

Translation Quarterly

No. 71 2014

Special Issue:

Traveling Texts (II)

香港翻譯學會出版

翻譯季刊

二〇一四年
第七十一期

Published by

The Hong Kong Translation Society

《翻譯季刊》

二〇一四年三月 第七十一期

版權所有，未經許可，不得轉載。

Translation Quarterly

No. 71, March 2014

All Rights Reserved

Copyright © 2014 THE HONG KONG TRANSLATION SOCIETY

ISSN 1027-8559-71



The Hong Kong Translation Society has entered into an electronic licensing relationship with EBSCO Publishing, the world's most prolific aggregator of full text journals, magazines and other sources. The full text of the *Translation Quarterly* can be found on EBSCO Publishing's databases.



翻譯季刊
Translation Quarterly

香港翻譯學會
The Hong Kong Translation Society

創刊主編 **Founding Chief Editor**

劉靖之 Liu Ching-chih

主編 **Chief Editor**

陳德鴻 Leo Tak-hung Chan

執行主編 **Executive Editors**

倪若誠 Robert Neather 潘漢光 Joseph Poon

副執行主編 **Associate Executive Editors**

李忠慶 Lee Tong King 邵璐 Shao Lu

編輯委員會 **Editorial Board**

劉靖之 (主席) Liu Ching-chih (Chairman)
陳德鴻 Leo Tak-hung Chan 金聖華 Serena Jin
黎翠珍 Jane Lai 倪若誠 Robert Neather
潘漢光 Joseph Poon 黃國彬 Laurence Wong

顧問委員會 **Advisory Board**

林文月 Lin Wen-yueh Mona Baker
羅新璋 Lo Xinzhang Cay Dollerup
謝天振 Xie Tianzhen 葛浩文 Howard Goldblatt
楊承淑 Yang Chengshu Wolfgang Lörcher
余國藩 Anthony Yu 馬悅然 Göran Malmqvist
余光中 Yu Kwang-chung 沈安德 James St. André
Gideon Toury

編務經理 **Editorial Manager**

馬偉東 Tony Ma

目錄 CONTENTS

論文 Articles

- 1 詩學的實踐、借鑒與創新——威廉·卡 張保紅
 洛斯·威廉斯漢詩英譯研究
- 32 在敘事的層面上——張愛玲的自譯作 劉小青
 品《秧歌》
- 53 Freud in Hunan: Translating Shen Eugene Eoyang
 Congwen's "Xiaoxiao"
- 68 The Untranslatable Chineseness of Jessica Yeung
 Speaking: Accuracy and the
 Language Medium of Narrative in
 Zhang Chengzhi's *Heijunma* and Its
 Translation
- 95 稿約凡例 Guidelines for Contributors
- 99 徵求訂戶啟事 Subscribing to *Translation*
 Quarterly
- 101 訂戶表格 Subscription and Order Form

詩學的實踐、借鑒與創新

——威廉·卡洛斯·威廉斯漢詩英譯研究*

張保紅

Abstract

On Poetics in Poetry Translation: Application, Borrowing and Innovation: A Study of the English Translation of Classical Chinese Poetry by William Carlos Williams (by Zhang Baohong)

William Carlos Williams is a pioneering poet of 20th century American modernist poetry whose literary theories and practice have exerted a far-reaching influence on post-war American culture and society. His poetic art and attainments are much studied in literary terms, but little research has been done on his Chinese-English poetry translation and its resulting value. Based on William Carlos Williams' view on poetics, the present paper describes his art of translating classical Chinese poetry through the application, borrowing and innovation of Western or Chinese poetics, and clarifies the implications and significance of his strategies for the practice and criticism of literary translation.

威廉·卡洛斯·威廉斯 (William Carlos Williams, 1883-1963) 是 20 世紀美國現代派詩歌的發起者和代表性詩人。他用普通美國人的日常語言描寫美國題材，創作出具有濃烈鄉土特色的詩歌，對戰後美國社會文化生活產生了深遠影響。“自白派”、“垮掉派”、“投射派”等詩人奉其為導師和精神領袖，文學評論界則譽其為“開拓戰後新詩學、新詩風的一代宗師”，是“當今真正美國詩歌的領袖”（曲金良，1990-180）。

對威廉斯的研究，人們多從文學視角探討其詩歌創作的藝術與成就，而較少論及其漢詩英譯的特色及其價值。

從研究文獻上看，威廉斯的漢詩英譯實踐始於1958年。當時經龐德（Ezra Pound）介紹，威廉斯認識了一位名叫王桑甫（David Raphael Wang, 1931-1977）的華裔青年學子，於是兩人合作進行翻譯。^[1]翻譯過程中先由王桑甫譯出初稿並逐句講解，後由他負責文字修訂與潤色，他們一共翻譯了30多首中國詩，其中包括李白13首，孟浩然5首，王維、杜甫各3首，卓文君、王昌齡、柳宗元、賀知章、王建、李煜等詩作若干；現代詩4首，分別是郭沫若的《鳳凰涅槃》片段、毛澤東的《沁園春·雪》、冰心的《老人與小孩》與臧克家的《三代》。這些譯作後編入詩集《桂樹集》（The Cassia Tree），於1966年出版。後又被收入克裏斯托弗·麥克高文所編的《威廉·卡洛斯·威廉斯詩集》第二卷（Williams 1988: 359-376）。威廉斯的漢詩英譯有何特色及其價值與意義？下面擬以詩學為綱從其實踐、借鑒與創新三大維面進行探討。^[2]

翻譯中詩學的實踐

威廉斯生活的二十世紀前20年是意象派詩歌勃興的時代，文學史上稱作龐德—艾略特時代。龐德以其意象理論和他的《詩的幾條禁忌》洞穿了19世紀末詩壇冗長、感傷、說教、陳腐詩歌緊閉的大門。威廉斯經由龐德等人的指引與現實環境的濡染，開始接觸到意象派詩歌，並在自己的詩歌創作中逐漸擺脫了十九世紀末期浪漫派詩風的影響，這為50年後美國新詩中龐德—威廉斯時代的到來奠定了基礎，也為其隨後的詩歌創作與漢詩英譯指明了方向。

翻譯目的論（skopos theory）認為，翻譯是一種行為，一種跨文

化的交際行為。任何一種翻譯行為是有動機、有目的的。考察譯者的翻譯動機與目的，通常來說從研究譯者如何選擇翻譯文本以及分析其譯作構成入手，不失為一條有效的途徑。我們知道，影響譯者選擇翻譯文本及其翻譯的因素很多，但其中譯者的翻譯觀，尤其是其實踐的詩學觀在翻譯過程中所發揮的作用與產生的影響最不可小覷。有什麼樣的翻譯觀或詩學觀，就會有什麼樣的翻譯行為、翻譯策略與譯文呈現形態，這一點在作家型譯者身上體現得尤為明顯。

威廉斯的詩歌創作，深受意象派詩學的影響，呈現出鮮明的意象派詩歌特色。表現在文學主題的選擇上，他關注的是當下的現實生活，關注的是當下周圍環境中的花草樹木、芸芸衆生。他“強調文學不能脫離現實生活，文學是緊貼人民日常生活的……”（鄭敏，1999: 150）。不僅如此，“他深信真正的美國文學只能在美國的土地上耕耘產生，美國的土地才是美國文學吸取營養的源泉……”（郝澎，1999: 2）。在詩歌語言與節奏的選用上，他反對抽象，反對空洞的詞藻，反對引經據典，主張突破傳統詩歌音韻節奏的常規，儘量使用貼近生活和事物本身的語言和節奏。他說：“我們並不用五音步抑揚格說話……我們的語言是自由的，我們所聽到的語言應該入詩”（Baldwin 1984:171），並鮮明地指出：“真正的美國詩只有在美語和使用美語中產生”（Doyle 1982:64）。威廉斯堅定地立足美國本土，執著地描寫自己生活中接觸到的普通而平凡的人情物事，這種本土化意識與日常生活取向的詩學觀，直接影響著他以相似的眼光進行翻譯選材與翻譯實踐。從其所譯不多的漢詩中，可以看到他所選譯的多是地域特色鮮明，生活氣息濃鬱，語言風格質樸的詩作，比如《長幹行》、《洛陽女兒行》、《白頭吟》、《子夜吳歌·春歌/夏歌》、《塞下曲》、《春中喜王九相尋》、《贈衛八處士》、《夢李白》（其二）、

《山中與幽人對酌》、《相逢行》、《送別》等等。這些詩作多屬歌行體或民歌體，聲律、韻腳比較自由，語言簡明質樸，寫的都是日常生活中的平凡人與普通事。讀一讀威廉斯創作的詩歌——寫一群放學的女學生吃著棒棒糖回家的《空寂的街道》(The Lonely Street)，寫雨夜街頭奔馳而過一輛救火車的《碩大的數字》(The Great Figure)，寫醫院院牆邊一堆破碎的玻璃瓶子的《圍牆間》(Between Walls)，寫一個下層的老婦人邊走邊品味李子美味的《致貧苦的老婦人》(To a Poor Old Woman)——我們不難看出，他選譯的這些作品顯在地呼應著他筆下一個個日常生活中的平凡人物與一幕幕普通圖景。從文學文化功用的視角看，這些譯作為其當時反對龐德—艾略特式的“國際的”、旁徵博引的、文人味十足的詩歌找到了實踐基地與文化外援。德國作家波爾說：“一個人通過翻譯找到自己的話語”(顧彬，2008: 119)，這句話對於威廉斯來說也具有相當的適用性。威廉斯自己也明確認為“中國詩適合於他畢生為之奮鬥的‘美國化’(非歐洲化)詩學原則”(趙毅衡，2003: 52)。中國詩是如何適合威廉斯的詩學原則的呢？換句話說，威廉斯所實踐的詩學觀是如何影響或契合其譯作呈現形態的呢？這可從其翻譯文本中找尋到基本的答案。茲舉例說明之。

原文：送別 王維

下馬飲君酒，問君何所之。

君言不得意，歸臥南山陲。

但去莫復問，白雲無盡時。

譯文：Wang Wei, 699-759

Alighting from my horse to drink with you,

I asked, "Where are you going?"

You said, "Retreating to lie in the southern mountains."

Silent,

I watch the white clouds endless in the distance.

受意象派詩學的影響，威廉斯突破了王維《送別》詩格律的限制，用開放的、即興的自由詩體形式進行了傳譯。譯文語言簡練質樸，口語特色鮮明，句子結構靈活多變，隨情而轉，自然流走，再現的生活情景客觀而真實，成功地再現了詩人與友人之間的深厚情誼。譯者再現詩情的方法不是直陳、說教，而是訴諸於詩人與友人送別時的言談舉止，“致力於讓作品中的人物行動”來傳情達意。英漢兩文比讀，可以看到譯者直接刪除了偏於抽象言情的“君言不得意”，而是通過選用“retreat”（to go away to a place that is quiet or safe）一詞來暗示這一層意味，並含蓄地表達了友人遠離塵囂的歸隱之意。將“但去莫復問”簡化為獨佔一行的獨詞句“Silent”，在上下文語境的作用下傳遞出心懷相契、脈脈不得語的深情，也收到了“此時無聲勝有聲”的詩意效果。

“白雲無盡時”看似純客觀的寫景，但其中蘊藏著詩人意欲表達的深情，譯者選用“watch”（凝望）一詞，暗表出詩人關注、關心友人的神情。“watch”含蘊的這份“深情關注”的意味可從其他詩人的經典詩句中得到互文佐證：“He will not see me stop here / To watch his woods fill up with snow”（Robert Frost）（盡情觀賞）；“Though now she sits on Neidpath’s tower / To watch her Love’s returning”（Walter Scott）（望穿秋水）；“Or by a cyder-press, with patent look, / Thou watchest the last oozings hours by hours”（John Keats）（全神貫注）。從譯文整體來看，譯者將原詩敘述者（narrator，詩人本人）話語改譯為人物話語，並通過所用動詞過去與現在時態的調配，使譯文變得尤為生動真實，仿佛就是從現實生活中截取的一幅圖景。

威廉斯曾提出“凡理皆寓於物”(no ideas but in things)的著名詩歌創作論斷，其大意是創作不應是以理論為先導，使具體事物成為特定思想的象徵，而應著力於生動準確地描繪事物，在狀景寫物之中使義理或思想得以自然呈現(武新玉，2010: 76)。具體來說，他主張創作的詩歌由具體事物的細節構成，讓讀者面對他所構制的情景，使其感同身受，從中“發現”思想。通過對以上譯文的解讀，不難看出他的這一詩學觀也在其翻譯過程中得到了具體而允當的實踐。

翻譯中的上述情形在威廉斯的筆下並非孤例，通讀其譯作會進一步看到他的詩學觀在其翻譯實踐中是執行得較為徹底的。他反對抽象，反對說教，反對空洞的詞藻，反對引經據典。原詩中在他看來偏於抽象的言說，翻譯中要麼刪除，要麼進行“詩意的再書寫”(poetic revision)。例如，“千秋萬歲名，寂寞身後事”(杜甫)被譯為“Ten thousand ages will remember your warmth;/ When you are gone the world is silent and cold”。原句的大意是“縱然有千年萬載的名聲，也難償你生前無限的孤凄”，表達的是詩人對李白的崇高評價與深厚同情，但其間不平之鳴意味較濃。經過再書寫的譯句，將較為抽象的“名”與“寂寞”改譯為可以膚覺或聽覺感知的“warmth”與“silent and cold”，暗喻著李白是給世界帶來光和熱的永不熄滅的生命之火。^[3]不難看出，富於經驗直感的譯文，巧妙地再現原意之時，頗富生命哲思，字裏行間也少了一份憤懣與不平，多了一份樂觀與通達，這可看作威廉斯創作中的“生活味、人情味和樂觀情緒”(袁可嘉，1985: 162)在譯詩中的“輻射”。又如，“剪不斷，/理還亂，/是離愁，/別是一般滋味在心頭”(李煜)被譯為“Involute, / Entangled, / The feeling of departure // Clings like a wet leaf to my heart.”^[4]原文中偏於抽象言情的最後一句，在譯文中化做了鮮明的意象，具體可感，以景結情，韻味十足。對原作中的

典故，甚至是不便於西方讀者理解或口頭表達的專有名詞，威廉斯翻譯時多做了“淺化”處理，^[5]其結果是譯文語言簡潔明瞭，節奏自然通達，語氣切情且景。例如，“常存抱柱信，豈上望夫台？十六君遠行，瞿塘灘頭堆”（李白）被譯為“With a devotion ever unchanging, / Why should I look out when I had you? // At sixteen you left home / For a faraway land of steep pathways and eddies”；“狂夫富貴在青春，意氣驕奢劇季倫”（王維）被譯為“Her husband got rich early in his life / A more arrogant man you never find around!”；詩句“洛陽女兒對門居”、“五月西施采”、“秦地羅敷女”中在漢文化裏可引人無限遐思的專名“洛陽女兒”、“西施”、“秦地羅敷女”被分別譯為“the young lady”，“the beauty”，“a young lass”等等。經淺化處理的譯文明白易懂，朗朗上口，直接呼應著威廉斯創作中簡潔明晰的詩風。值得一併指出的是，漢詩中的三個青春美少女，經過威廉斯譯筆處理後，呈現出各不相同的側面與意趣：“the young lady”暗示出風情萬種的意味，“the beauty”透射著古典與優雅的氣息，“a young lass”傳遞出鄉野樸拙的情致。這樣的經驗判斷，可分別從英美文學經典詩篇中找到淵源有自的“蛛絲馬跡”，也就是英美詩歌中的“原型”。例如，下列詩篇語境中“lady”的忸怩羞怯與梳妝打扮：“Had we but world enough, and time, / This coyness, lady, were no crime”（Andrew Marvell）；“Lady, it is to be presumed, / Though art's hid causes are not found, / All is not sweet, all is not sound”（Ben Jonson）；下列詩篇語境中“beauty”的美豔與典雅：“Helen, thy beauty is to me / Like those Nicean barks of yore”（Edgar A. Poe）：“She walks in beauty, like the night / Of cloudless climes and starry skies”（Byron）；下列詩篇語境中“lass”的俚俗與純樸：“As fair art thou, my bonnie lass, / So deep in love am I”（Robert Burns）；“Behold her, single in the field, /

Yon solitary Highland lass!” (William Wordsworth)。譯者做出這樣的不同選擇，分別與原作的主題頗相吻合，在各自的語境中也顯得很貼切。在這一意義上，威廉斯也實踐著傳統詩學中的審美認知元素。

威廉斯翻譯中對傳統詩學元素的運用，不僅僅體現在語言形式及語體風格方面，還體現在對譯詩主題內涵的選擇性方面。對於後者人們往往關注較少，究其原因大概是威廉斯的合譯者王燊甫是中國學者，翻譯過程中由他“把中文意思準確地傳達給威廉斯”（錢兆明，2010: 61），如此這般，譯詩的主題內涵便不會有多少改變。但從他們合作翻譯的結果來看，情況並非如此。威廉斯修訂與潤飾王燊甫初譯稿的過程中，不時根據自身傳統詩學對譯詩主題內涵進行選擇性改寫或突顯，以服務於本土社會現實與意識形態。例如：

原文：留別王維 孟浩然

寂寂竟何待，朝朝空自歸。
欲尋芳草去，惜與故人違。
當路誰相假，知音世所稀。
只應守寂寞，還掩故園扉。

譯文：TO WANG WEI Meng Ho-jan

Quietly, quietly, why have I been waiting?
Emptily, emptily, I return every day alone.
I have been in search of fragrant grass
And miss the friend who can accompany me.

Who will let me roam his private park?
Understanding ones in the world are rare.
I shall walk back home all by myself
And fasten the latch on the gate of my garden.

原詩是孟浩然將離開長安，返回襄陽臨行前寫給王維的留別之作。詩

中講述了自己科舉落第後在京城孤獨、淒清的感受，抒發了生活中無人引薦，缺少知音而失意的哀怨情懷。全詩語調低沈，字裏行間流露出詩人對朝廷壓抑人才的怨憤，不忍遠別知心朋友的留戀以及懷才不遇的嗟歎。譯詩經過選擇性改寫，重點突顯了詩人的孤獨感。具體來說，譯者將“欲尋芳草去，惜與故人違”（詩人意欲歸隱，又可惜要與友人告別）的矛盾心理改寫為“詩人一路尋找芳草，卻無友人陪伴同行”（I have been in search of fragrant grass / And miss the friend who can accompany me）的孤獨感受，將“當路誰相假”（當權者有誰肯援引我）的怨憤心理改寫為“有誰會讓我漫步在他的私人花園呢？”（Who will let me roam his private park?）的落寞感受。譯詩中詩人一路走來，一路孤獨與落寞，最後回到家中與寂寞同住。譯詩的行文方式不禁讓人想起華茲華斯（Wordsworth）詩作“Daffodils”中孤獨的詩人沿湖岸漫步忽然看到一簇簇水仙花時的情景。所不同的是，華氏詩中的水仙花成為了詩人快活的伴侶（a jocund company），詩人回家後，孤獨感因之排遣，心情也歡暢起來；而譯詩中詩人尋找芳草（fragrant grass）的孤獨則並未因回家而消散，甚至在返回家中還會潛滋暗長。譯者緣何做出這樣的選擇性改寫呢？檢視當代英美詩歌的歷史，我們會瞭解到“戰後生活的一個特殊面，也是大部分現代詩人作品中不斷出現的普遍一面，就是孤獨”（Williams 1987: 100）。“孤獨、異化以及生活的分離對二十世紀許多詩人和小說家、對他們的作品、他們的生活來說，已經是司空見慣的了”（Wheatcroft 1991: 53）。從這樣的視角來審視威廉斯翻譯中的選擇性改寫，我們不妨說威廉斯譯作中的選擇性主題直接反應了兩次世界大戰後西方傳統價值觀念遭到破壞，人們精神出現嚴重失落的社會現實。在這個意義上，威廉斯的譯詩針對的是普通人的日常生活感受，折射出的卻是一個宏大的社會現實主題。從目的論角度來看，威廉斯的譯

詩實現了“目的論所強調的連貫原則，即語篇內部的連貫，就是指譯作所體現的意願與目標讀者社會文化環境中的意願具有內在的一致性”（許鈞，2009: 148）。

從上可見，威廉斯的詩學觀直接指導著他的翻譯實踐，特色鮮明，成效顯著。他的漢詩英譯不僅鮮明地實踐了他所倡導的“新的”詩學觀，延伸了其應用範圍，強化了其藝術特色與文藝價值，而且機巧地繼承了英美傳統詩學的相關元素，從而使其譯文風格清新，蘊涵豐贍，別有韻味。

翻譯中詩學的借鑒

威廉斯是職業醫生，行醫過程中接觸到衆多美國普通老百姓，他的不少詩歌寫的就是身邊的這些人與事。威廉斯的詩歌創作與詩歌翻譯選材在主題範疇上具有重合面，均指向日常現實生活中的平凡人與普通事。但從主題類型來看，他所選譯的詩作主要集中在思鄉、懷友、詠美人與尚武這四大類型。這四類主題的詩歌對於二十世紀中葉的美國人來說是很有新奇感的，尤其是詩作中反映的中國古代詩人與友人之間平實而深厚友誼的語調，文人墨客通過歌詠古代美女來抒發自我政治情懷的表達模式，是美國詩歌中不多見的，甚至是沒有的（張躍軍，2001: 35）。翻譯即翻譯差異，也就是翻譯有別于自身文學文化傳統的東西，以求互通有無，共同提高與發展的觀點，可作為威廉斯譯筆的最好注解。從心理學角度看，威廉斯的選擇性翻譯應是其“豐富性動機”所致，即“表現為一種文化求異的意識……根本的意圖是為了實現瞭解和認知新鮮、奇異事物的刺激性滿足”（李平，2004: 256）。如此這般，威廉斯進行漢詩英譯為我所用的目的

與用心就可以看得較為具體而清晰。他在翻譯中一方面實踐著自己的詩學主張，使其譯作帶有自己鮮明的個性特色，甚至發展為他那個時代的詩歌特色，另一方面又通過學習像翟理斯(H.A. Giles)、韋利(Arthur Waley)等人的漢詩英譯作品^[6]以及自己的親身翻譯實踐，將中國古典詩歌中的主題類型與表達模式吸收到自己的詩歌創作中來。他所創作的《致白居易之魂》(To the Shade of Po Chu-I)、《致天堂的馬克·安東尼》(To Mark Anthony in Heaven)、《致在天堂的福特·馬多·福特》(To Ford Madox Ford in Heaven)，語調直接而誠摯，深得中國古典詩歌此類表達模式之神髓。不僅如此，他還創作有語調既不親切也不平實的《致我的朋友艾茲拉·龐德》(To My Friend Ezra Pound)。鍾玲(2003: 152)就此分析說：“通常他是對故去的友人才用很直接的語調……是否對活人他還有所保留，只有對死去的人，他才不怕袒露自己呢？”如此看來，威廉斯在借鑒中國詩學元素之時，運用中還另有創新，這無疑拓展了他的詩學內涵，也豐富了他詩歌創作的表現形式。

當然，威廉斯借鑒、吸收的中國詩學元素，不會僅僅局限在引入某類詩歌主題與借用個別表達模式上，他的觸角伸展到了中國古典詩歌的方方面面，只要能給他帶來新感覺、新認識的，他都在翻譯與創作中進行著大膽的實踐。他曾說過，我們所需要的不是“更可愛的詩歌”，而是“創新，永遠的創新，永遠的挑戰”(參見周黎雋，2004: 72)。在追求詩藝創新的路上，他“從未停止過探尋適應藝術表達之需的新形式”(Breslin 1970: 3)。在他看來，“沒有形式的創新就沒有傑出的詩作，因為只有通過深思熟慮的形式，藝術作品才能表達出精確的意義”(Williams 1988: 55)。而事實最後證明他的諸多探索均是非常成功的。耿幼壯(2002: 68)比較分析威廉斯與龐德借

鑒中國文化元素時說：“無論從對中國文字和詩歌表現形式的借鑒來說，還是從對中國詩歌中所蘊含的內在精神的理解來說，威廉斯都並不遜於龐德”。在論及威廉斯的詩歌創作時，他接著說：“在二三十年代，威廉斯創作了大量的抒情短詩。它們大多沒有與中國詩歌直接可見的聯繫，但其中為數不少卻深得中國藝術精神之三昧。語言單純、明澈、具體，風格平淡、自然、天真，並時時流露出某種莊禪意味”（*ibid.*, 68）。通過漢詩英譯實踐借鑒中國元素，用到自己的詩歌創作中去，威廉斯做得自然妥帖，機巧微妙。趙毅衡（2003: 50）曾指出：“他詩中的中國影響，早期隱而不顯，到晚期才漸露痕跡”。威廉斯具體是怎麼做的，我們難以一一指明。這裏還是選其翻譯為例，從幾個不同的側面談起。

原文：子夜吳歌·夏歌 李白

鏡湖三百里，菡萏發荷花。

五月西施采，人看隘若耶。

回舟不待月，歸去越王家。

譯文：SUMMER SONG Li Po

The Mirror Lake

(Three hundred miles),

Where lotus buds

Burst into flowers.

