

## 會務簡報

### 一、「翻譯及傳譯在香港的發展」研討會

八九年九月九日市政局公共圖書館與我學會合辦第八屆全港性翻譯研討會在香港大會堂劇院舉行，會長劉靖之博士致歡迎詞。上午大會由副會長金聖華博士主持。第一位講者：台北輔仁大學翻譯研究所鄭仰平教授，論文題目：「連續傳譯筆記：藝術家的工具」，評論員是本學會執行委員丁紹源先生；第二位講者：國際會議傳譯員協會布蘇珈璐女士，論文題目：「三個主要國際會議中心的比較——如何令香港成爲一個國際會議中心」，評論員：香港政府總即時傳譯主任龐林淑蓮女士。下午大會由執委丁紹源先生主持；第一位講者：中外語言翻譯有限公司業務推廣董事潘定鈞先生，評論員：朗文出版（遠東）有限公司辭書/翻譯出版總編輯黃邦傑先生；第二位講者：香港政府高級助理法律草擬專員歐成威先生，論文題目：「雙語立法在香港的發展」，評論員：本會執委丁紹源先生。

### 二、午餐演講會

自上一期《譯訊》發表以來，學會共舉行了五次午餐演講會，計有美國國務院高級外交翻譯張修姪女士主講「外交傳譯的經驗」；學會執行委員羅志雄先生主講「英語新詞的中譯」加拿大詩人、翻譯家布邁格教授主講「我的翻譯生涯」；中文

大學吳兆朋博士主講「北歐的中國文學翻譯」；香港大學冼玉儀博士主講「從天演論探析嚴復的翻譯」。

三、加拿大多倫多於去年八月成立「中英翻譯學會」並寄來資料，我學會去信祝賀並送「The Art & Profession of Translation」十本。

四、學會反覆討論有關入會考試的工作，最近決定：  
1. 學會先擬定公開考試大綱；2. 考試合格者具有專業資格；3. 擬定考試大綱後，即與香港考試局聯絡。

五、學會執行委員會開始籌備二十周年紀念並成立了籌備小組，研究各類紀念活動，如舉辦研討會、出版翻譯叢論等。

### 六、

學會會員鄭啓通先生不幸於去年十一月二十八日因心臟病突發卒於聖母醫院。享年八十一歲。啓通先生早於1973年即加入學會，一向積極參加學會各種活動，1975年曾參加學會編撰的“英語新詞詞彙”，歷時四載。其投入之精神，實值得我會會員學習。

七、半年多來，學會不斷發展擴大，截至今年二月底爲止，學會計有榮譽會士14名，會士21名，會員200名，學生會員24名。現將各類會士、會員名單公佈如下：

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| 楊 絳 | 楊憲益  | 劉殿爵 | 蔡思果 |
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| 陳效剛                | 陳清橋  | 陳惠儀        | 陳善偉  |
| 陳源遠                | 陳劍英  | 陳燕齡        | 陳穎嘉  |
| 陳賽英                | 陸李月霞 | 陸汶遜        | 勞彥玲  |
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# 英語新詞的中譯

羅志雄

翻譯是一門高深的學問，是一門無止境的學問。個人雖然從事與翻譯有關的工作二十年，上過不少翻譯課，聽過不少與譯事有關的演講，讀過不少有關翻譯理論與實踐的書，與不少翻譯名家討論過翻譯問題，但是每到實際翻譯的時候，仍然遇到不少困難險阻，下筆為艱。特別是在十多年前一次機緣巧合，跌落了編纂英漢和漢英詞典的羅網後，執起筆來，就更加戰戰兢兢，唯恐有錯，貽害不淺。

編纂英漢詞典的時候，最重要的工作，莫如給「詞」下定義。一本詞典可能厚數百頁至數千頁（出版不久的《牛津英語大詞典》第二版共二十巨冊，厚二萬二千頁！），內容洋洋大觀，但其主體却是釋義部份。

