away from our hemisphere. By this support, we express our determination that democratic cause shall prevail, and we strengthen the defense and security of our own nation.

Third, by an impressive expression of the public will and without regard to partisanship, we are committed to the proposition that principles of morality and considerations for our own security will never permit us to acquiesce in a peace dictated by aggressors and sponsored by appeasers. We know that enduring peace cannot be bought at the cost of other people's freedom.

### Further Reading

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# Chapter Four

## The Comparative Study in Phonetics and Phonology

### 4.0 Generalization

Each language, indeed, each sub-variety of a language, has its own unique "sound", yet the number of possible sound distinctions that may be made in any language is quite limited, and all languages share at least some sets of sounds. However, two languages differ from each other in the ways the sounds are put together, the ways in which they influence each other, and especially the rhythm, stress, and pitch patterns. These patterns of combination are highly restricted in any given language variety, but are not completely fixed. As different speakers enter the community, or as social groupings change, the sound system may change too.

Linguists study speech sounds in two ways: phonetically and phonologically. By phonetics we mean the study of the inventory of sounds in language in general, and of how they are produced (articulatory phonetics) and perceived (acoustic phonetics). By phonology we mean the study of how sounds are organized in a particular language, that is, which sounds can be distinctive in a language, in what position they may occur, and what types of automatic variants of a sound are possible. And also the term is used to refer to the system of sound patterns in a language.

The production of any speech sound involves the projection of the air

stream from the lungs through the mouth and / or the nose. In its passage, the air stream is shaped in various ways by tongue and jaw movements. It may be momentarily interrupted or not interrupted at all. It may be made to vibrate a lot or a little by the vocal cords. We will discuss the basic articulatory features of consonants and vowels of both languages to show their differences.

## 4.1 Differences between Chinese and English Consonants

It is customary to classify consonants according to place of articulation and manner of articulation. The places involve both lips: the upper and lower lips (labials: p, b, m); the lower lip and upper teeth (labio-dentals: f, v). Other sounds are produced by the tongue between the teeth (inter-dental: th) ;by movement of the tongue toward the hard ridge immediately behind the front teeth (alveolars: t, d, s, z); by movement of the tongue toward the hard palate behind the alveolar ridge (palatals: sh, ch); by movement of the tongue toward the soft palate (velars: k, g, ng).

Manner of articulation involves presence or absence of voicing and of nasality, as well as degree of obstruction. A comparative study shows the two languages differ in consonants in the following ways.

- 1) When pronounced isolatedly the Chinese consonants are combined with vowels while the English ones are not:

p-o 坡 b-o 玻 m-o 磨 f-o 佛

d-e 得 t-e 特 n-e 讷 l-e 勒 g-e 格 k-e 克 h-e 喝

j-i 机 q-i 其 x-i 西

- 2) The differences between labials:

Almost naught

- 3) The differences between the labio-dentals:  
 / f / (Chinese) — the teeth right on the top of the lower lip  
 / f / (English) — the teeth on the inner side of the lower lip  
 / v / — no such a voiced consonant in Chinese
- 4) The differences between the interdentalals:  
 / θ / and / ð / — no such sounds in Chinese
- 5) The differences between alveolars:  
 The Chinese / s / can make a syllable: 思, 四, 斯;  
 There is no / z / in Chinese as a fricative but an affricative  
 that sounds somewhat like the English consonant cluster  
 / dz /: 资, 自;  
 There is no / c / in English, which sounds like the English  
 consonant cluster / ts /: 次, 此;
- 6) The differences between palatals  
 Both languages have / ʃ / (sh) but the positions are differ-  
 ent;  
 The Chinese / r / sound like the English / ʒ /, while the  
 English / r / is produced as a liquid.
- 7) The differences between velars  
 There is a palatal / h / in Chinese (喝, 河, 和), while the  
 English / h / is a glotal (hot, hard);  
 Both languages have / tʃ / (ch) and / dʒ / (zh), but the  
 positions are different.

## 4.2 The Differences between English and Chinese Vowels

A vowel is a speech sound in which the breath is let out without any stop or any closing of the air passage or throat that can be

heard. A comparative study of the two languages shows great differences in producing their vowels.

1) The English single vowels are divided into three:

Single vowels: / i: /; / i /; / e /; / æ /;

Central vowels: / ə: /; / ə /; / ʌ /;

Back vowels: / u: /; / u /; / ɔ: /; / ɒ /; / ɑ: /;

The Chinese vowels are classified according to the shape of the lips:

Open vowels: / i: /; / ɑ: /; / o /; / e /;

Dental vowels: / ia /; / ie /;

Close vowels: / u /; / ua /;

Protruded vowels: / ü /; / üe /.

2) The differences between diphthongs

The Chinese diphthongs are / ei /; / ao /; / ou /; / ai /; / iao /; / iou /; / uai /; / uei /.

But the English diphthongs fall into:

Close diphthongs: / ei /; / ai /; / ɔi /; / au /; / əu /;

Central diphthongs: / iə /; / ɛə /; / uə /; / ɔə /.

3) The English language has no nasal vowels but the Chinese language has sixteen:

an     ian     uan     üan

en     in     uen     ün

ang    iang    uang

eng    ing    ueng

ong    iong

### 4.3 The Comparative Study in Phonology

Although an enormous number of minute variations occur

when we speak, all speakers in a speech community agree that certain utterances are the “same” or “different”. It is knowledge of the systematic ways in which sounds are put together in a language that enables a speaker to make such judgements, to form meaningful utterances, to invent new words, to recognize “accent”, and so forth. The branch of linguistics called phonology is concerned with identifying those groups of sounds that can be distinctive in a language and with establishing how they can be put together to form a sequence. That is, phonology is concerned with the ways in which phonetic elements of the language are grouped and exploited by speakers of that language to effect communication. Such patterns function as the framework of literary expression and control an author’s choice of words as well as the invention of new words, and therefore are of importance to textual criticism. English and Chinese differ much here in this field.

#### 4.3.1 The Differences in Distinctive Sounds

Basic to a speaker’s phonological knowledge is the ability to know which sounds in the language are distinctive and which are not. As explained in the previous sections, distinctive sounds are those that may be used to contrast meanings in the language. Different languages have different distinctive sounds. In other words, some distinctive sounds or phonemes in one language are not distinctive ones in another. For instance:

In the English language; /ɑ:/, /ʌ/, /a/ are distinctive sounds:

an’t	can’t
untie	cunt
angle	count

While in the Chinese language, they are not distinctive:

贪  
他  
谈

On the other hand, / p /, / p<sup>h</sup> /, / t /, / t<sup>h</sup> / are distinctive sounds in the Chinese language:

巴  
趴  
搭  
他

While in the English language they are not:

pool  
spool  
top  
stop

From the comparative study we can see the speech sounds have two distinctive features: opposite and non-opposite; the former produce phonemes and the latter does not and they are called allophones in phonology.

### 4.3.2 The Differences in Sound Sequences

No language permits all its possible distinctive sounds to combine in any order. For example, not all distinctive sounds of English can occur word-initially. Specifically, / ʒ / and / ŋ / are excluded. But in the Chinese language they may occur word-initially, specially in some dialects:

热 / re / (Standard Chinese)  
我 / ngo / (the Changsha dialect)  
看不看 / kan ng kan / (the Shaoyang dialect)

Consonant clusters are somewhat constrained in the English language at the beginning of a word. However, we have:

s + p: spend

s + c/ k: scab, sky

s + l: sleep

s + m: smell

s + n: sneak

s + t: stab

p + l: play

b + l: blue

f + l: fly

f + r: free

But we don't have:

stop + stop                   ? / pt /, / gt /;

stop + nasal                 ? / dn /, / pm /;

nasal + stop as in Bantu (Mbutu, Nkruma);

stop + frictive as in Yiddish (kvetsch).

In the Chinese language consonant clusters are almost excluded. Each morpheme is made of one consonant and a vowel. The nasal / n / and / ng / may be combined with / a /, / e /, / o /, / i / to form nasal vowels.

#### 4.4 The Differences in Intonation

As mentioned in the first chapter, the Chinese language is a tone language and so tone patterns play a very important part in contrasting meanings of words. However, the intonation patterns are not so complicated as those in the English language to contrast meanings of sentences. In the Chinese language we have just four

intonation patterns:

#### 4.4.1 The Chinese Intonation Patterns

- 1) The rise (indicating rhetorical questions, doubt, surprise, etc.)  
雪山草地都走过来了,一点困难算什么? (a rhetorical question)  
这件事,是他办的? (surprise)  
王小萌来了吗? (doubt)
- 2) The fall (indicating affirmation, interjection, request, etc.)  
我们一定要实现四个现代化。(affirmation)  
这些遗物引起我们对英雄们无限的怀念和尊敬。(interjection)  
王老师,您再给我们讲个故事吧。(request)
- 3) The flat (indicating seriousness, indifference, narration)  
烈士们的英名和业绩将永垂不朽! (seriousness)  
少说闲话,随你处理吧。(indifference)  
大伙儿都说老张头儿是个厚道人。(narration)
- 4) The fluctuation (indicating implication, sarcasm, overtone, etc.)  
哎呀呀,你这么大的力气,山都会被你推倒呢。(sarcasm)

#### 4.4.2 The English Intonation Patterns

On the other hand, the English language is an intonation language and its intonation patterns are more complicated and play a more important part in changing meanings. They may be described as follows.



1) Low Falling Nucleus

Pattern One Nucleus (tail)

- a) \No. \Yesterday. (detached, unexcited)
- b) \When? (curt)
- c) \How are \going to \do it? (weak insistence on “how”)
- d) \Does he \want to \come? (curt, impatient)
- e) \Count them (calm, detached)
- f) \Tragic! (quietly sympathetic)

Pattern Two High Head, Nucleus (tail), (with the high pre-nuclear pattern to show a degree of lively interest)

- a) The \parcel a \rrived on \Thursday. (matter-of-fact, but interested)
- b) \What do you \want to \do. (blunt to strangers, but a common unemotional form amongst intimates)
- d) \Are you \going? (peremptory)
- e) \Put is \over \there. (polite, neutral)
- f) \What a \mess. (phlegmatic, mild)

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Pattern Three Low Head, Nucleus (tail), (with the low pre-nuclear pattern throws the nucleus into greater prominence and often shows lack of interest)

- a) It's \all we could \expect. (surly, uninterested)
- b) \What are we \going to \do? (resigned, bored)
- c) \Have you \got the \tickets? (uninvolved, perfunctory)
- d) \Leave it \on the \table. (preoccupied)
- e) \How a \nnoying. (bored, unconcerned)
- f) \Good \morning! (routine, perfunctory)

2) High-Falling Nucleus

Pattern One High-Falling Nucleus(tail), (to show contrast, contradiction, strong indignation or excitement)

- a) Of \course it ,isn't. (vigorous agreement or contradiction)
- b) \Why? \How ,can she? (surprise, indignation, incredulity)
- c) Do \you ,like it? You're sure? (insistence, or demanding an answer)
- d) \Cancel it ,then. (energetic, angry command)
- e) \What a surp ,rise! (strong surprise)
- f) \Good ,morning! (hearty greeting)

Pattern Two Low Head Nucleus (tail), (to show contrast)

- a) ,Not at \all.
- b) ,Why do you \want it?
- c) ,Can we ,have it \now?
- d) ,Go and \find it.
- e) ,What a ,stupid mis \take!
- f) ,Good \morning! (a bright and cheerful greeting)

3) Rising-Falling Nucleus (The initial rise may reinforce the meaning of any high fall, often with additional warmth, indignation, sarcasm, etc. A preceding head will usually be relatively low)

- a) ^Yes. (doubt)
- b) It was a ^palling. (horror)
- c) ,What does his ^father do? (suspicious, indignant interest)
- d) ,Can you be ^sure? (mocking, suspicious)
- e) ,Get a ^nother one. (pert, haughty, sulky, petulant)
- f) ,Good ^morning! (portentous, ironical greeting)

## 4) Rising Nucleus

Pattern One Low Rising Nucleus (tail), (essentially unfinished and continuative, often with overtones of politeness, encouragement, pleading, diffidence, suspicion, etc.)

- a) ,No. ,Possibly. (tentative, grudging, encouragement)
- b) ,How did you ,do it? (insistence on "How")
- c) ,Are they ,coming? (insistence on "Are")
- d) He's 'got one, ,hasn't he? (doubtful, asking for information)
- e) ,Wait. ,Hold it. (gentle command or request)
- f) ,Well. (introducing a topic, or an uninterested question form)

58 | Pattern Two High Head Nucleus (tail), (a relatively high pre-nuclear pattern gives an effect of a fresh thought, lively interest, appeal, encouragement, etc.)

- a) It's 'all ,right. (reassuring statements)
- b) 'What's the ,time? (polite inquiry)
- c) 'Can you ,come? (polite, interested)
- d) 'Sit ,down. (pleasant,)
- e) 'All the ,best. Good luck (cheerful good wishes)
- f) 'Good ,morning. (cheerful friendly greeting)

Pattern Three Low Head Nuclear (tail), (a relative low pre-nuclear pattern often signifies complaint, suspicion, veiled threat, lack of interest or enthusiasm.)

- a) It's ,all ,right. It's ,not im ,portant. (resigned, disgruntled, bored)
- b) ,What have you been ,doing? (unsympathetic, menacing,

threatening)

- c) ɪCan you ɪcome ɪnext ɪweek? (uninterested, disgruntled, bred)
- d) ɪWhat's your ɪname? (peremptory)
- e) ɪTry a ɪgain. (routine request, peremptory)
- f) ɪGood ɪmorning. (polite but perfunctory greeting)

Pattern Four High-Rising Nuclear This nucleus, rising to a high pitch, is associated essentially with questions. It may be used in the following two situations:

(1) An elliptical question (showing eagerness, brightness, enthusiasm, or asking for repetition):

- a) ʻCoffee? (= "Will you have some more coffee?" or "Did you say coffee?")
- b) ʻLike it? (= "Do you like it?")
- c) ʻMonday? (= "What about Monday?" or "Did you say Monday?")
- d) ʻJohn? (= "I'm calling you — are you there?" or "Is that you, John?")
- e) ʻWhen? (= "I can hardly believe what you said — would you repeat it?")

(2) A question showing great eagerness, excitement, concern, indignation, etc.:

- a) It ʻis? ʻYou ʻdid. (surprise, incredulity)
- b) ɪCan you ʻcome? (eager expectancy)
- c) You ɪactually ʻsaw him? (surprise)
- d) ɪCan you af ɪford it? (concern, expectancy, apprehension)
- e) It ʻwasn't ʻyours! (dismay, surprise, indignation)

5) Falling-Rising Nucleus

Pattern One (accented or unaccented pre-nuclear syllables),  
Nuclear Word (tail)

- a)  $\forall$ No. (doubtful or encouraging)
- b) He  $\forall$ could. (forcefully reproachful)
- c)  $\forall$ Sometimes (encouraging)
- d) I 'haven't 'much  $\forall$ appetite. (= "but I'll join you to be polite")
- e) If he  $\forall$ could, we'd be de \lighted. (forceful dependent clause)
- f)  $\forall$ Gently! (encouraging, soothing, warning)

Pattern Two (accented or unaccented pre-nuclear syllables),  
words containing fall, word containing rise (tail).

- a) \He ,could (= "but I doubt whether you could.")
- b) \That's the ,way to ,do it. (encouraging, pleasant)
- c) It ,wasn't \your ,fault. (reasoning, sympathetic)
- d) \When can you ,come? (insistence on the precise time)
- e) Will \you be ,coming on ,Sunday? (focusing attention on your intended action)
- f) \Do ,sit ,down. (pressing request)

6) Multi-Nuclear Patterns

It often happens that, in addition to the composite nuclear patterns consisting of a fall + a rise, a number of nuclei occur in a single syntactic group. Such a series of nuclear syllables, often occurring rhythmically at equal intervals of time, may produce an effect of a categoric, downright, hectoring, insistent, self-assertive way of speaking. Nevertheless, such multi-nuclear patterns are ex-

tremely common in ordinary conversation and often serve no other purpose than to produce a lively, animated effect and to focus attention on the important words of an utterance. There are patterns below:

Pattern One A series of falling nuclei preceding a fall. — An emphatic equivalent of a head + body + falling nucleus.

- a) We \never \thought he \had a \chance.
- b) \What do you \think we can \do?
- c) \Can she \do the \work?
- d) \Don't be \such a \fool.
- e) \Go and \try a \gain.
- f) \What an \awful \mess!

Pattern Two A series of falling nuclei preceding a rise. — An emphatic equivalent of a head + body + rising nucleus (or fall-rise).

- a) I \always \thought he ,would.
- b) \How many \seats were you \able to ,get?
- c) Are you \sure that \George and \Mary ,know?
- d) \Mind you \put your \hat and \coat ,on.
- e) \Come and \see us \when you \can.
- f) \What a \very \silly ,little ,boy!

Pattern Three A series of rising nuclei preceding a fall. — An emphatic, impatient or patronizing equivalent of a head + body + falling nucleus.

- a) And ,now you ,both must ,go to \bed. (decisive, but humoring)
- b) It's ,only ,in your ,own \interests. (strongly persuasive,

somewhat impatient)

- c) ,What on ,earth do you ,think you're \doing? (impatience, exasperation)
- d) ,Can you ex ,pect them to ,do it a \lone? (impatience, exasperation)
- e) ,Don't be ,such a ,silly \fool! (impatience, exasperation)

Pattern Four A series of rising nuclei preceding a rise. — A repetitive indication of the attitudes associated with a rising nucleus (appeal, complaint, sarcasm, etc.), being the equivalent of a head + body + low rise.

- a) You ,know we ,only ,wanted to ,help. (patronizing, grudging)
- b) ,When were you ,thinking of ,paying it ,back? (patronizing, sarcastic)
- c) ,Will you be ,coming to ,see us on ,Monday? (apprehensive, unenthusiastic)
- d) ,Don't ,make ,such a ,noise! (quietly pleading)

Besides the intonation patterns mentioned above, many other devices in English exist for expressing in sound the mood of a speaker in addition to the actual words which he uses. A rapid rate of delivery, for instance, may express irritation or urgency, whereas a slower rate may show hesitancy, doubt, or boredom in statements, or sympathy or encouragement in questions and commands; a repeated alveolar click denotes discontent; an egressive voiceless air-stream with friction at the rounded lips and a falling pitch expresses surprise, admiration, relief, whereas an ingressive air-stream of the same type may, in addition, be used to signify pain or pleasurable anticipation; and the utterance may be punctu-

ated by sighs, denoting boredom, impatience, or sorrow. The intonation of a sentence, however, may indicate attitudes of the speaker other than those associated with the type of nuclear used or the choice of a relatively low or high pre-nuclear pattern of syllables. To sum up, the English language is much more colorful in intonation and meaning depends much on it.

## 4.5 The Differences in Prosody

The sound patterns of language are of great significance to prosody for they constantly influence an author's choice of words, as well as influencing the sound composition of the words available to choose from. Linguists are particularly interested in the ways in which constraints on linguistic structure in a specific language affect the forms literature takes in that language. For instance, it seems possible that the sound patterns of a language in part determine the kind of verse most likely to be favored in the language. Old English poetry, for example favors alliteration, whereas later Middle English and Modern English poetry does not.

Over breaking billows, with bellying sail  
And foamy, like a flying bird  
The ship sped on.

—Beowulf

Rhyme, assonance and alliteration are among the most easiest ways a poem can be made phonologically cohesive. Therefore, this cohesion is often very superficial. More complex is a kind of cohesion created by interaction of phonological patterns with meaning patterns. Even though sounds in themselves have no meaning, and even though association between sounds and meanings in language



are arbitrary and conventional, there are ways of using sounds to complement meaning. This kind of cohesion is both discussed and exemplified in the following famous passage from Pope's "Essay on Criticism":

True Ease in Writing comes from Art, not Chance,  
 As those move easiest who have learn'd to dance.  
 'Tis not enough no Harshness gives Offence,  
 The Sound must seem an Echo to the Sense.  
 Soft is the Strain when Zephyr gently blows,  
 And the smooth Stream in smoother Numbers flows;  
 But when loud Surges lash the sounding Shore,  
 The hoarse, rough Verse shou'd like the Torrent roar.  
 When Ajax strives, some Rock's vast Weight to throw,  
 The Line too labors, and the Words move slow;  
 Not so, when swift Camilla scours the Plain,  
 Flies o'er th' unbending Corn, and skims along the  
 Main.

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The key dictum here is that "the sound must seem an echo to the sense." Now let us see how his principle is illustrated in the passage with the help of sound patterns.

- 1) In line 5, the idea of the softness of a breeze is reinforced by the repetition of the mid-vowels / e, E, o /, the repeated fricatives / f, s, z, j / and the repeated nasal / n /. "Soft" and "gently" are the cues.
- 2) In line 6 the key word is "smooth", which here allows association of "str" not so much with a gentle strain but with an ever-flowing, stable rhythm as heard near a stream.
- 3) In lines 7 and 8, the word "loud" cues us in to the signifi-

cance of the low vowels, especially the diphthong / au /, intended to echo the roaring of waves. In these lines the palatal fricatives / z / and / dʒ / contribute not to softness but to harshness and hoarseness, makes the line difficult to pronounce smoothly.

- 4) The meter also complements the meaning in the poem. For instance, in line 5, “soft” and “strain” are carefully separated by two unstressed syllables, and all the other stressed syllables are likely separated by an unstressed one.
- 5) From line 6 on, by contrast, we find increasing use of adjective-noun constructions like “loud surges”, “hoarse rough verse” in which no unstressed syllables intervene between stressed ones. The result is that the mono-syllabic adjectives with following pause actually acquire increased stress, so that the smoothness of alternating stressed and unstressed syllables is replaced by a harsher, pounding rhythm.
- 6) By the time we get to line 9 we have “some rock’s vast weight”, a sequence of determiner, noun, adjective, noun, in which every syllable has some stress. That is to say no smoothness of flow is possible.

The sound patterns in the Chinese language also has influence on poetry. The typical example is 《声声慢》by Li Qingzhao:

寻寻觅觅，  
冷冷清清，  
凄凄惨惨戚戚，  
乍暖还寒时候，  
最难将息。

三杯两盏淡酒，  
怎敌他晚来风急？  
雁过去，  
正伤心，  
却是旧时相识。

满地黄花堆积，  
憔悴损，  
如今有谁堪摘？  
守住窗儿独自，  
怎生得黑！  
梧桐更兼细雨，  
到黄昏，  
点点滴滴，  
这次第，  
怎一个愁字了得？

From the examples cited above we can see phonemes in both languages may be echo to the sense in poetry, though that function is not so apparent in other literary forms. However, prosody is the science of the writing of poetry, and the study of the laws that governs the ways in which its regular sounds and beats are arranged. It impresses the author deeply that the Chinese prosody seems to be in harmony with breathing while the English prosody, with heart beating. The two languages differ much in prosodic laws.

#### 4.5.1 The Chinese Prosody

As mentioned above, the Chinese language is a tone language

and it has its own phonetic and phonological features; therefore, it has its own prosody. The Chinese traditional or classical poems are all in the fixed forms. In them there are three essential elements.

- 1) Ping-Ze (each of the first tone or the second tone is called "Ping"(平), the Flat; each of the third or the fourth is called "Ze"(仄), the Oblique).
- 2) Duizhang (the tone combined with lexical meaning).
- 3) Rhyme (words in the same vowels).

The three elements constitute several fixed prosodic forms among which the commonly used ones are:

1) Wujue (五绝)

(仄)仄平平仄	白日依山尽
平平仄仄平	黄河入海流
(平)平平仄仄	欲穷千里目
(仄)仄仄平平	更上一层楼

2) Qijue (七绝)

(平)平(仄)仄仄平平	朝辞白帝彩云间
(仄)仄平平仄仄平	千里江陵一日还
(仄)仄平平平仄仄	两岸猿声啼不住
(平)平(仄)仄仄平平	轻舟已过万重山

3) Wuyanlu (五言律)

(仄)仄平平仄	国破山河在
平平仄仄平	城春草木深
(平)平平仄仄	感时花溅泪
(仄)仄仄平平	恨别鸟惊心
(仄)仄平平仄	烽火连三月
平平仄仄平	家书抵万金
(平)平平仄仄	白头搔更短
(仄)仄仄平平	浑欲不胜簪

4) Qiyanlu (七言律)

(平)平(仄)仄仄平平	孤山寺北古城西
(仄)仄平平仄仄平	水面初平云脚低
(仄)仄(平)平平仄仄	几处早莺争暖树
(平)平(仄)仄仄平平	谁家春燕啄新泥
(平)平(仄)仄平平仄	乱花渐欲迷人眼
(仄)仄平平仄仄平	浅草才能没马蹄
(仄)仄(平)平平仄仄	最爱湖东行不足
(平)平(仄)仄仄平平	绿杨荫里白沙堤

5) Cipai (词牌) or Changduanju (长短句; short verses combined with long ones) (Yijiangnan, one example)

平(平)仄	江南好
(仄)仄仄平平	风景旧曾谙
(仄)仄(平)平平仄仄	日出江花红胜火
(平)平(仄)仄仄平平	春来江水绿如蓝
(仄)仄仄平平	能不忆江南

Since the May Fourth Culture and Literature Movement, many poets introduced the Western prosody by translating the English poems as well as by creating new poetry forms. The new style is based on the English metric forms. Nowadays poets pay much more attention to the metric sense groups called “Dun” (顿), for instance:

### 别

沈紫曼

我是轻轻悄悄地到来  
像水面飘过一叶浮萍  
我又轻轻悄悄地离开

像林中吹过一阵清风

你爱想起我就想起我  
像想起一颗夏夜的星  
你爱忘了我就忘了我  
像忘了春天的梦

### 4.5.2 The English Prosody

In contrast, the English language is an intonation language and its prosody is mainly made up of metric foot and rhythm. The metric foot or meter is composed of unstressed and stressed syllables. The metric patterns fall into five:

- 1) The Iamb (an unstressed syllable + a stressed one)  
I won- / der lone- / ly as / a cloud
- 2) The Trochee (a stressed syllable + an unstressed one)  
Men of / England / wherefore / plough
- 3) The Spondee (a stressed syllable + a stressed one)  
Break, break, break
- 4) The Anapest (two unstressed syllables + a stressed one)  
And the sound / of a voice / that is still
- 5) The Dactyl (a stressed syllable + two unstressed ones)  
Touch her not / scornfully

The verse length of the Chinese classical poetry is measured by the number of characters, five or seven. In contrast, the verse length of the English classical poetry is decided by the number of the meters. With the verse length and the metric patterns matched, we have several verse types, for instance:

- 1) Iambic tetrameter

I won- / der lone- / ly as / a cloud  
That floats / on high / o'er vales / and hills  
When all / at once / I saw / a crowd  
A host / of gol- / den daf- / fodils  
Beside / the lake, / beneath / the trees  
Flutter-ing / and danc- / ing in / the breeze.

2) Trochaic tetrameter

Tell me / not in / mournful / number  
Life is / but an / empty / dream  
For the / soul is / dead that / slumbers  
And things / are not / what they / seem

In English rhyme refers to sound repetition that influences the emotion of the reader by creating a certain mood. The rhyme types are more colorful:

- 1) Alliteration (the appearance of the same sound or sounds at the beginning of two or more words that are next to or close to each other), as in  
The dreadful serpent drew near the sires
- 2) consonance (the occurrence of identical consonant sounds in stressed syllables whose vowels sounds may differ), as in  
late / night
- 3) assonance (the repetition of internal vowels sounds usually for aesthetic effect), as in  
How now, brown cows!
- 4) bracket rhyme (the repetition of the first consonant and the last one in words), as in  
roll / rail
- 5) internal rhyme (the rhyme words are placed within a verse), as in

My heart is racing as I am racing

The meter, the verse and the rhyme are three essential elements that make several fixed forms of English poetry. They may be described as follows:

1) The Heroic Couplet

If the last words of two consecutive verses are made to rhyme, a pair grouping is formed as a "couplet". A couplet may be of any verse type. However, if it is composed of the two iambic pentameter verse, it is considered a Heroic Couplet:

Fair Nymphs, and well drest Youths around her  
shone,  
But ev'ry eye was fixed on her alone.

On her white breast a sparkling Cross she wore,  
Which Jews might kiss, and Infields adore.

Pope: *Rape of the Lock*

2) The Triplet

A triplet is composed of three verses in which two must be rhymed usually in the pattern of "aba" / "bcb" / "cdc":

Oh, wild west wind thou breath of autumn's being  
Thou, from whose unseen presence the leaves dead  
Are driven like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes : O Thou,  
Who chariotest to their dark wintry bed.

Shelley: *Ode to the West Wind*



3) The Quatrain

The most popular stanza in English poetry is the four-verse grouping known as the quatrain. This unit of poetry has at least two-end-rhymed verses (“abab” or “abba”). If it is the first with five feet then it is called Heroic Quatrain:

I strove with none, for none was worth my strife.  
Nature I loved and, next to Nature, Art:  
I warm'd both hands before the fire of life;  
It sinks, and I am ready to depart.

Walter Savage Landorrt: *Finis*

4) The Rime Royal

A stanza is made of seven verses in the rhyme pattern of “ababcc”:

If no love is, O God, what fele I so  
And if love is, what thing and whiche is he  
If love be good, from whennes comth my wo  
If it be wikke, a wonder thinketh me  
When cometh of him, may to me savory thinke  
For ay thurst I, the more that I it drinke.

Geoffrey Chaucer: *Cantus Troili*

5) The Ottava Rima

A stanza is made of eight verses in the rhyme pattern of “abababcc”:

Behold her, single in the field  
Yon solitary Highland lass  
Reaping and singing by herself  
Stop here, or gently pass  
Alone she cuts and binds the grain  
And sings a melancholy strain  
O listen! For the bale profound

Is overflowing with the sound

Willaim Wordsworth: *The Solitary Reaper*

6) The Spenserian Stanza

A stanza is made of nine verses in the rhyme pattern of "ababbcbcc":

There was a sound of revelry by night,  
And Belgium's capital had gathered then  
Her Beauty and her Chivalry, and bright  
The lamps shone o'er fair women and brave men,  
A thousand hearts beat happily; and when  
Music arose with its voluptuous swell,  
Soft eyes looked love to eyes which spoke again,  
And all went merry as a marriage bell;  
But hush! A deep sound strikes like a rising knell!

Byron: *There Was a Sound Revelry by Night*

7) The Sonnet

A complete poem composed of fourteen verses in the rhyme pattern of "ababbcbcefefgg" (Shakespearean type) or "abbaabbacdccdc" (Italian type):

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate.  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometimes too hot the eye of heaven shines,  
And often is his gold complexion dimmed;  
And every fair from fair sometime declines,  
By chance, or nature's changing course, untrimmed:  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wanderest in his shade

When in eternal lines to time thou growest.  
So long as men can breathe or eyes can see  
So long lives this, and this gives life to thee.

Shakespeare: *Shall I Compare Thee to a  
Summer's Day*

## 4.6 Summary

In this chapter we have made a comparative study in prosody as well as in phonetics and phonology between the two languages. The study has revealed many differences in those fields. Basing ourselves on those analyses we would fulfill our tasks of language teaching and translating better. For example, a knowledge of the distinctive feature helps us with the teaching of the English pronunciation.

First, we should focus our attention on helping the students master the distinctive sounds. More efforts should be made to help the students to distinguish:

/ i: / and / i /, as in :

beat — bit    seat — sit    lead — lid    referee — refinery

/ ɑ: /, / ʌ /, and / ɔ /, as in:

class — clutch — cloth    bark — but — bot

/ e / and / ə: /, as in:

bent — burnt    bed — bird    lend — learned

Secondly, none-opposite distinctive features or allophones should be told in order to help the students with exact pronunciation, for example, the pronunciation below:

pie — spy    kite — sky    tan — stand    pent — spend    can — scan

Thirdly, the understanding of the differences is also helpful in

doing transliteration. Generally speaking, we have three rules to follow:

- 1) To follow the pronunciation of the owners of proper names:

England	英格兰
Deutsch	德意志
Paris	巴黎
Bankook	曼谷
Pnom Penh	金边
Hiroshima	广岛
Nagasaki	长崎

- 2) To adopt the established popular translated names:

Caesar	凯撒	? 西洒
Eden	艾登	? 依邓
Bethune	白求恩	? 比森

- 3) To use the standard pronunciation of the Chinese characters: that is, picking the common ones and avoiding rare and obsolete ones; using characters that will not be misunderstood from the context; avoiding the use of words in the derogatory sense and shortening some ones by dropping one or two obscure sounds:

Balkan	巴尔干	? 岂仞澈
Niagara	尼亚加拉	? 泥睭迦儼
Vyshinsky	维辛斯基	? 维新四纪
Guatemala	危地马拉	? 鬼帝麻辣
Cuba	古巴	? 苦耙
Ruanda	卢旺达	? 乱搭

Roosevelt	罗斯福	? 罗斯福尔特
Engles	恩格斯	? 恩格尔斯

Finally, the comparative study in those fields is of great significance to the translation of poetry. Since the use of sounds can complement meanings of words, we can make a perfect understanding of the original and do our best to secure the original meaning in reproduction on the one hand, and on the other, we can establish the basic principle in translating poetry. The principle of “three perfections” suggested by some scholars proves to be practical. In terms of “three perfections”, they mean “perfection in image, perfection in form and perfection in prosody”.