The slippery shore

Is jammed with admirers,

While the village beauty

Picks the blossoms.

Before the sails

Breast the rising moon,

She's shipped away
To the king's harem.

威廉斯雖以短小精悍的自由體詩馳名於美國現代詩壇，但其詩歌創作初期卻一直在追隨浪漫派詩人濟慈寫作傳統的抑揚格五音步長句。其詩風的轉變發生在1916年至1920年間。1956年威廉斯在一次採訪中回憶他四十年前的詩體革新之路時說：“好些短詩被我切割後重新組成了兩行或四行一節的詩”（Williams 1958: 65）。錢兆明（2010: 58）據此指出：“威廉斯強行切割詩行的本領是從‘立體派’（Cubist）畫家那裏學來的，而他重新組合的短小的四行小節卻似取自中國古典詩。”從威廉斯詩歌創作的角度來看，這般言說不無道理。而從威廉斯翻譯漢詩的角度來看，他切割詩行的本領應與習得中國古典詩歌頓法（或稱音組律）密切相關。從上例的五言詩譯文中，可以看到威廉斯的詩行切割遵循了原詩句前二後三的頓法模式。比如，頭兩行可誦讀為“鏡湖 | 三百里，菡萏 | 發荷花”，威廉斯按此切分分別譯為“The Mirror Lake / (Three hundred miles), // Where lotus buds / Burst into flowers”。威廉斯翻譯中對詩句順序的重新調整與組合（比如譯文中將“五月西施采”與“人看隘若耶”調換了前後位置）以及空間的再佈局，倒更像是受到了立體主義繪畫的影響，即拆散形體，再按幾何圖形把它們重新組合（榮生，2013: 156）。所需進一步闡明的是，威廉斯重新調整與組合後的譯文充分彰顯了中國傳統繪畫中“散點透視”（即可移動的遠近法）的觀物模式。細按譯文中視點的流動，其中演繹著攝影藝術中“推拉搖移跟甩”的技法。具體來說，1-2行為“拉”，鏡頭取的是遠景；3-4行為“推”，取的是近景；5-6行與7-8行是固定鏡頭的左右搖動，兩者兼含先“拉”後“推”

的層次變化；9-10行是鏡頭的上下搖動；11-12行為“跟”，鏡頭跟隨“西施”遠去。將這後4行合起來看，前2行可看作“拉”，後2行可看作“推”。整體上看，譯詩通過“先拉後推”的節奏化運動不斷拓展著作作品的空間，最後營構出一個詩中有畫，畫中有詩的藝術境界。威廉斯譯詩中演繹的“散點透視”觀物模式及其取得的詩畫合一藝術效果在其創作的諸多詩歌作品中（如“*Young Sycamore*”，“*Nantucket*”等），不僅得到了充分的實踐，而且獲得了巨大的成功。國內不少學者也對之進行了較為細緻深入的研究（李小潔，2003, 2009；周黎雋，2004；餘美君，2006；武新玉，2008；顧明棟，2012）。在這一意義上，威廉斯的譯文與其詩歌創作具有鮮明的“同構性”（*homology*），即“對於一個既是譯者又是作家的行動者來說，其在文學翻譯場獲得的習性也會在文學場中有所反應，反之亦然”（陸志國，2013: 117）。

就譯文中的選詞用字來看，其細膩、準確、生動的藝術特色仿佛就像是在“煉字煉意”、“平字見奇，常字見險，陳字見新，樸字見色”的漢詩詩學主張指導下來實現的。比如“*burst*”既表達出競相開放之意，又傳遞出飽滿綻放的生命活力；“*jammed*”將熙熙攘攘，車水馬龍，人舟填溪滿岸，一路擁擠不堪的當下情景再現無遺，也暗示出西施傾倒眾生的美艷；“*picks*”表現出“美人”（*the village beauty*）采蓮時的精挑細選與纖手採摘的優雅姿態；“*breast*”的使用，讓人“看到”的是懷孕的船帆，又像是剛剛爬上來的彎彎月亮，立體感很強；“*shipped*”暗示出滿載而歸的情景與顯赫的場面。從譯文形式與功能的角度來看，原詩6行，是一個獨立的“詩節”，譯詩為12行，分解為6個詩節，各節中詩行之間的語法切斷突顯了詞語的實物感與畫面感，詩節之間的空間切斷顯化了原詩內在的立體空間感，其結果是淡化了英文長於邏輯分析，偏於概念表意的特性，強化了詞語的視覺

性、詩作的空間層次感與動態畫面感，從而使其譯詩再現出的生活場景既客觀真實，又鮮活生動。有人將威廉斯的詩歌創作特徵歸結為“反對邏輯因果關係，注重互文性、相對性、流動性”（曾豔兵，2002: 13），想必這與其在翻譯實踐中認知與實踐漢詩詩學因素有著相當的聯繫。

威廉斯從中國詩歌中習得這樣或那樣的詩學元素用於其詩歌創作，取得了極大的成功，也對美國現代派詩歌產生了重大影響。最為典型的實例是為其帶來“紅輪手推車詩人”美譽的詩作“The Red Wheelbarrow”，其詩全文如下：

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

錢兆明（2010: 59）對該詩評價說：“似乎是一首五言絕句的演化”、“（紅紅的手推車）不止形似白居易等唐代詩人的絕句，其‘以少勝多’（less is more）、‘以常為貴’（ordinary is extraordinary）的主題亦符合唐代絕句常表現的道教‘無為’思想。”無獨有偶，威廉斯的“*Young Woman at a Window*”在諸多方面也酷似李白詩《怨情》，兩首詩全文分別如下：

YOUNG WOMAN AT A WINDOW William Carlos Williams

She sits with
tears on

her cheek
her cheek on

her hand
the child

in her lap
his nose

pressed
to the glass

怨情 李白
美人卷珠簾，深坐顰蛾眉。
但見淚痕濕，不知心恨誰。

經過比讀，我們看到兩首詩作在詩歌主題、詩體形式、生活場景、空間佈局、人物角色、舉止儀態、情感心理等方面都極為相像，甚至連最細微、也“最具包孕性頃刻”（the pregnant moment）的淚痕（tears）也是相似的（張保紅，2012: 133-141）。威廉斯創作中對中國詩學元素的借鑒，還顯在地表現在直接抒寫有關中國的人情物事，比如《致白居易之魂》、《作者的肖像》（Portrait of the Author）、《中國夜鶯》（Chinese Nightingale）等。這些篇什也一再為文學研究者所津津樂道。至此可見，威廉斯對中國詩學元素借鑒的廣度與深度。

翻譯家巴恩斯通說：“詩人既受到他們自身的影響，也受到他們翻譯中的種種發明創造的影響”，“翻譯是詩人的老師”，“通過翻譯實踐中對外國詩歌的模仿，並用模仿後的譯文來規範、指導自己的詩歌創作，詩人自身便得到了發展與提升”（Barnstone 1993: 109-113）。威廉斯通過翻譯實踐中對漢詩主題類型、詩體形式、觀物模式、致思方式等的借

鑒與模仿，進一步拓展了自身詩學的視閥，豐富了自身詩學的內涵與表現形式，也使自己的詩歌翻譯與詩歌創作形成了你中有我，我中有你的良性互動。

翻譯中詩學的創新

威廉斯的詩歌創作雖然深受意象派詩學的影響，但不能就此“將他的詩簡單地等同於意象派詩歌，他在很多方面拓展了意象派的疆域”（張曙光，2007: 131）。正是基於這樣的詩學背景，威廉斯的漢詩英譯實踐，既成為其詩學觀的試驗場，又成為其創新地。他一生致力於探索與創造新的詩體表達形式，勤勤懇懇，孜孜不倦，不遺餘力。他早期追隨浪漫派詩人濟慈，用抑揚格五音步寫詩，詩行格律嚴謹，句式較長。上個世紀頭二十年詩風突變，通過語法切斷與空間切斷，創造出了一種被稱為“立體短詩”（minimal spatial poetry）的詩體，其詩行短小，畫意濃鬱。他對詩體形式的種種探索也直接反映到他的翻譯實踐上，在他的譯文中既可看到傳統詩體中的長句，也可以見到現代詩體中的短行，以及彼此相得益彰的交匯與融合。但威廉斯無論運用傳統長句還是現代短行，並非只是為了形式而形式，他追求“美的事物”，決心尋找一種表達和釋放美的方法，以實現詩人與現實世界的直接溝通。他說：“我必須發明我的形式……我決心要以我自己的世界對傳統進行界定”（Lindroth 1965: 116）。這雖是他針對自己的創作所說的話，但也十分適用於他的翻譯實踐。為了達到高效表情達意之目的，探索與創新表達形式是威廉斯譯詩的重要特色，其中威廉斯對創造新的節奏表達新的詩情用力最勤，其表現形式也尤為豐富多樣。例如：

原文：回鄉偶書 賀知章

少小離家老大回，鄉音無改鬢毛衰。
兒童相見不相識，笑問客從何處來。

譯文：Ho Chi-Chang, 659-744

Returning after I left my home in childhood,
I have kept my native accent but not the color of my hair.
Facing the smiling children who shyly approach me,
I am asked from where I come.

原文四句，有固定的音韻格律，譯文也是四句，但沒有固定的音韻格律。威廉斯翻譯時沒有使用英語傳統詩歌中以輕重音步劃分的格律，而是創用了筆者稱之為“對立節奏”來重塑原詩。譯文的“對立節奏”按照句序可標示為：返回（returning） / 離開（left）→ 保留（kept） / 失去（kept not）→ 面對（Facing） / 回避（shyly approach）→ 被動（I am asked） / 主動（from where I come）。這一“對立節奏”貫穿譯文始終，一方面使譯文成為了一個富有生命活力的有機整體，另一方面有效地引導著譯文意群節奏的呈現及流動。^[7] 比如，譯文中的後兩行可劃分為：“Facing the smiling children | who shyly approach me, / I am asked | from where I come”。從譯文整體來看，其口語節奏鮮明，自然流暢，也達意傳神。威廉斯翻譯中對這一節奏的使用方式多種多樣，或是語義上的，或是方位上的，或是視覺上的，或是空間上的，其在文本中的表現形式也靈活多變，或表現在詩句內，或表現在詩句間乃至延展到整個篇章，其最終目的是使整個譯詩成為一個流動變化的生命整體。這種“力的流動樣式”應是威廉斯所說的“衝擊力”（momentum），即“貫穿於一首詩始終、毫無阻礙的衝擊力”（郝澎，1999: 2）。這無疑創新了節奏的表現形式，拓展了詩歌節奏

的內涵，也具體演繹了威廉斯的後現代主義詩學觀——“在詩的動與靜的功能上，傾向於流動的，常變的動的功能”（鄭敏，1999: 149）。

威廉斯反對傳統的詩體形式，主張創造新形式，努力尋找與藝術家生活的時代節奏合拍的新形式。他在《詩篇是行動場》一文中寫道：“我認為詩篇的結構需要一個從頭到尾的徹底改造。我說目前所理解的抑揚格五音步詩律是過時了，至少就戲劇詩而言；四行格律體過時了，正常詩段的死板的音響合奏和十四行體也統統過時了”（袁可嘉，1985: 170-171）。在一次接受記者採訪時，他還說：“今天讓我感興趣的莫過於在探索新型的可行節奏上進行技術革新”（Pearce 1987: 336）。威廉斯是這麼想的，他也按此想法身體力行。他以美國口語節奏為基礎提出的適應情緒內在節奏的“可變音步”（the variable foot）即是其又一革新的成果。^[8]“可變音步”的提出，一方面與其革新自身傳統詩學的內因密切相關，另一方面也與其借鑒漢詩英譯的外因不無關係。例如：

原文：相見歡 李煜

無言獨上西樓，
月如鉤，
寂寞梧桐深院鎖清秋。

剪不斷，
理還亂，
是離愁，
別是一般滋味在心頭。

譯文：Li Yu, the last king of the Southern T'ang Dynasty, 937-978

Silently I ascend the western pavilion.
The moon hangs like a hairpin.
In the deep autumn garden
The wu-t'ung stands alone.

Involute,
Entangled,
The feeling of departure
Clings like a wet leaf to my heart.

從譯文中可找尋到“對立節奏”的流動軌跡，按詩行順序可標示為：上（ascend）→下（hangs）→下（deep）→上（stands）→去（involute）→留（entangled）→去（the feeling of departure）→留（clings like a wet leaf to my heart）。此外，也能顯在地看到長短不一的原詩句與其“可變音步”在形式上的契合之處，但威廉斯並未因此亦步亦趨地完全遵循原詩的外在形式，而是以“可變音步”進一步重塑了詩篇內在的情緒節奏。譯文開頭的兩個長句定下了徐緩的基調，第3-4行經過語法切斷進一步徐緩了節奏，同時通過向後縮進的空間切斷從視覺上暗示出庭院深深、孤苦無依的情態。轉入下一詩節時，前兩行的獨詞句形式上雖表徵出思緒騰湧的快節奏，但通過跨行與各行末尾逗號停頓的共同作用承續著上一節的徐緩節奏，第7-8行再通過語法切斷與向後縮進的空間切斷在視覺上進一步延續著徐緩的節奏。合而觀之，這也正是原作所呈現出的情感流動軌跡。

威廉斯實踐的“可變音步”成就了其立體短詩詩體，這一詩體在演繹詩情波動的內在節奏之時，又創生了有別於傳統詩體的新型外在節奏——視覺節奏。視覺節奏的表現力與詩藝價值在威廉斯的創作與翻譯中均得到了高效的呈現。茲各錄一例說明之。

POEM William Carlos Williams
As the cat
climbed over
the top of

the jamcloset
first the right
forefoot

carefully
then the hind
stepped down

into the pit of
the empty
flowerpot

這首詩實質上只是一個小句或半句話：“As the cat climbed over the top of the jamcloset first the right forefoot carefully then the hind stepped down into the pit of the empty flowerpot”。大意是一隻貓慢慢悠悠地爬到一個大果醬櫃的櫃頂，然後先伸出一條右前腿小心翼翼地試探著如何從櫃頂下來，緊接著跟進後腿，結果掉到櫃子下麵一個空空的、深深的大花盆中。這樣讀來很難說有多少詩意，但作者通過語法與空間切斷形成的立體短詩，一方面整體上形成的視覺節奏，弱化或消解了詩句語法語義邏輯的束縛，強化了讀者的直感體驗，仿佛使人親臨其境；另一方面使語言發揮了超媒介的功效，原詩宛如電影慢鏡頭，將小貓攀爬並走下果醬櫃，掉進花盆過程中，其行動慢慢悠悠，小心翼翼，繼而失足一驚的舉止意態細膩而準確地“攝製”下來了。威廉斯將這種視覺節奏用於漢詩英譯，賦予了原作影視畫般的藝術效果，也因之強化了詩情的表達。例如：

原文：子夜吳歌·春歌 李白

秦地羅敷女，採桑綠水邊。
素手青條上，紅妝白日鮮。
蠶饑妾欲去，五馬莫留連。

譯文：SPRING SONG

A young lass
Plucks mulberry leaves by the river

Her white hand
Reaches among the green

Her flushed cheeks
Shine under the sun

The hungry silkworms
Are waiting

Oh, young horseman
Why do you tarry. Get going.

譯文中是一個個“鏡頭”的凸顯、承接、過渡與轉換，是一個個動作畫面的演繹與交替，畫面與畫面之間的關係與蘊含則交由讀者去直接體味。

威廉斯在翻譯中體現出的詩學創新是多側面，多層次的。他力主使用日常美國口語，使用樸素簡潔的辭彙，但其選詞用字並不失其文采化與藝術性。創作中如此，翻譯中亦然。尤其是通過漢英兩文的對照，更顯示出其選詞用字的再創造藝術特色。以上文“(素手青條上，)紅妝白日鮮”為例，威廉斯將其譯為“Her flushed cheeks / Shine under the sun”，就此譯文錢兆明(2010: 65)指出，威廉斯將王粲甫的譯句 her rosy cheeks 改為 her flushed cheeks “可謂奇筆：王粲甫的 rosy cheeks 會誤導讀者，使其認為採桑女抹了玫紅色的胭脂，而威廉斯的改動則準確地寫出了她在日光下泛紅的臉。”一字之易，再現了原文中的現實環境與情景，顯得生動逼真，頗有些繪畫技法中“環境色”的韻味。^[9] 類似地，威廉斯將“(黃塵足今古，)白骨亂蓬蒿”譯為“The bleached bones are scattered over the nettles”，“白骨”未

被譯為“the white bones”，而是“the bleached bones”。“bleached”一詞的選用，既表達了“白骨之白”的意味，又暗示出經年累月風吹雨淋，日曬夜露，無人問津的現實環境與淒慘情狀。言外之意，發人深省！將“冠蓋滿京華，（斯人獨憔悴）”譯為“silk-hatted gentlemen have swamped the capital”，其中“滿”字未被譯為“crowded”或“filled”，而是“swamped”，“swamped”一詞再現了達官顯宦來往如織，人潮湧動，車水馬龍的景象。尤其意味深長的是，“swamped（淹沒）”一詞還與前文“江湖多風波，舟楫恐失墜”（The wind blows fiercely over lakes and rivers. / Be watchful lest you fall from your boat!）在語義鏈上相暗合。將“（三夜頻夢君，）情親見君意”譯為“So clearly that I almost touched you”，“情親見君意”表情上偏于意念、抽象，威廉斯以感性的、具象的動作“touched”一詞進行傳譯，再現了詩人與友人之間的深厚情誼。“touch”一詞用於盡表深厚情誼的一面，可參見丁尼生（Alfred Tennyson）詩作“Break, Break, Break”中表達詩人與友人間難忘深情的詩句“*But O for the touch of a vanished hand, / And the sound of a voice that is still!*”。如此等等，不一而足。威廉斯善於描寫事物，對事物的刻畫客觀準確，細緻生動，“將我們帶入直接的經驗中”（Breslin 1970: 12）。從其選詞用字的藝術效果來看，可謂“著一字，而境界全出”。美國詩人、作家賈裏爾（Jarrell 1968: x）在《威廉斯詩選》的導言中指出，威廉斯曾將歌德的名言奉為自己詩歌創作的座右銘：“想像比實幹美妙，體味比想像美妙，但最為美妙者只在看到”。回顧上文的例析，威廉斯的譯文的確讓我們看到了一幅鮮活的情景畫面。愛默生在《論自然》中說“眼睛是最好的藝術家”（Windolph 2007: 96），美國劇作家尤金·維爾（1991: 26）說“一個畫面頂一千句話”。這應是“親眼看到”的價值所在。威廉斯的創作與

譯作之所以富於畫意或含蘊著繪畫藝術的某些表達方式，可以肯定地說這得益於他自幼從母親手中學習繪畫，後來又向畫家朋友學習的人生閱歷（張躍軍，2006: 205-208）。

威廉斯志在進行詩歌領域的革新，他的詩學創新有反傳統詩學（如維多利亞詩學）的一面，也有繼承並超越傳統詩學的另一面。翻譯實踐中他利用自身文學傳統中的相關詩學元素表情達意，自然得體，了無痕跡。仍以前文“黃塵足今古，（白骨亂蓬蒿）”為例，這兩句在原詩中以景結情，意味深長。其大意是“自古以來這裏黃塵迷漫，（遍地白骨零亂夾著野草）”，威廉斯的譯文為“The yellow sand has covered the past glories（黃沙覆蓋了往昔的榮耀）；/（The bleached bones are scattered over the nettles）”，不難看出，譯文改寫了原文，弱化了原文荒寒、淒涼的氛圍，平添了一份哲思意味。何以致此？讀一讀雪萊（P. B. Shelley）詩作“Ozymandias”，他筆下的那片黃沙（the lone and level sands）可謂見證了、也淹沒了Ozymandias昔日的榮耀、功績與權勢。筆者認為這便是威廉斯改寫原句的“文化底本”所在。又如，他翻譯《洛陽女兒行》時所採用的典型敘述視角。限於篇幅，僅看原文開頭部分及譯文：

原文：洛陽女兒對門居，才可容顏十五餘。

良人玉勒乘驄馬，侍女金盤鱸鯉魚。

譯文：(1) THE LADY OF LO-YANG

The lady of Lo-Yang lives across the street.