英漢詞典的釋義既是翻譯，但又不止是翻譯。說它是翻譯，因為原文是英語，成文是漢語，而且是經過翻譯的程序。說不止是翻譯，因為漢語的釋義並不是單純把原文釋義翻譯過來就功德完滿，而是先要求釋義編輯（definition writer）先行理解原文的涵義，然後按其理解用對等的漢語寫出來。

有人認為編纂英漢詞典並不困難，無非是「抄（襲）、炒（冷飯）、抄<sup>3</sup>（翻看）」而已。但這是一個誤會，因為果真拿其他已編好的詞典抄襲，一定編得不好，而且犯了剽竊之罪。

好的英漢詞典，其釋義部分必須源自原文詞典，而且最好來自一本選定的詞典，以免前後不一致。現有的英漢詞典，僅能用作參考。

詞典編輯的理想是英語裏面每一個詞都能在漢語中找到對應詞，但這僅僅是理想而已。大體上，有相當一部分的英語詞彙，可以找到等值的漢語詞彙相配。不過，由於文化、歷史、生活習慣、地理環境等的不同，英漢兩種語言在詞彙和表達方法上都存在着很大的差異。所以，為英語詞彙找出適當的漢語釋義並不容易，而為英語新詞配上漢語釋義更是難上加難了。

在探討如何中譯英語新詞之前，讓我們先看看英語新詞的產生過程。

眾所周知，英語發展到現代已經成為了一種比較完整的語言，擁有極其豐富的詞彙。新版的《牛津英語大詞典》收詞超過五十萬條，而英國的《韋氏第三版新國際英語大詞典》收詞也超過四十五萬。詞典學家估計，如果連各學科的術語一起計算，英語的詞彙當倍於此數。

新詞彙到底是怎樣產生的？

當人們發現新事物，遇到新問題，總結了新經驗，發展了新思想的時候，便需要新詞語來表達，因為舊有的、沿襲使用的表達方法已經不適用或不敷應用了。

在目前日益進步的社會裏，科學和技術是新詞彙的主要供應者。每當某一門科學發展到一個新階段時，就有相當大批新詞湧現。這些新詞當中很多是該等學科的專用詞彙，鮮為外行人所知曉，只有專科詞典才有收載。但是其中有不少常被引用和使用，結果成了一般人都耳熟能詳的常用語。

除了科學和技術之外，動盪的政局、日趨變革的社會環境以及文化、生活、娛樂、體育等方面的變更也是大量英語新詞的來源。

語文詞典的編輯選收新詞的標準，首先是看詞典的規模和讀者對象，其次是根據新詞的流行度和接受度。一些曇花一現的詞彙，或者是只在局部範圍內流行的新詞語，一般不在收錄之列。

在翻譯英語新詞的時候，首先要注意該詞是專科名詞還是一般用語。如屬專科名詞，首先要翻查專科詞典，或向該學科的專家學者查詢，看看是否已有現成的譯名存在。如果有現成譯名，而該譯名又已被確認者，應該追隨使用。如果沒有現成譯名，或者是一般

用語，釋義編輯就要自行翻譯。翻譯的方法其實也不外乎兩種：音譯和意譯。

通常，音譯使用於兩種條件之下。一、專有名詞，如人名、地名、商標名或由此等專有名詞衍變出的普通詞類。例如：Tower——托爾，被否決的美國防部長候選人；Bush——布什，現任美國總統；Zaire——扎伊爾，非洲國家；makuta——馬庫特，扎伊爾貨幣；Doppler radar——多普勒雷達；Chomskian——喬姆斯基的；Hitchcockian——希治閣式的；a-go-go——阿哥哥舞；dapsone——德普松，——一種殺菌劑。

人名和地名的音譯不易處理，因為三個翻譯中心（大陸、香港、台灣）都各有一套或多套的音譯方法。上面說到的Tower的譯名就有好幾個：托爾、杜華、陶爾；Bush也不落後，有布什、布殊、布希。英國的首相Mrs Thatcher亦有撒切爾夫人、戴卓爾夫人、泰查爾夫人三個譯名。非洲國家Zaire分別譯為扎伊爾和薩伊，令人以為是兩個不同的國家。此種缺憾有待三地政府和翻譯工作者共同努力解決。

