业绩材料

申报人：<u>王学静</u>

申报级别：<u>一级翻译（副高职称）</u>

二零二二年十月

目录

（一） 评审简表

申报单位（盖章）：自由职业　　　申报人姓名：王学静　　语种：英语　　　拟评资格：一级翻译　　　　审核人签字：

一、基本情况及主要经历

姓名	王学静	性别	女	出生年月	1982.2	参加工作时间	2008.6	现行政职务	自由职业
最高学历	研究生	毕业学校	中国人民大学		所学专业	英语语言文学	毕业时间	2008.6	学位	硕士
现专业技术职务（资格）		二级笔译	取得时间	2007 年	同级专业技术职务取得时间		无	从事本专业年限	11 年
专业技术工作起止时间		工作单位		从事何种专业技术工作		取得何种专业技术职称		取得职称时间	
2008 年 6 月~2014 年 5 月		五洲传播网络中心（隶属五洲传播中心）		网络外宣、舆情		二级笔译		2007	
2017 年 8 月~ 2022 年 6 月		北京五洲泛华文化发展有限公司		舆情、翻译、编译		二级笔译		2007	

注 1：审核人请在首行签字并在表首加盖公章。

二、任现职（取得现资格）以来的工作业绩

1. 承担重点项目情况

序号	重点项目名称	本人负责部分	级别			项目进行时间	出版单位及时间	完成情况及效果
			地市级	省部级	国家级			
1	书名：《中西文明比较：秦汉与罗马》	翻译《从文明的高度来理解秩序》评论文章，共计0.3万字			十四五国家重点出版物	2021.8	新世界出版社2022年5月出版	已出版（328-339页），效果良好（证明文件附后）

2. 获奖情况（填地市级一等奖、省部级一、二等奖，国家级一、二、三等奖）（无）

序号	获奖题目	奖项名称	获奖级别及等级	颁奖单位	获奖时间	本人承担内容

三、任现职（取得现资格）以来完成工作任务情况

审定稿字数（超100万字）	

十余年任职期间，完成相关工作如下：

1、**舆情编译、汇总工作。**牵头负责多家中央部委或央企单位的舆情汇总，包括日报、周报、月报、年报、专报等境内、境外媒体及舆论的搜索、编译、研判、数据统计、舆论走势、内容分析等工作，涵盖经贸、外交、反腐败、知识产权等多个领域，为客户提供舆情决策参考。通过多年舆情工作实践，我对时事政治、国际关系等方面的动态发展情况，以及境外媒体语言特点、传播特征、发展趋势有了深入了解和掌握。

2、**外宣网站维护工作。**负责新疆、西藏、人权等外宣网站更新维护工作，主要包括编译时事文章、策划网站重大专题等工作。

3、**智库翻译、校译工作。**牵头、协调中央政府部门委托的全球智库监测、翻译、校译工作，主要负责筛选、翻译、审校智库发表的经贸领域的评论文章或报告，确保译文准确、流畅。面对客户的高标准、高要求，经过高强度实践和学习，我的英译中翻译水平获得极大提高，多次获得客户领导及上级部门批示和好评，对何为翻译、如何做好翻译有了更深入的体悟。

4、**译书/稿件翻译工作。**过去一年，我参与了国家重点出版物《中西文明比较：秦汉与罗马》《大医马海德》《大有大的样子》等书籍的翻译工作，同时多次翻译时政综评、环保基金会等领域稿件，期间对中译英翻译理论技巧进行了系统学习，对翻译工作对中外文化传播、互鉴的桥梁作用有了更深刻的体会和认识，对自己志于翻译这项光荣的事业有了更坚定的信念和信心。

总之，经过十多年的积累和磨练，我建立起了翻译工作的理论框架和知识储备，为未来继续在翻译工作上突破自我、实现自我打下了坚实基础。

四、任现职（取得现资格）以来发表、出版的译著（文）或论文

序号	译著（文）或论文题目	出版、发表在何处	作品字数（万）	发表时间	独（合）译	本人在合译中所承担部分及字数（万）
1	中西文明比较：秦汉与罗马	新世界出版社	27万字	2022.5	合译	《从文明的高度来理解秩序》一文（328-339页），共计0.3万字（证明文件附后，已出版）
2	大医马海德	五洲传播出版社	25万字	待出版	合译	前言、后记、第一、三、七、九、十一、十三章，共计5.6万余字（证明文件附后，待出版）
3	大有大的样子	外文出版社	8万字	待出版	合译	翻译第五、六、七、八章，4.8万余字（证明文件附后，待出版））

注1：凡是合译的译文、译著或论文必须写明被推荐人在合译中所承担部分（章节或起止页数），并在申报材料中附上出版单位开具的证明函。

注2：译文或论文必须是发表在省部级以上公开发行的报纸或期刊上，内部刊物上刊登或使用的，相应单位盖章证明方可提供。

五、出国进修情况　（无）

进修起止时间	国家	内容及专业
年月~　　年月		
年月~　　年月		
年月~　　年月		

六、国内进修情况 （无）

进修起止时间	进修内容及专业
年月~ 年月	
年月~ 年月	
年月~ 年月	
年月~ 年月	

七、出国工作情况 （无）

工作起止时间	任务
年月~ 年月	
年月~ 年月	
年月~ 年月	
年月~ 年月	

八、单位推荐意见（1000 字左右）（无）

单位负责人签字：　　　　　　　单位：（盖章）

年 月 日

注 1：本页必须加盖单位公章。

注 2："单位推荐意见"主要按照《翻译专业职务试行条例》中相应等级任职条件的要求对申报人的水平、业绩给予评价和推荐。

（二）译文原稿节选：中译英

标题：从文明的高度来理解秩序

作者：干春松（书评，正文有删减，约 2000 字）

节选自《中西文明根性比较：秦汉与罗马卷》

潘越（著）：2022 年 5 月 1 日出版

Understanding Political Order from the Perspective of Civilization

By Gan Chunsong

Excerpt from *The Qin and Han Dynasties and Ancient Rome*;

