

## 人物访谈 / CHARACTER INTERVIEW

## 赵宜忠老师采访手记

## Interview With Mr. Zhao Yizhong

文/张庭

Text / Zhang Ting

**张:** 赵老师: 您好。能否请您简单的介绍一下您的基本情况?

**赵:** 我 60 年代毕业于齐齐哈尔大学英语专业, 后又在黑龙江大学和北京二外进修两年。曾任河北省邯郸市人民政府外办副主任, 市译协副主席, 省译协理事, 市旅游局总经理, 一直从事口译工作。曾任美国 L&A 水处理公司驻中国大庆总代表的首席翻译, 也曾出任部委级领导, 省市领导的翻译多次出访美国, 加拿大, 日本, 苏联, 瑞士, 德国等欧洲国家, 现居捷克首都布拉格。

**张:** 您无私的利用自己的时间给《诗殿堂》翻译了大量的古体诗词。请问您是怎么和《诗殿堂》结缘的呢?

**赵:** 《诗殿堂》徐总编让我进行古诗词翻译的。他是一位非常有名的翻译家, 我曾拜读过他的经典译作, 做到了信达雅, 非常崇拜他。我也非常高兴能为《诗殿堂》服务, 我现在也是华诗会的会员。你们致力于中英双语的纸质刊物, 非常了不起。在当前微信盛行, 泥沙俱下的情况下, 你们的坚守更显可贵。

**张:** 谢谢您, 赵老师。我们非常感激您, 您和其他众多的翻译专家提供了巨大帮助, 非常令人感动。那么, 您翻译了那么多诗词? 最满意的是哪首(哪几首)?

**赵:** 我退休后喜欢翻译古诗来消磨我的桑榆晚年, 曾译古诗百余首, 多首莎翁等诗篇以及多篇现代诗歌, 如阿紫的《翻阅阳光》《锦绣》闰龙的《我是雪花》, 叶舟的《祖国在上》, 玉扣子出版的《我住在鼯鼠的故乡》的英文翻译等。

**张:** 您以前做口译较多, 现在为《诗殿堂》和

**Zhang:** Hi, Mr. Zhao, could you please briefly introduce yourself to Poetry Hall's readers?

**Zhao:** I graduated from Qiqihar University in the 1960s, majoring in English. Later I studied at Heilongjiang University and Beijing Second Foreign Language Institute for two years. I was a deputy director of the Foreign Affairs Office of Handan City, Hebei Province, a vice chairman of Handan Municipal Translation Association, a director of the Hebei Provincial Translation Association, as well as a general manager of the Municipal Tourism Bureau. I have been an interpreter for a long time. For example, I was the chief interpreter of the general representative of L&A Water Treatment Company in Daqing City. As an interpreter for leaders at minister-, provincial and city-levels, I have visited the United States, Canada, Japan, the then-Soviet Union, Switzerland, Germany and other European countries. Currently, I live in Prague, the capital of the Czech Republic.

**Zhang:** You have voluntarily devoted your time to translating a number of Chinese classical poems into English for Poetry Hall. So how do you get to know the journal?

**Zhao:** Mr. Xu, the editor-in-chief of Poetry Hall first contacted me on translating Chinese classical poems into English. He is a very famous translator and I have read his translations. I truly believe his work has met the highest translation criteria first proposed by Yan Fu: faithfulness, expressiveness and elegance. I admire him very much and I am happy to do the translation work for your journal. I am now also a member of the Chinese Poetry Association (CPA). You are committed to publishing a Chinese and English bilingual paper journal, which is not easy to achieve and has deeply impressed me. In the current situation where WeChat becomes so prevalent and mud and sand flow together and good and bad mingle, your commitment is even more valuable.

**Zhang:** Thank you, Mr. Zhao. We are very grateful to you. You and many other translation experts have provided great help and we are deeply touched. You have translated so many poems, and may I ask you which poem translation you are the most satisfied with?

**Zhao:** I am now retired and I enjoy translating Chinese classical poems. I have translated more than 100 classical poems, some of Shakespeare's poems and some Chinese modern poems as well, such as Azi's "Reading the Sunlight" and "The Splendid Silk", Runlong's "I am Snowflake", Ye Zhou's "The Motherland", and Yukouzi's "I live in the hometown of Mole".