二、一些在我們這個地區中不存在、尚未出現或在漢語中沒法找到合適配對詞的事物、技術或思想等。普遍的作法是先給一個音譯詞，將來如有好的漢語詞則用以替代它，如沒有，則會沿用。例如：hippie——嬉皮（士）；yuppie——優皮（士）；quark——誇克；bossa nova——波沙諾弗舞；AIDS——愛滋病；go-kart——高卡車（現逐漸改稱小型賽車）。laser則從萊塞、雷射而發展到今日之激光。不過，直到今天，仍有人把laser disc譯為「鐳」射唱（影）片的。

大部分的英語新詞都是用意譯方法譯出來。常用的意譯方法有四種：

（1）字面意譯法，即按照詞語的表面意思翻譯，例如：earthrise——地出；soft landing——軟着陸；messenger RNA——信使核糖核酸；absolute address——絕對地址；test-tube baby——試管嬰兒；generation gap——代溝；hard ware——硬件；environmental pollution——環境污染。

（2）內涵意譯法，即把表面是一種意思，內裏却另有所指的詞語的真正涵義翻譯出來，例如：funny farm——精神病院；idiot box——電視機；green power——金錢魔力；airbus——短途客機；fat farm——減肥中心；burn artist——賣假毒品者；easy meat——易辦的事；don't-know——動搖派。

（3）增義意譯法，即為了更明確的表達原文的涵義，翻譯時除照字面含義翻譯外，還增加說明文字，例如：Earth Day——地球清潔日；lie-in——臥街示威；moonport——月球火箭發射港；Group of Ten——十國財團組織；sleep-in——露宿示威。

（4）還原意譯法，主要是用於翻譯字首縮略詞acronyms的方法，即把縮略詞所代表的短語全義翻譯出來，例如：SST (supersonic transport)——超音速運輸機；CPU (central processing unit)——中央處理機；ABD (all but dissertation)——準博士；D-Day(decimal day)——十進制日；VCR (video cassette recorder)——卡式錄影機。

除了上述方法外，有時也會採用音譯和意譯雙結合的方法。例如：break dancing——霹靂舞；chandler wobble——錢德勒振盪；Jesus Movement——耶穌運動；jazz-rock——爵士搖擺樂。

英語新詞中，有不少屬外來語，但是不會給譯者造成很大的困難。最複雜的算是來自日本的詞語，因為它們都有固定的漢字，不能按意思隨便翻譯，例如：Yamato-e——大和繪，aikido——合氣道，Bunraku——文樂木偶戲，kyudo——弓道，kutami——九谷燒，等等。

通過翻譯，我們一方面可以吸收許多西方的新事物，新科技，另一方面也可以豐富漢語的詞彙和表達方式，甚至迫使我們創造一些新的用語。例如仿生學 (bionics)，換心人 (heartman)，太空 (穿) 梭 (機) (space shuttle)，文化溝 (culture gap)，婦解運動 (Women's Lib)，視聽教材 (audiovisuals)，的士高 (disco)，反戰分子 (peacenik)，快餐 (fast food) 等都是從翻譯外語而來的。

Text speech delivered at H.K. Translation Society  
lunch meeting

## The Translation of Chinese Literature in Scandinavia

by Shiu Pang E Almberg

Mr President, friends, ladies and gentlemen,

My topic today is "The translation of Chinese literature in Scandinavia". By literature, I mean what is sometimes called *chun wenxue* 純文學 or *belles-lettres*.

As to Scandinavia, it usually denotes Sweden, Norway and Denmark. Iceland is often included on cultural grounds, and Finland on geographical and historical grounds. But Icelandic translation of Chinese literature is as good as non-existent (at least according to the LIBRIS system of the Royal Library of Sweden); while Finnish, being a member of the Uralic family, is a non-Indo-European language with 15 cases and quite beyond the present speaker.