By her looks she's about fifteen years of age.

Fitted with jade and silk her husband's horse is ready for parade.

In golden plates she is served sliced herring and caviar.

（王榮甫譯）

(2) THE PEERLESS LADY

Look, there goes the young lady across the street

She looks about fifteen, doesn't she?
Her husband is riding the piebald horse
Her maids are scraping chopped fish from a gold plate.
(trans. W. C. Williams)

以上兩個譯文，(1)是王燊甫所譯的初稿，(2)是威廉斯的修改定稿。兩相比照，其間的差異明顯。就威廉斯修改後的譯文，錢兆明(2010: 63)評價說：“威廉斯以Look開頭，一個反問，加兩行現在進行時詩句，一下子就把王維的‘獨白’變得更富有戲劇性。”這“戲劇性”的一面應是威廉斯的創新之所在，但是威廉斯為何這樣修改呢？我們讀一讀浪漫主義詩人華茲華斯詩作“The Solitary Reaper”中開頭的幾句便可知其大概：“Behold her, single in the field. / Yon solitary Highland lass! / Reaping and singing by herself; / Stop here, or gently pass! / Alone she cuts and binds the grain, / And sings a melancholy strain; / Oh, listen! for the vale profound / Is overflowing with the sound”。對照比讀，兩者都是通過故事外敘述者的視角來表情達意的，而且在人稱、時態、語氣、語言風格等方面也頗多相似之處。由此可見，威廉斯繼承其文學傳統的高超技巧與手腕！可附帶一提的是，威廉斯囿於自身文化傳統，其譯筆下也不時出現文化誤讀的一面。比如，將“雕欄玉砌應猶在”譯為“The carved pillars and the jade steps are still here”。漢文化中的“雕欄”是雕花彩飾的欄杆，譯文中的“carved pillars”是西方建築中常見的雕花石柱，前者精巧優美，後者宏大壯美。將“畫閣朱樓盡相望”譯為“Her picture gallery and red pavilion stand face to face”，漢文化中的“畫閣”是彩繪裝飾的樓閣，譯文中的“picture gallery”則是圖片林立的畫廊，顯然是以西方的生活經驗改寫了原文。

威廉斯從漢詩英譯中“發現並創新了”中國詩學的潛在元素，並

在翻譯中融滙了繪畫、戲劇等藝術因素，這一方面豐富、創新了其詩學內涵與詩歌表現形式，另一方面使其詩歌翻譯與詩歌創作一樣向著多維藝術綜合的方向發展，使詩歌翻譯這門語言轉換的藝術成為藝術中的藝術。

結語

為了便於分析，本文嘗試著從詩學的實踐、借鑒與創新三大維面，探討了威廉斯漢詩英譯的藝術特色。通過互文性（intertextuality）比讀及其美學效果分析從中可以看到，威廉斯的漢詩英譯與其詩歌創作具有同構性，實踐中顯現出以下三個方面的特點：一是深受英語傳統詩學的影響，譯文中含蘊著傳統詩學的活性詩歌元素；二是反對維多利亞末期詩學以及以艾略特為代表的學院派詩學，大力踐行意象派詩學，譯文呈現出鮮明的意象派詩歌特色；三是借鑒漢詩傳統詩學，拓展並超越意象派詩學疆域，譯文呼應著其志在創建的美國式新詩傳統，即文學史上稱之為徹底拋棄了詩的傳統和文學規範的後現代主義傳統。這三個方面彼此融合，使其所譯之詩形成了一個個新的有機綜合體。

從翻譯視角看威廉斯的漢詩英譯實踐，我們可以得到這樣的啓示或認識：翻譯是一門選擇的藝術，不僅指翻譯過程中選詞用字、造句謀篇進行選擇與編排的藝術，還指基於自身文學文化傳統與本土現實選擇他文化的譯文本體裁、主題及其內涵的藝術。翻譯是一種再創造，是一種有詩學或時代詩學動因的再創造，還是一種借鑒、實驗、構建、強化與拓展自身詩學的再創新。翻譯是一種藝術再創造，是一種語言藝術與非語言藝術（如繪畫、雕塑等）多維綜合的再創新。翻譯是雙語間語言與文化的交流，是雙語間有選擇的語言與文化的交

流，也是雙語間彼此發現，互相借鑒，共同發展，相互提高的語言與文化的交流。這應是威廉斯漢詩英譯實踐給予我們的啓示與意義。

* 本文為國家社會科學基金項目(11BYY016)與新世紀優秀人材支持計劃項目(NCET-13-0742)的部分研究成果。

注釋

- [1] 關於威廉斯與王樂甫合作翻譯的細節，可參看錢兆明(2003: 57-66)。
- [2] 詩學是一個較為寬泛的概念，在不同的語境下具有不同的內涵。本文所使用的詩學概念，其範圍包括詩歌的寫作技巧以及文學理論或文學藝術理論。
- [3] 關於生命之火的來源，可以聯想到普羅米修斯(Prometheus)盜火的神話傳說；關於其應用，可參見莎士比亞筆下的詩句“*In me thou see'st the glowing of such fire*”；關於其功能與價值可參考濟慈(Keats)筆下的詩句“*The poetry of earth is ceasing never: / On a lone winter evening, when the frost / Has wrought a silence, from the stove there shrills / The Cricket's song, in warmth increasing ever...*”。
- [4] 自龐德將漢武帝劉徹《落葉哀蟬曲》中的詩句“望彼美之女兮安得？感餘心之未寧！”創譯為“*And she the rejoicer of the heart is beneath them: / A wet leaf that clings to the threshold*”。這片“樹葉”便為衆多詩人或譯者所援引。威廉斯的譯法即為其中一例(趙毅衡，2003: 168-170)。
- [5] “淺化”和“深化”正好相反，把深奧難懂的原文化為淺顯易懂的譯文就是“淺化”(許淵沖，2003: 77)。關於漢詩英譯中人名、地名、典故等的“淺化”問題，歸納起來主要原因有：(1) 出於對英語讀者朗讀的考慮。由於英漢兩種語言系統的差異，直接音譯的人名、地名既使英語讀者“很難念出來”，又“難以入耳”。(2) 典故等的“淺化”更多的是為目的語讀者的理解力著想。(3) 出於譯作音韻節奏等詩學效果或詩律的考量。但情況並非總是如此，英美意象派後期主將羅厄爾(Amy Lowell)在其著名的漢詩合譯集《松花箋》中所採取的翻譯策略是，將漢詩中的人名、地名、典故在譯文中照單全收，根據自身詩學的考量與各自在文本中的功能與目的，或譯音，或譯意，或音意兼譯。且引李白詩《長幹行》中的詩句英譯為例，以窺一斑。比如，“同住長幹裏”(We both lived in the village of Chang Kan)；“常存抱柱信，豈上望夫台？十六君遠行，墮塘蠶預堆”(I often thought that you were the faithful man who clung to the bridge-post, / That I should

never be obliged to ascend to the Looking-for-Husband Ledge. / When I was sixteen, my Lord went far away, / To the Ch'ü T'ang Chasm and the Whirling Water Rock of the Yü River); “早晚下巴” (From early morning till late in the evening, you descend the Three Serpent River); “直至長風沙” (I will go straight until I reach the Long Wind Sands) (Lowell and Ayscough 1921)。

- [6] 威廉斯學習過翟理斯、韋利、龐德等人的有關中國文學的著述及其古詩英譯 (耿幼壯, 2002; 錢兆明, 2010)。
- [7] 這一點與龐德提出的“短語節奏”相似。由於短語往往與朗讀時自然語調的呼吸群相一致, 也與語句的意義聯繫方式相一致, 因此, 它比英語傳統的切割辭彙的音步節奏來得自然 (趙毅衡, 2003: 210-211)。所不同的是, “對立節奏”中蘊涵著鮮明的“力的流動樣式”。
- [8] 指詩歌的音步隨語言本身的意義要求變化而變化, 它可以像詩行那樣長短不一, 可變音步的特點在於它是“用耳朵辨認, 因此更為感性” (李嘉娜, 2006: 220)。
- [9] 環境色, 也叫條件色, 是一個物體受到周圍物體反射的顏色影響所引起的物體固有色的變化。比如, 一個人坐在碧綠的樹下, 其臉龐看上去也是綠色的, 這就是環境色作用的結果。譯例中太陽是紅色的, 採桑女的臉也是紅色的, 從繪畫視角看, 太陽的紅色使太陽光照下物體的顏色 (包括臉的顏色) 也變成了紅色。

參考文獻

- Baldwin, Neil (1984). *To All Gentleness: William Carlos Williams, the Doctor Poet*. New York: Atheneum.
- Barnstone, Willis (1993). *The Poetics of Translation: History, Theory, Practice*. New Haven: Yale University Press.
- Breslin, James E. (1970). *William Carlos Williams: An American Artist*. London: Oxford University Press.
- Doyle, Charles (1982). *William Carlos Williams and the American Poem*. London: The Macmillan Press Ltd.
- Lindroth, James (1965). *Monarch Notes and Study Guides: The Major Poems of William Carlos Williams*. New York: Monarch Press.

- Lowell, Amy and Florence Ayscough, trans. (1921). *Fir-Flower Tablets*. Boston: Houghton Mifflin Company.
- Pearce, Roy Harvey (1987). *The Continuity of American Poetry*. Connecticut: Wesleyan University Press.
- Weinberger, Eliot (2003). *The New Directions Anthology of Classical Chinese Poetry*. New York: New Directions.
- Wheatcroft, John (1991). *Our Other Voices: Nine Poets Speaking*. London: Bucknell University Press.
- Williams, John (1987). *Twentieth-Century British Poetry: A Critical Introduction*. London: Hodder Arnold.
- Williams, William Carlos (1963). *The Collected Poems of William Carlos Williams, with an Introduction by Randall Jarrell*. New York: New Directions.
- _____ (1988). *The Collected Poems of William Carlos Williams*. Vol.2. Ed. Christopher MacGowan. New York: New Directions.
- _____ (1958). *I Wanted to Write a Poem: The Autobiography of the Works of a Poet*. Ed. Edith Heal. Boston: Beacon Press.
- Windolph, Christopher J. (2007). *Emerson's Nonlinear Nature*. Missouri: University of Missouri Press.
- 耿幼壯 (2002), 〈威廉斯與中國詩〉,《讀書》9: 66-70。
- 顧彬 (2008), 〈郭沫若與翻譯的現代性〉,《中國圖書評論》1: 116-120。
- 顧明棟 (2012), 〈視覺詩學: 英美現代派詩歌獲自中國古詩的美學啓示〉,《外國文學》6: 42-54。
- 郝澎 (1999), 〈威廉·C·威廉斯自由詩形式與內容的契合〉,《首都師範大學學報》(社科版)(增刊) 1-7。
- 李嘉娜 (2006),《英美詩歌論稿》,福州: 海峽文藝出版社。
- 李平 (2004),《西方人眼中的東方文學藝術》,上海: 上海教育出版社。
- 李小潔 (2003),〈論威廉斯·卡洛斯·威廉斯詩歌中的色彩語言〉,《江漢論壇》2: 115-117。
- _____ (2009),〈論威廉斯·卡洛斯·威廉斯的空間化詩歌〉,《外國文學研究》3: 147-154。

- 陸志國 (2013), 〈翻譯與小說創作的“同構性”——以茅盾譯文《他們的兒子》和《蝕》中的女性描寫為例〉,《外國語文》1: 114-118。
- 錢兆明 (2003), 〈威廉斯的詩體探索與他的中國情結〉,《外國文學》1: 57-66。
- 曲金良 (1990), 《20世紀外國文學名著導讀: 詩歌卷》, 濟南: 黃河出版社。
- 榮生 (2013), 〈法國立體主義畫家勃拉克〉,《外國文學》1: 156。
- 武新玉 (2008), 〈從康定斯基的藝術理論看威廉斯的現代派詩學〉,《商丘師範學院學報》5: 37-40。
- _____ (2010), 〈從主體性意象疊加到客體性意象並置——論威廉斯對美國意象派詩歌的發展〉,《外國文學研究》1: 73-79。
- 袁可嘉 (1985), 《現代派論·英美詩論》, 北京: 中國社會科學出版社。
- 許淵沖 (2003), 《文學與翻譯》, 北京: 北京大學出版社。
- 餘美君 (2006), 〈詩的視覺藝術——淺析威廉·卡洛斯·威廉斯的詩歌特色〉,《福建商業高等專科學校學報》3: 71-73。
- 尤金·維爾 (1991), 《影視編劇技巧》, 吳光燦等譯, 北京: 中國戲劇出版社。
- 張保紅 (2012), 《中外詩人共靈犀——英漢詩歌比讀與翻譯研究》, 上海: 上海外語教育出版社。
- 張躍軍 (2001), 〈異國情調與本土意識形態——威廉·卡洛斯·威廉斯與中國的對話〉,《外國文學評論》4: 32-39。
- _____ (2006), 《美國性情: 威廉·卡洛斯·威廉斯的實用主義詩學》, 合肥: 安徽文藝出版社。
- 張曙光 (2007), 《從現代主義到後現代主義: 二十世紀美國詩歌》, 哈爾濱: 黑龍江大學出版社。
- 趙毅衡 (2003), 《詩神遠遊——中國如何改變了美國現代詩》, 上海: 上海譯文出版社。
- 曾豔兵 (2002), 〈西方後現代主義詩歌的淵源及其特徵〉,《山東師範大學學報》(社科版) 5: 11-15。
- 鄭敏 (1999), 《詩歌與哲學是近鄰》, 北京: 北京大學出版社。
- 鍾玲 (2003), 《美國詩與中國夢》, 桂林: 廣西師範大學出版社。
- 周黎雋 (2004), 〈詩有畫意——論現代視覺藝術對威廉·卡洛斯·威廉斯詩歌的影響〉,《北京航空航天大學學報》(社科版) 3: 71-76。

作者簡介

張保紅，男，廣東外語外貿大學高級翻譯學院教授，翻譯學研究中心研究員，文學博士。中國英漢語比較研究會理事，中國譯協專家會員。主要研究方向為文學翻譯理論與實踐、中英詩歌。主持國家社科基金項目1項，省級研究項目2項。在《外國語》、《中國翻譯》、《翻譯季刊》、《中國外語》等學刊發表學術論文40餘篇。出版著作《漢英詩歌翻譯與比較研究》（中國地質大學出版社，2003），《中外詩人共靈犀—英漢詩歌比讀與翻譯研究》（上海外語教育出版社，2012）；譯著《文學》（漢譯英）（人民文學出版社，2006），《動物莊園》（英譯漢）（天津人民出版社，2012）；編著《文學翻譯》（外語教學與研究出版社，2011）；參編著作多部。E-mail: zhangbao1969@126.com。

在敘事的層面上

——張愛玲的自譯作品《秧歌》

劉小青

Abstract

On the Dimension of Narrative: Zhang Ailing's Self-Translation of Her Novel, *The Rice-Sprout Song* (by Liu Xiaoqing)

Zhang Ailing, in her self-translation of The Rice-Sprout Song from English to Chinese, made a special effort to adopt a Chinese narrative style. This style includes the Chinese way of depicting events, an emphasis on the narration of non-events, the addition and highlighting of the technique of irony, a strong lyrical tone, a simple and straightforward way of portraying characters, and the tailoring of narrative structure. Nevertheless, Zhang did not make her Chinese translation depart significantly from her "original" English writing, except for the last chapter, which was changed for other reasons. Rather, she made the changes in a subtle way in her Chinese translation. By adopting a translation strategy that favors the narrative style of the target system, Zhang made her self-translation a literary product well-recognized alongside her Chinese creative writings. In this way, Zhang challenged herself and accomplished her goal in both translation and narrative. While translation allowed Zhang to practice her narrative skill using another language, she added a new narrative dimension to her translation at the same time. Because narrative has not often been studied as a topic in relation to translation theory and practice, I think that Zhang's self-translation makes a noteworthy contribution.

The Rice-Sprout Song (1955) 和《秧歌》(1954) 是張愛玲在離開中國大陸前往香港後發表的英文和中文作品。雖然發表的時間是英文晚於中文，但是創作的時間卻剛好相反。因為兩個語言版本是獨立出版的，張愛玲本人和出版商都沒有特別注明《秧歌》是 *The Rice Sprout Song* 的中文翻譯，《秧歌》也就被當成一部獨立的中文小說，很少被看作是翻譯或自譯。^[1] 我認為這其中很大的原因是來自人們，尤其是出版商，對翻譯的傳統偏狹觀點，即認為原作是第一位的，而譯作是第二位的；原作是創造性的，譯作是衍生的。對《秧歌》翻譯實質的隱藏，目的就是為了肯定其“獨一無二”的文學地位。從另一個方面來說，《秧歌》一直被當成中文原作，而不是譯作，這也說明張愛玲自譯的成功。因為《秧歌》沒有一點翻譯腔或者其他翻譯的痕跡。中文讀者對它跟對張愛玲其他中文作品的態度沒有區別。這樣，無論是被隱藏和被遮蔽，還是其本身天衣無縫，《秧歌》作為翻譯作品，在有意無意間達到了跟原創作品同等的地位。從翻譯的角度出發，我認為，《秧歌》的成功很大程度上歸於自譯者張愛玲對中文敘事技巧嫻熟的把握和運用。

作為張愛玲第一次用英文創作的小說，《*The Rice-Sprout Song*》用的是 Eileen Chang 的英文名字寫成的。跟《赤地之戀》一道，《*The Rice-Sprout Song*》是張愛玲在香港時期（1952-1955）最重要的作品。兩部小說都是張愛玲供職美國新聞處（美新處）後的創作。難以避免的，兩者都帶上了政治色彩。對此，張愛玲自己在1971年接受水晶訪問時，主動承認《赤地之戀》是授權之作（蘇偉貞，2002: 24）。但她的坦白中並未提到 *The Rice-Sprout Song*。根據張愛玲跋文中提到故事來源的6個出處，以及她後來給胡適的信中解釋用英文寫初稿的原因，我們可以有理由相信，這部作品的政治原因是不強的。^[2]

相比較而言，《秧歌》作為翻譯，尤其是自譯，相關研究並不多。它是張愛玲第一篇先用英文創作然後自己用中文翻譯過來的小說。發表之後，中文譯本的影響力遠超其英文原文。因為出版商和中文讀者把它當成原創看待，不被看成翻譯反而成了對其翻譯的最高褒獎。從翻譯的角度來看，越是被中文讀者看成跟其他中文小說沒什麼區別，就越有深意：這說明譯者在翻譯中的巨大努力。張愛玲其實是用翻譯這個迂回曲折的方式來解答自己心中的疑問：中文敘事能把這個故事講好嗎？在1955年2月20日寫給胡適的信中，張愛玲解釋用英文寫初稿的原因是：

最初我也就是因為《秧歌》這故事太平淡，不合我國讀者的口味——尤其是東南亞的讀者——所以發奮要用英文寫它……寫完之後，只有現在的三分之一。寄去給代理人，嫌太短，認為這麼短的小說沒有人肯出版。所以我又添出第一、二章（原文是從第三章月香回鄉開始的）……（轉引自蘇偉貞 2002: 24）

張愛玲信中的這段話可以看出，出於文學，即讀者和敘事的考慮，是她棄中文而擇英文的主要原因。

張愛玲用英文寫完的 *The Rice-Sprout Song* 並未被立即出版。不知是出於當時她正在進行的英譯漢翻譯工作的影響，對於中文寫作的留戀，亦還是她明知故事不適合中國讀者，還是願意挑戰自己去嘗試，總之，張愛玲寫完英文之後又開始了 *The Rice-Sprout Song* 的中文自譯。1954年4月，張愛玲自譯的《秧歌》中文版在香港《今日世界》半月刊連載，三個月後，由漫畫家張英超配上了十七幅插圖的單行本由公司出版發行。1955年英文本在紐約由查理·司可利葡納公司（Charles Scribner's Sons）出版。對於她為何先用英文後用中文創

作《秧歌》，研究界認為張愛玲早就有“我要比林語堂還出風頭”的夢想，同時又有自譯的習慣（蘇偉貞，2002: 81；劉紹銘，2006: 82）。不論是出於什麼原因，後來的事實證明，張愛玲的自譯選擇沒有錯，《The Rice-Sprout Song》和 Eileen Chang 在美國文壇並沒有引起很大注意，其影響要遠遠低於《秧歌》和張愛玲在中文世界的影響。

無論用中文還是英文寫作，張愛玲對讀者接受都高度重視，而敘事方式是讀者接受至關重要的因素。作為英漢雙語者，張愛玲對英漢兩種語言和文學的精通，形成她對其不同敘事特點的高度敏感。這種敏感，使她因為敘事而選擇語言。這一方面，顯示出她對兩種語言遊刃有餘的駕馭，另一方面，更說明她對敘事看得何等重要。至於《秧歌》，她起初認為故事本身不適合用中文講述之後，隨後又用中文把自己的英語寫作自譯過來，顯得有點自相矛盾。但從敘事的角度來看，它提供了一個機會：讓我們看到張愛玲怎樣把這個她認為不適合中文讀者的故事講述得栩栩如生。也就是說，當她把語言從英文調整到中文，把她潛在的讀者從英文變成中文讀者之後，她如何調整敘事，把這本身平淡，不太適合中文閱讀者口味的故事講得引人入勝。或者再換一種說法，在張的中文自譯中，敘事依然或更加成為重要因素。因為，出於中英文敘事差異的考慮，她在中文自譯中有意地去補償。這就可能使她比一開始就用中文寫，以及跟英文原作相比在敘事上更加自覺也更用力。