Author: Pan Yue;

Edition: 2022.5

（一）理智和情感

I. Sense and Sensibility

晚清的中国知识界存在一种迷茫，列文森将之归结为"理智"和"情感"的矛盾，这个结论不知是否多少来自他对梁启超的研究。要说纠结和迷茫，梁启超很典型。潘岳在《秦汉与罗马》的长文中说："中国近代以来，许多改革者都在'自由'与'专制'间挣扎。如梁启超。戊戌变法失败后，他先后写了《拟讨专制体檄》与《中国专制政治进化史

论》，一边说'专制政体者，我辈之公敌也'，号召人民'破坏而齑粉之'；一边又承认，中国的科举制和郡县制有着皇帝与平民联手从门阀世家、诸侯藩镇手里夺取治权的积极一面，与欧洲贵族封建历史完全不同。"

Confusion beset and befuddled Chinese intellectuals in the late Qing dynasty, a state that the 20th-century American sinologist Joseph R. Levenson ascribed to a conflict between "sense" and "sensibility". I wonder if this conclusion proceeded from his research on Liang Qichao, a typically perplexed intellectual of that time. In his *The Qin and Han Dynasties andAncient Rome*, Pan Yue writes, "in modern times, many Chinese reformers were caught in the struggle between 'freedom' and 'despotism'. For example, Liang Qichao (1873-1929), one of the most influential Chinese social and political activists who participated in the Hundred Days' Reform in 1898, wrote essays after the reform of the reform, denouncing the 'despotic regime' as the people's public enemy and calling on the Chinese people to destroy it, while acknowledging (paradoxically) that China's despotic system was different from the European feudal system since in the former, the dominant families were restrained and the common people's interests were taken care of to an extent. Like the *keju* system and the *junxian* system, they had positive sides, in that they allowed emperors and civilians to jointly grad power from rich and powerful families, dukes and military governors.

擅长在公共媒体发表政见的梁启超一方面善于引入大量西方的政治术语来激发国内的改革热情，另一方面，他也时常发现加诸中国制度和秩序的许多西方"定义"并不一定符合中国历史的实际。所以，从"理智"和"情感"冲突的角度来概括他身上的矛盾未必合适。换句话说，梁启超的矛盾并不在于他"理智"上认为中国要毫无保留地学习西方价值，"情感"上又眷恋中国历史文化传统，而是更多地体现为这样一个问题：中国应该学习西方，但到底学什么呢？

　　Liang Qichao excelled at publicly expressing political opinions wherein he tactfully introduced western political terminology to fuel domestic fervor for reform. However, he often found that some Western "definitions" imposed on Chinese system and orderliness did not fit the realities of Chinese history. Therefore, summarizing his inner conflict as one between "sense" and "sensibility" may not be appropriate. In other words, Liang Qichao's key issue did not lie in the contradiction between his "sensible" view that China should unreservedly embrace Western values and his "sentimental" attachment to Chinese historical and cultural traditions, but in the question of what exactly China should learn from the West.

　　直到今天，我们用来概括中国历史传统和政治制度的主要思想"范式"都来自西方的经验。所以，当我们"理智"

地学习西方经验的时候，要注意以科学和理性的态度来建立适合分析本土历史经验的"范式"；而在"情感"上保持对自身历史的温情和敬意的同时，也要注意不能被过于浓厚的民族主义情绪所左右，这样才可以达到对中国制度经验的客观态度。

Even today, the main "thought paradigms" we use to summarize China's historical traditions and political systems originated in the West. Many academic debates since the 20th century stem from the mismatches in the process of using such Western "paradigms" to interpret Chinese native experience. Therefore, when sensibly studying the Western experience, we should take pains to pinpoint the "paradigms" appropriate for scientific analyses of local historical experience. As to the "sensibility" factor, while maintaining reverence and respect for our own tradition, we must also take care not to be shackled by mindless nationalistic sentiments. Only then can we adopt an objective view on China's institutional system.

（二）如何看待秦汉的延续和变化？

II. How to view the continuation and transformation of the Qin and Han Dynasties?

"汉承秦制"是一个事实性描述，描述的主要是秦汉时期郡县制替代封建制，成为国家基本政治制度的过程。事实上，封建制在春秋战国时期就已经难以维持。这说明建立

在血缘基础上的道德共同体国家，无力解决随着诸侯国的强大而产生的破坏政治等级和亲疏关系的问题。

That the Han Dynasty inherited the Qin system is a matter of historical fact. In the Qin and Han dynasties, the junxian replaced the feudal system and became the basic national political system. In fact, the feudalism had become difficult to maintain as far back as the Spring and Autumn Period and the Warring States Period. This proves that a bloodline-based orthodoxy was unable, due to the rise of vassal states, to prevent the kinship-based political hierarchy from being destroyed.

随着兼并战争加剧，列国需要不断集中权力，需要控制户口、掌握兵源、扩大税源，以抵御其他国家的侵凌，由此，分封制逐渐被阶层性的地方行政系统所取代。秦国的成功可以有无数个理由。从制度创新的层面来说，其打破官爵的世袭、鼓励通过耕战来获得地位和财富的新型制度，展现出强大的制度优势。因此，在秦始皇完成统一六国，并咨询新帝国的制度架构的时候，李斯的建议就强调了血缘凝聚力的限度，而主张以权力分配为纽带来推行郡县制，奠定了此后两千年的基本国家形态。

As wars of annexation intensified, heads of the Warring States constantly needed to centralize power, control household registration, muster military resources, and expand sources of tax revenues. The local hierarchical administrative system thus

replaced that of enfeoffment. The success of the State of Qin was entirely justified. As to institution innovation, having dismantled the system of hereditary officials and barons, the state encouraged the pursuit of status and wealth through agriculture and war, so wielding a strong institutional advantage. When, after unifying the other six Warring States, Qin Shi Huang invited opinions on the new empire's institutional structure, his minister Li Si pointed out the limitation of blood ties, and advocated the junxian system based on power distribution, which constituted the basic form of state governance for the next two thousand years.

