

thinking CHINESE

translation

a course in translation method:
Chinese to English

Valerie Pellatt and Eric T. Liu

Thinking Chinese Translation

Thinking Chinese Translation is a practical and comprehensive course for advanced undergraduates and postgraduate students of Chinese.

Thinking Chinese Translation explores the ways in which memory, general knowledge, and creativity (summed up as ‘schema’) contribute to the linguistic ability necessary to create a good translation. The course develops the reader’s ability to think deeply about the texts and to produce natural and accurate translations from Chinese into English.

A wealth of relevant illustrative material is presented taking the reader through a number of different genres and text types of increasing complexity including:

- Technical, scientific and legal texts
- Journalistic and informative texts
- Literary and dramatic texts.

Each chapter provides a discussion of the issues of a particular text type based on up-to-date scholarship, followed by practical translation exercises. The chapters can be read independently as research material, or in combination with the exercises. The issues discussed range from the fine detail of the text, such as punctuation, to the broader context of editing, packaging and publishing translations. Major aspects of teaching and learning translation, such as collaboration, are also covered.

Thinking Chinese Translation is essential reading for advanced undergraduate and postgraduate students of Chinese and translation studies. The book will also appeal to a wide range of language students and tutors through the general discussion of the principles and purpose of translation.

Valerie Pellatt and Eric T. Liu are both based at Newcastle University. **Valerie Pellatt** is Lecturer in Chinese Translation and Interpreting and **Eric T. Liu** is Senior Lecturer and Head of Translation and Interpreting Studies.

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Introduction

History, theory and practice of Chinese translation

There have been waves of translation throughout Chinese history, sometimes predominantly into Chinese, and occasionally predominantly out of Chinese into other languages. The transfer of Buddhism over the Himalayas from AD 2 was dependent on translation, and the movement brought a new richness to the Chinese language (Hung 2005: 57). The period of Jesuit mission in China in the seventeenth century, at the beginning of the Qing dynasty, brought another substantial impetus to the activity of translation, both into Chinese from Latin, and out of Chinese (Spence 1990: 66, 132). A third major wave was that of the late nineteenth and early twentieth centuries, when China became acutely aware of the need for modern Western technology and science (Spence 1990: 239). The adoption of Soviet-style writing for revolutionary purposes during the first half of the twentieth century might be regarded as the fourth. Now, in the twenty-first century, while on the one hand China is integrating into global economy and culture, on the other hand the western world has woken up to China, and has realised that the biggest nation on earth does not necessarily write in English.

These notable episodes in translation history have certain aspects in common. The first two involved religion or philosophy. They were driven by a deep spiritual need, or an urgent desire to proselytise. The third came at a time when China was severely weakened by a corrupt, collapsing court, threatened by European powers intent on 'a slice of the melon' and mired in the poverty and inefficiency of unmodernised industry and economy. China needed the ideas and technology of the nations that were systematically plundering it. From the late nineteenth century a revolution in ideology, language, industry and economy gained momentum, as intellectuals strove for radical change in China. This was the period when Yan Fu introduced the theory of evolution to China, while numerous radical writers like Hu Shi and Lu Xun remoulded the Chinese language in such a way that it could

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carry modern ideas. During the fourth wave the translation of Soviet writings was strictly ideological, symbolic of an alliance between socialist nations, and a visible indicator of power: during the 1950s China was dependent on the USSR for material and intellectual products. The current translation wave sees China situated somewhat differently. The traffic is much more a two-way process, in that while China is still absorbing, adapting from and trading ideas with the nations around the world, other nations now need to learn from China in the same, immediate, instrumental way that China once looked to them (Ma 1995: 273–387). The direction of the translation activity indicates which side is in a position of power to provide knowledge and which side is thirsty for it. If our metaphor for translation activity is waves, this book focuses on the incoming tide, a rising tide of Chinese to English translation, as evidenced in translations of Chinese traditional medicine, scientific research, law, official propaganda, business documents and literature. The new tide indicates a perceptible change in global perceptions of Chinese language and culture over the turn of the century.

The *Thinking Translation* series is well-known, and we feel that it is the perfect site for our exploration of Chinese to English translation. One of the founding authors of the series, Sandor Hervey, was a sinologist. In this book we try to highlight the special characteristics of working from Chinese to English, and in doing so find it necessary to depart somewhat from the traditional format and viewpoint of the previous books in the series. The book is aimed at final year students of Chinese or postgraduates, but may also be useful to Chinese native speakers working into English, and for those working from English to Chinese. The general approach we present in this book should be applicable to either direction. We endeavour to present material and ideas which are not simply a ‘how to’ manual, but an encouragement to think deeply through the formal schema of both source and target text to the complex human narratives involved. The Chapters may be read independently of the Practicals.

There are many books in Chinese on the issues involved in the translation of English to Chinese, for this has been the main direction of travel for the last hundred years or so. There are, however, fewer books and scholarly papers on the subject of Chinese-English translation by scholars and translators who are not native speakers of Chinese.

Chinese text books on translation are thorough, painstaking and in the main accurate. But they tend towards the prescriptive, the detailed, and even the pedantic. Some scholars feel that what has passed for theory in translation scholarship in China has tended to be critical evaluation rather than the formulation of theory (Chan 2004: 4). As Wang Hongzhi complains, there may have been too much ‘应该不应该’ (ought or ought not) (Wang 1999: 8). Lin describes the translation of the mid- to late twentieth century as ‘too rigid’, as translators were required by cultural affairs officials to adhere closely to sentence structures and dictionary definitions (Lin 2002: 179). Much of

this has to do with the prevalent Chinese political and educational environments over the past century, which inevitably reflect the fact that China and the English speaking nations are separated geographically and culturally. Certainly in the early and middle parts of the twentieth century, China and the English-speaking nations were worlds apart ideologically. English translations of Chinese texts from that period sometimes come across as rather old-fashioned or quaint in style, or even pompous. This had in part to do with the linguistic styles of Chinese propaganda current during the period and in part to do with the isolation of China. The first fifty years of the twentieth century saw China torn apart by civil war and foreign occupation, during which only the hardest foreigners would venture beyond the comfort of Shanghai. The next thirty years saw China locked in a planned economy into which few foreigners penetrated and from which few Chinese emerged. After 1949, translation was circumscribed, restricted to those foreign works which were ideologically respectable, and to Chinese works which were politically correct. The Chinese to English translations of the 1950s, 1960s and 1970s may now seem awkward, over-formal and flowery. These characteristics were caused partly by the difficulty of getting across the unique Maoist idiom of the time. Succinctness, crispness and implicitness are virtues that belong both to Chinese and English writing, and this is often forgotten by translators anxious to render every word, perhaps for fear of criticism.

Along with a tendency to stilted, formal and flowery English went a lack of theoretical discussion of translation. Chinese textbooks on translation have tended to be top-down prescriptive text books; this is changing, but even though many Chinese scholars are now writing on real and relevant issues, they tend to be too descriptive, 'to the neglect of the cultural and contextual considerations that have given rise to translation in China in the first place' (Lin 2002: 170). Our intention in this book is to encourage consideration and discussion of linguistic problems and wider cultural, psychological and ideological issues.

It was the case that until the end of the twentieth century relatively few English-speaking people learned Chinese, while many Chinese learned English. In terms of raw numbers, this will always be the case, but the proportion of English-speaking learners of Chinese is growing fast. It is no longer the case that translation and the instruction of translation must be done by a Chinese native speaker, and it is now possible to speak in terms of what is a 'norm' in other language pairs. Translating from Chinese into English as the 'mother tongue' or 'A' language, is desirable, preferable and possible, and becoming much more widespread.

In the twenty-first century, numbers of English speakers have the privilege and the responsibility to translate Chinese into English that will 'speak' to Anglophone and international audiences in the way that Ezra Pound and Arthur Waley did before the establishment of the People's Republic of China. That responsibility entails thinking our way into the mind of the Chinese writer

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and their intended Chinese-speaking audience. Steiner calls this ‘penetration’ or ‘embodiment’ (Steiner 1975/1992: 319). Indeed there are many terms that could be used. Inevitably, the brain is involved in translation, and we should not forget that the brain is a physical entity. Whenever we indulge in any kind of thinking, there are physical processes going on. Steiner has talked about the ‘spatial organisation...of the polyglot’ (Steiner 1975/1992: 307) and Jin develops this, albeit briefly, in a comparison with simultaneous interpreting. He talks about keeping the two streams of languages separated by their ‘alien genius’. ‘Separation’ and ‘alien’ may not be entirely helpful concepts, but Jin brings home the importance of ‘space’ and ‘genius’ in translation: that is, the importance of becoming of, with and in the spirit of the source writer. We should aim to produce the same message, with the same meaning, but it may look and sound entirely different in form. For Jin the ‘space’ or the ‘separation’ provides opportunity for a process that is unencumbered by interference from one or the other language (Jin 2003: 63).

In his discussion of ‘equivalence’ and correspondence, Ivir points out the importance of the entire message, and the fact that when we translate we are not indulging in a linguistic comparison for its own sake, but producing a text (Ivir 1995: 291). Some scholars of translation have gone so far as to reject the role of language altogether (Holz-Mänttari 1986), but that is somewhat extreme. The text is the clothing of the meaning, the gateway to the meaning. A translator cannot avoid using it, and has a responsibility to respect it. Nevertheless, we should avoid being enslaved by the text, or prostituting our ideology to the stake-holders, whether that is the source writer or the target client.

In moving the emphasis of this book away from that of others in the *Thinking Translation* series, we hope to bring to Chinese translation the flexibility, creativity, appropriateness and readability that have sometimes been eroded by ideological correctness and commercial urgency. That is not in any way to criticise the well-known, talented translators of the nineteenth and twentieth century – without them our knowledge of Chinese literature and culture would have been scant indeed. A lot of good sense has been disseminated by Chinese translato-logists over the years. Our hope is to instil in new English-speaking translators the ability to think their way in and out of the Chinese and English boxes with agility. There is still something of the magical about translation. Although for the translator it is just an extension of everyday linguistic activity, the people for whom it is done do not always quite understand how it is done. Like a prestidigitator or a pyrotechnician, the translator creates something whole, structured, seamless and of perfect impact.

The key notion underlying this book is the schema: our application of knowledge and experience to our understanding of text (see Chapter 1 for a more detailed explanation). Schema is a notion which may now sound outdated, but it is useful in that it encompasses the entirety of cognitive activity, and can deal comprehensively with the translator’s complex task of

reading, thinking and writing. Schemata operate top-down and bottom-up (Romero and Kemp 2007: 322). From the translator's point of view, top-down entails the wider world, the source and target cultures, the whole text; bottom-up entails the words on the page, the punctuation, the grammar. The words on the page trigger the schemata associated with the wider world and the general knowledge which feeds our specific and linguistic knowledge.

Schemata are with us in everyday life, always, everywhere. Reading the headline 'Sturgeon reveals personal experience of superbug' (*The Scotsman* Friday June 20th 2008: 3), for a fraction of a second, we might imagine big fish and their live-in parasites. But then we remember that 'Sturgeon' is the surname of a politician, and 'superbug' is MRSA, (methicillin-resistant *Staphylococcus aureus* superbug infection) a disease endemic in many hospitals. For a moment, we have fallen prey to a dominant schema – perhaps we prefer wildlife to political life – and the words on the page have triggered a misunderstanding. This can be rectified by reading further into the text, and such misunderstandings are usually easily cleared up. Hervey and Higgins, in *Thinking French Translation*, mention the common student confusion of the French words *cuir* and *cuivre*. It is a very simple 'bottom-up' reading error, but it triggers a schema. If, through careless reading, we translate 'de vieux samovars de cuivre' as 'old leather samovars' (Hervey and Higgins, 1992/2004: 176), at some point general knowledge, that is a part of our schema, should kick in and warn us that boiling water is not usually associated with leather. Our schema needs to be sufficiently developed to include Russian tea making. Zakia Deeb, in her investigation of student translators' errors, shows how misreading of vocabulary items, which we might otherwise call 'bottom-up decoding', can produce dangerously incorrect schemata. She cites the example of 'surrogacy' being read as 'surgery' and describes how the student's Arabic target text was restructured to allow the error to make sense (Deeb Forth coming: 24). This is a phenomenon with which all teachers of translation, and probably quite a few students of translation, are familiar. But schema operates in a wider way. It implies being in and with the writer and the reader. We must understand both, ducking and diving, boxing and coxing, in such a way that the rabbit becomes a dove and the sawn-in-half lady becomes whole again.

Fortunately for the modern English-speaking linguist, with around a million words to deploy (Payack 2008), that wider world is more or less infinitely expressible. Between and in languages exist correspondences of one to many and many to one. Language connives and collides kaleidoscopically across time and space. Given the richness of every language, there should be no 'can't' for the translator: as long as the source text is fully understood there will be a solution to the momentary problem. In a worst-case scenario we can explain within the text, or footnote, but whatever we do, deep understanding is the key. Let us take just one example from twenty-first century finance: the phrase 'sub-prime mortgage' first crept into common use in the

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Anglophone world around 2007. It is a very neat expression used by wheeler-dealers to sum up a situation in which unfortunate borrowers who have been refused credit by respectable companies have taken on mortgages which they cannot afford. In 2008, there was still no single Hungarian word which could cover this. The translator or interpreter had to use a whole sentence to convey the meaning in Hungarian (Claudia Zimmermann, personal communication, 30.6.08 at the European Parliament). But this will change, for as the concept becomes common in each geographical area of the globalised culture, a neat one- or two-word phrase will be coined. One Chinese version is 次级房贷, (secondary or 'sub' house loan). It is always difficult to know exactly how or when a new word or phrase comes into use, and sometimes even more difficult to provide a translation. Cases of 'new' Chinese words are legion: '小康社会' (small, healthy society), for example, burst upon the scene in mainland China in about 2002, having been used in Taiwan for some time, but now bearing a new, ideologically portentous meaning. Like many Chinese abbreviations it carries a weight of implication, and moreover, at the time it was a rather novel idea that ordinary Chinese people could build up monetary and material wealth, and that the Chinese government would encourage them. Translators and interpreters seemed to settle on the term 'well-off society'. As Chinese life and customs change, new concepts and new words are emerging daily.

Who invents the new words, and who coins their official or conventional translations? It is probably the translator. The translator must shift with the language, first understanding deeply then exercising at one moment great and necessary caution, or at any given moment, innovative courage.

Individual words do matter, as they make up the 'texture' of a text, in fact a single word may be a text. Hervey and Higgins (1992/2002: 6) note that a text may comprise a single word and many scholars would use the term 'unit of translation'. We prefer to use the term 'text' as we believe that 'units of translation' are probably as varied in nature and size as 'ideas'. Every translator approaches the text in different ways all the time, sometimes using small bits, sometimes big bits. Nowadays, most translators and researchers would regard the whole text – however big or small, as the 'unit of translation'. For the expert, translation may be automatized, in the case of very common phrases and words. It may be cumulative, as successive pieces of text trigger greater understanding, and translators, or their software, hold in their working memory the necessary solutions, modifying them as the text progresses. Jin talks about making comparisons and adjustments (Jin 2003: 103). These modifications are linguistic manifestations of the translator's evolving schema as the reading and understanding of the text progresses.

Schema and imagination are not exclusively applicable to literary texts. The accountant, the builder, and the vet all need a translator who can think beyond the words. A vet, for example, needs a translator who knows that a

grandmother chicken is not a loveable storybook character, but a technical term. Sometimes it is the blindingly obvious solution that is needed, sometimes not, and it is up to translators to develop schemata that will help them to the right solution. One important aspect of translator training (whether this is class-room training or self-training) is the ability to think outside the text and to think 'with both sides of the brain'. As a wordsmith, the translator may be expected to be using those areas of the brain associated with language and serial processing. In addition, and perhaps contrary to expectation, the translator must use areas of the brain which deal with spatial mechanical processing. In talking about 'spatial organisation', Steiner (see above) is concerned with the multi-lingual layers of the linguist. We cannot ignore the 'spatial organisation' which involves cognition beyond the linguistic sphere. The development of spatial-mechanical thinking is essential for the linguist. The good translator is the one who can switch on an 'internal video' and 'internal radio'. It helps to be able to summon up cerebral sensations of aromas and flavours. Telling a British or American readership how a Chinese machine works, the patent translator must have a haptic knowledge of movements like stirring, grinding, and spinning. A Chinese pain that feels 'sour' is probably felt by a British patient as a 'dull ache'. The translator must feel that sour pain as a Chinese patient feels it, and turn it empathetically into a dull English ache.

Students of translation need to be able to build good schemata. They need to know how to read the source text so as to give them the right schema, and they need to approach the text in such a way as to develop their understanding, not only of the words, but of the thought patterns, and the mechanical or physical processes described in the text.

Schema building is not an individual, isolated process: it can and should involve colleagues and informants. Decades ago, when pupils translated French and Latin texts at school, collaboration with fellow pupils was strictly prohibited, and use of dictionaries was forbidden in examinations and tests. Now, however, educational institutions are increasingly aware that collaboration and research are purposeful, fruitful methods of learning, and students can be encouraged to use dictionaries and the internet intelligently, and to use informants. Knowing who or where to consult, knowing how to explain the problem, converting the answer into a reader-friendly solution and storing the knowledge gained ready to use at a later date, are all component skills of schema building. One of the best ways to do translation is to do it in pairs, or as a team. Native speakers of each language contribute their respective knowledge, jointly establishing a schema for the work in hand. Collaborative working is the norm for professional translators employed by international organisations and agencies, and we do well to incorporate the collaborative principle into training at whatever level.

The rationale and structure of *Thinking Chinese Translation*

While it is evident that we have used the term ‘schema’ a little differently from that of the earlier *Thinking Translation* books, in which it was used to formalise the characteristics of different text types in matrix style, we have not abandoned text types. Genres or text types are an indispensable feature of translation, and will be discussed in relation to the notion of formal schema. The rationale of the book is not entirely different from the previous *Thinking Translation* books, in that schema building includes the all-important factors of the purpose, or aim of the translation, and the type of text. Jin notes that ‘it is simply impossible not to have any aim’ (Jin 2003: 102). The aim may be to get the work done by 4 am this morning in Shanghai, so that it reaches the client at 8 pm yesterday in London; it may be to create the most fluent, evocative version of a poem possible, regardless of time constraints; it may be to ensure that foreign visitors know how to avoid, or deal with, local endemic health risks. Our aim should be to make something happen at the point where the client encounters the translation. Let us add to the confusion by using our private term for the what-who-why-where-how of translation: *destiny*. The translation of a text is destined for certain readers in certain places, doing certain things. It has a destination and a destiny. It may be destined for an overworked divorce lawyer, or, if it is a translation of great canonical literature such as Ba Jin’s 家 (*Family*) it may be destined for immortality. Bearing in mind that translations have changed the world, student translators have to think behind and within the text as they work with it, then beyond the text to its role and destination.

It is a sad fact that people are still complaining that new translators have spent too much time studying literary and historical texts. Novice translators are not always conversant with the world of commerce and politics into which they suddenly find themselves thrown. Translator trainers everywhere are trying to rectify this, but there is still a need for programmes and materials which introduce the trainee translator to the real world of work (Prieto and Linares 2010). The texts used in this book are in almost all cases based on or excerpted from authentic texts, in that they are derived from texts that have been translated as professional assignments at some time, by some translator. Some have been especially adapted for the book, but follow the form of generic documents. Some have also been used as teaching material. Authentic texts are not necessarily perfect texts, and translators are sometimes expected to deal with imperfect grammar, misprints and malapropisms. This includes even ‘deliberate mistakes’, deployed for stylistic reasons, as discussed by Jin in his exploration of the translation of *Ulysses* (Jin 2003: 45).

There is a slight complicating factor in that modern Chinese texts produced for business purposes, such as contracts, patents or specifications, were, in the early years of China’s liberalisation, sometimes adapted from English texts.

Occasionally a translator is faced with a slightly awkward text which is likely to have been based on a model adapted from English. Even when texts draw heavily on models in the target language, it does not mean that they are inauthentic texts. For example, a Chinese version of a British or American company brochure written for a branch in China will become a localised, specific product of joint enterprise, and needs to be approached as such by the translator.

The texts selected or adapted for the 'Practicals' came from Greater China, including Hong Kong and Taiwan. They are delivered in either simplified or traditional characters, according to the original publication, and we assume that our readers will be well acquainted with both systems. Illustrative examples occurring in the body of the text other than the 'Practical' texts, and items such as grammatical terms are in simplified characters. Where it is necessary to use transliteration, pinyin is used in the body of the text, except where a quoted writer uses other transliteration methods, such as Wade-Giles.

Not all the 'Practical' exercises are straightforward translation tasks. As part of the schema building agenda we have included questions and tasks which we hope will encourage broader and deeper thinking. In the appendix we have provided suggested or alternative solutions to the 'Practicals', but these are not presented as model answers or ideal solutions. We leave it to our readers to discuss them and criticise them.

The fourteen chapters of this book are not necessarily of equal length: they reflect the fact that texts and translations are far from uniform, and size may not always correlate with importance. We expect that teachers and students who use the book will mix and match. For example, some may prefer to include birth and marriage certificates in a workshop on legal translation, while contracts could be included in a session on commercial translation. We are not expecting our readers to follow the chapters slavishly, and we hope that individual learners and teachers will 'dip in' to the book and use the ideas with their own preferred material.

The texts examined in the book not only increase in size from single word components to excerpts from novels, but also progress 'along life's way', reflecting our aim of schema development. Chapter 1 deals with the way the notion of schema works in relation to translation. Chapter 2 explores in some detail the linguistic challenges of the text on the page, together with layout (formal schema), and the psychological and social processes and practices of translation (content schema). Chapter 3 deals with texts which consist only of words or phrases and not of sentences. We 'grow' the schema from bottom-up decoding. Some of the texts in this chapter are the 'rites of passage', that is, texts which are the mainstay of many a beginner translator's work, and are linked to the future and fate of the client. These are the birth, residence, marriage and academic certificates that enable the crossing of physical and professional borders. The second part of this chapter deals with the special genre of lists. These are texts which consist mainly of nouns, but

are in constant daily use and need just as much thought and attention to detail as those which have highly complex grammar. Chapter 4 moves on to text in which terminology is perceived as dominant, the dense, descriptive writing of science and technology. Chapter 5 deals with health and well-being. Western-style medical texts are factual and simple in their formats and grammatical structures. The records of professionals may require very specialist vocabulary, in which accuracy is important, perhaps even a matter of life and death. Chapter 6 explores the concepts and language of Traditional Chinese Medicine. The organs of the body are relatively uniform around the world, but the way in which each culture talks about them is distinct. Linguistically and culturally, Traditional Chinese Medicine occupies a different 'universe' from that of 'Western' medicine. Chapter 7 deals with translating for legal purposes. The language of the law is special in its performative function. It reflects the workings of society. It is a field in which texts may be very complex, and have at the same time a high degree of conventionality and extremes of vagueness and precision. Legal translation work requires sensitive interaction between professionals and the public. Chapter 8 extends the discussion of performative texts to the contracts and memoranda of the business world, which echo the legal world in their emphasis on trust, obligation and conventional behaviour. In Chapter 9 we look at the way a nation presents its image in translation through its ideological stance and power relationships. This is counter-balanced in Chapter 10 by the view of a Chinese writer from outside China. As a contrast to previous chapters which focus on the task of translation, this chapter combines the insights of the journalist and her translator with their views on collaborative work. Chapter 11 moves further into the realm of literary writing and translating through the form of memoir and autobiographical writing. In the first part of the chapter we use a translated memoir to illustrate the translation of paratextual features. The second part of the chapter focuses on the textual considerations of writing about the past. This discussion of autobiographical writing paves the way for the translation of fiction, discussed in Chapter 12, in which we approach the component text types of literary writing: narrative, dialogue and reflection. The book culminates in two chapters on poetry translation. A discussion of twentieth-century translation of ancient poems in Chapter 13 leads us to the pleasures and problems of translating modern poetry. We noted earlier in this introduction that trainers and trainees are often aiming at expertise outside the literary sphere. We have included poetic and literary translation for two main reasons. First, while most professional translation work is non-literary, literary translation from Chinese to English is a growing field. Second, literature is of enormous importance and value culturally and economically and is enjoyable. The conundrums of poetry translation provide a rich training ground.

1 Translation as a process

The process of translation may start even earlier than the reading of the text, in the building of general knowledge, language skills and lateral thinking. The first stage of any theoretical or pedagogical discussion is to look at what we read and what prior knowledge we bring to reading. The notion of schema, first coined and developed by Bartlett (1932), is based on memory, ‘literally reduplicative and reproductive’, which ‘every time we make it has its own characteristics’ (Bartlett 1932: 204). All the formal and informal learning we have done, factual, abstract and emotional, every memory, good or bad, vague or detailed, including the physical sensations that go with human activity, combine to bring understanding to our reading.

As we observed in the introduction, translation at some levels may become automatised, particularly in the older, experienced translator, and especially in the case of specialisation in a restricted field. While expert knowledge helps us to produce the right answer quickly and smoothly, there may still be a great deal of working out, associating, manipulating and checking to be done. Most texts will require the reading of new material, necessitating a degree of word- and sentence-level decoding.

The notion of schema has been used in theoretical and experimental work on reading processes, enabling researchers like Rumelhardt (1977) to build models of ways in which effective reading is done. Since reading is a major part of translating, we may apply the schema model to translation.

Reading begins, and only begins, with the decoding of the words on the page. It is a complex information processing activity, and is not necessarily linear in nature. We work backwards and forwards in the text working out the meaning, confirming and correcting our apperception. While the ‘lower stage’ (print on the page) triggers meaning, the information supplied top-down from the reader’s general knowledge and memory will influence the way we construe the words on the page. We use syntactic, semantic, lexical and orthographic clues to spark the messages and narratives the author is transmitting (Samuels and Kamil 1988: 27–29). Reading a text is an interactive, constantly

evolving creation and manipulation of meaning. If this is what happens in monolingual reading, the effect is likely to be similar, but perhaps more complex, for the reader-translator, whose schema will be bi-cultural and bilingual.

The syntactic, semantic, lexical and orthographic clues, together with layout and structure of the text provide a 'formal schema'. This is the physical print framework in which the reader creates a 'content schema'. The content schema is an understanding of the informational and implicational content of the text. The translator applies the content schema to re-create the text within the framework of a new formal schema in the target language.

Formal schema: decoding the marks on the page

Jin points out that 'the spirit and form of a text are inextricably united' and 'the translator needs to grasp the message by absorbing the whole body of the source text, including all the features of its language, down to its minutest particles...' (Jin 2003: 53). This is the formal schema, and the 'minutest particles' give us crucial information about the text.

Every text, however incoherently written, or illogically constructed, has some kind of form. The shape, size, texture and components of the text give the first clues to its meaning and message. The title will tell us what the text is 'about'. That is perhaps an optimistic statement. In the case of literature, and even newspaper and magazine articles, authors may sometimes use a very subtle or humorous title or heading. The reader may only become aware of the meaning of the title by reading the whole work. Frequently an elegant, succinct title is followed by a colon and a phrase or two that tells you a little bit more. The colon has a meaning: it means 'what I am actually going to write about is...' Even in situations where the title is not entirely transparent, it is a contribution to the meaning, a clue to the writer's attitude or character, and helps to build understanding of the work.

Perhaps the 'minutest' part of a text is the punctuation. Every language uses punctuation differently, to signal different things, and this is part of the formal schema. The following is a sentence from a test transcript, followed by two actual renderings:

Example 1

我在中国的时候被一群流氓用棍子打、用刀子戳。

- 1a. When I was in China I was beaten up by a gang. They hit me with sticks and stabbed me with knives.
- 1b. When I was in China I was beaten up by a gang. They hit me with sticks and I stabbed them.

(Wu, F. 2008)

In the Chinese sentence there is no overt direct object of the hitting and stabbing: it is a typical example of a Chinese zero pronoun. The comma between the hitting and the stabbing is of the type which is used in lists, so the reader can fairly safely assume that hitting and stabbing constitute a list of things the hooligans did, as in Example 1a. However, if the comma is ignored, or misread as the kind of comma that links phrases or clauses, the reader might call on schema to interpret the second zero object as the gang, as in Example 1b. So the two readings of the same sentence result in a victim schema on the one hand, and a retaliatory schema on the other. This example shows how it is inevitable (and important) that bottom-up reading of the 'minutest' parts of the text interacts with the common sense and logic of top-down schema.

Colons, semi-colons, dashes and commas all link parts of sentences in a meaningful way. A comma in Chinese may indicate 'new idea coming next', and we might want to use, instead, a full stop in an English translation (a more detailed account of Chinese and English punctuation is given in Chapter 2). Much has been written about Chinese paratactical sentences and English hypotactical sentences, variously evoked as 'towering trees', 'bamboo sticks' and 'bunches of grapes' (Tan 1995: 482), 'building blocks' and 'chains' (Liu 1990). The translator can learn a great deal from a linguist's analysis. It is not simply the case that long English sentences need to be broken up into short Chinese sentences or vice versa. Punctuation, including the different kinds of comma, needs to be mined for its meaning, so that the text and its component sentences can be appropriately restructured. It should be emphasised that not every sentence needs to be restructured. Thoughts which have followed the same pathways and networks in the Chinese-speaking and English-speaking brain may need to follow the same syntactic pathway on the page.

Perhaps it is patronising to point out to highly literate translators that paragraphs are also part of the structure of a text. We need to think about the respective role that paragraphs play in Chinese and English text and the differing roles that paragraphs play in various genres. Internet writing often uses many very short paragraphs, so do we, as translators, stay with the brevity, or concoct a new lengthiness? Do we shift a paragraph, or a sentence that sits well in Chinese, but sounds out of place in English? What is the writer's intention in division of the text into paragraphs? What do those line-spaces signal? And what about the texts that have no paragraphs as such, but consist of lists, and boxes and thought bubbles? Are Chinese boxes and bubbles the same as English boxes and bubbles?

Spacing in a printed text can signal more than just the beginning and end of paragraphs or sentences. Advertising, poetry and title pages are just a few of the types of text which use both line and word spaces for visual effect. It may be that the translator can simply transpose the pattern of

spaces. On the other hand, it may be necessary to modify the space patterns to make sense in the target language. This will be discussed in more detail in Chapter 12.

The formal schema of a text also tells us about time and space, events, processes, activities and physical and mental conditions. To convey these messages, the authors use all the linguistic building blocks at their disposal: nouns, pronouns, time adverbs and tense, weights and measures, verbs, adverbs and adjectives. In addition, the way these blocks are arranged and combined in patterns of coherence is a crucial part of text structure. Chinese reference chains, consisting of nouns and pronouns, for example, do not always work in quite the same way as English reference chains. A Chinese writer may foreground or highlight a protagonist or subject by not mentioning him/her/it, whereas he may background, or demote a person or object by the use of full noun phrases (Pellatt 2002: 173).

Finally, there is the fact of the words on the page. For example, there is the problem of what to do with the word, or thing, or idea that seems to belong exclusively to the source language, and for which it is at least difficult, if not impossible, to find an effective, neat word or phrase in the target language. Often it is easy to understand and find an appropriate way of conveying these in the target language, for not only are the notions of time, space etc., common to all human beings, but so are physical and mental sensations and behaviour. However, while we may experience the same sensations and experiences through our similar human physicality, we may express them rather differently. Our common human knowledge helps us to express our individual and culture-specific concepts.

This is where the formal schema of the text is important. In the case of individual words and expressions it is necessary to plumb the context for meaning: the formal schema gives you a whole raft of information, ideas and sensations which will help to lead you to a good solution.

The notion of the formal schema can be extended to the question of style and register, and even to what Jin calls 'overtone' (Jin 2003: 118) and which might also be described as 'between the lines' or 'implicit' or 'underlying'. If we take, for example, one of the simplest, shortest texts, a certificate of birth, or marriage, or of graduation, we are faced with a text that has status and impact in law. There are not many words, and there is not much 'reading between the lines' to be done, but the formal schema of the source text, its layout and presentation, requires a suitably formal and solemn translation. For some inexperienced translators that may conjure the idea of long words and complex sentences, whereas what is really required is concision and precision.

There are, needless to say, conventions, and an important part of the translator's education is to develop knowledge of conventions. Some scholars, for example, Kaplan (1966) and Connor (1984), have claimed that texts in

different languages are structured differently. They may progress from general to specific or conversely from specific to general. They may be roundabout as opposed to direct, and so on. If this is the case, then the translator must be alert to this. It is indeed the case that sometimes a sentence or a paragraph in a Chinese text needs to be re-sited in the English target text, though whether this is a characteristic of Chinese writing or of an individual writer may be a moot point. We take a closer look at text structure and paragraphing in Chapter 2.

Content schema: knowledge and experience

While the formal schema goes a long way towards informing the translator, the personal, content schema triggered by the reading of the text is, of course, paramount. Our own personal experience can seriously skew the interpretation we put on information that comes our way, even when it is not commissioned as translation work.

The picture which each of us builds up, as we apply our background knowledge to the text, is the content schema. It is triggered by the decoding of the formal schema. We cannot read a text without applying our own personal knowledge and the broader and better our understanding of the world, the more successful our reading, and therefore our translation will be.

Inevitably, not every translator has the same solution and inevitably mistakes may happen. ‘While schemata enable a reader to comprehend the author’s purpose, they may also cause a reader to interpret the text in a way entirely different from that intended by the author’ (Pellatt 2002: 29). There may be circumstances in which a translator, for political or diplomatic reasons may wish, or is obliged, to put a different interpretation on a text from that intended by the author (Baker 2006: 37–8). The speed at which translation is done may also affect accuracy, and in the professional world translation has to be done rapidly. The very existence of translation memory software has forced translators to work faster. It is therefore all the more important that source texts are understood correctly, in terms of linguistic accuracy and within the terms of the client, before translation has even begun.

There may be a continuum of variation. At one end, in scientific and technical texts, the translator cannot deviate from the information that is conveyed. At the other end of the spectrum, a literary text may offer the translator great scope for creative writing.

Implication and inference

Texts differ in the amount and type of information provided. Technical texts may provide maximal information and require minimal inference. Literary

texts often deliberately hold the reader in a state of suspense and necessitate a degree of guesswork.

As we read each proposition in a text, we apply inference. There are two broad types of inference: bridging and elaborative. Bridging inferences are logical and crucial. For example, let us take the two propositions ‘Mary loves all plants. Chrysanthemums are plants.’ We can infer that Mary loves chrysanthemums. Elaborative inference, on the other hand, is, in effect, a leap of the imagination. We all find elaborative inference irresistible from time to time, and it may be unconscious on the part of the reader. The two following propositions do not have a logical link: ‘She was crying. Her boyfriend had left her.’ We cannot logically infer that she loved her boyfriend, or even that she was crying because he had left her: we need more evidence. However, most readers would use bridging inference: they would probably assume that she did love her boyfriend and that her tears were due to having been abandoned. They would not necessarily assume that he had stolen her computer or set fire to her house.

Both types of inference are required to build the schemata that lead to successful reading and translating. Languages differ in the information, or lack of information they provide for the reader. Readers who are accustomed to a language that ‘spells out’ gender, number, case and tense have a great deal of useful data to help them with bridging inference. Chinese does not always give us all that information so specifically. When translating, we need to be careful, not only about the logical and factual information of a text, but also our interpretation of the things that are not there. We need to consider the 言外之意 (*yan wai zhi yi*) (the meaning outside the words). Most notably, this can be a problem in Chinese reference chains (who did what) because of the characteristic minimal use or often, non-use, of pronouns in Chinese.

The difficulty may also be manifest in time reference. Chinese verbs are modified for aspect rather than tense. We know by the use of 了 (*le*), 过 (*guo*) or 着 (*zhe*) whether an action is completed, new, imminent, continuing, or previously experienced. Time reference in a Chinese text depends on the aspect markers and on time adverbs and context. (A discussion of time reference in legal translation can be found in Chapter 8, and talking about the past is addressed in Chapters 11 and 12.) Placing a Chinese verb in the correct time frame may require a sensitive reading of the whole text, so that the translator knows whether to use, for example, ‘is’, ‘was’ or ‘has been’ in English. It is not only individual characters or words in the text, but also what is not in the text that may trigger inappropriate schema.

Implicitness is not only a question of what is not in the text. All human beings are subject to, guided and manipulated by the political, cultural and educational constraints of the society they live in. Peter Emery gives an

elucidating example from Arabic (one of many in the current literature) of the word *shuhada*. This may be variously translated as ‘suicide bomber’, ‘victim of hostile fire’, ‘martyr’ and so on (Emery 2008: 19). Very obviously, the different versions stem from very different cultural and political points of view. All of these translations are possible renderings. The question is: what did the source text writer have in mind? Who was the writer and whom was he or she addressing, and why? Once we know this, once we have the inside knowledge and understanding, how do we want to get it across to our target text reader? In the case of *shuhada*, a subtle use of inverted commas (‘martyr’) may indicate the intended target reader’s difference in viewpoint. The translator would be using the source writer’s idea with the target reader’s punctuation. Target readers in any case will very often get the message, even, and perhaps especially, if it is not couched in ‘their’ idiom. Implicitness is a virtue of texts, and a precious possession of the reader. Translators should avoid trampling explicitly on readers’ finer feelings. It is often a case of ‘she knew, and we knew, and she knew that we knew, and we knew that she knew that we knew . . .’ (Gaskell 2007: 5). There are situations in which the translator should remain, not necessarily invisible, but discreet. Translators have a duty to understand inference and to imply in their writing.

Speaking the same language does not entail using the same vocabulary. In addition to the sharp political divisions outlined above, there are also the geographical divisions. Difference of viewpoint is not unknown in the Chinese-speaking world. The Chinese varieties of Hong Kong, Singapore and Malaysia, and Taiwan have developed separately from the Chinese mainland for centuries. The linguistic structures of these geographically and culturally different areas reflect a different experience and cultural outlook. In these areas the Chinese language has co-existed with, and been influenced by other languages and dialects. Taiwan speakers would throw up their hands in horror at some of the uses current in mainland China, for example the use of the verbs 搞 (*gao*) and 干 (*gan*), both meaning ‘to do’ but having different degrees of vulgarity. Experience and world view affect the translator’s ability to imply, infer and select vocabulary with discretion.

The benefits of collaborative thinking

In the introduction, a brief reference was made to the wave of Buddhist translation which continued for almost a millennium, from about AD 148 to AD 1127 (Ma 1995: 374). What is remarkable about this phenomenon, especially at the beginning, was that it was very much a collaborative effort. A chief translator would read out the source text in its original Sanskrit and explain the meaning for a Chinese-speaking interpreter to convey to the assembled audience. The audience, who might number in their hundreds,

would challenge or contribute, and meanwhile appointed scribes would create a written version. A much later version of collaborative translation was that of Lin Shu, working in the late nineteenth and early twentieth centuries, with apparently no knowledge of foreign languages. Lin Shu relied on a team of linguists who could give him an oral interpretation of European classics. He listened, and converted Western literature into elegant, entertaining Chinese literature. He has been accused of inaccuracy, but his oeuvre was in many ways outstanding, and certainly pioneering. These two examples illustrate what can be done through collaboration. In both cases, there was no option, for there were simply insufficient personnel to deal with a two-way linguistic process. But the resulting works have become canonical. Moreover, it is evident that this kind of translation work relies on building joint schema. While it cannot be said that quality is in direct proportion to the number of people engaged in a project, it is almost invariably beneficial to exchange ideas and feedback.

Collaborative learning in translation is now enjoying some popularity. This has to do with a general trend towards student-centred pedagogy in all disciplines, but is also a result of the growing body of translation research. Small group discussion in classroom settings is a familiar and well-established approach, adapted from other disciplines. Like introspection, it forces us all to think aloud about our translation decisions. Knowing why and how a fellow student or colleague translates in a certain way stimulates us to look at our own decision making, and even this very basic type of collaborative learning contributes to schema building.

A more formalised version of classroom discussion and peer feedback is the student seminar. Students take total responsibility for selecting, setting, and assessing the class assignment, usually with a teacher present, to whom they can refer controversies, dilemmas and uncertainties. This responsibility may be frightening for some students at first, but it gives them possession of the work, and therefore, we believe, motivates them to reflect more deeply and investigate more widely. The 'public' presentation of the evaluation, to a class that might vary from six to twenty, can stimulate vehement exchanges of views, and radical changes of mind. Discussion is complementary to each individual's knowledge base, and through it participants can arrive at a common schema, while acknowledging one another's variation.

Over the last decade the internet has become a fruitful source of collaborative learning. This has been exploited in different ways. First, there are the exchange websites, such as ProZ.com and Paper Republic, where working translators can exchange ideas and information. Second, there is now a range of very sophisticated translation memory software. Its educational value has yet to be researched, but it has become a *sine qua non* of professional practice. We believe that it can help to consolidate a translator's knowledge of subject matter. Whilst it accelerates the task of translation, it is not entirely automatic.

Thoughtful decisions must be made about input. Third, and most importantly for our present discussion, there are the custom-made e-learning programmes, such as eCoLoTrain at Leeds (2008: 57–71) and Tabachnikova's Russian translation Blackboard VLE, developed at Bath University (2008: 93–117). These programmes are virtual collaborative classrooms, in which students can work in their favoured environment, at their own pace, but can still connect with their peers and can be monitored by teachers.

Recent research has shown how student translators appreciate working together. Using a constructivist theory, Prieto and Linares (2010) have devised a syllabus that dismantles old notions of 'talk and chalk' methods in the teaching of translation. Mary Ann Kenny (2010) and Ya-Yun Chen (2010) have shown what impact an interactive approach can have. All these collaborative methods contribute to the individual's understanding and ability to produce a coherent target text.

Reflective learning

More and more research is being done on individual reflective processes, which have begun in other fields, such as psychology, and have filtered down to the classroom. Researchers ask student and professional translators to translate and simultaneously reflect aloud on what they are doing (Löscher 1991, Jääskeläinen and Tirkkonen-Condit 1991). This is called 'think aloud protocol' or TAP. Researchers audio- or video-record the activity and follow it up with a questionnaire and/or an interview. The technique certainly does give insights into the way in which individuals decide what they will write, but it cannot provide a complete picture. It may carry with it the risk of a 'halo' effect, in other words, the subjects may be tempted to tell the researcher what they think the researcher wants to hear, leading to a distortion of the outcome of the research. It is, however, a step nearer to revealing the cognitive processes of translation.

The development of TAPs has expanded from its initial use as a tool of experimental psychology to pedagogical use in classroom settings, usually at university level. As students are encouraged to talk through their translation work as they type or write, they may consciously construct, modify and reconstruct their thoughts about the source text, the conundrums that it poses, and their range of possible solutions. A retrospective questionnaire or interview, carried out immediately on completion of the task, enables the student to justify to the teacher the choice of specific solutions. Some teachers also make use of diaries in which students reflect and retrospect about translation homework regularly over a period of time (Chen 2010).

These approaches may not suit every student. Some of them just want to get on with the job, and formal reflective, introspective and retrospective

experimental techniques are time consuming. It would not be realistic to carry out a TAP in every translation class. However, this relatively modern technique, which is becoming a part of translation pedagogy, may make us all stop and think thoroughly about how we comprehend and reproduce the source text.

There will never be consensus in translation, but all translators share the experience of being human. As they age they share the experiences of love, reproduction, work, travel, achievement, disappointment, ill-health, grief and joy. As linguists, we draw on our personal knowledge, memory and experiences – our schemata – to provide the right language for the situation. We can consciously develop those schemata by enhancing our language skills so as to achieve a careful analysis of the formal schema of a text, and by improving our knowledge of the world to contribute to the content schema. We can bring added value to our translation activities through collaboration with colleagues and through reflective practices. Just as Chomsky (1957) posited ‘universal grammar’ as the common core of all language, so there is a common core that we can draw on in translation. According to Steiner, ‘To translate is to descend beneath the exterior disparities of two languages in order to bring into play their analogous and, at the final depths, common principles of being’ (Steiner (1975/1992: 77).

2 Formal Schema – the framework: titles, sentences, punctuation and paragraphs

In this chapter we look at the way in which visual and verbal signals in a text provide the first step to decoding and recoding and how these trigger the broad understanding required in translation. Most translators would recognise that words and sentences are indispensable, but we also need to consider the all-important signals provided by headings, punctuation and paragraphing. They are not trivial details, for, like spelling and grammar, they carry meaning, and their misinterpretation will have an impact on translation. As translators we must be thoroughly conversant with the punctuation and layout of texts in all our working languages.

Headings and titles: signposting the text

A title or a heading is the key to the text that follows. It gives you some idea of what the text contains, and may also hint at the writer's agenda. While some titles are helpfully transparent, the very obscurity of others may be an important clue, first to reading with understanding, and then to tackling the translation. A title is the apex of a hierarchical system of headings. Each heading acts as a signpost or label for a chapter or a section, and guides the reader through an increasingly focused text. The immediate functions of a title are to identify, to indicate the type and character of the content, to summarise and above all, to attract the reader. These are, as it were, executive tasks, and more detailed, nitty-gritty tasks are assigned to subtitles, which expand on the titles, and subheadings, which expand on the heading. In academic works, these are all numbered so that the structure is very clear. In their role of identifying parts and indicating content, titles, subtitles, headings, and headlines form a visible framework for the shape of the text.

The simplicity of titles and headings may be simultaneously informative and deceptive for the translator. A title reflects the genre of the text which it flags up, but as we see below, it may be deliberately implicit, ironic or exaggerated. An exquisite balance is required between the length of this special type of

short text and the amount or type of information given therein. The most notable and idiosyncratic type of heading is a newspaper headline. Whilst in professional life we are rarely required to translate newspaper headlines, a study of these rather special items may be instructive. They typify implicit writing at its most extreme: in English they contravene every grammar rule in the book, avoiding articles or tenses for the sake of brevity, changing parts of speech indiscriminately, and indulging in wordplay, sometimes of dubious quality, especially puns. On other hand, the graphic and grammatical density of Chinese allows more information per square centimetre of print than does English, with its sometimes long words, and requirement for grammatical morphology.

The first example here, a headline followed by its story, is one which is purely informational, from Xinhuanet:

Example 2.1

京沪高速3车相撞 爆炸腾起 ‘蘑菇云’

2月1日下午1时许，京沪高速宝应段出口2公里处发生重大车祸，3辆大货车相撞并起火，现场燃起40多米高的浓烟遮天蔽日，酷似蘑菇云。在车祸发生后，高速交巡警、路政及宝应消防等有关部门第一时间赶到现场，消防员快速将伤者救往医院，随后紧急参与扑救大火。至下午2时40分左右，烈火被扑灭，目前事故原因正在调查中。

(Xinhuanet 2009)

Beijing to Shanghai motorway; three trucks collide; explosion creates mushroom cloud

On the afternoon of 1st February at about 1 pm, a major accident took place about 2 kilometres from the Baoying section exit. Three large lorries collided and caught fire, creating a cloud of thick smoke over forty metres high, which obscured the sun, very like a mushroom cloud. Following the accident, the highway police patrols, highway administration and Baoying Fire Service arrived at the scene immediately. Fire fighters rapidly rescued the injured and took them to hospital, then urgently tackled the blaze. By about 2:40 pm the fire had been extinguished, and authorities are currently investigating the cause of the incident.

The headline contains 15 characters and tells more or less the whole story. If we are to produce an English version that tells the reader as much as the Chinese headline, it will be cumbersome. While the English version has fewer words than the Chinese has characters, they take up much more space. An equivalent in a British newspaper would be more likely to condense the information as follows: ‘M25 crash explosion rocks town’ or similar, depending on the newspaper. The quality newspapers tend to use more elegant language

than the tabloids. The equivalent headline in a tabloid might be ‘crash carnage’, the word carnage now regularly being used to mean chaos, rather than slaughter. The tendency to mix and match parts of speech might produce a string of nouns used as adjectives: ‘motorway crash explosion horror cloud’ for example.

