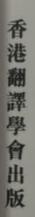
Translation Quarterly

Nos. 18 & 19 2000





Published by he Hong Kong Translation Society



Translation Quarterly

Nos. 18 & 19 2000

香港翻譯學會出版

Published by
The Hong Kong Translation Society









第十八、十九期

《翻譯季刊》

Translation Quarterly

二〇〇〇年十二月 第十八、十九期 Nos. 18 & 19, December 2000 版權所有,未經許可,不得轉載。 All Rights Reserved

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Printed by WORLD FAIR DESIGN LTD. 緯輝設計有限公司承印



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編者的話

談論小説翻譯,一如談論其他文類的翻譯,可從翻譯的過程和翻譯成果兩個層面來談。討論翻譯的過程,又可將重點放在原文的分析,翻譯的目的、困難、策略,或信息的流失與補償等等。翻譯的成果可從評論的角度出發,批評、比較譯作的品質。但亦可將譯作視為既存的現實加以描述,探討譯作的時代、社會、文化背景,在譯入語文學體系中的地位、影響等。

本期各篇文章有的從語言、文化的層面探討翻譯過程所涉及的種種問題,有的從社會、文化的背景描述中國百年來外國小說漢譯的各種現象。有的以某一作品為討論對象,有的集中討論某位作家。另有以譯者的親身經驗分析原作與譯文。此外,有一篇輯錄八十和九十年代美國小說的中譯書目,內容詳盡。

馬悦然教授的《翻譯的藝術》一文是 1999 年 11 月 5 日他在香港公開大學演講的講辭。馬教授從個人的翻譯經驗談論文學翻譯的各種問題,包括選書、翻譯策略、文本的考慮等。文中所舉例子雖有些涉及詩、詞,但大部份與小説敘述有關。本期專刊獲主辦單位及馬教授同意刊登此文,謹此致謝。

范文美

On the Art of Translation

Göran Malmqvist

Abstract

Göran Malmqvist's talk On the Art of Translation is based on his experience as an "amateur" translator, i.c. one who loves translating and who cultivates it as a pastime. While maintaining that his scholarly works are mainly confined to Chinese philology and linguistics, particularly dialectology, historical philology, and archaic and modern syntax, the speaker gives a brief account of his translations of Chinese texts from pre-Qin times to the present day. He believes in reading several times the texts to be translated and silently articulating them until he feels the presence of the author's voice. Special attention is drawn to phonological dialectal features, and the vernacular quality of some dialogues in the Zuozhuan is highlighted. Different stylistic levels are also illustrated with passages from the contemporary writer Li Rui's novel Jiuzhi as well as the classic Shuihuzhuan. The translation of a text is often an important part of the translation of a culture and it is the duty of the translator to explain cultural elements foreign to his readers. Problems of a purely linguistic nature can normally be solved by a translator with a perfect command of the language pair, with very few exceptions such as the verb to be meaning "to exist" and its equivalents in Indo-European languages. A prolific translator of Chinese poetry, classical and modern, the speaker and modern, the speaker ends his talk with reference to his Swedish translation of Li Qingzhao's lyric poem Shengshengman as an example in which the form and structure are part of the message and, therefore, the phonological effects of which must be reflected in the translation.

In his magnificent work After Babel: Aspects of Language and Translation (1975), George Steiner points out that translation, among other things, is a work of self-denial, demanding that the translator serve the original rather than impose himself or herself on it. But he also points out that all translation--like all reading and even all listening -- is a work of editing, a work of interpretation, determined by subjective and contextual factors. If the poet is a Maker and Creator, which indeed is the basic meaning of the word, then the translator is ideally a highly skilled craftsman. And we know that in Ancient times, in both Eastern and Western civilization, craftsmen were slaves. Self-denial is one of the cardinal virtues of slaves. But as the task of translation also involves editing and interpreting the translator must also serve as an actor. The translator must imitate the author of the original work and his translation must be a likeness of the original work. The translator must never strive to excel the author, although the literary qualities of a translation occasionally and for various reasons may appear to be superior to those of the original work. (A skilled translator who masters the language into which he translates is bound to use to his best advantage such prosodic, euphonic and musical effects as his language places at his disposal. In doing so he may add to his translation features which are not present in the original work. Paradoxically, the more skilled the translator and the more acutely his ear is tuned to prosodic and musical qualities, the farther his translation may devitate from the original text. A famous Swedish poet and man of letters of the 19th century once said, "Beautiful translations are like beautiful women, that is to say, they are not always the most faithful ones.")

I would like to state at the outset that what I am about to say is based on my own experience as a translator -- and an amateur translator at that. For the word "amateur" the Oxford English Dictionary gives the following two definitions: (1) "One who loves or is fond of; one who has the taste for anything; (2) "One who cultivates anything as a pastime, as distinguished from one who prosecutes it professionally". My scholarly works are mainly confined to the fields of Chinese philology and linguistics, particularly dialectology, historical phonology, and archaic and modern syntax. I have no formal training in the disciplins of literary criticism or literary theory, nor have I entered into a serious study of the principles of translatology. But I have read a fair amount of Chinese literature, ancient, modern and contemporary.

Like all lovers of literature I have my preferences. I set great store by pre-Qin texts such as the Zuozhuan 左傳 and the Zhuang Zi 莊子, texts to which I often return. During my first stay in China, in the years 1948-50, I began studying Chinese poetry, starting with the shi 詩 and the yuefu 樂府 of the Han 漢 period and advancing to the poetry of the Nanbeichao 南北朝, the lyrics of the Tang E and the Song E and the polymetrical poetry of the Song and the Yuan E (E (E (E) E). I have retained my interest in Chinese poetry and have in the past thirty-five years translated fair selections of classical poetry and works from the beginning of the 1920s and up to the present.

had been begun by Su Dongpo 蘇東坡 (1037-1101) a century earlier. Of the poets of the 1920s and 1930s I set the greatest store by Wen Yiduo間一多, the great architect of poetry in the modern vernacular, and Ai Qing 艾青, whose works of the late 1930s belong to the treasures of modern Chinese literature. The contemporary mainland Chinese poets whose works I greatly enjoy reading and translating are Bei Dao 北島, Gu Cheng 顧城, Yang Lian 楊煉, Mang Ke 芒克 and Yan Li 嚴力. Of the Taiwanese poets I particularly admire Ji Xian 紀弦, Luo Fu 洛夫, Ya Xian 瘂弦, Shang Qin 商禽, Zheng Chouyu 鄭愁予, Zhou Mengdie 周夢蝶, Yang Mu 楊牧, Luo Qing 羅青 and the woman poet Xia Yu 夏宇.

I much enjoy reading and translating early vernacular literature, such as Buddhist yulu 語錄, huaben 話本 stories and the great novels, of which I have translated the Shuihu zhuan 水滸傳 and the Xiyou ji 西遊記 into Swedish. In the last ten years I have spent considerable time and effort on translating works by Shen Congwen 沈從文 and the contemporary writers Gao Xingjian 高行健 and Li Rui 李鋭. Shen Congwen to me stands out as the major writer of the post May Fourth era. Of his works I have translated the novel Biancheng 邊城 (Border Town), which is more like a lyrical poem than a novel, his Congwen zizhuan 從文自傳 and a number of short stories. I have translated all of Gao Xingjian's short stories, his magnificent novel Lingshan 靈山, which to me is a landmark in contemporary Chinese literature, and ten of his dramas. Of the Shanxi 山西 writer Li Rui I have translated his short stories from Luliangshan 厚土(Houtu) and his novel Jiuzhi 舊址 (The Old Place), which deals with the fate of a Chinese family in the period 1925-1990. Before the end of this year I hope to start translating another two novels by Li Rui, entitled Wu feng zhi shu 無風之樹 (The Windless Tree) and Wanli wu yun 萬里無雲 (Cloudless Skies) with both contain portrayals of victimes of the cultural revolution, drawn with deep psychological insight and true empathy.

Each translator approaches work in his or her own way. To me translation is a work of love. (I should add that my amateur status affords me the privilege

of myself choosing what I wish to translate). But this love must be tempered by recognition of a twofold responsibility: the translator must serve both the author of the work which he translates, and his readers, as well as he possibly can.

Before starting to translate, be it a long novel or a poem, I read the work several times in succession to gain a feeling for the structure and flow of the text. When reading and re-reading the text I make mental notes of certain passages which I know will present a challenge, and ponder over how they might be best translated. I always articulate the text silently when I read (which gives me a sore throat at the end of a long day's work). The repeated readings make me feel the presence of the author, and of the author's voice. When I eventually arrive at the point when my own voice, and breathing, are in harmony with the voice and the breathing of the author, then the work is almost done. I am aware of the fact that my notions of the author's voice and breathing may sound like hocus-pocus to you. I am at loss to explain how it works, but I do know that it does. Once I feel that I have reached this stage I am ready to devise a language and a style to match those of the original.

I once discussed this method of translation with a Swedish colleague, who happens to be an excellent translator. He objected that this method would deprive him of the pleasure of surprise and unexpected encounters: to him turning pages in the book he translated was like following a meandering mountain path, not knowing what view might unfold itself beyond the next bend.

The repeated and articulated readings of a text have an added advantage in that they may make you discover features which otherwise would have been undetected. Having arrived at page 72 of Li Rui's novel *Jiuzhi* I came across a passage which describes how two young high-school girls attened a school performance of Tian Han's 田漢 play "Huo hu zhi ye" 獲虎之夜 ("The Night the Tiger was Caught") in which Li Naizhi 李乃之, the elder brother of one of the girls, acts the part of a tragic hero who suffers from

frustrated love and kills himself towards the end of the play. When his sister's girl-friend, who loves the young man, is heartbroken and bursts into tears, her friend tries to console her and says, "Njilanggo kutsen zego yangze? Naizi haohaoli! Ngomen qie houtai zao ta!" 你啷箇哭成這個樣子?乃之好好的!我們去後臺找他!("Ni zemme ku de zhege yangzin ne? Naizhi mei sher! Women dao houtai qu zhao ta!" 你怎麼哭得這個樣子呢?乃之沒事兒,我們到後臺去找他). It was not until I read that passage that I realized that the youngsters, and indeed most persons in the novel, speak Sichuanese. The sentence which I just read out in the dialect of Chengdu could not be articulated in Putonghua. The same is true of a number of utterances in the novel, such as "Yaode!" 要得 ("Hao ba!"好吧), and "Ni wei sazi bu dong?" 你為啥子不動? ("Ni weishen mo bu dong?" 你為什麼不動?).

Phonological dialectal features are effectively hidden under the logographic script. But they may appear both in the vocabulary and as features of morphology and syntax. Such dialectal features as do appear must be mirrored in the translation. A translator who fails to account for such features is guilty of what has been called the deadly sin of normalizing or levelling.

Sometimes the dialectal features of a text are so subtle as to escape the attention of the translator. This is the case of the dialogue in Ba Jin's trilogy Jia 家 (1933) Chun 春 (1938) Qiu 秋 (1940) which is written in standard Southwestern Mandarin, as spoken in Chengdu 成都, while the narrative is written in the guoyu 國語 of the time. Another example is the poetry of Gou Moruo 郭沫若, who was born in the town of Leshan 樂山 in Sichuan 四川 and who retained the rather specific dialect of his home-town throughout his life. The prosody of the Leshan dialect is quite dissimilar from that of the provincial capital of Chengdu, a fact which is mainly due to the existence in the dialect of Leshan of a fifth tone (rusheng 入聲), the syllables of which are shorter than the nonrusheng syllables and also incapable of carrying stronger stress than the adjacent syllables. The prosodic qualities of the poems

in Guo Moruo's collection *Nüshen*女神 (*The Goddesses*, 1921) are therefore quite different when recited in his own dialect, as compared with that of Peking.

Non-phonological features of dialects are more easily recognizable. Of the 108 heroes of the Liangshanpo 梁山泊, two come from the Guanxi 關西 area (The Area West of the Pass), namely Lu Zhishen and Yang Zhi, both of which use the substitute form "sajia" 洒家 for the first person pronoun. This expression is probably a loan-word. In my translation of the *Shuihu zhuan* into Swedish I use the form "mandrom", a loan from the language of the indo-iranian gypsies, which has the same swaggering connotation as "sajia". In my opinion it is the duty of the translator to account for these deviations from the norm in his or her translation.

I concur with the following statement by Eugene Eoyang: "Translation is a willful anachronism: it revitalizes a work of the past and makes it part of the present." (The Transparent Eye, University of Hawaii Press 1993, page77). The distance between a text and its present-day readers may be measured in terms of the actual span of time that separates them. But distance may also be measured in terms of the affinities with regard to grammatical/ stylistic/prosodic structure between the language of the original text and the written language of the present. The Zuozhuan was probably composed more than 2300 years ago. To a present-day reader its style may appear very terse and archaic. And yet it contains dialogue passages of such a lively and dramatic nature that I am personally convinced that they reflect the spoken language of the time. As an excellent example of this I have chosen a passage from the 16th year of Duke Cheng 成 of Lu 魯 (575 B.C.). The king of Chu 楚is preparing for battle against the army of the state of Jin 晉. The king has climbed up into a towered carriage and looks afar at the camp of the Jin army, in order to observe what is happening there. A former officer of the Jin, who has deserted to the Chu side, stands below the chariot. The dialogue, which I give in Burton Watson's translation, begins with a question or an observation, introduced by the phrase "Wang yue" 王曰 (The king said:), which is answered by the deserter. Then follows an alternation between the king's observations and the deserter's explanations, which latter are introduced by the quotation marker "yue" \boxminus (said). The dialogue goes as follows:

"Why are those people rushing about to left and right?" asked the king.

"They are calling together the army officers."

"They're all gathering in the center of the camp!"

"They are plotting their strategy."

"They're putting up a tent!"

"So they may respectfully consult the former rulers by divination."

"They're taking down the tent!"

"They are going to issue orders."

"Such a commotion, and all that dust rising!"

"They are filling in their wells and smashing their cooking pots in preparation for the advance."

"They are mounting their carriages! Now those on the left and right are holding their weapons and dismounting!"

"They will take the oath of battle."

"Will they fight now?"

"I cannot tell yet."

"They've mounted, but now those on the left and right are all getting down again!"

"The prayer of battle."

Transliterated into Putonghua and read aloud to a modern audience at least some fragments of the dialogue would no doubt be comprehensible to listeners with a good knowledge of Classical Chinese and an fair acquaintance with the style of the *Zuozhuan*.

1. Wang yue: Cheng er zuo you he ye? 王曰騁而左右何也?

- 2. Yue: Zhao jun li ye. 曰召軍吏也。
- 3. Jie ju yu zhong jun yi. 皆聚於中軍矣。
- 4. Yue: He mou ye. 曰合謀也。
- 5. Zhang mu yi. 張幕矣。
- 6. Yue: Qian bu yu xian jun ye. 曰虔卜於先君也。
- 7. Che mu yi. 徹幕矣。
- 8. Yue: Jiang fa ming ye. 日將發命也。
- 9. Shen xiao! Qie chen shang yi. 甚囂且塵上矣。
- 10. Yue: Jiang sai jing, yi zao er wei xing ye. 日將塞井夷灶而為行也。
- 11. Jie cheng yi. Zuo you zhi bing er xia yi. 皆乘矣,左右執兵而下矣。
- 12. Yue: Ting shi ye. 日聽誓也。
- 13. Zhan hu? 戰乎?
- 14. Yue: Wei ke zhi ye. 日未可知也。
- 15. Cheng er zuo you jie xia yi. 騁而左右皆下矣。
- 16. Yue: Zhan dao ye. 曰戰禱也。

You will all appreciate that there are a great many homophones to each of the syllables in this text transliterated into modern Putonghua. But if you transcribe the text into the archair Chinese as reconstructed by Bernhard Karlgren 高本漢 you will find that the number of homophones is greatly reduced. In the second passage (Zhao jun li ye 召軍吏也) only one syllable (jun, "army") has a homophone, namely jun 君, "ruler". The first passage contains three morphemes which are phonologically unique and lack homophones, namely cheng 騁("to rush about"), zuo 左 ("left") and the sentence final ye 也. The fourth morpheme in the first passage (er 雨) has no less than 17 homophones. But since the function of this particular er is to connect two negatable words or phrases and since the preceding morpheme (cheng) is always negatable the listener would probably have no difficulty in appreciting its function in this passage. The morpheme he 何 appearing before the sentence final ye 也 has two homophones but the very common occurrence of the interrogative formula he ye 何也 would probably facilitate

the listener's comprehension.

A fairly careful study of the homophony involved in the transcription into archaic Chinese of this *Zuozhuan* passage has convinced me that the dialogue parts of the text could have been understood, if read out to an audience of that time. This is something which I have long intuited, but never bothered to investigate. Whoever contemplates to translate the *Zuozhuan* into a Western language should pay attention to the vernacular quality of some of the dialogues. (If I were able to relive my life I would be most happy to devote part of it to a translation of that text, which to me stands out as one of the greatest literary masterpieces in world literature.)

Incidentally, dialogues in the *Zuozhuan* text contain several different stylistic layers, which are determined by either the context of situation, or by the differing status of the participants. I will allow myself to suggest an excellent title for a Ph.D. thesis: "A Preliminary Investigation of the Differing Prosodic Patterns Employed by Rulers and Subjects in the Dialogues of the *Zuozhuan*."

Different stylistic levels may of course also obtain in modern works. Li Rui's novel *Jiuzhi* contains high-flowing proclamations of warlords, composed in rather stilted wenyan 文言, and diary notes written by a young student, dressed in an epistolary style which is far removed from the standard of the common language. The translator cannot afford to disregard these stylistic variations.

It is, in my opinion, highly important that the time distance between the original text and the contemporary readers or listeners be mirrored by the time distance between the translation and its readers. In a review of my translation into Swedish of the medieval novel *Shuihu zhuan* a critic takes up the following question for discussion: Should a translator allow the idiom of the original text to re-emerge in his translation or should he do whatever he can to create the impression that the translation is an original work in his own language? In other words, should the Swedish translation of a medieval Chinese novel sound as if it were written in Sweden in the mid 1970s? This

problem is probably as old as the art of translation itself. Whoever attempts to answer that question must, in my opinion, consider the following facts: when a listener or a reader enjoys a literary text, a relationship, or dialogue, is established between himself and the author of the text. The task of the translator, as I see it, is to facilitate the establishment of a dialogue between his translation and the reader that corresponds to the dialogue between the original text and its *contemporary* readers. This tallies with George Steiner's dictum that a translation should produce on the mind and senses of readers the same effect the original produces on native speakers of the original language. A translator of works of Chinese literature who allows the distance in time and space to characterize the style of the translation is guilty of sacrificing literary values on the altar of chinoiserie. Naturally a translator should be free to use archaisms in both diction and grammar, but only to the extent that they are used in the original text.

My own Swedish idiom is rather conservative. In both my written and spoken language I retain certain features, such as subjunctive forms and strong, instead of weak, conjugations of verbs. To the great majority of Swedish speakers such forms appear archaic and obsolete, or at least very old-fashioned. When I translate a modern colloquial text I have to make an effort to avoid these conservative features, lest they create the impression that they obtain also in the original text.

It is instructive to compare different translations of the same text. chapter 26 of the 70 chapter *Shuihu zhuan* tells how Zhang Qing 張青 the Gardener and his vicious wife Sun Erniang 孫二娘 have drugged the two guards who are escorting Wu Song 武松 to a prison camp. The opening sentence of chapter 27 (in all 81 characters) reads as follows in Pearl Buck's translation (*All Men are Brothers*, 1933):

As Zhang Qing was speaking to Wu Song he said, 'It is not that this humble one has an evil heart but better than the captain suffering in an exile's camp would it be to kill these two guards here and so I pray you spend a while in this

small one's house. If you, the captain, are willing to go and be a robber, then I, humble one as I am, will myself escort you to The Double Dragon Mountain to The Temple of Precious Stones and there you can join with Lu Zhishen. How will that be?' (99 words, 486 types).

Sidney Shapiro (Outlaws of the Marsh, 1981) translates the same passage in the following way:

It's not that I'm a wicked man', said Zhang Qing, 'but wouldn't it be better, instead of suffering hardship in prison, to knock off these two guards, and stay here for a time? If you want to head for the hills, I'll take you to Precious Pearl Monastery on Two-Dragon Mountain and you can join up with Sagacious Lu. How about it?' (66 words, 333 types).

It is clear that the two translators use utterly different strategies. Pearl Buck resorts to a sometimes rather tortuous syntax in order to give her translation an exotic flavour and also insists on translating the, at least on the surface, depreciatory substitute "xiaoren" 小人 as "I, humble one as I am". Shapiro prefers a modern everyday style and sticks to the normal pronoun forms.

A translator should have an excellent command of the two languages involved in the translation. As a rule his or her command of the mother tongue is superior to that of the other language. Possessing this double command the translator is normally fairly well read in the literatures of the two languages. But sometimes a deep knowledge of the literature of the other, non-native language may be a hindrance, rather than a help. I will illustrate this statement, which may seem strange to many of you, with a tale based on my own experience as translator. The poetry of the Swedish poet Tomas Tranströmer has been translated into some forty languages. The best translations into English are those by the American poet Robert Bly and by the Scotsman Robin Fulton. A few years ago Tomas Tranströmer

went to the US on a tour of recitals. He brought with him three unpublished translations of a collection of prose poems, done by Robert Bly, Robin Fulton and myself. When an American publisher wanted to publish the collection Tomas Tranströmer handed him the three translations and suggested that he choose one of them. After his return to Sweden Tomas Tranströmer said to me, "Can you imagine! He picked your translation!" I had no difficulty whatever in imagining why. Both Bly and Fulton have an exceedingly good knowledge of English and American poetry, which I don't have. In their translations they carefully considered the semantic weight and all the connotations of each word, while I, who lack their literary competence, simply picked the words which appeared to me to be the closest equivalences to Tranströmer's words.

I have already stated my opinion that a translator should literally work as a slave, neither deliberately adding anything to or subtracting anything from the original work. Tomas Tranströmer's American translator Robert Bly is a well-known poet. It sometimes happens that he takes liberties with the text which no honest translator would dare to do, something that I personally find utterly indefensible. One of Tranströmer's poems, "Balakirevs dröm ("The Dream of Balakirev") contains the following stanza:

Det var ett fält där plogen låg och plogen var en fagel som störtat." (There was a field where the plough lay and the plough was a bird that had crashed.)

Robert Bly translates as follows:

A field appeared in which a plough stood and the plough was a bird just leaving the ground.

I remember being quite upset when I read that translation. It seemed to

me that the translator had perverted the exquisite imagery of the original: the deserted plough resting on one of its handles, with the othe handle raised at an angle of 45 degrees, exactly like a bird with a broken wing.

In one of his many fascinating travel notes, the Japanese late 17th century poet Basho wrote: "If language is the house of meaning, do we not live in different houses?" The translation of a text is often an important part of the translation of a culture. Whenever a text contains references to elements of culture which are foreign to the reader it is the duty of the translator to explain them. I personally do not use footnotes in my translations, as they tend to interrupt the flow of the narrative. Instead I prefer to provide the translation with an introductory essay. It goes without saying that the introductory essays to translations of works such as the Shuihu zhuan and the Xiyou ji need be rather lengthy and elaborate. Such essays serve not only to explain whatever needs be explained to a non-Chinese audience, but also to give the readers a general introduction to the cultural background of the text. In the case of the $Xiyou\ ji$ the reader of the translation should be provided with extensive excursoins into Buddhist and Daoist lore, Tang history, the techniques of Chinese alchemy, traditional Chinese poetry, and a number of other topics.

Translators are not seldom recruited from among linguists. I do not think that I am unfair when I suggest that translators often have a higher degree of *theoretical* competence in the field of linguistics than the authors whose work they translate. I once helped a Chinese poet to translate some contemporary Swedish poems into Chinese. When we discussed a passage which in Englis means "the letters which had been carved on the stone" my Chinese friend insisted on translating it as bei ke zai shitoushang de zi 被刻在石頭上的字. I had great difficulty in persuading him that the form bei 被 was superfluous and that the phrase ke zai shitoushang de zi 刻在石頭上的字 in itself carries a passive connotation. He did not give in until I asked him whether he would accept bei sheng zai Beijing 被生在北京 as good Chinese.

Most problems of a purely linguistic nature can normally be solved by a translator who has a perfect command of his mother tongue and an excellent command of the language into which or from which he is translating. But there are cases when even the most competent translator has to give in. The medieval ontological proof Deus bonus est, ergo Deus est (God is good, therefore God is) rests entirely on the linguistic fact that the Latin verb esse, like English to be, may function both as a copula and as an intransitive verb meaning "to exist". Any attempt to translate this ontological proof into a language such as Russian or Chinese, languages which do not possess a verb with this double function, is bound to fail. What was once seen as an eternal theological truth turns out to be nothing but a demonstration of a linguistic feature common to most Indo-European languages.

It is obvious that certain messages may be more readily translated into one particular language than into another. The dialectic system of Friedrich Hegel (1770-1831), in which the ambiguous word aufheben has an important function, can very easily be translated into Swedish, since the Swedish verb upphava possesses the same meanings as the German verb aufheben, namely "to raise up" and "to cancel out". (Hegel's dialectic system operates with a thesis which is cancelled out by an antithesis, whereafter the synthesis of this process is raised up to serve as thesis on a higher level of truth). English translators of Hegel experienced difficulties with his aufheben, for which their own language had no exact one-to-one counterpart. And the Chinese translators who tackled this translation problem in the early 1920s in the end simply gave up and created the horrible translation loan au-fu-he-bian 奥伏赫變!

Translation of culture sometimes results in semantic shifts which may cause grave misunderstandings. When Indian missionaries and Chinese converts in the third century of our era started to translate the subtle philosophy of Indian Mahayana Buddhism into Chinese they very often used traditional Chinese terms which they borrowed from both the Confucian and the Daoist school. The word Dao 道, "the Way", "the Norm", which

stood for the cosmic order of the Confucians and for the absolute in Daoist thought, had to serve for the ambiguous concept of Dharma, "the Law", "the Teaching". The Confucian term xiaoshun 孝順, "piety and obedience", translated the Sanskrit term sila, "moral conduct". And the Daoist term wuwei 無為, "abstention from all conscious striving", had to make do for Sanskrit Nirvana. While the use of these translation terms might possibly have coaxed a number of Confucians and Daoists into joining the foreign faith, these tems were at the same time instrumental in perverting the Buddhist message.

What a translator has to work with is texts, these texts may be structured in a variety of ways. They may be cut up into segments of varying length, which are linked together by no prosodic rules other than those which are inherent in the language itself. Other text segments may have been linked together by more or less strict rules which govern the length of the segments, the placing of stressed and unstressed syllables, the position of caesuras, and euphonic elements such as rhyme and alliteration. The task of the translator is to transfer, as well as he or she possibly can, the message of the original, even that part of the message which is carried by its form and structure.

The demand for close attention to form is of course especially great when you translate poetry. Sometimes it seems more important to mirror the form of a poem than to faithfully convey the semantic contents of its words. I will illustrate this with an appreciation of the initial verses of a well-known lyrical poem by Li Qingzhao 李清照 (1084-1151), the greatest woman poet in the history of Chinese literature. I am referring to her poem "Sheng sheng man" 聲聲慢, an exquisite collage of sounds, images and subtle allusions. The first three lines are no doubt known to all of you:

尋尋覓覓/冷冷清清/悽悽慘慘慼慼

Xun xun mi mi / leng leng qing qing / qi qi can can qi qi

The phonology of the Chinese language at the time of Li Qingzhao

must fall somewhere in between that of ancient Chinese and old Mandarin, but was probably much closer to the latter stage. Our knowledge of old Mandarin is based on Zhou Deqing's 周得清 Zhongyuan yinyun 中原音韻 (1324), which work reflects the phonological properties of dramatic airs (qu 曲) of the mid 13th century. Read out in old Mandarin the opening passage of Li Qingzhao's poem would sound something like this:

Sim sim miek miek / leng leng ts'ing ts'ing / ts'i ts'i ts'am ts'am ts'iek ts'iek

You will notice that the rhymes and also important elements of alliteration in the original are partly lost when you recite the poem in modern Mandarin.

In my translation into Swedish of this poem I insisted on using monosyllabic words, trying at the same time to retain the effect of the alliteration and a semblance of the rhymes:

Sök sök-mät mät / kall kall-tyst tyst / trist trist-tom tom-trött trött

And with this to you all completely incomprehensible sequence of Swedish monosyllables I end my talk.

Göran MALMQVIST

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小説翻譯略論

范文美

On Fiction Translation

Abstract

Story-telling is one of the hallmarks of the Chinese "xiao- shuo" and the English novel. There are, however, some differences in terms of genric structures as well literary traditions which may in turn give rise to difficulties in translation. This article focuses on a few issues concerning thr art of story-telling; namely, the tradition of "telling", narrative points of view, voices, and dialogue. Both linguistic and narrative characteristics of the source text are analyzed, and the strategies of the translator as well as the artistic and communicative effects of translation are discussed. Examples are taken from the episode of "Killing the Tiger" from Shui-hu-zhuan, an episode from Doris Lessing's The Four-Gated City, and other texts.

談論小説翻譯(例如漢譯英/英譯漢),「不論是談論翻譯過程,還是翻譯成果,可能都應留意一個基本的問題,即漢語的"小說"和英文的"fiction"(或"novel")有何共同之處,讓我們將之相提並論?眾所週知,中國在十九世紀末開始大量翻譯外國小説,作家也開始或多或少模仿西方小説技巧。魯迅的《狂人日記》一般

視為中國"新小說"的開始。換句話說,中國在五四運動之前就西方小說的敘述 (narrative) 觀點來說,是沒有 "fiction" 的。"fiction" (或 "novel") 是西方的產物,與中國的古典 "小說"是兩種不同的文體。"novel"之譯成 "小說",是嚴復和林紓那一代人, "經過苦心 '格義'而成的,是一種權宜之計。" ² 進一步說,中國 "小說"的 "敘事"傳統,與英語 "novel"的 "narrative"傳統不同,但不論是 "敘事"或 "narrative",都和 "講故事"有關。而講故事則是人類共有的文化活動,任何民族都有,沒有例外,"不講故事則不成其為人"。 ³ 因此, "講故事" 這一特質可以說是中國 "小說"和英文 "fiction"這兩種文體的共同性,也是嚴復等人將之互譯的基本考慮,也可做為討論中國 "小說"英譯,或英文 "fiction" 漢譯的一個基礎。

"講故事"包括三要素:講者、故事、聽者。而由這三要素可構成千千萬萬變化無窮的"小説",或"fiction"。倒過來說,每一個"小説"(或"novel")都有各自的故事,各自的述説方式。相互之間,可能大同小異,也可能小同大異。限於篇幅,本文就"講故事"的基礎——誰講、講什麼、怎麼講,借用敘述學和語言學的一些概念,舉例探討小說4漢譯英/英譯漢所涉及的某些問題。

"説"故事

相對於英文漢譯小說,中國小說譯成英文的,數量少得多。明清所謂四大奇書英譯的譯本稍多,例如《紅樓夢》節譯或全譯的譯本有五、六種,包括,王際真的節譯本,和楊憲益與戴乃迭的全譯本 A Dream of Red Mansions,和霍克思 (D. Hawkes) 的 The Story of

the Stone 全譯本。《水滸傳》則有:傑克遜 (J. H. Jackson) 譯的 Water Margin, 沙博理 (S. Shapiro) 譯的 Outlaws of the Marsh, 丹特楊父子 (John & Alex Dent-Young) 譯的 The Marshes of Mount Liang。

明清章回小説受宋代"平話"的影響,有濃厚的説書特色。小 說分回,每回有回目、楔子,結尾總是"欲知後事如何,請聽下回 分解",吊吊"聽"者胃口。許多套語,例如"話説"、"且說"、"再説"、"説時遲那時快",處處存在説書的影子。除了這些形式上"說"的特徵之外,故事的述說實際上也充滿"說"的特色,且照顧"聽"的需要。"聽"書與"讀"書不同,沒有時間細讀。說者必須講得清楚、明白,條理清晰。而為了"吸引"注意,用詞、音調也應配合故事的情節,有時不止要讓聽者"聽"到故事,還要"看"到,甚至"摸"到、"感"到故事的過程。下舉《水滸傳》第23回武松打虎一段為例:

那一陣風過處,只聽得亂樹背後撲地一聲響,跳出一隻弔睛白額大蟲來。武松見了,叫聲:"呵呀!"從青石上翻將下來。便拿那條稍棒在手裏,閃在青石邊。那箇大蟲又飢又渴,把兩隻爪在地上略按一按,和身望上一撲,從半空裏攛將下來。武松被那一驚,酒都做冷汗出了。説時遲,那時快。武松見大蟲撲來,只一閃,閃在大蟲背後。那大蟲背後看人最難,便把前爪搭在地下,把腰胯一抓,掀將起來。武松只一躲,躲在一邊。大蟲見抓他不着,吼一聲,卻似半天裏起箇霹靂,振得那山岡也動。把這鐵棒也似虎尾倒豎起來,只一剪,武松卻又閃在一邊。原來那大蟲拿人,只是一撲,一掀,一剪。三般提不着時,氣性先自沒了一半。那大蟲又剪不着,再吼了一聲,一兜,兜將回來。武松見那大蟲復翻身回來,雙手輪起稍棒,盡平生氣力,只一棒,從半空劈將下來。只聽得一聲響,簌簌地將那樹連枝帶葉,劈臉打將下來。定睛看時,一棒劈不着大

蟲。原來慌了,正打在枯樹上,把那條稍棒折做兩截,只擊得一半在手裏。那大蟲咆哮,性發起來,翻身又只一撲,撲將來。武松又只一跳,卻退了十步遠。那大蟲卻好把兩隻前爪搭在武松面前。武松將半截棒丢在一邊,兩隻手就勢把大蟲頂花皮肐搭地揪住,一按按將下來。那隻大蟲急要掙扎,早沒了氣力。被武松儘氣力納定,那裏肯放半點兒鬆寬。武松把隻腳望大蟲面門上、眼睛裏只顧亂踢。那大蟲咆哮起來,把身底下扒起兩堆黃泥,做了一個土坑。武松把那大蟲嘴直按下黃泥坑裏去。那大蟲吃武松奈何得沒了些氣力。武松把左手緊緊地揪住頂花皮,偷出右手來,提起鐵鎚般大小拳頭,儘平生之力,只顧打。打得五七十拳,那大蟲眼裏、口裏、鼻子裏,都迸出鮮血來。那武松儘平昔神威,仗胸中武藝,半歇兒把大蟲打做一堆,卻似倘着一個錦布袋。

(北京人民文學出版社, 1954)

Suddenly a wild gale blew, and when it passed a roar came from behind the thicket and out bounded a huge tiger. Its malevolent upward-slanting eyes gleamed beneath a broad white forehead.

"Aiya!" cried Wu Song. He jumped down, seized his staff, and slipped behind the rock.

Both hungry and thirsty, the big animal clawed the ground with its front paws a couple of times, sprang high and came hurtling forward. The wine poured out of Wu Song in a cold sweat. Quicker than it takes to say, he dodged, and the huge beast landed beyond him. Tigers can't see behind them, so as its front paws touched the ground it tried to side-swipe Wu Song with its body. Again he dodged, and the tiger missed. With a thunderous roar that shook the ridge, the animal slashed at Wu Song with its iron tail. Once more he swivelled out of the way.

Now this tiger had three methods for getting its victim - spring, swipe and slash. But none of them had worked, and the beast's spirit diminished by half. Again it roared, and whirled around.

Wu Song raised his staff high in a two-handed grip and swung with all his might. There was a loud crackling, and a large branch, leaves and

all, tumbled past his face. In his haste, he had struck an old tree instead of the tiger, snapping the staff in two and leaving him holding only the remaining half.

Lashing itself into a roaring fury, the beast charged. Wu Song leaped back ten paces, and the tiger landed in front of him. He threw away the stump of his staff, seized the animal by the ruff and bore down. The tiger struggled frantically, but Wu Song was exerting all his strength, and wouldn't give an inch. He kicked the beast in the face and eyes, again and again. The tiger roared, its wildly scrabbling claws pushing back two piles of yellow earth and digging a pit before it. Wu Song pressed the animal's muzzle into the pit, weakening it further. Still relentlessly clutching the beast by the ruff with his left hand, Wu Song freed his right, big as an iron mallet, and with all his might began to pound.

(Trans. S. Shapiro)

這一段文字充滿了動作,戲劇效果極強,甚且有點誇張,短短 六百字左右打虎過程中,大蟲和武松輪流出現了十多次。先是撲地 一聲,大蟲跳出,武松叫了一聲"呵呀",跳下石頭,閃在一邊。 接着大蟲一撲,攛下來,武松一閃。大蟲一掀,武松再躲。大蟲接 着吼一聲,尾巴一剪,武松又閃在一邊。之後,大蟲再撲,武松將 其揪住,又打又踢,直至大蟲迸出鮮血來。

在這一幕打虎過程中,大蟲先發制人,一撲、一掀、一剪攻擊 武松,武松則採閃躲策略。兩者一攻一躲,有如電影鏡頭,"聽" 者看到了大蟲和武松交替互換的場面。畫面上由大蟲而武松而大 蟲,再由武松而大蟲,也可説猶如鏡頭在兩者之間不停轉換。之後 大蟲被武松揪住,兩者合而為一。武松又打又踢,直至大蟲躺在地 上像個錦布袋,兩者再次分開。

這一段描述武松和大蟲交替出現或同時出現的畫面,一共提及

武松十五次,大蟲十九次。在跨語言/文化的翻譯活動中,語言結構上和文化上的差異是構成翻譯的困難或障礙的基本因素,這已是不爭之實。漢語少用代詞,不避重覆使用名詞的特色和英語的使用情形正好相反。為了避免使用過多的"the tiger"和"Wu Song",譯者只用了七次"tiger"(包括"the tiger"和"this tiger"),其他的或用"animal"(包括"the animal"和"the big animal",共三次)、"beast"(包括"the beast"和"the huge beast"共四次),或用代詞"it"(包括"its","itself"共七次)。至於"Wu Song",則共用了九次,其他的以代名詞"he"替代(包括"him","his",共十四次)。

詞語的重覆使用,不同的語言和不同的使用場合有不同的使用情形,所產生的功能和效果也不同。武松打虎這一段,原文重覆"武松"和"大蟲"兩個主事者或受事者,為的是要讓"聽"者"聽"清楚、甚至看清楚打鬥的過程,不會產生冗贅之感。相反,英文譯文如果重覆使用"Wu Song"和"the tiger"則不合英語語法的使用習慣。過份的冗贅非但產生不了原作的畫面交替感,且會造成過份的信息負擔,阻礙信息的傳達。至於如何補償由語言使用上的差異所構成的信息流失,則是另一問題。信息的流失,在跨語言/文化翻譯過程中,不幸得很,常常是種無可避免的現象。

武松打虎的故事,"聽者"除了"看"到打虎的場面,也"聽"到了許多聲音,包括老虎的跳躍聲(撲地一聲)、吼聲(霹靂)、咆哮聲;武松的驚訝("呵呀");樹葉聲(簌簌地),此外,也可"觸"到老虎尾巴的堅硬(鐵棒),"摸"到老虎倒地後軟綿綿的身體(錦布袋)。故事講者除了使用擬聲字(如撲地、簌簌)和比喻(鐵棒、錦布袋)之外,也用了其他的修辭技巧,製造這種"感

官"上的效果。

漢語傾向使用雙音節或多音節詞語。就説或聽的角度來説,雙音節產生平衡、和諧的效果。這一段故事使用了大量的雙音節字,在動語上加上"一":一按、一撲、一剪、一閃、一躲、一兜、一跳,加強時間的緊迫感和動作的威脅感。而動詞後面加個"將",如翻將下來、攛將下來、掀將起來、劈將下來、打將下來、撲將來、按將下來,造成詞語綴詞的效果,朗讀起來產生音韻上的平衡感覺。此外,一些頂真的修辭句法,如"一閃,閃在大蟲背後"、"把腰胯一掀,掀將起來"、"只一躲,躲在一邊"、"一兜,兜將回來"、"只一撲,撲將來"。這種前一句句尾與後句句首重覆的句法,在音韻上產生連續的作用,在漢語小說並不少見。而在這一段,音韻上的連續更製造視覺的連續效果,讓"聽"者清楚"聽"到和"看"到主事者和受事者的互動關係。

在翻譯的過程中,語言效果常要依靠不同的修辭方法來補償。 沙博理在他的譯文裏,除了少數幾個字,如"thunderous"和 "diminished",其他的都是單音節或雙音節的字,盡量短小,產生 一種急促和緊迫感。此外,他利用頭韻 (alliteration) "/s/" (spring, swipe, slash) 翻譯一撲、一掀、一剪的"一",用意應是補償原文 "重覆"的效果。

章回小説和英文 "novel" 各有不同的 "講故事" 傳統和方式。 打虎故事的講者,利用漢語詞語、音節、語法的結構,講述一個視 覺、聽覺,及其他感官上效果俱佳的故事。處理這種"説"和"聽" 的因素都極重要的文本,譯者勢必面臨眾多的困難和考慮,選擇幅 度也大,是一大考驗。下面再舉一個效果類似的例子(劉鶚,《老 殘遊記》) ,探討翻譯的困難和解決的策略。 王小玉便啟朱唇,發皓齒,唱了幾句書兒。聲音初不甚大,覺得入耳,有說不出來的妙音;五臟六腑裏像熨斗熨過,無一處不伏貼; 三萬六千個毛孔,像喫了人參果,無一孔不暢快。唱了十數句之 後,漸漸的越唱越高;忽然拔了一個尖兒,像一線綱絲,拋入天 際,不禁暗暗叫絕。那知他那極高的地方,就能迴環轉折;幾囀之 後,又高一層,接連有三四疊,節節高起。恍如由傲來峰西面,攀 登泰山的景象:初看傲來峰削壁千仞,以為上與天齊;及至翻到扇 子崖,又見南天門更在扇子崖上。愈來愈險,愈來愈奇。

那王小玉唱到極高的三四疊後,陡然一落,又極力騁其千迴百 折的精神,如一條飛蛇,在黃山三十六峰半中腰裏,盤旋穿插;頃 刻之間,周匝數遍。從此以後,愈唱愈低,愈低愈細,那聲音漸漸 的聽不見了。

Little Jade then parted her lips and sang a few lines. The sound was low but indescribably sweet. All the organs of the body seemed smoothed as if by an iron, each in its proper place, while the whole body felt as if after drinking nectar, and there was not a pore that was not relaxed. After she had sung a few dozen lines, she gradually sang higher and higher, until suddenly she soared to a very high pitch, as if a steel rope had been flung into the sky, and Mr. Decadent was secretly amazed. But even at that high pitch her voice could still circle and revolve, and after several trills it rose to a still higher note and went up the scale for three or four notes more. It was like climbing the Tai Mountain from the Ngo Lai cliff on the west side. First you see the precipice reaching up to heaven, but when you attain the summit you realise that another peak is still above, and when you reach that one you realise that there is another peak on top. Thus with every turn the sense of insecurity increases, and as the sense of insecurity increases so also does one's amazement.

When Little Jade reached the highest pitch her voice suddenly dropped, and winding skilfully with all its art seemed like a flying snake weaving its way down through the different ridges of the mountain and coiling round several times in a very short space. Her voice dropped lower

and lower until gradually it became inaudible, ...

(楊憲益 譯)

《老殘遊記》這一段,說者(老殘)帶着聽者隨王小玉的歌聲攀爬泰山,由傲來峰翻上扇子崖,再上南天門。讓"聽"者藉由王小玉的歌聲"看"到了泰山的各個山峰——峰比一峰高,一峰比一峰高,一峰比一峰高,也一峰險,也一峰比一峰奇。倒過來,也是藉由泰山,讓"聽"者聽到了王小玉的歌聲——截比一截高,一截比一截險,也一截比一截妙。然後,藉着王小玉的歌聲,"聽"者看到了黃山的三十六峰,在其中穿插。同理,也可說藉由黃山的三十六峰,講者讓"聽"者聽到了王小玉歌聲的婉轉。

文化經驗是語言溝通的一個要素,缺乏共同的經驗,例如上一段中的泰山和黃山,勢必造成信息的流失,在跨語言/文化的翻譯活動尤為明顯。對一般英文讀者來說,泰山和黃山是陌生的信息,難以感受其高其險其奇。譯文如保存這種對讀者全然陌生的信息,可能加重其負擔,妨礙理解。讀者非但"看"不到泰山的"險"和"奇",和黃山山峰之"多",且"聽"不到王小玉歌聲之妙。楊憲益先生採取衷中的辦法,保留了部份的陌生信息——泰山(the Tai Mountain)和傲來峰(the Ngo Lai cliff),省略了其他的——扇子崖、南天門,和黃山三十六峰。他省略了這些特定的山,用一般的山(the mountain)來替代。對一般讀者來說,不論文化背景,"山"和"高"之間的經驗,應不缺乏。且原文用的是明喻——像、如、恍如,也讓讀者有足夠的心理準備。

這一段有關說書的描述,除了濃厚的地理文化因素之外,還有 一個明顯的語法特色:省略話題 (topic)。漢語有所謂的話題鏈 (topic chain),話題一旦出現之後,在語義清楚的情形下,可以不必 重覆話題。這和英語每一個句子都須要主詞的情形不同。王小玉説書這一段,所說的是王小玉,她也就是話題。她一旦啟了朱齒,直到說書完畢,"講"者不必再提,"聽"者也知道是她在唱。因此,在兩百多字的描述中,"王小玉"這個名字,只出現了兩次。而說(唱)書要一氣呵成,不能間斷。中間不能穿插太多的"雜語",否則干擾"聽"覺,破壞效果。原文雖穿插了一些評語:"覺得入耳"、"那知……"、"不禁暗暗叫絕",但述說者都沒提及評論者,避免分散注意力,打斷歌聲的連貫。

楊憲益將第一段文字譯成八個英文句子,用了許多代詞 "she" (指王小玉)、"it" (指王小玉的歌聲),以及 "you" (泛指讀者,任何人),且將"老殘" (Mr. Decadent) (見 Mr. Decadent was secretly amazed.一句) 也帶入。他將原文許多隱含的信息顯化,等於讓"聽"者增加了許多信息負擔,減慢了傳遞的速度。例如當中描述恍如攀爬泰山一段,原文並沒提到主事者是誰,是誰攀登泰山。攀爬的人可以是任何人,這個信息並不重要,不必提及。譯文共用了五個子句,每個子句都是用 "you" 做主詞——"First you see the precipice reaching up to heaven, but when you attain the summit you realise that another peak is still above, and when you reach that one you realise that there is another peak on top." 把爬山的一切情節交待得清清楚楚,放慢了速度,失去了原文的"模糊感",效果不同,但這也是漢英語法差異所造成的難以克服的困難。

敘述的聲音和角度

每一個小説,或故事,都有講故事的人,講的人是誰,則因故

事而異,在故事的述説中也可隨時變換。講故事的人的角色與任務 也可隨着故事的情節而有所改變。一般認為西方(包括英文)小説 的説話者,也就是敘述者的聲音變化比中國古典小説的變化大。中 國現代小說,或"新小說"才開始採取多元的敘述聲音。上述武松 打虎一段,説故事的人以第三者的身份向聽者述説故事,自己並不 介入,至少表面上如此。《老殘遊記》受到西方第一人稱敘述的影 響,以"老殘"(即第一人稱)的身份自述所見所聞。上述楊憲益 用 "Mr. Decadent" 做譯文 "不禁暗暗叫絕" 的主詞,應是基此理 由。但漢語使用者自稱的方式,與英語使用者不同。用 "Mr. Decadent"譯"老殘",值得商権。5早期三部對中國作家影響不淺 的譯作 — 政治小説"百年一覺" (Looking Backward, 2000-1887)、 值探小説《華生筆記案》(Casebook of Sherlock Holmes) 和言情小説 《巴黎茶花女遺事》(La Dame aux Camelias),都是以第一人稱敘事。 譯者分別以"某"、"華生"和"小仲馬"翻譯第一人稱。6 這也反 映漢語和西方語言在自稱方面的一些差異。代名詞的使用反映人際 關係,有時也相應反映複雜的心理變化。下舉《紅樓夢》第三十二 回一段為例。

(……不想"黛玉"剛走進來,正聽見湘雲說"經濟"一事,寶玉又說:"林妹妹不說這些混帳話,要說這話,我也和他生分了。")黛玉聽了這話,不覺又喜又驚,又悲又嘆。所喜者:果然自己眼力不錯,素日認他是個知己,果然是個知己。所驚者:他在人前一片私心稱揚於我,其親熱厚密竟不避嫌疑。所嘆者:你既為我的知己,自然我也可為你的知己,又何必有"金玉"之論呢?既有"金玉"之論,也該你我有之,又何必來一寶釵?……

(《紅樓夢》第32回……)

譯文甲: This surprised and delighted Tai-yu but also distressed and

grieved her. She was delighted to know she had not misjudged him, for he had now proved just as understanding as she has always thought. Surprised that he had been so indiscreet as to acknowledge his preference for her openly. Distressed because their mutual understanding ought to preclude all talk about gold matching jade, or she instead of Pau-chai should have the gold locket to match his jade amulet ...