## Exercise Four

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### Section A Topics for Discussion

1. Describe the differences in phonetics between English and Chinese.
2. Describe the phonological differences between English and Chinese.
3. Describe the prosodic differences between English and Chinese.
4. What are the rules to practice transliteration?
5. Basing yourself on the comparative study comment on the principle of “perfection in prosody” in translating poetry.

### Section B Practice

1. Transliterate the following proper names.

Oscar Wilde

Frenz Schubert  
Rangoon  
Azerbaijani  
Ethiopia  
Honshu  
Hokkaido

**2. Analyze the relationships between sound and meaning in the following poems, and translate them into Chinese.**

1) Song: Hark, Hark!

Hark, hark!

Bow-wow

The watch-dogs bark!

Bow-wow.

Hark, hark! I hear

The strain of strutting chanticleer

Cry, "Cock-a-doodle-doo!"

William Shakespeare

2) Splinter

The voice of the last cricket

across the first frost

is one kind of good-by.

It is so thin a splinter of singing.

Carl Sandburg

3) Upon Julia's Voice

So smooth, so sweet, so silv'ry is thy voice,

As, could they hear, the Damned would make no noise,

But listen to thee (walking in thy chamber)

Melting melodious words to Lutes of Amber.

Robert Herrick

4)

Break, Break, Break  
Break, break, break,  
On thy cold grey stones, O Sea!  
And I would that my tongue could utter  
The thoughts that arise in me.

O well for the fisherman's boy,  
That he shouts with his sister at play!  
O well for the sailor lad,  
That he sings in his boat on the bay!

And the stately ships go on  
To their haven under the hill;  
But O for the touch of a vanish'd hand,  
And the sound of a voice that still!

Break, break, break,  
At the foot of thy crags, O Sea!  
But the tender grace of a day that is dead  
Will never come back to me.

5)

Spring

Spring, the sweet Spring, is the year's pleasant king;  
Then blooms each thing, then maids dance in a ring,  
Cold doth not sting, the pretty birds do sing,  
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,  
Lambs frisk and play, the shepherds pipe all day,  
And we hear aye birds tune this merry lay,  
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,  
Young lovers meet, old wives a-sunning sit,  
In every street these tunes our ears do greet,  
Cuckoo, jug-ju, pu-we, to-witta-wo!  
Spring! The sweet Spring!

Thomas Nashe

3. Translate the following poems in English.

1) 春 暮

——曹 翀

门外无人问落花，  
绿荫冉冉遍天涯。  
林莺啼到无声处，  
青草池塘独听蛙。

2) 江 村

——杜 甫

清江一曲抱村流，  
长夏江村事事幽。  
自去自来梁上燕，  
相亲相近水中鸥。  
老妻画纸为棋局，  
稚子敲针作钓钩。  
多病所须唯药物，  
微躯此外复何求。

3) 秋浦歌

——李 白

白发三千丈，



缘愁似个长。  
不知明镜里，  
何处得秋霜。

4) 采莲曲  
王昌龄

荷叶罗裙一色裁，  
芙蓉向脸两边开。  
乱入池中看不见，  
闻歌始觉有人来。

**Further Reading**

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# Chapter Five

## The Comparative Study in Lexicology, Morphology and Semantics

### 5.0 Generalization

Lexicology is a branch of linguistics that deals with the lexical component of language. How the words are formed? What do words mean? How words are related to each other according to their forms and meanings? Morphology is also a branch of linguistics which deals with the study of morphemes of a language and the way on which they are joined together to make words. Since Chinese and English are two unrelated languages they differ much in lexicology and morphology. Without a comparative study a learner of either language would fail to choose the “proper words in proper place” so as to effectuate his communication and a translator from English into Chinese or vice versa would fail to understand the original and so go astray because of the “false friend”.

The Chinese language develops almost in its own way. As mentioned in Chapter One, in Old Chinese, words of single characters prevailed. And each character, called pictograph, was once a picture. As an ideograph language, each of its written signs gives more ideas of the meaning of the word than the sound. A Chinese character developed through several stages:

- 1) Pictograph or inscriptions on bone or tortoise shells 甲骨文 (the

Shang Dynasty from 16<sup>th</sup> – 11<sup>th</sup> century B. C.);

- 2) Inscriptions on ancient bronze objects 金文 (from the Shang Dynasty to the Han Dynasty but mainly in the Zhou Dynasty);
- 3) The large seal character 大篆 (the Spring and Autumn Period);
- 4) The small seal character 小篆 (the Qin Dynasty when the Emperor unified the country);
- 5) The official script 隶书, an ancient style of calligraphy current in the Han Dynasty, simplified from the small seal script (205 B. C. – A. D. 220);
- 6) The regular script 楷书;
- 7) The cursive script 草书;
- 8) The running script 行书.

(For all those forms, see the table below)

The modern Chinese takes the Song typeface as its printing form; it is the standard style first used in the Ming Dynasty (1368 – 1644) but popularly attributed to the Song Dynasty. And in its written form we still have the running script and the cursive script. For a calligrapher all those forms, except the first and the second, are in his interest. Based on the characters the Chinese words are formed according to amalgamation, that is, combination of two or three mono-syllabic words or characters. And the meanings of each word depends on the amalgamation rules and develop with the changes of the Chinese culture.

### A Table of Chinese Calligraphic Forms

The original English written forms, i. e. letters, were once pictures, too. They are based on the Greek alphabet, alpha and beta. Each letter in its early beginning started with a picture or drawing. In the Phoenician some 3,000 years ago the letter “A” was called “aleph” and meant “ox”. It was represented like a “V”, seemingly for the horns of an ox and had a slanted bar across it; but the Greeks later

印刷体	甲骨文	金文	小篆	隶书	楷书	草书	行书
虎							
象							
鹿							
鸟							
鼎							
鬲							
壶							
尊							
受							
兴							

turned it upside down, which is the way we know it now. And “B” in Phoenician was called “beth”, which meant a tent or house. Their “B” originally looked like the primitive two-chambered, far-eastern house, with its one room for the men and the other for the women. The other letters were also picture drawings. Here are some typical examples:

H — a piece of fence;

L — a whip;

- G — the curved neck of a camel;
- V — a hook;
- Z — a sword and a shield;
- Y — a hand with the thumb away from the other fingers;
- D — a door;
- T — the mark for branding the oxen;
- O — a human eye;
- C — the crescent moon;
- K — a palm;
- I — a finger;
- Q — a monkey with its tail;
- M — water.

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However, the English language is a kind of spelling language. It is not the written sign but the sound or spelling that gives more ideas of the meaning of the word. On the other hand, the English language develops in the long course of being influenced by other languages. And so the word formation is more complicated and more colorful. Every English word was once a poem. So it can't surprise us that the English language began with metaphors. Take American English for instance. Words are being made today in precisely the same fashion. Witness the terse and vivid terms that even the gangsters coin: "Gun moll", for the racketeer's girl friend; "Hot seat", for the electric chair; "Stool pigeon", for the traitor who acts as a spy for the police, etc. And in daily speech, such words as "redcap", "bellhop", "back number", "cold snap", "fireplug", "ticket scalper", etc. are very colorful. Some words are made in the social changes, for instance, the California gold rush gave us: "strike it rich", "pay dirt", "pan out", "tenderfoot", etc.

Therefore, a comparative study in these two fields not only helps to master the word in its true sense but also gain an insight into the cultural backgrounds of both languages.

## 5.1 The Differences in Word Formation

The Chinese vocabulary is composed of the basic and the general. By the basic, we mean the words that express the ideas about the human beings themselves, and the ideas they form in the process of cognizing the natural world and the social life:

人 (man), 头 (head), 口 (mouth), 心 (heart), 手 (hand);  
山 (hill), 水 (water), 日 (sun), 月 (moon), 星 (star);  
衣 (clothes), 食 (food), 住 (live), 行 (go), 车 (car).

The basic is composed of two kinds: the roots and the non-roots. The roots have three special features:

- 1) They have the simplest sound forms and the fixed meanings;
- 2) They form the vocabulary core;
- 3) They are the elements to create new words.

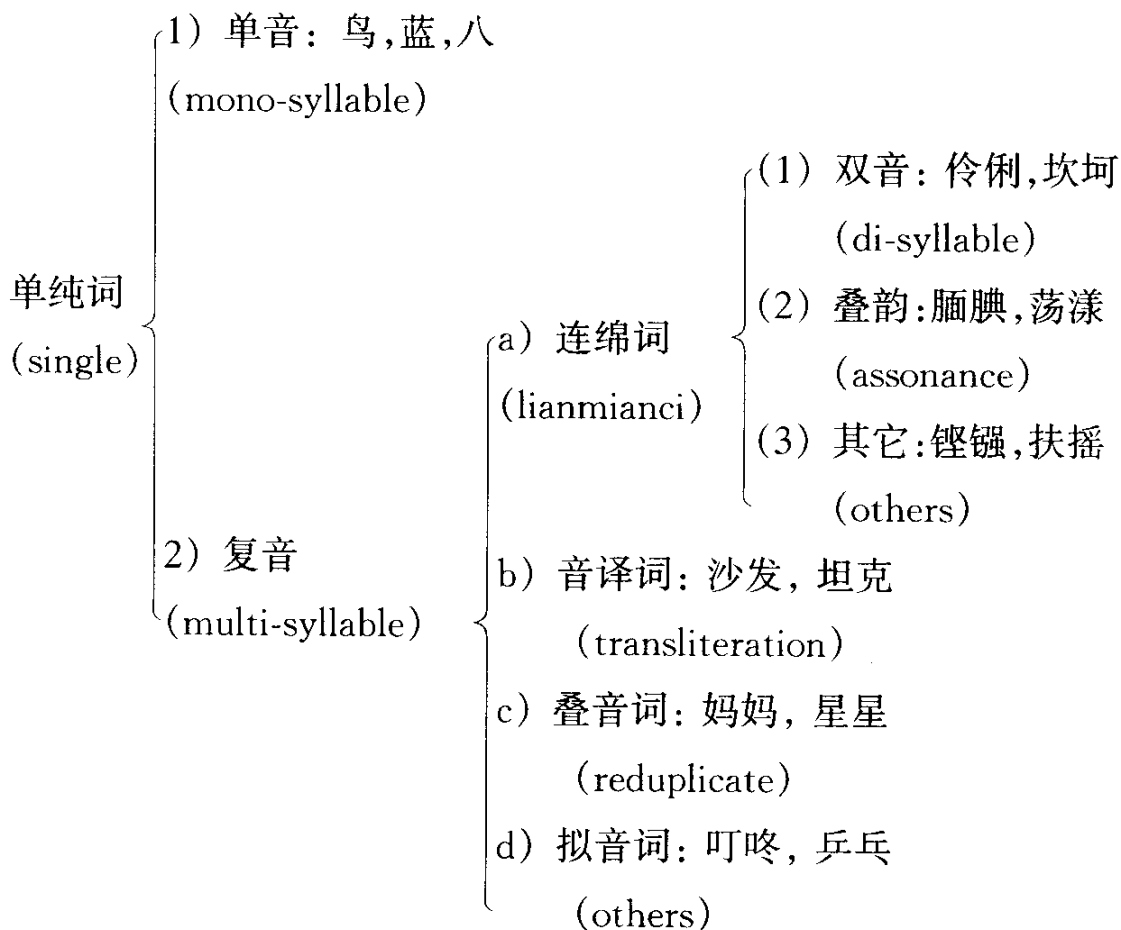
The non-roots don't have the three special features. They are:

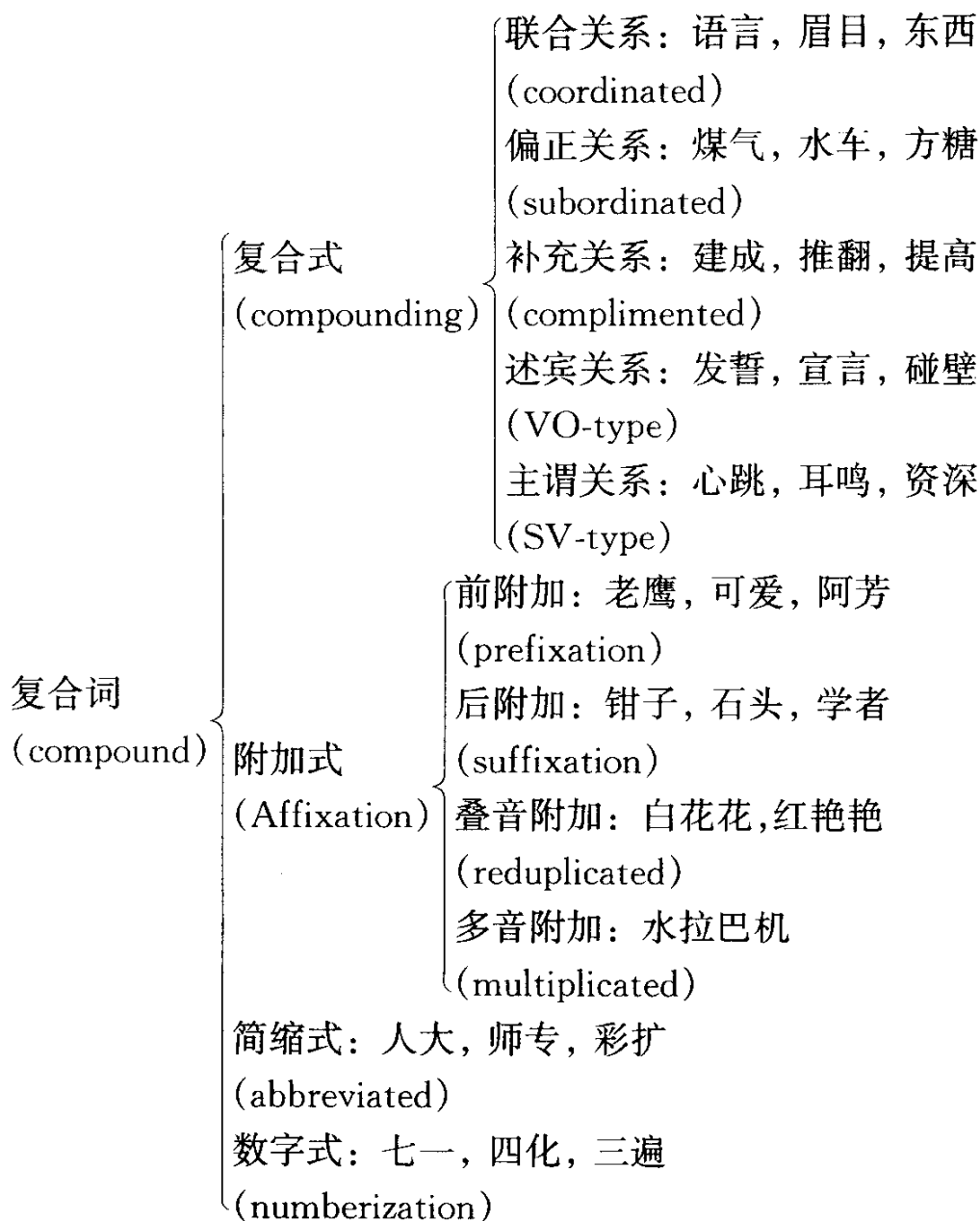
- 1) the pure word (单纯词):  
警, 揉, 缩;
- 2) the compound (合成词):  
文明, 报道, 特色, 科技;
- 3) the derivative (派生词):  
人民, 改革, 学籍, 财务;
- 4) the lianmianci (连绵词) (words consisting of two charac-

ters, often alliterated or rhymed):

笼统, 犹豫, 徘徊.

Since the Chinese language is an ideograph language, the word formation mainly depends on word meaning. So far as structure is concerned words may be divided under two categories: the single words and the compound words. By the single word we mean a word that is composed of a single morpheme, and by the compound word we mean a word that is composed of more than one morphemes. The two categories may be subdivided into several groups as shown below:





According to modern morphology, there are three major processes and seven minor processes in forming English words.

The major:

- 1) compounding: headache, pickpocket, swimming pool, steamboat, rain drop, pine tree;
- 2) derivation: unhappy, unzip, mislead, supernatural, boyhood, teenager, translation;



- 3) conversion: to bottle, to label, to skin, to screw, a look, a cry, a peep, a walk;

The minor:

- 4) acronym: CIA, ID, TB, OPEC, laser;
- 5) clipping: ad, dorm, bus, plane, flu, pop, bike;
- 6) blending: bit, motel, sci-fi, telex;
- 7) back-formation: to automat, to televise, to baby-sit, to chain-smoke;
- 8) proper-naming: watt, ohm, volt, hertz, nicotin, champagne, kodak;
- 9) reduplication: dilly-dally, shilly-shally, seasaw, zigzag, hocus-pocus;
- 10) neoclassical: aerochemistry, centisecond.

Compounding may be a process to form words shared by almost all the languages in the world; because it is based on syntax. However, Chinese and English differ much even here. In Chinese, we just have two (VO-type and SV-type), while in English, more basic sentence patterns (See the next chapter) may afford the basis for word-formation:

headache — the head aches	(SV-type)
pickpocket — to pick the pocket	(VO-type)
swimming pool — to swim in the pool	(SA-type)
steamboat — steam powers the boat	(SO-type)

As for derivation, Chinese and English differ in two aspects: first, the former has less prefixes than the latter; secondly, it has more suffixes to denote persons than those to denote state, action, etc. On the whole, the English derivation process is more complicated and colorful than the Chinese one. So in translating,

some adjustments are to be made. Here we just give two examples to show the words of one language and their equivalents in the other.

Some English prefixes and their Chinese equivalents:

1) Negative prefixes

unhappy	不愉快
unexpected	未料到的
disobey	违抗
disorder	混乱

2) Reversative prefixes

unzip	拉开
unpack	打开
decentralize	分散
disinfect	消毒

3) Pejorative prefixes

mislead	引入歧途
maltreat	虐待

Some Chinese suffixes to denote persons and their English equivalents:

- 1) 子——妻子 wife, 嫂子 sister-in-law, 厨子 cook, 败家子 spendthrift
- 2) 头——姘头 paramour, 丫头 slave girl, 对头 enemy
- 3) 者——笔者 author, 读者 reader, 长者 the elder
- 4) 人——大人 sir, 丈人 father-in-law, 媒人 go-between
- 5) 师——教师 teacher, 律师 lawyer, 牧师 priest
- 6) 士——硕士 master, 护士 nurse, 女士 miss
- 7) 夫——丈夫 husband, 农夫 farmer, 车夫 driver

- 8) 家——作家 writer, 行家 expert, 专家 specialist
- 9) 员——雇员 employee, 议员 senator, 伤员 the wounded
- 10) 手——帮手 helper, 凶手 murderer, 选手 player
- 11) 汉——懒汉 sluggard, 门外汉 laymen
- 12) 鬼——酒鬼 drunkard, 烟鬼 chain-smoker, 冒失鬼 harum-scarum
- 13) 迷——球迷 football fan, 戏迷 theater fan
- 14) 生——学生 student, 医生 doctor
- 15) 丁——园丁 gardener, 壮丁 able-man
- 16) 郎——货郎 peddler, 新郎 bridegroom, 放牛郎 buffalo boy / cowherd
- 17) 棍——赌棍 gambler, 恶棍 ruffian, 学棍 scholar-tyrant
- 18) 分子——知识分子 intellectual, 积极分子 activist
- 19) 匠——工匠 craftsman, 鞋匠 shoe-maker, 石匠 mason
- 20) 徒——暴徒 ruffian, 匪徒 bandit

## 5.2 Translation Skills Based on Comparative Study in Lexicology and Morphology

Since Chinese and English differ much in lexicology and morphology, a rigid translation of word for word can hardly give the exact equivalent of the original. To secure the original it is necessary to make some adjustments. The commonly used techniques in China are amplification, conversion and shift between affirmation and negation.

Amplification:

- 1) He felt the patriot rise within his breast.  
他感到一种爱国热情在胸中激荡。

2) The lion is the king of animals.

狮为百兽之王。

Conversion:

1) We must get our country modernized.

我们一定要实现现代化。

2) Formality characterized their relationship.

他们之间的关系有一个特点,即以礼相待。

3) The elimination of illiteracy is the basic task in the field of national education.

消灭文盲是国民教育的基本任务。

4) He is a better swimmer than I.

他游泳比我游得好些。

Shift between Affirmation and Negation:

1) No really good leadership can result from the absence of a real, specific knowledge of the actual conditions of the classes in Chinese society.

对于中国各个社会阶级的实际情况,没有具体的了解,真正好的领导是不会有的。

2) We must oppose the tendency towards group egoism which looks after the interests of one's own department to the exclusion of those of all others.

必须反对只顾自己不顾别人的本位主义倾向。

3) Yesterday he gave an unprepared speech.

昨天他作了即席演讲。

4) They went into the insecure building.

他们走进危楼。

## 5.3 The Comparative Study in Semantics

As is known to all, words “mean” nothing by themselves. It is only when a speaker makes use of them that they stand for anything, or in one sense, have “meaning”. It is desirable for us to study the relations of thoughts, words and things as they are found in our actual speech. Semantics is a branch of modern linguistics to deal with the study of meaning of words and other parts of language. Since the English language is an inflectional language while the Chinese is not, the analysis of the grammatical meaning of a word is of less significance in our comparative study. So we may as well focus our attention on two approaches: the approach to the semantic domain and the approach to the types of meaning.

### 5.3.1 The Approach to Semantic Domain

Semantic domain or semantic field is a system in which a group of related words are put together to show their relationships. One of the relations of meaning is the meaning inclusion or hyponymy. For instance, the English word “horse” includes “stallion” and “mare”. Then the words “stallion” and “mare” are said to be the hyponyms of “horse”. Generally speaking, the more specific is called the hyponym of the more general, and the general is called the super-ordinate term. However, in some cases we can find in some semantic domains there are only specific terms and no general terms. For instance, in English we have the words “cow” and “bull”, but there is no super-ordinate term. This vacancy is called “lexical gap”. The analysis of the lexical gap and the hyponymy would help us much to get the real meaning of a word in a

language. In our comparative study of the two languages this analysis would help us with effective communication.

When we come to the term semantic domain, we would first come to the kinship system and color system. The former is quite familiar to a student of English now. We Chinese have distinctive terms for the English “grandparents”, “uncle”, “aunt”, “sister-in-law”, “brother-in-law”, “daughter-in-law”, “brother-in-law”, “cousin”, “nephew”, “niece” and “grandchildren”. What is still unfamiliar to him may be the color system. In color system, the primary colors in English denote the colors of the actual things while in Chinese they denote the colors in general:

red — fresh blood  
pink — healthy flesh  
yellow — the yolk of an hen’s egg  
orange — the skin of the orange  
blue — the clear cloudless sky  
violet — the petal of the violet  
purple — red and blue mixed together  
green — fresh grass  
brown — coffee mixed with milk

In describing things each language has its own hyponyms. So lexical gaps may occur in many cases. Take yellow for example (“—” means the lexical gap):

English	Chinese
gold	金黄
amber	琥珀色
tawny (lion’s hair)	—

sandy (hair)	—
buff (leather)	—
creamy	—
fallow (deer which turn yellow)	—
lemon	—
primrose	—
jasmine	—
chartreuse	—
champagne	—
canary	—
sulfur	硫磺色
mustard	—
sallow (unhealthy skin)	—
—	蜡黄(面色)
—	苍黄(竹林)
—	昏黄(月色)
—	焦黄
—	枯黄
—	鹅黄
—	石黄
—	藤黄
—	杏黄
—	米黄
—	绡色

### 5.3.2 The Approach to Types of Meaning

Linguists study the meaning of words or expressions in different ways. In his book, *Semantics*, Geoffrey Leech pursues the

study of meaning under seven types:

- Conceptual meaning;
- Connotative meaning;
- Social meaning;
- Affective meaning;
- Reflected meaning;
- Collocative meaning;
- Thematic meaning.

Among the seven types, conceptual meaning is widely assumed to be the central factor in linguistic communication. It denotes what a symbol really refers to. To master conceptual meaning we usually turn to componential analysis. For instance, the term “women” could be specified as + HUMAN, -MALE, + ADULT. But in translating and cross-cultural communication people tend to search for the equivalent in form and that would lead to misunderstanding. For example, the Chinese “放牛郎” was put as “cowherd”. But in the old China almost no boy would herd cows. And so the exact equivalent should be “buffalo boy”. That simple example shows the significance of making comparative study of the conceptual meaning in both SL and TL.

As for the other types of meaning, the importance of the comparative study is self-evident, because those types are based not only on language itself but also on culture. Here are just a few groups of some commonly used words in comparison (“—” means lexical gap):

Group One Abstract Ideas

Chinese	English
野心 (in the bad sense)	ambition (in the neutral sense)
关系	relation



海外关系	— (oversea relatives)
关系很硬	— (solid back ground)
乱搞男女关系	— (paramour)

Group Two Color Terms

红心向祖国	— (with loyalty to the motherland)
红运	— (good luck)
红利	— (bonus)
红旗	— (pacesetter)
红喜事	— (wedding)
开门红	— (make a good beginning)
又红又专	— (be socialist-minded and expert)
—(亏本)	be in red
—(特别快车)	red ball
—(搬运工)	red cap
—(乡巴佬)	red neck
—(激人发火的东西)	red flag
—(罚下场的球员)	red shirt
—(官僚作风)	red tape
—(杀人犯)	red hands
戴绿帽子	— (be a cuckoldry)
开绿灯	give the green light to
绿林好汉	—
—(生手)	green hand
—(嫉妒的眼)	green eye
—(老当益壮)	green old age
—(永记不忘)	keep the memory green
—(幼稚)	as green as grass

Group Three Animal Terms

狗胆包天	— (monstrous audacity)
狗急跳墙	— (A cornered beast will be desperate)
狗腿子	— (lackey)
狗熊	— (coward)
狗头军师	— (villainous adviser)
—(幸运儿)	a lucky dog
—(快活人)	a gay dog
—(居高位)	be top dog
—(爱屋及乌)	Love me, love my dog
—(忍辱)	eat dog
—(摆架子)	put on the dog
虎将	— (a brave general)
虎威	— (might, majesty)
虎虎生气	— (brave and vigorous)
虎背熊腰	— (a strong physique)
如狼似虎	as cruel as a tiger

## 5.4 Significance of Comparative Study in Semantics

The comparative study and the examples shown above prove that between a concept and a referent there is no relevant relation other than the indirect one, which consists in its being used by someone to stand for a referent. Symbol and referent, that is to say, are not connected directly but only indirectly. The comparative study of the semantic system of both SL and TL would be of great benefit to find out those indirect relations between the word and its meaning so that we can under-

stand what the author or speaker really means in SL. The comparative study is of great significance not only in handling translation of a single word but also in dealing with the lexical equivalents in a whole discourse. Many translators have complained that poetry translation is the most difficult task. If we make a thorough comparative study of SL and TL in semantics this task would surely prove easier. Here the author of this book would like to quote a translation of a classic Chinese poem.

## The Original

## The English Version

杨柳青青江水平	The willows green, the river quite at rest,
闻郎岸上踏歌声	I hear my lover sing ashore his lay;
东边日头西边雨	Sunshine in the east and raindrops in the west,
道是无晴却有晴	It isn't warm, but warm yet, I daresay.

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The key point in translating that poem is the treatment of the pun in the last line. The Chinese character “晴” here refers both to the weather and to the feeling of the poet. The translator chooses the English word “warm” just for this purpose. The analysis of its semantic domains shows that “warm” is a hyponym of “sunny” in the domain of “weather” and also a hyponym of “love” in the domain of “feeling”. The translator sets us a good example in dealing with translation practice through comparative study of SL and TL in semantics.

## Exercise Five

### Section A Topics for Discussion

1. What is lexicology?

2. What is morphology?
3. Describe the history of the Chinese characters.
4. Classify the Chinese words.
5. How do you make comparative study between Chinese and English in semantics?
6. Make a comparative study of the Chinese and English royal systems.

### Section B Practice

**1. Choose the right word (as given in the brackets) and translate the following sentences.**

- 1) (kill, slay, execute, murder, assassinate, butcher, slaughter, massacre)
  - a) 对于日本侵略者在南京的大屠杀,世人无不义愤填膺。
  - b) 逢年过节,村里家家户户杀猪宰羊。
  - c) 这样贪赃枉法的贪污犯,不处决难以平民愤。
  
- 2) (childless, sterile, barren, infertile, unproductive, arid)
  - a) 他们没有孩子,丈夫原先怪妻子;可是经过体检,才发现自己有问题。
  - b) 这种地,什么庄稼都长不出。
  - c) 这头母牛已经不能下仔啦。
  
- 3) (obstacle, bar, barricade, hurdle, impediment, barrier)
  - a) 那位选手在跨越最后一道障碍时失败了。
  - b) 翻译时他最难克服的障碍是文化差异。
  - c) 加入本会不会有种族和肤色障碍。
  
- 4) (perfect, consummate, flawless, ideal)

- a) 这可是一颗十全十美的红宝石。
- b) 他是个十全十美的钢琴家。
- c) 十全十美的民主需要十全十美的公民。

5) (delineate, depict, describe, portray, represent, sketch)

- a) 在文章中,作者描绘了土著居民典型的生活习惯。
- b) 那位旅游者描绘了张家界的风光。
- c) 病人向医生仔细描述了自己的病情。

## 2. Translate the following passages into Chinese.

### Passage One

He was so odd a mixture of quick parts, sarcastic, humor, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

Austen: *Pride and Prejudice*

### Passage Two

Spring has no speech, nothing but rustling and whispering. 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.

Galsworthy: *The Apple Tree*

## 3. Translate the following into English.

王小玉便启朱唇,发皓齿,唱了几句书儿。声音初不甚大,

只觉入耳有说不出的妙境:五脏六腑里,像熨斗熨过,无一处不服贴;三万六千个毛孔,像吃了人参果,无一处不畅快。唱了十数句之后,渐渐的越唱越高,忽然拔了一个尖儿,像一线钢丝抛入天际,不禁暗暗叫绝。

刘 鄂:《老残游记》

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# Chapter Six

## The Comparative Study of English and Chinese Sentence Patterns

### 6.0 Generalization

As the communicative linguists hold, communication involves a complicated process for it is made up of at least four layers: concept formation, information reality, modality and meaning in connected discourse. Structurally considered, the corresponding layers are: noun phrase, sentence, utterance and discourse. It is understood that the communication between the people sharing the same mother tongue must be good at using accepted sentence patterns to make a sound communication between them.

Any language is a system of signs in which the sentences can be generated infinitely. However, they stem from the finite sentence patterns. In other words, it is the finite that results in the infinite through transformation. And the transformation depends on three rules: coordination, subordination and embedding and a given language presents a rich and colorful variety thereupon. The structure of any language is established according to three basic factors: the reality, the view points and the order in the thought pattern of a given language-speaking people, and the profoundness and expression of the people in its recognition of the reality. As the thought pattern differs so the expression differs, which brings about the heterogeneity between any two languages. Therefore, it is not advisable and practical to

describe the structure of a language in terms of that of another. This chapter makes a comparative study of English and Chinese in the commonly used sentence patterns (SPs) and reveal mainly the heterogeneity between the two language at the syntactic level so as to improve the communication between the English people and the Chinese people.

## 6.1 The Commonly Used English SPs

As mentioned above, the English sentence centers around the verb and it may be formulated as below:

S (sentence) = Nph (Noun Phrase) + Vph (Verb Phrase).

And the verb phrase is formed according to the categorization of the verbs. The contemporary English verbs fall into five kinds as below:

V	{	v. i.	{	Complete	(I)	swim	
		Incomplete	(L)	be			
	{	v. t.	{	Complete	Mono-	(T)	search
				Di-	(D)	give	
		Incomplete	(V or X)	cause			

Based on the classification above, five basic SPs are formed:

- SV      Fish swim.
- SVC     He is rich.
- SVO     He dug a hole.
- SVoO   He gave me a book.
- SVOC   He asked me to help him.

Starting from the general formula and taking the classification



of the verbs as a basis we now have five sub-formulae to build five basic sentence patterns and that may be called the primary generation of the English sentences. In the five patterns O and C may be regarded as variables which can be substituted by several linguistic units. They are:

- Ø = naught
- 1 = noun or pronoun
- 2 = do (infinitive without to)
- 3 = to do (infinitive with to)
- 4 = -ing clause
- 5 = that-clause
- 6 = wh-clause
- 7 = adjective
- 8 = -ed clause
- 9 = prepositional phrase

The English idiomatic collocation within the Vph comes up with the secondary generation of sentences, i. e. the building of 18 commonly used sentence patterns as given in a chart below:

Code	Number	Example
I Ø	(SP1)	Fish swim.
L1-9	(SP2)	He is rich (a rich man ... etc.)
T1	(SP3)	He dug a hole (it).
T2	(SP4)	He helped wash the dishes.
T3	(SP5)	They attempted to climb the mountain.
T4	(SP6)	I enjoy reading novels.
T5	(SP7)	He said he would come.
T6	(SP8)	They asked what they should do.
D1	(SP9)	He gave me a book.