A comparison of the text and its headline shows how the original Chinese headline summarises the first two lines of the story, providing a stepping stone into the event, while the full text gives additional details: the time, the location, the height of the cloud of smoke, the effect the crash had on the traffic, and so on. This headline illustrates well the way in which a headline or title can identify, summarise and characterise a text for the reader. Whilst this text is entirely factual, there is a hint of the writer’s reaction in the use of the term ‘mushroom cloud’. The event is dramatic and shocking. It recalls dreadful events, but it does not concern loss of life, so the author is safe in making the allusion. The translator working into English would need to pack the title with information just as the Chinese reporter did, and at the same time preserve the rather objective, observational tone.

If, for whatever reason, objectivity is rejected, the effect on the reader may be transformed. In order to achieve maximal impact, the translator may go for minimal words. Exaggeration such as ‘crash carnage’ will ensure a wide readership. The words have shock value, and leave a lot unsaid. This is the best way to attract a reader. A judgement has always to be made as to the degree of freedom that is used in the translation of titles and headings. Baker shows how they may be grossly cut, expanded or altered for political purposes (Baker 2006: 129). They signal a narrative to the reader, and any change in the signalling of the title or heading will, for better or worse, change the narrative for the reader. Chapter 11 shows how editors, translators and publishers may transform a text for a target audience.

The heading in Example 2.2 below is from an article about tainted milk. In 2008, certain processed milk products were found to have been contaminated with melamine in order to bulk up the protein content. There was a great deal of concern and public discussion among the importing regions, including Taiwan. The text is from one of the many websites which offered advice to the general public. The example shows how longer headings and quasi-rhetorical questions can play a role in text structure. The article uses a series of questions as headings. This could be a very subtle trick, for the writer is, in effect, speaking the thoughts of the reader, with the intention of getting the reader onside. On the other hand, it is a genuine, sincere article aimed at helping those who are worried about the effects of consuming the product. The use of a question can be useful for the writer, as it guides and specifies the text so that there is less likelihood of the writer straying from the point. The reader knows what is coming and builds a schema ready to receive the expected information and opinions, for example, as follows:

Example 2.2

為什麼乳品製造商要加三聚氰胺於產品中？

Why should milk product manufacturers add melamine to their products?

This is a straightforward, unemotional question, apparently seeking a factual answer. Phrased as question, however, it has the effect of challenging, and almost invites a reaction of passion on the part of the reader. What is of great interest here is the modal verb 要. The range of possible solutions in English is wide: ‘should’, ‘should... want’, ‘do... want’, ‘have to’ and so on, all of which have a slightly differing illocutionary force. Some translators might want to add an intensifier such as ‘Why on earth should...?’ which may be seen as over-translating, and brings an overt emotion to the subject. Making a judgement on how to deal with these ‘little’ modal verbs depends upon the impact the translator believes the original writer wanted. It is worthwhile noting here that ‘FAQ’ (frequently asked questions) has become a genre in its own right. It is a product of the information technology age, in which the general public are more involved in and concerned about issues, and can have easy access to information through the internet. Manufacturers and service providers, as a result of having to respond frequently to customers’ queries, pre-empt them by setting out the FAQs on their website.

The following heading shows how the reader and/or translator can be directly and succinctly guided to the content of the text.

Example 2.3

神七對中國意味著什麼

What Shenzhou 7 means for China

(Renminwang 2008)

There is an overt statement in this heading that the article is not just a report of the Shenzhou 7 space mission (‘Shenzhou’ is a name for China), but will tell us about its significance for China in terms of the nation’s psyche, or its science, or its political status. The absence of the question mark itself has a role to play. This is a statement phrased as a question. It primes the translator to place the emphasis of the text appropriately.

Readers will be aware of the short story by Zhang Ailing (Eileen Chang) ‘色, 戒’. This is a dramatically short title, which in English is translated

as ‘Lust, Caution’. The first thing to notice here is that the translator has chosen not to introduce any English grammatical frills, and has maintained the brevity and the impact of the original title: ‘lust’ might be a verb or a noun; ‘caution’ in this context is almost certainly a noun, but could be a verb. There is no grammatical or lexical link or separation between the two words except a highly charged comma. There has been some discussion about the punctuation of the title: the original publication used the comma, a later publication used a separating dot, and Ang Lee, the film maker, innovatively used a vertical bar (Martinsen 2007). Readers can and must apply their own interpretation, and build their own expectations. The translator could have opted for a word like ‘abstention’ or ‘abstemiousness’ but has avoided a polysyllabic choice, and instead has opted for what is probably the shortest synonym available. In doing so, the translator has also chosen to give the reader more to think about. The reader would not ask ‘abstention from what?’ for the implication is obviously sex. The potential reader, however, might well ask ‘caution of what?’ The word hints powerfully at tensions, fear, inhibitions and danger. The implications of ‘caution’ provide a far richer array of suggestion to the reader than longer, more explicit synonyms would provide.

There are circumstances in which a long title is preferable. We might compare the titles of some English novels: *Atonement* (McEwan 2001) is austere, shocking, and suggests somewhat dark content. On the other hand *The Curious Incident of the Dog in the Night* (Haddon 2003) notifies the reader that this may not be an entirely serious book, and that perhaps there may be eccentricities and oddities in the text. *The History of the World in Ten and a Half Chapters* (Barnes 1990) implies that the author is about to launch into an irreverent re-think of history, in effect telling us that the book will be funny. A long title may also have a slightly archaic ring to it.

Superficially, a title or heading is a very small part of the text, but it carries complex and important functions which the translator should not overlook. It tells the translator, who is also a reader in the first stages of his task, about the content of the passage, the illocutionary impact and the structure of the text. This lays the groundwork for both the formal schema and the content schema on which the target text will be constructed.

Sentences: grammatical structures

It is widely believed that an English sentence should contain a verb. In practice this may not be true of all sentences, and much depends on genre and style, but there are very sound reasons for including a verb. A sentence is often equivalent to and commensurate with a proposition: it consists of a subject and predicate, in other words something or someone, to whom or to which

something happens. A predicate requires a verb which relates to the subject. A proposition may be a statement of relatively colourless fact such as ‘The snow has disrupted all rail travel’; it may express opinion or abstraction: ‘I think that love makes the world go round’ (in which we have two propositions, both highly abstract in import); it may be very implicit and ambiguous: ‘It’s on now’ (What is on? On what or where?).

The conventional view of English is that the subject and predicate form the grammatical structure of the sentence, while the thematic structure of theme and rheme provide the information structure or discourse. Theme tends to be old, given, and understood, while rheme is new information that tells us what happens to theme. Chinese sentences, on the other hand, do not always have subjects. The common Chinese sentence structure is topic-comment. It is not vastly different from the English pattern. Something or someone is named then we find out what’s happening to him, her or it. The difference is that verbs in the comment part of the Chinese sentence (roughly equivalent to the predicate in English) do not necessarily relate to the topic of the Chinese sentence (roughly equivalent to the subject in English). Syntactic and discursal patterning in Chinese overlap to a far greater extent than they do in English.

At a micro-level, conjunctions and other connectors have a different word order in Chinese and English. For example, 的时候 comes at the end of the clause it governs, whereas in English ‘when’ comes at the beginning. These very small words necessitate major restructuring of translation at clause level and at sentence level.

Example 2.4

This is from an article about tea culture, and shows the difference in syntactic patterning:

中国茶文化最初由饮茶上升为精神活动，与道教的追求清静无为神仙世界很有渊源关系，作为艺术层面的中国茶文化强调自然美学精神便成了一种传统。

The (initial) elevation of tea drinking in Chinese culture to a spiritual activity was closely related to the Taoist quest for the immortals’ world of quietude and inaction. It has become a tradition, with its emphasis on the spiritual aesthetic of Nature.

(wenyi.com 2000)

The grammatical word order of the phrase 与……有关系 (be related to/have to do with) does not match the English word order, so some re-structuring

is necessary. If the idea of becoming a tradition is kept at the end of the English sentence, a lot of linking needs to be done to create cohesion. The Chinese sentence is also quite long, and can be comfortably broken into two sentences in English. It would be possible to keep the Chinese word order to some extent, as follows:

Chinese tea culture has developed from originally just drinking tea to become a spiritual activity. It is closely related to the search for quietude and inactivity in the immortal spiritual world. At an artistic level it emphasises natural aesthetic spirit; it has become a tradition.

Modifying or qualifying clauses and phrases (linked by the attributive 的 in Chinese) are typical examples of contrast in Chinese and English grammar, illustrated very clearly in the following example:

Example 2.5

元宵平溪天燈的起源

The origin of sky lanterns at Pinghsi at Lantern Festival

(Kajin Feng 2004)

This is a title, without verbs, and we can see the structure very clearly: the English version is back to front with the Chinese. Some translators would try to use an apostrophe, as in: ‘Pinghsi’s Lantern Festival’s Sky lanterns’ origin’. If apostrophes are used, it is plain that difficult decisions have to be made about which noun phrase deserves apostrophe. Apostrophes used in this way tend to be less elegant than ‘of’ or other means, such as a relative clause, and are usually avoided in standard English. The head noun of the phrase is 起源, (origin), and using ‘of’ gives it the usual place of a head noun in English.

Here is an example of a sentence with a verb:

Example 2.6

冬令進補是我國歷史悠久的民間習俗之一。

(Liu Yang 2002)

- i. Eating extra nourishing foods in winter is an age-old custom in China.
- ii. Extra winter nourishment is our nation’s historical ancient folk custom – one of them.

之 plays the same role as 的: the whole sentence describes ‘one thing’. We could say ‘eating nourishing foods in winter is “one of” our ancient customs’, but this is not necessary as long as we use a well-placed indefinite article. The second, more literal rendering makes winter nourishment sound rather formal and ceremonial, whereas it is rather a healthy habit. The length and formality of the second version have a slightly distancing effect, rather than the intimate, persuasive effect the author no doubt intends. The article is advice on how to keep well in the winter months, and the translation needs to be friendly and persuasive. Making decisions about grammatical structures entails judgements about discourse.

Sentences: discursal structures

The same informational content may carry different illocutionary force, depending on the choice of lexis and the placing of the lexis within the sentence. English likes to have end-weight, that is to say, we save up all the new, exciting, shocking news for the very end of the sentence. It is the daily linguistic equivalent of dramatic suspense. When required to translate Chinese sentences into English, the translator needs to look carefully at the intended emphasis of the writer.

In many cases there is no need to re-structure, for, particularly in narration, the Chinese writer gradually unfolds the text for the reader with end-weight in mind, just as the English writer does. In Example 2.7 below the sentence structure of the English translation can parallel the Chinese and there is no need for any radical change:

Example 2.7

還有一說是西元一九二八年，日軍佔領十分寮一帶，民眾紛紛至山中避難，同樣也是以天燈為信號，告知避難的人回來，且日期也是在元宵節前後，後來沿革發展，施放天燈被用來祈求平安，所以又叫「平安燈」。

(Kajin Feng 2004)

There is another legend: in 1928, when the Japanese army was occupying Shifen Liao, the local people drifted away to the mountains. In the same way, lanterns were used to signal to them that it was safe to come home, at just about the time of the Lantern Festival. Later, as times changed, Sky Lanterns were used to pray for peace, and were called Peace Lanterns.

In some cases, the placing of the important information is optional:

Example 2.8

俗話說：‘藥補不如食補’，食補在冬季調養中尤為重要。

(Liu Yang 2002)

As the saying goes, ‘nourishing food is better than nourishing medicine’.
So to keep healthy in winter, it is important to eat well.

In English it is likely that a native speaker would favour the emphasis shown above. The most important thing is eating well, so it comes at the end of the sentence. However, this is debatable. Some translators may prefer to place ‘keeping healthy’ at the end of the sentence, yet others may prefer to keep ‘important’ at the end of the sentence, as in the Chinese.

Punctuation: loaded with meaning

Punctuation came into being long after writing, but it is now an indispensable part of any text. It is ‘unmarked’ in the sense that it is obligatory. Its absence from a text (as in Molly’s monologue in *Ulysses*) signals a stylistic, perhaps even dissident, break from convention. There are personal differences among users of English punctuation over, for example, the ‘Oxford comma’, and use of commas after conditional clauses (Quirk et al. 1972: 1053 ff.). There is, however, broad agreement about punctuation because it is an integral part of the standard writing system. Deprived of the support of punctuation, a reader is forced to think a lot harder about the formal structure of the text, and thus has to put more mental effort into comprehension. According to Quirk et al., it plays two roles: separation and specification (Quirk et al. 1972: 1055). This is as true of Chinese as of English. Perhaps it is significant that, whereas English punctuation marks take up a letter space, and simply join themselves to a word, every Chinese punctuation mark takes up a full typographical character space. Chinese punctuation is much more visible than its English counterpart. In a language that does not rely on morphological inflection it may play a very important role in expressing meaning. Chinese punctuation marks themselves may look similar to English marks, but they do not always work in the same way.

The following paragraph, which is positively spattered with punctuation marks, illustrates the use of a wide range of typical Chinese punctuation marks.

Example 2.10

中国茶文化与日本茶道主要有以下几点明显区别：1. 中国茶文化以儒家思想为核心，融儒、道、佛为一体，三者之间是互相补充的多、相互抵触的少，从而使中国的茶文化内容非常丰富，从哪个层次、哪个方面讲都可以做出宏篇大论来。日本茶道则主要反映中国禅宗思想，当然也融进了日本国民的精神和思想意识。中国人“以茶利礼仁”、“以茶表敬意”、“以茶可行道”、“以茶可雅志”，这四条都是通过饮茶贯彻儒家的礼、义、仁、德等道德观念以及中庸和谐的精神。日本茶道的“和、敬、清、寂”，公开声明的“茶禅一位”，吸收了中国茶文化思想的部分内容，它规劝人们要和平共处，互敬互爱，廉洁朴实，修身养性。

(wenyi.com 2000)

There are six distinct punctuation marks used here, each of which plays a role in the structuring of the paragraph: 冒号 *mao hao* the colon; 间隔号 *jiange hao*, the separation dot; 顿号 *dun hao* the sequence comma; 逗号 *dou hao* the clause comma; 句号 *ju hao* the full stop; 引号 *yin hao* quotation marks.

1. 冒号: *mao hao* – the colon. In Chinese its role is said to indicate a relatively large pause to attract the reader’s attention. It often follows 是 (Hua Zhong 1973: 139). It also indicates that an explanation or expansion of the previous clause or sentence will follow in the next clause or sentence, in ‘fulfillment of expectation’ (Quirk et al. 1972: 1065). In this way, its function is somewhat similar to, and is probably borrowed from, that found in Western writing. However, it does not carry the connective weight that an English colon does. While it may precede a clause that expresses purpose, it does not seem to carry implicit causal or resultative effects. A Chinese colon may often simply not be rendered in an English target text, being fully translated in the verb ‘to be’. In this paragraph, however, the colon behaves in just the same way as an English colon, and the translator would be justified in keeping it.

2. 间隔号 • *jiange hao* – the separation dot, here used to mark off a numbered point from the number that signals it, as in this list. The dot is a visual aid, doing just what is implied by its name. We may often find texts which do not have dots after the numbers related to points. This is fine if your numbered points are set out in a list format, but if they are buried in the paragraph, as in this text, a dot will make the reading easier. In this text it will be kept in the English, but will be on the line, rather than above it. The separation dot is also used to separate a foreign person’s personal names such as 罗兰 • 巴特 (Roland Barthes), and the components of a date, such as 一 • 二八 (1月28日) 28th January.

3. 顿号、*dun hao* – the sequence comma, which looks like an eyebrow. This is uniquely Chinese, and serves to count off items in a list or sequence (including a sequence of two), whether those parallel items are noun phrases or verb phrases. In this text, 儒、道、佛 (Confucianism, Taoism and Buddhism) are listed as the three philosophies which are found combined in aspects of tea culture, and can be translated as equivalent nouns. The next set of *dun hao* in the text links two processes or characteristics: 互相补充的多、相互抵触的少 (mainly complementing each other, rarely conflicting). This phrasing allows the translator greater freedom. As long as the balance between the two is there, the English wording may be quite flexible within the structure of the sentence as a whole. The use of participial phrases keeps the translation close to the original Chinese, but clauses would do equally well, as in: ‘While they mainly complement one another, they rarely conflict with one another’. The next use of *dun hao* also gives a sequence of two alternatives: 从哪个层次、哪个方面讲都可以... (from whichever level, whichever aspect...). Ideally, one might translate this as ‘From whichever level or aspect we look at it, we can...’. The punctuation of the translation will need to suit the translator’s chosen solution.

Example 2.10

中国人“以茶利礼仁”、“以茶表敬意”、“以茶可行道”、“以茶可雅志”，这四条都是通过饮茶贯彻儒家的礼、义、仁、德等道德观念以及中庸和谐的精神。

- i. For Chinese people tea enhances propriety and benevolence, expresses respect, follows the Way, and refines the will.
- ii. Chinese people regard tea as beneficial to propriety and benevolence, an expression of respect, a means of following the Way, and a refinement of will.

Here we have a list, indicated by the sequence comma, of ways in which Chinese people regard tea. Alternatively we may say that it is a list of attributes of tea. In English the sequence may be expressed either as verb phrases or as noun phrases.

4. 逗号, *dou hao* – the clause comma, which looks like a tadpole. We must not be deceived, for although it looks like its English counterpart, it behaves very differently. It marks off short sections known as 短句 *duan ju* (short sentences) which may behave as clauses in the English sense, or as full sentences. It can link two *duan ju* which have a co-ordinate status, or cause and effect status; it can indicate summing up or generalisation; it can indicate purpose. It is often found, perhaps confusingly for English-speaking readers, marking

32 *The framework: titles, sentences, punctuation and paragraphs*

the end of a longish noun phrase that opens a sentence, acting as topic, or subject. The *dou hao* demarcates ideas or sense groups, as well as linking them, in such a way that the English translation may require either a full stop or a conjunction, and sometimes a restructuring, to achieve the required grammatical subordination.

Example 2.11

中国茶文化以儒家思想为核心，融儒、道、佛为一体，三者之间是互相补充的多、相互抵触的少，从而使中国的茶文化内容非常丰富，从哪个层次、哪个方面讲都可以做出宏篇大论来。

(wenyi.com)

The heart of Chinese tea culture is Confucianism, combined with Taoism and Buddhism. The three philosophies mainly complement one another, rarely conflicting. This is why Chinese tea culture is so rich: from whichever level or aspect we view it, there is much to discuss.

Here we have created a slightly different pattern of sentences, by using English full stops and colon.

5. 句号。 *ju hao* – the full stop or period. Like the comma, it is deceptive – it acts as a link as well as a division, as in the paragraph below, taken from the same text about tea:

Example 2.12

日本人崇尚茶道，有许多著名的世家，茶道在民众中亦很有影响，但其社会性、民众性尚未达到广泛深入的层面。也就是说，中国的茶道更具有民众性，日本的茶道更具有典型性。

(wenyi.com)

The Japanese worship the Tao of tea, and have many grand masters of the art. While the tea culture has had an impact among ordinary people, in social and folk terms, it has not penetrated to every level. That is to say, the Chinese Tao of tea is for and of the people, while the Japanese Tao of tea is ceremonial.

6. 引号 “ ” *yin hao* – quotation marks, which as in English, are used to signify that these are ‘other people’s words’ – not necessarily literally, but in the sense of ‘that’s what people say/that’s what we’re supposed to think’. This is sometimes direct quotation (he said ‘I am on sick leave’) or imputed quotation

(‘when he’s not on “research leave” he’s on “sick leave”’). Chinese usage of the latter variety, which in English tends to have slight negative overtones, is very similar, but positive, and perhaps more frequent. This sentence from the tea text illustrates the characteristic well:

Example 2.13

中国人“以茶利礼仁”、“以茶表敬意”、“以茶可行道”、“以茶可雅志”，

Chinese people regard tea as beneficial to propriety and benevolence, a way of expressing respect, a way of following the Tao, and a means to refine the will...

The inverted commas are there in Chinese because these are set phrases, and may be allusions to or quotations from a higher literary authority. They have become standardised as a type of *chengyu* or set phrase. (A detailed discussion of *chengyu* can be found in Chapter 12.) In English we do not need the inverted commas. Their use might imply that we do not give the sayings much credence. In addition, repeated commas and quotation marks would be cumbersome in English.

The examples found in this short text about tea do not constitute an exhaustive list. There are also 分号 *fen hao* semi-colons, 括号 *kuo hao* brackets (round and square), 连接号 *lianjie hao* connecting dashes, 破折号 *pozhe hao* breaking dashes, 书名号 title markers, 着重号 *zhuzhong hao* emphasis dots, 问号 *wen hao* question marks, 感叹号 *ganqing hao* exclamation marks and, no doubt, one or two which we have omitted.

Every mark on the page counts, every punctuation mark has a function and a meaning, which translators ignore at their peril. For example, in translating into English we need to use the capital letter, which of course has no equivalent in Chinese, but plays a number of roles in English writing. Lynne Truss notes that punctuation is ‘designed to help readers to understand a story without stumbling’ (Truss 2003: 7) and that ‘without it there is no reliable way of communicating meaning’ (Truss 2003: 20). Punctuation marks are an integral part of the source language, and have to be translated into the target language. Where they are absent in the source text, they may need to be inserted in the target text.

Paragraphs: fleshing out the structure

Paragraphs are crucial to the organisation of a text, for writer, reader and translator. Primarily, they provide a small section of text in which one idea

can be stated briefly and taken through its initial development. For the writer they provide a logical framework, for the reader they provide guidance, and digestibility.

A well-structured paragraph will contain, at or near to the beginning, a key or topic sentence, which sets out the subject matter, or main idea (BBC Skillswise). The topic is then developed within the paragraph in temporal or logical sequence. This will involve definitions, explanation, expansion, examples and perhaps quotations. The end of one paragraph should lead logically to the next one. Paragraphs will vary considerably in length, depending on what the author wishes to say. It may be necessary to extend the topic in additional paragraphs, and to do this some kind of verbal transition helps the cohesion of the whole structure. The topic of two successive paragraphs may not be the same, in which case the transition will be one of contrast. A good paragraph, in addition to its topic sentence, will probably have the following features: unity of subject matter or ideas, coherence and development (Purdue OWL). Overlong paragraphs risk 'losing' the reader, however logically structured they are, while the use of numerous short paragraphs can be disconcerting and distracting.

As far as the whole text is concerned, the opening paragraph will normally introduce the subject matter. The theme will be expanded over the next few paragraphs, perhaps under headings (see section on headings at the beginning of this chapter), and the final paragraph will present a conclusion. This may be a summary of what has gone before, perhaps a statement of or opinion on what the text has demonstrated.

As long as the source text author writes in a well-organised fashion, paragraphing should not present a problem for the translator. Unfortunately, authors do not always adhere to the principles set out above. There are good writers who write by instinct, without checking the coherence of their paragraphs, there are mediocre writers who do not know or abide by the rules, and there are those who get carried away by the excitement of their subject matter. In these cases, the translator may be obliged to carry out improvements in text structure, though this is rare.

Some scholars have suggested that writers of different languages and cultures may structure their texts differently (Kaplan 1966, Connor 1984). But studies that do so should be treated with caution, for genre and the individual writer are also factors in the construction of a text. Paragraphing tends to be very similar in Chinese and in English: a paragraph deals with one topic, or one aspect, of a general theme.

These formal, textual features help a text to cohere. Headings, sentences, punctuation and paragraphing all contribute to the logical links and sequencing of ideas out of which we create meaning.

Content schema: building knowledge, linguistic enhancement, preparation and collaboration

In the previous chapters we have introduced the notion of schema as a way of describing thought processes that relate to understanding. To apply schema is not an unknown or difficult thing. As Hervey and Higgins pointed out in *Thinking French Translation* (2002: 7), as human beings, we are all involved constantly in the activity of interpreting linguistic, paralinguistic and non-linguistic signs and signals. '[T]he dividing lines between gist, exegesis, translation and comment are blurred' (Hervey and Higgins 2002: 11) and what links all these activities is thinking and understanding.

Having scrutinised the linguistic and paralinguistic structure and information of the source text, we are in a position to start thinking through our translation. A good, clear, transparent text may provide everything that is needed for the translator to understand and start creating, but few texts are without challenge. As we pointed out in the introduction, understanding is something that we can develop. Like any other skill it needs practice.

While we may understand the words, we can only understand the subject matter if we have relevant prior knowledge. We do not necessarily have to have first hand experience of processes and events, but our general knowledge should put us in a position where we can generalise from one event to another, from one process to another, from one skill to another. Translation is cumulative and interactive. While we apply our knowledge and schemata to translation tasks, we simultaneously learn more from the translation itself. Embarking on a long-term project or career of translation requires at least three stages of purposeful learning which will develop the understanding we need for the task in hand and tasks to come.

It goes without saying that the first of these stages, the core of the translator's skill, is linguistic development. We may be fluent in two or three languages, but learning never ceases. Even the oldest and wisest of linguists will be learning words on a daily basis, either words which have been newly coined for new cultural or technological phenomena, or old words which for some reason have never been in our vocabulary. As we noted above, old words may sometimes be taken out of mothballs to serve an entirely new purpose: 'wireless' once referred to what we now call 'radio' and has in recent years been applied to electronic connections for computers and telephones. In essence, the meaning has not changed but the term is now applied to a different kind of gadget. Translators have to keep up with the new uses, but ignore the old uses at their peril.

Some people may choose to expand their vocabulary by learning lists of words. This is a technique still used in some translation and interpreting schools. If this works for the individual there is no reason why it should not

be practised, but learning words in context may be far more effective. First, the whole concept is learned and a more profound understanding is possible. Second, the idiomatic expression of the context will be learned. The right phrase with the wrong grammar may be disastrously misleading. English phrasal verbs, for example, are particularly vulnerable to misplaced collocation. Words and phrases are most easily understandable, and therefore most memorable and learnable, in context in authentic texts or situations. These are all around us in all our working languages. The enthusiastic translator will always find grist for the mill on bottles and packets, in films and television, in books, in gadget manuals, in conversations with experts and everywhere on the internet.

The second stage in developing knowledge is preparation. In psychological terms this may be regarded as ‘priming’. If we expect to do a translation project, we may not know the details, but we will know what the general topic area is, and may know the name of the company that has commissioned the work. This gives us an opportunity to research not just specialised vocabulary, but also company policy, market factors and cultural differences between the two sides (in our case, Chinese and British enterprises). It may be time-consuming, but it ensures that our knowledge is not just skin-deep, and will help us to avoid superficial approaches that might affect choices at word- or sentence-level, such as the problem of tense or number. When the moment comes to translate, the right schema for the job is in place.

The third stage is collaboration. Although confidentiality, especially in legal or medical cases, may prevent contact with the client, working with business, academic or creative clients will be greatly enhanced through contact. As we pointed out in Chapter 1, informants are very valuable. They have excellent knowledge of their expertise, and as long as they can contribute to an excellent end-product, will be keen to help. Everyone in your address book is valuable – your lawyer brothers, engineer sons, doctor daughters, vet boyfriends and botanist girlfriends can all help to build your own sensitive, custom-made schemata.

Practical 2.1 Text structure and background knowledge

The following extract is from an article on the economic emergence of China and India (Chindia) published in the Taiwan business journal 遠見 (*Global Views Monthly*). The journal is published on the internet in English. The title of the article is 中國+印度 全球經濟新中心. The extract is one of eight sections, each with its own heading.

《管理相合》活用兩地優勢，並肩創雙贏

中國的電訊設備製造商華為科技，也懂得利用印度的軟體人才，來維持本身領先思科 (Cisco) 等西方企業的全球優勢。

1999年，被印度政府視為有中國軍方背景的華為科技，排除萬難在印度設立了公司。

根據華為一名駐印度主管指出，華為進入印度初期，印度政府不願發給中國幹部商務簽證，只發為期三個月的觀光簽證；使得華為幹部得經常進出印度，回中國或去鄰近的尼泊爾繞一圈再入境印度，造成不少管理上的成本與困擾。

如今，該主管表示，華為在班加洛爾持續擴張，已經聘用了約1500名工程人員，負責開發各種通訊網路軟體解決方案。

甚至中國石化和印度石油天然氣公司，也一反過去在海外購買油源，競相出價反而炒高油價的做法，開始攜手尋找油源，創造雙贏局面。

(Lin Meng-Yi 2008)

Assignment

- (i) Translate the extract, noting whether, how and why your punctuation and sentence structures differ from the source text.
- (ii) Do you feel that the paragraphing of the source text is strange? If you were commissioned to translate the whole text would you re-organise the paragraph structure?
- (iii) How much do you know about the companies named in the article? Have you found the official English versions of their names?

Practical 2.2 Background knowledge of China

The following extract is from an online edition of 工商時報 (*Commercial Times*). The article discusses the implications of the 17th Party Congress in China for Taiwan business people who deal with China. It might, for example, be translated or summarised for publication in a special China supplement in an international English-language magazine, as one of a number of reports about current Chinese domestic and foreign policy matters. Background knowledge of current Chinese policy and economic and political situations will underpin interpretation of the text. It is important to note that this is an article about China, written by a Taiwan writer for a Taiwan publication.

If translating the whole article, the translator needs to understand, and make clear to the reader, either explicitly or implicitly, the recent economic geography and history of China. Decisions need to be made about how much detail should be provided for the reader, for example, notes on names of Chinese leaders, names of cities and regions, names of companies and what they sell, and Taiwan's business relationship with the Chinese mainland.

「十六大」至今五年來，「胡溫體制」施政主軸明顯與江澤民時代側重沿海經濟發展有所區隔。強調「和諧社會」的胡溫體制，不僅將發展重

38 *The framework: titles, sentences, punctuation and paragraphs*

心從以往的珠三角、長三角擴及西部、中部和東北；過去江澤民時代「親商」的態度也有所調整，勞工、農民成為政府更關注的族群，使得原在大陸深耕茁壯的台商，又面臨新的挑戰。

Kang Chang-Rong (2007)

Assignment

- (i) What is 十六大? How much do you need to know about it in order to make sense of the text? Will it be necessary to provide a translator's note on it, or will you incorporate a definition into your target text?
- (ii) What is meant by 胡溫體制? Does it need an explanatory footnote?
- (iii) What are the implications of 和諧社會? How does it affect business?
- (iv) Five geographical areas of China are mentioned. How should these be translated for a foreign audience?
- (v) Why would Taiwanese businesses be concerned about the modification of policies on the Chinese mainland?

Compare your versions of Practicals 2.1 and 2.2 with the suggested versions in the Appendix.

3 Growing the schema from small beginnings

Translating formulaic texts

Schumacher said that ‘small is beautiful’ (Schumacher 1973) and it is all to do with economy. Small is certainly important. Ask any parent and they will tell you. The tinier the baby, the more the care and attention expended. The fewer the words, the greater the burden of meaning. In terms of translation, the tiny documents are often of life or death import. They may mean the difference between a divorce settlement worth millions of pounds or a settlement of paltry thousands, between asylum and repatriation, between prison and freedom. They are small, they may not strictly speaking be difficult to do, but they bear no context. Passports and birth and marriage certificates may have been crushed in transport, muddied and smudged. The official authenticating stamp may have blotted out the all too important date, and officials almost never sign legibly. But they are the bread and butter of many a beginner translator’s career, and they mean a great deal to the client. A translator who deals with this type of document is, in effect, a specialist legal translator, and, like a legal interpreter, holds the client’s fate in his or her hands: birth certificates and household registration papers mean the difference between staying and leaving, while marriage certificates and receipts may help to decide a divorce. Not only is the content crucial, but so too is the form of this type of document. Just as a law or regulation has illocutionary force (see Chapter 7 for a discussion of legal translation as speech act), so a certificate is a kind of speech act. A situation or status is stated in writing in a certain form of words, therefore it must be so. This kind of ceremonial expression and the formal layout of a certificate legalise the status of the person or people named in the certificate.

Translators are not lawyers, and when first encountering legal documents, may have difficulty knowing how to express the content in suitable language. As with other types of specialist translation, there are two basic difficulties: understanding the legal terminology, however slight, of the source text and

producing a legal terminology in the target text. In addition to these challenges are the related conundrums of fitting the terms into a coherent grammatical framework, or idiom. For example, the simplest, opening demand in most application forms, for anything at all, is 'Date of birth', sometimes shortened to DOB. The Chinese source text will of course say 出生日期, and it might be tempting to translate it as 'birth date', or even 'birthday'. While the latter solutions may not be considered entirely wrong, they do not look like official language. The way legal and official concepts are expressed is part of the formal schema. Building legal and official schemata can only be done with time and practice, but a useful place to start is with one's own familiar legal documents.

We all have a birth certificate, which is of greater or lesser importance in our progress through life, depending on where we come from. In the UK, birth certificate and passport are the key documents, though often institutions will ask for letters from utility companies or local authorities, so as to verify a person's residence. In China, the residence permit (户口证) is of greater significance in establishing a person's identity for official purposes.

Readers of this book are likely to be university-educated, and will either be well acquainted with overseas students' application hassles, or will have been overseas students themselves, and will have experienced those hassles. Long- and short-term visitors to a foreign country go through a series of certification hoops before they can set about the normal business of work or study. Not only must the certificates be translated, they must also be authenticated. On our passage through life we collect an official paper trail couched in the terms of the legal culture in which we reside. This, like other ephemera, can be the beginning of a translator's personal resource bank.

Many of the documents in our possession, not just identity papers and educational certificates, but contracts, deeds, letters from local authorities and companies, can provide useful models of the formal schema in the target language. A contrastive analysis of equivalent documents of two different cultures will help to build a knowledge of the genre. There will not always be strict parallels between official texts in the source and target cultures, but there will be sufficient to lay a groundwork which can be developed with the aid of the dictionaries and glossaries (see the section on using a dictionary later in this chapter). Resources include people: a translator should never be afraid to ask. The lawyers, policemen and government officials of your personal acquaintance will probably be flattered to be consulted on finer points of terminology.

Content, context and register in the formulaic text

Besides the formal schema of the source and target documents, there are contextual content schemata to be considered. First, the applicant-client whose documents are to be translated will expect a certain picture to be painted. We all have a self-consciousness, a self-image and a self-dignity. It is the translator's responsibility to ensure that that dignity, and at the same time honesty, are upheld. The institution-client who will process the translated documents, on the other hand, will expect the naked truth about the applicant, expressed in comprehensible official terms. As in the case of many translation tasks, there is a power relationship between the client whose documents are to be translated, and the service provider (immigration official, housing official, health worker, employer, educational institution or lawyer) who needs to be able to read the documents. The service provider almost always wields greater power than the client. While translators cannot aid or intercede for the client, they can at least ensure that the documents are fully and fairly translated in a format appropriate to the genre.

Register is like punctuation, in that every text has it, cannot do without it, and cannot be easily understood or used if the register is wrong. Legal documents are famously formal, old-fashioned and impenetrable. In translating legal documents, we may need to preserve and transfer the formality and certainly the factual content of the text, but one thing we may have to change is the impenetrability, including the archaisms, if the text is to be understood by target language clients and lawyers. Clarity, next to accuracy, is the most important criterion in specialist translation, for without it accuracy may be stifled. Formality may have to be sacrificed for the sake of clarity.

Register contributes to the underlying illocutionary force of a text, and if the register is altered, the impact may also change. Pedants may argue that register in some genres must be kept at all costs. As usual, the translator is obliged to make judgements.

Practical 3.1 Certificates

The birth, educational and marriage certificates below have been anonymized and adapted for this practical exercise.

3.1a Birth certificate

XX县婴儿出生证 第 0012046 号	
户主姓名: XX	
婴儿姓名: XX	性别 男 第一胎
出生日期: 1978 年 8 月 8 日 下午 5 时 25 分	
出生地点: XX 省 XX 县 XX 村	生产队 (街、巷) 门牌
父 亲 姓 名: XX	籍贯
母 亲 姓 名: XX	
接生方式:	顺产 <input checked="" type="checkbox"/> 难产
婴儿健康状况:	死 活 <input checked="" type="checkbox"/>
接生者: XX	

3.1b Educational certificates

证明

XX, 男, 一九七八年八月九日出生, 一九八九年九月至一九九三年七月就读于我校初中部, 成绩合格, 准予毕业。各学科成绩如下:

科目	语文	数学	英语	政治	物理	化学	体育	音乐	美学
成绩	80	79	65	78	81	75	合格	合格	合格

XXX中学
2005年一月

学历公证书

(98) X证字第 1234 号

根据 XX 省 XX 大学一九九八年六月三十日发给 XX 的毕业证书, 兹证明 XX (男, 一九七六年八月八日出生) 于一九九四年九月至一九九八年六月在 XX 大学学习, 于一九九八年六月大学本科毕业。

XX省公证书
公证员 XX
一九九八年七月三十一日

3.1c Marriage certificate



Assignment

- (i) Study the birth, educational and marriage certificates above. How legible are they? Would you need help in deciphering them?
- (ii) Find comparable certificates of your own, and look at the language that is used in them.
- (iii) How literal, or how free, can your translation be in order to retain the formal register of the documents? Is there any cultural information which may be problematic?
- (iv) With a colleague, draw up what you feel is an accurate translation in a suitable register for each of the four documents.

Texts without sentences

In the previous section we explored the ‘sentenceless’ texts which are the vehicles for certain ‘rites of passage’ and carry huge importance in relation to their size and simplicity. In this section, we will consider types of texts which are bigger, and may contain many words, but which consist largely of uncontextualised words or phrases. They contain only the minimum of actual sentences. The items we will be looking at in this chapter are altogether simpler, but no less packed with meaning than those which are carried in grammatically complete sentences. Texts of this type are more common than one might expect, and because they provide little or no context, they need to be treated with extra care and attention. It could be said that this type of text belongs to the genre of list. It includes menus, accounts, receipts, reports and analyses of various kinds of data. As a characteristic feature of some areas of specialisation, the list may contain highly specialised terminology, and is often associated with numbers. The items on a list may represent one set of variables alongside which the other variables such as prices, percentages, ratios, frequency, ranking and categorisation are shown.

The message or discourse of a list is mostly borne in nouns, with no grammatical or cohesive linking. Its roles are many and varied, including reminding us to do things, identifying (school registers), categorising (vocabulary lists, glossaries), comparing and contrasting, ranking, showing trends, reporting and calculating.

In this chapter we will deal with examples of two types frequently encountered in the business world. The menu both identifies and categorises, and thus enables the customer to convey the order to the waiter, and enables the waiter to convey the order to the chef. Accounts also categorise, but are constructed in such a way as to enable calculation. In Chapter 5, on medical translation, we will discuss a further type, the medical report, which illustrates in list form the condition of the patient in preparation for diagnosis.

The all-important grammatical links which help us build up understanding are not there in a list. Our comprehension of the text will therefore depend to a great extent on knowing the subject matter, and for non-specialist translators, this may present a challenge.

The formal schema of this type of text is simple, but should not be ignored. Most working lists have at least two columns. The main items may be numbered for practical purposes, and this will need to be carried over into the translation. The numbering function may also be in the form of dating. The third and subsequent columns may contain complementary information, for example, in the case of accounts, the expenditure, profit or loss on any given item, and in the case of scientific or medical tests, the results. Some columns will contain raw figures (for example, the number of people who do certain things) or percentages. Some columns will contain information such as allocations, for example, of tasks distributed within a group of colleagues. Final columns may sometimes indicate decisions taken or proposed further action.

The dominance of the single lexical item in this genre may lead some translators to think that all that is needed is a dictionary, but there is more to the list than meets the eye, and we should proceed with caution.

Dictionaries and glossaries

Wu Jingrong, editor of one of the landmark Chinese–English dictionaries of the twentieth century, states quite frankly and modestly that there is ‘excessive use of tendentious expressions’ in the dictionary (Wu 1995: 521). This, as we noted in the introductory chapter, may be a result of political and ideological conditions in the twentieth century. But it acts as a warning about the use of dictionaries. A bilingual, and even a monolingual dictionary, is a work of translation and, as such, is a product of the minds of its editors and compilers. Lexicographers work hard to provide the most up-to-date, comprehensive, wide-ranging definitions and examples they can, but inevitably, dictionaries cannot keep up with the rapidity of normal language evolution, and will exhibit signs of perhaps dated political or social agendas of the human brains responsible for their creation.

Snell-Hornby states that the ideal dictionary for the translator does not exist (1995: 537). Given these inadequacies, should we be using dictionaries at all? Of course we should; they are indispensable tools for the translator, especially in circumstances where we are not experts in the subject matter we are required to translate.

Most of the words we know in our first, and indeed in our second languages, are learned as we stumble across them in the course of daily life. We will make an informed guess from the context, and if we are still not sure, we will consult a dictionary or another speaker of the language.

Occasionally one still comes across teachers who require their students to learn lists of vocabulary, and students who docilely comply with the demand. A keen linguist might delight in learning a number of new words every day. But we should question how useful this practice might be. We learn words in the context of their use, and to con a list of isolated lexical items may simply be a waste of mental effort. The repeated, natural use of a word or phrase in its context in everyday writing or translating will ensure that it is learned; nowadays, we have the added advantage of being able to delegate some of the memorising to software. What committed translators often do is compile their own glossary as they work; this has the benefit of being personal, focused and functional. Professional involvement in the use of the words gives them a context, and therefore meaningfulness, and the words are ready in the translator's schema to be redeployed the next time around. The translation services of institutions like the EU and the UN compile their own specialist glossaries, either as part of Translation Memory packages, or simply as electronic glossaries. It is the translators of these institutions who create them through their joint experience. At the time of writing, the Chinese Translation and Text Service of the United Nations in Vienna does not use translation memory software, but does compile its own authoritative glossaries (Liu Junkai, personal communication).

In creating a glossary we may be looking for existing matches, we may be finding old words to deal with new concepts, or we may be looking for radical new uses. In all cases the existing language stock is the raw material with which we work. From works of reference we can work towards new needs, adapting the old or coining the new. Good dictionaries give examples of the use of words in context, and this is the first thing a translator should look at. It is much more helpful and indicative than the definition alone. In order to find a context we may, and should, use monolingual dictionaries and also check back in the opposite direction. We can never know all the words we might need to use; even once we have used them we might not remember them. Which is why we need both paper and electronic dictionaries, thesauruses and encyclopaedias. Dictionaries now are based on corpus studies: electronic data bases provide words and contexts drawn from real life in almost unlimited quantity. But we need to use them with understanding and discretion.

In specialised translation, including legal, technical and scientific, terminology must be precise. The same term may be used for entirely different concepts in various areas of expertise. We need to know the whole implication of the word in its intratextual and intertextual role. This means having your mind open to develop a schema, especially if you are dealing with a subject which is quite unfamiliar.

Practical 3.2 Chinese restaurant menu

A menu is a text type with which we are all familiar (unless we have led a very sheltered life), and we have all laughed at the misprints, grammatical errors and mistranslations in the English versions that we read in the restaurants of different cultures. Food is a fascinating topic, and dishes have wonderful names which sometimes do not seem to relate at all to their ingredients. A menu is not only used for ordering; it is also used as a promotional tool to inform and persuade the diner, both inside and outside the restaurant. How do we get across to the customer the interesting cultural names of the dishes, but still give them adequate information to enable them a) not to be put off by strange names, and b) to choose their food wisely? Fuchsia Dunlop, a British chef, studied Chinese cuisine full time in China for many years. In an interview for *The Linguist*, she has some instructive things to say about the language of Chinese food. She points out that she could not have done what she did without knowing the language: 'I notice when I see interpreters... translating for Chinese chefs, they're not explaining anything. They haven't got that language of chefs' (Moore 2009: 17). To understand food, the translator needs to get inside the mind of the chef, as well as that of the diner.

Often, translation of items which in the source language are very short may necessitate the wrecking of grammatical structures in the target language. Fortunately, English does not carry the inflectional burdens of many of its European counterparts, and in a relatively creative text such as a menu, we can confidently 're-arrange' things, including parts of speech. For example, the British are well acquainted with 'sweet and sour fish', which in Chinese is 糖醋鱼: literally 'sugar and vinegar fish'. That is very long, and, in any case, we would normally use an adjective to describe an item of food, so the two Chinese nouns have become English adjectives. After many years of use, the two-adjective phrase still behaves adjectivally, and has become a noun in its own right: 'let's have a sweet and sour'. On some menus it might appear as 'sweet 'n' sour'. A further complication in translating Chinese menus is that of picturesque names which appear to have little to do with the food on the plate. Just as the British eat 'toad-in-the-hole' and the French devour 'croque monsieur', Chinese diners eat an array of apparently unsavoury dishes! Should a menu list 'ants climbing trees' or should it be something quite different? The following text is an adaptation of a Chinese restaurant menu.

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海鮮			點心		
1.	龍皇白鴛鴦		22.	古法燒賣	
2.	鱸魚薑蔥蒸		23.	菠菜帶子餃	
3.	白玉金針		24.	小籠包	
4.	龍井蝦仁		25.	蜜汁叉燒包	
5.	魚鬆四季豆		26.	香芋雞春卷	
雞			27.	鍋貼	
6.	鹽香脆皮雞		28.	蘿蔔絲酥餅	
7.	醉雞拌粉皮		29.	肉香南瓜仔	
8.	三味雞		蔬菜		
9.	紅酒菠蘿雞		30.	時日蔬菜	
鴨			31.	白菜苗	
10.	香酥鴨		32.	鹹鮮炒芥蘭	
11.	琵琶鴨		33.	菜心	
12.	北京烤鴨		豆腐類		
牛			34.	麻婆豆腐	
13.	牛肉小炒		35.	家常豆腐	
14.	川椒牛柳粒		36.	琵琶豆腐	
15.	紅燒牛		37.	脆皮豆腐	
16.	蚂蚁上樹		飯麵		
豬			38.	泡飯	
17.	菠蘿咕嚕肉		39.	揚州炒飯	
18.	杭州東坡肉		40.	羅漢齋炒麵	
19.	獅子頭		冰淇淋		
20.	狗不理包子		41.	九层塔	
21.	夫妻肺片		42.	椰子	

Assignment

- (i) The menu shows the dishes grouped in sections. Are there items you would not be able to translate without this categorisation?
- (ii) How crucial is your dictionary (e- or paper) in the translation work, and to what extent do you need to modify dictionary definitions to achieve an ‘eater-friendly’ version?
- (iii) To what extent do you need to explain the dish, in addition to giving it a name? Do you need to change parts of speech to make the English name coherent?
- (iv) When you have drawn up what you believe to be a commercially viable menu, test it out on a non-Chinese-speaking ‘customer’: do they understand what the dishes consist of, and how they are prepared? Are they attracted by the names? Would they feel comfortable ordering the items by name?
- (v) The restaurateur’s version is in the Appendix. Compare your version, and discuss the importance of distinguishing singular and plural, the use of capital letters, the choice between standard Chinese and Cantonese names. Is the restaurant version tautological or superfluous in any way?

Practical 3.3 Translating accounts

With accounting procedures we are working on an altogether different level from food. The texts involved here are of financial ‘life and death’ importance. They would usually need to be translated as part of a package which includes a contract, an inventory, a company brochure and various other company-related documents that are germane to various business negotiations. This kind of translation would most often be a part of a deal or merger, for example in the case of a joint venture, or might well be needed by lawyers dealing with cases of fraud, theft, or even divorce.

However, the translator does not necessarily need to know the details or the background to the situation. What is vital is knowledge of the company or the industry involved. In addition to knowledge, we need attention to detail, for in accounts (and other list-type texts) names and numbers must be very accurately transferred.

Note: The figures of the original text have been removed for the sake of anonymity. It is not the translator’s responsibility to do the sums. If you notice what you think is a discrepancy, a translator’s note may be in order, but you should not alter the numbers in any way.

