

# Translation Quarterly

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No. 70 2013

Special Issue:

Traveling Texts (I)

香港翻譯學會出版

翻譯季刊

二〇一三年  
第七十期

Published by

The Hong Kong Translation Society

《翻譯季刊》

二〇一三年十二月 第七十期

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*Translation Quarterly*

No. 70, December 2013

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ISSN 1027-8559-70



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The Hong Kong Translation Society

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## Chief Editor's Note

This is the first of two special issues on “Traveling Texts: Western Translations of Chinese Literature in the Contemporary World”, consisting of articles first presented at a panel in the American Comparative Literature Association (ACLA) Conference held in Toronto, Canada, in April 2013. Thanks are due to all the reviewers and the Special Guest Editor, Luo Junjie, who not only organized the panel to begin with, but also solicited enough contributions to make this a well-rounded compilation that deals with the many journeys to the West taken by Chinese texts via translation. Luo himself also contributed the first article.

The line-up of texts and translators presented in the eight articles is nothing short of impressive. In the genre of fiction translation, the special issues begin with David Roy's masterful five-volume translation of the *Jin Ping Mei* (all of it has only just appeared in print) and then move on to the three famed Ming collections of vernacular tales by Feng Menglong, namely, *Stories Old and New*, *Stories to Caution the World*, and *Stories to Awaken the World*. What is special in the latter case is that the translators themselves—Shuhui Yang and Yunqin Yang—take on the difficult task of assessing their own performance.

As for poetry translated into English, there is also a star-studded cast of translators: Chen Jing considers Arthur Waley, Gary Snyder, Burton Watson and Robert Henricks as translators of Han Shan's poetry, so popular with an earlier generation of American readers; Wu Fusheng looks at William Acker, David Hinton and James Hightower alongside the inimitable trio, Giles and Waley; Zhang Baohong tackles none other than the towering modernist poet-turned-translator, William Carlos Williams,

whose role as translator of Chinese verse is often ignored. The three terms in the title of the Williams article point clearly to the many “roads” traveled by Western translators in taking classical Chinese poetry abroad: practice, borrowing and innovation.

The last group of articles on English renditions of modern and contemporary Chinese literature reviews two fiction classics (Zhang Ailing’s *The Rice-Sprout Song* and Shen Congwen’s “Xiaoxiao”) and one lesser-known but controversial novel (Zhang Chengzhi’s *The Black Steed*). Wang Xiaoying’s subject is self-translation undertaken by the leading bilingual woman writer of the past century; Eugene Eoyang, like the two Yangs, critiques what he himself has translated; and Jessica Yeung underlines the very inability of English to do full justice to a text about Mongolian culture in which the narrative medium (Chinese) is the message. Ideology, artistry and context are all crucial elements unraveled by the exciting analyses of translated texts in the final section.

As originally conceived, this collection aims to continue the path-breaking effort made some eighteen years ago by Eugene Eoyang and Lin Yao-fu’s *Translating Chinese Literature* to confront issues of translation specific to a fine literary tradition. It is the hope of the Guest Editor, as it is the Chief Editor’s, that we will see similar anthologizing efforts in the future.

Leo Chan

December 2013



# **Translation and English-language Criticism of Chinese Literature: The Case of *Jin Ping Mei***

*Junjie Luo*

## ***Abstract***

*This article examines the dynamic interactions between the three English translations of Jin Ping Mei and the English-language criticisms of this novel. The domesticating tendencies as demonstrated in the two earlier English translations give rise to a type of critical discourse which largely neglects the historical and cultural context of the novel and criticizes Jin Ping Mei for its lack of style and consistency. At the same time, a new trend in criticism has emerged in reaction to the two translations. These criticisms focus on distinct features of Jin Ping Mei such as the borrowed materials found throughout the novel and the novel's erotic depictions. However, these features are often deleted or trimmed in the two translations. This new critical trend reveals the insufficiency of the two early translations and highlights the need for a new translation. David Roy's recent translation can be regarded as an effort to meet this critical need, and it has begun to influence how scholars understand and criticize Jin Ping Mei. This article attempts to demonstrate that Chinese texts are not the only object of Chinese literary studies. I argue that translations also influence and shape the formation of critical discourses on Chinese literature, as seen in the case of Jin Ping Mei. Moreover, my article represents a preliminary attempt to create a new model for the critical review of English-language scholarship on Chinese literature, which regards translations as a form of scholarship and highlights the mutual influences of translations and literary criticism.*

## Translation and Literary Criticism

*Monkey*, Arthur Waley's renowned translation of *Xiyou ji* 西遊記, has helped this classic of Chinese literature become familiar to many English-speaking readers. However, what are the functions of these translations for "professional readers" (1992: 3)—to borrow a term from André Lefevere—here meaning scholars of Chinese literature? Most of these scholars outside of the Chinese-speaking world can read Chinese fluently. Does this mean that translations of Chinese literature are irrelevant to them, despite the fact that they often refer to, and quote, these translations in their scholarship?

Walter Benjamin's seminal essay, "The Task of the Translator," makes the point that both translation and literary criticism contribute to the "continued life of literary works" (1923/1992: 77). Benjamin's statement links translation with literary criticism, although he does not specify exactly what the relationship between the two might be. Contemporary translation studies theorists such as Lawrence Venuti (2008) have demonstrated that the process of translating is not neutral, but is influenced by a combination of political, economical, and social factors. Literary criticism has also been proven to have been shaped by the historical contexts within which it was produced. It is therefore possible to examine translations and literary criticism produced during the same historical period. The next, and more important, step is to analyze the relationship between translation and criticism on a discursive level within a historical framework, because both of them are forms of discourse.

Marilyn Gaddis Rose regards translation and criticism as two types of discourses that influence each other: "when we consider that even the most erudite or long-lived critics cannot know all the languages they need, we recognize that literary criticism is dependent on translation, which, in turn, gains from the scrutiny of the latter" (1997: 11). Rose suggests that only critics who are unable to read the original works have been influenced by translations. However, my point of view is that critics who write criticism in languages different than that

used in the works they criticize are subject to the influence of translations, even if they are able to read the original works. Rose calls translations “mediators” (1997: 12). Mediators play a key role in negotiating the stance of critics towards texts, regardless of how close the critics to the texts claim to be.

Lydia Liu offers a theoretical model that is useful for examining the symbiosis between translation and criticism in her renowned *Translingual Practice*. Liu proposes that China’s perception and narrative of “modernity” during the early 20<sup>th</sup> century were shaped by translated terms and concepts (1995: 28, 32-40). She also points out that meaning is created through the “contact/collision” between the “host language” and the “guest language” within a particular historical and cultural context (1995: 26). Liu’s model is appealing in the context of the present study because it succeeds in analyzing the dynamic relationships between critical discourse and translation within a historical framework.

Liu argues that concepts and terms travel in a “unidirectional” manner (1995: 19), i.e. from foreign countries to China. She is correct to a certain extent, given the geopolitical imbalance that existed during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. However, such arguments can lead to the dismissal of translations of Chinese literary texts. When Chinese intellectuals actively responded to the ideas that had been translated primarily from Western languages at the turn of the 20<sup>th</sup> century, some Westerners were busy translating works of Chinese literature into their own languages. Moreover, the accelerating pace of globalization during the late 20<sup>th</sup> century leads to an increasing number of Chinese literary texts traveling to the West, particularly the English-speaking world, through translation (Wang 2006: 111).<sup>[1]</sup> While it is true that translations of Chinese literature may have had a limited influence on the development of cultural and literary traditions in the English-speaking world, some of these translations play an important part in shaping critical discourse regarding Chinese literary works.

This article focuses on the relationship between English-language literary criticism and translations of Chinese literature. An overview of

translations of Chinese literature might be useful here. However, due to the limited scope of this article, I will not be able to do so. Instead I will focus on three English translations of *Jin Ping Mei* (hereafter *JPM*), a sixteenth-century Chinese novel. There are two primary reasons for this choice. First, the first two translations were published in 1939, and the first volume of the third English translation was published in 1993. A great deal of English-language scholarship regarding *JPM* was produced during the long interval between the first two translations and the third translation. This provides us with enough materials to examine the interaction between translation and criticism. Secondly, *JPM* is a traditional Chinese literary text. Most of the English-language scholarship on traditional Chinese literature is devoted either to analyzing the text per se or to deciphering the relationship between the text and the cultural context within which the text was created. Examining the English translations of *JPM* and their relationship to criticism helps link the local production to the global transmission of the novel. In doing so, we can study traditional Chinese literature such as *JPM* from a transnational and translational perspective. It should be noted, however, that my primary purpose in using *JPM*'s translations as a case study is to highlight the dynamics that exists between translation and critical discourse, an aspect often neglected in current of Chinese studies scholarship. The approach that I propose in this article represents one of several possible models that can be utilized to examine such dynamics.

## **Translations and *JPM* Criticism from the 1940s to the 1960s**

An introduction to the three translations of *JPM* is in order. *The Golden Lotus* was translated by Clement Egerton, and was first published in 1939. *Chin P'ing Mei: The Adventurous History of Hsi Men and His Six Wives*

(hereafter *The Adventurous Story*) was retranslated by Bernard Miall from *Kin Ping Meh: oder, Die abenteuerliche Geschichte von Hsi Men und seinen sechs Frauen*, a German abridged translation of *JPM* by Franz Kuhn.<sup>[2]</sup> *The Adventurous Story* was also published in 1939. *The Plum in the Golden Vase* (hereafter *The Plum*) is a five-volume translation by David Roy. The first volume was published in 1993, and the fifth volume, in 2013.

I have compared the translation strategies of Egerton and Roy in a different article (2014: 56-71). Employing Venuti's concepts of "foreignizing" and "domesticating", I propose that Roy uses a foreignizing strategy to highlight the Chineseness of *JPM* (2014: 70), whereas Egerton domesticates the novel according to "English-language values" by deleting many Chinese elements (2014: 59-60). In certain instances, *The Adventurous Story* does a better job than *The Golden Lotus* of "preserv[ing] the flavor of the original" (1944: 345), as Bruce Collier points out. However, it does not substantially differ from *The Golden Lotus* with respect to the treatment of the poetry in *JPM*. Both versions fail to translate many of the poems in the novel. Moreover, *The Adventurous Story* is retranslated from an abridged German version of *JPM*. As a result, it omits numerous passages of *JPM*. Many of the omitted passages highlight the "Chineseness" of the novel. For example, chapter 14 of *JPM* provides a background description of Yang Shi, a government official. This description includes culture-specific terms such as *biehao* 別號 (Qi and Ru 1990: 1.174) and *dalisi qing* 大理寺卿 (Qi and Ru 1990: 174).<sup>[3]</sup> However, this description is nowhere to be found in *The Adventurous Story*. Numerous similar omissions can be found in Miall's retranslation. The German translation can be blamed for these omissions, but this does not change the fact that *The Adventurous Story* is also a domesticated version of *JPM*. For this reason, it can be grouped together with *The Golden Lotus*, despite differences in their treatment of details.

With respect to the influence of *The Golden Lotus* and *The Adventurous Story* on English-language critical discourse regarding *JPM*, I argue that

the domesticating tendency as demonstrated in two translations gives rise to a type of English-language criticism in which the cultural and historical context of *JPM* is often neglected.<sup>[4]</sup> After the *The Golden Lotus* and *The Adventurous Story* are published, some critics continue to use their own translations instead of quoting from the two existing versions. They apparently do so because they are able to read *JPM* in Chinese. However, an equally important, and probably more important, reason why these critics choose to translate excerpts from the novel themselves is that the two domesticated renditions fail to support their interpretations of some of the most distinct characteristics of *JPM*. These new interpretations highlight the need for a new translation of *JPM*. David Roy's *The Plum* can be seen as an effort to meet this critical need, and his new translation has in turn shaped how scholars perceive and criticize *JPM*.

The publication of *The Golden Lotus* and *The Adventurous Story* changes the landscape of *JPM* criticism in the English language. English-language scholarship did not offer any significant treatment of *JPM* before the two translations become available, except for brief synopses of the plot that appear in studies of Chinese cultural or literary history.<sup>[5]</sup> However, scholars no longer simply settle for a summary of the storyline of the novel after the two translations come out. They instead begin to examine the themes of *JPM* in depth. In 1940, one year after the publication of the two versions, Levi Post published an article in which he compares Greek women in ancient Athens with the women “in recent China” (420). The depiction of women in *JPM* is one of the examples that he uses, despite the fact that the novel, completed in the 16<sup>th</sup> century, does not represent women “in recent China.” Post argues that ancient Greek women possess “more strictly monogamous privileges” (424), whereas the women depicted in *JPM* are often involved in polygamous relationships. Post's thematic comparison apparently fails to take into account the different historical and cultural contexts within which classical Greek literature and *JPM* were produced. Post is apparently

knowledgeable about the cultural context of classical Greek literature. What makes him ignore that of *JPM*?

Post's problem is probably tied to the version of *JPM* that he uses in his discussion. He refers in the footnote where he first mentions *JPM* to an "[a]nonymous author and translator (New York, Putnam, 1940)" (425)—apparently a reference to *The Adventurous Story*. Interestingly enough, this edition of *The Adventurous Story* does not include the name of the translator and does not mention that it has been retranslated from the German version. In addition, *The Adventurous Story* domesticates the "Chineseness" of the novel, and it seems to have been intended to create the impression that *JPM* is a text devoid of any historical and cultural context. The ahistorical impression given to the readers of *The Adventurous Story* may be an important reason why Post compares *JPM* to Greek dramas without any contextualization.