D5	(SP10)	He informed me that he would come.
D6	(SP11)	They asked me what they should do.
V2	(SP12)	I saw the man cross the street.
V3	(SP13)	He asked me to help him.
V4	(SP14)	I saw the man crossing the street.
V8	(SP15)	The young man had his long hair cut.
X1	(SP16)	The elected him monitor.
X7	(SP17)	We painted the door yellow.
X9	(SP18)	I found the old man in good health.

Eighteen is not a large number but the author of this book, who has been teaching English for more than 35 years, has found only a few students in China have good mastery of them, since these patterns deal with idiomatic usage and other aspects of the language. And it is advisable for a student in China to use this code (as given in Longman Dictionary of Contemporary English) as a guide.

## 6.2 The Commonly Used Chinese Sentence Patterns

In contrast the Chinese sentence does not center around the verb. According to Liu Xie (刘勰), a Chinese sentence is built on the basis of amalgamation of characters. And that is what he says: "The amalgamation of characters makes a sentence; the accumulation of sentences makes a text." ("积字成句;积句成章"). Here is an typical example to show how a Chinese sentence is built:

地大。

物博。

中国地大物博。

老师说中国地大物博。

地理老师说中国地大物博。

我们听地理老师说中国地大物博。

昨天我们听地理老师说中国地大物博。

昨天在课堂上我们听地理老师说中国地大物博。

(The territory is large.

The natural resources are plenty.

China has a large territory and abounds in natural resources.

The teacher said that China has a large territory and abounds in natural resources.

The geography teacher said that China has a large territory and abounds in natural resources.

We heard that the geography teacher said that China has a large territory and abounds in natural resources.

Yesterday we heard that the geography teacher said that China has a large territory and abounds in natural resources.

Yesterday we heard, in class, that the geography teacher said that China has a large territory and abounds in natural resources.)

Some of the modern Chinese grammarians, basing themselves on the analysis of the Chinese structure and the description of the Chinese sentences, hold that a Chinese sentence is based on two parts: THEME and RHEME. By "theme" they mean the topic; and by "rheme" they mean the comment. So comes the general formula:

$$S = T(\text{heme}) + R(\text{heme}).$$

Therefore, it is more convenient for us to analyze the sentence structure according to the structure within the two parts. On the basis of this analysis we have two groups of sentence patterns: the T-type sentence pattern and the R-type sentence patterns.

### 6.2.1 The T-type

The T-type patterns center around the topic and they fall into the following categories:

#### 1) Nominal Theme

- |    |                            |                     |
|----|----------------------------|---------------------|
| T1 | 生活是什么?                     | (noun)              |
| T2 | 文学巨人为何被贬低?                 | (noun phrase)       |
| T3 | 八角与一尺。                     | (unit term)         |
| T4 | 两江相会处有一个小镇。                | (location phrase)   |
| T5 | 喧哗最厉害的是胜方。                 | (“的”phrase)         |
| T6 | 吕叔湘和柳无忌两位学界<br>前辈原为本会荣誉会长。 | (appositive phrase) |

#### 2) Verbal Theme

- |     |                      |             |
|-----|----------------------|-------------|
| T7  | 讲要讲得深入浅出。            | (verb)      |
| T8  | 研究问题忌带片面性。           | (VO-phrase) |
| T9  | 说得恳切就容易理解。           | (VC-phrase) |
| T10 | 走那么远的路买这么点东西<br>值得吗? | (VV-phrase) |

#### 3) Adjective Theme

- |     |                     |                      |
|-----|---------------------|----------------------|
| T11 | 谦虚是一种美德。            | (adjective)          |
| T12 | 深刻还是肤浅最终要显示出<br>来的。 | (adjective compound) |
| T13 | 它织网的技能之高妙使人诧<br>异。  | (adjective phrase)   |

## 4) Clause Theme

- T14 你领悟了情的真谛不很好吗? (descriptive)  
 T15 毛竹年年绿是为了等待亲人。 (determinative)  
 T16 瓦楞上许多枯草断茎当风抖着，  
 这正好说明老屋难免易主的原因。

## 6.2.2 The R-Type

## 1) Verbal Rheme

- R1 人都叫伊“豆腐西施”。 (VoO-phrase)  
 R2 这些仙女唱歌唱得好听哩。 (VV-phrase)  
 R3 他可以叫他的儿子闰土来管祭器的。  
 R4 过道边摆着一台洗衣机和一套炊具。 (existential)  
 R5 汽油弹的火焰把这个小阵地烧红了。 (“把”structure)  
 R6 奴隶们被投入死海。 (“被”structure)

## 2) Clause Rheme

- R7 这样的好事大家都应该做。 (personal subject)  
 R8 我们任何困难都能克服。 (impersonal subject)  
 R9 他身材高大。 (non-verbal clause)

## 3) Adjective Rheme

- R10 祖国真伟大。 (adjective)

## 4) Nominal Rheme

- R11 他,上海人。 (noun)

As mentioned above the principle in Chinese sentence building is based on amalgamation but it does not mean there is no rules to follow. The twenty six sentence patterns may be the rules for

amalgamation. Under each rule there are some transformation forms. Take R9 for example, there are four types:

她性格和谐。

长江水一浪高似一浪。

茴香豆一人一颗。

Through the comparative study in syntax, we may come to the conclusion that the Chinese sentences are more complicatedly structured than the English ones even in building the commonly used sentence patterns.

### 6.3 The Comparative Study in Complication of Sentences

When we say language is just the expression of a concept, it implies that a complicated concept may be expressed by a complicated sentence structure. The complication of sentences in English is developed in the way as a tree with its branches produced from their stem and their twigs produced from the branches. Hence, the “tree-type”. But the complication of sentences in Chinese is developed in the way a bamboo grows with each upper piece coming out from the lower one which comes out from the base. Hence, the “bamboo-type”. The examples listed in 6.2 are typical. As mentioned in the very beginning of this chapter the English language depends on coordination, subordination and embedding to achieve its variety and complication. The following is a long sentence. However, if we make a thorough analysis of the stem, the branches and twigs, it is not so difficult to follow the complication and understand the concept expressed.

Just as Darwin discovered the law of development of

organic nature so Marx discovered the law of development of human history, the simple fact, hitherto concealed by an overgrowth of ideology, that mankind must first of all eat, drink, have shelter and clothing before it can pursue politics, science, art, religion, etc; that, therefore the production of the immediate material means of subsistence and consequently the degree of economic development attained by a given people during a given epoch form the foundation upon which the state institutions, the legal conceptions, art, and even the ideas on religion, of the people concerned have been evolved, and in the light of which they must, therefore, be explained, instead of vice versa, as had hitherto been the case.

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The Chinese version of the above, even made in a very literary way, shows the difference in developing the same concept:

正如达尔文发现有机自然界的发展规律一样,马克思发现了人类历史的发展规律,即历来繁茂芜杂的意识形态所掩盖着的一个简单事实:人们首先要吃、要喝、要穿、要住,然后才能从事政治、科学、艺术、宗教等等;所以,生产直接与生活有关部门大物质用品,会为一个民族或一个时代带来一定的经济发展,这两者又构成了国家制度、法律观念、艺术以及宗教思想的基础。因此,我们必须从这个方向来解释上述种种观念与思想,而不是依随那一直以来的相反方向去解释这些观念与思想。

## 6.4 Summary

It is now universally accepted that the sentence is the key linguistic unit to realize communication and any language has its finite

rules to build infinite sentences. The rules of grammar which are used for ordering and connecting words in a sentence are called syntax. By syntax we mean both the rules to form the sentence bases and the rules to enlarge and transform sentences. In this chapter we have only made a comparative study of English and Chinese in the building of basic and commonly used sentence patterns. The study shows the two languages have not much in common in this field. The English sentence centers around the verb and so the basic sentence patterns are formed according to the structure of the Vph. In contrast, the Chinese sentence does not necessarily depend on the verb and the basic sentence patterns are formed on the basis of amalgamation of words. This difference leads to the dissimilarities in the rules to enlarge and transform the bases into varied sentences. Therefore it is not advisable to describe the syntax of one language in the same way we describe that of another language. In secondary language teaching it is more helpful to point out the differences in the very beginning; otherwise the students would tend to make English sentences according to the rules of his mother tongue; or some day when he has learned much English he would tend to forget the syntax of his mother tongue and make Chinese sentences according to the rules of the secondary language. So far as translation is concerned, what equivalence we try to achieve is not static but dynamic. In other words, we can seldom get the equivalent in the TL by keeping the surface structure of the SL. Take the 16 T-type sentence patterns in Chinese for example, there are only three patterns shared by the English language. The other 13 patterns can not find their equivalents in English. As for the R-type, only R-1 and R4 are similar to SP9 and SPs2, 3, 4, 16, etc. respectively. As for the Nominal R, Adjective, and Clause R, they are almost unique in comparison with English.



## Exercise Six

### Section A Topics for Discussion

1. Give a complete code of the commonly used English sentence patterns.
2. Discuss the differences in syntax between English and Chinese.
3. In what way is a complex English sentence built? Give examples to show your point of view.
4. In what way is a long Chinese sentence built? Give examples to show your point of view.
5. Find out some examples to show English and Chinese share the same sentence patterns.
6. Find out some examples to show English and Chinese differ much in syntax.

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### Section B Practice

1. Translate each of the following sentences into English with the verb and sentence pattern given in the brackets.

- 1) 我难以想象自己当了父亲(SVOC; picture)。
- 2) 两个拳击手互相撞击对方(SVOC; throw)。
- 3) 这个问题可以直接送给主席斟酌吗(SVC; go)。
- 4) 假日过得真快(SV; race)。
- 5) 他说的话我就是不相信(SV; wash)。
- 6) 我觉得口里仍有洋葱味(SV; repeat)。
- 7) 我不相信那种胡言乱语(SVO; buy)。
- 8) 她常常穿得暖暖和和的(SVC; keep)。

- 9) 班长,叫士兵向右排成单行(SVOC; dress)。
- 10) 我用激将法要他跳下水去(SVOC; dare)。
- 11) 请你按这个药方配药(SVO; fill)。
- 12) 他画画的天才早就展露了(SVC; flower)。
- 13) 一位老友为他们主持婚礼(SVO; marry)。
- 14) 暴风雨不久就平息了(SVO; spend)。
- 15) 我会打电话把这消息告诉你(SVoO; phone)。
- 16) 他老板连饭都不让他吃饱(SVoO; grudge)。
- 17) 她体态优雅地向大家鞠躬(SVoO; sweep)。
- 18) 我倒要提醒你放规矩点(SVOC; trouble)。
- 19) 你的演奏令人陶醉(SVO; send)。
- 20) 这项法案以 310 票对 306 票获得通过(SV; carry)。

**2. Translate the following into English.**

- 1) 两江相会处有一个小镇。
- 2) 八角与一尺。
- 3) 研究问题忌带片面性。
- 4) 说得恳切就容易理解。
- 5) 走那么远的路买这么点东西值得吗?
- 6) 它织网的技能之高妙使人诧异。
- 7) 你领悟到了情的真谛不很好吗?
- 8) 毛竹年年绿是为了等待亲人。
- 9) 瓦楞上许多枯草的断茎当风抖着,这正好说明老屋难免易主的原因。
- 10) 他身材高大。
- 11) 军民鱼水情。
- 12) 喜报一个接一个。

**3. Translate the following passage from English into Chinese.**

It is most true that was anciently spoken: A place showeth

the man. And it showeth some to the better, and some to the worse. "A man whom everybody would have thought fit for empire if he had not been emperor," saith Tacitus of Galba; but of Vespasian he saith "He was the only emperor whom the possession of power changed for the better.": though the one was meant for sufficiency, the other of manners and affection. It is an assured sign of a worthy and generous spirit, whom honor amends. For honor is, or should be, the place of virtue; and as in nature things move violently to their place and calmly in their place, so virtue in ambition is violent, in authority settled and calm.

Bacon: *Of Place*

#### 4. Translate the following into English.

清晨往松林里去散步,我在林荫路畔发现了一束被人遗忘了的蔷薇。蔷薇的花色还是鲜艳的,一朵紫红,一朵嫩红,一朵是病黄的象牙色中带着几分血晕。

我把蔷薇拾在手里了。

青翠的叶上已经凝集着细密的露珠,这显然是昨夜被人遗忘了的。

这是可怜的少女受了薄幸的欺给?

还是不幸的青年受了轻狂妇人的玩弄呢?

昨晚上甜蜜的私语,今朝的冷清的露珠……

我把蔷薇拿到家里来了,我想找个花瓶来供养它。

花瓶我没有,我在一只墙角寻着了一个断了颈子的盛酒的土瓶。

——蔷薇哟,我虽然不能供养你以春酒,但我要供养你以清洁的流泉,清洁的素心。你在破土瓶中虽然不免凄凄寂寂地飘零,但比遗弃在路旁被人践踏了的好罢?

郭沫若:《路畔的蔷薇》

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# Chapter Seven

## The Comparative Study at the Text Level

### 7.0 Generalization

The modern linguists make different approaches to actual speeches that may be regarded as an independent linguistic unit with a complete sense. For the spoken form they use the term "discourse" and for the written form they use the term "text". However, the text linguists regard such a linguistic unit (whether spoken or written) as a text. In our comparative study we use the term defined by the text linguists. Then, what is a text? A text may be defined as a communicative occurrence which meets seven standards of textuality. If any of these standards is not considered to have been satisfied, the text will not be communicative. Hence, non-communicative texts are treated as non-texts.

### 7.1 Seven Standards of Textuality

The seven standards are outlined as below:

#### 7.1.1 Cohesion

The first standard will be called COHENSION and concerns the ways in which the components of the surface text, i. e. the ac-

tual words we hear or see, are mutually connected within a sequence. The surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependencies.

### **7.1.2 Coherence**

The second standard will be called COHERENCE and concerns the ways in which the components of the textual world, i. e. the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant. A concept is definable as a configuration of knowledge (cognitive content) which can be recovered or activated with more or less unity and consistency in the mind. Relations are the links between concepts which appear together in a textual world: each link would bear a designation of the concept it connects to.

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### **7.1.3 Intentionality**

The third standard of textuality will be called INTENTIONALITY, concerning the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intention, e. g. to distribute knowledge or to attain a goal specified in a plan.

### **7.1.4 Acceptability**

The fourth standard of textuality would be ACCEPTABILITY, concerning the text receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some

use or relevance for the receiver, e. g. to acquire knowledge or provide cooperation in a plan. This attitude is responsive to such factors as text type, social or cultural setting and the desirability of goals.

### **7.1.5 Informativity**

The fifth standard of textuality is called **INFORMATIVITY**, and concerns the extent to which the occurrences of the presented text are expected vs. unexpected or known vs. unknown.

### **7.1.6 Situationality**

The sixth standard of textuality can be desinged **SITUATIONALITY** and concerns the factors which make a text relevant to a situation of occurrences.

### **7.1.7 Inter-textuality**

The seventh standard of textuality is to be called **INTER-TEXTUALITY** and concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts.

## **7.2 The Differences in Textuality**

The textuality is based on the studies of the western languages. Both English and Chinese may share the same standards but each pays different attention in different perspective. Take a

road sign, a very simple text, for example:

SLOW

CHILDREN

AT PLAY

In the text above, cohesion refers to the grammatical dependencies; and it is easy to paraphrase it as “drive slow for children are at play”. Coherence may be thought of as concept plus relations. Here “children” is an object concept, “play” an action concept and the relation “agent of” obtains, because the children are the agents of the action. By intentionality we mean the producer’s attitude that the set of occurrences should constitute a cohesive and coherent text instrumental fulfilling his intentions, e. g. to distribute knowledge or to attain a goal specified in a plan. By acceptability we mean the receiver’s attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver. And in this case the receiver is supposed to *acquire knowledge or provide co-operation in a plan*. As is mentioned above, informativity involves the extent to which the occurrences of the text are known or unknown; here in this case they are unknown to the drivers. By situationality we mean the sign is placed in a location where a certain class of receivers, namely, motorists, are likely to be asked for particular action. Inter-textuality refers to the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts. A driver who has seen this road sign is likely to see another one further down the road: RESUME SPEED. Based on the seven standards the road sign may be further paraphrased as:

Motorists should proceed slowly, because children are playing in the vicinity and might run out into the



street. Vehicles can stop readily if they are moving slowly. And accidents may be avoided.

A Chinese text is constituted with different cohesive and coherent devices though the other standards may be self-evident. What we often find along a Chinese highway are:

前面施工,车辆缓行

多事故区,驾驶小心

雪峰天险,车辆缓行

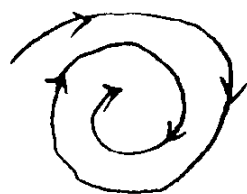
So the Chinese version of the above English text would better be:

孩子活动区,车辆请缓行。

### 7.3 The Difference in Thought Patterns

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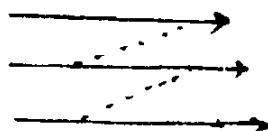
Some linguists hold that the Chinese texts are developed in an inductive way while the English ones are developed in a deductive way. They contribute this difference to the thought patterns of the two peoples. According to the text analysts, there are five thought patterns in the world and they may be illustrated by the diagrams below:



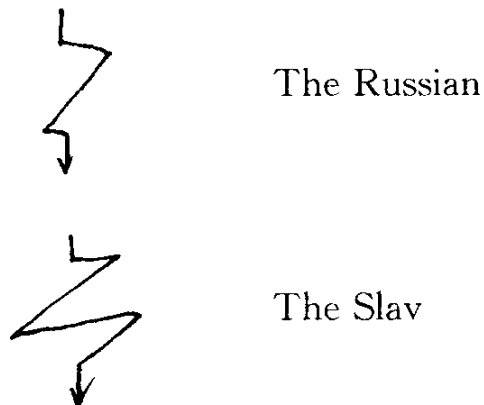
The oriental



The English



The Arab



As is shown in the diagrams the English thought pattern is a straight pattern. And so a text is usually centered around a top in the form of the topic sentence of topic paragraph and then it is developed directly by many sentences in a sequence. To secure coherence the producer usually deduces the topic in such ways as:

- By classification development (TP I);
- By chronological development (TP II);
- By spacial development (TP III);
- By definition development (TP IV);
- By exemplification development (TP V);
- By comparison development (TP VI);
- By contrast development (TP VII);
- By cause-effect development (TP VIII) and so on.

And each type of text has its own cohesive devices called “constant markers” (常规标符). They will be discussed in detail as below.

### 7.3.1 TP I Classification Development

Text

Resources are the basic inputs used in the production of goods and services, and they can be categorized under three main head-

ings: land, capital and labor. Land includes not only the arable land used by the farmer and the city land used as building lots, but also the other gifts of nature that come with the land such as water, minerals found under the soil, sunlight which falls upon the soil, etc. Capital refers to the buildings, equipment, and other materials used in the productive process. And labor involves the physical and mental talents of human beings, applied to the production of goods and services.

Cohesive Devices:

1) There be pattern

$$\text{There are } Y \left\{ \begin{array}{l} \text{types} \\ \text{kinds} \\ \text{classes} \\ \text{categories} \\ \text{etc.} \end{array} \right\} \text{ of } X : A, B \text{ and } C.$$

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2) SV/SVO patterns

$$X \left\{ \begin{array}{l} \text{consists of} \\ \text{falls into} \\ \text{etc.} \end{array} \right\} Y \left\{ \begin{array}{l} \text{types} \\ \text{finds} \\ \text{classes} \end{array} \right\} : A, B \text{ and } C.$$

$$X \text{ can be } \left\{ \begin{array}{l} \text{made up of } Y \text{ elements:} \\ \text{categorized under } Y \text{ headings:} \\ \text{described in terms of:} \end{array} \right\} A, B \text{ and } C.$$

### 7.3.2 TP II Chronological Development

Text

To build your own sun-scope, get a carton and cut a hole in one side. Then paste white paper on the inside surface that you

will be facing. After this punch a pinhole into the opposite side high enough so that the little shaft of light will miss your head. For an sharper image, however, you can make a better pinhole by cutting a one-inch-square hole in the carton, taping a piece of aluminum foil over this hole and making the pinhole in the foil. Finally, tape the box shut and cover all light leaks with black tape.

#### Cohesive Devices

1) Beginning:

to begin with first initially

2) Middle:

secondly, thirdly ... next then subsequently  
before this at the same time in the meantime after a  
while afterwards

3) End:

In due course at last in the long run lastly finally  
to conclude to sum up

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### **7.3.3 TP III Spacial Development**

#### Text

As the Rift Valley sweeps northwards out of Kenya and into Ethiopia, it forms the spectacular Lake Turkana Basin. The long, shallow waters of the Lake, which stretches 155 miles north to south and up to 35 miles east to west, sparkle green in the tropical sun: someone called it the Jade Sea, a very apt name. At the south a barrier of small volcanic hills prevents the lake spreading further down into the arid lands of northern Kenya. From the west side rises the Rift Valley wall, a range of mountains with some peaks of more than 5,000 feet. This is the land of the Turkana people, a

tall, elegant pastoralist tribe. Beyond are the mountains and forests of Uganda. Pouring its silt-laden waters into the north end of the lake is the River Ome, a huge river that drains the Ethiopian highlands to the north with Kenya where it reaches the Jade Sea. Where the river reaches the lake the sudden barrier to its progress forces it to dump its burden of silt, so creating an enormous delta.

### Cohesive Devices:

#### 1) Longitudinal and Cross

##### a) Static

X is {  
before  
in front of  
behind  
In the north of  
etc. } Y.

##### b) Dynamic

X moves {  
along  
down  
through  
across  
etc. } Y.

#### 2) Vertical

##### a) Static

X is {  
above  
over  
on top of  
below  
etc. } Y.

b) Dynamic

X moves  $\left\{ \begin{array}{l} \text{up} \\ \text{down} \\ \text{etc.} \end{array} \right\}$  Y.

### 7.3.4 TP IV Definition Development

Text

Radar is an electronic device that is used for detection and location of objects. It operates by transmitting a particular type of wave-form, a pulse-modulated sine wave, for example, and detects the nature of the echo signal. Radar is used to extend the capability of man's senses for environment, especially the sense of vision. The value of radar lies not in being a substitute for the eye, but in doing what the eye cannot do.

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Cohesive Devices:

- 1) Three elements in giving a definition: concept; class; features
- 2) There are two methods : concepting and naming

Concepting:

Y is a  $\left\{ \begin{array}{l} \text{kind} \\ \text{species} \\ \text{form} \\ \text{class} \\ \text{etc.} \end{array} \right\}$  of Y which ...

Naming

The { kind  
species  
form  
class  
etc. } of X which ... { is known as  
is called } Y.

### 7.3.5 TP V Exemplification Development

Text

The forces of nature, whether directly or indirectly, play a very important part in the material progress of mankind. The two chief forces of nature are wind and water. For instance, sailing ships of all classes, from the large merchantman to the small fishing boat, depend still for their means of progress on the wind. Water has been similarly utilized. Running water is used to work the machinery that generates electricity. A conspicuous example of this is the Niagara Falls, which is now largely used for this purpose.

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Cohesive Devices:

like    such as    for example    for instance    an example of  
be illustrated by    as illustrated by

### 7.3.6 TP VI Comparison Development

Text

All learning depends upon motivation, perception and exercises. The language learner's most important task is to internalized the basic patterns and to acquire a new system of language habits so that he can react automatically to the structural signals of the

second language. This can be accomplished by drill. Theoretical study of a language does not necessarily improve your ability to speak. All this applies equally well to organic chemistry learning. Structure recognition and structure drawing must be automatic and accurate. The eye must learn to assemble all cues and size up just what has gone on in a given reaction — quickly as a matter of habit. Obviously achieving this proficiency will also require drill.

Cohesive Devices:

both similar like also equally alike same  
in a similar way by the same token by comparison  
likewise similarly

### 7.3.7 TP VII Contrast Development

Text

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The Constitution of the United States established a nation from the surrendered power of the thirteen smaller nations. These smaller units retained their boundaries as states, and some of the functions of government remained in their hands, but other functions were surrendered beyond recall. Above the previously independent small nations was the new nation, the federal nation, capable, if necessary, of enforcing its larger will against the component parts. Conversely, the Charter of the United Nations required the member nations to surrender none of their functions; no new federal world nation was established and no larger will could be enforced against the component parts.

Cohesive Devices:

difference different differ from while although



on the other hand   on the contrary   in contrast  
 however   instead   unlike   and yet   but   still  
 otherwise   conversely

### 7.3.8 TP VIII Cause-Effect Development

Text

In January, No 18 apartment building of the city was destroyed by a disastrous fire. After careful investigation immediately conducted by the insurance company, it was revealed that the manufacturer of the gas pipe was responsible for the damages, for they had sold defective pipes to the propane gas company. The newly installed pipe exploded when the tenant of the flat on the third floor was using the kitchen. The loud explosion shocked the entire neighborhood, and caused a fire that seriously injured the tenants of the flat.

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Cohesive Devices:

1) At the Sentence Level

C — E

to cause

to lead to

to give rise to

to result in

produce

to be responsible for

E — C

to be due to

to be caused by

to result from

to be the result of

to be the effect of

2) At the Discourse Level

C — E

as a result

consequently

E — C

as

because

in consequence	for
therefore	since
thus	
so	

As is illustrated by the diagram above the Chinese concept is developed in a spiral way and radiation plus induction is usually the texture of a composition as Liu Xie puts it : “flowery on the surface but internally veined” (外文绮姣, 内义脉注). Even in the formal style cohesive devices are less used. Here is an example:

发虑宪, 求善良, 足以叟闻, 不足以动众; 就贤体远, 足以动众, 未足以化民。君子如欲化民成俗, 其必有学乎!

玉不琢, 不成器; 人不学, 不知道。是故古之王者, 建国君民, 教学为先。《兑命》曰: “念终始典于学” 其此之谓乎。

虽有佳肴, 弗食, 不知其旨也。虽有至道, 弗学, 不知其善也。是故学然后知不足, 教然后知困。知不足, 然后能自反也。知困, 然后知能自强也。故曰: 教学相长也。《兑命》曰: “学学半” 其此谓乎?

《礼记·学记》

The main idea of the passage is how important learning is and how teaching and learning help each other. But the author does not give the main idea in the form of a topic sentence or a topic paragraph. And cohesive devices are seldom used as the Chinese language is highly paratactic. In more informal situation the configuration of the discourse is formed in a radiating way and the concept is diffused completely. Here is an actual tape-script of a conversation between an American host and a Chinese visiting scholar.

American: How does the Nutritional Institute decide what topics to study? How do you decide what topic to

do research on?

Chinese: Because, now, period gets changed! It's different from past time! In the past we emphasize how to solve practical problems. Nutrition must know how to solve some deficiency diseases. In our country, we have some nutritional diseases, such as X, Y, Z. We must concentrate our research to study some fundamental research.

To the English and American mind, such text is poorly composed for the speaker is beating about the bush. He avoids the topic and lets the topic floats in space and time, from the past to the present and does not come to the point until at the end of the speech. In contrast, an English text would be like this:

We concentrate our research to study fundamental problems for as you know, in our country, we still have some nutritional diseases, such as X, Y, Z. I also pay more attention to these topics quite different from those specific ones in the past. As a nutritional specialist, I must first solve some deficiency disease. On this way can I meet the people's demands.

## 7.4 Summary

A text is a complete linguistic unit to discuss a topic. Around a topic different peoples have different ways to develop it. When people make an indexical connection, they do so by linking features of the language with familiar features of their world, with what is established in their minds as normal pattern of reality or schema. In other words, context is a schematic construct. It is not

out there, so to speak, but in the mind. And thought pattern has a great impact on the actual realization of communication. The English thought pattern is straightforward and the topic is usually developed in a deductive method, while the Chinese thought pattern is spiral and the topic is usually developed in an inductive method. The Chinese literary composition used to have rigid forms which are characterized by the EIGHT-PART ESSAY (八股文). Although many changes have taken place, yet a Chinese text is still based on the thought pattern of the spiral. A comparative study between English and Chinese can help us understand how an English or a Chinese text is hierarchically organized (structure) as well as how it is put together (texture).

## Exercise Seven

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### Section A Topics for Discussion

1. What is a text according to text-linguistics?
2. A Chinese topic is generally developed in an inductive way. Give two examples to show this.
3. What is cohesion and coherence? In what way the Chinese text and the English text differ in these two standards?
4. What is inter-textuality? Give a literary text in Chinese to explain it.

### Section B Practice

1. Analyze the seven standards of the following text.

A great black and yellow V-2 rocket 46 feet long stood in

New Mexico desert. Empty it weighed five tons for fuel. It carried eight tons of alcohol and liquid oxygen. \*

Everything was ready. Scientists and generals withdrew to some distance and crouched behind earth mounds. Two red flares rose as a signal to fire the rocket.

With a great roar and burst of flame the giant rocket rose slowly and then faster and faster. Behind it trailed sixty feet of yellow flame. Soon the flame looked like a yellow star. In a few seconds. It was too high to be seen, but radar tracked it as it sped to 3,000 mph.

A few minutes after it was fired, the pilot of a watching plane saw it return of 24,000 mph and plunge into earth forty miles from the starting point.

**2. Read the following passages. First analyze how the topics are developed and then translate them into Chinese.**

1) Like the Articles of Confederation, which governed the thirteen American "nations" before their union in 1789, the United Nations was a loose confederation of sovereign states. Just as Virginia, Delaware, and eleven other American "nations" realized in 1781 that consultation was necessary and agreement desirable, so in 1945 the United States and Holland and the other nations of the world, large and small, recognized that they too must consult and, if possible, agree. But 1781 left all the most meaningful decisions where they had been before, in the hands of the member states, which remained, therefore, essentially sovereign and independent; and 1945 did precisely the same thing on a world scale.

2) Whatever it might someday be, the United Nations in 1945 was certainly not a government. Government is not de-

bate, however much debate may be necessary; and it is not the airing of grievances, however legitimate. It is not the making of resolutions, however wise; nor the expression of ideals, however noble. Government is power to make law and enforce law. Government is power to determine policy and to effect policy. Government is power, and without power there can be no government.

### 3. Translate the following passage into English.

大会闭幕以后,很多同志要回到自己的工作岗位上,将要分赴各个战场。同志们到各地去,要宣传大会的路线,并通过全党同志向人民作广泛的解释。

我们宣传大会的路线,并通过全党和全国人民建立起一个信心,即革命一定要胜利。首先使先锋队觉悟,下定决心,不怕牺牲,排除万难,去争取胜利。但这还不够,还必须使全国人民群众觉悟,甘心情愿和我们一起奋斗,去争取胜利。要使全国人民有这样的信心:中国是中国人民的,不是反动派的。中国古代有个寓言,叫做“愚公移山”。说的是古代有一位老人,住在华北,叫北山愚公。他家南面有两座大山挡住他家的出路,一座叫太行山,一座叫王屋山。愚公下决心率领他的儿子们要用锄头挖去这两座大山。有个老头子叫智叟的看了发笑,说是你们这样干未免太愚蠢了,你们父子数人要挖掉这样两座大山是完全不可能的。愚公回答说:我死了以后有我的儿子,儿子死了,又有孙子,子子孙孙是没有穷尽的。这两座山虽然很高,却不会再增高了,挖一点就会少一点,为什么挖不平呢?愚公批驳了智叟的错误思想,毫不动摇,每天挖山不止。这件事感动了上帝,他就派了两个神仙下凡,把两座山背走了。现在也有两座压在中国人民头上的大山,一座叫帝国主义,一座叫封建主义。中国共产党早就下了决心,要挖掉这两座山。我们一定要坚持下去,一定要不断地工作,我们也会感动上帝的。这个上帝不是别人,就是全中国的人民大众。全国人民大众一起来和我们一道挖

这两座山,有什么挖不平呢?

毛泽东:《愚公移山》

**Further Reading**

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# Chapter Eight

## The Comparative Study in Rhetoric

### 8.0 Generalization

The term “rhetoric” stems from the Latin word “rhetor”, meaning speaking. What the ancient rhetoricians mean by rhetoric is the techniques of speaking. In the contemporary English language rhetoric deals with two aspects: the study of the technique of using language effectively and the art of using speech to persuade, influence or please. Although Confucius suggests the idea of rhetoric to the effect that “rhetoric just means smoothness” (“辞达而已”); yet it does not become an independent discipline until this century. According to Cheng Wangdao, the father of modern Chinese rhetorician, there are two fundamental ways to make our speeches or texts effective and vivid: the passive ways and the active ways. In terms of the passive ways he refers to intelligibility, clarity, smoothness and force (意思明确, 伦次通顺, 词句平匀, 安排稳密). In terms of the active ways, he refers to the figurative speeches. And his masterpiece *The Introduction of Rhetoric* (《修辞学发凡》) is mainly intended for the figurative speeches in Chinese. In this chapter we focus our discussion on the effectiveness and vividness of language and they may be approached at several levels.

