Where Theory and Practice Meet

Where Theory and Practice Meet:

Understanding Translation through Translation

By

Laurence K. P. Wong

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PREFACE

The subtitle of this book sounds axiomatic, so much so that many readers may ask, "If one does not understand translation through translation, how else can one understand it?"

To answer this question, one has to browse through a large number of monographs, collections of essays, and journal articles in translation studies published over the past decades. On completion of this arduous task, one will see that the majority of these publications are not aimed at helping readers understand translation through translation, but through something else. This "something else" includes, among other things, assertions, convictions, and speculations: assertions and convictions which are little more than personal opinions; speculations which are not based on practice.

Starting approximately from the 1970s, monographs and collections of essays in translation studies containing such assertions, convictions, and speculations began to be churned out at breathtaking speed, rarely dealing with actual translation. By "actual translation," I mean the actual process of translating a text from one language into another. No matter how hard novelty-seeking scholars may try to subvert the meaning of *translation*, the following observation made by J. C. Catford in 1965 will remain incontrovertible: "Translation is an operation performed on languages."[1]

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[1] J. C. Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, Language and Language Learning 8, General Editors, Ronald Mackin and Peter Strevens (London: Oxford University Press, 1965), 1. The quotation is from the opening of the book: "Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language—a general linguistic theory" (1). In just two sentences, Catford has already given us a succinct definition of *translation,* and highlighted the importance of linguistics to translation theories. Scholars who try to formulate translation theories without reference to linguistics are unlikely to be able to come up with anything that is scientific, verifiable, exhaustive, and universally applicable. In other words, their "theories" are unlikely to qualify as theories in the strict sense of the word. For a

For translation to take place, there must be at least two languages on which an operation can be performed. Failing this, we would have neither translation nor translation studies. Whether we like it or not, the translator's "operation on languages" is central to translation. Yet, the trend over the past decades has been to talk and write about things that are hardly related to this central act. Thus, scholar A may produce a thoroughly researched history of translation from St. Jerome to the present day; scholar B may try to prove with evidence culled from various sources that a certain ideology has affected a certain translator's selection of source-language texts; scholar C may argue forcefully that sexism has given rise to a certain age's rendering of a certain classic, so on and so forth. To be sure, publications of this sort can be interesting and worth reading, but they cannot help readers understand the translator's "operation on languages."

Speculations about translation which are not based on practice are not much better. Spawned in a vacuum, they often contradict common sense and reality. Unlike physics, in which speculation could produce the theory of relativity, translation is a practice-oriented subject; translation theories or principles that are not substantiated by actual practice are only unverified hypotheses.

Translation is like surgery: to be able to theorize about surgery meaningfully, one must be able to perform operations on the human body; to be able to theorize about translation meaningfully, one must be fully conversant with the translator's "operation on languages." In saying this, I do not, of course, mean that knowledge of translation in practice alone is a guarantee of a sound theory of translation, but theorizing about translation without reference to actual translation is as untenable as theorizing about surgery without reference to surgery.

Motivated by this belief, I have, over the past twenty years, written nineteen papers in translation studies, which are now collected in this book.[2] In these papers, whether in formulating theories about translation (as in Part One), in discussing general issues (as in Part Two), in looking at genre-oriented translation in practice (as in Part Three), in talking about my experience as a translator alone or vis-à-vis other translators (as in Part

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brief evaluation of many of the "translation theories" put forward in the past decades, see "The Shifting Nexus: Translation Revisited."

[2] In editing the nineteen papers for publication in this volume, I have revised some of their titles and added abstracts and subheadings to those which did not have abstracts and subheadings when they were first published.

Four), or in closely examining the work of well-known translators (as in Part Five), I always focus on actual translation. Even when I am engaged in abstract reasoning, which is an important step in theory formulation, I always make a point of substantiating with examples what I put forward. To make sure that my inferences are true not only of isolated source- and target-language texts, I have included a large number of language pairs in my discussions, liberally drawing on texts in Chinese, English, French, German, Italian, Spanish, Latin, and Classical Greek. In so doing, I hope that whatever I say about the translator's "operation on languages" has validity.

In going through the book, readers will also notice that, in discussing, analysing, and comparing translations, I frequently draw on linguistics. This is because linguistics, being the most scientific subject in the humanities, can provide me with a scientific tool. Unlike many translation theories which are nothing but opinions, convictions, claims, and assertions, none of which can be proved right or wrong, any statement made with reference to linguistics can be verified, as is the case with J. C. Catford's *A Linguistic Theory of Translation: An Essay in Applied Linguistics* or Eugene A. Nida's *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*.[3]

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[3] See J. C. Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, Language and Language Learning 8, General Editors, Ronald Mackin and Peter Strevens (London: Oxford University Press, 1965) and Eugene A. Nida, *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating* (Leiden: E. J. Brill, 1964). As I have already pointed out on more than one occasion, a translation theorist with no knowledge of linguistics cannot go very far. Of all the translation theorists I have read over the past decades, not many of them appear to be familiar with linguistics. Of those who disparage Catford and Nida, none appear to have been equipped with sufficient knowledge of linguistics to understand the two theorists' work. Having taught translation students at the undergraduate and postgraduate levels for more than thirty years, I notice that students find it much easier to understand André Lefevere, Gideon Toury, Itamar Even-Zohar, Katharina Reiss, and Hans J. Vermeer than to understand Catford and Nida. After attending a couple of seminars on Lefevere, Toury, Even-Zohar, Reiss, and Vermeer, they will be able to produce fairly satisfactory papers on translation and rewriting, on descriptive translation studies, on literature and the "polysystem," and on Skopos theory, whereas the theories of Catford and Nida will remain too advanced for them even by the end of an academic year. This also explains why the non-linguistics-oriented approach is

By adopting the above approach, I hope that I can proceed from the point where theory and practice meet, and that, on finishing reading the nineteen papers, the reader will have acquired a deeper understanding of translation through translation.