先看看中英文敘事的異同及張對此的文化文學意識。關於中英文或者中西方文學敘事的不同，中外學者都有研究和論述。在這方面做得尤其出色的是美國學者浦安迪。他通過研究中西方神話及中西方近現代小說敘事的不同，提出“非敘述性和空間化，乃是中國古代神話的特有美學原型”（浦安迪，1996: 46）。在此基礎上，歸納中國敘

事文學不同於西方敘事文學的基本特徵在於西方重視“事”(event)，中國把重點更多地放在“無事之事”(non-events)，即事與事的交疊上(the overlapping of events)，或者放在“事隙”(the interstitial space between events)上(蒲安迪，1996: 46-7)。換句話說，西方文學傳統重視對事件的動態描述，而中國的文學傳統則傾向於對包圍事件的靜態敘述。另外，他還提出，相對於西方敘事模仿外在世界按照時間發展“頭/身/尾”的鮮明結構，中國小說，尤其明清章回小說結構不明晰，而是體現了“綴段性”(episodic)。此外，普安迪認為中國哲學文化對敘事有很大影響，比如天道合一，動靜結合，兩極中和，往復迴圈等。總起來說，普安迪的研究都著眼於中西敘事的傳統和大方面。“五四”後的中國現代文學，顯然或多或少地帶上西方文學的痕跡，傳統敘事和寫作的典型特徵都不再典型和突出了。

中西敘事的差異是相對而不是絕對的。從小說的角度來看，外國文學的影響和中國古典文學的營養，對中國近代小說興起和發展來說是不分伯仲，缺一不可的。這一點對於成長於中西文學和文化之間的張愛玲來說，恐怕感觸尤深。舊式傳統父親和新派母親，是張愛玲生活的現實，也是其一生的隱喻。李梅認為，“張愛玲身上都呈現出中國與西方、傳統與現代、截然不同又融於一體的奇異景象”(李梅 2005: 20)。這樣的特色也反映在張的寫作中。但是，這並不代表她的寫作是一個不中不西的混血兒。恰恰相反，張愛玲在中英文寫作中既貫通中西，又各得其所。夏志清(C. T. Hsia)這樣評論她的寫作：“張愛玲受佛洛德的影響，也受西洋小說的影響，這是她心理描寫的細膩和運用暗喻以充實故事內涵的意義兩點上看得出來的，可是給她影響最大的，還是中國舊小說。她對中國人情風俗，觀察如此深刻，若不熟讀中國舊小說，絕對辦不到”(夏志清，2001: 342)。李梅也有

類似的觀察，“張愛玲的創作呈現出濃鬱的中國魅力和中國味道……就是自詩經、漢樂府到唐詩宋詞的味道，是《金瓶梅》和《紅樓夢》的世界裡所呈現的味道”（李梅，2005: 24）。這說明在舊式父親和西化的母親之間，張其實受前者的影響更深。她是在這樣的傳統中成長為作家的。張自己直言：“這兩部書【《金瓶梅》和《紅樓夢》】在我是一切的源泉，尤其是《紅樓夢》”（張愛玲，2003: 4）。這樣，在張的中文寫作和翻譯中，中國傳統敘事的特徵無疑是一大亮點。

需要指出的是，《秧歌》中文版敘事的強化，並非意味著張愛玲在英文 *The Rice-Sprout Song* 和中文《秧歌》中使用了兩套截然不同的敘事方式，或者說中文版對其英文原作進行了大規模的改寫。相反，*The Rice-Sprout Song* 和《秧歌》非常貼近。事實上，兩者足夠接近以致於翻譯家和評論家常常把對一種語言版本的評價毫無保留地用於另一種上。^[3] C. T. Hsia (1961/1999) 花了很大篇幅點評 *The Rice-Sprout Song*，認為張愛玲在這個小說裡“放棄了中國舊小說的敘事方式，改用西方小說家的方式”，但他同時指出這並不是說“張愛玲丟棄了她早期的成就，改走新路”（Hsia 1999: 417）。他認為她依然感性，暗喻的力量之強不弱於《金鎖記》。張的典型敘事特點在這部小說的中英文寫作中表現得一樣明顯。比如她慣用鏡子、月亮、風雨的意象，秉承《紅樓夢》中大量的關於日常生活的敘事。^[4] 在劉紹銘等翻譯的《中國現代小說史》（2001）中，夏志清的這些評論直接放在《秧歌》上。這基本上是沒有爭議的，因為張愛玲在 *The Rice-Sprout Song* 和《秧歌》中的敘事風格總體上是一致的，即，兼有中西方敘事特點的。但是，在總體一致的前提下，張的中譯本還是做了一些變動，這樣的變動包括文化上的。比如，在英文中張有意識地直接引用了中國的一些政治和文化的術語，像“幹部”、“公糧”、“路條”、“千層底”、“鬧洞房”、“國民黨”

等等，再對這些詞目加以解釋。在中文自譯的時候，張去掉了對術語的解釋。這樣的做法，是出於對雙方讀者的考慮。但是，張愛玲對讀者做的最大考慮還是在中文中對敘事細緻而又高超的改動。這些變動代表了張愛玲身兼作家和翻譯的苦心經營。敘事是張愛玲中文自譯《秧歌》的一個獨特而重要的層面。

《秧歌》有不同於 *The Rice-Sprout Song* 的獨特的中文敘事。如果真若張愛玲信中所說，最初是因為用中文敘述這個故事就有些弱而讓她放棄的話，那麼從英文翻譯成中文對於張愛玲來說則是她加了砝碼，挑戰自己。因為，她已經放棄了創作的自由揮灑。她是在故事、情節、人物、時間、地點、空間，等等，這些敘事因素都已確立的情況下，選擇最適合中文的敘事表達進行增補，而不是另起爐灶。作為自譯者，張愛玲並沒有賦予她自己太多的自由。她所做的改動總體來說並不顯著。除了最後一章，因為她自己所說：“敘王同志過去歷史的一章、最後一章後來也補寫過，譯成中文的時候沒來得及加進去”（給胡適的信），其餘的更改都不突兀，起碼在表面上是這樣。但就在這有限的空間內，張讓中英文不同的敘事開成兩朵相似卻不同的花，讓各自的讀者去欣賞體會。換句話說，她把英文的敘事表達轉變成中文時，做得活色生香，又不動聲色。

首先，她通過中英文不同的句式結構解決敘事差異。相對於“英語民族偏重核心結構”和漢語的按照時間發展順序的“流塊結構”，她經常性地把英語中只敘述了一個事件的長句子，演變成了含有幾個小事件的中文短句子（張光明，2001: 93）。比如這個英文句子，“Hens stepped gingerly over the white cobblestones embedded in black dirt”（Chang 1998: 2），她的中文翻譯是“幾只母雞在街上走，小心地舉起一隻腳來，小心地踩下去，踏在那一顆顆嵌在黑泥

的小圓石子上”（張愛玲，1994: 6）。英文原文只描述了一個事件，簡單來說就是，幾只母雞在走。但是在中文，張把一個事件變成了一個系列，有四個小事件組成。譯文非但沒有顯得囉嗦，相反，把幾只雞的動作表現得栩栩如生。這是因為中英文對敘事可讀性或故事性（narrativity）有不同的要求。相對來說，英語簡練一些，而中文需要鋪陳開來，事件才能形象生動，方有可讀性。

張在自譯中最用力的改變還是在敘述（narration）部分，即蒲安迪指出的中國敘事之重。比如英文原文中有這樣一句關於四嬸的描寫：“she was a small woman with a short, concave face tanned a deep red, wrinkled and furling outward like a slice of sweet potato dried in the sun”（Chang 1998: 3）。張的中文翻譯是：“她個子生得矮，臉型很短，抄下巴，臉色曬成深赭紅，像風乾的山芋片一樣，紅而皺，向外卷著”（張愛玲，1994: 3）。在這段翻譯中，張只是稍稍移動了詞序，基本沒有增減字，譯文就成了一段地道的中文描述。不但讀起來熨貼自然，沒有半點翻譯的痕跡，而且感覺優美。這要歸功於張對非事件敘述的把握。張把英文中以個子為主臉部為輔的描述按照中國敘事習慣變成並列關係。但是，為了避免變成平鋪直敘，她雖然沿用了英文從整體到具體的描述，但她的層次更清晰。她先寫四嬸的個子，再到臉型、下巴、臉色，層層遞進。而且，在這並列句中，她添加了兩個動詞，“生”和“曬”，又把原來英文中當形容詞用的“卷”變成動詞。動詞的使用既增添了敘述份量，也給這個中文句注入了鮮活的生命。相比英文句子的純靜態，這段靜態的中文描述之中有動態之感，體現了蒲安迪提到的中國敘事的動靜結合，兩極中和。另外，這幾句短句的排列，也像中國詞賦一樣，短一長一段相接，有著形式和節奏上的美。

注重細節，尤其是日常生活細節，被普遍認為是張愛玲敘事的典

型特徵。以張愛玲英文作品為例，周蕾（Rey Chow）認為張愛玲在寫作中對細節的著迷與其對女性問題的關注互為表裡，代表了她看待歷史和現代性的另一種方式。這種方式不是理想主義者的“人”“個體”或者“中國”這樣的整體概念，而是把整體看成是割斷的、不完整的、蒼涼的，但同時又感性地存在於此時此地（Chow 1991: 85-114）。但是，基於對張愛玲中文作品的研究，李俊和李梅等都認為張愛玲的日常或者家常敘事來源於中國傳統文學，尤其是與《紅樓夢》等古典文學息息有關，是張愛玲對“古代小說以日常生活為依託的言情敘事藝術”的現代發展（李梅，2005: 49）。

總的來說，《The Rice-Sprout Song》和《秧歌》都注重日常生活的細節描寫，比如在描寫一家店鋪時，英文這樣寫道：“Almost every shop was presided over by a thin, fierce-looking dark yellow woman with shoulder-length straight hair and a knitted cap of mauve wool pulled down square over the eyebrows, a big peacock-blue pompon sticking out at the left ear”（Chang 1998: 2）。中文的描述極其對應，“差不多每一店裡都有一個殺氣騰騰的老闆娘坐鎮著，人很瘦，一張焦黃的臉，頭髮直披下來，垂到肩上；齊眉載著一頂粉紫絨線帽，左耳邊更綴著一顆孔雀藍大絨毯”（張愛玲，1994: 6）。從這一段來看，中英文幾乎沒有什麼區別，都對店裡老闆娘從面貌到服飾做了生動入微的刻畫。這樣的刻畫裡面有對比、有喜劇、有反諷，這樣的效果毫不偏袒地呈現給了中英文讀者。

但是，在中英文寫作皆注重細節的大前提下，張愛玲給予中文《秧歌》的細節描寫比《The Rice-Sprout Song》更細緻深入。比如在寫店鋪裡面有一個小女孩在卷土香煙時，英文這樣寫著：“The next shop was absolutely empty except for a little girl seated at a table turning the handle of a bright green kerosene tin, turning out homemade

cigarettes” (Chang 1998: 2-3)。中文翻譯是：“隔壁的一店堂裡四壁蕭然，只放著一張方桌，一個小女孩坐在桌子跟前，用機器卷“土香煙”。那機器是個綠漆的小洋鐵盒子，大概本來是一隻洋油桶，裝了一隻柄，霍霍搖著” (張愛玲，1994: 6-7)。中文增加了關於捲煙盒子的破舊形狀和動態的描述。在這短短的一行中，動靜相和，雖然看似純屬客觀描述，敘述者不動聲色，但是這個短小的細節使得中文比英文生出更深的蒼涼之感。

張愛玲在中文自譯中對細節的照顧，還體現在其意在喚起時代記憶，讓中文讀者有認同感。比如仍然是對店鋪的描寫中，英文寫著：“In a glass showcase standing near the door these were tooth pastes and bags of tooth powder, all with colored photographs of Chinese film stars on them” (Chang 1998: 2)。中文翻譯是：“牙粉的紙袋與髮夾的紙板上，都印有五彩明星照片，李麗華、周曼華、周璿……” (張愛玲，1994: 6)。張愛玲不但把原句中的 tooth pastes 轉化成中文的“髮夾”，而且增加了“李麗華、周曼華、周璿”這些流行中國的大明星的名字。這樣的小細節，與當時的生活情景相契合，增添了十足的生活氣息，讓中文讀者有心領神會之感。這樣的例子在《秧歌》中很多。比如在第六章對顧岡的介紹時，英文是這樣寫著：

They greeted Comrade Ku effusively. Ku was gaunt and thirtyish, wearing dark-rimmed glasses that made his black brows look redundant. He explained that he was a director-writer sent down by the Literary and Artistic Workers' Association to Experience Life and collect material for his next film. (Chang 1998: 61)

在段落中間的靜態描述中，主要寫了顧岡的外貌，他的年紀、長相、

他的眼鏡（突出他的知識份子形象）。中文翻譯時，張在外貌描寫之後添加了這樣一句話，“他的棉制服是上等的青嗶嘰面子，而且是簇新的，看上去仿佛他沒有穿慣解放裝，有點周身不合褶”（張愛玲，1994: 66）。如前所述，中文敘事很看重靜態敘述，篇幅往往比英文多，它的作用是渲染，以烘托事件的發生。如果僅僅只有顧的長相的描述的一句話，我們對他的印象就很淺，以後故事發展就顯得鋪墊不夠。所以，增加的這一句話有幾方面的含義。一是增強了對顧岡的外貌描述。作為一個人物，有一個整體的形象，他能“立”起來；二是對於中文讀者，尤其是對那個時代環境有所瞭解的讀者，看到“青嗶嘰面子”、“解放裝”這樣的詞語，就立刻會有一種親切感。還有一點，就是伏筆，同時也是蒲安迪在分析中國四大經典名著中提到的反諷或隱喻（蒲安迪，1995: 115-124）。“上等”的布料說明顧來自於不錯的背景，與之後的艱苦的農村生活是個巨大的反差。衣服很“新”，他“沒有穿慣”都說明他剛剛進入革命生活。尤其最後一句話，“周身不合褶”不但是表面上他不適應這件衣服，而且預示他也不適應這種生活。一言蔽之，就是裡外脫節，這個形象其實就是顧岡這個人物的特色。廣而言之，他也反映了那個時代特色。蒲安迪認為，隱喻或者反諷的寫法，在《紅樓夢》等古典小說中大量存在。作為紅迷的張愛玲把這種敘事技巧用於她的寫作中，一點都不奇怪。

這種反諷的敘事手法，張有時通過調整中文語序實現。第12章寫了譚老大殺豬的過程。有這樣一段：

The old man had wrapped flaxen bags on his legs to keep warm. A dog of the same shade of pale yellow as his leggings came and lapped up the blood that streamed down to the ground from the pig's throat. Then it nosed around the place, hoping to find more of it. Lifting its head, it happened to knock

against the pig's leg, stretched out stiffly in the air. It smelled the leg curiously. Whatever conclusion it reached was obviously to its satisfaction. It trotted around, ducking now and then under the pig's legs, and unmistakably smiling expression in its shining black eyes. (Chang 1998: 126)

中文翻譯是：

豬的喉嚨裡汨汨地流出血來，接了一桶之後，還有些流到地下，立刻來了一隻小黃狗，叭噠叭噠吃得乾乾淨淨。然後它四面嗅過去，希望別處還有，它一抬頭，恰巧碰到豬腿上，一隻直挺挺的腿，蹺得遠遠的。它好奇地嗅了嗅那條腿，也不知道它得到怎樣的一個結論，總之它似乎很滿意。它走來走去，有時也泰然地在豬腿下麵鑽過去，不加以注意。他那黑眼睛亮晶晶的，臉上確實是含著笑。譚老大把他一腳踢開了，然後它不久又出現在他胯下。譚老大腿上裹著麻袋的綁腿，那淡黃色的綁袋與狗是一個顏色。(張愛玲，1994: 134-135)

英文的第一句寫的是譚老大，第二句是狗。寫狗的時候，是以短語的形式描寫狗的顏色跟譚老大綁腿的顏色一樣。這個句子出現在段落中，且以定語形式出現，很隱蔽。一般的讀者，甚至會忽略。中文的第一句話是先寫豬，然後寫狗。英文中這句不易察覺的描寫，在中文中移到了最後，是以獨立的句子出現：“譚老大腿上裹著麻袋的綁腿，那淡黃色的綁袋與狗是一個顏色”(張愛玲，1994: 135)。中文的改動把敘事主體從狗轉到了譚老大身上。而且，英文原句中是以譚老大的綁腿顏色為喻體，狗為本體。而在中文中，變成了狗為喻體，譚老大的綁腿顏色為本體。這個變動的深意不但把英文中的狗與譚老大之間非常弱的聯繫凸現出來，更重要的是，強調了反諷的寓意：譚老大的生活其實就像狗一樣。毋庸置疑，敘事結構的調整也對意義的產生起了重大的作用。相對於英文的重心靠前的結構，中文敘事更講

究畫龍點睛，即重心向後。大量的描寫和敘述在前面起鋪墊作用。由此來看，張把這一句含義豐富的話移到了最後，從內容上來說，正是張刻意畫的“睛”。而從結構形式上來說，這個位置也顛覆了張在前面長篇累牘刻畫的血腥場面：譚老大從一個高高在上的，有權力的主體——對豬行使殺戮——變成了無力的，比豬的位置還低的，像狗一樣覓食的動物。這樣的處理效果，除了蒼涼之感之外，還添了一點兒無可奈何的喜劇意味。

由此，通過語言，尤其是細節描寫和結構形式，張愛玲實現了中國傳統敘事同時也是她自己的敘事的一大特色：反諷或諷刺。張熱衷諷刺，反對感傷（sentimental）。但是諷刺並不是她的最終目的。她對此的解釋是：“一旦懂事了，就看穿一切，進到諷刺、喜劇而非諷刺喜劇，就是沒有意思，粉鋪現實。本來，要把那些濫調的感傷清除乾淨，諷刺是必須的階段，可是很容易停留在諷刺上，不知道在感傷之外還有感情”（張愛玲，1978: 93）。毋庸置疑，在張愛玲的英文寫作中這種反諷的技巧也存在。但是，就我們在這一段的中英文對比來看，這種反諷的表達在中文中得到了加強。中文不但加強反諷的效果，而且也增添了感情色彩。

在張的自譯中，另一個明顯的增補就是敘述人的評述或修飾性話語。這種話語多呈現主觀色彩。比如在第六章，寫王同志經過不少努力才等到他喜歡的人來他的住處跟他結婚的時候，英文只是一句客觀的描述：“Today the room had been swept and tidied up, so that it looked very empty”（Chang 1998: 68-69）。中文則是：“今天房間打掃了一下，東西也整理過了，燈光照著，仿佛空空洞洞，有一種特殊的感覺”（張愛玲，1994: 74）。中文除了用“燈光照著”增強了明亮的視覺效果之外，還突出後面的空洞之感。最重要的就是“有一種特

殊的感覺”。同樣是這一章，敵人來了，王同志和他的愛人不得不分開。分別之前，他們各自收拾東西，英文是“*He felt as if they were catching an early train*” (Chang 1998: 73)，中文則是“他覺得他們就像是要去趕早班的火車，心裡只覺得慌慌的” (張愛玲，1994: 79)。還有，第十二章寫譚老大殺豬之後，英文這樣寫：“*He felt shaken and spent as he walked out of the empty sty into the thin yellow sunshine*” (Chang 1998: 128)，中文是：“他從豬圈裡走出來。走到那稀薄的黃色陽光裡。他覺得非常震動而又疲乏，就像痛哭過一場，或是生過一場大病似的” (張愛玲，1994: 139)，多了最後兩句。以上幾句增添部分的多是渲染氣氛或是增強心理描寫，對比留待讀者自己去評判和感受的中性英文敘事，中文敘述人多多少少地“干涉”了讀者對故事的領會。蒲安迪引用韓南 (Patrick Hanan) 認為中國古典小說有一個“虛擬的說書情境” (simulated context)，提出“在讀者和故事之間始終存在著一個講故事的人。小說的這裡和那裡，到處都有敘述人的插手造作，終於使我們感到在書中敘述的事件的表裡二層之間，存在著某種距離感” (蒲安迪，1995: 101)。浦認為這是造成古典小說反諷的原因。王德威承繼這個觀點，認為“由於說話人所引生得虛構 (simulacrum) 著重渲染作者與讀者溝通的過程，無疑為敘事文體的寫實效果提供了最方便的道路” (王德威，1998: 81)。在《秧歌》中，這個敘述人雖然沒有像中國傳統講故事的人那樣地位顯著，即敘述人沒有獨立出來，而是跟英語原文一樣僅僅是第三人稱的角度呈現，但是與英文敘述人比較，中文敘述人不僅僅是敘事，而且也評論或呈現人物的心理感受。這樣，這個中文敘述人的地位高於英文原文，已經接近了中國傳統講故事人的作用：密切與讀者之間的聯繫，增強故事的真實性效果。

另一方面，張在中文譯本中增加的這幾句話語都跟事件沒有關係，而都是跟主觀情緒有關的抒情性文字。這又折射出中西敘事文學傳統的一個根源性問題：西方文學始自史詩而中國文學源於抒情。雅羅斯拉夫·普實克 (Jaroslav Průšek) 認為，“舊中國的主要文學趨向是抒情詩代表的趨向，這種偏好業貫串在新文學作品中，因而主觀情緒往往支配著甚至衝破了史詩形式”（轉引自陳平原，2003: 228）。王德威和 Ming Dong Gu 等都對抒情在中國文學中重要的地位有詳細的論述。後者提出西方普遍持有的小說的興起和現實主義的密切關係不適用中國。他認為中國的小說崛起於抒情與心理 (Gu 2006: xv)。王德威則在梳理中國文學的抒情歷史之後認為，抒情是中國現代文學除革命和啟蒙之外的另一面向 (王德威，2008)。由此來看，張在她的中文自譯中看似隨意添加的主觀色彩的描寫，其實正是她作為一個中國現代作家因襲中國文學抒情傳統的有意作為。