### 8.1 The Comparative Study at the Phonetic Level

Since language is first spoken, phonetic elements are often



used to make speech effective and vivid. Many rhetorical devices are based on sound, such as alliteration, rhyme, phonetic pun, parody, onomatopoeia, etc. However, English and Chinese have much to differ in forming and using phonetic rhetorical devices, since the sound systems of the two language are quite dissimilar. Take onomatopoeia for example. In English the onomatopoeias are usually nouns or verbs and they are used as the subject, the object or the predicate.

The moan of doves in immemorial elms,  
And murmuring of innumerable bees.

I heard a bang at the door.

The birds chirped away.

In Chinese the onomatopoeias are usually adjectives or adverbs and so used as modifiers. Since some Chinese sentences need no verbs so some onomatopoeias may form the rheme.

杯筷陈设在各人面前,暖锅里发出滋滋有味的声音。

她见江华噗哧笑了,自己也忍不住笑起来。

秋风飒飒。

Among all the phonetic rhetorical devices the phonetic pun is the most particular because it is overlapped with the semantic meaning of a word itself. The equivalent in the target language would seldom be found to match a phonetic pun in the source language except for some coincidences. Here we just cite again the example.

杨柳青青江水平 The willows green, the river quite at rest,  
闻郎岸上踏歌声 I hear my love sing ashore his lay;  
东边日头西边雨 Sunshine in the east and raindrop in the west,  
道是无情却有晴 It isn't warm, but warm yet, I daresay.

刘禹锡:《竹枝词》

Tr. Zhao Zhentao

Since there are great discrepancies in phonetic rhetorical device between the two languages a translator has to create many other techniques except literary translation method to deal with them. If there is still no other way out the only proper policy is to resort to literary translation with explanations.

## 8.2 The Comparative Study at the Lexical and Phrasal Level

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As mentioned in the first three chapters, English is an inflectional language and words are naturally formed through affixation. Accuracy and effectiveness at the lexical and phrasal level rely much on morphology. In contrast, the Chinese language is a completely analytical language and words are formed mainly through amalgamation. Accuracy and effectiveness rely both on word formation and on word meaning. That difference is obvious in dealing with abstract ideas. Let's see how the Chinese translators express English abstract ideas.

### 8.2.1 To use verbs to substitute for actions nouns

1) I marveled at the relentless determination of the rain.

雨无情地下个不停,我感到惊异。

2) He had surfaced with less visibility in the policy decisions.

在决策过程中,他已经不那么抛头露面。

3) These problems defy easy classification.

这些问题难以归类。

4) Lasar is one of the most sensational developments in recent year, because of its applicability to many fields of science and its adaptability to practical uses.

激光可以应用于许多科学领域,又适合于各种实际用途,因此成了近年来轰动一时的科学成就之一。

5) The basilica is a conglomeration of contrary styles and periods.

这座王宫把不同时期的不同建筑风格融为一体。

### 8.2.2 To use category words to substitute for abstract nouns

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1) We have winked at these irregularities too long.

我们对这些越轨行为宽容得太久了。

2) He was described as impressed by Deng's flexibility.

据说他对邓的灵活态度印象很深。

3) The sight of his native place called back his childhood.

见到自己的故乡,他想起了童年的情景。

4) Both we and the Chinese approached that first opening toward each other with caution, uncertainty, even trepidation.

我们和中国人双方都是怀着谨慎、不安甚至惶恐的心情。

### 8.3.3 To use concrete terms to explicit the abstract meanings

1) No country should claim infallibility.

任何国家都不应自称一贯正确。

- 2) She wondered whether her outspokenness might be a liability to Franklin.

她怀疑自己那么心直口快,是否会成为弗朗克林的包袱。

- 3) A foretastes of seriousness of incivility is suggested by what has been happening in Houston.

休斯顿所发生的情况预示:如果不讲文明,将产生何种严重后果。

- 4) To help myself without fault, I made a list of what I considered the 13 virtues. These virtues are : 1 temperance, 2 Self-control, 3 Silence, 4 Order, 5 Firmness of mind, 6 Savings, 7 Industry, 8 Honesty, 9 Justice, 10 Cleanliness, 11 Calmness, 12, Morality, 13 Humbleness.

为了使自己生活中不犯错误,特列出我认为身体力行的 13 条规则。这些规则是:1,节制饮食;2,自我克制;3,沉默寡言;4,有条不紊;5,坚定信心;6,勤俭节约;7,工作勤奋;8,忠诚老实;9,办事公道;10,衣履整洁;11,平心静气;12,品行高尚;13,谦虚恭顺。

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#### 8.2.4 To use figurative terms to express abstract ideas

- 1) He was open now to charges of willful blindness.

这时人们指责他装聋作哑。

- 2) He waited for her arrival with a frenzied agitation.

他等着他,急得像热锅上的蚂蚁。

- 3) All the critical twiddle-twaddle about style and form is mere impertinence and mostly dull jargon.

所有这些有关文体和体裁的蠢话,只是风马牛不相及的胡扯,多半是枯燥无味、玩弄述语的评论。

- 4) Many men have recognized the similarity of plants to the be-

havior of animals, and have dreamed wistfully, but forlornly, upon some method or source of rejuvenation such as Ponce de Leon sought in the Fountain of Youth several centuries ago.

许多人认为,植物的习性与动物相似,于是梦寐以求的探讨什么“返老还童”的“灵丹妙药”,就像数百年前,彭斯·德·里昂在青春泉祈求仙水一样,结果只能是竹篮打水。

### 8.3 The Comparative Study at the Syntactic Level

In Chapter Six we discuss the sentence patterns of English and Chinese. An English sentence is built in the shape of a tree while a Chinese one is formed in the shape of bamboo joints. This difference brings about different ways to secure effective and vividness. Rhetorically considered, the essentials of an English sentence are UNITY, COHERENCE, EMPHASIS and EUPHONY.

By unity we mean a sentence shall be a unit and show this oneness of thought. A sentence violates the principle of unity

- 1) if it contains too much;
- 2) if it contains too little;
- 3) if the relationship between its parts is not correctly indicated;
- 4) if there is any change of the point of view.

By coherence we refer to the grammatical construction and the proper relationship of words in the sentence and they should be made unmistakably clear. Coherence is violated

- 1) when a word, a phrase, or a clause is so placed that it appears to modify the wrong word in the sentence;
- 2) when the participial phrases, verbal-noun phrases, infini-

tive phrases and elliptical clauses are incorrectly referred to;

- 3) when the pronouns are incorrectly referred to;
- 4) when the grammatical construction is changed after a coordination conjunction.

Emphasis involves the arrangement of words that brings into prominence the central idea and subordinates the minor details. The basic rules to secure emphasis are:

- 1) Ideas are placed at the beginning or at the end of a sentence receive the greatest emphasis;
- 2) Ideas are often made emphatic by contrast or antithesis
- 3) Emphasis may be gained by the use of climax.

Euphony indicates the pleasing effect to the ear. In order to secure euphony, we should do the following:

- 1) to avoid the careless repetition of a word at brief intervals;
- 2) to avoid the repetition of like sounds;
- 3) to avoid tongue twists in the speech.

Those are the essential rules to secure effectiveness and smoothness of the English speech. They are not necessarily proper and applicable to the Chinese speech. Take UNITY for example. The English-speaking people regard the following sentence is poor.

The vessel made for the shore, and the passengers soon crowded into the boat, and the beach was reached in safety, and the inhabitants of the island received them with the utmost kindness.

The sentence is poor because there are too many shifts of the subject. To the English mind a better sentence should read:

The vessel having made for the shore, the passengers soon crowded into the boats and reached the beach safely, where they were received by the inhabitants of the island with utmost kindness.

However, to the Chinese mind the shifts of the subject is not a violation of unity on condition it reads smooth:

大船靠近海滩,乘客纷纷登上小艇,安全上岸;岛民十分热情,前来迎接。

## **8.4 The Comparative Study in Rhetorical Devices**

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As mentioned above, rhetorical devices are what is referred to as the “active ways” according to Chen Wangdao. In the classic English more than two hundreds of rhetoric devices are formed by borrowing from Latin. The rhetorical devices are created in the long period of the development of the language. The Chinese rhetorical devices have developed in the same long historical period. The cultural elements have much influence on the developments of both languages. Therefore only a thorough comparative study between the two language and two cultures can shed light on the similarities and dissimilarities.

## **8.5 Summary**

Rhetoric is the art of effective communication in speaking or

writing. For the ancient Greeks and Romans rhetoric was the art of the orator, and since oratory so often lent itself to persuasion, rhetoric came to mean the art of persuasion through effective techniques of argumentation. In Medieval and Renaissance times the emphasis fell upon the more decorative aspects of discourse, so that rhetoric came to mean elegant discourse. The modern world still shows certain effects of that sense of the term, but the study of rhetoric today, as least in the schools, is the study of composition — the principles of speaking and writing. So rhetoric has much to do with texts, genres and cultures. A further comparative study will be made in Book Two.

## Exercise Eight

### Section A Topics for Discussion

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1. What is rhetoric?
2. How the Chinese rhetoricians classify rhetorical methods?
3. What are the essentials to secure effectiveness in English?
4. What do you think are the essentials to secure effectiveness in Chinese?

### Section B Practice

#### 1. Translate the following sentences into Chinese

- 1) I talked to him with brutal frankness.
- 2) When young he quitted his hoe and traveled to the metropolis, which he reached in a state of almost utter destruction.
- 3) I ask gentlemen, sir, what means this martial array, if its



purpose be not to force us to submission?

- 4) Oh, but all the rules of self-preservation were broken when we saw that little face, filled with the terror of death, being sucked downstream.
- 5) The stars twinkled in transparent clarity.
- 6) This rambling propensity strengthened with years.
- 7) On March 1, Nixon internalized his approach to China.
- 8) In America, Wang computers have become a fixture in offices throughout the country.
- 9) He discussed greatness and excellence.
- 10) What they wanted most was an end of uncertainties.
- 11) To the Chinese, theirs was not a civilization, but the civilization.
- 12) In handling the materials of history, each act of selection is also an act of judgement, and therefore the charge of bias is never completely answerable.

**2. Correct or improve the following sentences according to the English rhetorical principles.**

- 1) Hated and persecuted by the people of his time, we cannot help sympathizing with Shylock.
- 2) While waiting in the court, a noble maiden named Lynette entered and asked the king to give her Sir Lancelot.
- 3) Mr. Scot shot a burglar as he was entering his house.
- 4) You may either spend the summer at Colorado Springs or Los Angeles.
- 5) Although blessed with a loving wife, she was too ambitious for the advancement of her husband.
- 6) He was kind to his family where some fathers were not.
- 7) One day when camping it had been threatening to rain.

- 8) We occasionally saw a straw hat here and there.
- 9) Addison was always remarkable for his wit and humor, but he never returned an insult.
- 10) The boat pushed off to the shore, but speedily returned with a dying man, who they affirmed, had been mortally wounded from a blow which had been received from a piece of wood, which they had placed in the boat.
- 11) In spite of Dr. Johnson's rude, rough ways, and although he ate like a pig, he had many friends.
- 12) The veteran was delighted by a visit from his two twin granddaughters.

**3. Translate the following passages into Chinese.**

1) Passage One

Studies serve for delight, for ornament, and for ability. 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. 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. To spent 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 humor of a scholar. 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 by experience. Crafty men contemn 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. Read not

to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, less important arguments, and the meaner sort of books; else distilled books are, like common distilled waters, flashy things.

Bacon: *Of Study*

## 2) Passage Two

A nobler want of man is served by nature, namely, the love of Beauty.

The ancient Greeks called the world "Cosmos", beauty. Such is the constitution of all things, or such the plastic power of the human eye, that the primary forms, as the sky, the mountain, the tree, the animal, give us a delight in and for themselves; a pleasure arising from outline, color, motion, and grouping. This seems partly owing to the eye itself. The eye is to the best of artists. By the mutual action of its structure and of the laws of light, perspective is produced, which integrates every mass of objects, of what character whatsoever, into a well colored and shaded globe, so that where the particular objects are mean and unaffecting, the landscape which they compose is round and symmetrical. And as the eye is the best composer, so light is the first of painters. There is no object so foul that intense light will not make beautiful. And the stimulus it affords to the sense, and a sort of infinitude which it hath, like space and time, make all matter gay. Even the corpse has its

own beauty. But besides this general grace diffused over nature, almost all the individual forms are agreeable to the eye, as is proved by our endless imitations of some of them, as the acorn, the grape, the pine-cone, the wheat-ear, the egg, the wings and forms of most birds, the lion's claw, the serpent, the butterfly, sea-shells, flames, clouds, buds, leaves, and the forms of many trees, as the palm.

... I see the spectacle of morning from the hilltop over against my house, from daybreak to sunrise, with emotions which an angel might share. The long slender bars of clouds float like fishes in the sea of crimson light. From the earth as a shore, I look out into that silent sea. I seem to partake its rapid transformations; the active enchantment reaches my dust, and I dilate and conspire with the morning wind. How does Nature deify us with a few cheap elements! Give me health and a day, and I will make the pomp of emperors ridiculous. The dawn is my Assyria; the sunset and moon-rise my Pathos, and unimaginable realms of faerie; broad noon shall be my England of the senses and the understanding; the night shall be my Germany of mystic philosophy and dreams.

Emerson: *Beauty*

#### 4. Translate the following passages into English.

##### 1) Passage One

水陆草木之花,可爱者甚蕃。晋陶渊明独爱菊;自李唐以来,世人盛爱牡丹;予独爱莲之出淤泥而不染,濯清涟而不妖,中通外直,不蔓不枝,香远益清,亭亭净植,可远观,而不可褻玩焉。

予谓菊,花之隐逸者也;牡丹,花之富贵者也;莲,花之君子也。噫!菊之爱,陶后鲜有闻;莲之爱,同予者何人?牡丹

之爱,宜乎众矣。

周敦颐:《爱莲说》

## 2) Passage Two

曲曲折折的荷塘上面,弥望的是田田的叶子。叶子出水很高,像亭亭的舞女的裙。层层叶子中间,零星地点缀着些白花,有袅娜的开着,有羞涩地打着朵儿的;正如粒粒的明珠,又如碧天里的星星,又如刚出浴的美人。微风过处,送来缕缕清香,仿佛远处高楼上渺茫的歌声似的。这时候叶子与花也有一丝的颤动,像闪电般,霎时传过荷塘的那边去了。叶子本是肩并肩密密地挨着,这便宛然有了一道凝碧的波痕。叶子底下是脉脉的流水,遮住了,不能见一些颜色,而叶子却更是风致了。

朱自清:《荷塘月色》

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# **Part Two**



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# Chapter Nine

## Translation of Official Documents

### 9.0 Generalization

By official documentation we mean the practical English writing or business English. This kind of language has three elements: accuracy, terseness and formalization. The diction should be of the common core and the grammar should be standardized. In translation all the three elements should be secured.

Official documents have many forms such as business letters, notes, bills, notices, agreements, contracts, memoranda, etc. This chapter will deal with some of the typical ones in translation.

### 9.1 Business Letters

Letters may be divided into two principal classes: social letters and business letters. The latter is usually more formal than the former. Stylistically considered, a business letter should first be clear, stating its purpose so distinctly that there is no possibility of its being misunderstood. Secondly, a business letter should be complete, containing every detail which is necessary for transacting the business in hand. Thirdly, a business letter should be concise. Finally, a business letter should read polite and so the formal style is supposed to be used on all occasions. So far as the form is concerned, a formal English letter is composed of five parts: head-



ing, introduction, letter proper, conclusion and superscription. In a formal letter there are some fixed opening patterns and closing patterns.

### 9.1.1 The English Letter Form

The typical form is composed of five parts as mentioned above and the details of each part and the fixed patterns are given below:

#### 1) The details of each part

(1) The heading { Address of the writer  
Date

(2) The introduction { Name of the correspondent  
Address of the correspondent  
Salutation

(3) The letter proper

(4) The conclusion { Complimentary close  
Signature

(5) The superscription { Name of the correspondent  
Address of the correspondent

#### 2) The fixed patterns (with the Chinese equivalents)

##### (1) Opening patterns

We have pleasure in informing you that ...

We are pleased to have this opportunity of reminding you of ...

Please allow us to call your attention to ...

Through the present we wish to intimate to you that ...

The present serves to acquaint you that ...

(特此奉告; 顷有一事, 堪以奉告; 特书此函, 专此奉告; 兹书此函, 藉告)

Please kindly inform me that ...

I should be obliged if you would inform me that ...

I should esteem it a favor if you would inform me that ...

(惠请告知;关于……祈明示;祈示为感)

We confirm our respects of the 10<sup>th</sup> May ...

We have pleasure in acknowledging receipt of your favor of the 10<sup>th</sup> May ...

Your favor of the 10<sup>th</sup> May is duly to hand ...

We are in due receipt of your favor dated 10<sup>th</sup> May ...

(五月十日大函/惠书/手教/华翰敬悉……)

We have the pleasure of stating ... in answer to your inquiry of the 10<sup>th</sup> May

In reply to your letter of the 10<sup>th</sup> May, we have to inform you that ...

We are in receipt of your favor of the 10<sup>th</sup> May and in response we inform you that ...

(敬悉贵方五月十日函,专此布复/谨答复如下)

We regret to inform you that ...

To our greatest regret we must herewith inform you that ...

It gives us a deep sorrow that we have to announce you that ...

(本公司/本人深感遗憾,必须奉告台端;关于……特复裁答,至以为歉)

We are grieved to hear that ...

We regret that we have been informed that ...

To our deep regret we were informed that ...  
(得悉……至以为谦;获悉……甚为遗憾)

(2) Closing Patterns

Enclosed please find ...

Herewith we have the pleasure to hand you ...

We are pleased to hand you enclosed ...

(谨此同函附上……,请查收/过目/祈察入)

We will write you particulars in our next.

Particulars will be related in the following.

We will go into further details in our next.

(关于详情,将于下回奉告;上述种种,俱俟续陈;上述种种,容次函详罄)

We hope to receive your favor at an early date.

We hope to receive a favorable reply per return mail.

We trust you will favor us with an early reply.

We thank you in advance for the anticipated favor.

(恭请贵方及早赐复;盼早赐玉音;及早赐复为感)

Please excuse my late reply to your friendly letter of May the 10<sup>th</sup>.

I hope you will excuse me for not having replied to you until today.

I have to apologize you for not answering your letter in time.

(回函迟误,请见谅;迟复为歉)

We solicit a continuance of your valued favor.

We solicit a continuance of your confidence and support.

We solicit a continuance of your kind patronage.

(恳请贵方惠顾;恳请贵方鼎力惠助)

### 9.1.2 Two Typical English Letters

#### 1) Abraham Lincoln to Mrs. Bixby

Executive Mansion

Washington, Nov. 21, 1864

To Mrs. Bixby, Boston, Mass.

Dear Madam,

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any word of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering you the consolation that may be found in the thanks of the republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

A. Lincoln

#### 2) A Letter for Establishing Trade Relation

THE ORIENTAL TRADING CO.,

HONG KONG

7<sup>TH</sup>, May, 1985

Messrs. John Wilson & Co.

Germany

Gentlemen,

The Foreign Department of Bank of Hong Kong has recommended your firm as being interested in establishing relation with a Chinese firm for the purpose of selling various products of your country and importing Chinese goods.

We specialized in Central Europe trade, but we have had no contact with your country. We address this letter to you in order to ascertain whether cooperation to the advantage of both our firms could be established.

We invite you to send us details and prices, possibly also samples of such goods as you would be principally interested in selling, and we shall gladly study the sales possibilities in our market.

On the other hand, please favor us with a list of those articles you are interested in obtaining from here, so that we might be in a position to give all the necessary information regarding supply possibilities.

Our bankers are Bank of Hong Kong and Bank of China, from whom you will be able to obtain all the information you may require in regard to our business integrity and financial standing.

We shall look forward to the pleasure of hearing from you on the above as soon as possible.

Yours faithfully,  
Hong Bo  
General Manager

### 9.1.3 The Chinese Letter Form

From the Chinese equivalents in the brackets we can find that the Chinese business letters also comprises some fixed patterns and to show politeness the written forms are supposed to be chosen from the word stock. For example, the mono-syllable words are often used instead of two-syllable or multiple-syllable words and the sentence patterns of the classic Chinese are often applied instead of the Modern Chinese ones. The English letter and the Chinese letter differ much in their complimentary close. In English letters the complimentary closes are:

Yours respectfully;

Yours sincerely;

Yours truly;

While in Chinese letters the complimentary closes are:

此致

敬礼

即/叩/恭颂(请/问)

近安

台安

撰安

春/夏/秋/冬安(祺/祉)

时绥;等等

As for the letter form the Chinese letter mainly consists of four parts: the salutation, the body, the complimentary close and the signature and date. Here are two typical letters written by two famous scholars:

1) 王国维致许同蒨

默斋仁兄先生大人阁下:

昨奉手书,藉悉起居住佳胜为慰。繆事了后,英俄起而争借款之事一再几至决裂。现闻政府拟肩两国之债,可稍纾目前之祸,总之,圈牢羊豕,任其随时宰割而已。二月底修如送出,当如命代赵。颂阁先生现有康幼博先生一函,附上。此请

台安

弟国维顿首二月初

2) 郑振铎致刘哲民

哲民兄:

前上一快函,想已收到。弟因事拟于十四日南下,十六日中午或下午,当可于沪上相见也。在沪,拟运一部分藏书到京,因时时觉得书不够用,极为不便也。许多事,当面谈。在沪约有半个月的停留,此次当住在庙弄家中。匆颂

近祺

师陀、柯灵、鹤皋、健吾诸兄均此不另。

弟铎上  
四月十日

## 9.2 Telex

The telex has fixed form and the language should be very brief for you will be charged per the number of the letters (English) or characters (Chinese). And the telex is the register with the least redundancy. The stylistic feature is characterized by the abbreviation and ellipsis in English and by condensation in Chinese. Sometimes clauses are used instead of complete sentences. Here are some typical English telexes:

AWAITING YR INSTRCTN SOONEST = Awaiting your instruction as soon as possible

AWAITING DETAILED INFMTN RE ... = Awaiting detailed information referring to ...

PLS REPLY TUES 9<sup>TH</sup> = Please reply on Tuesday, 9<sup>th</sup>

PLS CLARIFY ABV ASAP = Please clarify the above as soon as possible

PLS INFM RESULT = Please inform the result

PLS CFM YR ACPTN OF ABV ASAP = Please confirm your acceptance of the above as soon as possible

REGRET WE HAVE NOT RCVD YR REPLY U WL EXPLAIN THIS MATTER = We regret that we have not received your reply and you will explain this matter

PLS ADV YOUR VIEWS THKS = Please advice your view, thanks

PLS ARRNG AS FLWS = Please arrange as follows

PLS ADV IN DETAIL WHAT INFTN U NEED = Please advice in detail what information you need

PLS ADV IF ANY CHANGE = Please advice if there is any change

NOTICED YR CMMENT WITH INTRST = We have noticed your comment with interest

WL FLW SOONEST WITH FURTHER INFOMTN = We will follow further information as soon as possible

RE ... STOP OUR REPLIES AS FLWS AAA YES BBB OK CCC ACPTABLE = Referring to ... we stop our replies: AAA, yes; BBB, Okay; CCC, acceptable

RYT 256 ... NOTED TKS YR INFOMTN = Referring to your telex 256, we have noticed it and thank you for your information



YT 222 AND 333 WL REVERT NEXT MON = As for your telexes 222 and 333 we will revert them next Monday

KINDLY GIVE US DLVRY INSTRTN = Would kindly give delivery instructions

WE WOULD BE OBLG IF U COULD ADV THAT = We would be obliged to you if you could advice that

YR PROMPT REPLY WL BE APPRECIATED = We shall be appreciated if you give us your prompt reply

WL CONTACT YOU AGAIN WHEN READY TO OFFER = We will contact you again if we are ready to offer

YL FIND WE DECIDED NOT TO PURCHS NEW EQUIPMENT REGRET UNABLE TO ACPT THIS COONSGT = You will find that we have decided not to purchase new equipment and we regret that we are unable to accept this consignment

PLS NOTE SCHDL EFFECTIVE FM JUN 16 1986 = Please note that the schedule will be effective from June 16, 1986

HOPING YR CAREFUL ATTN TO FLW POINTS ON ... = We hope that you will pay careful attention to the following points on ...

### 9.3 Contract

The language used in the contract is the legal variety of a language in which the people concerned will want to know exactly what the rights and obligations are, and moreover will be anxious to see that no other person can alter them. Hence when documents are drawn up, extreme care has to be taken to be precise and unambiguous about the facts and the agreement concerning them. The constant attempt to attain these ends had led to the development of a language of great complexity or with the most redundan-

cy, and to the layman often obscurity. In translation all these characteristics should be put into considerations. A piece of an English contract and its Chinese version below will show the stylistic features in both languages.

China National Technical Import Corporation, Beijing, China (hereinafter referred to as the "Buyer") on the one hand and the M. W. Kellogg Co. Houston, Texas, the United States (hereinafter referred to as the "Seller") on the other hand authorize their representatives from both parties to sign the present contract (hereinafter referred to as the "Contract") under the following terms and conditions:

Section One Object of the Contract  
1.1 The Buyer agrees to buy from the Seller and the Seller agrees to sell to the Buyer, pursuant to the Seller's know-how, the license, the equipment, materials, propriety techniques, technical documentation, designs, and the technical services for one complete plant manufacturing ammonia with natural gas as raw material (hereinafter referred to as the "Contract Plant:)

中国北京技术进口总公司(以下简称买方)为一方,美国得克萨斯 MW 凯洛格公司(以下简称卖方)为一方,双方授权其代表就以下条款签订本合同(以下简称合同)。

第一章 合同内容  
第一条,买方同意向卖方购买,卖方同意向买方出售,按照卖方技术秘密,专利使用权,设备材料和技术服务的,以天然气为原料制造合成氨的成套工厂(以下简称合同工厂)壹套。

The "Contract Plant" is designed for 8,000 hours of operation per year under normal operating and maintenance conditions, with the capacity of producing 1,000 metric tons of synthesized ammonia and 1,269.6 metric tons of by product carbon dioxide per day (specific production quantity and quality guaranteed values details referred to in Annex No.6).

合同工厂设计为：在正常操作和维修条件下按照年操作8,000小时，其产量为每天生产合成氨1,000公吨和每天生产二氧化碳1,269.6公吨(具体的产量和质量保证数详见附件六)。

## Exercise Nine

### Section A Topics for Discussion

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1. Give a general description of the official documentation.
2. What are the stylistic features of the English business letter?
3. What are the stylistic features of the Chinese business letter?
4. Make a structure analysis of the English telex form.
5. Make a comment on the English contract.

### Section B Practice

1. Translate the following from Chinese into English or vice versa

1) 申请函

发信人：中国湖南长沙，湖南师范大学生物系助教，王继文

收信人：美国加州大学生物研究生院招生办主任，约翰·史密斯

内容：

约翰·史密斯先生钧鉴：

本人两年前大学毕业，现任湖南师范大学生物系助教兼实验员。为了深造，冀入贵校生物研究院攻读理学硕士学位。特书此函了解贵校研究生招生情况，敬请赐教，并恳请惠寄报名表及有关资料为荷。

即颂

教祺

王继文谨启

2) A Letter of Claim

Dear Sirs,

We have recently received a number of complaints from customers about your fountain pens. The pens are clearly not giving satisfaction and in some cases we have to refund the purchase price.

The pens complained about are part of the batch of five hundred supplied to our order No. 8562 of 28<sup>th</sup> May. This order was placed on the basis of a sample left by your representative. We have ourselves compared the performance of this sample with that of a number of the pens complained about and there is little doubt that many of them are faulty; some of them leak and others fail to write without making blots.

The complains received relate to the pens from the batch referred to. The pens supplied before these have always been satisfactory. We are therefore writing to ask you to return of the unsold balance, amounting to 377 pens in all, and to replace them by pens of the quality our earlier dealings with you have led to expect.

**2. Translate the following business letter and telex into English**

短重索赔

(公函)

继我公司八月二十六日电报,其电文为:“风庆轮装来化肥其 36 包破损化肥有无法估计重量 1,800 磅正等待检验报告”,本公司刚收到上海商检局的检验报告,证明短重创,800 磅。彻底检查表明,破包由包装不当所致,供货人对此责无旁贷。

根据上海商检局的检验报告,我方特此向贵方提出索赔如下:

短交花费数量价值观念	357.00 英镑
检验费	25.00 英镑
索赔金额合计	382.00 英镑

兹随附 SH(75)735 号检验报告一份,盼贵方早日理赔。

(电文)

继我 26 电上海商检局检验证实包装不当短重创,800 磅,我索赔 382 英镑,请早理赔

**3. Translate the following piece of a contract into Chinese.**

Should either of the Contract parties be prevented from implementing the Contract caused by force majeure, the time for implementing the Contract shall be extended by a period equivalent to the effect of the occurrence.

The prevented party shall notify the other party by cable within the shortest possible time of the occurrence of force majeure and send the confirmation stating the detailed occurrence by competent authorities by registered airmail within 14 (fourteen) days thereafter.

Should the effect of force majeure mentioned above last over 180( one hundred and eighty) consecutive days, both par-

ties shall settle the execution of the Contract by amicable consultations and enter into an agreement as soon as possible. In case no agreement has been obtained, the case shall be submitted to arbitration.

### Further Reading

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# Chapter Ten

## Translation of Science Variety

### 10.0 Generalization

Nearly all science languages have to give clear and accurate reports of facts and processes. There is no need to bother unduly with the considerations of stylistic elegance that affect some varieties, nor with the extreme verbal precision necessary in legal language, since any ambiguity will very often be resolved by reference to the known scientific facts that are being written about. The Chinese stylists describe it as having three distinctive features: terminization, singularization and signification. The science English bear the same features. The result is a variety in which great care and attention are paid to the following:

1. Orderly and logical layout, in which the sentences, although not necessarily short, are not usually excessively complex in structure. However, a lot of objects, substances and processes have to be described precisely.
2. Noun phrases tend to become long and complicated. Moreover, since the objects, substances and processes are the focus of attention rather than the people who are operating with them, they tend to be made the subjects in the passive voice rather than in the active one. And many abstract nouns tend to be formed from verbs.
3. The large portion of passive construction, which is used to keep neutral and objective.

Since the Westernization Movement China has introduced science and technology from abroad for more than one hundred years and many rules in translation have been formed in this long process. This chapter will deal with some important ones.

## 10.1 Terminology

As the human race is advancing discovering, creating and inventing, new things and concepts spring up incessantly, urging linguists coin new terms to express them. China is a developing country and has a lot to accept from abroad. Many principles and methods are applied to take anything new and useful. Here are the major rules to deal with the scientific terms.

### 1. Transliteration

bit	比特 (二进制信息单位)
baud	波特 (发报速率单位)
hertz	赫兹 (频率单位)
vinynite	维涅来 (塑料)

### 2. Semantic translation

modem = modulator and demodulator	调制解调器
photoradiogram	光电伏打
pistonphtograph = piston photograph	快照摄影机
avionics = aviation electronics	航空电子学

### 3. Transliteration plus semantic translation

acrowax	阿克罗腊
ultracalan	超卡兰



Brinell hardness	布氏硬度
4. Symbolic translation	
I-steel	工字钢
V-belt	三角皮带
U-bolt	马蹄螺栓
Z-iron	乙字铁

Recently some terms are complete borrowed from the related languages or they maybe partly translated semantically. That is a trend, maybe, of cross-culture fusion.

- Alfonol 16 (一种含铝合金 16% 的铁铝合金)
- Corning 7052 (一种硼硅酸盐玻璃)
- Fermalite (荷兰制造的铁氧体软磁材料)
- Unipiezo (美国制造的铁氧体软磁材料)
- A-frame A 形架
- C-clamp C 形环
- O-ring O 形环
- U-nut U 形螺母

## 10.2 Semantic Transformation in Translation

Although science and technology are universal, yet, the expression of concepts of them may differ in terms of the language peculiarities. Therefore, for securing accuracy and intelligibility of the translation, semantic transformation is necessary. Here are some transformation rules.

### 10.2.1 The associative Transformation (from the original meaning to the extensive meaning)

The metal is then cast into the resulting hollow mould.

然后,把金属液浇入成型的空模。

Taking the minerals from the saline water is usually done by chemical or electrical methods. One is by distillation, which involves heating the solution until the water evaporates, and then condensing the vapor.

通常用化学方法或电解法从盐水中提取矿物。一种是蒸馏法:将盐水加热,直到水份蒸发,然后使蒸气冷凝。

### 10.2.2 The Designative Transformation (restricting the original meaning)

Internal-combustion engines burn fuel inside, rather than outside the engine.

燃料在内燃机气缸内燃烧,而不是在气缸外燃烧。

When the ore is reduced to 60-mesh, it is more compatible to floatation.

当矿石磨到-60目时,就更适合浮选。

The ultra-fine structure is of benefit to room-temperature properties.