While Post has to rely upon *The Adventurous Story* to understand *JPM*, John Bishop is apparently able to read Chinese and is familiar with vernacular fiction. In an article titled "Some Limitations of Chinese Fiction," he claims that Chinese novels demonstrate "a curious absence of personality in the style" (1956: 242), and *JPM* is a good example of this weakness. But can the term "style" be used uncritically in studying traditional Chinese fiction? Is it fair for Bishop to compare Chinese vernacular novels with the works of Cervantes, Samuel Richardson, and Jane Austen, and go on to conclude that *JPM* lacks a distinctive style (1956: 242-243)? Even if we use a common definition of "style"—"the manner of expression characteristic of a particular writer" (*OED* 2012: def.13a), *JPM* still cannot be said to have failed to develop a personal style. For example, critics have pointed out that irony is an important stylistic characteristic of the novel, which sets it apart from earlier novels (Sun 1983: 105-106). Why does Bishop fail to notice this stylistic feature?

The two translations still strongly influence Bishop's critical discourse despite his fluency in Chinese. When he first mentions *JPM*, he adds a footnote listing two English translations of the novel: *The Golden Lotus*

and *The Adventurous Story* (1956: 243). His claim that *JPM* demonstrates an absence of style also resonates with a similar statement made by Egerton in his introduction to *The Golden Lotus* (1939: 1.viii). The tendency of the two translations to omit parts of the original novel greatly weakens the “style” of *JPM*. Stylistic characteristics are often dependent on elements that are not translated. For example, according to Tian Xiaofei, the irony in *JPM* sometimes arises from the intricate relationships between the poems at the beginning of a particular chapter and the events that transpire therein (2003: 67). However, both translations delete many of these poems, and the ironic effects disappear as a consequence. In a sense, Bishop’s criticism of *JPM*’s style appears to be based more on the English translations than on the original Chinese novel.

The two translations provide C. T. Hsia with reference points for criticizing *JPM*, one of the six works of fiction that he examines in his influential *The Classical Chinese Novel: A Critical Introduction*. Hsia begins his analysis of *JPM* with a discussion of its two translations. *The Golden Lotus* “remains a labor of love free of serious errors” (1968/1996: 165) regardless of its glaring omission of many poems. The German version on which *The Adventurous Story* is based “has actually enhanced the novel’s readability by eliminating many of its tiresome episodes” (Hsia 1968/1996: 165). Why does Hsia sing such high praise of the two translations despite their obvious deletions?

Both translations delete the parts of *JPM* that Hsia dislikes: the poems, the songs, the song suites, and other materials that the author of the novel may have borrowed from other sources. Hsia believes that these materials weaken the realism of *JPM* due to their being inconsistent with the central storyline (1968/1996: 173). Hsia cites Pan Jinlian’s songs, which he disapproves of because these songs make Jinlian a less credible character:

In the prose narrative she is a creature of utter moral repulsiveness...but on these poetic occasions she appears all grace and beauty, capable of feelings of feminine delicacy... he [the author] appears by design a discontinuous

realist who sacrifices the logic of realism to satisfy his desire to introduce songs. (1968/1996: 178)

*The Golden Lotus* partially resolves the discrepancy that Hsia identifies between Jinlian's image as depicted in the prose narrative and that created by the songs she sings by deleting some of them. For example, in chapter 8, Pan Jinlian sings two songs, complaining about Ximen Qing's prolonged absence and pining for him. However, these two songs are deleted from *The Golden Lotus*. The first song goes as follows:

My naughty lover is fickle;  
He hasn't come for a month.  
I've been alone beneath the mandarin duck quilt  
for thirty nights.  
His feckless affections are otherwise engaged,  
While I remain an infatuated fool.  
I never should have allowed myself  
to become so involved. . . (Roy: 1.153)<sup>61</sup>

喬才心邪，不來一月，奴綉鴛衾曠了三十夜。他俏心兒別，俺痴心兒呆，不合將人十分熱。 . . . . (齊煙、汝梅: vol. 1, 97)

This song reveals Jinlian's feelings of abandonment and her subtle complaint, which qualifies for what Hsia calls expressions of "feelings of feminine delicacy" (1968/1996: 178). However, Egerton omits this song from *The Golden Lotus* and summarizes it as "a song about the fickleness of men" (1939: 1.112). Egerton fails to mention the content of another song sung by Pan Jinlian in the same chapter. He simply uses "[s]he sang" to refer to this nine-line song (1939: 1.113). The deletion of the two songs makes Pan's image more "consistent": she is a cruel woman who is incapable of delicate feelings.

*The Adventurous Story* is related to other inconsistencies that Hsia identifies

in the novel. A great deal of borrowed material is not translated in it. For example, Hsia quotes Patrick Hanan's research on the literary borrowings found in the satirical description of Dr. Zhao, a quack doctor (177). That episode depicts Zhao's ridiculous behavior during his meeting with Li Ping'er prior to her death, and is largely derived from episode 28 of Li Kaixian's *Lin Chong Baojian Ji* 林冲寶劍記 (Hsia 1968/1996: 177; Hanan 1963: 53).<sup>[7]</sup> Based on Hanan's research, Hsia locates another discrepancy between the quoted materials and the main storyline: the incompatibility between the farcical effects produced by the portrayal of the quack doctor and the tragic death of Li Ping'er. However, this discrepancy does not exist in *The Adventurous Story*, which condenses the lengthy depiction of Dr. Zhao's visit to Ximen's house into a single sentence and deletes all of the derivative materials, such as Zhao's amusing conversations with Li Ping'er and his potentially poisonous prescriptions:

One after the other they [Dr. Zhao and Old Man He, another doctor who is also present] examined the patient, each in accordance with his own method, and then they entered upon a long medical argument, and the upshot of this was old Doctor He flatly declared that the medicine which his voluble, self-satisfied junior had prescribed was poison. (Egerton 1939: 2.488)

The doctor is no longer portrayed as a comical character in this translation, and this explains the inconsistency identified by Hsia.

The two English translations of *JPM* also shape Hsia's criticism, although in a manner different than the cases of Bishop and Post, who rely upon the translations to construct their critical discourse. In contrast, Hsia's scholarship appears to be based on his comparisons between the original novel and its translations. His comparisons help him find what he believes to be the weaknesses of *JPM* because the two translators have rewritten the original novel to a certain degree. However, given Hsia's enthusiasm for both *The Golden Lotus* and *The Adventurous Story*, why does he choose to translate excerpts from *JPM* in his book himself instead of simply quoting directly from the existing translations?

## The Birth of *The Plum* as a Response to *JPM* Criticism

Following the publication of the two translations in 1939, Lionel Giles and Bruce Collier wrote book reviews that criticized both of them for their failure to preserve the essence of *JPM*. Giles criticizes *The Golden Lotus* for its extensive deletions of parts of the original Chinese novel (1940: 370), and Collier complains about the prevalence of “idiomatic English” and the loss of the flavor of the original (1944: 346). From their points of view, *The Adventurous Story* is no better than *The Golden Lotus* in this regard. Collier points out that “[t]he text has been extensively expurgated and in addition whole sections have been omitted” (1944: 345). That may be why Giles makes this comment: “Mr. Miall has an agreeably animated style, and he has produced a most readable book, but I am afraid it is not quite the *JPM*” (1940: 370). In other words, the two translations sacrifice what distinguishes *JPM* from other novels for the sake of “readability” and “fluency”. This leads to the question: what are some of the salient features that make *JPM* different than other novels?

One important characteristic of the novel is its extensive use of materials from other sources. The degree of borrowings in *JPM* is rare among the works of fiction. The derivative materials are so prevalent that “it is a rare section of the novel that contains nothing copied” (Hanan 1963: 65). John Bishop, whose article was discussed above, is a pioneering scholar who has examined these allusions in the English-speaking world. Bishop’s 1954 article points out that parts of chapters 98 and 99 of *JPM* are similar to “Xinqiao shi Han Wu mai chungqing” 新橋市韓五賣春情 (“Han Wu Sells Her Love in Newbridge”),<sup>[8]</sup> a short story collected in the anthology *Gujin xiaoshuo* 古今小說 (1954: 394). He quotes texts from various Chinese literary sources to demonstrate that there is a relationship between that story and *JPM*. However, Bishop does not mention the two English

translations, despite the fact that both of them preserve the main story in chapters 98 and 99 of *JPM*. One plausible reason why Bishop chooses not to engage with the two translations may be that this article examines *JPM* within the framework of Chinese literary and cultural traditions. While the domesticating tendency found in both *The Golden Lotus* and *The Adventurous Story* helps Bishop form his argument that *JPM* is short of “personality in style” (1956: 242), the omissions and trimmings that result from this domestication fail to help, and may even hinder, his effort to identify *JPM*'s indebtedness to other literary works.

Patrick Hanan's article, “Sources of the *Jin Ping Mei*”, represents a major scholarly effort to identify materials that are quoted in the novel. Hanan locates various works from which the author of *JPM* borrows (1963: 23). He uses his own translations of excerpts from *JPM* instead of quoting from the two translations available. He does so not merely because both of them domesticate the Chinese novel to some extent, but also because they are based on the *xinxiang* (or B) recension of the novel. Hanan uses in his article the *chua* (A) recension, which includes more borrowed materials. He points out in another article on *JPM*: “[w]here A has a sequence of songs, B has often the first of them. There are also many poems occurring in the course of, and at the end of, chapters, which appear in A but not in B” (1962: 11). As a result, many of Hanan's examples in his article are found only in the A recension. For instance, the following appears in chapter 27 of the A recension and for Hanan is an example that demonstrates *JPM*'s copying from *Shuibu zhuan* 水滸傳:

While the peasants' insides like broth are boiling,  
In the upper rooms the young lords fan themselves. (1962: 31)  
農夫心內如湯煮，  
樓上王孫把扇搖。(梅節 2007: vol. 1, 384)

Chapter 27 of the B recension does not include these two lines of poetry, so

they do not appear in either *The Golden Lotus* or *The Adventurous Story*. Similar materials sometimes appear in both the A and the B recensions, but those in the former contain more details. For example, chapter 51 of the A recension includes a short story about Nun Xue's dark past, and Hanan identifies the source as *Jiezhi'er ji* 戒指兒記 (*The Story of the Ring*), a vernacular story (1963: 32). A similar story appears in the same chapter of the B recension, but features simpler details. These problems leave Hanan no option but to offer his own translation of the borrowed materials in the A recension.

Scholars of the 1980s devote a great deal of effort to examining *JPM*'s intertextuality. Categorically, these scholars provide their own translations. They sometimes do so for the same reason that Hanan offers his own translation: they also use the A recension, and many quoted materials that appear there do not exist in the B recension.<sup>[10]</sup> Another reason why they choose not to quote from the two existing translations is that some quoted materials are included in both the A and B recensions, and these materials are sometimes not completely omitted in the translations. However, these translations domesticate the original Chinese text, which makes it impossible for these critics to use them to support arguments which often aim to tie *JPM* to Chinese literary and cultural traditions. For example, in chapter 62, Li Ping'er requests that *Xuepan jing* 血盤經 (*Blood Pool Sutra*)<sup>[11]</sup> be recited after her death in order to redeem her. David Roy notes the similarity between this detail and a description found in Tang Xianzu's *Nanke meng* 南柯夢 (*Dream of the Governor of Nanke*), which also mentions a request for the distribution of *Xuepan jing* on behalf of a sick woman, and argues in favor of Tang's authorship of *JPM* (1986: 48-9). Both the A and B recensions contain the sentence about Ping'er request. *The Adventurous Story* does not contain this sentence, and in *The Golden Lotus* it is translated as follows:

I am going to give you some money so that, when I am dead, you can employ a few nuns to read as many texts as you can find so that this nasty disease may not

cling to me for ever. (Egerton 1939: 3.127)

我心裡還要與王師父些銀子兒，往你到明日我死了，你替我在家請幾位師傅，多誦些《血槃經》，懺懺我這罪業。(梅節2007: 2.982; 齊煙、汝梅 1990: 2.829)

Egerton uses “texts,” a very general word, to translate *Xuepan jing*, a culture-specific term. Should Roy have used his translation, he would not be able to argue for a possible connection between *JPM* and *Nanke meng*. These examples demonstrate that in order to better understand the borrowed materials in *JPM*, a more literal translation based on the A recension is required.

Another important characteristic of *JPM* is its explicit description of sexual activities. *The Adventurous Story* omits almost all of these depictions, and *The Golden Lotus* translates most of these into Latin. This expurgation strategy that the both translations adopt makes it difficult for English-speaking readers to assess and evaluate these sensual descriptions. This is perhaps an important reason why little scholarly attention has been given to these depictions for over 20 years after the publication of the two translations.

C. T. Hsia is one of the earliest scholars to examine these pornographic episodes in depth. He does not hold a high opinion of them, and his view is similar to his perception of the borrowed materials: the erotic descriptions create a discrepancy between “the claim of conventional morality and the instinctive self” (Hsia 1968/1996: 186). In order to illustrate this discrepancy, Hsia juxtaposes several scenes which depict acts of sexual intercourse in graphic detail against didactic passages immediately following these scenes, and provides his own translation. Why does Hsia decide to use his own translation instead of quoting from the two existing versions despite having praised both of them? On one hand, Hsia’s dismissive attitude towards the quoted materials and the explicit portrayals shows the cumulative influence of the two translations on the critical discourse of *JPM*: a strong emphasis on the fluency, readability, and consistency of the novel. On the other hand, Hsia’s decision to offer his own translation of these borrowed materials

and sensual episodes indicates the need for a new translation which does not delete or domesticate these materials. Interestingly, all of the Latin translations of the sexual scenes were retranslated into English in the 1972 reprint of *The Golden Lotus*, perhaps due to an increasingly lenient attitude towards erotic descriptions during that time period and to the growing amount of scholarly attention being given to them.<sup>112</sup>

The 1980s witness an increasing number of studies on the eroticism of *JPM*. Most of the critics use their own translations when they quote from the pornographic scenes, although the fact that the Latin renditions of those scenes in *The Golden Lotus* have been retranslated into English. This is probably due to Egerton's strategy of "toning down" these explicit scenes. The subtle expurgations found throughout *The Golden Lotus* make it difficult to examine these descriptions on their own merit. For example, Keith McMahan's article on eroticism during the late Ming and early Qing periods quotes the following sentence in chapter 57 of *JPM* in discussing the relationship between money and sex: "rape Chang E or join the Cowherd and rape the Weaving Maid... Kidnap Xu Feiqiong or abduct Xi Wang Nu's daughter" 強奸了常娥，合奸了織女，拐了許飛瓊，盜了西王母的女兒 (McMahon 1987: 240). Ximen Qing continues to say that his money can shield him from any consequences of these evil acts (Mei 2007: 2.882, Qi and Ru 1990: 2.747). Egerton translates this sentence as "debauch the angels and run off with the daughters of the Mother of the Gods" (1939: 3.45). Egerton uses "angels" to refer to both Chang'e 嫦娥 (a Chinese goddess who is said to have flown to the moon and resides there) and Zhi Nü 織女 (the Weaving Maiden), two renowned goddesses in Chinese mythology, and also fails to translate Xu Feiqiong 許飛瓊 (maid of Royal Mother of the West). These are cases of domestication, where generalized words are used to render culture-specific terms. More importantly, "debauch" is definitely an undertranslation for both *qiangjian* 強奸 (rape) and *hejian* 合奸 (commit adultery with). Moreover, *guaile* 拐了 (kidnap) and *daole* 盜了 (steal) show that Ximen take these goddesses by force. However, the

expression “run off with,” the translation for both acts, suggests that these women voluntarily leave with Ximen. Egerton’s translation would not support McMahon’s argument that “[m]oney is his [Ximen’s] most tangible means of control” in his relationships with women (1987: 241). That is probably why McMahon has to translate these descriptions himself.