儒家认为，秦国的灭亡是因为仁义不施而丧失了民心。汉初也有人指出，秦国不封建亲属，导致在遇到叛乱时皇帝不能获得有效的支持。但在我看来，造成秦国失败的更重要的原因是，建立统一的大帝国所必要的基础设施建设的规模，超过了其财政的支持能力，以及片面强调中央的强力统治，缺乏对于六国的多元性的足够重视。

The Confucians ascribed the fall of the Qin to the loss of popular support due to its failure to adopt the policy that promoted benevolence and righteousness. Others in the early Han Dynasty also observed that, having abolished the enfeoffment based on blood ties, the emperor had no source of effective support in the event of a rebellion. However, in my

opinion, the main reason fro the Qin's demise was that the scale of infrastructure construction necessary to build a unified great empire had exceeded its financial capacity. Moreover, the Qin's one-sided emphasis on the strong rule of the central government, caused it to disregard the diversity of the six other Warring States it had annexed.

正如钱穆先生所指出的，继秦而起的汉朝，是中国历史上第一个平民国家。汉初的国家形态存在着某种程度的向封建制的复归，即对于军功阶层和皇族的分封，但郡县制依然是基本政治制度。分封和集权的矛盾很快显现，表现为皇帝对军事首领的不信任和诸侯王的叛乱。汉初几位皇帝逐渐平复了各种叛乱，维护了垂直集中的权力体制，同时吸取秦国灭亡的教训，采取与民休养生息的政策，终于在文景之治后，迎来了汉武帝刘彻。

As Mr. Qian Mu observed, the Han Dynasty, which succeeded the Qin, was the first state found by populace in Chinese history. In its early period there was, to some extent, a return to the enfeoffment system, evident in the enfeoffment of military class and the royal family, but the junxian system remained the fundamental political system. The conflict between enfeoffment and centralization soon arose in the emperor's distrust of military chiefs and the rebellion of vassal kings. The early Han emperors, however, steadily suppressed such

rebellions, and maintained the vertical centralized power system. By learning the lessons from the Qin's collapse, moreover, the Han empire adopted the policy of rest and prosperity for the people. After the reigns of Emperor Wen and Emperor Jing, Liu Che, known as Emperor Wu of the Han Dy, born Liu Che, ascended the throne.

（三）汉武帝与儒家国家的形成

III. Emperor Wu of the Han Dynasty and the Formation of a Confucian State

对汉武帝的评价一直有很大的争议。尽管正是他"罢黜百家，独尊儒术"，才让儒家的价值获得制度性的优势地位，但后世的儒家并没有将汉武帝视为符合儒家理想的君王。因为他治理国家的许多方法，是"霸王道杂之"的。但我们从政治格局发生根本变化之后，如何建立起新的国家治理模式的角度，可以看到汉武帝更系统的想法。

Evaluations of Emperor Wu's merits and demerits are always controversial. On the one hand, it was he who "deposed the hundred schools of thought and respected Confucianism alone", so giving Confucianism an institutionally dominant position. On the other, later Confucians did not regard Emperor Wu's rule compatible with the Confucian ideal, as his governance was mixed hegemony and benevolence. However, from the perspective of installing a new state governance model

in the wake of the structural changes in the political model, we can perceive the logic of Emperor Wu's more systematic approach.

首先，他重视价值体系的建设。武帝接受董仲舒的"天人三策"，确立儒家价值的独尊地位，并建立太学来培养经师，这些都纠正了秦国过于技术主义的治国路线。汉武帝处理集权与新征服土地的方法，也秉持了儒家的"多元主义"倾向，使江南一带得以保持其原先的生活方式，并免除其税收，让汉帝国保持了凝聚力和吸引力。而对于不断入侵骚扰的匈奴则采取武力回击的方式。

First, Emperor Wu laid great store on the construction of value system. He accepted Dong Zhongshu's suggestions on governance, thus signifying the primacy of Confucian values. He also built an imperial college specifically to cultivate teachers of Confucian classics, so adjusting the overly technocratic slant of the Qin governance. Emperor Wu's approach to centralization and newly conquered land was also based on Confucian "pluralism". He allowed the area south of the Yangtze River to maintain its original style, and exempted it from taxation. In so doing, the Han Empire maintained cohesion and credibility. However, forceful retaliation was Emperor Wu's method of combating the Xiongnu's relentless invasions and harassments.

其次，大一统的国家体制，与原先相对独立的封建制度不同，需要有强大的经济支持，这是通过原先的小农生产方式所不能达成的。桑弘羊的出现是新经济政策的一个标志。虽然我们发现，所有的经济手段并没有如其设计者所期待的那样，能够维护普通百姓的利益，但是他们对于消费、生产关系的认识，体现了那个时代对于经济活动规律、以及经济对于超大型国家管理的重要意义的认识高度。

Second, Emperor Wu adopted the unified state system which, by contrast with the relatively independent enfeoffment system, needed strong financial support. This was a non-achievable goal through the previous small-scale mode of peasant production. Prominent Han official Sang Hongyang hence introduced new economic policies. Although we see that economic means alone failed to meet their designers' expectations to protect the interests of civilians, these designers' understanding of the relationship between consumption and production reflected deep cognition of the laws of economics, as well as of the importance of the economy to the governance of a super-scale state.