(Trans. Hsien-yi Yang and Gladys Yang)

譯文乙: Mingled emotions of happiness, alarm, sorrow and regret assailed her.

Happiness:

Because after all (she thought) I wasn't mistaken in my judgement of you. I always thought of you as a true friend, and I was right.

Alarm:

Because if you praise me so unreservedly in front of other people, your warmth and affection are sure, sooner or later, to excite suspicion and be misunderstood.

Regret:

Because if you are my true friend, then I am yours and the two of us are a perfect match. But in that case why did there have to be all this talk of "the gold and the jade"? Alternatively, if there had to be all this talk of gold and jade, why weren't we the two to have them? Why did there have to be a Bao-chai with her golden locket?...

(Trans. David Hawkes)

黛玉 (無意中)聽到了湘雲和寶玉的談話,聽後不覺又喜又驚,又悲又嘆。這一段敘述起先是講故事的人以第三者的身份或聲音來敘述,之後從"所喜者"開始就轉換了另一個聲音。聲音的轉變主要反映在人稱的轉變上一黛玉的自稱和他稱。而自稱和他稱的轉變又隨着心情的變化而有所不同:

所喜者:自己(黛玉)—他(寶玉)

所驚者:他(寶玉)一我(黛玉)

所嘆者:你(寶玉)一我(黛玉)

你我 (寶玉、黛玉)

黛玉初聽到寶玉的話時心裏高興,心中想(或講)的是客觀的事實:寶玉是個知己,自己眼力不錯。用"他"稱呼寶玉,保持兩人的距離。黛玉歡喜過後,開始感到驚慌:寶玉竟不避嫌在人前稱讚自己。述說的雖然仍是事實,寶玉仍然是"他人",但既是稱讚自己,兩人關係稍稍親近了些,"自己"也就變成了"我",黛玉放鬆了"矜持"的態度。想(講)到這裏,心情一轉,黛玉開始哀嘆自己,怨懟對方,講話的對象直接轉成"寶玉",以"你""我"相稱,最後更進一步"你我"合一,兩者毫無距離,到達了極度親密的程度。換句話說,隨着黛玉心情的轉變——由喜而驚而嘆,她對寶玉的態度也由矜持而隨和而親密,而人稱代詞的使用也由第三人稱轉成第一與第二人稱。倒過來說,人稱代詞使用上的轉變反映了黛玉心情和態度的轉變。楊憲益將這段黛玉的聲音,全部轉成第三者的聲音,即是將敘述學上所稱的自由直接引語轉成間接引語。而電克思的譯文則將所有的人稱代詞都用"I"和"you"翻譯。7

語言的使用出現模稜兩可的多義情況並不罕見。這種情況且常由語法習慣所造成。前述漢語有話題鏈的特色,在語義清楚的情況下,可不必重提話題,避免冗贅,有時且可製造特殊的"模糊"效果。上述黛玉心理的轉變,從語境上來看,敘述所談的話題是黛玉,因此所喜者、所驚者、所嘆者的主事者都是黛玉。問題是敘述者的角度有沒有轉變。所驚者可能是(她)所驚者,也可能是(我)所驚者。假如是"她所驚者",則敘述者仍站在自己的角度去看黛玉,如果是"我所驚者",敘述者則轉由黛玉的角度去敘述,聲音

也變成了黛玉的。《紅樓夢》的現代版本都加上標點符號,"所喜者"後面標了冒號,可以清楚看出冒號後面是直接引號。但舊的抄本並無標點符號,難以判斷敘述聲音和角度何時轉變,這也可能是楊譯索性放棄直接引語,改用間接引語,和霍譯使用"happiness"、"alarm"和"sorrow"做主詞的原因。

《紅樓夢》形式上雖然和一般章回小說相似,但論者一般認為《紅樓夢》的敘事結構比較複雜,是部供人"讀"而不是供人"説"的小說。黛玉這一段心理變化,敘述聲音轉變之快之突然,接近西方現代小說,帶給譯者極大的挑戰。下舉英國近代小說家萊辛 (D. Lessing) 小說《四個城門的城市》 (The Four-Gated City) 一小段,探討敘述角度的轉變,以及翻譯的困難。

Doors slammed (1). Drawers slammed (2). A few moments later her voice chided the child, as they descended to the kitchen on the ground floor (3). From her bed Martha followed the progress of breakfast being made (41): well, let's hope that Mark was at the factory today and not being disturbed by it (42).

I shall tell Mark that I'm leaving (5). Today (6). I don't want to be involved in all this... (7) She meant, this atmosphere of threat, insecurity, and illness (8). Who should have thought that coming to his house meant having her nose rubbed in it (9)! Yes, but that wasn't what she had meant, when she had demanded from life that she must have her nose rubbed in it (10). Something new, surely, not what she had lived through already, was what she ought to be doing (11)? Why was she here at all (12)? If you start something, get on a wavelength of something, then there's no getting off, getting free, unless you've learned everything there is to be learned - have had your nose rubbed in it (13)?

萊辛的《四個城門的城市》有許多的心理描述,上面這一段,在一百多字的描述中,敘述聲音換了四次。第一至四(前段)個句子是敘述者以第三者的身份述説,第四個句子後段至第七個句子,是女主角馬莎(Martha)的聲音。第八至十二又是敘述者的聲音,第十三則又回復馬莎的聲音。可以說敘述者在敘述中自由引用馬莎的聲音,也可以說敘述者和馬莎輪流說話,產生對話的效果。例如第十二句,敘述者問"Why was she here at all?"可以是站在第三者的身份以事不關己的口吻發問,也可是以馬莎的代言人的身份,替馬莎發問,也可以是敘述者進入馬莎的心理,問了她心中的疑問。第十三句則由馬莎親身回答這個問題,只是有點答非所問,而是以另一問題來回答問題。這一段一百多字的敘述,有直接引語,有問句、感嘆句,時間有過去有現在,造成翻譯的困難,尤其是起首四個句子。

馬莎在主人家馬克 (Mark) 家中做事,本已打算離去,只是下不了決心是否在聖誕前離開。在這一段描述之前,馬克的弟婦莎莉 (Sally) 帶着兒子到馬莎房裏來聊天。根據馬莎的觀察,莎莉這位在 德國出生的猶太人與家人格格不入。莎莉的丈夫又捲入某種政治間 諜事件中,讓一家人擔心。馬克本身又離了婚,不願兒子到前妻家中渡假。這一家人的複雜關係就像堆臭泥,馬莎不想捲入,卻又得聞其臭。因此產生了複雜的心理掙扎現象。在這一段敘述之前,莎莉對馬莎說她打算邀馬克帶他兒子到她們家過聖誕。之後,莎莉帶兒子步出馬莎房間,馬莎則仍躺在床上不願起床。

從 "Door slammed." 這一句開始,到第四句前半句,敘述者以 第三者的聲音敘述,但卻是透過馬莎的耳朵的角度去敘述。馬莎聽 到的聲音有:門用力關上 (slammed) 的聲音、抽屜用力關上的聲 音、下樓 (descended) 的聲音、罵人 (chided) 的聲音,以及做早餐 (breakfast being made) 的聲音。當中 "slammed" 和 "chided" 明確指是 "不悦耳"的聲音,導致第四句後半 "not being disturbed by it" 的反應。倒過來說,這些"噪音"促成馬莎對馬克的關懷,也促成她下定決心要離去,在第五句她緊接着説——"I shall tell Mark that I'm leaving."

聲音或噪音,在這一小節敘述中佔據重要的角色,敘述者用陳述句 (statement) 陳述事件。講門、講抽屜、講聲音、講進程 (progress),用被動態。不提馬莎聽到了什麼,讓讀者自己去體會當中的關連。敘述者講完聲音之後,敘述聲音馬上變成馬莎的,轉變之快,之突然,和上述林黛玉的心理轉變有異曲同工之妙。只是譯者面臨的是另一種難題。

萊辛利用英語 "slam"、"chide"、"her voice"、"descend"、"follow the progress"的詞義或明或暗描述馬莎從床上聽到的各種聲音。其中 "slam" 指門或其他東西用力關上的砰然聲音,有擬聲的作用。而 "Doors slammed." 和 "Drawers slammed." 門和抽屜都是眾數,不止一個。莎莉帶着兒子下樓之前應是先回去他們的房間。這裏暗示兩人分別用力關門、關抽屜。馬莎聽到的不止是一次的砰然關門和關抽屜聲,而是多次。濃縮的詞義是跨語言翻譯的一個難題,尤其是語言結構差異巨大之間的語言,如漢語和英語。原文"Doors slammed. Drawers slammed." 短短四個字,包涵了至少四次砰然關上的吵雜聲,幾乎等於一字一噪音,"Doors"和"Drawers"還押頭韻和半尾韻,至於"Her voice chided the child." 斥罵的主事者應是人,即她(莎莉)。英語卻可用"her voice"做主詞。而"chided"和 "child"也是押頭韻和半尾韻。下面的譯文,8不是信

翻譯季刊 第十八、十九期

息過於顯化,就是語焉不詳,且失去原文的簡潔明快的節奏。

譯文1:

門砰然關上,抽屜砰然關上。幾分鐘後,他們到樓下的廚房去,她 的聲音斥罵孩子。莎莉從床上跟隨着弄早餐。

譯文2:

門砰了又砰關上,抽屜砰了又砰關上。幾分鐘後,他們下樓到廚房去,她邊走邊罵孩子。莎莉躺在床上,一邊跟隨着樓下做早餐的聲音。

譯文3:

門,砰、砰。抽屜,砰、砰。幾分鐘後,他們下樓到廚房去,傳來 她責罵孩子的罵聲。莎莉躺在床上,耳朵聽着樓下做早餐的聲音。

對話

小説的敘述者常用自己的聲音,以第三者的身份或第一者的身份述說,也常在敘述中引述他人的話語,或直接或間接,即直接或間接引語。在引述他人話語時,通常會有所交待,例如加上某某人說,某某人想等來介紹引文。但有時也會毫無交待,突然轉換聲音,構成所謂的自由直接或間接引語,例如前段討論的黛玉那段自白,和萊辛小說中主女角的話語。除了這類引語之外,小説中另外一種說話形式是對話,兩人或多人之間的對話。

不論是引語或對話,強調的都是"説"。對話包括説話者、話語內容和聽話者。說話者又涉及身份、個性、教育背景,以及和聽話者的關係等等。而說話的方式又常隨說話的場合和對象而改變。 小說常藉由對話來發展故事,構成小說的一個重要因素。有些小說 (尤其是短篇小說),甚至以對話為主要成份,成為小說的"靈 魂"。

翻譯,尤其是文學作品的翻譯,譯者或論者常陷入所謂的"歸化" (localization) 或"異化" (foreignization) 的兩難情形。對話的翻譯尤為明顯。假如我們同意"人應如其言",那麼賈寶玉在英文譯文中應說什麼語言,漢語?還是英語?中式英語?不中不英的混合體?他對林黛玉的稱呼—"好妹妹",應是中國人的"好妹妹"還是英語使用者的"好妹妹"?還是不中不英的混合體?

在漢英/英漢小說翻譯中,由於兩種語言之間的語法結構和使用習慣不同,文化又有相當差距,翻譯對話,要使說話者說得像"說話",使故事中的人物各說"其"話,恰如其份 (appropriate),應是譯者不可掉以輕心之處。限於篇幅,下面就稱呼、語助詞、"話中話"(implicature)等方面舉例討論。

中國社會重視人際關係,產生許多複雜的人際稱呼—哥哥、妹妹、叔、伯、舅、嬸等等,血親的,非血親的,都各有所稱,構成一張大棋盤,上面線路縱橫,甚至於連棋子要怎麼走都是規定好的。。這種複雜的關係在人物眾多的長篇小說,如《紅樓夢》,尤難處理。主角賈寶玉的眾多姊妹中,有血緣(近親或遠親),有非血緣關係的,而他和黛玉,雖只是表兄妹,關係卻非比尋常。隨着說話的場合、說話的用意、目的,黛玉的反應等等因素,他時而稱她"林妹妹"、"顰兒",時而"好妹妹"、"妹妹"。最常用的應是"好妹妹"。

一詞多義是語言的普遍現象, "好妹妹"在字義上可以是"乖巧、聽話的妹妹",也可以是"心肝寶貝的妹妹"。而在用意上, 賈寶玉稱黛玉為"好妹妹",則有時是調侃(例1),有時是求饒 (例2),有時是焦急(例3)。霍克思因應不同的語境,以不同程 翻譯季刊 第十八、十九期

度的親暱稱呼來譯: "coz" 、 "cuzzy dear" 、 "Dai dear, Dai"

例1:

"好妹妹,才吃了飯,又睡覺!"(19回)

"Sleeping after you've just eaten, coz?" (p. 393)

例2:

寶玉笑道: "好妹妹,饒了他罷!"(17回)

"Come, cuzzy dear!" he said with a laugh, "Have mercy on it." (p. 349)

例3:

寶玉又不解何故,在窗外只是低聲叫: "好妹妹!"(22回)

Totally at a loss to understand her behaviour, he called to her softly through the window: "Dai dear, Dai!" (p. 438)

寶玉稱呼黛玉,除了親暱的"好妹妹"之外,在人多的場合, 他有時改口稱她"林妹妹",有時是"顰兒"。例如下兩例:

例4:

"林妹妹,你略站站,我説一句話。"(25回)

"Cousin Lin!" he called to Dai-yu. "Stay here a bit! There's something I want to say to you." (p. 500)

例5:

"顰兒急了,還不回來坐着,走了倒沒意思。"(25回)

"Oh, Frowner's in a rage! Come back, Frowner!" (p. 500)

霍克思也隨着語境的變化,使用較正式 (Cousin Lin) 或普通的人名稱呼 (Frowner)。 ¹⁰ 相對來說,楊憲益和戴乃迭的譯文則缺乏變化,都用 "Dear Cousin" 翻譯 "好妹妹","林妹妹"和"顰兒"的譯法則與霍譯接近:

- 1. "Dear Cousin!" he called, shaking her gently. "How can you sleep just after a meal?" (p. 279)
- 2. "Dear Cousin, space it!" (p. 245)
- 3. Mystified, he called in a subdued voice through the window: "Dear Cousin!" (p. 316)
- 4. "Do wait a bit, Cousin Lin. I've something to tell you." (p. 366)
- 5. "Come back, Tai-yu! It'll spoil the fun if you go." (p. 366)

楊譯雖較霍譯變化小,但兩者都考慮到漢英兩種語言之間的文化差異。下舉一個英譯漢的例子。譯者因應語境,從上下文找出說話者 (Paul) 與聽話人 (uncle) 的關係,將 "uncle" 譯成 "舅舅"。故事中另一角色 (Bassnett) 只是 Paul 的朋友,兩人沒血緣關係,譯者根據中國人尊敬長輩的習慣,將例二的 "sir" 譯成 "舅老爺"

例1:

"If you'd like to be a partner, uncle, with Bassnett and me, we could all be partners."

(D. H. Lawrence, The Rocking-Horse Winner)

"舅舅,如果你願意……"

例2:

"It's like this, you see, sir," Bassnett said, ...

"舅老爺,事情是這樣的。"

(孫驪 譯)

許多譯者也常選擇不考慮"文化轉移"的因素,而將原作語言的使用習慣"介紹"給譯文讀者。下面三例出自霍桑 (N. Hawthorn)的 Young Goodman Brown。

例1:

"Dearest heart," whispered she...

"我最親愛的心上人,"她湊着他的耳朵……

例2:

"My love and my Faith," replied young Goodman Brown...

"我的愛人,我的費恩,"年輕的古德曼·布朗回答道……

例3:

"Of the two, reverend sir," said the voice like the deacon's...

"可尊敬的先生,若要兩者挑一的話,"那個像執事的聲音說……

(任孟昭 譯)

這種不尋求轉變,而照原作"字面"翻譯的所謂"直譯"法, 在五四運動之後的譯文中,甚至目前,比比皆是,此處不再贅言。

除了稱呼之外,語助詞也是對話的一個重要因素,語助詞或表達說話者的情感,或承上啟下,發揮銜接的功能,維繫對話的連貫。而一如前例寶玉對黛玉的稱呼"好妹妹",在不同的語境,可產生不同的意義。下舉萊辛短篇小說〈一個男人和兩個女人的故事〉(A Man and Two Women)一小段,討論英語"well"的翻譯。

故事中的女主角之一,朵麗絲產後情緒失調,極力想撮合她的 丈夫與另一女角(絲黛拉)。三人關係微妙。

原文:"I never thought I'd want another woman around, cooking in my kitchen, looking after me, but I do," said Dorothy, apparently about to cry. "Well, $^{(1)}$ love, you'll have to put up with me," said Jack.

"Would you mind, Stell?"

"Mind what?" asked Stella, cautious.

"Do you find Jack attractive?"

"Very."

"Well I know you do. Jack, do you find Stella attractive?"

"Try me," said Jack, grinning; but at the same time signalling warnings to Stella.

"Well (2) then!" said Dorothy.

"A menage a trois?" asked Stella, laughing. "And how about my Philip? Where does he fit in?"

"Well, (3) if it comes to that. I wouldn't mind Philip myself," said Dorothy, knitting her sharp block brows and frowning.

這一小段對話裏一共使用了三次語助詞"well",第一次是傑克 説的,他想輕鬆的把話題岔開,轉移朵麗絲的注意力。第二次和第 三次的使用者都是朵麗絲。第二次她認為自己達到了目的,心情十 分高興,"well"顯示了她的得意,與輕鬆的心情。之後被人反問另 一個問題,她皺起了眉頭,勉為其難支吾以對,"well"起了拖延的 作用,給説話者思考的時間。

譯文:

"那(1),太太,你就得容忍我了,"傑克説。

"絲絲,你在意嗎?"

"在意什麼?"絲黛拉謹慎地問。

"你覺得傑克有魅力嗎?"

"當然。"

"我就知道。傑克,你覺得絲黛拉有魅力嗎?"

"試一試吧,"傑克笑了,但同時向絲黛拉發出警告的信號。

"好了(2),行了!"朵麗絲説。

"三人行?"絲黛拉笑出聲來,說道, "那我們菲利蒲呢?他該如何?"

"這嘛 (3), 要是那樣的話,我也不在意和菲利蒲一起,"她皺着眉, 細細的黑色眉毛打了結。 三個 "well" 依照語氣的輕重,心情的變化分別譯成"那"、 "好了"和"這嘛"。下面的例子情況比較特殊,短短幾句對話, 對話者使用了六次"well",掩飾尷尬的心情。

多麗絲·帕克 (D. Parker) 這篇短篇小説〈終於完成了〉(Here We Are) 描述兩個年輕人剛從教堂結了婚,離開親友家人的包圍,上了火車前往紐約去渡蜜月。兩人坐下之後,交換了下面這一段對話:

兩人行完婚禮之後,第一次單獨相處,顯然心情緊張、不安, 甚且尷尬,有點不知所措,沒話找話講,交換了一些沒有信息內容 的"交際"應付性 (phatic) 語言,一再重覆同樣的話語。"作者顯 然是想借由"重覆"來強化兩人的緊張與不寧的情緒。譯文也盡量 設法保存原文這種不自然的重覆特色: "好了 ⑸!"他説。"欸 ⑯,老新娘的感覺如何?"

這一小段對話雙方共重覆使用了六次的"well",還重覆使用 "Here we are."三次。兩人經歷了婚前的籌劃,婚禮的嚴肅、緊張 氣氛,甚至混亂的祝福場面,終於上了火車安頓下來,說出了 "Here we are." 這句日常用語,此處則語帶雙關。一方面表示我們 終於上了車,到了車上了。另一方面則表示我們終於完成了婚禮, 結了婚,這就是我們所要的,和故事的結尾呼應:

就語助詞"well"來說,前五個的使用近乎冗贅,作者有意製造"語窮"的效果,譯文仿照原文重覆了五次"好了",表示上了車完成任務,如釋重負。第六個則功用不同,新郎突然轉了話題,問對方當了半天新娘子,感受如何。問得不對題,之後,兩人越講越糟,越吵越兇,與前面的不自然情景成一對比。因此這第六個"well"語氣重了些,是個轉接語,有承上啟下的功用。

人與人說話,通常不會"從頭說來",也不會完全"直話直 說",而即使是"直話直說",其用詞、語調也常隱含了一些不便 直說的信息。上述的"好妹妹"、"well"在話語裏,多多少少都隱 含了些表面上看不出來的"話中話",有些明顯,有些則較隱晦。 下舉海明威短篇小說 Hills Like White Elephants 選段討論。

海明威這篇小説除了第一段和中間數小段以第三者的聲音敘述

[&]quot;Well (1)!" the young man said.

[&]quot;Well (2) !" she said.

[&]quot;Well (3), here we are," he said.

[&]quot;Here we are," she said. "Aren't we?"

[&]quot;I should say we were," he said. "Eeyop. Here we are."

[&]quot;Well (4) !" she said.

[&]quot;Well $^{(5)}$!" he said. "Well $^{(6)}$. How does it feel to be an old married lady?"

[&]quot;好了 ⑴!"年輕人說。

[&]quot;好了⑵!"她說。

[&]quot;好了(3)!終於完成了,"他說。

[&]quot;終於完成了,"她說,"可不是?"

[&]quot;是完成了,"他説。"伊又蒲,我們終於完成了。"

[&]quot;好了 ⑷!"她説。

[&]quot;...I mean, well (7), look at us! Here we are married! Here we are!"

[&]quot;Yes, here we are," she said. "Aren't we?"

[&]quot;……我是説,啊 ⑺,看我們!終於完成婚事了!終於完成了!"

[&]quot;對,終於完成了,"她說,"可不是?"

之外,其餘的都是對話。故事中一男一女都沒有名字,彼此以"你""我"相稱。故事描述兩人在西班牙某小鎮等待火車,一邊喝飲料,一邊"聊天"的情形。在交談中,男的提到了"手術"(operation)兩次。之後,就一直用"it"代指。男的為這件事憂心,極力勸服女的去做,女的則顧左右而言他,顯示兩人微妙的心情和關係,言語之間隱藏了許多話中話。這種話中話經過翻譯的轉變,常常不是由暗變明,太過顯化,就是消失無蹤。下面這幾句對話是在他們兩人坐下之後交談的。當時女的舉目眺望遠山,在陽光照耀下,山顯得一片白。

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

譯文:

- "它們看上去挺像白色的大象,"她説。
- "我可一隻也沒有見過,"那漢子喝着啤酒。
- "你當然不會看到啦。"
- "我可能會的,"那漢子說,"光是你說我不會看到,那能說明什麼呢?"

(俞寶發 譯)

"White elephant" (白象) 顯然是意有所指。這個意象通常是比喻物主不需要但不容易脱手之物。此處可能暗指女的懷了孕,男的想去掉,但不易脱手。女的一共提到"white elephant"三次。第二

次她說那些山其實並不真的像白象。第三次則問對方,如果她照他的話做了手術,她以後說某些東西像白象,他是不是不會不高興。由上下文這些線索可以看出兩人一開始就出現緊張的對立情況,但 對話卻十分含蓄,甚至模稜兩可。

在一般禮貌的對話情形下,男的聽到女的説山像白象之後,不 是表示同意就是表示不同意。但他採用的是間接的"不合作"方 式,不正面回答,且有意製造模糊。 "I've never seen one." 句中的 "one" 可指 "a white elephant," 也可能是 "a hill like a white elephant"。 白象在東方是聖物,但可能只是傳說而已,真正的白象並不存在。 男的顯然沒有心情和女的討論這個問題,想岔開話題。但女的咄咄 逼人,緊接着說 "No, vou wouldn't have." 用的雖是"假設語氣", 口氣卻是很堅決,一口說"No",表示像男的那樣的人是不會見得 到像白象這類的東西的。男的不甘心,但語氣則軟弱了些,用 "might have",表示自己也不是完全見不到,且又加了一句"不是 你說我見不到就表示我見不到。"女的聽了暫不言語。這一小段對 話可以說是兩人之間的第一次小衝突。情況不嚴重,但具有引導的 作用,介紹了兩人的關係和性格:女的將兩人的困境(懷孕)比做 白象,表面上是"浪漫"、富想像,實則暗諷男的想去之而後快。 男的雖不願承認,語氣卻軟弱無力。上面譯文中第二句的"可"、 第三句的"啦"和最後一句的"呢?"語氣強烈,破壞了原文隱晦 的假設語氣功用,產生不了那種"話中有話"的含蓄對話效果。

"話中話"可以反映在語言的各個層面中:詞語、句子、語法、語體、風格,可以說是無處不在,是譯者不可忽視的問題。而在漢英/英漢小說翻譯當中,有一反映說話者教育水準的語體風格,極難處理,值得譯者重視。受過教育的中國人說話可能"文

雅"些,但在語法、發音方面無明顯標誌。英語受過教育的人語法、發音"正確",相反,沒受過教育的人口帶"鄉"音。這種反映身份差異的標記,在英語小說對話中隨處可見。漢譯時,由於難以找到對應的語體,困難重重。限於篇幅,對話語體風格的問題,以及其他許多有關對話翻譯的問題,本文無法——討論。

翻譯小說的目的主要不外傳播文化和吸收知識。中國從清初開始大量翻譯西方小說,有時出於政治需求,有時出於社會因素,目的是吸收知識,進而學習,乃至創新。北京中國對外翻譯出版社和台灣文建會近年大量出版或鼓勵外譯中文小說,目的是對外宣揚中國文化。

中外(英)小說敘述結構和技巧不同,譯者可能因應不同的目的採取不同的策略。早期漢譯外國小說,常竄改故事內容,改頭換面,或盜取故事情節,據為己有。例如《申報》曾將歐文(W. Irving)的〈李伯大夢〉(Rip Van Winkle)改成〈一睡七十年〉,冒充自撰。12 林紓等翻譯家採取所謂"意譯"策略,譯文註明原作者姓名,內容則有增有刪,筆法或從"史""漢",但也有人認為是從唐"傳奇"。13 五四運動後,文學研究會的人極力提創直譯,不但內容要"忠實"於原文,文字結構、風格也要極力"忠實"原文。

不論是竄改原作佔為己有,還是刪改內容迎合讀者,還是"忠實"原作,"保存"原作內容和風格,中國的小說翻譯或翻譯小說影響了小說的創作。創作小說不論在敘述結構或技巧方面,都產生了重大的改變。中國現代小說在"說故事"的方式和技巧上,和章

回小說,及其他古典小說都有巨大的差別。姑且不論過去的小說翻譯的"功"與"過",就今日的譯者來說,似乎不應忽略原作的特色與翻譯的目的。《水滸傳》、《金瓶梅》、《聊齋誌異》現今仍有人在譯,譯者似乎都應慎重考慮漢英"說故事"在各方面的差異,審慎選擇策略。霍克思英譯《紅樓夢》,熟知英漢兩種語言在結構上和使用上的差異,小至"好妹妹"的使用他都留意到,因應不同的語境而加以區別。而大至書名、主題,"紅"和"夢"的文化涵義,他在慎重考慮之後,決定選用《石頭記》(The Story of the Stone),棄用常用的書名《紅樓夢》,且用"green"譯"紅"。譯法是否得當,見仁見智,14 但他謹慎的態度與週詳的考慮值得敬佩。

小説翻譯涉及許許多多的問題,本文只略涉一二,其他問題, 望學者、同行,不吝撰文賜教。

註釋

- 」同一文類作品的翻譯雖有某些共同的本質和特色,但每一種語言/文 化和另一種語言/文化之間都有各自不同的特色和差異,因此小説翻譯 在不同的語言之間也有各自不同的問題,不能一概而論。本文着重於漢 語和英語之間的小說翻譯問題。
- ² 參見浦安迪,《中國敘事學》(演講),北京:北京大學出版社,1996, 頁 25。
- 3 同上, 頁5。
- 4 "小説"泛指中國古典、現代小説,英文 "fiction" 則包括長篇和短篇小 説。
- 5 有關漢語和英語人稱代詞第一人稱的使用,可參見范文美〈從"零代

- 詞"和"話題鏈"論人稱代詞的翻譯問題〉,載《外語與翻譯》4/1999, 頁 13-17。
- 6 引自陳平原,《中國小説敘事模式的轉變》,上海:上海人民出版社, 1988,頁76。
- ⁷ 有關此段敘述聲音的轉變,亦可參考申丹,〈略論西方現代文學文體學 在小説翻譯中的作用〉,載《外語與翻譯》, 4/1998,頁 1-8。
- 8 譯文皆為學生習作。
- ⁹ 引自劉超先,〈中西稱謂差異及其文化內涵〉,載《英漢語比較研究》, 中國英漢比較研究會編,長沙:湖南科技出版社, 1994, 頁 272。
- ¹⁰ 有關霍譯"好妹妹"的討論,可參見林以亮,《紅樓夢西遊記》,台北: 聯經,1976。
- 11 可參見 Leech, N.L. & Short, M.H. (1981), Style in Fiction, London & New York: Longman, pp. 303 304 的分析。
- ¹² 轉引自胡懷琛,《中國小説欣賞導讀》,台北:莊嚴出版社,1981, 頁80。〈一睡七十年〉全文,可見頁80-82。
- 13 同上注頁 93。
- 14 可參見霍克思譯文序;Hawkes, D (1982). The Story of the Stone, London: Penguin Books. 周汝昌,《紅樓夢新證》,北京:人民文學出版社,1976,頁222-829;林以亮,《紅樓夢西遊記》,台北:聯經,1976;范文美,〈翻譯工作者的選擇一兼談《紅樓夢》書名英譯的相關問題〉,載《多元文化語境中的文學》樂黛雲、張鐵夫編,長沙:湖南文藝出版社,1994。

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從政治的需求到文學的追求 ——略論 20 世紀中國文化語境中的小説翻譯

謝天振 查明建

Fiction Translation in the 20th Century China

Abstract

This article investigates the relations between fiction translation and ideology as well other literary factors in the 20th century China. Attempts at aesthetic representation during the century have often been discouraged and ignored. In fact, for a long period of time, fiction translation in mainland China was used as means to maintain and reinforce ideology. It was only during the last two decades that fiction translation began to shift from its political to literary and poetic functions. Fiction translation in mainland China serves as a demonstration of how some of the constraints in the target language culture may affect literary translation.

如果從 1899 年林紓翻譯出版《茶花女》算起,中國的小說翻譯正好走過了一個世紀的歷程。對於 20 世紀小說翻譯研究,學術界研究得比較多的是這些翻譯小說如何影響了我國本土文學(主要是小說創作)的形成和發展,但甚少研究、甚至基本忽視了小說翻譯在整個 20 世紀中國所遭遇的獨特經歷:它所踫到的中國固有文

學觀念的衝撞,它所受到的中國社會、政治、意識形態的制約,它 所不得不作出的妥協和變形,以及在經過一個世紀的實踐和探索之 後,它目前為向小說翻譯的本性——文學性回歸所作的努力。本文 擬從小說翻譯與文化語境關係的角度,考察20世紀中國文化語境 中意識形態、文學觀念等因素對小說翻譯的制約和影響。

20世紀中國的小說翻譯大致可以分為三個大的發展時期:從 1899 年到 1949 年為第一時期, 1949 年到 1976 年"文革"結束為 第二個時期, 70 年代末至今為第三個時期。以下我們就分別對這 三個時期中的小說翻譯依次論述。

中國文學傳統上小説的地位卑微,被認為是"小道",處在文化系統的邊緣。19世紀末20世紀初,小説的地位一舉揚升,不但成為"文學之最上乘",而且還擔負起開啟民智、濟世救國的重任。

嚴復、夏曾佑在《本館附印説部緣起》中提出小說"其入人之深,行世之遠,幾幾出於經史之上,而天下之人心風俗,遂不免為說部之所持。"認為小説為"正史之根"。「康有為同年在〈《日本書目志》識語〉中又將小説作為"出經入史"的通俗化工具。2梁啟超在《譯印政治小説序》中,一方面解構"中土小說"的價值,認為"自《虞初》以來,佳制蓋鮮……綜其大較,不出誨道誨淫兩端";另一方面又在嚴復、夏曾佑"且聞歐、美、東瀛,其開化之時,往往得小説之助"的基礎上對歐美政治小説的社會功能進行誇張性想象,虛構了歐美政治小説神話:"在昔歐洲各國變革之始,

其魁儒碩學,仁人志士,往往以其身之所經歷,及胸中所懷,政治之議論,一寄之於小説。於是彼中綴學之子,黌塾之暇,手之口之,下而兵丁、而市儈、而農氓、而工匠、而車夫馬卒、而婦女、而童孺,靡不手之口之。往往每一書出,而全國之議論為之一變。彼美、英、德、法、奥、意、日本各國政之日進,則政治小説,為功最高焉。"3梁啟超這種話語策略的文化意圖顯而易見:既然"中土小説""不出誨道誨淫兩端",而歐美政治小説又有如此之偉力,引入歐美政治小説就是非常合乎邏輯的選擇。在梁啟超的號召和帶動下,政治小説的翻譯成為晚清小説翻譯的一個熱點。梁氏的《譯印政治小説序》以及1902年的《論小説與群治之關係》都是有意將小說翻譯的價值取向定位在社會政治秩序的重建上,其關注點顯然不在文學本身。

雖然梁啟超小說翻譯的主張本意是利用小說達到政治變革的目的,但他對傳統小說的解構為清末民初的小說翻譯拓展了一個廣闊的文化空間。

如果說梁啟超對翻譯政治小說的提倡標誌着 20 世紀小說翻譯社會政治化取向的開端,那麼,林紓翻譯的《巴黎茶花女遺事》則開啟了小說翻譯文學性追求的先河。以林紓為代表的一些翻譯家隨着接觸的外國文學作品越來越多,越來越感到外國小說在敘事藝術上的高超,認識到了中國小說的缺陷。如林紓就曾把狄更斯的《孝女耐兒傳》、《塊肉餘生記》分別與《紅樓夢》、《水滸傳》進行比較,比照中國小說在題材、藝術結構和人物塑造方面的不足。4至於周桂笙、徐念慈等清末民初的翻譯家,在開始譯介域外小說時,即"已是相當自覺地肯定域外小說的藝術價值,並以之作為中國小說創作的楷模。"5

20世紀初,文學期刊紛紛創刊,如《新小說》(1902)、《繡像小說》(1903)、《新新小說》(1904)、《小說世界》(1905)、《月月小說》(1906)、《小説林》(1907)、《小説時報》(1909)、《小說月報》(1910)等。這些文學期刊將刊載翻譯小說作為刊物的一個主要內容。翻譯小說逐年增多,在1902年到1907年間,翻譯小說的數量甚至超過了創作文學。據研究者統計,1902年至1918年間,翻譯小說共有4362種。6二十世紀初中國小說翻譯的盛況由此可見一斑。

政治小説翻譯的熱情在 20 世紀最初幾年的高漲後就慢慢衰減。從小說翻譯的數量上看,市民文化的興盛為小説翻譯多元化的選擇提供了讀者的基礎。翻譯最多的作家是柯南·道爾、哈葛德、凡爾納、大仲馬和押川春浪。從國別上看,翻譯小説中,翻譯最多的是英國小説,近 300種,遠遠高於法、日、美、俄等國小説的翻譯。

從文學觀念上看,這一時期翻譯家缺乏明確的文學意識,文學 界和翻譯界都還沒有認識到小說的獨立藝術價值(雖然 1905 年 後,小說名著的翻譯逐漸增多),再加上當時的譯家外語水平普遍 偏低,因此在小說翻譯的擇取上良莠混雜。譯者大多根據市場的需 求來選擇文本,翻譯的大多是外國三流的文學作品,外國名家名著 翻譯不多。當時的閱讀風氣和小說閱讀的審美情趣還是以情節為中 心,因此譯者在翻譯時也迎合這種閱讀風氣,將原作中被認為與情 節發展無關的部分刪去。

意識形態對翻譯的制約主要表現在接受語境對翻譯擇取和翻譯方式的制約。顧及到政治意識形態因素及道德倫理觀念等文學接受方面的原因,大多數譯作對原作的情節、敘事結構等方面存在嚴重

的增刪、改譯現象。梁啟超翻譯的《佳人奇遇》中有關中國志士批 判滿清政府的言論被康有為責令刪去;林紓翻譯的哈葛德的《迦因 小傳》的足譯本遭到激烈的抨擊;《毒蛇圈》譯本中為維護"孝道" 而憑空添加文字……此類現象在清末民初的小說翻譯中屢見不鮮。 時代語境要求譯者"務使合於我國民之思想習慣",因此"凡刪者 刪之,益者益之,竄易者竄易之"7。

意識形態因素對翻譯的影響還表現在對小說翻譯社會價值意義的闡釋。儘管偵探小說、言情小說、科幻小說等大量翻譯過來,但在說明翻譯小說價值的時候,譯者都還是強調其社會教化作用。8雖然譯者並不都是真的這樣認為,但似乎不將譯作與社會教化意義相聯系,翻譯小說就失去了真正的價值。小說(包括翻譯小說)被當時的意識形態看成是作為社會教化最通俗、最便利的工具。9

五四新文學時期對小說的"文學性"價值的認識明顯增強。紛紛創建的有不同文學主張的文學社團及其機關刊物,促使了小說翻譯多元化新時代的到來。《小說月報》以及《創造周刊》等新文學社團的刊物增強了小說翻譯領域的文學意識,在爭奪讀者閱讀空間的鬥爭中,逐漸迫使言情小說、偵探小說、科幻小說向邊緣位移。

文學研究會有計劃、有重點地翻譯介紹了俄國、法國以及北歐和東歐的現實主義和浪漫主義文學名著,介紹外國文學動態。成立於1921年7月的創造社從1922年至1929年譯介了浪漫主義、象徵主義、未來派、表現派等,在西方浪漫主義文學的譯介方面更為突出。魯迅領導組織的未名社以譯介外國文學為己任,尤其注重俄蘇文學的譯介。

正如有學者提出的,這是個以"科學、提倡民主與科學"為主題的"共名"時期。¹⁰小説翻譯自然也依從了時代主題的需要。"文

學的啟蒙"讓位於"啟蒙的文學"。"為人生"成為小說翻譯的價值取向。因此"弱小民族"的文學作品以及俄蘇文學作品成為譯介擇取的重要目標。著名小說家屠格涅夫、列夫·托爾斯泰、陀斯妥耶夫斯基、契訶夫、高爾基、安特列夫、阿爾志綏夫、果戈里、法捷耶夫等人的小說都陸續翻譯過來,並都以"為人生"的闡釋模式將其納入時代的文化空間。

二、三十年代除大量翻譯俄國、法國、日本、英國等國家的文學作品外,還翻譯了希臘、美國、丹麥、意大利、波蘭、西班牙、 比利時、印度、瑞典等國的文學作品。鄧南遮、安徒生、辛克萊、 杰克·倫敦、霍桑、顯克微支等著名作家的作品都有不同程度的譯 介。

1937年"七七"事變爆發。抗戰軍興,大批作家、翻譯家投身到民族救亡運動。抗日戰爭進一步強化了中國知識份子社會政治關懷的意識。因此,從抗戰開始的反映戰爭和反法西斯題材的小說翻譯以及隨後的俄蘇文學翻譯的主導性地位得到了進一步強化,成為小說翻譯的主流。

總體上看,從20年代末到抗日戰爭爆發之前,還是一個"無名"的時代,沒有一個主導性的時代主題,也沒有形成一元化的意識形態和文學觀念,因此文化語境對翻譯小說的擇取也存在着多元價值取向的局面。在小說翻譯的擇取上也出現了多元化選擇的特徵。二、三十年代對心理分析小說、新感覺派等現代主義小說的翻譯,以及三、四十年代的言情小說、通俗小說的翻譯。可以看成是小說翻譯以文學性為本的這條線索的延續。但這種多元選擇的作品只有那些反映了時代主題的作品才被主流文化和主流文學所認同。30年代以後,很多譯者追求與主流意識形態的認同而放棄了自己的

文學追求,因此在翻譯擇取上盡量挑選貼近時代主題的作品。從譯 介的熱情和翻譯出版的數量上看,與社會現實密切相關的作品,特 別是俄蘇小說翻譯逐漸佔據了主導地位。

對辛克萊作品的翻譯就是時代翻譯擇取準則的一個典型事例。 從1928年開始,辛克萊成為最受翻譯界青睞的作家。從1928年到 1937年辛克萊作品的翻譯達到高潮,除報刊刊譯外,翻譯出版了辛 克萊 30 餘種作品,其中有些還再版、重印了多次。郭沫若一人就 翻譯了《石炭王》、《屠場》、《煤油》。辛克萊的作品並沒有很 強的文學性,其文學聲譽也並不高,之所以在紅色 30 年代辛氏獲 得了這樣高的文學地位,還是因為其作品中的革命話語契合了時代 的需求,被認為表現了"時代精神",而當時文學界認為"沒有時 代精神的作品是沒有偉大性的"12。

針對20世紀中國文化語境來說,理想的翻譯小說是既要符合 "啟蒙的文學"的社會內涵,又要滿足"文學的啟蒙"這種審美建構,即政治需求和文學追求相一致。但這兩種需求往往並不能調和。更多的時候政治需求和文學追求形成的是兩種反向作用力,二者必居其一。小說翻譯就是在這兩種張力中權衡、徘徊,往往時代的政治需求成為小說翻譯擇取的首要準則,即"外國文學作品的思想性是決定介紹與否的一個重要的條件",¹³小說翻譯的文學性追求只能退居其次。

如果說 20 世紀上半期外國小說翻譯主要是為文學規範的形成 起到了刺激、借鑒作用,那麼在 20 世紀下半期 ¹⁴ 的前 30 年時間左 右,即從50年代到70年代,外國文學翻譯就被納入到建構和加強文學規範的系統之中。1949年中華人民共和國建立,馬克思主義政治意識形態得以強化,在文藝上則是進一步鞏固延安文藝座談會後形成的新的文學規範。政治意識形態強有力地操控着文學藝術的生產,而文學藝術也逐漸迎合政治意識形態的需要,成為強化意識形態話語系統的工具。與20世紀上半期不同的是,1949年之後,中國已逐漸建立起比較穩固的一元化政治意識形態,在文化系統中佔據了支配和統治地位。小說翻譯不僅在整個文化系統建構中處於邊緣位置,即使在文學系統中也只能處於次要的位置。15翻譯小說作為服務於政治意識形態價值取向的工具性地位進一步加強。因此,從1949年到1976年文革結束,小說翻譯的政治意識形態化色彩日趨濃重。那些被認為無助於意識形態建構和豐富自身話語空間的外國小說就被拋擲在翻譯視域之外。文化過濾表現為由政治意識形態來進行擇取,成為20世紀小說翻譯第二個時期最主要的翻譯準則。

1949 年後,"一邊倒"的外交政策也使得中國在意識形態上 與蘇聯具有較大的趨同性。因此,1949 年之後俄蘇小説的翻譯種 類和數量遠遠超過其他國家。除重印 1949 年以前的俄蘇文學舊譯 之外,俄國古典文學作品又出了新譯本和修訂本。有的名家名著, 如《戰爭與和平》、《死魂靈》、《靜靜的頓河》等出版了數種新 譯本。重要小説家的多卷集也開始翻譯出版。從 1949 年 10 月到 1958 年 12 月止,中國翻譯出版的俄蘇文學作品共 3,526 種,佔這 一時期翻譯出版外國文學藝術作品總數65.8%強。16俄蘇小説佔據 了文學翻譯的中心位置。

基於類似的原因,亞非拉國家的小説翻譯得到了重視。朝鮮、

越南、阿爾巴尼亞、羅馬尼亞、印度、印度尼西亞、埃及、黎巴嫩、約旦、巴西、阿根廷、墨西哥、古巴、埃塞俄比亞、南非等國的小說也有了中譯。雖然這些國家小說翻譯在數量和品種上不及歐美翻譯小說,但這並不說明五、六十年代對歐美小說的更為重視,而是以上這些國家小說當時實在不夠發達,難以提供更多值得翻譯的作品。

至於歐美小說翻譯關注點則主要集中在古典名家的作品,如塞萬提斯、拉伯雷、巴爾扎克、雨果、司湯達、狄更斯、哈代等人的作品。日本小說的翻譯主要是小林多喜二、德永直、宮本百合子等日本無產階級作家以及志賀直哉、井上靖、夏目漱石等人的小說。這些作家之所以具有譯介的合法性不在於他們的作品表現出的藝術性,而關鍵在於他們的作品在具有高度藝術性的同時更具有可供譯者作出符合時代翻譯準則解說的空間,即具有"反封建"、"暴露"或"揭露了資本主義制度的殘酷和罪惡"的內容。