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XX股份有限公司

资产负债表
 结算至今年：10

印表日期：051112

页次：1-1

	资产		负责
会计科目	合计	会计科目	合计
流动资产		流动资产	
现金		银行借款	
银行存款		短期借款	
应收账款		一年到期负债	
应收票据		应付短期票卷	
减：备抵吊帐		减：应付短期票卷折价	
其他应收款		应付账款	
存货		应付票据	
减：备抵存货跌价损失		应付费用	
存货小计		其他应付款项	
预付费用		代收款	
预付款项		销项税额	
暂付款		权利金负债	
进项税额		递延所得税负债-流动	
留抵税额		流动负债小计	
递延所得税资产-流动		长期负债	
流动资产小计		长期借款	
固定资产		长期负债小计	
生财器具		负债合计	
减：累计折旧-生财器具		资本	
办公设备		资本	
减：累计折旧办公设备		资本共计	
运轮设备		资本小计	
减：累计折旧-运轮设备		保留盈余	
机械设备		累计盈亏	

减：累计折旧机械设备		法定盈余共计	
土地		保留盈余小计	
土地改良物		本期损益	
减：累计折旧-土地改良物		至上月止本期损益	
房屋设备		10月本期损益	
减：累计折旧-房屋设备		本期损益小计	
房屋附属设备		累计换算调整数	
减：累计折旧-房屋附属		业主权益合计	
租凭改良物			
减：累计折旧-租凭改良物			
熏炉设备			
减：累计折旧-熏炉设备			
固定资产小计			
其他资产			
存储保证金			
其他资产小计			
资产合计		负债和业主权益合计	
核准：	会计：	出纳：	制表：

Assignment

- (i) Accounts are probably a perfect example of the type of text which can be dealt with using translation memory. They are full of a) repetition and b) numbers, which can be transferred directly from the source text to the target text. Would you prefer to work on the text above using translation memory? Spot the repetitions, and where they will save you time and energy.
- (ii) The terminology is strictly ‘accounting’. It does not tell us anything about the company, and in this case we do not need to know. You may need to check unknown terms in a dictionary, and confirm by using mono-lingual dictionaries, or accounting text books.
- (iii) Compare your menu and accounts solutions with those given in the Appendix.

4 Translating technical and scientific texts

Technical translation: what is it? Who does it?

In Chapter 3 we looked at texts which consist mainly of content words, having a minimum of grammar structures and context, and discovered that they might not be as straightforward as they appear. The same is true of technical texts. Many people regard them as ‘factual’ and believe that there should be a word to word correspondence in the source and target languages. But the notion that all that the translator needs is a technical glossary does justice neither to the scope of technical writing, nor to the skill required of the translator.

We should not forget the thin dividing line between technical and specialised translation. In some areas of the arts and humanities the subject matter is scientific and the language technical. This is exemplified in the field of archaeology, where physical and chemical research techniques like carbon dating are commonly used and reported. Painting and sculpture similarly use not only specialised language, but also technical language, in the application of materials, tools and colours. In fields like psychology, experimental methods depend on the use of complex machines and sophisticated measurement. Inevitably, technical texts are an integral part of writing for business purposes, when finished products leave the laboratory and enter the market. We may find that as translators, a text which we regard as simply ‘specialist’ may cross the boundary into technical or scientific. In this chapter, while being aware of different fields and applications, we will use the term ‘technical translation/text/writing’ as shorthand for ‘scientific, technical or specialist translation/text/writing’.

The term ‘technical’ is broad. Pinchuk defines three principal types of technical document:

1. the results of pure science intended as a contribution to knowledge, without regard to possible practical applications
2. the results of applied scientific research carried out in order to solve a particular problem

3. the work of the technologist, which is intended to result in an industrial product or process that can be sold on the market
(Pinchuk 1977: 13)

We would add a fourth type: the texts which embody the technologist's or engineer's interaction with the general public.

Pinchuk points out that the different types overlap, and that today's science is tomorrow's technology. He also notes that while the global use of English is increasing, that of other languages is increasing alongside the development of industry, and presciently, he predicts the rise of Chinese (1977: 13). It is now the case, for English-speaking nations, that the great volume of technological products comes mainly from China. This has far-reaching implications: it impacts at the highest level upon standards, which are international documents drawn up to safeguard quality and safety internationally; it has an effect on the writing and translating of specifications and patent applications; it involves the general public at the point of sale and use of a product, in that user manuals and instructions must be clear. From the scientist's point of view, translation from Chinese to English is becoming increasingly significant, for the People's Republic of China is now deeply involved in cutting edge science, producing many research papers in fields of universal interest. In 2007 it ranked second only to the USA in numbers of scientific papers published and between 2003 and 2007 it doubled the number of patents it produced (*Access* 2008).

Much of China's scientific output is published in English, but not all of it. Scientists, engineers and technicians outside China will require comprehensible documents from which to work. Technical documents are like any other text in that they must 'speak the language of the target audience' (Wright 1993: 70) and they must have, in addition to lexical accuracy, appropriate style. Understanding of a technical text, not only for the translator, but also for the target text reader, goes farther than terminology. Inappropriate grammar and style, unbalanced text structure and even excess information will give the reader/client the wrong message (Wright 1993: 74–78).

Hann claims that 'many professional freelance translators spend their lives' translating things they do not understand (Hann 1992: 11). This is an unsatisfactory, perhaps even dangerous situation. Teachers of translation and their students cannot allow the risk of dangerous situations. Experts in technical fields will almost always argue that translation of technical writing should be done by experts in that field, rather than experts in translation. This would be ideal, but the unfortunate fact is that there are insufficient multi-lingual technical experts. There are always occasions and situations in which it is simply not possible to get hold of a bilingual expert, and then the task falls to a linguist.

The debate about whether to let linguists loose on technical translation and, if so, how to train them, continues. Niedzielski and Chernovaty ran a series of experiments to discover whether it made more sense to train potential technical translators in technology first, then language skills, or vice versa. They found that generally speaking, technology training first and linguistic skills second benefited translators, whereas linguistic skills first and technical skills second benefited interpreters (Niedzielski and Chernovaty 1993: 139). They note that their results are not conclusive, because of variables, but they conclude firmly that maturity and experience in some technical fields and original and creative thinking are factors which achieve success in translating (*ibid.*: 139).

With age and experience in any walk of life comes awareness of how things work and why a translation is needed. Zhou Yuqiang, chief interpreter at the United Nations in Vienna, is convinced that knowing why a certain interpreting or translation task is needed is the first step in preparation for that task (Zhou Yuqiang 29.6.09, personal communication). This is what is known as *skopos*: the purpose or goal of a translation, which includes consideration of the target audience and their use of the target text. This knowledge in itself will not teach us any vocabulary, but it aids us in the research that builds our schema and enables us to make informed decisions.

Maturity and experience are key aspects of the schema building every translator needs, but this in itself is not enough. Gommlich believes that text comprehension should be model-based and empirically supported (Gommlich 1993: 175). Hann's *Technical Translation* project (1992) is a programme dedicated to teaching subject matter to the translator. Maier and Massardier-Kenney advocate training in research skills, technical writing skills, collaboration and theory, and recommend that these methods should be interactive rather than sequential (1993: 151). This approach is supported by Teague. Curiously, Teague somewhat understates the depth of understanding or expertise required: he says that 'the translator must understand the subject well enough to use references effectively, imitate the best writing of specialists, detect nonsense...' (Teague 1993: 162). However, his own detailed method of working belies this; it is thorough, systematic and perfectionist:

- Identify the topic, read 'orientation' texts
- Start translating
- Compile lists of specialist references and other sources
- Edit the lists, consult sources and begin developing terminology
- Pause for concentrated research
- Evaluate the finished translation
- Perfect the reference lists and terminology

(Teague 1993: 163)

Teague notes that his method is based on theoretical or educational principles (*ibid.*: 164), but it is solidly grounded in empiricism. It also demonstrates a very well-structured route to learning and understanding. While we may not agree that the ‘first try...should result in as many pages of questions and notes as of translation’ (*ibid.*: 166), we can see from Teague’s illustration how much more there is to tackling a translation than the words of the text.

Schopp, discussing the use of authentic texts in translator education, gives a range of definitions of translation, the last of which is: ‘the complex professional process within standard operating practices of a profession, where a tool of communication is commissioned for (primarily public) intercultural communication’ (Schopp 2006: 171). Using the authentic text, through which scientists and technicians communicate with each other, in learning and teaching, is crucial to the training process. It is a means by which the translator, a professional linguist, can learn the language of other professionals: the bakers, engineers, physicists and chemists.

What comes out of the discussion about training and preparation for technical translation is that deep involvement, understanding and linguistic skills are required. They can be developed through research, collaboration and above all through practice and experience.

Formal schema in technical and scientific translation

In every field, including technical translation, the translator needs to be expert at writing. It is not sufficient to know what things mean and know the right words. Technical texts have as much style as any other kind of text. The style and structure of a technical text contribute to the reader’s understanding, for readers will be looking for particular information couched in certain terms and in a certain order in the text. There are types of information which will be expected, or not expected, by readers in different cultures. Wright gives an instance of the exemplary, caring secretary who is mentioned as part of the company in a German brochure, but would be considered entirely irrelevant in other countries (Wright 1993: 76–78); her role might even be considered politically incorrect, for example, in the UK. Wright’s example is a clear case for considering a re-structuring of the source text.

As in legal writing, certain grammatical structures are appropriate to certain technical or scientific texts. Complex grammar is not, as a rule, a feature of technical writing, but specialised grammar is. Texts such as standards, like contracts in the business world, must be written in language which is unambiguous, for they are contractual in the sense that they underpin the responsibilities of manufacturers and the expectations of customers. Designed to maintain the quality of the product and the safety of the customer, they are conative or prescriptive in much the same way as legal texts (see Chapter 7).

Patents and specifications provide unambiguous descriptions, and therefore use the simplest passive and active verb forms. Instruction manuals depend on the imperative and on modal verbs which leave the user in no doubt as to how to work the gadget. Technical language may occur in all kinds of texts, including invoices and inventories. It may have legal implications for, in cases where goods are faulty or accidents have happened, it may be relied upon for evidence.

Technical texts almost always entail a degree of repetition, and one of the most important considerations for the translator is consistency. Whereas in literary translation, at least working into English, repetition would be avoided for the sake of style and readability, variety is not required in technical translation. Once the translator is satisfied that the correct term or means of expression has been found, it should be adhered to. Otherwise, confusion and errors arise. Achieving consistency is now aided greatly by the use of translation memory. It may be applied to any kind of text, and it is probably most useful in cases where there is a relatively simple pattern of grammar and repeated, unvarying vocabulary. It is also useful in transferring figures and symbols accurately; a task which, when carried out manually, can be a hazardous exercise even for the most careful typist.

A central part of every technical text is the specification of measurement, in other words numbers. While these are usually internationally agreed, there may be different conventions for writing them. In Chinese, numbers are traditionally expressed in a four place system, while European numbers are expressed in a three place system. Three million, for example, in Chinese is (三百万 $3 \times 100 \times 10,000$); in English it becomes 3,000,000 ($3 \times 1,000 \times 1,000$). This can be learned and calculated, but along with the calculations must go the comprehension of the number in its technical context. This includes perhaps obvious considerations like knowing how volume, area and linear measurement are expressed. In the case of Chinese to English translation it includes knowing when and where to use words rather than numbers, as in 千 'kilo-', 兆 'mega-', and 千兆 'giga-'.

Content schema: understanding the processes

As Pinchuk points out, the simplicity of technical language may be exaggerated (1977: 20). He says: 'It has been thought of as a kind of engineering operation in which standardized components are fitted together, or as a similar process to the solving of a jigsaw puzzle. But these analogies are misleading' (Pinchuk 1977: 20). Perhaps the analogy of the jigsaw puzzle is misleading because it is two-dimensional, but the engineering operation rings true. It is crucial for the translator to have a three-dimensional understanding, at least at a basic level, of processes. To translate technical or scientific information, an ability to envisage positioning, shapes, relative size and colour, movement, interaction

and change is vital. We can train ourselves to read in such a way that we understand better, and we can learn to use resources in such a way that we can understand fully and translate accurately. Ideally, a translator needs to get hold of the gadget and play around with it before proceeding with translating the instructions.

This kind of ‘hands-on’ understanding can be regarded as ‘right brain thinking’. We know that the left side of the brain is mainly used for language, serial processing, and looking at the parts of things. The right side is used for tasks such as looking at things as a whole (Pinker 1997: 271). The good translator uses both sides, comprehensively visualising the subject matter of the text before putting it into words in the target language.

This application of both sides of the brain affects top-down comprehension of the text, which in turn affects bottom-up judgements on vocabulary. The problem of polysemy across languages is well known, and may affect scientific and technical translation very significantly. When referring to specialist, and particularly technical translation, we talk about ‘terms’ rather than ‘words’, for special reasons. In science and technology, very ordinary, everyday words take on very precise meanings. When they are used in a technical or scientific context they become ‘terms’ and may mean a) something different from their everyday meaning, and b) something different from other specialisms. A grandmother chicken is not just the forebear of two generations, but the pedigree breeder. A motherboard, a term which all computer geeks are familiar with, has nothing to do with mothers, and nowadays, not a lot to do with boards. While, in both cases, we can translate literally (祖母鸡、母板) the context must be understood. Terms are different and precise within one language, and that precision must be carried over from one language to another. Let us take two fairly common examples: Chinese 电 and English *plug*:

电	
Basic meaning	Lightening 雷电
Common meanings	electricity, electrics, electric light etc. 电力、电学、电灯
More recent meanings	Electronic 电子、电脑
Extended meanings	Distant (tele) 电话、电视 To phone 来电

<i>plug</i>	
Basic meaning	塞、塞子 To plug, plug (eg cork)
Common meanings	插头、螺钉衬套、接通电源 Electric plug, rawl plug, to plug in
Extended meanings	广告、推荐 To advertise or promote 迎合、参加到（谈话） To welcome, to join in 火山锥 volcano plug

These are not exhaustive lists. The reader will meet many more and varied examples of these two vocabulary items. The first thing that we notice is that the part of speech may vary. In English this is not a problem, as the contextual grammar must fit, but it is not always clear in Chinese whether a word is a verb, noun or adjective – it must be worked out. 电 in Chinese plays an adjectival role and a nominal role, ‘tailoring’ the head noun. It may be rendered in English as ‘electric’ or ‘electronic’. Sadly, students who use electronic gadgets every hour of every day still fail to distinguish these when they are translating. If they understood the difference between the types of gadget, they would be able to select the correct English term. *Plug* in English plays a verbal or a nominal role or even adjectival role (as in plughole). Nouns and verbs are commonly adopted as adjectives in modern, and in technical English.

Choosing the correct meaning is absolutely necessary, and this is where understanding of the text is essential. Even apparently general words such as 过程 (process, stage) and 项目 (item, project) do not have a one-to-one correspondence across languages, and will be translated differently in texts from different specialisms. Hann points out that the technical translator ‘is more concerned with the exact meanings of terms than with stylistic considerations and his profession requires certain “detective” skills...’ (Hann 1992: 7). Understanding the source text guides you to your detective route, which may be monolingual or technical dictionaries, websites, manuals or experts.

Resources include informants. Your most valuable dictionary might be a human being. For example, suppose you are translating documents for a court case involving damage to machinery. As the reader of the Chinese text you know that you are looking for a word that means something hook-like which projects from a certain part of a certain piece of machinery; you know that it is used to lift, or turn things. As a translator, you have a perfect schema: you can see in your mind’s eye how this thing works, but all your searches

on the internet and in dictionaries have failed so far. In such a situation, the best possible resource would be a friendly engineer, who will immediately provide a technical term that matches your description, as long as your description is comprehensible. This is why, even and perhaps especially in specialist translation, a good spatial–mechanical schema is useful.

It is only through familiarity with technical texts in the target language, and with the way experts use the terms, that translators can develop the knowledge needed for making decisions about polysemy.

Practical 4 Technical exercises

4.1 Potato diseases

Assignment

Customs regulations require imports to be free of disease. Find the correct English names of the diseases below, which were listed on an import certificate.

马铃薯癌肿病菌
鳞球茎茎线虫
马铃薯白线虫
马铃薯金线虫
南芥菜花叶病毒

4.2 Plants

Assignment

Find popular names (for retail customers and timber merchants) and botanical names (for botanists and plant nurseries) for the following plants. If you have some knowledge of Latin it will help!

蒙古栎
粗齿蒙古栎
银杏
红花槭
朝鲜崖柏

4.3 Numbers

The following measurements appeared in a brochure describing the plans for the Three Gorges Dam (Three Gorges 2001).

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大坝：混凝土重力坝，全长2309米，坝顶高程185米

发电机组：26台

总装机容量：1820万千瓦

年发电量：847亿千瓦时

总库容：393亿立方米，正常蓄水位175米

永久船闸为双线五级型，全长1607米

高边坡为170米

轮船单向通过时间为2.5小时

航运成本将降低37%

年单向通航能力由目前的1000万吨提高到5000万吨

Assignment

- (i) Translate the measurements, paying attention to the way in which the numbers fit into their context. To what extent will you need to add verbs or modify punctuation?
- (ii) Compare your translation with the version provided in the Appendix. Is the professional version complete? Has anything unnecessary been added?

4.4 Numbers as parts of words

Assignment

Translate the following terms, provide a definition and state which area of technical or scientific expertise they are a part of:

二长岩

二倍体

三边测量

三极管

四足动物

四环素

五步蛇

六六六

千电子伏

兆周

吉咖比特

4.5 Engineering repairs

Repairs have been done to a ship damaged in a collision and the invoice for the repairs is required as evidence for a compensation claim. The following extracts are from the invoice:

- A. 克令吊操纵室玻璃密封胶条漏水，修复
 - 1. 用料：玻璃胶6支
 - 2. 高空作业，施工比较困难
- B. 首救生筏固定架弧度不对，割开架体调正4处火花焊修复左右救生艇水密门胶条换新
 - 用料：胶条20*25*3500*2条
 - 胶水1kg
- C. 副锅炉下排污阀按原型号换新一只，供船一只
 - 用料：蒸汽阀（截止阀）DN32*×2

Assignment

- (i) What resources will you need to use for the translation of the items above?
- (ii) Translate the items from the invoice, and compare your version with the professional translator's version in the Appendix.
- (iii) Is the professional translation technically accurate? Is the terminology consistent? Is the target text understandable both for the lawyers who may be working on the case, and for seamen and engineers who may be asked for evidence?

4.6 Right brain thinking

Assignment

Work in pairs if possible.

- (i) Person or Pair A. In either Chinese or English write instructions for building a fence with the following materials and tools:
 - 6 fence posts, each measuring 10 cms × 10 cms × 200 cms, with a point at one end;
 - 20 planks, each measuring 200 cms × 15 cms × 2 cms;
 - 80 nails, a hammer, a pickaxe.

Draw diagrams if necessary.

Person or Pair B will translate the instructions into English or Chinese.

- (ii) Go to your favourite café and study the coffee machine. If necessary ask the barista how it works, checking the names of the parts. Person or Pair A writes a description of the coffee-making process in either Chinese or English. Person or Pair B translates the text into English or Chinese.
- (iii) Cross-check your fence and coffee machine solutions with other pairs in the class. Make sure that your technical terms are correct, that your grammar and idioms are native-like and user friendly, and that the fence will not fall down, and the coffee machine will produce good coffee.

5 Medical translation: persuading, reporting and diagnosing in the Western tradition

A key area of specialist or technical translation is that of medicine. The moment human beings cross a boundary, all their health problems cross with them and must be transposed into language that both patient and health professional can understand. Medical translating, along with interpreting, is a key field, and like other specialist fields, wide in its implications. Medical translation and interpreting are parts of a spectrum of interaction ranging in register from highly technical academic registers in research papers to colloquial and euphemistic registers in magazines and in the surgery. Especially in the case of a patient's more intimate functions, both patient and doctor may be baldly frank. The doctor/patient interaction found in medical interpreting is outside the scope of this book, and we will not deal with the kind of dialogue that would take place between doctor and patient. While colloquial terms may sometimes be found in doctors' reports, the language of medical translation tends to be more technical and formal than that of medical interpreting. Medical translation, however, still represents a spectrum of the power relationship between doctor and patient. In the surgery or at the bedside doctors are in a position of power. They have knowledge which the patient does not have, and are able to control the patient's location, diet, drug regime and exercise regime. Moving along the spectrum the power moves out of the visible hands of the doctor or nurse to the invisible teams of pathologists and radiologists and eventually to the godlike administrative impenetrability of the hospital or the ministry.

A power imbalance brings with it a difference in register. A patient addressing a doctor or nurse will not necessarily use medical language, but colloquial, or at least neutral terms for body parts and conditions. There are thus many levels of polysemy within medical writing, just as there are in other technical or scientific areas. A vivid example in English is 'stomach': it may refer specifically to the organ in which food is broken down; for a person in pain, it may refer to any part of the area between the rib cage and

the groin, or the abdomen; colloquially, it may refer to the whole of that area ('he's got a very fat stomach'); it may even be loosely used to mean 'uterus'. And in all these cases, its more colloquial equivalent is 'tummy'. A coarser alternative is 'belly' as in 'beer-belly'.

The documents covered in this chapter reflect a range of medical situations and issues. Public health leaflets, intimate and informal in register, warn against danger and have an obligation to persuade; laboratory tests are technical texts requiring absolute accuracy; doctors' hand-written notes are destined for other medical professionals.

Public health information leaflets

The general public all over the world have a right to basic health information. Local authorities usually make provision for the translation of important information and instructions to be translated into the many languages used in the major cities. Throughout the world, national and regional authorities commission translation of leaflets which are distributed at ports, airports, health centres and community centres.

From time to time, in addition to diseases endemic to a certain area, serious communicable diseases spring up in one place or another. Local residents and travellers need to be warned of the risks, and shown how to avoid them. In the twenty-first century, AIDS is still widespread, cholera and malaria are on the increase, smallpox and anthrax, which were thought to have been eradicated, have re-appeared, SARS, Avian flu and swine flu have emerged. Prevention requires public information which will first attract people's attention, then, without sounding patronising or dictatorial, persuade them to take precautions. Public health leaflets tend to use words which will be understood by laypersons, very direct messages, graphic diagrams, and in English they usually have a frank and friendly tone. A medical message which hides behind euphemism is probably not a very useful one for the general public.

While candour is indispensable in disseminating information, register is also a crucial consideration in the writing and translating of publicity texts; they are aimed at all levels of society and at people from different educational backgrounds; they are messages about specialist subjects from specialists, but to non-specialists. If they are about legal or health matters, they must be absolutely accurate, yet they must also be absolutely comprehensible to an audience which includes those whose reading skills may be minimal.

The formal schema of a medical leaflet will vary from culture to culture, in its design, its reliance on pictures and diagrams, and in its use of language, for example, imperatives, modal verbs and punctuation marks. The leaflet

will consist of four main sections: describing the symptoms; describing how the disease is spread or contracted; what not to do to avoid infection; what to do to avoid infection. As we saw in the tainted milk example in Chapter 1, a common technique is to draw the reader in by posing the questions which members of the public are likely to ask, and using them as headings. Imperatives may be considered rude in some languages, so a way must be found to soften the approach, but ensure that the message is direct and forceful. Crucially, verb forms must be correct in the context of the leaflet. With Chinese as our source language, we may need to manipulate verb forms, especially considering the Chinese norm of zero subjects and pronouns. For example, in a leaflet about the prevention of cholera, 不注意個人衛生 is an indication of how the disease is spread. It is therefore best translated by using a conditional: 'if you do not pay attention to personal hygiene'. It is definitely not an imperative. It is also important to take note of regional variants, for example the term 如廁 a Hong Kong and Taiwan term for 'going to the toilet' has been known to mislead some translators. 如 may have the meaning of 'go to', a usage possibly unfamiliar to non-native speakers of Chinese. This may sound trivial, but translators working in a hurry do sometimes overlook details which build up overall understanding of a text.

If we are working into English, and need a good model for our formal schema, there are numerous leaflets available from the National Health Service and its equivalents in other English speaking countries, and major charities such as the British Heart Foundation. These can be used to guide the way we couch the information. The important thing is to gain a deep understanding of what the health specialist is trying to say to the person in the street. We need to go behind the words. The field of medicine illustrates how delicate the network of synonyms may be, and how our content schema may be reflected in the way we use them. If we translate 媒介 as 'media' in the context of medicine, an English native speaker will be thoroughly confused. They may understand 'agent' or the less common 'vector'. They will certainly understand the sentence 蒼蠅等媒介把病菌帶到食物 if it is translated as 'flies and other insects spread the germs' or 'the germs are spread by flies and other insects'. This example shows how, in order to convey the idea efficiently, we have the option of changing the parts of speech and the sentence structure, rather than simply using a synonym.

Common sense should be a major part of a translator's schema, guiding our choice of words and grammatical context. If the leaflet tells us to keep food in a 雪櫃 rather than hanging it on the balcony, does it mean a fridge or a freezer? If we have kept food in a freezer, and need to 徹底解凍 will we 'thaw' it, 'melt' it, or 'de-frost' it? These are common sense judgements. When we warn readers to 小心飲食 do we tell them to 'beware of food and drink' or 'be careful about food and drink'? The very nature of this text type – informal and persuasive – often means fine tuning in translation.

Practical 5.1 Persuading the public: health leaflets

Listed below are some of the instructions and warnings that might be found in public information leaflets throughout the world. They do not all refer to the same disease. How should they be translated, given that the general public do not usually have specialist medical knowledge, but may be in extreme danger from endemic and epidemic diseases? Some of the terms used may be local, because of the endemic nature of the disease. Find similar leaflets published in English by health services or local authorities to serve as a model for your style.

(i) Describe the symptoms:

- a. 麻疹：前驱症状：发烧、流鼻水、结膜炎、咳嗽，以及在口腔内颊侧黏膜上 柯氏斑点。
- b. 杆菌性痢疾：腹泻、伴随发烧、恶心、呕吐：痉挛及里急后重（想拉拉不出的感觉）。患者粪便中会出现血迹、粘液或脓，约三分之一患者有水样下痢。
- c. 登革热：潜伏期为三至十四天。病症包括发高热、严重头痛、后眼窝、关节及肌肉疼痛、恶心和呕吐、及三至四日后发疹。

(ii) How is the disease spread?

- a. 是由受霍乱弧菌污染的食物或食水传染的疾病。
- b. 其传染性很高且是急性细菌性感染，经由受污染的食物进入人体大肠而导致发病。
- c. 是一种由伊蚊传播的病毒感染的疾病，并不会由人直接传染给人，也不会经由空气或接触传染。

(iii) Warnings not to:

- a. 不要光顾无牌食肆及热食小贩摆卖的不合卫生的食物。
- b. 不要随地大、小便，尤其不可在山沟排泄。
- c. 避免在蚊子觅食时间留在户外地方。

(iv) Positive advice:

- a. 厕后、煮食前应洗手
- b. 饮用水彻底煮沸才安全
- c. 如房间没有隔蚊设备，可使用蚊帐及杀蚊喷剂。又可将氯菊酯喷在衣服或蚊帐上以增加保护。

Translating medical reports

While the leaflets discussed above are for public consumption, medical reports are internal to the profession. These are mostly written by doctors or nurses, and are intended for other doctors or nurses to read, in other words, they are written for experts by experts, and this is how the translator must deal with them. A range of situations will require this kind of specialist medical interpreting: research papers and articles written for the medical journals; reports for use in legal proceedings or insurance claims; and documentation of cases where patients have fallen ill abroad. This latter situation may involve holiday makers or people working abroad, whose case notes will accompany them home for further treatment, or in some cases, recently arrived settlers who bring case notes and prescriptions with them.

Medical professionals addressing their colleagues in writing are likely to use very succinct expressions, highly specialist words, and the message will be direct and professional. It is therefore necessary to keep the formal, technical register of the source text. The handwriting of doctors is infamously illegible, and this may be the major challenge for a translator of medical reports. We may have to fill in gaps caused by illegibility, using all the means at our disposal: reference works, internet articles, informed guessing, and our specialist colleagues' brains.

Practical 5.2 Patient's notes

The following five documents relate to one patient who has fallen ill in China. On return to the UK he will need to give translations of his notes to his GP.

5.2a Examination notes

Assignment

These are preliminary notes made when the patient was first seen at the Chinese hospital. Translate in a suitable note form.

门 (急) 诊病历

姓名	性别	出生年月	民族	婚否
工作单位(住址):			职业:	
药物过敏史:				
科别:				
门(急)诊时间: 2008年7月8日 时 分(急诊)				
主诉: 咽喉部疼痛3月. 反复发作.				
现病史(发病时间、主要症状、伴发症状、诊治经过等): 急性可. 无发热. 无咽红. 无口臭. 每次发作持续10秒钟.				
既往史: 有5-10年. 反复发作史. 本病发作时检查 即110/68mmHg.				
体检(阳性体征及必要的阴性体征): 咽喉部. 咽喉部. 咽喉部. 咽喉部.				
辅助检查结果:				
初步诊断: 喉痛待查.				
治疗意见: 1. blood-ku+ 2. 西生代 3. 咽喉部				
				医师签名:

5.2b Blood test

This is a straightforward 'list' of the type discussed in earlier chapters: no grammatical links are needed, but accuracy is paramount. How will the acronyms help the translator?

医院检验报告单

(门)

本报告仅对所检测的标本负责

病人姓名: _____ 性别年龄: 男 67 岁 病人ID号: 门诊
 所在科别: 内科 病房床号: _____ 临床诊断: _____
 标本种类: 血 送检日期: 2008.07.08 备注说明: _____

标记	测试项目	测试结果	参考值
	谷丙转氨酶	ALT 10.6 U/L	0.0~46.0
	谷草转氨酶	AST 21.0 U/L	0.0~46.0
	谷草/谷丙转氨酶比值	AST/AL 2.0	0.8~2.5
	胆红素	TBIL 12.76 umol/L	3.42~22.00
	直接胆红素	DBIL 3.640 umol/L	0.000~8.000
	总蛋白	TP 72.4 g/L	50.0~85.0
	白蛋白	ALB 45.9 g/L	35.0~55.0
	球蛋白	GEL0 26.5 g/L	15.0~35.0
	白球比例	A-G 1.732	1.100~2.500
	尿素氮	BUN 6.000 mmol/L	1.710~7.140
↑	肌酐	CREA 101.9 umol/L	35.0~97.0
	尿酸	UA 410.400 umol/L	120.0~440.0

注: ↑-偏高, ↓-偏低
 送检医生 _____ 检验日期 2008.07.08 检验师 _____ 核对手 _____ 检验编号: 38
 收样时间: 2008.07.08 09:40:03 打印时间: 2008.07.08 10:29:13 打印者: _____

5.2c Blood analysis

This table contains one row of graphs which will give medical professionals an immediate picture of one aspect of the analysis. How will you tackle the graphs in your translation?

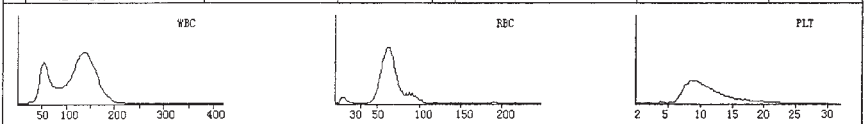
医院检验报告单(血液分析)

(门)

本报告仅对所检测的标本负责

姓名: _____ 性别年龄: 男 67 岁 病历号: 门诊 科别床号: 保健科
 诊断: 腰痛待查 标本种类: 血 送检日期: 2008.07.08 备注: _____

测试项目	检验结果	参考值	测试项目	检验结果	参考值
白细胞计数 (WBC)	7.8 G/L	4.0~10.0	H RBC平均HGB含量 (MCH)	31.1 pg	27.0~31.0
红细胞计数 (RBC)	4.95 T/L	3.80~5.50	L 红细胞平均HGB浓度 (MCHC)	306.00 g/L	320.0~360.0
血红蛋白测定 (HGB)	154 g/L	110~160	H 红细胞压积 (HCT)	50.30 %	34.00~48.00
血小板计数 (PLT)	279 G/L	90~300	H 红细胞体积分布宽度 (RDW)	15.20 %	11.00~16.00
L 淋巴细胞比率 (LY%)	17.800 %	20.00~40.00	H 血小板体积分布宽度 (PDW)	17.70 10(GSD)	10.00~15.00
单核细胞比率 (MO%)	6.600 %	3.000~8.000	H 血小板压积 (PCT)	0.28	0.08~0.50
H 中性细胞比率 (GR%)	75.600 %	52.00~72.00	H 血小板平均体积 (MPV)	10.20 fL	6.00~11.50
淋巴细胞 (LY)	1.400 10 ⁹ /L	0.800~4.000			
单核细胞 (MO)	0.500 10 ⁹ /L	0.100~0.800			
中性细胞 (GR)	5.900 10 ⁹ /L	2.000~7.000			
嗜酸细胞提示 (EO)	<0.700	0.700			
H 红细胞平均体积 (MCV)	101.0 fL	82.0~92.0			



文字描述: _____

注: H-偏高, L-偏低
 送检医生 _____ 检验日期 2008.07.08 检验师 _____ 核对手 _____ 检验编号: 43
 收样时间: 2008.07.08 09:43:41 打印时间: 2008.07.08 09:43:45 打印者: _____

5.2d *Stool analysis*

This table also has acronyms which may help the translator. In British English there may be a dilemma for the translator over register: we refer to human excrement in a variety of ways. Which is appropriate for a doctor?

医院检验科检验报告单(大便常规) (门)

本报告仅对所检测的标本负责

病人姓名: _____	性别年龄: 男 67 岁	病人ID号: 门诊
所在科别: 内科	病房床号: _____	临床诊断: _____
标本种类: 粪便	送检日期: 2008.07.07	备注说明: _____

标记	测试项目	测试结果	参考值	备注
↑	颜色	F-COLO 黄褐色	淡黄色	
	性状	F-PROP 稀糊状便	成形软便	
	肉眼可见的血液	F-BLOO 未见(-)	未见(-)	
	肉眼可见的粘液	F-MUCO 未见(-)	未见(-)	
↑	白(脓)细胞(镜下)	F-WBC 1+(5-10) 个/HP	未见(-)	
↑	红细胞(镜下)	F-RBC 1+(5-10) 个/HP	未见(-)	
	脂肪滴	F-FAT 未见(-) /HP	±(偶见)	

注: ↑-偏高, ↓-偏低
 送检医生: _____ 检验日期: 2008.07.08 检验师: _____ 核对者: _____ 检验编号: **103**
 收样时间: 2008.07.07 10:11:39 打印时间: 2008.07.08 10:12:30 打印者: _____

5.2e *Ultra-sound report*

Assignment

- (i) Decipher the handwritten original report on page 71. How much is legible? Would you need to show the report to a Chinese doctor to find out more about the illegible sections? If so, what will you do about confidentiality?
- (ii) Compare your Chinese version with the version below. How does it compare? Are there any ambiguities? How easy will it be to work from? What can you do to ensure that the English speaking doctor who sees the translation will not be misled or confused?

Typed version:

超声检查报告单

肝切迹形态正常, 光点分布不均, 肝左右叶可见退行大小不等实质(的高)回声团。其中右区叶靠近肝处一个大小为 6.7 × 5.7 cm 边界不清, 内部回声不均, 体有声晕, 肝内外胆管未见扩张。
 胆囊大小 7.1 × 2.6 cm 囊内未见异常回声。

胰腺切迹形态正常，胰头厚2.1 cm 体积1.0 cm 厚为0.9 cm 内未见。。。异常回声。

上述异常（高）回声团周边及内部可见血流信号，其中放大一个，周边一支动脉血流可见清。PS 36 cms 2D 8 cms R2 : 0.78

Hand-written version:

超声检查报告单

姓名 _____ 性别 男 年龄 61岁 超声号 _____
 科别 肝胆 科室 _____ 床号 _____ 住院号 _____

肝切迹形态正常。左切迹正常，肝左右叶体积
 大小正常。未见异常回声团。其中右叶靠近胆囊处见
 大小为 $6.7 \times 5.7 \text{ cm}$ 。边界不清。内部回声不均。伴有声影。

肝内胆管未见扩张。

胆囊大小 $7.1 \times 2.6 \text{ cm}$ 。未见明显异常回声。

胰腺切迹形态正常。胰头厚 2.1 cm 。体积
 1.0 cm 。厚 0.9 cm 。未见明显异常回声。

CDFI: 上述异常回声团周边及内部见血流信号
 动脉。其中放大一个。测得一支动脉血流峰值流速： $PS 36 \text{ cm/s}$

提示: $2D 8 \text{ cm/s}$ R2 : 0.78

肝内多发灶性回声灶的性质待定（建议进一步检查）

检查医生 _____
 检查日期 08.7.9

6 Translating traditional Chinese medicine

Within one medical tradition terminology is relatively fixed. Fishbach, arguing how much more difficult legal translation is than medical translation, states: ‘...lexical equivalence is so extensive that it borders on terminological incest, at least in Western languages...basic anatomical and physiological elements underlying medical communication are the same the world over’ (Fishbach 1993: 93). It is tempting to believe that because all human beings share very similar organs, and increasingly similar diseases and conditions, we share a similar medical terminology. But the knowledge that is shared is what has been systematised by dominant cultures, such as that of the USA and Western Europe. The medical terms that emanate from scientific research and clinical use in those cultures have spread and are in general use by medics throughout the world who have been trained in those systems. But alongside this ‘universal’ terminology, there are cultural, geographical and popular variants. Not only is there variation in register, as between scientists writing for doctors, doctors and nurses writing for doctors and nurses, and doctors and nurses writing for patients, but also between cultures.

The medical translator working from Chinese to English may be involved in translating standard documents in the Western tradition such as leaflets, and hospital reports, but may well be faced with traditional Chinese medical writing. The language of traditional Chinese medicine (TCM) is older and better-established among lay persons than that of Western medicine. The language of TCM tends to be similar among lay persons and professionals. It is highly sophisticated, highly specific and technical, refers to the same body parts and conditions, but is expressed entirely differently.

The underlying principles of traditional Chinese medicine

It is important to note that TCM does not run counter to Western medicine. There are many Chinese doctors who practise both, and will apply whichever they feel most suits the patient and the complaint. However, the discourse

of the two is entirely distinct: to enter the field of TCM is to enter a different conceptual and linguistic universe. Attempts to find parallel grammatical structures and matching lexis may not be realistic, for the conceptual basis of the two systems is so very different. TCM, like other areas of Chinese philosophy, is founded very firmly on the binary principle of *yin* and *yang* and the five elements (五行). A skilled translator will have an expert knowledge of these principles, not only for the purposes of translating medicine, but because Chinese culture lives and breathes through them.

Yin and *yang* are the complementary negative and positive principles on which the physical functioning of the universe and the behavioural functions of its population are built. Every part of the human body pertains or is related to either one of the principles. The external parts of the body are associated with *yang*: positive, male, light, hot, etc. The internal organs of the body are associated with *yin*: negative, female, dark, cold, etc. Every organ or part, or part of a part, of the body is associated with either *yin* or *yang*. The regular maintenance of health is dependent on the balance of *yin* and *yang*, not only within the body, but as it is affected by external circumstances, such as changing seasons. Traditional Chinese medicine aims to regulate that balance by reducing excess of *yin* and *yang*, and by compensating for deficiency of *yin* and *yang*.

Yin and *yang* balance the condition of the physiological substance of the body, made up of the five elements: metal, wood, water, fire and earth. These are the basic materials constituting the material world (Beijing College of Traditional Chinese Medicine (BCTM) 1980: 16) each of which ‘promotes’ and controls, or is promoted and controlled by the next in the list. The five elements not only balance the physiological body, but also the emotions of every human being. In TCM, *yin* and *yang* and the five elements ‘are of practical significance in explaining physiological activities and explaining pathological changes in guiding medical practice’ (BCTM 1980: 21).

Within the TCM system, the organs are divided into the 六脏腑 (*liu zangfu*) – the six *zang* and the six *fu*. The *zang* include the heart, liver, spleen, lungs, kidney and pericardium. The *fu* include the small intestine, the gall bladder, the stomach, the large intestine, the urinary bladder, and a sort of composite, non-substantial organ, the 三角 (*san jiao*, or triangle). The *san jiao* consists of upper, middle and lower portions, representing the chest, the epigastrium and the hypogastrum. In certain contexts, ‘trunk’ or ‘torso’ may be appropriate translations. The brain and the uterus are the so-called ‘extra-ordinary’ organs. The whole physical entity is linked by a system of channels, and operates through the movement of *qi*, blood and body fluid. Six external factors, all having *yin* and *yang* influences (wind, cold, summer heat, damp, dryness and heat), may change the balance of the organs.

In the west there has been a tendency to deal with physical health separately from psychological, cultural and social factors. TCM, in contrast, is indissolubly

bound up with ideology on the one hand, and food on the other. The concepts which are the backbone of TCM are also the principles of the major Chinese indigenous philosophy of Taoism. Taoist practices and beliefs are part of the TCM system. Food, like all else in the universe, has components which are *yin* and/or *yang*, and consist of the five elements. It is therefore closely linked to medicine and in many areas there is an overlap. The term 冬令進補 (*dong ling jin bu*, literally ‘winter enter supplements’), for example, may be translated as ‘eating extra nourishing food in winter’. It is widely believed that the appetite and the need for food increase in the winter, and eating more of the right stuff is part of one’s overall health. It is a part of the concept of 药膳 *yao shan*, the principle of eating something nourishing for your health. It is one of many routine TCM terms in popular use. TCM terminology penetrates daily life in all areas of traditional beliefs and traditional diet, in such a way that the technical terms may appear very colloquial. There may not be the deep divide between doctor language and patient language that appears in western medicine. The translator must therefore absorb the deep cultural notions as well as superficial physical terminology. TCM is an area where socio-cultural considerations, as well as linguistic accuracy, are paramount.

The language of traditional Chinese medicine

Just as the naming of body parts and sensations differs between medical cultures, so does the language. The language of TCM reflects its origin in Taoism through its succinct style, and its embeddedness in Chinese culture imbues it with a distinct idiom. It has few ‘empty words’. Pronouns, particles and prepositions are rare, and translation into English often relies heavily on explicitation to render the meaning fully. We need to add specific linguistic items or forms to make the meaning clear. While English descriptions of symptoms may be terse, and use a style similar to note form, English instructions and persuasion need full verb forms, precise pronouns and accurate prepositions. Translating TCM will involve decisions relating to the introduction not only of tense, but also voice and mood, or modal verbs. Singular and plural are not necessarily distinguished in this sparse style, but English verbs must match their subjects in this respect. Differentiation between prepositions, for example ‘in’, ‘on’ and ‘at’ is a feature of English that is not always reflected in the Chinese source text.

Practical 6.1 Treatment methods: cupping

The following text is from a textbook entitled 针灸学 (*The Study of Acupuncture*) published in 1974. The book covers the theory and practice

of the main areas of external treatments in Chinese medicine, including acupuncture, acupressure and ‘cupping’. An English translation of the book might be used in training international students of Chinese medicine, or might be consulted by researchers or patients.

The following extract describes and explains the process of cupping – creating a vacuum within a small cup or container applied to the skin of the patient. The text very clearly describes a set of procedures, and is a set of instructions. The translator will need to think about technical terms, for many of the procedures used in Chinese medicine are unknown in Western medical practice. There will also be a need to decide on the register to use. The translator may need to put the whole book in context: it was published at a time when China was cut off from much of global medical science, and had little money to spend on health care. Nowadays it might not be necessary to use recycled equipment, as described in the text, and it may be worth considering a note to that effect.

拔罐方法

拔罐的方法目前常用的有以下几种:

1. 火罐法: 利用燃烧时火焰的热力, 排去空气, 使罐内形成负压, 将罐吸着在皮肤上。有下列几种方法:
 - (1) 投火法: 用小纸条点火后, 投入罐内, 不等纸条烧完, 迅即将罐罩在应拔的部位上, 这样纸条未燃的一端向下, 可避免烫伤皮肤。
 - (2) 闪火法: 用长纸条或用镊子挟酒精棉球燃点后, 在罐内烧一下再抽出, 迅将罐子罩在应拔的部位上, 即可吸住。
 - (3) 贴棉法: 用一厘米见方的棉花一块, 不要过厚, 略浸酒精, 贴在罐内壁上中段, 以火柴点着, 罩于选定的部位上, 即可吸住。
 - (4) 架火法: 用一不易燃烧及传热的块状物, 直径2-3厘米, 放在应拔的部位上, 上置小酒精棉球, 点燃后将火罐扣上, 可产生较强吸力。
2. 水罐法: 一般应用竹罐。先将火罐放在锅内加水煮沸, 使用时将罐子颠倒用镊子挟出, 甩去水液, 或用折叠的毛巾紧扣罐口, 乘热按拔在皮肤上, 即能吸住。
3. 抽气法: 先将青、链霉素等废瓶磨制成的抽气罐紧扣在需要拔罐的部位上, 用注射器从橡皮塞抽出瓶内空气, 使产生负压, 即能吸住。

(Shanghai Institute of Chinese Medicine 1975: 326-7)

Assignment

- (i) The procedures described in the text are very simple. The equipment used is low-tech. Would the translator have any difficulty getting across

the very simplicity of these procedures? Would the client or reader expect more sophistication in the language?

- (ii) Should the English version be couched in a familiar tone, with frank imperatives, or should it be impersonalised by the use of the passive voice? Would colloquial register verbs such as 'put' be preferable to formal register verbs such as 'place'?
- (iii) The text has many instances of adverbial of place: 'on the skin', 'in the cup', etc. To what extent do the English sentences need to be re-structured to accommodate these?
- (iv) Having checked out all the terminology needed for translation of the text, think about any relevant experience you have. Have you seen the process of cupping used on anyone, or experienced it yourself as a patient? If so, 'think yourself into' the text before you start to translate.

Practical 6.2 Textbook description of cancers

Stomach cancer is a type commonly found in China, and has been well researched. The following three excerpts, on symptoms, prevention and treatment, are from a book on the description and treatment of cancers in TCM (Jia 1980). The use of characters in the text is as published.

胃癌:

常见于40岁以上的壮年或老年人。一般病程短，发展演进快，并且多是进行性的。疼痛无节律，并且逐渐的加重，饮食能使疼痛剧烈，用制酸剂不能缓解。多数病人食欲减退，或厌食，消瘦，贫血，全身无力。上腹部能出几肿块。淋巴转移的，可能触及淋巴结肿大。有肝转移时，可触及肝肿大，或癌结节。

预防:

对胃癌的预防，首先要搞好个人卫生，并坚持劳动，锻炼身体，以提高身体的抵抗能力。对胃部可能发生癌变的疾病，如胃腺病样息肉、慢性萎缩性胃炎、恶性贫血，特别是经久不愈的胃溃疡等病，要积极的合理的治疗，并定期检查。吃饭时，不要急躁，防止食物嚼不烂；不偏食，不要经常吃肥肉和用浓厚的调味剂，如花椒，胡椒及其他麻、辣、辛、酸等。

要常饮温热绿茶水。多吃大枣、水果及新鲜蔬菜。每半年服平消丹一个预防疗程，即每次服1.5克，一日三次。或每次服三克，一日二次。连服一星期。对胃、十二指肠溃疡病人，要及时地服平消丹，每次三克，一日三次。连续服三个月左右，或服至X线透视溃疡面完全愈合为止。

治疗:

胃癌（包括胃部各种癌瘤），宜用平消丹，结合补益安中，活血润膈，软坚止痛，开胃健脾，辨证用药。症状初起，有食欲不振，厌食，吃饭后胃不舒服，并感觉有膨胀闷压，消化不良时，可服平消丹，每次3克，一日三次。开水送下。

如果伴有体力和脑力疲倦，饮食无味，尤其对肉食无味，或饮食嗜好改变，并有暖气时，可服蛋楞丸与平消丹。

病情进一步发展，在吃饭前后胃部发胀，恶心吞酸或有呕吐，感觉疼痛且无节律，进行性加重或进食后加重，用制酸药不能缓解，感觉窘迫时，可服参赭桃红汤加与平消丹。

病人觉得疲倦，胃肠胀气，上腹部有重压的感觉，心口灼热，并且进食发噎，吞咽困难，起床前或早饭后恶心，不想吃饭，暖气时，可服七豆散与平消丹。

病人胃部疼，胁痛，吃饭前后呕吐，或咽下困难，呕吐厉害，涎沫多时，可服蜂宝散与平消丹。

晚期胃癌转移广泛，症状复杂时，可按所出现的不同证候辨证用药。

(Jia 1980: 38–40)

Assignment

- (i) Where will you look for suitable English texts on which to model your writing?
- (ii) Translate the three extracts, paying attention to accurate naming of body parts and sensations. Will you need to introduce modal verbs, or make decisions about tense, voice or mood? To what extent will you need to explicitate by using conjunctions and pronouns?
- (iii) Make sure that your target text is readable (you may need to restructure sentences and introduce appropriate punctuation) and that the register is appropriate for a Western doctor studying Chinese medicine.
- (iv) Check your solution critically against the one provided in the Appendix.