Andrew Plaks appears to encounter a similar problem regarding the translation of the explicit descriptions in *JPM*. In his famous *The Four Masterworks of the Ming Novel*, he discusses irony in *JPM*. One example that Plaks offers is a couplet that describes Lady Li, the widow of a high-ranking government official: “a voluptuous lover of sex in plush apartments, a goddess of fornication in the inner chambers 就是個綺閣中好色的嬌娘，深閨裡含蕊的菩薩” (1987: 94). He uses this quote to demonstrate the irony created by the double identity of Lin—as a lady and as a whore (1987: 94-95). However, this sentence is rendered as “an exquisite woman of the embroidered chamber, a goddess who, as it were, made sacrifice of her body for the love of men” (1939: 3.258) in *The Golden Lotus*. This translation erases almost all of the vulgarity in this couplet, and it would do little to support Plaks’ argument concerning the sharp contrast presented by the two drastically different identities of Lady Lin. The increasing scholarly attention being given to the eroticism in *JPM* calls for a new translation which does not expurgate or tone down the explicit sexual descriptions.

In many aspects, *The Plum*, David Roy’s translation of *JPM*, can be understood as a response to the English-language scholarship on the borrowed materials and erotic depictions since the 1960s. *The Plum* is based on the A recension, which generally includes more quoted materials. Roy attaches great importance to translating all of them (1993: 1.xxi). In addition, he has “also gone further than earlier commentators and annotators in attempting to identify the sources of the quoted material” (1993: 1.xxi). Numerous notes are included in each volume of *The Plum* and they trace the origins of the quoted materials in *JPM*, showcasing Roy’s thorough and

comprehensive research on the novel's indebtedness to other literary works. Roy probably sees *The Plum* both as a part of the ongoing scholarly discussion of the borrowed materials and as a culmination of these discussions.

Roy also provides literal translations of the sexual depictions in the novel, in part because he intends to translate "everything" in the novel (1993: 1.xxi). Yet there is another important reason why Roy carefully renders them into English: "[t]he spheres of sexual, economic, and political aggrandizement are symbolically correlated in the novel in such a way that the calculated shock value of the sexual descriptions spills over into the other realms and colors the reader's response to them" (1993: 1.xxxviii). This "shock value" reminds the readers that they are "capable of the same, or similar, acts" (1993: 1.xxxviii). Although Roy's arguments regarding these erotic depictions differ from those of the critics noted above, he shares a fundamental point of agreement with them: the descriptions are of great literary significance. He must preserve them in his translation.

The publication of *The Plum* exerts a significant influence on the development of *JPM* criticism. The completeness of the translation and the thorough annotations of borrowed materials have helped scholars break new ground in *JPM* studies. Shang Wei sheds new light on *JPM* by examining it within the context of the print culture during the late Ming period (2003: 187-231). Xiaofei Tian reevaluates the merits of both the A and B recensions (2002: 347-388). Jianjun He discusses the scene which portrays Wu Yueniang's burning of incense within the context of Chinese literary and cultural traditions (2007: 85-103). These new directions for *JPM* studies are all based on careful study of the quoted materials in the novel. These scholars quoted directly from the volumes of *The Plum* that were already available at that time.

In a similar manner, the full rendition of the explicit depictions makes it more convenient for scholars to examine the eroticism of *JPM*. They can now quote the sexual descriptions directly from *The Plum* when they discuss the

representation of sexuality in the novel. Moreover, *The Plum* includes materials such as “two prefaces, colophon, and eight lyrics that precede chapter 1” (Roy 1993: 1, xxi) that are not translated in *The Golden Lotus* or in *The Adventurous Story*. These materials are important for understanding the eroticism of *JPM*, and their translation influences the critical discourse on this topic. For example, chapter 4 of Martin Huang’s book, *Desire and Fictional Narrative in Late Imperial China*, examines the representation of sexuality in *JPM*. Huang’s main argument is built upon the concept of *qi* 氣. This *qi* is a vice described in one of the opening lyrics. Huang quotes Roy’s translation in its entirety (2001: 104), and this translation becomes Huang’s point of departure. Huang argues that anger, which constitutes Roy’s translation of *qi*, does not exhaust the implications of this concept (2001: 104). This is why Huang uses the pinyin version of *qi* instead of Roy’s English translation throughout his discussion. According to Huang, *qi* is associated with competition (2001: 105) and can be understood as “the urge to dominate” (2001: 106) in *JPM*. These two characteristics of *qi* explain Ximen’s insatiable desire for sex and money (2001: 106-109). In this sense, Huang’s central argument can be regarded as an extensive response to Roy’s translation of a term.

## Conclusion

Will there be any future translations of *JPM* after *The Plum*? Yes. A growing number of scholars will respond to *The Plum* in their critical works as Huang does in his book. New research topics will also emerge in English-language scholarship on *JPM*. We will find in these responses and topics some questions that *The Plum* and the two previous translations have not addressed. These unaddressed questions will give rise to need for a new translation and shape its contours. What will this new translation look like? It is impossible to answer this question at present. The final volume of *The Plum*

has just been published, and it will probably take many years for academia to digest and respond to this monumental translation. However, recent English-language scholarship gives us clues to the questions that future translations might need to address. For example, Naifei Ding offers a gendered reading of Pan Jinlian's initial encounters with Wu Song and with Ximen Qing. Ding makes it clear that she uses her own translation instead of Roy's (2002: 275). In her article on the "female gift exchange" (2003: 203), Sarah Dauncey also translates excerpts from *JPM* instead of quoting directly from *The Plum*. Does this suggest that a future translation of *JPM* will need to be more sensitive to the different ways in which each gender speaks and acts?

My article aims to problematize the object of Chinese literary studies. Texts written in the Chinese language are often considered to be natural and primary objects that critics of Chinese literature examine. However, I have demonstrated that critics in the English-speaking world have responded to both the original texts and their translations. *JPM* is a text whose critical discourse has been shaped in part by its various translations. Many other Chinese literary works have been translated and critiqued. Examining the interaction between the translations and the critical efforts would open up exciting possibilities for the examination of Chinese literature—in particular works that are often regarded as indigenous—from transnational and comparative perspectives.

Finally, this article can also be regarded as a critical review of English-language scholarship on *JPM*. However, I have no intention of providing an exhaustive review. My essay differs from regular review articles in that it does not intend to discuss critical works in a chronological or topical manner. Instead I aim to describe how certain topics in *JPM* studies have emerged and the key roles that translations play in bringing up, and shaping critical discussion, of these topics. My article represents a preliminary effort to construct a new model for reviewing English-language scholarship on Chinese literature, describing how various translations of the same Chinese text initiate and facilitate dialogue between critical works produced in different historical periods.

## Notes

- <sup>[1]</sup> For an insightful discussion of the relationship between Chinese literary texts and their translations in the globalized world, see Chan (2003: 342-344).
- <sup>[2]</sup> All other systems of transcribing the Chinese language in this article have been converted to pinyin for the sake of consistency, except for the names of critics and book titles.
- <sup>[3]</sup> Here I quote texts from the *xinxiang* (or B) recension of *JPM* because both *The Adventurous Story* and *The Golden Lotus* are based on it. *The Plum* is based on the *cibua* (or A) recension. Minor textual differences exist in the descriptions of Yang Shi between the two recensions, but they do not affect my argument here.
- <sup>[4]</sup> The two translations may not be primarily targeted at the scholarly readers. However, they were the only substantial translations of *JPM* prior to the 1990s. For scholars who did not read Chinese, they had to rely on the two translations before Roy's *The Plum* was published. Even for those who could read the original Chinese novel, they had to deal with the translations in some ways.
- <sup>[5]</sup> See Giles (1935: 309) and Fitzgerald (1938: 506-508) for examples of these brief introductions. Fitzgerald does discuss the significance of *JPM* in Chinese literary history, though quite briefly.
- <sup>[6]</sup> As noted in note 3, Roy's translation is based on the A recension, whereas *The Golden Lotus* is based on the B recension. I quote *The Plum* here because the text is identical in the two recensions.
- <sup>[7]</sup> It should be noted that Hanan's study is based on the A recension. The B recension, upon which *The Adventurous Story* is based, omits some of these borrowed materials, such as the self-introductory song that Zhao sings. However, chapter 62 of the B recension still retains a large portion of these borrowed materials.
- <sup>[8]</sup> I use Bishop's translation of the title of the short story (see Bishop 1954: 394).
- <sup>[9]</sup> For example, see Chang (1980: 26-34), Roy (1986: 31-62) and Carlitz (1986: 70-127).
- <sup>[10]</sup> For example, see Chang (1980): 29-30. She has to translate lines from Li Kaixian's *Baojianji* because a slightly modified version appears only in the A recension. Neither *The Golden Lotus* nor *The Adventurous Story* includes these lines.
- <sup>[11]</sup> I use David Roy's translation of this title (Roy 1986: 48).
- <sup>[12]</sup> The two translations deleted or "toned down" the erotic depictions, which were not acceptable and even legally forbidden before the 1960s. For a discussion of Egerton's

treatment of the erotic within the historical context of how the obscene was viewed in Britain prior to the 1960s, see Luo (2014: 62).

[13] For example, see Ma (2009: 456).

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### About the Author

Junjie Luo is an assistant professor of East Asian Studies at Dickinson College. His research interests include Chinese narratives of the Ming-Qing period, psychoanalytical theory, postcolonial theory, and translation theory. He has recently published an article in *Perspectives: Studies in Translatology* and has contributed a chapter to *Historic Engagements with Occidental Cultures, Religions, Powers*, an edited volume forthcoming from Palgrave Macmillan.

# **Endnotes and Other Things: Intended Audience and Translating the *Sanyan* Collections**

*Shuhui Yang and Yunqin Yang*

## ***Abstract***

*The first complete English translation of all three collections of Feng Menglong's Sanyan stories (i.e., Yushi mingyan, Jingshi tongyan and Xingshi hengyan) was published by University of Washington Press in 2000, 2005 and 2009 respectively, as Stories Old and New: A Ming Dynasty Collection, Stories to Caution the World: A Ming Dynasty Collection Volume 2, and Stories to Awaken the World: A Ming Dynasty Collection Volume 3. With their intended audience in mind, the translators aimed at stylistic faithfulness to the original texts in their rendition, always trying their best to keep a balance between what might have been overdone and what might have been underdone in every choice of words in the entire process.*

David Hawkes, who translated *The Story of the Stone*, can be regarded as the greatest *poet*-translator in the field of pre-modern Chinese vernacular fiction because he prefers to amplify the passages in question a little, rather than explain them in footnotes; to him, “reading a heavily annotated novel” is like “trying to play tennis in chains” (Hawkes 1977: 17-18). Irrespective of whether this statement is tantamount to a declaration of a kind of “poetic license” in translating a pre-modern Chinese novel, it is true that not a single

note can be found in *The Story of the Stone*. David Roy, who has recently finished translating *The Plum in the Golden Vase or: Chin P'ing Mei*, by contrast, can be regarded as the greatest *scholar-translator* in the same field, because he provides a note to almost all the proverbial sayings, catch phrases and stock epithets in the novel, listing exhaustively the sources or earlier occurrences of each of these expressions.<sup>11</sup> For example, for the first four-character expression *fugui shuangquan* 富貴雙全, in the very first line of Chapter 41, Volume 3, Note 1 is thirty-four lines long, listing ten earlier occurrences, all with full bibliographical information. In the shadow of these two great masters, we chose the middle way of annotation in translating the *Sanyan* Collections, with the broadest possible audience in mind. On one hand, we tried our best to amplify the passages in question a little without having to explain them in endnotes. In most cases however, we felt it was extremely difficult, if not impossible, to make our translation intelligible without offering some kind of simple annotation. Sometimes we found we had to do both for different kinds of audiences.

For example, in Story 20 of *Xingshi bingyan*, the term 糧長 was amplified and incorporated into the text: “單表江西南昌府進賢縣有一人姓張名全，祖上原是富家，報充了個糧長” (馮夢龍, 1994c: 414). And our translation is: “...Let me tell of one named Zhang Quan of Jinxian County, Nanchang Prefecture, Jiangxi. The Zhang family used to be rich and had therefore been put **in charge of collecting farm tax in the form of grain and delivering it to government-assigned granaries**” (Yang and Yang 2009: 415). Another example is from Story 13 of *Xingshi bingyan* regarding the phrase 張仙送子: “[二郎神].....手執一張彈弓，又像張仙送子一般” (257). And our English translation is: “...He also held a slingshot in his hand in the stance of **Zhang Yuanxiao, the fertility god**” (Yang and Yang 2009: 257).