另外，在“抒情詩”這個大傳統裡，陳平原認為“史傳”與“詩騷”是“支配中國敘事文學發展的兩種主要的……文學形式和文學精神” (陳平原，2003: 156)。具體來說，“‘史傳’傳統誘使作家熱衷於以小人物寫大時代”，而“‘詩騷’傳統使中國作家先天性地傾向於‘抒情詩的小說’。引‘詩騷’入小說，突出情調和意境，強調即興與抒情” (陳平原，2003: 156)。陳總結說，在近現代小說中的表現是，晚清“新小說”偏“史傳”而“五四”小說重“詩騷”；尤其是五四小說，表現出明顯的感傷情調 (陳平原，2003: 212-236)。他認為，這除了跟當時具體的歷史背景和文化心理有關以外，也跟中國古典文學的對更多“悲涼”而較少“悲壯”的審美不無關係。從這個意義上來看，張在中文自譯中添加的悲涼氣氛的渲染也就不奇怪了。張在中文自譯中對“悲涼”效果的著重營造連同她中文寫作中標誌性的“蒼涼”氛圍的

表現，體現了她對近至五四遠至古典的中國文學的傳承。

在翻譯對話時，張也傾向於在中文自譯中作出添加以增強敘述效果。看兩個例子。第一個寫日本人進村闖到譚大娘家跟她要東西沒有拿到的時候，一個日本兵對另一個日本兵的對話。英文是：“Listen to her!” The veteran smiled wearily (Chang 1998: 132)。中文翻譯是：“你聽聽！”那富有經驗的中年兵士倦怠地微笑著。“信她那些鬼話！這些鄉下人沒有一個好的！”（張愛玲，1994: 155）。另外一個是月香嗔怪她女兒饞嘴。英文是：“The little imp,” said Moon Scent, “I saw her walking after her dad’s load. Must have followed those rice cakes all the way into the temple!” (Chang 1998: 142)。中文譯文是：“這小鬼”，月香說，“我看見她跟在她爹擔子後頭走，看見吃的東西就像蒼蠅見了血一樣，一定跟著那年糕一直跟到廟裡去了！”（張愛玲，1994: 155）。在這兩個中文翻譯中，第一個把“聽聽”的諷刺話語繼續下去了，用了“鬼話”和“沒有一個好的”把日本兵對中國農婦的仇視和輕蔑直接表現出來了。而第二個例子，則用了一個比喻“看見吃的東西就像蒼蠅見了血一樣”。這個比喻很不美，但是一下子抓住了關鍵點：小孩子的饞不擇食。雖然添加的話都很粗陋，但都符合各自人物的特點。從這兩個例子來看，中文對話都比英文原文深入。

講究用人物對話體現人物性格，這是中國傳統敘事文學的一大特色，它跟簡潔的動作描寫一起被稱為“白描”手法來刻畫人物。張愛玲在中文寫作中酷愛這一技巧，她說：“我實在嚮往傳統的白描手法——全靠一個人的對白動作與意見表達個性與意向”（張愛玲，1995: 29）。事實上，她也做得很成功。劉紹銘評論說：“張愛玲精於此道【中文對白】，三言兩語，就維肖維妙的把人物性格烘托出來”（劉紹銘，2007: 4）。顯然，這一技巧也貫徹在她的中文自譯中。對

此，王德威特別指出，“張愛玲在《秧歌》中的白描功夫，確實有返璞歸真的意味”（王德威，1999: 138）。

從文學作品的角度來看，張的中文自譯很成功。成功的表現就是在目的語中，《秧歌》讀起來沒有一點翻譯的痕跡，也從來沒有被看成是翻譯。事實上，胡適對中文版的《秧歌》的評價是：“寫的真細緻、忠厚，可以說是寫到了‘平淡而近自然’的境界。今年我讀的中國文藝作品，此書當然是最好的了”（胡適，1955）。不論作為創作還是翻譯，這都應該是最高的評價了。但這樣高的褒獎並不是僅僅來自胡適，或者僅僅針對《秧歌》這一部作品。作為《文學雜誌》的主編，夏濟安收到了張愛玲把英文短篇小說 *Stale Mates* 譯成《五四遺事》之後，給他朋友的信中這樣寫道：

張愛玲的小說的確不同凡響，好處固如兄所言，subtle irony 豐富，弟覺得最難能可貴者，為中國味道之濃厚。假如不是原稿上‘範’‘方’二字間有錯誤，真不能讓人相信原文是用英文寫的。張女士熟諳舊小說，充分利用它們的好處；她又深通中國世故人情，她的靈魂的根是插在中國泥土深處裡，她是真正的中國小說家”（林以亮，1973/1995: 47）。

胡適和夏濟安的讚譽都是雙重的。他們肯定的不僅是張愛玲中文小說寫作能力，而且是對她英漢自譯的高度評價。同胡適一樣，夏濟安沒有特別針對翻譯做出評價，這恰恰說明瞭張愛玲翻譯的巨大成功：她的中文自譯讓讀者忘了它們是翻譯。

而這樣的效果很大程度上來自於張愛玲翻譯時在敘事上做的努力。在某種程度上，她比一個普通的譯者更字斟句酌，盡量貼近原文，而不是撇開原作，盡情發揮。換個角度來說，張愛玲在敘事上所作的調整是微調，而不是大調。對比 *The Rice-Sprout Song* 和《秧歌》，

我們看到的是，張愛玲對自己的作品做了形式上相當“忠實”的翻譯。除了最後一章，她自己說過的原因之外，她沒有大刀闊斧地砍掉哪一章，做大量增補新的段落等等，相反，她所作的都是瑣碎的細節上的變動。最多的是增加或者減少一兩句話，改動句子在一個段落中的次序、比喻、抒情，或者貼近讀者生活的詞句的增補等等。而這些不起眼的改動的效果是神奇的，它抹去了翻譯的痕跡，呈現出原汁原味的面貌。

對於張愛玲的自譯，劉紹銘認為：“張愛玲有自譯的習慣……張愛玲自己作品的翻譯，如果她管得著，不輕易假手於人”（2006: 82, 85）。尤其是英譯漢的自譯，劉紹明的觀點是：“張愛玲把自己的英文作品翻譯成中文，大概她認為中國讀者更有理由近距離細看她筆下的中國，好讓他們‘懂得’”（2006: 59）。王德威則認為這屬於張愛玲特有的重覆、迴旋及衍生的敘事學。總結劉和王的觀點，如果撇開作品與作者之間的生活的聯繫，我們看到的是張愛玲對待故事和敘事的態度。做為一個說故事的高手，張愛玲其實是用翻譯的方式挑戰自己把同一個故事講給不同的讀者的能力。

不可否認，作為自譯者，張愛玲從一開始就避免了譯他者的最大束縛：如何揣摩作者原意，保持跟原文最大限度相似。集原作者和譯作者一身的特殊的身份，使得她把重心放在跟目的語讀者的關聯上，尤其是在敘事方式上。她翻譯的時候，不再是僅僅以一詞一句的對應為翻譯標準，而是宏觀地把自己置於一個文學傳統和與讀者關聯上。也就是說，她不僅僅是傳達同樣一個故事，而是考慮怎樣傳達這個故事給另一個文學和文化背景的人，這就是敘事上的特別考慮。這對於一個作家來說，也許有帶有本能性質的反應和作為；但對於一個譯者來說，是一個難能可貴的選擇。張愛玲的中文自譯無論對於自譯或譯

他都是一個有益的啟示和思路，即在尊重原作的基礎上，在敘事的層面上，譯者可以把在一種語言裡按照其敘事模式進行的寫作，在翻成另一種語言時，按照另一種敘事模式進行改寫，從而讓讀者讀到的不僅是翻譯，而且依然是文學。張愛玲的《秧歌》的自譯模式，把翻譯文學根據譯入語的敘事進行調整，為英譯漢的文學翻譯提供了一種可行的思維和實踐模式。

注釋

- [1] 在陳吉榮對張愛玲自譯所作的全面研究專著中，他沒有提及《秧歌》是 *The Rice-Sprout Song* 的中文自譯。我在香港中文大學宣讀這篇論文時，唯一的提問就是《秧歌》是否是自譯。但林以亮在〈從張愛玲的《五四遺事》〉明確認為《秧歌》是 *The Rice-Sprout Song* 的中文自譯。張愛玲給胡適的信中，也用了“翻譯”一詞。與此同時，在劉紹明等譯的夏志清的英文專著 *The History of Modern Chinese Fiction* (1961) 的中譯本《中國現代小說史》(2001) 中，把 *The Rice-Sprout Song* 直接譯成了《秧歌》，肯定了兩者間的翻譯聯繫。
- [2] 張愛玲說到寫作《秧歌》的幾個根據是：“(一)《人民文學》上刊載過一個寫作者的自我檢討。(二)認識的一個女孩在江西南昌附近鄉下和農民一同吃米湯過日。(三)1951年初參加華東土改的知識份子，購買私房食物的經驗。(四)1950年冬起，從蘇北及上海近郊來人口中聽到“鄉下簡直沒有東西吃了”事件。(五)《解放日報》上新聞披露天津設立了饑民救濟站。(六)報上連載了老共區的一個女幹部自傳”(蘇偉貞，2002：89)。
- [3] 這就形成了一個有趣的現象：一方面，普通中文讀者，或者說出版商影響下的普通中文讀者，認為《秧歌》不是翻譯，是一部原創作品；另一方面，熟悉中英文的讀者，尤其是翻譯家和評論家，把《秧歌》看成是 *The Rice-Sprout Song* 的“忠實”的中文譯本，對兩個語言版本的評論互用。
- [4] 夏志清認為張愛玲的意象的豐富在中國小說家中“首屈一指”。他尤其指出她《秧歌》中月亮的豐富涵義(夏志清2001：340)。宋家宏在專著中有一章討論張愛玲的常用意象(宋家宏，2000：281-304)。水晶(1974)、李梅(2005)和李歐梵(2006)也有提及。

參考文獻

- Chang, Eileen (1998). *The Rice-Sprout Song*. Berkeley: University of California Press.
- Chow, Rey (1991). *Woman and Chinese Modernity: The Politics of Reading between West and East*. Minnesota: University of Minnesota Press.
- Gu, Ming Dong (2006). *Chinese Theories of Fiction: A Non-Western Narrative System*. Albany: State Press of New York Press.
- Hsia, C.T. (1961/1999). *A History of Modern Chinese Fiction*. 3rd edition. Bloomington: Indiana University Press.
- Lee, Leo Ou-fan (1998). "Preface." In *The Lyrical and the Epic: Studies of Modern Chinese Literature*. By Jaroslav Průšek. Ed. Lee Leo Ou-fan. Bloomington: Indiana University Press.
- Plaks, Andrew H. (1980). "Full Length Hsiao-Shuo and the Western Novel: A Generic Reappraisal." In *China and the West: Comparative Studies*. Eds. William Tay, Chou Ying-hsiung and Yuan Heh-hsiang. Hong Kong: The Chinese University Press, 163-176.
- 陳吉榮 (2009), 《基於自譯語料的翻譯理論研究：以張愛玲自譯為個案》, 北京：社會科學出版社。
- 胡適 (1994), 《《秧歌》扉頁》, 張愛玲, 《秧歌》, 臺北：皇冠文化出版有限公司。
- 李俊 (2011), 《《紅樓夢》與張愛玲小說的“家常”敘事》, 《鄭州航空工業管理學院學報 (社會科學版)》2: 98-100。
- 李梅 (2005), 《張愛玲的小說傳統與文學中的日常敘事》, 博士論文, 暨南大學。
- 李歐梵 (2006), 《蒼涼與世故：張愛玲的啟示》, 香港：牛津大學出版社。
- 林以亮 (1973/1995), 《從張愛玲的《五四逸事》說起》, 陳子善編, 《私語張愛玲》, 杭州：浙江文藝出版社 46-50。
- 劉紹銘 (2007), 《張愛玲的文字世界》, 臺北：九歌出版社。
- ____ (2006), 《文字的再生》, 香港：天地圖書有限公司。
- 蒲安迪 (1995), 《中國敘事學》, 北京：北京大學出版社。
- 水晶 (1974), 《張愛玲的小說藝術》, 臺北：大地出版社。
- 宋家宏 (2000), 《走進荒涼：張愛玲的精神家園》, 廣州：花城出版社。
- 蘇偉貞 (2002), 《孤島張愛玲：追蹤張愛玲香港時期 (1952-1955年) 小說》, 臺北：

三民書局。

王德威 (1999), 〈重讀張愛玲的《秧歌》與《赤地之戀》〉, 楊澤編, 《閱讀張愛玲：張愛玲國際研討會論文集》, 臺北：麥田出版社 135-157。

____ (2008), 〈“有情”的歷史 —— 抒情傳統與中國文學現代性〉, 《中國文史哲研究集刊》33：77-137。

夏志清 (2001), 《中國現代小說史》, 劉紹銘等譯, 香港：香港中文大學出版社。

張愛玲 (1954/1994), 《秧歌》, 臺北：香港皇冠出版社。

張光明 (2001), 《英漢互譯思維概論》, 北京：外語教學與研究出版社。

作者簡介

劉小青, 美國巴特勒大學 (Butler University) 助理副教授。研究方向包括比較文學、現代中國文學、翻譯和性別研究。

Freud in Hunan: Translating Shen Congwen's "Xiaoxiao" [1]

Eugene Eoyang

Abstract

This article is an analysis of Shen Congwen's story about a young girl who takes care of a little boy who is to become her husband. The key to their relationship is of mother to child, both when the child is young, and when he is more grown up. This ambivalent relationship, of mother, then spouse, naturally conjures up the Freudian notion of an Oedipus Complex, though the emphasis is less sexual than maternal. That ambivalence is dispelled if the translator renders Xiaoxiao's term of address for the charge who is to become her husband as "Younger Brother" or left in transliteration as "Didi." No one would call a child or a husband "Little Brother" in English. The crux of the story is lost if an apt term of address cannot be found. The translation of the story waited for two years before the translator could think of a name in English that captured both the child in Xiaoxiao's charge as well as the husband whom she marries. The name "Sonny" was ultimately chosen because it can serve as a term of address to both a child and a husband.

Shen Congwen's short story, "Xiaoxiao" is one of the most traditional stories in modern Chinese fiction, yet, ironically, it is also one of the most modern. Traditional in that its setting is in a rural area of west Hunan, with its ancient customs and ways; modern in its disapproval of the traditional practice of arranged marriages as well as the particular Freudian premise of

the story.^[2] A marriage is arranged for Xiaoxiao (Hsiao-hsiao), age eleven (twelve *sui*), to the son of a family she works for, age two (“not yet 3 *sui* 歲”), whom she is obliged to serve as a nanny and a nursemaid. When she is seduced by a country farmhand at the age of 15, she incurs the wrath of her mother-in-law. Traditionally, suicide is the only option for a girl in this predicament, but Xiaoxiao is saved by the pleadings of her charge, the boy she has raised, and who is to become her husband.

When Joseph Lau asked me to translate this story in the 1970s,^[3] I undertook the task, and produced the translation in short order, but I refused to submit my version to the editors because, while I had managed to render the story to my satisfaction in all other particulars, there was one detail that I had not found an adequate solution for, and that was the term of address that Xiaoxiao would use for the boy to whom she was betrothed when he was not even two and she was eleven, the boy whom, as a nursemaid and nanny, she was obliged to raise.^[4] The locution that had been adopted by translators for the boy was *leaden* and implausible. While literally accurate, these renderings undermined the story in two ways. First, no one would address a child in English as “Little Brother,” even if “*Didi*” is commonplace in Chinese as the term of address for children. Second, the appellation “*Didi*,” used by Xiaoxiao unchanged throughout the story, both when “*Didi*” is her charge and when he becomes her husband, is not adequately captured by “Little Brother” in English, since (1) no one would address a child as “Little Brother”, and (2) no wife would use the phrase to address her husband. There is a further nuance in the misfit between the English word “little” and the Chinese word, 小. Both, it is true, can mean “young” and “small”; but whereas 小 means “younger” in this context, “little,” when added to the word for a sibling in English, means “youngest,” i.e., of three or more siblings, as in “He’s my little brother” (as opposed to my “middle brother” or my “big brother”).

I was initially unable to come up with an English name that would (1)

be plausible as a term of address to a child, as well as (2) a natural term of address for the same person as a husband. Clearly, the crux of the story was Didi's relationship to Xiaoxiao, as child and husband, which was, at least implicitly, Oedipal. This Oedipal ambivalence—son and lover—had to be captured in Xiaoxiao's term of address for him. ^[5]

For two years, I delayed submitting my translation to the editors because I felt that the earlier versions, either rendering "Didi" as "Little Brother" or leaving it transliterated, were unsatisfactory, and would make either opaque or unnatural the ambivalent relationship of Didi to Xiaoxiao. ^[6]

I had problems with "Little Brother" because it was too formal as a term of address to a child; transliterating it as "Didi" was no better than not translating it at all: the English reader cannot have any sense of the affection in the relationship between interlocutors. And rendering it as "Little Brother" seemed implausible, and, furthermore, embodied a mistranslation: 弟弟 in Chinese designates the younger of two brothers, not the smaller of two brothers. Hence, the rendering of 弟弟 as "Little Brother" may mislead the reader into thinking that one is alluding to the "Brother's" size, not his age. While it is true that when people are young, the younger of two siblings is often the more petite in stature, that is not always the case. The proper translation of 弟弟, strictly speaking, is "younger brother," not "little brother". ^[7]

Furthermore, in English, as opposed to the Chinese 弟弟, where the term can be used both as a term of address and as a term of reference, the phrase "little brother" or "younger brother" in English can only be used as a term of reference, not as a term of address: one can say, for example, "He is my younger brother," or "He is my little brother," but one rarely if ever addresses one's younger brother as "Little Brother," or "Younger Brother." "Younger brother" never occurs as a term of address; "Little [Brother]," in the rare instances when it is used, is used sardonically—as in "Little John."

After brooding over this problem for some time, a solution occurred

to me for the name of Xiaoxiao's ward who would grow up to be her husband: I came up with the name (296-297): "Sonny"! A name that comes naturally, and generically, to someone addressing a little boy, and equally natural as the given name, perhaps even as a nickname, that a wife might use to address her husband. Sometime after I came upon this solution and submitted my translation with the name now properly installed in the translation, a second name occurred to me that seemed, at least initially, to be equally appropriate (1) as a term of address for a boy, and (2) as a term of address for a husband. The name "Junior" occurred to me as a name that could be used as a term of address to a charge and later to the charge when he became a husband. But, upon reflection, this alternative, while plausible and natural in the circumstance, had two defects. First, "Junior," at least in American English, tends to connote a family of high social status, since, generally speaking, only the wealthy and the elite give their scions their own name, followed by "II" in writing, and indicated as "Junior" in speech. This would hardly fit a rural family in west Hunan. A second objection to "Junior"—particularly as opposed to "Sonny"—is that it did not carry the Oedipal overtones of "Sonny" implicit in the "Xiaoxiao" story.

For a sense of the difference the appellation makes, let us compare the various versions of several exchanges. At the outset of the story, we are told that Xiaoxiao called her charge, in Chinese, 弟弟 even though they are not siblings. In the 1938 version by Lee Yi-hsieh (Li Yixie), this comes out as:

After her entry into this household, she called him "little brother", as was the general custom. (295)

In 1929, Gladys Yang rendered it this way:

Following the local custom she called him Didi—younger brother. (102)

Freud in Hunan: Translating Shen Congwen's "Xiaoxiao"

Neither of these conveys the key connotation that the term of address reinforces: that Xiaoxiao was her charge's surrogate mother in addition to being his betrothed. That's why I translated the passage as follows:

地方規矩如此，過了門她喊他做弟弟。

When she entered the household she called him "Sonny," according to local custom. (1995: 98)

As a term of address, especially to a little boy, "Sonny" is natural in English — as "Little Brother," "Younger Brother," or "Didi" is not. And it is equally natural as a term of address for one's husband.

In fact, Xiaoxiao's term of address for her charge, both when they are children (she at fourteen, he barely two) and when they are young adults, is crucial to the poignance of the story: her relationship to the boy she's bringing up is as a mother. This Oedipal sense is missing in the first two versions:

摘南瓜花或狗尾草戴到小丈夫頭上，或者親嘴，一面說，“弟弟，哪，再來。

Li Yixie (Lee Yi-hsieh):

I...adorning his little pate with pumpkin flowers or dog's tails she had plucked, and, while caressing him, she would say: "Brother, brother, there there! Another kiss!" (296)

Gladys Yang:

She would stick a pumpkin flower or a blade of foxtail grass in his hair; or, between kisses, coax him, "There Didi, don't cry." (103)

Eoyang:

...to pluck pumpkin blossoms and dog-grass to crown Little Husband with, or to soothe him with kisses and sweet nothings: “Sonny, now there, hush, there, there.” (98)

Part of the charm in the story is the conflation of Xiaoxiao as surrogate mother, nursemaid, and, eventually, spouse, in her relationship to her charge. Oedipal as the relationship is, there is no actual incest. The relationship is idyllic and primal, not sordid or immoral. Xiaoxiao’s solicitude for the little boy is the foundation of her betrothal to him as his wife.