—Laurence K. P. Wong
March 2016

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far more popular with scholars of translation studies in Hong Kong and mainland China. To be able to write a paper on translation history, on ideology and translation, on gender and translation, and so on, one needs to spend only a month or two in the library; to draw on linguistics, before one begins writing the actual paper, one has to sweat for a long time for some basic knowledge of the subject. To write a paper or a book on translation history, one need not know too much about the translator's "operation on languages"; a history student can do the job equally well—or even better, considering the fact that the paper or the book is more history-oriented than translation-oriented. To get back to the physics-surgery analogy: given time, any university student in the arts faculty can write a well-researched biography of Einstein or a substantial history of Western surgery, but to be able to understand the theory of relativity or to perform an operation on the human body is a totally different matter. As to why the linguistic approach is less popular, Catford has indirectly provided us with the answer in his Preface to *A Linguistic Theory of Translation*: "This book is based on lectures given in the School of Applied Linguistics at Edinburgh University. It was thus originally intended for an audience of students already fairly well-informed about general linguistics" (vii). For many students, scholars, and teachers of translation studies, to be "fairly well-informed about general linguistics" is a formidable hurdle, a hurdle that can be cleared only with a lot of hard work.

ACKNOWLEDGEMENTS

Almost all the papers collected in *Where Theory and Practice Meet: Understanding Translation through Translation* were presented at conferences and / or published in journals or collections of essays in translation studies over a period of some twenty years.[1] Details of their publication venues and of the conferences at which they were presented are as follows:

> "The Shifting Nexus: Translation Revisited," *Translation Quarterly* 翻譯季刊 (Hong Kong: The Hong Kong Translation Society, 2006), No. 39, Special Issue V (2006), pp. 39-92; paper presented on 6 June 2004 at the Second Tsinghua-Lingnan Symposium on Translation Studies, jointly organized by the Department of Translation, Lingnan University and the Department of Foreign Languages, Tsinghua University and held on 5-6 June 2004 at Lingnan University, Hong Kong;
>
> "Centripetality and Centrifugality in Translation: With Reference to European Languages and Chinese," *Across Languages and Cultures: A Multidisciplinary Journal for Translation and Interpreting Studies* (Budapest, Hungary: Akadémiai Kiadó, 2007), Vol. 8, Issue 1 (June 2007), pp. 55-80;
>
> "Syntax and Translatability," *Babel: Revue internationale de la traduction / International Journal of Translation* (Amsterdam, The Netherlands: John Benjamins Publishing Company, 2006), Vol. 52, No. 2 (2006), pp. 124-32; paper presented on 10 August 2002 at the XVI Congrès de la Fédération Internationale des Traducteurs / XVI World Congress of the International Federation of Translators on "Translation: New Ideas for a New Century," organized by the

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[1] The only paper which has neither been published nor presented before is "The Translation of Names in David Hawkes's English Version of the *Hong lou meng*," which was written in the 1990s in the Department of East Asian Studies, University of Toronto.

Fédération Internationale des Traducteurs / International Federation of Translators (FIT) and held on 7-10 August 2002 at the Fairmont Waterfront Hotel, Vancouver, British Columbia, Canada;

"Musicality and Intrafamily Translation: With Reference to European Languages and Chinese," *Meta: Journal des traducteurs / Translators' Journal* (Montréal, Canada: Les Presses de l'Université de Montréal, 2006), Vol. 51, No. 1 (March 2006), pp. 89-97; paper presented on 3 May 2003 at the Cuarto Congreso Latinoamericano de Traducción e Interpretación (Fourth Latin American Conference on Translation and Interpreting), organized by the Colegio de Traductores Públicos de la Ciudad de Buenos Aires, Buenos Aires, Argentina and held on 1-5 May 2003 at the Hotel Crowne Plaza Panamericano, Buenos Aires, Argentina;

"From the Page to the Stage: Translating Wordplay for the Eye and Translating Wordplay for the Ear," in *Two Voices in One: Essays in Asian and Translation Studies* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), pp. 89-104; paper presented on 4 May 2012 at the Conference on "Translation between Chinese and English: Theory and Practice," organized by the Department of Translation, The Chinese University of Hong Kong and held on 4-5 May 2012;

"Defying Zeus in German: Goethe's 'Prometheus' as a Case of Untranslatability," *Revue SEPTET* (Société d'Etudes des Pratiques et Théories en Traduction): Des mots aux actes (France: Anagrammes, January 2009), Vol. 1, No. 1 (January 2009), pp. 233-55; paper presented on 25 September 2005 at the Łódź Session of the 4th International Maastricht-Łódź Duo Colloquium on Translation and Meaning / Traduction et Sens / Übersetzung und Bedeutung, held on 23-25 September 2005 at the University of Łódź, Łódź, Poland;

"The Translation of Poetry", *Translation Quarterly* 翻譯季刊 (Hong Kong: The Hong Kong Translation Society, 1997), Nos. 3 and 4 (1997), pp. 1-40; paper presented on 30 March 1995 at a seminar at Lingnan College (later renamed "Lingnan University," now with its campus in Tuen Mun, New Territories, Hong Kong) on Stubbs Road, Hong Kong;