Sometimes we also add additional information to the translation by way of a cultural note. For example, in Story 9 of *Xingshi bingyan*:

那學生正是陳青的兒子，小名多壽，抱了書包，從外而入。跨進坐啟，不慌不忙，將書包放下椅子之上，先向王三老叫聲公公，深深的作了個揖。王三老欲待回禮，陳青就坐上一把按住道：“你老人家不須多禮，卻不怕折了那小廝一世之福？”(馮夢龍, 1994c: 188)

The schoolboy was Chen Qing's son, named Duoshou. His satchel in his arms, he stepped into the living room from outside. All calm and composed, he laid down his satchel on a chair, called out a greeting to Wang Sanlao, addressing him as “Grandpa,” and bowed deeply. Before Mr. Wang could return the greeting, Chen Qing held him and said, “At your age, you must not stand on ceremony. Otherwise, **the undeserved respect he gets will only bring him bad luck!**” (Yang and Yang 2009: 187)

There is another example from Story 8 of *Xingshi hengyan*:

他左耳還有個環眼，乃是幼時恐防難養穿過的。(馮夢龍, 1994c: 165-6)

His parents had had his left earlobe pierced when he was small **in order to pass him off as a girl in the eyes of the gods so as to increase his chances of survival.** (Yang and Yang 2009: 166)

Also, in Story 6 of *Xingshi hengyan*, we added information to the text as to why the main character considers himself “unfilial”: “王臣見母親出來，放手上前拜道：“都是這狗才，將母親書信至京，誤傳凶信，陷兒於不孝” (馮夢龍, 1994c: 124). Here, without some amplification, the reader won't understand what unfilial thing Wang Chen would be accused of. What happened was, a fox impersonated Wang Chen's mother's servant and traveled to where Wang was and told him that his mother was dead. So he put on white mourning clothes. But his mother was, of course, alive and well, and mother and son met. The translation goes:

At the sight of his mother, Wang Chen released the servant, stepped

## Intended Audience and Translating the *Sanyan* Collections

forward, and said, bowing deeply, “That dog brought a letter to me when I was in the capital, claiming that the letter was written before you passed away. He’s the one who **made me do an unfilial thing: putting on mourning clothes when my mother is alive!**” (Yang and Yang 2009: 127)

The following objects appear more than once in the *Sanyan* collections, and although there are no exact equivalent terms in English for them, we tried to translate them without adding a note:

笙 as “*sheng* pipes.”

簫 as “*xiao* flute.”

五花馬 as “his fancy horse whose mane was fashioned to look like five flower petals.” (Yang and Yang 2009: 39)

方勝節 or 同心方勝 as “a symbol of love made of paper folded into the shape of two overlapping diamonds” (Yang and Yang 2000: 422), or “Zhang Jin then took out a red satin sash from his sleeve, folded it into the shape of two overlapping diamonds [a symbol of love], rolled it into a ball, and tossed it up.” (Yang and Yang 2009: 325)

三更 as “the third watch, around midnight.”

五更 as “at the fifth watch, when the day broke,” or “around the pre-dawn fifth watch.”

But all too often we found it extremely difficult to move on without doing some explanation in a note. For example, in Story 18 of *Xingshi bengyan*, the main character’s profession is sericulture. Since the silk industry is an important aspect of Chinese culture, some readers may be interested in learning more details about raising silkworms. Thus for such technical terms as 十體, 八宜 and 三稀五廣 we provided the following endnotes:

2) The ten things to watch for are whether the silkworms are cold, warm,

hungry, or full; whether they stay far apart from each other or huddle together; when they molt; when they wake up; and whether they eat quickly or slowly.

3) The eight rules to observe: 1. Keep the lights dim when the silkworms are molting. 2. Turn the lights bright when they are awake. 3. Keep the temperature warm when the silkworms are small and when they are about to sleep. 4. and 5. Maintain bright light and cool down the air when the silkworms are large and when they awake. 6. Make sure that the air is breezy when they feed. 7. Add leaves and feed them quickly when they are hungry; 8. Feed them slowly and with thin leaves when they have just awakened.

4) The three situations are when the silk moths lay eggs, when the grubs are transferred onto bamboo trays, and when the silkworms are transferred to sheds where they can spin cocoons. The five places are where the silkworm raisers move around, where mulberry trees are grown, where the grubs are grown, where the silkworms' bamboo trays are laid out, and where the silkworms spin cocoons. (Yang and Yang 2009: 952-953)

As can be seen, we prefer endnotes to footnotes when it comes to annotation, for the simple reason that endnotes do not appear on the same page as the text, and thus the reader can have more freedom in his/her way of reading our translation, either to move on “playing tennis without being in chain”—to use David Hawkes’ words, or to stop for a while to get more information on the cultural object or social phenomenon provided in the endnote. We have two examples to show this kind of dual-purpose annotation. The first one is from Story 3 of *Xingshi bengyan*:

吳八公子全不下面皮，氣忿忿的，象關雲長單刀赴會，一把交椅，朝外而坐，猥僕侍立於旁。(馮夢龍, 1994c: 62)

Young Master Wu did not relent but sat in anger in his chair facing the lake, **in the pose of the valiant Guan Yunchang**, with his lackeys standing behind him. (Yang and Yang 2009: 67-68)

With the added adjective “valiant,” the reader can easily picture what kind of a pose it is. Still, we provided an endnote for those who would like to know more about Guan Yunchang and this unique “pose” of his:

16) Guan Yu (160-220), courtesy name Yunchang, was a valiant warrior in the Three Kingdoms period and a central figure in the folk pantheon. A complete translation of this phrase should be: “...in the pose of Guan Yunchang when he went valiantly, armed with a sword, and practically all by himself, to the enemy camp to attend a meeting that was clearly devised as a trap to capture him.” There has been a whole array of popular stage versions of this story. (Yang and Yang 2009: 947)

The second example is from Story 8 of *Xingshi hengyan*:

你道他為何就肯了？只因劉璞病勢愈重，恐防不妥，單要哄媳婦到了家裡，便是買賣了。故此將錯就錯，更不爭長竟短。那知孫寡婦已先參透機關，將個假貨送來。劉媽媽反做了：周郎妙計高天下，賠了夫人又折兵。(馮夢龍, 1994c: 165)

You may ask, why were they so obliging? Well, it was because Liu Pu's condition was getting worse. Afraid that the worst would happen, they felt the deal would be closed as long as the daughter-in-law was in their house. And so they accepted Widow Sun's terms without the least haggling, little knowing that Widow Sun had seen through their scheme and was sending over a piece of counterfeit merchandise. Mrs. Liu became a **veritable Zhou Yu, whose self-claimed wonderful stratagem ended up in a double loss.** (Yang and Yang 2009: 166)

Even without adequate knowledge about Zhou Yu, the reader still knows that Mrs. Liu is the loser. However, since this episode about Zhou Yu is so well known in China, we assumed that there must be some interest in

learning more about it among English readers. Hence Endnote 3:

3) According to the Ming dynasty novel *The Romance of the Three Kingdoms*, Zhou Yu (175-210), military adviser to Sun Quan of Wu, devised a plan to capture Liu Bei, Sun's rival, by offering him Sun's sister as wife so as to lure him to the Wu region to pick up the bride. But Liu Bei's military adviser, the great strategist Zhuge Liang, saw through the plot and beat Zhou Yu at his own game by having Liu Bei successfully take away the bride and return to his own territory safe and sound. Zhou Yu led his troops in a chase, but was defeated by Liu Bei's general, Zhang Fei. This story is invariably cited in reference to situations whereby one ends up suffering a double loss through actions intended to produce a gain. (Yang and Yang 2009: 949)

The remainder of this paper consists of examples of the challenges we encountered in translating the *Sanyan*, the so-called nuts-and-bolts of translational questions. These examples will be cited in three groups. The first one consists of incomprehensible Chinese expressions that cannot be found in any dictionaries. The second one is about translating puns and various other kinds of wordplay. The third one is about the cultural dimension of the text, which includes not only how the characters speak and behave, but also everything else that is related to them, material and immaterial, in their social environment, such as clothes, foods, buildings, fauna and flora, etc., all of which need to be translated into readable modern American English, with the right shades of meaning and feeling.

### Group I. Understanding the Text

Right in the first story of the *Sanyan* (Story 1 of *Gujin xiaoshuo*), we came across a very puzzling line:

暖雪等不急解完，慌忙檢了褲腰，跑出門外，叫住了瞎先生，撥轉腳頭一

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口氣跑上樓來，報知主母。三巧兒吩咐：喚在樓下坐啟內坐著。討他課錢，  
通陳過了，走下樓梯，聽他剖斷。(馮夢龍, 1994a: 6)

What is puzzling is **who** is the subject of 討他課錢? Since this phrase begins right after a period, and is followed by three actions clearly taken by Sanqiao, the main woman character of the story, it seems the subject can only be her. But then, how could she possibly 討他課錢 when alone upstairs? Whom/what does 他 refer to? We consulted all the dictionaries available and checked both Cyril Birch and Jeanne Kelly's translations of the story, but could not find any satisfactory answer. Then we could only think in a different direction: Was it possible that something was wrong with the text? Something missing or some typos? So we checked all the modern editions available to us then, but found they were exactly the same as the facsimile edition we had. One day, after *Stories Old and New* had been published, it suddenly occurred to us that in order to make sense of the paragraph, the only solution was to move the period four characters down. Thus, our new translation goes as follows:

Before she was through with what she was doing, she hastily pulled up her pants, ran out the door, and stopped the blind man. She then turned around and ran up the stairs in one breath to report to her mistress. Sanqiao *instructed her to* have him sit in the reception hall downstairs *and ask him to do a divination*. Then she said her prayers and descended the stairs to listen to what he had to say. (Yang and Yang 2007: 25)

Another example about finding out the missing pronoun, or missing subject/object of the verb, is from Story 24 of *Xingshi hengyan*, when Emperor Yang of the Sui Dynasty 隋煬帝 was about to leave for Jiangdu in the south: “帝大喜，將幸江都。命越王侗留守東都。宮女半不隨駕，爭相號留” (馮夢龍, 1994c: 548). Here it is not clear whether the court

ladies were the subject or the object of the verb 留, or whether they wanted to stay behind themselves or ask someone else to stay. So we had to find more reliable information on this episode in other sources, and fortunately, we found it in Tan Zhengbi's 譚正璧 *Sanyan Liangpai ziliao* 三言兩拍資料: “宮女半不隨駕, 爭泣留帝” (1980: 490). Thus it was the emperor that the court ladies were trying to stop from going, and the following is our translation:

Exultantly, the emperor prepared to go to Jiangu. Yang Tong, King of Yue [Yang Guang's grandson], was ordered to guard Luoyang, the eastern capital. Half of the court ladies did not join the emperor on his journey. **Tearfully they vied to stop the emperor from going**, ... (Yang and Yang 2009: 551)

Yet another example comes from Story 28 of *Gujin xiaoshuo*. At the beginning of the story, the main character Honest Huang dressed up his daughter as a boy and took her with him for a business trip as his nephew 外甥 named Zhang Sheng. Then, a few lines down, their new acquaintances said that Zhang Sheng was even more honest than his maternal grandfather 外公, referring to Honest Huang. Obviously, 外甥 is mistaken as 外孫, or vice versa. So, we offered some explanation in an endnote for our reader:

5) The relationship between Honest Huang and Zhang Sheng is confusing here. Huang introduced his daughter as Zhang Sheng, his nephew. The words “nephew” and “grandson” share the same pronunciation in the Wu dialect, which was the editor's mother tongue, but the characters are written differently. It is unclear whether the mistaking of their relationship as that of grandson and grandfather is a matter of confusion on the part of those making the comment or an error on the part of the author or editor. In any case, the “mistake” is perpetuated by Shancong below. (Yang and Yang 2000: 772)

## Group II. Puns and Wordplays

There are two palindromic poems in the *Sanyan* collections, that can be read backward as well as forward. It is fun to read such poems in the Chinese original, but to translate them into English, an entirely different remote language, still in the form of palindrome, constitutes one of the greatest challenges we have encountered in our translation. The first example is from Story 15 of *Gujin xiaoshuo*:

融融日暖乍晴天，駿馬雕鞍繡轡聯。  
風細落花紅襯地，雨微垂柳綠拖煙。  
茸鋪草色春江曲，雪剪花梢玉砌前。  
同恨此時良會罕，空飛巧燕舞翩翩。

It becomes another poem if read backwards:

翩翩舞燕巧飛空，罕會良時次恨同。  
前砌玉梢花剪雪，曲江春色草鋪茸。  
煙拖綠柳垂微雨，地襯紅花落細風。  
聯轡繡鞍雕馬駿，天晴乍暖日融融。(馮夢龍, 1994a: 230-231)

Syntactically one of the biggest problems in making a palindrome in English is the definite article “the” which has to go before the noun. We find there is no way to get around this obstacle unless we put each definite article in brackets, indicating to the reader that there is no definite article in the Chinese original:

Warm is [the] sun and clear is [the] sky.  
Fine is [the] horse, saddle and reins embroidered.  
With soft winds and falling flowers, red is [the] ground.  
Light is [the] rain, gentle and green are [the] willows.

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Lush meadows and winding rivers,  
White-tipped branches and jadelike steps.  
Alas! Rarely occur reunions, however good is [the] scenery.  
Flittingly fly [the] swallows, nimble and swift.

It is another poem when read backwards:

Swift and nimble, [the] swallows fly flittingly.  
[The] scenery is good; however, reunions occur rarely. Alas!  
Steps jadelike and branches white-tipped,  
Rivers winding and meadows lush.  
[The] willows are green and gentle, [the] rain is light;  
[The] ground is red, flowers falling and winds soft.  
With embroidered reins and saddle, [the] horse is fine;  
[The] sky is clear and [the] sun is warm. (Yang and Yang 2000: 253)

We found ourselves much luckier with the second palindromic poem in Story 25 of *Xingshi benyan*, because no definite articles are needed in the translation.