**Zhang:** You have done a lot of interpretations before, and now you are

别的杂志做笔译较多；能否比较一下口译和笔译？

**赵：**口译转意，笔译传神，或者说笔译传雅。口译要求速度，反应快和较强的变通能力，准确无误地转达双方的谈话，独立进行，在现场无人可问，无字典可查，遇到难译的地方全靠变通；而笔译需要有较高的欣赏力，判断力，可以切磋，查阅有关资料和字典，就译诗而言，需要考虑英文格律，音步，音节数和韵脚。笔译是再创作，对译者的全面素质要求很高。

**张：**能不能举个口译的例子呢？

**赵：**好啊！我绝大部分时间都是从事口译工作，我认为一个好的译员都是从实践中敲打出来的，肯定会遇到很多难以处理的问题，遇到的越多，就越能增加你的翻译经验，通过实践，会使你的词汇量，较好的表达方式，翻译门类得以增加，最后才能使你成为比较优秀的译员。在此，我想介绍几个曾使我出过汗的场面吧。你们也就能体会口译工作者的难处了。时间关系，就讲两个小例子吧。

我在北京给留学生做翻译，上实践课时，车轴要滚杠，教员急着说，快把它撬住，撬起来，我就不知道这个撬字怎么说，就在这千钧一发之时，冒汗了，当时就想到把它弄住，弄起来，急忙说 stop it, have it up, please! 就这样应付过去了，然后我就问留学生 How do you express this action? They replied to me : Pry, pry it up. 这个 pry 总也不会忘掉了！

再讲一个在大庆时的例子，有一次外国专家给咱们技术人员讲课说：We'll erect the two whiskey bottles tomorrow morning. 我迟疑了一下，就直译过去了，技术人员不明白，我也没明白，我就问他威士忌瓶子是什么意思，他说就是要把两个威士忌瓶子装起来（The two whiskey bottles will be set up tomorrow morning!）他看我和大家都困惑了，他笑着说，You see, the prilling Tower is not like a whiskey bottle, is it? 这时才恍然大悟！他开个玩笑，就能导致误译，导致听者不明白。出

doing translations for "Poetry Hall" and other journals. Could you please compare interpretation and translation?

**Zhao:** Interpretation focuses on meanings while translation on essence, or put another way, translation focus on elegance. Interpretation requires speed, quick response and flexibility. An interpreter needs to accurately convey the meanings of a conversation. He or she has to do the interpretation independently, which means that he or she has nobody to ask for help and no dictionary to refer to. An interpreter has to be flexible and respond quickly when he or she comes across the difficult issues. In contrast, a translator needs to have deep understanding, appreciation, and judgment when he or she conduct translation. A translator can refer to dictionaries and other relevant materials. In terms of translating poems, a good translator needs to consider English rhythms, prosody, the number of syllables and metra. Translation is a process of re-creation, and it requires a translator to have a high level of general capability.

**Zhang:** Any example of interpretation from your experience?

**Zhao:** Sure. I spend most of my time working as an interpreter. I think that a good interpreter must come from many practices. No doubt that I have come across many challenging problems that are very difficult to deal with. The more problems you come across, the more interpretation experience you will be able accumulate. Through these real practices, an interpreter can learn more vocabulary, use better idioms, and increase interpretation quality, and finally become an excellent interpreter. Here, I would like to share two circumstances under which I have been sweating. These two examples can also help our readers understand the difficulties to be an interpreter. Given time constraint, I will share two examples only.

One year I worked as an interpreter for foreign students in Beijing. On a practice class, the axle was going to roll down. The instructor said anxiously, "Hurry up; pry, pry it up." But I don't know how to translate "pry" in English. At this critical moment, I suddenly figure it out. I said, "Stop it; have it up, please!" Luckily, the circumstance was finally under control. Later around I asked foreign students: "How do you express this action?" They replied to me: "Pry, pry it up." So I will never ever forget the word of "pry" in my life.

Here is another example when I worked at Daqing city. Once a foreign expert gave a lecture to our technicians. He said: "We'll erect the two whiskey bottles tomorrow morning." I hesitated, and just translated "whiskey bottles" literally. The technicians all got lost, and so did I. So I asked him what the whiskey bottle really meant. He said the two whiskey bottles will be set up tomorrow morning! He looked at the puzzled faces of mine and other technicians, and laughed: "You see, the prilling Tower is not like a whiskey bottle, is it?" I suddenly realized that he was making a joke. But if you simply translate that joke literally, you will make a mistake and cause confusion. I got sweat but also learned a valuable lesson. There are a lot of examples like these two, while we do not have time to talk about the details.

**Zhang:** These two examples are indeed interesting.

过一次汗，又增了一次经验！这样的例子遇到的很多呀，在这里就不一一赘述了。

**张：**这两个例子确实有趣。

**赵：**是的，口译还有一个小窍门，就是好多名词都可以直接当动词用。比如，pen，Pen the article 就可以直接当动词用，verse 诗，作诗，lever 杠杆，撬起，file 锉刀，锉平，plane 平板，刨平，bolt 螺栓，。。。类似的例子很多了，均可应急。有些词在翻译古诗找韵脚时，也可用，都是单音节，也很灵！