"Poetry Translation as Critical Fine-Tuning: With Reference to *Hamlet* and Its Versions in Chinese and in European Languages," *La Tribune internationale des langues vivantes: Magazine d'échanges et de recherches en langues vivantes des grandes écoles, des filières universitaires et des entreprises, dans le cadre européen: La Traduction de la poésie, outil de critique littéraire: Actes du colloque organisé par l'Association Européenne des Linguistes et des Professeurs de Langues (AELPL)* (Perros-Guirec, France, 2009), Nos. 46-47 (May 2009), pp. 147-67; paper presented on 13 September 2008 at the Colloque international: La Traduction de la poésie, outil de critique littéraire (International Conference on "The Translation of Poetry: Tool of Literary Criticism," jointly organized by the Association Européenne des Linguistes et des Professeurs de Langues (AELPL) (European Association of Linguists and Professors of Languages) and SEPTET: Société d'Etudes des Pratiques et Théories en Traduction (Society for the Study of the Theory and Practice of Translation) and held on 12-13 September 2008 at the Palais des Congrès in Perros-Guirec (Côtes-d'Amor), France;

"Comprehensibility in Drama Translation: With Reference to *Hamlet* and Its Versions in Chinese and in European Languages," in *The Dancer and the Dance: Essays in Translation Studies* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013), pp. 92-118; paper (then entitled "Comprehensibility in Drama Translation: With Reference to Versions of *Hamlet* in Chinese and in European Languages") presented on 12 December 2008 at the International Conference on "Translation Studies and Translation between Chinese and English" (celebrating the 45th Anniversary of The Chinese University of Hong Kong and the 60th Anniversary of New Asia College), jointly organized by the Department of Translation, The Chinese University of Hong Kong and the Centre for Translation and Comparative Cultural Studies, University of Warwick and held on 11-12 December 2008 at The Chinese University of Hong Kong;

"Translating *La Divina Commedia* for the Chinese Reading Public of the Twenty-First Century" (entitled "Translating the *Divina Commedia* for the Chinese Reading Public in the Twenty-First

Century" when first published as a journal article), *TTR: Traduction, Terminologie, Rédaction: Études sur le texte et ses transformations* (Montréal, Canada: 2008), Vol. 21, No. 2, "La formation en traduction: Pédagogie, docimologie et technologie II / Translator Training: Pedagogy, Evaluation, and Technologies II" (2^{e} semestre 2008), pp. 191-220; paper presented on 7 July 2001 at the International Conference on "Translation and Mediation," organized by the Centre for Translation and Comparative Cultural Studies, University of Warwick and held on 7 July 2001 at the University of Warwick, U. K.;

"The Myriad Voices of *The Divine Comedy*: Its Versions in European Languages and in Chinese" (now entitled "The Myriad Voices of *The Divine Comedy*: Its Translations in European Languages and in Chinese"), *Revue SEPTET (Société d'Etudes des Pratiques et Théories en Traduction): Des mots aux actes* (Strasbourg, France: Anagrammes, 2009), No. 2, "Traduction et philosophie du langage, Actes du colloque international organisé par SEPTET à l'initiative de Florence Lautel-Ribstein," 9-10 mars 2007, Université de Strasbourg II, Hommage à Henri Meschonnic, pp. 238-87; paper presented on 10 March 2007 at the Colloque international SEPTET: Traduction et Philosophie du Langage, organized by the Société d'Etudes des Pratiques et Théories en Traduction in collaboration with Le Ministère de l'Enseignement Supérieur, L'Université de Strasbourg II-Marc Bloch, Le Conseil Régional d'Alsace, and La Ville et la Communauté Urbaine de Strasbourg and held on 9-10 March 2007 at the Université de Strasbourg II-Marc Bloch in Strasbourg, France;

"Translating Shakespeare's Imagery for the Chinese Audience: With Reference to *Hamlet* and Its Versions in Chinese and in European Languages," *Babel: Revue internationale de la traduction / International Journal of Translation* (Amsterdam, The Netherlands / Philadelphia, U. S. A.: John Benjamins Publishing Company, 2011), Vol. 57, No. 2 (2011), pp. 204-225; paper presented on 25 October 2008 at the International Conference on "Translation Studies: Cross-Cultural Communication and Chinese Pedagogy," jointly organized by Portland State University and Tsinghua University and held on 24-25 October 2008 at Portland State University, Oregon, U. S. A.;

"Translating Shakespeare's Puns: With Reference to *Hamlet* and Its Versions in Chinese and in European Languages," paper presented on 19 November 2011 at the First Tsinghua Asia-Pacific Forum on "Translation and Intercultural Studies," jointly organized by the China Association for Comparative Studies of English and Chinese and the Tsinghua Centre for Translation and Interdisciplinary Studies, sponsored by the School of Foreign Languages, Zhejiang University of Finance and Economics, assisted by the Shanghai Foreign Language Education Press, and held on 18-20 November 2011 at the Zhejiang University of Finance and Economics, Hangzhou, China;

"Translating Garcilaso de la Vega into Chinese: With Reference to His 'Égloga Primera'," *Translation Quarterly* 翻譯季刊 (Hong Kong: The Hong Kong Translation Society, 2001), Nos. 21-22 (2001), pp. 11-33; paper presented at Lingnan University on 8 December 2001 at the FIT Third Asian Translators' Forum: Translation in the New Millennium, Intercontinental Perspectives on Translation, jointly organized by the Hong Kong Translation Society, the Centre of Asian Studies of the University of Hong Kong, and the Centre for Humanities Research of Lingnan University and held at the University of Hong Kong on 6-7 December 2001 and at Lingnan University on 8 December 2001;