陽春艷曲，麗錦誇文。傷情織怨，長路懷君。  
惜別同心，膺填思悄。碧鳳香殘，青鸞夢曉。

When read backwards:

曉夢鸞青，殘香鳳碧。悄思填膺，心同別惜。  
君懷路長，怨織情傷。文誇錦麗，曲艷春陽。(馮夢龍, 1994c: 572)  
Warm spring and charming melody,  
Beautiful brocade and praiseworthy poem.  
Sadly she wove, love in heart;  
Sorrowfully they parted, pining and aching.

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Green phoenixes of remaining fragrance,  
Blue birds of dreaming dawn.

When read backwards:

Dawn dreaming of birds blue;  
Fragrance remaining of phoenixes green.  
Aching and pining, parted they sorrowfully;  
Heart in love, wove she sadly.  
Poem praiseworthy and brocade beautiful,  
Melody charming and spring warm. (Yang and Yang 2009: 575)

There is no palindromic poem in Story 11 of *Xingshi bengyan*, a story about the legendary woman poet Su Xiaomei 蘇小妹, Su Dongpo's 蘇東坡 sister. However, there are several kinds of poems written by them and their friends in the story that turn out to be no less easier to translate than palindromes. One of them is called “Die Zi Shi” 疊字詩 where every character is used twice in succession to form a poem of four seven-syllable lines:

別離時間漏轉  
憶                  靜  
期歸阻久伊思

The poem should be read clockwise, starting from 靜:

靜思伊久阻歸期，久阻歸期憶別離。  
憶別離時間漏轉，時間漏轉靜思伊。(馮夢龍, 1994c: 238)

And our translation is as follows:

I've missed her for long barred from returning  
quietly I recall  
water-clock dripped away when parting

And then starting from “quietly” clockwise it becomes a four-line poem, with every word unit used twice in succession:

Quietly I've missed her for long;  
For long barred from returning, I recall [the] parting.  
I recall [the] parting when away dripped [the] water-clock.  
Away dripped [the] water-clock quietly; I've missed her for long. (Yang and Yang 2009: 240)

In translating this poem, we have to make more compromises than we would like to. Not only do we have to rely on brackets to deal with the definite article “the,” but also find ourselves unable to use two of the word units twice, i.e., “barred from returning,” and “when,” without doing damage to the syntax of the poem.

### Group III. Cultural Dimensions of the Text

間 or 開間 is a term that frequently appears in the *Sanyan* stories. It refers to the standard width of a room in an old-styled house in China, but its English equivalent “bay” sounds too technical for non-specialists of architecture. David Hawkes renders it into “frame,” as in “a three-frame hall,” which, however, may sound more British than American. David Roy on the other hand, translates it consistently as “six feet.” We discussed it with Ms. Lorri Hagman, our editor at University of Washington Press, many years ago, and all three of us agreed that “section” may be the most suitable term for 開間 in translating vernacular Chinese stories.

**(a) About a specific building 樊樓.**

樊樓 appears in many *Sanyan* stories, for example, right at the beginning of Story 14 of *Xingshi bengyan*:

如今且說那大宋徽宗朝年，東京金明池邊，有座酒樓，喚作樊樓。這酒樓有個開酒肆的範大郎，兄弟範二郎，未曾有妻室。(馮夢龍, 1994c: 277)

We were puzzled when we found in someone else's translation that this Fan Dalang was taken as the "owner" of this building, because if he owned this whole building, this Fan family wouldn't appear to be as humble as it is in the story. So we searched Google, which confirmed our impression that Fan Lou was a magnificent multi-storied building. So a person with Fan Dalang's social economic status could only afford to rent a couple of rooms in the building for business, much like small businesses in a big multi-storied shopping mall today. So, we translated these two lines as follows: "By the side of Golden Bright Pond in the Eastern Capital stood a multistoried restaurant called Fan Tower. A certain Big Brother Fan owned a wineshop in the tower" (Yang and Yang 2009: 275). In addition, we added an endnote for those who are interested in this famous building in the Northern Song dynasty:

2) Fanlou, Fan Tower, was a grand and famous restaurant in the Eastern Capital (present-day Kaifeng) in the Northern Song dynasty. It was rebuilt in 1988 according to descriptions given in *The Eastern Capital: A Dream of Splendors Past* (Dongjing meng hua lu), written in 1147 by Meng Yuanlao (1110-60). (Yang and Yang 2009: 951)

**(b) About foods.**

The mention of such a magnificent restaurant building naturally leads to discussion of foods, which China is so well known for. In Story 26 of

*Xingshi hengyan* it is mentioned that 裴五爺要個極大的魚做鮓吃 (馮夢龍, 1994c: 595). 鮓 obviously is one of the ways to cook a fish. We checked many dictionaries, and found the definitions were more or less the same. It is 用紅曲醃過的魚 in one and “salted fish,” or fish “seasoned with salted ground rice and other condiments” in another. But the description of how to cook the fish in the text tells us a different story:

元來做鮓的，最要刀快，將魚切得雪片也似薄薄的，略在滾水里面一轉，便撈起來，加上椒料，潑上香油，自然鬆脆鮮美。(馮夢龍, 1994c: 601)

This sounds so much like the way the famous Sichuan dish “shuizhu yupian” 水煮魚片 is cooked! And the story takes place right in Sichuan! So, we felt the most appropriate English term for this dish is “spicy poached fish”:

In preparing spicy poached fish, you need first and foremost a sharp knife with which to cut the fish into slices as thin as snowflakes. Then, you stir the slices quickly in boiling water, dredge them up, and add spice and sesame oil. Thus prepared, the fish can't be other than fluffy, crisp, and delicious. (Yang and Yang 2009: 603)

### (c) About animals.

The animal that appears most frequently in the *Sanyan* stories is perhaps *yang* 羊. There are two kinds of *yang* commonly available in China now, one being *mianyang* 綿羊 (sheep) the other *shanyang* 山羊 (goat). But in the Ming dynasty *mianyang* were called *huyang* 胡羊 and were raised basically only on the grasslands north of the Great Wall. Thus the kinds of *yang* 羊 mentioned in stories that take place south of the Great Wall are most likely goats. For example, Story 9 of *Xingshi hengyan* takes place in Jiangxi, south of the Yangzi River, and towards the end of the story the two main characters are both revived by drinking the blood of a *yang*, which can only be a goat:

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平昔曉得一個單方，凡服砒霜者，將活羊殺了，取生血灌之，可活。也是二人命中有救，恰好左鄰是個賣羊的屠戶，連忙喚他殺羊取血。(馮夢龍, 1994c: 202)

He knew of an antidote that called for the blood of a freshly killed goat. Forcing the blood down the throat of someone who had taken arsenic would save his life.

The young husband and wife were not destined to die, after all. It so happened that in the neighborhood lived a butcher who sold goat meat. Chen Qing rushed over and asked him to slaughter a goat and get the blood. (Yang and Yang 2009: 203)

Our translation is the first complete English translation of all three collections of Feng Menglong's *Sanyan* stories (i.e., *Yushi mingyan*, *Jingshi tongyan* and *Xingshi bengan*). It was published by University of Washington Press in 2000, 2005 and 2009 respectively, as *Stories Old and New: A Ming Dynasty Collection*, *Stories to Caution the World: A Ming Dynasty Collection Volume 2*, and *Stories to Awaken the World: A Ming Dynasty Collection Volume 3*. With our intended audience in mind, we aimed at stylistic faithfulness to the original texts in our rendition, always trying our best to keep a balance between what might have been overdone and what might have been underdone in every choice of words in the entire process.<sup>[2]</sup>

## Notes

<sup>[1]</sup> For the poet/scholar translation paradigm, see Ching Hsi Peng, "Translation and Individual Talent," in Eoyang and Lin (1995: 305-314).

<sup>[2]</sup> Our translation of the *Sanyan* Collections also benefited from *Journey to the West* by Anthony Yu, *Three Kingdoms: A Historical Novel* by Moss Roberts, and *Outlaws of the Marshes* by Sidney Shapiro, as well as works of English-language classical literature.

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## About the Author

Shuhui Yang is professor of Chinese at Bates College, Lewiston, Maine, U.S.A. Yunqin Yang is a simultaneous interpreter in the United Nations Secretariat.

# Roads to Cold Mountain: Translations and the Construction of Images of Han Shan

*Jing Chen*

## **Abstract**

*Han Shan, a Chinese poet who lived during the Tang dynasty (618-907), has become a major author today in the English-speaking world through a number of translations of his poems during the last sixty years. This paper investigates how translations contribute to the construction of the images of Han Shan. It explores the images of Han Shan as an educated Chinese recluse and a Buddhist master found in the most and least frequently translated poems in several English translations from the 1950s to the 1990s. Then, an examination follows of why certain images of Han Shan found in the most frequently translated poems have remained and why the images in the least frequently translated poems have been forgotten. The author argues that choices made by translators may have been unconsciously influenced by certain Chinese sources rather than by the poems per se. Moreover, the translations have constructed and strengthened one image of Han Shan instead of another. It is concluded that the construction of Han Shan images is shaped significantly by early sinologists and translators.*

Han Shan 寒山, generally translated in English as “Cold Mountain”, is a Chinese poet who became widely known to English audiences through the translations of Gary Snyder (1930- ).<sup>[1]</sup> Snyder translated 24 poems by

Han Shan during the 1950s, making him a significant figure among the Beat Generation, and helped add to Han Shan's reputation as a major poet in the English-speaking world.

The question is, how is Han Shan regarded among Western readers? In the West, the understanding of Han Shan and his poems has been dependent on English translations.<sup>[2]</sup> Therefore, answering the question requires an examination of how translations contribute to the construction of the image of a foreign poet in the contemporary English-speaking world. This paper attempts to examine how the particular image of Han Shan as an educated recluse was constructed and strengthened in early English translations. I will first uncover images of Han Shan in translation by identifying the most and least frequently translated poems in several English translations from the 1950s to the 1990s. Second, I will examine why certain images of Han Shan found in the most frequently translated poems are prevalent and why the images in the least frequently translated poems have largely been forgotten by investigating the intentions of his early translators. I argue that the choices of poem made by translators may have been unconsciously influenced by certain Chinese sources rather than by the poems per se. Moreover, the translators' ways of presenting their translations that embody their intentions have constructed and strengthened one image of Han Shan instead of another. This paper concludes that the construction of Han Shan's images is an ongoing process that has been shaped to a major degree by early sinologists and translators.

## **Available English Translations**

From 1954 to 2006, at least fourteen English translations of Han Shan's poems were published by academic or commercial publishers.<sup>[3]</sup> However, none of the currently available translations devoted to Han Shan

are complete, except for two—Red Pine’s *The Collected Songs of Cold Mountain* (first published in 1983), and Robert G. Henricks’ *The Poetry of Han-Shan: A Complete, Annotated Translation of Cold Mountain* (1990). Both include all the poems attributed to Han Shan as preserved in *Quan Tang Shi* 全唐詩 (The Complete Collection of Tang Poetry, hereafter *QTS*). The 2000 reprinted edition edited by Red Pine includes a “Findings List” (2000: 301-306). This list includes seven different translations from the 1950s through the 1990s. Table 1 lists all these translations along with Red Pine’s translation.

Year	Translator	Number of Poems Translated
1954	Arthur Waley	27 poems
1957	Wu Chi-yu	49 poems
1958 (collected in 1959 <i>Riprap</i> )	Gary Snyder	24 poems
1962 (reprinted in 1970)	Burton Watson	100 poems
1982	Arthur Tobias	34 poems
1983 (reprinted in 2000)	Red Pine	307 poems (complete translation)
1990	Robert Henricks	311 poems (complete translation) <sup>[4]</sup>
1996	Peter Stambler	129 poems

Table 1 The Eight Available English Translations of Han Shan

This list includes all of the early English translations of Han Shan’s poems published in the 1950s and 1960s. The first English-language translation of Han Shan’s poems was Arthur Waley’s translation of 27 pieces in 1954, which introduced Han Shan to the English-speaking world and paved the way for the poems’ later popularity. As the very first English translation, Waley’s translation has influenced subsequent translations (Leed 1984: 185-193).

In 1957, Wu Chi-yu translated 49 poems and identified Han Shan in his paper as possibly a Buddhist monk named Zhiyan 智嚴 (392-450). Wu’s

paper appears in *T'oung Pao*, a leading scholarly journal studying traditional China. Hence Wu's study pioneers Western sinologists' academic interest in Han Shan. Since this paper was published even earlier than Snyder's, Wu's paper has become a must-read for later scholars and translators.

Gary Snyder's translation of 24 poems published in 1958 is the best-known of all, although his style was not as accurate as the scholarly translations, and his work has been criticized as "occasionally fall[ing] into... peculiarly wanton kind of silliness" (Hawkes 1962: 596). Snyder began his translation in 1955 and copied "twenty-seven of Han Shan's poems translated by Arthur Waley" (Leed 1984: 189), thus Waley's translation "must be considered an impetus to Snyder's works, perhaps both stimulating his interest and provoking his dissatisfaction" (Leed 1984: 190). Snyder was a major participant in the 1955 Six Gallery Poetry Reading, and he introduced Jack Kerouac to Buddhism. Jack Kerouac dedicated his 1958 book *The Dharma Bums* to Han Shan and included some of Han Shan's poems translated by Snyder there (Leed 1984: 185-193; Chung 2011: 541-65). Since then, Snyder's book has been the most influential and most popular edition among the four early efforts at translating Han Shan.