丈夫哭到婆婆無可奈何，於是蕭蕭輕腳輕手爬起床來，睡眼矇矓走到床邊，把人抱起，給他看月亮，看星亮或者互相覷著，孩子氣的“嗨嗨，看貓呵”，那樣喊著哄著，於是丈夫笑了，玩了一會，慢慢合上眼。

Xiaoxiao’s maternal behavior is captured in all three translations:

Li Yixie:

When he cried so that her mother-in-law was at her wits’ end to know how to manage him, Hsiao-hsiao, her eyes all dim and sticky, would rise with nimble hands and feet. Approaching the bed, she would hold him up so that he could see the glow of the lamp and the glitter of the stars, or she would shower kisses on him. (296-297)

Gladys Yang:

If she failed to soothe him Xiaoxiao would tiptoe over, bleary-eyed, to carry Didi to look at the lamp [moon] or the stars. She might kiss him again or mew like a cat, until she got him to smile. (104)

Freud in Hunan: Translating Shen Congwen's "Xiaoxiao"

Eoyang:

...Xiaoxiao had to crawl out of bed bleary-eyed and tiptoe in—brushing the cobwebs out of her sleepy eyes—to take the boy in her arms, and distract him with the lamp [light of the moon] or the twinkling of the stars. If that didn't work, she'd peck and whistle, make faces for the child, blather on like a baby—"Hey, hey, look—look at the cat"—until her husband broke out in a smile. (98)

But, in two of the translations, the term of address, in English at least, is more sisterly than maternal:

可是這時節蕭蕭手上所抱的丈夫，不知為什麼，在睡夢中哭了，媳婦於是用作母親的聲勢，半哄半嚇說，“弟弟，弟弟，不許哭，不許哭，女學生咬人來了。”

Li Yixie:

But at this moment Hsiao-hsiao's husband, who was in her arms, cried for some unknown reason in his dreams. She assumed a motherly tone, half coaxing and half scaring him: "Tiny brother, do stop crying! If you don't, girl students will come and bite you." (300)

Gladys Yang:

Just then, for no clear reason, Xiaoxiao's husband sleeping in her arms started crying. In a motherly way, half teasingly, she threatened, "Don't cry, Didi, You mustn't cry or girl students will come and eat you!" (108)

Eoyang:

At the time, Xiaoxiao was carrying her husband, who, apparently for no

reason, broke out of a sound sleep crying. Daughter-in-law used the tones of a mother and, half in in reassurance, half in remonstrance, said: “Sonny, Sonny, you mustn’t cry, the voracious coeds are coming!” (101)

The poignant and innocent portrayal of an Oedipal relation is smoothly etched by Xiaoxiao addressing her charge as “Sonny” in English rather than as “Didi” (which, by now, for readers of English inevitably conjures up one of the tramps in Beckett’s *Waiting for Godot*).

The Oedipal theme in “Xiaoxiao” is by no means far-fetched, but emerges naturally out of the narration: for example, in caring for her charge, the narrative repeatedly refers to him as 丈夫 “husband,” and her actions show her relationship towards him as clearly maternal:

蕭蕭好高，一個人常常爬到草料堆上去，抱了已經熟睡的丈夫在懷裡，輕輕的隨意唱着那自編的山歌，唱來唱去卻把自己也催眠起來，快要睡去了。

Xiaoxiao grew very tall, and she would often climb the sloping sides of the haystack, carrying in her arms her already sleeping husband, softly singing self-improvised folk melodies. (Eoyang 1995: 99)

This mother-son, wife-husband relationship is in no wise eccentric or outlandish, as it would be in the West, but totally natural in the west Hunan countryside. That Oedipal relationship is totally vitiated by rendering Xiaoxiao’s term of address to her husband as “Little Brother.”

For “Xiaoxiao” is not merely a short story that depicts the possible absurdities and inconveniences of arranged marriages, it is also a striking depiction of the Freudian theory of the relationship between mother and son. Clearly, Xiaoxiao is a mother figure to Didi, and the arranged marriage, despite the disparity in age, fulfills the Freudian fantasy. The story runs counter to the general assumption, true in many other respects, that Freudian theory did not take hold in 20th century China as it did in the United States.

Freud in Hunan: Translating Shen Congwen's "Xiaoxiao"

How familiar was Shen Congwen with Freud? Jeffrey Kinkley (1987) his most resourceful biographer, has written that "Shen was aware of Western psychology" (80), and that he "had accepted Zhou Zhuoren's (and hence Havelock Ellis's) views on psychosexuality in the 1920s, and read Zhang Dongsun's book-length primer on psychoanalysis by 1930" (112). Shen, himself, acknowledged that: "Works which stimulated my development obviously included Freud and Joyce, whose incomplete and shattered reflections could be seen in my own work."⁸¹

It would appear that Freud's Oedipus complex is not only alive and well in west Hunan. It appears to be rife in northeast Shandong province as well. Mo Yan's epic novel, about Gaomi County in Shandong, 丰乳肥臀 is very explicit about the eroticism of suckling at one's mother's breast. The narrator of the novel recounts his childhood experiences being nursed by his mother, not innocently from the perspective of a baby, but from the lustful perspective of a grown man. But the novel is not about sex so much as it is about nurturing and fecund maternity. Howard Goldblatt's excellent translation is somewhat misrepresented by the English translation of the title: *Big Breasts, Wide Hips*, which doubtless sounds very erotic, but the Chinese has a different emphasis. The breasts are not so much big as they are nurturing, 丰; and the hips are not so voluptuous as they are fertile and fit for childbearing, 肥. A version like "Luscious Breasts, Fertile Loins" or "Full Breasts, Fat Buttocks" would capture better the child-bearing and child-nurturing image of women in the novel, which is a celebration, above all, of mothers in China, rather than women as sexual objects.

One cannot help but wonder if the common practice of sons learning about sex from other males, whether other boys or their fathers, doesn't offer a one-sided view of the subject, where male urges are stressed and female feelings ignored. In traditional China well-to-do families had maids who would initiate their masters to the techniques of lovemaking. In poorer classes, of course, sex education (if it was available at all) was

often transmitted by the most ignorant and blithe participants in the sex act: young men.

The striking thing about “Freud in Hunan,” or, indeed, “Freud in China,” is that sex is not accompanied with notions of sin and transgression: the parable of the Garden of Eden is not paradigmatic in Chinese mythology. Sex is a natural function, not a traumatic test, of either prowess or of virtue, and does not carry with it deep-seated notions of sin, as it often does in the West. Sex outside of marriage is, of course, another thing, but marriage in traditional China, with its concubines, secondary wives, and household maids (among the wealthy) is not exactly the same institution as in the West. Neither is adultery, since, in China, it was a major offense for the wife, but not necessarily for the husband.

It is part of Shen Congwen’s brilliant storytelling imagination that he uses the fact of the wife being older than the husband as part of Motley Mutt’s rationalization for Xiaoxiao, the wife, to indulge in sex. Of course, Shen Congwen, through his character, Motley Mutt 花狗, puts it euphemistically. In the story, Shen Congwen has Motley Mutt sing a ballad about a “ten-year-old bride (actually, “ten *shu*”) married to a one-year-old groom.” “The story says that as the wife is older, she can stray a bit because the husband is still an infant (actually, one *shu*), not yet weaned...” 那花狗 [...] 就給她唱 “十歲娘子一歲夫”。那故事說的是妻年大，可以隨便到外面作一點不規矩事情，夫年小，只知道吃奶，讓他吃奶。This stratagem works, despite the fact that, unlike the husband in the ballad, the “little husband” in the story *is* weaned, but the age difference is the same, and the fictional rationalization still works with Xiaoxiao: Motley Mutt has his way with her. ^[9]

The mother-child relationship between Xiaoxiao and her “little husband” is made explicit, which makes Motley Mutt’s behavior all the more dastardly because he is not only seducing an innocent girl, he is also, in a sense, committing adultery even while the husband acts as virtual chaperon:

Freud in Hunan: Translating Shen Congwen's "Xiaoxiao"

丈夫早斷了奶。婆婆有了新兒子，這五歲兒子就象歸蕭蕭都有了。不論做什麼，走到什麼地方去，丈夫總跟到身邊，丈夫有些方面很怕她。當她如母親，不敢多事。

Her husband had long ago been weaned. Mother-in-law had a new son, and so her five-year old—Xiaoxiao's husband—became Xiaoxiao's sole charge. Whatever happened, wherever she went, her husband followed her around. Husband was a little afraid of her in some ways, as if she were his mother, and so he behaved himself. (Eoyang 1995: 105)

The affection between the little boy and his nanny is no different from the relationship between son and mother.

The point of this detailed exegesis is far from pedantic, for without the attention to the inner dynamics of the story, a translation can literally miss the point. Translation is definitely not a process of mere decoding: if that were true, there would be but one solution for the translation of any text. Literary translating requires an ear, not to dictionary definitions, but to the inner logic of the text. Dictionary definitions are geared to normal usage, but literary texts involve uncommon use of common language.

Notes

^[1] A draft of this paper was presented at the conference of the American Comparative Literature Association on April 5, 2013 in Toronto; a revised version was prepared for the 20th Congress of the International Comparative Literature Association in Paris, July 18-24, 2013. I am indebted to my friend and former student, Lie Jianxi, for his bibliographic and editorial assistance in the preparation of this paper.

^[2] According to some sources, Freud's ideas were introduced into China as early as the 1910's. Jeffrey Hays (2008) has written: "Freud's theories were brought to China by foreign-educated students in the 1910s. Students used to justify their demands for social reforms." Evan Osnos (2011) wrote in *The New Yorker*, "Freud was translated

into Chinese as early as the nineteen-twenties; one scholar, Gao Juefu, had wondered if psychoanalysis might combat Chinese superstitions, though he found some of the sexual theories ‘preposterous.’ Shen Congwen had probably read Freud at the time he published “Hsiao-hsiao” (“Xiaoxiao”) in 1929. “Certainly, Shen read Freud’s own works in Chinese translation before the war,” writes Jeffrey Kinkley (1987: 350).

[3] It was included in the anthology that Joseph Lau, C. T. Hsia, and Leo Lee published under the title, *Modern Chinese Stories and Novellas 1919-1949*, issued by Columbia University Press in 1981, and since anthologized in the *Columbia Anthology of Chinese Literature* (1995; second edition, 2007).

[4] Nieh Hua-ling (1972) writes: “*Hsiao-hsiao* is...about a country girl of twelve who is married to a boy of three” (106), confusing the Chinese *sui* for the age of a person in Western terms. Since the Chinese calculate *sui* 歲 not from the actual date of birth but from the number of calendar years a person in which a person has seen life, with the *sui* at birth assumed to be one year, the Chinese *sui* may be calculated as being at least one year more than one’s age according to Western reckoning. Someone born just before the lunar New Year could be two *sui* at one month (1 *sui* at birth, another *sui* with the New Year: everyone is one *sui* older on New Year’s Day).

[5] Although Kinkley (1987) spends several pages discussing Freudian themes in Shen Congwen’s fiction, mostly stories in *Frontier City* (1931), he doesn’t mention “Hsiao-hsiao” (1929); cf. Kinkley (1987: 215-219). David Der-wei Wang (1992) also discusses “Xiaoxiao,” but makes no reference to Freud of the Oedipus Complex (1992: 242-245). Wendy Larson (2009) devotes a whole chapter to “Psychology and Freudian Sexual Theory in Early 20th Century China,” yet does not consider the Oedipus Complex in “Xiaoxiao” (though she mentions the Oedipus Complex twice [16 and 19]).

[6] In his comprehensive thesis on “English Translations of Shen Congwen’s Stories,” Xu Minhui (2011) writes, misleadingly: “By offering both the pinyin in the text and a footnote out of the text, Gladys Yang retains the original forms and conveys the meanings in the TT.”

[7] Although the Chinese word 小 can mean either “small” or “young, when it precedes a family name, 小 always means “young,” rather than “small” (“little”). Even as experienced and as accomplished a translator as Howard Goldblatt makes this mistake: in Mo Yan’s

Freud in Hunan: Translating Shen Congwen's "Xiaoxiao"

novella, *Change*, Goldblatt offers the following translation of one passage: "Little Mo," Zhang said... Little Tian and I will take the Yan-Wei Highway back to camp." In both cases, the translation of 小 should be "Young", not "Little"; Tian Hu is a truck driver from Shandong, and can in no wise be characterized as "Little." Nor is "Little Mo" little; he also is young, and a truck driver.

^[8] Shen Ts'ung-wen, *My Learning* (Hong Kong, *Ta-kung Pao*, November 21, 1951), quoted by Nieh (1972: 116).

^[9] In the Chinese countryside, the traditional names or nicknames are often bluntly descriptive and far from "politically correct": someone suffering from a deformed back may not only be referred to as a hunchback: he may be addressed as "Humpback." So also with the names of the west Hunan characters in "Xiaoxiao." The "villain" of the piece, the farmhand who seduces Xiaoxiao, makes her pregnant, and then abandons her, is named 花狗, which one translator renders as "Spotted Dog" (Lee Yi-hsieh) and another transliterates as "Huagou" (Gladys Yang). "Spotted Dog" in English conjures up an Indian chief and is far from nugatory, as 花狗 is in Chinese. The name could suggest a "flowery canine." "Spotted Dog" is, in no way, pejorative. In Chinese, however, I suspect that in the term 花狗, the 花 referred to some skin condition (I imagine him to be pockmarked), and 狗 has more the connotation of a cur than a pet. If nicknames in Chinese can often be pejorative, then, here, it may allude to Huagou's character: his behavior is loutish, to say the least. To convey his low social class as well as his low sense of morality, I decided that "Spotted Dog" just wouldn't do. I opted for "Motley Mutt," because there is something ill-bred in his character and his behavior.

References

- Eoyang, Eugene, trans. (1995). "Hsiao-hsiao." *In Modern Chinese Stories and Novellas, 1919-1949*. Eds. Joseph S. M. Lau, C. T. Hsia, and Leo Ou-fan Lee. New York: Columbia University Press, 227-236. "Xiaoxiao". Reprinted in *The Columbia Anthology of Modern Chinese Literature*. Eds. Joseph Lau and Howard Goldblatt. New York: Columbia University

- Press, 97-110.
- Hays, Jeffrey (2008). "Mental Health in China: History, Freud, Lack of Care and High Numbers". *Facts and Details*. Retrieved March 15, 2013 [http://factsanddetails.com/china.php?i temid=1720&catid=13]
- Kinkley, Jeffrey (1987). *The Odyssey of Shen Congwen*. Stanford: Stanford University Press.
- Larson, Wendy (2009). *From Ah Q to Lei Feng: Freud and Revolutionary Spirit in Twentieth-Century China*. Stanford: Stanford University Press.
- Lee Yi-hsieh [Li Yixie] (1938). "Hsiao-hsiao." By Shên Ch'ung-wên [Shen Congwen]. *T'ien Hsia Monthly* 7 (August-December): 295-309.
- Nieh, Hua-ling (1972). *Shen Ts'ung-wen*. New York: Twayne's Publishers.
- Osnos, Evan (2011). "Meet Mr. Freud: Does Psychoanalysis Have a Future in a Totalitarian State?" *The New Yorker* [http://www.newyorker.com/reporting/2011/01/10/110110fa_fa ct_osnos].
- Wang, David Derwei (1992). *Fictional Realism in Twentieth-Century China: Mao Dun, Lao She, Shen Congwen*. New York: Columbia University Press, 242-245.
- Xu, Minhui (2011). *English Translations of Shen Congwen's Stories*. Doctoral Dissertation, The Hong Kong Polytechnic University.
- Yang, Gladys trans. (1981). "Xiaoxiao". In *The Border Town and Other Stories*. Beijing: Panda Books, 102-119. [Originally published in 1929].

About the Author

A scholar on comparative literature, translation, East-West literary relations, English, and the humanities, Eugene Eoyang is Professor Emeritus of English, Humanities, General Education, and Translation at Lingnan University (Hong Kong), as well as Professor Emeritus of Comparative Literature and of East Asian Languages and Cultures at Indiana University (Bloomington). At Lingnan, he was also Director of General Education from 2000 to 2008. He is the author of *The*

Freud in Hunan: Translating Shen Congwen's "Xiaoxiao"

Transparent Eye: Translation, Chinese Literature, and Comparative Poetics (University of Hawaii Press, 1993); *Coat of Many Colors: Reflections on Diversity by a Minority of One* (Beacon Press, 1995), *'Borrowed Plumage': Polemical Essays on Translation* (Rodopi, 2003), *Two-Way Mirrors: Cross-Cultural Studies in Glocalisation* (Lexington Books, 2007), and *The Promise and Premise of Creativity: Why Comparative Literature Matters* (Continuum Books, 2012). He was President of the American Comparative Literature Association in 1993-1995 and is a fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce. The Indiana University Asian American Alumni Association conferred on him the 2012 Distinguished Asian/Pacific American Alumni Award.

The Untranslatable Chineseness of Speaking: Accuracy and the Language Medium of Narrative in Zhang Chengzhi's *Heijunma* and its Translation

Jessica Yeung

Abstract

Heijunma is a novella by Zhang Chengzhi published in 1982. It is a root-searching story of a young Inner Mongolian man turning his back on the traditional grassland Mongolian culture in order to pursue a career of scientific animal husbandry in the city. Stephen Fleming's translation *The Black Steed* was published by Panda Books in 1990. This article argues that despite the high degree of "accuracy" in Fleming's translation, it falls short of representing comprehensively the dynamics of the Sinolised voice and the Mongolian culture being described by this voice in the novella. This, however, is not caused by the translator's incompetence, but by the inevitable change in the medium of narration. The ideological implications carried by the Chinese language as the novella's narrative medium simply cannot be reproduced in the English language narrative.

Preamble

Zhang Chengzhi's (張承志) novella *Heijunma* (黑駿馬) garnered

considerable attention in China as soon as it was published. Typical of such attention was the 1981-2 National Outstanding Novella Award it received. In 1990 the novella was translated by Stephen Fleming as *The Black Steed* for Panda Books, a major government-sponsored channel for China's literary dissemination in English. As with other translations published by Panda Books, a parallel reading of *Heijunma* and *The Black Steed* would show that the translation follows its source text very closely while maintaining a high level of readability as a literary text in English, exemplifying the best of modern Chinese aspirations for *xin-da-ya* (信達雅), referring to a translation being faithful in content, communicative in discourse, and "elegant" in its language. However, separate readings of Zhang's Chinese and Fleming's English texts would reveal considerable differences in the reading experiences they create, not so much because of the divergence in their respective generic, or literary, or even cultural conventions, as cultural critics of translation might have anticipated, but for the most fundamental issue in translation: the necessary employment of two different language media, namely, Chinese and English, in the source text and in its translation respectively. This may seem a gratuitous truism on the face of it, but I hope with the example of *Heijunma*, in which the cultural-cum-political values of the language medium of the narrative are intimately related to the theme, what I describe here as the "most fundamental issue in translation" can be shown to be a much more complicated phenomenon than is sometimes acknowledged, since the details of the complications involved are specific to each text and its translation.

Reading *Heijunma* as a Story of Cultural Clash

The story of *Heijunma* is a typical work of root-searching literature (尋根文學). The early 1980s saw the creation of much fiction that depicted

dissatisfied urban dwellers resorting to live in rural areas or ethnic minority regions. Their protagonists, often representing the authors' positions, became attracted to the ways of life offered by these environments for various reasons. For some it was a desire to find value systems alternative to the ideology that had dominated Maoist China; for others it was a romantic nostalgia for their younger days as "educated youths" (知青) in these areas during the Cultural Revolution. However, in the majority of these stories, lives in the rural areas and ethnic minority regions seldom offered the protagonists satisfaction in the end. Instead, after the (renewed, for some) experience of living there, they often resolved to return to the cities (陳思和, 1986; 方克強, 1989). The story of *Heijunma* is a variation on this theme.

Heijunma's author Zhang Chengzhi was sent away from Beijing to live in a Mongolian herders' community in Xilingol, Inner Mongolia, between 1968 and 1972. After his return to Beijing at the end of that period, he read history in Beijing University and subsequently embarked on an archaeological career until 1989. Throughout the entire 1980s he travelled frequently to Inner Mongolia, Xinjiang and the Hui regions in the northwest of China. These places and their peoples feature frequently and prominently in his works of this period. It is important to note that although Zhang's family belongs to the Muslim Hui Minority, he was born and bred in Beijing, and grew up with Chinese as his native language. His Hui identity has not left visible traces in his works of this period, and his outlook and perspectives expressed in these works reveal no sign of this background.^[1] *Heijunma* was written in 1981, a few years after he settled in the intellectual establishments of Beijing. The relationship between the urban and the rural in this novella closely resembles those constructed in other root-searching fictions of the same period.

Heijunma's narrative begins with an authorial voice describing a lone horseman riding across the Inner Mongolian grasslands. It goes on to attribute the origin of Mongolian folk songs to the psychological state of loneliness of such a horseman as a common state of being on the Mongolian

The Untranslatable Chineseness of Speaking

grasslands. It then introduces the folk song *The Black Steed*, and informs the reader that the narrator's own story is similar to the one told in the song. At this point the narration adopts a first person perspective. The narrator-protagonist's name Bayanbulage is revealed for the first time, designating a Mongolian identity to the narrative voice of this Chinese (language) narrative. Bayanbulage, now riding on the grasslands, reminisces about his childhood lived out in the same neighbourhood. He was originally born in a township. When he was six years old, his widowed father took him to the grasslands to be raised by an old granny in a herders' community. Granny lived with her grand-daughter Somiya who was the same age as Bayanbulage. Together with a black steed that they rescued, this newly formed family of four lived a simple and happy life. When Bayabulage reached early adulthood, he was training to become a vet. He grew intensively interested in the modern scientific ways of animal husbandry. At the same time he and Somiya fell in love and planned to get married upon his return from an eight-month veterinary training in the city. However, when he returned, he discovered that Somiya had become pregnant by rape. He felt angry and was heartbroken. He was also shocked to realise that Granny and other people of the grasslands did not consider this rape a grave crime. The two women seemed to be well resolved to such fate and felt no qualms about accepting the imminent birth of the baby. Bayanbulage suddenly felt he was an outsider, unable to understand their ways of thinking, even after years of life on the grasslands with them. In rage and disappointment he left the grasslands and subsequently settled into a career related to modernised animal husbandry with the city government.

After this reminiscence, the narrative returns to the present, with Bayanbulage riding on the grasslands. It is now ten years after he left the grasslands. Now on a professional trip he finds himself travelling back to that same neighbourhood of Granny and Somiya. He seeks out his old family only to find that Granny has died, and Somiya is now married with four children,

including the eldest girl who is the rape-child. She has now moved to a township. She does chores for a school, and her husband drives a horse-cart to convey goods to people on the grasslands. The latter is a rough but dependable man. At the end of this homecoming, Bayanbulage feels overwhelmed by a profound sense of sadness and regret. He is reconciled with the fact that he has lost the things that are very precious to him, including his grassland family and the grasslands. Yet, he has no regret about having opted for a modern way of life, despite the various shortcomings of his life in the city. In fact this return to the grasslands has confirmed the correctness of his earlier decision to leave, since the traditional life represented by Somiya's situation offers only a grim future. At his parting with Somiya to return to the city, she informs him that she has undergone a compulsory operation after four births, which means she is no longer able to bear any more children. She asks him to make the promise of bringing his future children to the grasslands to be raised by her, since she still feels a compulsive sense of motherhood and only by raising children can she feel fulfilled. At the end of the story, Bayanbulage affirms his intention of doing so, and also that of not following his father's example of neglect. Instead, he pledges to take good care of the next generation of the grasslands, so that their children will not be ruined by the same "evil dark" forces (醜惡的黑暗) (張承志, 1996: 64-65) that have spoilt their lives.^[2] This ending makes certain compromises in its views about the Mongolian grassland ways of life, but is ultimately negative in its judgement on the latter: it appreciates its natural life giving power as exemplified by Somiya's urge to reproduce and nurture, but maintains that there are "evil dark" forces in the grassland ways of life that would ruin the next generations if they were not corrected.