7 Translating for legal purposes

Variations in legal systems and language

Translation for legal purposes falls into two broad categories. On the one hand, the translator may have to deal with legal instruments, which are documents embodying the law. Legal translation, like technical and medical translation, makes use of highly specialised language to express concepts and practices unique to the profession. On the other hand, miscellaneous, non-specialist documents may be used in evidence in legal cases, and these also need to be translated. The range of language required may vary from highly specialist to very ordinary, everyday language.

The first category is that which defines the law and prescribes its use by groups and individuals. The groups are national and local government, institutions and companies and the individuals are those who make up the general public. In the case of national law and local bye-laws, the law comprises the statutes and regulations which mould the everyday lives of citizens, ensuring that they treat each other and their property with care and courtesy. This broad category also includes documents which have a binding effect, such as contracts, and legal text books which explain and inform. Commercial texts like contracts and inventories have legal status: linguistically and functionally they are very much like treaties, for they embody commitment and trust, and the wording of a contract exerts the same force in definition and prescription as a legal statute. Contracts and related commercial materials will be dealt with in Chapter 8.

In the case of international law, nations and their institutions are users of, and are bound by laws, treaties and conventions. Treaties are the international equivalent of contracts: they are agreements between nations which set out the relevant obligations, responsibilities and rights in certain situations, or when certain courses of action are undertaken. The major creators of international law are the European Union and the United Nations.

The second category of translation for legal purposes comprises the many different types of text which may be required as evidence or support for legal

purposes. This could be virtually anything: business letters, receipts and invoices, for example, and more directly related documents such as witness statements. Many legal processes require the kind of document we discussed in Chapter 3: that is, the simple, small, but significant certificates of birth, marriage, divorce, death, residence and education.

There are two broad approaches to the drafting and exercising of law: the English-speaking nations tend to use what is known as ‘common law’. This is a system based on experience, examples and precedents. Common law drafting includes clauses on interpretation and definition, long involved sentences, repetition, obscurity, and indirectness (Cao 2007: 106). On the other hand, a number of nations, for example, France, Germany and China, have a ‘civil law’ system, in which the drafting of laws is based more on ideals of what citizens should and should not do. Civil law tends to be somewhat abstract and vague, while common law points to actual examples. Civil law drafting includes clauses on statements of principle fundamental to the subject matter. It is usually concise and clear, but has no definitions or interpretation sections (Cao 2007: 106–7). Some nations have a hybrid system. These differing approaches have a profound effect on the language of the law.

The history of translation for legal purposes goes back thousands of years, and is complex, for law evolves around the state and the citizens for which it is produced. Political and cultural developments such as invasion and occupation may cause a legal system to be couched in a language not regularly used by its ‘man-in-the-street’ users. One of the reasons for the odd admixture of French and Latin terms in English law is to do with England’s history of occupation by foreign powers. It is only since 1730, when the Courts of Justice Act was passed, that English law has been drafted in English.

Authority of legal translation and the responsibility of the translator

Translation for legal purposes is as old as law itself, and approaches and methods are as varied as legal systems are. There has been a traditional ‘literal’ approach, which is to say that every word must be literally rendered, in order that absolute accuracy is maintained. This notion may hold water in the case of a very few related languages, but as we have noted in previous chapters, a so-called literal or foreignised translation may be very far from accurate. It is well known that the Chinese government, faced with a new Hong Kong basic law translated from English to Chinese, decided to abide by the spirit rather than the letter of that law. Sarcevic claims that literal translations of laws contributed to the degradation of spoken and written French in Quebec (Sarcevic 1997: 42). Whether one sees language change as good or bad, it is inevitable, and developing nations will certainly adopt

and adapt legal language from more established systems. In the institutions of the EU great care is taken to ensure that translations of laws and treaties are consistent and standardised across all languages. Even so, there are times when there is linguistic uncertainty and a post hoc interpretation must be made. In such cases ‘a treaty must be interpreted in good faith in accordance with the ordinary meaning to be given to its terms in their context and in the light of its object and purpose’ (Cao 2007: 157). As with so many other types of translation, legal translation has a duty to convey the meaning of the law, rather than the mere words: as we shall see later in this chapter, legal language, at every level, has to do with behaviour and culture. Moreover, it is dedicated to the good of ordinary people, yet its register and terminology is often incomprehensible to those whom it is supposed to serve.

As in other specialist fields, translators bear huge responsibility, even when it is taken for granted that translations will not be legally binding. In Sarcevic’s words, ‘mere translations are not considered authentic’ (1997: 20), and legal translators do not have ‘discretionary power to interpret or construe the source text as judges do’ (ibid.: 60–61). In bi-legal or bilingual situations, as in Canada and Hong Kong, the translation may be authenticated by signature or formal adoption. Translations of the law must be ‘equal in meaning and effect with the other parallel texts’ (ibid.: 72). Translators of legal instruments must understand fully the language, including specialist terminology and characteristic sentence structures. They must be fully aware that they bear responsibility for the effect or function that the text will have in the target language. International multi-lingual treaties and laws are usually made according to the principle of equal authenticity, according to which the different language texts have equal authority (Cao 2007: 150). In international drafting it is translators who coin the new word or term necessary in cases where no term already exists, and their version will have the status of the original. The principles of consistency and clarity which apply to scientific and technical translation must also apply to legal translation.

Legal texts as speech acts

Long before Searle and Austin appropriated the concept for linguistics, the notion of speech act was applied to law. A law or regulation is a performative utterance, in that by virtue of being uttered it becomes so. Austin’s classic example of a speech act is that of the naming of a ship (Austin 1962: 5). When a monarch or some other celebrity says ‘I name this ship *Etienne Dolet*’, that ship is named *Etienne Dolet*.

Laws, regulations and treaties are illocutionary acts that in the main perform two functions: they describe, and they prescribe. They confer authorisation

or rights and obligations; they issue commands and state requirements; they provide information for individuals and groups and regulate their behaviour. They are aimed at making the addressee take action, or in the case of many laws and regulations, making him or her deliberately refrain from taking action (Sarcevic 1997: 10).

The structures of laws and agreements follow prescribed or at least conventional patterns. The date is always given. This may be the date of drafting, or the date when the law or agreement comes into force. In the case of an agreement or treaty, names and addresses of the parties are always given. There is usually a *recital* which gives the background to the agreement, which is followed by *definitions*. These are a crucial part of the text, for the definitions will directly or indirectly help the translator towards a full understanding of the document. *Rights, obligations and liabilities* of the parties follow, then *exceptions* (such as force majeure), *termination, breach, dispute, governing law*, and finally *language clause* after which the agreement is signed and sealed (Cao 2007: 85–6). Some laws and agreements nowadays provide a *dictionary*, in other words a glossary, which will help readers and translators further.

Sentence structures

The grammar of a legal text is as important as its specialist vocabulary. Until recently, the articles of a law drafted in English would often consist of just one very long sentence. Long sentences are a feature of legal texts in many languages. At first sight these sentences would appear extremely complex, but once analysed, may be remarkably logical. One of the reasons for their length is an aim to be all-inclusive and to cover all eventualities. A common sentence structure sets out what has to be done, by whom, and under what conditions, and what exceptions or waivers there may be, as in the following example from the Hong Kong Basic Law:

Example 7.1

第四十九条 Article 49

- (a) 香港特别行政区行政长官如认为立法会通过的法案不符合香港特别行政区的整体利益，可在三个月内将法案发回立法会重议。
- (a) If the Chief Executive of the Hong Kong Special Administrative Region considers that a bill passed by the Legislative Council is not compatible with the overall interests of the Region, he or she may

return it to the Legislative Council within three months for reconsideration.

(b) 立法会如以不少於全体议员三分之二多数再次通过原案，行政长官必须在一个月內签署公布或按本法第五十条的规定处理。

(b) If the Legislative Council passes the original bill again by not less than a two-thirds majority of all the members, the Chief Executive must sign and promulgate it within one month, or act in accordance with the provisions of Article 50 of this Law.

(Basic Law of Hong Kong 1990)

We can break down the discursal pattern of these Articles as follows:

(a) What has to be done: bill returned to Legislative council

By whom: Chief Executive

Under what conditions:

(i) if Chief Executive considers it not compatible...

(ii) within three months

(b) What has to be done: sign and promulgate the bill

By whom: Chief Executive

Under what conditions:

(i) if the Legislative Council passes the original bill again

(ii) by not less than a two-thirds majority

(iii) within one month

Exception: act in accordance with the provisions of Article 50

The logic is clear, and may be applied to much longer sentences in a variety of legal contexts.

As we pointed out in Chapter 1, Chinese and English punctuation hold the text together in different ways, but in both cases provide the backbone of the sentence structure. Punctuation of laws and statutes does not necessarily reflect the standard language. In English laws, it has been traditional to sustain one sentence, without commas, over a whole section or subsection (Sarcevic 1997: 177). When rendering Chinese legal sentences in English it may be necessary to introduce full stops in place of commas. On the other hand, the translator may have to sustain the sentence, omitting the comma or full stop of the source text. The Hong Kong Basic Law is exemplary in that both its Chinese and English versions, while retaining a formal, legal tone, are clear and comprehensible to the lay reader, with transparent punctuation which approaches a universal perspective.

Verb forms

Impartiality and impersonality are important elements of the discourse of legal texts. The Chinese language appears to have an advantage over many others in this respect, because of its tendency towards economy in the use of subjects, objects and pronouns. European languages, however, are meticulous in not only designating subjects and objects, but also in making gender and singular or plural highly explicit. English falls somewhere between the two, in having abundance of subjects and objects, but no gender agreement and only minimal singular/plural agreement. Traditionally, English law likes to use the passive voice, for the sake of impersonality, and thus impartiality, but nowadays, active and passive may be interchanged, as long as the substance of the text is not altered (Sarcevic 1997: 177).

Chinese is economical in specifying time frames. Unlike an English verb, a Chinese verb by itself will not tell you when something happens. Explicit time adverbials or context are needed to make specific time reference clear. Extreme care is necessary in translating time and tense in legal language. In laws and treaties, where things might ‘happen’ (habitually), ‘are happening’ (now, and continually), ‘have happened’ (until recently, and still) or ‘happened’ (in the past, and no longer) or ‘will happen’ (possibly or definitely in the future) the information is carried in the verb form.

Legal texts give rise to special sensitivities in the area of auxiliary and modal verbs. The performative nature of laws means that the use of modal verbs is a core element of legal writing, requiring legal translators to make fine judgements. Obligation and responsibility are expressed in English by a range of modals, all having distinct nuances: ‘should’, ‘have to’, ‘must’, ‘can’, ‘may’ and ‘shall’ all send different messages to the users of the law. Sometimes the same lexis is used to express very different intentions – for example ‘may’ can confer a right (X may have access...) or a liability (X may be sentenced...). In working from Chinese to English the absence of grammatical tense and articles may sometimes present a challenge for the translator, but modal verbs are usually relatively unequivocal.

Terminology

Legal terms are specialist, technical terms which carry very precise meanings. Even the translation of parts of speech such as conjunctions and definite and indefinite articles are subject to fine judgement. The wrong choice might result in dire consequences (Cao 2007: 157–8). Some people doubt whether legal translation can be done at all because of the great gulfs between legal systems and their vocabulary. There is a general lack of correspondence between concepts across legal systems. What most legal translators would do

is look for 'functional equivalence', which is based on the notion that it does the same thing in the other language (Sarcevic 1997: 236). Computer-aided translation (CAT) has done a great deal to ease the situation, for organisations like the EU and the UN are building up very useful databases of terminology. But decisions still have to be made, as new situations arise daily.

The means of providing a corresponding term in the target language can vary. It is possible now to use a calque or borrowing. This may risk 'degrading' the language, but will create a precise new term. It is also possible for translators to paraphrase, as long as they do not tread on judges' or drafters' toes. Neologisms, in the form of literal equivalents, are also feasible. The clearest and perhaps safest way to deal with an unfamiliar term may be to provide a succinct definition in neutral language, possibly in a footnote. In modern legal translation, restructuring of grammar and explicitation of terms are vital, for meaning is at the heart of the task. Sarcevic warns against using 'descriptive paraphrases to compensate for terminology and congruency. By using such methods, the translator is essentially taking on tasks traditionally reserved for drafters' (2007: 254). Inevitably, however, translations and translators will have some impact on the development of legal language.

The language of the law in the UK is notorious for its impenetrability, its archaisms, and its incomprehensible stuffiness: wordy expressions such as 'it shall be deemed to be...' are common. This is largely due to the fact that laws often go back hundreds of years, and are couched in language which was current at the time, but is now only current among lawyers. There are however very concrete reasons for some of the wordiness. Terms such as 'hereinafter' and 'the aforesaid' direct the user of the law to the right place in the text, and specify the person to whom or item to which reference is made. Quaint, apparently tautological epithets such as 'each and every' and 'null and void' have developed out of a desire for emphasis and comprehensiveness. The two parts of a pair are not necessarily absolute synonyms. They are often near-synonyms which provide a more comprehensive description and are aimed at covering all eventualities and avoiding ambiguity. Cao notes, for example, the term 'devise and bequeath': both verbs mean 'leave property to someone after one's death'. In fact, 'to devise' relates to the leaving of real estate (land or buildings), while 'to bequeath' is to leave personal effects (Cao 2007: 91). The apparently tautological English wordiness is aimed at making sure that there is no doubt about what is to be done. This is just one of the kinds of discursal element which should be considered in legal translation.

Sarcevic recommends that such pairs are translated 'with one word in the target text' (1997: 183). Translators working into English may wish to use them, in order to keep the legal 'flavour' of the text, as long as this aids clarity and precision. While most lawyers and translators would now recognise

that plain English is clearer, the pairs of apparent synonyms so common in English legal writing have a purpose.

Because it is a specialist area, and the assumption is that laws are written for lawyers to interpret and apply, there is not generally great anxiety to change legal language. Moreover changing laws requires enormous expenditure of public money and bureaucratic time and effort. When clients need to understand the language of the law, it is assumed that lawyers will explain it to them. However, as new laws are continuously being created, there is organic and gradual change, both in national and international contexts, which helps legal language to become more transparent. In addition, members of the general public are becoming more aware and interested in the way the law relates to them. Sarcevic notes that ‘the man on the street does not read statute books’ (1997: 58): that may be so, but ‘he’ is becoming increasingly interested in the way the law works. Not least because of the ease and convenience of internet use, DIY conveyancing is becoming widespread, capable defendants dispense with lawyers, and activists lobby effectively for change. The Hong Kong Basic Law is an example of modern law made understandable to the general public, where the Chinese drafting is succinct and modern, and the English version is equally so.

Logical relations

One of the most important linguistic characteristics of legal writing is its logic. The informational content of laws may be couched in definitions which may be inclusive or exclusive: that is, they may define what something is, or define what something is not. The appropriate understanding and deployment of negatives is therefore crucial to legal translating. For instance, a sentence structure frequently found in laws and regulations is as follows:

Example 7.2

- a. ‘If X does A, B and C, X shall be liable...’
- b. ‘If X does A, B, or C, X shall be liable...’

(Sarcevic 1997: 152)

Clearly, there is a huge difference in implication between these two propositions, and the difference is contained in one word – the logical connector ‘and’ or ‘or’. Example 7.2a is inclusive: if X does three things, he will be liable; Example 7.2b is exclusive: X has only to do one thing and he will be liable.

In some cases, legal writers avoid ambiguity by using numerous negatives, which to the lay reader may appear clumsy. Translators may make their rendition clearer by avoiding too many negatives, but transposing negative

to positive and positive to negative in the translation should also be avoided because this might cause changes to factual content (Sarcevic 1997: 172). In English creative prose, the sentence is often end-weighted, so as to leave the reader in suspense. By contrast, in English legal writing the opposite tends to be the case, and information which requires attention and impact comes early in the sentence.

Culture and ideology in legal translation

Laws are cultural artefacts. They vary considerably between nations, cultures and languages and reflect very different attitudes. Translating the law of a nation requires the translation of cultural items. The translation may be for the benefit and use of other nations, or in the case of multi-cultural nations such as Australia, Canada and Switzerland, for the benefit and use of a cultural or ethnic group within that nation. Cultural items are not necessarily material objects, but ways of behaviour, beliefs and concepts of property and rights. The language of a legal text reflects a specific culture, and in addition may have its own characteristics which are difficult to transfer into another language. In Australia and New Zealand tribunals have been set up in recent years to restore aboriginal rights which were, in effect, stolen by translation. This was either the result of a verbal or conceptual misunderstanding. The Treaty of Waitangi, negotiated by British colonisers of New Zealand in 1840 has Maori and English versions which differ sharply. One of the problems was that the Maori version spoke of governance, *kawanatanga*, while the English version spoke of the Maori ceding 'sovereignty', for there were no adequate equivalent terms available for different cultural concepts. The British authorities and the Maori residents had quite different views of what their rights and responsibilities were, owing to the wording of the two versions. In 1975 the problem was addressed by the setting up of the Waitangi Tribunal, which is dedicated to resolving problems of land ownership and authority which have existed since the Treaty.

This kind of problem is common across the world in bi-legal and bilingual systems, and the Hong Kong Basic Law is a case in point. There are seven known drafts of the law, starting with a Chinese Structure of the Basic Law in 1986, moving on through versions in either or both languages. Certain ambiguities arose at the drafting stage and later, which in part were due strictly to language, but in part were due to a divergence in ideology between the three parties – the PRC, Hong Kong and Great Britain. Yahuda describes one major dilemma as follows:

The prevailing constitution of Hong Kong was colonial and authoritarian in tone, even though in practice many of its executive powers were little

used, or applied in a relatively tolerant fashion, that might not be true when applied later under the authority of the Chinese Communist Party. In the absence of the democratic institutions in Hong Kong, they had to be negotiated into the Basic Law. But conversely, since the British were committed to 'mirror-imaging' the Basic Law, democratic change in the sense of introducing direct elections could not be introduced before 1991 as would be stipulated by the Basic Law.

(Yahuda 1996: 66)

This is a concrete demonstration of the way in which a nation's political culture can affect the drafting and translating of laws. On the Chinese side, the vagueness of the Basic Law has prompted at least two requests for 'interpretation' (*China Daily* 2005, Law and Hwang 1999). Since its drafting many have believed that its vagueness provides a legal basis for government of the PRC to exercise control over Hong Kong in areas such as internal affairs, which are not explicitly set out (Yahuda 1996: 84). The drafting of the Chinese text was also affected by the events of Tiananmen in 1989, when the Chinese authorities strengthened the clauses relating to subversion (Yahuda 1996: 67). The notion of 'democratic change' itself is problematic, in that 'democracy' varies in meaning from nation to nation. In Great Britain, 'democracy' is to do with individuals having a say, whereas in China it may be considered to do with the greater good of the broad masses. The same term thus leads to varied interpretation. Deng Xiaoping is known to have objected to the British interpretation, viewing it as a pretext for 'turmoil', another term that can have very wide interpretations (*ibid.*: 114, 117).

Democracy was not the only controversial term. In early drafts of the Basic Law, articles relating to appointment of members of Legco (the Legislative Council of Hong Kong) stipulated 'patriotism'. This is a notion which is vague, yet has very specific connotations in China which might not be recognised by the UK side. Even apparently transparent terms have created problems, for example in Article 23, where there is no clear definition of 'foreign organizations or bodies' and 'conducting political activities' (Basic Law Article 23).

In practical terms, the wording of the Basic Law has allowed space for government action not entirely in keeping with what ordinary people believe to be its spirit. For example, Article 100 states that after the handover, civil servants' pay and benefits will remain 'no less favourable' than before the handover (条件不低于原来的标准). In this case the Chinese and English versions are clear. When East Asian economies went through a down turn in the late 1990s, Hong Kong civil servants' pay was cut. While it was increased again when the economy improved, both the action of decreasing salaries

and the action of going into budget deficit to increase them afterwards do not seem to have been within the spirit of the law. While there are points where both the Chinese and English versions are somewhat vague, there is at least a clear statement that the English version 'is for reference purposes and has no legislative effect' (Basic Law Annexe).

In contrast with the relative clarity of laws which are the product of joint drafting, controversy may arise when ancient and conventional laws are translated in bilingual states. Broad cultural concepts of guilt and innocence, for instance, may affect legal proceedings, even when explicit, clear laws are in place. Cooke cites an Australian case in which, from an Aboriginal cultural perspective, remaining silent about a killing is tantamount to shame or guilt, in contrast to the Common Law principle that silence is permissible, and does not imply guilt (Cooke 1995: 51–2). Legal abstractions such as democracy, patriotism, guilt and innocence can easily cause a clouding of discussion which must be dealt with in translation.

Domestic law translated for foreign visitors

Domestic laws need to cater both for multi-lingual populations, and for visitors in temporary residence. Regulations relating to customs and excise and quarantine are freely available at ports and airports to inform visitors about what they can and cannot bring into the country, or about what behaviour is prohibited, for example in the case of drug use. Occasionally domestic law may need to be translated on an ad hoc basis for the benefit of foreigners who, wittingly or unwittingly, have fallen foul of it.

Quarantine regulations affect all travellers, and most governments provide simplified, customer-friendly leaflets containing the essential clauses of the relevant law. The following excerpts are from leaflets produced for use at Taiwan and Hong Kong airports:

Example 7.3

- a. 禁止自動物傳染病疫區國家（地區）（註）輸入活動物。

It is forbidden to import live animals from countries or regions which are infected by infectious animal diseases.

- b. 依據動物傳染病防治條例第41規定，擅自輸入禁止輸入之檢疫物者，處7年以下有期徒刑，得併科新臺幣300萬元以下罰金。

According to the statute for Prevention and Control of Infectious Animal Disease, illicit importation of prohibited quarantine items is punishable

by a prison sentence of not more than 7 years and in addition a fine of not more than NT\$3,000,000.

(Executive Yuan Hsinchu Branch. No date)

These very short examples illustrate the conative, or persuasive tone of the text, for it must be forceful, yet polite and clear about what is allowed and what is disallowed. It must state the regulation, in order to give full information to the reader, and avoid a situation in which anyone contravening the regulation claims that they have not been given information. The succinctness of the Chinese requires translational decisions: ‘禁止’ has no ‘voice’ in Chinese but in English it must be either passive or active. As no subject is given in the Chinese sentence, the translator must use a passive. The suffix 者 can only be translated as ‘anyone who’ or ‘any person who’ and it is necessary to use this as the subject of the sentence (along with a passive verb) because in English only a person (not an activity, such as ‘importation’) can be ‘sentenced’. If the translator wishes to use ‘importation’ as the subject of the sentence, ‘處’ will have to be translated as ‘punished’. We have used the latter solution, as it is more formal and less personal, and thus sounds more authoritative.

Members of other nations may not be affected personally by a nation’s domestic laws, but there are often compelling reasons why full, formal translations need to be made of laws which apparently pertain only to citizens of that country. Academic research in almost any field is likely to encompass the laws relevant to that field, and will certainly need translations made. This may be purely for research, or it may be for the purpose of lobbying, as in the case of organisations which campaign for human rights or religious freedom.

Such organisations will be concerned with detail: what exactly is allowed, who is allowed to do it, when, where and how. They will be eager to spot anomalies and will be looking to see, for example, whether clauses apply to individuals or groups, men or women. During the early years of China’s liberalisation, when religious belief was once again permitted, religious organisations outside China watched the process of law-making eagerly. New laws which gradually widened the scope of religious activity, but constrained it within cultural and ideological bounds, were published in translation in major religious and research journals. Like the Hong Kong Basic Law, they are concise, clear documents aimed at giving full information to the general public about their rights and responsibilities.

International law: UN drafting

It is within the community of the United Nations that problematic cultural differences are ironed out of law making. The UN cannot interfere in a nation’s

domestic laws, but where international issues are concerned its members can do their best to ensure that they all agree as to terminology, meaning and practice of the international laws. The various agencies of the UN are forums for discussion of the global problems: the use and abuse of nuclear power, famine, poverty, drug abuse, trading of illegal weapons, piracy, environmental issues, use and abuse of the sea and the sky, the position of women, the preservation of cultural heritage, trade barriers and disputes between nations. The laws which it drafts are discussed and agreed by the representatives of the member states.

Like the national laws of bilingual nations, international laws must be drafted in such a way that each language version must be 'equal in meaning and effect with the other parallel texts' (Sarcevic 1997: 72). To maintain this in principle and in practice, the UN translation services have their own characteristic style, and develop their own glossaries. Generally speaking, the laws are discussed in committee, using interpreters, and drafted in English. The direction of translation within UN agencies is usually from English into one of the other five languages. Since our emphasis in this book is on Chinese to English, we will deal only briefly with some relevant aspects.

The principle and practice of equal authenticity for all languages has been codified by the United Nations in the 1969 Vienna Convention, in which Article 33(1) provides for equal authenticity, wherever treaties have been produced in two or more languages, and also provides that in case of divergence, one or other of the texts will be authoritative (Cao 2007: 150–1).

The process of producing different language versions differs slightly between the EU and the UN. When drafting legislation for the European Community, drafts are written in English or French, and then submitted to legal revisers. The revised drafts are then handed over to the DGT (Directorate General Translation) for translation into the member languages (Cao 2007: 151). The practical problems of simultaneous drafting in 25 languages would be enormous. Within the United Nations, however, multi-lingual drafting has been tried with some success. The Law of the Sea (1982) was first drafted in English. The translations were then harmonised, and a concordance text was produced. The process took ten years, but the resulting texts in the six official languages are seen not merely as translations, but as negotiated texts (Cao 2007: 152). In the main, however, there are neither resources nor time for a thorough multi-lingual drafting process, and in practice, UN treaties are usually drafted in English and/or French, after which they are translated into Arabic, Chinese, Russian and Spanish.

The work of translation within the UN requires time and adequate preparation. Three types of translation are made: pre-meeting, meeting and post-meeting. The turn around time for the documents is usually six to ten

weeks. In the Chinese Translation and Text Service, at the time of writing, the use of translation memory software is not considered useful, mainly because of the unique style of UN drafting. During the process of drafting, terminology and presentation are harmonised in the language of the draft. Subsequently, translations are co-ordinated in order to achieve inter-lingual concordance. This may occasionally result in some vagueness (Cao 2007: 153) but consensus is an essential ingredient of law-making at international level.

The Preamble to the Law of the Sea illustrated in Example 7.4 shows the unique style of the UN. It is typical legal language, in that it aims to cover all eventualities and cases. In avoiding ambiguity it has a tendency to vagueness. As a tool of international communication it is obliged to use Latinate abstract nouns which will be more accessible to an international readership than the Anglo-Saxon monosyllables favoured by native speakers.

The Preamble to the Law of the Sea is a justification or introduction to the laws that follow. It consists of one sentence of 410 words, containing eight paragraphs. This is a very typical structure in legal drafting. Each of the paragraphs is in fact a clause, beginning with a participle, as in ‘recognizing’, below, and ending with a comma. The paragraphs are set out as bullet points, an arrangement which makes the very long structure more reader-friendly. Words like ‘facilitate’ (便利) and ‘utilize’ (利用) are preferred to ‘help’ and ‘use’. Terms such as ‘with due regard for the sovereignty of all States’ proclaim the fairness and justice of the laws set out after the Preamble.

Example 7.4

From the Preamble to the United Nations Law of the Sea:

English version:

Recognizing the desirability of establishing through this Convention, with due regard for the sovereignty of all States, a legal order for the seas and oceans which will facilitate international communication, and will promote the peaceful uses of the seas and oceans, the equitable and efficient utilization of their resources, the conservation of their living resources, and the study, protection and preservation of the marine environment...

Chinese version:

认识到有需要通过本公约，在妥为顾及所有国家主权的情形下，为海洋建立一种法律秩序，以便利国际交通和促进海洋的和平用途，海洋资源的公平而有效的利用，海洋生物资源的养护以及研究、保护和保全海洋环境...

(United Nations Law of the Sea Preamble 1982)

The UN style may seem strange to a native speaker of any of the UN languages, but it is in a sense a specialist jargon, and translators are not expected to suffuse their work with their own individual style. After translation, strict standards of revision and editing are in place, and at the time of writing, at least in the Chinese service, this is still done in handwriting on double spaced texts (Liu Junkai personal communication 29 June 2009). Standards must be high and consistent because the documents are seen at the highest level of government worldwide.

Revision, editing and glossary compilation complement the basic work of translation. Both the UN and the European Union compile their own specialist glossaries, which deal in detail not only with the finer abstract points of law, but also with the trivia of everyday life. Useful vocabularies such as the names of fish, fruit and drugs, parts of weapons, names of pests and diseases all need to be made available to the teams of translators. It is they who compile the lists in the course of their collaborative work. Even at this high level of operation, UN translators are advised to ‘enlarge their knowledge and understand more’ (Liu Junkai personal communication 29 June 2009). There is a lesson in this: each individual translator can and should build private vocabularies arranged according to their specific use; translating is a life-long learning process.

Practical 7.1 Analyzing bilingual laws

Compare the Chinese and English versions in the following articles of the Hong Kong Basic Law.

第五条

香港特别行政区不实行社会主义制度和政策，保持原有的资本主义制度和生活方式，五十年不变。

Article 5

The socialist system and policies shall not be practised in the Hong Kong Special Administrative Region, and the previous capitalist system and way of life shall remain unchanged for 50 years.

第九条

香港特别行政区的行政机关、立法机关和司法机关，除使用中文外，还可使用英文，英文也是正式语文。

Article 9

In addition to the Chinese language, English may also be used as an official language by the executive authorities, legislature and judiciary of the Hong Kong Special Administrative Region.

(Basic Law of Hong Kong 1990 Chapter I)

第四十三条

香港特别行政区行政长官是香港特别行政区的首长，代表香港特别行政区。

香港特别行政区行政长官依照本法的规定对中央人民政府和香港特别行政区负责。

Article 43

The Chief Executive of the Hong Kong Special Administrative Region shall be the head of the Hong Kong Special Administrative Region and shall represent the Region.

The Chief Executive of the Hong Kong Special Administrative Region shall be accountable to the Central People's Government and the Hong Kong Special Administrative Region in accordance with the provisions of this law.

第四十九条

香港特别行政区行政长官如认为立法会通过的法案不符合香港特别行政区的整体利益，可在三个月内将法案发回立法会重议，立法会如以不少於全体议员三分之二多数再次通过原案，行政长官必须在一个月内签署公布或按本法第五十条的规定处理。

Article 49

If the Chief Executive of the Hong Kong Special Administrative Region considers that a bill passed by the Legislative Council is not compatible with the overall interests of the Region, he or she may return it to the Legislative Council within three months for reconsideration. If the Legislative Council passes the original bill again by not less than a two-thirds majority of all the members, the Chief Executive must sign and promulgate it within one month, or act in accordance with the provisions of Article 50 of this Law.

第五十条

香港特别行政区行政长官如拒绝签署立法会再次通过的法案或立法会拒绝通过政府提出的财政预算案或其他重要法案，经协商仍不能取得一致意见，行政长官可解散立法会。

行政长官在解散立法会前，须征询行政会议的意见。行政长官在其一任任期内只能解散立法会一次。

Article 50

If the Chief Executive of the Hong Kong Special Administrative Region refuses to sign a bill passed the second time by the Legislative Council, or the Legislative Council refuses to pass a budget or any other important bill introduced by the government, and if consensus still cannot be reached after consultations, the Chief Executive may dissolve the Legislative Council.

The Chief Executive must consult the Executive Council before dissolving the Legislative Council. The Chief Executive may dissolve the Legislative Council only once in each term of his or her office.

(Basic Law of Hong Kong 1990 Chapter 3)

Assignment

- (i) Describe the linguistic characteristics of both versions of the Articles quoted above. Could either the Chinese or the English be considered imprecise or ambiguous? If so why? What linguistic means are used to confer rights and impose responsibilities and liabilities?
- (ii) Is the distinction between descriptive and prescriptive statements clear in both the Chinese and the English? Is there any overlap between the two functions?
- (iii) Discuss to what extent and why any of the declarations made are open to varying interpretations.
- (iv) Analyse the logical relations in Articles 49 and 50. Are both versions equally clear? How would you paraphrase or explain the Articles, for example for the purposes of a book or newspaper article?

Practical 7.2 Translating domestic law on religion

The following example is an excerpt from the Guangxi Zhuang Autonomous Region Religious Affairs Bureau Administration Provisional Regulations, passed in 1994. It relates to establishing recognised places of worship for all the permitted religions.

第七条

设立宗教活动场所，须由管理组织的负责人持设立宗教活动场所的申请书、该场所的有关资料和证件、乡（镇）人民政府和有关宗教团体的意见，向县级以上（含县级，下同）人民政府宗教事务部门申请登记。人民政府宗教事务部门在受理申请两个月内给予准许登记或不准登记或暂缓登记的书面答复。准许登记的发给登记证书，其合法权益受法律保护。

(Guangxi Zhuang Autonomous Region People's Government 1994)

Assignment

- (i) Refer to the English translation in the Appendix.
- (ii) What differences are there between Chinese word order and English word order?
- (iii) Has the Chinese sentence structure been retained, particularly in the long sentences broken by commas?

- (iv) How much explicitation is needed in the English target text to make the meaning clear?
- (v) How will you check your nomenclature?
- (vi) Translate the text and compare your version with the one in the Appendix.

Miscellaneous legal documents

In addition to the public laws and statutes of nations and international organisations there are private legal documents, drafted by lawyers for individual clients. These include title deeds, leases, wills, power of attorney, and documents to be used in court such as pleadings and witness statements. These are formal and follow prescribed formats.

In Chapter 3 we discussed formulaic documents such as birth and marriage certificates which are necessary documentation for all kinds of legal processes, yet do not necessarily contain any strictly ‘legal’ language, and may be very simple in form, but have great importance. In the course of legal proceedings, documents of all kinds may be consulted or used as evidence in court cases ranging from theft and fraud to divorce and child custody. They may be routine receipts or letters, more formal documents such as accounts or audit reports, or they may be witness statements made to the police. The style and tone will differ according to the text type.

Practical 7.3 Translator’s statement

In some countries professional translators are required to be ‘sworn translators’. This means that they have sworn in front of a legal witness that they will translate faithfully and accurately. This gives them status, and at the same time provides protection, as they have promised to do the best they can in the circumstances. This is not a requirement in all countries, but clients like to be reassured, so one of the first things a translator may be asked to do is to draft and sign a statement that the work is as accurate as possible, and translate the statement for the client. While it is very rare for a translator to be liable in court for mistranslation, there is always a possibility that one small slip may cause serious consequences. This very small, but very important document includes a declaration that the translation is accurate, but also provides a disclaimer, in case of problems.

本人 XXX 代表 YYY 翻译有限公司，且有资格从事中文-英文翻译，特此证明，所附的英译文，据本人所知及确信，均为原中文件之真实准确的英译文。

Assignment

- (i) Translate the document and think of ways in which it would have to be expanded to include specific commissions.
- (ii) Compare the professional's English version in the Appendix. How has the translator tried to make it sound authentically 'legal'?

Practical 7.4 Report of legal proceedings

The following excerpt from a report of court proceedings relates to an accident for which one company is claiming compensation from another.

本院认为：原告的关于事故原因的证据（1）（2）缺乏客观性，不予确认，证据（3）未经公证、认证，缺乏法定形式要件，不具有证据效力。

.....

依照《中华人民共和国民事诉讼法》第六十四条第一款之规定，判决如下：

.....

本案受理费人民币27,924元由原告负担。

The court held that: the evidence Nos. (1) and (2) presented by the Plaintiff lacked objectivity and they should not be accepted; evidence No. (3) presented by Plaintiff did not have any evidential effect because of its form.

.....

Accordingly, judgement was rendered as follows in accordance with Clause 1, Section 64 of the Civil Law of the PRC:

.....

The Court costs of 924 RMB must be paid by the Plaintiff.

Assignment

- (i) Proofread this translation of the extract. Make a note of any omissions.
- (ii) Provide a suitable English translation.
- (iii) Compare your version with the final version provided in the Appendix. What notes do you think the proof reader might have made to the first version?

Practical 7.5 Witness statement

Witness statements are written in a formal manner, but do not use legal technical terms, because they are narratives of the witness's activities. They do not, as a rule, contain specialist terms, as they are simply records of the

general public going about their business. They are usually written by a police officer on the basis of a taped interview with a witness, and police language tends to be rather formal, using Latinate, rather than Anglo-Saxon words. This is because clarity and logical and temporal sequence are the key requirements. Moves are afoot in the UK to introduce 'plain English' to police records (a police officer will probably write 'the witness was proceeding...' rather than 'the witness was walking...'). But for the time being, a formal register is used. Translation of witness statements from Chinese to English poses the usual grammatical challenges of tense, article, voice and gender, and in addition accuracy of names, places, times and dates are essential. Legal documents contribute to the liability, guilt or innocence of a party, and a mistake in translation could cost millions of pounds or years in prison.

Assignment

The following text is a certificate based on a witness's statement, supplied by a police station in China. The victim of the theft will use the translation of the statement in her insurance claim. Translate the text, making sure that all details are accurate, and compare your version with the professional's version in the Appendix.

证明

XX女士于2009.05.26星期二13:15从大学回家路上被人抢走随身携带的小包。内装手机一部、玉石项链一条、手表一块、钥匙等物品。该女士立即报案,经侦查至今未能破案。

报案时间: 2009.05.26 13:15

报案登记号: 12341234

查案人员: XX

8 Translating the business world: trust and obligation

The world of business

We have seen how the language of the law regulates behaviour at national and international levels. In this chapter we see how similar speech acts of regulation and persuasion operate in the business world. We are all involved to a greater or lesser extent in business. At the most superficial level, we buy things in shops and we read the instructions on imported goods. If we depend on business for our livelihood, we may be involved in the reading and writing of a whole raft of business documents every day. The smallest, but not most insignificant of documents, which seal the transaction between buyer and seller, are the invoice and the receipt. In addition to these there are accounts and audit reports, tenders, catalogues, company brochures, advertisements, contracts, inventories, purchase orders, letters of complaint or inquiry and many more. Translation for business involves a very varied range of genres, some of which are of a contractual nature, and some of which describe the company or the goods and services provided.

These documents underpin a relationship of trust between client and customer. They are in a sense promises. Even the company brochure and the catalogue have a binding force for the customer, who will soon complain, or even take the company to court, if the goods fall short of what is described. As translators, we are not simply translating a description of, for example, a bicycle or a car, but transmitting that promise of value for money that the company is making to the customer. The same is true of contracts. When a Chinese and a British company decide to set up a joint venture, trust is pivotal, and without it the deal will collapse. Contracts are not limited to strictly commercial companies. Sometimes the transaction is not between two commercial concerns, but between institutions such as health services, local authorities, schools or universities.

Business documents are very often part of a negotiating process. A company which seeks an order or a commission will submit a tender, setting out

its offer for inspection by the other party. The other party may want lower estimates or higher specification. It is in the interests of both parties to be honest and realistic, but at the same time flexible and courteous, so that both get satisfaction in the deal.

Business documents may be very lengthy, as in the case of contracts, or very brief, as in the case of invoices. As we noted in Chapter 1, the very small documents are short on words, but of great importance. Receipts and invoices must be accurate: every penny counts, the date when the guarantee expires must be clearly understood, the company's contact details must be faithfully transferred and legible.

MOU, MOA and contract

In order to reach an agreement and a position of mutual trust, the parties to a negotiation will draft and sign first a Memorandum of Understanding (MOU) or a Memorandum of Agreement (MOA). A Memorandum of Agreement is sometimes regarded as more specific and binding than a Memorandum of Understanding, which is seen as a more general intention of the Parties, though they have the same status in law. Both sides will invest money and effort, so clarity about who does what and who pays for what is essential in the documents. Often, in agreements like this, one party is longer established and more prestigious than the other. The language used should be balanced, and reflect reciprocity so that neither party feels disparaged or disadvantaged. The role played by the memorandum is to set the scene and establish the ground rules. The terms and conditions are expanded in detail in the contract.

After the memorandum comes the drawing up and signing of the actual agreement or contract. This is more binding, and all the usual considerations and constraints apply. Contracts which seal the transactions are legal documents, and therefore require not just absolute accuracy, but also specificity: each party must know exactly what is provided in the deal and what is not. Clarity is also of paramount importance. The target language reader, who will be one of the major parties in the negotiation, cannot afford to be confused by unclear language.

Definitions of the terms used in the document are set out in the first section. These are the first step in establishing the conditions of the agreement. A contract may sound repetitive, but this is a necessary characteristic which aids clarity. It distinguishes the roles of both parties and determines their rights and responsibilities clearly. It may be possible to use a judiciously placed pronoun in the English version, but we need to ensure that this does not introduce ambiguity. The formal schemas of the Chinese and English versions of a contract may differ in their punctuation and paragraphing. Part of the message of the formal schema is to denote the genre and status of

the text. A contract is a legal document and therefore is drafted in legal English. As we saw previously, legal English is economical in its use of punctuation. Punctuation carries meaning, and the translator must distinguish carefully, for example, between additive and contrastive, between ‘and’ and ‘or’. Memoranda and contracts, like laws and regulations, are divided into sections and articles, which are always numbered. The system of numbering is there for the purposes of reference, and cannot be changed.

While the language of the contract is spare and completely devoid of any literary or idiomatic frills, transfer from language A to language B is not always straightforward. Certain characteristics of contractual language deserve comment.

Tenses

We scarcely need to point out that the Chinese version of a contract will not specify time frames through the use of tenses. But we cannot produce an English text without tenses, and the tenses we choose must make sense in the context. Generally speaking, the contract refers to present and future activity, and is drafted to assume immediate agreement and signing. For example, 双方同意承认对方的贡献 becomes ‘both parties agree to acknowledge each other’s contribution’. In some cases it may be appropriate to use the English performative ‘shall’. The following example describes the hypothetical contravention of the terms of the contract:

Example 8.1

如果本合同的一方违背或未履行本合同中的任何条款或条件，且未能在收到另一方的书面通知后的90天之内作出有效的补救…

If either Party to this contract contravenes or does not implement any of the Articles or conditions of this contract, and moreover is unable to make effective compensation within 90 days of receiving written notification from the other Party...

The verb phrase 未履行 might in other circumstances require a perfect tense ‘has not yet’, but we should not be distracted. We can either translate it as ‘if either Party does not implement any of the terms and conditions of this contract...’ or we may have recourse to the slightly more formal use of nominalisation: ‘In the event of non-implementation of any of the terms and conditions of this contract by either Party...’ Even in a text as apparently neutral as a contract, appropriate time frames must be considered.

While Chinese and English both have a range of modal verbs which are used in very similar ways, context and situation determines whether

we use what appears to be the obvious solution. Throughout contracts, the verb 应 occurs very frequently. In ordinary circumstances we would translate it as ‘ought to’ or ‘should’ but is this the best solution for a contract? For example: ‘双方应在英国和中国寻找合适的资金.’ Here the translation of 应 as ‘ought to’ conveys a rather casual approach to the undertaking: ‘should’ similarly suggests that there is no real compulsion to implement the conditions; it is likely in this context that the performative ‘shall’ is most appropriate, for there is no question that both Parties will do as the terms state.

Idiomatic usage

It is also important to remember that the most common, frequent, and ordinary expressions can wrong-foot even an experienced translator. It is so easy, without thinking, to translate 另一方 as ‘another Party’, but if the contract only mentions two Parties, the correct English is ‘the other Party’. In some contexts use of ‘another’ would create ambiguities, for negotiators might wonder if third persons or organisations are involved.

The tone of the document is not carried simply through the legal jargon such as ‘Party’ but also through idiomatic use of language. 任何 is used in Chinese texts to denote rigorous adherence to the terms, as in 任何一方都无权作为另一方的代理人... To convey the strictness of this condition, the English translation could be couched as follows: ‘Neither Party has any right to represent the other Party’ where ‘any’ conveys a slightly stronger stricture than ‘a’.

If the Chinese uses the expression 至少……60天内 (within ‘at least’ 60 days) English logic requires ‘at most’, because in this context, the conditions must be carried out sooner, rather than later. In the context, ‘within 60 days’ is very clear, and even ‘at most’ is superfluous. While we bear in mind that a certain amount of repetition and length may be necessary for the sake of clarity, we must always be aware of logic and idiom, and we must be succinct where necessary and possible.

Complex sentences

Contracts are rich in lengthy, embedded sentences, which in English would often have an opposite word order to the Chinese. The following sentence has complex embedding:

Example 8.2

在一方实验室进行的本合同范围内的研究所取得的成果，对于构思的和/或已付诸实践的任何合有IP，该方均应至少在成果发现之日起的60天内即时通知对方。

The results of any research carried out within the scope of the contract in the laboratories of either Party which relates to any jointly owned IP which may be planned or in progress should be notified by that Party to the other Party within 60 days of the date of discovery.

Distinguishing the parties

An important function of a contract is to deal with negative conditions, exceptions and breach. It is therefore vital to distinguish the Parties. Such terms as 违约一方 and 守约方 must be spelt out clearly each time they are mentioned. In a situation where commercial companies co-operate, there will be considerations not only of intellectual property, but also of jointly owned land, buildings, machinery, fixtures and fittings and stock. The companies must therefore set out very clearly what happens to these assets if and when anything goes wrong. While looking positively to co-operate, both Parties have to cover their backs in case of disaster.

Example 8.3

从逾期第一个月算起，每逾期一个月，违约一方应缴付出资额的百分之一的违约金给守约的一方。守约方可要求违约方在三个月内缴付或缴清出资，如违约方逾期仍未履行义务…

...the Party in breach should pay the Party who honours the contract one per cent of the sum per month for every month that the payment is overdue. The Party that honours the contract may require the Party in breach to pay the sum in full within three months. If the Party in breach still does not fulfil the obligation...

Practical 8.1 Translating a Memorandum of Agreement: proofreading and forensics

In this 'Practical' three versions of a Memorandum of Agreement are presented for comparison: the original English version, the Chinese translation, and a back translation commissioned by the British client to check that the Chinese version is reliable. Clients and agencies almost always require a third party to proofread or check a translation. This may simply be for the sake of accuracy, but it may have a forensic purpose. In this case the client has taken the precaution of asking a third party for a back translation of the Chinese version. Check all three documents, English source text, Chinese target text and English back-translation, to see how the three compare. All three versions are set out in the Appendix.

Assignment

- (i) Study the Chinese version of the MOA set out below and discuss the general situation of the two parties involved. They are not selling goods or services to each other. They are exchanging trust, with a view to beneficial, and probably profitable, co-operation in the future.
- (ii) Turn to the Appendix and compare the English source text and the Chinese target text. Note that the formal schema of the two versions is different. The Chinese is centred and labels the sections 章 whereas the English is aligned to the left, and only uses a number. Chinese character numbers and Arabic numerals play a different role in the text, shaping the hierarchy of the text structure, and differentiating numbers as used in the structure and content.
- (iii) Compare the ‘forensic’ back translation with the source text and the target text. Do you agree with the back-translator’s comments? With your colleagues discuss the accuracy and coherence of the target text. Make suggestions for improvement.