In other words, my talk today will be confined to the translations of Chinese literature in Denmark, Norway and Sweden—especially Sweden, not only because I know Swedish better than Norwegian and Danish but mainly because the Swedes have actually translated far more of Chinese literature than their fellow-Scandinavians.

On the whole, Scandinavians are diligent translators, very much owing perhaps to the fact that they are aware of their tongues as being so-called LLDs, i.e. languages of limited diffusion, and thanks to the Nobel Prize for Literature, the Swedes, in particular, feel obliged to keep themselves informed about the literary scene abroad as well as at home. The "burden" of the prize, of course, often falls on other shoulders, too, such as those of people interested in seeing their compatriot writers turn Nobel Laureates.

My present report is based mainly on the data I gathered from Scandinavian libraries this summer (thanks to a special leave granted by the Chinese University of Hongkong), and I also rely on the knowledge gleaned and saved during the years I lived and worked in Sweden.

For a quick overview, I grouped all the translations of Chinese literature from the three Scandinavian countries

together, and found about a hundred titles from the printout. About thirty of them belong to the so-called classical literature, while the remaining seventy are modern works, i.e. works from the May Fourth and onwards.

Then I changed the perspective by means of different groupings of the titles:

I tried, first of all, arranging them chronologically and found that it was in 1894, long before any Nobel prize, that the earliest Scandinavian translation of Chinese literature appeared. It is a selection of poems ranging from the *Shijing* 詩經 to Su Dongpo 蘇東坡 titled *Kinesiska dikter pö svensk ital* (Chinese Poems in Swedish Metres) translated by Hans Emil Larsson and published by Gleerups in Lund in the south of Sweden. The latest date on my list is 1988, in which 7 translations from the Chinese were published. These are all modern and chiefly contemporary works. Except for one in English, they are all translations into Swedish. (I shall come back later to the chronological significance).

After that, I re-arranged the titles according to the country of publication, and then the author and then even the translator. I have grouped the titles, too, according to genre, to the target language of the translations and to the source language other than Chinese in the case of indirect translations.

One remarkable thing is that the overwhelming majority, including the 1894 verses, are direct translations from the Chinese. The few indirect translations do not rely either on English alone, as may be expected. The *Qing* 清 - novel *Jinpingmei* 金瓶梅 and its so-called sequel *Xu Jinpingmei* 續金瓶梅 were translated from German versions and then checked against the Chinese original, while Lao She's 老舍 *Maocheng Ji* 貓城記 was translated from the Russian. And then when one work has been translated directly from the Chinese into, say, Swedish, the Norwegian and Danish versions may come soon after in the form of indirect translations.

Of the hundred titles, 66 are publications from Sweden (including a few in the English language); 27 from Denmark and 7 from Norway. If seven titles do not provide too unfair a basis on which to judge their taste, the Norwegians seem to have a predilection for classical Chinese poetry; while the Danish interest in Chinese literature, with their 27 titles, seem at times more prone to going with the tide, especially during the mid-seventies. The Swedes cover not only the greatest number of translations but also, understandably, the broadest register regarding genre as well as subject matter.

However, I should point out at this juncture that the translation of Chinese literature in the West in general and in Scandinavia in particular is more often than not an academic business. ("A good translator is always a good scholar," said Prof. Göran Malmqvist 馬悅然的 of the Swedish Academy recently passing Hong Kong.)

During the 1970's, students of Chinese in Denmark, for example, were mainly young people looking for a utopia à la chine. By the turn of the decade, many of them lost interest and dropped out when China changed course, so to speak. Whereas in Sweden, the number of students taking Chinese increases in the eighties—partly due to the pragmatic interest in a China opening up and partly due to something more constant, namely, an interest in China as a great civilization and culture.

Now, it is my belief that what a people choose to translate reflects, many a time, more themselves than the foreign culture concerned. Ibsen in China, for example, became little more than a champion for the emancipation of women, and the Chinese audience relished Nora<sup>1</sup> rather than Peer Gynt or Hjalmar<sup>2</sup>. Ibsen's preoccupation with the theme of the life lie was no urgent issue to the May Fourth generation and it almost got lost on a people trapped in a historical moment when freeing themselves from the feudal fetters became preemptory.