五、六十年代的美國小說翻譯更充份証實了政治意識形態對翻譯擇取的決定性作用。馬克·吐溫、杰克·倫敦、德萊塞、馬爾茲、法斯特這樣幾位被認為是進步的、批判現實主義的作家的小說成為翻譯的重點。他們的作品翻譯得最全面,品種和數量也是其他美國小說家難以望其項背。馬爾茲、法斯特的小說還曾一度出現"搶譯"現象。與此形成對照的是霍桑、海明威、亨利·詹姆斯、菲茨杰拉德、福克納等著名小説家的作品遭到了極大的冷落。

五、六十年代小說翻譯的一個突出的現象就是一方面重視蘇聯和其他社會主義國家現當代小說的翻譯,保持了對蘇聯當代小說追蹤式的翻譯,連三四流的小說也搶譯過來;而另一方面,極為豐富的歐美現當代小說卻遭到了有意的忽視。西方現當代小說不僅在意

識形態上與主流意識形態相衝突,其現代主義的創作手法也與主流文學觀念相抵觸。因此理所當然被時代翻譯準則排斥在譯介的邊緣,甚至完全排除在譯介視野之外。二戰後出現的如荒誕派、存在主義、垮掉的一代等現代派文學作品的譯作,總共有十幾種,由作家出版社和中國戲劇出版社以"內部發行"的形式出版(因這類書封面均為黃色,世稱"黃皮書")」17。

與歐美現當代小說相比,亞非拉國家的小說在世界文學系統中只是處於邊緣和"弱勢"地位。五六十年代沒有選取藝術性強的歐美現當代小說,而是熱心翻譯那些處於邊緣和"弱勢"地位的外國文學明顯不是出於文學性的考慮。熱情翻譯蘇聯、越南、阿爾巴尼亞、朝鮮、羅馬尼亞、古巴等社會主義國家作家作品以及歐美被判定為"具有進步性、革命性"作家的小說,一方面是表示政治意識形態的一種親和關係,另一方面是對自我意識形態的肯定,強化意識形態話語。

同時值得注意的現象是,在大量譯介俄蘇小說時,依然經過了 政治意識形態準則的過濾和篩選。在古典小説方面,以陀思妥耶夫 斯基為例,《窮人》、《被侮辱與被損害的》的再版、新譯遠較《卡 拉馬佐夫兄弟》、《罪與罰》多。穆木天在《關於外國文學名著翻 譯》一文中就曾説:"我們要清理市場上的那些有反動性的文藝作 品的譯本(譬如紀德、羅狄等等譯本¹⁸)當然一切的黃色文藝譯本 是一包在內的。……出版家應當自動地停印對人民有害的文藝作品 的譯本。就如陀斯陀也夫斯基的'兄弟們',也應在停印之列。" ¹⁹在當代小説方面,帕斯捷爾納克的《日瓦戈醫生》、邦達列夫、 沙米亞金等作家作品,要麼譯本只能內部發行,要麼被完全排除在 譯介視野之外。 從50年代末開始,文藝政策愈來愈左傾,文學藝術逐漸被納入"以階級鬥爭為綱"的政治軌道,成為政策宣傳和政治意識形態利用的工具。外國作家的階級出身和作品的政治思想傾向性成為文學翻譯擇取的重要標準。文學翻譯政治化的擇取標準使外國文學翻譯的範圍越來越小。

60年代,政治鬥爭形勢日益嚴峻,文學文藝越來越受到政治意識形態的控制,文學翻譯的數量也逐漸減少,1965年譯介外國文學的專業性刊物《世界文學》也被迫停刊。文革爆發後,一切真正的文學藝術活動完全停止。1970年4月,在姚文元的策劃下,上海的寫作班子拋出了〈鼓吹資產階級文藝就是復闢資本主義〉的文章,宣揚:"古的和洋的藝術,就其思想內容來說,是古代和外國的剝削階級的政治願望和思想感情的表現,是必須徹底批判和與之徹底決裂的東西"。這篇文章的觀點實際上代表了整個文革時期極左意識形態對一切中外文學遺產的否定態度。外國文學作品的翻譯出版直到1972年才恢復,儘管大多是採取內部發行的方式。這主要是因為毛澤東對當時的文藝狀況不滿,表示"希望有更多的好作品出世"20,在周恩來等人的努力下,對文藝的極左意識形態控制有所鬆動,另外四人幫集團覺得可以利用外國作品來作武器,變相地為自己政治陰謀服務。

70年代前期公開出版了6部蘇聯當代著名作家的作品,其中有高爾基的《人間》、《母親》、法捷耶夫的《青年近衛軍》、尼·奥斯特羅夫斯基的《鋼鐵是怎樣煉成的》²¹、綏拉菲莫維奇的《鐵流》。日本著名無產階級作家小林多喜二的小說受到特別的重視,翻譯了他的《沼尾村》、《蟹工船》、《在外地主》。因為以上作品都是被認為是真正的無產階級革命文學。此外還翻譯了阿爾巴尼

亞、朝鮮、越南等社會主義國家的小說集,其中有《老撾短篇小說 集》、《阿爾巴尼亞短篇小說集》、《朝鮮短篇小說選》、《越南 南方短篇小說集》以及《越南短篇小說集》等。

文革後期開始以"內部發行"的形式有限制地出版翻譯作品²²。 蘇聯小説方面其中有《人世間》(謝苗·巴巴耶夫斯基著)、《你 到底要什麼?》(弗·阿·科切托夫著)、《多雪的冬天》(伊凡· 沙米亞金著)、《他們為祖國而戰》(肖洛霍夫著)、《白輪船》(欽 吉斯·艾特瑪托夫著)、《普隆恰托夫經理的故事》(維·利帕托 夫著)、《絕對辨音力》(謝苗·拉什金著)、《蘇修短篇小說集》、 《熱的雪》(尤里·邦達列夫著)等。所選的都是當代文學作品,這 種在表面上與50年代相似的跟蹤式翻譯不是為了文學,而是將蘇 聯小說作為反面教材,為政治批判提供最新而生動批判材料,因此 有論者稱之為"逆向對應"現象。²³

1949年後遭到冷遇的日本文學"內部發行"了11部。24 1974年以後,以內部發行的形式開始出版美國小說,共翻譯出版了5種美國小說。25除此之外,1973年11月創刊的內部發行刊物《摘譯》也譯載了蘇聯、日本、美國中長篇小說梗概和短篇小說。從內部發行量看,蘇聯文學作品佔第一位(24部),其次是日本文學(11部),再次是美國文學5種7部。從總體上看蘇聯文學依然佔據譯介的首位,1949年後翻譯數量少的日本和美國小說卻成為翻譯的重要對象。

除對越南、朝鮮等社會主義國家的作品是正面譯介接受外(主要是表示政治意識形態和國家間的親和關係,並沒有多大文學借鑒和交流意義),對蘇聯、美國和日本小說的翻譯則是為了達到政治目的,是政治化利用。這從翻譯擇取特點可以看出來。

文革時期翻譯出版的外國文學作品基本上都是外國現當代作品,因為擇取的目的是為當下的政治鬥爭服務,古典文學很難達到這個目的。政治化的文學翻譯有一個顯著的特點,即所譯皆有導讀文字。當然不是導引讀者作文學欣賞,而是引導他們作政治化的讀解,防止讀者產生文學化的"誤讀",作文學欣賞。幾乎重點翻譯過來的作品都配有措辭激烈、政治色彩濃重的編譯者前言或評論。

文革時期蘇聯小說翻譯在數量上之所以超出其他國家,主要是它滿足了兩方面的需要,一是批判蘇聯社會現實,二是借"批蘇聯修正主義"影射"批走資派"。這也就構成了對蘇聯當代文學譯介擇取的標準,只要能滿足其中一條就翻譯過來。70年代初翻譯過來的蘇聯當代作品還有肖洛霍夫《他們為祖國而戰》、艾特瑪托夫的《白輪船》、利帕托夫的《普隆恰托夫經理的故事》、邦達列夫的《熱的雪》等在思想和藝術上堪屬上乘的作品。這並不是譯者在高壓政策下作出的"審美偷渡",而是出於政治需要。對譯介決定者來說,作品具有較高的藝術性,也就意味着它具有更多的的政治可利用性。如《白輪船》的出版前言就指出,這部小說宣揚了資產階級的人性論和人道主義,點明其翻譯意義在於"透過現象看本質,我們在'善'與'惡'的背後,卻看到蘇修社會的極其尖鋭的階級矛盾和階級鬥爭"。26

當時不明個中隱情的文學青年對這種譯介作品的範圍、種類表示不滿,希望《摘譯》譯介一些"在蘇修、美國和日本有代表性的作品"。《摘譯》的編者在《答讀者——關於〈摘譯〉的編譯方針》中明確表示:《摘譯》的主要任務是"通過文藝揭示蘇、美、日等國的社會思想、政治和經濟狀況,為反帝和批判資產階級提供材料;所發表的作品主要是根據這個原則選定的"。所以,"《摘譯》

所發表的作品除少數屬於進步和革命文藝外,大部分是毒草,是帝國主義的文藝、資產階級的文藝"。²⁷

利弗威爾 (André Lefevere) 指出:"意識形態經常是由資助人或委托和出版譯作的人和機構而得到強化。"28文革時期的文學翻譯是極端政治意識形態化的翻譯行為,譯者已沒有了翻譯選擇的權利,無論譯介的是蘇聯文學還是西方國家的文學,其文化動機和指導傾向都是一種政治文化利用。所以從主觀上說,談不上文學審美意圖。但是,文學文本自身所內涵的審美價值及其所具有的多重闡釋性和闡釋空間,並不是政治化解讀就可以徹底清除和改變的。用政治意識形態話語扭曲和遮蔽的譯作中的某些美學意蘊,在個體的解讀過程中會出現與主導意識形態不盡相符或者完全背離的東西,儘管翻譯決策者由於只關注其政治可利用性而忽視了其可能的文學潛在效應。正是這一個"疏忽"使得讀者有可能進行創造性背叛,作出自己的解讀。因此,雖然這些"內部發行"的翻譯出版物其目的是為了政治批判,但由於讀者的叛逆性接受,這些供政治批判用內部發行出版物客觀上為讀者追蹤、了解蘇聯等國當代文學的發展提供了信息,成為八十年代文學變革的參照對象和文學積澱。

任何時代的文學翻譯總是受到譯入語文化系統中諸多因素的影響和制約。因此,文學翻譯就像一個風向標,譯介擇取視點的轉移標識着譯入語文化系統內部的變化。八九十年代是中國大陸結束文革,社會發生深刻變革的歷史轉型新時期²⁹。從文學翻譯上看,這一時期,外國現當代文學從譯介的邊緣進入翻譯視野,逐漸取代了

俄蘇文學翻譯的主導性地位,躍居翻譯文學系統的中心,成為文革 後對中國大陸最有影響的翻譯文學類型。20世紀最後20年中國大 陸的小說翻譯,不僅反映了意識形態和文學觀念對外國文學的接納 空間的大小和迎拒、取捨的態度,也生動地徵示整個20世紀的小 說翻譯從政治需要向文學性追求回歸的努力。

70年代末中國大陸進入到一個新的轉型時期。文革十年對人性的殘酷扭曲,對文學價值的徹底異化,促使了新時期對"人"的反思和對"文學"的反思。"文學是人學"的命題重新得到闡揚。"文學是人學"在新時期是在兩個維度上展開。一是對人的生存狀態的關注,對人性的探索,對人道主義的呼喚。"傷痕文學"、"反思文學"的出現就是這種文學主體意識的表現。二是在反思的文學同時,也開始了對文學的反思。新時期作家逆反於極左文學觀念和"偽現實主義和偽浪漫主義"的創作方法,試圖突破陳舊的文學觀念和滯重的敘述模式,從而將文學的靈魂——"文學性"——招回。盧卡契曾說:"一旦文學發現自身出現危機,它就會有意識或下意識地尋求一條出路。"30這也正是伊文一佐哈(Itamar Even-Zohar)所指出的一個文學轉型和感到自身存在危機的時期。31外國現當代小說之所以能在新時期短短 20 年從文學譯介的視野之外進入翻譯視野,並進而佔據翻譯文學的中心位置,正是這些小說中的文學因素契合了新時期文學的變革要求。

但在文革後的最初幾年,極左意識形態依然導控着思想文化界,陳舊、僵化的文學觀念和創作模式依然盛行。現實主義被認為是文學創作的唯一正確的創作方法,同時也是衡量外國文學價值標準的一個尺度,因此也成為制約翻譯擇取範圍的"翻譯準則"(translational norms)。剛剛復蘇的外國文學研究界其研究視域還小

心翼翼地局限在莎士比亞、托爾斯泰、巴爾扎克、羅曼·羅蘭這些 經典作家的作品上。現當代小説,特別是現代主義作品,與中國讀 者暌隔了30多年。這30年不僅是時間上的距離,更徵示着文化心。 理和文學觀念上的隔閡。現當代小説中的現代意識、對傳統價值觀 念的懷疑、對人性黑暗面的揭示以及"新、奇、怪"的現代主義創 作手法32,不僅與時代文化心理相悖逆,也與受政治意識形態推崇 並上升到政治意識形態意義的現實主義創作原則和讀解模式形成極 大反差。外國現當代小說的譯者與其他現代主義文學的譯者一樣, 都面臨着意識形態和文學觀念兩方面的顧慮:一是如何避免不與當 時還比較僵化的政治意識形態發生直接的衝突,以免遭政治上的險 禍;二是採取何種手段來消解文學讀解層面的審美距離,從而使現 代主義文學進入讀者的閱讀視野。譯者普遍採取了兩種翻譯策略, 即在作品的社會認識價值層面,強調其對西方資本主義社會"黑 暗、腐朽"的揭露和批判意義,突出其現實主義意蘊33;在美學層 面突出現代派作品的創作手法對現實主義創作的借鑒意義。譯者靈 活採取這兩種翻譯策略以使得翻譯合法化,取得時代翻譯準則的認 同。新時期初期還常常有這樣一種奇特的現象:譯者在譯作前言、 題記之類的文字裏,對所譯的作品進行批判或否定34。這讓人迷惑 不解,既然否定翻譯對象的價值,那翻譯的意義又何在?實際上這 也是特定的時代語境下譯者為了不與主流意識形態發生尖銳衝突的 一種自我保護的翻譯策略。原因在於所譯作品既沒有可供譯者作現 實批判意義闡釋的成份,而其創作手法之新奇、怪異,又很難納入 現實主義框架,因此也就談不上為現實主義文學創作提供借鑒。針 對這種情況,譯者就採取既譯介又批判的方式,以對翻譯對象的批 判來掩飾自己與主流文學觀不相符的具有超前性的審美傾向,作審

美偷渡。在嚴峻的意識形態和僵化的文學觀念佔主導地位的文化語境下,譯者總是根據所譯作品的具體情況,靈活採取不同的翻譯策略使文學翻譯合法化³⁵,並根據意識形態和文學觀念的變化不斷調整翻譯策略和評介態度。

以《這裏的黎明靜悄悄》的翻譯為例。《世界文學》在被迫停 刊的11年後,於1977年以內部發行的形式重新與讀者見面,主要 環是翻譯朝鮮、羅馬尼亞、日本、印度、巴勒斯坦、巴西等國家文 學作品,但也引人注目地在第一、二期上連載了蘇聯鮑‧瓦西里耶 夫的《這裏的黎明靜悄悄》的中譯。因為在蘇共二十五大上勃列日 涅夫在大會報告中不點名地稱讚了《熱的雪》、《生者與死者》、 《這裏的黎明靜悄悄》這三部作品,所以,翻譯刊載這部作品是把 它作為"為社會帝國主義效勞的""修正主義文學標本",供批判 用。譯者也囿於形勢,在同期發表了批評文章〈評《這兒的黎明靜 悄悄》》 ,認為瓦西里耶夫的這部中篇小説充斥着"雙料的思想毒 素:既有和平主義的陳詞濫調,又有軍國主義的思想滲透;既有人 性論的説教,又有戰爭的鼓吹",是"適應勃列日涅夫集團奉行的 社會帝國主義政策需要的一株毒草"。36 而在1980年湖南人民出 版社出版的《這裏的黎明靜悄悄》37單行本的譯者譯後記,譯者也 悄悄地調整了對這部作品的評價,認為這部作品是"嚴格按照生活 本身的邏輯來構建小說的骨架,塑造人物的性格",缺點是有瀰漫 着的"感傷主義的情緒","給人以悒鬱和壓抑的感覺","至於 蘇修統治集團的表彰,那又當別論"38。從中可以看出文化語境的 逐漸變化。

新時期外國小說翻譯最突出的特點就是譯介視野真正具有了世界性,展現了世界文學的廣闊圖景。與 50-70 年代的小說翻譯相

比,八九十年代的外國小説翻譯呈現出幾個方面的特點。

一、小説翻譯選擇的全方位性。五六十年代小說翻譯主要關注 俄蘇等社會主義國家小說和歐洲經典作家作品。翻譯選題在面上雖 然顯得較廣,但實際上具有很大的局限性,即翻譯選題以意識形態 為潛在標準,致使大量歐美現當代文學的代表性作品缺譯。70年 代末開始的小說翻譯首先表現了在國家地區和小說題材、風格、流 派多元化的選擇。20世紀最後的20年間,外國重要的當代小說幾 乎都有了中譯本。20世紀前70年譯介較少或完全忽視了的外國現 當代文學名家,如卡夫卡、海明威、福克納、薩特、川端康成、索 爾・貝婁、赫勒、尤金・奧尼爾、普魯斯特、伍爾芙、喬伊斯、勞 倫斯、艾特瑪托夫、邦達列夫、托馬斯・曼、加繆、馮尼格、艾・ 巴・辛格、契弗、羅伯·格里耶、加西亞·馬爾克斯、巴爾加斯・ 略薩、米・安・阿斯圖里亞斯、博爾赫斯等作家的小說成為這一時 期譯介的熱點,很多作品都有數種譯本。

二、注重以文學性和審美價值為翻譯擇取標準。新時期的外國 小說翻譯的文化語境在意識形態方面比五六十年代要寬鬆得多。在 翻譯準則上摒棄了翻譯選擇的政治化標準而為審美標準所取代。譯 介擇取具有開放性特點,不惟是否是現實主義作品,各種小説流派 的作品都有譯介。

三、從文學影響上來看,美國當代小說家,如海明威、福克納、索爾·貝婁、契弗、約翰·巴思取代了馬克·吐溫、斯坦貝克、辛克萊、杰克·倫敦等作家;陀思妥耶夫斯基、艾特瑪托夫、瓦西里耶夫、邦達列夫、雷巴科夫取代了托爾斯泰、高爾基、肖洛霍夫、奧斯特洛夫斯基、法捷耶夫;卡夫卡、黑塞、茨威格取代了歌德、海涅;吳爾芙、勞倫斯、喬伊斯、薩特、加繆、羅伯格里耶

等現代小説家取代了巴爾扎克、狄更斯、雨果、斯湯達、羅曼·羅蘭等經典現實主義小説家;拉美當代小説取代了越南、朝鮮等其他亞非拉國家的小説。

外國現當代小説之所以在八九十年代產生重大的影響,一方面 是因為外國現當代小説,特別是現代主義小説在關注人的心理層 次、探索人的心靈世界方面,切合了時代的反思主題,另外,外國 現當代小説的敘述手法和結構方式給新時期作家以新的啟示,為新 時期開始的文學本體的反思提供了參照,因而從文體革新上回應 "文學是人學"的命題。時代文學的要求成為促動外國小説翻譯的 內在動因。

20世紀中國文學在很長的一個歷史時期內與世界文學形成一種錯位現象。文學觀念的錯位反映在小説翻譯方面,就是以社會政治需求為翻譯標準,而有意無意地冷落文學性的追求。

20 世紀中國文化語境中的小說翻譯在社會政治需求和文學追求所營構的坐標中不斷地調整着自己的位置。這兩條軸線構成了兩股無形的牽制力量,左右着翻譯的擇取和翻譯形態。

註釋

- 1《本館附印説部緣起》,《國聞報》1897年10月16日至11月18日。轉引自陳平原、夏曉虹編:《二十世紀中國小説理論資料(第一卷)1897-1916》,北京:北京大學出版社,1997年。
- ² 康有為:〈《日本書目志》識語〉,《日本書目志》,大同書局,1897 年。轉引自陳平原:《20世紀中國小説史(第一卷)1897-1916》,北京:北京大學出版社,1989年。

- ³ 任公:〈譯印政治小説序〉,載《二十世紀中國小説理論資料(第一卷) 1897-1916》,北京:北京大學出版社,1997年,頁37-38。
- 4 見林紓:〈《孝女奈兒傳》序〉、〈《塊肉餘生述》前編序〉。
- ⁵ 陳平原:《20世紀中國小説史·第一卷(1897-1916)》,北京:北京大學出版社,1989年,頁29。
- 6 見王宏志:〈導言:教育與消閑——近代翻譯小説略論〉,王宏志編:《翻譯與創作——中國近代翻譯小説論》,北京:北京大學出版社, 2000年。
- 7 海天獨嘯子:〈《空中飛艇》弁言〉,民權社,1903年。
- 8 如劉半農在中華書局1916年出版的《福爾摩斯偵探案全集》的"跋"中 就極力突出偵探小説的教育意義:"此種書籍,又為社會與世界之所必 需……則惟有改變其法……托諸小説家言……啟發民智之宏願,乃得大 伸"。並說:"此是科南道爾最初宗旨之所在"。
- 9 將小說作為社會教化工具的傾向在康有為的〈《日本書目志》識語〉就 很明顯:"僅識字之人,有不讀經,無有不讀小說者。故六經不能教, 當以小說教之;正史不能入,當以小說入之;語錄不能喻,當以小說喻 之;律例不能治,當以小說治之。"梁啟超在其著名的《論小說與群治 之關係》中提出的"小說界革命"主張,其文化意圖就是利用小說用來 "改良群治"、"開啟民智"。
- ¹⁰ 陳思和:〈共名與無名〉,《陳思和自選集》,桂林:廣西師範大學出版社,1997年。
- 11 例如美國通俗小説家瑪格麗特·密切爾 (Margaret Mitchell) 的《飄》自從1943年10月傅東華翻譯過來後多次再版,並出了數種節譯本;美國通俗小説家巴羅斯 (E. R. Burroughs) 的"泰山"系列作作品從1925年到1948年間中譯本達43種之多,其中還有不少譯本再版和重印了多次;通俗小説家範·戴恩 (S.S. Van Dine) 的偵探小説有14部翻譯成中文,範小青一人就翻譯了10部。
- ¹² 麥克昂 (郭沫若):〈桌子的跳舞〉,載《文學運動史料選》(第2冊), 上海:上海教育出版社,1979年。
- 13 卞之琳、葉水夫、袁可嘉、陳燊:〈十年來的外國文學翻譯和研究工作〉,載《文學評論》1959 年第 5 期。

- 14 由於政治意識形態方面的原因,中國大陸和港台文學翻譯的文化語境不同,因此在翻譯擇取上有相當程度的差異。因此本文 20 世紀下半期小 說翻譯的討論僅以中國大陸的小說翻譯為對象。
- 15 1949年之前的文學史著作中,都闢有專章論述翻譯文學,而 1949年之 後各種文學史教材則不提翻譯文學。其中的一個深層原因就是以為中國 新文學已經基本確立,翻譯文學其實就是外國文學,自然不能在其中佔 一席之地。
- 16 下之琳等:〈十年來的外國文學翻譯和研究工作〉,《文學評論》1959 年第5期。
- 17 在左傾思潮愈演愈烈的六十年代居然出現了以上這些現代派文學的譯介,儘管帶有濃厚的批判色彩,還是令人頗感意外。深入了解一下當時的社會文化背景,就明白了個中的緣由。從 1959 年後期,周恩來、陳毅等共產黨中央領導人針對文壇的極左傾向召開了一系列文藝工作會議,強調要尊重藝術規律,正確理解文藝與政治的關係,反對動輒上網上線,亂扣帽子,主張給作家題材選擇的自由和藝術問題探討的自由。雖然這些意見不可能被全面理解和落實,但在一定程度上還是起到了糾偏的作用。特別是在1962年4月中共中央批轉了文化部黨組和全國文聯黨組共同提出的《關於當前文學藝術工作若干問題的意見》(草案)(即"文藝八條"),其中提出,"西方資產階級的反動文學藝術和現代修正主義的文藝思潮"也"應該有條件地向專業文學藝術工作者介紹"。正是因有了這樣稍稍寬鬆的文藝政策才有對加繆、克魯亞克、塞林格、薩特、貝克特、艾特瑪托夫、卡夫卡、艾略特等"英美帝國主義"和"蘇修"現當代作家和文學理論家作品的譯介。
- 18 穆木天本人曾翻譯過紀德的《窄門》(北新書局 1928 年出版) ,另一個 譯本是卞之琳 1944 年翻譯的。
- 19 穆木天:〈關於外國文學名著翻譯〉,《翻譯通報》第3卷第1期(1951年7月15日)。
- 20《人民日報》1971年12月16日。
- ²¹ 人民文學出版社在 1976 年出了《鋼鐵是怎樣煉成的》的兩種譯本,一 是梅益舊譯本重版,另一個是由黑龍江大學俄語系翻譯組和俄語系 72 級工農兵學員翻譯的新譯本。

- ²² "內部發行"是對翻譯作品的一種政治定位標簽,是在特殊年代對外國文學既否定又利用的一種特殊現象。相對於大量沒有譯介的作品,內部發行翻譯作品之所以能夠被翻譯過來,說明作品本身具有現實批判和政治利用的價值。
- ·23 參見陳建華:《20世紀中俄文學關係》,上海:學林出版社,1998年, 頁 234-238。
- 24 小説方面有三島由紀夫《憂國》、《豐饒之海》四部曲之《天人五衰》、《曉寺》、《奔馬》、《春雪》;戶川豬佐武的《黨人山脈》、有吉佐和子的《恍惚的人》;小松左京的《日本的沉沒》;堺屋太譯的《油斷》等。
- 25 其中包括《美國小說兩篇》(理查德·貝奇的《海鷗喬納森·利文斯頓》和埃里奇·西格爾的《愛情的故事》(上海人民出版社,1974年3月)、尤多拉·韋爾蒂的《樂觀者的女兒》(葉亮譯,上海人民出版社,1974年11月)、內德·卡爾默的《阿維馬事件》(馥芝譯,上海人民出版社,1975年4月)、赫爾曼·沃克的《戰爭風雲》(石靭譯,人民文學出版社,1975年11月)以及詹姆斯·A·米切納的《百年》(《摘譯》增刊,龐渤譯,上海人民出版社,1976年6月)。
- ²⁶ 任犢:〈在"善"與"惡"的背後——代出版前言〉,《白輪船》,雷延中譯,上海:上海人民出版社(內部發行), 1973 年,頁1。
- 27《摘譯》(總第 20 期) , 1976 年第 1 期第 171-173 頁。
- ²⁸ Lefevere, André, ed. *Translation/History/Culture: A Source Book*. London: Routlege, 1992.
- ²⁹ 新時期是指中國大陸結束文革而開始的文化轉型的時期。新時期既是個時間概念,也是一個文化概念,具有特定的歷史內涵。為了論述方便,本文沿用這個名詞。
- ³⁰ 盧卡契 (1981)。《盧卡契文學論文集 (中國社會科學出版社)》(二) , 頁 453 。
- ³¹ Even-Zohar, Itamar. "The Position of Translated Literature within the Literary Polysystem", in Holms, Lambert & Broeck eds. *Literature and Translation:* New Perspectives in Literary Studies, 1978, p. 121.
- 32 新時期初期文學界大多以"新、奇、怪"來概括外國現代主義文學的特

點。

- 33 赫爾曼·沃克的長篇小說《戰爭風雲》文革後轉為公開發行,暢銷一時。當時有論者表示不滿,認為該作品不是現實主義的作品,而是新型傳奇。《戰爭風雲》的譯者之一施咸榮特地撰文與之商權,肯定該作品為現實主義作品。之所以將這部小說作這樣定位,主要是因為作品有了"現實主義"的定位才符合時代翻譯準則,因而也就具有了合法性。這些在現在看來似乎沒有必要的爭論卻生動地徵示了當時文學翻譯的時代語境特徵。參見《讀書》1979 年第5 期、1980 年第2 期、1980 年第7 期各期上面施咸榮和何滿子的爭鳴、商権文章。
- 34 1979年《外國文藝》刊登了約翰·巴思的《迷失在開心館中》。譯者吳 勞在題記中就否定巴思的"實驗"方法,認為這部作品文風晦澀,內容 空虛,"只不過以弗洛伊德的精神分析學為基礎,頗為枯燥地寫一個少 年的青春期覺醒"的"文字游戲"。
- 35《世界文學》恢復公開發行的第1期(1978年10月),編者在《致讀者》中,就運用了多重策略,來申説譯介的合法性:

"現代資本主義世界的文學是一種數量眾多、情況復雜的現象,六十年 代以來西方文學又有了新的變化和發展,情況更為復雜。從總體和本質 來看,西方現代資本主義文學是資本主義沒落時期的產物,它的總的趨 勢是衰微、沒落,但是具體分析,情況就不那麼簡單。西方現代文學中 確實有大量頹廢、反動、誨盜誨淫、低級下流的東西。但是也還有着不 少作家保持着民主主義和歐洲古典文學的傳統,在創作中對資本主義社 會和資產階級生活方式採取了揭露和批判的態度,反映了人民要求改變 現狀、要求進步的願望。還有些作家,他們在思想上和藝術上受到了現 代資產階級的頹廢傾向和反動思潮的影響,在創作上有着這樣那樣的毛 病,但是卻從不同的角度暴露了資本主義社會的矛盾,表現了對現實的 不滿和反抗,其中有些作品的藝術形式新穎獨特,還有值得借鑒的地 方。就是那些思想頹廢、甚至反動,藝術形式荒唐奇特的作品,其中有 些是反映了資本主義社會的不合理的病態的現象,有些也多多少少表現 了對於資本主義制度的不滿。為了認識西方世界資本主義沒落的趨勢和 某些階層的沒落的心理狀態和精神危機,為了增長世界文學的知識和了 解西方文學的發展的狀況,這一類文學也可以適當地讓我國讀者見識見

識,開開眼界。"

這段精心措辭的文字很生動地表徵了二十多年前譯介者的世界文學視野 與當時的文化語境之間存在着錯位和潛在衝突。譯介者只能將譯介世界 文學的急迫心情化解在人們諳熟的政治慣用話語之中,左支右絀、曲達 其意。只要深入了解當時的並未完全解凍的政治氣候,就可明白這一段 文字充份表現了編者的文學識見和學術膽識,也可體察編者的良苦用 心。

- 36 王金陵:〈這兒的黎明靜悄悄……〉,《世界文學》1977 年第1期。
- ³⁷ 刊載時的譯名為"這兒的黎明靜悄悄"。1980 年出單行本時譯者改為 "這裏的黎明靜悄悄"。
- ³⁸《這裏的黎明靜悄悄·譯後記》,湖南人民出版社,1980年。頁149-150。

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Reaffirming "Chineseness" in the Translations of Asian American Literature: Maxine Hong Kingston's Fictions in Taiwan and Mainland China

Kwai-Cheung Lo

Abstract

This essay studies the Chinese translations of Maxine Hong Kingston's The Woman Warrior and China Men in relation to the construction of Chinese cultural unity. In order to sustain the myth of an unchanging Chinese cultural identity across different continents, the translations do not hesitate to re-sinicize and even modify Kingston's works. Such emphasis on cultural affinity between Chinese American and Chinese in Mainland or Taiwan, the paper argues, simply reinforces the hegemony of traditional patriarchal order, while suppressing the feminist perspectives in the original texts. However, though appropriated as a tool of asserting national cohesiveness, translation is paradoxically a means through which difference is perceived and inscribed. The "Chineseness" asserted in the translations of Chinese American literature literature can only actualize itself by alienating itself, and restore its self-unity by recognizing this differentiation as nothing other than its own manifestation.

In a conversation with the Japanese British novelist Kazuo Ishiguro, the 1994 Nobel Laureate in literature, Oe Kenzaburo, expresses his mixed feelings on the popular reception of his compatriot writer Murakami in the West:

Murakami Haruki writes in Japanese, but his writing is not really Japanese. If you translate it into American English, it can be read very naturally in New York. I suspect that this sort of style is not really Japanese literature, nor is it really English literature. But as a matter of fact, a young Japanese author is being read widely in the United States, and I think that this is a good sign for the future of Japanese culture. A young Japanese writer has achieved something that I was never able to achieve, nor Mishima, nor Abe Kobo (Oe and Ishiguro 1993: 172).

This concern about the possible loss of national character in non-Western literature in translation is not totally groundless. Oe's anxiety finds numerous echoes in the Western world. For instance, we hear a similarly discontented voice in a review on Dance Dance, the English translation of Haruki Murakami's novel: "[Dance Dance], like Murakami's earlier books, mentions so many brand names it reads like a Sharper Image catalog. The consumerist potlatch is especially striking because the brand names - which include Rolex and Cutty Sark - are nearly all American. So total is the Western ambience that we are startled when the journalist (the protagonist), before he takes a trip to Hawaii, is asked if he speaks English. The result is an impoverishment of a sense of place. I'm not saying that a Japanese book by a Japanese author has to wrap itself in the Rising Sun. But, just as you can drive from Boston to Seattle and eat only at a Howard Johnson or a Denny's, you can read Dance and feel you've never left the United States" (Rodarmor 1994: 3). Such a complaint about the Westernization - or Americanization, in particular - of contemporary non-Western literary works is nothing new in the Western academic circle of East Asian studies. Primarily referring to

the English translation of *The August Sleepwalker* by the contemporary Chinese poet Bei Dao, Stephen Owen condemns the contemporary Chinese writers for using their victimization for self-interest and selling themselves to cater to the taste of Western audiences by writing a poetry without any national characteristics. On the one hand, Owen criticizes this non-Western poetry as a bad imitation of Western Romanticism and Modernism and reprehends its "supremely translatable" language. On the other hand, he also blames that the West is not innocent of this so-called "world poetry" phenomenon, since the interest of Western readers in Chinese or other non-Western literatures is always based on their hunger for political virtue.

Yet, we may find a slight difference between the grumbles about Bei Dao and those of Murakami. In the case of Bei Dao, the Western readers still find that his poetry fits into a certain stereotype - a politically committed literature longing for freedom and democracy - although its transparent Chinese linguistic structure is no longer an inscrutable entity in need of a sinologist like Owen to display his specialization. However, in Murakami, even the least trace of national literature is eliminated. What the Western readers see in Murakami is, however, a pure simulacrum, which is not "a simple imitation but rather the act by which the very idea of a model or privileged position is challenged and overturned" (Deleuze 1994: 69). This phobia of the simulacrum has been a persistent fear in the West since Plato. Simulacra and counterfeits are ranked even below slaves in the hierarchy of Plato's Statesman for they subvert and pose an internal dissemblance to the model. The loss of distinctive national difference may arouse anxiety both East and West. But Oe does not regard the simulacrum as a degraded copy as the Western reviewers and scholars of East Asian Studies are wont to do. On the contrary, he thinks it is "a good sign" - a sign that defies the opposition between the original and the copy, between the model and the reproduction; and it is also a disruptive sign rather than the stable symbol represented by Mishima (through his entire life and his death by seppuku) to feed the European fantasy about Japanese culture.

The Western demand for "national characteristics" in non-Western literary works is like a Freudian "Fort-Da" game: now you want it, now you don't. In the age of European imperialism, the non-West is always used to serve as a mirror for the West to represent itself. Naoki Sakai argues that the claim for the universal validity of Western values is best summarized by this statement: "they are just like us" (Sakai 1988: 490). But in the so-called postmodern age of multi-capitalism, Western global domination has not subsided, and this universal claim operates in a more implicit way. The statement becomes: "they shouldn't be like us." The respect for difference or the assertion of cultural diversity turns out to be a dangerous essentialization - that of an unchanging ethnic origin - for Western consumption again. If universalism, as Sakai points out, is nothing more than a Western particularism that becomes dominant by universalizing itself, the ahistorical quest for Asian particularism, then, is merely another aggressive expansion of this hegemonic universal value. For, this time, a pure particularism is essentialized and universalized as the only truth. Now the argument goes as follows: if there is a highly distinguishable national identity in American or German literature, then the Chinese or the Japanese should have an equivalent one insofar as they produce "good" national literature. That this particular-becoming-universal criterion of judging the national identity of literature can subsume all the particulars under its determinant principle is either a product of fantasy or an outcome of selfdeception. But, while denouncing the hegemonic implication of the Western attack on Asian writers for their loss of "national authenticity," we may wonder if the knowledge of national particularity of literature is still possible. Is national identity still a valid category or demarcation for studying literature?

Without any doubt, literature has often been appropriated as a significant part of the nation-building program. The formation of literature, argues Gregory Jusdanis, is posited on the same level as the territorial construction of a nation.² Literature in twentieth-century China always has a mandatory

role to re-educate the people and to serve the national good and to meet the needs of the revolutionary struggle. When China or any other non-Western country was fighting a losing battle in the political and economic fields against the Western imperialists, literature always became the only compensatory ground for the non-Western intellectuals to maintain their national dignity and identity, to express anger and frustration, and to rejuvenate the national spirit. The promotion of national particularity in literature is closely associated with a conservative drive to save and preserve a declining nation. It is a way to bind people and to unite the nation again by selecting some discernible or nameable national traits while repressing and leaving out some others. In other words, the assertion of national characteristics in literature can be rendered as an effort to organize the alterity by the same, rather than to affirm any difference from within.

In fact, the claim of cultural particularity is not only confined to the writing of national literature but also closely associated with the translation of other literatures into its cultural code. The recent scholarship and translation of Chinese American and Chinese Diaspora literatures in Mainland China and Taiwan always highlight the appeal to the cultural origin or cultural commonality of these "Chinese" literary works written in English. The affirmation of cultural nationalism in the translation constitutes a means of reinventing the Chinese nation and the unified Chinese self in the changing environment of the twentieth century. If Western reader of Chinese literature in English translation is more interested in politics than in literary work itself, the Chinese translations of Chinese American novels are also prone to stressing more their cultural and ethnic identification than their artistic achievement or creativity. Perhaps, the so-called inherent literary value or artistic accomplishment could never be fully comprehended without historicization and socio-political contextualization. Under the cultural hegemony of Anglo-European literary tastes and traditions, the translation of Chinese literature into major Western languages is often monitored by the dominant Western literary models and values. The literary quality of

such translated work is indeed mostly determined by its translatability. Since Anglo-European norms have ruled literary production and consumption, and these norms ascertain that only certain kinds of works which are compatible with the tastes and values of the receiving culture would be made available for translation. In this sense, Western cultures translate as well as "colonize" non-Western texts into their categories, imposing their own systems.³ In the same light and same logic, do the Chinese translators have their legitimate reasons to strategically advance the idea of nationalism and cultural assertion in order to facilitate the reception and marketing of Chinese American literature in the Chinese community? Could such an emphasis on the cultural origin of the Chinese diaspora literature be understood as a self-empowering tactics against the supremacy of the dominant Western culture in the transnational literary market? However, such tactics may have a price to pay. While asserting the continuity of Chinese cultural tradition in a transnational setting and prolonging the myth of national unity, the Chinese translations of the Chinese American fictions could contain and diffuse the cultural hybridity and heterogeneity of the "homeless" Chinese immigrants and descendents. Cultural distinctiveness and difference found in Chinese American literature could be neutralized or even erased in translation. The changing meaning of Chineseness in the transnational context is then distorted and obliterated by such a celebration of cultural nationalism in translation. As André Lefevere argues that when the Western translators no longer translate Chinese Tang poetry as if it were Imagist verse, the Western reader then will be able to understand Tang poetry on its own terms. "This means," he continues,

however, that we shall have to tell the readers of our translations what Tang poetry is really like, by means of introductions, the detailed analysis of selected texts, and such. We shall therefore, have to learn to skip the leap we often call 'of the imagination' but which could be much more aptly called 'of imperialism.' The question is whether Western cultures are ready for this. Nor should the

blame be laid on Western cultures only: Chinese translating of Western texts in the nineteenth century only stopped using analogy as the central and self-evident category when the power structure of the Empire, and with it the exclusive use of classical Chinese among literati, came crashing down (Lefevere 1999: 78).

The imposition of one's cultural strength and mores in translation, in other words, is not only applied to the Western rendition of the non-Western texts. In the past, Chinese translation of Western texts had also imposed its perceptive frame and cultural standard on other alien cultures. In this sense, the reception of other cultures through translation would never be understood in their own terms since political power and dominant ideology are always involved. If Lefevere's observation is correct, China has given up analogy in translating Western texts because of its declining power by nineteenth century. However, what I find in the Chinese translation of Chinese American literary works in the late twentieth century is the re-emergence of the use of analogy and containment strategy within the homogeneous sphere of ethnic and national culture. It may have something to do the increasing Chinese visibility in the process of globalization. More and more studies have been done by Chinese scholars on Chinese diaspora and the overseas Chinese cultural network. If nation is an "imagined community," the Chinese translation of Chinese American literature is a form of representation to sustain the myth of Chinese cultural unity and to insist upon the steadiness of a distinct Chinese identity across different continents. As a matter of fact, the stability of the center always relies on the cultural subordination of the periphery. Accommodating Chinese American literature to dominant Chinese cultural norms and values could support the belief of everlasting Chineseness. In the transnational context of the twentieth century, Chinese American literature is not considered by the Chinese translators a heterogeneous product that belongs to a fully formed and different culture and language community. Instead, the Chinese translation of Chinese American literary texts is a means by which the Chinese national community represents itself to itself, thereby

constituting itself as a unified subject. The Chinese comparative literary scholar, Joseph S. M. Lau (劉紹銘), was one of the pioneers translating Chinese American literature into Chinese. He has introduced and translated two anthologies of Chinese American short stories in the early 1980s. The Chinese American writers whose works had been selected in the two Chinese books include Frank Chin, Monfoon Leong, Jeffery Paul Chan, Edith Eaton, and Louis Chu. Lau made it loud and clear in his writings that his concern for Chinese American literature is primarily motivated by its subject matter which is, for him, a resonance of Chinese memory. He asserts:

What I care is naturally Chinese literature. Although Chinese American literature is written in English, its content is – no matter it is positive or negative — a resonance of Chinese memory since its writers are Chinese descendents. Therefore, I see it as part of my research field...What determines the 'nationality' of literature is not its language, but its content...So I consider Chinese American literature a branch of Chinese literature (Lau 1981a: 46).

Such an affirmation of the Chineseness in Chinese American literature is very common among the Chinese critics and it is particularly obvious in the Chinese translations of Maxine Hong Kingston's books. The major novels of the two most renowned Chinese American novelists, Maxine Hong Kingston and Amy Tan, have already appeared in Chinese language. But, apparently, Kingston's works have attracted far more scholarly attention. Two conferences had been held in Taiwan on Chinese American literature, in which a large number of studies focused on Maxine Hong Kingston's books. In fact, the Chinese interest in Kingston is not restricted to Taiwan. Kingston has mentioned in an interview about the reception of her novels in Mainland China when she was taking her first trip there ever in 1984 with seven other American writers including Allen Ginsberg, Gary Snyder and Toni Morrison. She says: "I read an early draft of *Tripmaster Monkey* aloud to [the Chinese writers, poets and scholars], and they had it translated, and

they read it. A poet told me that I was the only Chinese that was writing in the tradition of the *Dream of Red Chamber* because here is Wittman [the protagonist of Kingston's novel] as the effete, young man battling to keep his manhood among the matriarchy, the twelve women of that book. He said that I was writing in the tradition of the past. And, in part of the conference, they were telling us that there was a 'roots literature' movement in China - because in the Cultural Revolution they cut off the roots. So they had cut off their ties to the West, and cut off the bindings of feudalism, the imperial arts and all that. But then they weren't left with anything...And I spent this lifetime working on roots. So what they were saying was that I was their continuity...But, God, I felt so terrific. Because they were telling me I was part of a Chinese canon. And here I was writing in English!" (Chin 1998: 93-4).

Can the English literary works of an America born Chinese be considered "part of a Chinese canon"? How seriously can we take at the zealous comments of the Mainland Chinese writers on the text of -- in their categorization -- an "overseas Chinese" novelist during her first "return home" visit? If the "Chineseness" in Kingston's books has been asserted and recognized in Taiwan and Mainland China, ironically, numbers of Chinese American critics disqualify her work, especially *The Woman Warrior*, to have any authentic cultural representativeness for the Chinese community in the United States. On the other hand, the welcoming gesture of Mainland Chinese intellectuals to Kingston's works could be more an officially designed cultural policy than a spontaneously general Chinese reaction. A visiting professor from the People's Republic of China, once being introduced by her American friends to Kingston's The Woman Warrior, finds the book offensive: "the stories in it seemed somewhat twisted, Chinese perhaps in origin but not really Chinese any more, full of American imagination. Furthermore, some of Kingston's remarks offended my sense of national pride as well as my idea of personal discretion" (Zhang 1999: 17). Joseph Lau also expresses his dislike toward The Woman Warrior. He calls it a

"real chop-sooy" and believes its value "overrated" (Lau 1981: 5, 12). It explains why Lau has never translated any Kingston's work in Chinese, though he cannot ignore Kingston's reputation in the United States and has written an introductory essay on her books to Chinese readers. But Lau also points out that Kingston's "China" is only her own imaginary one (Lau 1983a: 80).

Fundamentally taking her overt attachment to traditional Chinese culture as the locus of interest, the translators of Kingston's books seem not to be bothered by the fictional elements in her construction of Chineseness. The first Chinese translation of The Woman Warrior came out in Taiwan in 1977, just one year after the book was published in America.⁷ Apparently, Taiwan's intellectual and publishing community was very sensitive to the current trends in American literary scene. It managed to translate and serialize The Woman Warrior on the supplement section of China Times Daily, and then published it in a book form at an amazing speed. Yet, the Taiwanese translator's interest in the book is overwhelmingly on its cultural appeal and racial link. In the preface entitled "兩地鄉情" (Homesickness of Two Places),8 the translator calls Kingston's book the first work that truly conveys the voice of "overseas Chinese." Kingston's allusion to traditional Chinese legendary figures, folktales and ghost stories is highly stressed by the translator over Kingston's attempt to adopt and reappropriate these Chinese cultural materials for the reality of living in the United States. The aim to dissolve its foreignness is quite discernible and the desire for deciphering a unified meaning of Chinese living abroad is also strong. The translator's preface tends to direct the readers to understand the book in the context of which how a Chinese being born and living outside China could still continue and redefine her quintessential Chineseness. It even quotes an unproved source that "the book was said at first to be entitled 'Home II' which could be translated as '鄉關何處是' (Where is My Home Town?)" (Jing 1977: 6). Such an awareness of preserving or reconstructing Chineseness in a place beyond the boundary of China was easily projected on Kingston's book by

Taiwan where the demand for separatism and independence has not yet gathered its strength in the late seventies. Meanwhile, the feeling of searching for a new home found in the translating text also paralleled to the growing consciousness of localism evinced in the movement of nativist literature in Taiwan during that time. It reveals that, at the beginning, Taiwan nativism is not necessarily an independent entity from the changing meaning of Chineseness.