The cultural setting of the Mongolian grasslands is clearly chosen not only to create exotic attraction in the background of Bayanbulage's growth story. Every critical moment of his journey to maturity is accompanied by a moment of culture-clash between the modern-urban and the traditional Mongolian cultures. The first of such moments is his displacement as a boy

from the township to the grasslands, which entails a change of cultural milieu from a more urbanised area to the traditional Mongolian habitat. It is worth noting that this difference between the township and the grasslands is not only a matter of different stages of urban development. Urban development in ethnic minority regions was in the 1980s, and still is, inextricably linked to the extent of Sinolisation of these regions. The domination of the Han-majority government in policy making is exacerbated by the lack of translation into minority languages of humanities and scientific literatures concerning modernity. As a result, urbanisation and modernisation in the ethnic minority regions were, and still are, necessarily mediated through Han culture and the Chinese language. Subsequently, Bayanbulage's entrance into adulthood is an initiation into both modernity and Sinolisation. His obsessive interest in the book *How to Manage Husbandry* and scientific knowledge in veterinary medicine forms part of this initiation process (張承志, 1996: 18). This initiation into modernisation is then furthered by the veterinary training he receives in the city. When he returns to the grasslands at the end of this training, he lays out his new books and that alone "made our home seem anew" (我們的家已經煥然一新) (張承志, 1996: 29). Bayanbulage has entered an adulthood which is not only the general maturation of a young man coming of age, but one that is empowered by the potential for a modernised way of life. His vehement response to Somiya's rape is prompted by a complicated mixture of feelings. No doubt he acknowledges Somiya's suffering at being violated, but he also wants to "forgive her" (原諒她) (張承志, 1996: 34), suggesting a concern for his personal possession of his betrothed, since the loss of her chastity affects his perceived proprietary "rights" over her. This is a typical response of an injured patriarch, but what he finds particularly painful is the sense of an "intolerable loneliness" (無法忍受的孤獨) (張承志, 1996: 33). He is shocked to hear Granny's response to the situation: "We women—haven't we lived like this for generations? Well, now we know Somiya is fertile, this at least eases our mind" (女人——世世代代還不就是這樣嗎? 嗯, 知道索米婭能

生養，也是件讓人放心的事呀) (張承志, 1996: 33). Such an attitude comes across as primitive to him. Nine years later in retrospect, he recalls himself “despising” (蔑視) (張承志, 1996: 55) the old woman making him keenly aware of a widening gap between himself and the people of the grasslands:

Perhaps it was the habit of reading that I had developed in those few years which had nurtured a different quality in me. Perhaps I simply wasn't a herder born and bred. I realised the difference between this place and myself. I could not tolerate what Granny had got used to – those habits and customs of the grasslands and their laws of nature, no matter how much I loved the grasslands.

也許是因為幾年來讀書的習慣漸漸陶冶了我的另一種素質吧，也許就因為我從根子上講畢竟不是土生土長的牧人，我發現了自己和這裡的差異，我不能容忍奶奶習慣了的那草原的習性和它的自然法律，儘管我愛它愛得是那樣一往情深。(張承志, 1996: 33)

Although Bayanbulage does not endorse the way the grassland people succumb to the laws of nature, he acknowledges there are many positive things about the traditional Mongolian ways of life by painting a very positive picture of the childhood he spent in the natural environment of the grasslands. This love-hate relationship he develops for the Mongolian grassland culture allows the representation of the two cultures to go beyond the simplistic dichotomy of progressive urban-modern versus barbaric rural-primitive. From the Sinolised urban perspective embodied by Bayanbulage, good and bad things co-exist within the traditional Mongolian grassland culture. The same is true of the Sinolised urban township he originally came from. There is not much in the novella about his childhood before the grasslands, but it was definitely not a nurturing experience. It is mentioned in passing that he fired a gunshot in the commune's office and seemed set to grow up to become a township hooligan (張承志, 1996: 6-7).

That incident prompted his father's decision for him to be raised on the grasslands. On the grasslands, Bayanbulage finds genuine happiness in the simplicity and honesty of the herders' life, although he is later shocked at the naked brutality of this grassland culture as revealed by Somiya's rape. The good and the bad of this culture are equally overwhelming and evoke equally intense emotions in Bayanbulage. Such sharp feelings and keen observations are only possible because he has participated in this culture as an outsider. He was brought up in a township which was not only more urban, but also more Sinolised. The traditional Mongolian grassland culture is doubly distancing for him. Bayanbulage becomes acutely aware of this distance when both Granny and Somiya fail to share his reaction to the rape, as cited in the quotation above. Towards the end of the story, he also acknowledges that "I feel it is almost impossible for people like me to understand them completely" (我覺得，像我這樣的人是很難徹底理解她們一切的) (張承志, 1996: 64). In spite of more than a decade of life on the grasslands, he has not acculturated into their value system. He does not take for granted its goodness, and cannot accept its weakness. He remains an outsider, an alert observer, rather than someone who has assimilated and naturalised in the grasslands. The expression of his contradictory feelings for the grasslands therefore is essential for the construction of the main theme of the novella, namely, the various good and bad points about traditional Mongolian grassland culture viewed from a Sinolised perspective. This being the key to understanding the novella, a good translation would work out how this cultural relationship is constructed in the source text, then ensure that the essential detail is reconstructed in the target text.

The novella does not shy away from making direct comments on the duality of the goodness and the brutality of Mongolian grassland culture. All these comments are made through the voice of the narrator-protagonist. The events that occur on the grasslands also consist of examples of both types of behaviour, benevolent acts such as the

family rescuing the black steed and brutal deeds such as Somiya's rape. However, in the entire novella considered as a literary text, the most powerful conveyer of this duality is the systematic employment of symbolism throughout the narrative. A schematic pattern of bold images and vocabulary referring to purity and pollution runs through the story. The first half of the novella describes Bayanbulage's childhood spent with Somiya on the grasslands. Descriptions of beautiful landscape and scenery in light colours and bright hues are abundant. This picture of beauty and brightness is reinforced by the repeated use of the expression "purity" (純潔). This image of the grasslands evokes the Mongolian concept of *hanggai*, referring to the grasslands under a clear blue sky and filled with fresh clean air. Contrary to this *hanggai-esque* space is Somiya's living environment seen by Bayanbulage when he returns to visit her a decade later. She has moved to a township and her habitat is characterised by smoke-blackened walls and a general sense of dirt and disorder.

Instead of reading this dichotomy of cleanliness versus dirt as a straightforward naturalistic depiction of the scenarios, Mary Douglas's seminal work *Purity and Danger* provides a possibility of symbolic reading of such descriptive schemata. She suggests that human beings' cognition of cleanliness and pollution is not only hygienic, but also symbolic:

If we can abstract pathogenicity and hygiene from our notion of dirt, we are left with the old definition of dirt as matter out of place. This is a very suggestive approach. It implies two conditions: a set of ordered relations and a contravention of that order. Dirt then, is never a unique, isolated event. Where there is dirt there is system. Dirt is the by-product of a systematic ordering and classification of matter, in so far as ordering involves rejecting inappropriate elements. This idea of dirt takes us straight into the field of symbolism and promises a link-up with a more obviously symbolic system of purity. (Douglas 1966: 35)

The Untranslatable Chineseness of Speaking

If the schematic contrast of the clean grasslands and Somiya's dirty new home viewed from Bayanbulage's perspective is understood in this light, the text's symbolism of purity and pollution makes perfect thematic sense. As Bayanbulage reaches adulthood, he tries to take control of his future life. He empowers himself with modern science and technology and aims to build a life on the grasslands which is intended to be even better than the present one. He draws up an action plan that includes educating himself with modern knowledge, and raising a prosperous family with Somiya which would transcend the restrictions of the traditional herdsmen's life. He plans for a life which will be orderly and systematic. In this world Somiya is attributed with beauty, freshness, cleanliness and purity. She is to him an icon on which he projects all his aspirations for the good life ahead. Therefore, her rape is particularly painful to him, not only as a violation of her person or his right of possession as her betrothed, but more importantly, as a violation of the future life he has been striving to attain. The result of this violation, in the form of the daily details of Somiya's life he witnesses almost a decade later, is inevitably dark, dirty and polluted, at least from his perspective. This polluted life is concretised in the descriptions of Somiya's unusually short and fragile child by the rapist, the smoke-blackened walls of her abode, the dusty toys and clothes of her children, the muddy streets of her habitat, and the general chaos and disorder of her surroundings. All these are presented from Bayanbulage's perspective "matter[s] out of place", "inappropriate elements" (Douglas 1966: 35) to be rejected. This symbolism of cleanliness versus dirt functions as the main symbolic and descriptive strategy for developing the theme. Any translation that fails to grasp the structural importance of this symbolism would miss the literary power of the novella. Therefore, the translation of relevant symbols in the text should be an important measurement of the quality of the overall translation. Fleming's translation has reproduced this symbolism in the closest possible manner. However, I would like to argue that such accurate and faithful translation on the textual

level still falls short of rendering the whole *culture-scape* of the novella. What is at issue here is the necessary change of the language medium of narrative in the translation. This issue is much more fundamental than the evaluation of “accuracy” or “fidelity” of the rendition, which only deals with translation on the semantic or stylistic levels. To support and elucidate my argument, I will first show that Fleming’s translation is both “accurate” and “faithful” in the conventional sense as shown by his conscientious rendering of the purity-pollution symbolism, which holds the key to the novella’s thematic-symbolic structure. Then, in the last section of this article, I will discuss the relationship between the language medium of narrative and the *culture-scape* of the novella, and illustrate how the change of the language medium of narrative in the translation has made it impossible to re-present this *culture-scape*.

Fleming’s Accurate Translation of the Symbolism

Because of the limitations in length of this paper, it is impossible to list out all the instances of the novel’s pervasive purity-pollution symbolism. The following therefore offers some significant representative examples to illustrate the translator’s treatment of this symbolism. One of these examples is the description of Somiya. As a part of Bayanbulage’s unspoiled childhood world, she is presented as being as pure and innocent as her *hanggaiesque* environment. The determination to protect this innocent girl from harm is an important part of his budding manhood:

我的心裏一下子漲起了一股強烈的、憐愛的潮水，一股要保衛這純潔姑娘不受欺負和痛苦的決心。(張承志, 1996: 24)

Fleming’s translation comes extremely close to the source text, almost to

The Untranslatable Chineseness of Speaking

the extent of a word-for-word rendering:

A powerful flood of tenderness surged in my heart, accompanied by a determination to protect this pure young girl from all harm and unhappiness. (Fleming 1990: 43)

The use of the word “pure” here is interesting. The collocation of “pure” and “girl” is not exactly predictable. “Innocent” would be a more idiomatic choice. The less idiomatic collocation of “pure” with “girl” marks out the idea of “purity”, giving it an even heavier emphasis which is not evident in the source text. The translator does not only retain the symbolism of purity, but also reinforces it.

In another incidence, the young couple’s happiness and Bayanbulage’s journey of growth reach their common highest point in the novella when they pledge their love on their way to the city for his veterinary training. Together they watch the sun rise. The beauty of their world also reaches a visual climax:

啊，日出……極遠極遠的、大概在幾萬里以外的、草原以東的大海那兒吧，耀眼的地平線上，有半輪鮮紅欲滴的、不安地顛動的太陽露了出來。從我們頭頂上方一直伸延東去的那塊遮滿長空的藍黑色雲層，在那兒被火紅的朝陽燒溶了邊緣。熊熊燃燒的、那紅豔醉人的一道霞火，正在坦蕩無垠的大地盡頭蔓延和跳躍，勢不可擋地在那遙遠的東方截斷了草原漫長的夜。(張承志, 1996: 26)

Although there are no lexical items directly referring to purity and cleanliness in this paragraph, the expansive descriptions of the bright colours fanning out brilliantly across the sky create an overwhelming sense of natural beauty. Functioning as a metaphor of Bayanbulage’s passion for life and for Somiya, this natural beauty is robust, spontaneous and unspoilt,

akin to Somiya's purity. Fleming's translation of this paragraph is extremely successful. The syntactic relations between meaning units within the same sentence are treated with maximum flexibility, but the descriptive lexis and the semantic relations of these meaning units follow the source text closely. The result is a highly idiomatic target text that reads well in the target language, and at the same time evokes a physical image of sunrise that is extraordinarily close to the one depicted in the source text:

Ah, the sunrise. . . far, far away, the thousand miles it seemed, on the dazzling horizon of the vast ocean to the east of the grasslands, a dripping red half-sun appeared, quivering restlessly. The eastern edge of the long, dark blue strip of obscuring clouds running down the sky was smelted a fiery red by the rising sun. Bewitching the eye with its burning crimson, the molten strip of cloud stretched itself in a seeming leap across the broad and level rim of the earth, inexorably cutting short the long night of the grasslands far off in the east. (Fleming 1990: 45-6)

In direct contrast to these symbols of purity is the consistent employment of symbols of dirt in the description of Somiya's present life in the second half of the story. This life of dirt and pollution is seen as the result of her rape. The narrative after the rape is tainted with a distinct darkness in tone. One example is Bayanbulage's outburst of emotions as he reflects on his youthful dreams being destroyed:

那無非是古老草原上比比皆是的一些過程，是我們久已耳聞並決心在我們這一代結束它的醜惡。這些醜惡的東西就像黑夜追逐著太陽一樣，到處追逐著、玷污著、甚至扼殺著過於脆弱的美好的東西。(張承志, 1996: 32)

Now he no longer experiences the grasslands as a place beautifully *hanggaesque*, but as being brutalised by evil forces and being overcast with dark shadows. The

The Untranslatable Chineseness of Speaking

sun is no longer described as the generator of bright light in various beautiful hues as it was in the morning on which he and Somiya pledged their love. Now it is evoked as a fugitive pursued by evils. Fleming's translation reads:

They were the universal examples of the ancient grasslands, the examples we had heard ever since we were little and which our generation had determined to eradicate as a sort of evil. This evil was like the black night pursuing the sun everywhere running down, polluting, even strangling beautiful things that were too weak to resist. (Fleming 1990: 54-55)

This translation again follows the source text to the maximum degree except in the last part. "Those beautiful things that are too fragile" in the source text is rendered as "beautiful things that are too weak to resist" in the target text. The idea of physical fragility conveyed in the source text is turned into a moral concept in the translation, since the collocation of "weak" and "resist" calls for such association, as for example when people are "too weak to resist some form of temptation". This change definitely hardens the narrator-protagonist's attitude toward the grassland people, but does not change the purity-pollution symbolism that pervades the text. What this example shows is the translation's strong awareness of the need to retain an established pattern of symbolism in order to maintain a high degree of accuracy in translation.

Later on in the narrative, the idea of "purity" appears again. Yet, the quality of purity is no longer attributed to the *hanggaiesque* grasslands, but to the alternative modernised life. The "dark evil" forces of the grasslands might perhaps be less painfully obvious to Bayanbulage had he not seen the possibility of this other life represented by modernisation. This new way of life stands in stark contrast with that of the Mongolian traditional grasslands:

但一種新鮮的渴望已經在痛苦中誕生了。這種渴望在召喚我、驅使我去追求更純潔、更文明、更尊重人的美好，也更富有事業魅力的人生。(張承志, 1996: 34)

Purity here is no longer related to nature, but to things more civilised (更文明), more respectful of humanity (更尊重人的美好), and most importantly, to a career that enriches one's life (更富有事業魅力的人生). In other words, “purity” has acquired a new meaning for the adult Bayanbulage. It is now associated with human civilisation, not nature as it was before his initiation into modernity. Fleming's strategy of direct translation again helps preserve the integrity of the purity-pollution symbolism, and as a result also serves the theme of culture-clash well in this root-searching novella:

... a fresh and fervid hope was already aborning in the depths of my bitterness. This hope called to me, drove me to seek a pure, more civilized beauty endowed with human dignity, a life richer in its prospect. (Fleming 1990: 57)

All the above examples show that the strategy of direct and accurate translation is the key to the preservation of the purity-pollution symbolism that conveys so much thematic importance in this novella. Usually the success of such a translation strategy is predicated on two factors: first, the symbols are constructed by distinctive and isolatable lexical items; and second, these lexical items, whether they refer to physical objects or abstract ideas, carry comparable associative meanings in the source language and the target language. When these two conditions are fulfilled, literary symbols can be dealt with on the lexical level and accuracy is possible through direct translation. This is exactly the case for the purity-pollution symbolism in *Heijunma*. First, the items to which are attributed the qualities of either purity or pollution, such as the colour of the sunlight, or the smoke-blackened walls, are items which are easily isolated in the text. The translator only needs to look for “equivalence” on the lexical level. Their significance would automatically infuse the translation. Second, “purity” and “pollution” are perceived as values that are relatively universal. Even without any cultural adaptation,

people across cultures should understand their general signification in the text. With these two factors in place, the purity-pollution symbolism in *Heijunma* can be conveyed in a rather straight-forward manner simply through direct translation of the lexical items. The novella's value judgement on traditional Mongolian grassland culture as constructed by such symbolism is well preserved in the target text. However, in the next section, I will argue that, even acknowledging this high level of accuracy, the *culture-scape* of the novella cannot be discerned in its entirety if the significance of the novella's original narrative medium, namely, Chinese, is not taken into account. Having shown how meticulously Fleming's translation has retained the content and symbolism of the source text, one can only conclude that its falling short of rendering the full extent of the text's cultural dynamics has to be understood outside the framework of translation methods and strategies. In the following section I will show that the heart of this cultural dynamics is contained neither in the text's semantic references nor in its rhetorical devices which can be easily detected and reconstructed in the target text. Instead, it resides in the realm of power where languages confront and relate to each other. This realm of power struggle between languages replicates and constitutes an exact likeness of the political power structure in which the users of the relevant languages confront and relate to each other.

The Untranslatable Identity of the Narrative Language

Translation studies have benefited greatly from the Sapir-Whorf theory which suggests that each language has conditioned the way people perceive and construct the world. By extension it also helps the field of translation studies examine how language conditions the way people perceive and construct their cultural Others. These conditions manifest themselves in

the grammatical and lexical resources available in each language, and most important of all, the stock expressions a language community uses to describe its cultural Others. In literature these stock expressions evoke certain moods, atmospheres and sensory empathies. They are different from stereotypes in one very important aspect: stereotypes construct images of the Other, and belong to the area of representation; but the sensory evocation concerns the way the reading subject makes sense of his/her cultural Other, an issue relating to the area of experience. This kind of experience is sensory, as well as linguistic. It is generated by the repetition of certain wordings, by the reader's previous experience of the sounds and rhythm of certain expressions, and the associations of these wordings and expressions with others in the same linguistic-literary realm. They are extremely difficult, if not impossible, to translate, since they resort to the experiential, not the semantic or the rhetorical aspects, of language. *Heijunma* is a particularly demonstrable case of this phenomenon, since the cognitive conditions laid down by Chinese as the language medium of narrative of traditional Mongolian grassland culture are highly charged by the unequal power relations that exist between the two languages and their speech communities. The narrative perspective of the Mongolian way of life constructed in Chinese is necessarily imbued with all the value judgments on the part of the more powerful Han Chinese community using the Chinese language to cognitively construct their own and other people's worlds. The construction of both the Sinolised urban modern culture and the traditional Mongolian grassland culture is inevitably mediated by the Chinese language system and all the loaded values implicit within it.

The story of *Heijunma* is narrated in Chinese. There is nothing at the beginning of the novella that announces the experiential subject of the narrator as Mongolian. There is no reason for any reader to assume anything other than a Chinese story, or at least a Chinese subjectivity, in the narration. Experienced readers would thus make both cognitive and psychological adjustment, and adopt the mind-frame of Chinese literary

The Untranslatable Chineseness of Speaking

conventions, in order to derive maximum impact from the Chinese texts, thereby maximising the pleasure of reading. These cognitive and psychological preparations include not only mobilising their knowledge of Chinese symbolism and rhetoric, but also identifying with the values inherent in the Chinese language and its literary conventions. Unless individual readers are exceptionally perverse, or are critics reading for professional reasons, those who remain unconvinced by these values would lose interest and probably stop reading. The employment of Chinese as narrative language has therefore predetermined the reception of the traditional Mongolian culture that is being described in the story—from the Chinese perspective.

In fact the novella is aware of this aspect of the Chinese imaginary and addresses it at the beginning of the narrative. The narrator states in the opening paragraph:

我發現人們有著一種誤解。他們總認為，草原只是一個羅曼蒂克的搖籃。每當他們聽說我來自那樣一個世界時，就會流露出一種好奇的神色。我能從那種神色中立即讀到諸如白雲、鮮花、姑娘和醇酒等誘人的字眼兒。（張承志，1993: 1）

Fleming's translation reads:

... but I often find that people have a certain misconception: they always think of the grasslands as a kind of cradle of romanticism. Whenever they hear I come from such a world, their faces light up with curiosity, and in their expressions I can immediately spot such allurements as white clouds, fresh flowers, young girls and fine wine. (Fleming 1990: 9)

This is an excellent moment that illustrates how each language assumes certain cognitive reactions that cannot be aroused in any other language. A change of the narrative language necessarily changes the cognitive reactions that the

narration arouses. Although Fleming's translation of this paragraph is accurate to the maximum degree, being characteristic of his overall translation strategy, the two versions evoke imaginative representations of two very different scenarios. In the Chinese narrative, the sentence "that I had come from such a world" (我來自那樣一個世界) does not necessarily announce the ethnically or culturally Mongolian origin of the narrator, since it is common knowledge among the Chinese readers that Inner Mongolia comprises a majority of Han Chinese. The official figures collected in 1982—about the time when *Heijunma* was written—show that 84.4% of the total population in Inner Mongolia consisted of Han Chinese (Department of Social, Science and Technology Statistics of the National Bureau of Statistics of China 1988: 924). The narrator could very well be a Han Chinese living in Inner Mongolia, and that would make his choice of Chinese as the narrative language, and his value judgment from the Han Chinese perspective, reasonable and even predictable.