任何国家的存在，都需要有价值作为基础，否则国家就成为纯粹工具性的暴力机构。但好的国家治理并非是理想的现实化过程，而是从现实出发，不断靠近理想的过程。近代以来，我们在西方文化的压力下，过于重视制度移植，而忽

视了内生性制度的设计，否定了中国数千年历史所积累的国家治理的经验，从而使得我们难以真正建立起对基于自身文明的制度的信心。所以，关注如何在文明的互鉴中，吸收其他文明的经验，发掘自身文明的生命力，这才是我们所需要的"文化自觉"。

The existence of any state must be based on values; otherwise, the state would become a pure instrumental organ of violence. However, good state governance is not a process of actualizing ideals, but of constantly approaching such ideals through practice. Under the pressure of the Western culture in modern times, we once paid excessive attention to institutional transplantation, ignored the design of endogenous institutions, and denied the relevance of state governance experience accumulated over millennia. This imbalanced approach made building solid confidence in the institutions set up based on our own civilization problematic. We should, therefore, amid the process of mutual learning among civilizations, focus on absorbing the essence of other civilizations and exploring the vitality of our own. This is the "Cultural Self-awareness" we truly seek.

（三）译文原稿节选：英译中

出处：第 49 届青年文学奖（2022 年）
翻译文学公开组比赛文本 （原文约 790 字）
来源网址：http://www.ylaa.org.hk/ylaa49th_trans.pdf

Practising, teaching and researching medicine occupied most of my waking consciousness for 37 years. The "creative writing" slot was 5 am to 7 am. Driving to the hospital was a time to switch from philosophical to clinical consciousness, from pondering the nature of humanity to wondering what on earth to do for Mrs Smith or Mr Jones. I still start writing early, while there is dew on the consciousness. The difference is that now I can carry on as long as I like and, 10 years into retirement from all-consuming medicine, I still cannot believe my luck at being able to devote most days to uninterrupted writing.

回首我的职业生涯，我有 37 年的主业是从医，每日大部分精力无外乎用于临床实践、带学生、搞研究。但每早 5 到 7 点是我投入"创意写作"的时间。在开车去医院的路上，我的心思才开始从哲学思考切换到临床实践，从思索人性转向甲乙丙丁的病情。这些年来，在意识还滴着晨露时早起写

作已成为习惯。时移事易，我现在能够随心掌握写作时间。弃医从文的 10 年里，我得以全身心投入写作，不再为磨人的医生工作所累。时至今日我仍感叹自己怎会有这等好运气。

With such freedom, a replacement office is essential. I therefore usually go out of the house for long morning and afternoon sessions in pubs and cafes, preferably where my emails and I cannot get at each other. A well-lit table, a seat at the right height and no, or inaudible, music are all I ask. In my favourite pub, where I wrote much of Of Time and Lamentation, the staff now turn down the speaker in my writing corner in anticipation of my request.

转入自由职业，我随即换了办公地点。在上下午的大块时间，我通常去酒吧或咖啡馆，若能不被电子邮件所扰就更会深得我心，至于座位，则要光线充足、高度适宜、没有或听不到外放音乐，除此别无所求。《时间与哀歌》一书的大部分文稿正是在我最喜欢的酒吧完成。作为常客，店里的工作人员已不等我开口，就先把我落座角落的扬声器关掉了。

A lifelong habit of using spare moments to catch glimmers of thought has also carried on from the hectic years of medical practice. My books therefore begin in notebooks, emerging by a

process akin to crystallization. Eventually a provisional title announces itself, signaling and reinforcing commitment to a topic, to a line of inquiry. The lineaments of a structure loom through the fog in the form of chapter headings that both provoke ideas and give them a home. Thus the journey from initial tingles - the whoosh of a connection, the micro-illumination of a phrase, the sudden sense of an expanding cognitive space - to a completed work.

空闲时随时捕捉思想火花已成毕生习惯，这在冗忙的行医年月就已养成。我写书一般是从记笔记开始，就像分子结晶过程，逐渐成形。到最后，临时标题自会闪现，而且能够指向并强化主题和线索。章节标题拨开结构轮廓的迷雾，给激发出的思想安了家。旅程开启时兴奋不已，抵达终点的途中，有时会如加了油般的奋笔疾书，有时伴随着遣词造句的灵感乍现，有时会有扩大认知边界而袭来的顿悟。

With successive drafts, writing becomes an increasingly clerical activity - synopses, cross –referencing, footnotes. Paul Valery spoke of the conflict between the process of thinking and the products of thought. Teasing out an idea is fundamentally different from seeing where it might fit into a publishable book. Since I wrote for 25 years and received 138 rejections before

having anything substantial accepted, the knowledge that what I am writing will be published more than compensates for the descent from vision to revision.

随着草稿接连出炉，写作逐渐成为一种文书活动，少不了提要、交叉引用、脚注类的工作。法国诗人保罗•瓦勒里（1871-1945）曾论及思维过程和思维产物之间的冲突。抽丝剥茧似的梳理出一个想法，和将之转换成待版书籍的嵌入文字，会出现本质上的落差。25 年的写作生涯中，我写的东西遭遇 138 次退稿，而后才开始被接受和认可。不过，从投稿时的志在必得到被告知返工时的失落满怀，都在获悉作品将获发表的那一刻得到补偿。

Writing in public spaces checks any inclination to preciousness about "the creative process". Being used to practising medicine in the noisy setting of a hospital can be distracted only by loud solipsists on mobile phones. Their mind-curdling monologues have unique powers to penetrate a cognitive balaclava that can exclude everything else. The chastening presence of humanity beyond the computer screen is a constant reminder that the luxury of "the examined life" is possible only for those who are not being examined too rigorously by life or relentlessly interrupted by the needs of

others - the woman coping with the effects of a stroke, the parent whose consciousness is divided into 10-second epochs by a demanding toddler.