Similarly, in Scandinavia, China is usually a China seen through Scandinavian eyes, or heard through Scandinavian ears for that matter. They pick and choose to see and hear the bits and pieces they, willy-nilly, believe to be Chinese or even the very quintessence of Chinese culture. This in turn, of course, will influence future choices. The bias is as inevitable as it is inadvertent. Ethnocentrism indeed! But use every *people* after their desert and who would scape whipping?

However, alongside this bias, there may well be something more conscious and more deliberate. As the *new youth* of the May Fourth wanted to learn from Ibsen, so did the young students of Scandinavia, on a much smaller scale, try to get a new recipe for a better world from

the "revolutionary" stories of Hao Ran 浩然. But as Ibsen is not all that the Chinese have learned from Western literature, so was Hao Ran not alone on the reading list of the Scandinavian students of Chinese. Even during the late 1960's and the 1970's, these students as well as the general public were provided with other newly translated works of Chinese literature. Indeed, even on the scene of literary translation, hundreds, well, tens of flowers managed to bloom. The substance produced between 1966 and 1976 stretches from Li Bai and Du Fu 李、杜 to *Shuihu Zhuan* 水滸傳 and from Lu Xun 魯迅 to Hao Ran.

There is a discernible continuity in the activity of translating Chinese literature in Scandinavia. Since Hans Emil Larsson's "Chinese Poems in Swedish Metres" published almost a century ago, the translation of poetry, classical and modern, seems always to have been predominant among Scandinavian renditions of Chinese literary works. Even before the late Bernhard Karlgren 高本漢, a pre-eminent Western scholar of Chinese, published "The Book of Odes" (his very special version of the *Shijing*) in 1950, a sinologist Eric Blomberg had already presented to the Swedish lovers of lyric poetry two volumes of Chinese poems, titled *lådeberget* (Mountain of Jade) and *Hägerboet* (The Heron's Nest). They were combined into one volume and published anew under the title of *Jadeberget och Hägerboet* in 1979.

In 1951, a Norwegian scholar Arne Doerumsgaard published in Oslo his volume of *klassisk Kinesisk poesi i norsk gjendiktning* (A Norwegian Rendition of Classical Chinese Poetry). His *Fluten av jade. Li Pa i norsk gjendiktning* (The Flute of Jade. A Norwegian Rendition of Li Bai) was published in 1966, followed by *Hstens Lyre. Du Fu i norsk gjendiktning* (Autumn's Lyre: A Norwegian Rendition of Du Fu) in 1967.

*Fjärran Lyriska Talkningar* (The Faraway: Lyrical Renditions) was published in Sweden in 1954. This was the fruit of collaboration by two gentlemen (Alf Henrikson, a Swedish poet, and Hwang Tsu-yü 黃祖瑜, a Chinese scholar) who continued to work as a team for more than two decades, turning out popular books on Chinese philosophy and history as well as revised editions of their "Lyrical Renditions". (In passing, their *kānfucius lilla röda*, a Confucian parody on the "Quotations from Chairman Mao", hit the list of the top ten in a poll for best-sellers in Sweden and enjoyed several reprints.)

More and more Scandinavian renditions of Chinese poetry have been published since. In 1965, a specially noteworthy figure, Göran Malmqvist, entered the scene: He published a bilingual (i.e. Chinese and Swedish) selection of Tang poetry, titled *Det färtätade äganblicket* (The Inten-

sified Moment).

That was only the beginning; for, to date, let alone his translations of prose works, Göran Malmqvist has published no fewer than 7 volumes of renditions of Chinese poetry, including the works of modern poets like Wen Yiduo 聞一多, Ai Qing, 艾青 Bei Dao 北島, Gu Cheng 顧城 and many more. His renditions of seven young contemporary poets of China—*Idag! Sju unga räser från Kina* (Today! Seven Young Voices from China)—met with lively responses when it came out a couple of years ago in Sweden.