超细化晶粒组织使合金室温性能有所改善。

### 10.2.3 The Contextual Transformation (according to the contextual meaning)

The tests on the cooled air are given in the table.

冷空气的实验数据已列入下表。

The thermometer rises or falls according as the air is hot or cold.

温度计的液柱随气温升降。

Atom with outer layers filled do not form compounds.

外层填满电子的原子不能形成化合物。

A safety valve is provided so as to allow excess pressure to escape.

安全阀的目的在于让过压蒸汽外逸。

#### 10.2.4 The Transformation for Collocation

The present process was run in the Hydrocarbon Pilot Plant.

本方法为碳氧化合物工厂所采用。

The liquids vary in density from thin and thready to thick and viscous.

各种液体的密度不同,有的呈薄浆状,有的呈稠粘状。

In most knee-type milling machine, there are three possible table movements, longitudinal, crosswise and vertical.

在大多数升降台铣床上,工作台可以有三种运动方向:纵向、横向、垂直方向。

### 10.3 The Translation of the Passive

As has been mentioned in Section 10.0 there is a large portion of passive construction in the science language, and attention should be focused upon the translation of the passive. The passive may be treated in the following ways.

#### 10.3.1 Using the “被字句” in Chinese

The gas is carefully heated.

气体被细心地加热。

When a wire is pulled, its length increases with a correspond-

ing reduction in its area.

金属丝被拉制时,其长度增长,但其横截面积却相应缩小。

### 10.3.2 Bringing out the performer by using such Chinese characters as “由、受、靠、为”, etc.

The water is heated by the uranium fuel and is pumped to a boiler.

这种水被铀燃料加热后,由水泵压送到锅炉。

The control of power thrust or gas turbine engine is effected by regulating the quantity of fuel injection into the combustion system.

燃气涡轮发动机的功率或推力的控制,靠调节喷入燃烧室内的燃料量来完成。

### 10.3.3 Transforming the passive into the active

A barometer is used for measuring atmospheric pressure.

气压表用来测量大气压力。

Filaments are made of tungsten wire.

灯丝用钨丝制成。

Based on Bohr atomic theory and wave amplification theory laser only recently been developed by scientists.

科学工作者在波尔原理理论和放大理论上发展起来激光技术,只是近年的事。

### 10.3.4 Using the Chinese sentence patterns “是……的” or “为本……所……”

Radium was discovered in 1898.

镭是 1898 年发现的。

Turbojet engines are usually either side mounted or under-slung as illustrated in Fig. 1.

涡轮喷气发动机通常是两侧安装或吊装,如图 1 所示。

The hypothesis has been proved up to the hilt by the results of experiments.

这一假说已为实验成果所说明。

### 10.3.5 Using the Chinese non-subject sentence

Special instruments for measuring cosmic rays are installed in the satellite.

卫星中装有测量宇宙射线用的特种仪器。

Much greater magnification can be obtained with the electron microscope.

使用电子显微镜可以获得大得多的放大倍数。

### 10.3.6 Supplementing the subject with the indefinites

If one or more electrons be removed, the atom is said to be positively charged.

如果原子失去了一个或多个电子,我们就说原子带正电荷。

The various processes which may be used in fabricating a monolithic circuit are briefly reviewed.

本文扼要地叙述制造单块电路的各种工艺方法。

Matter is known to occupy space.

我们都知道物质占有空间。

### 10.3.7 Extra-positioning the passive form with a clause

Hydrogen is known to be the lightest element.

我们知道,氢是最轻的元素。

The world population is believed to be more than 5,000 millions.

我们认为,世界人口已达 50 亿以上。

It is commonly believed that acid solutions do affect gold, but that is not true.

通常人们都相信,酸溶液对黄金不起作用,但这并非事实。

## 10.4 The Translation of Comparison

In science and technology, new concepts would be made more accurate and acceptable by comparison or contrast. English and Chinese differ much in expressing comparison and contrast. A translator should make a thorough analysis of the differences and treat them in an effective way. Here are some commonly used techniques.

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### 10.4.1 "as ... as" vs. "一样", "相同"

In vacuum, light bodies will fall as fast as heavy ones.

在真空中,轻物体的下落速度与重物体相同。

Zirconium is almost as strong as steel.

就强度而言,锆几乎与钢一样。

### 10.4.2 "as ... as" vs. "多……多"

From a physical standpoint, there ought to be as many colors as there are different lengths.

从物理学的观点来看,有多少不同的波长,就有多少种颜色。

In such a system of a computer as many circuits are required as there are numerals in the word.

在这种计算机系统中,词里有多少位数字,就需要有多少线路。

#### 10.4.3 “as ... as” vs. “尽”,“极”,“最”

To prevent overheating of the engine, a cooling system is built in to take away the heat as fast as it is produced.

为了防止发动机过热,装入一个冷却系统来尽快把产生的热带走。

Absolutely pure water comes as near as possible to being an ideal non-conductor.

绝对纯水极其接近理想的非导体。

75 F is about as low as man's temperature can fall without causing death.

华氏 75 度大约是人体体温不招致死亡的条件下所能降到的最低温度。

#### 10.4.4. “as ... as” vs. “倍”,“等于”,“……之几”

An atom of sulfur is twice as an atom of oxygen.

硫原子比氧原子重一倍。

A B. T. U is 252 times as large as a calorie.

一个英热量单位等于 252 卡。

W is ten times as light as R.

W 的重量是 R 的十分之一。

## 10.5 The Translation of Long Sentences

The language in science and technology is usually simple in structure for it is a kind of exposition and explanation of a process. However, scientific theory has much to do with logic and a concept is often expressed in long sentences by deduction or conclusion. Since the thought pattern of one people differs from that of another, much adjustments should be made in translating long sentences.

### 10.5.1 Fusion (融合法)

If a listening-comprehension passage, for example, were taped many students would welcome the opportunity of listening to it repeatedly, whether in small groups or individually, while the rest of the class was occupied with another task.

如果训练听力的材料有录音,很多学生就愿意重复听此录音,或小组听,或单个听,而班上其他学生就可以分派其它任务。

The committee prepared this paper because its member recognized that the government has failed to establish an energy policy capable of providing a comprehensive energy source policy can meet our requirements for the last portion of this century and the greater portion of the next.

该委员会制定这份文件,是因为该委员会的成员看到政府已不能制定能提供全面能源的政策,以满足我们在本世纪末和下个世纪大部分时间的需要。

### 10.5.2 Inversion (逆译法)



It may be economically sound, in the long run, to subsidize their initial production, even at prices above the projected market for natural hydrocarbon fluids, in order to accelerate the deduction of dependence on oil imports.

从长远的观点来看,资助开发气体等燃料,即使价格高于自然炭氢化合物的市场价格,但为了加快减少对进口石油的依赖,这在经济上可能还是合算的。

The purpose of this book is to place at the disposal of the design engineer who is facing these challenges a survey of the experience gained from the many and diverse applications of aerostatic bearings which have already been successfully accomplished.

空气静压轴承已经顺利研制成功,在各方面的应用中都取得了许多经验,本书的目的就是向面临这些任务的设计工程师提供这些经验。

### 10.5.3 Extraction (抽译法)

Altering the shape of hollow chamber on the side rotor where combustion takes place — normally a simple paddle shape but capable of hundreds of different variations without too much difficulty will make stratification even more efficient.

转子侧面空腔通常呈简单的桨叶状,但却不太困难地有数百个不同形状,燃烧即在此进行,改变燃烧室的形状,就能有效进行分层进气。

What is questioned is whether a country like Britain has a chance, assuring it has the will, to succeed where so many have failed and even assuring that it has, should make the tremendous effort and take substantial financial risk of trying to leap-frog into leadership in entirely new technology or

whether it should take the softer option of merely catching up with the rest of the industrialized world.

许多国家都失败了。那么,像英国这样一个国家,就假定有那个愿望,但它是否有机会成功;又假定有那个机会,但它是否愿意作出巨大的努力,愿意豁出老本来,以图跃居新技术的领先地位;还是说只是想图个轻快,甘愿在世界其他工业化国家的后面跑。这一切还是个问题。

#### 10.5.4 Separation (分译法)

To head the development Division they chose a forty-year-old engineer, Kenichi Yamamoto, who in the succeeding few years emerged as one of the handful of men — Froced, Ben-tele, Bensinger of Daimler-Benz — who have made major contribution to rotary technology.

为了领导这个开发部,他们选择了一个 40 岁的工程师山本健。他在以后几年中,成了少数几个名人(福来迪,本特尔,戴姆勒奔驰公司的本辛格)之一。这些人人都对转子技术作了贡献。

Such students will have acquired a set of engineering tools consisting essentially of mathematics and one or more computer languages and the language engineering graphics, and the ability to use the English language to express themselves in both forms and will also have studied a number of basic engineering sciences including engineering mechanics, materials and processes and thermal fluids.

这样的学生将获得一套工程技术手段、英语表达能力和许多工程学知识。此工程技术手段主要包括数学、计算机语言以及工程制图语言。基础工程学知识包括工程机械学、材料学、工艺学以及热流体。

## Exercise Ten

### Section A Topics for Discussion

1. Describe the stylistic features of science English.
2. Why the passive is often used in science English?
3. List more than Chinese coinages to express some new concepts in the West.
4. How to translate the English passive into Chinese?

### Section B Practice

#### 1. Translate the following sentences into Chinese

- 1) Ice is not as dense as water and it therefore floats.
- 2) It worthwhile pointing out that heating may bring about certain changes in the structure of any material.
- 3) According to scientists, it takes nature 500 years to create an inch of topsoil.
- 4) Aluminum is strong but light so that it is much needed in aircraft industry.
- 5) The electronic tube is unstable, power-hungry and easy to burn out.
- 6) Rubber is a light, elastic, durable and water-resistant material, which makes rubber industry very important.
- 7) Gathering a facts, confirming them, suggesting theories, testing them, and organizing findings — this is all the work of science.
- 8) Wakita and co-workers suggest that the gas is produced in chemical reactions that occur when ground water meets

fresh rock surface exposed by fault movements.

- 9) Volcanic rocks from inside the field were found to be non-magnetic.
- 10) The crust and mantle are separated by a seismically determined boundary known as the Moho-discontinuity.

**2. Translate the following short passages into Chinese**

- 1) Conversion to electric power represents a practical means of transferring geothermal energy. However, the price of the conversion is a substantial loss of energy, and further losses occur in transmission and the subsequent use of it.
- 2) Suppose that stresses develop within the lithosphere that tend to move one block of the crust northward and the neighboring block toward the south; or to depress one block and elevate the adjacent one. A fracture may then form between the two blocks, along which movement will take place so as to relieve the stress.
- 3) The basic allowable stresses for non-pressure parts, except as notified below, shall be 33.1/3% strength, 66.3/3% of the yield strength or that producing a creep rate of 1% in 1,000 hours, whichever is lower.
- 4) Science is the body of knowledge about nature that represents the collective efforts, insights, findings, and wisdom of the human race. Science is not something new but has its beginning before recorded history when humans first discovered recurring relationships around them. Through careful observations of these relationships, they began to know nature and, because of nature's dependability, found they could make predictions to enable some control over their surroundings.

### Further Reading

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# Chapter Eleven

## Translation of Narration

### 11.0 Generalization

Narration is the recounting of an event or of a series of events. The incidents that compose a narration are arranged in their natural order. On occasion they may be inverted, so that the story opens with the end and then turns back to the beginning and middle like a film that starts with its main character already on the gallows and then relates for ninety minutes the circumstances which brought him to so uncomfortable a position. That is called the flashback technique.

As a student starts composition with simple narration we may say the same to translation. Structurally considered, narration is a theme that is developed according to the time sequence; however, life and movement are vital elements to make an effective narration. For this reason the narrator should avoid introducing any unnecessary explanation or description, since these tend to retard the movement of the story. These may be the characteristic common to English as well as to Chinese. The following are the examples for both languages.

#### **The Unicorn in the Garden**

By James Thurber

Once upon a sunny morning, a man who sat in a breakfast nook looked up from his scrambled eggs to see a white unicorn with a gold horn quietly cropping the roses

in the garden. The man went up to the bedroom where his wife was still asleep and woke her, "There is a unicorn in the garden," he said. "Eating roses." She opened one unfriendly eye and looked at him. "The unicorn is a mythical beast," she said, and turned her back on him. The man walked slowly downstairs and out into the garden. The unicorn was still there; he was now browsing among the tulips. "Here, unicorn," said the man, and he pulled up a lily and gave it to him. The unicorn ate it gravely. With a high heart, because there was a unicorn in his garden, the man went upstairs and roused his wife again. "The unicorn," he said, "ate a lily." His wife sat up in bed and looked at him, coldly. "You are a booby," she said, "and I am going to have you put in the booby hatch." The man, who had never liked the words "booby" and "booby hatch," and who liked them even less on a shining morning when there was a unicorn in the garden, though for a moment. "We'll see about that," he said. He walked over to the door. "He had a golden horn in the middle of his forehead," he told her. Then he went back to the garden to watch the unicorn; but the unicorn had gone away. The man sat down among the roses and went to sleep.

As soon as the husband had gone out the house, the wife got up and dressed as fast as she could. She was very excited and there was a gloat in her eye. She telephoned the police and she telephoned a psychiatrist; she told them to hurry to her house and bring a strait-jacket. When the police and the psychiatrist arrived they sat down in chairs and looked at her, with great interest. "My husband," she said, "saw a unicorn this morning." The police looked

at the psychiatrist and the psychiatrist looked at the police. "They told me it ate a lily," she said. The psychiatrist looked at the police and the police looked at the psychiatrist. "He told me it had a gold horn in the middle of its forehead," she said. At a solemn signal from the psychiatrist, the police leaped from their chairs and seized the wife. They had a hard time subduing her, for she put a terrific struggle, but they finally subdued her. Just as they got her into strait-jacket, the husband came back into the house.

"Did you tell your wife you saw a unicorn?" asked the police. "Of course not," said the husband. "The unicorn is a mythical beast." "That's all I wanted to know," said the psychiatrist. "Take her away, I'm sorry, sir, but your wife is as crazy as a jay bird." So they took her away, cursing and screaming, and shut her up in an institution. The husband lived happily ever after.

Moral: Don't count your boobies until they are hatched.

## 禽 侠

蒲松龄

天津某寺, 鹤鸟巢于鸱尾。殿承尘上, 藏大蛇如盆。每至鹤雏团翼时, 辄出吞食净尽。鹤悲鸣数日乃去。如是三年。人料其必不复至, 而次岁巢如故。约雏长成, 即径去, 三日始还入巢啞啞, 哺子如初。蛇又蜿蜒而上。甫近巢, 两鹤惊, 飞鸣哀鸣, 直上青冥。俄闻风声蓬蓬, 一瞬间, 天地似晦。众骇异, 共视, 乃一大鸟, 翼蔽天日, 从空疾下, 骤如风雨, 以爪击蛇, 蛇首



立堕,连摧殿角数尺许,振翼而去。鹤从其后,若将送之。巢既倾,两雏俱堕,一生一死,僧取生者置钟楼上。少顷,鹤还,仍旧哺之,翼成而去。

异史氏曰:“次年复至,盖不料其祸之复也。三年而巢不移,则报仇之计已决。三日不返,其去作秦庭之哭可知矣。大鸟必羽族之剑侠也,飙然而来,一击而去,妙手空空儿何以如此?”

In comparison, we can see the pure narration in both languages presents life and movement in a smooth and straightforward way without much embroidery. The explanation and comment are very short and put at the end of the story. In English the commonly-used sentence patterns secure the force and smoothness while in Chinese four-character structures are often used, especially when the story reaches the climax. So in the translation from English into Chinese and vice versa, much attention must be paid to force and smoothness so as to secure equivalent effectiveness. As for the essential elements in the texture the two languages have much in common. They will be detailed in next sections.

## 11.1 The Three Essentials

A simple narration answers four questions: When? Where? Who? and What? In other words, the narrator, in order to relate an event or a series of events effectively, must inform his hearers or readers as to the time and the place at which the incidents occurred, the persons or the animals that took part in the action, and the series of incidents that constitute the narrative. This information is expected and demanded. Unless these questions are satisfac-

torily answered whether by statement or by implication, the narrative would be vague and uninteresting. The three essentials of a simple narration, therefore, are:

Setting

Characters

Action

They are naturally designed as are shown in the following English story:

### **When Bull Snake and Rattler Meet**

One evening in summer several years ago, while I was on my way to look at a trawling-line that I had set for whitefish in the North Platte River, I observed a commotion among my sheep, which were grazing near by. I know at once that a rattlesnake was among them, for I heard the rattles; but a moment or two later near the bank of the river I heard a noise of another kind. On hurrying toward it I found a huge bull snake that was lashing his head hither and thither in a frenzied attempt to disgorge an overgrown toad.

Just then I remembered the rather old tradition that bull snakes and rattlers are deadly enemies, and grabbing the big fellow and thrusting him into the burlap bag I had expected to put my fish into, I ran at top speed to the place where I had heard the rattler. I found him; he was a gigantic fellow, thickest, powerful of jaw, and at least six feet long.

I dropped my bag, and out came the bull snake, free from the toad. He advanced threateningly toward me,

but in a moment the rattlesnake sounded his rattles, and like a flash the bull snake turned. Raising his head a foot or more, he remained quite motionless as if he was listening. Another buzz perhaps twenty feet away, and the bull snake knew where his enemy was, with a rush as he were dropping from a height, he started for the rattler, which turned and fled. Fearing that he would disappear into a hole, I ran to head him off; but the precaution was not necessary. The bull snake quickly gained on him. When the snakes were perhaps six feet apart, they stopped and remained perfectly still. At the end of perhaps a minute the rattle snake suddenly drew himself into a coil, and the bull snake started to circle the quarry, keeping about six feet from it. Gradually the bull snake moved faster and decreased the size of the circle, and all the while among the coils at the center there was a humming and a buzzing of rattles such as I had never heard before. The flat triangular head of the rattler was almost hidden and lifted only occasionally; whenever it did lift, the little eyes would blaze and scintillate.

When the bull snake had almost encircled his foe with his length, he suddenly drew himself together in a coil like that of his victim's and from the midst of it raised and lowered his gigantic, egg-shaped head. Never had I imagined so much fury, such terrible ferocity. The two writhing masses approached each other, and the hissing and the rattling ceased. The head of the rattlesnake began wearily to emerge. Then the two heads lifted a foot and came together with an impact almost like that which a baseball bat makes when it strikes a base-

ball. For a time both snakes were so active that you could not see which had hold of the other. The two masses intertwined and lashed and tumbled and thrashed the earth too rapidly for the eye to follow.

Then the movements became almost imperceptibly less violent, and I could see that the bull snake had hold of his antagonist two inches behind the head. The rattler was vainly trying to embed his fangs in his adversary; both fangs, almost an inch long were in plain sight. His head was almost flat; his beady eyes looked as though they would shoot out like his tongue.

Suddenly the bull snake made a terrific lunge, and his entire length shot the other side of his enemy, which now lay stretched in the opposite direction. For a moment both lay outstretched; then the bull snake moved away in the direction of the marsh. With his head bent back double, the rattler writhed in his last throes.

I followed the victor, but he had not gone far before he stopped and drew his whole length up into lumps almost like knots; then he turned on his back. By the fading light I could see many little pricks, dark with blood. Before long he ceased to move. I turned to the scene of the fight, and there lay the rattler dead. The big toad, the unwitting cause of the struggle, was the sole survivor of the tragedy.

## 11.2 The Language Features

Rhetorically considered, a simple narration has three special

elements: unity, which is secured by carefully selecting the points at which to begin and end; coherence, which is secured by relating events in the order of their occurrence; and emphasis, which is secured by proper portion and by climax. All these are shown in the above narration.

The language of narrative is different from other literary forms. To attract the attention of the reader, the author usually uses the words and expressions that are exact, appropriate and vivid. Specific words are often chosen, for they are more suggestive than general terms, in that they tend to arouse in the mind of the reader vivid mental pictures. The sentences are usually short, or give the appearance of being short due to extensive uses of coordination. Most of the short sentences come in the main event and climax to convey rapid action and increase the excitement and tension. The longest sentences come at the beginning of the story or at the end of it. The sense of passing of time and the action is conveyed by words and phrases to show transition. And in translation all these features should be produced so as to gain the equal value stylistically. The following English and Chinese narratives are typical examples to show the language features.

### **The Men Who Fed the Bride to the Wolves**

When Pavel and Peter were young men, living at home in Russia, they were asked to be groomsmen for a friend who was to marry the belle of another village. It was in the dead of winter and the groom's party went over to the wedding in sledges. Peter and Pavel drove in the groom's sledge, and six sledges followed with all his relatives and friends.

After the ceremony at the church, the party went to a dinner given by the parents of the bride. The dinner lasted all afternoon; it became a supper and continued far into the night. There was much dancing and drinking. At midnight the parents of the bride said goodbye to her and blessed her. The groom took her in his arms and carried her out to his sledge and tucked her under the blankets. He sprang in beside, and Pavel and Peter (our Pavel and Peter) took the front seat. Pavel drove. The party set out with singing and the jingle of sledge-bells, the groom's sledge going first. All the drivers were more less the worse for merry-making and the groom was absorbed in his bride.

The wolves were bad that winter, and everyone knew it yet when they heard the first wolf-cry, the drivers were not much alarmed. They had too much food and drink inside them. The wolves were coming together. There was no moon, but the starlight was clear on the snow. A black drove over the hill behind the wedding party. The first howls were taken up and echoed and with quickening repetitions. The wolves ran like streaks of shadow; they looked no bigger than dogs, but there were hundreds of them.

Something happened to the hindmost sledge: the driver lost control — he was probably very drunk — the horses left the road, the sledge was caught in a clump of trees, and overturned. The occupants rolled out over the snow, and the fleetest of the wolves sprang upon them. The shrieks that followed made everybody sober. The drivers stood up and lashed their horses. The groom had

the best team and his sledge was the slightest — All the others carried from six to a dozen people.

Another driver lost control. The screams of the horses were more terrible to hear than the cries of the men and women. Nothing seemed to check the wolves. It was hard to tell what was happening in the rear; the people who were falling behind shrieked as piteously as those who were already lost. The little bride hid her face on the groom's shoulders and sobbed. Pavel sat still and watched his horses. The road was clear and white, the groom's three blacks went like the wind. It was only necessary to be calm and to guide them carefully.

At length, as they breasted a long hill, Peter rose cautiously and looked back. "There are only three sledges left," he whispered.

"And the wolves?" Pavel asked.

"Enough! Enough for all of us."

Pavel reached the brow of the hill, but only two sledges followed him down the other side. In that moment on the hilltop they saw the whirling black group on the snow. Presently the groom screamed. He saw his father's sledge overturned, with his mother and sisters. He sprang up as if he meant to jump, but the girl shrieked and held him back. It was even then too late. The black ground-shadows were already crowding over the heap in the road, and one horse ran out across the fields, his harness hanging to him, wolves at his heels, but the groom's movement had given Pavel an idea.

They were within a few miles of their village now. The only sledge left out of the six was not very far behind them

and Pavel's middle horse was failing. Beside a frozen pond something happened to the other sledge. Peter saw it plainly. Three big wolves got abreast of the horses and the horses went crazy. They tried to jump over each other, got tangled up in the harness, and overturned the sledge.

When the shrieking behind them died away, Pavel realized that he was alone upon the familiar road. "They still come?" he asked Peter.

"Yes."

"How many?"

"Twenty, thirty, — enough."

Now his middle horse was being almost dragged by the other two. Pavel gave Peter the reins and stepped carefully into the back of the sledge. He called to the groom that they must lighten the weight and pointed to the bride. The young man cursed him and held her tighter. Pavel tried to drag her away. In the struggle, the groom rose. Pavel knocked him over the side of the sledge and threw the girl after him. He said he never remembered exactly how he did it, or what happened afterward. Peter, crouching in the front seat, saw nothing. The first thing either of them noticed was a new sound that broke into the clear air, louder than they had ever heard it before — the bell of the monastery of their own village, ringing for early prayers.

Pavel and Peter drove into the village alone, and they have been alone ever since. They were run out of their village. Pavel's own mother would not look at him. They went to strange towns, but when people learned where they came, they were always asked if they knew



the two men who had fed the bride to the wolves. Wherever they went, the story followed them ...

### 武松打虎

武松正走,看看酒涌上来,便把毡笠背在脊梁上,将哨棒绾在肋下,一步步上那冈子来。回头看这日色时,渐渐地坠下去了。此时正是十月间天气,日短夜长,容易得晚。武松自言自语道:“哪得什么大虫?人自怕了,不敢上山。”武松走了一阵,酒力发作,焦热起来,一只手提着哨棒,一只手把胸前袒开,踉踉跄跄,直奔过乱树林来。见一块光秃秃大青石,把哨棒依在一边,放翻身体却待要睡,只见发起一阵狂风来。古人有四句诗单道那风:

无形无影透人怀,  
四季能吹万物开。  
就树撮将黄叶去,  
入山推出白云来。

原来但凡世上云生从龙,风生从虎。那一阵风过去,只听得乱树背后扑地一声响,跳出一只吊睛白额大虫来。武松见了,叫声:“呵呀!”从青石上翻将下来,便拿那条哨棒在手里,闪在青石边。

那大虫又饥又渴,把两只爪在地上略按一按,和身望上一扑,从半空里掙将下来。武松被那一惊,酒都做冷汗出了。说时迟,那时快,武松见大虫扑来,只一闪,闪在大虫背后。那大虫背后看人最难,便把前爪搭在地下,把腰胯一掀,掀将起来。武松只一躲,躲在一边。大虫见掀他不着,吼了一声。却似半天里起了霹雳,振得那山冈也动,把这铁棒也似虎尾,倒竖起来一剪。武松却又闪在一边。原来那大虫拿人,只一扑,一掀,一剪;三般提不着时,气性自没了一半。

那大虫又剪不着,再吼一声,一兜兜将回来,武松见那大虫复翻身回来,双手抡起哨棒,尽平生气力只一棒,从半空劈将下来,只听得一声响,簌簌地将那棵树连枝带叶劈脸打将下来。定睛看时,一棒劈不着大虫,原来打急了,正打在枯树上,把那哨棒折做两截,只拿一半在手中。

那大虫咆哮,性发起来,翻身又只一扑,扑将来。武松又一跳,却退了十步远。那大虫恰好把两只前爪搭在武松面前。武松将半截棒丢在一边,两只手就势把大虫顶花皮疙瘩地揪住,一按按将下来。那只大虫急要挣扎,被武松尽力纳定,那里肯放半点松宽。武松把只脚望面门上、眼睛里,只顾乱踢。那大虫咆哮起来,把身底下爬起两堆黄泥,做了一个土坑。武松把那大虫嘴直按下黄泥坑里去。那大虫吃武松奈何得没了气力。武松把左手紧紧揪住顶花皮,偷出右手来,提起铁锤般大小拳头,尽平生之力,只顾打。打到五七十拳,那大虫眼里、口里、鼻子里、耳朵里,都并出鲜血来。那武松尽平昔神威,仗胸中武艺,半歇儿把大虫打做一堆,却似当做一个锦皮袋……

Through the comparative study, we can conclude that life and movement are the essential elements in both Chinese and English narratives. And to secure them the translator should use short sentences which are more forceful than long ones and choose specific words and expressions which are more colorful to keep vividness of the original. Therefore, the mastery of commonly-used sentence patterns and the large stock of the vocabulary of both languages are of the first importance to the translator.

### 11.3 The Choice of Point of View

The subject matter for narration may be obtained from three

principle sources, namely, first-hand experience, reading, and imagination. In dealing with different sources, the choice of point of view is very important to make the narrative natural and vivid. If we are relating personal experiences in which we have been the principal actor, we shall generally choose the first-person point of view. But if we are narrating events in which we have played only a minor part, which we have observed at the time of occurrence, or which we have merely heard of later, we shall adopt the third-person point of view. When, as the all-knowing author, we not only relate what we observed and what our characters did, but tell, besides, what they thought and how they felt, we employ the omniscient third-person point of view.

In translation, the point of view of the original should be, of course, consistently maintained throughout the version. In addition, in analyzing the point of view, a translator can gain an insight into the original style and the original tone and that would be of great help for him to effectuate the so-called stylistic or functional equivalence. The following two passages in both languages are related with the first-person point of view of a naive child. If the point of view was otherwise chosen the persuasive power implied would be weakened.

### Salvation

Langston Hughes

I was saved from sin when I was going on thirteen, but not really saved. It happened like this. There was a big revival at my Auntie Reed's Church. Every night for weeks there had been much preaching, singing, praying, and shouting, and some very hardened sinners had been

brought to Christ, and the membership of the church had grown by leaps and bounds. Then just before the revival, "to bring the young lambs to the fold." My aunt spoke of it for days ahead. That night I was escorted to the front row and placed on the mourner's bench with all the other young sinners.

My aunt told me that when you were saved you saw a light, and something happened to you inside! And Jesus came into your life! And god was with you from then on! She said you could see and hear and feel Jesus in your soul. I believed her. I had heard a great many people say the same thing and it seemed to me they ought to know. So I sat there calmly in the hot, crowded church, waiting for Jesus to come to me.

The preacher preached a wonderful rhythmical Sermon, all moans, shouts and lonely cries and dire pictures of hell, and then he sang about the ninety and nine safe in the fold, but one little lamb was left out in the cold. Then he said: "Won't you come? Won't you come to Jesus? Young lambs, won't you come?" And he held his arms to all us young sinners there on the mourners' bench. And the little girls cried. And some of them jumped up went to Jesus right away. But most of us boys just sat there.

A great many old people came and knelt around us and prayed, old women with jet-black faces and braided hair, old men with work gnarled hands. And the church sang a song about the lower lights are burning, some poor sinners to be saved. And the whole building rocked with prayer and song.

Still I kept waiting to see Jesus.

Finally all the young people had gone to the altar and were saved but one boy and me. He was a rounder's son named Westly. He and I were surrounded by sisters and deacons praying. It was very hot in the church and getting late now. Finally Westly said to me in a whisper "God damn! I'm tired of sitting here. Let's get up and be saved." So he got up and was saved.

Then I was left all alone on the mourners' bench. My aunt came and knelt at my knees and cried, while prayers and songs swirled all around me in the little church. The whole congregation prayed for me alone, in a mighty wail of moans and voices. And I kept waiting serenely for Jesus, waiting, waiting, waiting — but he didn't come. I wanted to see him, but nothing happened to me. Nothing! I wanted something to happen to me, but nothing happened.

I heard the songs and the minister saying: "Why don't you come? My dear child, why don't you come? Sister Reed, what is the child's name?"

"Langston," my aunt sobbed.

"Langston, why don't you come? Why don't you come and be saved? Oh, lamb of God! Why don't you come!"

Now it was really getting late. I began to be ashamed of myself, holding everything up so long. I began to wonder what God thought about Westly who certainly hadn't seen Jesus either, but who was now, sitting proudly on the platform, swinging his knickerbockered legs and grinning down at me, surrounded by deacons

and old women on the knees praying. God had not struck Westly dead for taking his name in vain and for lying in the temple. So I decided that maybe to save further trouble, I'd better lie, too, and say that Jesus had come, and get up and be saved.

So I got up.

When things quieted down, in a hushed silence, punctuated by a few ecstatic "Amens", all the new young lambs were blessed in the name of God. Then joyous singing filled the room.

That night, for the last time in my life but one — for I was a big boy, twelve years old — I cried. I cried. I cried, in bed alone, and couldn't stop. I buried my head under the quilts, but my aunt heard me. She woke up and told my uncle I was crying because the Holy Ghost had come into my life, and because I had seen Jesus. But I was really crying because I couldn't bear to tell her that I had lied, that I had deceived everybody in the church, and I hadn't seen Jesus, and that now I didn't believe there was Jesus any more, since he didn't come to help me.

## 落花生

许地山

我们屋后有半亩隙地。母亲说：“让它荒芜着怪可惜，既然你们那么爱吃花生，就辟来做花生园吧。”我们姊弟和几个小丫头都很喜欢——买种的买种，动土的动土，灌园的灌园；过不了几个月，居然丰收了！

妈妈说：“今晚我们可以做一个丰收节，也请你们爹爹

来尝尝我们底新花生,如何?”我们都答应了。母亲把花生做成好几样食品,还吩咐这节期要在园里底茅亭举行。

那晚底天色不太好,可是爹爹也到来,实在难得!爹爹说:“你们爱吃花生么?”

我们都争着答应:“爱!”

“谁能把花生底好处说出来?”