在公共空间写作可以检验出一个人对"创作过程"的珍视程度。长年从医，我已习惯嘈杂声，只有手机里高谈阔论的唯我论者能让我分心。他们的独白虽会让听者大脑一片模糊，却也具有一股独特的力量，能够穿透医用一次性巴拉克拉法帽，将其他一切杂音阻挡在外。在电脑屏幕之外的真实世界，人类受过的苦一次次提醒我们，要想过上苏格拉底式的"经审视的生活"，要么没有被生活蹂躏过惨，要么不必持续照顾他人需求。对抗中风疼痛的妇女，因育儿分心的父母就与这种生活无缘。

We are changed as much by writing books as by reading them. This has been especially true of *of Time and Lamentation.* By far the most ambitious of my books, and over a decade in the making, it has altered me more than any of its 30 or more predecessors. Consequently, by the time its final sentence was revised for the last time, the seeds of the next book were already sprouting in the notebooks.

著书抑或读书都能改造人。撰写《时间与哀歌》一书让我有了感触更深。本书是我迄今为止最雄心勃勃的一本书。

在十余年的成书过程中，我得以改头换面，对我的影响超过了先前 30 多本书籍。自然而然地，到最终敲定结尾句时，下一本新书的种子已在笔记本上发芽。

Borges's characterization of the aesthetic experience as the"perpetual imminence of a revelation that never comes seems to apply equally to philosophy. An essential something - between an intuition and an idea that has toyed with me since I was a teenager - remains unexpressed. I sometimes suspect that I have been defeated by an idleness disguised as industry. I should have struggled harder, paused longer before sliding off into fluency. This fear is compounded by the discouraging actuarial probabilities haunting the life of a 70-year-old. I imagine that the unexpressed thought is out there after all, in the contrail of publications, and it will be visible to the ideal reader (note the realism of the singular) whom writers address.

阿根廷作家博尔赫斯(1899-1986)将审美经验描述为"直逼真相却永远无法抵达的过程"。这同样适用于哲学。少年时，就为追求一种本质，我踌躇徘徊于直觉和思想之间，迄今依然困顿其中，说不出来。有时我想失败原因在于自己看似勤奋，实则懒惰。在淬炼到下笔如神前，我本应停顿更久一些，向内挖得更深一些。进入古稀之年，算来算去，时不我待令

人沮丧，伤春悲秋之感愈烈。我想，那些隐而未彰的思想就藏在出版的书籍中，某个心有灵犀的读者 (留意单数这个现实)能捕捉到其中含义。

My day often ends with feeding the shredder. I am at present working through the accumulated manuscripts of half a century. Liberated from the loft where they have been turning to peat, pages are allocated to either the archive or the council tip. It is chastening to think that paper spaghetti harvested in black bags once carried the hopes and excitements of other writing days when the revelation seemed close.

我的工作日常一般以"饲喂"碎纸机结束。我正在整理累计半个世纪的书稿。它们从沾满灰尘的阁楼中重获自由，下一站或被归入档案馆，或丢入废品回收站。试想，黑袋里包裹意大利面的纸张曾经承载着他人写作时的兴奋和希望，当时某个真理或启示就近在咫尺，想到此不免会心怀芥蒂，并警醒自己要少犯错误。

（五）从业心得论文

On Cultural Factors in Social-Science & Literary Translation

概要：翻译活动发展至今，文化因素在翻译中不可或缺的作用获得高度重视和发展，特别是社科、文学类翻译更是如此。以文化为主题的翻译学论文、著述中外甚丰，学界从更广角度、更深层次论述翻译本质是透过语言文字，完成其中文化和思想内涵的转换和传达，进而实现有效交际目的。基于这一理论指导，翻译活动向来不是语言符号、信息的机械转换，而是两种语言承载文化体系之间的交流。这就要求译者需要跳脱出语言表层的壳，熟练掌握两种语言与文化，结合语境深刻理解文字内涵，用平衡作者和受众接受度的表达方式，完成传播、交流过程。本文将围绕中文、英文两种语言，从翻译与文化的关系、重要性和方法论三方面展开论述，从而为中英双语翻译实践提供参考。

Abstract: With the constant development of translation activities, cultural factors in translation has been highly valued and developed, especially in social-science and literary

translation. Numerous papers and works on this topic have been published at home and abroad. The academic circle has argued from a wider and deeper perspective that the essence of translation is to complete the conversion and transmission of cultural and ideological connotations beyond languages, so as to achieve effective communication. Based on this theory, translators are required to jump out of the outside shell of the language, deeply understand the inside connotation, striving for reaching mutual communication and learning with an expressive style that is enjoyable and acceptable to both the source author and the target audience. With the aforesaid consciousness and cognition, this paper, mainly centering on the Chinese and English languages, aims to discuss the relationship between translation and culture, its significance and methods, thus providing references for the bilingual translation practices.

Key words: translation; bilingual transition; culture; literature; communication; mutual learning.

Introduction

To date, it has been widely acknowledged that the essence of translation lies in cultural transition between two different languages. British translator and critic Anthony Burgess

(1917-1993) remarked, "Translation is not a matter of words only: it is a matter of making intelligible a whole culture." With no universally nailed-down definition, the authoritative Oxford Advanced Learner's Dictionary defines culture as "the customs and beliefs, art, way of life and social organization of a particular country or group", whereby language is a crucial part and also the outside carrier of any culture. History proves that language and culture develop together and influence each other as they evolve. Consequently, translation, basically, is a complicated and communicative activity dealing with linguistic and cultural differences and thus realizing mutual enrichment and enlightenment.