协议备忘录

第一章 合作双方

此合作协议备忘录的合作双方为：

- (1) XX大学（下文中简称为‘XX大学’）
- (2) YY学院（下文简称‘YY学院’）

第二章 合作目的

本协议备忘录归纳双方提议的主合作协议条款，并不具法律约束。

第三章 合同的内容

鉴于双方的共识，即联合双方在肝细胞生物学和再生医药领域的共同力量，发展强有力的协作关系，将有利于双方的发展。

双方希望通过本合同建立良好的合作基础，以完成双方在科学协作、培训、资源交换、联合研究项目及资助申请等方面的合作（“协作”）。

第四章 肝细胞生物学和再生医药领域的合作

双方将开展肝细胞生物学和再生医药领域的联合研究和发展项目，此项目旨在：

- 4.1 确定并推动双方联合研究项目的进行（“研究项目”）；

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- 4.2 在英国和中国寻找合适的资金，以支付和双方的协作相关的所有直接或间接的研究费用；
- 4.3 在双方各自的研究机构之间建立正式的研究生联合培训项目；
- 4.4 为双方博士生及博士后提供适当的培训。

第五章 合作和管理

双方应各自任命一名代表（“写作主管”），作为合同该方的首要负责人。每年两次的代表会议在英国和中国交替举行。

第六章 人员交换

双方应交换博士生或博士后已进行培训。交换培训的期限由双方协商决定，交换生往返旅费和交换期间食宿费用均由聘请方承担。

第七章 联合研究设施

双方应在各自的机构中成立专门的联合实验室，以开展和双方协作相关的研究项目。

第八章 研究项目

与本协作相关的各具体研究项目，作为本协作下的独立工作方案，应经双方协商开展。其资金安排、知识产权、文章发表及其他相关事项应符合于此研究项目相关的协议和方案。

本合同一经双方签署后，即刻生效，有效期从生效日算起共五（5）年。经双方协商也可以提前终止本合同。如果一方有意终止合同，需提前6个月书面通知对方。

本合同中英文各一式两份，每份都具有同等的效力。由“交通”和“医学”共同履行此合同。

XX大学代表：

YY学院代表：

时间：二00九年八月八日

Practical 8.2 Translating a contract

Assignment

The contract is based on the general principles agreed by the two Parties, and fleshes out the details. Working with colleagues, translate the following extracts from the contract drafted on the basis of the MOA above. Compare your version with the professional's version in the Appendix.

合作协议书

前言

本合同于二零零九年十月签订。

甲方：XX大学

地址：

乙方：YY学院

地址：

鉴于双方的共识，即联合双方在干细胞生物学和再生医药领域的共同力量，发展强有力的协作关系，将有利于双方的发展，而且该协作关系受到英国教育部和中国科技部的支持；

鉴于双方希望通过本合同建立良好的合作基础，以完成双方在科学协作、培训、资源交换、联合研究项目及资助申请等方面的合作；

双方通过协商达成协议如下：

第一章 定义

- 1.1 “合同”：系指这份于二零零九年十月三签署的协议书。
- 1.2 “协作”：系指前言中叙述条款中提到的协作，更全面地描述详见本合同附件1。
- 1.3 “现有IP”：系指合同生效前由一方拥有或占有的所有知识产权和技术诀窍。
- 1.4 “合作方”：系指英国XX大学和中国YY大学中的任一方。
- 1.5 “合有IP”：系指合同生效后由单方及双方拥有的所有的发明改进和/或只是发现，不论它们是否能取得专利或者是否受任何其他性质的保护。

第二章 合同的内容和范围

- 2.1 双方的协作应在该合同生效后即时开始，并且要符合该合同中的所有条款和条件，不过甲乙双方可以通过书面协议随时修改协作的性质。
- 2.2 双方应交换博士生或博士后以进行培训。交换培训的期限由双方协商决定，交换生往返旅费和交换期间食宿费用均由聘请方承担，交换生在交换期间进行的所有研究工作均应遵守该合同的规定。
- 2.3 双方应在英国和中国寻找合适的资金，以支付和双方的协作相关的所有直接或间接的研究费用。
- 2.4 双方同意进行谈判协商，在各自的研究机构之间建立正式的研究生联合培训项目。
- 2.5 双方同意在各自的机构中成立专门的联合实验室，以开展和双方的协作相关的研究项目。

- 2.6 为了写作的顺利进行，双方同意制定一份材料转移协议，以管理合同期限内所有和双方协作相关的材料的转移，具体内容详见合同附件2。
- 2.7 双方应各自任命一名代表，负责监督该合同中的所有条款和条件的有效执行。每年两次的代表会议应在英国和中国交替举行，首次代表会议应在该合同生效后的6个月之内举行。

第三章

对于该合同执行范围内的双方协作工作中产生的任何成果的发表，双方同意承认对方的贡献，并应把等发表的任何内容在发表前交给对方一份。双方应在发表前对待发表内容的作者权达成一致。如果一方提议发表的内容中包含属于对方的机密信息，且对方要求不发表这些信息，该方应将这些机密信息取消发表。如果一方提议发表的内容中包含属于对方的发明创造，且对方要求先申请专利，该方应推迟发表包含这些发明创造的内容，直到待发表内容中的发明创造受到专利的保护才可发表。

第四章 知识产权

- 4.1 所有和协作相关的现有IP 仍应属于其发明方，只有出于协作的需要发明方才会授予对方免税共同使用其现有IP的许可，除此之外，没有任何其它的权力或许可授予对现在IP的使用权。
- 4.2 仅由一方的职员、部门或代表发明的合有IP仍应属于该方；由双方的职员、部门或代表共同发明的合有IP 由双方共同拥有，并根据双方对该合有IP的贡献大小决定其各自的占有比例。
- 4.3 在一方实验室进行的本合同范围内的研究所取得的成果，对于构思的和/或已付诸实践的任何合有IP，该方均应至少在成果发现之日起的60天内即时通知对方。
- 4.4 任何合有IP的安全保护所需的费用应由其拥有方承担，而如果合有IP由双方共同拥有（具体情况见5.2），则费用由双方根据各自对该合有IP占有的比例进行分配承担。

第八章

- 8.1 对本合同及其附件的修改，必须经合资各方签署书面协议，并报原审批机构批准，才能生效。
- 8.2 由于不可抗力，致使合同无法履行，或是由于合营公司连年亏损、无力继续经营，经董事会一致通过，并报原审批机构批准，可以提前终止合营期限和解除合同。
- 8.3 由于一方不履行合同、章程规定的义务，或严重违反合同、章程的规定，造成合营公司无法经营或无法达到合同规定的经营目的，视

作违约方片面终止合同，对方除有权向违约一方索赔外，并有权按合同规定报原审批机构批准终止合同。如各方同意继续经营，违约方应赔偿合营公司的经济损失。

第九章

- 9.1 合资的任何一方未按本合同第5条的规定依期按数缴付或缴清出资额时，从逾期第一个月算起，每逾期一个月，违约一方应缴付出资额的百分之一的违约金给守约的一方。守约方可要求违约方在三个月内缴付或缴清出资，如违约方逾期仍未履行义务，除要求违约金外，视为其自动放弃在合营公司中的一切权利义务，退出合营公司。
- 9.2 由于一方的过失，造成本合同及附件不能履行或不能完全履行，由过失一方承担责任，若属多方的过失，根据实际情况，由各方分别承担各自应负的违约责任。

第十章 不可抗力

由于地震、台风、水灾、战争及其他不能预见并且发生的后果不能防止或避免的不可抗力事故，致使直接影响合同的履行或不能按约定的条件履行时，遭遇上述不可抗力的一方，应将事故情况用电报通知对方，于15天内提供事故详情及合同不能履行、或者部分不能履行、或者需要延期履行的理由的有效证明文件，此证明文件由事故发生地区的公证部门出具。根据事故对履行合同影响的程度，由双方协商是否解除合同，或者部分免除履行合同的责任，或者延期履行合同。

9 Translating the nation

The idiosyncratic language of laws as discussed in Chapter 7 represents the norms of a nation's conventions and the appropriate behaviour of its citizens. In this chapter we will explore the way in which a nation uses the language of its ideological and policy statements to present a certain image to its citizens and to the people of other nations. That image is usually presented to the outside world through translation.

Ideals, goals, attitudes and pre-occupations add up to ideology. In this book we use the term in its strict sense. (We also use the term 'propaganda', not as a pejorative label, but as a neutral term meaning 'information which is propagated'). Ideology is neither negative nor positive, and denotes the ideas and guiding principles of an individual or a group. Hatim and Mason define ideology as 'the tacit assumptions, beliefs and value systems which are shared collectively by social groups' (Hatim and Mason 1997: 144). Ideology is in a sense the way a nation 'thinks'. It is expressed in the official terminology and the tone of such texts as government policy documents, civil service documents and the leadership speeches of the nation.

Ideology therefore affects the way a nation 'speaks'. A government speaks to its people through its leaders, who will use certain rhetorical approaches to develop channels of communication which keep the populace on side. These domestic messages will be heard not only internally in the source language, but also in translation by different language communities in the same country, and by states throughout the world which may be sympathetic or hostile. There will also be messages intended for external consumption. There are texts which address the nation, and there are texts which address other nations.

In the case of China, the texts which provide this medium cover a wide spectrum. Reports of the Party and People's congresses and major speeches made by the leadership are published in Chinese and in translation on the internet. These top-down messages are reinforced by newspaper leading articles. Public relations texts about institutions and places, and informational texts about industries, projects and sectors of the population, such as migrant

workers and national minorities, all contribute to the image. Between 1949 and 1979, even scientific papers carried a political preamble, but with China's integration into global science, this has changed. The challenges presented by this broad spectrum of text types relate to language which overtly or covertly represents the nation's ideals, goals, attitudes and pre-occupations, which may not be shared by outsiders. National bodies will require their documents to be translated in such a way that their image and impact remain as they wish. The language will be forceful in some situations, conciliatory in others, and almost invariably strong and confident.

In this chapter we will see how the leadership of the Chinese nation addresses its own people, and the rationale of translation of this domestic discourse. We will also see how China addresses the nations of the world, and discuss techniques used in translating the nuances of its relationships with its partners. Officially commissioned translators and their work are likely to remain the norm in China, and it is useful for students and teachers to analyse the approved approach.

Addressing the nation

The texts used in this chapter are representative of the speeches, policy statements and press releases delivered by the Chinese leadership. They are not unusual in global terms, for their rhetoric is that of leadership. The register is not that of everyday life. First and foremost, the texts are indicative of an unequal relationship. This may not necessarily be a discriminatory or oppressive relationship. The state is the sum of all its people, it enacts and implements the laws, and except in periods of extreme decline or weakness, it holds power over its citizens. Power may be benign or malign, and even malign power may be expressed in 'soft' terms. A speaker may use very inclusive, intimate terms to persuade the ordinary people of his country. Second, official speeches and texts will aim at showing the regime (of whatever nation) in the best possible light: when there are achievements they will be hyped and laid claim to; when there are disasters and defeats, they will first be explained or justified, and the leadership will make positive pledges about the future. Third, official texts will appeal to patriotic sensitivities. This may be quite subtle: it could be through human interest stories, or it could be through allusions to greatness and glory. Texts which address the nation do not explicitly regulate behaviour in the way that laws do, but they exhort listeners and readers to believe in particular views of their own nation and of other nations. This will almost certainly include an appeal to identity. They will give the listener or reader the feeling of belonging to a culturally, behaviourally and morally cohesive group. Finally, the language of the speech or statement will be inclusive. The audience will be made to feel that they are a part of the policy-making process, able to

implement national policies through their own actions. All four aspects both affect the language of the original, and need to be considered in translation.

What is intended for domestic audiences always has some interest for foreign audiences. We have only to see the huge popularity of Obama following his election, and the pre-occupation of the press with Berlusconi and Sarkozy to realise that political leaders enjoy worldwide celebrity among ordinary folk. In the People's Republic of China, leaders remain dignified, and perhaps somewhat aloof, yet this in itself is a part of the Chinese political language. At the time of writing President Hu Jintao and Premier Wen Jiabao enjoy great popularity as avuncular, capable leaders who get out and about among the masses. In Taiwan political leaders often seem to be candid, personal and even aggressive in their political intercourse, and the people of Taiwan, in return, are frank in their criticism.

Among specialists, every word and gesture made by political leaders is combed for significance. This may sometimes be out of motivations of hostility and scepticism. It may be for purposes of intelligence, or for purposes of co-operation. This being the case, there will be at least two approaches to translation. On the one hand there will be official domestic translation carried out by teams of government employees or approved professional translators, designed to preserve the positive rhetoric of the original. On the other hand there will be translation commissioned by foreign governments or organisations, or done 'on the hoof' by researchers, journalists and political activists. In the following sections, we will see how the rendering of the source text may be affected by the ideological background and political conviction of translators.

Translating ideology and power

Translating texts which represent an ideological stance cannot be neutral. As Hatim and Mason point out, there is an ideology of translating as well as a translation of ideology (1997: 143). A translated text tends to show some evidence of the way its translator thinks. Unless translators deliberately conceal their personal feelings, and this is certainly an option, it will reveal their own, or their employer's ideology. The question is, to what extent they adopt the ideology of the source text, or adapt it to their own ideology or to that of the commissioners of the task. In Hatim and Mason's words, they 'intervene... feeding their own knowledge and beliefs into their processing of the text' (1997: 147). In translation of all text types fundamental choices are made, perhaps unconsciously. It is certainly the case that in texts which are overtly representative of political entities conscious choices of ideological stance are inevitable.

Much has been written about the intervention on the one hand, or subservience on the other, of translators in the discourse of what Baker calls

the ‘conflict-ridden’ world of today (2006: 1). In this book we are dealing with source texts from China, which, in the main, employs a discourse of apparent peace and harmony, compared with some of the more aggressive and defensive regimes around the world.

China’s special brand of power

It was only thirty years ago that China was regarded as a hostile power by a number of more highly developed nations. Still emerging from the poverty and weakness of its nineteenth-century history, it was isolated from the capitalist West, and sheltered within the Communist bloc. Its official texts and translations of the period show how its writers and translators were constrained by Soviet ideology (Lin 2002: 167). The government (in effect the Communist Party) prescribed the texts that were to be translated, both from Russian into Chinese for domestic consumption, and from Chinese into other languages for foreign consumption (Lin 2002: 167). All texts carried the messages of the class struggle, the fight against imperialist and colonialist domination, and the undesirability of the capitalist system.

The situation is now radically different. The People’s Republic of China chooses its own canon, unconstrained by foreign powers. China has become one of the most powerful, if not the most powerful nation in the world. While it is not regarded as having the political or military clout of the United States, it provides many nations with their consumer goods, and latterly, financial services. It has a huge, well funded army, exports weapons, and its technology is sufficiently developed for it to have sent a man into space. As we saw in Chapter 4, it is fully engaged in cutting-edge scientific research. It now has the power to broker peace negotiations, as in the case of North Korea. It is therefore not surprising that while there are regimes which bristle at China’s human rights record, China has no overt enemies.

While China has a fairly rigorous approach to civil unrest, the image it promotes abroad is one of a harmonious society (we will come back to this term later). This concept is that of a population which embraces upright morals and good education and has an unwavering confidence in its country. That confidence is to a great extent built on a notion of greatness: the size of the land mass, the size of the population and the length of China’s history. It also includes the length of ‘civilisation’: that is to say the literate China which produced great poetry and prose, historical records and scientific and technical inventions over several millennia. These factors, and the attendant factors of production capacity and the size of prestige projects, are an integral part of PRC official discourse.

The pronouncements of the Chinese government are aimed at keeping its own people confident that they are co-operating in a joint goal of prosperity and harmony, and maintaining a valuable culture that has existed for thousands

of years. The diplomatic discourse is aimed at convincing foreign governments and agencies that China's internal harmony, prosperity and cultural values are good for the world at large. This is particularly the case with nation states with which China has a special relationship (usually a trading relationship). In other words the official texts exert power and influence by positive means rather than by force. While China may sometimes act assertively, in impounding foreign aircraft or arresting foreign spies, its message to the outside world is couched in the language of promise, rather than threat. China's story of power is 'soft'.

The narrative of China's official discourse

Narrative is the way the story is told, and relates to our principle of schema. Narrative does not just mean story telling. It is the telling of the way we all see events unfolding. It is not necessarily words. It may be realised as dance or visual images, but it represents the story the group or the individual wishes to tell, on the basis of their experience and received knowledge.

Baker shows how people and peoples come to believe in their narratives: 'One of the effects of narrativity is that it normalizes the accounts it projects over a period of time, so that they come to be perceived as self-evident, benign, uncontestable and non-controversial' (Baker 2006: 11). Baker points out how narratives may continue or change over centuries. Past narratives may be drawn on to contest the current narratives (Baker 2006: 20). Throughout the middle decades of the twentieth century China rejected its past in favour of Communism. The past it exploited during that period was its status as victim of Western powers. It has now overtly turned away from both Communism and the victim self-image, returning to Confucian principles. Throughout these changes the past has been normalised in order to support the present and future. Chinese authorities at all levels draw on the 5,000 years of unbroken history to which they lay claim, to justify, bolster and promote their present standpoint. In the twenty-first century, it is the ideology of Confucianism – inherently resistant to change – which shores up the nation's moral and political stance. This may be a manifestation of the kind of control which Baker believes is exerted by the retelling of narratives:

The retelling of past narratives is also a means of control. It socializes individuals into an established social and political order and encourages them to interpret present events in terms of sanctioned narratives of the past. This restricts the scope of their present personal narratives... it circumscribes the stock of identities from which individuals may choose a social role for themselves (Baker 2006: 21).

The translator may be well aware of this control of the individual, and the commissioners of the translation may wish to see this highlighted in the target text; they may require of the translator a choice of language which is a veiled criticism of the standpoint of the source text. Baker shows how translations can be turned to challenge the status quo or beliefs of the author nation (2006: 37). She highlights a human rights website which focuses on Russia, on which '[a]ll news, articles and press releases are translated and published in English, clearly for the benefit of an international rather than a domestic audience' (Baker 2006: 37). Translators can use their craft either to support the status quo of a regime, or to challenge it. They can identify themselves with the producers of the text, or with a critical or dissident view.

Commissioning the translation

Control over selection of texts is common practice for regimes wishing to mould the pattern of their citizens' beliefs. It is a practice strange neither to China, nor to many other countries in the world. Control is also evident in the selection of writers and translators, and in the editing of their work. China has become far more liberal since its days of isolation in the mid-twentieth century, but traces of a prescriptive attitude linger. Even recently, the Chinese Academy of Sciences has compiled a list of the world's 'canonical' works to be translated into Chinese, and commissions certain acceptable translators and publishers to produce them (Lin 2002: 169). Unacceptable works, for example those which deal with the Cultural Revolution or the events of 1989, may have to be published and translated abroad (see Chapter 10 on reporting China).

The Chinese authorities responsible for commissioning translation want to be certain that their message is transmitted unadulterated to the intended readers. In addition to exercising some control over what is translated, the employment of full-time, state-trained, state-qualified and state-appointed translators will ensure that the message is not sabotaged.

Freelance workers regularly translate best-seller novels and avant-garde poetry, but the texts which represent the state are still dealt with by government-appointed translators. This is evident in the 'house style'. While the vehement propaganda of the post-1949 years has disappeared, the patriotic idealism and sunny self-confidence remain.

Official translation into English of the propaganda of the People's Republic of China is punctiliously correct in terms of grammar. The style is formal, perhaps over-elegant, and long, with a tendency to what British readers might regard as flowery. It is unrealistic to suppose that English native speakers, working from outside China, could expect to change the house

style of the speeches and leaders which are the face of China. But it will be instructive for us to compare the style and strategies of official translators with the more natural English choices a native speaker free-lancer might make.

Addressing the people: the group, the individual and deixis in discourse

The perception of Chinese society as group-oriented, rather than individual-oriented, has become almost a cliché, and it should not be over-generalised. With increasing wealth, Chinese people, especially younger ones, seem to be increasingly aware of their individual personae. But the official approach depends heavily on the concentricity of traditional relationships built on a pyramidal model of society. At a non-official level, Chinese discourse in general tends to emphasise the centrality of the family, embedded in the nation. Families traditionally come together to support individual members in all sorts of ways. In the case of the family and in the case of the state, the individual sees him- or herself as a part of the group, and the group sees itself as being, or representing the individual.

Any writing or speaking, in any language, is produced from a certain point of view. Producers of text identify themselves as 'I' or 'we', and are centred in 'here' and 'now'. They address their text to 'you' (either explicitly or implicitly) and talk about third parties ('them'), other places ('there'), and other times ('then'). This particular type of reference is known as deixis, literally 'pointing'. It is more than simply personal pronouns, for 'it determines the structure and interpretation of utterances in relation to the time and place of their occurrence, the identity of the speaker and addressee, and objects and events in the actual situation of utterance' (Lyons 1981: 170). Speakers and writers point to, or place themselves in a certain geographical and social relationship with the world around them. This is one of the most delicate areas of judgement for a translator, who inevitably belongs either to the group producing the text, or to an 'outside' group.

The problem of what to do with 我国 (literally 'my country') is a case in point. Of course, we know that it means 'our country'. When we are translating, do we render it as 'our country', or 'China' or 'the People's Republic of China', or 'we' or in some circumstances, even 'they'? Does it even need to be stated explicitly, if it is a given part of the discourse? If the translator decides to use 'we', what is the choice available for succeeding deictic references? How will we translate 国内 (within the nation/domestic/internal/ours), 国外 (outside the nation/foreign/external/theirs), 这儿 (here), and 那儿 (there)? The judgement becomes more complex when the translation involves or emanates from Taiwan. The translator inevitably takes an ideological standpoint, centred

in the author's world, or centred in the translator's world. The judgements involved in translating deixis are far-reaching. For example, the current Chinese expression 农民工 is not strictly speaking a term of deictic reference. However, its translation into English involves a degree of explanation: it is the label given to rural people who have left agricultural work in order to go to Chinese cities to find better paid jobs in construction, manufacturing and service industries. It is usually translated as 'migrant workers' or 'migrant labourers'. If, carelessly, a translator uses the term 'immigrant workers' or, even worse, 'emigrant workers,' which carry very different connotations, we are confused about where these workers are coming from and going to. The deictic reference is disrupted, and the target reader may be misled. 'Migrant workers' is not only the accepted term, but also places the workers correctly.

In addition to spatial positioning, deixis reflects temporal positioning. In English, tense is an integral part of any message about time. Chinese verb forms do not always help the translator in this respect. Chinese depends much more on the context of time adverbials, as well as demonstratives such as 那天 (that day). Expressions such as 几年前 (a few years ago) and 当时 (at that time) and demonstratives such as 'those' will have connotations of distant or specific time and will necessitate use of the simple past tense in English. Expressions like 如今 (now) and 至今 (up to now) and demonstratives like 'these' will have connotations of recent time. They may need the use of present or perfect tenses. Cultural identity reflects historical experience and knowledge as well as geographical setting. Having a thorough sense of identity within a time frame enables the translator to make appropriate choices.

It is important that coherence is maintained. Having chosen a deictic focus, the translator must sustain the degree of formality or informality of terms of reference and the sense of belonging that entails. The translator's approach to personal and ethnic identity, the sense of other, and spatial and temporal positioning must be consistent, even if varied according to the translator's own ideology.

Transitivity, along with passive and active voice, is an integral part of deictic reference. The characteristic Chinese topic-comment sentence structure, which requires no subject, and often no object, seems often to inhabit a transitivity no-man's land. English, however, demands that a verb be transitive and have a subject and object, or that it be intransitive and have only a subject. Transitivity can be rendered by means of the passive voice, if the speaker is sensitive about naming names. The choice of passive or active voice in English can move the deictic focus away from its original point. In the following example, taken from a financial report, we see a string of achievements. There are at least three ways of rendering the verb forms in English.

Example 9.1

夏粮喜获丰收，工业结构调整步伐加快，煤电运支撑条件改善
(中国货币政策执行报告 (China Monetary Policy Report) 2006)

- a. There has been an excellent summer harvest, and progress in the adjustment of industrial structures has been speeded up, and there has been improvement in the conditions for the support of coal, electricity and transport.
- b. We have had a bumper summer harvest, we have speeded up progress in the adjustment of industrial structures, and we have improved the conditions of support for coal, electricity and transport.
- c. We have enjoyed an excellent harvest, and there has been rapid progress in restructuring industry. Support for coal, electricity and transport industries has been improved.

This is a typical example in which the translator must make firm choices about transitivity, and about whether to use active or passive voice in English. Example 9.1a shows the use of the ‘there is’ construction, which retains an impersonal, objective stance. Example 9.1b introduces a personal note by using the active voice, but becomes rather tedious. To use a transitive verb, as in ‘we have had a bumper summer harvest’ not only involves the audience, it also implies that some credit is due to them. Example 9.1c, however, varies the pattern of voice, and in addition, shows how the typical paratactic Chinese sentence can be re-structured in English. It is perhaps more reader-friendly in its omission of redundant items, such as ‘conditions’.

Choice of lexis

The deictic choice of ‘migrant’, ‘emigrant’ or ‘immigrant’, discussed above, is clearly also a choice of lexis, in a situation where the target language term does not look at all like the source language term. 农民工 is literally ‘rural person worker’; it does not in itself suggest movement to cities. Yet the English translation needs that suggestion of movement to bring home the full meaning to the target reader.

Lexis is pivotal in our interpretation of ideological standpoint. Some words, for example, cannot be changed, yet their meanings diverge for the domestic and foreign audiences. In a Chinese context, where the group is perceived as taking precedence over the individual, individuals will subscribe to the view that they are working for the greater good of society. The notion of 民主 ‘democracy’ (see Chapter 7), for example, is not new to China. It was one of Sun Yat Sen’s Three Principles on which the Republic of China was established

a century ago. For the Chinese government it carries connotations of the greater good of the broad masses of the people, rather than individual freedoms. The term 民 or 人民 occurs very frequently in the official discourse. 人民生活 (the people's livelihood) is a common term which probably has resonances for the Chinese which are not apparent for other peoples.

One of the biggest challenges for today's translator is the surge of new words deriving mainly from new technologies, internet blogging and journalism. In December 2007 China had 210 million internet users, making it the world's second largest internet market (CNNIC 2008). China's internet users and the young people engaged in the relatively new industries of IT and finance are responsible for many new coinings. At the same time, the Chinese government coins new 'buzzwords' which serve to reflect its dynamism and inspire its people to greater economic progress. 第一桶金 (the first bucket of gold), for example, appears in many stories about people who do well in business. Their 'first fortune' is seen as an example to others. The Chinese government is keen that China should be a 和谐社会 – a harmonious society. The implications of this term are more wide-ranging, yet more specific than its English counterpart would admit: it includes six main characteristics: democracy and the rule of law; fairness and justice; integrity and fraternity; vitality; stability and order; harmony between man and nature. For a Chinese reader it evokes noble ideals and a glorious future (Southernsky). 退耕还林 (literally, 'withdraw ploughing, return to forest') is translated as 'grain for green project'. This is a neat translation of a term which describes the central government's scheme to give subsidies to local farmers who give up low-yield grain production and turn their land back to forest and pastures (Southernsky). Like 'harmonious society' it is difficult to fit the full meaning into a suitably short expression. A suitable English version would be 'returning farmland to forest'. New words may reflect new worries, such as 素质教育: this can be translated as 'moral education', but Chinese speakers would probably insist that it means more – it reflects national concern about a generation of young people who are obsessed with academic learning and passing exams. What they need is a more rounded introduction to the world. The official term is therefore 'all-round education'. 代沟 – the generation gap – is another prevalent worry of Chinese society, but this is a concept European readers can readily comprehend. The new words carry new information about a rapidly changing society, and require vivid, yet succinct translation into the target language.

Metaphor and epithet

Chinese speeches and policy statements are characterised by formality, courtesy and elegance of expression. This may be at variance with British or American

style, in which statesmen and women and politicians will often use colloquialisms and a lower register in order to gain the sympathy of the audience or reader. Obama's 'Yes we can' is a perfect example of the American tendency to 'tone down' rather than 'tone up'. The register of a Chinese speech or newspaper leader is likely to be quite formal. One of the great advantages of Chinese is that its grammatical concision and its wealth of *chengyu* ('four-character' phrases or idioms) facilitate the use of brief, memorable, yet very refined rhetoric. A more detailed discussion of *chengyu* is provided in Chapter 12.

While specific political or economic concepts are central to political discourse, much of the 'mortar' will be made up of more generalised language that includes evocative turns of phrase. Differences in register and a more picturesque or romantic approach to epithets may both contribute to the feeling of awkwardness and quaintness produced by official Chinese translations into English. Example 9.3 is typical of the opening lines of a Chinese leader's speech. Wen Jiabao addressed the Opening Ceremony of the 15th General Assembly Session of the World Tourism Organization in October 2003, using poetic and romantic allusions to China's landscape, and to its long history, as follows:

Example 9.2

在古代，中國先哲們就提出了“觀國之光”的思想，倡導“讀萬卷書，行萬里路”，遊歷名山大川，承天地之靈氣，接山水之精華。

(Wen 2003)

- a. In ancient times, ancient Chinese thinkers raised the idea of 'appreciating the landscape through sightseeing'. Ancient People also proposed to 'travel ten thousand li and read ten thousand books', which shows they found pleasure in enriching themselves mentally and physically through traveling [sic] over famous mountains and rivers.

(Ministry of Foreign Affairs official translation)

- b. In olden times, Chinese philosophers spoke of the joy of travelling in China. For them it was as important to travel, visiting famous mountains and great rivers, absorbing the spirit of nature and the essence of the landscape, as it was to read many books.

(Authors' translation)

Example 9.2a is the official version. Note that it is longer and adheres more closely to the original in structure and punctuation. The use of inverted

commas in native English writing may imply a degree of scepticism. The reference to 10,000 books and 10,000 li is a very well known *chengyu*. All educated Chinese people know it. They also understand the deeper implication that travelling may give you a more profound education than reading books. The official version is very explicit, mentioning mental enrichment overtly. The version in Example 9.2b is by an English native speaker freelance translator, and leaves readers to infer more for themselves.

Example 9.3 below demonstrates the possibility of succinctness, even when making standard references to China's history:

Example 9.3

中國是一個歷史悠久的文明古國，也是一個充滿時代生機的東方大國，
(Wen 2003)

- a. As a country with a long civilized history, China is also one big oriental country full of modern vitality,
(Ministry of Foreign Affairs Official translation)
- b. China is an ancient nation, yet full of modern vitality,
(Authors' translation)

The official version in 9.3a is very long, rather literal, and to a Western listener, rather redundant. The translator of 9.3b has assumed that the audience knows that China is an oriental nation and that it is big.

The concision of the source Chinese tends to become prolix and repetitive in official translations. The pattern of repetition which is part of redundancy in Chinese does not always come over well in English. In 9.3a above, the repetition of 'country' is unnecessary and cumbersome. The freelance translator has not felt it necessary to repeat 'country'. Multiple metaphors, while not exactly repetitive, may be superfluous and clumsy. If a translator renders 携手负责任, for example, as 'join hands to shoulder greater responsibilities', the audience may feel awkward about the anatomical possibilities.

The following example is taken from a speech on nuclear disarmament by Yang Jiechi (Ministry of Foreign Affairs 2009). He quotes the philosopher Xunzi (479–221 BC), an adherent of Confucius, and a key, though less well-known consolidator of Confucian tradition. Here, the quotation infers cumulative efforts of many countries. For a Chinese audience, the allusion by a national leader to a respected Confucian philosopher adds weight to the current 'Confucianization' of Chinese society. It is important to tailor the style of the quotation to the seriousness of the topic. The official translation is 9.4a.

Example 9.4

中国古代思想家荀子有句名言：“不积跬步，无以至千里；不积小流，无以成江海。”

(Yang 2009)

- a. An ancient Chinese philosopher Xun Zi said, “Unless you pile up little steps, you can never journey a thousand miles; unless you pile up tiny streams, you can never make a river or a sea.”

(Official translation)

- b. The ancient Chinese philosopher Xunzi said, ‘A long journey takes many steps; a river is fed by many streams’.

(Authors’ translation)

In 9.4b the freelance translator has retained the pithiness of the original Chinese, and avoided the personal, colloquial tone of the official translation. ‘Pile up’ in itself is a rather colloquial expression, and gives the whole text a feeling of having been translated for children. She has also avoided the repetition of ‘unless you pile up’. For an adult reader the less wordy version may have a greater rhetorical impact.

Numbers in Chinese official discourse

Since China’s emperors first levied taxes and counted their wealth, numbers have been an integral part of the official propaganda. In recent years official statistics have been used to show Chinese people and the rest of the world the rate at which China is developing. In addition to this, numbers are used as a part of linguistic expression, as metaphors, as idioms, and as mnemonics. A recent example is Hu Jintao’s ‘Eight Do’s and Don’ts’ published in 2006. 八荣八耻 is a list of eight contrasting pairs of behaviour, including loving, rather than harming the motherland, serving, rather than not serving the people, and so on. Numbers have an impact on understanding importance or magnitude, they help with remembering, and in Chinese culture they resonate both with symbolic and historical significance (Pellatt 2007). For the translator they are part of the formal schema, and need to be managed. Decisions have to be made as to whether the number is actually translated (will it bore or alienate a foreign audience?) and whether it is transferred as a word, an Arabic numeral, a Roman numeral, or a letter.

Example 9.2 above demonstrates how numbers constitute an almost imperceptible, yet ever-present part of Chinese discourse. 万 ‘10,000’ is symbolic of the immeasurable, the uncountable, the infinite. In the context of this

saying it really just means ‘many’. It is up to the translator to decide whether to translate literally, or to emphasise the notion of many.

China addressing the world

Formality and courtesy

We have to bear in mind the formal schema of the texts produced by governments. Like certificates and laws, they are often ceremonial speech acts, and therefore will have certain formal flourishes. A visiting statesman could simply say ‘Ladies and gentlemen, I am happy to be here today’. But courtesy behoves him to single out the high ranking members of the audience, to name the host city and extol its beauty or virtues. He will therefore say ‘Mr. President, Madame X, Your Excellencies, Professors, Ladies and Gentlemen, I am deeply honoured to be here in the beautiful, historic city of X’. He must address the audience in order of precedence and the interpreter or translator must do likewise, to preserve the exquisite protocol of high-level, international meetings, as in Example 9.5.

Example 9.5

主席女士，秘书长先生，各位代表，女士们，先生们：
我很高兴到裁军谈判会议讲话；

(Yang 2009)

Madam President, Mr. Secretary-General, Dear Representatives, Ladies and Gentlemen,

It gives me great pleasure to address the Conference on Disarmament.

Friends and brothers

China has an explicit policy of befriending developing countries, partly because it needs their raw materials. Cronin shows how a ‘micro-cosmopolitan perspective’ allows for both local and global solidarities (2006: 19). China’s international discourse is a model of the micro-cosmopolitan perspective, in that it offers a verbal embrace of brotherhood and co-operation to developing nations.

Any report or diplomatic speech concerning the relationship with developing nations is marked by strings of positive epithets, describing or defining the relationship, the effects the relationship has, the benefits to China and to its partners. Here are some examples taken from a report of a meeting of the China-Africa People’s Friendship Association (Friendship Associations are important *quangos* which have great clout):

Example 9.6

中非人民是情同手足的好朋友、好伙伴、好兄弟

(Ministry of Foreign Affairs 2009)

- a. Literal translation: The peoples of China and Africa are bound by ties of fraternal friendship as bosom friends, good companions and amicable brothers.
- b. Suggested translation: The peoples of China and Africa are bound by ties of fraternal friendship.
- c. Suggested translation: The people of Africa and China are friends and brothers.

The neat *chengyu* 情同手足 expresses a very intimate friendship, which is defined in some dictionaries as ‘bound by ties of fraternal friendship’ (Wu 1979). If the text is translated fully, as above, it results in a double tautology of friends and companions, fraternal and brothers. This kind of redundancy grates on the English ear, but is common in Chinese official translation. Example 9.6c carries as much emotion and sincerity as 9.6a. Often, the simplest expression sounds the most sincere.

The relationship with nations like Vietnam and Cuba is expressed differently, mainly because they share China’s Communist history and ideals. Dialogue between China and Vietnam harks back to the militant lexis of revolution: 共同的理想和奋斗 (joint ideals and struggle); even the common expression 战略合作伙伴 (strategic partners), has an element of war in the original Chinese, which may be toned down in the target text.

Inclusiveness

Official dealings with other nations invariably broach the subject of co-operation, and this gives the speaker or writer opportunities for the rhetoric of inclusiveness. The expressions 两国, (the two nations) and in the case of Vietnam, 两党 (the two Communist Parties) are frequent. The translator can be literal, and use ‘the two nations’, or can introduce a note of greater intimacy by using ‘we’ or ‘our nations’. Words which reinforce the nature of togetherness abound in international discourse. These include nouns and verbs like the ubiquitous 合作 (co-operation) and adverbs such as 共同 (together). Their frequency seems repetitive when rendered into English. This is not seen as a problem in the official translations, but a native English-speaker translator might prefer to vary the expression where possible by using synonyms or pro-forms such as ‘this’.

All things positive

A noticeable trait of leadership speeches everywhere is the positive note: the present situation is always full of potential, the future is always rosy. Chinese speeches are no exception, and are rich in cliché and buzzwords.

The dynamism in the international discourse of China is often expressed through a choice of verbs of movement, adverbs of continuity, nouns of impact, size and strength. 促进 (to advance or accelerate), 推动 (to push forward or give impetus to) are common, and even a strategic partnership can 'leap' to a new level (跃上新的水平). China's friendship with other countries may be seen as stable, but also as continuous, as in the expression 中非友谊源远流长 (China-Africa friendship (has) a distant source and a long stream); 流 has a sense of movement as well as continuity. A suitable English translation might not be very close: we would talk about a 'steady' friendship, or we might even want to say 'our friendship goes back a long way'. Development of all kinds is expected to 不断增加 (ceaselessly increase). Official English translations of this type of item tend to be long and literal, but do not always sound very convincing.

All things great

As we noted earlier, China's size and antiquity contribute to the rhetoric it uses in addressing the nation and the world. Leaders regularly remind us that 中国是一个历史悠久的文明古国，也是一个充满时代生机的东方大国 (Wen 2003): 'China is a civilised nation with a long history and is also an Eastern nation full of the vitality of the epoch'. Speech writers are using images of a majestic past to bolster images of a dynamic present. Each of China's foreign relationships is distinct. India runs close behind China in terms of population and history, and now rivals China in manufacturing. China's way of addressing India is to appeal to those very traits. The following example, from a speech by Hu Jintao (2006) shows him appealing to India as a peer of equal dignity and stature:

Example 9.7

中印都是历史悠久的文明古国，中印两国人民在历史上都创造了灿烂文化，都为人类文明进步作出了不可磨灭的贡献。

(Hu 2006)

China and India are both ancient civilisations with a long history. The people of our two nations have created glorious civilisations, and have made indelible contributions to the civilisation and progress of humankind.

(Official translation)

Practical 9.1 Addressing the nation

The text below is an excerpt from a speech addressed to the Chinese nation by Hu Jintao on National Day, October 1st 2009.

我们将坚定不移坚持中国特色社会主义道路，全面贯彻执行党的基本理论、基本路线、基本纲领、基本经验，继续解放思想，坚持改革开放，推动科学发展，促进社会和谐，推进全面建设小康社会进程，不断开创中国特色社会主义事业新局面、谱写人民美好生活新篇章。

我们将坚定不移坚持“和平统一、一国两制”的方针，保持香港、澳门长期繁荣稳定，推动海峡两岸关系和平发展，继续为实现祖国完全统一这一中华民族的共同心愿而奋斗。

我们将坚定不移坚持独立自主的和平外交政策，坚持和平发展道路，奉行互利共赢的开放战略，在和平共处五项原则基础上同所有国家发展友好合作，继续同世界各国人民一道推进人类和平与发展的崇高事业，推动建设持久和平、共同繁荣的和谐世界。

中国人民解放军和人民武装警察部队要发扬光荣传统，加强自身建设，切实履行使命，为维护国家主权、安全、领土完整，为维护世界和平再立新功。

(Hu 2009)

Assignment

- (i) How does the discourse of this speech differ from those addressed to foreign audiences?
- (ii) Which rhetorical aspects should be retained, and which omitted or reduced in a translation aimed at foreign audiences?
- (iii) How would you manipulate the text to make the translation comfortable reading for a non-Chinese reader?
- (iv) Translate the text as if for a news website, and compare your version with the one in the Appendix.

Practical 9.2 Addressing the world

The following extract is from a speech by Wen Jiabao at the Opening Ceremony of the 15th General Assembly Session of the World Tourism Organization. The translation is the official version published on the internet.

旅遊是一項集觀光、娛樂、健身為一體的愉快而美好的活動。旅遊業隨著時代進步而不斷發展。20世紀中葉以來，現代旅遊在世界範圍迅速興起，旅遊人數不斷增加，旅遊產業規模持續擴大，旅遊經濟地位顯著提升，旅遊活動愈益成為各國人民交流文化、增進友誼、擴大交往的重要渠道，對人類生活和社會進步產生越來越廣泛的影響。

Tourism represents a kind of popular and pleasant activity that combines sightseeing, recreation and health care. Since the middle of the twentieth century, modern tourism has been growing at a fast pace around the world. The number of tourists has ever been on the rise, the scale of the tourism industry has been on constant expansion, and the position of tourism in the economy has been obviously raised. Tourism serves gradually as an important bridge of cultural exchange, friendship and further exchanges and exerts more and more extensive influence on the human life and social progress among various countries.

(Wen 2003, official translation)

Assignment

- (i) How does the style reflect positive attitudes both within China and to foreign audiences?
- (ii) Discuss the way the translation has been handled. Does the repetition have a positive rhetorical effect?
- (iii) Working with colleagues, translate the excerpt in your preferred style.

Practical 9.3 Addressing a developing nation

The following text is an excerpt from a speech made in India by Hu Jintao. As we noted earlier, China is now a very powerful nation, yet it claims still to be a developing nation. It is a part of its 'soft' international discourse. It shows China as sympathetic and equal.

中印作为亚洲大国，肩负着促进亚洲和平稳定、推动亚洲发展振兴的重大责任。

中印作为发展中大国，在促进世界多极化和国际关系民主化等重大国际问题上拥有广泛的共同利益。

中印友好合作，是两国经济社会发展的需要，符合两国和两国人民的根本利益，顺应亚洲和世界和平与发展的潮流。

中印携手发展起来了，将给两国2.4亿人民带来巨大福祉，将给亚洲乃至世界各国人民带来巨大福祉。

(Hu 2006)

Assignment

- (i) Translate the speech in a way that reflects courtesy between equals, and will make the people of India feel that China is a genuine friend.
- (ii) Compare your version with the solution offered in the Appendix. Which do you prefer, and why?

10 Author-translator collaboration: a case study of reportage

As we have seen in Chapter 9, the image of China presented to the world and to its own people by the Chinese authorities entails a certain type of translation, if the image is to be preserved. When China is described or reported by a third party, the aims, the style and the impact of the translation do not necessarily reflect that image. The translations that result from government-commissioned work on the one hand and freelance work on the other may differ significantly in their message. We noted in the Introduction the importance of collaboration in translation. Two heads are almost always better than one, especially when one is the author and the other is the translator.

Xinran is a journalist who writes prolifically, sensitively and candidly about the country in which she grew up. As she points out in the interview, her work is now published in more than 30 languages. Her personal situation, as a writer conversant with western attitudes and styles, yet deeply grounded in Chinese culture and social networks, enables her to speak to Chinese people sympathetically and to Westerners clearly. Her explorations of Chinese life through personal interviews show us a China that many Chinese are not familiar with, let alone foreigners. Her interviewees come from all walks of life and all areas of China. They have moving, sometimes tragic stories to tell which give us a very different picture from that presented by the Chinese authorities. Gone are the antiseptic, abstract ideals; instead the reader is confronted by a very real, physical China involving ordinary people.

Translation plays a key role in Xinran's oeuvre, for she writes in Chinese, but at the moment, her work is published in English, in the UK. Successful translation collaboration is often exemplified in couples, for example the historic work of Gladys and Xianyi Yang (both translators), and latterly, that of Ma Jian and Flora Drew (author and translator), among others. (In Chapter 14 we will discuss in more detail a successful poet-translator partnership.) Xinran hires professional translators, but builds up a relationship of trust and professionalism, with author and translator thinking along the same lines.

Xinran's work is a model of teamwork. Travelling throughout China, she uses a team of local interpreters who can deal with dialects, a photographer to video-record proceedings, and transcribers to record the stories. Once transcribed, the Chinese transcripts are edited and translated, and finally published. So far, Xinran has worked with three translators: Esther Tyldesley, Nicky Harman and Julia Lovell.

In this brief chapter, we depart from the pattern of previous chapters, in that no translation is presented. Instead, we have used the words of the writer and one of her translators. We were privileged to meet Xinran and Nicky Harman at The British Centre for Literary Translation Summer School. Turning the tables on them, we interviewed them about their insights into the teamwork of reporting and translating China.

Working together: interview with Xinran and Nicky Harman

INTERVIEWER: First of all I would like to know how many books you have worked on together.

NICKY: TWO.

INTERVIEWER: And when did your working relationship begin?

XINRAN: It must have been when Nicky translated the book *China Along the Yellow River*. Before it was published, Nicky asked me for comments. Afterwards, she came to me about Chinese author Han Dong's book.

NICKY: It could have been. I was trying to find a publisher for the author, Han Dong, whose novel I translated. I have a very clear memory of asking Xinran, about four years ago or maybe more, 'Can I translate your next book?' and she said 'But I've already got a translator and she's young, and I want to encourage her'. But then *China Witness* was a big book and you needed more than one translator.

XINRAN: Yes, and there were also the ideas of Toby, that is my husband, who is a literary agent, particularly for non-English writers of literature, Chinese writers. He is always fascinated by translation, and he believes that different people are very different in translating style. After the translation of my first book, he wanted to change the translator to see how I would work with different translators. I was annoyed with him because I thought that would be a wrong message to Esther, my first translator, implying that she was not good enough. Actually she is very good, because she knows a lot about daily Chinese life from her four years spent living in a small town in China, and from her Chinese husband. So I would have liked to continue with her, but Toby wanted to start his research on different people translating my voice. So *Sky Burial* was translated by two people: Julia Lovell and Esther Tyldesley. Esther also translated my third book *Miss Chopsticks*. She liked it very, very much.

With my latest book, *China Witness*, Toby came back to this question again. He said it was a bigger book, and there was not a close link between the chapters, so we might have two or three people to translate it. He said 'Let's see how it works'.

INTERVIEWER: So do you really work with a team of translators?

XINRAN: I think so. For me, because I love to be a good friend of people who are working on Chinese translation, like Nicky, Julia Lovell and Esther. And many others who are working in universities as well. This is a part of my friendship and my 'passion links'.

INTERVIEWER: So how closely do you co-ordinate when you are working on a book? When you're translating a book are you in touch, in person, by email?

NICKY: Yes. One of the key things about translating with Xinran is that I can come to you (Xinran) with questions. With other authors, that has not been the case. Or I could go to them with very particular questions, but it was more difficult, mainly because they were in China. Some authors are not terribly interested in talking to translators. They let you get on with it. But for them, if it is a book they wrote three or four years ago, they go onto the next project. But it has actually been very important to me to know that I can make a list of questions and I can talk to Xinran on the phone for an hour and a half. We go through every one, and then I do another hundred pages and we do the same thing again. It is extremely useful. It reduces the number of mistakes, or potential mistakes, but also it is encouraging to think that the author trusts you and also wants to support you. It is something to do with trust and support. I do like that aspect.

XINRAN: We have also done some kind of face to face discussion with every book at least once or twice. I have learned quite a lot about how my own thinking comes across in another language. I love that.

INTERVIEWER: So how much do you feel that you are inside each other's minds? Do you feel you are beginning to know each other from the inside?

NICKY: I feel that I am beginning to know your way of thinking about China. I cannot speak about other areas of your life!

XINRAN: I think I have learned more about Nicky from Toby's explanations, because each time he has told me about the difference between Nicky and other translators – the way Nicky translated my voice. But again, I could sense from her translation that she really feels my heart. That is the key point for me in working with a translator.

INTERVIEWER: So far all your translators have been women. Would you have a man to do your translation work or would you rather stay with women, because you feel they empathise better?