姊姊说:“花生底气味很香。”

哥哥说:“花生可以制油。”

我说:“无论何等人都可以贱价买它来吃;都喜欢吃它。这就是它的好处。”

爹爹说:“花生底用处固然多;但有一样是很可贵的。这小小的豆不像那好看的苹果、桃子、石榴,把它们底果实悬在枝上,鲜红嫩绿的颜色,令人一望而发生羡慕的心。它只把果子埋在地底,等到成熟,才容人把它挖出来。你们偶然看见一棵花生瑟缩地长在地上,不能立刻辨出它有没有果实,非得等到你接触它才能知道。”

我们都说:“是的。”母亲也点点头。爹爹接下去说:“所以你们要像花生,因为它是有用的,不是伟大、好看的东西。”我说:“那么,人要做有用的人,不要做伟大、体面的人。”爹爹说:“这是我對你们的希望。”

我们谈到夜阑才散,所有花生食品虽然没有了,然而父亲底话现在还印在我的心坎上。

## 11.4 The Shift of Intention

As pointed out by Nida, intention is skillfully implied in the original source text by the author. Although the purpose of the simple narration may be to give information, there must be something implied. The negligence of that would often lead to distort-

tion of the author's original intention. Now read the following passage and check the first Chinese version and see if there is something to be desired.

Torcello, which used to be lonely as a cloud, has recently become an outing from Venice. Many more visitors than it can comfortably hold pour into it, off the regular steamers, off chartered motor-boats, and off yachts; all day they amble up the towpath, looking for what? The cathedral is decorated with early mosaics — scenes from hell, much restored, and a great sad, austere Madonna; Byzantine art is an acquired taste and probably not one in ten of the visitors has acquired it. They wander into the church and look round aimlessly. They come out on to the villages green and photograph each other in a stone armchair said to be the throne of Attila. They relentlessly tear at the wild roses which one has been in bud and longed to see in bloom and which, for a day have scented the whole island. As soon as they are picked the roses fade and are thrown into the canal. The Americans visit the inn to eat or drink something. The English declare that they can't afford to do this. They take food which they have brought with them into the vineyard and I am sorry to say leave the devil of a mess behind them. Every Thursday Germans come up the towpath, marching as to war, with a leader. There is a standing order for fifty luncheons at the inn; while they eat the leader lectures them through a megaphone. After luncheon they march onto the cathedral and undergo another lecture. They at least, know what they are seeing. Then they



march back to their boat. They are tidy; they leave no litter.

托车罗过去经常像一片云那样孤独,最近却变成了从威尼斯出来游玩的地方。比它能够舒舒服服地容纳多得多的游客涌进那里;搭定期汽船来的,包租摩托艇来的,驾游船来的,他们整天缓步走上那条纤路,找什么呢?那座大教堂是以早期镶嵌装饰的——几幅地狱的景象,多经修复,还有很大的忧愁严峻的圣母像;拜占庭艺术是通过学习的鉴赏力,而十个游人中大概没有一个获得。他们慢步走进教堂,毫无目的地四周张望。他们走进村中草地,在一张石制扶手椅上互相照相;这张椅据说是阿提拉的宝座。他们无情地扯那些野玫瑰;人家见过它们含苞欲放,盼望它们盛开;它们也曾使全岛飘香了一天。它们一摘下来就凋谢,被扔进运河。美国人去小酒店吃点什么喝点什么。英国人声称他们负担不起。他们拿自己带来的食物去葡萄园就餐。我很抱歉地说,他们留下一团糟。每星期四,德国人走上纤路,像行军一样,有个队长。他们照例预定五十份午餐。他们一边吃,队长就用喇叭筒给他们演讲。午餐后,他们走进教堂,经受又一次演讲。他们至少知道看的是什么。然后他们列队回船。他们是整洁的,不留任何垃圾。

The narrative informs us how a lonely town becomes a booming tourist spot. However, the author also tries to make a satirical comment on the tourists in general and three kinds of them in particular. The translator has failed to grasp this shift of intention and put into Chinese plainly without any satirical tone. Mr. Weng Xi-anliang improved it this way:

托车罗往日寂寞如孤云,近来却成了威尼斯的外围游览点。来客多了,这个小地方就拥挤不堪。搭班船的,坐包船的,驾游艇的,一批批涌到,从早到晚,通过那条纤路,漫步进村观光。想看什么呢?大教堂内装饰,有早期镶嵌画:表现地狱诸景的大致已修复,此外还有容色黯然凛然的圣母巨像。拜占庭艺术是要有特殊修养才能欣赏的,而有特殊修养的游客恐怕十中无一。这些人逛到教堂,东张西望,茫然不知看什么好。走出村中草地,看到一张石椅,听说是匈奴王阿提拉的宝座,就要照相;一个个登上大位,你给我照,我给你照。这些人惯于辣手摧花,见了野玫瑰也不放过。可怜含苞未放的野玫瑰,岛上飘香才一昼,爱花者正盼其盛开,却给这些人摘下来,转瞬凋萎,给扔进运河。美国人光顾小酒店,吃吃喝喝。英国人声称花不起,自带食物进葡萄园野餐;真对不起,我不能不说他们把人家的地方搞得乱七八糟。德国人呢,每逢星期四就像出征一样,由队长率领,列队循纤路走来,到小酒店吃其照例预定的五十份午餐,边吃边听队长用喇叭筒给他们上大课。午餐后到大教堂,在里头,还得恭听一课。他们至少知道看什么。完了又列队回船。他们倒整洁得很,从不留半点垃圾。

## 11.5 Types of Narration

Narration can be used to achieve any aim: to inform or instruct, to convince or persuade, to entertain or please, or to express strong feelings and emotions.

Narration can be found in numerous kinds of writing: the narration of personal experiences, biographies, autobiographies, journals, diaries, memoirs, reminiscences, logs, record, genealogies,

newspaper stories, magazine ads, short stories, novels, ballads, folk songs, movie scripts, travel accounts, chronicles, histories, anecdotes, obituaries and sermons.

Many of the types have their own techniques and purposes, though the same narrative techniques and the same forms can be put to many different uses. For instance, literary narratives usually have an aesthetic aim. Narratives in sermons or magazine ads have persuasive aim. Biographies usually have an expository aim which is to set forth a part of the whole of a person's life to explain his or her character, influence on others. The aim of autobiography is similar to that of biography. Some obvious differences, of course, are that biography is an account of a person's life written by someone else, whereas autobiography is written in the first person. Historical narrative have informative and instructive aims. In such writing, the author seeks to explain general trends, customs, worship, warfare, commerce, governments and agriculture. Or the writer seeks to illuminate the characters of men and women, their wisdom or foolishness, intelligence or passions. Journals and diaries often give personal impressions and fresh insight into experience. They are less structured than biographies and more anecdotal vivid and immediate, containing brief observations, direct impressions of life, bits and pieces of information, personal reactions, and intimate thoughts.

A translator should make a comprehensive analysis of the original and put all the factors as mentioned in this chapter into consideration before he takes up his pen to do translation. In some sense, a translator is like an actor and a thorough understanding of the original will help him perform perfectly on his bilingual stage.

## Exercises Eleven

### Section A Topics for Discussion

1. Describe the essential elements of the English narration.
2. Discuss the significance of point of view in simple narration.
3. How to increase vividness in narration?
4. Why short sentences are often uses when a narration reaches the climax?
5. What do the English narration and the Chinese narration have in common?
6. Analyze the intention of the story "The Unicorn in the Garden".

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### Section B Practice

#### 1. Translate the following passages into Chinese

##### 1) A News Report: **Blaze at Charity Bonfire Damages Warehouses**

Two firemen were overcome by fumes and several bystanders slightly injured in a fire last night at Paxton, Kent.

The blaze was caused when flames from a Guy Fawkes night bonfire organized in support of local charities spread to nearby warehouses.

Firemen battled against the flames for several hours before getting them under control, and at one time there were ten fire-engines in attendance at the blaze — the largest in this part of Kent for more than fives years.

Strong winds hampered operations, and at first there were fears that showers of sparks might reach other warehouses some distance away, one of which — a paint-store — could have exploded.

But firemen succeeded in confining the outbreak to warehouses containing less inflammable materials.

The injured were allowed home after treatment at the local hospital but one of the firemen was detained for observation.

## 2) An Anecdote: **Man's Threescore and Ten Years**

My grandmother has often related to me the following story of how man received from Nature his threescore and ten years.

When Nature had finished her task of creating the earth and all living things, she summoned her creatures before her throne to assign to each his period of life. They made a motley array as they appeared before her to receive whatever she saw fit to bestow.

First came the donkey. "Well, my good friend," said Nature, "will twenty years of existence satisfy you?"

"Oh, mother, be kind!" pleaded the donkey. "Think of my sorrows! Men will abuse me. When I am old, I shall do nothing but hard work. Men will use me for their own selfish advantage, caring nothing for my sufferings. Dear Nature, do not make me live twenty years."

Moved by the donkey's plea, Nature allotted him but ten years in which to drag his weary life on earth.

"And you, friend," asked Nature, as the dog appeared before her throne, "will you too be dissatisfied with twenty years of life?"

“How can I live so long!” answered the dog, in tears. “What pleasure will life be for me? As I slowly but inevitably grow old and useless, my former friends will forget me. My toothless mouth will no longer be able to grant me the enjoyment afforded by tempting morsels of meat. What shall I do but sit alone in a corner and growl and sleep my life away?”

Again Nature heard the plea and cut her gift in half. Nevertheless, the dog turned away discontent with having only ten years subtracted from his allotted life.

Next in line came the ape. “Surely you will want twenty-five years,” said Nature, “for what labor shall have but sporting in the woods?”

But, to her surprise, the ape too began to weep. “Have you no pity?” he wailed. “You have made me a figure for men to scoff at. Must I sit in a cage all those years to gibber and grin for men to jeer at me? Nature, have pity on me.”

Again Nature yielded, though somewhat reluctantly, and took off fifteen years from the ape’s original portion.

Last of all came man. Nature, wishing to have at least one long-lived creature, offered him thirty-five years. Again her offer was met with tears, but this time for a different reason.

“Alas,” signed man, “only thirty-five years! Why, within that brief period I shall have just made something to keep me comfortable. I shall have a home, a wife and children. Just when I am about to enter upon the enjoyment of the fruits of my labor, must I die?”

Moved once more to kindness, Nature gave man the ten years rejected by the donkey, but man was not satisfied. Then she gave him the years spurned by the dog. Again man cried at her injustice to him. At last, to appease him, she bestowed on

him the fifteen years left by the ape. No more would she give. Grumbling even then man turned away and left Nature's presence.

Thus it is that man lives thirty-five years happily and successfully. Then follow the years of the donkey, when man is driven by all till he is useless. These years are followed, in turn, by those of the dog, wherein man must sit toothless, friendless, and alone in a corner with nothing to do but complain and growl. Finally there come the fifteen years of the ape, which complete the threescore and ten. During these years man loses the respect and consideration of all his former associates. No one will listen to him. Mockery is his share. But as his years of wretchedness draw to a close, he actually complains because death and the grave are so soon to put an end to his misery.

Greediness and the fear of death have earned for man his own just reward.

## 2. Translate the following passages into English.

1) ……飞马来报：“潘凤又被华雄斩了。”众皆失色。绍曰：“可惜吾上将严良、文丑未至！有一人在此，何惧华雄！”言未毕，阶下一人大呼出曰：“小将愿往斩华雄头，献于帐下。”

众视之，见其人身长九尺，髯长二尺，丹凤眼，卧蚕眉，面如重枣，声如巨钟，立于帐前。绍问何人。公孙瓒曰：“此刘玄德之弟关羽也。”绍问现居何职。瓒曰：“跟随刘玄德充当马弓手。”帐上袁术大喝道：“汝欺吾众诸侯无大将耶？量一弓手，安敢乱言！与我打出！”曹操急止之曰：“公路息怒。此人既出大言，必有勇略；试教出马，如其不胜，责之未迟。”袁绍曰：“使一弓手出战，必被华雄所笑。”操曰：“此人仪表不俗，华雄安知他是弓手？”关公曰：“如不胜，请斩某头。”

操教酹热酒一杯，与关公饮了上马。关公曰：“酒且斟下，某

去便来。”出帐提刀,飞身上马。众诸侯听得关外鼓声大振,喊声大举,如天摧地塌,岳撼山崩,众皆失惊。正欲探听,銮铃响处,马到军中,云长提华雄头,掷于地上。其酒尚温。

摘自《三国演义》

## 2) 王嫱不贿画工

元帝后宫既多,不得常见,乃使画工图形,按图召幸之。诸宫人皆贿画工,多者十万,少者五万。独王嫱不肯,遂不得见。后匈奴入朝,求美人为阏氏。于是上案图,以召君行。及去,貌为后宫第一,善应对,举止娴雅。帝悔之,而名籍已定。帝重信于外国,故不复更人。

乃穷案其事,画工皆弃市,籍其家资皆巨万。……京师画工,于是差稀。

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# Chapter Twelve

## Translation of Description

### 12.0 Generalization

Description is that form of composition by means of which we try to furnish our hearers and readers the same picture and the same impression that we ourselves derived from the place, object, or person described. By a skilful selection and arrangement of details of sight, sound, smell, taste, and touch we attempt to create for them an appropriate image, induce in them a fitting mood, or arouse a proper emotional response. Though description, both oral and written, may be used as an independent form of discourse, it is more frequently subordinate to narration, exposition or argument. Almost every day we employ description to picture for others the scene of an event and to make them realize what our sensations were during the event. Writers of stories use description to make vivid the scenes, the characters, and the action of their narratives.

Since the English-speaking people stress the importance of the objective identity they observe in perspective, therefore, an effective description depends on such essential elements as a consistent point of view, the singleness of impression, the unity and concrete details to secure vividness.

### 12.1 Point of View

In terms of point of view here in this chapter, we mean a de-

vice for organizing the description by directing the reader's attention to a consistent order and it is the literary equivalent of perspective in painting. The point of view may be either physical or mental, or both in combination. In each instance it may be definitely indicated or clearly implied. It must be consistent throughout the description: or, if good reason arises to shift the point of view, the change must be noted. There are three kinds of point view commonly used in the English description.

### 12.1.1 The Fixed Point of View

In terms of the fixed point of view we mean the position the writer or observer has chosen is fixed on a spot, where he describes the objective identity according to its chronological and spacial order. And this position must be consistently maintained throughout the unified description. Having chosen the point of view the writer can let the reader know clearly where he is with respect to the identity described. Here is a typical example.

To the eyes of a man viewed it from behind, the nut-brown hair was a wonder and a mystery. Under the black beaver hat, surmounted by its tuft of black feather, the long lock, braided and twisted and coiled like the rushes of a basket, composed a rare, if somewhat barbaric, example of ingenious art. One could understand such weavings and coilings being wrought to last intact for a year, or even a calendar month; but that they should be all demolished regularly at bedtime, after a single day of permanence, seemed a reckless waste of successful fabrication ...

She was a young invalid lady — not so very much of

an invalid — sitting in a wheeled chair, which had been pulled up in the front part of a green enclosure, close to a bandstand, where a concert was going on, during a warm June afternoon ...

As the strains proceeded, many of the listeners observed the chaired lady, whose black hair, by reason of her prominent position challenged inspection. Her face was not easily discernible, but the aforesaid cunning tress-weavings, the white ear and poll, and the curve of a cheek which was neither flaccid nor sallow, were signals that led to the expectation of good beauty in front. Such expectations are not infrequently disappointed as soon as the disclosure comes, and in the present case, when the lady, by a turn of the head, at length, revealed herself, she was not so handsome as the people behind her had supposed and even hoped — they did not know why.

Hardy: *The Veto of the Son*

### 12.1.2 The Changing Point of View

The changing point of view refers to the position the writer has chosen. It is moving as the film camera so that the object or scene may be observed from different angles and the details originally hidden may be revealed one after another. The shift of the positions is usually noted or implied. Here is a typical example.

The white man rested his chin on his crossed arms and gazed at the wake of the boat. At the end of the straight avenue of forests cut by the intense glitter of the river the sun appeared unclouded and dazzling, poised

low over the water that shone smoothly like a band of metal. The forests somber and dull stood motionless and silent on each side of the broad stream. At the foot of big towering trees, trunkless nipa palms rose from the mud of the bank, in bunches of leaves enormous and heavy, that hung un-stirring over the brown swirl of eddies. In the stillness of the air every tree, every leaf, every bough, every tendril of creepers and every petal of minute blossom seemed to have been bewitched into an immobility perfect and final. Nothing moved on the river but the eight peddles that rose flashing regularly, dipped together with a shingle splash; while the steersman swept right and left with a periodic and sudden flourish of his blade describing a glinting semicircle above his head. The churned-up water frothed alongside with a confused murmur. And the white man's canoe, advancing upstream in the short-lived disturbance of its own making, seemed to enter the portals of a land from which the very memory of motion had forever departed.

The white man, turning his back upon the setting sun, looked along the empty and broad expanse of the sea-reach. For the last three miles of its course the wandering, hesitating river as if enticed irresistibly by the freedom of an open horizon, flows straight to the east — to the east that harbors both light and darkness. Astern of the boat the repeated call of some bird, a cry discordant and feeble, skipped along over the smooth water and lost itself, before it could reach the other shore, in the breathless silence of the world.

The steersman dug his paddle into the stream, and

held hard with stiffened arms, his body thrown forward. The water gurgled aloud; and suddenly the long straight reach seemed to pivot on its center, the forests swung in a semicircle, and the slanting beams of sunset touched the broadside of the canoe with a fiery flow, throwing the slender and distorted shadows of its crew upon the streaked glitter of the river. The white man turned to look ahead. The course of the boat had been altered at right-angles to the stream, and the carved dragon-head of its prow was pointing at a gap in the fringing bushes of the bank. It glided through, brushing the over-hanging twigs, and disappeared from the river like some slim and amphibious creature leaving the water for its lair in the forests.

Conrad: *A Tropical River*

### 12.1.3 The Mental Point of View

The mental point of view may blend with the physical point of view or in the absence of a physical point of view, may impart a consistent tone, mood or atmosphere to the description. In the following passage taken from *David Copperfield*, Charles Dickens gives us a description of Peggotty's house as it looked to the mind of the boy David. The writer does not describe this queer place as it would strike an adult, to whom it would seem a poor, makeshift thing, no better than a shanty. To the boy's view Peggotty's house is wholly romantic and charming.

Ham carrying me on his back and a small box of ours under his arm and Peggotty carrying another box of ours,

we turned down lanes bestrewn with bits of chips and little hill-locks of sand and went past gas-works, ropewalks, boatbuilders' yards, shipwrights' yards, ship breakers', caulkers' yards, riggers' lofts, smiths' forges and a great letter of such places, until we came out upon the dull waste I had already seen at a distance; when Ham said: "Yon's our house, Mas'r Davy!"

I looked in all directions, as far as I could stare over the wilderness, and away at the sea, and away at river, but no house could I make out. There was a black barge, or some other kind of supperannuated boat, not far off, high and dry on the ground, with an iron funnel sticking out of it for a chimney and smoking very cozily; but nothing in the way of a habitation that was visible to me.

"That's not it?" said I. "That ship-looking thing?"

"That's it, Ms'r Davy," returned Ham.

If it had been Aladdin's palace, roc's egg and all, I suppose I could not had been more charmed with the romantic idea of living in it. There was a delightful door cut in the side, and it was roofed in and there were little windows in it; but the wonderful charm of it was that it was a real boat which had no doubt been upon water hundreds of times, and which had never intended to be lived in, on dry land. That was the captivation of it to me. If it had ever been meant to be lived in, I might have thought it small or inconvenient, or lonely but never having been designed for any such use, it became a perfect abode.

## 12.2 The Singleness of Impression

The singleness of impression is a means of centralizing a description around some feature or quality of the object described. In observing a scene, an object or a person that we intend to describe we should discover the dominant characteristic or most prominent quality. We should try to determine the effect or impression produced on us by this dominant characteristic. We should then seek to produce the same impression on our readers by means of our description. This we may be able to do if we are careful in choosing details that emphasize this one principal characteristic and if, with equal care, we avoid bringing in any details that detract from the single impression we wish to make. In an English description the dominant impression is usually noted or implied in the beginning of the passage. Here are two examples: one is made about a scene and the other is made about a person.

It was high noon, and the rays of the sun, that hung poised directly overhead in an intolerable white glory, fell straight, as plummets upon the roofs and streets of Guadalajara. The abode walls and sparse brick sidewalks of the drowsing town radiated the heat in an oily, quivering shimmer. The leaves of the eucalyptus trees around the Plaza drooped motionless, limp, and relaxed under the scorching, searching blaze. The shadows of these trees had shrunk to their smallest circumstance, contracting close about the trunks. The shade had dwindled to the breath of a mere line. The sun was everywhere. The heat exhaling from brick and plaster and metal met the

heat that steadily descended, blanket-wise and smothering, from the pale, scorched sky. Only the lizards — they lived in chinks of the crumbling adobe and in interstices of the sidewalk — remained without, motionless, as if stuffed, their eyes closed to mere slits, basking, stupefied with heat. At long intervals the prolonged drone of an insect developed out of the silence, vibrated a moment in a soothing, somnolent, long note, then trailed slowly into the quiet again. Somewhere in the interior of one of the adobe houses a guitar snored and hummed sleepily. On the roof of the hotel a group of pigeons cooed incessantly with subdued, liquid murmurs, very plaintive; a cat perfectly white, with a pink nose and thin, pink lips, dozed complacently on a fence rail, full in the sun. In a corner of the Plaza three hens wallowed in the basking hot dust, their wings fluttering, clucking comfortably.

Frank Norris: *The Octopus*

Estacia Vye was the raw material of divinity. On Olympus she would have done well with a little preparation. She had the passions and instincts which made a model goddess, that is, those which make not quite a model woman. Had it been possible for the earth and mankind to be entirely in her grasp for a while, had she handed the distaff, the spindle, and the shears at her own will, few in the world would have noticed the change of government. There would have been the same inequality of lot, the same heaping up of favor here, of contumely there, the same generosity before justice, the same perpetual dilemmas, the same captious alternation



caresses and blows that we endure now.

She was in person full-limbed, and somewhat heavy; without ruddiness, as without pallor; and soft to the touch as a cloud. To see her hair to fancy that a whole winter did not contain darkness enough to form its shadow; it closed over her forehead extinguishing the western glow.

Her nerves extended into those tresses, and her temper could always be softened by stroking them down. When her hair was brushed, she would intently sink into stillness and look like the Sphinx. If in passing under one of the Egdon banks, any of the thick skeins were caught, as they sometimes were, by a prickly tuft of the large *l'lex Europpeus* — which will act as a sort of hairbrush — she would go back a few steps and pass it a second time.

She had Pagan eyes, full of nocturnal mysteries. Their light, as it came and went and came again, was partially hampered by their oppressive lids and lashes and of these the under lid was much fuller than it usually is with English women. This enabled her to indulge in reverie without seeming to do so; she might have been believed capable of sleeping without closing them up. Assuming that the souls of men and women were visible essences, you could fancy the color of Eystacia's soul to be flame-like. The sparks from it that rose into her dark pupils gave the same impression.

The mouth seemed formed less to speak than to quiver than to kiss. Some might have added, less to kiss than to curl. Viewed sideways, the closing line of her lips

formed, with almost geometric precision, the curve so well known in the arts of design as the cimarecta, or ogee. The sight of such a flexible bend as that on grim Egdon was quite an apparition. It was felt at once that mouth did not come over from Sleswing with a band of Saxon pirates whose lips met like the two halves of a muffin. One had fancied that such lip-curves were mostly lurking underground in the South as fragments of forgotten marbles. So fine were the lines of her lips that, though full, each corner of her mouth was as clearly cut as the point of a spear. This keenness of corner was only blunted when she was given over to sudden fits of gloom, one of the phrases of the night-side of sentiment which she knew well for her years.

Her presence brought memories of such things as Bourbon roses, rubies and tropical midnights; her moods recalled lotus-eaters and the march in "Athalie"; her motions, the ebb and flow of the sea; her voice, the viola. In a dim light, and with a slight rearrangement of her hair, her general figure might have stood for that of either of the higher female deities. The new moon behind her head, and old helmet upon it, a diadem of accidental dew-drops round her brow, would have been adjuncts sufficient to strike the note of Artemis, Athena, or Hera respectively, with as close an approximation to the antique as that which passes muster on many respected canvases.

Hardy: *Return of the Native*

### 12.3 Unity in Description

In the English description, unity is to be secured by definitely limiting the subject and including only the relevant details. The following passage is taken from the *House of the Seven Gables*, in which no details have been brought that would take our attention away from the house.

Maule's lane, or Pycheon street, as it were now more decorous to call it, was thronged, at the appointed hour, as with a congregation on its way to church. All as they approached, looked upward at the imposing edifice, which was henceforth to assume its rank among the habitations of mankind. There it rose, a little withdrawn from the line of the street, but in pride, not modesty. Its whole visible exterior was ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy, and drawn or stamped in the glittering plaster, composed of lime, pebbles, and bits of glass, with which the woodwork of the walls was overspread. On every side the seven gables pointed sharply toward the sky, and presented the aspect of a whole sisterhood of edifices, breathing through the spiracles of one great chimney. The many lattices, with their small, diamond-shaped panes, admitted the sunlight into hall and chamber, while, nevertheless, the second story projecting far over the base, and itself retiring beneath the third, threw a shadowy and thoughtful gloom into the lower rooms. Carved rocks of iron beautified each of the seven peaks. On the triangular

portion of the gable, that fronted next the street, was a dial, put up that very bright hour in a history that was not destined to be all so bright. All around were scattered shavings, chips, shingles and broken halves of cricks; these, together with the lately turned earth, on which the grass had not begun to grow, contributed to the impression of the strangeness and novelty proper to a house that had yet its place to make among men's daily interests.

## 12.4 Vividness of Description

In the English description vividness is the essential quality. Unless a description furnishes the readers a well-defined picture or a distinct impression it is lacking in effectiveness. The English writers enhance the vividness of their descriptions in three ways:

- 1) By using concrete details;
- 2) By employing both specific and connotative words;
- 3) By appealing to other senses in addition to sight.

The following short passage presents all these features.

The rain flashed across the midnight window with a myriad feet. There was a groan in outer darkness, the voice of all nameless dreads. The nervous candle flame shuddered by bedside. The groaning rose to a shriek, and the little flame jumped in a panic, and nearly left its white column. Out of the corners of the room swarmed the released shadows. Black specters danced in ecstasy over my bed.

## 12.5 The Chinese Description in Comparison

Generally speaking, the Chinese writers stress the description of the mental picture formed in their own mind instead of the objective identities themselves. Therefore a description does not necessarily begin with a topic sentence. The picture is formed piecemeal by piecemeal until the whole is unfolded. As is known to all, Xu Zhimo has a solid mastery of English but when he writes the Chinese description he still keeps the Chinese style.

静极了,这朝来水溶溶的大道,只远处牛奶车的铃声,点缀这周遭的沉默。顺着这大道走去,走到尽头,再转入林子里的小径,往烟雾浓密处走去,头顶是交枝的树荫,透露着漠楞楞的曙色;再往前走,走尽这林子,当前是平坦的原野,望见了村舍,初青的麦苗,更远三两个馒头形的小山掩住了一条通道。天边是雾茫茫的,尖尖的黑影是近村的教寺。听,那晓钟和缓的清音。这一带是此邦中部的平原,地形像是海里的轻波,默沉沉的起伏;山岭是望不见的,有的是常青的草原和沃腴的田壤。登那土阜上望去,康桥只是一带茂林,拥戴着几处娉婷的尖阁。妩媚的康河也望不见踪迹,你只能循着那锦带似的林木想象那一条清浅。村舍与树林是这地盘的棋子,有村舍处有佳荫,有佳荫处有村舍。

From the passage above we can see there is not such spacial order as is designed in the English description. The mental picture is unfolded by dotting the scenery here and there. To produce the mental picture the Chinese writers usually use such methods as multiple point of view, synaesthesia and simple and straightforward description.

### 12.5.1 Multiple Point of View

In the Chinese description the writers usually used multiple point of view specially in novel and short stories. In the *Red Mansion Dream* the characterization of Wang Xifeng is created by Lin Daiyu's mental point of view mixed with the omniscient point of view held by the author himself.

一语未完,只听后院中有笑语声,说:“我来迟了,没得迎接远客!”黛玉思忖道:“这些人个个皆敛声屏气如此,这来者是谁,这样放诞无礼。”心下想时,只见一群媳妇丫鬟拥着一个丽人,从后房进来:这个人打扮与姑娘不同,彩绣辉煌,恍若神妃仙子,头戴着金丝八宝攒珠髻,绾着朝阳五凤挂珠钗,顶上戴着赤金盘络圈,身上穿着缕金百蝶穿花大红云缎窄裋袄,外罩五彩丝石青银鼠褂,下着翡翠撒花洋绉裙:

一双丹凤三角眼,  
两弯柳叶掉梢眉,  
身量苗条,体格风骚;  
粉面含春威不露,  
丹唇未启笑先闻。

In describing a scene, an object or a person the Chinese writers often use changing point of view mixed with the author's mental omniscient point of view. In Chapter 17 of the same novel the Grand View Garden is concretely described by inscriptions when Jia Zheng and his followers are going round all the scenic spots. Thus every detail is revealed by the changing point of view mixed with the impressions of the observers.

说着,进入石洞来。只见佳木葱茏,奇花闪灼,一带清流,从花木深处曲折泻入石隙之中。再进几步,渐向北边,平坦宽豁,两边飞楼插空,雕甍绣栏,皆阴于山坳树梢之间。俯而视之,则清溪泻雪,石磴穿云,白石为栏,环抱池沼,石桥三卷,兽面衔吐。桥上有亭。贾政与诸人上了亭子,依栏坐了,因问:“诸公以何题此?”诸人都道:“当日欧阳公《醉翁亭记》有云:‘有亭翼然’,就名‘翼然’。”贾政笑道:“‘翼然’虽佳,但此亭压水而成,还是偏于水题方称。依我拙裁,欧阳公之‘泻出于两峰之间’,竟用他一个‘泻’字。”有一客道:“是极,是极。竟是‘泻玉’二字妙。”贾政拈髯寻思,因抬头见宝玉俟侧,便笑命他拟一个来。宝玉听说,连忙回道:“老爷方才所议已是。但如今追究了去,似乎当日欧阳公题酿泉用一‘泻’字则妥,今日此泉若亦用‘泻’字,则觉不妥。况此处虽云省亲驻蹕别墅,亦当入于应制之例,用此等字眼,亦觉粗陋不雅。求再拟较此蕴藉含蓄者。”贾政笑道:“诸公听此论若何?方才众人编新,你又说不如述古;如今我们述古,你又说粗陋不妥。你且说你的来听。”宝玉道:“有用‘泻玉’二字,则莫若‘沁芳’二字,岂不新雅?”贾政拈髯点头不语。众人都忙迎合,赞宝玉才情不凡。贾政道:“匾上二字容易。再作一幅七言对联来。”宝玉听说,立于亭上,回顾一望,便机上心来,乃念道:“绕堤柳分三蒿翠,隔岸花分一脉香。”贾政听了,点头微笑。众人先称赞不已。

### 12.5.2 Synaesthesia

To make effective expression both the English and Chinese writers try to touch the five senses. And the Chinese writers seem to stress the importance of the mixture of sensations. So the

rhetorical device “synaesthesia” is often used in their expressions. Here is a typical example.

浔阳江头夜送客，枫叶荻花秋瑟瑟。主人下马客在船，举杯欲饮无管弦。醉不成欢惨将别，别时茫茫江浸月。忽闻水上琵琶声，主人忘归客不发。寻声暗问弹者谁？琵琶声停欲语迟。移船相近邀相见，添酒回灯重开宴。千唤万呼始出来，犹抱琵琶半遮面。转轴拨弦两三声，未成曲调先有情。弦弦掩抑声声思，似诉平生不得志。低眉信手续续弹，说尽心中无限事。轻拢慢捻抹复挑，初为《霓裳》后《六么》。大弦嘈嘈如急雨，小弦切切如私语；嘈嘈切切错杂弹，大珠小珠落玉盘。间关莺语花底滑，幽咽泉流水下滩；水泉冷涩弦凝绝，凝绝不通声暂歇。别有幽情暗恨生，此时无声胜有声。银瓶乍破水将迸，铁骑突出刀枪鸣。曲终收拨当心画，四弦一声如裂帛；东船西舫悄无声，唯见江心秋月白。……

白居易：《琵琶行》片段

### 12.5.3 Simple and Straightforward Description (白描)

In description adjectives and adverbs are often used to increase vividness. However, it is not advisable to attempt to make them do all the work of description. Many Chinese writers stress the simple and straightforward description, in which nouns and verbs without much mortification make the expressions even more life-like. Here is a good example of describing laughter taken again from *Red Mansion Dream*.

贾母这边说声“请”，刘姥姥便站起身来，高声道：“老刘，老刘，食量大如牛，吃个老母猪，不抬头！”说完，却鼓着腮帮子，两眼直视，一声不语。众人先还是发愣，后来一想，上上下下都一齐哈哈大笑起来。湘云掌不住，一口茶喷了出来。黛玉笑岔了气，伏着桌子叫



“暖哟!”宝玉滚到贾母怀里,贾母笑的搂着叫“心肝”,王夫人笑的用手指着凤姐,却说不出话来。薛姨妈也掌不住,口里的茶喷了探春一裙子。探春的茶合在迎春身上。惜春离了座位,拉着奶妈,叫“揉揉肠子”。地下无一个不弯腰屈背,也有出去蹲着笑去的,也有忍着笑上来替他妹妹换衣裳的。独有凤姐鸳鸯二人撑着,还只管让刘姥姥……

## 12.6 Translation Techniques

In translating description from English into Chinese or vice versa, our attention should be first focused on the dominant impression the author of the original text has tried to furnish on the readers because the author's intention is mainly implied there.