**张：**是的，赵老师，您说得非常好。能不能以一首诗或词为例，给读者讲解一下您是如何笔译的。可以透露一下小技巧和小窍门吗？

**赵：**我翻译的古诗比较多，走了不少弯路。咱们古诗有格律，其实外诗也是有很严格的格律的，开始的时候我不知道，就直译，或叫散译，后来用阴韵，现在可以用完全韵了。我个人的翻译过程可以总结为三个过程：从无韵到似韵非韵，再到现在的有韵；或者说是：直译，韵译，再到格律译，尽量做到信达雅，这是一个循序渐进的学习和提高自己的过程。比如白居易的《苦热题恒寂师禅室》这首诗：

人人避暑走如狂，  
独有禅师不出房。  
可是禅房无热到，  
但能心静即身凉。

2010 年第一版，我采取了直译

(For its English translation, please see to the right)

2017 年第三版，我开始注意韵脚了，其实是似韵非韵。

(For its English translation, please see to the right)

最近一次 2018 年的翻译，我特意注意韵脚了，开始带韵了。

(For its English translation, please see to the right)

你看，away，stay，cool and peaceful 这就是英语的完全韵，读起来也上口。

**Zhao:** Yes, there is a small trick in interpreting; that is, many nouns can be used directly as verbs. For example, pen and “Pen the article”, verse and “verse a poem”, lever and “lever resources”; pry and “pry sth up”; file and “file sth flat”; flat and “flat sth”; bolt and “bolt sth”. There are many similar examples, and they can all be used in emergency circumstances. Some words can also be used when translating classical poems; they are all monosyllabic, and are easy to use.

**Zhang:** Yes, Mr. Zhao, well said. Could you please use a poem as an example to explain how you do translations? Maybe you can share some tips and tricks to our readers?

**Zhao:** I have translated many classical poems and also experienced some detours. Our classical poetry has rhythm. In fact, foreign poetry also has strict rhythm. At the beginning I didn't know this. I translated classical poems directly, which can be called literal translation. Later around I used feminine rhyme. Now I can use both feminine and masculine rhyme completely. My personal translation process can be summarized into three processes: from no rhyme to seemingly rhyme, to complete rhyme now. Put another way, from literal translation to rhyme translation, and then metric translation. I try to make my translations be faithfulness, expressiveness and elegance. This is a step-by-step continuous learning process. Let me use Bai Juyi's poem *An Impromptu Poem To Master Heng Ji's Zen Room* as an example.

When I first translated it in 2010, I did a direct translation as follows:

Everyone seems mad to go away for summer heat,  
Only the master is not out of Buddhist room.  
Not because the Buddhist room is not hot,  
He feels cool just because of his calm mind.

And when I did my second translation of it in 2017, I started paying attention to rhyming. As you can see, this is what I call a process from no rhyme to seemingly rhyme.

(A quatrain with 10 syllables a line)

All're crazy to go off for summer heat,  
Only the Master isn't out of Zen room.  
'Tis not because his abode is not hot,  
But he is cool just for his mind is calm.

The most recent translation was finished in 2018. I paid a particular attention to complete rhyming.

(A quatrain with 10 syllables a line and endrhymeAABB)

For summer heat all's mad to go away,  
In the Zen room only Master doth stay.  
'Tis not because his abode is much cool,  
He isn't hot just for his mind's peaceful.

再比如唐代王维《画》和李白的《立冬》

《画》

远看山有色，  
近听水无声。  
春去花还在，  
人来鸟不惊。

《立冬》

冻笔新诗懒写，  
寒炉美酒时温。  
醉看墨花月白，  
恍疑雪满前村。

**张：** 您举的例子非常好，深有体会；相信读者也有共鸣。您作为一个翻译家，您最想告诉读者的是什么？

**赵：** 实践出真知，谁也不是生而知之！

**张：** 谢谢您，赵老师；听君一席话，胜读十年书。祝您身体健康，万事如意。

张庭

作者简介请见 79 页。

Now, away, stay, cool and peaceful are complete rhyme of English. It reads resonantly.

Here is another example of Wang Wei's *Landscape* and Li Bai's *Beginning of Winter*.

The hills are so green when you look from far away,  
But you don't hear the river ripple when near you stay.  
Spring's over, but the flowers are still blooming here,  
When people come to the birds near they do not fear.

By LI Bai (Tang Dynasty)

I'm too lazy to verse for frozen brush and ink,  
While warming wine on the stove I've many a drink.  
Drunk I see the moonlight on the patterned ink stone,  
If the snow's all o'er the village I haven't known.

**Zhang:** These examples are excellent and I have the same feelings as yours. I believe that our readers also resonate. As an established translator, what is the most important thing that you wish to share with our readers?

**Zhao:** Practice makes genuine knowledge. Nobody is born knowledgeable.

**Zhang:** Thank you so much, Mr. Zhao. I have learned so much from talking with you. The things I have learned are more than those I can learn from reading books in ten years. Best wishes to you.

Translated by Zhang Ting /张庭译

Zhang Ting

For writer's profile, please see page 79.