The Chinese translation of The Woman Warrior endeavors to sinicize the story by turning all the chapters' titles into some familiar Chinese cultural terms. For example, "White Tigers" becomes "白虎女將" (White Tiger female general), "Shaman" is rendered into "道姑" (a Taoist woman), and "A Song for a Barbarian Reed Pipe" as "胡笳十八拍" (Eighteen Stanzas for a Barbarian Reed Pipe) - even the number of the song has been changed in order to match the usual Chinese saying. Although it is true that Kingston has made use of many traditional Chinese cultural and literary sources in her writing, and it is also true that the Chinese rendition cannot be called inaccurate or unfaithful, the translation apparently remolds the words and makes them look more Chinese to serve the cultural taste of the Chinese readers. Undoubtedly, reformulation is always acceptable in literary translation, and the source language could never be equated with the target language. But, in the case of translating The Woman Warrior to Chinese language, the source language, i.e. English, is never really considered a "source." Rather, since Kingston has assimilated so many Chinese cultural materials in her book, it is treated like an "original" Chinese cultural text translated in Western language retranslated back to Chinese categories. For the Chinese translator, there is always already a native language and culture in the foreign tongue of Kingston's text. Hence, The Woman Warrior is never seen as a caricature or a distortion of Chinese culture by its translator. The Chinese translation simply eliminates the joke about how Chinese misspells the English language, such as, in an episode that the narrator discovers the typos in her mother's medical diploma and laughs at it: "The

largest [scroll] says that in the twenty-third year of the National Republic, the To Keung School of Midwifery, where she has had two years of instruction and Hospital Practice, awards its Diploma to my mother, who has shown through oral and written examination her Proficiency in Midwifery, Paediatrics, Gynaecology, 'Medecine,' 'Surgary,' Therapeutics, Opthalmology, Bacteriology, Dermatology, Nursing, and Bandage" (Kingston 1977: 57).

In another paragraph, Kingston narrates her mother's experience in China and mistakenly confuses the things up: "[My mother] let a fortuneteller read the whorls on her fingerprints; he predicted that she would leave China and have six more children. 'Six,' he said, 'is the number of everything. You are such a lucky woman. Six is the universe's number. The four compass points plus the zenith and the nadir are six. There are six low phoenix notes and six high, six worldly environments, six senses, six virtues, six obligations, six classes of ideograph, six domestic animals, six arts, and six paths of metempsychosis. More than two thousand years ago, six states combined to overthrow Ch'in. And, of course, there are the hexagrams that are the I Ching, and there is the Big Six, which is China' "(Kingston 1977: 74-5). While the passage about the number six is rendered in a very traditional Chinese style of phrasing (by skipping "six low phoenix notes and six high," "six worldly environments," and "six classes of ideograph" which have no Chinese corresponding terms), Kingston's mistranslation of "Mainland" (dalu) into "Big Six" (daliu) - the two terms in Cantonese are pronounced exactly the same - has been corrected in the Chinese translation, without offering any footnote to explain or making any criticism as Kingston's Asian American critics did to charge her of pandering to the white tastes.9 What worries the Asian American critics about Kingston's misrepresentation of Chinese culture does not worry her Chinese translator at all. It seems that as far as Kingston plays around with anything characteristically Chinese, the translator is satisfied and does not concern whether these Chinese things have been distorted or misunderstood.

The sinicization in Taiwan's translation of Kingston's second book,

China Men, even goes so far to change its original derogatory English title into a Chinese poetic line "杜鵑休向耳邊啼" (Cuckoo! Please don't cry by my ears!), which is taken from an ancient Chinese poet's classical writing. Once again the Chinese translation of China Men published by a Taipei popular press, Huangguan (Crown), came out very soon in 1980 -- the same year in which the original was published in the United States. The translator, 張時 Zhang Si, does not provide any reason for the change of the title, though he is well aware that Kingston has already made up a Chinese title for her book, i.e. "金山勇士" (The Warriors of the Gold Mountain). The first translation of Kingston's book in Mainland China was also her China Men, which was published in Chinese in 1985, a year after she visited China. Neither did the Mainland translation adopt the original title, though the change was not as far-fetched as the Taiwan translation. The Mainland version published by Jilin People's Press was entitled "金山華人" (Chinese of the Gold Mountain). However, Kingston has her own reason to name the book as China Men. She explicates: "In the early days of Chinese-American history, men called themselves 'Chinamen' just as other newcomers called themselves 'Englishmen' or 'Frenchmen': the term distinguished them from the 'Chinese' who remained citizens of China, and also showed that they were not recognized as Americans. Later, of course, it became an insult. Young Chinese American today are reclaiming the word because of its political and historical precision, and are demanding that it be said with dignity and not for name-calling" (Kingston 1978: 37).10 Hence, "China men" is not only a humiliating term that the Chinese translators like to avoid. It also suggests a political and historical label that emphasizes the different and separate identity of the Chinese American from the Chinese in China. The political implication of the original title obviously goes against with the agenda of the Chinese translations that assert the putative unity of all Chinese.

It is by no means a coincidence that both Taiwan and Mainland China are interested in translating *China Men*. The purpose of translating Kingston's

book is stated conspicuously in the Mainland edition: "This work of Kingston has dealt with the suffering of Chinese immigrants in America relatively well. If it can be called a fiction, I would prefer to call it a history of Chinese written in blood and tears. It is an epitome of Chinese laborers' terrible experiences in the United States. The main reason for the author to write this book is to let hundreds and thousands of Americans to know the great contributions made by the Chinese in America in the early nation-building period. At the same time, it also helps the elder generation of Chinese to remember their painful past and to remind the younger generation of Chinese not to forget their motherland and their ancestors. In addition, the book would also arouse a sense of justice in the heart of Chinese readers, thus deepening their understanding of American society. After the liberation of our country, many writers have produced artistic works with various contents. But there is rarely any work depicting the life struggle of overseas Chinese laborers. Now, Comrade Li Meihua has translated this book and done a very constructive job" (Huang 1985: 4-5). What is revealing is that the Mainland Chinese translator has assigned a mandatory work to Chinese American literature, that is, to make it fill out the "lack" in Mainland Chinese literary history. Indeed, the task of translating Chinese American literature is to give what Mainland literature does not have, i.e. the portrayals of overseas Chinese laborers. Through upholding the persistent identification with and cultural loyalty to China in Chinese American literature, the translator believes that Chinese cultural affinity and unity could be further sustained and the nationalistic pride would also be heightened.

While firing up the cultural adhesion and nationalistic feeling, the Mainland translation has significantly reduced the political tone in *China Men*. The passages that criticize the Chinese Communists have been entirely deleted. Some idiosyncratic chapters, like "The ghostmate," "On mortality," "On mortality again," "The Wild Man of the green swamp," "The adventures of Lo Bun Sun," and "The Li Sao: an elegy," are all gone. The Mainland translator may find the Chinese and the Western myths used in these chapters

too bizarre and inauthentic to the Mainland readers. On the other hand, Kingston's "negative" impression on Taiwan remains: "Next the ship went to Taiwan, where he would be stationed. He watched the real China pass by, the old planet his family had left light years ago. Taiwan was not China, a decoy China, a facsimile. He would not find out if the air and flowers of China smelled sweeter than California and the sky filled with golden birds, whether promises would come true, time move slower and life last long" (p.287). In the Mainland translation, the sentences in Chinese become:

隨後,軍艦又來到了台灣。這是他要駐防的地方。他途經真正的中國一這個地方就像是他們一家人已經離開了有好幾個光年的星球。台灣不是中國,是騙人的中國,是冒牌貨。他不想弄明白中國空氣和鮮花是否比加利福尼亞的更為香甜,天空中是否到處有金鳥在飛翔,許的願是否都能兑現,是否在這裏時間過得較慢,因而生命就很長。12

(Then, the battleship came to Taiwan. It was the place where he would be stationed. He passed by the real China, the planet his family had left light years ago. Taiwan was not China, a deceiving China, a counterfeit.)

But in the Taiwan edition of *China Men*, for apparent reasons, the criticism of the Chinese Communist preserves, whereas the paragraph on Taiwan is modified:

下一站是台灣,他希望能長駐在那裏。他看着真正的中國人走過,那是他祖先在多少光年前便離開的古老世界。台灣不是中國大陸,另一個相同的模樣。他不想知道這裏的花和空氣是否比加州更香,空中是否有金色飛鳥,是否期望可以實現,時間過得慢,人們活得久。13

(Next stop was Taiwan. He hoped he could station there. He watched the real Chinese pass by. That was the ancient world where his ancestors had left light years ago. Taiwan was not Mainland China, another identical look. He would not want to find out if the flowers and air here smelled sweeter than California...).

If the Mainland translation has exaggerated the falseness of Taiwan being the real China, the Taiwan edition even changes the wordings and meanings of the original text in order to restore the positive representation of Taiwan. The narrator's brother, in the Taiwan translation, becomes longing to station in Taiwan. The "real China" turns into the "real Chinese." "Taiwan was not China" is specified as "Taiwan was not Mainland China." "A decoy China" and "a facsimile" are simply conglomerated and remolded into a phrase that does not make a lot of sense. The modifications are not very coherent, and they designate Taiwan sometimes "here" and sometimes "there," without giving a definite position to the place. It is, in fact, a typical example that if reality could not fit the conceptual perception, the translator simply changes the reality until it fits.

Kingston's translated text is constructed as a contested site for Taiwan and Mainland China to fight for becoming the only legitimate symbol of Chinese culture and Chineseness. At the same time, while the nationalistic elements of China Men are accentuated in the Chinese translations, its feminist critique of the Confucian patriarchy in traditional Chinese family life and other perspectives are generally ignored. In the preface of Mainland edition, only the racial antagonism between Chinese and white American is valorized. Other characteristics of the book, such as the emasculation of China men in America, the imaginary recast of Chinese myths and the assertion of Chinese American subject position, are never brought forth to the Chinese readers. For Kingston, China Men and The Woman Warrior are conceived of as "one huge book" (Rabinowitz 1998: 69). She wrote them almost simultaneously in order to establish a certain unity for the experience of Chinese American. She sees "these books as a growth from a young woman to an adult woman, and to be a good grown woman means that one is able to tell the story of men" (Bonetti 1998: 36). However, the Chinese translations of China Men apparently suppress its feminine side by blowing up the national patriarchal cultural norm. Hence, Kingston's reference to Chinese traditional cultural icons and myths is interpreted and altered into an

adherence and loyalty to the dominating patriarchal symbolic order. But the foregrounding of cultural contiguity does not necessarily make the translation smoother. Kingston makes fun of the way how her father speaks English and such kind of verbal expression by a Cantonese father in America would hardly find any equivalent in Chinese: "On our own front porch, you snapped on the light, and the moths came swarming. 'It's a Hit-lah,' you said, swatting one with your newspaper. 'Hit-lah,' we shouted, and attacked the moths, killed them against the walls and railings, 'Hit-lah!' and a hit on the first syllable. They were plain no-color butterflies. We killed Hitler moths every summer of The War. It was interesting to grow older and find out that only we called them that, and outside the family, things have other names" (Kingston 1981: 16). The Chinese translations could hardly make sense of the term "Hit-lah," ¹⁴ failing to contain the unique expression of Chinese American language in the homogeneous field of Chinese language. This play on the hybrid combination of English and Chinese languages is definitely a significant feature of Chinese American cultural and literary products, and yet it designates a gap between the traditional Chinese culture and the diaspora Chinese deviation. For those, like Joseph Lau, who categorize Chinese American literature as a branch of Chinese literature, this kind of Chinese American language is too exclusive to the "outsiders." Lau also criticizes Louis Chu for his use of Cantonese expressions in Eat a Bowl of Tea without providing any explanatory notes in the story, such as "a retired Gimshunhock," "he's got what you'd call Life of the Peach Blossom," and "you look at this generation of jook sing boys and jook sing girls" (Lau 1981a: 44-50). Such kind of language used in Chinese American community would hardly be appreciated by a Chinese translator who underscores Chinese cultural unity.

Even though Kingston in *China Men* makes obvious references to classical Chinese sources, it is still not an easy task for the translators to compose an image of cultural totality. The novel has quoted the famous poet Tu Fu a couple times: "They administered what Tu Fu called 'the beating

by which he remembered his guilt' " and " 'The snow goose of ambition stirs its wings,' Tu Fu had said on his way to the tests. 'I ride the great snow goose of my ambition" (Kingston 1981: 26 & 27). The translations, however, have difficulties to find the original source. The Taiwan edition simply omits the first quote and translates the second quote as "鴻雁的志向使翅翼撲動" which neither looks like a Chinese classical poetic line nor correlates well to the English text. In the Mainland version, the two quotations become: "請罪將厚責" and "白鷗沒浩蕩,萬里誰能馴." They appear more like Chinese classical script, but they are not the original words used by Tu Fu. There are also paragraphs in China Men describing the very Chinese customs, like couplets and door posters. "He walked through the doorposts - fresh red posters on left and right: TO BEGIN THE YEAR, TELL ABOUT THE GREATNESS OF CHINA. MAY ALL THE EARTH'S PEOPLE DRINK WINE. And above the door: COME AND GO IN PEACE, which is a common blessing" (Kingston 1981: 28). Let's look at how the Chinese translations are like:

他由門柱走過去,左右兩邊,都貼有紅色對聯,"元旦同歌大中華,全 民痛飲迎春酒。"門上面是"天下太平"。那是普通的祝福。 (Taiwan edition);

一進大門,他看見兩邊的門柱上貼着一副用紅紙寫的新對聯,上聯寫的是"新年始論國中杰",下聯是"喜酒共宴天下土",橫披是"來去平安"。這是一句普普通通的吉利話。 (Mainland edition).

The Mainland version is more subjective, describing the scene from the perspective of the character, and it is more detailed and even a bit excessive. On the contrary, the Taiwan translation is more clear-cut and simple. The narrative is basically objective in tone and is closer to that of the original text. But both Chinese translations are not capable of "returning to the source" from which Kingston's writing is derived. They fail to arrive at a pure and unified cultural origin to which the Chinese American literary

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writing is supposed to refer. Even a "common blessing" found at the door posters of a village in Southern China could generate diversified interpretations and translations, thus disavowing the myth of Chinese cultural unity.

In the age of cultural globalization, the anxiety of losing one's national characteristics is always a major concern for the national community. Taming the Chinese American literary writings in translation may become one of the strategies to aver the continuous domination and far-reaching influence of Chinese cultural norms, values and poetics among its people. The cultural "homecoming" of the overseas Chinese is invented as a major filial line that extends and perpetuates the imaginative life of cultural China. The Chinese translations of Kingston's novels apparently operate within a heavy component of representation in the target culture. The decoding and recoding of the source text is substantially determined by the constraints of Chinese cultural hegemony. In translating Kingston, the emphasis on cultural affinity between Chinese American and Chinese in Mainland or Taiwan could simply reinforce the hegemony of traditional patriarchal order. Through the translation of Chinese American literature, some established values of Chinese community are more reconfirmed and further stabilized than being challenged and subverted. However, the translations of Kingston's texts also call our attention to an inherent discourse of subversion and resistance to the dominance of Chinese cultural transmission. Though appropriated as a tool of asserting national cohesiveness, translation is paradoxically a means through which difference is perceived and inscribed. The dialectic of control and resistance occurs in the translation of Kingston's stories. If dialectic is understood as the grasping of the opposites in a wholeness, then the Chineseness asserted in the translation of Chinese American literature can only actualize itself by alienating itself, and restore its self-unity by recognizing this differentiation as nothing other than its own manifestation. The only possible way to weave or reweave the Chinese cultural tapestry in the transnational era, I believe, is to recognize the multiple differences in its culture's worldwide peregrination.

Notes

- ¹ See Stephen Owen (Owen 1990: 28-32). For the debate aroused by Owen's argument, see Michelle Yeh, (Yeh 1991: 94-6); Rey Chow (Chow 1993: 1-4); Andrew E Jones (Jones 1994: 173-8).
- Jusdanis quotes Yiannis Psiharis that "[a] nation in order to become a nation needs two things: to extend its boundaries and to create its own literature It has to extend not only its physical but also its mental boundaries" (Jusdanis 1991: 46).
- ³ Such an argument becomes quite prevalent in the translation studies influenced by postcolonial theory. See, for instance, *Post-colonial Translation: Theory and Practic* (Bassnett and Trivedi 1999), and Maria Tymoczko, *Translation in Postcolonial Context: Early Irish Literature in English Translation* (Tymoczko 1999).
- ⁴ These two anthologies selected, introduced and translated by Lau are 《唐人街的小説世界》[The Fictions of Chinatown] (Lau 1981) 《渺渺唐山》[Distant and Indistinct China] (Lau 1983).
- The Chinese translations of Maxine Hong Kingston's *The Woman Warrior* and *China Men*, and Amy Tan's *Joy Luck Club* have been published mainly in Taiwan. However, China Men has two different translation versions and one of which is published by Mainland China.
- ⁶ The proceedings of the two conferences have been published in two books. They are 《文化屬性與華裔美國文學》[Cultural Identity and Chinese American Literature] (單德興 Shan Dexing and 何文敬 He Wenjing 1994) and 《再現政治與華裔美國文學》[The Politics of Representation and Chinese American Literature] (Shan Dexing and He Wenjing 1996).
- ⁷ The Chinese translation of *The Woman Warrior* was done by 景翔 Jing Xiang and published by 林白 Linbai at Taipei (Jing 1977). It appeared to be an unauthorized translation since it even mistook Kingston's Chinese last name as "洪" instead of

- "湯."
- ⁸ The term "liangdi 兩地" (two places) is used to refer more often to the relationship between Taiwan and Mainland China than to China and America.
- ⁹ The way Kingston has chosen to translate some Chinese terms in *The Woman Warrior*, such as "鬼" (kuei) as "ghost" and "田雞" (tianji) as "heavenly chickens," draws a lot of critiques from the critics of Asian American community. They argue that Kingston's problematic use of Chinese culture may encourage non-Chinese read her fiction as true accounts of Chinese and Chinese American history. For the summary of the controversy see Sau-ling Cynthia Wong, "Autobiography as Guided Chinatown Tour? Maxine Hong Kingston's *The Woman Warrior* and the Chinese American Autobiographical Controversy," (Wong 1999: 29-53).
- Requoted from Frederic Wakernan Jr., "Chinese Ghost Story," (Wakeman 1998: 207).
- ¹¹ The paragraphs on Chinese Communist deleted from the Mainland edition are: "Grandmother and the aunts wrote letters on the deaths of every last uncle. If the uncles could have figured out what the Communists wanted of them, they would have complied, but Communism made no sense. It was something to do with new songs, new dances, and the breaking up of families. Maybe it had to do with no sex: the men were separated from the women. Children were put into motherless, fatherless camps for training; they were taught to report on their parents instead of guarding family secrets. The Communists were not simply after property; they wanted the people to say certain things. They had to sing ugly Communist songs, 'Stoop and scoop, stoop and scoop,' they sang, and genuflected, swooping their red scarves from air to ground. The aunts waved their kerchiefs vigorously; they memorized fast and sang aloud, but still they had to kneel on ground glass, and their thumbs were broken... After the uncles were killed, the aunts fled to Hong Kong, Canada, and the United States. That the Communists were holding their distant cousins as hostages did not deter them. 'I wish the Japanese had won,' my mother said." (Kingston 1981: 268-9).
- ¹² Li 1985: 279, my emphasis.

- 13 Zhang 1980: 299, my emphasis.
- 14 The Mainland translation simply renders the term as "希特勒" (Hitler), while the Taiwan edition is more aware of the sound effect by preserving its oral stress "希特—勒" (Hit-ler). Reaffirming "Chineseness" in the Translations of Asian American Literature.

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On the Translation of Eileen Chang's Fiction

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Abstract

Eileen Chang (Zhang Ailing 張愛玲) stands out in the history of modern Chinese literature as one of the few bilingual writers. Though quite a large amount of Chang's fictions and essays had been translated into English by herself and other translators, there still awaits an overall investigation on the translation of her works, and her reception in the West through translation. As a step approaching the problem of Chang's reception through translation, this paper aims to analyse the translation of her fiction, from Chinese to English and vice versa, by both herself and other translators. It is also the hope of this paper to provide an overview of the translation of Chang's fiction and sort out relevant raw materials for further studies. The translations of Chang's works and the reviews on her written in English are arranged in the form of two appendixes. The second part of the paper sketches the becoming of Chang as a bilingual writer. The third part focuses on Chang's translation of her own works. The fourth part analyses the translation of Chang's fiction by other translators and preliminarily addresses Chang's reception in North America. The fifth part concludes the paper.

I. Introduction

Eileen Chang (Zhang Ailing 張愛玲) stands out in the history of modern Chinese literature as one of the few bilingual writers.¹ Her ability to write in English, together with the translation of her works by both herself and other translators renders her a focus of attention not only in the Mainland, Taiwan and Hong Kong, but also in North America.² Though quite a large amount of Chang's fictions and essays had been translated into English by herself and other translators,³ there still awaits an overall investigation on the translation of her works, and her reception in the West through translation.

As a step approaching the problem of Chang's reception through translation, this paper aims to analyse the translation of her fiction, from Chinese to English and vice versa, by both herself and other translators. The genre fiction is chosen not only because it is the genre in which Chang best exhibits her literary artistry, but also due to the fact that Chang is best known to her readers by her short stories and novels. The reception of Chang in the West is an intricate topic involving matters such as cultural inter-flow, and both the East's and the West's expectations and even imagination of each other. The texts under examination in such a study will inevitably cover Chang's works originally written in English, the translations of her works from Chinese to English by both herself and other translators, and even her works written in Chinese (which is the majority) and those translated from English to Chinese. In order to be focused, this work will concentrate on the part of translation, while her reception in the West will be treated as a separate but related topic in another paper.

It is the hope of this paper to provide an overview of the translation of Chang's fiction and sort out relevant raw materials for further studies. The translations of Chang's works and the reviews on her written in English are arranged in the form of two appendixes. The second part of the paper sketches the becoming of Chang as a bilingual writer, the third part focuses on Chang's translation of her own works, the fourth part on the translation of her fiction

by others. Comparison will be made between the original texts and the translated versions, and the reception of Chang's fiction in the West through translations will also be preliminarily addressed. The fifth part concludes the paper.

II. Chang the Bilingual Writer

Eileen Chang is one of the few Modern Chinese writers who write in both Chinese and English, and do translations for their own works. Chang has shown a great sensitivity for language since she was a child. She says in "Tiancai meng" (Dream of Genius 天才夢), "Colors, words, and musical tones evoke strong responses in me." (對於色彩,音符,字眼,我極為敏感) (Chang 1977: 278, Kingsbury 1996a: 26).4 "Tiancai meng" was written at the age of nineteen for the sake of an essay competition organised by *Xifeng* (The West Wind Monthly 西風).5 As indicated by the motto printed next to the journal title in every issue, "Translate the essence of Western magazines, and introduce European and American life and society" (譯述西洋雜誌精華,介紹歐美人生社會), *Xifeng* aimed to introduce Western culture and scientific knowledge through the translation of essays from magazines such as *Reader's Digest, New York Times, *Scientific American, Forum, etc.6*

Chang's interest in communicating the East and the West is shown as early as in her high school years. In "Siyu," (Whispered Words 私語), she reveals her plan of furthering her studies in the United Kingdom, and introducing Chinese paintings to the United States. Chang also shows her adoration for Lin Yutang (林語堂), who did translations and published novels in English. (Chang 1982b: 149)

Chang's literary career began with her contribution to the English magazine *The Twentieth Century*. From January to December 1943, she published three cultural critiques and six film reviews in English. However, it was not until 1955 that she returned to her creative writings in English. In

the period between, she concentrated on the publication of short stories and essays in Chinese, and became one of the most famous writers in the Shanghai International Settlement (Gunn 1980: 200-231). After the war, Chang left Shanghai for Hong Kong in 1952, and immigrated to the United States three years later (Chang 1994: 81). During her Hong Kong and US years, apart from screen-play writing, translation was her main source of income.⁸

Eileen Chang was first introduced to the Western readers by C. T. Hsia. In Hsia's A History of Modern Chinese Fiction, published in 1961, four of Chang's short stories ("Jinsuo ji" [The Golden Cangue 金鎖記], "Moli xiangpian" [Jasmine Tea 茉莉香片], "Fengsuo" [Blockade 封鎖] and "Qingcheng zhilian" [Love in a Fallen City 傾城之戀]) and two of her novels (Yangge [The Rice-sprout Song 秧歌] and Chidi zhilian [Love in Redland 赤地之戀]) are analysed in detail, with excepts translated into English (Hsia 1961: 389-604). From 1961 to 1983, Chang translated seven of her own fictions, four from Chinese to English and three from English to Chinese. The translations of Chang's fiction by others are solely Chinese to English translations (refer to Appendix I: Translation of Eileen Chang's Works). The selection of Chang's fiction for translation and their analysis reveal the trend of literary criticism in North America from early sixties onwards.

III. Chang's Translation of Her Own Fiction

The works Chang first wrote in English and subsequently translated into Chinese include *The Rice-Sprout Song* (translated as *Yangge* The Rice-Sprout Song 秧歌), "The Stale Mates" (translated as "Wusi yishi: Luo Wentiao sanmei tuanyuan "Incidents of the May Fourth Era: The Union of Luo Wentao and His Three Beauties" 五四遺事:羅文濤三美團圓) and *The Rouge of the North* (translated as *Yunnü* Embittered Woman 怨女). The works she first wrote in Chinese and subsequently translated into English include *Chidi zhilian* Love in Redland, 赤地之戀 (translated as *Naked Earth*), "Deng," Waiting 等 (translated as "Little Finger Up"), "Guihuazheng axiao"

beiqiu" Steamed Osmanthus Flower: Ah Xiao's Unhappy Autumn 桂花蒸:阿小悲秋 (translated as "Shame Amah!") and "Jinsuoji" The Golden Cangue 金鎖記 (translated as "The Golden Cangue").

There are generally fewer discrepancies from the original in works Chang translated from English into Chinese, than vice-versa. While Chang's translations from Chinese to English show a tendency towards simplification, her translations from English to Chinese shows a tendency towards elaboration. This can be explained by two reasons: Chang's familiarity with her mother tongue, and her consideration for the reception of her works by the Western readers.

Of the works translated from an English original, The Rice-Sprout Song remains the best translated. The style is so fluent that it seems as if the work were originally written in Chinese. The Rouge of the North is also well translated into Chinese as Yunnu. For "Stale Mates: A Short Story Set in the Time When Love Came to China" (Chang 1956: 34-38), the Chinese translation, "Wusi yishi: Luo Wentao sanmei tuanyuan" (Chang 1983: 201-216), is much more delicate and fluent, as well as more detailed, than the English original. After a close comparison between the English original and the Chinese translation, Lin Yiliang (林以亮) arrived at the conclusion that the Chinese translation can be considered as a "recreation" of the English original. It makes more use of imagery and other stylistic devices, and is written in a more lively and natural style. Chang, in reply to Lin's letter, reveals that her simplicity of diction in the English original was to accommodate American readers. She was afraid that too many explanations of the Chinese cultural background in the story would hinder the reader's enjoyment (Lin Yiliang 1981b: 125-131).

Chang's translation of her works from Chinese into English experienced a period of uncertainty before the appearance of her English translation of "Jinsuoji," which manages to stand on its own merits as an original English work of art. Her first attempt, the translation of *Chidi zhilian* into *Naked Earth*, falls short by being too brief. Many subtle touches in the Chinese

original, especially in the use of imagery, are missing. For example, in the Chinese version, detailed descriptions are given to Liuquan (劉荃)'s psychological reaction when he was arrested by the government. The nightmare imagery and theatrical imagery in the original is missing in the Chang's English translation. The following paragraph may serve as an example:

This was too much like a theatrical sound effect, Liuqun thought. However, trapped inside this situation, one just could not escape from the horror, despite knowing that it was merely a dramatized attack on the nerve. It was the same with people having nightmares, they well understood what was going on, but still felt terrified.

太像舞台的音響效果了,劉荃心裏想。但是身當其境的人,即使看穿了這是戲劇化的神經攻勢,也無法擺脱那種恐怖之感,正像一個人在噩夢中有時候心裏也很明白,明知道是一個夢,但是仍舊恐怖萬分。(Chang 1978: 233)

"Little Finger Up" (Chang 1961: 65-83), the translations of "Deng," tells of the chats of several patients waiting for the masseur in a clinic. The dialogue between the two main characters Mrs. Xi (奚太太) and Mrs. Tong (童太太), renamed as Mrs. Yu and Mrs. Ho in "Little Finger Up," focuses on their husbands, each of whom has taken a concubine. While Mrs. Xi consoles herself with the belief that her husband will return to her one day, Mrs. Tong totally loses hope in hers. After the deaths of her parents-in-law, who caused her endless suffering, but whom she finally won over, Mrs. Tong finds herself left with nothing but futility.

A comparison between the English translation and its original shows a change in the title and subsequently, a shift of focus. As indicated by its Chinese title, "Deng," the story carries a sense of resignation. The fact that life is viewed as a process of aimless waiting creates an atmosphere of subdued pathos. However, as indicated by the English title "Little Finger

Up," which is a gesture commonly understood as referring to a concubine, Chang's translation focuses more on the fact that both Mrs. Xi's and Mrs. Tong's husbands have concubines. It is worthwhile to note that this alteration actually reflects Chang's, or the anthology editor's, intention to package the story with a distinct Chinese flavor. Lucian Wu, the editor of *New Chinese Stories: Twelve Short Stories by Contemporary Chinese Writers*, says in his introduction:

The foreign reader will find much in their writing that will be familiar. This is not surprising: ever since the "Literary Revolution" of 1919, Chinese practitioners of fiction have looked to European and American writing for themes and techniques. In certain of the stories, however, the reader will find a distinctly Chinese flavor, not only in surface detail but in the author's basic attitude toward the people he writes about and what happens to them. (Wu 1961: vii)

It is the aim of Wu's anthology to present to the readers a sample of works by young Chinese writers who, when given a chance, "reject writing which has as its primary virtue a particular social philosophy or political propaganda." Their works may experiment with Western techniques in their pursuit of literary artistry, however, they are typically "Chinese" in their relation to the Chinese literary tradition and the Chinese society (Wu 1961: iv, vi). Chang's story, telling of concubines, traditional Chinese-style chiropractors (tuina yisheng 推拿醫生), 10 and the incarnation of the Earth God (dizangwang pusa 地藏王菩薩) and the Dog of Heaven (tiangouxing 天狗星), 11 does convey a particular Chinese allure. Her translation largely retains the details and the style of the original. The following passage from the opening paragraph of the work serves as an example:

Mr Peng laughed, kneaded the patient's back harder, and recited one of those jingles of his trade, with allusions to mysterious gases, *chi*, and caves, *hsueh*,

in the human body. From Mr Peng's lips, the words gained weight, sliding off smoothly, cool and heavy like the amber beads of a Buddhist rosary, with a lulling sense of security that belonged to a bygone age. And in addition he explained what he was doing to his victim in terms of the spine and nerves, for he prided himself on his knowledge of western science.

Another proof of his modernity was the printed diagram of the human body with arrows pointing to various organs, veins and muscles, hung on the wall in the inner office side by side with a framed certificate issued by the Bureau of Hygiene authorizing him to practise as a herb doctor. Pasted on the certificate was a two-inch photo of a handsomer Mr Peng, taken twenty years ago. (Chang 1961: 66)

龐先生笑了,背了一串歌訣,那七字唱在龐先生嘴裏成為有重量,如同琥珀念珠,有老太太屋子裏的氣味,古老平安託福。而龐先生在這之外加上了脊骨、神經、科學化的解釋。而牆壁上又張掛着半西式的人體透視圖,又是一張衛生局頒發的中醫執照,配着玻璃框子,上面貼着龐先生三十多年前的一張二寸照。(Chang 1985: 109)

Here, the Chinese original is aptly translated into English, with the jargons "gas" and "caves" added for the reference of the Western readers. The Buddhist beads metaphor describing the weight of Mr Peng's jingles is pertinently translated. "Hupo nianzhu" (琥珀念珠) and "gulao pingan tuofu" (古老平安託福) become "the amber beads of a Buddhist rosary, with a lulling sense of security that belonged to a bygone age." The only thing left out in the translation is the smell of the house of an old woman (laotaitai wuzi li di qiwei 老太太屋子裏的氣味), which constitutes a metaphor within metaphor.

Apart from that, in the English version, the story line is more focused, minor characters such as Mrs Bao (包太太) is taken out so as to keep the plot simple. Her lines, instead, are assigned to the masseur's daughter, Ah Mei (Ah Fang 阿芳), who sits at the registration counter (Chang 1961: 76, 1985: 119). Towards the end of the story, the episode on the youth who

comes in late but pays extra for priority is also abridged. In order to be straightforward, short sentences that directly explain the thoughts and intentions of the characters are added in the translation. For example, when Mrs Yu gets bored by Mrs Ho's story of incarnation, she changes the topic and talks about the curing of losing hair. The phrase "partly to change the subject," appears only in the translated version (Chang 1961, 78). On the contrary, some subtle touches in the original are missing in the translation, such as the fact that, after her parents-in-law die, Mrs. Tong still gets up early in the morning, the only difference being the soreness in her fingers, which was absent when she was younger. (Chang 1985: 119).

In general, despite its emphasis of "Chinese flavor" and its slight shift of focus, "Little Finger Up" is well translated, retaining the allure of its original and demonstrating Chang's individual style as a writer. The simplifications made in the translation also helps to highlight the main story line. In contrast, the English translation of "Guihuazheng aixiao beiqiu," "Shame, Amah!" (Chang 1962a: 91-114), tends to be over-simplified. It retains merely the basic plot outlines of the original, buts fail to communicate the deeper meaning and the narrative sophistication which the work possess in Chinese.

Similar to that of "Deng," the English title of "Guihuazheng aixiao beiqiu" also marks a shift of focus. "Shame, Amah!" is taken from what Mr Schacht says to Ah Xiao, "Shame Amah!… Never have the numbers right." ("阿媽,難為情呀!數目字老是弄不清楚。"(Chang 1962a: 95, Chang 1985: 129) As noted by Eva Hung, "unhappy autumn" (beiqiu 悲秋) in the Chinese title hints at the heroine who has past her prime. While the fragrance of the osmanthus flower serves as synonymous with autumn, "steamed" (zheng) refers both to the heat and the humidity of an oppressive Indian summer (Hung 2000: 59). The pathos of over-ripeness is absent in the translated title, which concentrates on the shame of Ah Nee (Ah Xiao 阿小)—she always gets the phone numbers wrong when she takes messages for her employer, and her son fails an examination. Instead of showing the petty

joys and small sorrows of the ordinary life and revealing the compassion of an ordinary maid, Chang's translation makes a simpler story, concentrating on Ah Nee's lack of reflection.

A comparison of Chang's translation to that of Simon Patton's shows that in the former, long descriptive paragraphs and pictorial images are often left out. However, it is these subtle touches which best contribute to the allure of the story by shattering temporality and conveying a blend of delicate satire and detached sympathy. For example, in the Chinese version, the poster of a naked girl in Mr Schacht's room is described in detail:

On the wall there was an advertisement for a brand of Western spirits enclosed in a narrow silver frame. Leaning in the darkness was a naked beauty of astonishing proportions with red hair and fair skin. The caption read: 'The best in town', rating her as highly as this particular brand of whiskey. She was resting one arm on an invisible piece of furniture for support and it looked very uncomfortable, stiffly propping up her entire frame. She was a real Snow Queen, her body like a Popsicle with sinews of ice congealed on its surface. She tilted herself to highlight her large, turned-up breasts, her exagggeratedly slim waist and her tapering thighs. Her feet were bare, but she was doing her best to balance on the very tips of her toes as if standing in high-heels. She had the face of a child, squat and square, and large brown eyes indicating neither pleasure nor voluptuousness that gazed out blankly at her viewers beyond the frame. She was like a small child being photographed in new clothes. There wasn't even a trace of pride in her look. She wore her trim suit of amour--her magnificent breasts her thighs her bouffant hair--like a fashion model parading a store's garment for the customers to admire. (Patton 2000: 70)

牆上用窄銀框子鑲着洋酒的廣告,暗影裏橫着個紅頭髮白身子,長大得可驚的裸體美人。題着"一城裏最好的。"和這牌子的威士忌同樣是第一流。這美女一手撐在看不見的家具上,姿勢不大舒服,硬硬地支柱着一身骨骼,那是冰棒似的,上面凝凍着冰肌。她斜着身子,顯出尖翹翹的圓大乳房,誇張的細腰,股部窄窄的,赤着腳,但竭力踮着腳尖彷彿

踏在高跟鞋上。短而方的"孩子面",一雙棕色大眼睛楞楞的望着畫外的人,不樂也不淫,好像小孩穿了新衣拍照,甚至於也沒有自傲的意思;她把精緻的乳房大腿蓬頭髮全副披掛齊整,如同時裝模特兒把店裏的衣服穿給顧客看。(Chang 1985: 134)

The indifference of the naked beauty who wears her breast and thighs as if she is cat-walking the latest fashion well echoes the detached stance of Ah Xiao and her friend, Xiuqin (秀琴), towards the sexual mores of their masters. One finds not only an disengaged satire but also an tolerance for foibles in the attitude of the two maids: "As they gossiped about these things, they smiled with a special innocence as if they weren't discussing the affairs of other people at all. Their male employers were like the wind, rushing about helter-skelter, blowing up dust, while the women resembled the ornate carvings on expensive furniture, so particularly attractive to dust that they were kept busy cleaning from morning to night." (Patton 2000: 68)¹³

Six small paragraphs towards the end of work, which concludes the story with subdued pathos, are also missing in Chang's English translation. Two of these paragraphs best illustrate the spatial dimension of the work and the detached sympathy Chang conveys through the character Ah Xiao in the Chinese original:

The rain had stopped quite some time ago, it seemed. Out on the street, a peddler selling food cried his wares in a long drawn-out phrase of four syllables. It wasn't clear what he was selling; all one heard was the prolonged sadness. A drunken party of men and women staggered down the street singing in a foreign language, giggling and laughing as they went. Their song was a form of defiance against the dead weight of the night, but it was flimsy, weak, and would soon vanish. It was the peddler's cry which filled the entire street, all the cares of the world loaded on the carrying pole he shouldered. (Patton 2000: 90-91) 雨彷彿已經停了好一會。街下有人慢悠悠叫賣食物,四個字一句,不知道賣點什麼,只聽得出極長極長的憂傷。一群酒醉的男女唱着外國歌,

一路滑跌,嘻嘻哈哈走過去了;沉沉的夜的重壓下,他們的歌是一種頂撞,輕薄,薄弱的,一下子就沒有了。小販的歌,卻唱徹了一條街,一世界的煩憂都挑在他擔子上。(Chang 1985: 148-149)

Enjoying the evening breeze now seemed to belong to the distant past. That brown lacquer chair rested unsteadily and creaked as it rocked in the wind as if your average Chinese still sat there on it. On the ground beneath it there were the shells of water chestnuts and peanuts, together with the rinds and pith of persimmons. The tabloid newspaper had been blown by the wind into the guttering, where it remained, sucked firmly against the cement railing by the air. Ah Xiao glanced down and thought to herself with unconcern that there would always be people like that making a mess. Fortunately, however, it was none of her business. (Patton 2000: 91)

乘涼彷彿是隔年的事了。那把棕漆椅子,沒放平,吱格吱格在風中搖,就像有個標準中國人坐在上頭。地下一地的菱角花生殼,柿子核與皮。一張小報,風捲到陰溝邊,在水門汀闌干上吸得牢牢地。阿小向樓下只一瞥,漠然想道:天下就有這麼些人會作髒!好在不是在她的範圍內。(Chang 1985: 149)

In the first paragraph, the "prolonged sadness" in the peddler's cry and the "carrying pole" shouldering "all the cares of the world" evoke not only a sense of tragic loneliness but also a kind of sympathetic understanding. The long description in the second paragraph creats an illusory extension of time and reinforces the notion that human are feckless. Even the prude could do nothing more than caring for the tiny little world around him-/herself.

The reason for Chang's simplification might be the need to go with the compilation course of *Eight Stories by Chinese Women*, in which "Shame Amah!" is published. According to Nieh Hua-ling's introduction, this anthology aims "to give the reader a fair sampling of the short stories written in the last few years by Chinese women writers, in Taiwan and abroad," "the reader may find reflections on manners, ways, customs and feelings which are typically Chinese" (Nieh 1962b: x). The introductory nature the

anthology may be what goes in the way to a detailed and felicitous translation.

In 1971, Chang published the English translation of "Jinsuoji," "The Golden Cangue," in Twentieth-Century Chinese Stories, edited by C. T. Hsia. This translation, fluently and beautifully written, retains well the motifs and imagery of the Chinese original, and marks Chang's ability as an English writing author. What accounts for the discrepancy between Chang's translation of "Jinsuoji" and other stories may simply be practices, but Hsia's compilation principle of Twentieth-Century Chinese Stories also plays a role in it. Hsia's introduction to the authors well reveals his concern for literary artistry. In his introduction to Eileen Chang, Hsia notes her "salutary influence" on writers such as Shuijing (水晶) and Bai Xianyong (白先勇) in their use of metaphorical language. He also acclaims "Jinsuoji" as a novelette of "weight and terrifying power," telling "an essential truth about Chinese civilization." (Hsia 1971b: 136-137) It can also be noted that from Eight Stories by Chinese Women (1962) to Twentieth-Century Chinese Stories (1971), literary appreciation comes to play a more important role in the introduction of modern Chinese literature to the west.

"The Golden Cangue" received considerable attention from Western critics. In fact, both the Chinese and English versions of this novella are warmly welcomed by readers in the Mainland, Hong Kong, Taiwan and overseas. David Der-wei Wang accounts the success of this story to its "promising ingredients:" a woman protagonist, an orientalist allure, and a family -saga structure (Wang 1998b: ix-x). The popularity of "The Golden Cangue" among Western readers over its extended version published in 1967, *The Rouge of the North*, can be explained by the fact that the former is written in a way more concise and more accessible by Western readers.

Jeannine Bohlmeyer, in a study of Chang's English works, provides a detailed analysis of the use of moon and gold imagery in "The Golden Cangue." She comments that, presented in a way "accessible through the ordinary patterns of Western literary criticism," this story provides the western reader with "a sense of familiarity as he meets the writing of another

culture" (Bohlmeyer 1974: 111). Shirley J. Paolini and Chen-Shen Yen, in a formal analysis of "The Golden Cangue" as an English creative work, note the story's modern sensibility and Chang's mastery of colloquial English in writing dialogue. Paolini and Yen also hold that "The Golden Cangue," "with its universal themes and symbols," "bridges the gap between East and West" (Paolini & Yen 1989: 545-555). The reception of Chang's fiction in the West will be discussed in fuller details in the next section.

IV. The Translation of Chang's Fiction by Others

From 1972 to 1996, there are altogether nine translations of Chang's fiction by other translators, out of which five are found in Master's theses and PhD dissertations written in North America and organised in the form of "Translation and Afterword/Literary Analysis." The remaining four appear in a the special issue on Eileen Chang in *Renditions*, a Chinese-English translation magazine published by The Chinese University of Hong Kong.

Curtis Peter Adkins's "The Short Stories of Chang Ai-ling: A Literary Analysis," submitted for the degree of Master of Arts in Oriental Languages in the graduate division of the University of California, Berkeley, is the first graduation thesis working on Eileen Chang in North America (Adkins 1972). Adkins's thesis consists of four chapters: the first one titled "Analytical Overview" and the other three focused on the translation and discussion of Chang's three short stories, "Chenxiangxie diyi luxiang" (Aloewood Ashes: The First Burning 沉香屑——第一爐香, renamed as "Wei-Lung's Story"), "Fengsuo" (Blockade 封鎖, renamed as "Feng-Suo") and "Jinsuoji" (The Golden Cangue 金鎖記, renamed as "Chin-Suo-Chi"). There are also three appendixes: A. "Excepts from 'My Writings,' "B. "Biographical Sketch (of Eileen Chang)" and C. "Zhang Ailing's Publications" (Adkins 1972: 139-154).

Adkins's analysis focuses mainly on a close reading of Chang's literary technique, while his choice of story depends mainly on their social

significance. In his introduction, Adkins explains his reason for choosing the three stories:

"The Golden Cangue (Chin-suo-chi)" was chosen for its broad social significance and portrayal of early Republican figures. "Blockade (Feng-suo) was chosen for its exemplification of character types and technical features. Wei-lung's story was chosen for its extensive yet well developed and systematic use of imagery and symbolism, and for its portrayal of the tension existing between opposing ethical viewpoints in modern society. (Adkins 1972:10)

It is significant that Western critics' interest in modern Chinese literature started mainly from their concern for China, and especially its social situation. Benjamin Schwartz's analysis Yan Fu (嚴復)'s translation in light of China's search for "wealth and power" (Schwartz 1964) and Paul G. Pickowicz's analysis Qu Qiubei (瞿秋白) in light of his introduction of Marxist literary thought into China serve as examples (Pickowicz 1981). In a critical analysis on Chang's fiction written in English, titled "Eileen Chang's Bridges to China," Jeannnine Bohlmeyer also emphasizes the connective value of her work as a "bridge" for Western readers to understand China (Bohlmeyer 1974:111).

In her essays, Bohlmeyer raises one of the most important reasons for Chang's warm reception in the West. She says,

Because the story is accessible through the ordinary patterns of Western literary criticism, the reader has a sense of familiarity as he meets the writing of another culture. Miss Chang, with her knowledge of both traditional Chinese art and the contemporary American scene, can provide a connecting link between the two cultures. (Bohlmeyer 1974:111)

The fact that Chang's fiction can be analysed through the "ordinary patterns of western literary criticisms is note-worthy. As commented by Leo

Lee,

In a sense all scholars of modern Chinese literature outside of China are faced with the same problem: how to make this very 'Chinese' body of literature comprehensible to non-Chinese readers ... against typical Western standards of literary criticism, this literature can be found to be deficient in many respects. (Lee 1980)

For many sinologists, the primary obstacles to international acceptance of modern Chinese fiction are the interrelated problems of the writers' excessive attempts to comment on and influence Chinese social reality and their concomitant lack of concern for excellence of artistic form (Duke 1990: 201, Hsia 1971a: 533-555). As a result, Chang's works provide both the artistry expected by the Western readers and the window needed for a glimpse at modern China.

Adkins's approach to Chang's short stories well-supports this hypothesis. As mentioned above, Adkins's analysis mainly focuses on the New Critical "close reading." Aspects of analysis include character types, imagery, symbolism, dramatic scenes and etc. In his bibliography, besides Chang's Collected Short Stories, Gossip and The Rice-sprout Song, only Hsia's A History of Modern Chinese Fiction and Northrop Frye's Anatomy of Criticism: Four Essays are listed.