Secondly, a translator should pay attention to the selection of language. The author of the original text must have used the language at every point to shape the image in the reader's mind. General and abstract words are of little use; they convey no image. Description is a process of visualization and a writer usually makes his language concrete and specific. Generally speaking, the language in description has three essential elements:

- 1) Overtone of meaning is sought by the author, so as to suggest something over and above mere logical meaning, to set the imagination to working. Hence, the language surrounds the object with an aura of association.
- 2) The language description makes greater and freer use of the rhetorical devices that help to make an image vivid. Among these devices, figures of speech are of first importance.
- 3) The work of conveying impressions must be unwise to is-

sue a prohibition against the use of adjectives and adverbs; but it is a common error to attempt to make them do all the work of description. They cannot effectively do all that work. Nouns and verbs must do their part. Therefore, a translator should do his best to secure the original stylistic features in the translating process.

Thirdly and finally, different writers use different techniques in the descriptions. For example, impressionistic description uses both direct and indirect methods, often employing direct statement of mood as a center about which to organize the more precise details of indirect description, and rendering the details as they appear immediately to the senses. However, expressionist description often distorts the objective reality. A writer may blur or intensify the details he selects. He may compare them to things calculated to evoke appropriate emotion. In short, a translator can reproduce the same image as created in the source language if he takes all those into consideration and treat them effectively.

## Exercise Twelve

### Section A Topics for Discussion

1. In what way do the Chinese writers differ from the English writers in observing things?
2. Describe the essential elements in English description.
3. Explain the intentions of the English writers in choosing different points of views.
4. Describe the essential elements in Chinese description.
5. Discuss the linguistic features of the English description.

6. Discuss the techniques in translating description.

## Section B Practice

1. Read the following passages and point out the dominant impressions. Then put them into Chinese.

1) She was the central figure of a still landscape. The midday sunshine fell in broad effulgence upon it; the homely, dun-colored shadows had been running away all the morning, as if shirking the contrast with the splendors of the golden light, until nothing was left of them except a dark circle beneath the wide-spreading trees. No breath of wind stirred the leaves, or rippled the surface of the little pond. The lethargy of the hour had descended even upon the towering pine trees growing on the precipitous slope of the mountain, and showing their topmost plume just above the frowning, gray crag their melancholy song was hushed. The silent masses of dazzling white clouds were poised motionless in the ambient air, high above the valley and the misty expanse of the distant wooded ranges.

C.E. Craddock: *The Mystery of Witch-Face Mountain*

2) The room in which I found myself was very large and lofty. The windows were long, narrow and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of en-crimsoned light made their way through the trellised panes and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls.

The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

E. A Poe: *The Fall of the House of Usher*

- 3) There was no dust in the canon. The leaves and flowers were clean and virginal. The grass was young velvet. Over the pool three cotton-woods sent their snowy fluffs fluttering down the quiet air. On the slope the blossoms of the wine-wooded manzanita filled the air with springtime odors, while the leaves, wise with experience, were already beginning their vertical twist against the coming aridity of summer. In the open spaces on the slope, beyond the farthest shadow reach of the manzanita, poised the mariposa lilies, like so many flights of jeweled moths suddenly arrested and on the verge of trembling into flight again. Here and there that woods harlequin, the madrone, permitting it self to be caught in the act of changing its pea-green trunk to madder red, breathed its fragrance into the air from great clusters of waxen bells. Creamy white were these bells, shaped lilies of the valley, with the sweetness of perfume that is of the springtime.

Jack London: *All-Gold Canon*

- 4) There was a heavy odor in the little house which quite blighted the soft spring air as it blew in through the half-open window. For supper there had been onions and sausage, and the fried potatoes had burned. The smells which had risen from the kitchen stove had mingled with

the raw, soapy fumes which gave testimony that Monday was washday in the Black family. Now the smoking of the kerosene lamp on the center-table seemed to seal in hermetical fashion the oppressive room against the gentle breeze of the May evening.

Lucy Huffaker: *The Way of Life*

## 2. Translate the following passages into English

- 1) 水陆草木之花,可爱者甚蕃。晋陶渊明独爱菊;自李唐来,世人盛爱牡丹;予独莲之出淤泥而不染,濯清涟而不妖,中通外直,不蔓不枝,香远益清,亭亭净植,可远观而不可亵玩焉。

予谓菊,花之隐逸者也;牡丹,花之富贵者也;莲,花之君子者也。噫!菊之爱,陶后鲜有闻;莲之爱,同予者何人?牡丹之爱,宜乎众矣。

周敦颐:《爱莲说》

- 2) 从小丘西行二十步,隔篁竹,闻水声,如鸣佩环,心乐之。伐竹取道,下见小潭,水尤清冽。全石以为底,近岸,卷石底以出,为坻,为屿,为堪,为岩。

潭中鱼可百许头,皆若空游无所依。日光下彻,影布石上,台然不动,寂而远逝,往来翕忽,似与游者相乐。

柳宗元:《小石潭记》

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# Chapter Thirteen

## Translation of Exposition

### 13.0 Generalization

Whenever we define a word, tell our companions how to play a game, recommend a book to a friend, discuss the character of our favorite heroine in fiction, or explain a law of science, we employ exposition. We may define exposition, then, as that form of composition by means of which we give explanations of facts, ideas, methods and principles. The purpose of exposition is to make our meaning clear chiefly to the mind, rarely to the feelings. In exposition the different text structures are most obviously characterized by different thought patterns. The methods used in developing the subject of an extensive exposition and those employed in developing the topic of a paragraph are often the same. In addition, we sometimes make use of portions of description and narration as a means of increasing the vividness and interest of our explanation.

The Chinese writers and the English writers have not much to differ in writing expositions. Though the purpose of all exposition is the same, there are several recognized types with which we should become familiar. The most common of these are: 1) definitions, 2) explanations of process, 3) discussions of facts and ideas, 4) essays, 5) expository biography, 6) reviews and criticisms, 7) editorials, and 8) expository letters. In this chapter we discuss the first four types and suggest some points in translating them from English into Chinese and vice versa.

## 13.1 Definitions

The making of a definition involves a twofold process. The first step is the identification of the unfamiliar object or idea by stating that it is a member of a larger class of objects or ideas with which we are familiar. This larger class we call the genus; the smaller class, represented by the object or the idea to be defined, we call the species. The second step in the process of definition is the accurate differentiation of the particular species to be defined from other species included in the genus. The cohesive devices are already mentioned in Chapter 7. However, in an extensive exposition, it is necessary to use one or more methods to make the meaning clear. Frequently we shall find the method of comparison and contrast useful in expanding our definition. Here is an example to define "slang" quoted from "Encyclopaedia Britannica".

Although the term "slang" is sometimes used with more or less intentional inexactness, and has often been carefully defined, the notion to which it corresponds in general use seems to be tolerably precise. There are two principal characteristics which, taken in conjunction, may serve to distinguish what is properly called slang from certain other varieties of diction that in some respects resemble it. The first of these is that slang is conscious offense against some conventional standards of propriety. A mere vulgarism is not slang, except when it is purposely adopted, and acquires an artificial currency, among some class or persons to whom it is not native. The other distinctive feature of slang is that it is neither a part of the ordinary language nor an attempt to supply its deficiencies. The slang word is a deliberate substitute for a word of the vernacular, just as the characters of a cipher are substitutes for



the letters of the alphabet, or as a nickname is a substitute for a personal name. The latter comparison is the more exact of the two; indeed, nickname, as a general rule, may be accurately described as a kind of slang. A slang expression, like a nickname, may be used for the purpose of concealing the meaning from uninitiated hearers, or it may be employed sportively or out of aversion to dignity or formality of speech. The essential point is that it does not, like the words of ordinary language, originate in the desire to be understood. The slang word is not invented or used because it is in any respect better than the accepted term, but because it is different. No doubt it may accidentally happen that a word which originates as slang is superior in expressiveness to its regular synonym (much as a nickname may identify a person than his own name does), or that in time it develops a shade of meaning which the ordinary language cannot convey. But when such a word comes to be used mainly on account of its intrinsic merit, and not because it is a wrong word, it is already ceasing to slang. So as the usage of good society continues to proscribe it, it may be called a vulgarity; but unless the need which it serves is supplied in some other way, it is likely to find its way into the standard speech.

## 13.2 Explanations of Processes

The most common type of exposition is that employed in explaining how to do something. We are constantly telling people how to play a game, perform a task, or make some articles. The various steps in any process should be explained in the order in which they naturally come; that is, in the order of time. In longer expositions of processes the chronological order may be suppl-

mented by some other logical order. The following passage is an explanation of how to play a game:

### Hat-Ball

The players (about a dozen) put their hats in a row near a house, fence, or log (hollows up). A dead line is drawn ten feet from the hats; all must stand outside of that. The one who is "it" begins by throwing a soft ball into one of the hats. If he misses the hat, a chip is put into his own, and he tries over. As soon as he drops a chip into a hat, the owner runs to get the ball; all the rest run away. The owner must not follow beyond the dead line, but must throw the ball at someone. If he hits him, a chip goes into that person's hat; if not, a chip goes into his own.

As soon as someone has five chips, he wins the booby prize; that is, he must hold his hand out steady against the wall, and each player has five shots at it with the ball, as he stands on the dead line.

## 13.3 Discussions of Facts and Ideas

This kind of exposition consists of explanations of acts and discussions of ideas, theories, and opinion. Whenever we explain or discuss a topic of scientific, economic, political, religious, or literary interest, we employ this type of exposition. The range of subjects and the variety of treatment are much greater in this type than in definitions and in explanations of processes. Frequently

narration and description are employed as a means of making exposition more vivid and entertaining. The method of cause and effect is often used. Let us see the example bellow:

### **That Astounding Creator — Nature**

A bird that eats feathers, a mammal that never drinks, a fish that grows a fishing line and worm on its head to catch other fish. Creatures in a nightmare? No, they are very much with us as co-inhabitants of this earth.

Nature has fashioned most animals to fit the many places of the land — moose to marshes, squirrels to trees, camels to deserts, frogs to lily pads. Give nature an environment or situation and she will evolve a creature, adapting a toe here, an eye there, until the being fits the niche. As a result of this hammering and fitting, however, some really unbelievable creatures circle the sun with us.

One summer in Maine I saw a sleek mother horned grebe herding her three bobbing young to supper among the green pickerelweed. Suddenly I noticed through my binoculars that she was feeding her babies quantities of feathers into the gaping mouths, she made two or three pokes to get each down. Finally she worked a dozen or so down her own throat; then sailing low on the water, she vanished contentedly among the plants.

I later learned that 60 percent of the grebe's diet is feathers. When I asked why, a biologist from the U. S. Fish and Wildlife Service answered, " Because nature

finds a use for everything. Feathers seem to act as a strainer to prevent fish-bones from entering and damaging the intestines.”

Australia has many strange beasts, one of the oddest of which is the koala. Perfectly adapted to one specific tree, the eucalyptus, this living teddy bear does not need anything else, not even a drink! The moisture in the leaves is just right for the koala, making it the only land animal that doesn't need water to supplement its food.

The creature with the fishing line on its head was created for the dark canyons of the sea. Here food is so scarce that the deep-sea angler fish which preys on smaller fish, grew a line, and an appendage on the end that wiggles like a worm. This catches the attention of the occasional passerby. A fish approaches the bait, and the toothy angler swirls up and swallows him.

The gigantic ocean bottom creates other problems. A male angler fish could swim for years without meeting a female of his own species. Nature's solution to this problem is for the female to carry a dwarfed husband tightly fused to her body. Marine biologists believe that this nuptial begins when the first eggs first hatch and there are many fry of both sexes. A male then grabs hold of a female with his mouth and hangs on until he has literally become a part of her. His mouth becomes fused to her stomach, and for the rest of his life the male remains attached to his mate, marking the most amazing union on earth ...

## 13.4 Essays

An essay is an exposition of an author's thoughts or reflections on some subject of human interest. It differs from the usual discussion of facts and ideas in that it is more deliberately composed and gives evidence of greater originality in respect both to the author's thought and to his manner of expression. It frequently contains narrative and descriptive passages used as illustrations of the ideas that the writer is setting forth. Essays are of two kinds: the formal essay and the informal essay.

The purpose of the formal essay is to give information and instruction. It is rather brief in scope, is usually impersonal in tone, and is addressed primarily to the intellect. It may deal with a great variety of subjects, such as literature, art, history, biography, science, ethics, economics, or philosophy. It must give evidence of great care in structure, methods of development, and manner of expression than does the informal essay. The informal essay, as the name suggests, is more free in its method than the formal one. It does not attempt to discuss a subject exhaustively, nor does it deal with subjects that call for elaborate explanation. It is personal in tone and point of view and is written in familiar style. The chief purpose of the informal essay is to entertain, though the thoughtful reader may often derive instruction as well. In China we call the informal essay "xiao pin wen" (小品文). Here is a typical example of the English informal essay.

Does a Finger Fing?

Nedra Newkirk Lamar

Everybody knows that a tongue-twister is something

that twists the tongue, and a skyscraper is something that scrapes the sky, but is an eavesdropper someone who drops eaves? A thinker is someone who thinks but is a tinker someone who tinkers? Is a clabber something that goes around clabbing?

Somewhere along the way we all must have had an English teacher who gave us the fascinating information that words that end in ER mean something or somebody who does something, like trapper, designer, or stopper.

A stinger is something that stings, but is a finger something that fings? Fing fang fung. Today I fing. Yesterday I fang. Day before yesterday I had already fung.

You'd expect eyes, then, to be called seers and ears to be hearers. We'd wear our shoes on our walkers and our sleeves on our reachers. But we don't. The only parts of the body that sound as if they might indicate what they're supposed to do are our fingers, which we've already counted out, our livers, and our shoulders. And they don't do what they sound as if they might. At least, I've never seen anyone use his shoulders for shoulding. You shoulder your way through a crowd, but you don't should your way. It's only in slang that we follow the pattern, when we smell with our smellers and kiss with our kissers.

The animal pattern seems to have more of a feeling for this formation than people do, because insects actually do feel with their feelers. But do cats use their whiskers for whisking?

I've seen people mend socks and knit socks, but I've

never seen anyone dolage a sock. Yet there must be people who do, else how could you have sock-dolagers ?

Is a humdinger one who dings hums ? And what is a hum anyway, and how would one go about dinging it? Maybe Winnie the Pooh could have told us. He was always humming hums, but A. A. Milne never tells us whether he also was fond of dinging them. He sang them but do you suppose he ever dang them?

Sometimes occupational names do reveal what the worker does, though. Manufacturers manufacture, miners mine, adjusters adjust — or at least try to. But does a grocer groce? Does a fruiterer fruiter? Does a butler buttle?

No, you just can't trust the English language. You can love it because it's your mother tongue. You can take pride in it because it's the language Shakespeare was dramatic in. You can thrill to it because it's the language Browning and Tennyson were poetic in. You can have fun with it because it's the language Dickens and Mark Twain and Lewis Carroll were funny in. You can revere it because it's the language Milton was majestic in. You can be grateful to it because it's the language the Magna Carta and the Declaration of Independence were expressed in.

But you just can't trust it!

### 13.5 Suggested Techniques of Translation

As is mentioned in the first section of this chapter, clearness is

the essential quality of all exposition. Therefore, “faithful to the original” is the first principle for a translator to follow. Faithfulness involves a thorough comprehension of the source text. Secondly, different types of exposition have different tones and different methods. For example, the informal essay is quite personal and the failure to understand the writer’s tone would make the version boring and astray from the author’s intention. Thirdly, some expositions are mixture of narration and description. And the techniques used in them should be properly used so as to increase vividness. Finally, any exposition is constructed according to the laws of unity, coherence and emphasis and these rhetorical effects should be secured in translation.

## Exercise Thirteen

### Section A Topics for Discussions

1. What is the essential quality of exposition? Tell the reason why.
2. Give some examples to show a subject in an exposition is extended in the same as a topic is developed in a paragraph.
3. In the type of explanations of processes how the text is always constructed?
4. Discuss the differences between the formal essay and the informal essay.
5. What is the most important principle in translating an exposition?



## Section B Practice

### 1. Translate the following passages into Chinese.

1) Scout's Nose

Prepare a number of paper bags, all alike, and put in each a different-smelling article, such as chopped onion in one, tan in another, and , in others, rose leaves, leather, aniseed, violet powder, orange peel, etc. Put these packets in a row a couple of feet apart, and let each competitor walk down the line and have five seconds' sniff at each. At the end he has one minute in which to write down or to state to the umpire the names of the different objects smelled, from memory, in their correct order.

From *Boy Scouts of America: Official Handbook*

2) The New Position of Women

The new position of women is not a matter of suffrage or of "rights". It is not a matter of argument. It is a fact. Women are now entering new fields of economic and political life. They are earning their living in ways once thought improper; they are sharing in the responsibilities of the community in ways once thought impossible. Argument as to the right and wrong of the new position of women does not alter the fact that it is here, and that it has become a matter to reckon with in any attempt to understand the complex organization of modern life.

The new organization cannot know wholly the barriers of custom and tradition, which women had to break down before they attained their new position. They cannot fully realize how an apparently resistless movement was preceded by a long period of advocacy of bitterly fought principles. They cannot fully

visualize the organization of the old society, where the position of women was so different from what it is now.

And yet they are faced with a hundred new problems, which are the legacy from those old conditions. It is true that these problems face mature men and women with more insistence than they do young people. Still, young people can prepare for the experiences which are to come later. They can try to re-create in their minds a picture of the old society and the share that women had in it. They can form that picture from their reading and from talks with their parents. They can try to understand the revolt from the old conditions. They can come to know the vigorous personalities who led the revolt. They can try to understand the principles and programs of the new movement as it developed: how people fought over questions of woman suffrage, and hardly noticed the silent change what was taking place in economic life. They can find out what work women are doing today, what influence they have, what movements they are engaged in, what they intend to do, to what degree they consciously plan group action. And with some of this information in hand, they can attempt to weigh good and bad, to try to find out to what extent the new is desirable and better than the old. What have women lost by the change? What have they gained? What things are good? What are bad?

Most important of all, students will have to decide their own attitude toward this part of life. Every girl will have to take a share in new responsibilities, powers, and opportunities; every young man will have to understand that in the coming years women will not quietly follow men, but will insist upon as free and genuine a partnership with men as they can com-

mand.

Ralph Phillip Boas: *Youth and the New World*

3) In Portia, Shakespeare seems to have aimed at a perfect scheme of an amiable, intelligent, and accomplished woman. The result is a fine specimen of beautiful nature enhanced by beautiful art. Eminently practical in her tastes and turn of mind, full of native, home-bred sense and virtue, Portia unites therewith something of the ripeness and dignity of a sage, a mellow eloquence, and a large, noble discourse; the whole being tempered with the best grace and sensibility of womanhood. As intelligent as the strongest, she is at the same time as feminine as the weakest of her sex: she talks like a poet and a philosopher, and she talks, for all the world, just like a woman! She is as full of pleasantry, too, and as merry "within the limit of becoming mirth", as she is womanly and wise; and her arch sportiveness always has a special flavor as the free outcome of perfect moral health. Nothing indeed can be more fitting and well placed than her demeanor, now bracing her speech with grave wit, or of innocent, roguish banter.

From *The New Hudson Shakespeare*,  
"The Merchant of Venice"

## 2. Translate the following passages into English

1) 我对于运动会的感想

胡 适

我到美国入大学校后,第一次去看我们大学和别的大学的足球竞争(Football,此系另一种很激烈的足球,与中国现行的不同)。入场券卖每人美金二元,但看的人竟有几千人之多。每到紧要关头,几千人同声喊着本校的“呼声”(yell)以鼓励场中的武士。有受伤的球员,扶下场时,大家喊着“呼声”祝贺他,安慰他。

我第一次观场,看见那野蛮的奋斗,听见那震耳的“呼声”,实在不惯;心里想:这真是罗马时代的角抵和斗兽的遗风,很不人道的。

但是场中叫喊的人,不但是少年男女,还有许多白发的老教授,——我的植物教习罗里教授就坐在我的附近,——也拼命的喊着助威的“呼声”!我心里更不明白了!

但是我以后还去看过几次,看到第三次,我也不知不觉的站起来,跟着我们同学们拼命的喊那助威的“呼声”!

难道我被那野蛮的遗风同化了吗?不是的;我渐渐把我从中国带去的“老人意态”丢开了;我也变少年了!

我在北京大学住了五年,不知不觉的又被中国学生的“斯文样子”同化了,我的“老人意态”又差不多全回来了。

今天忽然听说北京大学要开一个运动会,这个消息使我高兴。我的记忆力使我回到十二年前跟着大家大呼大喊的时候,我很想再有同样的机会使我弹去一点“老态”。我希望许多同学都来这运动会场上尝尝少年的高兴,——把那斯文的老景暂时丢在讲堂上或寄宿舍里!

## 2) 师 说 (片段)

韩 愈

古之学者必有师。师者,所以传道、授业、解惑也。人非生而知之者,孰能无惑?惑而不从师,其为惑也,终不解矣。

生乎吾前,其闻道也,固先乎吾,吾从而师之;生乎吾后,其闻道也,亦先乎吾,吾从而师之。吾师道也,夫庸知其年之先后生于吾乎?是故无贵无贱,无长无少,道之所存,师之所存也。

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# Chapter Fourteen

## Translation of Argument

### 14.0 Generalization

Argument is that form of composition by means of which we attempt to convince others of the truth or falsity of something in dispute. Argument has a twofold purpose: to convince and to persuade. To make arguments effective the English writers pay much attention to clearness, evidence and logic. Arguments are of two kinds: formal and informal. Formal argument is an attempt, by means of systematic reasoning and direct proof, to convince persons of the truth or falsity of a given proposition. All details of evidence and proof must be arranged according to a fixed logical plan, called a brief. Informal argument, which is closely akin to exposition, is usually a discussion, and depends on a course of general or theoretical reasoning rather than on systematic proof.

### 14.1 Three Persuasive Appeals

The most effective arguments often make use of all three of the *persuasive appeals*: *logical appeal*, *emotional appeal* and *personal appeal*. In fact, skilled writers sometimes accomplish two or even all three, of these appeals in a single passage of their writing. Statistics that appeal to our sense of logic, for instance, may at the same time provoke in us an emotional response. Or, in appealing

to our emotions by describing a scene sensitively, a writer may also enhance his personal appeal by coming across as a compassionate observer.

In the following argument, the author blends the three appeals masterfully in support of a clear and strongly felt proposition.

### **The Wet Drug**

Pete Hamill

Among the worst bores in the Western world are religious converts and reformed drunks. I have never been knocked off a horse on the way to Damascus, but I did give up drinking more than a dozen years ago. This didn't make me feel morally superior to anyone. If asked, I would talk about going dry but, from the first, I was determining to preach no sermons and stand in judgement of no human being who took pleasure in the sauce.

But I must confess that lately my feelings have begun to change. Drinking and drunks now fill me with loathing. Increasingly, I see close friends — human beings of intelligence, wit and style — reduced to slobbering fools by liquor. I've seen other friends ruin their marriage, brutalize their children, destroy their careers. I've also reached the age when I've had to help bury a few who allowed booze to take them into eternity.

In the past few weeks, two ghastly episodes have underlined for me the horror that goes with alcohol. In New Bedford, Mass., a 21-year-old woman was beaten and repeated raped by a gang of drunks in a bar called Big Dan's. There were at least 15 onlookers to her violation;

they did nothing to prevent it. All of them were drunk or drinking.

In New York, four teen-age boys were killed when a car driven by a fifth kid smashed into a concrete wall at 90 mph. They were all under the legal drinking age of 19; nevertheless, they had managed to spend a long night drinking in a public bar, and got drunk enough to die. When it was over, and they had pried the human pieces out of the torn rubber and steel, the driver was charged with four counts of manslaughter. His worst punishment may be that he lived.

These are not isolated cases. This year more than 25,000 Americans will die in auto accidents caused by alcohol. And the roads are not the only site of the horror. Studies indicate that alcohol is a factor in 86 percent of our homicides, 83 percent of our fatal fires, 72 percent of robberies, 52 percent of wife-beatings, 38 percent of cases of child abuse. We can never be certain how many on-the-job accidents are caused by drinking, how many drownings, how many suicides.

All of this is bizarre. We live in a culture that certifies alcohol as an acceptable drug and places marijuana smokers or coke dealers in jail. Presidents and statesmen toast each other with the wet drug. It's advertised on radio and TV. Popular music is full of reference to it. But when the mellow moments, the elegant evenings are over, there are our kids, smashing themselves into eternity with the same drug.

I'm not suggesting here any blueness return to Prohibition. But I wish we would begin to make it more and



more clear that drinking to drunkenness is one of the more disgusting occupations of human beings.

For every beer commercial showing all those he-men getting ready to drink, we should show footage of destroyed teen-agers, their bodies broken and bleeding, beer cans filling what's left of the back seat. For every high-fashioned couple toasting each other with wine, show men and women puking on their shoes, falling over tables, sliding away into violence.

If cigarette advertising could be banned from TV, so should commercials for the drug called alcohol. Cigarette smokers, after all, usually kill only themselves with their habit. Drunks get behind the wheels of their cars and kill strangers.

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At night now, driving along any American road, you come across these vomiting slaughters, slowly weaving from lane to lane, or racing in confused fury to the grave at 90 mph. They don't know the rest of us exist and, what's more, they don't care. They are criminal narcissists, careening around until they kill others and themselves.

We Americans should begin immediately to remind of ourselves that when we drink we are entering the company of killers and fools.

## 14.2 Reasoning Methods

To make argument effective the writer should also be good at choosing the convincing reasoning methods. The commonly-used

methods in English writing are induction, deduction, analysis, description, exemplification, narration, comparison, authority, analogy and cause-effect. Some of them are already mentioned in other chapters. In this chapter we will discuss induction, deduction, authority and analogy.

### 14.2.1 Arguing by Induction

When you reason inductively, you begin with particular hits and pieces of evidence and then draw a conclusion from this evidence. Induction is reasoning from the particular to the general. It is coming to a conclusion about all the members of a class from only a few members of the class. Because the evidence is incomplete and the facts limited, you must “leap” these facts to a general conclusion.

Many of our conclusions are based on an inductive leap. For instance we believe that aspirin cures headaches because we took aspirin in the past and it did cures headaches. Therefore, it is reasonable to believe aspirin will cure our headaches in the future. In its logical form, the inductive reasoning process looks like this:

Aspirin cured my headache a year ago.

Aspirin cured my headache six months ago.

Aspirin cured my headaches last month.

Therefore, aspirin cures headaches.

### 14.2.2 Arguing by Deduction

When you reason deductively, you begin with a general statement as premise, apply it to a particular instance, and then draw a conclusion from it. Deduction is reasoning from the general to the

specific. It proceeds through steps that comprise what is called a syllogism. Syllogisms may be classified under four categories:

The categorical syllogism;

The conditional syllogism;

The alternative syllogism;

The disjunctive syllogism.

#### 14.2.2.1) The Categorical Syllogism

The categorical syllogism is so called because each of its statement is categorical, or absolute, with no ifs or other limitations. Its logical form looks like this:

All cows are female.

Bessie is a cow.

Therefore, Bessie is a female.

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#### 14.2.2.2) The Conditional Syllogism

The conditional syllogism is so called because its initial premise is introduced by an "if" clause — a conditional clause, called antecedent. This "if" clause is followed by a "then" clause, called the consequent. The conditional syllogism has two modes: modus ponens (affirming the antecedent) and modus tollens (denying the antecedent). Their logical forms look like these:

Modus Ponens:

If he goes to the game, then he cannot study.

He goes to the game.

Therefore, he cannot study.

Modus Tollens:

If he goes to the game, then he cannot study.

He can study.

Therefore, he does not go to the game.

#### 14.2.2.3) The Alternative Syllogism

The alternative syllogism offers in its major premise an alternative in the “either-or” form: “Either we eat, or we starve.” One of the alternatives must be true, therefore, if we show that one of them is false, we prove the other is true. Its logical form looks like this:

Either we eat, or we starve.

We do not starve.

Therefore, we eat.

#### 14.2.2.4) The Disjunctive Syllogism

The disjunctive syllogism has a major premise in the “not both ... and ...” form: “Men are both dishonest and happy.” One of the two conditions must be false; therefore, if we show that one of them is true, we show that the other must be false. Its logical form looks like this:

We cannot both eat our cake and have it;

We have eaten our cake;

Therefore, we cannot have it.

### 14.2.3 Arguing by Authority

When you argue by authority, you include in your argument statements from an expert in some particular field. A mere assertion should name the authority, quote his or her exact words, or paraphrase them.

The statement of the authority may take the form of a letter of recommendation, a quotation, a testimonial, an opinion poll, a

best-seller list, a critical statement about a book or a movie, or the testimony of a witness at the trial. The logical structure of an argument by authority consists simply of repeating the words of the expert. A more sophisticated form of argument by authority is that in which the statement of the expert becomes the premise of a deductive form of reasoning.

Authorities can be of various kinds. There is the prestige authority, whose fame is known to the audience. He or she may or may not be an expert. There is the expert authority. There is the non-expert authority, who has had no special training or experience. There is the lay authority, the common man or woman who constitutes the majority of people, whose opinion is solicited because it is typical.

252 The testimonial is an effective form of arguing by authority in which a real person gives a sincere statement about a product or service. The people are real in the sense that they are not fictitious, but they may be professional models rather than actual users of the product. Here is a testimonial, in the form of a monologue, of a Head and Shoulders shampoo advertisement. The speaker is a young woman, seated in a chair, with a magazine opened before her and a bottle of Head and Shoulders dandruff shampoo prominently displayed in the foreground. The text reads as follows:

I never tried a dandruff shampoo. I just sort of ignored my occasional itches and flakes. After all, my hair had bounce and shine and was very delicate. And since I washed my hair an awful lot, I really wanted a mild shampoo.

Then my best friend (who has gorgeous hair, by the way) told me about Head & Shoulders. She said I'd love

the fresh smell, the thick, rich lather. And it would leave even my baby fine hair soft and shiny, while controlling dandruff at the same time. She told me Head & Shoulders was the only shampoo she used.

I sure am glad I listened to her. Head & Shoulders is everything she said it was. You can see for yourself how wonderfully shiny my hair is. And not a worry about those itches and flakes. Now I wouldn't trust my hair to any shampoo but Head & Shoulders.

#### 14.2.4 Arguing by Analogy

An analogy is an extended comparison. It is a process of reasoning based on similarity. When you reason by analogy, you go from one particular case to another, basing yourself on similarities between two sets of circumstances. In arguing by analogy, you argue that if two things resemble one another in certain respects, they also resemble one another in other respects.

An analogy may be literal or figurative. A literal analogy is based on the same classes of objects. Thus, if you compare a Buick with a Ford that's a literal analogy. If you compare a Ford with a mustang, that's a figurative analogy. Here is an example of a figurative analogy that appeared in the *New Yorker* :

Do you have an Unfaithful Watch?

At first you tell yourself, "What's a few minutes off?"

But when you catch your watch cheating on you time and time again, when you're forced to turn to the wrist of some stranger ...

That's when you wish you had an Accutron watch.  
Accutron by Bulova. The true-blue turning-fork watch.

Its turning-fork movement is guaranteed to keep it  
faithful to within a minute a month.

It can't be led astray, like others can, by an unbal-  
ance wheel.

And it's so loyal that even if you deserted it for  
months, it would do nothing but lie there and count the  
seconds until you return.

### 14.3 The Chinese Arguments in Comparison

As is mentioned in Chapter 7 the thought pattern influences the text structure. Since the Chinese thought pattern is of the spiral type, the method of arguing by induction is more often used by the Chinese writers. Maybe that is the major difference between the two languages in this field. On the other hand, English-speaking writers tend to be less militant in tone and language than most Chinese. The idea is to let the facts speak for themselves. In other words, the facts themselves should be able to convince the reader. Thus in such types of writing, one finds rather sparing use of such phrases as "we must", "we should not", "it is wrong to", "it is absurd", "cannot be denied", "resolutely demand", etc. And those are what one often finds in the Chinese arguments. In the English arguments, the tone is usually restrained; the language is generally moderate. In present-day Chinese social and political writings, facts are of primary importance, of course, but considerable stress is also laid on militancy, on making one's stand clear. Experience has shown that a hard-hitting essay or editorial in Chi-

nese does not always have the effect intended when translated into English. In writing research paper the Chinese writers often go to the other extreme: modesty. A Chinese paper seldom provides full details of the procedure and systematic analysis. There are always some reservations. Stress is made on the discovery and its economic or social significance. To show modesty, the author tends to use such titles as preceded by "A Superficial Discussion of ...", "An Attempt to Discuss ...", "Preliminary Analysis of ...", "Preliminary Exploration of ...", and "My Humble Opinions on ...", etc. To the English people all these sound uncertain and unconvincing.