XINRAN: For me, getting a male translator? No way! The reason is that I believe, even if we try very hard to understand each other, physically and

mentally we are completely different selves. If something is deep or behind or beyond the words, you can feel that between women, and my Chinese mind and my poor English are not able to explain what it is. I got offers from seven publishers in the UK for my first book *The Good Women of China*. Some of them tried to give me a male team, as they thought that most female writers like male editors. I said to them, for my non-fiction books which are based on Chinese women, no. Random House got this book because they gave me a team which was all women, all the way from editor to publicity. I felt they could understand what my book was about: that is something you cannot feel through words alone.

INTERVIEWER: I want to ask you a bit about gathering your information. Basically your style is to interview and then transcribe, and then translate. So when you are interviewing do you use a different team, or do you incorporate your translators in the team?

XINRAN: All my interviews are based in China. This is one factor, and also my interviews go back over a long period, almost twenty years. China is huge and people speak very different dialects. So when I interview people I always make sure I have at least two extra assistants, who can understand local accents, to confirm my information. They sometimes also have to translate my words to the interviewees. Since 1980 I have always tried to voice-record, and for the last few years, starting in 2002, I have video-recorded interviews.

INTERVIEWER: Once you have done that, do you have a team member who transcribes into Chinese?

XINRAN: Yes I have a team based on university students. Most are volunteers, who have been involved in my project from a long time ago. I used to be guest professor in five universities. When I realised that they hardly knew anything about their past, about the previous generation, or about real Chinese history or modern history, I thought I should get them to work together with me. During the process they could learn something about their own family trees. So I have several teams. One is the typing team. I have some very good assistants in China who run the big international bars for Nanjing University. Students need extra book money, so we arranged for them to help us. I always do the editing myself. *China Witness* was edited down from 800,000 recorded words to a book of 300,000 words.

INTERVIEWER: 800,000 words: that is the equivalent of ten books!

XINRAN: Yes, it turned my hair white! A painful, painful process! You gather information over such a long time, and it is so difficult, then you have to give it up! It is very difficult to make that decision.

INTERVIEWER: Going back to the translation, do you think there is anything about Nicky which makes it especially good for her to translate your book?

XINRAN: I do. Actually, I can see there is something different, something very special about each of my translators. My English is not good enough to judge Nicky's translation, but I get very good feedback from the publisher, and from my agent, who is my husband. The senior editor at my publisher said that Nicky's translation is very clear. It is visible. Some translation can be too 'text structured'. Nicky's translation is more 'pictured' – that is exactly what I want. I believe that the common understanding between languages is that we can see the same things. Even if we tell the story in different languages, other people can see the same picture of the same story. My English is very poor, but Nicky and I can question each other about some of the words. I enjoy working with her very much. Some of my translators in other languages have never questioned me, even when they translated my book from Chinese into their language. This really made me worried. Because they are not me: how could they understand me in such a certain way? I know you cannot match a hundred percent between languages, but at least we should try and check with each other for a closer understanding. This is why working with Nicky is very good.

NICKY: Yes, we are a good match.

INTERVIEWER: And on your part Nicky, is there anything special about Xinran as an author which inspires you as a translator?

NICKY: There are maybe two parts to that question. As I say, an author who is really interested in the translation is incredibly valuable to me. It is the only time I have really worked with an author and it makes the whole experience so much more valuable. I know we can talk about things, right from the beginning, from the first sentence to the last sentence. That is an incredibly important experience for me. When I translate Xinran, I just feel that everything she is writing about is extremely important. Translators hope to get money for their work, and so, as a translator I would be prepared to translate things which I didn't care so much about, so long as they were not terribly offensive. I am not going to say that I absolutely have to love this work before I translate it. On the other hand, I have been very lucky, because most of the work I have translated, I have loved. Certainly, with all Xinran's things, I just start reading them, and I think I want to be the person who carries that picture to the English reader. It is a great privilege to be able to put that material to English readers, and help them to see the same things, and hear and smell and understand the same things. So, yes!

INTERVIEWER: So, finally, are your books published in China in Chinese?

XINRAN: Not yet.

INTERVIEWER: Do Chinese people read your books in English?

XINRAN: Yes. More and more.

INTERVIEWER: And what sort of impact do you think it has on them?

XINRAN: It was not very good when we started in 2002. Actually some young Chinese even stood up against me during my book tour. They did not believe the stories. Now China is opening more and more, and also, many Chinese realize that the previous generation is dying, disappearing. There is more discussion, and people are accepting my writing more and more. I have just come back from Brazil and some Chinese students there, who have come from America or Brazil, said that they have read my books. Also, during this summer school at BCLT, Chinese people from Africa and from Hong Kong have all read my books. I think, yes, more and more, particularly for the young generation.

INTERVIEWER: Do you feel that you have given your generation a voice to talk to the younger generation?

XINRAN: What I am trying to do is this. I never thought I was a great writer. I am much more a journalist. Being a journalist, I want to represent the people's voice to the outside world, including the new generation in China. The reason is that most history has been written by the victorious side, and they were educated people, and city people. But when you talk about China, you know that China has always been rooted in agriculture, peasants, farmers and ordinary people. A real China is not always with 'sweet and sour sauce'. Real China has lots of different tastes. So I want to build up this colourful picture for the West: China as China really is. That work is not through a production line, or through a copying machine, or anything like that. I believe my writing will stay in libraries and universities. That is my hope. I do not care whether it is in the newspaper or bookstore. I do hope that people can treat my books as part of their knowledge or education about my country, and those people include young Chinese, for example, my son.

NICKY: That is really what I feel when I am translating it. It is so sad when people have this kind of blinkered view of China and only know one or two things about it. I just want people to understand that China is such a multi-coloured, multi-layered place. It is huge, complex, good, bad, ugly and fantastic.

XINRAN: And it is all based on human beings who eat three meals a day, just like the rest of the human race!

11 Case studies: translating autobiographical writing

The national image that was discussed in Chapters 9 and 10 inevitably permeates the writing of individuals, whether their version of events is supportive or critical of the state. In this chapter we see how individuals record those events, in personal writing such as autobiography, and how the writing is packaged by editors and publishers. What are in effect historical records written from a personal point of view might appear to be unproblematic for the translator. Nevertheless, these detailed, sometimes quite large books may require some adjustment in translation. Autobiography and biography are the factual face of literature. They provide the histories and personalities for the legends, novels, plays and poems that come later. Many novels are 'autobiographical', for a fiction writer will exploit personal experience and adventures to create material for a readable story. Conversely, fiction has since time immemorial been used to present the happenings of real life.

In autobiography and journals, the intention is usually for the reader to hear the author's own voice, and believe what the author writes, for it may run counter to what others have said. The first aim of the author must be credibility. An autobiography is often written towards the end of a person's life. They feel that their goals have been achieved, their career has been accomplished and the events in their life have been exciting and risky; they may be reformed characters who want to confess all; they may want to set the record straight. It is at this point that they will write their autobiography or publish the secret diaries. This is a stage in their lives when they may feel that they can brook criticism. Their personal records will often unearth previously unknown details, or provide contrary evidence for existing accounts.

New or controversial information in an autobiography or biography should in itself ensure an interested readership, but writing style also contributes to keeping the pages turning. While the deictic centre of government propaganda is 'we the nation', the deictic centre of the autobiography, and of many novels, is 'I the narrator'. The narrative will of necessity be mainly chronological. One of the hardest things for both the author and the translator of autobiographical material is to avoid the boring narrative of 'and then I did

so-and-so . . .'. Just as the ethnocentric documents of a government may become a little tedious, so too can the egocentric stories of a politician or film star. Translators of autobiography will have the usual options available to make the text thoroughly readable in the target language. They will, however, almost certainly have been commissioned by the publishers because they are likely to produce a sympathetic, sensitive translation. It is therefore likely that they will feel a duty to work with the writer or editor to reflect personality, success and failure in accordance with the writer's wishes, as shown in Chapter 10.

Autobiographers do not talk about themselves one hundred percent of the time. They will talk about other people in both negative and positive terms. They themselves will be critical, yet avoid libellous statements, and it is the translator's duty also to avoid carelessness in describing third parties and their actions. It may be possible to change sentence structures, use colourful idioms, reduce the redundancy of the source text and clarify time and gender through the use of tenses and pronouns. But anything that changes the substance of the text of a personal record may risk changing a historical account. While novelists and their translators may have good cause to manipulate and re-create (see Chapter 12), diaries and autobiographical writing do not necessarily offer the translator this freedom. In the following pages we move away from textual to paratextual analysis. By paratext we mean the 'footnotes, subtitles, prefaces, epilogues, epigraphs, illustrations, photographs and so on' (Hutcheon 1987: 301). We focus on the way in which the text can be 're-packaged' for a target audience whose cultural and political viewpoints and sources of information may differ from those of the source text readers.

Paratextual analysis: re-adjusting the formal schema for the foreign reader – Zhao Ziyang's diaries

The audio-diary in book form is a genre which, like the journalist's interview, integrates spoken and written modes. In the case of both written and audio-diaries it is the editor's responsibility to create the formal schema when the time comes for publication. The transcripts which make up the book are edited to create written coherence. All the paratextual features will be managed by the editors. This includes not only elements internal to the text, such as paragraphing, headings, and punctuation, but also additional material such as the Preface, Introduction and notes. This creates a new formal schema designed to help the reader. When a book is translated, the translation and editorial team create yet another new formal schema. This is likely to be geared to the target culture and will provide a text which is well-structured in terms of target language criteria. The example provided here is the memoir of Zhao Ziyang.

Zhao was at one time Premier of the People's Republic of China, and also General Secretary of the Communist Party of China. During the Tiananmen Incident in 1989 Zhao played a key role, sympathising with student protesters,

and striving for conciliation between the hard-line leaders and the equally determined students. As a result of his stance he fell from favour and spent fifteen years under house arrest. In 2009 his diaries, claimed by his editors to have been smuggled out of China, were published posthumously. Published in Chinese as *改革歷程* (*The Course of Reform*) the diaries are characteristic of the modern era in that they were originally audio-recorded. The formal schema of the publication has undergone major changes in the translation to suit it for acceptance in the West.

What is immediately apparent is that the title of the book is altered. *The Course of Reform* (*改革歷程*) becomes *Prisoner of the State*. As we saw in Chapter 2, titles are chosen by authors and editors to attract readers and to indicate the content of the book. The two versions of Zhao's diaries are no exception. One can understand that the Hong Kong publishers of the Chinese version would not wish to cause trouble, and therefore have chosen an unprovocative title. The publishers of the English version, however, have opted for a title which is eye-catching, but could also be highly provocative. The words 'Prisoner of the State' have multiple resonances. First, Zhao was not, strictly speaking, imprisoned, but was placed under house arrest. The term 'prisoner' recalls, perhaps unconsciously for the reader, titles such as *The Prisoner of Zenda* and other prison-related stories such as that of the *Birdman of Alacatraz*. It thus becomes sensational. This may be a deliberate and reasonable ploy to attract western readers who might not otherwise read Chinese subject matter. In addition, the use of the word 'state' could be a subtle word-play. Zhao Ziyang, in his role of Party Secretary, embodied the state. The title epitomises in four words his extreme fall from grace. On a less subtle level, the foreign reader may feel sympathetic to the powerless individual who has been overcome by the might of the state. The Chinese version does not have its own subtitle, though the book jacket claims 完整錄音 ('complete recordings') and 還原歷史 ('restoring the original history'). The English version has a subtitle, also used on the title page of the Chinese version: *The Secret Journal of Chinese Premier Zhao Ziyang*. This, importantly, tells the foreign reader about the content of the book (see Chapter 2).

Some of the chapter titles of the translation also appear to bear no relation to those of the source text. '1989年六四事件' (the events of 4 June 1989) becomes 'The Tiananmen Massacre'; '非法幽禁與世隔絕' (cut off from the world under illegal house arrest) becomes simply 'House Arrest'; '非法幽禁歲月漫長' (the long years of illegal house arrest) becomes 'Zhao's Lonely Struggle'; '鄧小平和陳雲的不同主張' (The differing views of Deng Xiaoping and Chen Yun) becomes 'Conflicting Views at the Top'. We can see that the motives of the translators in their choice of titles are twofold. They are looking for brief titles which are both more readable and more eye-catching and at the same time they introduce drama ('Zhao's Lonely Struggle') and more than a hint of their political perspective ('Tiananmen Massacre').

Not only are the titles of the book thoroughly re-created. The dust jacket has also undergone a radical transformation. The design of book jackets can suggest and create expectation for the potential reader and is a part of the translation (Joosen 2006: 66). In the case of Zhao's memoirs, the front of the Hong Kong dust jacket bears a sepia-tinted close-up photograph. On the back, blurbs by the writers of the Preface and Foreword are set against dew-covered magnolia blossoms, also in sepia. The wording back and front is aligned left. This design is subdued and respectful, rather reminiscent of bereavement. Neither the title nor the design of the dust jacket would arouse any hostile interest. By contrast, the jacket of the translation is red. On the front, Zhao's image is small, and set against the PRC flag; on the reverse, forming the backdrop for Zhao's own words, is the highly emotive image of a young man blocking the path of a tank. This is an image which every western reader knows well. It symbolises the 1989 events of Tiananmen Square. The wording on both sides of the dust jacket is in bright white and yellow, and is centred. The two jacket designs address very different audiences: the understated cover of the Chinese version implies deference for the deceased author; the loud, politicised cover of the English version is designed to trigger critical views of China.

Bearing in mind that the Chinese version of the memoir is as much a creation of its editors as it is of its author, it is unsurprising to find an explanatory Preface by Du Daozheng and an Introduction by Bao Tong. In the English version, however, the Preface is by Adi Ignatius, one of the translation and editing team, and the Foreword is by a well-known political scientist, Roderick MacFarquhar. MacFarquhar's contribution might be seen as a domesticising technique: it would be reassuring for some readers to have comments by a well-known western scholar. The English version ends with an Epilogue by Bao Pu, one of the translation team, which is not in the original Chinese. The translators preface each chapter with a synopsis of between one and three paragraphs. This might be construed as interference, for the translators are priming the reader, but it is helpful for readers who do not have solid background knowledge of the events.

These are not the only paratextual features which have been changed in the translation. There are copious footnotes in the Chinese version. In the English version the translators have mainly dispensed with these, but have compensated in various ways. Some notes are inserted in very brief form in parentheses in the body of the text. For example, a long historical note about 懷仁堂, where a meeting is held, is dealt with as follows: '... called me to Huairan Tang (Hall of Compassion) in Zhongnanhai (the Party's headquarters)' (Zhao 2009: 54). This is probably a much neater, more reader-friendly solution for a western readership. Further tools for the reader of the translation are a helpful potted biography of Zhao and a list of protagonists, both placed at the end of the book, and both compensating for the footnotes.

The translators have also re-organised the paragraphs. In some cases a paragraph is split in a different place, in others, two paragraphs may be joined, or one long paragraph divided. A paragraph on page 54, for example, focuses on meetings, and is followed by one which focuses on letters. In the Chinese text, a third paragraph, which expands on the content of the meetings and letters, begins ‘通過上述談話和信件...’ (Through the talks and letters mentioned above...). The first sentence of the third paragraph summarises the previous two paragraphs and leads on to a new idea. The translators, however, divide the paragraphs so that this first sentence is in the second paragraph. In isolation this manipulation may not have a substantial impact, but over the course of a whole book will subtly guide the train of thought of the reader.

With regard to the textual features, Zhao’s own style is unadorned, detailed, yet not complex. This may be in large part to do with the way the memoir was created. Speaking into a microphone, especially if it was in secret, would have affected the style of language. Zhao had a story to tell and he wanted to tell it directly. The translators adhere quite closely to this very factual, direct style.

While the informational content of the Chinese source text has not been re-created or re-construed in translation, the format of the whole book has been radically re-organised, creating a new formal schema. This new ‘shape’ sends very different messages to the target audience from those which were sent to the source audience. In some ways the new format helps readers, yet in other ways it deprives readers of the value of discovering information and implication for themselves.

Practical 11.1 Transforming paratextual features for the target audience

Imagine that you have been commissioned to translate *Thinking Chinese Translation* into Chinese.

Assignment

- (i) Translate the title of the book and the Chapter titles into Chinese equivalents which will attract the reader, and also give them sufficient information about the content of the book.
- (ii) Think about the organisational structure of the chapters and the sections of each chapter. Are they well structured for a Chinese reader? Would you change the structure of the book or any of the chapters? If so, why?
- (iii) Look closely at the paragraphing of one chapter. Would you either subdivide or join any of the paragraphs? What would be your reasons for doing this?

- (iv) Would you add a Preface? If so, what main points would be included in it?
- (v) Design a brand new Chinese cover to go with your brand new Chinese translation.

Translating the culture of the past: Zhang Xianliang's memoirs

Diaries give insights into the contemporaneous thoughts and events of a certain time. They are fairly spontaneous. Autobiographical writing, crafted after the event, may be more stylish and more wide-ranging in subject matter. Spending many years shepherding on a labour camp far from urban life, Zhang Xianliang eventually turned to writing, ostensibly to secure an 'intellectual' job. His book 小说中国 ('little talk China' or 'novel China') (1997) is a series of reflective essays about his life in and out of the camp, and about the changes in culture and attitude that have moulded modern China. As the title implies, his thoughts veer from the simplicity and crudeness of life in the camps to the modernity of China against the background of its five thousand-year civilization. He is a novelist – he writes 小说 – and he is talking a little about all the things great and small that make up China.

The reminiscences of an author force the translator into a cross-cultural awareness that is not only spatial. For the young Chinese reader some of Zhang's accounts would be hard to understand, for theirs is the experience of life lived fast, with cars and electronics. Zhang, as autobiographer, has to explain the rationing system that was in use for many years. As a professional writer, he turns this into a cross-cultural pun that links the 1960s with the 1990s. He describes the rationing system in a section entitled '数字化生存' (a 'numberized' existence). He poses the question: '社会所给予人的最基本的生存条件是什么呢?' (What are the basic conditions society must provide for human existence?). He lists five: 吃、穿、用、行、住 (eating, wearing, using, travelling and living). The expert translator would probably render these as 'food, clothes, utensils, travel and accommodation'. So far, so good. These are concepts which are recognisable in any society at any time. Zhang then goes on to list the amount of any of these items to which one person was entitled during the mid-twentieth century period of rationing. We will take 'clothes' as our example:

Example 11.1

穿：每人每年棉布10市尺即3.3公尺，棉花（这是居住在北纬28度以北的中国人的必需品）8市两即400克，要说明的是，在“穿”的供应数量里，居民不仅要维持身上衣着的体面，还须兼顾夜晚的保暖，就是说床上用品也包括在内。年轻人结婚，首先要向亲友收集一定数量的“布票”，不然便布置不出一个“家”来。

(Zhang 1997: 8)

Clothing: each individual (was entitled to) 10 Chinese feet of cotton cloth, that is 3.3 metres; 8 Chinese ounces of cotton wadding, that is 400 grams (this was a necessity for those living north of latitude 28); it should be explained that people not only had to maintain a decent appearance, but also had to keep themselves warm at night within the constraints of the 'clothing' allowance: bedding was included. When young people got married, they had to ask relatives and friends for cloth coupons, otherwise they would have been unable to set up a home.

(Authors' translation)

Zhang's listings of the allowances are full of numbers: weights, measures and numbers of coupons. This is his 数字化生存 ('numberized' existence). In the economic circumstances of the time, people were preoccupied with counting. By the time he wrote the essay thirty years later, a new kind of 数字化生存 prevailed in China, that of a digitised existence dependent on electronic gadgets. In the subsequent sections of his book, he compares and contrasts the two dissimilar cultures to which he gives the same Chinese name.

How is the translator to tackle 数字化生存? In English 'digitized' would not be an appropriate way to label the rationing of 1950s China. Yet 'numberized' or 'numerized' would not describe today's electronic age. But Zhang's play on words should be kept if possible. Rather than use the '-ize' suffix, perhaps we should look for a different part of speech to render the term. 'The role of digits in our existence' could be used as the title of the section. This would cover both contexts, and the translator would then be free to use, for example, 'existence pre-occupied with numbers' for the historical situation and 'digitized existence' for the modern situation.

Other terms which appear in the excerpt above are alien to modern China, and certainly to western readers. The author helpfully gives a metric equivalent for 市尺 (10 = 3.3 metres) and 市两 (8 = 400 grams). Should the translator translate the terms, provide a footnote, or omit the terms? The metric equivalents give the reader sufficient information to justify omission. Given that this is not fiction, a footnote would not be too disruptive to the reader. Translation of the terms would, however, give some cultural flavour of the time. We are then left with a choice of 'Chinese foot/*chi*, ounce/*liang*', 'Beijing foot/*chi*, ounce/*liang*', 'municipal foot/*chi*, ounce/*liang*', 'government foot/*chi*, ounce/*liang*', and 'standard foot/*chi*, ounce/*liang*'. Which will get across to the target reader the cultural emphasis that the author had in mind?

Zhang's style is not racy or romantic, yet it contrasts with the seriousness of Zhao's style, above. Zhang writes in a gently humorous, perhaps deadpan way, highlighting anomalies in everyday life. He reveals the little things which prevent people seeing the big picture. He often uses reduplication to reinforce his message, as in the following example:

Example 11.2

试想，每家每户每人，天天月月年年，都必须仔仔细细地将自己的支付能力在一大堆标明各种数字的票、卷、证中作出最合理的支配，将货币形式的工资在各种票、卷、证之间作出最经济最符合数学的搭配，力求使自己在维持生命的基础上尽可能活得好一些，在这样的数字化生存中，他们哪还有精力和心思关注各种票证数字之外的事？怎么能再去关心“国家大事”？

(Zhang 1997: 9)

Think about it: every single person, day in day out, year in year out, had to scrutinize their finances painstakingly, making the most sensible use of the great pile of coupons, certificates and cards. They had to make the most economical, arithmetically feasible allocation of their cash wages, juggling wages and coupons. Spending every ounce of their energy scraping together a decent life, how could they find the strength and motivation to consider things beyond the world of coupons? How could they find the wherewithal to think about the great affairs of the nation?

(Authors' translation)

The insistent reduplication and repetition of the Chinese excerpt are not tedious or boring. Rather, they bring home to the reader the unending pre-occupation with tiny arithmetical calculations without which ordinary people of that period could not scrape together an existence. The translator is faced with the decision of whether to maintain the repetition, or to use other stylistic tools to render that message. Good English allows a certain amount of repetition, as long as it is rhythmic, rather than dull. A balance can be achieved by using some repetitive phrases and some intensifying phrases. For 每家每户每人 we have suggested 'every single person', which entails every household. 'Every home and every household' would be tautological. However, this is literature, and there is no reason why it should not be rendered as 'every home, every household, every person'. In this case, it would be logical to continue with 'every day, every month, every year'. It really depends on the intensity that the translator apperceives from the text, and the way in which he or she feels they can best get it across.

Our overall strategy for the passage is to avoid repetition. Instead we have used adjectives and adverbs which reflect the obsession with small things, as in 'painstakingly scrutinize'. We have reinforced Zhang's 'counting' message with the expressions 'spending every ounce of their energy' (an obvious money/weight metaphor) and 'wherewithal' which may refer to economic circumstances as well as sheer energy. It is not possible to achieve the

monosyllabic rhythm of 票、卷、证, but we have rendered it as ‘coupons, certificates and cards’, which is alliterative. Zhang repeats the whole phrase once, but at the third mention reduces it to 票证. We have therefore reduced it to ‘coupons’ at second and third mention, as this one word is sufficient to summon up the whole concept of rationing and hardship.

Practical 11.2 Translating culture across time and space

Assignment

Translate the following two small excerpts from Zhang Xianliang’s 小说中国.

- a. The author is reflecting upon change and continuity in China:

而我们非常重视历史的教训，重视历史教训的前提当然首先是重视历史，但仔仔细细阅读了几部中国史和世界史后，我常常如梦似的溜进传统的中国玄学，衷心的折服老子的《道德经》，认为对中国和世界上的一切，最好的态度莫过于“顺其自然”和“无为而治”，对万事万物皆不用操心劳神。有道是“哀莫大于心死”，其实，如果把“心死”解释为不动心的话，读历史和国粹读得多了不“哀”心也会“死”的。

(Zhang 1997: 33)

- b. This is the final paragraph in a section entitled 摸着石头过河; literally feeling the stones to cross the river, or groping one’s way across the river. What does this metaphor mean?

问题是一定要先捻着了一块稳当的石头再去寻摸下一块石头，千万不能人还没有站稳就两手撒开石头乱摸。踏踏实实才能实事求是，也只有实事求是才能踏踏实实。说到这里，我想起胡适的多研究问题，少谈些主义的话，也许在现代还有参考价值。

(Zhang 1997: 51)

- (i) Bearing in mind that this writing is memoir, rather than history, and is reflective rather than merely narrative, will you need to provide any explicitation in the form of notes or other paratextual tools?
- (ii) How do you render the full implication of the metaphor?
- (iii) How will you keep the rhythm of the Chinese writing, yet create a readable English version?

12 Translating fiction

The borderline between diaries, autobiography and history on the one hand and fiction on the other is fuzzy, as demonstrated in the previous chapter. Lefevere points out that the distinction between 'literary' and 'non-literary' is unwarranted (Lefevere 1992: 9). We have shown throughout the course of this book how each and every genre and area of specialism requires translation that is stylish enough to represent the voice of the expert writer and convince the interested reader. The translator may write diagnoses and instructions, regulations for behaviour, inspirational thoughts on patriotism and narratives for the use of future generations. Any and all of these text types are potential ingredients of fiction. The tipping point is when the author becomes involved in the act of imagination. It is only through the sparking of that vision beyond reality that the translator can find the author's voice. The narrative of real life becomes the fantasy, allegory or sheer escapism of fiction. Creative writing is infused with all that pertains to life.

If we are working towards the literary/creative end of the spectrum, we are less constrained by considerations of accuracy and terminology. The writer of fiction, essays or poetry is not dealing with life or death situations as is a doctor or lawyer. Novelists and poets write for effect: that effect may be the beauty of rhythm, the vividness of images, lessons in morality, the highlighting of anomalies or sheer story-telling. Re-telling the story to a target audience compels the translator to become a story-teller, and to affect the reader in the way that the original author has done. The decisions that have to be made are therefore more complex. We no longer have the buffer of the correct technical term or standardised grammar pattern that we meet in technical texts. 'Translators decide, on their own, on the basis of the best evidence they have been able to gather, what the most effective strategy is to bring a text across in a certain culture at a certain time' (Lefevere 1992: 11). Lefevere and others have brought to the translation world the very valuable notion that translation is acculturation (*ibid.*: 12). An effective, creative translator becomes steeped in the yarn that is spun and in its place and people.

Inexperienced translators sometimes ask how the decisions are made, a question which becomes redundant with time and experience. We can, however, suggest ‘rules of thumb’. Every text has formal features according to which we re-create the form of the target text: grammatical structures (tense, voice, case, etc.), punctuation, paragraphing. It will also have at least one register, which to a great extent decrees the register we use for the translation. It has lexis, and we select from the range of target language synonyms those words appropriate for our translation. These are concrete, but only very approximate aids to decision making. In the case of fiction, they work in combination with the dominant text type components: narration, dialogue, description or depiction, and introspection or reflection. In the following sections we give examples of these elements of story telling and how they might be tackled.

In Chapter 9, in the context of leadership speeches, we dealt briefly with *chengyu*, a crucial ingredient in the Chinese literary mix. It is most appropriate to deal with this characteristic Chinese phenomenon in this chapter on literary translation.

Narration

Novels and short stories need a plot, and it is primarily through the narration of events that the author conveys the plot to the reader. Other means may be used, but few authors can avoid, at some point in their work, a straightforward telling of the story. Straight narrative may be one of the most risky areas for a translator: if an author decides to run swiftly and chronologically through events or incidents, style may suffer. We need to be able to avoid the ‘and then, and then and then’ style of writing. In narration we can deploy numerous means to keep the reader interested and anticipating. Translating into English gives us the opportunity to craft sentence structures so as to retain essential information and the excitement of the plot.

The example below is from a short story by Zhang Ailing. She is a writer who uses dialogue and description as her main means of conveying events and actions, but occasionally she inserts a small section of narrative. Here she uses narrative to tell the reader about the background of a young man who might make a good match. She reduces the informational content of the passage to a minimum, emphasising two or three key points, and heightening their importance through description and hearsay.

Example 12.1

徐太太打算替寶絡做媒說給一個姓范的，那人最近和徐先生在礦物上有相當密切的聯絡，徐太太對於他的家世一向就很熟悉，認為絕對可靠。那范柳原的父親是一個著名的華僑，有不少的產業分佈在錫蘭馬來西亞

等處。范柳原今年三十二歲，父母雙亡。百家衆人質問徐太太何以這樣的一個標準夫婿到現在還是獨身的，徐太太告訴他們范柳原從英國回來的時候，無數的太太們緊扯白臉的把女兒送上門來硬要推給他，勾心鬥角，各顯神通，大大熱鬧過一番。

(Zhang 1968/1991: 196)

Mrs Xu was minded to recommend Bao Luo to Fan, a young man who had recently developed a fairly close relationship with Mr Xu in the mining business. Mrs Xu was very familiar with his background and felt he was absolutely reliable. Fan Liuyuan's father had been a well-known overseas Chinese, with properties all over the place – Ceylon and Malaysia, for instance. Liuyuan was now thirty-two, and both his parents were deceased. The whole Bai family grilled Mrs Xu on why such an eligible young man remained single. She told them that when he came back from England, dozens of mothers had fought tooth and nail to push their daughters at him, using every subtle and not so subtle weapon in their armoury.

(Authors' translation)

Zhang Ailing gives the reader all the necessary history of the young man in a few succinct words, mainly through information about his family. For the translator it is important to keep the logic of tense and time in the English version. For example, Fan's father 'had been' rather than 'was' a well-known overseas Chinese. Zhang does not explicitly state that the young man is wealthy: she mentions a 'mining business' and properties in Ceylon and Malaysia. The English version therefore needs to retain the hint of wealth, without the overt statement. As the narrative unfolds in the following paragraphs, Zhang makes it clear that the young man is not as uncomplicated as he seems. We need to put ourselves in the position of the author, and of her mouthpiece, Mrs. Xu, as they put a typical matchmaker's 'spin' on Fan Liuyuan.

In this example there is some repetition of personal names. The repetition in Chinese is an important syntactic technique designed to foreground and background protagonists: Mrs Xu is central in the story-telling role, Fan is central as the topic of Mrs Xu's telling, while Mr Xu is merely instrumental in giving information about Fan's career. We can maintain the topic chain in English by varying reference between full name and title (Fan Liuyuan), surname only (Fan), calling name only (Liuyuan), substitution (the young man) and pronoun (he).

Translating *Chengyu*

Example 12.1 above provides a compact illustration of the use of *chengyu*, or idiom. The telling of the story builds up to a climax in which mothers

fight to get their daughters introduced to the supposedly wealthy Mr. Fan, and it is here that the author creates colour and action:

無數的太太們緊扯白臉的把女兒送上門來硬要推給他，勾心鬥角，各顯神通，大大熱鬧過一番。

(Zhang 1968/1991: 196)

Zhang's use of *chengyu* enables the reader to see the taut determination in the mothers' faces (緊扯白臉), physically elbowing each other out of the way (勾心鬥角), and scheming and plotting (各顯神通); the whole process resulting in 大大熱鬧過一番 – a great to-do. Zhang uses very typically Chinese ways to get across to the reader the centrality of matchmaking to Chinese life and the scheming and rivalry entailed in making a successful match. In our solution above, we have used two English *chengyu* ('fight tooth and nail' and 'weapon in their armoury') to convey the fierceness of the rivalry. We have avoided literal translation, so as to preserve the concision and stimulus of Zhang's own writing.

The use of *chengyu* is not exclusive to literature. They may be used in speeches, advertisements, and many other text types, but their concision is ideal for creative writing in that they trigger the reader's imagination. They may be used in varying grammatical contexts. They are often literary or historical allusions. For example, 千鈞一發 (thirty thousand jin suspended from a single strand of hair) is said to come from the writing of Han Yu, a Tang dynasty essayist, and is used to describe a dangerous or critical situation. It could be rendered in a variety of ways in English, depending of course, on the context. *Chengyu* are often highly implicit – on first meeting a *chengyu* it is not always easy to fathom its meaning without knowing its derivation.

Like everything linguistic, *chengyu* may have counterparts in other languages. There is a treasure house of English expressions on which we can draw to render Chinese *chengyu*. In the days before the 'boom and bust' of the 1990s, English native speakers often advised one another to 'waste not want not', and to 'look before you leap'. These are clearly English *chengyu*, but, embedded in a language which relies on tense, person and number to transmit meaning, they may not have the grammatical flexibility of Chinese *chengyu*. Just as *chengyu* have reached the twenty-first century from hotbeds in distant history, anecdote and poetry, so have English metaphors and idioms. Inexperienced translators may forget, or simply not know, how much English consists of idiom and metaphor. There are idioms from every walk of life and indeed aspect of life, especially and including nature (大自然), which enrich the language we speak everyday. Many of the wise saws that we use are Biblical or Shakespearean. Yet we do not always realise that they are idioms, because they are so entrenched in daily speech and writing that they are not overtly

taught. It is easy to recognise a Chinese *chengyu* because it has a certain 'shape' (its formal schema). English idioms are not always so uniform, for they have tended to blend with the background. Translating from Chinese to English therefore requires a special kind of alertness: an ability to spy out the *mot juste*, which may be masquerading as a very ordinary word. We have to pressgang all those unemployed words into our service. Take, for example, the simple-sounding expression 'taken aback'. It now means a kind of shock or surprise, but once upon a time it referred to the act of a contrary wind in the sails of a ship, which effectively stopped the ship's forward movement. It behaves in exactly the same way as a Chinese (or any other) idiom: it is simple in construction; its derivation is historic and professional; it is loaded with meaning; and it now means something very different from the original.

Tackling *chengyu* in translation requires deep, easily accessed knowledge of both source and target culture. Chinese-speaking translators know *chengyu* well and know what they mean, but don't necessarily know how to transfer them idiomatically into English. English-speaking translators can look up Chinese *chengyu* in a dictionary and get a literal translation, a historical note, or a rather dry, lengthy explanation. They need to feel their way into the meaning. 抛砖引玉 *pao zhuan yin yu* is a useful example: the literal translation is to 'throw a brick to pull a jade'; the dictionary explanation is to 'offer a few commonplace remarks by way of introduction so that others may come up with valuable opinions' (Wu 1979: 509). This is far too lengthy to reflect the pithiness of the Chinese. A British translator might want to express it as 'throw a sprat to catch a mackerel' but this has implications of size, rather than quality; 'make a provocative remark' might do the job, but is not necessarily positive and the reader might infer the wrong thing. The best solution might be in not translating it directly, but manipulating the text so that the meaning is there in the context.

Dialogue

Dialogue is used by an author to achieve certain effects. Most important of these, perhaps, is to imbue the protagonists of the novel or short story with maximal credibility. It is through the characters' speech patterns that the author consolidates their personality traits as set out in narration and description. Dialogue also reveals the relationship between characters, provides commentary, and reinforces descriptions of and attitudes towards third parties. Dialogue may be used to relate or to explain past events, though this is not always very natural-sounding to the reader.

An important part of dialogue is idiolect, that is the unique expression of an individual which reveals not only personality, but also elements such as

age, fashion, occupation and educational background. Translating dialogue or inner speech is an area in which the translator cannot afford to ignore the voice of the author and the character. We have to use all means at our disposal to get inside the character and speak with his or her voice. This is the ultimate schema – that of being another person, or ‘different self’ (Pavlenko 2006: 9).

Portraying character through dialogue

Example 12.2

夏太太似乎有些感触，推了牌说：“我同意马林生的这个说法，换我也一样。谁要对我不好，我没意见，不受也得受。但你要对我好，就得像个好的样子，一点不讲究只觉得自己好心就可以胡来——呸！没人稀罕！”她斜眼瞪了一下，低头看牌，“——和了。”

(Wang Shuo 2002: 152)

Mrs Xia seemed rather moved. She shuffled her cards. ‘I agree with Linsheng; I feel just the same as he does. I can put up with other people having a bad attitude to me – I don’t care. But if you want to be nice to me, do it politely! You think you have good intentions, but you do whatever you like. Who cares?’ She glared at her companions, then at her cards. ‘Trumps!’

(Authors’ translation)

Mrs Xia’s speech is about Linsheng, yet at the same time is about herself. She appears to be sympathising – but is she? We have given a fairly close translation, but would it be better to render this speech freely, so as to give a version that would sound natural in English?

Expressing inner thoughts through dialogue

Example 12.3

“我一定要让这个孩子幸福，哪怕为此我要受尽屈辱，饱尝痛苦。只要我活着，我就永远不让他知道人间有饥饿、苦难和种种不平。我不许，决不让我曾经受的一切在他身上重演——哪怕为此断送自己！”

(Wang Shuo 2002: 192)

‘I want my child to be happy. No matter how much shame and suffering I have to go through for him, as long as I live I’ll never let him know

hunger or pain of any kind. I will never, never let him suffer what I have been through – I would give my life for him.’

(Authors’ translation)

Ma Linsheng, the main protagonist of Wang Shuo’s novel 我是你爸爸 (*I am your Father*) reveals in his own words all the turmoil, desperation and determination of a father. These feelings must come across in the translation. In this translation we have used colloquial repetition (‘never, never’) to replace the Chinese 我不许, 决不让 in order to convey the sincerity of the father’s feelings. 在他身上重演——哪怕为此断送自己 is not literally translated as ‘re-played in him – even if I had to sacrifice myself for him’, but toned down to a register suitable for a distraught man speaking to himself.

Relationship and interaction in dialogue

Example 12.4

这时，文丽冲进了屋，扒开众人冲上去拽住梅梅往外拉，边拉边劝：你冷静点儿，啊！事情已经这样了，你这样也不是办法啊！多丢脸啊！

(Wang Wanping 2007: 002)

At this point, Wenli burst into the room, pushed the others aside and dragged Meimei out. As they went, Wenli tried to calm her down: ‘Cool it. Things are bad enough already. It’s not the way to deal with it – you’re just embarrassing yourself.’

(Authors’ translation)

Wenli is the level-headed friend who resolves the situation. The only way to do this is to speak frankly to the hysterical Meimei. A translation must reflect this interaction between two young women, in a highly-charged emotional situation, in register and choice of lexis. How would two young women talk to each other in English in a similar situation?

Insults

Example 12.5

梅梅哭闹着不走，大声喊着：姓庄的，你是个大骗子！你说你只爱我一个人的，你说你从来没爱过别的姑娘，你说你这辈子非我不娶，你全是在骗我呀！你个流氓！

(Wang Wanping 2007: 002)

Meimei yelled and screamed. ‘Zhuang you dirty cheat! You said I was the only person you loved, you said you’d never loved anyone else, you said you would never marry anyone except me! You cheat, you bastard!’

(Authors’ translation)

This comes near the beginning of the novel. The scene is a wedding. Meimei’s outburst tells us everything we need to know about her past and her relationship with the bridegroom. She is furious, and does not mince her words. This is reflected in translation in the choice of insults, in the repetition of ‘you said’ and the use of commas, rather than conjunctives or full stops. In English writing we now have very few taboos on the use of insults and expletives. The translator has a duty and a freedom to translate insults as rudely and crudely as they are in the source text. The young woman in this example uses phrases which are not very crude. We need to think about what a young English-speaking woman would say in the same circumstances. Perhaps something stronger!

Description and depiction

Perhaps ‘description’ does not adequately cover the range of functions used by an author to create the fictional world. Even ‘depiction’ does not capture the whole concept of the way in which an author sets the physical scene, paints the physical and psychological traits of the protagonists, and relates the dynamics of activities and situations. The translator, as reader, has to be acutely sensitive to the imaginary ‘video’ played out in the pages of a text. We must be alive to colour, shape, size, and perspective; these visual perceptions help us and the target reader to the right visual image. We need to ‘hear’ pitch, melody, harmony and volume; these are elements in distinguishing euphony and cacophony for the target reader. Smells are not just good or bad. They may be fragrant, aromatic or pungent, and create a world of homely or exotic associations for the reader. Texture connects the tactile and the visual, from velvety skin to thorny stares. Taste is the most personal of all the senses, very much a part of the interior person. Even the five senses do not give an exhaustive list of the means of depiction: touch and vision – our ‘haptic’ sensitivity – tell us about movement, speed and change.

The following example is from a novel by a Taiwan writer aimed at older children or early teens. Translation aimed at children should not be patronising. It is a mistake to think that children need ‘easy’ language, for it is from reading that a great deal of vocabulary and knowledge of the world is acquired. Children do not like being talked down to. They are human beings and deserve respect. Frequently, parents read to their children, and want to read intelligent, eloquent texts that will enhance their children’s leisure hours.

In this excerpt, the translator is faced with a description of movement. Taken at surface value, the passage is a description of the movement of a shadow. However, in the context of the children's novel from which it is taken, the image is multi-layered. The first person narrator is a one-eyed teddy bear. He has been attacked by a cat, who has torn off one of his ears. The owner of the cat, an amputee who was once a gifted ballet dancer, mends his ear, then falls into reverie. The teddy describes her moving shadow.

Example 12.6

阿曼達的動作很慢，她總是縫一縫就停一下，不知道在想些什麼。直到太陽落入了海里，她才勉強縫住我一只耳朵。

然後她抱著我走了出去，坐在小花園裏的椅子上看著夕陽入海。太陽把她的影子拉的長長的，落在地上，我看見黑貓高興地跑去和那影子玩，搞不懂，影子有什麼好玩的？不就只是一個不會動的黑影嗎？

然而當我這樣想的時候，我看到阿曼達的影子自己動了一下。不會吧？是不是我眼花了？

再仔細看去，那影子居然有兩隻腳！可是阿曼達明明只剩下一隻腳的啊！這是怎麼回事？

難道我剩下的一只眼睛可以看見別人看不到的東西嗎？

我努力的看著，只見那黑影仿佛有自己的意志似的，它慢慢動了起來，先是雙手輕輕擺動，接著雙腳也開始舞動，然後它輕輕一躍，竟離開了阿曼達的身體。

黑貓喵了一聲，乖巧地坐在一旁看著那黑影。那黑影……開始跳舞了……它的雙手不斷揮舞，柔軟的手腕畫著一圈又一圈，特別細長的手指一根一根地向外撩轉，帶動著纖細的手臂，再帶動整個身子，它的手勢多到我幾乎要看花了眼。

再往下看，那細長的雙腳矯健地踩在地上，腳掌、腳跟、腳尖自成節奏地踩出乾淨俐落的舞步，乍看之下，會覺得那雙腳和雙手的節拍似乎各自成一格，但整體看起來卻又配合的天衣無縫，到最後，竟不只是手腳，它的頭、肩膀、腰部，甚至衣服都有著自己的拍子在進行，我看得眼花撩亂。

(Di Fer 2006: 92-3)

Amanda's movements were slow. She would sew for a while, then stop for a while to daydream. On and off she sewed until the sun began to sink below the horizon, and my ear was at last re-attached.

Then, hugging me close to her, she sat on a chair in the small garden watching the sun go down over the sea. In the setting sun, the shadow she cast on the ground grew longer and longer, and the black cat ran to play with it. I did not understand how a shadow could be fun to play with. It's just a dark thing that doesn't move.

I was thinking this when Amanda's shadow began to move of its own accord. It couldn't be. Was I seeing things?

As I watched I saw that the shadow had two legs! But Amanda herself had only one! What was happening?

Was my single eye able to see things that human beings can't see?

I watched closely. The shadow seemed to have its own free will, and slowly began to move. First the hands gestured softly, and both feet started to dance. Then the shadow leapt lightly, and left Amanda's body.

The cat miaowed, observing the shadow from the side. The shadow was dancing, the arms waving gently, the supple wrists describing circles, the long slender fingers sweeping outwards, as if leading the slim arms. Finally the whole body threw itself into the dance, whirling giddily.

The narrow dainty feet tapped out crisp, fluent steps in a rhythm all of their own, heel and toe, heel and toe. For a moment, hands and feet seemed to dance a different measure, but together they made a seamless unity, with the head, the shoulders, the waist and even the flowing frock all dancing in time, together. I stared, dumbfounded.

(Authors' translation)

In a case like this, the translator must be as involved in the make-believe as the writer and the reader. The multi-layered schema involves 'getting inside' the author, the teddy bear narrator through whom the author speaks, the amputee dancer and the independent shadow of the dancer which represents her nostalgia and longing. The underlying message for the child reader is that the teddy, with his one eye, and no heart, is able to 'see' inside the mind of the heart-broken Amanda in a way that jaded human beings cannot. The teddy speaks to older children or young teen readers in their own language.

Su Liqun's novel *混血亚当* (*Mixed-blood Adam*) is an 'East-West' story which combines an explanation of Chinese culture with the emotional upheaval of a childless couple. It charts Londoners John and Emma as they go to China, ostensibly to discover more about China, but also to cope with Emma's incipient cancer and their childlessness. Here, Emma witnesses the harvesting of a fungus 灵芝 *lingzhi*, highly prized for its medicinal qualities. The writer uses the novelty of the sounds Emma hears to comment implicitly on perceptions of noises from a different culture and to show her heightened perceptions of the natural world. The passage combines description of natural phenomena, not only with hints about Emma's personality, but also with the author's underlying green and multi-cultural message. The 'Womb Cave', 'the

little deer' and 'the monkey' all refer to specific episodes in the story so far. The challenge of this kind of description of nature lies in the risk of 'purple prose'. It is very easy to be over-romantic.

Example 12.7

歌声渐渐能听得清楚了，是一种宏大的混声，在山谷中回旋。可是由于他们还没有爬到岩石顶，所以还看不见谷里的人群。他们能听到的是一些尖利的喊叫，像是云雀，有时又混杂着蜂群的嗡嗡之声和松林的涛声。不知为什么，听到这非同寻常的音响，爱玛有一种感觉：这声音说不上美或者不美；她知道不能用她听惯了的古典乐曲或歌剧的标准去衡量，但是她可以确定的是，这声音与这里的森林，峡谷，小溪，子宫洞，小鹿，猴子浑然一体。这声波里编织着森林中的气味，包含着峡谷中的花草、小溪清流中滚动的水草球、岩洞钟乳石的滴水、小鹿的黑眼睛、猴子的笑容…

(Su 2003: 69)

The sounds of singing gradually became more distinct. It was a great chorus that reverberated through the valley. They had not yet reached the summit of the crag, and could not see the people in the valley below. High notes like the cries of a flock of sparrows blended with what seemed like the murmur of bees or, at times, the sighing of pines. The extraordinary sound struck Emma: it could not be said to be either beautiful or ugly; she knew she could not judge it by the standards she was used to for classical music or opera. But she could say for certain that it was an inseparable part of these forests, canyons, and brooks. It was integral to the Womb Cave, the little deer and the monkey. The wave of sound was woven into the fragrance of the forest, the flowers of the valleys, and the water weed tumbling in the mountain torrents. It was shot through with the trickle of moisture from a stalactite, the black depth of the deer's eyes, and the laughter of the monkey...

(Authors' translation)

Genre within genre

As we noted above, it is not unusual to find other genres within fiction. The author of a novel or short story may channel the features discussed above (personality, relationships, feelings and events) through the medium of an apparently non-literary genre. Here we have an example of a lost property notice.

Example 12.8

尋熊啓示：半月前遺失一隻玩具熊，顏色深褐色，上有一米色小包包，包包裏有相片與門票及一束麥稈。半月前被一可惡黑貓咬走，至今下落不明。望好心人見到此熊來電。此熊對主人而言異常珍貴，請各位幫幫忙，謝謝！

(Di Fer 2006: 99)

Lost: teddy

Disappeared 2 weeks ago. Dark brown and carrying small beige rucksack containing photos, tickets and wheat stalks. Snatched by nasty black cat two weeks ago. Whereabouts unknown. Of great sentimental value.

If any kind person has seen this bear please phone...

Please help!