Cross-cultural differences, minor or major, are seen everywhere around the world, even in the Anglo-Saxon nations that share the same language–English. This most widely used language, through centuries' development and travelling across various continents, have flourished with variations in phonology, pronunciation, lexicon, idiom, grammar and spelling. For one instance, the differences between British English and American English are ridiculed in talk-show programs now and then. For another, a website that targets North American consumers should consider a varied strategy when focusing on Canadian or

U.S. markets. Much as both countries speak English, some words and phrases are used differently. Needless to say, Chinese and English, as two utterly different language families respectively representing oriental and western culture, are contradictory in nearly all aspects, especially in metaphysics fields like the way of thinking, values, worldview, life-view, etc.

History has shown that a translation boom usually blazes a trail in each epochal cultural renaissance. Facing the huge east-west cultural clashes, the Eastward Spread of Western Learning（西学东渐）since the late Ming Dynasty proved translation's great contribution to both sides' dialogues and exchanges, which reached its peak in the late Qing Dynasty. Many novel, unfamiliar or strange conceptions, thoughts, systems flooded into Chinese land from abroad since then experienced a complex and evolving process mainly involving interpretation, revision, absorption, spreading, very often with mistranslation. Some critics insist the two languages are, in some circumstances, untranslatable, or hard to precisely match, just as English-Spanish translator Jorge Iglesias once commented, "To know we are reading a translation implies a loss of innocence." In this sense, cultural factors impose a heavy burden on the translator to overcome. Without a deep

cross-cultural cognition, the superficial word-to-word match will definitely result in the missing of real meanings.

Civilization is colorful because of communication, and civilization is enriched by mutual learning. For this great cause, translation activity has been playing a bridging role to connect cultures, thus beneficial to mutual understanding and learning among civilizations. Facing cultures born in diverse lands, what a translator should is to deconstruct and reconstruct their features in all aspects to the target readers. In this case, Peter Newmark (1916-2011), a UK professor of translation, is convinced that translation is culturally valued, helping improve cultures' enrichment and development the world over.

I. Why culture matters in translation?

When beginning to tackle a text, the translator needs to adopt a holistic strategy for the final product, taking into account intrinsic features of the source language (SL) and the target language (TL). One pivotal principle the translator should abide by is, whatever branch the translation is related to, fictional or nonfictional, it's about converting ideas between different cultures. Over a decade ago, Time Magazine in the US defined literary translators, to a large extent, as "couriers of

culture." In this sense, an excellent translator is more a bi-culturist than a bi-linguist, for the former constructs, changes and constrains the latter, and thoroughly understanding the exact meanings behind words is vital for translation.

First, SL text is culturally embedded. Likethe writing mirrors the writer, a language mirrors a particular culture, with words used in a conventionally structured way. Different cultures, whether through inter- or intra-comparison, has its own expressive habits and norms. As is known to all, the structure of an English sentence is grape-like, chained by a clear trunk with compact branches and variants, while the structure of a Chinese sentence is bamboo-like, connected by loose, segmented and tacit elements. Besides, with humanity's progress, many words' meanings within one culture have with times partly or utterly changed. Stylistically, a repeated rhetoric sentence in Chinese may be considered an error of frequency in English.

Thus, translation is a kind of word game in which players compete in a set of linguistic rules. Inexperienced "players" tends to take the great trouble to keep absolute loyal to the SL text, trying to squeeze every last kernel of meaning from the SL, nevertheless the effect of this excessive effort probably produce awkward or odd-sounding TL version that is dispatched from

the SL text's real meaning. In essence, it's a result of the translators' unawareness of the cultural factors embedded in language. As a matter of fact, some texts call for adaptation rather than straightforward word-to-word translation. When beginning a project, the translator makes his/her final decision based on his/her linguistic, cultural, historical knowledge of the SL and TL, all of which are necessary conditions for flexibly switching among adding, omitting and converting approaches and being maximally close to SL source.

Second, target readers' world-, life- and value-view are rooted. As to the author-translator-reader triangle relationship, the translator can play the mediator role between the SL author and the TL reader. Ideally, the translator maintains equal proximity to the author (SL text) and to the reader (TL text). But, the real-world translating is like swing dance, often oscillating between the author and the reader. Whether the translator is SL-oriented or TL-oriented, the intervention of cultural contradiction is a big hurdle that translator must cross over. Some scholars argue that, "Translators should be loyal to the source language and the culture in which it originated. It may reduce readability of the final product, but a successful translation must sound somewhat alien and strange, not because

it is unaware of the resources of the second language, but because it expresses something new in it." However, if this translating credo creates too much reading resistance, it may in turn hinder the popularity and thus block the author going global. Therefore, outstanding translators have the ability to appropriately cater to both the authors and the readers by firmly grasping the inward meaning of the SL text and possessing profound and broad bi-cultural accumulations. Since they well know that language is the externalization of thoughts, the externalized techniques should serve the invisible thoughts, striving for the infinite imminence of revelations in the SL text.

The Evan King's translation edition of Chinese writer Lao She's *Richshaw Boy* proved the importance of placing the TL audience ahead of the author. The translator introduced a number of unthinkable changes, including turning the protagonist Xiangzi's tragic destiny into a happy ending to suit the American public's taste, which was, citing an American cultural officer's explanation to Lao She, "an important reason why his translation has become one of the best sellers in America." The cultural official's remark reflects a typical West-East value conflict between Americans who have a fighting nature, resisting to submission to the social inequality,

and Chinese like Xiangzi who subconsciously deny individuals' endeavor to court a better self and the society which went so against the grain of the reading public in the US. For another example, Chinese well-known translator Zhu Shenghao's translation of William Shakespeare's works are full of Chinese classical, quaint elements without betrayal of original works' spirit, which has attracted Chinese readers from generation to generation. His talent as both a bi-linguist and a bi-culturist has also won him unsurpassed accolades at home and abroad.

From these anecdotes, we can see that a master in translation, like a great writer, is able to create a well-balanced translation version, giving full attention to and using flexibly techniques of both domestication and foreignization, thus keeping the SL work's originality and alienness while caring for the TL readers' acceptability.