In 1988, the present speaker released some 200 of her English renditions of the poetic works of Chen Jingrong 陳敬容 to the University of Stockholm for publication. This, then, brings us more or less to date as far as the translation of Chinese poetry in Scandinavia is concerned.

There is a lot more, nevertheless, on the side of prose and in particular fiction. Bernhard Karlgren was again among the pioneers. In 1921, he published a volume of four tales from *Jingu Qiguan* 今古奇觀 and gave it the title *Mandariner Kurtisaner och andra skälmar* (Mandarins, courtesans and other rogues). If you check the list compiled by Martha Davidson<sup>2</sup>, you will find this, surprisingly, probably the most translated of Chinese texts in Western languages, and Karlgren's Swedish version is among the earliest if not the earliest<sup>3</sup>.

There is something paradoxical about the exotic: The distant and foreign may turn out quite universal and even familiar. This may well be the case when it comes to novels like *Jinpingmei* and perhaps even more so *Rouputuan* 肉蒲團. The Swedish version of the former (rendered by a couple named Elsie & Häkan Tollet) was published in Stockholm in 1950 with *Ku Jinpingmei* (allegedly its sequel) ten years later, while the latter, i.e. Li Yü's 李漁 pornographic fantasia *Rouputuan* was translated into Danish and published in Copenhagen in 1964. (This seems to confirm my suspicion that it is the Danes that live up to certain myths about the Swedes.)

Of course, the Scandinavians have a taste for other tales of fantasy and imagination too. In 1977, Einar Thermanius made of Arthur Waleys "Monkey" a Swedish short cut to Wu Chengen's 吳承恩 *Xiyou Ji* 西游記 (Journey to the West, or maybe, East); Göran Malmqvist, on the other hand, was more generous with his pen. Between 1976 and 1979, he published one after another of his four volumes of the *Shuihu Zhuan* after the 1644 Jin Shengtan 金聖嘆 edition.

Scandinavian translators are equally keen on the mod-

erns, living or dead. For example, second only to Lu Xün, Lao She has been given rather constant attention. An indirect translation of *Luotuo Xiangzi* 駱駝祥子 (from the 1945 English version called "Rickshaw Boy") came out in Stockholm as early as 1946. Then came *Lihun* 離婚 in Swedish in 1950 after the English "The Quest for Love of Lao Lee"; two years later, the Danes did a similar job. A selection of Lao She's short stories, translated directly from the Chinese original by some students at the Department of Oriental Languages, University of Stockholm, was published in 1972. In 1977, an indirect translation of *Maocheng Ji Kattriket* (Kingdom of the Cats), was published as a Chinese number in a science fiction series.

The translation of works by Lu Xun should date back to Prusek's Czech version of "Ah Q" in 1926. For Scandinavia's part, it began in the 1950's. In 1953, Paul Brams and Anders Tycho published in Copenhagen their Danish translation of "The True Story of Ah Q" from the Chinese. A Swedish writer, scholar and translator, Reidar Ekner, published a Swedish version of the collection *Nahan* 吶喊 plus other stories from *Panghuang* 彷徨 in 1964. This was done with reference to various European renditions. A Danish-Norwegian Singologist Vibeke Bördahl, who has written extensively about modern Chinese literature, has published translations of fictional works by Lu Xun including *Zhufu* 祝福 under the Danish title *Nytårsfest* (New Year's Feast) in 1973; and together with Liu Paishah 劉白沙, she turned out in Norwegian the popular *Kinesiske noveller* ital *Xun til kulturrevolutionen* (Chinese Short Stories from Lu Xun to the Cultural Revolution) including works by Guo Moruo 郭沫若, Mao Dun 茅盾, Shen Congwen 沈從文, and Xiao Hong 蕭紅.