Burton Watson's translation of one hundred Han Shan poems, first published in 1962, became canonical and was reprinted in 1970. Watson's language style has been described as "about midway between Snyder's and Waley's"—it is "more colloquial than Waley's; less violent than Snyder's" (Hawkes 1962: 596). Both Snyder and Watson's translations have influenced American literature since "the style of the translations by Snyder and Watson has been imitated by American poets" (Chung 2011: 563). Moreover, Watson's translation has been frequently used in the classroom. Robert Henricks, the translator of Han Shan's complete poetry collection, notes that he have used Burton Watson's *Cold Mountain* as a textbook in class for many years. (1990: vii)

## Images of Han Shan in the Most and Least Frequently Translated Poems

Red Pine's "Findings List" specifies which poems were translated in different books. Table 2 illustrates the frequency of the appearance of Han Shan's poems. A complete translation provides readers with a complete portrait of the poet, and actually contradicts the canonization of certain poems and the construction of certain images. I have excluded the two complete translations by Red Pine and Robert Henricks, and include only the six partial translations. Table 2 features three observations: (1) surprisingly, none of the poems appear six times, in all six translations; (2) 112 poems remain untranslated and are absent from all six translations; (3) six poems appear in five translations; and (4) eight poems appear in four translations. Thus, 14 poems fall into the "most frequently translated poems" group, and 112 pieces into the "least frequently translated poems" group.

Number of times	Poem by number (following Red Pine's numbering)	Total
6		0 poems
5	4, 9, 16, 53, 165, 218.	6 poems
4	1, 18, 22, 31, 32, 39, 134, 137.	8 poems
3	3, 5, 6, 11, 14, 21, 24, 28, 30, 35, 56, 65, 69, 82, 99, 106, 111, 128, 133, 150, 157, 159, 178, 197, 243, 279, 282, 289.	28 poems
2	2, 7, 10, 15, 20, 23, 25, 26, 34, 36, 37, 43, 48, 51, 54, 55, 58, 64, 70, 79, 81, 88, 100, 101, 102, 104, 110, 113, 116, 118, 122, 127, 131, 143, 145, 147, 163, 166, 169, 174, 175, 176, 179, 180, 188, 198, 202, 203, 210, 220, 222, 224, 233, 249, 255, 278, 283, 285, 288, 293, 294, 298, 307.	63 poems
1	8, 12, 13, 17, 19, 27, 33, 38, 40, 41, 45, 46, 47, 49, 50, 52, 62, 63, 67, 68, 71, 73, 74, 83, 85, 86, 92, 94, 97, 105, 107, 109, 119, 121, 125, 126, 130, 132, 138, 140, 142, 144, 146, 148, 149, 151, 154, 158, 161, 167,	90 poems

	172, 173, 183, 184, 185, 193, 194, 200, 201, 204, 205, 208, 209, 213, 216, 217, 226, 227, 228, 240, 244, 246, 247, 252, 259, 264, 270, 274, 276, 277, 286, 291, 295, 299, 301, 302, 304, 306, Shi De #1, <sup>[5]</sup> one piece which was not included in Red Pine's translation.	
0	29, 42, 57, 59-61, 66, 72, 75-78, 80, 84, 87, 89-91, 93, 95, 96, 98, 103, 108, 112, 115, 117, 120, 124, 129, 135, 136, 139, 141, 152, 153, 160, 168, 170, 171, 181, 182, 186, 187, 189-192, 199, 206, 207, 211, 212, 214, 215, 219, 221, 223, 229-232, 234-239, 241, 242, 245, 248, 250-251, 253-254, 256-258, 260-263, 265-269, 271-273, 275, 280, 281, 284, 287, 290, 292, 296, 297, 300, 303, 305, Shi De #49. <sup>[6]</sup>	112 poems
<b>TOTAL</b>	<b>307 poems in Red Pine's translation</b>	

Table 2 Frequency of Appearance of Poems in Six Partial Translations

## Most Frequently Translated Poems

The above analysis shows that the most frequently translated 14 poems include six poems which appear five times, and eight poems which appear four times. The six poems which appear five times illustrate various ways of presenting the idea that “Cold Mountain” is a metaphorical destination difficult to reach, or a place where one can feel safe and satisfied. By comparison, the eight poems which appear four times, according to Table 2, collectively portray the image of a recluse who resembles Tao Qian 陶潛 (365–427) who lived in either a remote place or on a farm, and who led a self-sustaining life: this recluse had a wife and children, occasionally read books, and sometimes interacted with neighbors. For instance, poem no. 22 offers a description of the scenery of the mountain or the farmstead where the poet lived:

**Translation by Red Pine, Poem no. 22**

My home is below green cliffs

I don't cut weeds anymore  
New vines spiral down  
Ancient rocks stand straight  
Monkeys pick the wild fruit  
Egrets spear the fish  
One or two books by immortals  
I chant beneath the tress  
(Red Pine 2000: 51)

家住綠巖下，庭燕更不芟。新藤垂繚繞，古石豎巖巖。  
山果獼猴摘，池魚白鷺啣。僊書一兩卷，樹下讀喃喃。

There is a noticeable contrast between the absence of pronouns in the original Chinese text of this poem and the appearance of “I” in Red Pine’s translation. In fact, except for poems no. 16 and no. 218, all of the other 12 Chinese poems in this group fail to address “I” or “you” directly. Poem no. 16 is in the group of six poems which appear five times. It uses “Han Shan” to refer to an isolated mountain. By contrast, poem no. 218 belongs to the same group, and portrays Han Shan in a different light than as a traditional Chinese recluse (presented in no. 22) who supports himself and enjoys his reclusive life.

As shown in Table 3, the first couplet of no. 218 describes how Han Shan was evaluated by his contemporaries as a *feng dian* 風顛, reflecting the central role played by this word in understanding the image of Han Shan that is presented in this poem. Table 3 shows that the different renderings of this word can include “not in his right mind”, “madman”, “crazy” or “crackpot” depending on the translators’ preference. This suggests a divergence between the scholarly and colloquial language styles. Despite this, the central image of Han Shan presented in this poem is always the same: a man who is mad, crazy or not in his right mind.

Chinese Text	Arthur Waley trans. (1954)	Wu Chi-yu trans. (1957)	Gary Snyder trans. (1958)	Burton Watson trans. (1962)
時人見寒山， 各謂是風顛。	The people of the world when they see Han-shan All regard him as <b>not in his right mind.</b>	When people see Han-shan, They say that he is a <b>madman.</b>	When men see Han-shan, They all say he's <b>crazy</b>	When people see the man of Cold Mountain They all say, "There's a <b>crackpot!</b> "
貌不起人目， 身唯布裘纏。	His appearance, they say, is far from being attractive. Tied up as he is in bits of tattered cloth.	Truly, my appearance is not attractive, And what I have on my back is but plain cloth and fur.	And not much to look at – Dressed in rags and hides.	Hardly a face to make one look twice, His body wrapped in nothing but rags...
我語他不会， 他語我不言。	"What we say, he cannot understand; What he says, we do not say."	My words they do not understand, And when they speak, I remain silent.	They don't get what I say And I don't talk their language.	The things we say he doesn't understand; The things he says we wouldn't utter!"
為報往來者， 可來向寒山。	You who spend all your time in coming and going, Why not try for once coming to the Han-shan? (Waley 6)	But I say to the passers-by: "You may come here!" (Wu 435)	All I can say to those I meet: "Try and make it to Cold Mountain." (Snyder 49)	A word to those of you passing by-- Try coming to Cold Mountain sometime! (Watson 75)

Table 3 The Four Different Translations of Poem no. 218

Nevertheless, this image of Han Shan as a madman is still part of the traditional presentation of a Chinese recluse. Since the concept of a recluse

in traditional Chinese literature varies over time, the image of a “madman” actually resembles a very early portrayal of a Chu recluse, Jie Yu 接與, whom Confucius (551–479 BC) encountered, and who “feigned madness to justify his withdrawal” (Li 1962: 237). By contrast, poem no. 22 depicts Han Shan as self-sustaining and enjoying his life as a recluse. This illustrates a later notion of reclusiveness in which “the fear of the danger and discomfort of living in the wilderness. . . had gradually been replaced during the third and fourth centuries by a love for mountains and secluded valleys. . . stimulated by the spread of Buddhism” (Li 1962: 241). Therefore, despite the variations in topics and themes, all the 14 poems contribute to an image of Han Shan as a well-educated literary recluse who lived in an isolated location.

## Least Frequently Translated Poems

Table 2 lists 112 poems not included in the six partial translations. Thus, about one-third of the poems attributed to Han Shan were either not noticed, or were (un)intentionally excluded, by the six translators. Studying why these poems are excluded from the six translations is a meaningful and necessary exercise because they are pieces that have been “marginalized”.

An examination of these poems reveals that most of them are criticisms of societal ills with reference to social mores or Buddhist principles. For instance, some poems aim to persuade people to abstain from eating meat; others expound upon the transience of the body, beauty, money and fame. Their linguistic style is colloquial when compared to the 14 most frequently translated poems discussed above. Ten poems in this group begin with the colloquial expression of *wo jian* 我見 (I see), and more poems contain the pronouns *wo* 我 (I), *yu* 余 (I), *ru* 汝 (you), *ni* 你 (you), *jun* 君 (you), *ta* 他 (he), which indicates that the author was directly addressing an audience. Below are two examples that start with *wo jian*:

**Translation by Red Pine, Poem no. 124**

I once knew a foolish man  
who managed to wed two or three wives  
and raise eight or nine sons  
all of them carefree lads  
but those of age are now draftees  
and his wealth isn't what it was  
when its crupper is yellow cork  
a donkey knows pain is close behind (Red Pine 2000: 121)  
我見一癡漢，仍居三兩婦。養得八九兒，總是隨宜手。  
丁戶是新差，資財非舊有。黃蘗作驢鞵，始知苦在後。

**Translation by Robert G. Henricks, Poem no. 246 (no. 245 in Pine)**

I've seen these people who've "left home";  
They don't really get into their "leaving home" studies.  
If you want to know what it means to really leave home,  
It's to have a pure mind with no attachments or ties.  
Clear and calm, completely sublime and profound;  
Like-so like-so, relying on none for support  
Through the three realms he moves at his will,  
    back and forth, up and down;  
The four forms of birth cannot make him stay.  
The person who does not act, who's unconcerned with affairs  
Is free, unrestrained, and truly knows happiness and joy. (Henricks 1990: 338)  
我見出家人，不習出家學。欲知真出家，心淨無繩索。  
澄澄絕玄妙，如如無倚託。三界任縱橫，四生不可泊。  
無為無事人，逍遙實快樂。

In these two examples, the poet uses the phrase *wo jian* to directly express his thoughts, in one case to criticize a rich man who does not realize the

pain that awaits him in the future, and in the other to satirize the Buddhist practitioners who do not understand the Buddhism tenet on having a pure and detached mind. *Chujia ren* 出家人 in the second poem refers to people who were converted to Buddhism, thus clearly indicating that the target of Han Shan's criticism were contemporary monks and nuns, though neither Henricks nor Red Pine correctly translates this term.<sup>71</sup>

The 112 least frequently translated poems fall into three types, as categorized by their varied themes. Chung Ling compares Watson's and Snyder's translations and divides the least frequently translated poems omitted by Watson and Snyder into four categories: "mainly popular Buddhist cautionary verse about the transience of life, especially that of youth and love (about 30 poems), popular cautionary verse condemning avarice, anger, obsession, and the upholding of the Buddhist law of retribution (about 55 poems), poems elaborating on concepts in Buddhist sutras (about 40 poems); and poems in the traditional mode of describing a recluse's life (about 30 poems)" (Chung 2011: 547). Poem no. 124 and no. 245, quoted above, are in the categories of "popular cautionary verse" and "poems elaborating on concepts in Buddhist sutras". However, the fourth category of "poems in the traditional mode of describing a recluse's life" is absent from the group of 112 poems yet could be found in the 14 most frequently translated poems. In other words, the "poems in the traditional mode of describing a recluse's life" omitted by Snyder and Watson (according to Chung's study) actually are the most frequently translated poems among the six partial translations (according to my study). The difference may be due to my inclusion of four additional translations along with those by Watson and Snyder, to which Chung refers. Regardless of such difference, the 112 poems fit perfectly into the first three categories summarized by Chung. Thus the image of Han Shan presented in the three categories is a Buddhist master who uses popular cautionary verse to either satirize the society or elaborate upon Buddhist concepts.

## Images of Han Shan in Chinese Sources

I have explored the two groups of most and least frequently translated poems and the images of Han Shan presented therein. A question emerges from my analysis: why did the six translators from the 1950s to the 1990s emphasize the image of Han Shan as an educated recluse in the 14 most frequently translated poems, while simultaneously ignoring his image as a Buddhist master presented in the group of 112 poems? Did the translators intentionally or unintentionally attempt to construct one image of Han Shan instead of another? Numerous factors determine a translator's choice of texts, among which the influence of source texts and translators' intentions are significant. The following two sections attempt to analyze images of Han Shan in the original Chinese source materials, which probably influenced the translators' choices. Moreover, I intend to explore the translators' intentions, for they may have determined their selection of poems.

Whether or not Han Shan was a historical figure and the actual author of the extant poems remains controversial. Some scholars consider Han Shan to be a real person whose name was probably not Han Shan.<sup>[8]</sup> Others believe that "Han Shan" was a legendary figure who wrote more than three hundred poems. Yet others have concluded that the poems were written by several different authors at different times.<sup>[9]</sup> There are three major sources on which those scholars have based: (1) the extant poems attributed to Han Shan; (2) Lüqiu Yin's 閻丘胤 (fl. 9th century) preface to the poetry collection published during the Song dynasty (960-1279);<sup>[10]</sup> and (3) Du Guangting's 杜光庭 (850-933) *Xianzhuan shiyi* 仙傳拾遺 (A Supplementary Biography of Immortals) preserved in *Taiping guangji* 太平廣記 (The Extensive Records of the Taiping Era) compiled during the Song.