Third, translation's final goal culturally matters. Translation is, to a large extent, a process of interpreting one culture to foreign lands. In today's all-round interwoven world, translators ought to bear this principle in mind all the more. No matter what linguistic techniques the translator adopts, all efforts boil down to start a dialogue filled with thought resonances or collisions. Chinese well-known translator Xu Jun (1954-)

believes that translation is a strong force to drive the humanity's onward development, and is also a constructive force to establish interaction relationship among diverse cultures, economies and societies. Chinese socio-historical scholar Sun Jiang (1963-) says that the body of knowledge in modern China is largely built on the translation work of European and American modern knowledge.

However, misunderstandings and prejudices have been fraught with cross-cultural contacts. Palestinian-American professor of literature Edward Said (1935-2003) commented, the West's impression and narrative on the eastern world including China are full of Euro-centric prejudices, and the latter passively accepts the former's subjective presumptions based on observation rather than facts. On the other hand, the early Chinese translators produced numerous scandals for intentional or mindless translation errors. Like in the modern history of Chinese-British relationship, translation and misunderstanding co-existed. In 1792, the two countries' first official contact failed because of communicative barriers caused by major translation blunders. Their contradictory political, religious and educational systems influenced translators' approaches, resulting in varied interpretations of the same event. As global cultural

exchanges increase since the 20th century, more major diplomatic crises occurred because of translation missteps.

Given the historical lessons and the current more complex and interacted world, mutual learning among civilizations has become an irreversible trend. Translators' due role as cultural messengers is highlighted more than ever. In spite of the dominate position of the western culture, China's splendid cultural heritage handed down throughout thousands of years has spread and even taken root worldwide. Many western writers, poets or historians have been immersing in China's philosophy in Pre-Qin times, classic poetry in Tang Dynasty, publishing numerous excellent translation or research works. Chinese poetry's localization in the United States has become a tradition, and produced lasting influences on many writers who even borrowed Chinese values in their works. American poet Jane Hirshfield (1953-) once said, "I have devoured anthologies of classical, Tang and Song eras' Chinese poetry all my life. And I still read new ones when they come out... Because the poetry is enormously both grounding and opening, and beautiful, and still have things to teach me. It will always have things to teach me." In practice, Herschfer has added brand new Chinese cultural factors to her creation, contributing a new style and aesthetic

experience to American poetry. Hence, in the new era, translation ought to break down more cultural barriers and ideological confrontations, creating more room for mutual understanding, absorbing and learning.

II. How to achieve cultural communication through translation?

Just as Hong Kong translation Professor Jin Sheng Hwa writes in her article, "Translation is like a bridge with a very different climate and landscape at either side of it… Bridges are being built one after another. Knowledge spreads and cultures interflow." She also warned a solid bridge, no matter made of stone, wood, or rope, requires the builder's great care, lest the foot passengers should fall into the ravine, to say nothing of reaching the opposite side. From this point, how the translator serves well as the builder's role requires a thorough mastery of the SL and the TL, and a never-too-much attitude toward the unknowns.

Firstly, mastering linguistic skills is a necessity. As an information-bridge builder, the translator ought to determine the layout or the structure first, which concerns not only

grammatical rules, but non-grammatical properties such as length, complexity, looseness, and aesthetic features like rhythm, tone, figure of speech, balance or climax. Translation, to some extent, is a kind of writing itself, so a translator is equivalent to a creator, required to stress SL's uniqueness while following TL's rules and customs, so as to achieve readability and acceptability and thus effectively deepen cultural understanding and learning.

English, as the most widespread language developing from Early Modern English to Late Modern English period, has shown a remarkable tendency to go out of its own linguistic resources and borrow from other languages. Linguist Frederich T. Wood says, "English has borrowed from practically every language under the sun." After World War II, neologisms (i.e. newly coined words or new meanings for established words) emerged in an endless stream. Through centuries' development, English has hitherto become enriched and elegant while maintaining its simplicity and clarity. Its flexibility and variation with wide collocability is enough to adapt to nearly every subject matter, and the successful supplement of native- and loan- words is reflected by many influential English writers.

In this sense, from word, grammar, syntax to semantics,

pragmatics, comparative linguistics, grasping these linguistic branches is conducive to translators' technical choices and thus the quality of final products. Besides, from the aesthetic aspect, the translator must be able to distinguish the language texts' features in style, rhetoric and genre, making sentences grammatically correct and rhetorically and stylistically proper. The richer the translator stores in rhetorical devices, the more accurate and effective the cross-cultural communication can be. So, translators must enlarge their reading and practice scope as much as possible. A lifelong love affair with languages is a trait found among outstanding translators.

Secondly, distinguishing meanings in various contexts is required. Whetherthe bridge the translator has built is solid or not is determined by its inside content materials rather than its outside structure, for the latter must be firmly supported by the former. If the content is distorted, the product is just, in William Shakespeare's words in his work *Merchant of Venice*, "a goodly outside falsehood". Hence, except for grammatical meanings, the translator should put special emphasis on lexical meanings, including denotative meaning, connotative meaning, affective meaning and social meaning, ensuring the author's thought is conveyed precisely to the given community on the other side. In

particular, the hidden emotional association which a word or phrase suggests in one's mind and the affective meaning expressing writer's attitudes should be sought out and translated no more and no less, in which cultural factors will function.

From wider perspective, the translator must be aware that, apart from conceptual meanings, words have stylistic features, making them appropriate for different contexts, just as linguistic scholar Simeon Potter said, "Language is like a dress, and we vary our dress to suit the occasion." Considering this feature, the translator is subject to interpreting whether the word's meaning is neutral or biased, formal or informal, archaic or modern, slang or idiom, ensuring target readers to have equivalent feelings. In addition, polysemy is as common in English as in any language, so that the number of meanings is larger than the number of words. Only a small amount of words have one meaning. So, facing a polysemous word, translators need to look around it to determine the exact interpretation, thus avoiding any confusion.