(Authors' translation)

The writer of the notice starts with the formal brevity common to this kind of advert, which is usually pinned up on gates, walls and lampposts in the neighbourhood. But it appears that he is overcome by emotion, as the language of the notice descends into a colloquial, impassioned plea to passers-by. Should the translator repeat 'two weeks ago'? Is it more important to make this small text coherent, or to reflect the anxiety of the owner of the lost property?

Practical 12.1 Translating description, emotion and reflection

Assignment

- (i) Re-read examples 12.6, 12.7 and 12.8 above, analyzing closely the way in which the translators have tackled the text.
- (ii) Comment critically on the translations.
- (iii) Create your own version.

Practical 12.2 Translating the frustration of youth

The extract below is from a Taiwan novel which acquired cult status in the closing years of the twentieth century. 傷心咖啡店之歌 (*A Song of the Sad Coffee Shop*) by Chu Shao-Lin became a favourite read for teenage girls and young women, for it spelt out all the frustration felt by them as Taiwan became liberalised and westernised. It reflects the longing of many young people to lead glamorous lives far from the clutches of their too-loving

families. The novel is narrated in third person, but mainly through the eyes of Ma Di, also known as ‘Sabina’, as she ‘finds herself’.

爲了一種心靈上的歸屬感，馬蒂從大一就開始從同學的陣線單飛，對很多人來說這是一種不成比例的犧牲，他們無法明白馬蒂的沉溺，馬蒂也不能了解，何以這麼私人的事情必須迎合衆人的心情？傑生告訴她：薩賓娜，重要的是你自己的看法，不要為別人的價值觀而活。說的不是很清楚嗎？她要的不過是這麼簡單，一個家，一個回家的感覺。傑生的地方又溫暖飽滿的燈光，有滿室的原版英文書，有上百張經典爵士唱片，有一台電動咖啡機，這讓馬蒂感覺回到了家，雖然與她生長的景況相差那麼遙遠，但是馬蒂的想像力可以自動延伸出神秘的連結。她在大一下學期就遷出宿舍，搬去與傑生同住，並且覺得永遠也離不開這個家了。

(Chu 1996: 006)

Assignment

- (i) How closely does this relate to the experience of young women in European and Anglophone nations? Is it novel or shocking in any way for a target audience?
- (ii) How can a translator make it appeal to an audience of teenagers and young women who already enjoy a degree of freedom?
- (iii) Create your own translation and compare it with the version provided in the Appendix.

13 Translation of traditional poetry

In this part of the book we move away from modern texts to a very special genre which lies at the heart of all literate cultures. The poetry of all ages can tell us much about the cultural energy of a people. We begin with traditional forms of Chinese poetry, known and loved for thousands of years, and still read and written. The reason why we have included ancient poetry, while we have not considered ancient literature or philosophy or history, is because of the strong link between twentieth-century translations of traditional Chinese poems and twentieth-century Chinese poetry. This will be discussed in Chapter 14.

Poetry presents particular challenges for the translator, not only because of its technical and stylistic features, but also because of the way poetry and translation of poetry are perceived by readers and poets. Many would argue that poetry is impossible to translate, while others would argue that only a poet is qualified for the task. We accept that legal, scientific and technical texts can be, and indeed have to be translated. Why does poetry translation touch so many raw nerves? Literary works of all kinds not only thrive upon translation, but in many cases are largely known through translation. The great poetry of the world – that of Du Fu, Goethe, Li Bai, Pushkin, Qu Yuan, Racine, Shakespeare, Tagore, Tao Yuanming – is known to the world in translation. Ancet sums up our debt to translation: ‘Translation is at the heart of the literary experience [...] would modern English poetry be what it is without *Cathay*, the translations of Chinese which Ezra Pound published in 1915?’ (Ancet 1999: 176, authors’ translation).

To translate great poetry is a norm in literate communities. Yet the nature of poetry seems to defy translation. The business of the poet is to break conventions, to deconstruct, to innovate. Even within a conventional poetic form, such as the sonnet, a poet seeks always to find the new, using language in unconventional ways which cry out to the audience, yet are couched in apparently untranslatable terms. Xu Yuanzhong says that ‘the point is how to make what is beautiful in one language appear as beautiful in another’

(Xu Yuanzhong et al. 1992: 5), but this is not the whole story. Many of the best-loved poems are nothing to do with beauty. They address the whole continuum of earthly existence. They are designed to go straight to the heart of the audience or listener, to cause the reader to identify and empathise with the poet. One of the main tasks of the translator is to render the tight form of a poem, with all its textual qualities and techniques. At the same time the poet's whisper of irony, whoop of delight, scream of anger or moan of pain must be rendered in such a way that the reader or audience feel it as they would their own whisper, whoop, scream or moan. The poet may flout convention, but the very label 'poetry' constrains the translator in a tight framework of form. Metre, rhythm, rhyme, sonority and image are imposed by the unconventionality of the innovative source poem. Bridging the ocean (for we can sail across – it is not a chasm) between Asian and European languages may be more of an adventure than slipping next door from, say, French to English, or from Chinese to Vietnamese.

The classical Chinese poetic canon is well known throughout the world, the modern canon less so. Many noted writers and scholars have brought their different wisdoms to the task of translation, and have, justly or unjustly, been the subject of criticism. Most translators are convinced that they can do it better than all the others, particularly when it comes to literary and artistic genres. They are, in the first instance, readers, and are as subjective as any other readers. As translators, however, they are in a position to formalise their perception and interpretation of a poem in their translation. Nabokov, for instance, is scathing of smooth or readable translations of poetry, favouring the awkwardly literal (Nabokov 1955/1992: 127). What he preaches may be seen in practice in his translation of Pushkin's *Eugene Onegin* (1964). The poems of Pound's *Cathay* on the other hand, verge on transcreation or recreation rather than strict translation – and are loved for it. So we have a very broad range of approach.

As we shall see later, Pound's work exemplifies the challenges of the Chinese poetic tradition. It is acknowledged by some that in poetry, translation from Chinese to English is the more tricky direction, as it requires working from the implicit to the explicit, while English to Chinese may be easier, since this requires explicitness to be made implicit (Pan 2002: 59). This may be dependent on the individual poet, as implicitness is not in any way excluded from the European poetic tradition. It is certainly the case, however, with many pre-twentieth century Chinese poems, mainly because of the structures of Chinese classical literary writing. Well on into the twentieth century mainstream, Chinese poetry was written in classical Chinese, a form which could be regarded as a dialect, or even language in its own right, and is characterised by great succinctness. It requires a high level of literacy because it needs to be learned before it is understood. Simply being literate in Chinese does not entail

an ability to understand classical Chinese. As we will see from examples later in this chapter, this implicitness may result in differing understandings and interpretations. Difference and debate about literature and poetry are naturally common across many linguistic cultures, but markedly so in the case of highly economical literary Chinese.

It is this implicitness which leads Pan to claim that ‘re-creation is not only attractive but, on many occasions, necessary’ when working from Chinese to English (Pan 2002: 59). Pan concentrates on the translation, or mistranslation, of singular and plural, often implicit in Chinese, but usually explicit in English. His examples are instructive in that they show how the well-known English translations reflect the beauty of the original by means of a thoroughly recreated form. He also notes that, if singular and plural are misunderstood, it may be necessary to construe the whole poem differently (Pan 2002: 67). This is a clear case of comprehension at decoding level. If a top-down understanding that is not appropriate is triggered by a misconstruction of singular or plural, the translator may have to re-arrange the schema for the whole poem.

Poetry is often epigrammatic, and Chinese poetry no less than other poetic traditions. Gandelman describes epigrammatic as ‘nostalgia of the verbal form for the beautiful visual form’ (1994: 108). Epigrammatic is manifest in Chinese poetry not only through the images the poet creates, but also in the absence of grammatical links. ‘Full’ or substance words provide an immediate trigger, reinforced by the graphic nature of the Chinese character. While we do not subscribe to the view that Chinese is a purely ‘visual’ language, Chinese characters do certainly have visual qualities which can be exploited by the poetic medium. Chinese poems are not unlike Chinese paintings. Space is left for the audience to exercise their own imagination. Poems are an integral part of painting. They literally fill the space in many traditional paintings, as in the case of Wang Wei, the ultimate painter-poet, who wrote 诗中有画, 画中有诗.

Some translators would adopt a foreignising approach, keeping as close to the original as possible in the hope of retaining this epigrammatic. This may, however, result in a version of the type that Osers calls ‘comically misunderstood’ simply on the basis of language structures (1994: 156). Above all, translators need to avoid McGonagallism. Lefebvre points out, justly, that ‘a word for a word, a pronoun for a pronoun, a rhyme for a rhyme etc., will obviously end in parody’ (Lefebvre 1999: 110, authors’ translation). Many translators of Chinese poetry adhere closely to the form of the source text. They abandon the grammar of the target language, avoid punctuation, trying to replicate the highly economical pattern of the source text, in the hope that target readers will see the same ‘beautiful visual form’ as the poet intended for the source reader.

Reading the tried and tested English translations of the twentieth century (Bynner, Fletcher, Giles, Pound, Waley, etc.) the reader is subject to certain

impressions. Some of the translations are dated in their language. They are not necessarily un-beautiful, but are fixed in their time. While not exclusively so, the translators are more often men than women. This may be largely a result of practicalities. Men were far more likely to travel and work in diplomatic, missionary, commercial and military posts in China. Most of the poets translated are male, or anonymous, even though many of the well-known poems of the Chinese canon have a female 'voice'. A notable exception among the translators was Innes Herdan, whose *300 Tang Poems* appeared in the 1970s. The gender of the translator may have some effect on translation, and the situation is changing, as more young female translators come on the scene.

Literary, including poetic, translation has in Europe traditionally been the preserve of academia. While some of the academics' translations may be very gutsy, one can see a tendency to the erudite, the refined, the overlong footnote which might not appeal to the general public. The editor of *Chapman* (Walter Perrie), reviewing John Scott's translations in 1972, claimed that 'looked at from a scholarly point of view his work is a little too artistic to win acclaim. The poems have a ring of real life' (Perrie 1972: 42). He goes on to explain this by saying: 'Scott and Martin have good taste. They have gone a long way to making Chinese poetry intelligible' (ibid.: 42). Perrie's remark gives more than a hint that academic translation may not always be either realistic or artistic, perhaps because of the need for scholarship and the resultant minute exegesis and copious footnotes. There may be a conflict between the pleasure of reading and the necessity of information.

Formal schema in Chinese poetry

In Chapter 1 we explored the idea of formal schema: the visible and tangible characteristics of the text. Every genre and text type is shaped by its unique formal qualities, and of all, perhaps the poem is the text type for which form is crucial. While the conventions of any text type guide and constrain the reader–translator, poetry distributes the words of a discourse (meaning, sonority, association) within a determined space, which is delimited by a set of conventions (Lefebvre 1999: 108). An innovative form is as constraining as a traditional form. The metres and rhythms are not only quite tightly bound by poetic conventions, but in addition, these conventions tend to be relatively language specific. We have all borrowed shamelessly from one another's poetic cultures. Russians write haiku, Chinese write sonnets. Even so, foreign forms do not always sit well in another language, let alone in translation.

Because of its relatively restricted range of syllables, and relatively high number of homophones, Chinese rhymes easily. These characteristics of the language also provide alliterative and onomatopoeic opportunities. Tone varies the rhyme pattern to some degree, but generally rhyming does not

allow very varied options, as compared, for example with Russian, which can exploit its case system for a seemingly inexhaustible stock of new rhymes. English too is rich in rhyme. Much of Chinese poetry is carried not only in its sound patterns but also in the visuality of its characters.

The main traditional metres or genres of Chinese poetry are each linked with a particular historical period, though all types have continued to be composed. The *ci* (辭) is recognised as a form of the Chu (keep, the *fu* (賦) is identified with the Han dynasty, the *shi* (詩) with the Tang dynasty, the *ci* (詞) with the Song dynasty and the *qu* (曲) with the Yuan. In this chapter we will focus on the *shi*, which dates back to the Book of Songs (c. 600BC). It is divided into subgenres, beginning with the early four-syllable line and the five-syllable line which developed at the end of the Han dynasty. During the Tang dynasty the tonally regulated *shi* became popular, and came to be known as *jintishi* 近体诗 (new-form poetry) as compared with *gutishi* 古体诗 (old-form poetry).

A great deal of Chinese poetry is musical, in that it either was the lyric of a song, as in the *shi* of the ancient *Book of Songs* (詩經), and the later *ci*, or is based on a lyric form, even though designed to be read rather than sung. Many traditional poems bear song titles, which may not necessarily reflect the subject matter of the poem. They simply indicate the tune that goes with it. Davis points out that the *shi* of the Book of Songs have only recently come to be appreciated simply as poems (Davis 1962: xlv).

Content schema in Chinese poetry

Needless to say, several millennia of poems emanating from China have covered the whole gamut of flora, fauna, landscape, human activity and emotion. Some scholars have been impressed by its highly personal quality (Davis xlii) in that poetry was the property of every literate man (and a very small number of literate women). During long periods of Chinese history it was necessary to write *shi* for the imperial civil service examinations, and the form was an integral part of painting and calligraphy. A scholar-gentleman would be accustomed to dedicating a visual representation of spiritual significance, such as a landscape, through a poem composed in, on and with the picture, to a friend, who would then respond in kind. The *shi* thus became somewhat conventional, and perhaps even pedestrian, but it was always rescued in a new dynasty, or by a new talent. Davis writes:

The very nature of the classical language with its lack of inflexion tended always to give a generality of expression. Though at no period was all poetic writing made up of such social verse, it formed so great a part as to exercise a decisive influence over the whole (Davis 1962: lxi).

The universality of the themes of Chinese poetry helps the translator. There are striking parallels between the lives of Chinese poets and those from other parts of the globe. Wine was a constant feature of their lives and their works; they loved the glories of nature, the warmth of a bed, the speed of a horse; they revelled in torment and lovesickness; from time to time they regretted the good old days and criticised the government; they expressed the horrors of war and loss of homelands through verse.

Trade-off in language structure

The motivation to write a poem is usually the subject matter, and the poet carefully designs or selects a metre that will cradle the content. The verbal fireworks of sound and image are timed to go off within that framework. So the main dilemma for the translator of poetry is the choice between preserving the meaning of the content, preserving the musicality of the form, and preserving images and sonority. The imprecision that accompanies lack of inflection infuses poetic creation in Chinese. There is always a trade-off between languages. While Chinese is not inflected, it does specify through word order, as English does. Some translators strive to keep that word order, but whether that produces successful translations is a moot point. Languages such as Russian can manipulate word order to achieve rhythm, but must observe morphological rules. Chinese counters this. Its rhymes are less decorative, the word order is relatively limited, but almost every syllable can carry content and very succinctly paint its own image. The absence of inflectional endings provides greater opportunity for implication on the part of the poet and inference on the part of the reader.

There is also a trade-off in length. Lefebvre, comparing French and German, points out how in French, the length of individual words is compensated, in that French has less linguistic redundancy than German. He says that this virtue has an effect on the organisation of the linguistic space in the translated poem, and that without these structural differences, there would be greater translation loss (Lefebvre 1999: 110). Exactitude probably cannot even be considered in poetry translation: elegance, balance, musicality and message have to be found in linguistic difference rather than in a vain search for similarity. Compared with Chinese, English does sometimes appear wordy, but it also has a great gift for concision. Because of its multicultural, multilingual ancestry and situation, it can veer between elegant polysyllabic cascades and bouncing monosyllables; if required it can achieve, on the one hand, the succinctness of the Chinese, and on the other, the rhythm of the Chinese. This is evident in some of the examples in this chapter.

A study of the well-known translators will show how varied their approach has been to linguistic structures, and to their use of rhyme and rhythm.

Emphasis on rhyme may risk the production of doggerel, and it is noticeable that both Pound and Waley minimise rhyme and emphasise rhythm.

The following lines are from 長干行, a poem by Li Bai, which Pound entitled *The River-Merchant's Wife: A Letter*. It is one of many poems which tell of a woman's longing for her absent husband. It consists of fifty-four five-syllable lines, and has a strong rhyme scheme.

Example 13.1

十四為君婦
羞顏未嘗開
低頭向暗壁
千喚不一回
十五始展眉
願同塵與灰
常存抱柱信

Pound does not attempt to mimic either the metre or the rhyme. He translates directly and simply. He makes use of a subtle alliteration, distributed irregularly at the beginnings, middles and ends of words. He uses internal rhyme (wall, called) rather than line-end rhymes. The poet and translator are both men speaking as a woman. A part of the impact of Pound's creation is in the simplicity which reflects so aptly the concision of the Chinese. But a part of it is in the surprises: 'My Lord you' leaps out at the reader. We would expect, in an ancient poem, 'you, my lord' but Pound gives us something more like a woman's nickname for her husband. The line 'forever and forever and forever' departs quite dramatically from the Chinese. The 'keeping faith' of the Chinese (抱柱信) is implicit in 'forever' and is reinforced by the repetition.

At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head I looked at the wall
Called to, a thousand times, I never looked back.
At fifteen I stopped scowling
I desired my dust to be mingled with yours
Forever and forever and forever.

(Pound 1915)

A far more recent translation by Xu Yuanzhong (below) is more reliant on a line-end rhyme scheme. To create a rhyming translation requires much longer lines and a high degree of grammatical and lexical reorganisation. He deals with the first four lines of the excerpt as follows:

I was fourteen when I became your young bride,
I'd often turn my bashful face aside
Hanging my head, I'd look towards the wall,
A thousand times I'd not answer your call.
(Xu Yuanzhong 1992: 96)

The excerpt below is from a poem by Tao Qian, which Waley calls *Returning to the Fields*. Like Li Bai's poem, above, it is nostalgic and homely, one of the types that Davis (1962) labels social verse. The poet returns from the 'World's dust' to his house in the country.

Example 13.2

歸園田居
曖曖遠人村
依依墟里煙
狗吠深巷中
雞鳴桑樹顛
戶庭無塵雜
虛室有餘閒
久在樊籠裏
復得返自然

Returning to the Fields

Hazy, hazy the distant hamlets of men.
Steady the smoke of the half-deserted village,
A dog barks somewhere in the deep lanes,
A cock crows at the top of the mulberry tree.
At gate and courtyard – no murmur of the World's dust:
In the empty rooms – leisure and deep stillness.
Long I lived checked by the bars of a cage:
Now I have returned to Nature and Freedom.

(Waley 1923: 77)

It is noticeable that in a number of lines in this translation Waley avoids using a main verb. This impressionistic brevity gives a much better 'feel' for the original. He always uses the natural rhythms of English, with few archaisms or inversions, and no rhymes.

It is hard for us now, in the twenty-first century, to improve on the many translations of the Chinese classical tradition. We can tinker with existing versions, for the sake of apparent accuracy, we can ape, or we can de-construct. Whether we can produce greater poetry than Pound and Waley, even with

their apparent misunderstandings, is questionable. But these canonical translations have lessons for us, and so we have included some discussion of the techniques of the ‘greats’. What Pound and Waley did was to bring ancient Chinese poems to modern American and British readers. They brought to the reader ways of understanding the originals, both through domesticising and through foreignising their renderings, bridging both the geographical and historical divide.

Translating the past: allusion and culture-specific items

The older a poem, the more likely the translator is to have problems, for knowledge fades. What was once immediately recognisable to the reader may now only be available in an encyclopedia, and even there, the information may not be certain. We not only have to transcend language and culture, but also time. We need to think carefully about how to speak to the target reader so as either to provide the fullest possible picture, or to trigger the right schema in the reader. Ancient texts present at least three kinds of challenge: allusion to historical or mythical figures; reference to things or habits which no longer exist; language which is no longer current.

Allusions play an enormous role in transmitting meaning. They can present, in very abbreviated form, a moral or historical example. 诸葛亮 (Zhuge Liang) was a statesman of the Three Kingdoms period (220–265). His name now symbolises wisdom and resourcefulness, just as the mention of Solomon triggers the idea of wisdom in Judeo-Christian culture. A proper noun can conjure a period, a place, or way of behaviour to those who know. While we are all familiar with the shorthand of our own time and society, this familiarity attenuates with time and distance, and the translator has a duty to reduce that gap. In the UK ‘Goth’ is a familiar concept, but ‘Teddy boys’ and even ‘Sloane rangers’ have faded from some memories, and are unknown to others. In China now 大寨 (Da Zhai, the model commune), 大庆 (Da Qing, the model oilfield) and 雷锋 (Lei Feng, a popular folk hero) are gradually ebbing from public consciousness. The erosion of this kind of cultural concept will intensify over millennia, making the translator’s work harder.

Allusions require footnotes and explanations, yet these may impede the enjoyment of reading. What Birch calls the ‘thick fog of footnotes’ (1967: 23) may have a slightly deadening effect, in that they channel the reader’s perceptions of the content, thus preventing a free, reader-centred exploration of the poem. An analogy with painting may be appropriate. In exhibitions, overlong annotated captions on paintings distract and destruct, but the viewing public does not have the insider knowledge needed for full appreciation, and needs some help and guidance. It is exactly the case with translation of poetry. If the translator opts for explanation within the target text, which is

possible in other genres, it has to be composed as an integral part of the poem, and will of course make the poem much longer. At this point, translation becomes re-creation. Notes leave the translation 'pure' but can be burdensome. Historical information is inevitably embedded in yet more historical information. One can only explain King X in terms of his father King Y and his enemy King Z, then, of course, King Z's wicked wife must be mentioned, and so on. The challenge of allusion to the modern translator is to represent to the modern reader an ancient schema in an economical, readable way.

Things and habits no longer in use may be regarded as culture-specific items. There will be names of vessels, garments, ceremonies and so on, which will be unavailable in the target language. There are at least four possible ways of dealing with something like 鼎. The simplest, shortest way is to transliterate the item, for example, *ting* or *ding*; as long as there is a context which shows the reader that this is some kind of important container, transliteration may be the most evocative, poetic way of doing it. Finding a match in English is also a possibility, and will retain the succinctness and simplicity of the original. 'Cauldron' bears some similarity to a *ting*, but has an unfortunate connotation of witches. 'Vessel' has an archaic ring and conveys the notion of ritual. It is slightly ambiguous in terms of shape, whereas a word such as 'bowl' can convey wrong ideas about shape. It is possible to explain within the text by specifying, for example 'bronze ritual vessel'; this will give the reader a better image of the item, including a notion of its role, but needs to be fitted in to the rhythm and metre of the poem. The fourth and commonly chosen method is to use transliteration and insert a note. The note gives the translator an opportunity to offer the reader the maximum information. The reader must then switch attention from the poem to the bottom of the page or the end of the book or chapter, and the spell of the poem may be broken.

A further consideration of culture-specific items is the extent to which exoticism is wanted or needed. In the twenty-first century, contrary to what many Chinese writers and scholars believe, readers in Europe are well acquainted with Chinese-speaking areas and Chinese culture. Footnotes on, for example, bound feet and *cheong sam*, may not be necessary, especially if the context supports the reference, and to the relatively well-educated reader may appear patronising and irritating. The possible exoticism of culture-specific items may be problematic in that, as Hervey and Higgins point out, they may have 'an impact on the TL public quite unlike any that the ST could have had on an SL public' (Hervey and Higgins 2002: 34). Notably, Mackintosh provides a disclaimer for use of the word 'guitar' for *pipa*, believing that "'lute" has mediaeval, biblical and languishing overtones' (Ayling and Mackintosh 1969: xx). Herdan, translating the same poem (1972), also uses 'guitar' but does not apologise. 40 years on, *pipa* would be acceptable, for the instrument is widely seen and heard throughout the world, and even someone who has

never seen a *pipa* can guess ‘musical instrument’ from the context. Use of ‘guitar’ domesticises the poem, introducing an unmistakably Western and perhaps rather modern element. Use of the near-equivalent ‘lute’ would be exotic and romantic, yet not oriental. Use of *pipa* would keep the poem firmly within its Chinese cultural context. It is probably a more evocative term, certainly more accurate, and would not interfere with comprehension of the poem.

Punctuation and space in poems

Punctuation (or its absence) is a part of the structure of a poem, contributing to its rhythm and to its appearance on the page. As we noted in Chapter 2, punctuation carries meaning, which must be conveyed by the translator. Classical Chinese poems are not punctuated, so the translator must decide whether adding commas or full stops will aid the reader in comprehending and appreciating the work. Mackintosh (see above) excuses his use of English punctuation (Ayling and Mackintosh 1969: xx). This is interesting in the light of slightly later translations by Russell and Sen (in Perrie 1972: 44–49), who reject punctuation altogether. What we have to remember is that punctuation is the norm now, just as the norm for the classical Chinese poem was no punctuation. While not punctuated in the modern, western sense of the word, the linguistic structures of traditional Chinese poems guided the reader in just the same way. Which approach will better help the reader to access the happenings and sentiments of centuries ago?

The innocent and often ignored space is also a part of the structure of a poem: Pound, for example, uses verse space to express meaning in a way which ‘energizes’ the translation (Yip 1969: 143–145). The placing of the text on the page is as much a part of the formal schema of a poem written in English as the Chinese character is of a poem written in Chinese. Spaces, like punctuation, may separate ideas, symbolise or represent spatial or temporal notions. They contribute to the sequencing of images, and the sonority for the reader – whether that reading is silent or aloud.

Singular or plural, masculine or feminine?

Man or woman? We noted above the problem of paucity of pronouns in Chinese. Not only does this affect the translator’s choice of singular or plural, but also sometimes the choice of masculine or feminine. Nienhauser points out the ambiguity in 隰桑 (*Mulberries in the Lowlands*): the subject of the poem may either be a man admiring his lord, or a woman praising her intended husband (Nienhauser 2007: 17). For many readers this ambiguous quality of Chinese poetry is its great attraction, but the translator needs to be aware. The dilemma of singular or plural combines with the dilemma of first person or third person in the well-known, much-translated poem 玉階怨 by

Li Bai, translated by Pound as *The Jewelled Stairs' Grievance*. Li Bai's words simply do not indicate man or woman, singular or plural, first, second or third person. As a result, the various translations, by Fletcher, Giles, Pound, Weng and others, differ dramatically (Pan 2002: 64). For Fletcher the subject is 'we' on the marble stairs, in silk stockings, and 'we' step behind a blind; for Giles, 'I' am on the terrace, in stockings, and step behind the blind; for Weng, 'she' is on marble steps, in silk stockings, and steps behind a curtain. Pound renders the subject as 'she' in gauze stockings, and explains the significance of the gauze stockings (Pan 2002: 64–5). For Innes Herdan, a female translator, the subject of the poem is 'she'.

Pan is clear about the ambiguity of Chinese poetry: 'in Chinese one grasps the meaning first, then one can label the structure according to one's understanding' (Pan 2002: 64). It is notable that all four of the translators Pan reviews tend to use archaic forms – 'silken' (why not silk, which might produce a better rhythm?) 'bedewed' and 'ere', which sound hopelessly nineteenth-century, and inverted sentence structures which are reminiscent of Protestant hymns. The very nature of classical Chinese gives rise to an endless debate even and especially among the greatest translation scholars.

The influence of Ezra Pound

Pound translated a very small number of Chinese poems in an anthology called *Cathay*, a title which now seems quaint, and conjures up exoticism. *Cathay* has had a disproportionately great influence on poetry in general and on the translation of Chinese poetry in particular. Pound knew no Chinese and depended on the notes and translations of Fenollosa, whose knowledge of Chinese was not unproblematic (Yip 1969). The perception of Pound's versions as readable, as genuine reflections of Chinese culture, and notably, as inspiring poems in their own right may in part be due to the support of T.S. Eliot. He claimed that Pound had invented Chinese poetry, in the sense that Pound was giving the reader the true essence of the original poems (Yip 1969: 3). It was probably also to do with the fashions of the time. Impressionism, symbolism, imagism and, at the time when Pound was writing, futurism, had all revolutionised the way people read and appreciated poetry written in English. Yang Lian (see Chapter 12), an influential poet of the late twentieth century, acknowledges a great debt to Pound, as did Guo Moruo and other early twentieth-century Chinese poets.

Pound's strategy neatly illustrates the way schema works, and how important it is in translating both form and meaning. Working from a problematic crib, Pound achieved variable successes in his *Cathay* renditions, but mainly got it 'not only philologically accurate, but aesthetically right' (Yip 1969: 83). Yip points out the simplicity of Pound's language (ibid.: 56), and shows how 'Pound's image is one which presents an intellectual and emotional complex

in an instant of time' (ibid.: 58). It is this 'instant of time' which reflects the triggering and evocation of the images and emotions of the original. Pound was not a sinologist and was under no academic obligation to provide readers with minutely precise historical and linguistic information. He could simply inhale the impressions given him by the visuality of the characters and the knowledge of Fenollosa's notes and exhale them as images and sensations for readers of English. With minimal knowledge of Chinese characters, he was 'excited' by them, because they reflected his own aims in their apparent 'simultaneity, montage and visual perspicuity' (Yip 1969: 162). He could not work literally because he only had Fenollosa's interpretation. Instead he worked viscerally, opening himself up to the images and painting them directly and anew for the audience.

Practical 13.1 Translating a three-syllable *shi*

The very early songs and poems come from a time before Confucian restrictions on propriety (Nienhauser 2007: 13). They were probably popular tunes, and were gradually arranged and sifted, eventually to become the three hundred allegedly compiled by Confucius in the 诗经 (*Book of Poetry*) (ibid.: 14). The *shi* is really designed to be sung, and is therefore very rhythmic. Most of the *shi* in the *Book of Poetry* have four-syllable lines, with occasional five-syllable lines, but some of them have three-syllable lines. Ideally the translator should keep the singable quality of the source text.

Many of the poems in the *Book of Poetry* are very small, and because they are so old, they are very mysterious. Thanks to centuries of Chinese scholars' research, we know a certain amount about their provenance. The example we use here is a trimeter song, 江有汜, *The River has tributaries*. We have used Nienhauser's published translation alongside an alternative translation for purposes of comparison. Nienhauser's aim is not to look at translation but to study the poems, and he acknowledges that his interpretations 'represent only one of a number of possible readings' (ibid.: 14).

江有汜

江有汜
之子歸
不我以
不我以
其後也悔

江有渚
之子歸

不我與
不我與
其後也處

江有沱
之子歸
不我過
不我過
其嘯也歌

The River Has Branches

The River has branches that leave and return –
When this person returned home,
He did not take me,
He did not take me,
And afterward he will regret it.

The River has channels ‘tween its islets –
When this person returned home,
He would not be close to me,
He would not be close to me,
And afterward he will be troubled by it!

The River has the the Tuo tributary –
When this person returned home,
He did not stop by to see me,
He did not stop by to see me,
His wailing will become my song.

(Nienhauser 2007: 23)

The lilting three-syllable line of the Chinese swings along, singable, picturesque and evocative. The problems lie in the absence of connectors: for the English translator there are no clues to indicate time and tense, there are no articles or determiners serving as unstressed syllables, there is no addressee or third party specified.

If we take Pan’s advice and understand first, then look for structures, we can approach the poem in the following way: first identify with the singer – is it a man or a woman? The poem sounds very sad, as if someone has been left behind, and it may be more likely that a man would leave a woman (for work or travel) than a woman leave a man. Is she addressing someone, or talking about someone? Is the object of the complaint singular or plural, masculine

or feminine? What is the time frame: is the setting the past, present or future? Finally, what is the tone of the song: sad, bitter, or nonchalant?

The extreme economy of expression leaves the interpretation almost entirely to the reader/listener, but scholarship has provided the mortar for our understanding. Nienhauser specifies the river as the Yangtze, and sees it as a parallel for the wandering (male) lover. His very full interpretation places the lover firmly in the third person, and the time frame in the past, leaving the reader in no doubt (Nienhauser 2007: 23–24). This is the kind of excellent and scholarly information the translator needs to shape a target text, but cannot afford to use in its entirety if the target text is to reflect the rhythm and sentiment of the original song.

We offer the following version for the purposes of soulful song, using rhythm and rhyme in a thoroughly English way. To keep the rhythm, the translator has used ‘streams’ rather than ‘tributaries’ and has avoided Latinate verbs such as ‘return’, preferring relatively monosyllabic Anglo-Saxon which echoes the Chinese rhythms. The names of the two rivers are kept, without footnotes or explanation, for they have been fully primed by the use of ‘rivers and streams’. The tenses have been varied. The translator uses a present tense to show the habitual behaviour of the wandering lover, and past tense and ‘used to’. Even if it still happens, it obviously has happened in the past. The lines are not as short as in the trimeter source text, but the translator has attempted to reflect the brevity and rhythm. Apart from apostrophes, there is no punctuation.

The River Wanders

Streams into the rivers flow
 Back to his home then off he'll go
 And I am left
 All bereft
 And he will live to rue the day

Islands in the river's flow
 Back to his home then off he'll go
 Not close to me
 As he used to be
 And he'll regret it one fine day

The Tuo into the Yangtze flows
 Back to his home then off he goes
 He stayed away
 Kept me at bay
 My song betrays my lonely woes
 (Pul'ka 2009, unpublished)

Assignment

- (i) Compare the two versions of the poem. Which do you prefer and why?
- (ii) To what extent do you feel that the translation should be rhythmic and singable? To what extent do you feel that it should give you maximal information about meaning?
- (iii) Do you feel that the rhyme scheme of the second version is suitable? Would an emphasis on rhythm rather than rhyme be preferable?
- (iv) Which of the versions do you feel is 'faithful' to the source text? Is faithfulness important in this case?
- (v) Using reference works and existing versions of the poem, create your own version.
- (vi) If your version were to be used in an anthology, would you use footnotes?

Practical 13.2 Translating a *yuefu*

Bai Juyi, writing in the ninth century AD, wrote of the vicissitudes of life, using metaphors from the natural world. In the two stanzas from a *yuefu* (乐府) 浪淘沙 (*Waves Scouring the Sand*), quoted below, the language he uses is utterly simple, the message profound. The translator is faced with the task of rendering that concision without introducing unnecessary and distracting frills. In the first few lines of this poem we have a direct visual and aural trigger, and to try to explain it destroys the impact. In the subsequent stanzas the poet broadens the metaphor, gradually relating it to specific events and general situation, of a personal, and then a political nature. Here we provide the first two stanzas, with a suggested version, and the published version by Ayling and Mackintosh.

一泊沙來一泊去
一重浪滅一重生
相攪相淘無歇日
會教山海一時平

白浪茫茫與海連
平沙浩浩四無邊
朝去暮來淘不住
遂令東海變桑田

Ayling and Mackintosh's version:

One wave brings the sand, another sucks it back again;
One wave dies away, another wave is born.

This constant stirring and scouring of wave on sand
Turns at last the hills and seas to level land.

White waves everywhere are melted into ocean;
Unendingly the level sands spread wider all around.
Morning passes, evening falls, the scouring does not end;
Finally the mighty seas are turned to farming land.

(Ayling and Mackintosh 1969: 17)

Alternative version:

One wave sand come one wave go
Another and another live then die
Stirring and sifting in ceaseless flow
Levelling mountain, sea and sky.

Waves blend and melt white in mist
Flat beach far as horizon spreads
Morning and evening the sandy schist
Becomes a sea of mulberry beds.

(Pul'ka 2009)

The second translator has used a fixed, regular rhyme scheme and a regular rhythm. Her choice of vocabulary is geared to creating smooth poetics, rather than giving the reader a clear picture of farmland reclaimed from the lake. Ayling and Mackintosh stick close to the content of the original, preferring only a hint of rhyme and rhythm: enough to tell the reader that this is poetry rather than prose.

Assignment

- (i) Discuss these two versions and then create your own version or versions.
- (ii) What is more important for you: that the poem should sound and look like a poem, or that the content must be transmitted to the reader without any omissions or distortions?
- (iii) Is there a case here for major restructuring and re-creation?
- (iv) Is there a need for footnotes?

14 Translating twentieth century poetry

The traditional forms discussed in the previous chapter were mainstream well into the mid-twentieth century, and are still used today. Mao Zedong famously wrote in *ci* form, despite his revolutionary ideals. From the beginning of the twentieth century Chinese poetry underwent radical changes. From about the 1890s, China had begun to throw off the restraining conventions of the classical language and adopted and adapted western forms widely. Radical new genres and styles in language and culture were both tools and mirrors of the changes in ideology and political systems. The espousal of spoken forms in writing, championed mainly by Hu Shi (reformer of Chinese language and literature), together with borrowings and calques from foreign languages, particularly Japanese, resulted in new, freer, more explicit styles. The changed writing style was a vehicle for greater ideological changes. The somewhat delicate understatement favoured by classical poets, even when they had quite vehement thoughts to express, gave way to raw images and frank statements. New technology, such as the telephone and the motorcar, began to permeate the discourse of twentieth-century Chinese life. Things and people previously unknown in Chinese life began to contribute to metaphor. Candour replaced understatement and taboos were broken.

The anchoring of twentieth-century poetry in the spoken language provides the reader and translator with more specific linguistic information than was possible in the classical genres. Pronouns and conjunctions, used sparingly in traditional poetry, give the reader a clearer idea of reference chains and time frames. Departure from the written norms allowed writers freedom to use grammar patterns which made their language more explicit: they could, for example, use particles such as 了 and 过 to express the passing of time. The use of the rhythms of speech cut poets loose into a tumbling freefall of words, profoundly influenced by western poets. The western influence gave rise to Chinese romanticism, Chinese symbolism and other artistic movements and throughout these runs an explicit poetry of the self, which hitherto had been present, but veiled and elusive. The new style gave Chinese poets the

courage to talk more openly about gut feelings and physicality, enabling them to abandon euphemism.

In translating traditional Chinese poetry, the challenge is dealing with an implicit, archaic language. In translating modern poetry, the difficulty is dealing with ordinary language. With the more modern forms of poetry the translator no longer has to reach across the time divide, but may still need to bridge the cultural gap. The problems of rhythm, rhyme, culturally specific items, allusions, and linguistic structure that beset the translation of traditional poetry still affect the translation of modern poetry. One of the biggest problems is how to translate blood, guts and sex without unintentionally producing crassness and vulgarity. The translator needs to make what is now normal to us and our readership have the poetic impact and shock value that the writers of the early twentieth century intended. Pellatt (2005) shows that in translation 'ordinary' language can contravene norms and can be special or unusual. Just as the poet defies convention in order to jolt the reader into awareness, so must the translator.

In some senses it is far easier to translate modern than traditional Chinese poetry, for the language is closer to us in time and in culture, and in the familiarity of the linguistic forms. However, this may be precisely where the challenges lie. We are all too familiar with the nuances of contemporary expression, since we live in and through these modern forms. They may not seem to us as allusive and evocative as archaisms. In this respect, translation is particularly vulnerable: adding clumsiness of expression or unintended vulgarity to an already unfamiliar cultural scene may alienate the target audience. Poems in translation are often the only means of access for an international audience, and for this reason are vulnerable representations of the poet. As Holton puts it, the translator's 'stage whisper is always there, almost audible if he's good, and crashingly, mind-numbingly obvious if he isn't (Holton in Yang 1999: 174).

Here we discuss translation of two very different poets who span the century: Guo Moruo, writing in the 1920s and 1930s and Yang Lian, a mainland poet, exiled to New Zealand and London, writing in the 1990s and 2000s.

Translating Guo Moruo: the new poetry of the self

Guo Moruo was at the vanguard of the new writing of the twentieth century, as part of the Modernist movement (c.1880 to 1950). His writing epitomises the new physicality and exploration of self which turned Confucian social conventions upside down. As Mi Jiayan puts it, the modernity manifest in Guo's writing 'was a violent affirmation of personal selfhood [...] that is a

physical, organic and instinctual bodily self' (Mi 2004: 3). Mi points out that this period, from the turn of the century to the 1950s, is 'crisis-ridden' and this is shown in the writing. Guo introduces an impassioned dialogic style to his poems, addressing the forces of nature and the earth very vehemently, making liberal use of exclamation marks.

Western cultural allusion in Guo Moruo's poetry

A number of features of Guo's writing force the translator to think carefully, so as to produce a version that does not sound awkward or silly. His imagery and allusions span the world, from Beethoven to the IRA, from the pyramids to Lake Baikal. The question of whether to use translator's notes, or some other means of explanation, is complex. Like other poets of his period, Guo often alludes to western cultural concepts which would have been exotic for his Chinese readers. While it is often necessary for a western translator to add a note to a traditional Chinese poem (see Chapter 13) it may sometimes be better to refrain from making a note (or to omit a poet's note) from the translation of a modern poem. Western readers might feel quite insulted to be given notes on what they believe to be their own cultural heritage. On the other hand, poet's notes which explain to the reader why certain allusions were made must without question be preserved. For example, Guo adds both a preface and a footnote to his poem 胜利的死 (*Victorious death*), explaining the event which inspired it, the allusions to revolutionary western thinkers, and finally the parallels between Greece and Poland on the one hand, and China on the other (Guo 2001: 131, 141). In this case the poet himself has provided the reader with an aid to schema building which must be translated. It is likely in this case that many western readers would not have a detailed knowledge of all the information which Guo provides.

Personal pronouns and repetition

Among the characteristics of Guo's poetry which mark the revolutionary change in creative writing in China is the very frequent use of pronouns and hammering repetition. As we noted in Chapter 13, pronouns are uncharacteristic of traditional poetry, to the extent of ambiguity. In Guo's poetry, however, the frequency of the pronoun is uncharacteristic of Chinese spoken language: its use alerts and provokes the reader. His pronouns are often repeated continuously. This is a feature unusual in ordinary speech, and almost unknown in traditional poetic forms. Western cultural allusions, the use of pronouns and repetition are exemplified in the poem *Sky dog*, below:

Sky dog

天狗

我是一只天狗呀！
我把月来吞了，
我把日来吞了，
我把一切的星球来吞了，
我把宇宙来吞了，
我便是我了。

我是月底光，
我是日底光，
我是一切星球底光，
我是X关线底光，
我是全宇宙底Energy底总量！

我飞腾，
我狂叫，
我燃烧。

我如烈火一样地燃烧！
我如大海一样地狂叫！
我如电气一样地飞跑！
我飞跑，
我飞跑，
我飞跑，
我剥我的皮，
我食我的肉，
我吸我的血，
我啮我的心肝，
我在我神经上飞跑，
我在我脊髓上飞跑，
我在我的脑筋上飞跑。

我便是我呀！
我的我要爆了！

(Guo 1920 in Mi 2004: 32)

In this poem of 1920 we see both characteristics in quite extreme quantity. Given its length, *Sky dog* has an excessive number of first person singular pronouns. All 29 lines begin with 我 (I), and in 8 consecutive lines it also

occurs as a possessive pronoun 我的 (my). According to Mi, this frequency ‘can be considered a monumental turning point in the emergence of a modern Chinese self’ (Mi 2004: 33–4). This would be unusual in English poetry. Such a degree of repetition would risk alienating the reader or listener out of sheer tedium, and such a degree of egocentrism, while inspiring empathy in some, would certainly provoke antagonism in others. But it is a passionate scream for attention. Against a background of discreet traditional Chinese verse it is shocking and horrific. It is performance poetry, and the repetition would not be monotonous, but rather terrifying.

This remarkably simple poem is based on the metaphor of the eclipse: in Chinese tradition the sun and moon are eaten by a dog. The repetition serves to expand the concepts. For example, 我是月底光/我是日底光 (I am the light of the moon, I am the light of the sun) opens out into 我是一切星球底光, 我是X关线底光 (I am the light of all the planets, I am the light of X-ray). The metaphorical dog runs, and we feel this in the relentless rhythm of the uncomplicated lines, swiftly succeeding each other like falling dominoes. On the face of it, this is a very straightforward poem, and could be translated in such a way as to give a very close rendition. Alternatively the rendition of the repeated elements could be varied.

The repetition can be a part of the translator’s technique, as well as the poet’s. Lin’s 1965 translation, (see below) quoted by Mi (2004: 32–3) faithfully translates each 我 as ‘I’ and each 我的 as ‘my’. There is no variation, such as ‘me’ or ‘self’, there is no omission or conflation at the head of a series of verb phrases (e.g. ‘I am flying, screaming, burning, burning like the fierce fire’). Every single ‘I’ is reproduced as the subject of a verb phrase. This has a profound impact. The translation reflects the nervous, frenetic scream of the original in which the tension runs through the thread of repetition.

The metaphor of the eclipse on which the poem is built could be recognised as such in an English translation. This is not made explicit in Lin’s translation, and only a reader who knows the cultural allusion of the skydog can appreciate this. It is left for the reader to guess, or simply to remain in ignorance: does it actually matter if the reader does not know that the poem is inspired by and based around the notion of eclipse? It still has the magnificence, the enormity and the mystery of the sun, moon and planets to carry its message.

The verb forms provide an opportunity for variation. Lin uses the present continuous throughout, except for four lines, where the habitual present is used in ‘tear’, ‘eat’, ‘suck’ and ‘chew’. These verbs occupy a different semantic field from the other verbs of ‘flying’, ‘running’ and ‘screaming’. It would be possible to use the habitual present all the way through: would this make the poem too choppy and discontinuous, or would it add to the nervous tension? The poet varies the line length, but the translator could introduce more short

lines: for example, 'I scream like the sea' rather than Lin's 'I am screaming like the mighty ocean' (from an English point of view 'mighty ocean' might be considered somewhat clichéd).

The poet uses western-style punctuation, and makes free use of the exclamation mark, increasing the excitement and speed. Lin reproduces the punctuation, but other translators might choose to vary it.

The last two lines present an interesting possibility of allusion, which may have been in Guo's mind: 我便是我 (I am I). To a reader from a Judeo-Christian background this conjures the notion of Yahweh, or God, as stated in the Exodus 3.14: 'I am that I am'. This is a not unreasonable suggestion, in the light of Guo's later pantheist/atheist statement that he was a manifestation of God (Mi 2004: 53).

Lin's version is as follows:

Ya, I am a sky dog!
 I have swallowed the moon,
 I have swallowed the sun,
 I have swallowed all the planets,
 I have swallowed the entire universe,
 I am I!

I am the light of the moon,
 I am the light of the sun,
 I am the light of all the planets,
 I am the light of X-ray,
 I am the total *energy* of the entire universe!

I am flying,
 I am screaming,
 I am burning

I am burning like the fierce fire!
 I am screaming like the mighty ocean!
 I am running like electricity!
 I am running,
 I am running,
 I am running.
 I tear my skin,
 I eat my flesh,
 I suck my blood,
 I chew my heart,

I am running on my nerves,
I am running on my spine,
I am running on my brain.

Yes, I am Just I!

The 'I' of 'I' is about to explode!

(Lin 1965: 115, quoted in Mi 2004: 32–3)

Not all translators of Guo's work have adhered to the repetitive principle. In their translation of the anthology 女神 (*The Goddesses*), Lester and Barnes vary their approach (Guo 2001). 晨安 (*Good Morning*) is a poem of ten lines, each of which begins with 晨安! (Good morning!), as in the first line: 晨安! 常动不息的大海呀! ('Good morning, rolling ocean that knows no rest...') (Guo 2001: 66–7). Lester and Barnes have grandly ignored all but two of the greetings. They thus avoid not only jarring repetition, but also the inelegance of the exclamation mark, a symbol which serious English writers tend to use with caution. Similarly, in their translation of 风歌 (*Song of the Feng*), they vary the sentence structure so as to avoid numerous repetitions of the second person pronoun.

Lester and Barnes use a slightly formal, old-fashioned style of English, perhaps in deference to a great poet, which evokes the stunning visual images, but reduces the rawness and passion of Guo's intention. This begs the question whether modifying the translation to more normal English style might destroy the impact of the original.

Practical 14.1 Discussion of *Sky Dog* source and target text

Assignment

- (i) To what extent do you agree that *Sky Dog* could be translated differently?
- (ii) What would you change, and why?
- (iii) Working with colleagues, produce a version which you feel conveys Guo Moruo's own feelings and motivations.