"Seeking the Golden Mean: Arthur Waley's English Translation of the *Xi you ji*," *Babel: Revue internationale de la traduction / International Journal of Translation* (Amsterdam, The Netherlands: John Benjamins Publishing Company, 2013), Vol. 59, No. 3 (2013), pp. 360-80; paper presented on 29 April 2011 at the International Conference on "Translation and Asian Studies," jointly organized by the Department of Translation, The Chinese University of Hong Kong and the Department of East Asian Languages and Cultures, Stanford University and held on 28-29 April 2011 at The Chinese University of Hong Kong;

"Surprising the Muses: David Hawkes's *A Little Primer of Tu Fu*," in *Style, Wit and Word-Play: Essays in Translation Studies in Memory of David Hawkes*, eds. Tao Tao Liu, Laurence K. P. Wong, and Chan Sin-wai (Newcastle upon Tyne: Cambridge Scholars

Publishing, 2012), pp. 33-113; paper (then entitled "Poetry in Prose: David Hawkes's *A Little Primer of Tu Fu*") presented on 15 April 2010 at the International Conference on "Cultural Interactions: Chinese Literature in English Translation," in Memory of David Hawkes, jointly organized by the Department of Translation, The Chinese University of Hong Kong, the Institute for Chinese Studies, University of Oxford, and China Centre, University of Oxford and held on 15-16 April 2010 at The Chinese University of Hong Kong;

"Is Martial Arts Fiction in English Possible? With Reference to John Minford's English Version of the First Two Chapters of Louis Cha's *Luding ji*," *Translation Quarterly* 翻譯季刊 (Hong Kong: The Hong Kong Translation Society, 1997), Nos. 5 and 6, Special Issue, "Martial Arts Fiction in English Translation" (April 1997), pp. 111-31; paper presented on 23 March 1996 at the Conference on "The Question of Reception: Martial Arts Fiction in English Translation," jointly organized by the Centre for Language, Literature and Translation (later renamed "Centre for Literature and Translation") of Lingnan College, the Centre for Translation Studies of the Hong Kong Polytechnic University, and the Hong Kong Translation Society, and held on 22-23 March 1996 at Lingnan College (later renamed "Lingnan University") in Tuen Mun, Hong Kong; collected in *The Question of Reception: Martial Arts Fiction in English Translation*, Monographs Series No. 1, ed. Liu Ching-chih (Hong Kong: Centre for Literature and Translation, Lingnan College, May 1997), pp. 105-124;

"Lin Shu's Story-Retelling as Shown in His Chinese Translation of *La Dame aux camélias*," *Babel: Revue internationale de la traduction / International Journal of Translation* (Amsterdam, The Netherlands: John Benjamins Publishing Company), Vol. 44, No. 3 (1998), pp. 208-233; paper presented on 3 January 1996 at the International Conference on "Chinese Translations of Western Literature in the Late Qing and the Early Republican Period," jointly organized by the Department of Translation, The Chinese University of Hong Kong and the Research Centre for Translation, The Chinese University of Hong Kong and held on 3 January 1996 at The Chinese University of Hong Kong.

I would like to express my gratitude to all the editors, publishers, and conference organizers concerned. In going over the volume, I still have fond memories of the warm correspondence I received, of the conferences I attended, of the hospitality I enjoyed, of the scholars I met, and of the beautiful cities I visited.

In respect of conference attendance made possible by conference grants, I am grateful to Lingnan University and The Chinese University of Hong Kong for their generosity, particularly to the two universities' conference grants committees, which were always supportive.

In preparing the manuscript of the book, I have received immense help from Ms. Willie Chan of the Department of Translation, Lingnan University. In scanning and formatting my journal articles as well as in finding rare characters for my Chinese texts, she has made my work much easier. To her I owe a great debt of gratitude.

Help was also readily given me by Mr. Leo Ma, Librarian of New Asia College, The Chinese University of Hong Kong, and Ms. Doris Leung. Meticulous researchers themselves, they always had, at their fingertips, the information I needed. To Leo and Doris, I would like to say a warm "Thank you!"

My thanks also go to Ms. Elisabeth Salverda, whose meticulous proofreading has helped me hunt down typographical and formatting errors lying in ambush.

As in the past few years, I would like to thank the staff of Cambridge Scholars Publishing, particularly Ms. Amanda Millar, Mr. Samuel Baker, Mr. Sean Howley, Mr. Keith Thaxton, Ms. Victoria Carruthers, Ms. Courtney Blades, Ms. Sophie Edminson, and Mr. Anthony Wright, for their efficiency and professionalism.

Finally, I am grateful to Cambridge Scholars Publishing for its acceptance of my book proposal, which has enabled me to share my translating experience with scholars and students of translation studies in the English-speaking world.

—Laurence K. P. Wong
March 2016

NOTE ON ROMANIZATION

Chinese characters are romanized according to the *Hanyu Pinyin Fang'an* 漢語拼音方案 (the Chinese Phonetic Alphabet). Thus, “Cao Xueqin” stands for “曹雪芹,” “*Hong lou meng*” stands for “紅樓夢,” “Zhonghua shuju” stands for “中華書局,” and so on. When Chinese characters already romanized in the Wade-Giles (or Wade) System are quoted, the Wade-Giles (or Wade) System is retained. Well-known place names like Peking (instead of Beijing) for 北京 are also retained when publications are cited. In the Wade-Giles System, aspiration is indicated differently by different scholars; thus the Wade-Giles romanization for “曹” can be “Ts’ao,” “Tsʻao,” or “Ts‘ao.” In this collection, the mark for aspiration is standardized, that is, only the apostrophe “’” is used.