Given the assumption that all the poems were written by one person, a reconstruction of the poet's life through his poems shows the difficulty of determining Han Shan's true identity. He was a nobleman in the capital

who failed to obtain an official post through the civil service examinations. He may have joined the army, and later retreated to Mount Tiantai during the chaos of the mid-Tang rebellions during the eighth century. Later he rejected Confucianism in favor of Daoism, and became a lay Daoist practitioner who sought the Daoist realm of the immortals. In the end, he converted to Buddhism, and lived till he was about one hundred years old. He wrote more than three hundred poems in order to record his personal reflections on his secular, Daoist, and Buddhist experiences. The variety of motifs, themes, and topics among those poems leads to the possibility that Han Shan may have been a Confucian scholar, a lay Daoist practitioner, and a Buddhist Chan master. This has caused scholars to debate the authorship of these poems. Given the uncertainty about Han Shan's identity, the current poetry collection conventionally entitled "Han Shan Shi" 寒山詩 might be translated as "poems in or of or by Cold Mountain".<sup>[11]</sup>

In addition to the extant poems attributed to Han Shan, other textual materials add a layer of mystery to him and his poems. Lüqiu Yin's preface depicts Han Shan as a "poor man, a crazy character" (Snyder 1965: 39) during the early Tang period.<sup>[12]</sup> According to Gary Snyder's English translation of this preface:

No one knows what sort of man Han-shan was. There are old people who knew him: they say he was a poor man, a crazy character... He looked like a tramp. His body and face were old and beat... His hat was made of birch bark, his clothes were ragged and worn out, and his shoes were wood... I ordered Tao-ch'iao and the other monks to find out how they had lived, to hunt up the poems written on bamboo, wood, stones, and cliffs- and also to collect those written on the walls of people's houses. There were more than three hundred. (Snyder 1965: 39-42).

By contrast, Du Guangting describes Han Shan as a person who was still alive in the Dali reign (766-779) during the mid-Tang. Du's account reads,

People don't know who Han Shan was. Han Shan lived in reclusion on Mount Cuiqing in Tiantai during the Dali reign period. That mountain is remote, and is snow-covered even during summertime, and thus is named Cold Mountain. This is why he called himself Han Shan [Cold Mountain]. He was fond of writing poems. Once he composed a poem or a line of verse, he would write it on the stones in the woods. Someone fond of his poems came along and collected the poems. There were more than three hundred poems. Most of them describe the mood of living in reclusion. Some satirize social customs and warn the public about societal ills. A layman in Tongbo, Xu Lingfu, collected his poems, divided them into three volumes, wrote a preface, and got it published.<sup>[13]</sup>

Du highlights the fact that the poet called himself Han Shan because he lived in isolation on Mount Cuiqing—a remote mountain that was covered with snow even during summertime. As with Lüqiu Yin's preface, Du Guangting's record also notes that Han Shan wrote poems on stones and they were later collected and published by someone else.

Both Lüqiu and Du depict Han Shan as a man who lived in an isolated place where he wrote poems. For both, Han Shan had composed over 300 poems. In saying “people don't know who Han Shan is”, both make the poems and the poet appear mythical. Although Du Guangting noted the variety of topics found in the poems, the depictions of the poet in the two accounts reveal and strengthen the image of Han Shan as a recluse living on an isolated mountain, a poverty-stricken mad mountain man who had spiritual satisfaction. These images of Han Shan are derived from the two accounts mentioned above. They are also two of the many images that can be constructed from Han Shan's poems, corresponding to those found in the 14 most frequently translated poems.

It is quite possible that the translators were highly influenced by these biographical materials rather than the complete collection of 311 poems. Lüqiu Yin's preface was long considered to be the most important text for determining Han Shan and his time. The image presented in the preface

probably guides readers' understanding of the poems. In the reading process, poems depicting this particular image in turn strengthen the purported perceptions of the readers.

This will probably be the case if the translators have access to the complete collection of all 311 poems. Translators can read the preface first and choose from the collection. But the situation may be different for a translator who has access to only a partial collection. In that case, the translator has no choice but to use poems that have filtered through previous editing. Thus the Chinese sources may guide some translators' choices, though they will not work for others. However, in either case, the translators' intentions would determine their choices.

## The Intentions of Translators

Six partial translations are listed in Table 1. Included are four early translations by Arthur Waley, Wu Chi-yu, Gary Snyder and Burton Watson, all of which are significant in terms of their influence on subsequent translations.<sup>[14]</sup> Previous studies have examined the different linguistic styles of the four translations.<sup>[15]</sup> Here I shall investigate the translators' ways of presenting Han Shan to English readers in an attempt to explore how these translators highlight certain images while ignoring others.

Arthur Waley was the first translator of Han Shan's poems in the English-language world. His translation includes a short preface which does not explicitly explain his intentions. Waley's preface introduces Han Shan's poems by depicting the poet as an educated man who left his family, wandered from place to place, and became a recluse who later settled on the Cold Mountain. He appears to have visited the Buddhist and Daoist monasteries from time to time (Waley 1954: 3). But Waley does not refer to Han Shan as a monk. Regarding the image of "Han Shan", Waley notes

that “Cold Mountain is often the name of a state of mind rather than of a locality. It is on this conception, as well as on that of the hidden treasure, the Buddha who is to be sought not somewhere outside us, but at home in the heart, that the mysticism of the poems is based” (Waley 1954: 3). Poems of social criticism obviously contradict this image of Han Shan. However, it is possible that Waley did not intentionally exclude some poems. He may have had access to only a selection of Han Shan’s poems that had been edited by Chinese or Japanese scholars, though there is no evidence concerning the exact source text Waley might have used.

Wu Chi-yu did not mention why he excluded certain poems. His article begins with a discussion on the date and name of Han Shan, and continues with translations of several important Chinese texts regarding Han Shan’s life. The first two sections in the article clearly indicate that his translation was intended for academic researchers and scholars. Wu consulted *Sibu congkan* 四部叢刊 (The Collected Publications from the Four Categories) for the translations in the third section of his article. Thus he must have read all of the poems and made a deliberate choice. It is entirely possible that he had to create an image that corresponded to the materials he referred to in the second section of his article, in particular the image of Han Shan found in Lüqiu Yin’s and Du Guangting’s accounts. That explains why his translation does not contain the 112 poems of social criticism since they are different in spirit than the others.

Gary Snyder’s translation of 24 poems by Han Shan is considered as most influential, and in fact largely influenced by Waley’s selection, according to modern scholarship (Leed 1984: 185-93). But Waley did not translate Lüqiu Yin’s preface while Snyder did. Thus, Snyder adds a new image of Han Shan as a “tramp” and a “crazy character” (1965: 39-42) in addition to the older image of Han Shan as a recluse and an educated man, one constructed by Waley. By comparison, Wu’s article also includes a translation of Lüqiu Yin’s preface, but Wu places Lüqiu’s preface after an academic discussion and before other relevant Chinese materials, and this does not necessarily direct people’s

attention to the preface. Snyder's positioning of the preface and the poems is exactly the opposite: he places Lüqiu Yin's long preface before the poems, and places another very short introduction written by himself before Lüqiu's preface. Snyder's short introduction describes Han Shan as a "mountain madman in an old Chinese line of ragged hermits" (Snyder 1965: 39), which helps familiarize readers with the image of Han Shan as a crazy character as presented in Lüqiu's preface, and in the 24 poems later.

Unlike the other translators, Burton Watson clearly records his intentions. To him, the least frequently translated poems were not authored by Han Shan. The literary value of Han Shan's poems resides in his more elegant and refined poems, rather than the poems of dubious authenticity which criticizes society: "The collection of poetry attributed to him contains a certain number of sermons in doggerel—the sin of meat-eating is one of the most frequent themes—though they may not be from his hand at all" (Watson 1970: 11).

A comparative study of the four early translations of Han Shan's poems leads to the conclusion that different translators have employed various strategies unconsciously or consciously to direct readers to their own emphasis upon a certain image of Han Shan. For instance, Waley's inclusion of a short preface, and Snyder's inclusion of an introduction and Lüqiu's preface before the poems, suggest that they intended to direct target readers' attention to certain images of Han Shan presented in the preface and strengthened by the poems. However, they did not state their intentions, so it is entirely possible that their emphasis on a certain "Han Shan" might have been unconscious and limited by the source texts they were able to access. By contrast, Wu and Watson reveal their intentions by directing readers by ignoring the 112 least frequently translated poems. They selected their poems from the entire collection; they both had access to all 311 extant poems.

Do Western readers find the least frequently translated poems difficult to understand? Probably the answer is no. Recent collections of Zen poetry that include Han Shan's poems have also included some of these poems. For

instance, Shambhala published a partial collection of translated Zen poems written by Han Shan, Shi De 拾得 and Wang Fanzhi 王梵志 in 2009. J. P. Seaton, the translator, made a different choice than Arthur Waley, Gary Snyder, Burton Watson and others. He translated some of the least frequently translated poems, and claimed that “my own selection was guided, frankly, almost entirely by my own taste” (2009: 11). In explaining why he included Wang Fanzhi’s poems, Seaton stated: “I originally planned to add only a few of Wang’s poems to his book to help to broaden most readers’ view of what Buddhism was in the Tang and show what it is or can be in an urbanized world” (2009: 19). He then placed Han Shan, Shi De and Wang Fanzhi in genealogical order, saying that “it seems to me the lay Buddhist Wang Fanzhi’s poetry shows the tradition of the outsider, the free agent and the free spirit initiated by Han Shan and Shi De” (2009: 19). Therefore, beyond a matter of personal taste, Seaton’s selection of poems is the result of an attempt to illustrate the historical development of Buddhism. Seaton’s interest in Zen Buddhist history may explain why his choices are different from those of previous translators.

## Conclusion

The early translations produced by Arthur Waley, Wu Chi-yu, Gary Snyder and Burton Watson shaped the image of Han Shan that readers are most familiar with in the West. This image of Han Shan is that of an educated recluse living in an isolated location, or that of a crazy man who is misunderstood by his contemporaries. Both the educated recluse and the crazy man embody the traditional conception of a Chinese “recluse”. However, another image of Han Shan remained hidden. This version of Han Shan often satirized the society he lived in, where men sought money and fame, and lamented the foolishness of common people.

One frequently translated poem starts like this: “People ask the ways to

Cold Mountain, / but roads do not reach Cold Mountain 人間寒山道，寒山路不通” (Red Pine no. 16). Where are the roads to Cold Mountain for Western readers? Metaphorically speaking, translations constitute the road to Cold Mountain for English-speaking readers. For translators guide Western readers in their approach to Cold Mountain. The image of Han Shan as a literary recluse found in the 14 most frequently translated poems embody the “popular trails to Cold Mountain”, and the 112 least frequently translated poems, the “less-travelled trails”. Translators’ prefaces take readers on the popular trails that lead to Cold Mountain, while ignoring others. When translators deliberately match the image of Han Shan presented in the prefaces with those found in certain poems, readers’ understanding becomes limited to certain images.

Chinese sources help guide English-speaking translators in their understanding of Han Shan. When translators have access to the complete poetry collection, their choices rely upon previous biographies or records written by Chinese scholars. Otherwise they rely upon a narrower source—the partial poetry collection. As noted above, it is possible that some early English translators during the 1950s and 1960s read incomplete collections of Han Shan’s poems.

The preference for one particular image over another is not uncommon in the history of Chinese literature. For instance, Tao Qian (365–427), the most famous recluse in Chinese literature, was long misunderstood: critics deliberately emphasized his image as a self-satisfied recluse and forgot his other image, that of a passionate man with political ambitions. By comparison, the case of Han Shan illustrates the significant part played by translation. The reception of a particular image of Han Shan on the part of Western readers was shaped by early sinologists and translators such as Arthur Waley, Wu Chi-yu, Gary Snyder, and Burton Watson: the images of Han Shan as a literary man and an educated recluse were created and strengthened by them. The present study of the images of Han Shan as constructed in translations shows what role is played by translation in “transporting” a foreign author or literature—and also how translations can guide readers in their understanding of foreign literature.

## Notes

- [1] For studies of the reception of Han Shan in the East and West, see Chung (1978). For a more detailed study of how the Beat Generation canonized Han Shan, see Chung (2011).
- [2] In addition to translations, novels written by the Beat Generation also contribute to the construction of Han Shan's images. Chung Ling has conducted a comprehensive and excellent research on this point, see Chung (2011). Here I wish to highlight the contribution of translations to the construction of the images of a poet.
- [3] The calculation is mine, based on a list of translations mentioned in 胡安江 (2010).
- [4] Robert Henricks' translation is based on the *QTS* edition which includes 311 poems, but Red Pine believes some of them to be attributable to Shi De rather than Han Shan.
- [5] Red Pine uses "Pick up #1" to refer to the poems attributed to Shi De 拾得 in his translation. I change it back to "Shi De" to avoid confusion.
- [6] *Ibid.*
- [7] Henricks sticks to the original "left home" while Red Pine directly translates it as "homeless people" (which is apparently a mistranslation).
- [8] For instance, Wu Chi-yu 吳其昱 in his article concludes that Han Shan must be "the Buddhist monk Chih-yen 智嚴 (577-654 A.D.), a native of Tan-yang (Chiang-su), who was visited by Lü-ch'iu Yin probably late in 623 AD or early in 624 AD in the T'ien-t'ai Mountains", based on an examination of the Buddhist terms used in the poems (1957: 392-450). Victor Mair believes Daojiao 道翹 to be the author of the poems (1992: 272).
- [9] For instance, E. G. Pulleybank divides the entire poetry collection into two groups according to different uses of rhymes and concludes that the poems were written by at least two people. (1978: 1172-73). Later scholars have attempted to identify the authors. For example, Jia Jinhua 賈晉華 considers the late Tang Chan Master Canshan Benji 曹山本寂 to be the author of those poems on Buddhism (2003: 65-90).
- [10] Robert Borgen found another source for the Han Shan legend in a text by Jojin, a Japanese monk who lived during the Song dynasty. It is a slightly revised version of Lüqiu Yin's preface (1991: 575-579).
- [11] For instance, Gary Snyder thinks that "when he talks about Cold Mountain he means

himself, his home, his state of mind” (Snyder 1965: 39).