Translating the surrealism of Yang Lian

In the 1920s Guo Moruo and his contemporaries were shocking, provoking and inspiring Chinese readers with their revolutionary use of vernacular forms and explicit imagery. Eighty years later Yang Lian brought a new provocation to his readers and critics with his distinctive linguistic innovations and candid, sometimes grotesque imagery. In some ways Yang re-explores

Chinese tradition. His ideas are sometimes far from explicit, and while Guo revelled in a new-found westernness, Yang weaves Chinese cultural and historical allusions into his apparently western forms. This, for Yang's time, was shocking, for he had grown up in the post-49 years when traditional Chinese culture was at least frowned upon, if not banned, by the Chinese authorities. He plays with shapes of characters in their modern and ancient manifestations, manipulating the lines of his poetic forms. Holton points out that Yang is 'engaged in testing the limits of his language, and in so doing, he has tested the limits of our ingenuity' (Holton in Yang 2005: 105).

Yang acknowledges his link with Pound in his translation of the *Cantos* and his creation of *Concentric Circles*: 'I converse with Pound in *Concentric Circles*, "moved once again by an ancient betrayal,"' (Yang 2005: 10). Holton, British translator of Yang, is at one with Yang, Chinese translator of Pound, in drawing inspiration from Pound. Yang and Holton both subscribe to the notion that Chinese poetry is different and difficult to translate: 'I have to say that, translation to or from Chinese falls very short when compared with translation to or from European languages' (Yang 2005: 13). In Yang's case this is mainly because he is breaking the boundaries of Chinese, an approach that demands similar breaking of boundaries in the target language. Yang is an exile. His western influence is that of life, environment and socialisation, in contrast with the poets of early twentieth-century China, whose western influences were mostly through the medium of the written word. Yang is of, yet separated from, China, and of, but new to his places of exile. He is known as one of the 朦朧 'misty' poets. The term refers to a number of poets, mostly now living in exile. Coming to prominence during the late 1970s and early 1980s, they challenged the conventions of Maoist writing and introduced a new reflective individuality into Chinese poetry. The misty poets include Yang Lian, Duo Duo, Bei Dao and Gu Cheng, among others. Like that of many of his contemporaries, Yang Lian's life was irrevocably changed, even damaged, by the events of the Cultural Revolution, and his poetry was fired by it.

The language of Yang's poetry in itself is not difficult. The phrases and clauses (there is no punctuation) are simply constructed. Links between phrases, clauses, lines and stanzas are minimal. The imagery is direct. What lies behind the imagery, however, is sometimes tricky. Yang's vision may seem strange and his imagination bizarre (Holton in Yang 1999: 175). His images are surreal (Edmund and Chung 2006: 21). The question for the translator is to decide whether to tone down or mediate the precision and the unpredictability of his lucid, precise, yet impossible images. Is it feasible or permissible for the translator to change expressions such as 讓一只耳朵冥想 'make an ear think' and 給你的陽光哺乳 'suckle your sunlight' (Yang 1999: 151)?

The Composer's Tower

作曲家的塔 (*The Composer's Tower*) illustrates the wealth of images that Yang might cover in any one work. They range from the coldness and wetness of fish and lake, the rawness of flesh and blood, the haunting eeriness of dark and burial. The poem alludes to Yang's own terrifying experience, as a child of eleven, during the Cultural Revolution, when his father was interrogated by Red Guards.

作曲家的塔

一

木橋的方向也是死魚們腐爛的方向
雨 被銀色湖面染得漆黑

石頭 一朽得讓根抓住
長春籐扎進肉裏的厭恨的根

吐出雨聲 夏天像一張發毒的皮子
鳥鳴墜入一隻耳朵的飢餓陷阱

聽覺 就成了黎明的缺口
所有葬在塔裏的同時響在音樂裏

一個瘋子的頭濕漉漉浮出
使天空不斷崩潰 狂怒地翻動昨夜

而昨夜再也不會過去 你
四周陰郁的窗戶只開向一個人的疼痛

二

惟一的戰爭僅僅在聲音與沉默之間
你聽見屍首推開棺材破土而出

末日終於抵達一封蒼白的信
推遲的時間 剛好夠遺忘

用一隻血紅鳥兒的全新口音朗誦
死者醒來就又一次輪給死亡

你輸給 一頁樂譜上的一生
像個拆除者 被啞巴緊咬的牙教誨著

寫 長著人臉的草全有冬天的流向
肉體看不見地返回

肉體 就在樂曲中逝去更遠了
當否定的光從一個音符移到另一個

三

門砰地關上 審問者的憤怒在變形
父親小聲申辯 幾乎不像父親

塔裏有一隻十一歲的耳朵
卻以全部年齡貼著牆

繼續偷聽 聲音怎麼樣死在聲音裏
像沉默 創造一塊堆砌沉默的卵石

孩子站在高高的塔尖上
吞下黑暗星星塞進小手的邪惡

那風暴塞滿一隻寂靜的胃
六月這個早晨 把你留進瘋子的昨夜

寫出最後一聲口哨
皮膚蒼老的塔 這麼容易地被吹走

The Composer's Tower

Translated by Brian Holton (2005)

1

the wooden bridge's direction is the rotten direction of dead fish
rain dyed black by a silver lake

stone rotted to let roots clutch
loathing's root that ivy stabs in the flesh

spit out the sound of rain summer like a mouldy pelt
birdsong plunging into the starving trap of the ear

hearing turned into a breach in the dawn
everything interred in the tower sounds out in music

a madman's sodden head floats to the surface
makes the sky fall apart again and again frenziedly stirs last night

but last night will never again pass by you
dim windows all around opening only on one person's pain

2

the battle is only between sound and silence
you hear the corpse opening the lid and struggling up through the soil

the final day has arrived in the end at a pallid letter
time retarded just enough to forget

declaiming in the novel accents of a blood-red bird
the dead are wakened and lose to death again

you lose to a life on a page of the score
like a wrecker lectured by the clenched teeth of the dumb

write every man-faced grass follows winter's flow
flesh invisibly returns

flesh has elapsed in composition gone further still now
as negating light moves from note to note

3

the door bangs shut and the inquisitor's rage changes
a father softly explains himself not at all like a father

there's an ear aged eleven in the tower
glued to the wall by all of its years

overhearing all the time how sound dies in sound
like silence creates a stone of heaped silence

a child stands on top of the high tower
swallows the evil dark stars stuff in his little hand

the storm stuffs a silent stomach full
this June morning pulling you back into the madman's last night

writing out the final whistle
a tower of ageing skin so easily blown away

Practical 14.2 Discussion of *The Composer's Tower* source and target text

The Composer's Tower is a personal memory of a very violent, hurtful period of Chinese history. Read the poem and the translation together.

Assignment

- (i) What kind of sound effect and visual image does the poet use to convey the horror and fear he experienced? How has the translator dealt with the sounds and visions of the poet?
- (ii) Neither the poet nor the translator has used punctuation. How have they used spaces? If you were translating the poem, would you use punctuation or spacing to enhance reading?
- (iii) How 'grammatical' is the writing of the poem? To what extent does the style need to be replicated in the translation?
- (iv) What kind of impact does the original poem have on you as a reader? Does the translation have a similar impact? Can you connect with the fear and horror of the poem through your own experience?
- (v) What approach would you use in your own translation of this poem?

Postscript

We have tried throughout this book to encourage students to think for themselves, to feel their way into the decision-making process, to feel that they can take on authorship and ownership of their translation. Like Hervey and Higgins (1992), we have not prescribed strategy, but we hope that we have guided student translators towards relevance and purpose.

We admit that there are many fields which have not been covered in this volume. Humour and drama; technical aspects of the arts such as archaeology and music; scientific research; the hot topics of economics and finance; the great classics of Chinese philosophy, history and literature: all these await treatment in a future publication. We have not attempted any practical work in internet translation, such as localisation, but we have used sources from the internet, a medium which is overtaking libraries and hard copy. We have referred extensively to works on translation, language and literature, in the belief that students will want to consult more widely, and perhaps use our references to underpin their own research.

However, we claim a degree of innovation, for several of the chapters treat new areas, for example, the interview with Xinran and Nicky Harman, and the discussion of paratextual features. This material will perhaps lead student translators to recognise that the processes of translation extend far beyond the printed page. On the one hand, collaboration with authors enriches the work, and on the other, the manipulation of editors and publishers changes the work. In addition, we have talked in far greater detail than is usual about punctuation and spacing. These features are not new to translation studies, but we believe them to be of greater importance within the text than has hitherto been recognised.

Finally, we have approached Chinese translation firmly believing that it is neither mysterious nor difficult. From a linguistic point of view Chinese is different from English, but is no less accessible than any other language. With this in mind, we are confident that our readers will take up these ideas and run with them!

Glossary

back-translation translation of a target text back into the source language.

This may be for purposes of checking accuracy, or to show the techniques or strategies used by the translator

calque a literal translation of a word or expression which results in a new coining, for example 茶休 (tea rest) is sometimes used for 'tea break'

canon the texts conventionally accepted as important within a culture

conative a use of language deliberately aimed at action or change, e.g. promise

domesticise to translate in such a way that the language of the target text is written in the idiom of the target culture

equivalence a 'one-to-one' match in vocabulary or phrase between the source language and the target language

foreignise to translate in such a way that the language of the target text is written in what is perceived to be the idiom of the source culture

genre/text type a type of text having certain formal characteristics which mark it out as playing a specific cultural, functional or literary role, for example, contract, list, poem

illocutionary force the act performed in the process of saying something (e.g. promise)

implication meaning beyond the actual words spoken or written

inference understanding the meaning beyond the actual words

locutionary force the act of saying something

paratext the contributory texts surrounding a text, for example, the preface to a novel

part of speech the grammatical role of a word, for example, verb, noun, adjective

performative utterance of certain words is a certain action, for example, a promise

polysemy multiple meanings of one word or phrase

reference chain reference within a text to a person or thing by means of nouns, pronouns and pro-forms

- source culture** the culture associated with the source language
- source language** the language from which a translation is made
- source text** the text from which the translation is made
- speech act** acts that are performed through words (see performative)
- target culture** the culture associated with the target language
- target language** the language into which a translation is made
- target text** the text into which the translation is made
- theme and rheme** the theme is the person or thing about which information or on which comment is given and the rheme is the information or commentary on the theme
- topic and comment** Chinese sentence structure in which the topic is the person or thing about which information is given or comment is made, and comment is the information or commentary on the topic
- translation memory software (TM)** software designed to store matched vocabulary and other linguistic items for use by the translator
- transliteration** rendering a source language word in the sounds of the target language

Appendix

Chapter 2

Practical 2.1 Text structure and background knowledge

Suggested translation

Best of both worlds – a vigorous approach to co-operation

The Chinese IT company Huawei Technologies knows how to make use of India's software expertise to maintain its global supremacy among western enterprises like Cisco. In 1999 Huawei Technologies, which has a military background in China, overcame a number of difficulties and set up a branch in India.

According to a senior employee of Huawei stationed in India, when the company first went into India, the Indian government was unwilling to issue commercial visas to Chinese officials. They would only give them three-month tourist visas. This meant that Huawei executives had to leave and re-enter India at frequent intervals, returning to China, or going to neighbouring Nepal before entering India once more. From the administrative point of view, this was costly and troublesome. Now, however, Huawei is expanding in Bangalore and already has 1,500 engineers and is developing a wide range of software solutions.

Sinopec and Oil and Natural Gas Corporation Limited (ONGC), have reversed their past practice of competing to buy foreign oil and selling it cheap. They have begun co-operation in oil prospecting, thus creating a situation in which both benefit.

Practical 2.2 Background knowledge of China

Suggested translation

The Hu-Wen administration, now in operation for five years, since the 16th Party congress, is very different from the policies of Jiang Zemin's era, which emphasised development of the economy of the eastern coast. The Hu-Wen administration places emphasis on a harmonious society, shifting the focus from the Pearl River Delta to the Yangtze River Delta, to take in West China, Central China and the North East. There has been some modification of the policy of cosyng up to business which existed during Jiang's time; workers and farmers are a group now taken into consideration, causing Taiwanese businessmen, who have a deep involvement on the Chinese mainland, to face new challenges.

Chapter 3

Practical 3.2 Chinese restaurant menu

Suggested translation

	<i>Sea food</i>		
1.	Steamed lobster with tofu topped with yuanyang sauce	14.	Diced fillet steak with Shanghai herbs and peppercorn
2.	Sea Bass with ginger and spring onions	15.	Red-cooked beef
3.	Stir-fried sharks fins and egg-white with grated dried scallops	16.	Ants climbing trees
4.	Prawns with 'longjing' green tea		<i>Pork</i>
5.	French bean with fish cakes	17.	Sweet and sour pork with pineapple
	<i>Chicken</i>	18.	Braised belly pork in Chinese herbs and vinegar
6.	Crispy marinated chicken	19.	Minced pork balls
7.	Drunken chicken with bean thread and sesame sauce	20.	Goubuli dumplings
8.	Three marinates chicken	21.	Husband and wife offal slices
9.	Chicken fillets with pineapple and red wine sauce		<i>Dim sum</i>
	<i>Duck</i>	22.	Pork and prawn dumplings Sao-Mai
10.	Crispy aromatic duck	23.	Scallop dumplings in spinach juice pastry
11.	Pipa duck	24.	Dumplings
12.	Beijing roast duck	25.	Barbecue pork buns Char Siu Bao
	<i>Beef</i>	26.	Shredded Chicken and Yam spring rolls
13.	Beef fillets with cashew nuts, lily bulbs and sugar snaps	27.	Dumplings
		28.	Shredded turnip puff
		29.	Pumpkin dumplings with Prawns and minced pork

	<i>Vegetables</i>		
30.	Seasonal vegetables	37.	Crispy tofu
31.	Bak choy		<i>Rice/noodles</i>
32.	Chinese broccoli 'Gai Lan' with lightly salted fish	38.	Gruel
33.	Choi sum	39.	Yangzhou fried rice
	<i>Tofu</i>	40.	Buddhist Monk's Vegetables Noodles
34.	Mapo tofu		<i>Ice cream</i>
35.	Home style tofu	41.	Basil flavour
36.	Pipa tofu	42.	Coconut flavour

Practical 3.3 Accounts

Suggested translation

<i>Accounts titles</i>	<i>Assets Total</i>	<i>Accounts titles</i>	<i>Liabilities Total</i>
Liquid assets		Current liabilities	
Cash		Bank loans	
Bank deposits		Short term loans	
Accounts receivable		Liabilities maturing in one year	
Bills receivable		Short term bills payable	
Less: allowance for bad debt		Less: short term bills payable discount	
Other receivable sums		Payable account	
Stock		Payable bills	
Less: allowances for losses on stock		Accrued expenses	
Stock sub-total		Other payable items	
Prepaid expenses		Agency	
Advance payments		Sales tax	
Suspense debit		Royalties debt	
Income tax to be paid		Deferred income tax debt – current	
Tax allowance		Current liabilities sub-total	
Deferred income tax assets – current		Long-term liabilities	
Current assets sub-total		Long-term loans	
Fixed assets		Long-term liabilities sub-total	
Profit instruments		Liabilities total	
Less: accumulated total depreciation – profit instruments		Capital	
Office equipment		Capital	
Less: accumulated total depreciation – office equipment		Capital total	
Transport equipment		Capital sub-total	
Less: accumulated total depreciation – transport equipment		Accumulation fund	

Mechanical equipment	Accumulated profit and loss
Less: accumulated depreciation – mechanical equipment	Legal surplus accumulation fund
Real estate	Accumulated surplus subtotal
Improvements to estate	Profit and loss for this period
Less: accumulated depreciation – land improvements	Profit and loss up to last month
Buildings	Profit and loss in October this period
Less: Accumulated depreciation – buildings	Profit and loss for this period subtotal
Fixtures and fittings	Accumulated conversion adjustment
Less: accumulated depreciation on fixtures and fittings	Proprietary equity total
Leasehold improvements	
Less: accumulated depreciation – leasehold improvements	
Fixed assets subtotal	
Assets total	Liabilities and proprietary equity total

Chapter 4

Practical 4 Technical exercises

Suggested translations

4.1 *Potato diseases*

Synchytrium endobioticum (Schilb.) Percival
 Ditylenchus dipsaci (Kuhn) Filipjev
 Globodera pallida (Stone) Behrens, 1975
 Globodera rostochiensis (Wollenweber) Berhens, 1975
 Arabis mosaic virus

4.2 *Plant names*

Mongolian oak *Quercus mongolica* Fisch.
 Coarse serrata Mongolian oak *Quercus mongolica* var. *grosseserrata* Rehd.
 Maidenhair tree, Ginkgo *Ginkgo biloba* L.
 Red Maple *Acer rubrum* L.
 Korean Arborvitae *Thuja koraiensis* Nakai

4.3 *Specification*

Three Gorges Dam measurements

Main dam: Type – concrete gravity dam, length 2,309 m. and dam crest elevation – 185 m.

Number of units: 26

Installed capacity: 18,200 MW (700 MW each)

Annual power output: 84.7 TWH

Reservoir: capacity 39.3 billion m, Normal pool level (NPL) 175 m

Permanent shiplocks:

Type: twin five-stage

Length 1,607 m

High-wall slope: 170 m (max.)

Ship one-way pass-through time: 2.5 h

Decrease in navigation costs will be 35%–37%

The annual one-way navigation capacity will be increased from present 10 million tons to 50 million tons

4.4 *Numbers as parts of words*

monzonite (geology)

diploid (biology)

trilateration survey (geology)

triode (electrical)

tetrapod, quadruped (zoology)

tetracycline (medicine)

long-nosed pit viper (zoology)

benzene hexachloride, BHC (chemical)

kiloelectron volt (physics)

megacycle (physics)

gigabyte (computers)

4.5 *Engineering repairs invoice*

- A. Repair and replacement of rubber sealed window panes in crane operator's cab:
 1. Materials: glass cement \times 6 units
 2. High altitude, difficult work
- B. Angle of fixing of lifesaving raft incorrect; frame opened up and welded in four places; seals on watertight doors on lifeboats on port and starboard sides replaced.

Materials: rubber strip $20 \times 25 \times 3500 \times 2$ strips

Adhesive: 1 kg.

- C. One blow-off valve under auxiliary boiler replaced, as per original model; one supplied to ship

Materials: steam valve (stop valve) DN32* $\times 2$

Chapter 5

Practical 5.1 Persuading the public: health leaflets: suggested solutions

- a. **Measles:** precursory symptoms are fever, a runny nose, conjunctivitis, coughing and Koplik's spots on the mucous membrane on the sides of the oral cavity.
- b. **Bacillic dysentery:** symptoms include diarrhoea accompanied by a high temperature, nausea, vomiting: convulsions, tenesmus (a sensation of heaviness in the abdomen, a feeling that the stools cannot be passed out). The patient's stools may show traces of blood, mucus and pus, and about a third of patients will have a watery stool.
- c. **Dengue fever:** the incubation period is three to fourteen days. The symptoms include a high temperature, intense headache, pain at the back of the eyes and in the joints, nausea and vomiting, and after three to four days a rash appears.
 - (i) How is the disease spread?
 - a. It is spread via food and drinking water infected by the cholera bacterium (vibrio).
 - b. It is highly contagious and is an acute bacterial infection. It enters the human gut via contaminated food.
 - c. It is an infectious disease spread by the Yellow Fever mosquito, and cannot be passed from person to person, or in the air, or by contact.
 - (ii) Warnings not to:
 - a. Do not buy unhygienic food from unlicensed hawkers and hot food stalls.
 - b. Do not defecate or urinate on open ground, and especially not in hill streams.
 - c. Avoid going outside at mosquitoes' peak feeding times.
 - (iii) Positive advice:
 - a. Wash hands after the toilet and before preparing food.
 - b. Boil drinking water thoroughly before use.

- c. If your room has no anti-mosquito gadget, use a mosquito net or anti-mosquito spray. Spraying... into clothes and mosquito nets will provide added protection.

Practical 5.2 Patient's notes – freelance translator's version

5.2a Examination notes

Translator's note: *Please note that the original text of the patient record is not entirely legible*

XXX Hospital

A&E patient record

Date 8.7.08

Abdominal pain for 3 months, worsening over 3 days.

Appetite OK, no nausea, no vomiting, no diarrhoea.

(Pain) persists for 10 seconds on each occasion.

Similar symptoms have occurred every 5–10 years, but no special examination has been done.

Blood pressure 110/68

Abdomen flat (not distended), the liver and spleen are not swollen. There is tenderness in the abdominal area (*yin, or concealed* tenderness). Intestinal borborygmus hyperfunctioning.

Initial diagnosis: abdominal pain (*illegible*)

Recommendations: blood tests, *illegible* abdominal ultra-sound

Signed: *illegible*

5.2b Blood test

Table 1:

XXX Hospital Examination Report

This report is responsible only for the samples tested

Patient's name: XXX

Age and sex: Male 59 years

Patient ID: Outpatient XXX

Department: Internal medicine

Sample type: Blood

Tests carried out: 8 July 2008

<i>Indications</i>	<i>Test item</i>		<i>Test result</i>	<i>Reference value</i>
	Alanine transaminase	ALT	10.6 U/L	0.0–46.0
	Aspartate transaminase	AST	21.0 U/L	0.0–46.0
	Alanine/aspartate transaminase ratio	AST/AL	2.0	0.8–2.5
	Bilirubin	TBIL	12.76 umol/L	3.42–22.00
	Direct bilirubin	DBIL	3.640 umol/L	0.000–8.000
	General protein	TP	72.4 g/L	50.0–85.0
	Albumin	ALB	45.9 g/L	35.0–55.0
	Globulin	GELO	26.5 g/L	15.0–35.0
	Albumin and globulin ratio	A-G	1.732	1.100–2.500
	Urea nitrogen	BUN	6.000 mmol/L	1.710–7.140
↑	creatinine anhydride	CREA	101.9 umol/L	35.0–97.0
	Uric acid	UA	410.400 umol/L	120.0–440.0

Note: ↑ = high, ↓ = low

Doctor supplying tests:

Received 09:40:03 08.07.2008

Date of tests: 08.07.2008

Printed 10:29:13 08.07.2008

Tested by:

Checked by: *illegible*

Test No: 38

5.2c Blood sample analysis

**XXX Hospital Examination Report
Blood sample analysis**

This report is responsible only for the samples tested

Patient's name: XXX

Age and sex: Male 59 years

Patient ID: Outpatient XXX

Department/bed: health care

Diagnosis: abdominal pain awaiting tests

Sample type: blood

Tests carried out: 8th July 2008

	<i>Test item</i>	<i>Test result</i>	<i>Reference value</i>
	White blood corpuscle count (WBC)	7.8 G/L	4.0~10.0
	Red blood corpuscle count (RBC)	4.95 T/L	3.80~5.50
	Haemoglobin count (HGB)	154 g/L	110~160
	Blood platelet count (PLT)	279 G/L	90~300
L	Lymph ratio (LY%)	17.800%	20.00~40.00
	Mononuclear cell ratio (MO%)	6.600%	3.000~8.000
H	Neutral cell ratio (GR%)	75.600%	52.00~72.00
	Lymph cells (LY)	1.400 10 ⁹ /L	0.800~4.000
	Mononuclear cells (MO)	0.500 10 ⁹ /L	0.100~0.800
	Neutral cells (GR)	5.900 10 ⁹ /L	2.000~7.000
	Acidophilic cells indication (EO)	<0.700	0.7.00
H	Red blood corpuscles average volume (MCV)	101.0 fl	82.0~92.0
H	RBC average HGB content (MCH)	31.1 pg	27.0~31.0
L	Red blood corpuscles average HGB consistency (MCHC)	306.00 g/L	320.0~360.0
H	Red blood corpuscle pressure by volume (HCT)	50.30%	34.00~48.00
	Red blood corpuscle volume distribution width (RDW)	15.20%	11.00~16.00
H	Blood platelet volume distribution width (PDW)	17.70	10.00~15.00
	Blood platelet pressure by volume (PCT)	10(GSD)	
	Blood platelet average volume (MPV)	0.28	0.08~0.50
	<i>GRAPHS NOT REPRODUCABLE</i>	10.20 fL	6.00~11.50
Written description	<i>(none)</i>		

Note: H = high, L = low

Doctor supplying tests:

Time received 09:43:41 08.07.2008

Date of tests: 08.07.2008

Time printed 09:43:45 08.07.2008

Tested by:

Checked by: *illegible*

Test No: 43

5.2d *Stool analysis*

XXX Hospital Examination Report (routine stool)

This report is responsible only for the samples tested

Patient's name: XXX

Age and sex: Male 59 years
 Patient ID: Outpatient XXX
 Department: Internal medicine
 Sample type: stool
 Tests carried out: 8th July 2008

<i>Indications</i>	<i>Test item</i>		<i>Test results</i>	<i>Reference value</i>	<i>Notes</i>
	Colour	F-COLO	Yellowish brown	Pale yellow	
↑	Properties	F-PROP	Thin, paste-like	Shaped, soft	
	Blood visible to the naked eye	F-BLOO	None visible (-)	None visible (-)	
	Mucous visible to the naked eye	F-MUCO	None visible (-)	None visible (-)	
↑	White (pus) corpuscles (under microscope)	F-WBC	1+(5–10) δ/HP	None visible (-)	
↑	Red corpuscles (under microscope)	F-RBC	1+(5–10) δ/HP	None visible (-)	
	Fat	F-FAT	None visible (-)	∓ Occasionally visible	

Note: ↑ = high, ↓ = low

Doctor supplying tests:

Time received 10:11:39 07.07.2008

Date of tests: 08.07.2008

Time printed 10:12:30 08.07.2008

Tested by:

Checked by: *illegible*

Test No: 103

5.2e *Ultra-sound report*

Translator's note: Please note that the original text of the ultra-sound report is barely legible

XXX Hospital Ultra-sound Examination Report

Patient's name: XXX

Age and sex: Male 59 years

Internal medicine

The appearance of the liver section is normal, the distribution of light spots is uneven. In the left and right lobes of the liver is a group of substantial echoes of different sizes of *recession*.

In the right lobe *close to the liver area*, is a faint shadow with regular internal echoes, and a (*un*) clear edge of 6.7×5.7 cms.

The internal and external vessels of the liver do not appear to be swollen.

The liver sac is 7.1×2.6 cms in size. Within the sac there are no unusual echoes.

The appearance of the pancreas section is normal, the head of the pancreas is *2.1 cms thick, 1.0 cms in volume, 0.9 cms thick*, with no... unusual internal echoes.

Conclusion: Around the edge of and inside the unusual group of echoes described above can be seen signs of blood flow, and when one of them was magnified, *arterial* blood flow could be seen.

Next line illegible

The interior of the liver shows substantial changes (recommend further investigation).

Note: This report is for clinical reference only

Signature: *illegible*

Date: 9.07.08

Chapter 6

Practical 6.1 Treatment methods: cupping

Suction methods

Current methods of suction cupping include the following:

1. Cupping: this method makes use of the heat generated by burning, which creates a vacuum inside the cup, and sucks the cup towards the skin. There are several methods:
 - (1) Fire insertion cupping: a strip of paper is lit and thrown inside the cup. Before the paper is burned away, the cup is quickly placed over the area which is to be cupped. With the unburned end of the paper facing towards the skin, burning of the skin is avoided.
 - (2) Quick cupping: a long piece of paper, or a ball of cotton wool, dipped in alcohol and held in tweezers, is burned in the cup and swiftly withdrawn. The cup is then immediately placed over the area to be cupped, and suction is achieved.
 - (3) Cotton fire cupping: a piece of cotton wool about a centimetre square and not too thick, is dipped in alcohol and stuck to the centre of the inner wall of the cup. It is ignited with a match and the cup is placed over the area to be cupped, and suction is achieved.

- (4) Stacked fire cupping: a block of solid material which is flame and heat resistant, about 2–3 centimetres in diameter, is placed on the area to be cupped. A small ball of cotton wool dipped in alcohol is placed on this block and lit, and the cup is placed over it. This will create relatively strong suction.
2. Liquid cupping: a bamboo cup is usually used in this case. The cup is placed in a pan, water is added, and brought to the boil. The cup is inverted and removed from the water with tweezers, and the water is shaken out, or its opening tightly covered by a folded towel. It should be placed on the skin while still hot, and suction will be achieved.
3. Air extraction cupping: an extractor vessel made from a re-used bottle is placed tightly on the area to be cupped. The air is sucked out through the rubber bung with a syringe, and this creates negative pressure, achieving suction.

Translator's note: the text mentions re-using bottles which have contained penicillin and streptomycin.

Practical 6.2 Textbook description of cancers

Suggested translation

Stomach cancer

Stomach cancer: Frequently occurs in patients aged forty or over. The illness is usually short and develops rapidly. It is progressive in nature. The pain is arrhythmic and gradually increases in intensity. Eating and drinking make the pain intense, and cannot be relieved by treatments to control acidity. Most patients experience a reduction in appetite, or revulsion to food and drink; they may lose weight and become anaemic and weak. Swellings may appear on the upper abdomen. If the cancer spreads to the lymph, it may cause swelling of the lymph nodes. If spread to the liver it may cause swelling or tubercles to develop.

Prevention:

The first step in cancer prevention is good personal hygiene: physical labour and keeping fit will increase resistance to cancer. There are stomach diseases which may turn into cancer, such as polyps of the gastric gland, chronic atrophic gastritis, pernicious anaemia, and especially long term ulcers which have not responded to treatment. These must be treated positively and examined regularly. The patient should avoid anxiety when eating, so as to ensure that food is properly masticated. Eat a variety of food, avoid fatty meat, and use strong flavourings such as pepper, chillies and other hot, spicy or acidic seasonings sparingly.

Take frequent drinks of warm tea. Eat plenty of dates, fruit and fresh vegetables. Take a course of preventive *ping xiao dan* every six months, taking 1.5 grams three times a day, or three grams twice a day for one week. Patients who have stomach or duodenal ulcers should take three grams of *ping xiao dan* three times a day for about three months, or until X-ray shows that the ulcers are completely healed.

Treatment:

Stomach cancer (including cancers of the various parts of the stomach) can be treated with *ping xiao dan*: this will have the effect of combining tonification and regulation of the stomach, promoting blood flow and moistening the bladder, softening and resolving (the faeces) to relieve pain, ‘opening’ the stomach and invigorating the spleen, applying treatment on an overall analysis of the symptoms. When the symptoms first appear, the patient will have little or no appetite, will experience discomfort, bloating and pressure after eating, and indigestion; *ping xiao dan* can be taken – three grams three times a day, with water.

If the patient also experiences physical and mental exhaustion and cannot distinguish flavours, especially with meat, or if food and drink preferences change, and eructation occurs, (or belching), *dan leng wan* and *ping xiao dan* may both be taken. As the illness progresses, the stomach may become bloated after eating, accompanied by nausea, reflux or vomiting, with irregular pain, becoming progressively worse, and particularly worse after eating. If the symptoms are not relieved by treatment to control acid, and become distressing, *can zhe tao hong tang* may be taken with 減淤 *ping xiao dan* (to reduce the thickness).

The patient may feel exhausted and bloated, with a feeling of heavy pressure in the upper abdomen. There may be a burning feeling in the pit of the stomach, choking on food, difficulty in swallowing; there may be nausea before getting up in the morning, and after breakfast, a lack of appetite and eructation; for these symptoms, *qi dou san yu* and *ping xiao dan* may be taken.

The patient may have abdominal pain, and pain in the hypochondria, vomiting before and after eating, difficulty in swallowing, extreme vomiting or hypersalivation; these symptoms can be treated with *feng bao san* and *ping xiao dan*.

In the later stages of stomach cancer, when the cancers have spread and symptoms become complex, symptoms should be treated according to overall analysis of symptoms and signs.

Chapter 7

Legal translation

Practical 7.2 Translating domestic law on religion

Suggested translation

Application to register the setting up of a religious site must be made by a responsible person in the administrative organisation by means of an Establishment of Religious Sites application letter, relevant materials and certificates of the said religious site, the opinions of the People's Government and relevant religious bodies, to the Department of Religious Affairs of the People's Government at levels above county level (at county level and below applications are as for county and above). The registration certificate permitting registration issued will give the protection of the law to this legal right.

Practical 7.3 Translator's statement

I, XXX, on behalf of YYY Translation agency, competent to translate from Chinese to English, hereby certify that the attached English translation, to the best of my knowledge and belief is a true and accurate translation of the original English.

Practical 7.4 Report of legal proceedings

The Court held that: the Plaintiff's evidence for the cause of the incident (1) and (2) lacked objectivity and could not be accepted. Evidence (3) had not been notarised or verified as required by law and was ineffective as evidence.

...

In accordance with the Civil Procedural Law of the People's Republic of China, Clause 1, Section 64, the Court ruled as follows:

...The Court costs of 27,924 RMB shall be paid by the Plaintiff.

Practical 7.5 Witness statement

Certificate of witness

This is to certify that at 13.15 hours on Tuesday 26th May 2009 Ms. XX's bag was snatched as she walked home from the university. The bag contained a mobile phone, a jade necklace, a wristwatch, keys, etc. Ms. XX reported

the incident immediately. The investigation is underway but the case has not yet been solved.

Time of incident: 26.05.09 13.15 hours

Case number: 12341234

Investigating officer: XX

Chapter 8

Practical 8.1 Translating a Memorandum of Agreement: proofreading and forensics

- a. English version of Memorandum

MEMORANDUM OF AGREEMENT

1. PARTIES

The parties to this Memorandum of Agreement (“Parties”) are

- (1) XX University (hereinafter referred to as XX)
- and
- (2) YY Institute (hereinafter referred to as YY)

2. PURPOSE

This Memorandum of Agreement summarises the main proposed terms of a proposed master collaboration agreement between the Parties. It is not intended to be legally binding.

3. ACTIVITIES OF THE COLLABORATION

The Parties recognise that there is considerable mutual benefit in developing a strong working relationship based on mutual strengths in stem cell biology and regenerative medicine. The Parties intend to negotiate and execute an agreement based upon the terms set out in this Memorandum of Agreement to form the basis of scientific collaboration, training, transfer of materials, joint research proposals and joint funding applications (the “Collaboration”).

4. COLLABORATION ON STEM CELL BIOLOGY AND REGENERATIVE MEDICINE

The Parties will collaborate on a joint research and development Project in the field of Stem Cell biology and regenerative medicine the purpose of which will be to:

- 4.1 identify and foster joint research programmes (“Research Projects”) between the Parties;
- 4.2 identify and seek to secure funding in both China and the UK to cover research costs (direct and indirect) associated with the Collaboration;
- 4.3 seek to establish formal joint postgraduate training programmes across their respective institutes;
- 4.4 provide appropriate training to each Party’s doctoral and post-doctoral scientists.

5. MANAGEMENT AND COLLABORATION

The Parties shall designate from time to time a representative (“Project Director”) who shall be that Party’s main representative under the Collaboration. The Project Directors shall meet at twice yearly meetings which shall be held alternately in the UK and China.

6. EXCHANGE OF SCIENTISTS

It is envisaged that the Parties will exchange doctoral and post-doctoral scientists for the purposes of training. Such exchanges shall be for such duration as shall be agreed between the Parties from time to time and the travel and accommodation costs associated with such an exchange shall be met by the employing Parties.

7. JOINT RESEARCH FACILITIES

It is envisaged that the Parties will set up dedicated joint laboratories in both institutions for the purpose of carrying out agreed projects of research under the Collaboration.

8. MATERIAL TRANSFER

It is envisaged that for the purpose of the Collaboration, the Parties will put in place a generic Material Transfer Agreement between them governing the transfer of materials relating to the Collaboration.

9. RESEARCH PROJECTS

Individual collaborative research projects under the Collaboration shall be negotiated and established as separate programmes of work under the Collaboration and such matters as financial arrangements, rights to intellectual property and publication of articles relating to an individual collaborative research project shall be in accordance with the specific agreement and program of cooperation covering the respective project.

Upon signing by each Party, this agreement shall remain in effect for a period of five (5) years unless terminated by either Party. Such termination by one Party shall be effected by giving the other Party at least six (6) months advance written notice of its intention to terminate.

Executed by XX University and YY Institute in duplicate copies, each of which shall be deemed an original.

XX UNIVERSITY

BY

DATE

YY INSTITUTE

BY

DATE

Back translation of Chinese version of Memorandum of Agreement

Section 1 Bilateral co-operation

The two Parties in this memorandum of agreement are:

1. XX University (hereafter referred to as 'XX').
2. YY Institute (hereafter referred to as 'YY').

Section 2 The aim of the co-operation

This memorandum of agreement summarises the main terms and conditions of co-operation proposed by both Parties and is not legally binding.

Section 3 Contents of the contract

Both Parties agree that the development of a strong collaborative relationship based on their joint strengths in the field of stem cell biology and regenerative medicine will be beneficial to both Parties' development.

Both Parties hope, on the basis of good co-operation set up in this contract, to perfect the co-operation in science, training, exchange of resources, joint research projects and applications for funding.

Section 4 Co-operation in the fields of stem cell research and regenerative medicine

Both Parties will develop joint research and development project/s in Stem Cell research and regenerative medicine. The project aims are as follows:

- 4.1 to define and promote the implementation of a joint research project/s ('Research Projects');
- 4.2 to **indentify and* seek appropriate funding in the UK and in China to pay direct and indirect research costs relating to the bilateral Collaboration;
- 4.3 to set up a formal joint training programme for graduates between the two research institutes.
- 4.4 to provide appropriate training for doctoral and post-doctoral (*researchers*) of both parties.

Section 5 Co-operation and administration

Each Party will appoint **from time to time* a representative (Collaboration Director) as the main responsible person for that Party. A Director's conference will be held twice annually, alternately in the UK and China.

Section 6 Exchange of personnel

The two Parties will exchange doctoral and postdoctoral (*researchers*) for the purpose of training. The period of training exchange will be negotiated and fixed by both Parties **from time to time*, and the travel expenses and board and accommodation costs during the period of exchange (*of the researchers*) will be borne by the host Party.

Section 7 Joint research facilities

Both Parties should set up collaborative specialist laboratories within their institutions, to develop the **agreed* research relevant/related to the Collaboration.

Section 8 Transfer of materials

So that the Collaboration may proceed smoothly, both parties agree to set up Materials Transfer Agreement, to manage all transfer of material involved in the collaboration.

Section 9 The Research Project

Each research Project related to this Collaboration will be an independent work programme of the Collaboration, and must be negotiated and developed by both Parties. Financial arrangements, IPR, publication of articles, and other related matters must be in accordance with the agreements and programmes of this research project.

After signing by both Parties, this contract will take effect immediately, and will remain in effect from that date for five (5) years. The contract may be terminated in advance through negotiation between both Parties. If either Party wishes to terminate the Contract, 6 months notice must be given to the other Party.

There are identical **original* Chinese and English versions of this contract and each have equal effect. Executed by XX University and YY Institute

XX University

YY Institute

Proofreader's note:

- *Italicised items, asterisked, are missing in the Chinese text.*
- *Italicised items (no asterisk) are 'common sense' additions by the translator*
- *Italicised paragraph in Section 3 does not carry quite the same message in the Chinese text.*

Practical 8.2 Translating a Contract

English translation

AGREEMENT ON COLLABORATION

FOREWORD

Dated

Party A: YY Institute

Party B: XX University

In view of the agreement of both Parties, and the combined strengths of both Parties in the fields of scientific research, and the development of their strong collaborative relationship which will be beneficial to both Parties and in view of both Parties' desire, through this contract, to work together to establish a good basis for collaboration, in order to accomplish scientific collaboration, training, exchange of resources, joint research projects and applications for funding, the two Parties have reached the following agreement on the basis of negotiation.

1. DEFINITIONS

- 1.1 "Contract" refers to this agreement signed on ...
- 1.2 "Collaboration" refers to the collaboration mentioned in the provisions described in the Foreword; for a more detailed description see Appendix 1 of this Contract.
- 1.3 "The existing IP" refers to all intellectual property rights and technological secrets possessed or owned by one Party before this contract takes effect.
- 1.4 "Contracting Party" refers to either one of YY University Great Britain and XX Institute People's Republic of China.
- 1.5 "Jointly-owned IP" refers to all inventions, improvements and/or intellectual discoveries made by either or both Parties after the Contract takes effect, whether or not they are patented, and whether or not they are subject to any other type of protection.

2. THE CONTENT AND SCOPE OF THE CONTRACT

- 2.1 Collaboration between the two Parties should begin as soon as the contract takes effect and must be in accordance with all the provisions and conditions of the Contract. However, both Party A and Party B may at any time revise the nature of the collaboration by means of a written agreement.
- 2.2 Both Parties must exchange doctoral students and post-doctoral students for the purposes of training. The period of exchange training will be decided by negotiation between the two Parties and the travel expenses and board and accommodation expenses of the exchange students will be borne by the host side. All research work carried out by the exchange students during the period of exchange must be in accordance with the stipulations of this Contract.

- 2.3 Both Parties must seek suitable funding in Great Britain and in the People's Republic of China to defray all direct and indirect research costs relating to the Partnership.
- 2.4 Both Parties agree to carry out discussions and set up formal joint research student training projects between the individual research bodies.
- 2.5 Both Parties agree to set up specialist joint laboratories within their individual research bodies in order to develop research projects that relate to the bilateral collaboration.
- 2.6 To enable the smooth operation of the Collaboration both Parties agree to draw up an agreement on the transfer of materials, so as to manage the transfer of all materials which relate to the bilateral collaboration within the period of the Contract. For concrete details see Appendix 2 of this Contract.
- 2.7 Both Parties must appoint a representative to be responsible for supervising effective implementation of all the terms and conditions of this Contract. An annual meeting of the representatives should be held alternately in Great Britain and in the People's Republic of China. The first annual meeting of representatives should be held within six months after this contract takes effect.

3. PUBLISHING RIGHTS

In the publication of any results produced by the bilateral collaboration within the scope of implementation of this Contract both Parties agree to acknowledge the contribution of the other Party and should hand over a copy of any contents awaiting publication to the other Party before publication. Both Parties should reach agreement on author's rights of the contents awaiting publication before publication. If the contents of the publication proposed by one Party include confidential information belonging to the other Party and that Party requests that that information should not be published that Party should cancel publication of that confidential information. If the contents of the publication proposed by one Party include inventions or creations of the other Party and that Party requests that a patent should first be applied for that Party should delay the publication of the content which includes the invention or creation; the content which includes the invention or creation should only be published once it has the protection of a patent.

4. INTELLECTUAL PROPERTY RIGHTS

- 4.1 All existing IP relating to collaboration should belong to the inventing Party. Only in circumstances arising from the needs of the collaboration

the inventing Party may grant the other Party permission for joint tax-free use of the existing IP. Apart from this, no other rights or permissions may be granted for the right to use existing IP.

- 4.2 Jointly owned IP invented by the employees, sections or representatives of one Party should still belong to that Party. Jointly owned IP jointly invented by employees, sections or representatives of both Parties is jointly owned, and the proportion of ownership of each Party is decided according to the size of contribution of each Party.
- 4.3 Any results of research obtained in the laboratories of one Party within the scope of this Contract with regard to any jointly owned IP in planning or in progress should be notified by that Party to the other Party within 60 days of the date of discovery of results.
- 4.4 Any costs necessary for the safety and protection of any jointly owned IP should be borne by the owning Party but if the jointly owned IP is jointly owned by both Parties (for concrete situation see 5.2) the costs should be borne according to the proportion of ownership of each Party.

8. AMENDMENT, ALTERATION AND TERMINATION OF THE CONTRACT

- 8.1 Any amendment of this contract will only be valid when each partner signs a written agreement to that effect, and with the agreement of the body which originally approved the contract.
- 8.2 In the case of *force majeure*, such that the contract cannot be fulfilled or if the joint venture company makes a year on year loss, so that operations cannot continue, with the consensus of the Board of Directors, and the agreement of the body which originally approved the contract, the date of expiry of the period of co-operation may be brought forward and the contract may be terminated.
- 8.3 If one Party does not discharge the duties specified in the contract and constitution or seriously contravenes the terms of the contract and the constitution, and renders the Joint Venture Company incapable of operations, or incapable of reaching the operational targets set out in the contract, this will be seen as a unilateral termination of the contract by the Party in breach. The other Parties have the right to seek compensation for breach of contract and have the right to terminate the contract with the agreement of the body which originally approved the contract. If all Parties agree to continue operations, the Party in breach should compensate the Joint Venture Company for any economic losses.

9. BREACH OF RESPONSIBILITY

- 9.1 If any Party does not pay, in time and in full, the investment contributions set out in Section 7 of this contract, the Party in breach should pay the Party who honours the contract one per cent of the sum per month for every month that the payment is overdue. The Party that honours the contract may require the Party in breach to pay the sum in full within three months. If the Party in breach still does not fulfil the obligation, compensation for breach of contract may be required, and in addition this may be seen as the relinquishing of all rights and responsibilities within the joint venture company, and withdrawal from the company.
- 9.2 If the Contract and related documents cannot be implemented or cannot be implemented in their entirety owing to the misconduct of one party, that Party must take responsibility. If the fault lies with more than one Party, then each Party must take responsibility for their own breach according to the circumstances.

10. FORCE MAJEURE

In the case of earthquake, typhoon, flood, war or other unforeseeable circumstances, or event of which the consequences are unpreventable, such that the implementation of the contract or the conditions set out in the contract are directly affected, the Party who has met with force majeure must report the circumstances by telegram to the other Parties. Within 15 days that Party should provide documentary evidence of the details of the situation and the reasons why the Contract could not be implemented wholly or partially, or needed a time extension. This documentary evidence should be issued by the Notary Public in the area where the disaster or incident took place. All Parties should negotiate to decide whether or not to terminate the Contract, or whether or not to allow partial exemption from the Contract, or a time extension of the Contract, depending on the extent to which the incident or disaster had affected the implementation of the Contract.

Chapter 9

Practical 9.1 Addressing the nation

Suggested translation

We will resolutely follow the route of socialism with Chinese characteristics. We will uphold the basic tenets, the line, the network and the experience of the Party, and continue to pursue a spirit of liberation, openness and reform.

China will promote scientific development, encourage social harmony, and work towards the building of a society in which everyone can be affluent. We will persevere in creating a new phase in Chinese socialism and will write a new and beautiful chapter in the lives of the Chinese people.

We are determined to maintain the principle of peaceful unification and ‘one country two systems’. We will support the long-term prosperous stability of Hong Kong and Macao, and will promote the peaceful development of the cross-strait relationship. We will continue to fight to realise the desire of all Chinese people that the land of our ancestors should be united.

We are determined to pursue an independent peaceful foreign policy and to follow the path of peaceful development, implementing a strategy of mutual benefit for our partners. We will develop friendly co-operation with all nations on the basis of the five principles of peace and will work with the people of the world to bring peace to mankind. We will work towards long-term peace and a prosperous and harmonious world. The People’s Liberation Army and the People’s Armed Police Force (PAP) will carry forward their glorious traditions of personal development and conscientious attention to duty, in order to preserve the sovereignty, security and territorial integrity of the nation and to contribute to maintaining world peace.

Practical 9.3 Addressing a developing nation

Suggested translation

China and India are both great Asian nations, and must shoulder responsibility for progress, peace and revitalisation in Asia. We are both developing nations and we can achieve great mutual benefit from global decentralisation and international democratisation. It is vital for the economic development of both nations that we co-operate. It will be beneficial to both states and both peoples, and will be consonant with peace and development throughout Asia and the world. If India and China can develop side by side, we will bring prosperity to our 2.4 billion people. This will bring prosperity to Asia and to the rest of the world.

Chapter 12

Practical 12.2 Translating the frustration of youth

Suggested translation

Perhaps out of a need for some kind of spiritual belonging, from her first year at university Ma Di went her own way, drifting apart from her classmates.

Many of them felt that she was making an unnecessary sacrifice, but they did not understand her sensitivities. How could such a private affair provoke such a reaction among them? Jason told her, ‘Sabina, the important thing is how you feel about it. You don’t have to live by other people’s values.’ Wasn’t that absolutely clear? She wanted it that simple: a home, and a feeling of being able to go home. Jason’s flat was full of warmth and light; the walls were lined with English books and hundreds of classical records. There was even a coffee machine. She was at home here. Although it was light years from the situation in which she had grown up, her imagination reached out to the exotic. In the second semester of her first year she moved out of the student residence and into Jason’s place – a home she thought she would never leave.

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