According to *Hanyu Pinyin*, the name of a person, when it consists of two characters, such as “寶玉,” “黛玉,” “寶釵,” and “熙鳳,” is normally written as one word; thus, when romanized, “寶玉” is written as “Baoyu,” “黛玉” as “Daiyu,” “寶釵” as “Baochai,” and “熙鳳” as “Xifeng.” However, in David Hawkes’s version of the *Hong lou meng*, romanized personal names are hyphenated. When these names are quoted from Hawkes’s version, they are all written as hyphenated names (“Bao-yu,” “Dai-yu,” “Bao-chai,” “Xi-feng,” and so on), that is, following Hawkes’s practice.

NOTE ON CHINESE CHARACTERS

The Chinese characters that appear in this collection of papers are all in *fantizi* 繁體字 ‘traditional Chinese characters.’[1] Quotations which appear in *jiantizi* 簡體字 ‘simplified Chinese characters’ have been standardized, so that they all appear as *fantizi*. Today, *jiantizi* is used in mainland China and Singapore, whereas *fantizi* is used in Hong Kong, Taiwan, and many Chinese communities overseas. To avoid ambiguity in quoting classical Chinese texts, which were always printed in traditional Chinese characters before the People’s Republic of China introduced *jiantizi* in the 1950s, I have opted for *fantizi*. For example, while classical Chinese makes a distinction between “鬱” (as in “憂鬱”) ‘melancholy’ and “郁” (as in “馥郁”) ‘strong fragrance,’ simplified Chinese characters make no such distinction: “鬱” is simplified as “郁.” Similarly, in simplified Chinese characters, no distinction is made between “云” (as in “子云” ‘Confucius said’) and “雲” (as in “白雲” ‘white clouds’). Under normal circumstances, simplified Chinese characters do not give rise to any problems, but when distinctions like the above are essential to the understanding of a passage written in classical Chinese, simplified Chinese characters become “defective.” As this collection contains many quotations from classical Chinese texts, such as the *Shi ji* 史記, the *Lie Zi* 列子, and so on, traditional Chinese characters are used throughout.

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[1] The Chinese term *fantizi* 繁體字 is also translated as “the original complex form of a simplified Chinese character.” See Wu Jingrong 吳景榮 et al., eds., *The Pinyin Chinese-English Dictionary* (Peking / Hong Kong: The Commercial Press; New York / Chichester / Brisbane / Toronto: John Wiley and Sons, Inc.; 1983), 185. I have not used this translation—for two reasons. First, it is simplified Chinese character-oriented. Second, it is too wordy and sounds like a detailed explanation rather than a translation.

NOTE ON CHINESE NAMES

In Chinese names, the surname (family name) goes before the given name, which is different from the way names in European languages are written. Thus, the name of the author of the Chinese novel *Hong lou meng* 紅樓夢 ‘*Dream of the Red Chamber*’[1] is written as “Cao (surname) Xueqin (given name) 曹雪芹” and that of the author of the *Xi you ji* 西遊記 ‘*Journey to the West*’ as “Wu Cheng’en 吳承恩,” not “Xueqin Cao” and “Cheng’en Wu,” which would “chime in” better with English names like “William Shakespeare” and “John Milton.” In this collection, the traditional way of writing Chinese names is retained (in Chinese characters as well as in romanization).

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[1] As translators and scholars have pointed out, the widely popular English translation (“*Dream of the Red Chamber*”) of the Chinese novel’s title is problematic; alternatives suggested (like “*Red Chamber Dream*”) are less misleading, less ambiguous. But as “*Dream of the Red Chamber*” is probably the best-known English title of the novel in the West, I have retained it here, risking contributing to its undesirable currency.

NOTE ON GLOSSING

In glossing words, phrases, sentences, and passages in my papers, I have consulted the following dictionaries:

English:

R. E. Allen, *The Concise Oxford Dictionary of Current English*, 1st ed. by H. W. Fowler and F. G. Fowler, 1911 (Oxford: Clarendon Press, 8th ed. 1990).

Stuart Berg Flexner et al., eds., *The Random House Dictionary of the English Language*, 2nd ed., unabridged (New York: Random House, Inc., 1987).

Lesley Brown et al., eds., *The New Shorter Oxford English Dictionary on Historical Principles*, 2 vols. (Oxford: Clarendon Press, 1993).

Philip Babcock Gove et al., eds., *Webster's Third New International Dictionary of the English Language Unabridged* (Springfield, Massachusetts: G. & C. Merriam Company, 1976).

Philip Babcock Gove et al., eds., *Webster's Third New International Dictionary of the English Language Unabridged* (Springfield, Massachusetts: Merriam – Webster Inc., Publishers, 1986).

William Little et al., prepared and eds., *The Shorter Oxford English Dictionary on Historical Principles*, 1st ed. 1933 (Oxford: Clarendon Press, 3rd ed. with corrections 1970).

Wendalyn R. Nichols et al., eds., *Random House Webster's Unabridged Dictionary*, 2nd ed. (New York: Random House, Inc., 2001).

J. A. Simpson and E. S. C. Weiner, eds., *The Oxford English Dictionary*, 1st ed. by James A. Murray, Henry Bradley, and W. A. Craigie, 20 vols., combined with A Supplement to *The Oxford English Dictionary*, ed. R. W. Burchfield (Oxford: Clarendon Press, 2nd ed. 1989). Also referred to as *OED* for short.

John Sinclair et al., eds., *Collins Cobuild English Dictionary* (London: HarperCollins Publishers, 1995).

Catherine Soanes and Angus Stevenson, eds., *Concise Oxford English*

Dictionary, 1st ed. by H. W. Fowler and F. G. Fowler, 1911 (Oxford: Oxford University Press, 11th ed. 2004).

Catherine Soanes and Angus Stevenson, eds., *Oxford Dictionary of English*, 2nd ed., revised (Oxford: Oxford University Press, 2005); 1st ed. edited by Judy Pearsall and Patrick Hanks.