In 1978, Sinologists in Sweden translated and published Lu Xun's essays in two separate volumes, namely, *I de matta spären av blod* (In the Dull Footprints of Blood) by Britta Kinnemark and Göran Sommardal, and *Happet tillhor framtiden* (Hope Belongs to the Future) by Shiu-Pang Almberg and Lennart Lundberg. The latter volume is confined to essays on literature and the arts. In 1976, it was translated into Danish under the title *Ukrudt: Pro-sadigte* (Weeds: Prose-poems); and last year, a Swedish rendition of these fine prose pieces started its circulation in the bookstores of Sweden. The translator, Göran Sommardal, is himself a poet with a few volumes of original poetry published previously. Prior to *Yecao*, he had also translated and published a volume of Li Bai's lyrics titled *Det Langa ruset* (The Lasting Effects of Drink).

In 1972, Ba Jin's shorter novel *Chuntian li de qiutian* 春天裏的秋天 was rendered into Swedish with a lyrical touch by Göran Sommardal. In 1979, the veteran writer

attended an Esperanto conference in Stockholm. On that occasion, the present speaker, together with Tomas Almqvist, translated his allegorical tale *Xunmeng* 尋夢 into Swedish under the title *Att söka en dröm* (In Search of a Dream), which was first published in a Sunday literary supplement of *Dagens Nyheter* ① and then sent on the air by *Sveriges Radio* (Radio Sweden). A longer work by the same writer, *Hanye* 寒夜, was translated by Lennart Lundberg and published in the following year under the title *Den kalla natten* (The Cold Night). The absence of *Jia* 家 as well as its sequels in the trilogy is perhaps glaring. But it never seems to have got very high up on the list of priority for Scandinavian translators.

Mao Dun, like Ba Jin, has been given due attention by the Swedes. His short stories were translated by Ingvar Lindblom and published in 1973 under the title *Bänderna* (The Peasants). His *Ziye* 子夜, translated by Lennart Lundberg, came out in two separate parts in 1981 and 1982 respectively under the title *Midnatt i Shanghai* (Midnight in Shanghai).

The eighties have taken on a new look as far as the materials translated are concerned. The translators are about the same persons, but the authors now are Chen Ruoxi 陳若曦, Zhang Jie 張潔, Ru Zhijuan 茹志鵲, Zhang Xinxin 張辛欣, Zhang Xianliang 張賢亮 and Gao Xingjian 高行健.

Above all, Shen Congwen finally features distinctly, not exactly a rising sun on the new horizon but a clear moon waxing in the nocturnal skies. This fine writer with works from half a century ago, this unassuming man re-emerging in his twilight years! *Gränsland* (Borderland), i.e. *Biancheng* 邊城 in Swedish, came out in 1987, followed by two volumes of his short stories in 1988,

bearing the titles *Stillhet och rörelse* (literally *Jing yu Dong* 靜與動) and *Ensamheten och vattnet* (literally *Gudu yu Shui* 孤獨與水). The last of these is a collective work of uneven quality by six younger Swedish Sinologists, while the first two are beautiful renditions by veteran translator Göran Malmqvist. But, alas, Shen missed the publication of his own autobiography in Swedish by a matter of weeks, no, day, and I still remember clearly the heaviness we all felt at the Chinese Department of Stockholm University that morning in the spring of 1968.

Rumours went that he was a candidate for the Nobel Prize for Literature. Now he is no more. Who next? This might be a question still gnawing at the mind of many a Chinese today. The present account of the translation of Chinese literature in Scandinavia during the past century or so might be a track record for some speculation.

A few words about the more up-to-date translation activity in that far corner of the world: An interest in all literary writings in the Chinese language is growing—i.e. all literature written in Chinese in any part of the world. Indeed, how should we otherwise classify somebody like Chen Ruoxi? There are Chinese writers, ital Chinese writers. Here in our city, as within the four seas, we have ethnic Chinese writers working, artistically too, with Chinese words. In a world context, their works have been regarded marginal. But when you look from one side of the Channel to the other, you might even find Hong Kong quite central. It all boils down to your point of view.

Thank you for listening

## 譯訊

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