

※ 注意：請於試卷內之「非選擇題作答區」作答，並應註明作答之題號。

Read the following passage on translationese and complete the following tasks.

1. Write a one-paragraph short summary of the passage. As a general rule, you should avoid verbatim quotations in your summary. (15%)
2. In one sentence, paraphrase the underlined part. (5%)
3. Write an essay of no more than 300 words to discuss your own opinion on translationese. For instance, is it something to avoid or to embrace? How can we try to prevent it if we want to? What more can be said about its causes? It is advisable to support your argument with examples of translation between Chinese and English. Remember, writing more does not necessarily lead to a higher score. Be succinct and to the point. Show us how well you can write, not how much you can write. (80%)

Translationese is a generally pejorative term used to refer to TL<sup>1</sup> usage which because of its obvious reliance on features of SL<sup>2</sup> is perceived as unnatural, impenetrable or even comical. Translationese is typically caused by an excessively literal approach to the translation process or an imperfect knowledge of TL (as for example in inverse translation<sup>3</sup> when used in inappropriate contexts), and is reflected in the perception that “the source language of a translation seems reluctant to make its exit; it prefers to seek reincarnation in the target language” (Tsai 1995:242). Inappropriate SL metaphors and syntax, unnatural word order and a high concentration of unnatural-sounding terminology are the sort of features which are typical of translationese. Duff uses the term *the third language* to refer to the same phenomenon, claiming that a text can be preserved as a coherent entity only if the translation does not represent a mixture of styles and languages, or a “patchwork” made up of SL and TL elements (1981:12); so strong does he consider the potential influence of SL interference to be that he talks of SL wielding a “tyranny” over TT<sup>4</sup> (1981:113). In this way, examples of translationese are not simply “anecdotal instances of bad translations” (Gellerstam 1986:88), but rather reveal a “systematic influence on [TL] from [SL]” (1986:88). Some theorists, such as Robinson (e.g. 1991:60) and Venuti (e.g. 1995:3-4, 117-18), however, question the inevitable association of translationese with “bad” translation, arguing that there is simply a cultural taboo against allowing a translation to sound like a translation. Translationese generally differs from the related notion of the third code<sup>5</sup> in that it represents a more extreme deviation from target norms, although some writers (for example Granger 1996) use the term to refer to language reflecting the more elusive features usually associated with this latter concept. In applied linguistics the phenomena linked with translationese are also known as *interlanguage*. The potential of translationese is frequently tapped for its comic effect, as can be seen in Malcolm Bradbury’s spoof<sup>6</sup> guidebook, *Why Come to Slaka?*, the whole of which is written in a kind of mock translationese, and which for example contains the advice that “the waters of our cities are potable usually, but in the country always fry your waters before tipping” (Bradbury 1987:63).

—Mark Shuttleworth & Moira Cowie

<sup>1</sup> target language

<sup>2</sup> source language

<sup>3</sup> Inverse translation is used to describe a translation, either written or spoken, which is done from the translator’s native language (or language of habitual use) to a foreign language.

<sup>4</sup> target text

<sup>5</sup> Third Code is a term coined by Frawley (1984) within the context of a discussion of literary translation. Frawley argues that TT, having what he terms dual lineage (i.e. being influenced by both ST and TL), “emerges as a code in its own right, setting its own standards and structural presuppositions and entailments, though they are necessarily derivative of [ST] and [TL]” (1984:169). In other words, within each unique set of translational circumstances, the language of TT will take over those SL and ST features that it needs in order to communicate source items in TL.

<sup>6</sup> a parody, typically of a film or a genre of film