Angus Stevenson and Christine A. Lindberg, eds., *New Oxford American Dictionary*, 3rd ed. (Oxford / New York: Oxford University Press, 2010); 1st ed. (2001) edited by Elizabeth J. Jewell and Frank Abate.

Della Thompson, ed., *The Concise Oxford Dictionary of Current English* (Oxford: Clarendon Press, 9th ed. 1995).

William R. Trumble et al., eds., *Shorter Oxford English Dictionary on Historical Principles*, 2 vols., Vol. 1, A – M, Vol. 2, N – Z, 1st ed. 1933 (Oxford: Oxford University Press, 5th ed. 2002).

French:

Faye Carney et al., eds., *Grand dictionnaire: français-anglais / anglais-français / French-English / English-French Dictionary* unabridged, 2 vols.; 1: *français-anglais / French-English*; 2: *anglais-français / English-French* (Paris: Larousse, 1993).

Abel Chevalley and Marguerite Chevalley, comp., *The Concise Oxford French Dictionary: French-English*, 1st ed. 1934 (Oxford: Clarendon Press, reprinted with corrections 1966). G. W. F. R. Goodridge, ed., *The Concise Oxford French Dictionary: Part II: English-French*, 1st ed. 1940 (Oxford: Clarendon Press, reprinted with corrections 1964).

Harrap's Shorter Dictionary: English-French / French-English / Dictionnaire: Anglais-Français / Français-Anglais, 6th ed. (Edinburgh: Chambers Harrap Publishers Ltd., 2000) [no information on editor(s)].

Marie-Hélène Corréard et al., eds., *The Oxford-Hachette French Dictionary: French—English • English—French / Le Grand Dictionnaire Hachette-Oxford: français—anglais • anglais—français*, 1st ed. 1994, 4th ed. by Jean-Benoit Ormal-Grenon and Nicholas Rollin (Oxford: Oxford University Press; Paris: Hachette Livre; 4th ed. 2007).

Louis Guilbert et al., eds., *Grand Larousse de la langue française en sept volumes* (Paris: Librairie Larousse, 1971-1978). On the title page of Vol. 1, Vol. 2, and Vol. 3, the words indicating the number of volumes are "en six volumes" [in six volumes] instead of "en sept volumes" [in seven volumes]; on the title page of Vol. 4, Vol. 5, Vol. 6, and Vol. 7, the words "en sept volumes" [in seven volumes] are used. As a matter of fact, the dictionary consists of seven volumes instead of six. The publication years are 1971 (Vol. 1), 1972 (Vol. 2), 1973 (Vol. 3), 1975 (Vol. 4), 1976 (Vol. 5), 1977 (Vol. 6), and 1978 (Vol. 7).

Paul Imbs et al., eds., *Trésor de la langue française: Dictionnaire de la langue du XIXe et du XXe siècle (1789-1960)*, 16 vols. (Paris: Éditions du Centre National de la Recherche Scientifique, 1971).

J. E. Mansion, revised and edited by R. P. L. Ledésert, Margaret Ledésert, et al., *Harrap's New Standard French and English Dictionary*, Part One, French-English, 2 vols., Part Two, English-French, 2 vols., 1st ed. 1934-1939 (London: George G. Harrap & Co. Ltd., revised ed. 1972-1980).

Alain Rey et al., eds., *Le Grand Robert de la langue française*, deuxième édition dirigée par Alain Rey du dictionnaire alphabétique et analogique de la langue française de Paul Robert, 6 vols., 1st ed. 1951-1966 (Paris: Dictionnaires le Robert, 2001). In the list of "PRINCIPAUX COLLABORATEURS" ["PRINCIPAL COLLABORATORS"], however, the six-volume edition is described as "Édition augmentée" [enlarged or augmented edition] "sous la responsabilité de [under the responsibility of] Alain REY et Danièle MORVAN," the second edition being a nine-volume edition published in 1985.

Alain Rey et al., eds., *Dictionnaire historique de la langue française*, 6 vols. (Paris: Dictionnaires le Robert, 2000).

German:

Harold T. Betteridge, ed., *Cassell's German and English Dictionary*, 1st ed. 1957, based on the editions by Karl Breul (London: Cassell & Company Ltd., 12th ed. 1968).

Günther Drosdowski et al., eds., *DUDEN: Das große Wörterbuch der deutschen Sprache*, in acht Bänden [in eight volumes], völlig neu bearbeitete und stark erweiterte Auflage herausgegeben und bearbeitet vom Wissenschaftlichen Rat und den Mitarbeitern der Dudenredaktion unter der Leitung von Günther Drosdowski (Mannheim / Leipzig / Wien / Zurich: Dudenverlag, 1993-1995).

Wolfgang Pfeifer et al., eds., *Etymologisches Wörterbuch des Deutschen*, 3 vols. (Berlin: Akademie – Verlag, 1989).

W. Scholze-Stubenrecht et al., eds., *Oxford-Duden German Dictionary: German-English / English-German*, 1st ed. 1990 (Oxford University Press, 3rd ed. 2005).

Gerhard Wahrig et al., eds., *Brockhaus Wahrig Deutsches Wörterbuch*, in

sechs Bänden [in six volumes] (Wiesbaden: F. A. Brockhaus; Stuttgart: Deutsche-Verlags-Anstalt, 1980-1984).