Synonyms are another big challenge for translators. The English language is noted for its wealth of synonyms, like 15 words for *beautiful*, 21 for *beginning*, 20 for *friendly*, etc., and the reason for this phenomenon is largely due to the mingling of Latin, French and native elements. Generally, the native

synonym is most colloquial, Latin or Greek one is most bookish, while the French stands between the two extremes. So, an outstanding translator should be able to differentiate the words' degree of intensity and stylistic colouring. Take the word horse for example, horse (neutral), steed (literary), nag (colloquial), courser (poetic), plug (slang). In a word, with English's huge diversity and richness, the onus is on translators to master its variation and put on the suitable "dresses" for their products.

Thirdly, mastering a three-dimensional way of thinking beyond language is a must. William Shakespeare wrote in his *Hamlet,* "Brevity is the soul of wit." India poet Rabindranath Tagore also wrote a famous motto, saying "The simplest tone requires the hardest practice." Translation, as a subject of half-science and half-art, requires practitioners, after going through a complex, loquacious and erudite journey, to finally develop into a candid, thorough and poetic minimalism, and pursue an accurate, refined, and elegant way of expression. We say translation is a science because it has to be precise, while it can be taken as an art because the translated text needs to reveal the "inner meanings". To reach the maximized imminence between the two sides of the bridge, the translators must look beyond the words to view from a higher, more holistic

perspective, getting well acquainted with both sides' cultural development and involvement in every aspect like customs, values, ethos, manners and mores, etc. In order to reach the inner heart of the bridge's other side, translators need to indulge themselves in the author and the reader's thoughts and hearts, so they can convert the languages with considerations of otherness instead of facial bonding.

Sometimes, the translated text may lack of the outside word-matching, but succeed in reaching a meaning-resounding state. Like "民族精神""时代精神", translator Lin Wei mentioned in his book *MY Random thoughts with my English Translation* that, we often translate "精神"*(jingshen)* into "spirit" , but "spirit" bears religious sense in the western world, so it could create confusion to western readers, while the interpretation of "national character" " the trend of times" are closer to the original sense of belonging. Taking Chinese character "科学" (*kexue*) as another example, experienced translators shan't just translate it literally anytime into "science", because in various contexts, *kexue* may connote "reasonable", "rationale", or "balanced".   Horizontally, given languages' social nature, the translators ought to keep in mind that languages faithfully reflect the trend of time and, in turn, words

of long standing will readily modify their meanings in accordance with the latest outlook of a given society, thereby affecting translators' final decision-making.

Besides, in regard to cross-culture comparison, idiom should be a particular focus for translators. General definition of idiom denotes a form of expression and a way of thinking peculiar to a people, a district, or to one individual, featuring semantic unity and structural stability. Throughout thousands of years' passing down, nations have developed their own idioms from ancient classics, historical events, religions, philosophies, literature, etc., forming a cultural inertia. So, the practical application of idioms, for translators, involves a good knowledge of the habitual collocations, "knowing the company the words keep", to avoid misuse of Chinglish, show respect to other cultures, and increase accuracy and acceptability. It using smartily enough, the communicative effects will be doubled.

Conclusion

In summary, unlike precision-oriented legal, technical, financial translation branches, translation concerning social-science and literary works, be it novel, poetry, prose, drama, or philosophical and political texts, are more demanding

branches, requiring translators to be more sensitive to word nuance, and cultural and societal connotations, achieving the goal of expressing what the SL texts mean. In turn, original nuances and tones remain fluent, transparent and intact in the localized version and the original message is conveyed in an equivalent and culturally sensitive manner.

As the rising China enters its new era, in addition to introducing and translating foreign excellent works, how to tell China's stories and convey China's voice abroad has become a more arduous and urgent task. To build this communicative bridge better, the onus is still largely on translators, who should constantly learn and polish language skills, improve aesthetic tastes, and broaden cognitive scopes to infinitely near a point that the converted contents are no longer read like a translation, but as if originally and artfully crafted in the target language, characterized with both cultural inheritance and innovation.

References

[1] Li Funing (李赋宁). *A History of English* (英语史). 北京：商务印书馆，2004: 12-16.

[2] Feng Cuihua (冯翠华). *A Handbook of English Rhetorical Devices* (英语修辞大全). 北京：外语教学与研究出版社, 第一章.

[3] Clifford E. Landers. *Literary Translation: A Practical Guide* (文学翻译实用指南). 上海外语教育出版社, 2014.

[4] Jin Shenghua (金圣华). "A Long Bridge" (《一座长桥》), *Selected modern Chinese essays* (英译中国现代散文选三). 上海外语教育出版社, 2020.

[5] Lin Wei (林巍). *My Random Thoughts with My English Translantion* (杂感自译). 北京：商务印书馆, 2020.

[6] Cao Wutang(曹务堂) 等. *Concise English Lexicology* (简明英语词汇学). 济南：山东教育出版社, 1996.

[7] Sun Hong (孙宏). *Myth and Reality in the Rural and Urban Worlds: a Survey of the Literrary Landscape in American and Chinese Regional Literatures* (城乡之间的神话与现实：中美两国乡土文学景色概观). 西安: 陕西人民出版社, 1997.

[8]钟玲.中国诗歌英译文如何在美国成为本土化传统——以简何丝费尔吸纳杜甫译文为例. 上海：《中国比较文学》, 2010 年 2 期.

[9] 许钧. 翻译价值简论. 辽宁：《外国与外语教学》，2004 年第 1 期, 39.

[10] 朱志瑜. 翻译研究：规定、描写、伦理. 中国翻译，2009(3): 5-12.

[11] 李晶. 朱译即出，译莎可止:《朱莎合璧》读后记. 南方周末，2022.10.20.(C24)