#### 14.4 Translation Techniques

In translating an argument from English into Chinese or vice versa, a translator should read the original text between the lines. First, he should grasp the proposition and the appeals the author has used so as to understand the intention of the author completely and thoroughly. Secondly, he should analyze the reasoning methods the author has used. If it is an argument by description, his version of the original text should read vivid so that the same image the author tries to convey can be reproduced effectively. Finally, he should secure the same tone and style of the source language. In translating social or political argument from Chinese into English the translator should try to control militancy and avoid unnecessary modesty so that the version would sound more acceptable and more convincing.



## Exercise Fourteen

### Section A Topics for Discussions

1. Describe the essential elements of the English argument.
2. What kind of appeal do the writers of argument often use to make their arguments more effective?
3. What is categorical syllogism and find some actual example to explain it.
4. What are the major differences between the Chinese argument and the English argument.
5. Translate the essay "The Wet Drug" in this chapter and sum up your experiences in the translation practice.

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### Section B Practice

#### 1. Translate the following passages into Chinese

1) Now, Prohibition, whether as a proposal in England or a pretence in America, simply means that the man who has drunk less shall have no drink, and the man who has drunk more shall have all the drink. It means that the old gentleman shall be carried home in a cab drunker than ever; but that, in order to make it quite safe for him to drink to excess, the man who drives him shall be forbidden to drink even in moderation. That is what it means; that is all it means; that is all it ever will mean. It means that often in Islam, where the luxurious and advanced drink champagne, while the poor and fanatical drink water. It means that in America; where the wealthy are all at this moment sipping their cocktails, and discussing how

much harder laborers can be made to work if only they can be kept from festivity. This is what it means and all it means; and men are divided about it according to whether they believe in a certain transcendental concept called "justice", expressed in a more mystical paradox as the equality of men. So long as you do not believe in justice, and so long as you are rich and really confident of remaining so, you can have Prohibition and be as drunk as you choose.

G.K. Chesterton: *What I Saw in America*

2) Now, if you are to punish a man retributively, you must injure him. If you are to reform him, you must improve him. And men are not improved by injuries. To propose to punish and reform people by the same operation is exactly as if you were to take a man suffering from pneumonia, and attempt to combine punitive and curative treatment. Arguing that a man with pneumonia is a danger to the community, and that he need not catch it if he takes proper care of his health, you resolve that he shall have a severe lesson, both to punish him for his negligence and pulmonary weakness and to deter others from following his example. You therefore strip him naked, and in that condition stand him all night in the snow. But as you admit the duty of restoring him to health if possible, and discharging him with sound lungs, you engage a doctor to superintend the punishment and administer cough lozenges, made as unpleasant to the taste as possible so as not to pamper the culprit. A Board of Commissioners ordering such treatment would prove thereby that either they were imbeciles or else they were hotly in earnest about punishing the patient and not in the least in earnest about curing him.

## 2. Translate the following passages into English.

1) 到了革命根据地,就是到了中国历史几千年来空前未有的人民当权的时代。我们周围的人物,我们宣传的对象,完全不同了。过去的时代一去不复返了。因此,我们必须和新的群众相结合,不能有任何迟疑。如果在新的群众中间,还是像我上次说的“不熟,不懂,英雄无用武之地”,那么,不但下乡要发生困难,不下乡,就在延安,也要发生困难。……

既然必须和新的群众的时代相结合,就必须彻底解决个人和群众的关系问题。鲁迅的两句诗,“横眉冷对千夫指,俯首甘为孺子牛”,应该成为我们的座右铭。“千夫”这里就是说敌人,对于无论什么凶恶的敌人我们决不屈服。“孺子”在这里就是说无产阶级和人民大众。一切共产党员,一切革命家,一切文艺工作者,都应当学鲁迅的榜样,做无产阶级和人民大众的“牛”,鞠躬尽瘁,死而后已。

毛泽东:《在延安文艺座谈会上的讲话》

### 2) 曹刿论战

十年春,齐师伐我。公将战,曹刿请见。其乡人曰:“肉食者谋之,又何间焉?”刿曰:“肉食者鄙,未能远谋。”乃入见。问:“何以战?”公曰:“衣食所安,弗敢专也,必以分人。”对曰:“小惠未遍,民弗从也。”公曰:“牺牲玉帛,弗敢加也,必以信。”对曰:“小信未孚,神弗福也。”公曰:“小大之狱,虽不能察,必以情。”对曰:“忠之属也,可以一战。战则从之。”

公与之乘,战于长勺。公将鼓之。刿曰:“未可”。齐人三鼓,刿曰“可矣。”齐师败绩。公将驰之,刿曰:“未可”。下视其辙,登轼而望之,曰:“可矣。”遂逐齐师。

既克,公问其故。对曰:“夫战,勇气也,一鼓作气,再而衰,三而竭。彼竭我盈,故克之。夫大国,难测也,俱有伏焉。吾视其辙乱,望其旗靡,故逐之。”

《左传:庄公十年》

**Further Reading**

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# Chapter Fifteen

## Translation of Fiction

### 15.0 Generalization

Fiction refers to the literary works invented by the imagination and it has three forms according to varied lengths: short stories (usually ranging from 7,000 words to 8,000, seldom exceeding 20,000); nov-  
ellettes (from 30,000 words to 50,000); and novels (exceeding 50,000 words). The short story is the condensed form of fiction and it will be detailed in this chapter.

### 15.1 The Essentials of the Short Story

According to some modern critics, there are five essential elements in a properly constructed short story. These they enumerate in the following order:

- 1) Singleness of impression;
- 2) Well-defined plot;
- 3) A dominant incident;
- 4) A preeminent character;
- 5) A complication and its resolution.

Since Edgar Allan Poe, the father of the modern short story, admirably illustrated all five of the essentials in “The Cask of Amontillado”, it will be well for us to read this story, which will then be used as a model in the discussion of these essentials.

### The Cask of Amontillado

The thousand injuries of Fortunato I had borne as best I could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitely settled — but the very definiteness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont', to smile in his face, and he did not perceive that my smile now was at the thought of his immolation.

He had a weak point — this Fortunato — although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italian have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity — to practice imposture upon the British and Austrian millionaires. In painting and gemmary Fortunato, like his countrymen, was a quack; but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skillful in the Italian vin-

tages myself and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting party-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him that I thought I should never have done wringing his hand.

I said to him: "My dear Fortunato, you are luckily met. How remarkably well you are looking today! But I have received a pipe of what passes for Amontillado, and I have my doubts."

"How?" said he, "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied, "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado?"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchesi. If anyone has a critical turn, it is he. He will tell me —"

"Luchesi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi —"

"I have no engagement — come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are incrustated with niter."

"Let us go nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado."

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a roquelaure closely about my person, I suffered him to hurry me to my palazzo.

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the arch-way that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent and stood together on the damp ground of the



catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

“The pipe,” said he.

“It is farther on,” said I, “but observe the white webwork which gleams from these cavern walls.”

He turned towards me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

“Niter ?” he asked at length.

“Niter,” I replied. “How long have you had that cough?”

“Ugh! Ugh! — ugh! ugh! ugh! — ugh! ugh! ugh!  
— ugh! ugh! ugh! — ugh! ugh! ugh!”

My poor friend found it impossible to reply for many minutes.

“It is nothing,” he said at last.

“Come,” I said, with decision, “we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi —”

“Enough,” he said; “the cough is mere nothing; it will not kill me. I shall not die of a cough.”

“True — true,” I replied, “and, indeed, I had no intention of alarming you unnecessarily — but you should use all proper caution. A draught of this Medoc will defend us from the damp.”

Here I knocked off the neck of a bottle which I drew

from a long row of its fellows that lay upon the mold.

“Drink,” I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

“I drink,” he said, “to the buried that repose around us.”

“And I to your long life.”

He again took my arm, and we proceeded.

“These vaults,” he said, “are extensive.”

“The Montresors,” I replied, “were a great and numerous family.”

“I forget your arms.”

“A huge human foot d’or, in a field azure; the foot crushes a serpent rampant whose fangs are embedded in the heel.”

“And the motto?”

“Nemo me impune lacessit.”

“Good!” he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

“The niter!” I said, “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough —”

“It is nothing,” he said, “let us go on. But first, another draught of the Medoc.”

I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed, and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement — a grotesque one.

“You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the masons.”

“Yes, yes,” I said, “yes, yes.”

“You? Impossible! A mason?”

“A mason,” I replied.

“A sign,” he said.

“It is this,” I answered, producing a trowel from beneath the folds of my roquelaure.

“You jest,” he exclaimed, recoiling a few paces. “But let us proceed to the Amontillado.”

“Be it so,” I said, replacing the tool beneath the cloak and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another, less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interi-

or crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry into the depth of the recess. Its termination the feeble light did not enable us to see.

“Proceed,” I said, “herein is the Amontillado. As for Luchesi —”

“He is an ignoramus,” interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more, and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key, I stepped back from the recess.

“Pass your hand,” I said, “over the wall; you cannot help feeling the niter. In deed it is very damp. Once

more let me implore you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power."

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"True," I replied, "the Amontillado."

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building-stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was not the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the masonwork, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to

thrust me violently back. For a brief moment I hesitated — I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I reechoed — I aided — I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said:

“Ha! ha! ha! — he! he! he! — a very good joke indeed — an excellent jest. We will have many a rich laugh about it at the palazzo — he! he! he! — over our wine — he! he! he!”

“The Amontillado!” I said.

“He! he! he! — he! he! he! — yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo — the Lady Fortunato and the rest? Let us be gone.”

“Yes,” I said, “let us be gone.”

“For the love of God, Montresor!”

“Yes,” I said, “for the love of God!”

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud, —

“Fortuanto!”

No answer. I called again, —

“Fortunato!”

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only the jingling of the bells. My heart grew sick — on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. In pace requiescat.

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Now that we have read *The Cask of Amontillado*, if we ask ourselves what single impression the story made on us we shall very likely agree that it was one of horror. Singleness of impression is the principal device for securing unity in the short story. It should not be confused with the motivating idea or the theme. The motivating idea of the story is revenge whereas the impression produced on the reader is horror. In almost every short story a little study will enable us to detect both the single impression and the motivating idea.

The plot, as explained above, is the plan by means of which the writer arranges the incidents of his story in the most effective order to produce the single impression that he intends his story to make on the reader. In every plot there are three elements: a cause, a result, and a series of incidents that link the two together logically. In this story they may be explained as follows:

The cause is stated in the first sentence: “The thousand in-

juries of Fortunato I had borne as best I could, but when he ventured upon insult, I vowed revenge.”

The result is seen in the outcome of the story: Montresor has accomplished his revenge by walling Fortunato up in a niche and leaving him there to die. He has carried out his resolution to punish with impunity and to make himself felt as the avenger.

The series of incidents that link the two together logically is as follows:

- 1) Montresor encounters the intoxicated Fortunato on the street late one evening during the carnival season, greets him cordially, and tells him that he has just bought a cask of Amontillado, but that he doubts that it is genuine.
- 2) Fortunato, whose weakness is his connoisseurship in wine, insists on going immediately to taste the Amontillado, and Montresor makes him all the more eager to go by telling him that he is then on his way to Luchesi to taste it.
- 3) Having lured Fortunato into his family burial vaults, Montresor intoxicates him still further, all the while goading him on by the mention of Luchesi.
- 4) Having finally lured Fortunato into the niche previously prepared for him, Montresor chains him fast.
- 5) Fortunato, sobered by fright as he is being walled in, realizes Montresor's motive and pleads in vain to be spared.

By dominant incident is meant the main action that constitutes the story, as contrasted with any minor incidents that may be brought in as a means of making the story more vivid and natural. In this story, the brief compass restricts the writer to one main action or dominant incident.

The characters are the persons in the story. Usually in the



short story one person stands out more prominently than the rest. Indeed, some stories, such as Stevenson's *Markheim* and Jack London's *To Build a Fire*, deal with but one principal character in some moment of great excitement, peril, or passion. The person who dominates the story and but for whom the action would not take place is the preeminent, or leading, character. In this story, Montresor dominates the story.

In plot narrative the conflict of characters representing two opposing lines of action give rise to a complication, or plot problem, to be solved in the course of the story. Something happens at the beginning of the story, or has previously happened, that brings about the conflict. The event is called the complicating incident. The writer, having shown us the complication and acquainted us with his plot problem, proceeds to develop the latter with proper suspense up to an effective climax, and then gives us the solution in the outcome of the struggle. In this story the insult suffered by Montresor is the complicating incident. The plot problem consists in enabling Montresor to avenge himself on Fortunato with impunity and to make himself felt as the avenger. The climax comes with Fortunato's final cry of terror and despair: "For the love of God, Montresor!" The outcome is given in the few remaining sentences of the story.

## 15.2 Styles in Fiction

Style is a subjective label for "literary elegance" or the lack of it. Writers define style differently. The French naturalist and critic Buffon says, "Style is the man." Robert Frost says, "I am not satisfied to let it go with the aphorism that style is the man."

Rather, his style is the way he carries himself toward his ideas and deeds. It is the mind skating circles round itself as it moves forward." However, style may be presented in the choice of theme, the structure and the language.

Different literary schools usually represent different styles. In fiction the major schools are summarized as follows.

### 15.2.1 Naturalism

Naturalist writers represent life in its most depraved and sordid aspects, times, and places. Thus reading a naturalistic novel or story, can sometimes be like riding through a sewer in a glassed-bottomed boat. The chief tenet of the literary naturalists is that humans are helpless pawns of their environment, and the primary concern of naturalists is with people from poor and ugly environments. The novels of Theodore Dreiser are prevailingly naturalistic, especially *An American Tragedy* and *Sister Carrie*. Naturalism is to be distinguished from realism, with which it is sometimes confused. Realism, like naturalism, is often concerned with the more sordid sides of human existence, but not exclusively and not for the same reasons. Literary realists try to depict life as it is — both good and bad — and are not necessarily concerned with the causative role of environment.

### 15.2.2 Impressionism

Impressionist writers tend to render details as they appear immediately to the senses. Imagination developed among the imagists and among such novelists as Virginia Woolf and John Dos Passos. In the trilogy *U.S.A.*, for example, Dos Passos used the impres-

sionistic device of “ the camera eye”, which paradoxically enough was not photographic but rather a kind of quick brush stroke — the novelist’s subjective impression of one element of experience, one point in space and time, followed by his impression of another point — very much as an impressionist painter offers dots and strokes to be blended by the eye of the beholder.

### 15.2.3 Expressionism

Expressionist writers go further than impressionist writers in “expressing” their most subjective, often private, impressions of experience. Thus Kafka, in *The Metamorphosis*, turns his protagonist into an actual cockroach rather than just suggesting, as an impressionist would have done. Studies in Freudian and Jungian psychology also influence the expressionists. Most of the psychological, social and cultural influences on the expressionists unite in James Joyce’s novel *Finnegans Wake*.

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### 15.2.4 Existentialism

Existentialism is a modern philosophic movement in revolt against traditional philosophies. Existentialist writers emphasize a fierce individualism. They also stress the need for:

- 1) the individual’s self-actualization through self-expression;
- 2) coping rationally and realistically with human dilemmas;
- 3) finding ways toward morality that have their foundation in the human condition rather than in theological dogma;
- 4) becoming committed to, and involved in, whatever is good in society without doing violence to the individual’s integrity.

So far as the language is concerned, each writer has his own characteristics. Take Hemingway for example, his writing may be classified as belonging to the school of naturalism. He emphasized scientific observation of life without idealism or avoidance of the ugly. He often used short, uncomplicated active sentences with very few adjectives. He strove for ever greater precision and minimal use of words in order to immerse his readers in a “continuous present”. Another American writer, Updike, is typical of existentialism. He wrote with great care and craftsmanship, choosing each word with exactitude. Like a craftsman, he was interested in how things function. He would sometimes describe a piece of machinery or the accomplishment of a carpenter with fine clarity, picking out just the essential details. In the same way, he was interested in how human relationships function. By describing their revealing gestures and natural-sounding conversations, he lays bare the inner thoughts and motives of his characters toward one another.

### 15.3 Translation Rules

Through all the analyses above, we now understand the five essentials of a short story. With these as a guide a translator can gain an insight into the original story to grasp the theme, the dominant impression, the characterization, the well-designed arrangement of a series of incidents, etc., so that the true purpose of the author to create it. Most short stories are mainly narration but mixed with description. Therefore, the translating process is a very complicated one. However, some general rules are helpful to

us in the translation practice. They are:

- 1) Correct appreciation;
- 2) Equal impact and appeal;
- 3) Exact characterization;
- 4) Closeness to the original style.

## Exercise Fifteen

### Section A Topics for Discussions

1. What are the essentials in a short story?
2. What is a well-defined plot?
3. What does singleness of impression mean?
4. Explain the complication and its result in the short story *The Cop and The Anthem* written by O. Henry.

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### Section B Practice

1. **Analyze the characterization of the following passages of fiction and translate them into Chinese.**

1) He came in at this moment, greeted her with his customary cordiality, cast a loving glance at the robust girl on the desk and took a seat.

It is difficult to say offhand what ought to be the aspect of a production adviser at a prominent Hollywood studio. Of Monty you could only state that he did not look like one. His pleasant, somewhat ordinary face suggested amiability rather than astuteness. In the west end of London — say at the Drones Club in Dover Street, of which he was a popular mem-

ber — you would have encountered him without surprise. In the executive building of the Superba-Llewellyn he seemed out of place. You felt he ought not to be there. Ivor Llewellyn, the president of the organization, had this feeling very strongly. There was an ornamental lake on the Superba-Llewellyn lot, and it was his opinion that his production adviser ought to be at the bottom of it with a stout brick attached to his neck. Though not as a rule a lavish man, he would gladly have supplied brick and string free of charge.

P. G. Wodehouse: *Pearls, Girls and Monty Bodkin*

2) The autumn leaves blew over the moonlit pavement in such a way as to make the girl who was moving there seem fixed to a sliding walk, letting the motion of the wind and the leaves carry her forward. Her head was half bent to watch her shoes stir the circling leaves. Her face was slender and milk-white, and it was a kind of gentle hunger that touched over everything with tireless curiosity. It was a look, almost, of pale surprise; the dark eyes were so fixed to the world that no move escaped them. Her dress was white and it whispered. He almost thought he heard the motion of her hands as she walked, and the infinitely small sound now, the white stir of her face turning when she discovered she was a moment away from a man who stood in the middle of the pavement waiting.

3) “Eating between meals,” Mrs. Baines said. “What would your mother say, Master Philip?”

She came down the steep stairs to the basement, her hands full of pots of cream and salve, tubes of grease and paste. “You oughtn’t to encourage him, Baines,” she said, sitting down in a wicker armchair and screwing up her small ill-humored eyes at the Coty lipstick, Pond’s cream, the Leichner

rouge and Cyclax Poder and Elizabeth Arden astringent.

She threw them one by one into the wastepaper basket. She save only the cold cream. "Telling the boy stories," she said. "Go along to the nursery, Master Philip, while I get lunch."

Philip climbed the stairs to the baize door. He heard Mrs. Baines's voice like the voice in a nightmare when the small Price light has guttered in the saucer and the curtains move; it was sharp and shrill and full of malice, louder than people ought to speak, exposed.

"Sick to death of your ways, Baines, spoiling the boy. Time you did some work about the house," but he couldn't hear what Baines said in reply. He pushed open the baize door, came up like a small earth animal in his gray flannel shorts into a wash of sunlight on a parquet floor, the gleam of mirrors dusted and polished and beautified by Mrs. Baines.

Graham Greene: *The Basement Room*

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**2. Read the whole story of *Son* by Updike and translate the first paragraph into Chinese according to the four general translation rules.**

He is often upstairs, when he has to be home. He prefers to be elsewhere. He is almost sixteen, though beardless still, a man's mind indignantly captive in the frame of a child. I love touching him, but don't often dare. The other day he had the flu and a fever and I gave him a back rub, marveling at the symmetrical knit of muscle the organic tension. He is high strung. Yet his sleep is so solid he swats like a stone in the wall of a well. He wishes perfection. He would like to destroy us, for we are, variously, too fat, too jocular, too sloppy, too af-

fectionate, too grotesque and heedless in our way. His mother smokes too much. His younger brother chews with his mouth open. His old sister leaves unbuttoned the top button of her blouses. His younger sister tussles with the dogs, getting them overexcited, avoiding doing her homework. Everyone in the house talks nonsense. He would be a better father than his father. But time has tricked him, has made him a son. After a quarrel, if he cannot go outside and kick a ball, he retreats to a corner of the house and reclines on the beanbag chair in an attitude of strange, infantile or leonine, torpor. We exhaust him, without meaning to. He takes an interest in the newspaper now, the front page as well as the sports, in this tiring year of 1973.

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# Chapter Sixteen

## Translation of Drama or Play

### 16.0 Generalization

Drama or play is the genre of literature represented by works intended for the stage or a literary work performed by actors on stage, radio, or television. Actually, drama is a combination of literature, performance, fine arts, music and dance. Its aesthetic features concentrate on the image the actor tries to create on the stage. The theme and structure are restricted by the time and place on the stage. This genre may be approached by its structure and modes.

### 16.1 Dramatic Structure

The dramatic structure is a combination of the following:

- 1) rising suspensive action or conflict between the protagonist and any obstacle(s), the latter being another or one of the protagonist's traits;
- 2) the protagonist's success or failure in overcoming these obstacles, each one larger and more complicated than its predecessor;
- 3) the protagonist's confronting the most crucial obstacle (in the climax) and either overcoming it (in comedy) or being overcome by it (tragedy).

In *Macbeth*, by Shakespeare, the protagonist's goal is to gain clear, uncontested title to the Throne of Scotland. His first obstacle is King Duncan. By killing Duncan, Macbeth gets this obstacle out of his way, but creates a larger, three-headed obstacle in the persons of the suspicious General Banquo and Duncan's sons, Malcolm and Donalbain, who get away. Macbeth cannot do anything about Duncan's sons for the moment; but he has Banquo murdered. Overcoming this obstacle is not wholly successful either, since Banquo's son, Fleance, gets away. Meanwhile, Duncan's sons have been able to muster the help of Lord Macduff. Macbeth's brutal slaughter of Macduff's wife and children only motivates the climatic action: the victims' relatives and other enemies of Macbeth combine against him in the Birnam Wood battle, which he fails to overcome, and which in fact overcomes him. Thus in dramatic structure each obstacle is tied to its predecessor.

Contrasted with dramatic structure is episodic structure, in which one scene is tied to another only loosely, usually because what happens, happens to the main character or to the main personage. Any suspense or excitement in episodic structure is limited to, and bounded by, a given episode or scene, with little or no reference to other episodes or scenes.

In dramatic structure, on the other hand, the suspense grows cumulatively up to the most crucial scene or climax. If the protagonist overcomes the climatic obstacle, the play turns out to be comedy, and the falling action (the action from the climax to the end) is called denouement. If the protagonist is overcome by the climatic obstacle, the play is a tragedy, and the falling action is, or culminates in, the catastrophe.

## 16.2 Classification of Drama

Drama may be mainly categorized under three terms: comedy; tragedy; and serious drama. In modern drama there is the theater of absurd. They will be briefly discussed below.

### 16.2.1 Comedy

Comedy is a play, not necessarily humorous, designed primarily to amuse, as distinguished from tragedy, which is designed to evoke such emotions as pity and terror. The protagonist of a comedy almost always solves the major problem (instead of being overcome by it, as is the protagonist in tragedy). But such a solution may not necessarily be happy as far as society is concerned. Nevertheless, most comedies do engage both protagonist and audience in more laughter than tears, more satire than reportage, more thought than emotion.

### 16.2.2 Tragedy

Tragedy is a drama in which the protagonist falls from happiness to misfortune as a result of a "hamartia" or tragic flaw. According to Aristotle, in *The Poetics*, the falling protagonist who elicits from the audience most pity and terror occupies from the beginning in a station of authority. But Aristotle's and his contemporaries' ethos was in this respect the opposite of that of today's audiences, who rather enjoy seeing the mighty fall and who identify more compassionately with the common folk, as for example, the protagonist in Arthur Miller's *Death of a Salesman*.

Ancient Greek tragedy whose religious origins are not fully known, reached its literary glory in the fifth century B. C. in the works of Aeschylus, Sophocles, and Euripides. Greek tragedy was characterized by adherence to the unities of time, place, and action; by tragic heroes who usually sacrificed themselves (e. g. *Oedipus*) to salvage posterity; by chorus that made philosophic comments, sometimes serving as the playwright's mouthpiece; by fatalistic vision undergirding themes of retribution and the displeasure of the gods; above all, by formal and poetic language.

In modern times tragedy seems to have waned as a dramatic form. Popular preferences have gravitated more to comedy, perhaps as an escape from the real-life tragedy all around us (war, hunger, disease, ignorance, air pollution, and so on). Nevertheless, some notable exceptions are the J. M. Synge (*Riders to the Sea*), Sean O'Casey (*The Plough and the Stars*), Eugene O'Neil (*Mourning Becomes Electra*) and Arthur Miller (*The Crucible*).

### 16.2.3 Serious Drama

Serious drama includes morality play and problem play. Morality play is a late medieval popular play in which the characters are virtues and vices personified, such as Temperance and Greed. The best-known morality play is *Everyman* in which the titular lead represents a common person, just as does Christian in Bunyan's allegory, *The Pilgrim's Progress*. In another morality play, *The Castle of Perseverance*, such characters as World, Flesh, and Devil vie for the Soul of Man.

Problem play is a drama of idea in which certain aspects of the human condition are presented as a problem. For example, in *A Doll's House*, Henrik Isben dramatizes the issue of woman's role in

modern society; in *Death of Salesman*, Athur Miller dramatizes the issue of values in a mercantile society.

#### 16.2.4 Theater of Absurd

In terms of theater of absurd we mean the drama by the contemporary playwrights, whose attempts to show the absurdities, inconsistencies, and bewildering complexities of twentieth-century life, have resulted in extravagant symbolic plays. These defy traditional state conventions of time, place, plot, and characterization; hence, they are occasionally termed anti-plays. The attempt to show human beings as irrational, solitary, and incapable of understanding their condition often divorces the stage action from any context of conventional reality. The dialogue — often absurd and full of cliché and gibberish — frequently contradicts the action. The characters often lack individuality and consistency, no doubt intentionally so. The laws of nature are disregarded, denied existence, or are ever satirized. The themes of these plays often seem senseless to all but the most confirmed secular existentialists. In terms of conventional dramatic structure, the anti-play has no beginning or end — no rising action, climax, or denouement. The audience is kept in suspense, not by the progressive unraveling of a problem to its final solution, as in traditional drama, but rather by successive, apparently random, clues as to the “meaning” of the play — the meaning almost always left open-ended.

### 16.3 Chinese Theater in Comparison

Although the origins of Chinese theater go far back into Chi-

nese history, yet it comes in the form of “Yuanqu” in 13<sup>th</sup> century. It is a special type of theater that combines acting, singing, dialogue and acrobatics with artistically mature scripts and performance techniques. Known to the rest of the world as “Chinese Opera”, this dramatic form is the main stream of Chinese theater up to modern times. Over the years many different varieties of Chinese opera emerge as well as many regional variations but the representative type all over the country is Beijing Opera. It assumes its present form in the mid-19 century in Beijing, then capital of the Qing Dynasty. The music of Beijing Opera is based on the “erhuang” tune family from “Huiju” and the “xipi” tune family from “Hanju”. The best of all existing performing arts have combined to form an artistically advanced form of theater, in which equal attention is given to singing, dialogue, acting and acrobatics. Traditional Chinese string and percussion instruments provide a strongly rhythmical accompaniment. The acting is based on illusion: gestures, footwork and other body movements express actions such as riding a horse, rowing a boat, opening a door, going up stairs, climbing a hill and travelling, and are themselves aesthetically satisfying. Spoken dialogue is divided into two kinds, “yunbai” (recitative speech) and “jingbai” (Beijing colloquial speech), the former employed by serious characters and the latter by young females and clowns; both are declaimed with much emphasis, rhythm, clarity and force.

The character roles are finely and strictly differentiated into fixed types. Female roles are generally known as “dan” and male roles as “sheng”, but male clowns are known as “chou”, and vigorous male roles as “jing” or “hualian” (painted faces). Female roles can be subdivided into different types. Each of these role types has its own singing and acting style. As this form is too par-

ticular the introduction to the whole world is very difficult.

Plays consisting of dialogue in the vernacular without singing did not exist in the traditional Chinese theater but were introduced around the time of the 1911 Revolution. To distinguish them from traditional opera they are known as “huaju” (spoken plays) in China. For convenience “spoken plays” will be referred to here collectively as drama. The earliest drama troupe was the Spring Willow Society, founded by the Chinese students in Tokyo in 1906. It was followed by the Progressive Troupe, founded in 1910, and South China Society, founded in 1925, which played an important role in promoting and improving the new drama. The first major successes of the new drama were Cao Yu’s *Thunderstorm* and *Sunrise* which had tremendous impact on society on their performance during the thirties. However, drama is quite a young literary form in China. Therefore, in terms of translation of drama in this book we just concentrate on the translation from English into Chinese.

#### 16.4 Translation Techniques

Since drama is a combination of many factors translation of it involves a most complicated task. However, a translator can concentrate his efforts to reproduce it according to its major purpose. As has been discussed above, all plays are intended for the stage, so the stage result is the key point. As a successful actor means one who can grasp the spirit of the character so a successful translator must be one who can grasp the spirits of all the characters of the play, so as to secure the original characterizations. Therefore a thorough analysis of the characters in a play is of the first importance in translating drama or play.

Although there are many essential elements in drama, the

actor's lines play an very important part in characterizing each character. In the terms of linguistics, each character's speech is a kind of "idiolect", the language variety used by an individual. Therefore, the secondary effort a translator has try to make is to secure the original "idiolect" of each character.

## Exercise Sixteen

### Section A Topics for Discussions

1. Define drama or play.
2. Discuss the major elements in comedy.
3. What is serious drama?
4. Make a short comment on the Chinese theater.
5. What are the key points in translating drama or play.

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### Section B Practice

1. Analyze the characters in the following episode and translate it into Chinese.

**Sir Robert Chiltern:** Mrs. Cheveley, you cannot be serious in making me such a proposition!

**Mrs. Sheveley:** 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 Chilter:** 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 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** (rising indignantly): If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley, that you seem unable to realize 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 realize that I am talking to a man who laid the foundation of his fortune to 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 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 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!

From *An Ideal Husband* by Oscar Wilde

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**Lickcheese** (coming between them very humbly, but in mortal anxiety and haste): Look here, gentlemen. (To Trench) You, sir, I address myself to particular. Will you say a word in my favor to the guvnor? He's just given me the sack; and I have four children looking to me for their bread. A word from you, sir, on this happy day, might get him to take me on again.

**Trench** (embarrassed): Well, you see, Mr. Lickcheese, I don't see how I can interfere. I'm very sorry, of course.

**Cokane:** Certainly you cannot interfere. It would be in the most execrable taste.

**Lickcheese:** Oh, gentlemen, you're young; and you don't know what loss of employment means to the like of me.

What harm would it do you to help a poor man? Just listen to the circumstances, sir. I only —

**Trench** (moved, but snatching at an excuse for taking a high tone in avoiding the unpleasantness of helping him): No, I had rather not. Excuse my saying plainly that I think Mr. Sartorius is not a man to act hastily or harshly. I have always found him very fair and generous; and I believe he is a better judge of the circumstances than I am.

**Cokane** (inquisitive): I think you ought to hear the circumstances, Harry. It can do no harm. Hear the circumstances by all means.

**Lickcheese**: Never mind, sir, it ain't any use. When I hear that man called generous and fair! — well, never mind.

**Trench** (severely): If you wish me to do anything for you, Mr. Lickcheese, let me tell you that you are not going the right way about it in speaking ill of Mr. Sartorius.

**Lickcheese**: Have I said one word against him, sir? Leave it to your friend: have I said a word?

**Cokane**: True, true. Quite true. Harry: be just.

**Lickcheese**: Mark my words, gentlemen, he'll find what a man he's lost the very first week's rents the new man'll bring him. You'll find the difference yourself, Dr. Trench, if you or your children come into the property. I've took money there when no other collector alive would have wrung it out. And this is the thanks I get for it! Why, see here, gentlemen! Look at that bag of money on the table. Hardly a penny of that but there was a hungry child crying for the bread it would have bought. But I got it for him — screwed and worried and bullied it out of them. I — look here, gentlemen; I'm pretty seasoned to the work, but there's money

there that I couldn't have taken if it hadn't been for the thought of my own children depending on me for giving him satisfaction. And because I charged him four-and-twenty shilling to mend a staircase that three women have been hurt on, and that would have got him prosecuted for manslaughter if it had been let go much longer, he gives me the sack. Wouldn't listen to a word, though I would have offered to make up the money out of my own pocket: aye, and am willing to do it still if you only put in a word for me.

From *Widowers' Houses* by G. Bernard Shaw

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