*In August 1998, a spelling reform began in Germany, of which the 2005 (third) edition of the *Oxford-Duden German Dictionary*, edited by W. Scholze-Stubenrecht et al., has given a succinct account (see page 1727). Part of this account reads: “German spellings in this dictionary are in accordance with the reforms in force since August 1998 and reflect modifications of the reforms agreed in June 2004. Most newspapers and new books use the new spellings. Key points of the reforms are summarized below.” “[T]he most important changes” relate to (1) the ß character; (2) nominalized adjectives; (3) words from the same word family; (4) the same consonant repeated three times; (5) verb, adjective and participle compounds; (6) compounds containing numbers in figures; (7) the division of words containing *st*; (8) the division of words containing *ck*; (9) the division of foreign words; (10) the comma before *und*; (11) the comma with infinitives and participles. As four of the five dictionaries I have consulted were all published before 1998, I have not tried to standardize German spellings in my glosses.

Italian:

Maria Cristina Barreggi et al., eds., *DII Dizionario: Inglese Italiano·Italiano Inglese*, in collaborazione con Oxford University Press (Oxford: Paravia Bruno Mondatori Editori and Oxford University Press, 2001).

Cristina Bareggi et. al., eds., *Oxford-Paravia Italian Dictionary: English-Italian·Italian-English / Oxford-Paravia: Il dizionario Inglese Italiano·Italiano Inglese*, 1st ed. 2001 (Oxford: Paravia Bruno Mondadori Editori and Oxford University Press, 2nd ed. (seconda edizione aggiornata) 2006).

Salvatore Battaglia et al., eds., *Grande dizionario della lingua italiana*, 21 vols. (Torino: Unione Tipografico–Editrice Torinese, 1961-2002). *Supplemento all’indice degli autori citati: autori, opere, edizioni che compaiono nei volumi X, XI e XII per la prima volta*; *Supplemento 2004*, diretto da Edoardo Sanguineti, 2004; *Indice degli autori citati nei volumi I-XXI e nel supplemento 2004*, a cura di Giovanni Ronco, 2004; *Supplemento 2009*, diretto da Edoardo Sanguineti, 2009.

Giorgio Cusatelli et al., eds., *Dizionario Garzanti della lingua italiana*, 1st

ed. 1965 (Milan: Aldo Garzanti Editore, 18th ed. 1980).

Aldo Duro et al., eds., *Vocabolario della lingua italiana*, 4 vols. (Roma: Istituto della Enciclopedia Italiana, 1986-1994).

Catherine E. Love et al., eds., *Collins dizionario inglese: italiano-inglese inglese-italiano*, imprint issued by HarperResource in 2003 (Glasgow / New York: HarperCollins Publishers; Milan: Arnoldo Mondatori Editore; 2000).

Vladimiro Macchi et al., eds., *Dizionario delle lingue italiana e inglese*, 4 vols., Parte Prima: Italiano-Inglese, Parte Seconda: Inglese-Italiano, realizzato dal Centro Lessicografico Sansoni sotto la direzione di Vladimiro Macchi, seconda edizione corretta e ampliata, i grandi dizionari Sansoni / *Dictionary of the Italian and English Languages*, 4 vols., Part One: Italian-English, Part Two: English-Italian, edited by The Centro Lessicografico Sansoni under the general editorship of Vladimiro Macchi, second edition corrected and enlarged, The Great Sansoni Dictionaries (Firenze: Sansoni Editore, 1985). With Supplemento to Parte Prima a cura di Vladimiro Macchi, 1985.

Tullio de Mauro [ideato e diretto da Tullio de Mauro] et al., eds., *Grande dizionario italiano dell'uso*, 6 vols. (Torino: Unione Tipografico-Editrice Torinese, 2000).

Piero Rebora et al., prepared, *Cassell's Italian-English English-Italian Dictionary*, 1st ed. 1958 (London: Cassell & Company Limited, 7th ed. 1967).

Spanish:

Martín Alonso, ed., *Enciclopedia del Idioma: Diccionario Histórico y Moderno de la Lengua Española (Siglos XII al XX), Etimológico, Tecnológico, Regional e Hispanoamericano*, 3 vols. (Madrid: Aguilar, 1958).

Joan Corominas and José A. Pascual, eds., *Diccionario Crítico Etimológico Castellano e Hispánico*, 6 vols., Biblioteca Románica Hispánica, dirigida por Dámaso Alonso, V. Diccionarios, 7 (Madrid: Editorial Gredos, 1980-1991).

Beatriz Galimberti Jarman et al., eds., *The Oxford Spanish Dictionary: Spanish-English · English-Spansh / Gran Diccionario Oxford: Español-Inglés · Inglés-Español*, 1st ed. 1994 (Oxford: Oxford University Press, 4th ed. 2008).

Lidio Nieto Jiménez and Manuel Alvar Esquerra, *Nuevo Tesoro Lexicográfico del Español (S. XIV-1726)*, Real Academia Española edition, 11 vols. (Madrid: Editorial Arco Libros, S. L., 2007).

Real Academia Española, ed., *Diccionario de la Lengua Española,* vigésima segunda edición [22nd ed.] (Madrid: Real Academia Española, 2001).

Chinese-English:

Wu Jingrong et al., eds., *The Pinyin Chinese-English Dictionary* (Peking / Hong Kong: The Commercial Press; New York / Chichester / Brisbane / Toronto: John Wiley and Sons, Inc.; 1983).

Wu Jingrong et al., eds., *The Pinyin Chinese-English Dictionary / Han-Ying cidian* 漢英詞典 (Peking / Hong Kong: The Commercial Press; San Francisco / London / Melbourne: Pitman Publishing Limited; 1979).

Greek:

Henry George Liddell and Robert Scott, compiled, *A Greek-English Lexicon*, 1st ed. 1843, new edition revised and augmented throughout by Henry Stuart Jones et al., with a revised supplement 1996 (Oxford: Clarendon Press, new (ninth) ed. 1940).