In subsequent paragraphs of the novella's beginning section, this Chinese voice is reinforced by the employment of Chinese expressions often used in stereotypical description of the ethnic minorities, and of stock expressions in Chinese literature that give the narrative a distinctive Chinese flavour. An example of the first category is the expression *guniang* (姑娘) in the above quotation. Fleming has translated it as "young girls", but the Chinese expression refers to women who are not only young, but also possess a special kind of rural innocence, since it is often used to address country girls. For example, in common Chinese usage, one would use the expression *nongcun* (農村), meaning rural, to collocate with *guniang*; while using *nülang* (女郎), meaning a female person, or *liren* (麗人), a pretty one, to collocate with *chengshi* (城市), meaning city. Semantically, *guniang* could collocate with *chengshi*, but the effect would be stylistically awkward. However, *liren* or *nülang* is hardly ever used to collocate with *nongcun*. In fact, the association between the expression *guniang* and rural innocence coincides with the common stereotype held by Han Chinese of young women of ethnic minorities. One

The Untranslatable Chineseness of Speaking

example of such use of the expression is in the famous (Chinese language) pop song *Balangzai* by the Uyghur singer Ārkin. The expression *guniang* is used as the counterpart of *balangzai* 巴郎仔, a Chinese borrowing of the Uyghur word *balang*,^[3] originally denoting young men from Urumqi, but by extension in popular usage to all Uyghur young men. The different degrees of urbanization between the Han and the minority areas often give rise to the received impression of the people of ethnic minorities as necessarily rural, less urbanized, and therefore simple and innocent. In a patriarchal society this is connoted as being feminine and harmless, and therefore likeable. The narrator states that “young damsels”, together with “white clouds, fresh flowers” and “fine wine”, are common preconceptions held by outsiders of the grasslands. This shows some degree of awareness of stereotyping, but merely showing an awareness of stereotyping is not necessarily critical. In fact, one can be aware of it, and endorse and celebrate it. In the above instance, there are no obvious tonal markers for irony or criticism. As a result, there is no reason to over-interpret it as criticism or irony. Indeed, reference to these commonplaces only reinforces the element of stereotypical descriptions as well as the Chineseness of the narrative voice.

The Chinese literary stock expressions in the beginning section of *Heijunma* function in a similar way—they reinforce the Chinese rather than the Mongolian identity of the narrative voice by evoking literary associations of classical Chinese writings. Some of these writings are typical of descriptions by Han writers of the “border areas”. Right on the first page of the novella, expressions such as *yiqi* (一騎/a single rider) are abundant. *Yiqi* (一騎) literally means “one horse”, but by metonymic association also refers to a lone rider on a horse. Its connotation and stylistic colour are both very close to the more commonly used expression *danqi* (單騎/a single rider). The best-known usage of *danqi* is in the title of chapter 27 of the famous Chinese novel *The Three Kingdoms*. The first line of the couplet making up that title reads: “the man with the beautiful beard rode on his own for a thousand miles” (美髯公千里

走單騎). This title summarises the famous episode in which Guan Yu rode into his enemy's camp all by himself. Again, in chapter 41, the expression features in the title "Zhao Zilong rode on alone to save his master's wife" (趙子龍單騎救主). It describes another famous episode in which Zhao rode into the enemy's defence by himself to extract Liu Bei's wife to bring her to safety. The employment of this expression in Zhang's text evokes intense romantic imagination of associative literary expressions in Chinese literary and cultural conventions, but both expressions in the target text—"lone rider"—is much more general and sit comfortably in any cultures and contexts. Such evocation of Chinese literariness becomes even more obvious when the syntactic structures of some sentences manifest stylistic features of classical Chinese. One example is the consecutive four-character sentences *fulian er guo, shi er bufan* (拂臉而過，逝而不返/It touches upon the face as it passes by. It goes away without ever returning) (張承志, 1996: 6). These two sentences describe the wind blowing across the grasslands. The semantic formation of both sentences consists of a two-character expression and a single-character expression joined by the connective *er* (而). This character is a frequently used word in all genres of classical Chinese providing a variety of semantic connections in sentences.¹⁴ Such a formulation deploys a consistent quadrisyllabic rhythmic couplet which can be traced back to early poetic forms such as *Shijing* (詩經/The Book of Songs). All such evocative use of language encourages the novella's readers to adopt a Chinese cognitive framework in their interpretation of the novella. However, as the translation of "young girls", Fleming's translation of the two sentences has not preserved the strong cultural flavor. The Chinese voice of the narrative is thereby considerably neutralized.

This distinctive Chineseness in *Heijunma's* narrative voice is not only stylistic. Culture clash is the central theme of the novella. A judgment is imposed on the traditional Mongolian way of life, not in disinterested comparison with Sinolised modern life, but from a voice speaking via an

The Untranslatable Chineseness of Speaking

unmistakable Chineseness. The value judgment expressed by this voice is definitely from that of a decidedly Chinese perspective, irrespective of the assumed ethnic origin of the protagonist-narrator. Within China's political framework in which Han Chinese dominate other ethnic minorities, the adoption of this Chinese voice in *Heijunma* inevitably implies the adoption of a superior attitude towards ethnic minorities that has been redolent of the Chinese language for centuries. The ideology of Han-superiority has developed into a fertile discursive resource which reinforces the prevailing prejudice against ethnic minorities. Being loaded with such significance, the Chinese narrative voice helps to promote Bayanbulage's rejection of the grassland culture of his youth. His action is almost predictable within the given linguistic-ideological framework implied by the very employment of Chinese as the language medium of narrative.

However, this ideological and discursive inevitability brought about by Chinese being the language medium of narrative cannot be transferred to any other language context, since this level of signification lies neither in the semantics nor the rhetorics, but in the structure of the cognitive and symbolic universe of the Chinese language. This structure has resulted directly from the power dynamics in the relationship of the two language communities for a prolonged period stretching back into the past. The resulting values and beliefs have already permeated and saturated the Chinese language. The very use of Chinese as the language medium of narrative necessarily brings this whole linguistic-ideological baggage into the novella. Only radically creative and innovative use of the Chinese language would subvert this nexus of power relations, but that is absent in *Heijunma*.

Now with the hindsight gained from Zhang Chengzhi's works since *Heijunma*, this lack of linguistic inventiveness and adherence to the belief in Han Chinese superiority are eminently worthy of attention. In 1989 Zhang severed himself from all official connections with the national establishments and withdrew into the Muslim community. From his 1991

novel *Xinlingshi* (心靈史/History of the Soul) onward, the majority of his works either emphasizes Chinese oppression of Muslim minorities, or valorises ethnic minority cultures. Especially in his fictional works, including *Xinlingshi* and the novella “Xibu ansha kao” (西省暗殺考/Assassination in the Western Province), his language shows a style heavily informed by Chinese translations of Muslim literatures. At times it deliberately reads like translationese. His post-1989 rejection of Chinese nationalism and this new literary language are two sides of the same coin. In order to relieve his works of a Chinese-centred ideology residing in the conventional use of the Chinese language, he is looking for an alternative Chinese language. The poetics of translated religious writings has provided him with this alternative. This new style has been infused with a Muslim rather than Chinese ideological perspective. Translationese in the case of Zhang’s post 1989 writings is not a stylistic issue, but an attempt to refashion the Chinese language to allow it to carry other ideological undertones.

The contrast with *Xinlingshi* allows us to look back on *Heijunma* from a more politically charged perspective. If Zhang’s translationese in *Xinlingshi* is anti-nationalist, the strong Chineseness in *Heijunma*’s language can be read as nationalist, and participating in the national recovery discourse after the Cultural Revolution. Privileging modernity was part of this project, as exemplified in many contemporary literary works. Ethnic minorities, which valued nature highly, would inevitably become one of the unintended casualties and relics of 1980s China’s attempts to modernize. The novella *Heijunma* should not be read as a literary icon representing essential qualities of traditional Mongolian culture. In fact the novella only captures one moment in history—the post-Cultural Revolution moment when China used the ethnic minorities as the cultural Other to construct a modernized identity for itself. This understanding allows us to read the text as a historical footnote, and equally this piece of China’s history as a text: it is very much through the discursive practices of producing a text like *Heijunma* that a progressive view

of China's history towards modernity is constructed.

When *Heijunma's* value-loaded Chinese narrative voice is translated into English, the political-cultural relations between the Chinese voice and the Mongolian culture is elided. It simply cannot be reproduced. That discursively constructed *power-perspective* is built upon the actual power relations between the Han Chinese and the Mongolian communities in their living reality. The same power relationship does not exist between the English and the Mongolian-speaking communities. The narrative voice operating in English as the narrative medium is neutral and this in turn neutralizes the power relations between the narrator-protagonist and the grassland people. This is then exacerbated by the loss of background knowledge about the relationship between Sinolisation and modernization on the part of the English readers. *Heijunma's* nationalist significance as a Chinese story is therefore lost in its translation, which reads like a Mongolian story without the interference of a Chinese perspective, unless the readers are extremely knowledgeable about contemporary China and its Han-minorities relations. Yet this simply cannot be assumed to be the necessary reading conditions that characterize the novella's English translation reader.

Reflection: “The Target Language Is Different from the Source Language” — a Truism?

Cultural differences in translation work on many levels. Newmark has classified “cultural items” into categories and suggested possible strategies to deal with them (Newmark 1988: 94-103). Other scholars have also discussed cultural differences on the textual level, such as the translatability of humour and other cultural-textual aspects of translation. Yet, all these studies focus on the semantic operations of language. The most fundamental fact about translation—that the source language and the target language each relate to

the content of the narrative differently—has received little critical attention.

“*Heijunma* vs *The Black Steed*” is an interesting case in this respect. The two languages of narration relate to their subject matters very differently. No writings other than Chinese root-searching literature in the 1980s could elevate traditional Mongolian grassland culture to the level of the purity of the sun, and simultaneously condemn it to the realm of dirt and pollution. This is only possible amidst the post-Cultural Revolution’s *passionate ambivalence* for cultural alternatives expressed in root-searching literature such as *Heijunma*.

In all great works of literature, the language medium employed for narration and the respective subject matters must be as closely related to one another as they are in *Heijunma*. Yet the actual form of this relevance is always specific to each particular work. In *Heijunma*, this specific relevance is a result of the power differentials between the Chinese-speaking community and the Mongolian people of Inner Mongolia. In other literary texts, it would be a result of other factors. Precisely because such relevance is specific to each work, it is extremely difficult to theorise on this relevance as a general phenomenon. Therefore, this fundamental truth about language as a narrative medium has also largely escaped critical attention in Translation Studies. It is very much the intention of this article to draw the attention of Translation Studies discourses to this issue by foregrounding this relevance in *Heijunma* and the lack of it in *The Black Steed*. The perceived truism of “translation involving transfer of contents from one language to another” should be opened up to become a more critical space where the cognitive and symbolic process of narrating in literature and translation can be fully explored.

Lastly, the present analysis of *Heijunma* and *The Black Steed* inevitably leads to a reflection on the idea of accuracy of translation. The earlier part of this article shows how conscientiously “faithful” Fleming’s translation is. With the best possible faith *The Black Steed* preserves the composition of *Heijunma*’s plot, narrative details, and the central symbolism of purity and pollution. It even follows as closely as possible the syntactic structure

of *Heijunma's* sentences, and the diversity and intensity of its vocabulary. Yet, without the Chinese perspective seen in the narrative medium, the novella's *culture-scape* cannot be reconstructed in its entirety in the translation, and the psychological logic of the plot is dissipated. Yet this is not an issue of translation methods or strategies. The translator has no choice in this matter. In this case, concepts such as “fidelity”, “accuracy” or “adequacy” are irrelevant. Unlike *Heijunma*, which functioned as a powerful discursive attempt to participate in the construction of China's history in the 1980s, the translation has become separated from history, both Chinese and Mongolian. It does not even serve as a record of that piece of history, although it is very much a “faithful” translation in the traditional sense of the word.

Notes

- [1] Although Zhang was born as a Hui Muslim, he did not become religious until his introduction into the Jahriyya, a Sufi order of Islam, in 1984. The proliferation of his writing of themes related to the Jahriyya started after 1989 when he withdrew from all participation in the Chinese establishments. Having said that, it certainly is possible that his intense interest in the Mongolian, Kazak and Uyghur cultures in the 1980s was inspired by his own ethnic minority identity. Yet no correlation of such kind is visible in the texts.
- [2] The translation of all the quotations from the source text is mine. It is not that I find Fleming's translation unsatisfactory; in fact it is excellent. I have deliberately followed the source text as closely as possible, often at the expense of readability, in order to make Zhang's version as visible as possible here for illustration purposes.
- [3] The morphology of this word shows it to be a variation, or simply dialectic corruption, of the Uyghur word *bala*, meaning a young male.
- [4] According to Xu Shen's *Shuowen jiezi* (說文解字) (121A.D.), the character *er* (而) denotes “beard” (許慎, 2006). Duan Yucui in his 1815 seminal annotations to *Shuowen jiezi* explains that the character is used by extension as a common connective to provide

a variety of semantic connections, and that it can be used in different positions in a sentence (<http://www.shuowen.org/view/6045>).

References

Department of Social, Science and Technology Statistics of the National Bureau of Statistics of China, Department of Economic Development of the State Ethnic Affairs Commission of China eds. (1988). *People's Republic of Demographic Data Compilation 1949-1985*. Beijing: China Financial and Economic Publishing House.

Douglas, Mary (1966). *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*. London and New York: Routledge.

Fleming, Stephen, trans. (1990). *The Black Steed*. Beijing: Panda Books.

Newmark, Peter (1988). *A Textbook of Translation*. New York: Prentice Hall International.

陳思和 (1986), 〈當代文學中的文化尋根意識〉, 《文藝評論》 6: 24-33。

方克強 (1989), 〈尋根者: 原始傾向與半原始主義〉, 《上海文學》 3: 64-81。

許慎 (2006), 《說文解字》, 長沙: 嶽麓書社。

張承志 (1996), 《黑駿馬》, 武漢: 長江文藝出版社。

About the Author

Jessica Yeung is Associate Professor of the Translation Programme of the Hong Kong Baptist University. Her main research interests are contemporary Chinese literature and its translation, performing arts in Hong Kong, and Xinjiang Uyghur culture.

稿約凡例

《翻譯季刊》為香港翻譯學會之學報，歡迎中、英文來稿及翻譯作品（請附原文及作者簡介）。有關翻譯作品及版權問題，請譯者自行處理。

一、稿件格式

1. 請以電郵傳送來稿之電腦檔案。
2. 來稿請附200-300字英文論文摘要一則，並請注明：
（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、注釋、頁眉等處提及個人身份，鳴謝等資料亦宜於刊登時方附上。
4. 來稿每篇以不少於八千字（約16頁）為宜。

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：

一、／A.／1.／a.／(1)／(a)

四、專有名詞及引文

1. 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。
2. 引用原文，連標點計，超出兩行者，請另行抄錄，每行入兩格；凡引原文一段以上者，除每行入兩格外，如第

一段原引文為整段引錄，首行需入四格。

五、注 釋

1. 請用尾注。凡屬出版資料者，請移放文末參考資料部份。號碼一律用阿拉伯數目字，並用（）號括上；正文中之注釋號置於標點符號之後。
2. 參考資料
文末所附之參考資料應包括：（1）作者／編者／譯者；（2）書名、文章題目；（3）出版地；（4）出版社；（5）卷期／出版年月；（6）頁碼等資料，務求詳盡。正文中用括號直接列出作者、年份及頁碼，不另作注。

六、版 權

來稿刊登後，版權歸出版者所有，任何轉載，均須出版者同意。

七、贈閱本

從 2009 年夏天開始，作者可於 EBSCO 資料庫下載已發表的論文。如有需要，亦可向編輯部申領贈閱本。

八、評 審

來稿經本學報編輯委員會審閱後，再以匿名方式送交專家評審，方決定是否採用。

九、來稿請寄：香港屯門嶺南大學翻譯系轉《翻譯季刊》主編陳德鴻教授。電郵地址：chanleo@LN.edu.hk。

Guidelines for Contributors

1. *Translation Quarterly* is a journal published by Hong Kong Translation Society. Contributions, in either Chinese or English, should be original, hitherto unpublished, and not being considered for publication elsewhere. Once a submission is accepted, its copyright is transferred to the publisher. Translated articles should be submitted with a copy of the source-text and a brief introduction to the source-text author. It is the translator's responsibility to obtain written permission to translate.
2. Abstracts in English of 200-300 words are required. Please attach one to the manuscript, together with your name, address, telephone and fax numbers and email address where applicable.
3. In addition to original articles and book reviews, review articles related to the evaluation or interpretation of a major substantive or methodological issue may also be submitted.
4. Endnotes should be kept to a minimum and typed single-spaced. Page references should be given in parentheses, with the page number(s) following the author's name and the year of publication. Manuscript styles should be consistent; authors are advised to consult earlier issues for proper formats.
5. Chinese names and book titles in the text should be romanised according to the "modified" Wade-Giles or the pinyin system, and then, where they first appear, followed immediately by the Chinese characters and translations. Translations of Chinese terms obvious to the readers (like *wenxue*), however, are not necessary.

6. There should be a separate reference section containing all the works referred to in the body of the article. Pertinent information should be given on the variety of editors available, as well as the date and place of publication, to facilitate use by the readers.
7. All contributions will be first reviewed by the Editorial Board members and then anonymously by referees for its suitability for publication in *Translation Quarterly*. Care should be taken by authors to avoid identifying themselves. Submissions written in a language which is not the author's mother-tongue should preferably be checked by native speaker before submission.
8. Electronic files of contributions should be submitted to Professor Leo Tak-hung Chan, c/o Department of Translation, Lingnan University, Tuen Mun, Hong Kong. Email address: chanleo@LN.edu.hk
9. Given the accessibility, from summer 2009, of the journal via the EBSCO database, authors will no longer receive complimentary copies unless special requests are made to the Chief Editor.

《翻譯季刊》徵求訂戶啓事

香港翻譯學會出版的《翻譯季刊》是探討翻譯理論與實踐的大型國際性學術刊物，學會會長陳德鴻教授出任主編，學術顧問委員會由多名國際著名翻譯理論家組成。資深學者，如瑞典諾貝爾獎評委馬悅然教授、美國學者奈達博士及英國翻譯家霍克思教授都曾為本刊撰稿。《翻譯季刊》發表中、英文稿件，論文摘要（英文）收入由英國曼徹斯特大學編輯的半年刊《翻譯學摘要》。欲訂購的單位或個人，請聯絡

中文大學出版社

地 址：香港 新界 沙田

香港中文大學

中文大學出版社

電 話：+852 2946 5300

傳 真：+852 2603 7355 / +852 2603 6692

電 郵：cup-bus@cuhk.edu.hk

網 址：www.chineseupress.com

Subscribing to *Translation Quarterly*

Translation Quarterly is published by the Hong Kong Translation Society, and is a major international scholarly publication. Its Chief Editor is the Society's President, Professor Leo Tak-hung Chan, and its Academic Advisory Board is composed of numerous internationally renowned specialists in the translation studies field. The journal has previously included contributions from such distinguished scholars as the Swedish Nobel Prize committee judge Professor Göran Malmqvist, the American translation theorist Dr. Eugene A. Nida, and the English translator Professor David Hawkes. *Translation Quarterly* publishes contributions in both Chinese and English, and English abstracts of its articles are included in *Translation Studies Abstracts*, edited by UMIST, UK. Institutions or individuals who wish to subscribe to the journal should contact:

The Chinese University Press

Address: The Chinese University Press
The Chinese University of Hong Kong
Sha Tin, New Territories, Hong Kong

Tel: +852 2946 5300

Fax: +852 2630 7355 / +852 2603 6692

Email: cup-bus@cuhk.edu.hk

Website: www.chineseupress.com

Subscription Information

- Subscriptions are accepted for complete volumes only
- Rates are quoted for one complete volume, four issues per year
- Prepayment is required for all orders
- Orders may be made by check (Payable to **The Chinese University of Hong Kong**) in Hong Kong or US dollars, or by Visa, MasterCard or American Express in Hong Kong dollars
- Orders are regarded as firm and payments are not refundable
- Rates are subject to alteration without notice

➤ Orders and requests for information should be directed to:

The Chinese University Press
 The Chinese University of Hong Kong
 Sha Tin, New Territories, Hong Kong
 Tel: +852 2946 5300
 Fax: +852 2603 7355
 E-mail: cup-bus@cuhk.edu.hk
 Web-site: www.chineseupress.com

TO: The Chinese University Press Fax: +852 2603 7355

Order Form

Please enter my subscription to
Translation Quarterly, beginning with No.71 to 74(2014).

Subscription and order	Rates
1 year	<input type="checkbox"/> HK\$624 / US\$80
2 years*	<input type="checkbox"/> HK\$1,123 / US\$144
3 years**	<input type="checkbox"/> HK\$1,498 / US\$192
Back issues (No.1 – No.66)	<input type="checkbox"/> HK\$180 / US\$23 each (Please list issue no. _____, total _____ issues.)

Please circle your choice.
 Prices are at discount rate, delivery charge by surface post included.

* 10% discount.

** 20% discount.

Attached is a check in HK\$ / US\$* _____ made payable to
 “**The Chinese University of Hong Kong**”. (*circle where appropriate)

Please debit my credit card account HK\$ _____. (Please convert at US\$1 = HK\$7.8)

I would like to pay my order(s) by: AMEX VISA MASTER CARD

Card No. (including the 3-digit security code): _____

Expiry Date: _____

Cardholder's Name: _____

Cardholder's Signature: _____

Please send my journal to:

Name: _____

Address: _____

Telephone: _____ Fax: _____ E-mail: _____

Ref: 20130316



The Chinese University Press
 The Chinese University of Hong Kong, Sha Tin, Hong Kong
 Tel.: +852 2946 5300 Fax: +852 2603 7355 E-mail: cup-bus@cuhk.edu.hk
 Web-site: www.chineseupress.com