Eileen Chang. However, his work is far from satisfactory. The major problem lies in his abridgement and mistranslation of Chang's work. All three of Chang's short stories are not translated in full. Adkins explains that the length of the stories prevents him from doing so. However, he does not explain the criteria for choosing a certain part of the story for summary. For example, in the translation of "Jinsuoji" (Chin-Suo-Chi"), there is a summary running on for two single-lined-spacing pages. The visit of Qiqiao (七巧)'s nephew, Cao Chunxi (曹春熹) and Changan (長安)'s going to school and quitting

school are all abbreviated. (Adkins 1972: 108-110, Chang 1985: 178-191). In "Chenxiangxie diyi luxiang" (Wei-Lung's Story), an important dialogue between Ge Weilong (葛薇龍) and George (喬琪) is summarized as follow:

They discuss their relationship, and George tells Wei-lung that although he can never marry her he can promise to make her happy. This is something less than Wei-lung had hoped for but she seems to have no alternative. (Adkins 1972: 31)

In the Chinese original, Weilong's response is described in detail. In my opinion, this summarised part constitutes one of the most important scenes in the story. It hints at the theme that human beings are fallible and cannot control themselves, despite how confident they are in doing so. Weilong originally believes that if she behaves properly, her aunt will treat her with propriety. However, when Weilong finds out that she has already fallen for George, she begins to feel fear of herself:

He (George) put his arms tightly around her and started to kiss her heavily. At this time, the sun came out suddenly, shining on their faces like burning fire. George moved his lips away, took out a pair of sunglasses from his pocket and put them on. He smiled and said to her, "See, here comes the sun! Tonight there will be moonlight." Weilong grasped his collar, raised her head and pleadingly gazed at his face. She was trying hard to find his eyes behind his sunglasses, but the only thing she found in the sunglasses was her own reflection, minimised and pale ... he felt that she was shivering, even her teeth were trembling. So he asked, "Weilong, what are you afraid of? What are you afraid of?" Weilong replied intermittently, "I ... am afraid of myself! I must be mad!" 他把手臂緊緊免住了她,重重的吻她的嘴,這時候,太陽忽然出來了,火燙的曬在他們的臉上。喬琪移開了他的嘴唇,從褲袋裏掏出他的黑眼鏡戴上了,向她一笑道:"你看,天晴了!今天晚上會有月亮的。" 薇龍抓住了他的外衣的翻領,抬着頭,哀懇似的注視着他的臉。她竭力地

在他的黑眼鏡裏尋找他的眼睛,可是她只看見眼鏡裏反映的她自己的影子,縮小的,而且慘白的……他覺得她顫抖得厲害,連牙齒也震震作聲,便柔聲問道:"薇龍,你怕什麼?你怕什麼?"薇龍斷斷續續的答道:"我是怕我自己!我大約是瘋了!"(Chang 1985: 321)¹⁵

Apart from that, in Adkins's translation, besides the comparison of the Liang's garden to "a gold lacquered tray improbably thrust out from the mountain wilds" (這園子彷彿是亂山中平空擊出的一隻金漆托盤) at the opening of the story (Adkins 1972: 22, Chang 1985: 279), most food imageries in the original text are missing. For example, in Chang's text, there is a tactful use of food imagery after Weilong and George's dialogue: "The whole valley is like a big pot, the moon is a bluish fire, boiling the pot slowly ..." (整個山窪子像一隻大鍋,那月亮便是藍陰陰的火,緩緩的煮着它……) (Chang 1985: 321). Here, the slowly boiling of the pot hints at the psychological torture suffered by Weilong. The sour pork ribs and dumplings metaphors which appear only in the Chinese original serve as other examples: "if the beautiful women with deep eyes and thin cheeks in Hunan and Canton are sweet and sour pork ribs, Shanghai women are steamed dumplings." (如果湘粵一帶深目削頰的美人是糖醋排骨,上海女人就是蒸粉果) (Chang 1985: 281).

In 1978 and 1985, there are two graduation theses on Eileen Chang: Carolyn Thompson Brown's "Eileen Chang's 'Red Rose and White Rose' A Translation and Afterword," submitted to the Faculty of the College of Arts and Sciences of the American University for the degree of Doctor of Philosophy in Literature (1978), and Shu-ning Sciban's "Eileen Chang's 'Love in the Fallen City': Translation and Analysis," submitted for the degree of Master of Arts in the University of Alberta (1985). Brown's "Red Rose and White Rose" is elegantly translated in full. Her analysis, similar to that of Adkins's, follows the close reading approach and focuses mainly on Zhang's "craftsmanship" (Brown 1978: 82), such as characterisation, and the use of ironic perspective, imagery and metaphors. For instance, she notes:

Many metaphors repeat and form clusters through close mutual association ... sucking, insects, mosquitoes, and to a lesser extent, blood, are linked together by the opening image of a crushed on the wall after sucking blood, and allude to one another each time they appear separately. (Brown 1978: 82)

Her translation well retains these subtle touches. The following two passages on the first encounter of Zhenbao (振保) and Jiaorui (嬌蕊) serve as examples. After coming out from the bath, Jiaorui spatters some soap suds onto Zhenbao's hand. Zhenbao's psychological reactions are felicitously translated:

Unwilling to wipe them off, he let them dry by themselves. He felt a puckering sensation on that patch of skin, as if a mouth were sucking lightly ... Her striped bathrobe, which was untied, loosely hugged her body. From those light ink-colored stripes, one could almost guess her silhouette. Each stripe, each inch was vibrant. (Brown 1978: 12)

他不肯擦掉它,由它自己乾了,那一塊皮膚上便有一種緊縮的感覺,像有張嘴輕輕吸着它似的……一件紋布浴衣,不曾繫帶,鬆鬆合在身上,從那淡墨條子上可以約略猜出身體的輪廓,一條一條,一寸一寸都是活的。 (Chang 1985: 64-65)

When Zhenbao goes into the bathroom and turns on the tap, the vibrancy of Jiaorui's body is transferred symbolically to the tap water:

There seemed to be a warm wick inside the lukewarm water. A thread of water hung from the tap, coiling its way down, each inch was vibrant. (Brown 1978: 23)

微溫的水裏就像有一根熱的芯子。龍頭裏掛下一股水一扭一扭流下來, 一寸一寸都是活的。(Chang 1985: 65)

Jiaorui's ghost-like image haunts Zhenbao to the extent that, in her

shiny green gown, she spontaneously dyes everything around her green. Brown's translation well conveys Zhenbao's sexual pshcology as described in the Chinese version:

She was wearing a long gown which dragged on the floor, a gown made of the shiniest moist green, which dyed everything it touched green. She moved a small step, leaving, it seemed, a green trace in the space where she had been. (Brown 1978: 22)

她穿着的一件曳地的長袍,是最鮮辣的潮濕綠色,沾着什麼就染綠了。 她略略移動一步,彷彿她剛才所佔有的空氣便留着個綠跡子。(Chang 1985:71)

Sciban's thesis consists of two chapters: an introduction and the translation of Chang's "Love in the Fallen City." The introduction is further divided into three parts: Chang's life and work, an analysis of "Love in the Fallen City" and a translator's note. Contrary to Adkins and Brown, Sciban takes up a biographical approach in her analysis of Chang's work. The discussion on "Love in a Fallen City" is presented under the clear-cut topic of "themes" and "writing techniques." In the "translator's notes," she also briefly describes the phonetic, lexical, structural and cultural problems she encounters in the process of translation.

Sciban's translation, in my opinion, reads worse than that of Adkin's. A comparison of translations by Sciban, Gunn and Kinsbury well demonstrates this point. Towards the end of "Love in the Fallen City," Chang writes (parentheses and numbers added for the sake of discussion):

(1) 香港的陷落成全了她。(2) 但是在這不可理喻的世界裏,誰知道什麼是因,什麼是果?誰知道呢?(3) 也許就因為要成全她,一個大城市傾覆了。(Chang 1985: 251)

Sciban's translation:

(1) The fall of Hong Kong had helped her achieve her aim. (2) However, in this

absurd world, who know the reasons or the results? Who knew? (3) Maybe just because the big city had wanted to help her accomplish her goal, it had been destroyed. (Sciban 1985: 155)

Kingsbury's translation:

(1) Hong Kong's defeat had given her victory. (2) But in this unreasonable world, who can say which was the cause, and which the result? Who knows? (3) Maybe it was in order to vindicate her that an entire city fell. (Kingsbury

1996b: 92)

Gunn's translation:

(1) The fall of Hong Kong fulfilled her. (2) But in this world past reason, who knows what is cause and what is effect? Who knows? (3) Perhaps it was just to fulfil her that a great metropolis was levelled. (Gunn 1980: 215)16

(1) "Chengquan" (成全) in the first sentence is better translated as "fulfilled" (Gunn) than as "had given her victory" (Kingsbury) or "had helped her to achieve her aim" (Sciban). However, for (2) "buke liyu de shijie" (不 可理喻的世界), it is better translated as "absurd world" (Sciban) and "unreasonable world" (Kingsbury) than as "world past reason" (Gunn). "Yin" (因) and "guo" (果) is better translated as "cause and result" (Kingsbury) than as "reason and result" (Sciban) and "reason and effect" (Gunn). Moreover, Kingsbury's sentence structure, "who can say which was the cause, and which the result?" come closest to the Chinese original. (3) For "也許就因為要成全她,一個大城市傾覆了", Sciban personalises the city and translates the sentence in an active voice: "Maybe just because the big city had wanted to help her accomplish her goal, it had been destroyed." This is certainly not the case in the Chinese original. For "chengquan" (成 全), it is better to translate as "fulfil" (Gunn) than as "vindicate" (Kingsbury), which means to show that charges made against someone or something are untrue, or that someone or something is free from blame. But for the very last part, "an entire city fell" (Kingsbury) is better than "a great metropolis was levelled" (Gunn), since it echoes the title of the story: "Love in the

Fallen City."

Reviews on Chang in English reveal the trend of literary criticism in the West. As mentioned above, the study of Chang in North America started with translation (in excerpts or in full) and detailed analysis of individual stories in the sixties and seventies (refer to Appendix II: Review on Eileen Chang in English). New perspectives in the eighties include Edward Gunn's investigation of Chang's work against the broad background of International Settlement (Shanghai and Peking) in the occupation period and his analysis of her works from the concept of "antiromanticism" (Gunn 1980), and Kao Hsin-sheng's discussion of the narrative structure of The Rogue of the North (Kao 1982). Towards late eighties, there were two dissertations and two essays working on Chang as a woman writer. Topics of discussion include the image of Chang's female characters, Chang's awareness of women's problem, fiction and autobiography of women writers and Chang's influence on Taiwan female writers. This trend continued in the nineties, as shown in David Wang Der-wei's analysis of Chang's "fin-de-sièle splendor" in relation to works of other contemporary Taiwan women writers (David Wang Derwei 1992), and Lim Chin-Chown's discussion of oppressed women in "The Golden Cangue" (Lim 1996).

From the New Critical to the Structuralist to the Feminist perspective, the reviews on Chang in English demonstrate the trend of literary criticism in North America . To a certain extent, it also reveals the trend of criticism in Taiwan and Hong Kong, while taking into consideration that many of the English reviews are published in *Tamkang Reiview and Renditions*, and are written by Taiwan or Hong Kong Scholars (Wang and Lim).

V. Conclusion

This paper analyses the translation of Eileen Chang's fiction, from Chinese to English and vice versa, by both herself and by other translators. The second part sketches the becoming of Chang as a bilingual writer. The third part focuses on Chang's translation of her own work. It is my view that while Chang's translations from Chinese to English shows a tendency towards simplification, her translation from English to Chinese shows a tendency towards elaboration. This can be explained by Chang's familiarity with her mother tongue, and her consideration for the reception of her works by the Western readers. The fourth part focuses on the translation of Chang's fiction by other translators. Chang's reception in North America is addressed in a preliminary way. It is my view that Chang's introduction to the West and her popularity in North America owe much to the fact that her works demonstrates an artistry accessible through the ordinary patterns of Western literary criticism, such as her use of imagery and irony. Reviews on Chang in English also in turn reveal the trend of literary criticism in North America.

Notes

- In this paper, "bilingual writers" refers to writers who publish literally works in both Chinese and English. Lin Yutang (林語堂), a figure of adoration for Chang (Chang 1982b: 149), serves as another example of bilingual writer in the history of modern Chinese literature. His works published in English include My Country and My People (Lin 1935), The Importance of Living (Lin 1937), Moment in Peking (Lin 1939), Leaf in the Storm (Lin 1940), and etc. For a bibliography of Lin Yutang's works published in English, see Lin Taiyue (林太乙)'s Lin Yutang Zhuan (A Biography of Lin Yutang 林語堂傳) (Lin Taiyue: 1993: 367-372).
- ² Refer to Appendix II: Reviews on Eileen Chang in English.
- ³ Refer to Appendix I: Translations of Eileen Chang's Works.
- Translations are by myself if not otherwise stated.
- ⁵ Xifeng, edited and published by Huang Jiade (黃嘉德) and Huang Jiayin (黃嘉音)
- ⁶ Xifeng, 35 (Jan 1941): 501-506, 507-509, 518-520. Ibid., 61 (Sept. 1941): 33-36. Important writers contributing to Xifeng include Xu Xu (徐託), and Lin Yutang.

- 7 The three cultural critiques, "Chinese Life and Fashions" (*The Twentieth Century* 4.1: 54-61), "Still Alive" (*The Twentieth Century* 4.6: 432-438) and "Demons and Fairies" (*The Twentieth Century* 5.6: 421-429), were later rewritten in Chinese as "Gengyi ji" (The Change of Fashion 更衣記), "Yangren kan jingxi ji qita" (Westerners Watching Peking Operas and Other Issues 洋人看京戲及其他), and "Zhongguoren de zongjiao" (The Religion of the Chinese 中國人的宗教). The six film reviews she wrote for the "On the Screen" column are "Wife, Vamp, Child" (*The Twentieth Century* 4.5: 392), "The Opium War" (*The Twentieth Century* 4.6: 464), "'Song of Autumn' and 'Clouds over the Moon'" (*The Twentieth Century* 5.1: 75-76), "Mothers and Daughters-in-law" (*The Twentieth Century* 5.2-3: 202), "'On with the Show' and 'The Call of Spring'" (*The Twentieth Century* 5.4: 278) and "Educating the Family" (*The Twentieth Century* 5.5: 358). Chang only rewrote the first and the last of these film reviews in Chinese as "Jie yindeng" (Borrowing the Silver Spot-light 借銀燈) and "Yingong jiuxueji" (Attending a Film School 銀宮就學記).
- During her tenure in the Hong Kong branch of the U.S.I.A. (United States Information Agency), from 1952 to 1955, Chang translated a number of Western novels and short stories, including Washington Irving's "The Legend of Sleepy Hollow" (Chang 1953) and Marjorie Kinnan Rawlings' The Yearling (Chang 1962), Ernest Hemingway's The Old Man and the Sea (Chang 1972) and The Portable Emerson, edited by Mark Van Doren (Chang 1995). She also translated the part on Hemingway in William Van O'Connor's Seven Modern American Novelists (Chang 1967b).
 - For a detailed account of Chang's life in Hong Kong and the United States, see Sima Xin (Sima 1996). See also Lin Yiliang (Lin 1981a: 145) and Lucian Wu (Wu 1961: 64).
- 9 "Little Finger Up" is translated as fuzheng (扶正) in New Chinese Stories: Twelve Short Stories by Contemporary Chinese Writers. Both the English title and its Chinese translation appear on the page in front of the translated text. Beneath the titles prints an illustration of a young concubine accompanying her aged husband (Wu 1961: 63).

- ¹⁰ The first line of the Chinese original addresses Mr Peng as an traditional Chinese-style chiropractors (tuina yisheng 推拿醫生). In the English version, Chang simply translates it as "masseur." (Chang 1985: 109, 1961: 65).
- 12 There is also a minor difference between the plot of "Guihuazheng axiao beiqiu" and that of "Shame, Amah!". In the former, Ah Xiao has a husband and a son in Shanghai, while in the latter, her husband works in Australia and she has a substitute husband in Shanghai, who is a tailor. Moreover, her son is an adopted one.
- ¹³ The Chinese original goes as follow: "她們說到這些事情,臉上特別帶着種天真的微笑,好像不在說人的事情。她們那些男東家是風,到處亂跑,造成許多灰塵,女東家則是紅木上的彫花,專門收集灰塵,使她們一天到晚揩拭個不了。"(Chang 1985: 132) This paragraph is left out in Chang's translation.
- ¹⁴ "Still she is my aunt and she will be bound by face. If I act properly and maintain an upright manner, she will certainly treat me with propriety" (Adkins 1972:26). "我們到底是兩姑姪,她被面子拘着了,只要我行得正,立得正,不怕她不以禮相待。"(Chang 1985: 293)
- ¹⁵ Another important scene abbreviated by Adkins is the ending scene, in which Weilong finally comes to realize that she is no different from the prostitutes in Wanchai, the only difference is that they are forced to lead such a life, but she is voluntary (Chang 1985: 339, Adkins 1972: 45).
- ¹⁶ Edward Gunn translates only an excerpt from "Love in the Fallen City."

Appendix I: Translations of Eileen Chang's Works

A. Translations of Eileen Chang's Works by Herself:

a. Fiction

i. From English to Chinese

- 張愛玲:《秧歌》. 1968. 台北:皇冠出版社。 Translation of *The Rice-Sprout Song*. New York: Charles Scribner's Sons, 1955.
- ——.《怨女》.1982. 台北:皇冠出版社。 Translation of *The Rough of the North*. London: Cassell & Company Ltd., 1967.
- ——.〈五四遺事〉.1983.《惘然記》。台北:皇冠出版社,頁二零一至二一六。Translation of "Stale Mates: A Short Story Set in the Time When Love Came to China." *The Reporter* 15: 4 (Sept.): 34-38.

ii. From Chinese to English:

- Eileen Chang. 1961. "Little Finger Up." In New Chinese Stories: Twelve Short Stories by Contemporary Chinese Writers. Edited by Lucian Wu. Taipei: Heritage Press, 65-83. Translation of 〈等〉,《張愛玲短篇小說集》。香港:皇冠出版社,一九八五年,頁一零九至一二四。
- ——. 1961. "Shame Amah!" In *Eight Stories by Chinese Women*. Selected & translated by Nieh Hua-ling. Taipei: Heritage Press, 91-114. Translation of 〈桂花蒸‧阿小悲秋〉,《張愛玲短篇小説集》。香港:皇冠出版社,一九八五年,頁一二五至一四九。
- ——. 1964. *Naked Earth*. Hong Kong: The Union Press. Translation of 赤 地之戀。台北:偉龍出版社,一九七八年。
- ——. 1971. "The Golden Cangue." In *Twentieth Century Chinese Stories*. Edited by C. T. Hsia. Columbia: Columbia University Press, 138-191. Translation of〈金鎖記〉,《張愛玲短篇小説集》。香港:皇冠出版社,一九八五年,頁一五零至二零二。

Translation of Eileen Chang's Works by Others

a. Fiction:

i. From Chinese to English

- Adkins, Curtis Peter trans. 1972. "Wei-Lung's Story." In "The Short Stories of Chang Ai-ling: A Literary Analysis." Master's thesis, University of California, Berkeley. 22-45. Translation of 〈沉香屑——第一爐香〉,《張愛玲小説集》。台北:皇冠出版社,一九八五年,頁二七九至三三九。
- trans. 1972. "Feng-Suo." In "The Short Stories of Chang Ai-ling: A Literary Analysis." Master's thesis, University of California, Berkeley. 62-77. Translation of 〈封鎖〉,《張愛玲小説集》。台北:皇冠出版社,一九八五年,頁四八六至四九九。
- -----trans. 1972. "Chin-Suo-Chi." In "The Short Stories of Chang Ai-ling: A Literary Analysis." Master's thesis, University of California, Berkeley. 87-125. Translation of 〈金鎖記〉,《張愛玲小説集》。台北:皇冠出版社,一九八五年,頁一五零至二零二。
- Brown, Carolyn Thompson trans. 1978. "Red Rose and White Rose." In "Eileen Chang's 'Red Rose and White Rose': A Translation and Afterword." Ph. D. diss., The American University. Translation of〈紅玫瑰與白玫瑰〉,《張愛玲小説集》。台北:皇冠出版社,一九八五年,頁五七至一零八。
- Sciban, Shu-ning trans. 1985. "Love in a Fallen City." In "Eileen Chang's 'Love in the Fallen City': Translation and Analysis." Master's thesis, The University of Alberta. 73-156. Translation of 〈傾城之戀〉,《張愛玲小説集》。台北:皇冠出版社,一九八五年,頁二零三至二五一。
- Kingsbury, Karen trans. 1996. "Love in a Fallen City." *Renditions*, 45 (Spring): 61-92. Translation of 〈傾城之戀〉,《張愛玲小説集》。 台北:皇冠出版社,一九八五年,頁二零三至二五一。
- Ng, Janet & Wickeri, Janice trans. 1996. "Shutdown." Renditions, 45

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- Ng, Janet & Wickeri, Janice trans. 1996. "Great Felicity." *Renditions*, 45 (Spring): 101-111. Republished in Eileen Chang, *Traces of Love and Other Stories*. Edited by Eva Hung. Hong Kong: Research Centre for Translation, The Chinese University of Hong Kong, 2000. 37-58. Translation of 〈鴻鸞禧〉,《張愛玲小説集》。台北:皇冠出版社,一九八五年,頁三九至五六。
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譯《尤利西斯》札記六則 (第14章部份)

劉象愚

Notes on Translating Chapter 14 of James Joyce's Ulysses

Abstract

In a sense, form in Joyce's Ulysses seems to be more significant than its content. The author playfully imitates the general structure of Homer, and makes various stylistic experiments in each chapter, In Chapter 14, the history of the English prose is compared to the growth of an embryo in the womb. It is the belief of the author of this article that in the Chinese translation, the stylistic evolution of the Chinese prose throughtout the centuries should be presented so as to create similar effects of historical changes that the source text tries to suggest. The notes given here are examples of the author's deliberations in translating the English text into Chinese.

《尤利西斯》的中譯本目前已經刊行了兩種。一種是江蘇譯林 出版社 1994年出版的蕭乾、文潔若兩先生合譯的上、中、下三卷 本;另一種是人民文學出版社分別於 1994和 1996年出版的金隄先 生翻譯的上、下兩卷本 (1994, 1996)。目前我正在做的是它的第三 個譯本。我是在 1978年進中國社會科學院研究生院外國文學系之 後接觸到這本書的,從那時候起,就對它逐漸產生了興趣,並把它作為此後讀解、研究的一個目標。畢業之後,教務繁忙,對它的讀解和研究只能時斷時續地進行,1984年,曾移譯了它的第三章,加了一個"斯蒂芬在海灘"的標題,收入陳燾宇、何永康主編的《外國現代派小説概觀》一書中,於1985年由江蘇文藝出版社出版。自兹之後,則有移譯全書之意。後河北教育出版社欲出《喬伊斯全集》,約我翻譯《尤利西斯》,目前,譯事已近尾聲。

在《尤利西斯》的翻譯過程中,我邊譯,邊做了些筆記。下面 是該書第14章的部份。為了使讀者獲得一個清晰的輪廓,也使專 家能對我的譯文有所了解,我把札記討論到的我自己的部分譯文穿 插在其中。

《尤利西斯》第14章戲仿英國散文發展史上從古代到現代的各種文體,象徵嬰兒從胚胎到娩出的全過程,把語言藝術的創造與生命形成的過程融為一體。喬氏在給友人勃金的信(1920年3月20日)中明確地說:這章在技巧上(即文體上)要寫成一個"九節不分,連環而成"的部分,由薩盧斯特和塔西陀式的文體揭開序幕,然後是盎格羅一撒克遜語體、曼德維爾體、馬洛禮體、伊利莎白時代的紀傳體、彌爾頓等人的文體、伯頓一布朗體、班揚體、佩皮斯日記體、再經笛福一斯威夫特—斯梯爾一愛迪生—蘭道爾一佩特一紐曼體,直到各種洋涇浜、方言土語、俚語村言混雜的現代語言形態。喬伊斯要以連綿不斷的九節,對應嬰兒在子宮中發育成長的九個月,他把地點設在產院裏,把勃魯姆比作精子、產院比作子宮、護士比作卵子、斯蒂芬比作胚胎。著名的喬學者埃爾曼説,他在寫作此章時,案頭放着顯示胚胎在子宮中逐月變化的不同形態的圖

片,同時研究聖茨伯里的《英國散文格律史》(A History of English Prose Rhythm, 參看 Richard Ellmann, James Joyce, p. 475)。聖茨伯 里的《格律史》是勾勒英國散文文體發展演變的一部重要著作,出 版於1912年,全書11章加一個結語,首章提出散文格律的含義, 基本上沿用了亞里士多德關於散文的觀念,亞氏給散文下的定義是: 雖然沒有詩歌那樣的韻律,但並不乏自身的格律 (neither possessing metre nor destitute of rhythm), 並且充分討論了希臘散文的文體特 徵,後來昆提利安討論了拉丁散文的文體特徵,但是由於材料缺 失,亞昆二氏關於希臘散文和拉丁散文的具體論述今天已很難確定 了。聖茨伯里認為,好在他要討論的不是希臘散文和拉丁散文,而 是英語散文,自然也就無須亦步亦趨地遵循這兩位老前輩的教導。 但亞氏的遺產中有兩個重要意見是頗可參考的,那就是:散文既不 像韻文那樣充滿韻律,又不是毫無格律,另一點則是,四音節音步 是散文的基本格律。英文與希臘和拉丁文不同,但它的散文像希臘 拉丁文一樣,不能沒有音節的長短強弱,這就是所謂的"格律" (rhythm),正是這種音節的長短強弱形成的抑揚頓挫構成了散文的 基本文體風格。聖茨伯里在隨後的10章中,分論了古英語、中古 英語、從喬叟到馬洛禮、從阿斯克姆到胡克、從欽定聖經到彌爾 頓、從17世紀後半期到19世紀20年代、從19世紀20年代到19 世紀60年代、19世紀60年代之後各個時期英文文體演變發展的 歷史。喬伊斯在構思這一章的時候顯然參考了聖茨伯里此書。考慮 到這樣一個背景,譯文如何從漢語的角度顯示這種文體的流變,就 應該是首先要考慮的。以漢語散文發展演變的脈絡與之相對應,也 許是唯一可以嘗試的辦法。當然,漢語散文發展演變的歷史與英語 散文發展演變的歷史不盡相同,但是,二者並非絲毫沒有可以平行

對照的地方。漢語散文的最早形態同樣是卜辭,最早的卜辭是刻在甲骨上的,即我們今天所說的甲骨文。無論英語還是漢語,這類最早出現的卜辭,只是一種極為簡略的記事,無"文"可言。從文體發展的歷史看,無論英語散文還是漢語散文,大體上都有一個從"古體"到"今體"、從尚質到尚文、從簡古到繁富、從韻散結合到韻散分離、從"文言"到"白話"的演變過程。當然,英語和漢語畢竟是兩種非常不同的語言,無論是文體,還是文類,二者的差異無疑要遠大於它們的相似,因而,這裏的對應恐怕只能是十分粗略的。然而,要想使漢語的讀者明了喬伊斯在本章中勾勒英語散文文體史的用心,譯文似應盡量尋找二者相似的地方,這樣或者可以看出英文文體演變的大體輪廓。金譯在這方面下了不少工夫,但仍有一些不盡如人意處。至於講譯,則似乎並沒有多少這種文體演變的意識。

1. 開始的三小段模擬古羅馬祭司團阿爾瓦爾兄弟會在每年一度祈禱土地肥沃的儀式上所唱的贊美詩。但文體卻不同。第一段:三次重復 Deshil Holles Eamus. Deshil 為古愛爾蘭語, Eamus 為拉丁語。譯文對之以漢語散文中的卜辭體,如"癸卯卜,今日雨,其自西來雨,其自東來雨,……"(《卜辭通纂》第375片)之類,並分別以小篆和大篆表示古愛爾蘭語與拉丁語。霍爾斯為街道名。本章所寫的愛爾蘭國立產科醫院就在這條街上。第二段禱詞為古體,譯文對之以一般的古文體。霍霍恩指該產科醫院的主治醫生安德魯·霍恩博士,也暗指太陽神及其神牛。第三段為現代口語體。寫坡伏依太太的孩子出生後,護士申明其性別的歡呼聲。譯文也對之以漢語口語體。這三段文

字是本章的引子,彷彿下文將要展開的一個文體演變的縮影。 譯文如下:

引める 霍爾斯 引める 霍爾斯 引める 霍爾斯。

煌煌哉,輝輝哉,霍霍恩,賜予胎動邪,賜予子宮之實邪。煌 煌哉,輝輝哉,霍霍恩,賜予胎動邪,賜予子宮之實邪。煌煌哉, 輝輝哉,霍霍恩,賜予胎動邪,賜予子宮之實邪。

好哇,男孩啊男孩,好哇!好哇,男孩啊男孩,好哇!好哇, 男孩啊男孩,好哇!

2. 接下來的三段模擬古英語形成之前的文體。這一時期大約在公 元五世紀盎格魯一撒克遜人徵服不列顛之前,其語言的特點是 無論詞匯還是句法都完全是拉丁化的。詞序一般是謂語賓語等 在前,主語在後,句式一般是從句在前,主句在後。第一段模 仿羅馬歷史家薩盧斯特(公元前86-34)和塔西陀(公元55-120) 的拉丁文,完全是一種逐字的直譯。第二、三兩段模仿中古拉 丁語文體,也是逐字的直譯,詞匯、句法都是拉丁化了的。喬 氏故意將這三段文字弄得語義模糊,句式混亂,以象徵創造之 前的渾沌,和胚胎未成形之前的無形以及初民性關係的混雜。 金譯這三段語義清晰,特別是第一段,用了較多的句逗(原文 僅有兩個標點),實在無法傳達出喬氏的本意。愚以為,能與 這一階段英語文體相對應的,應該是中國上古時代的文體,然 而那時的文獻現已虛無縹緲,無從查考。而現在公認最古的史 家記事文獻當屬《今文尚書》,自然,這部書中不少篇章也經 過了後人的加工,特別是虞夏之書,並不全都是原來的面貌, 但是,通過這些篇章,我們究竟還是多少可以看出虞夏商周文

體的大概面貌,因此,似乎也可以以《今文尚書》的文體(特別是殷盤周語)來加以模擬。當然,應該盡可能變亂其句法與語義,令其朦朧模糊(特別是第一段),以符喬氏原意。譯文如下:

人若曰惟物大利謀人乃珍惟蠢人罔明越若來古之謀人宏博矜高故庶 民尊之蠢人昧於常謀人諳於理乃複曰苟余皆同國之榮慶罔見於灼灼 表像實賴百姓重生育否哉有茲乃天降之福罔茲乃諸惡之源。嗚呼人 不昏於事惟不知光華其表腐朽其裏者曷其有哉或曰罔知天賜不及人 孕者曷其有哉故君子不可不告於小民惟恐國之丕丕基喪於惡習之染 前人之德不傳於後惟仡仡勇夫起而疾呼弗聽神意者罪不赦矧曰神意 信諾人之嗣必富厥力崇而不可改悖天道則有衰減之危。

曰若稽古良史氏曰,凱爾特人不寶無值,惟寶醫藥,何足怪哉。不惟診所麻風病院發汗房瘟疫墳場咸備,良醫若奧希爾氏奧希基氏奧利氏亦兢兢業業,疾若顫抖萎縮出血腹瀉可療,再發可複。至若民事之大者皆慎之備之乃議一謨〔其出諸熟慮抑經驗尚難立判惟後世眾説不一〕惟孕女惟艱俾其免意外之禍而獲護佑之福且費廉富貧咸受益。

惟女孕時產後不可擾之庶民咸知無母之多產曷國之隆哉惟幾惟 茲矧聞天意民意若茲乃大欲孕女車載入院以護理之。嗚呼民見厥為 母之女乃護之女亦感之聰哉斯民!

3. 以下六段模擬古英語體。即盎格羅—撒克遜人徵服不列顛之後,時間大約是公元五世紀到十一、二世紀。按聖茨伯里所說,古英語文體具有綜合性特徵:詞形富於變化、詞序多種多樣,這樣,就很容易形成多樣化的節律,更重要的是,它韻散結合,又極重視頭韻。中國先秦諸子的文體一般都簡練平易,往往質勝於文,但卻不乏內在的節律,而且不少文章都是散韻

並用,二者似可比擬。譯文的第一段對以孟子體,因為孟子是 諸子中最富有文采的。隨後五段對以楚騷體。頭韻極難傳譯, 若刻意以漢語的雙聲模擬,往往害意。

Before born babe bliss had. Within womb won he worship. 頭韻、 格律和較為工整的對偶,可謂極富音樂之美。譯為:嬰出之前 已有福。居母腹中受崇祝。以七字擬其七音節,"嬰"、"已" "有"與"中"、"祝"為雙聲。 Whatever in that case done commodiously done was. 譯為:值此際也,當為之事俱善為 $\dot{\mathcal{Z}} \circ A$ couch by midwives attended with wholesome food reposeful, cleanest swaddles as though forthbringing were now done and by wise foresight set: 譯為:夫產婆守於床,食物利於健, 襁褓潔而坦,諸事已預為之備,若分娩焉。 but to this no less of drugs there is need and surgical implements which are pertaining to her case not omitting aspect of all very distracting spectacles in various latitudes by our terrestrial orb offered together with images, divine and human, the cognition of which by sejunct females is to tumescence conducive or eases issue in the high sunbright wellbuilt fair home of mothers when, ostensibly far gone and reproductive, it is come by her thereto to lie in, her term up. 譯為:然非僅此而 已也,孕婦需之藥,手術用之器,均預置焉,更有奇物異畫, 神人肖像,廣搜博取於 四海之內,俟孕婦臨盆入院,屋宇高 敞,陽光明媚,將為人母者,覽物畫以散心,遂腹張而順產。 以下開始用楚辭體。 Some man that wayfaring was stood by housedoor at night's oncoming. 譯為:方夜幕之降臨兮,有客 立於門旁。Of Israel's folk was that man that on earth wandering

far had fared. 譯為:以色列之子民兮,獨浪游自遠方。 Stark ruth of man his errand that him lone led till that house. 譯為:哀民生之多艱兮,故造此以專訪。譯文三句語義或略有交錯,但句式基本貼近原句兩分的結構和抑揚的韻律。此六段譯文如下:

嬰出之前已有福,居母腹中受崇祝。值此際也,當為之事俱善為之。夫產婆守於床,食物利於健,襁褓潔而坦,諸事已預為之備,若分娩焉。然非僅此而已也,孕婦需之藥,手術用之器,均預置焉,更有奇物異畫,神人肖像,廣搜博取於四海之內,俟孕婦臨盆入院,屋宇高敞,陽光明媚,將為人母者,覽物畫以散心,遂腹張而順產。

方夜幕之降臨兮,有客立於門旁。以色列之子民兮,獨浪遊自 遠方。哀民生之多艱兮,故造此以專訪。

夫霍恩為院主兮,其產床有七十。婦懷孕而臥床兮,姑忍痛以 待時。頗望生子健壯兮,若天神之告瑪麗。有女二人衣白兮,精心 護理於產房;恆奔走而無眠兮,既止痛複撫傷。年收婦其幾多兮, 蓋三百而以為常。其二女既忠且信兮,為霍恩謹守產房。

謹守產房之女兮,聞善人之忽至;遂披巾而急起兮,廣啓扉以 延客。突見電光刺眼兮,於島西天閃爍。惟恐人之孽罪兮,干上天 之震怒;乃降禍於黎庶兮,發洪水以滅之。女劃十字於胸前兮,疾 導客以入之。客感其情之拳拳兮,遂步入其院內。

客恐己之唐突兮,持帽立於中廊。彼曾賃屋其居兮,攜嬌妻愛 女於一堂。斯乃九年前之舊事兮,遂海天漂遊而未止。忽一日之本 城兮,邂逅此女於港灣。女鞠躬以致敬兮,彼未脱帽以還禮。今登 門以謝罪兮,懇請女之恕己。蓋女其時頗面嫩兮,遂遽見而未敢 識。聞此言女心甚喜兮,目生輝而顏飛花。

女突見彼之喪服兮,中心憂且以懼。客雲非己之噩耗兮,女遂 釋哀而開顏。彼詢及故舊奧大夫兮,可有信來自遠方。女長太息以 答客兮,斯人已升之天堂。聞此言客起悲愴兮,腸寸斷而心傷。女 遂細述其詳情兮,哀摯友之早逝。謂此乃上蒼之旨意兮,豈人力之所能回。感天主之眷顧兮,友竟得以好死。彌留懺悔並領聖體兮,有神甫為其禱,塗聖油於病體兮,享聖恩以善終。客肅然以問女兮,其究患何疾而逝。女雲其歿於三年前兮,近悼嬰節於莫納島。實因腫瘤之擴散兮,竟死之於腹疾。女遂求天主憐憫兮,超度其愛友之靈魂,唯念其行品良善兮,願拔之於永恆。客聞女慘痛之陳言兮,視手中帽不能言,彼相對複無語兮,何憂傷而凄然。

4. 以下兩段為中古英語。第一段模擬中世紀道德劇《人人》開場時旁白者對人物、主題的介紹: Therefore, everyman, look to that last end that is thy death and the dust that gripeth on every man that is born of woman for as he came naked forth from his mother's womb so naked shall he wend him at the last for to go as he came. 譯文仍用先秦文體。

譯文如下:

是故人人皆須明察,人之終極即其死也,時唯塵土覆身而已。凡婦 人所生之人,出娘胎際赤條條,終歸之際也必赤條條也。

時客已在室中,遂問護理之女,彼待產之婦如何。女答曰婦陣 痛整三日矣,分娩必大不易,痛難忍也。然現已至其時,產兒在即 矣。女複言之曰,其閱產婦既多,而難產如是者實未嘗見也。女又 為熟客述己在此院中之經歷。客聽其言,感婦人臨盆之苦,為人母 之難,睹女之面容姣好,心異其麗色男子無不見,何久為女傭,歲 十二次血潮已九歲,竟無孕之機邪?

5. 以下三段模擬中古英語中的傳奇式游記文體,特別是《約翰· 曼德維爾游記》,此作為中世紀最著名的游記,原為法文,最 早的英譯大約產生在14世紀,它的特點是,句子一般比較簡 短,多用 And 起句,敘事比較生動。這裏的譯文參以魏晉志 怪和游記的文體。譯文如下:

二人方語間,城門洞開,堂內聞人聲雜錯,眾聚飲焉。有青年名狄克森之見習騎士者趨二人立處來。彼乃客名利奧波爾德者之舊識。 見習騎士昔供職慈母院,客因胸被可怖惡龍刺傷入院求治,二人遂得謀面。時見習騎士以碳酸銨合聖油調為膏,遍敷其傷。此刻見習騎士因請客入堂與眾同歡,客雲尚需他往,彼乃審慎狡黠人也。女知客之虛言蓋出於精細,遂許之而責騎士。然見習騎士既不容客之拒也不聽女之責,固請之,並言堂內盛會之美。客遂從之入,因其周游四方,縱情聲色,身心俱疲,亦宜將息矣。

堂中置芬蘭國樺木桌一張,由該國四侏儒撐之,彼等因法術攝定而不敢少動。桌上置刀槍劍戟諸兇器,皆由巨穴中勞作之諸惡魔以白色火焰煉成,配以當地盛產之水牛、雄鹿諸獸角為柄。各色器皿悉由瑪訇德魔術調海沙與氣製成,術士吹氣入之如吹氣泡然。佳肴美饌排列桌面,豐盛鮮美無出其右者。更有銀罐一隻,須以奇法開啓,內藏無頭魚數尾,怪異之狀,令人生疑,非目睹不能信也。諸魚臥葡國之油樣汁液中,其液豐腴如橄欖榨出之汁。堂中有更可稱奇者,彼等以魔力調合迦勒底所產麥粒之精為團,摻以烈性汁液,借其力使之漲大如山。彼等還能插長桿於地,令蛇攀纏其上,取蛇鱗釀汁若蜜酒然。

於是見習騎士令為公子利奧波爾德酌酒,勸眾舉觴,眾歡然回應,皆暢飲。公子亦掀起面甲略啜之以示友善,因其向無飲酒之習,遂置之一旁,乃暗傾其大半於鄰座杯中,而鄰渾不知也。自此公子與堂中諸君歡聚,稍事歇息。此誠萬能天主之恩賜爾。

6. 以下四段模擬 15 世紀托馬斯·馬洛禮爵士描寫亞瑟王傳奇的 文體 (《亞瑟王之死》)。馬洛禮開創了一種輕松流暢、簡潔明 快的傳奇文體,文字生動,常給人一種如畫的逼真感。譯文以 魏晉志怪體參酌唐人傳奇模擬之。譯文如下:

是時,門邊之善女,以尊崇萬能之主耶穌為念,懇請眾人,勿再喧鬧,因樓上有貴婦臨盆,將生子焉。利奧波爾德爵士聞尖聲自上傳來,不知為嬰啼耶,抑婦呼耶,乃曰:異哉,其未娩抑將娩乎,無乃太久耶。忽見對面而坐者,乃鄉紳萊納漢也,此公年愈座中諸人,一座之中,二人俱為長者。因彼年齒稍長,爵士執禮甚恭,遂語之曰,婦待雖久,然其所孕者乃天主之賜,待之奇久,福亦當大。時鄉紬已酩酊矣,乃答曰,婦惴惴以待時也。即舉座前大杯,不待請而飲,彼常不拘小節,每以作樂為能,乃請痛飲,為二人雜腹下之卵,而不令其驚者,又為世間最知禮之騎士,取悦名媛淑女固其擅手,遂舉觴應之,惟思婦人之苦,默祝之焉。

且言聚飲之一干人眾,於桌兩邊就坐學人計有聖瑪利慈母院見習生狄克森,其同儕醫科生林奇,瑪登,鄉紳萊納漢,阿爾巴·龍噶邑人克羅色斯,座首貌若修士之青年斯蒂芬,尚有科斯泰洛,彼曾逞一時之豪,人或呼為酒鬼科斯泰洛(爛醉除斯蒂芬外,彼為最甚者,且仍索飲不止。),余即溫軟爵士利奧波爾德矣。另有青年瑪拉基者,允必來,眾尚待之也,心懷不滿者已責其違約耳。利奧波爾德爵士廁身席中,因與西蒙爵士修好而愛及其子斯蒂芬也。彼歷經跋涉,心神已疲,亟需休憩,而眾殷勤勸酒,待之以至誠,彼雖懷悲天憫人之心,志在漫遊天下,仍不欲遽去也。

夫此眾皆才士也。爵士聞彼等正論生育及道義之事。青年瑪登云,若此,令產婦死則慘矣(數年前艾布拉那一婦,來霍恩院生產,即死於斯,伊被棄前夜,醫師藥劑師悉會商之)。眾皆曰婦應活之,因創世之初,伊已注定負生育之痛矣。執此見者,均以瑪登之說為是,云其不死婦之論為不移之論。然疑其非者蓋不乏人,如青年林奇云,今世情險惡,縱黎民冀變,然法與吏皆矯枉無術。故依天主之命為上。彼言未完,眾皆呼否,云以聖母之名,理應舍嬰保母。眾激爭且劇飲,皆面紅耳赤,惟鄉紳萊納漢,頻為眾添酒,致樂不稍焉。而瑪登為眾詳述其情,云婦如何死,其夫如何為神聖

宗教故,聽遊僧與禱者言,遵己對亞伯拉坎之烏爾坦之誓,不阻婦 之死。眾聞之,罔不悲慟。青年斯蒂芬乃語眾曰,諸君,怨天尤人 者,殆凡夫俗子也。今嬰與母已為其創造者增光,一在地獄幽暗之 境,一在煉獄之烈焰中也。然天主欲使大批靈魂出世可,而吾輩則 逐夜使其不可,豈非忤聖靈、天主與造命者之志耶,其罪何如?複 言曰,諸君,況吾人之性欲,又何其短哉。吾儕不過身內小命之載 體,造物之意不屬吾人,而另有它圖耳。狄克森乃問酒鬼科斯泰 洛,它圖者何,然彼已爛醉,遂對曰,欲之來時,惟求一瀉,有女 即可,甯論妻妾外子耶。阿爾巴·龍噶之克羅色斯,遂引瑪拉基之 獨角獸頌,稱該獸有祥瑞,千年生獨角云云。餘皆哄笑,各出妙語 以戲之。眾乃指聖傅坦之陽器誓,云凡男子所能為者,彼無不能 也。滿座絕倒。惟青年斯蒂芬與利奧波爾德爵士默然,爵士以稟性 殊異,從不公然笑人,且對產婦向懷憐憫,並不論何人何地也。斯 蒂芬則傲然發宏論,稱教會猶母,然卻欲將己拋出懷抱,乃論及法 規教律,墮胎庇護神厲莉絲,風傳光種而致孕,吸血鬼對吻而有 身,維吉爾述西傳種云云,並言嗅月之華,從甫與夫交之女臥,均 可有孕,此感染之謂也。或以阿威羅伊及摩西.邁蒙尼德之見,沐 浴也可使女受孕。又論人之靈魂,當於孕之次月尾入胎,旋即為神 聖之母擁有,以廣天主之榮耀,彼世俗之母,無非產崽之器,按律 當死焉,此掌璽漁人彼得之言也,蓋彼獲神佑,乃神聖教會創世基 業之磐石也。眾單身之人遂詢爵士利奧波爾德,倘遇此景,欲令孕 婦處險境,以命換命否。爵士暗忖,答語當會眾之意,乃托腮,以 慣技支吾曰,彼雖喜醫術,然究為外行,以彼陋見,若生死並重, 二金同得,於教會之母,或有裨益焉。其説頗妙,足以塞眾之口。 狄克森曰,此言甚善,以某鄙見,內有深意藏焉。青年斯蒂芬,聞 此快甚,乃曰,竊貧者無異濟富也。彼醉態已深,言語漸妄,後當 驗之不爽也。

然利奧波爾德爵士,雖出此言,心仍戚戚焉。彼深憫婦哀聲不絕,為產痛所擾且思賢婦瑪利恩,為己產獨子,子活十一日而夭, 醫者回天乏術,豈非命也夫。婦遭此厄運,心痛不已,乃選上好羔 羊之毛,織胸衣裹兒。時值隆冬,伊深恐地下寒,兒速僵矣。爵士 失子,自此乏嗣,每見友人之子,則憶昔之樂,感傷不已,既歎己之無福得此佳兒〔眾咸稱其良也〕,複歎青年斯蒂芬,竟與此輩浪子遊,毀財於娼也。

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混雜的狂城,變幻的亂馬 一試論〈紅玫瑰與雜種馬〉英譯困難與策略

楊昱昇

On the Translation of "Red Rose and Bastard Horse"

Abstract

This article discusses some of the problems and strategies in translating "Red Rose and Bastard Horse", a chapter from the novel, Crazy Horse in a Frenzied City by Xin Yuan. The novel looks into certain issues concerning Hong Kong during the transitional period of the handover. It won the first prize in the novel section of Hong Kong Biennial Award for Chinese Literature. The theme of "hybridity" and "change" are highlighted in the novel through a combination of linguistic and stylistic variations: sounds, registers, syntactic structures, narrative skills, etc. This article analyzes the historical and social background of the novel, its linguistic and artistic elements, and discusses the strategies the translator adopts in the process of translation.