Liddell and Scott, *Greek-English Lexicon*, abridged ed. (Oxford: Clarendon Press, 1989).

Richard John Cunliffe, *A Lexicon of the Homeric Dialect*, expanded edition, with a new Preface by James H. Dee (Norman: University of Oklahoma Press, 2012); first published by Blackie and Son Limited, London, Glasgow, Bombay, 1924; new edition published 1963 by the University of Oklahoma Press, Norman, Publishing Division of the University; paperback edition published 1977.

Latin:

Charlton T. Lewis and Charles Short, revised, enlarged, and in great part rewritten, *A Latin Dictionary*, founded on Andrews' [*sic*] edition of Freund's Latin Dictionary, 1st ed. 1879 (Oxford: Clarendon Press, impression of 1962).

D. P. Simpson, *Cassell's Latin Dictionary: Latin-English / English-Latin*, 1st ed. 1959 (New York: Macmillan Publishing Company, 5th ed. 1968). The London edition of this dictionary has a different title and a different publisher: *Cassell's New Latin-English / English-Latin*

Dictionary, 1st ed. 1959 (London: Cassell and Company Ltd., 5th ed. 1968). In writing the papers collected in this volume, I have consulted both editions.

A. Souter et al., eds., *Oxford Latin Dictionary* (Oxford: Clarendon Press, 1968).

With the exception of English, when a lexical item is singled out for discussion, it will be glossed, normally as literally as possible, so as to highlight its semantic content. When a gloss is added, it is put in single quotation marks.

In the case of Chinese lexical items in the Chinese script, their *pinyin* 拼音 (the Chinese Phonetic Alphabet) romanized forms are normally given first. Tone marks are not given when Chinese lexical items are transliterated, unless the tones of the lexical items are relevant to the discussion.

NOTE ON TITLES OF WORKS

To date, there is no consensus as to how the initial "*a*," "*an,*" or "*the*" in titles of works should be treated when it is preceded by the author's name in the genitive (or possessive) case or by a possessive adjective (*his, her,* or *their*): "Dante's *The Divine Comedy*" or "Dante's *Divine Comedy*"? "His *The Divine Comedy*" or "His *Divine Comedy*"? It is possible to get round the problem by rephrasing what has to be said: "Dante's masterpiece *The Divine Comedy*," "Dante's poem *The Divine Comedy*," and so on. Sometimes, however, one may be compelled to choose between "two evils."

With respect to this dilemma, Pam Peters has made the following recommendations:

> The titles of many publications include **the**, witness Michael Ondaatje's novel *The English Patient* and reference books such as *The Gentle Art of Flavoring*. In such cases, **The** needs a capital, as an intrinsic part of the title, even when cited in mid-sentence:
>
> *Ondaatje's novel* The English Patient *became an Oscar-winning movie*.
>
> However style guides agree that if retaining the **The** makes an awkward sentence, it can be dropped:
>
> *Have you read his* Gentle Art of Flavoring?
>
> Likewise it's accepted that when referring to titles prefaced by *A* or *An* (e.g. *A New English Dictionary*), the indefinite article may be replaced by **the**. It would not be capitalized as part of the title:
>
> *Information on many a cultural question can be found among the words listed in the* New English Dictionary.[1]

Two other equally authoritative style guides, the *MLA Style Manual and Guide to Scholarly Publishing* and the *MLA Handbook for Writers of Research Papers*, contain no such recommendation. In giving examples of titles with the definite article *the* following a name in the genitive case, *the* is retained even though its inclusion makes the style "awkward" by Peters's standards:

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[1] Pam Peters, *The Cambridge Guide to English Usage* (Cambridge: Cambridge University Press, 2004), 536.

> French's *The Minute Man* (sculpture)[2]

Another style guide, *The Chicago Manual of Style*, which is equally authoritative, has the following to say:

> ***An initial "a," "an," or "the" in book titles***. An initial *a*, *an*, or *the* in running text may be dropped from a book title if it does not fit the surrounding syntax. When in doubt, or if the article seems indispensable, it should be retained.
>
> Fielding, in his introduction to *The History of Tom Jones, a Foundling*, announces himself as a professional author.
> Fielding's *History of Tom Jones*…
> That dreadful *Old Curiosity Shop* character, Quilp…
> *but*
> In *The Old Curiosity Shop*, Dickens…
> In L'Amour's *The Quick and the Dead*…[3]

In *Where Theory and Practice Meet: Understanding Translation through Translation*, I have followed the recommendation of *The Chicago Manual of Style*. This is because it has taken care of the needs of both rigorous scholarship and "stylistic grace." Thus, while dropping the article *the* in phrases like "In Homer's *Iliad*" and "In Dante's *Divine Comedy*,"[4] I

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[2] *MLA Style Manual and Guide to Scholarly Publishing*, 3rd ed. (New York: The Modern Language Association of America, 2008), 118. The same example is also given by the *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: The Modern Language Association of America, 2009), 88. The authority of these two books is suggested by the information given on the copyright page of the 2009 *MLA Handbook for Writers of Research Papers*: "The Modern Language Association publishes two books on its documentation style: the *MLA Handbook for Writers of Research Papers* (for high school and undergraduate students) and the *MLA Style Manual and Guide to Scholarly Publishing* (for graduate students, scholars, and professional writers). These volumes provide the most accurate and complete instructions on MLA style."

[3] *The Chicago Manual of Style*, 1st ed. 1906 (Chicago and London: The University of Chicago Press, 16th ed. 2010), 452-53.

[4] Even with Shakespeare, the definite article "*The*" in *The Taming of the Shrew* can be found in scholarly writing when the title is preceded by the playwright's name in the genitive case: "The real test of the relationship between the poet and