一、引言

在文化藝術交流的需要下,不同語言、不同方言的民族需要溝通、交流,翻譯是一道不可或缺的溝通橋樑。然而在翻譯的過程

中,信息流失幾乎是個必然現象,權衡的只是流失程度的輕重。為 了減輕訊息流失的程度,譯者作為訊息傳遞的主事者,往往要在傳 話的過程中運用不同的策略,務求盡量把原文的訊息運載到譯文。

本文嘗試透過閱讀長篇小說《狂城亂馬》當中一章〈紅玫瑰與雜種馬〉,¹探討英譯過程中的困難與譯者的解決策略。〈紅玫瑰與雜種馬〉的英譯載 Hong Kong Collage: Contemporary Stories and Writing,²編者在引言指出自己"嘗試透過生於斯、長於斯的作者的口,去述說自己心目中關於香港的故事",所以該書也就以一幅"拼貼畫"(Collage) 的形式誕生。³然而譯本所載的"香港故事"在傳到譯文讀者手中以前,必先面臨重重文化鴻溝與藝術層面的障礙。下文先對《狂城亂馬》作一概述,然後探討英譯過程中訊息流失的現象;透過中英譯文的對比參照,探討譯者在英譯過程中為解決訊息流失而運用的策略,同時指出小說主題對譯者決定翻譯策略的重要性。

二、小説背景

長篇小説《狂城亂馬》是作者心猿第一部小説,4 獲第四屆 (1995-1996年度) 香港中文文學雙年獎小説組首獎。小説原名《都市迷宮》,一九九三年開始於《現代日報》5 連載,後來由香港青文書屋於一九九六年八月結集出版。6小説男女主角分別是老馬和他的舊女友紐約水(又名小茜)。故事主線圍繞他倆一段走遍香港的超現實歷程。故事發生在二十世紀的香港,正值回歸前的後過渡期。老馬是個報館攝影記者,一次工作遇上聲稱是中國最高領導人的私生子小胖子,無意中捲入一場中英雙方秘密會談的政治風雲,

兩人一起為中方的小胖子作跑腿,一段驚心動魄的間諜式歷險旅程 就此展開。小説中,主角走遍香港多個地方,邊走邊看,同時引領 讀者遊逛本港各地,甚至穿梭時空,回到六、七十年代的香港,並 藉此探討本地種種的文化現象。

作者在後記中指出,朋友向她/他邀稿的時候,他/她剛剛看完香港藝術中心西班牙導演艾慕杜華的電影節,而且正在看日本漫畫,於是決定寫一個"艾慕杜華加亂馬漫畫那樣的東西,好像 Cult movie 那樣的東西"。《狂城亂馬》顯然是多媒體碰撞之下產生的一部小說。按作者所言,小説意念是由電影加上日本漫畫而構成的,換句話說,小說的媒體是"電影媒體 + 漫畫媒體"的混合物,也可以說是一部卡通化的電影漫畫小說。

艾慕杜華 (Pedro Almodovar) 是西班牙著名導演,作品多圍繞性別身份、民族性、同性戀、變性人、社會問題等主題,電影所描寫的人物更往往是"雌雄同體"的變性人。7他的電影多以通俗劇為題,又融入了黑色幽默與超現實的手法。8《第四屆香港中文文學雙年獎評審意見輯要》小說組複選評語指出,《狂城亂馬》"寫出香港文化身份、歷史意識、亦有男女性別的反思"9,可見小說概念與艾慕杜華的電影之間關係的密切。漫畫方面,《亂馬1/2》出自日本女漫畫家高橋留美子 (Rumiko Takahashi) 的手筆。10漫畫男主角早乙女亂馬原是個年輕少男,一天他與父親早乙女玄馬習武,意外掉進受了詛咒的"少女之泉",亂馬即時變成擁有女性身體的男子。漫畫裏一些角色也有同樣的遭遇:亂馬的父親玄馬掉進"熊貓之泉"變成"中國大熊貓",有的角色會還變成小黑豬、小貓等等。在漫畫中,這些角色每遇冷水就會變身,遇熱水則會變回原形。《狂城亂馬》中的老馬也會變身:

他不知是不是因為有一次掉進河裏,冷水一浸,好像性別改變了……又不是真的完全改變,而是曖昧了,掉在中間,兩頭都不到 岸。(頁 20)

在小說裏,老馬曾經以化妝來喬裝女性,掩飾身份;有時候他 也搞不清自己的性別究竟是男是女,在性別認同上似乎有點迷失。 小說甚至以代名詞"他/她"指涉老馬:

直至那個人向他/她拿手出來。 於是他/她發覺自己也變成了照片中人……(頁 195)

除了性別之外,老馬的身份或立場也是會變的:

他……穿着中式長衫,不知怎的又被迫採取了中式立場。 他亂馬真是會變身,穿甚麼像甚麼,還不用冷熱水淋過頭,比日本 漫畫進一步。 (頁 99-100)

然而,《狂城亂馬》的作者心猿甚至有意把自己真正的性別隱 化,採取"中性"立場,他/她在後記中記述:

又聽說有人想知道作者是男是女?我回答說:作者如果不是一個男 仔頭的女子,就一定是個認同及欣賞女性感性的男子。有甚麼關係 呢? (頁 247)

從以上例子可見,作者有意借漫畫《亂馬 1/2》角色變身和性 別轉換的特徵套入小說人物中。

三、小説主題及藝術效果

作者在後記中指出,他/她所關心的是"比較古怪的小問題:雌雄同體、都市空間、混雜文化"。《狂城亂馬》以香港都市空間作為寫作背景,以香港人作為寫作對象,作者似乎有意透過小說去探討香港都市文化的問題,而他/她所關心的範疇,則起碼有男女身份、民族身份、文化現象等幾方面。然而,這幾個討論範疇其實都由兩個共通的主題所連貫,分別是"變"和"雜"。"變"可以是變化、變幻;"雜"可以是混雜、夾雜。《亂馬 1/2》漫畫第一冊封底有這樣的介紹,指出故事是"集合戀愛、眼睙;拳法、劍道;熊貓、人類;男人與女人的大混亂!"這樣的一種"混亂"介乎"混雜"以至"變亂"之間,正是貫通《狂城亂馬》全書的主題。

在《狂城亂馬》中,"變"和"雜"的主題是透過媒體、語言、文體、甚至主角的名字、性別等——呈現。當中以文字營造或者直接指涉的媒體效果有漫畫(頁20)、電台廣播(頁25)、卡通(頁59)、電視(頁83)、油畫(頁114)、懷舊曲歌詞(頁155)、童謠(頁184)、照片(頁193)、電影(頁196)、戲劇(頁200)、劇本(頁215)等等。語言方面,小說裏有普通話(頁88)、粵方言(頁97)、英文(頁99)、法文(頁4)、西班牙文(頁15)、意大利文(頁88)、甚至借用讀音相近的中文字所拼出的日本文(頁4)。語域方面,有正式語域(formal register)、非正式語域(informal register)等等。

翻看文學雙年獎小說組複選評語,李歐梵指出本書介於幻想小 說和卡通或其他視覺媒體的敘述方式之間,以插科打諢式的描寫手 法帶領主角穿插各種不可能發生的細節,從而產生滑稽效果。此 外,李也提及《狂城亂馬》的作者顯然受到巴克汀 (M. Bakhtin)"眾聲喧嘩"式的多聲體"遊樂場"(carnival) 的啟示,把香港的"公共空間"作一番反崇高、反權威、不正經、甚至反道德式的處理。11借用狂歡性 (carnivalization) 來解讀《狂城亂馬》,不難看見小說中"無數滑稽模倣和拙劣模倣的、各種出乖露醜的、褻瀆神聖的、古怪唐突的、滑稽可笑的特殊邏輯"。12《狂城亂馬》所呈現的後現代性中最其代表性要算是多元性,13而這多元性又與"變"和"雜"的主題互相呼應緊扣。

四、翻譯困難與策略

《狂城亂馬》一書本身沒有完整的英譯本,Hong Kong Collage 選取了其中〈日常生活的危機〉和〈紅玫瑰與雜種馬〉兩章英譯, 本文集中討論〈紅玫瑰與雜種馬〉("Red Rose and Bastard Horse") 一章的英譯困難與策略。14上文提及《狂城亂馬》的主題是"變" 和"雜",其中媒體混雜與變化在小說裏十分明顯;然而〈紅玫瑰 與雜種馬〉一章媒體混雜的例子較不明顯,其中媒體效果有以下一 例:

(1) 他喝着咖啡,很香的咖啡。 看着街景,熟悉的街景。 他打開衣柜,看可有適合的舊衣服沒有? 戴一頂鴨舌帽? 戴一頂圓禮帽?(頁 95) He sipped his coffee. Nice aroma. He looked at the street scene. A familiar street scene. A cap, perhaps? Or a bowler? (p.189)

原文背景為主角老馬流浪街頭,有意無意間來到舊相好紅玫瑰的家。上文五句分為五個小段落,每個段落只交待老馬的一個動作或者思想,這種短句和每句分段的形式,為小說營造出一種漫畫連環圖的"畫框感",每段代表一個畫框,把老馬一個又一個的動作、思想順着時序鋪敘,帶領讀者逐格逐格的追看下去。英譯按原文句句分段的格式,把老馬三個主要的動作"喝"(sipped)、"看"(looked)、"打開"(opened)傳遞。此外,英譯盡量保持文句短小,第四、五句更加濃縮,由於兩句以設問形式敘述老馬心中的選擇,句子實際上不含任何動作的描述。譯者把"戴"的動作省略,並利用原文第三格"畫框"的上下文關係帶出老馬心中對衣帽款式的取捨,以三數字簡潔的傳遞原文意象。

除此以外,上文的畫框效果也與感官效果相疊呈現,藉着嗅覺、味覺、視覺的"變化"與"混雜"帶出小說主題。上文第一句寫老馬喝着杯中咖啡,香氣四溢,既能以鼻嗅之,也能以舌嚐到,是嗅覺與味覺的享受;第二句寫老馬的眼睛望向窗外街景,焦點已旋即轉換到視覺上去。英譯"sipped"一字傳遞了"味覺"效果的聯想;"nice aroma"傳遞了"嗅覺"效果;而"street scene"的兩次重覆除了照應"街景"的重覆外,也強調"視覺"效果。

上例談及《狂城亂馬》的漫畫效果,在漫畫裏"音響字"的運用對漫畫效果可謂有舉足輕重的影響。漫畫音響字其實即修辭中擬聲詞 (onomatopoeia) 的運用。15《狂城亂馬》全書有多組音響字的混雜,〈紅玫瑰與雜種馬〉一文有以下兩例:

He opened the wardrobe. Any old rags he could put on?

- (2) 然後便逕自去開鎖。紅色的心,咔察一聲就打開了。(頁 95) She unlocked the door. The red heart clicked open. (p.189)
- (3) 他又撥了個電話。 嗚嗚的,沒有人聽。(頁 97) He made another call. Ring. No one answered. (p.191)

例 (2) 的"咔察"模擬開鎖時鎖頭內金屬栓被彈簧彈開的聲音;例 (3) "鳴鳴"的聲音模擬電話撥通後待接的鈴聲。英譯同樣以兩組擬聲字 "clicked"和 "Ring"呈現原文的"音響字";而"clicked open"同時傳遞了"開鎖"的動作,"Ring"也傳遞了"撥電話"的涵意,此例兩組英譯可謂"音義俱備"。原文的聲音效果得以重現,音效的混雜與變化也得以傳遞。

《紅玫瑰與雜種馬》一章,"變"和"雜"的主題非常鮮明,主要由三位主角之間相互牽引的張力引出。老馬代表了身處中西夾縫、身份認同處兩難之間的香港人;紅玫瑰(老馬的舊愛人)代表受了殖民洗禮、盲目崇洋的香港人;澳洲鬼(紅玫瑰的新相好)泛指所有"洋人"(Westerner)、鄙視中國文化的西方侵略者。在〈紅玫瑰與雜種馬〉一文,紅玫瑰和老馬的名字對比相當強烈。紅玫瑰的名字由始至終都是紅玫瑰,絲毫沒變,代表她眷戀洋人、崇洋媚外的一往情深;環顧《狂城亂馬》整本小說,主角老馬的名字一直在變,單在本章已經有多達十八個稱呼,這些變化有時是指他的心情,有時是指他的立場,有時是按故事上下文內容而定。

〈紅玫瑰與雜種馬〉故事一開始,老馬先以"小馬"(頁 95) (Young Horse, p.188) 的名字出現,這"小"也許是指體積,也許是 指年齡。他流浪在街頭,來到了舊女友紅玫瑰的家,剛巧遇上紅玫

瑰回來,稱呼旋即由"小馬"變為粵語"馬仔"(頁95)(Young Horse, p.189)。在紅玫瑰的一味慫恿下,他自覺是"傻馬"(頁95)(Foolish Horse, p.189) 一匹,傻呼呼的换上一件中國長袍,换上長袍之後, 從剛才鴨舌帽、圓禮帽的西式打扮變為中式打扮,身份立場彷彿由 西變中, "西馬" (頁 95)(Occidental Horse, p.189) 也就變成"中 馬" (頁 95)(Oriental Horse, p.189)。他回想過去,紅玫瑰曾經生 他的氣,指摘他為了保持藝術家的身份形象,就不敢當眾吃酸薑。 他自詡只是"馬仔"(頁 96)(the Young Horse, p.190) 一匹, 但一 頭馬也敢吞下;可是,怎麼也束不住紅玫瑰的芳心,紅玫瑰又不知 躲到哪裏去,他就像熱鍋上的"亂馬"(頁96)(a crazy horse, p.191),心裏乾着急。現在他身處紅玫瑰的香閨,被她身上的香氣 迷得恍恍惚惚,想起以往相處的時光,漸漸變成"醉馬"(頁98) (Drunken Horse, p.192);但他即時提醒自己要保持清醒,別再回 想,從過去回到現在,從幻想變回現實的"清醒馬"(頁 98)(Alert Horse, p.192)。這時"阿馬"(頁 98)(Horse, p.193)正想離開,紅 玫瑰的新相好、一個高大的澳洲男人卻找上門來, "老馬"(頁99) (Old Horse, p.193) 聽他倆笑説浪漫史,心裏不是味道,旋又變成 "小馬" (頁 99)(Young Horse, p.193) 打算奚落澳洲鬼,怎料正中 對方下懷,紅玫瑰又被澳洲鬼逗得笑起來,"小馬"這回變成倒霉 的"霉馬"(頁99)(Rotten Horse, p.193)。這時心情煩躁的"躁馬" (頁 99)(Restive Horse, p.193) 只想脱身,澳洲鬼開始大發議論, 大罵本港的歷史博物館狹隘,老馬謙卑地變回"小馬"(頁99) (Young Horse, p.194), 心平氣和的跟他討論,但澳洲鬼卻把紅玫瑰 攬在懷中,"小馬"灰心喪氣地變成"喪馬"(頁99)(Dejected Horse, p.194), 眼見此洋人對中國人的侮辱, 自己又穿着中式長衫, 像日

本漫畫的主角"亂馬"(頁 99)(Crazy Horse, p.194) 般會變身,忽然又變到擁護中國文化立場上去,變成"中文馬"(頁 100)(Chinese Horse, p.195),用英語跟澳洲鬼罵戰。可是老馬本身已不善言辭,他只是個記者,以攝影為業的"攝影馬"(頁 100)(Photographic Horse, p.195),加上舊女友被眼前的澳洲鬼攬着,有話也說不出來。他感到自己像是熱愛祖國的"國粹馬"(頁 101)(Quintessential Chinese Horse, p.196),但面對洋人侵略卻又無能為力,他這個香港人在洋人眼中只是不中不西的混血"雜種馬"(頁 101)(Bastard Horse, p.196)。老馬最後成了"死剩馬"(頁 101)(Vanquished Horse, p.196),就是粵語罵人的粗話"死剩種"的變體,這裏意謂一切都完了。

綜觀以上各例,老馬名字的變有時是性格上的變,有時是立場上的變,有時是心態上的變。而這許許多多的"變",合起來看又是一種"雜"的呈現。九七以前,中方保證香港"馬照跑,舞照跳","五十年不變"的口號甚至納入《基本法》16,保證香港的生活方式五十年不變。但小說中老馬在面對種種環境變遷,卻在不知不覺中"變"得面目全非。馬雖仍然是馬,但無論在心態上、在情感上、在身份認同上、在實際環境裏,卻已經歷過無數變換。這些名字的變化突顯了小說中"變"和"雜"的主題。

先看譯文中"馬"字的處理。 Hong Kong Collage 所收錄的篇章每篇都有一小段原文簡介,本文簡介指出由於小說主角老馬姓"馬"(Ma),譯文為了避免"ma"令英語讀者聯想起"mother"(母親),於是以"Horse"譯馬,把"馬"的字面意義譯出。17在處理主角老馬十八個名稱的變化時,一概把原文"馬"字前的字或詞轉譯為形容詞,再在形容詞後面接上"Horse"成為老馬的英文名稱,

為讀者介紹當下的主角是"甚麼樣的馬"。由於原文中老馬的名字 帶出了"變"和"雜"的主題,譯文也刻意使譯名呈現"變"與"雜" 的氣氛,策略之一是突顯原名兩極相反的涵意,例如原文"小馬" 與"老馬"中"小"、"老"相對,譯文以"Young"、"Old"兩個 相反詞來照應; "醉馬"與"清醒馬"中"醉"、"醒"相反,譯 文利用 "Drunken"與 "Alert" 的相反義英譯其名。至於"中文馬"和 "國粹馬"的涵意相近,都是指老馬站在中國的立場,竭力維護中 國人的尊嚴;老馬從"中文馬"(Chinese Horse) 過渡到"國粹馬" (Ouintessential Chinese Horse), "國粹馬"代表"中國國粹"的隱 含訊息由隱轉顯,兩個譯名均有 "Chinese Horse" 的字元,一脈相 成,兩字的"變化"清晰可見。除此以外,另一策略就是選用字母 相同的詞傳遞"不變中求變"的主題。例如原文"中馬"變成"西 馬",譯文的"Oriental Horse"變成"Occidental Horse",兩字均以 字母 "O" 開首;此外"霉馬"變"躁馬",譯文則是從 "Rotten Horse"變成 "Restive Horse",譯者也刻意選用兩個以 "R" 為首的 字作譯名。以上兩例的字首雖然沒變,但整個字義卻有改變,譯者 利用當中的關係去重現"變"的題旨。除此以外,譯者也以正式語 域和非正式語域的夾雜使用,突顯原文"混雜"的題旨。如 "Occidental" \ "Oriental" \ "Restive" \ "Dejected" \ "Quintessential"、"Vanquished"屬正式語域;而 "Old"、"Young" 則不屬於正式語域。這種語域混雜和變化的策略再次呈現小説 "變"和"雜"的主題。

本文除了以老馬多變和混雜的稱呼帶出主題以外,還以一個關鍵詞"意馬心猿"帶出"變"、"亂"的題旨:

- (4) ……他又有點意馬心猿了。 (頁 97) He began to unwind to vagrant thoughts. (p.192)
- (5) ······他是在紅玫瑰的香閨,胡思亂想,意馬心猿,又盡量克制自己······(頁 98)

...he was in Red Rose's boudoir, his mind a riot, his senses rebellious, and he was trying to pull himself together. (p.193)

成語是文化的專有詞彙 (cultural specific word),文化獨特性極高,成語在譯文中常有意象流失的情況,也有效果流失的情形,譯者須要按個別情形實行"補償"或"減負"的策略。例 (4)、(5)的"意馬心猿"是中國成語,又曰"心猿意馬",意謂心意像好動的猿猴和奔騰的馬匹一樣,形容人心神恍惚、變化不定。18 這裏用以形容老馬對紅玫瑰的吸引力難以抗拒,情迷意亂,心神不定。"心猿意馬"中的"馬"直接指涉主角老馬。值得留意的是,《狂城亂馬》作者筆名是心猿,英文譯名以漢語拼音拼成"Xin Yuan"(p.188),未知作者名字與"意馬心猿"中"心猿"二字是否存在任何雙關的關係。不過,由於英譯不可能同時顧及成語中以猿喻心、以馬喻意的隱含訊息及字面意義,譯者在先後兩例按原文上下文意義英譯"意馬心猿"。例 (4) 譯成"unwind to vagrant thoughts",例 (5) 則把"胡思亂想"和"意馬心猿"兩詞的涵意先行整合,全句譯成"his mind a riot, his senses rebellious",其中"riot"與"rebellious"帶出小說"變亂"的主題。

除了以上有關"馬"的種種稱呼與關鍵詞之外,紅玫瑰的名字本身就是一種"洋即好"的"洋"符號。19譯名按字面意義譯為 "Red Rose" (p.189),原名的"洋味道"得以"還原",譯名也充滿"西洋"的地方色彩。"Red Rose"與老馬英文譯名的處理形式迥然不

同,比較對照他倆的譯名,可見他倆的確代表了兩種不同的民族立場。至於紅玫瑰的新相好澳洲男子,文中時而稱他"澳洲鬼"(頁99),時而稱他"鬼佬"(頁99),又有"洋鬼子"(頁100)、"外國佬"(頁100)之稱。其中"澳洲鬼"與"鬼佬"同屬口語體,譯者也以英語口語體分別譯成"The Aussie"(p.194)與"gweilo"(p.194),其中"gweilo"一詞更帶有東方色彩,是按粵語讀音英譯的"新英語"。另外"洋鬼子"屬北方口語,"外國佬"是粵語,譯者分別譯為"foreign devil (s)"(p.196)與"foreigner (s)"(p.196),兩組詞的語域都不屬正式語體。從以上老馬、紅玫瑰、澳洲鬼譯名的討論,可見譯名的語域以至地方色彩所呈現的變化和混雜,譯文也成功傳遞了小說中"變"和"雜"的主題。

〈紅玫瑰與雜種馬〉一章除了以上三位主角之外,"變"和"雜"的主題也由其他人物帶出。《狂城亂馬》是"虛構"小説,小説版權頁更罕有地標明"本書人物全是虛構如有雷同純屬巧合",說明書中人物當是"虛構"的小説人物。然而,小説仍然不乏所謂"虛構"的故事人物,其實是月旦本港一些知名人士。20單在〈紅玫瑰與雜種馬〉一篇,影射的對象則至少包括末代港督彭定康與立法局21議員:

(6)"喂,主任,今個星期有甚麼要拍?立法局?蒸炖燜……甚麼? 范徐舊呔?廖愛國?前夫……?肥彭去無線影廠?……(頁97)

上文的"范徐舊呔"與"廖愛國"分別影射"范徐麗泰"、"廖 瑤珠",兩人均自一九九三年起獲委任為香港特別行政區籌備委員 會預備工作委員會(簡稱預委會)成員,小說中她們代表傾向擁戴 祖國的"親中"香港人;而"肥彭"則指涉末代港督彭定康,代表殖民者大英帝國或者整個英國民族。小説把這些政見不同的人物放在一起,借各人政治取向相異的張力突顯小説中"變"和"雜"的主題。

"范徐舊呔"中"舊呔"為"麗泰"的諧音,"呔"就是"領帶"的粵語;另外"徐"與"除"同音,而"除"即"解下"的粵語。於是,"范徐舊呔"全名便有"把舊領帶解下來"的戲謔成份,而這戲謔成份是由名字的讀音所構成。廖瑤珠早有"愛國急先鋒"、"老愛國"等綽號,22小說中"廖愛國"一名有近似的諧謔成份。"肥彭"是末任港督彭定康的綽號,廣為香港人所熟悉,本地報章週刊多直接以"肥彭"稱呼彭定康。此綽號雖也有戲稱彭定康體型肥胖的諧趣意義,然而,粵語"肥"字卻不一定帶有貶意成份,例如本地傳媒商業鉅子黎智英便有"肥佬黎"的綽號。從"范徐舊呔"、"廖愛國"與"肥彭"等例子,可見小説藉着互文關係²³、或直接、或間接,或明或隱地影射某些政界人物。

對於譯文讀者來說,這些本港的政界人物不一定為他們所認識。加上這些人物在小說裏都是以綽號甚至謔稱出現,譯者要把這些人物成功介紹給譯文讀者之餘,更要兼顧人名以互文關係或者字音相關性所呈現的戲謔成份,殊不容易。在"范徐舊呔"一例,英譯為"Rip-the-Fan"(p.191)。原來范徐麗泰的英文名字是"RitaFan",譯者巧妙地以"Rip-the-Fan"的讀音 [Ri-ta-Fan]營造"RitaFan"的諧音,又以連字號("-")把三個音節串連起來,示意讀者要把三個字音快速連讀,重組人名的讀音,同時保留了"解下"(rip)的意象。此外,"Rip-the-Fan"的譯名形式也是仿傚"Rip Van Winkle"一名,即美國文學家華盛頓、歐文 (Washington Irving)名

著 Rip Van Winkle 中主角的名字。24 至於"廖愛國"一例,譯文把形容詞"愛國"轉化為名詞"愛國者",後接人名的姓氏譯成"Patriot Liu"(p.191),名字中由互文關係引申的訊息與原文同樣保持隱含 (implicit)。至於"肥彭"的英譯名稱,譯者採取了"還原"的策略,把"肥彭"還原為彭定康的真實名字"Chris Patten"(p.191),犧牲了"肥彭"的戲謔成份。也許,譯者可以考慮採用"Chris Fatten"翻譯"肥彭",取"Patten"與"Fatten"的諧音,保留"肥"(fattened)的意象,或可傳遞"肥彭"一名的諧趣意味。

有關〈紅玫瑰與雜種馬〉中其他小說人物的名字,譯者還採用了注腳或者插注的方法解決翻譯上的困難。例如頁 97 中的"紐約水"和"小茜"其實是同一人,她的身份和立場可算是與老馬同一陣線的。由於英譯只是整本小說的選章,譯者便以注腳向讀者交待她的身份。又如同頁的"小胖子"是小說前部分交待過的中方最高領導人私生子,譯者便以插注的方式向讀者交待他的身份,譯成"the little fat guy from the Mainland who was taking refuge in her place"(p.192),按前句內文理解,句中的"her"是指紐約水。另外頁 100的"亂馬"是指涉日本漫畫《亂馬 1/2》的主角,從中也可看見〈紅玫瑰與雜種馬〉中小說與漫畫、中國與日本"變"和"雜"的主題。譯文亂馬的名字還原為日文"Ranma Saotome"(p.195),再以注腳注明"Ranma Saotome"在本港的譯名就是"亂馬"(Crazy Horse)。值得注意的是,譯者使用注腳處理翻譯困難時,只限於交待小說的主要角色,例如亂馬、紐約水等等,盡量減少注腳騷擾閱讀過程。

《狂城亂馬》中"變"和"雜"的主題除了體現在小説人物外, 小說裏語言文字的選擇也在在表達了"混雜"與"變化"的主題。 上文提及整部小説有多種語言、方言夾雜出現,這裏先討論〈紅玫 瑰與雜種馬〉中普通話、粵語夾雜的例子:

- (8) 攝影馬愈想愈氣,又要媽媽叉叉…… (頁 100)
 Photographic Horse was furious, cursing and swearing under his breath... (p.195)
- (9)·眼前這對男女,呼吸逐漸變得重濁,你眼望我眼,旁若無人似的。(頁 101)

The couple before him were breathing more and more heavily, gazing more and more intently into each other's eyes, oblivious to the world. (p.196)

(10) 本地據說百分之九十八是華人,為甚麼官方機構學校藝術節盡 要說英文?為甚麼我要跟你講英文?你有乜咁偉大,要公共傳 媒去宣揚你鬼佬的歷史觀,來證明你在香港的存在比我們香港 人更有道理? (頁 99)

'Here, it is said, 98 per cent of the population is Chinese. Why should the official organizations for the School Arts Festival insist on using English? Why should I have to talk to you in English? What's so great about you that the media have to propagate the gweilo perspective on history to prove that you have more right to live in Hong Kong than us Hongkongers?' (p.194)

以上四例的"港式中文"確是粵方言獨有的文化詞彙。例 (7) 和 (8) 的四字詞"媽媽叉叉"以 "AABB"的形式重覆,"媽"、"叉" 兩字又有疊韻的修辭效果。譯者按例 (7) 和例 (8) 原句上下文的內容,分別在每句以兩組動詞譯成 "rambled on"、"grouse about"與 "cursing"、"swearing"。譯文雖然未能把方言轉換的現象重現,但 譯者在兩例均以動詞的"重覆使用"呈現原文的"重覆形式";例

(8) 譯文選用兩組"進行時式" (continuous tense) 的動詞,其中"ing" 的重覆更能烘托出老馬如連珠炮發般的不滿與怒氣,咒罵聲不絕於耳。例 (9) 中 "你眼"和 "我眼"互相呼應,譯者借用 "breathing more and more heavily"中 "more and more"的句式重現 "你眼望我眼"中 "眼"字的重覆,全句也由兩組 "more and more"的句式連接,產生一種連綿的感覺,把原文裏男女纏綿的氣氛一一傳遞。除此以外,例 (10) 明顯可見正式語域與非正式語域夾雜運用的情形。首兩個問句語言的正式程度極高;第三個問句突然插入了粵語口語體,句子用上"乜"、"咁"等非正式詞彙,語域的正式程度大大下降。英譯以"What's so great"、"gweilo"、"Hongkonger"等較接近口語的詞彙呈現原文中非正式的語域,傳遞語域變換的修辭效果。

此外,文中也有粵語、英語夾雜的例子;其中包括了敘事聲音 和敘述人稱的混雜和變化:

- (11) 紅玫瑰兩眼發光,口裏伊伊唔唔 yeah, I know, I know 的。 (頁99)
 Her eyes were all aglow, her lips murmuring, "Yeah, I know, I know." (p.194)
- (12) 但攝影馬······擊大口得個窿:"You, you, you......" (頁 100)

 He opened his mouth and out rushed the words, "You, you, you...!"
 (p.195)

以上兩例所呈現的是代碼轉換 (code-switching) 的現象,敘述 聲音由粵語轉為英語。這種中英來雜以至由中文變英文的現象充份 顯示出小説的主題。可惜,這種現象在英譯過程中是不可譯的,譯 者只能採取犧牲代碼轉換的策略,把作代碼轉換的現象減至零。敘事眼光方面,例 (11) 的 "yeah, I know, I know" 缺乏引號的標誌,由第三者敘述;例 (12) 的 "'You, you, you......'"有引號的標誌,由第一人稱敘述。例 (11) 是自由直接引語 (free direct quotation),例 (12) 屬直接引語 (direct quotation),然而兩句都沒有指明説話是望着誰說的。英譯時兩句都是以直接引語的形式處理,並且加上引號的標誌,全部以第一人稱的角度敘述。

除了語言混雜、方言夾雜、語域轉變等等的效果以外,〈紅玫瑰與雜種馬〉一文也有運用修辭手法和語言的聲律效果來表達"多變"與"混雜"的主題,例如:

- (13) 他就像熱窩上的亂馬,五內如焚,四蹄不着地,三天活得像兩個世紀那麼長…… (頁 96)
 - He went berserk with anxiety like a crazy horse in a hot frying pan, his guts on fire, his hooves in the air, his days anxious and long like centuries... (p.191)
- (14) 甚麼樣的動詞?相遇、接觸、衝突、矛盾、混和、欺壓、忍讓、 霸佔、屈從、受氣…… (頁 98)
 - What sort of verbs? Meet, touch, clash, confront, mix, oppress, tolerate, possess, submit, endure ... (p.192)
- (15) 不如既來之則安之?來是來了,安不安則不知道。 (頁 98) Why not take it as it comes? Well, it had come, but how to take it, that was the problem. (p.193)
- (16) ……真是連下數城、節節失控、啞子吃黃蓮、擘大口得個窿: "You, you, you......" (頁 100)

These were grievous losses, defeat upon defeat, insult upon injury. He opened his mouth and out rushed the words, 'You, you, you...!' (p.195)

例 (13) 先以馬的意象比喻主角,再以數字"五"、"四"、 "三"、"二"的排序營造出"變"的效果。"五內"即中國人所 謂的"五臟"——心、肝、脾、肺、腎。然而這"五內"既不能直 譯為 "five guts"、"five organs",也不能單以漢語拼音譯成 "wuzang"或"wu-nei",否則譯文讀者不明所以。故此,這"五"字的 雙關語不能在譯文中保留。由於第一個倒數的數字已不能在譯文中 重現,譯者唯有犧牲全句由數字組成的排比句式,改以三個連續的 "his" 重現原文中的排比效果。例 (14) 一連十個動詞都是雙音節複 合詞,英譯時雙音節詞的排比效果無法完全保留,譯者唯有按動詞 的字面義翻譯,又盡量令譯文音節對稱,排列自然,首三詞為單音 節詞,然後是雙音節、單音節、雙音節、三音節,最後三個動詞都 是雙音節。例 (15) 是"既來之則安之"的文字遊戲 (word play), 譯者以英語慣用語 "take it as it comes"譯之,原文中"來"與"安" 分別重覆三次,譯者也巧妙地分別重覆 "take" 與 "come" 兩次,務 求令原文中的文字遊戲得以盡量重現。例 (16) 分別有"連下數 城"、"節節失控"、"啞子吃黃蓮"、"擘大口得個窿"四組成 語或熟語,四組詞語的音節分別是"四、四、五、六",層層遞 進,音調鏗鏘悦耳。譯文 "grievous losses" 有四個音節, "defeat upon defeat"有六個音節 "insult upon injury" 有七個音節,譯者成 功營造音節層層遞進的效果。下文由於要兼顧 "You, you, you..." 的 翻譯,故"擘大口得個窿"排除在音節遞進的效果之外。

五、總結

綜合以上各譯例,可以看見,除了語言藝術效果以外,小説主

題也左右譯者的翻譯策略選擇。在一片混雜與變幻的聲音中,譯者 要解決由語言變換、音節效果、修辭手法、媒體效果、戲謔效果、 隱含訊息、互文關係以至文化差距等等因素所引起的翻譯困難,方 能順利把原文帶到譯文讀者手中,讓讀者對"原文"盡觀其貌、盡 聽其韻、感其藝術效果甚至盡享小說"原味"。

《狂城亂馬》於九七過渡前出版,〈紅玫瑰與雜種馬〉譯文也 於九八年香港回歸後一年出版。*Hong Kong Collage* 的編者在引言 借維珍妮亞·沃爾芙 (Virginia Woolf) 的敘述,指出英譯的香港故 事就像黑暗裏火柴劃出的火光,一枝枝地燃亮,一個個的故事展現 在譯文讀者眼前,讓使用不同言語的讀者能夠多了解一點關於香港 的小故事:

許多人認為是歷史上不可思議的難關,香港現已安然渡過。國際傳媒的泛光燈,有人愛、有人恨,大多只覺事不關己;無論如何,早已一一關掉。然而,暗裏仍有火柴不斷擦亮,光照這令人稱奇的城與民,讓每片稜面一一發亮,叫一切關心她的人都向她舉目。25

〈紅玫瑰與雜種馬〉一章的英譯把香港的故事越洋過海帶到英語讀者手中,同時述說了本地文化中"變"和"雜"的文化現象。 深盼這點點的火光能夠繼續燃亮,照亮本地文化寶貴的圖畫,讓英語讀者對這城市的文化現象有更多體會、更多了解。

註釋

」心猿:《狂城亂馬》(香港:青文書屋,1996年)。

- ² Cheung, Martha. Ed. Hong Kong Collage: Contemporary Stories and Writing, (Hong Kong: Oxford University Press, 1998) 下文簡稱 Hong Kong Collage, 共收錄本港十五位當代作家作品的英譯,全書分為五章:序幕(Prologue)、歷史(History)、勝地(Landmarks)、人民(People)、跋:九七與九七以後(Epilogue: 1997 and Beyond)。其中〈紅玫瑰與雜種馬〉(Red Rose and Bastard Horse) 收入第四章。
- 4 按 Cheung, Martha. Ed. Hong Kong Collage: Contemporary Stories and Writing, p.247,心猿的真實姓名為楊少蓮 (Yeung Siu Lin)。然而坊間曾經傳聞作者心猿可能就是也斯;本文重點在譯評,故暫不評論此説。有關評論可詳參梁文道:〈一椿不容忽視的文學公案〉,《明報》,1997年11月12日;梁寶珊:〈討論變追擊——關於"狂城"的討論〉,《信報》,1997年12月20日,文化版;黎健強:〈也斯是不是心猿?〉,《信報》,1997年12月25日,文化版;黄淑嫻:〈《狂城亂馬》其實寫什麼?〉,《信報》,1997年12月29日,文化版;黄碧雲:〈恐佈孩子〉,《明報》,1998年1月13日。其他有關《狂城亂馬》的參考資料詳載參考書目。
- 5 業已停刊。
- 6《狂城亂馬》全書共分二十三章,分別為:一. Mark哥的萬聖節;二. 爛鬼坊;三. 叫父親太沉重;四. 亂馬變身;五. 未來世界;六. 民族電影;七. 日常生活的危機;八. 香閨政治;九. 正義木蘭花;十. 主席上身·文化聖戰;十一. 紅玫瑰與雜種馬;十二. 文化·政治·藝穗會;十三. 中國會謀殺案;十四. 同睡在恐龍的身旁;十五. 舊照片;十六. 岌岌可危的家;十七. 喋血雀仔街;十八. 誰是紅星?;十九. 影像迷宫;二十. 歷史的胃痛·政治的暗殺;二十一. 普渡慈航·佛門不測;二十二. 心中的險夷;二十三. 充滿是非的人間。
- 》 多《您望無限——論盡艾慕杜華》場刊(香港:百老匯電影中心,2000年)及保羅·裘利安·史密斯著、林智祥、戴蘊如、張岑如等譯《慾望無限——阿莫多瓦的電影》(臺北:萬通圖書,1998年)。
- *《慾望無限——論盡艾慕杜華》場刊,頁 11。

- ⁹ 參臨時市政局圖書館編:《第四屆香港中文文學雙年獎評審意見輯要》 (香港:臨時市政局圖書館, 1997年),頁 24。
- ¹⁰ 高橋留美子:《亂馬 1/2》(香港: 玉郎國際集團有限公司, 1992年), 第一冊。
- 11 多看臨時市政局圖書館編:《第四屆香港中文文學雙年獎評審意見輯要》,頁23。評判之一李歐梵在《信報》1997年11月29日文化版有另文作評論,內容相若。
- 12 伊哈布·哈山著、劉象愚譯:《後現代的轉向:後現代理論與文化文集》(臺北:時報文化,1993年),頁 263。
- 13 按哈山 (Ihab Hassan),這些多元性包括不確定性 (indeterminacy)、分裂性 (fragmentation)、非神聖化 (decanonization)、無自我性和無深度性 (self-less-ness, depth-less-ness)、不可呈現性、不可表象性 (the unpresentable, unrepresentable)、反諷 (irony)、雜交 (hybridization)(包括"滑稽模倣" (parody)、"拙劣模倣" (travesty)、"混成模倣" (pastiche)等)、狂歡性 (carnivalization)、表演性、參與性 (performance, participation)、構成主義 (constructionism)、內在性 (immanence)等等十一項,參伊哈布·哈山著、劉象愚譯:《後現代的轉向:後現代理論與文化文集》,頁 254-266。
- 14 本文譯者為 Jane C. C. Lai。
- 15 袁建滔:《連環圖語言》(香港:次文化有限公司,1992年),頁66。
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- 18 參倪寶元主編:《漢語成語九用詞典》(浙江:浙江教育出版社, 1996年),頁 1049。
- 19 葉維廉:〈殖民主義·文化工業與消費欲望〉,張京媛編:《後殖民理論與文化認同》(臺北:麥田出版有限公司,1995年),頁147。

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美國小説中譯輯錄 (1980-1999)

查明建

Chinese Translations of American Fiction (1980-1999) - a Bibliography

Abstract

The last two decades of the 20th century witnessed cultural changes in mainland China, and literary translation during the period reached yet another climax. Both the speed and the scope of the translation on modern Western literary works are impressive. The translation of American fiction had as a result taken a center stage, taking over the dominating position of Russian fiction. The list provided here covers the translations of American fiction in China in the 1980s and 1990s. The study is designed to present a picture of the range of Chinese translations of American fiction, and to provide references for further investigations in the area.

輯錄説明

20世紀下半期中國大陸美國小説中譯情況,江蘇人民出版社 已出版了《外國文學著作目錄和提要: 1949-1979》,近年譯林出 版社又出版了孫致禮的《1949-1966:我國英美文學翻譯概論》, 對美國文學翻譯情況收錄比較完備。但八九十年代美國小說翻譯情 況暫未見有整理、輯錄。八九十年代是中國大陸的文化轉型時期, 出現了20世紀的又一次文學翻譯高潮。文學翻譯以全方位譯介態 勢填補了西方現當代文學翻譯的缺漏,展示了比較完整的世界文學 圖景。美國小說的翻譯從50-70年代的文學翻譯系統的邊緣進入到 了中心,取代了長期佔據主導地位的俄蘇小說的影響。本輯錄收錄 了八九十年代中國大陸出版發行的美國翻譯小說的篇目,以期為考 察八九十年代中國大陸對美國小說翻譯擇取的傾向和範圍呈示一個 直觀的概貌,同時也為文學翻譯研究者的深入研究提供一個參考線 索。

本輯錄編排以作者姓氏為序,同一小說的不同中譯本按出版時間先後排列在一起;同一中譯本有重版(不包括重印)或由其他出版社再版的情況,也一並列出,藉此反映美國小說出版和接受情況。凡能查明原作出版年份的一般也標出。

有些小説中譯本版權頁上未標明作者和作品英文原名,輯錄時雖盡力查明,但仍有一些(主要是通俗小說譯本,譯名多意譯)一時難以考證,故暫不收錄,待日後進一步查考補訂。八九十年代美國小說翻譯品種繁多,本輯錄缺失之處敬希讀者賜教、指正。先此致謝。

作 者	原作、譯作名	譯者	出版單位	時間
Alcott, Louisa May (1832-1888)	Little Men (1871) 小男人	陳玉立譯	南京:譯林	1999年
	Little Women (1868-1869) 小婦人	鐘怡譯	北京:外語教學 與研究	1982年
	Little Women (1868-1869) 小婦人	王漢梁譯	重慶:重慶	1987年
	Little Women (1868-1869) 小婦人	洪怡譯	上海:上海譯文	1992年

Anderson, Sherwood (1876-1941)) 吳岩譯	上海:上海譯	文 1983 4
Asimov, Assac (1920-)	Asimov's Mysteries (1968) 阿西摩夫科學探案 (本書包括 《歌鈴》、《終夜》、《死塵》 《杜神星畔受困記》、《訃告》 《鑰匙》、《台球》等 7 篇)。	壽紀琛等謂		1981 4
	I, Robot 我,機器人(本書包括《羅比》 《推理》、《講假話的家伙》、 《捉兔記》、《捉拿機器人》、 《逃避》、《證據》等8篇)。	國強等譯	北京:科學普及	注 1981 年
Baldwin, James Arthur (1924-1987)	Go Tell It on the Mountain (1953) 向蒼天呼吁	霽虹、 宏前譯	呼和浩特: 內蒙 古人民	1984年
Banning, Margaret Culkin (1891-1982)	The Splendid Torments (1976) 非凡的痛苦	徐新譯	南京: 江蘇人民	1980年
Barrett, Julia	Presumption (1993) 專橫(《傲慢與偏見》續集)	王蕾、 筱章譯	上海:上海譯文	1997年
	Lost in the Funhouse (1968) 迷失在開心館中(收入袁可嘉等編 《外國現代派作品選》)	吳勞譯	上海:上海文藝	1984年
	The End of the Road (1958) 路的盡頭	王艾、 修芸譯	北京:中國社會 科學	1992年
	The End of the Road (1958) 路的盡頭	王艾、 修芸譯	南京:譯林出版 社	1998 年
	Snow White (1967) 白雪公主	周榮勝、 王柏華譯	哈爾濱:哈爾濱	1994年
]	The Dead Father (1975) 亡父 (收入袁可嘉等編《外國 現代派作品選》)	馮亦代譯	上海:上海文藝	1984年
4	Dangling Man (1944) 掛起來的人(當代美國小説叢書)		北京:中國社會 科學	1987年
Ā		藍仁哲、 陳蜀之譯	重慶:重慶	1985年
Ē	Henderson the Rain King (1959) 月王漢德森(20 世紀外國文學 養書)	諸曼譯	上海:上海譯文	1986年
	lerzog (1964) 抹索格	宋兆霖譯	桂林:灕江	1985年
Н	lumboldt's Gift (1976)	蒲隆譯	南京:江蘇人民	1981年

	洪堡的禮物			
	More Die of Heartbreak (1987) 愁思傷情	林珍珍、 姚暨榮譯	南京:譯林	1990年
	More Die of Heartbreak (1987) 更多的人死於心碎	李耀宗譯	北京:中國文聯	1992 年
	Seize the Day (1956) 勿失良辰	王譽公譯	長沙:湖南人民	1981年
	The Adventures of Augie March (1953) 絕望·奮爭:奧基·馬區立歷險記	原元等譯	西安:陝西人民	1992年
Benchley, Peter (1940-)	Jaws 大白鯊	徐培成等譯	貴陽:貴州人民	1982年
	Jaws 大白鯊	趙學熙等譯	南京:譯林	1992年
	The Deep (1976) 大海深處	嚴維明譯	南京:江蘇人民	1982年
	The Deep (1976) 大海深處	劉安義、 鮑音譯	沈陽:春風文藝	1985 年
Burnet, Frances Hodgson (1849-1924)	A Little Princess 小公主	郭永昌譯	上海:上海譯文	1993 年
Burroughs, William (1914-1997)	Naked Lunch (1959) 赤裸的午餐	彭曉豐等譯	杭州:浙江人民	1992年
Caldwell, Erskine (1903-1987)	A Place Called Estherville (1949) 黑與白(西方現代文學譯叢)	呂平譯	長沙:湖南人民	1986年
	House in the Uplands (1946) 高原世家	王蓬振譯	昆明:雲南人民	1984年
	考德威爾中短篇小説選(二十世紀外國文學叢書) (本書包括《花哥兒比丘姆》、 《井裏的黑人》、《我爹上任記》、 《秋天求婚記》、《暖流》、 《煙草路》等 21 篇)	陳良廷、劉文瀾譯	上海:上海譯文	1985 年
Capote, Truman (1924-1984)	Breakfast at Tiffany's (1958) 在蒂法尼進早餐(卡波蒂中短篇 小説選)	湯永寬等譯	上海:上海譯文	1988年
	In Cold Blood (1966) 殘殺	張增武等	西安:陜西人民	1987年
	In Cold Blood (1966) 冷血	楊月蓀譯	北京:中國文聯	1987年

	In Cold Blood (1966) 蓄謀———件複雜凶殺案及其 真實原因	胡忠茂等	南昌:江西人	民 1987年
Cather, Willa (1873-1947)	A Lost Lady (1923) 一個迷途的女人(外國文學名著叢書)(本書包括長篇小説《一個迷途的女人》和長篇小説《教授的住宅》(The Professor's House, 1925)中的《湯姆·奧特蘭的故事》以及短篇小説《一個雕塑家的葬禮》、《最美好的歲月》、《街坊羅西基》等短篇小説)		星 桂林:灕江	1985 4
	My Antonia (1918) 我的安東妮亞(二十世紀外國 文學叢書)	周微林譯	北京:外國文學	1998年
	Oh, Pioneers! (1913) 啊,拓荒者!	資中筠譯	北京:人民文學	1989年
	啊,拓荒者!	楊怡譯	上海:上海譯文	1993年
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	搖錢樹 (本書包括《雕刻家的葬禮》、《一 只金色的鞋》、《保羅的一生》、 《搖錢樹》、《流言蜚語》、《瓦格 納音樂會》、《死於荒漠》、《來 了啊,阿芙羅狄蒂!》8篇小說)	多人譯	南昌: 江西人民	1985年
neever, John (1912-1982)	three side for hole of the same	予遜等譯 :	北京:外國文學	1984年

	《游泳的人》等16篇)			
	離婚的季節 (契弗短篇小説選集)	舒遜等譯	北京:華夏	1994年
Chopin, Kate (1851-1904)	The Wakening (1899) 覺醒	文忠強等譯	桂林:灕江	1991年
	The Wakening (1899) 覺醒	呂文斌譯	哈爾濱:黑龍江 人民	1992年
Cook , Robin (1940-)	Brain (1979) 植物人之謎	孫宗魯等	石家莊:花山文 藝	1992年
	Brain (1979) 黑匣	何體僑譯	北京:文化藝術	1992年
	Coma (1977) 昏迷	張文浩、 李根麗譯	南京:江蘇人民	1985年
	Coma (1977) 魔醫	惠西成、 錢邦寧譯	成都:四川文藝	1986年
	Fever (1977) 發燒	李小剛譯	北京:中國文聯	1987 年
¥	Fever (1977) 神秘的發燒	周祖炎譯	上海:上海譯文	1992年
	Godplayer (1983) 扮演上帝的人	戴寧譯	北京:華夏	1987年
	Harmful Intent (1990) 罪惡企圖	索莉娜等譯	石家莊:花山 文藝	1992年
	Invasion (1997) 入侵	陳正發等譯	南京:譯林 出版社	1999年
	Sphinx (1979) 獅身人面像	孫致禮、 宋佩銘譯	南京:江蘇人民	1985年
	Sphinx (1979) 獅身人面像	宋佩銘譯	南京:譯林	1992年
	Sphinx (1979) 斯芬克斯血案	陳道梅譯	長春:時代文藝	1992年
Cooper, James Fenimore (1789-1851)	The Deersplayer (1841) 打鹿將	白濱譯	北京:外國文學	1982年
	The Deersplayer (1841) 殺鹿人(庫柏選集)	宋兆霖、 郭建中譯	桂林:瀧江	1985年
	The Last of the Mohicans (1826) 最後一個莫希干人	金福譯	沈陽:遼寧人民	1981年
	The Last of the Mohicans (1826) 最後的莫希干人(外國文學名著 叢書)	宋兆霖譯	上海:上海譯文	1987年

	The Last of the Mohicans (1826) 最後一個莫希干人(世界經典 名著文庫)	毛卓亮譯	北京:和平	1999 年
	The Pilot (1824) 領航人(世界古典文學名著叢書	饒健華譯 (5)	長沙:湖南人	民 1984年
	The Spy (1921) 哈爾維·彪奇 (外國古今文學 名著叢書)	高長榮譯	濟南:山東人民	民 1982 年
	The Spy (1921) 間諜	宋兆霖譯	杭州:浙江人民	1983年
	The Spy (1921) 間諜 (庫柏選集)	宋兆霖譯	桂林:灕江	1987年
Coover, Robert (1932-)	Spanking the Maid (1982) 打女佣的屁股	潭加東譯	長沙:湖南美術	1998年
	The Magic Poker 魔杖	李自修等譯	北京:作家	1998年
	The Public Burning (1977) 公眾的怒火	潘小松譯	南京:譯林	1997年
Crane, Stephen (1871-1900)	The Red Badge of Courage (1895) 紅色英勇勛章	黃建人譯	桂林:灕江	1996年
Dailey, Janet (1944-)	Fiesta San Antonio (1977) 復活的愛	曹明倫譯	天津: 百花文藝	1986年
	Fiesta San Antonio (1977) 冷酷的吻	曹明倫譯	太原:北岳文藝	1986年
	Heiress 女繼承人	夏芳等譯	重慶:重慶	1992年
Deighton, en (1929-)	Berlin Game (1983) 柏林爭斗	倪世雄等譯	牡丹江:黑龍江 朝鮮民族	1986年
Denker, Henry (1912-)	Error of Judgement (1979) 誤診	顧明棟等譯	武漢:長江文藝	1986年
Doctorow, E.L. (1931-)	Ragtime (1975) 雷格泰姆音樂	陶潔譯	北京:外國文學	1986年
	Ragtime (1975) 藍縷時代	常濤等	石家莊:華山 文藝	1987年
	Ragtime (1975) 拉格泰姆時代	陶潔譯	南京:譯林	1999年
Preiser, Theodore (1871-1945)	An American Tragedy (1925) 美國的悲劇	許汝祉譯	北京:外國文學	1986年

	An American Tragedy (1925) 美國的悲劇	許汝祉譯	北京:人民文學	1990年
	Jennie Gerhardt (1911) 珍尼姑娘	潘慶譯	北京:外國文學	1987年
	Jennie Gerhardt (1911) 珍妮姑娘	傅東華譯	上海:上海譯文	1990年
	Jennie Gerhardt (1911) 珍妮姑娘 (世界文學名著文庫)	潘慶譯	北京:人民文學	1998年
	Jennie Gerhardt (1911) 珍妮姑娘(二十世紀外國文學叢書	潘慶譯	北京:外國文學	1998年
	Sister Carrie (1900) 嘉麗妹妹 (德萊塞文集)	裘柱常譯	上海:上海譯文	1988年
	Sister Carrie (1900) 嘉麗妹妹	裘柱常譯	上海:上海譯文	1990年
	Sister Carrie (1900) 嘉麗妹妹(世界文學名著)	但漢源譯	長沙:湖南文藝	1997年
	Sister Carrie (1900) 嘉麗妹妹(世界經典名著文庫)	劉榮躍譯	北京:和平	1999年
	The "Genius"(1915) 天才	主萬、西海譯	上海:上海譯文	1982年
	The Stoic (1947) 斯多噶	余杰等譯	上海:上海譯文	1983年
	The Titan (1914) 巨人	韋叢蕪譯	上海:上海譯文	1982年
	德萊塞短篇小說選 (本書包括《自由》、《黑人杰 夫》、《請君入甕》、《小莫泊 桑》、《歐尼泰》等16篇)	主萬譯	北京:人民文學	1984年
	德萊塞短篇小説選 (世界短篇小説精華)	譚亦雲等	長沙:湖南文藝	1996年
	繁華一夢(德萊塞短篇小說選) (本書包括《聖科倫巴和赫德森 河)、《鄉村醫生》、《我的哥哥 保羅》、《黑人杰夫》、《小莫 泊桑》等12篇)	余杰譯	長沙:湖南人民	1982年
Ellison, Ralf (1914-)	Invisible Man (1952) 看不見的人 (二十世紀外國文學 叢書)	任紹曾等譯	北京:外國文學	1984年

Fast, Howard (1914-)	Second Generation (1978) 第二代	李家雲等謂	西安:陝西人民	已 1986 年
	Second Generation (1978) 第二代	彭嘉林譯	桂林:灕江	1986年
	Spartacus (1952) 斯巴達克思	葉維之、 施咸榮譯	桂林: 灕江	1988年
	The Establishment (1979) 生根	鄺啟彰譯	桂林:灕江	1986年
	The Immigrants (1977) 移民	鄺啟彰、 彭嘉林譯	桂林:灕江	1981年
Faulkner , William (1897-1962)	As I Lay Dying (1930) 我彌留之際(獲諾貝爾文學獎 作家叢書)	李文俊等譯	桂林:灕江	1990年
	As I Lay Dying (1930) 我彌留之際	李文俊譯	上海:上海譯文	1995 年
	Go Down, Moses (1942) 去吧,摩西(威廉·福克納文集	李文俊課	上海:上海譯文	1996年
	Light in August (1932) 八月之光	藍仁哲譯	天津:百花文藝	1998年
	Old Man 老人	蔡宗齊譯	廣州:廣東人民	1986年
	The Bear (1942) 熊	李文俊譯	上海:上海譯文	1990年
	The Sound and the Fury (1929) 喧嘩與騷動 (節譯,收入袁可嘉 等編《外國現代派作品選》)	李文俊譯	上海:上海文藝	1981年
	The Sound and the Fury (1929) 喧嘩與騷動(二十世紀外國文學 叢書)	李文俊譯	上海:上海譯文	1984年
	The Sound and the Fury (1929) 喧嘩與騷動	李文俊譯	杭州:浙江文藝	1992年
	福克納中短篇小説選 (本書包括《公道》、《獵熊》、 《老人》等18篇)	陶潔等譯	北京:中國文聯	1985年
	福克納作品精粹	1	石家莊:河北 教育	1990年
itzgerald, F. Scott (1896-1940)	Tender Is the Night (1934) 夜色溫柔	王寧等譯	西安:陜西人民	1987年

翻譯季刊 第十八、十九期

	Teliaci io ale 11511 (1111)	賈文淵譯	北京:和平	1999年
	The Grout Games) (-1-1-)	範岳譯	沈陽:遼寧人民	1983年
	大人物蓋茨比 The Great Gatsby (1925) 長島春夢	巫寧坤譯	北京:九州圖書	1996年
	The Great Gatsby (1925) / Tender Is the Night (1934)	巫寧坤、 唐建清譯	南京:譯林	1998年
	了不起的蓋茨比 / 夜色溫柔 菲茨杰拉爾德短篇小説選	曹合建譯	長沙:湖南文藝	1998年
	非茨杰拉爾·哈及加州 7 地位 非茨杰拉德小說選 (二十世紀外國文學叢書) (本書包括《了不起的蓋茨比》 《一顆象里茨飯店那麼大的鑽石》、 《五一節》、《瘋狂的禮拜天》 《冬天的夢》、《女兒當自立》 等9篇)	巫寧坤等譯	上海:上海譯文	
Gaines, Ernest J. (1933-)	The Autobiography of Miss Jane Pitman (1971) 簡·皮特曼小姐自傳(當代外國文學)	紫軍譯	北京:外國文學	1981 年
Garland, Hamlin (1860-1940)	加蘭短篇小説集	李文俊、 胡允桓譯	北京:外國文學	1987年
Green, Gerald (1922-)	Holocaust (1978) 大屠殺	方平等譯	上海:上海譯文	1980年
	The Healers (1979) 醫生之家	陳淵、 聶振雄譯	北京:北京	1986年
Grisham, John (1955-)	The Firm (1989) 陷阱 (當代外國流行小説名篇 叢書)	劉鋒等譯	南京:譯林	1993年
	The Street Lawyer (1988) 貧民律師(當代外國流行小説 名篇叢書)	呂俊、 李士芹譯	南京:譯林	1999 年
Haas, Ben (1926-1977)	The House of Christina 克里斯蒂娜莊園	張德康、 胡忠茂譯譯	南京:江蘇人民	1983年
Haire-Sargeant, Lin	Heathcliff: The Return to Wuthering Heights (1992) 重返呼嘯山莊	屠珍譯	南京:譯林	1997 #

Haley, Alex (1921-)	Roots: The Saga of An American Family (1976) 根	薛天鈞等譯	蘭州:甘肅人民	1982年
	Roots: The Saga of An American Family (1976) 根	鄭惠丹譯	南京:譯林	1999年
Hawthorn, Nathaniel (1804-1864)	A Wonder Book for Boys and Girls (1851) 神奇的故事	陳冠商譯	杭州:浙江人民	1981 年
	A Wonder Book for Boys and Girls (1851) 奇異的故事	錢雨潤等譯	長沙:湖南人民	1981年
	The Scarlet Letter (1850) 紅字	侍桁譯	上海:上海譯文	1981年
	The Scarlet Letter (1850) 紅字:霍桑小説選	侍桁譯	上海:上海譯文	1990年
	The Scarlet Letter (1850) 紅字:霍桑作品集(外國文學 名著精品)	周曉賢等	杭州:浙江人民	1991年
	The Scarlet Letter (1850) 紅字	胡允桓譯	北京:人民文學	1991年
	霍桑短篇小説選(世界短篇 小説精華)	黄建人譯	長沙:湖南文藝	1996年
	霍桑短篇小説集 (本書包括《婚禮上的喪鐘》、 《小伙子古德蒙·布朗》、《人面 巨石》、《教長的黑面紗》、 《拉帕其尼的女兒》等38篇)	陳冠商編選	濟南:山東人民	1980年
Heller, Joseph (1923-1999)	Catch 22 (1961) 第二十二條軍規	南文等譯	上海:上海譯文	1981年
6.	Catch 22 (1961) 第二十二條軍規	揚恝等譯	南京:譯林	1999年
	Closing Times (1994) 最後一幕	王約西、 袁鳳珠譯	南京:譯林 出版社	1997年
	God Knows (1984) 上帝知道	史國強、 王祥譯譯	沈陽:春風文藝	1988年
	Something Happened (1974) 出了毛病(略有刪節,收入袁可 嘉等編《外國現代派作品選》)	莊海驊譯	上海:上海文藝	1984年

	Something Happened (1974) 出事了		寧蕪譯		海口:	南海	1991
Hemingway, Ernest (1899-1961)	A Farewell to Arms (1929) 永別了,武器		林疑今	譯	上海:」	上海譯	文 1980 4
	A Farewell to Arms (1929) 戦地春夢		林疑今	澤	貴陽:貴	員州人	民 1981 年
	A Farewell to Arms (1929) 永別了,武器(外國文學名著料	情品)	湯水寬等	穿譯	杭州:浙	f江人I	民 1991 年
	A Farewell to Arms (1929) 永別了,武器(海明威文集)		林疑今齡	¥	上海:上	海澤	7 1991 年
	A Farewell to Arms (1929) 戦地春夢	- 1	吳江雄、 鄒樹德譯	100	深圳:海	天	1995 年
	Across the River and into the Tr (1950) 過河入林	y		! §	沈陽:春	風文藝	1989 年
	Across the River and into the Tr (1950) 過河入林	- 1	7紹華、 道靜男譯	D ^c	合爾濱:14	合爾濱	1994年
	Death in the Afternoon (1926) 死在午後(海明威文集)	金	紹禹譯	E	:海:上海	譯文	1999年
	For Whom the Bell Tolls (1940) 童為誰鳴	100	堯、 小玉譯		和浩特: 蒙古人民		1982年
Ţ	For Whom the Bell Tolls (1940) 複鐘為誰而鳴(二十世紀外國 文學叢書)	11.	中瑞、 彼德譯		海:上海		1982年
	or Whom the Bell Tolls (1940) 战地鐘聲	1	 瑋、 明譯	北	京:地質		1982年
	or Whom the Bell Tolls (1940) t地鐘聲(世界文學名著普及本)	程中	中瑞譯	上湘	每:上海記	澤文]	991年
F E	or Whom the Bell Tolls (1940) 地鐘聲		玲、 児偉譯	深圳	: 海天	1	995年
	r Whom the Bell Tolls (1940) 鐘為誰而鳴 (海明威文集)	程中	瑞譯	上海	: 上海講	学文 1	997年
	een Hills of Africa (1935) 州的青山(海明威文集)	張建	平譯	上海	:上海譯	文 19	199年
海沙		葛德	瑋譯	北京	:作家	19	87 年
	nds in the Stream (1970)	吳建	國譯	合肥	:安徽文	藝 19:	90年

	Islands in the Stream (1970) 島在灣流中(海明威文集)	蔡慧譯	上海:」	·海譯文 1999 年
	The Complete Short Stories o Ernset Hemingway 海明威短篇小説全集(上冊) (海明威文集)		等譯 上海:上	海譯文 1995 年
	The Complete Short Stories of Ernset Hemingway 海明威短篇小説全集下冊 (海明威文集)	朱世達譜	上海:上	海譯文 1995 年
	The Dangerous Summer (1985) 危險的夏天(海明威文集)	主萬譯	上海:上海	譯文 1999年
	The Garden of Eden (1986) 伊甸園	許其鵬譯	北京:作家	1988年
	The Garden of Eden (1986) 伊甸園	匡導球等	譯 深圳:海河	1995年
	The Garden of Eden (1986) 伊甸園(海明威文集)	吳勞譯	上海:上海	譯文 1999 年
	The Old Man and the Sea (1952) 老人與海		上海:上海	澤文 1987 年
	The Old Man and the Sea (1952) 老人與海	吳鈞燮等證	北京:人民	文學 1987 年
	The Old Man and the Sea (1952) 老人與海	李錫胤譯	成都:四川7	て藝 1987年
T I	The Old Man and the Sca (1952) 老人與海(獲諾貝爾文學獎作家 養書)	董衡巽譯	桂林:灕江	1987年
	The Old Man and the Sea (1952) 各人與海	關穎譯	北京:中國和	平 1997 年
	he Old Man and the Sea (1952) / Fo Have and Have Not (1937) :人與海 /、獲而一無所獲	李錫胤、 魏志遠譯	成都:四川文	藝 1995 年
太	he Sun Also Rises (1926) 陽照常升起	趙靜男譯	上海:上海譯	文 1984 年
太	陽照常升起 (海明威文集)	趙靜男譯	上海:上海譯]	1995年
Th	e Torrents of Spring (1926) / e Old Man and the Sea (1952) 朝 / 老人與海 (海明威文集)	吳勞譯	上海:上海譯文	1999年

	To Have and Have Not (1937) 獲而一無所獲	魏志遠譯	成都:四川文藝	1993年
	To Have and Have Not (1937) 有錢人和沒錢人 (海明威文集)	鹿金譯	上海:上海譯文	
	True at First Light 曙光示真(海明威文集)	金雯、 楊柯譯	上海:上海譯文	
	海明威短篇小説選 (本書包括《在密執安北部》、 《士兵之家》、《殺人者》、 《五萬元》、《一個干淨明亮的地 方》、《睹徒、修女和收音機》、 《兩代父子》、《乞力馬扎羅的 雪》、《橋邊的老人》等21篇)	鹿金等譯	上海:上海譯文	1981年
Henry, O (1862-1910)	The Cop and the Anthem 警察和贊美詩: 歐·亨利短篇小説選	王楫 康明強譯	南京:譯林	1998年
	The Gift of the Magi 麥琪的禮物	封一函等	北京:華文	1998年
	歐·亨利文集	閆玉英等譯	呼和浩特: 內蒙古人民	1998年
	歐·亨利市民小説	錢滿素編選	上海:上海文藝	1997年
	歐·亨利全集	石向騫等譯	長春:時代文藝	1998年
	歐·亨利短篇小説選	張經浩譯	長沙:湖南文藝	1993年
	歐·亨利短篇小説選 (外國文學名著叢書)(本書包括 《麥琪的禮物》、《愛的犧牲》、 《刎頸之交》、《活期貸款》等 59篇)	王仲年譯	北京:人民文學	1986年
	歐·亨利短篇小説精選	劉捷等譯	沈陽:沈陽	1996年
	歐魏易譯亨利短篇小説 (英漢對照世界名著精選)	魏素先譯	成都:四川人民	
Irving, Washington (1783-1859)	Alhambra (1832) 阿爾罕伯拉(一部短篇小説和 隨筆集)	萬紫、雨寧譯	上海:上海譯文	1984年
	The Sketch Book (1820) 歐文見聞錄	樊培緒、 李長蘭譯	長沙:湖南人民	1986年
	The Sketch Book of Geofrey Crayon, Gent (1820) 拊掌錄	林紓、魏易譯	北京:商務	1981年

Isherwood, Christopher (1904-1986)	Prater Violet (1945) 紫羅蘭姑娘	卞之琳譯	長沙:湖南人	₹ 1983 €
James, Henry (1843-1916)	A Portrait of a Lady (1881) 一位女士的畫像 (外國文學名著叢書)	項星耀譯	北京:人民文學	上 1984年
	Daisy Miller (1878) 黛西·米勒(英語國家文學 名著文庫)	聶振維譯	上海:上海外計 教育	1983年
	Daisy Miller (1878) 黛茜·密勒 (亨利·詹姆斯小説集 (包括《黛茜·密勒》、《真東 西》、《學生》等 6 篇)	趙蘿蕤譯	上海:上海譯文	1985年
	Madame de Mauves (1874) 德莫福夫人	聶華苓譯	上海:上海譯文	1980年
	The Aspern Papers (1888) 阿斯彭文稿(外國中篇小説譯叢)	主萬譯	天津:百花文藝	1983年
	Washington Square (1881) 華盛頓廣場	侯維瑞譯	上海:上海外語 教育	1982年
	亨利·詹姆斯小說選 (包括《國際風雲》、《黛西· 米勒》、《阿斯玻恩的信》3篇 中篇小説	陳健譯	北京:新華	1983年
Kerouac, Jack (1922-1969)	On the Road (1957) 在路上	陶躍慶、 何曉麗譯	桂林:灕江	1990年
	On the Road (1957) 在路上	文楚安譯	桂林:灕江	1998年
	Youngblood (1955) 揚布拉德一家(當代外國文學)	張友松譯	北京:外國文學	1980年
e. , ,	Salem's lot 撒冷鎮	劉莉莉譯	北京:大眾文藝	1998年
	The Dark Half (1989) 隱秘的一半	楊榮鑫等譯	南京:譯林	1992年
	China Men (1980) 金山華人	李美華譯	長春:吉林人民	1985年
	The Woman Warrior (1976) 女勇士	李劍波、 陸承毅譯	桂林: 灕江	1998年
(Tripmaster Monkey: His Fake Book 1989) 孫行者	趙伏柱、 趙文書譯	桂林:灕江	1998年

Lee, Harper (1926-)	To Kill a Mockingbird (1960) 槍打反舌鳥	李佔柱等譯	南京:江蘇人民	1983年
	To Kill a Mockingbird (1960) 白舌鳥之死	舒遜譯	上海:上海譯文	1984年
Lewis, Sinclair (1885-1951)	Arrowsmith (1925) 阿羅史密斯	李定坤等	南京:江蘇人民	1987年
	Babbitt (1922) 巴比特(現代西方文學譯叢)	王仲年譯	長沙:湖南人民	1983年
	Babbitt (1922) 巴比特(獲諾貝爾文學獎作家叢書)	潘慶譯	桂林:灕江	1988年
	Elmer Gantry 靈與肉(現代西方文學譯叢)	陳樂等譯	長沙:湖南人民	1988年
	Kingsblood Royal (1947) 王孫夢	楊小石譯	上海:上海譯文	1980年
	Main Street (1920) 大街	潘慶譯	福州:福建人民	1983年
	Main Street(1920) 大街	潘慶譯	上海:上海譯文	1993年
London, Jack (1876-1916)	Burning Daylight (1910) 毒日頭	裘柱常譯	上海:上海譯文	1985 年
	Love of Life (1907) 熱愛生命(文學小叢書)包括 《熱愛生命》、《女人的剛毅》、 《叛逆》、《老頭子同盟》、《一 塊牛排》、《在甲板的天棚下》、 《疑犯從寬》、《墨西哥人》等 9篇及一篇特寫《監獄》)	萬紫、雨寧譯	北京:人民文學	1985 年
	Martin Eden (1909) 馬丁·伊登 (外國文學名著叢書)	吳勞譯	上海:上海譯文	1981年
	Martin Eden (1909) 馬丁·伊登	張經浩譯	廣州:花城	1999年
	Martin Eden (1909) 馬丁・伊登	賈文淵譯	北京:和平	1999年
	The Adventures of Captain Grief 格里菲船長歷險記	韓松等譯	北京:海洋	1984年
	The Call of the Wild (1903) 荒野的呼喚	蔣天佐譯	北京:外國文學	1981年
	The Sea Wolf (1904) 海狼	裘柱常譯	上海:上海譯文	1984年

	White Fang (1906) 雪虎	蔣天佐譯	北京:外國文學	1982年
	White Fang (1906) 雪虎	蔣天佐譯	北京:外國文學	1993年
	一塊牛排——杰克·倫敦中短篇 小説精選	裕 斌、文宏編	北京: 華文	1995 年
	杰克·倫敦作品精粹	雨寧選編	石家莊:河北 教育	1993年
	杰克·倫敦短篇小説選 包括《叛逆》、《公牛》、《在甲板的天棚下》、《疑犯從寬》、《是 西哥人》等24篇及特寫《監獄》。	2	北京:外國文學	1981年
	杰克·倫敦短篇小説集 本書包括《渴望生存》、《白茫茫 的雪原》、《為了途中之人》、 《巴素克》、《故事的尾聲》、 《一個墨西哥人》等9篇。	初逢、	北京:新華	1982 年
Mailer, Norman (1923-)	An American Dream (1965) 一場美國夢:外國文學一流作品選	雨鳴譯	沈陽:春風文藝	1989年
	The Armies of the Night (1968) 夜幕下的大軍	任紹曾譯	長沙:湖南文藝	1990年
	The Executioner's Song (1979) 劊子手之歌(上、下)	周惠玲等譯	沈陽:春風文藝	1988年
	The Naked and the Dead (1948) 裸者與死者(二十世紀外國文學 叢書)	蔡惠譯	上海:上海譯文	1988 年
	Tough Guys Don't Dance (1984) 硬漢不跳舞	範革新等譯	沈陽:春風文藝	1988年
	The Armies of the Night (1968) 夜幕下的大軍	任紹曾譯	南京: 譯林	1998年
Malamud , Bernard (1914-1986)	The Assitant (1957) 伙計(外國文藝叢書)	葉封譯	上海:上海譯文	1980年
	The Assitant (1957) 店員	楊仁敬譯	南京:江蘇人民	1980年
	The Fixer (1966) 基輔怨	楊仁敬譯	南京: 江蘇人民	1984年
	銀冠 (本書包括《湖濱的少女》、《魔 桶》、《上帝的怒火》、《銀冠》、	歐陽基選編	武漢:長江文藝	1986年

	《赊帳》、《白痴優先》等 16 篇)			
Maltz, Albert (1908-1985)	馬爾茲中短篇小說選 (本書包括《世上最幸福的人》、 《把戲》、《路人》、《馬戲班到了 鎮上》、《大年夜》、《笑聲》、 《警官》等11篇短篇小說及1篇 中篇小說《寒冬一月》)		杭州:浙江人民	1982年
Melville, Herman (1819-1891)	Moby Dick (1851) 白鯨 (外國文學名著叢書)	曹庸譯	上海:上海譯文	1982年
	Moby Dick (1951) 白鯨——莫比·迪克	曹庸譯	上海:上海譯文	1990 年
	Moby Dick (1951) 白鯨	楊靜仁譯	北京:北京少年 兒童	1993 年
	Moby Dick (1951) 白鯨 (世界經典名著文庫)	蓉新芳譯	北京:和平	1999 年
Miller, Henry (1891-1980)	Tropic of Cancer (1934) 北回歸線	袁洪庚譯	蘭州:敦煌文藝	1993年
Mitchell, Margaret (1900-1949)	Gone with the Wind (1936)	傅東華譯	杭州:浙江人民	1988年
	Gone with the Wind (1936) 亂世佳人	陳良廷譯	上海:上海譯文	1990年
	Gone with the Wind (1936)	戴侃等譯	北京:外國文學	1990年
	Gone with the Wind (1936) 亂世佳人	黃懷人等譯	杭州:浙江人民	1991年
Morrison, Toni (1931-)	Beloved (1987) 嬌女	王友軒譯	長沙:湖南文藝	1990年
	Song of Solomon (1977) 所羅門之歌	胡允桓譯	北京:外國文學	1987年
	Song of Solomon (1977) 所羅門之歌	舒遜譯	北京:中國文學	1996年
Nabokov, Vladimir (1899-1977)	Despair 絕望	常立、 車振華譯	長春:時代文藝	1999年
	King,Queen,Knave (1928) 貴人 女人 小人	潘小松譯	長春:時代文藝	1997年
	Laughter in the Dark (1932) 黑暗中的笑聲(外國文學名著叢書)	龔文庠譯	桂林:灕江	1987年
	Laughter in the Dark (1932) 黑暗中的笑聲	襲文庠、 張玉奪譯	長春:時代文藝	1997年

	Lolita (1955) 堕落病態的愛——羅麗塔	華明、 任生名譯	石家莊:河北 人民	1989 年
	Lolita (1955) 洛麗塔	澎曉豐、 孔小炯譯	杭州:浙江人	民 1989年
	Lolita (1955) 洛麗塔	于曉丹、 廖世奇譯	長春:時代文	藝 1997 年
	Lolita (1955) 洛麗塔(收入文伊主編《世界爭 議文學名著金庫》上卷)	劉勵志譯	北京:大眾文章	嫳 1999 年
	Pale Fire (1962) 微暗的火	梅紹武譯	長春:時代文藝	廖 1999 年
	Pnin (1957) 普寧	梅紹武譯	上海:上海譯文	7 1981 年
	The Defense 防守	陳嵐蘭、 岳崇譯	長春:時代文藝	§ 1999年
	The Real Life of Sebastian Knight (1941) / Mary (1926) 塞·奈特的真實生活 / 瑪麗	王家湘、席亞兵譯	長春:時代文藝	图 1997 年
	Transparent Things (1972) / Pnin (1957) 夢鎖危情 / 普寧	梅紹武、潘源譯	長春:時代文藝	1997年
Norris, Frank (1870-1902)	The Octopus (1901) 章魚———個加利福尼亞的故事 (外國文學名著叢書)	吳勞譯	上海:上海譯文	1984年
O'Connil, Mary Flannery (1925-1964)	The Heart of the Park and Others 公園深處 (奧康納短篇小説選) (本 書包括《火雞》、《好人難尋》、 《背井離鄉的人》、《格林里夫一 家》、《最後審判日》等 18 篇)		上海:上海譯文	1986年
Oates, Joyce Carol (1938-)	Angel of Light (1981) 光明天使	謝德輝譯	南昌:百花洲 文藝	1996年
	Marya: A Life (1986) 瑪麗亞娜和她的情人	莊彥譯	長春:時代文藝	1991年
	The Wheel of Love (1970) 愛的輪盤(當代美國小説叢書)	國彬等譯	北京:中國社會 科學	1989年
	Them (1969) 他們 (內部發行)	李長蘭等譯	南京:江蘇人民	1982年
	Them (1969) 他們	李長蘭等譯	南京:譯林	1998年

	Wonderland (1971) 奇境(當代外國文學)	宋兆霖等譯	北京:外國文學	1980年
	Wonderland (1971) 奇境	宋兆霖譯	南京:譯林	1999年
Passos, John Dos (1896-1970)	Nineteen-Nineteen (1932) 一九一九年(二十世紀外國文學 叢書)	朱世達譯	上海:上海譯文	1990年
	The 42nd Parallel (1930) 北緯四十二度(二十世紀外國 文學叢書)	董衡巽等譯	上海:上海譯文	1988 年
	The Big Money (1936) 賺大錢(二十世紀外國文學叢書)	姚永彩等譯	上海:上海譯文	1991年
Plath, Sylvia (1932-1969)	The Bell Jar (1963) 鐘形罩	嚴維明譯	哈爾濱:北方 文藝	1990年
	The Bell Jar (1963) 鐘罩	朱世達譯	桂林:瀧江	1991年
Poe, Edgar Allan (1809-1849)	The Narrative of Arthur Gordon Pym (1838) 皮姆歷險記	裘柱常譯	上海:上海譯文	1990年
	愛倫·坡的詭異王國—— 愛倫·坡驚悚短篇杰作選		北京:中國對外 翻譯	2000年
	愛倫·坡短篇小説選 (世界短篇小説精華)	唐蔭蓀等譯	長沙:湖南文藝	1993年
	愛倫·坡短篇小説集	陳良廷、 徐汝椿譯	北京:外國文學	1982年
Porter, Katherine Anne (1890-1980)	Pale Horse, Pale Rider (1939) 灰色馬,灰色的騎手	鹿金等譯	上海:上海譯文	1997 年
	波特中短小説篇集	鹿金等譯	上海:上海譯文	1984年
Puzo, Mario (1920-1999)	Fools Die (1978) 愚人之死	楊孟華譯	北京:中國青年	1988年
	Fools Die (1978) 愚人之死	蔡明輝, 雷瑜良譯	南京:譯林	1998年
	The Dark Arena 黑市	文志玲等譯	北京:華夏	1989年
	The Fourth K (1991) 第四個 K	王宏偉譯	長春:時代文藝	1992年
	The Godfather (1969) 教父	陳良廷等譯	昆明:雲南人民	1982年

	The Godfather (1969) 教父	周漢林譯	貴陽:貴州人	民 1982年
	The Godfather (1969) 数父	鐘廣華等語	屋州:花城	1983 年
	The Godfather (1969) 教父	周漢林譯	南京: 譯林	1997 年
	The Last Don 末代教父 :《教父》最後的篇章	孫致禮、 适 石平萍譯	南京:譯林	1997年
	The Sicilian (1984) 西西里人	汪一帆譯	成都:四川文藝	麥 1985 年
Pynchon, Thomas (1937-)	Gravity's Rainbow (1973) 萬有引力之虹(節譯)(收入袁 可嘉等編《外國現代派作品選》)	李國香譯	上海:上海文藝	984年
	The Crying of Lot 49 (1966) 拍賣第四十九批	林疑今譯	上海:上海譯文	1989年
Queen, Ellery (Penname of Frederic Dannay (1905-1982) and Manfred Lee (1905-1971)	The Greek Coffin Mystery (1932) 希臘棺材之迷	陳登頣譯	北京:群眾	1998年
Ripley, Alexandra (1934-)	Scarlette (1991) 斯佳麗	尚逸文譯	上海:上海譯文	1991年
Robbins, Harold (1912-1997)	Never Love a Stranger 莫愛陌生人	曉毅、 楊光譯	武漢:長江文藝	1988年
ā.	The Piranhas 食人魚	慶雲、 葉凡譯	南京:譯林	1994年
Roth, Philip (1933-)	Goodbye, Columbus (1959) 再見,哥倫布(當代美國小説叢書)	俞理明等	北京:中國社會 科學	1987年
	My Life as a Man (1974) 我作為男人的一生	周國珍等譯	長沙:湖南文藝	1992年
	F (1) F	楚至大、 張運霞譯	長沙:湖南人民	1988年
	Nine Stories (1953) 九故事		北京:中國社會 科學	1987年
	The Cather in the Rye (1951) 麥田裏的守望者	施咸榮譯	桂林:灕江	1983年
	The Cather in the Rye (1951) 麥田裏的守望者《塞林格作品集》	施咸榮等譯	杭州:浙江人民	1992年
		施咸榮譯 .	北京:大眾文藝	1999年

	The Cather in the Rye (1951) 麥田裏的守望者	施咸榮譯	南京:譯林	1999年
	弗蘭妮:塞林格中短篇小説集	呂勝譯	北京:作家	1988年
Sanders, Lawrence (1920-)	Capital Crimes 首都的謀殺	邵旭東等譯	重慶:重慶	1993年
	The Second Deadly Sin 第二死罪	蔡學東譯	杭州:浙江人民	
Saroyan, William (1908-1981)	The Human Comedy 人間喜劇	周渭漁等譯	長沙:湖南人民	1983年
Segal, Erich (1937-)	Love Story (1970) 愛情故事	梁華清譯	桂林:灕江	1987年
	Love Story (1970) 愛情故事	舒心、 鄂以迪譯	上海:上海譯文	1988年
	Only Love 唯一的愛	王家湘譯	南京:譯林	1999年
	Love Story (1970) 愛情的故事	王偉軒等譯	廣州:花城	1988年
	Love Story (1970) Oliver's Story (1977) 愛情故事 / 奥利弗的故事	舒心、 鄂以迪譯	上海:上海譯文	1997年
	Man, Woman and Child 羅伯特家的風波	朱炯強等譯	南京:江蘇人民	1985年
Shaw, Irwin (1913-1984)	Beggarman, Thief (1977) 乞丐·竊賊(現代西方文學譯叢)	侯單、 趙玉修譯	長沙:湖南人民	
	Beggarman, Thief (1977) 乞丐·小偷(當代美國文學)	楊挺等譯	西安:陝西人民	1986年
	Bread upon the Waters 水上面包	李曉和等	成都:四川文藝	1987 年
	Evening in Byzantium (1973) 拜佔庭的黃昏	陳兆陽譯	北京:中國文聯	1987年
	Evening in Byzantium (1973) 夏納之夜	朱萬澤等譯	哈爾濱:黑龍江 人民	1989 年
	Lucy Crown 一個家庭的悲歡	錢雨潤譯	北京:北京	1988年
	Nightwork (1975) 夜工	周仲安等	西安:陜西人民	1987年
	Rich Man, Poor Man (1970) 富人,窮人	施咸榮等譯	北京:外國文學	1980年
	The Young Lions (1948) 幼獅(二十世紀外國文學叢書)	陸谷孫譯	上海:上海譯文	1987年

	The Young Lions (1948) 幼獅	高長榮譯	北京:北京十月	1988年
	The Young Lions (1948) 二戰風雲	及鋒等譯	太原:北岳文藝	- 1991年
Sheldon, Sidney (1917-)	A Stranger in the Mirror (1975) 鏡子裏的陌生人	自朝譯	哈爾濱:黑龍江 人民	I. 1988 年
	Bloodline (1977) 血緣	斯韌譯	西安:陝西人民	是 1983 年
	Bloodline (1977) 血緣(現代西方文學譯叢)	金戈譯	長沙:湖南人民	1984年
	Bloodline (1977) 繼嗣佳人	李瑞華、 楊自儉譯	合肥:安徽文藝	1986年
	Bloodline (1977) 血族(天才大師懸念叢書)	趙若婚譯	北京:中國藏學	1994
	If Tomorrow Comes (1986) 來自地獄的女人	呂明、 顧爾石譯	上海:上海文化	1986年
	If Tomorrow Comes (1986) 有朝一日	郭先林等	長沙:湖南人民	1986年
	If Tomorrow Comes (1986) 假若明天來臨	龔人等	桂林: 灕江	1986年
	If Tomorrow Comes (1986) 倘若明天來臨	劉曉杰等	西安:陝西人民	1987年
	If Tomorrow Comes (1986) 明朝若來臨	陳秋平等	杭州:浙江人民	1987年
	If Tomorrow Comes (1986) 假如明天來臨(天才大師懸念叢書)	楊培蘭譯	北京:中國藏學	1994年
	Master of the Game (1982) 女強人	宗斯譯	牡丹江:黑龍江 朝鮮民族	1985年
	Master of the Game (1982) 謀略大師	古緒滿等譯	鄭州:黄河文藝	1986年
	Master of the Game (1982) 滴血的鑽石	鮑明如譯	合肥:安徽文藝	1986年
	Master of the Game (1982) 賽場老手	郭鳳高譯	廈門:鷺江	1987年
	競技場上的女人	段毅君等譯	長沙:湖南人民	1987年
	Master of the Game (1982) 寶石世家	王偉軒編譯	南寧:廣西民族	1988年

	Master of the Game (1982) 鐵腕麗人 (命運之主)	戴富力譯	北京:群眾	1988年
	Master of the Game (1982) 鑽石豪門	吳妙發等譯	北京:世界知識	1989年
	Master of the Game (1982) 鑽石王朝	段毅君等譯	長沙:湖南文藝	1991年
	Master of the Game (1982) 游戲高手(天才大師懸念叢書)	關山譯	北京:中國藏學	1994年
	Memories of Midnight (1990) 復仇與罪惡	章揚恕譯	北京:中國戲劇	1991年
	Memories of Midnight (1990) 子夜的回憶	魏放、 魏桅譯	杭州:浙江文藝	1991年
	Memories of Midnight (1990) 夜半情思	王邁邁等	鄭州:河南人民	1991年
	Morning, Noon & Night (1994) 禍起蕭牆	俞洪亮等譯	南京:譯林	1996年
	Nothing Lasts Forever (1994) 世無定事(當代外國流行小説 名篇叢書)	頌橘、 令柔譯	南京:譯林	1996年
	Rage of Angels (1980) 天使的憤怒	林珍珍譯	南京:江蘇人民	1982年
	Rage of Angels (1980) 天使的憤怒	林珍珍、 錢煒譯	南京:譯林	1992年
	Stranger in the Mirror (1975) 巨星孤影	江立生譯	北京:新華	1982年
	Stranger in the Mirror (1975) 明星的堕落	劉研冰譯	長春:吉林人民	1988年
	Stranger in the Mirror (1975) 鏡子裏的陌生人	孫家新、 馬清文譯	北京:寶文堂 書店	1988年
10 m	Stranger in the Mirror (1975) 情斷好萊塢	張潔譯	太原:北岳文藝	1989年
	Stranger in the Mirror (1975) 藝海情孽	張家卉譯	北京:文化藝術	1990年
	The Best Laid Plans (1997) 天衣無縫	朱萍譯	南京:譯林	1998年
	The Doomsday Conspiracy (1991) 世界末日陰謀	石人、 文忠譯	北京:中國文聯	1991年
	The Doomsday Conspiracy (1991) 世界末日的陰謀	任啟民等譯	福州:海峽文藝	1992年

	The Doomsday Conspiracy (1991) 世界末日的陰謀	吳亦東等譯	南京:譯林	1992年
	The Doomsday Conspiracy (1991) 末日追殺	賴惠辛等譯	成都:四川文藝	1995年
	The Naked Face (1969) 裸臉	肖錚譯	牡丹江:黑龍江 朝鮮民族	1985年
	The Naked Face (1969) 裸面	劉安義譯	北京:中國戲劇	1989 年
	The Other Side of Midnight (1974) 午夜情	丁振祺、 戴天佑譯	蘭州:甘肅人民	1985 年
	The Other Side of Midnight (1974) 情與仇	李健等譯	成都:四川人民	1985 年
	The Other Side of Midnight (1974) 猙獰的夜	汪材等譯	海口:海南人民	1985年
	The Other Side of Midnight (1974) 罪惡與愛情	徐海潮等譯	天津:百花文藝	1986年
	The Other Side of Midnight (1974) 午夜情	賈桂福等譯	西安:陝西人民	1986年
	The Other Side of Midnight (1974) 暴力與情愛	唐朝等譯	北京:華夏	1989年
	The Other Side of Midnight (1974) 子夜情夢	馬塞夫等	合肥:安徽文藝	1991年
	The Other Side of Midnight (1974) 午夜魂	吳亦東等譯	南京:譯林	1991年
	The Other Side of Midnight (1974) 午夜情挑	關山譯	北京:中國藏學	1994年
	The Sand of Time (1988) 時代的荒野	嚴向群等譯	北京:中國國際 廣播	1989年
	The Sands of Time (1988) 修道院的鐘聲	宗斯譯	廣州:廣州文化	1989年
	The Sands of Time (1988) 時間之砂 (天才大師懸念叢書)	關山譯	北京:中國藏學	1994年
	The Stars Shine Down (1992) 命運之星(當代外國流行小説名 篇叢書)	龔怡祖、 劉鋒譯	南京:譯林	1994年
	Windmills of the Gods (1987) 上帝的風車	曾東譯	銀川:寧夏人民	1988年
Sinclair, Upton (1878-1968)	King Coal (1917) 煤炭王	劉壽康譯	北京:人民文學	1988年

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Singe, Issac Bashevis (1904-1991)	Gimpel the Fool (1957) 傻瓜吉姆佩爾 (本書包括《傻瓜吉姆佩爾》 《掃煙囱的雅什》、《差錯》等 16 個短篇小説)	劉與安、張鏡譯	北京:外語教學 與研究	
	Zlateh the Goat (1966) 山羊茲拉特 (本書包括《傻瓜的天堂》、《赫爾姆的白雪》、《三願的故事》 等18篇故事)	劉興安、張鏡譯	北京:北京	1983年
	辛格短篇小説集 (本書包括《傻瓜吉姆佩爾》、 《掘墓人》、《魔鬼的婚禮》、 《玩笑》、《俘虜》、《主教的衣 缽》等22篇)	萬紫等譯	北京:外國文學	1980年
	傻瓜的天堂 (本書包括《傻瓜的天堂》、《徹 爾姆的白雪》、《山羊茲拉特》、 《三願的故事》等11篇故事)		太原:希望	1985 年
	A Young Man in Seach of Love (1978) 童愛	孫強譯	合肥:安徽人民	1984年
	Enemies: A Love Story (1972) 冤家,一個愛情故事	楊怡譯	南昌:江西人民	1982年
	The Magician of Lublin (1960) / Enemies: A Love Story (1972)	鹿金等譯	上海:上海譯文	1998年
	The Manor (1967) 莊園	陳冠商譯	濟南:山東人民	1981年
Slyke, Helen Van (1919-)	Always Is Not Forever 殘缺的愛	郭坤譯	南京:江蘇人民	1985 年
Steel, Danielle (1947-)	A Perfect Stranger 素面佳人	王亦兵譯	哈爾濱:北方 文藝	1998年
	Crossings 烽火情緣	朱雍譯	哈爾濱:北方 文藝	1998年
	Family Album 夢影流年	昆侖鷹譯	哈爾濱:北方 文藝	1998年
	Fine Things 最稱心的愛	程欣等譯	北京:中國文聯	1991年
	Five Days in Paris 巴黎五日	翔羊譯	哈爾濱:北方 文藝	1998年

	Kaleidoscope (1987) 五色人生	樊如鈞	譯 蘭州:甘肅	人民 1989
	Kaleidoscope (1987) 萬花簡般的人生 : 一部打 愛情與苦難人生的杰作	文志玲 第美妙 金昭敏	* 桂林:灕江	1991
	Kaleidoscope (1987) 萬花筒	葛志宏等	穿譯 鄭州:河南)	民 1991 年
	Malice 含恨忍辱	潘紹璽詞	下 哈爾濱:北方 文藝	7 1998 年
	Secrets (1985) 隱私	張少一譯		字 1987年
	Secrets (1985) 明晨的隱秘	唐林譯	北京:華夏	1987年
	Secrets (1985) 隱情	張少一等	北京:中國青	年 1988 年
	Silent Honor 沉默的榮譽	尹鐵超譯	哈爾濱:北方 文藝	1998年
	Star 明星	邵文實譯	哈爾濱:北方文藝	1998年
	The Ranch 牧場	劉曉媛譯	哈爾濱:北方	文 1998年
	The Ring (1983) 血機戒指	袁楓譯	呼和浩特:內蒙古人民	表 1987 年
	The Ring (1983) 戒指(外國通俗文庫)	白祖芸譯	桂林:灕江	1988年
	Vanished 绑架	張振成譯	哈爾濱:北方文藝	1998年
	Wanderlust 漂流的情侶	張婷依等	天津:百花文藝	1991年
	Wanderlust 旅途姻緣	金昭敏、 杜賢生譯	哈爾濱:黑龍江 人民	1991年
	Wanderlust 飄零的少女	曉萱等譯	桂林:瀧江	1992年
	Wings 愛之翼	劉曉媛譯	哈爾濱:北方 文藝	1998年
Stein, Gertrude (1874-1946)	Three Lives (1909) 三個平凡的女人	曹庸等譯	上海:上海譯文	1986年
teinbeck, John (1902-1968)	East of Eden (1952) 伊甸之東 (斯坦貝克選集)	王仲年譯	北京:人民文學	1986年

	Of Mice and Men (1937) 人鼠之間(外國文學名著)	秦似譯	桂林:灕江	1981年
	Of Mice and Men (1937) 人鼠之間(獲諾貝爾文學獎作家 叢書)	董衡巽等譯	桂林:灕江	1989年
	The Grapes of Wrath (1939) 憤怒的葡萄(二十世紀外國文學 叢書)	胡仲持譯	北京:外國文學	1982年
	The Pearl (1945) 珍珠 (外國中篇小說譯叢)	範仲英譯	天津:百花文藝	1984年
	The Winter of Our Discontent 煩惱的冬天(斯坦貝克選集)	吳均燮譯	北京:人民文學	1982年
	Tortilla Flat (1935) 托蒂亞平地(現代西方文學譯叢)	章錦西南譯	長沙:湖南人民	1985年
	中篇小説選(一)(斯坦貝克選集) 包括《煎餅坪》、《小紅馬》、 《人與鼠》、《菊》、《逃亡》、 《早餐》、《突襲》、《緊身甲》 8篇)	張健等譯	北京:人民文學	1983年
	中篇小説選(二)(斯坦貝克選集) (本書包括《月落》、《罐頭廠 街》、《珍珠》3篇)		北京:人民文學	1984年
Stowe, Harriet Beecher (1811-1896)	Uncle Tom's Cabin (1852) 黑奴吁天錄	劉重德譯	長沙:湖南人民	1981年
	Uncle Tom's Cabin (1852) 黑奴吁天錄	林紓、 魏易譯	北京:商務	1981年
	Uncle Tom's Cabin (1852) 黑奴吁天錄	張培均譯	桂林:灕江	1982年
	Uncle Tom's Cabin (1852) 湯姆大伯的小屋(外國文學名著 叢書)	黃繼忠譯	上海:上海譯文	1982年
	Uncle Tom's Cabin (1852) 湯姆叔叔的小屋 (世界經典名著 文庫)	楊曄譯	北京:和平	1999 年
	斯托夫人集	普隆等譯	北京:三聯	1998年
Styron, William (1925-)	Lie Down in Darkness (1951) 她在黑暗中躺下	張承謨、 丁廷敏譯	長沙:湖南文藝	1990年
	Lie Down in Darkness (1951) 在黑暗中躺下	孟凡俊等譯	重慶:重慶	1991年

Tan, Amy (1952-)	The Joy Luck Club (1989) 喜福會	田青譯	沈陽:春風文藝	事 1992 年
	The Joy Luck Club (1989) 喜福會	吳漢平等譯	合肥:安徽文藝	图 1992 年
	The Joy Luck Club (1989) 福樂會	程乃珊等譯	杭州:浙江人民	1992年
	The Joy Luck Club (1989) 喜福會	田青譯	長春:吉林文史	1994年
	The Kitchen God's Wife (1991) 灶神之妻	凌月等譯	福州:海峽文藝	1992年
	The Kitchen God's Wife (1991) 灶神之妻	張德明、 張德強譯	杭州:浙江文藝	1999年
Truman, Margaret (1924-)	Murder in Georgetown (1986) 喬治敦的謀殺	吳力勵譯	北京:群眾	1992年
	Murder on Embassy Row (1984) 大使館血案迷蹤	薛雯等譯	北京:群眾	1992年
	Murder at the FBI (1985) 聯邦調査局的陰謀	周岐才譯	南寧:廣西人民	1990年
	Murder in the CIA (1987) 中央情報局謀殺案	趙勇等譯	重慶:重慶	1991年
	Murder in the Supreme Court (1982) 最高法院謀殺案	金堅範、 李季平譯	北京:中國工人	1991年
	Murder in the White House (1980) 白宮血案	劉雲譯	蘭州:甘肅人民	1985年
	Murder in the White House (1980) 白宮奇案	文楚安等譯	長春:時代文藝	1986年
	Murder in the White House (1980) 白宮疑案	陳維雄譯	北京:世界知識	1986年
Twain, Mark (1835-1910)	A Tramp Abroad (1880) 海外浪游記 (馬克·吐溫選集)	荒蕪譯	南昌: 百花洲 文藝	1992年
	Life on the Mississippi (1883) 密西西比河上(馬克·吐溫選集)	張友松譯	南昌:江西人民	1984年
	Life on the Mississippi (1883) 密西西比河上(馬克·吐溫選集)	張友松譯	南昌: 百花洲 文藝	1992年
	No.44 th Mysterious Stranger 44 號——神秘的陌生人	伊如一譯	南京:江蘇人民	1988年
	Personal Recollection of Joan of Art (1896) 中帼英雄貞德傳(馬克・吐溫選集)		南昌: 百花洲 文藝	1992年

Pud'nhead Wilson (1893) 傻瓜威爾遜	張友松譯	重慶:重慶	1982年
Pud'nhead Wilson (1893) 傻瓜威爾遜	張友松譯	南昌:百花洲 文藝	1992年
The 1,000,000 bank-note 百萬英鎊的鈔票	張友松譯	南昌:百花洲 文藝	1992年
The 1,000,000 Bank-note 百萬英鎊的鈔票(馬克·吐溫選集)	張友松譯	南昌:江西人民	1986年
The 1,000,000 Bank-note 百萬英鎊	胡春蘭、 明古譯	北京:解放軍 文藝	1999年
The Adventures of Huckleberry Finn (1884) 哈克貝里·芬歷險記(世界文學 名著·第四輯)	饒建華譯	長沙:湖南文藝	1997 年
The Adventures of Huckleberry Finn (1884) 哈克貝里·芬歷險記	言實譯	福州:福建人民	1983年
The Adventures of Huckleberry Finn (1884) 哈克貝利·費恩歷險記	郭健生譯	北京:中國文聯	1985 年
The Adventures of Huckleberry Finn (1884) 哈克貝利·費恩歷險記(馬克 吐溫選集)	張友松、 張振先譯	南昌:百花洲 文藝	1992年
The Adventures of Huckleberry Finn (1884) 赫克爾貝里·芬歷險記	許汝祉譯	南京:譯林	1995年
The Adventures of Huckleberry Finn (1884) 哈克貝利·芬恩歷險記	山青譯	廣州 : 花城	1997年
The Adventures of Huckleberry Finn (1884) 哈克貝利·芬恩歷險記	牟楊、 魯彩霞譯	杭州:浙江文藝	1999年
The Adventures of Huckleberry Finn (1884) 赫克爾貝里·芬歷險記	吳淑貞譯	延吉:延邊人民	1999年
	張萬里譯	上海:上海譯文	1999年

The Adventures of Huckleberry Finn (1884) 赫克爾貝利·費恩歷險記	成時譯	北京:人民文學	1989年
The Adventures of Tom Sawyer (1876) /The Adventures of Huckleberry Finn (1884) 湯姆·索亞歷險記;哈克貝利· 費恩歷險記	成時譯	北京:人民文學	1998年
The Adventures of Tom Sawyer (1876) 湯姆·沙耶歷險記	吳岩譯	上海:少年兒童	1999年
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷除記	張友松譯	北京:人民文學	1981年
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷險記		北京:中國少年 兒童;中國青年	
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷險記	于曉光譯	合肥:安徽文藝	1996年
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷險記	張友松譯	福州:福建少年 兒童	1997年
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷險記	雷寧譯	長春:北方婦女 兒童	1998年
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷險記	曹曉紅、 于曉光譯	北京:大眾文藝	1999年
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷險記(馬克·吐溫選集)		南昌: 百花洲 文藝	1993年
The Adventures of Tom Sawyer (1876) 湯姆·索耶歷險記	莫雅平譯	南寧:接力	1996年
The Adventures of Tom Sawyer (1876) 湯姆·索耶歷險記	嚴維明譯	廣州 : 花城	1997年
The Adventures of Tom Sawyer (1876) 湯姆·索亞歷險記	胡華禹譯	蘭州:甘肅人民	1982年
The Gilded Age (1874) 鍍金時代 (馬克·吐溫選集)	張友松、 張振先譯	南昌:江西人民	1983年
The Gilded Age (1874) 鍍金時代 (馬克·吐溫選集)	張友松、 張振先譯	南昌: 百花洲 文藝	1992年
The Innocents Abroad (1869) 傻子出國記	陳良廷、 徐汝椿譯	北京:人民文學	1985年
The Mysterious Stranger 神秘的陌生人	曾胡譯	北京:文化藝術	1989年

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	The Prince and the Pauper (1881) 王子與貧兒(節譯本)	陳雙壁譯	長沙:湖南人民	
	The Prince and the Pauper (1881) 王子與乞丐	劉小薇譯	蘭州:甘肅人民	1982年
	The Prince and the Pauper (1881) 王子與貧兒(馬克·吐溫選集)	張友松譯	南昌:江西人民	1983年
	The Prince and the Pauper (1881) 王子與貧兒 (馬克·吐溫選集)	張友松譯	南昌:百花洲 文藝	1992年
	The Prince and the Pauper (1881) 王子與貧兒	張友松譯	北京:中國檢察	1998年
	The Prince and the Pauper (1881) 王子與貧兒	張友松譯	北京:大眾文藝	1999年
	Tom Sawyer Abroad (1894) 湯姆·索亞出國旅行記	譚理譯	長沙:湖南少年 兒童	1983 年
	馬克・吐溫中短篇小説精選	成時譯	北京:人民文學	1998年
	馬克・吐溫未發表作品集	王邁邁譯	鄭州:河南人民	1994年
	馬克·吐溫幽默小説	李文俊編選	上海:上海文藝	1995 年
	馬克·吐溫幽默作品集	文楚安譯	桂林:瀧江	1998年
	馬克·吐溫短篇小説選	唐蔭蓀譯	長沙:湖南文藝	1994年
	馬克·吐溫短篇小説選	文楚安譯	成都:四川人民	1998年
	馬克·吐溫精選集	王逢振編選	濟南:山東文藝	1998年
	馬克吐溫短篇小説選	董衡巽等編選	上海:上海教育	1990年
	競選州長——馬克·吐溫中短篇 小説精選	九松、 信鏞編	北京:華文	1995 年
	競選州長——馬克·吐溫中短篇 小説精選	天禾等譯	北京: 華文	1998年
Tyler, Anne (1941-)	Dinner at Homesick Restaurant (1982) 思家飯店的晚餐(世界文學名著· 現當代系列)	周小英等譯	南京:譯林	1999年
Updike, John (1932-)	Couples (1968) 成雙成對(美國當代文學名著譯叢)	潘國慶等譯	長沙:湖南文藝	1992年
	Marry Me (1976) 嫁給我吧	潘平微、 王檢美譯	哈爾濱:北方 文藝	1990年
	Rabbit at Rest (1990) 兔子安息	袁鳳珠、 王約西譯	重慶:重慶	1993年
	Rabbit at Rest (1990) 兔子安息	屠國元、 張躍軍譯	鄭州:河南人民	1998年
	Rabbit Is Rich (1981) 兔子富了(美國當代著名作家作品)	姚英等譯 人民	哈爾濱:黑龍江	1992年

	Rabbit Is Rich (1981) 兔子富了	韓建中譯	鄭州:河南人民	1998年
	Rabbit Redux (1971) 兔子歸來(美國當代著名作家作品		哈爾濱:黑龍江	1992年
	Rabbit Redux (1971) 兔子歸來	羅長斌譯	鄭州:河南人民	1998年
	Rabbit Redux (1982) 兔子回家	李力、 單子堅譯	重慶:重慶	1990年
	Rabbit, Run (1960) 兔子,跑吧	李力等譯	重慶:重慶	1987 年
	Rabbit, Run (1960) 兔子跑吧(美國當代著名作家作品)	路忍譯	哈爾濱:黑龍江 人民	1991年
	Rabbit, Run (1960) 兔子跑吧	萬正方譯	鄭州:河南人民	1998年
	The Centaur (1968) 馬人	舒遜譯	北京:外國文學	1991年
Vonnegut, Kurt Jr. (1922-)	Breakfast of Champions (1973) 頂呱呱的早餐 (收入袁可嘉等編 《外國現代派作品選》)	施咸榮譯	上海:上海文藝	1984年
	Breakfast of Champions (1973) / Jailbird (1979) 冠軍的早餐 / 囚鳥	董樂山譯	南京:譯林	1999 年
	Cat's Cradle (1963) 貓的搖籃(當代美國文學)	陸凡譯	西安:陜西人民	1987年
	God Bless You, Mr. Rosewater (1965) 上帝保佑你,羅斯瓦特先生	曼羅、 子清譯	福州:海峽文藝	1985年
	Jailbird (1979) 囚鳥	畢均軻譯	長沙:湖南人民	1985 年
	Jailbird (1979) 重入樊籠	曹興治、 朱傳賢等譯	北京:中國文聯 公司	1986年
	Jailbird (1979) 囚鳥(外國文學名著)	董樂山譯	桂林:灕江	1986年
	Jailbird (1979) 囚犯	陳凱等譯	北京:中國社會 科學	1988年
	Mother Night (1961) 茫茫黑夜	艾瑩譯	杭州:浙江人民	1984年
	Slaughterhouse-Five (1969) / God Bless You, Mr. Rosewater (1965)	雲彩等譯	南京:譯林	1998年

	五號屠場 / 上帝保佑你,羅斯			
	瓦特先生			
	Slaughterhouse-Five (1969) /	雲彩等譯	長沙:湖南人民	1985 4
	Jailbird (1979)			
	五號屠場·囚犯 (現代西方文學譯叢)			
	回到你老婆孩子身邊去吧	馮亦代、	福州:福建人民	1983年
	(短篇黑色幽默小説選,本書包括	傅惟慈編譯		
	《這次我演什麼角色?》、《步入			
	永恆》、《棄兒》、《歐福問題》、			
	《靈魂出竅》、《艾皮凱克》等14篇)			
Walker, Alice (1944-)	The Color Purple (1982)	陶潔譯	北京:外國文學	1986年
	紫顏色 (當代外國文學)			
	The Color Purple (1982)	楊仁敬譯	北京:北京十月	1988年
	紫色		文藝	
	The Color Purple (1982)	魯書江譯	合肥:安徽文藝	1988年
	紫色——寫給上帝的信			
	The Color Purple (1982)	陶潔譯	南京:譯林	1998年
	紫顏色			
Walker, Margaret (1915-)	Jubilee (1966)	黄宏荃等譯	上海:上海譯文	1984年
	歡樂			
Wallace, Irving (1916-1990)	Miracle (1984)	文安楚等譯	太原:北岳文藝	1991年
	聖母顯靈之謎			
	The Guest of Honour (1989)	王金玲譯	北京:光明日報	1999年
	貴賓(歐文·華萊士文集)			
	The Intimate Sex Lives of Famous	王金鈴譯	北京:光明日報	1999年
	People			
	名人隱私錄 (歐文·華萊士文集)			
	The R Document (1974)	任蓬等譯	濟南:山東人民	1981年
	R密件			
	The R Document (1974)	風飛譯	北京:外語教學	1982年
	代號R密件		與研究	
	The Second Lady (1980)	王金玲譯	濟南:山東文藝	1986年
	第二夫人			
	The Second Lady (1980)	王愛飛譯	南昌:江西人民	1986年
	第二夫人			
	The Second Lady (1980)	王愛飛譯	天津:百花文藝	1992年
	第二夫人			

	The Seventh Secret (1986) 第七個秘密	張曉勝譯	沈陽:春風文	上 1987 年
	The Seventh Secret (1986) 第七個秘密	汪一帆譯	哈爾濱:北方 文藝	1987 年
	The Seventh Secret (1986) 第七個秘密(歐文·華萊士文集	王金鈴譯	北京:光明日韓	月 1999 年
	The Three Sirens (1963) 三海妖(歐文·華萊士文集)	王金鈴譯	北京:光明日朝	対 1999 年
Waller, Robert James	Bridges of Madison County (1992) 廊橋遺夢	梅嘉譯	北京:外國文學	1994年
Warren, Robert Penn (1905-1989	All the King's Men (1946) 國王的人馬	陶潔譯	長沙:湖南人民	1986年
Welty, Eudora (1909-)	The Optimist's Daughter (1972) 樂觀者的女兒	主萬、曹庸譯	上海:上海譯文	1980年
Wharton, Edith (1862-1937)	Ethan Frome (1911) 伊坦·弗洛美	呂叔湘譯	北京:外國文學	1982年
	Ethan Frome (1911) 風雪斯塔克莊	畢衛夫等譯	福州:福建人民	1983年
	The Age of Innocence (1920) 天真時代 (世界文學名著叢書)	冉融等譯	貴陽:貴州人民	1986年
	The Age of Innocence (1920) 天真時代	趙興國、 趙玲譯	南京:譯林	1999年
Wolfe, Thomas (1900-1938)	Look Homeward, Angle (1929) 天使,望故鄉	喬志高譯	北京:三聯	1987年
	Look Homeward, Angle (1929) 天使,望故鄉	範東生、 許俊東譯	北京:大眾文藝	1999年
	Look Homeward, Angle (1929) 天使,望故鄉	範東生、 許俊東譯	合肥:安徽文藝	1999年
	托馬斯·沃爾夫短篇小説選	吳岩等譯	上海:上海譯文	1989年
	The Bonfire of the Vanities (1987) 名利場大火	王明杰等譯	鄭州:河南人民	
	The Caine Mutiny (1951) 凱恩號嘩變	萬高潮譯	北京:解放軍	1985年
	The Caine Mutiny (1951) 凱恩號嘩變	林穗芳等譯	北京:三聯	1990年
	The Caine Mutiny (1951) 凱恩號嘩變	林穗芳等譯	上海:上海譯文	1998年
	The City Boy (1948) 紐約少年	常弓等譯	北京:中國少年 兒童	1985年

翻譯季刊 第十八、十九期

	The Winds of War (1971) 戰爭風雲	施咸榮等譯	北京:人民文學	1982年
	The Winds of War (1971) 戰爭風雲		上海:上海譯文	
	War and Remembrance (1978) 戰爭與回憶		北京:人民文學	
	War and Remembrance (1978) 戰爭與回憶	王聖珊等譯	上海:上海譯文	1995年
Wright, Richard (1908-1960)	Black Boy (1945) 黑孩兒	程超凡譯	武漢:長江文藝	1985年
	Native Son (1940) 土生子	施咸榮譯	上海:上海譯文	1983年
	Native Son (1940) 土生子	施咸榮譯	南京:譯林	1999年
	小説集 當代美國短篇小説集	多人譯	上海:上海譯文	1980年
	小說集 美國短篇小說集 (本書編選了霍桑、華盛頓·歐文、 愛倫·坡、薇拉·凱瑟、舍伍德 安德森、契弗、辛格、奥茨等 31 位作家的短篇小説)		北京:中國青年	1980年
	小說集 沒有點亮的燈 美國短篇小說選 (本書包括薇拉·凱瑟、福克納等 10位作家的《老農羅世基》、《雨過 天晴》、《幽谷裏的農夫》、《沒有點 亮的燈》、《熊》等10篇)	聶華苓譯	北京:北京	1981 年
£7	小說集 生命與愛(諾貝爾文學獎得獎作品 選集) (本書包括賽珍珠等8位作家的 《童心》、《劫後》、《生命與愛》、 《報復》、《賭注》、《懺悔》等14篇 短篇小説)	林俊德譯	貴陽:貴州人民	1982年
	小說集 最新美國短篇小說選 (本書編入辛格、索爾·貝婁、辛 格、歐茨、凱瑟、泰勒、巴塞爾		杭州:浙江人民	1982 年

姆、馮尼格、契弗、蒂姆・麥卡塞			
等29位作家的30篇短篇小説) 小說集 美國女作家短篇小説選 (本書收入凱特·肖班、瑪麗·威爾金斯·弗里曼等23位女作家 短篇小説 29篇)	朱虹選編	北京:中國社會 科學	1983 年
小說集 警長的女爾(美國黑人短篇小說選 (本書收入39位黑人作家的41篇 短篇小說)		長沙: 湖南人民	1983 年
小説集 外國中篇小説 (第六卷) (本書包括馬克·吐溫·杰克·倫敦、 海明威等8位作家的中篇小説8篇)	金子信選編	昆明:雲南人民	1984年
小說集 老人河——美國中篇小說集 (本書包括福克納的《老人河》、 鮑德溫的《他犯罪了嗎》、麥克貝 思的《50萬美元搶劫案》、安· 格萊的《情波遺恨》、海明威的 《活動宴會》5個中篇)	安佳等譯	合肥:安徽文藝	1985 年
小説集 這次我演什麼角色(世界文學小 叢書)(本書選入安德森、馮尼格、 契弗等7位作家的11篇中短篇小説)	編輯部編	北京:光明日報	1985年
小說集 年輕的心(本書收入《年輕的心》、 《母子情》、《年輕的老漢》、《暴行 的序曲》等15篇美國短篇小說	馮亦代、 鄭之岱譯	北京:中國青年	1986年
小説集 青春的夢 (本書選入安·佩蒂等10 位作家的13篇中短篇小説)	馮亦代、 鄭之岱編譯	北京:中國青年	1986年
小説集 當代美國獲獎小説選	馮亦代、 鄭之岱編譯	北京:中國文聯	1987年
小説集 自由女神的憂傷(近年美國獲獎 小説選)	朱毅等選譯	北京:時事	1987年

小説集 *	吳持哲	北京:外國文學	1987年
陰沉沉的天—美國黑人短篇小説選			
小説集	宋兆霖編	南昌:江西人民	1987 年
美國八十年代小説選			
小説集	董樂山譯	成都:四川文藝	1987年
鬼作家及其他(美國當代中短篇			
小説選)			
小説集	施咸榮譯	西安:陝西人民	1988年
傷心小姐及其他故事			
(本書收入納撒尼爾·威斯特等著			
13 篇美國中短篇小説)			
小説集	盧暖陽等譯	長春:吉林人民	1990年
最新美國短篇小説選			
小説集	陸煜泰等譯	桂林: 灕江	1991年
游蕩女人:美國當代短篇小説一束			
小説集	盛寧編選	北京:團結	1995年
傷心咖啡館之歌			
小説集	李文俊主編	沈陽:春風文藝	1996年
世界中篇小説經典(美國卷)(本書			
包括《黛茜·密勒》、《伊坦·弗洛美》、			
《湯姆·奧特蘭的故事》、《中午酒》、			
《一顆像里茨飯店那麼大的鑽石》、			
《灶火與爐床》、《小紅馬》、《今天過			
得怎麼樣?》、《傷心咖啡館之歌》、			
《老林故事》等10篇中篇小説)			

查明建

上海外國語大學文學碩士。現任上海外國語大學社科院比較文學所講師。主要研究方向為比較文學理論、譯介學和翻譯文學史。出版譯著有《我不再煩惱》。除短篇小説、詩歌譯作外,發表有〈意識流小説在新時期的譯介及其"影響源文本"意義〉、〈從互文性角度重新審視20世紀中外文學關係〉等論文十多篇。

巴比塔的重建

《西方翻譯理論精選》,陳德鴻、張南峰編。香港城市大學出版社,2000年。286頁。

《西方翻譯理論精選》(以下略作《精選》) ,終於面世了,可 謂千呼萬喚始出來。它的出版對譯界同仁和對翻譯有興趣的讀者無 疑是好消息。

《精選》的目的是讓讀者入門,為他們指點迷津,使他們在形形色色、錯綜複雜的西方翻譯理論的迷宮裏,大致可以辦別方向,至少可使他們意識到對翻譯這門人類古老的活動可以從許多不同的視角去認識。在認知的層面上,可以幫助人們開拓學術視野,對翻譯方面的許多似是而非的問題能夠看得清楚一些。很少有人對翻譯感到陌生,也很少有學科像翻譯學那樣能引起人們大發議論的雅興。但問題在於,一般人談翻譯暫且不去說,就是翻譯界人士談翻譯,也流於簡單的重復,且多是隨感式、印象式的,帶有濃厚的主觀色彩,對翻譯的性質和過程所涉及的許多複雜因素缺乏系統的梳理和深入的分析。

如同編者所期望的那樣,這本《精選》會對中國翻譯界造成某種衝擊,它的針對性是顯而易見的。如"緒論"部分所表明,迄今為止中國譯界對西方翻譯理論的譯介的範圍比較狹窄。對於"落後"的中國譯論,"緒論"也點出了癥結:"深度和廣度不夠",再一個就是拘囿於"忠實"的傳統觀念(ix)。當然由於篇幅的原因,《精選》所代表的深度不可能很充份,但起碼顧及了廣度。雖然在有些方面不可避免的只是蜻蜓點水,但畢竟西方翻譯理論的主

要方面都包括在內了。不求內容詳盡,但求重點突出,也是《精選》的一大特色,可以讓人們看到,至少談翻譯時,除了忠實,尚有討論別的方面的空間。

傳統的中國譯學,在"信、達、雅"的圈子裏打轉得太久了。 其實,除了取其故步自封的內核以外,用圈子這個詞做比喻並不準確。"信、達、雅"構成的實際是一個三角形,沒有形成一個開放的體系,而是滿足於自給自足,好似翻譯的萬千世界一個三角就能悉數包羅了。單一個"信"字,似乎就有做不完的文章,有時輕而易舉便提到了道德的高度。所幸的是,已有人對"雅"重新加以定義。

因為與嚴復的原義相悖,所以有人以為重新定義"雅"並不足取。但我們實無必要把自己囚禁在嚴復的原來定義裏,儘管弄清楚嚴氏的原意是很有必要的。問題是我們需要把封閉的體系打開。從"雅"開始,並不是件壞事。"信、達、雅"完全不必一味地追求所謂的自成體系。這個體系過於單薄,加上封閉,已經很難有所作為了;除非與西方翻譯理論"接軌"、交流和互動,它不會再有生命力。

《精選》提供了不同的翻譯理論和方法論,其"另類"的性質對中國主流翻譯觀點將會帶來良性的衝擊和產生有益的影響。因此它可能產生的客觀效果將是積極的,而且還可以預料,對推動學術的發展也會起到一定的作用。也許這便是《精選》的兩位編者在"緒論"部份提到並運用的勒菲弗爾 (André Lefevere)的"重寫"概念的具體表現。

雖然重寫與翻譯本身緊密相關,但"緒論"並無交代為什麼要 用譯文的形式來評介西方翻譯理論。與通過翻譯的手段介紹其它西 方學科不同的是,對翻譯感興趣的人竟需要通過翻譯來了解翻譯究竟是怎麼回事,似乎有些讓人不解。就像有些搞比較文學研究的人需要通過讀譯文才能比較文本一樣怪誕。如能交代一下用意,不僅有必要,而且會有意義。當然一個最明顯不過的理由可能是,由於《精選》所錄的絕大多數文章都是英文(即使 Derrida 那篇原文是法文寫就的論文也有英譯本),所以不懂和不太懂英文的人(其中不乏有從事其它語種與中文對譯的)自然會覺得很有幫助。其實我們都知道,無論在中國大陸、台灣、香港還是在海外的使用中文從事翻譯或對翻譯感興趣的人,大多數是懂英文的。編者大約是受了"目的論"的影響——此舉可以更有效地進行重寫,至少多了翻譯這個途徑,就多了一個重寫的機會。可見重寫的作用和意義均不可小視。

誠然,編者在"緒論"對"重寫"是交代了的。如果選擇論文入集,已是一種"重寫"形式,目的"是想起一種平衡的作用"(x)(的確受了"目的論"影響),但是按照勒菲弗爾的理論,顯然翻譯本身也是"重寫",那麼這裏便是"重寫"的"重寫",也就是雙重"重寫"。事情還沒完,譯文出來以後還有校訂。由於所有收錄論文都是由不同的譯者譯出,編者至少也做了統一詞匯的工作。校訂勢必意味著改動,那也是重寫,於是便有了三重"重寫"。如此複雜的"重寫"過程,只是一筆帶過("起平衡作用"),似乎不太夠。這一次又一次的"重寫"跟譯者的動機(意識形態)有無明顯的關係?若有,是什麼關係?不同的譯者之間的動機(意識形態)可能不同。編者是如何處理的?以什麼做標準(雖然"標準"在翻譯理論裏早已不是個什麼好詞了)?譯者和編者的標準不同,怎麼辦?兩個編者的標準可能又不同,又該怎麼辦?(或用描述性

的語言:是怎麼辦的)?雖然"重寫"可能是非意識的,因為任何 形式的文字符號的轉換,都是重寫。但二位編者的重寫是有其目的 的。事實上,勒菲弗爾把重寫與操縱 (manipulation) 聯繫在一切, 那重寫便沒有那麼單純了,而可能和某種動機或目的聯係在一起。

其實,編者無需交代的是漢譯西方翻譯理論的好處。無論如何,用母語閱讀,尤其是讀難懂的理論著作,更直截了當,也更容易弄清楚深奧難懂的概念,加上譯者中翻譯高手不乏其人,或是本人對譯學已發表過高見,或是具有豐富經驗的翻譯行家。有他們的翻譯,伴以不可避免的"重寫",同時加上他們的解讀,費解難懂的意思自然清晰明了許多。但凡事總有利弊,畢竟不是直接閱讀原文,譯者偶爾發生的(大多是無意識的)越俎代庖的事也許難以完全避免。但這是翻譯的性質所決定的。編者的校訂(重寫)無疑會把類似的情形降低到最低限度。此舉可視作技術層面的重寫,或消除重寫 (derewriting)。

看得出,《精選》的編者的確下了一番功夫。關於選錄什麼, 捨棄什麼,編者交代得十分清楚。《精選》是按不同學(流)派分 類編排的,共分六派,其中"文化學派"份額最大,達七篇之多; 其餘各派,除了"解構學派"佔五篇外,每派只有兩篇。這就產生 了一個問題(仍與篇幅所限有關),兩篇節選就代表一個派,似乎 略顯單薄。這樣說來,如果顯得有點兒挑剔的話,那麼每派之前加 個總論,算不上是過分要求。誠然有的學(流)派包括的內容本身 已經能夠說明問題了,如詮釋學派,可是其他有的學派,如文化學 派,則不太清楚。尤其在提供的材料不太多的情況下,更需要一個 概括性的介紹。

因為缺少這樣的總體性文字,也就產生了另外一個與此有關的

問題。既然《精選》是按不同學(流)派分類編排的,那麼屬於同一學(流)的論文有何共同之處,他們之間又有什麼橫向的關係,就難以看出了。至少也應對分類的理由做一個交代。譬如說,為什麼圖里(Toury)屬於文化學派,而不屬於目的學派?讀者需要幫助他們梳理理論流派的來龍去脈,否則缺少一個較為清晰的脈絡,一下子就直接與具體的論文打交道,儘管有很好的導言,可能有時仍難免一葉障目,摸不清全貌。

缺乏交代,不免讓人不得要領。譬如在介紹三位作者文章的導 言裏,都提到並簡介了操縱學派 (Manipulation School),為何這三 個人沒有單獨"立項",自成一派,而是派中之派,全都"委身" 於文化學派?他們三位與文化學派的其他人荷西·朗貝特 (Jose Lambert)、勒菲弗爾和蘇珊·巴斯內特 (Susan Bassnett) 似乎應分 別對待。其中朗貝特一文的導言最為奇特,因朗貝特的論文談的是 霍姆斯 (James Holmes) 的翻譯觀,所以導言又把霍姆斯介紹了一 遍,而在《精選》的較前部分對霍姆斯已有專文介紹。有關霍姆斯 的導言提到霍姆斯所提議的"翻譯學"(Translation Studies), "成 了一個翻譯學派的名字"(101)。那麼這又是一個什麼學派?沒有下 文了。據同一導言,朗貝特也同屬霍姆斯一個學派 (101-2)。在朗 貝特的導言裏,編者引用朗貝特的觀點: "霍姆斯並不等於操縱 學派…"隨後又同樣含糊地提到以上所指的學派,一筆帶過:"這 個學派"(140-1)。如把這兩段導言放在一起讀,大概可以得知:因 為霍姆斯不算操縱學派,朗貝特與霍姆斯屬同一學派,因此也不屬 於操縱學派。那朗貝特與霍姆斯同屬的究竟是哪一學派?估計是文 化學派,依據是《精選》把他們兩人納入了這一派。然而在文中突 如其來地冒出了個看似與文化學派無關的"派",容易讓人犯糊

塗。

值得一提的是,編者雖然沒有統一地集中介紹每一個學(流)派,但在每一篇論文前提供了一篇導言。除了提綱挈領的總結歸納(在一定程度上彌補了上述的不足),也提到了屬於整個學派共性的問題(只是頗為零散),對文中的核心觀點也做了頗為清晰的闡述。由於選文大都為節選,這樣的導言就更有價值,為選文提供了語境。對節選的譯論不能孤立、割裂地看待,需要指出彼此間以及與其他文本或語篇的關係,在盤根錯節的理論體系中標出一個坐標系來。許多讀者對眾多理論的起源、發展、走向以及它們之間相互影響的關係,自然感到不好把握。然而這些問題不弄清楚,只憑讀到的只言片語,便達不到了解、借鑒西方翻譯理論的目的。導言在介紹、歸納和評價諸方面都做了很好的工作。

但有些分析評論的準確性似乎可以商権。在有關克里斯蒂恩· 諾德 (Christiane Nord) 一文的導言裏,把前面介紹過的紐馬克 (Newmark) 所闡述的傳意和語義翻譯法與諾德的兩種方法加以比 較,認為"大致相同",但因之間的不同點 (其實是近乎相反的不 同點) ,進而宣佈他們的"兩套理論截然不同"(86),既顯有點兒 自相矛盾,似乎也過於極端。本來這樣的比較是很有益處的,但下 某些結論時,似可謹慎一些。

難得可貴的是,導言還不時地把西方譯論與中國譯學的一些觀點進行點評式的比較,既可以幫助讀者把握論文的主題,又有利於中國譯學與西方翻譯理論的"接軌",也算是聯繫了中國的實際。然而有時導言"重寫"的痕跡還是很明晰的。在歸納總結的同時,帶有自己視角的編者自然也會有自己的觀點和傾向,而這些觀點和傾向往往會自覺或不自覺地在詮釋和分析的過程中流露出來。這本

是無可厚非的,但偶爾似顯得有些過火。"評"的成份突出了些,雖不至於喧賓奪主,但多少有點兒"不務正業"之嫌,至少是先入為主地"導"了讀者。當然就應該如何"導"讀者,也是見仁見智的事。

雖然如此,對於西方翻譯理論其中與中國譯論有關的部份似可介紹得詳細一些。介紹泰特勒 (Tytler)《論翻譯原則》的導言將其提出翻譯的三原則做了簡略而清楚的總結歸納,並且提供了泰特勒這本書由鄭振鐸於一九二一年向中國讀者推薦的史料。這無疑是很有價值的。同時該導言也不失時機地引入了嚴復的"信、達、雅"。本來這是對二者進行比較或對比的好機會,但卻輕輕帶過,只引述了羅新璋的一個觀點:"他認為嚴復的'信、達、雅'比泰特勒的三原則來得精簡易記"(10)。誰都看得到這一點,大概不需要引文來說明。問題是二者怎麼不同?有無相似之處?尤其是導言談到泰特勒的翻譯理論對中國譯論家"產生過影響"(10),更該進一步説明。此外,在評述泰特勒翻譯理論時,指出他"這一派的翻譯理論家都不講究形式上的相似"(9),然而前面剛總結的三原則中的第二原則便是:"複製原作的風格"。二者是否矛盾?

對編者的挑戰在於盡可能準確地介紹論文的主要觀點,同時對提供的基本信息的準確性及可靠性也要有所保證。總的來說,這方面的工作是不錯的,但也有完全可以避免的失誤。如在介紹彼得一般馬克 (Peter Newmark) 時,提到他退休前工作的地方:英國中倫敦理工學院。與事實倒是沒有出入,但後面提供的英文部份則錯了,是 University of Surrey,與倫敦那所學校風馬牛不相及,且根本不在倫敦。英國中倫敦理工學院的原文是 the Polytechnic of Central London,現在的名字是 Westminster University,亦稱 the

University of Wesminster。此偏差不知是脱誤還是粗心所致。

另一美中不足之處是對論文作者介紹有些零散,也不夠統一。 有些稍詳細一點,有些則很簡略,讓讀者難以認識了解作者。雖然 不必提供作者的詳細生平記錄,但大致的、粗線條的交代還是必要 的。不是說讀者有隱私癖,但若能讓他們了解作者的教育背景以及 學術經歷,對進一步了解認識作者的學術觀點,甚至某些觀點的演 變、發展,不無裨益。書後的有些譯者簡介甚至比作者介紹詳盡, 好像有點兒比例失當。這裏絲毫沒有對譯者的失敬之意,也決無暗 示其附屬地位。這恰恰是值得提倡的"重寫"。香港在這方面做得 好,落落大方地推出譯者,而中國大陸冷落譯者的問題較突出。一 篇文章,有時甚至是一本書譯完了,譯者的名字被擠在一個不起眼 的角落裏,也很少見到譯者簡介的欄項。

翻譯的質量,大都堪稱上乘。理論文章難譯是公認的,能夠達到這樣的水準,是不容易的。尤甚是德里達 (Derrida) 的著作,從內容到行文,都是出了名的晦澀難懂,譯得如此順暢明了,實屬難得。據我所知,德里達的這篇文章雖有英譯本,但譯者是從法文直接譯出的。在這種情況下,編者應該有一個交代,表明不是由英文轉譯的。類似的情況還有:本雅明 (Benjamin) 的那篇著名的〈譯者的任務〉,早有 Harry Zohn 的英譯本(1968 年出版),而那個譯本具有爭議性,有四處明顯的漏譯。儘管如此,因為版權的緣由,這個譯本一直沿用下來。至於《精選》所採用的譯本是從德文譯出還是英文轉譯,卻沒有交代。這也許會影響《精選》的學術性。

沒有注明的還有施萊爾瑪赫 (Schleirermacher) 的那篇〈論翻譯的方法〉,只提到這是一篇"宣讀於一八一三年的論文"(19)。 論文出版了沒有?有無英文版?不甚清楚。倒是在書的"鳴謝"部 份,可以找到此文的版權,由柏林的一家出版社用德文出版,但這不一定代表譯文是從德文譯出的(本雅明的〈譯者的任務〉的版權也是德文的)。

在翻譯或使用某些翻譯學術語時,在後面用括弧給出源語是不可或缺的。編者也是這樣做的,但偶爾也出現了不連貫的情況。如在〈譯者的任務〉的導言裏,出現了本雅明使用的一個重要概念:"後起的生命",這是 afterlife 或 Überleben 的漢譯。但導言沒有給出 afterlife 或 Überleben (為了統一起見,書中一律只提供英文)。一般的讀者在看到"後起的生命"時,因了它是外來術語,可能不明白究竟指什麼。有了 afterlife 一詞,就豁然開朗了。編者在後面另一篇介紹德里達文章的導言裏再次提到本雅明的"後起的生命",才提供了 afterlife 這一英文詞,無端地讓讀者納悶了半晌才得其解。

雖有上述的不足之處,但總而言之,《精選》是精挑細選之作。編者做了精心的準備,譯者也一絲不苟。他們為巴比塔的重建做出了可貴的貢獻,通過他們的努力,至少現在對翻譯的有關認識沒以前那麼"混亂"了。

在全球經濟一體化的今天,文化的交流和溝通日漸重要。翻譯是交流的必不可少的一部份。翻譯是重寫的活動,重寫的目的是為了重建,後者是從事翻譯理論研究學者們的使命。的確,翻譯所涉及的對象不僅是語言,而是我們所處的這個世界。翻譯是複雜的人類活動,清楚了解認識這項活動的性質和規律的各個方面,是一項極為艱巨的任務。《精選》的問世,標誌着我們在探索翻譯奧秘的途中,又向前邁出了堅實的一步。

孫藝風(SUN Yifeng)

英國劍橋大學文學碩士,荷蘭萊頓大學哲學博士,英國皇家人文學會院士,中國譯協翻譯理論與教學委員會委員,香港翻譯學會《翻譯季刊》執行編輯,《中華翻譯文摘》(清華大學出版社)編委。現任教於香港嶺南大學翻譯系,主要講授文學翻譯和翻譯批評等課程。北京語言文化大學比較文學與文化研究所客座研究員。近著《裂變與戲劇的瞬間》即將由美國 Peter Lang 出版。譯著包括《林希作品選》(中國文學出版社)等。現正在完成編纂(合作)《翻譯學詞匯》(FIT project)。

稿約凡例

《翻譯季刊》為香港翻譯學會之學報,歡迎中、英文來稿及外譯中之翻譯作品(請附原文及作者簡介)。有關翻譯作品版權問題,請譯者處理。

一、稿件格式

- 1. 來稿一式三份,請用原稿紙謄正,打字稿更佳。
- 2. 來稿請用另頁附上:1. 作者姓名;2. 任職機構;3. 通訊地址/電話/傳真/電子郵件地址。
- 3. 來稿均交學者審評,作者應盡量避免在正文、註釋、頁眉等處 提及個人身分,鳴謝等資料亦宜於刊登時方附上。
- 4. 來稿每篇以不超過一萬二千字為宜。
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二、標點符號

- 1. 書名及篇名分別用雙尖號(《》) 和單尖號(〈〉) ,雙尖號或單 尖號內之書名或篇名同。
- 2. ""號用作一般引號; ''號用作引號內之引號。

三、子 目

各段落之大小標題,請依各級子目標明,次序如下:

- \ / A. / 1. / a. / (1) / (a)

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- 正文中第一次出現之外文姓名或專有名詞譯名,請附原文全名。
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FIT Third Asian Translators' Forum Second Call for Papers

Second Call for Papers

FIT Third Asian Translators' Forum

Translation in the New Millennium: Inter-Continental Perspectives on Translation Thursday-Saturday 6-8 December 2001

Venues: 6~7 December 2001 at The University of Hong Kong, Pokfulam Road, Hong Kong 8 December 2001 at Lingnan University, Tuen Mun, New Territories, Hong Kong

Working Languages: English or/and Chinese

Organizers: The Hong Kong Translation Society

c/o Centre for Literature and Translation, Lingnan University

Email: clt@in.edu.hk Fax:(852) 2838 1705

Centre of Asian Studies, The University of Hong Kong

Email: casgen@hku.hk Fax:(852) 2559 3185

Centre of Literature and Translation, Lingnan University

Email: clt@in.edu.hk Fax:(852) 2838 1705

The Asian Translators' Forum is a regional conference held once every three years under the auspices of the Fédération Internationale des Traducteurs [FIT]. The Third Forum will comprise plenary sessions, panels for individual papers, roundtable discussions, workshops, colloquia, book exhibitions, and publishers' sessions.

Objectives

- 1. to provide an opportunity for translators and translation scholars in the Asian-Pacific region to meet their European and North American counterparts;
- 2. to strengthen the network for practicing translators to exchange experience;
- 3. to build a basis for inter-regional cooperation and foster more joint translation efforts and transnational translation research; and
- 4. to enable researchers in various translation-related fields to present their most recent findings (a selection of scholarly articles from among those presented will be published after the Forum).

Sub-themes

Profession of the Translator/Interpreter; The Computer and the Translator; Translation and the Law; Teaching Translation; Translation Theory/Translation Studies; Translation and Publishing.

FIT Third Asian Translators' Forum (6-8 December 2001) REGISTRATION FORM (One form for each participant please)

Personal Data Last Name First name Title ☐ Professor □ Dr. ☐ Ms. \square Mrs. \square Mr. Institution Correspondence address Phone number Fax number Email \square already submitted \square will be submitted \square no papers/abstracts Paper/abstract please note that the deadline for submission of abstracts is 15 March 2001. **Registration Fees** Full registration fees include a program book, tea breaks, lunches, a conference dinner and a set of phototcopied abstracts, but exclude accommodation and sightseeing tours. Session registration fees include only a program book, a tea break, a lunch, and a set of the photocopies abstracts for the session. On or before 31 August 2001 USD200/HKD1,600 for full registration (20% discount for early registration) On or after 1 September 2001 \square USD60/HKD480 for full registration ☐ USD60/HKD480 for morning session on 6 December 2001 USD60/HKD480 for afternoon session on 6 December 2001 \square USD60/HKD480 for morning session on 7 December 2001 ☐ USD60/HKD480 for afternoon session on 7 December 2001 \square USD60/HKD480 for morning session on 8 December 2001 **Additional Information** Sightseeing tour of Hong Kong (subject to demand) Please indicate your preference without obligation (There is no guarantee that your preference will be matched, but we shall do whatever we can to make the arrangement.) Cost will be announced later. ☐ Po Lin Monastery, Lantau Island ☐ Ocean Park

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Plenary and Roundtable Speakers

Adolfo Gentile (President of FIT)

Linda Sivesind (Vice-President of FIT)

Hannelore Lee-Jahnke (Chairman of FIT Committee on Translation Teaching and Professor at the University of Geneva, Switzerland)

Luo Xuanmin (Professor of Translation Studies, Tsinghua University, PRC) Mona Baker (Professor of Translation Studies and Director of the Centre for Translation and Intercultural Studies, University of Mannchester Institute of Science and Technology, UK)

Keynote Speaker (Closing Ceremony)

Liu Ching-chih (President of the Hong Kong Translation Society, Honorary Professor and Director of the Centre for Literature and Translation, Lingnan

Submission of Abstracts

The Organizing Committee continues to invite submission of 300-word abstracts on any topic related to the sub-themes of the Forum. Please send abstracts with your name, title, correspondence address, telephone and fax numbers, email, and title of your abstract typed on a separate piece of paper by 15 March, 2001 to

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(Email abstracts in MS word format preferred).

For regular updates on the Forum, please check the website: http://hkts.org.hk.

Important Dates

15 March 2001	Deadline for submission of topics and abstracts
30 April 2001	Participants will be notified of the acceptance of their abstracts
31 August 2001	Registration at a special discount ends
1 September 2001	Registration at full price begins
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