- <sup>[12]</sup> Previous studies sometimes consider Lü to be the surname, yet in fact Lüqiu is his surname.
- <sup>[13]</sup> For the original Chinese text, see 項楚 (2000: 936). The English translation is my own.
- <sup>[14]</sup> The other two partial translations in Table 1 are Arthur Tobias’ translations published by White Pine Press in 1982 and Peter Stambler’s book published by Panda Books in 1996. Paul Kahn has noted that “Tobias’ work added little to what had already appeared in English” (1986: 150). Stambler’s translations are “modern versions of Han Shan’s poems” since Stambler “revised... contents based on his own feelings” (Tan 2009: 124). It appears that the two translations are not as influential as the four early ones published in the 1950s and 1960s, and therefore I focus on the latter.
- <sup>[15]</sup> For a detailed comparison of Waley, Wu, Snyder, Watson and Red Pine’s linguistic styles, see Kahn (1986: 140-175).

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## About the Author

Jing Chen is a Ph.D. student in the Department of East Asian Languages and Cultures at the University of Illinois, Urbana-Champaign. She has been working on traditional Chinese literature, classical Chinese poetry and literary criticism. Her recent research focuses on the publication of poetry anthologies in late imperial China.

# 英語世界陶詩翻譯綜述

吳伏生

## *Abstract*

Translations of Tao Yuanming's Poetry in the English-speaking World: A Critical Review (by Wu Fusheng)

*In the English-speaking world, translations of Tao Yuanming's works date back to as early as the nineteenth century. These translations, which aimed both at general audience and scholarly community, are important documents of Tao Yuanming studies in the West; they also shed much light on Western sinology in general. This essay is a systematic survey and analysis of English translations of Tao Yuanming's poetry.*

在英語世界中，對陶淵明及其作品的翻譯介紹始於十九世紀末，至今已有一百多年的歷史。其中既有面向一般讀者的普通譯介，也有面向學者專家的學術翻譯。這些翻譯體現了譯者在不同時期對陶詩的認識與接受，對我們瞭解西方陶學研究意義重大。本文將按照時間順序，對英語世界的陶詩翻譯做一全面的綜述與分析。<sup>[1]</sup>

在英語世界中，最早介紹、翻譯陶淵明及其作品的是翟理斯 (Herbert A. Giles, 1845-1935)。在於1898年出版的《古今詩選》(Chinese Poetry in English Verse)一書中，他選錄了三首陶詩，即《讀山海經》組詩第五首(“翩翩三青鳥”)和《擬古》組詩第五首(“東方有一士”)及第七首(“迢迢百尺樓”)(Giles 1898: 33-35)。1901年，翟理斯又出版了世界上第一部《中國文學史》(A History of Chinese Literature)。在此書中，他簡要介紹了陶淵明的生平，並且又翻譯了陶

集中的《歸去來兮辭》全文和《桃花源記》中的一段，同時也將《擬古》第五首的譯文全部收錄。上述這些作品皆是陶淵明的代表作，都突出表現了陶淵明卓爾不群、潔身自好的人格，以及他對大同世界的憧憬與政治理想。

翟理斯的漢詩翻譯採用韻體，追求古雅，體現了維多利亞時期的詩風，這也可從他《擬古·其五》一詩的譯文中窺見一斑：

東方有一士	A scholar lives on yonder hill, 一位士人居彼山中，
被服常不完	His clothes are rarely whole to view, 衣服看來很少完全，
三旬九遇食	Nine times a month he eats his fill, 一月只有九次吃飽，
4 十年著一冠	Once in ten years his hat is new. 十年方能換一新冠。
辛苦無此比	A wretched lot!—and yet the while 命運悲慘——儘管如此
常有好容顏	He ever wears a sunny smile. 他永帶著燦爛笑顏。
我欲觀其人	Longing to know what like was he, 渴望知曉他是何人，
8 晨去越河關	At dawn my steps a path unclosed 清晨我徒步開一小路
青松夾路生	Where dark firs left the passage free 那裏松杉鬱鬱有隙
白雲宿簷端	And on the eaves the white clouds dozed. 房檐之上白雲安眠。
知我故來意	But he, as spying my intent, 可他，看出了我的意圖，
12 取琴為我彈	Seized his guitar and swept the strings;

	便拿起吉撥動琴弦；
上弦驚別鶴	Up flew a crane towards heaven bent, 上面仙鶴沖向天空，
下弦操孤鸞	And now a startled pheasant springs... 此刻山雞驚動飛起……
願留就君住	O let me rest with thee until 啊讓我與君同住，直到
16 從今至歲寒	The winter winds again blow chill 冬季寒風重新凜冽！ <sup>[2]</sup> (Giles 1901: 132)

譯文基本上是八音節體，每四行一節。為了押韻，翟理斯把第一行中的“東方”改成“on yonder hill”（彼山中），雖然變換了意象，但還沒有影響到詩的意境。這是翟理斯漢詩翻譯的成功一例，不但準確，有些地方甚至傳神，例如“白雲宿簷端”一行，相比之下譯文“*And on the eaves the white clouds dozed*”（房檐之上白雲安眠）可以說毫不遜色，並且“dozed”（安眠）比“宿”似乎更加生動。

在英語世界中，第一位比較全面地譯介陶淵明詩歌的，要算傑出的漢詩翻譯家韋利（Arthur Waley, 1889-1966）。在於1918年出版的《漢詩一百七十首》（*A Hundred and Seventy Chinese Poems*）一書中，他特為陶淵明另設章節，共收錄了十四首陶詩（包括《形影神》組詩三首）。此書出版後多次重印，影響深遠，長期以來一直是衆多西方讀者認識瞭解漢詩的啓蒙之作。因此，可以說韋利是向西方讀者介紹陶詩的先驅。

《漢詩一百七十首》選譯了從先秦至清朝的作品，其目的顯然是要向西方讀者較為系統地介紹中國詩歌。在這中間，韋利只為白居易和陶淵明單獨設立了章節。這固然與韋利的翻譯理論與實踐有關，因為他的選譯標準，是那些可以直譯而又不失之為詩的作品。<sup>[3]</sup>陶淵明

與白居易的詩作均以簡潔流暢著稱，因而更加可譯。至於他對陶詩的認識，看來除了那些表現安貧樂道、清心寡欲的田園詩之外，他還非常欣賞陶淵明的慈父情懷。這一點可由所選譯的《責子》一詩窺覷一斑。陶集中有不少涉及天倫之樂和父子之情的作品，《責子》一詩便是這一主題的集中表現。詩人以調侃的筆調，描述其“雖有五男兒，總不好紙筆”的無奈，並以“天運苟如此，且進杯中物”做自我解嘲。<sup>[4]</sup>此外，韋利所選譯的《形影神》組詩三首也引人注目。與陶詩中那些清新澹遠的田園之作不同，這三首詩全為說理文字，是對陶淵明人生觀、宇宙觀的闡發與說明，其中經由“神”之口所提出的“縱浪大化中，不喜亦不懼。應盡便須盡，無復獨多慮”的所謂“新自然觀”，被認為不僅僅是“淵明一人安身立命之所在”，而且“結束二百年學術思想之主流，政治思想之變局。”<sup>[5]</sup>也就是說，這組詩對認識陶淵明以及魏晉時代的思想都至關重要。韋利選譯了它們，說明他準確地把握到了陶淵明的思想脈絡。另一方面，也可能是因為這組詩的辯說特徵與西方文學中的分析傳統非常接近，容易為西方讀者接受。這組詩所使用的擬人和寓言手法在西方文學中更是司空見慣。韋利翻譯介紹漢詩的目的，便是溝通中西文化；為此，他自然不會放過這一機會。

韋利對這組詩的第三首《神釋》中前兩行“大鈞無私力，萬物自森著”的翻譯，進一步說明了他為溝通中西文化所做出的嘗試和努力。根據各家的注解，“大鈞”中的“鈞”本意是指“陶者作器於鈞上”的工具或“轉輪”。“大鈞”一語出自賈誼的《鵬鳥賦》：“大鈞播物”，乃是“造化”之意，即如應邵所言，“陰陽造化，如鈞之造物。”<sup>[6]</sup>此處，陰陽造育萬物被比喻成用鈞輪製造陶器，體現了中國古代思想對所謂造物主的淡化與漠視。在中國古代士人看來，“造化”無非是一種“鈞”或工匠器械，二者之間，只是大小之分，並無實質

性的分別。宇宙中萬物的生長，更依賴其自身的繁衍與生息，也就是“萬物自森著”。這種思想與近代西方“泛神主義”(pantheism)不無相似之處。韋利似乎窺見到了這一點。他先是用“God”，即基督教中的“上帝”來翻譯“大鈞”，想必是因為二者都具有“造物”的功能。但是，對於那些謹守窠臼的中西讀者來說，這樣的翻譯無疑會令他們不安乃至憤怒。在前者看來，它過於誇大了宇宙和人類史上造物主的作用，有失真實；而在後者眼中，它貶低了上帝的意義，是一種大逆不道的褻瀆。作為一位熟悉中西文化的學者，韋利當然明瞭這一點。他之所以沒有採用“Great Creator”之類的詞語去直譯“造化”，恐怕是因為“God”一詞更容易在一般西方讀者當中產生共鳴。但是，韋利本人對宗教相當淡漠，因而也無意將《聖經》的語言強行加入譯文，讓西方讀者覺得中國人同樣信仰基督教。因此，在翻譯這兩行陶詩時，韋利採用了折衷的方法，既指出“造化”與“God”的相通之處，也通過泛神論淡化“God”的作用，以令其向“造化”靠攏：

大鈞無私力	God can only set in motion: 上帝只能推動：
萬物自森著	He cannot control the things he has made. 他不能掌控他所造之物。(Waley 1918: 107)

在傳統基督教中，上帝在創造萬物後時刻都在關注它們的行為，並對其進行判斷和干預。韋利則說上帝不具備這種能力，既是對原文“萬物自森著”的意譯，也是借助原文對西方宗教傳統做出新的闡釋。為此，韋利不惜在譯文中對原文在句法和內容上都做了改動。原文為兩句，各有一個主語，即“大鈞”和“萬物”；在譯文中他們被“God”(上帝)和其第三人稱“He”(他)所取代。原本本來描

繪“大鈞”與“萬物”的兩種行為和現象；譯文則僅僅涉及“*He*”或上帝本身。總之，韋利此處的譯文充分體現了語際翻譯（*inter-lingual translation*）<sup>[7]</sup>中原語（*source language*）和譯語（*target language*）及其文化之間的相互碰撞與妥協。

韋利的漢詩翻譯一向以簡潔流暢著稱。《和郭主簿二首：其一》的譯文可充分體現這一點。這首詩描述陶淵明與世無爭的隱居生活，其中提到的田園農事，詩酒書琴、天倫之樂、古代賢哲等，包括了陶詩中反覆吟詠和描繪的境界與主題。韋利將這首詩放在《漢詩一百七十首》中陶淵明一章的開頭，說明他也認為這是陶詩中的一篇代表作：

藹藹堂前林	Shady, shady, the wood in front of the Hall: 那藹藹的堂前之林，
中夏貯清陰	At midsummer full of calm shadows. 中夏時儲滿了清陰。
凱風因時來	The south wind follows summer's train: 南風隨著夏季而到：
回飈開我襟	With its eddying puffs it blows open my coat. 回風吹開了我的衣襟。
息交遊閑業	I am free from ties and can live a life of retirement. 我擺脫了俗緣，得以隱居。
臥起弄書琴	When I rise from sleep, I play with books and harp. 每當睡起，便遊樂於書琴。
園蔬有餘滋	The lettuce in the garden still grows moist: 院中的生菜仍然滋潤：
舊谷猶儲今	Of last year's grain there is always plenty left. 去年的谷糧總是有餘。
營已良有極	Self-support should maintain strict limits: 自持應有嚴格限度：
過足非所欽	More than enough is not what I want.

	過足並非我所欲求。
春秫作美酒	I grind millet and make good wine. 我碾米來製作美酒。
酒熟吾自斟	When the wine is heated, I pour it out for myself. 酒熱後我獨自斟飲。
弱子戲我側	My little children are playing at my side, 我的弱子在身邊嬉戲，
學語未成音	Learning to talk, they babble unformed words. 他們啾呀學語，口無成音。
此事真復樂	These things have made me happy again 這些事令我再度快樂，
聊用忘華簪	And I forget my lost cap of office. 我已忘掉失去的官簪。
遙遙望白雲	Distant, distant I gaze at the white clouds: 我凝望著遠處的白雲：
懷古一何深	With a deep yearning I think of the Sages of Antiquity. 深情中緬懷古代賢哲。(Waley 1918: 103)

“此事真復樂”一行中的“真”，是對詩中所描述的各種行為的概括總結，也是陶詩中的關鍵字語和概念，陶淵明多次使用它。前面已經提到《飲酒·其五》中的“真意”，其他如《飲酒·二十》中“羲農去我久，舉世少復真”，《連雨獨酌》中“任真無所先”，《感士不遇賦》中“真風告逝，大偽斯興”等。“真”在道家思想中代表自然樸素的人類本性，與虛偽墮落的社會文化相對，如《莊子·漁父》所說：“真者，所以受於天也，自然不可易也。”魏晉思想，尤其是魏晉玄學深受老莊的影響，陶淵明對“真”的理解，正是承襲了莊子的上述意見。此處他使用“真”，便是要反襯仕途官場的“偽”。這一行的大意，乃是“此事既真且樂”，譯成英文，也應採用“*These things are both true*

and joyful” 或諸如此類的句子。令人遺憾的是，韋利對這一行的翻譯卻完全忽略了“真”字：“These things have made me happy again”（此類事令我再度欣喜），因而沒有傳達出原詩中的一個重要方面。<sup>[8]</sup>

對如何翻譯漢詩，尤其是五言詩，韋利有他獨特的理論。他主張用英語中的一個重讀（stress）來對應漢語中的一個單字，以便模仿和再現漢詩的節奏。例如前詩的最後兩行，雖然音節數不等，但都包括了五個重讀音組：

遙遙望白雲	Distant, distant I gaze at the white clouds:
懷古一何深	With a deep yearning I think of the Sages of Antiquity.

除了上述“真”字以外，韋利對這首詩的翻譯相當準確，譯文也省淨簡練，不愧是漢詩翻譯中的一首佳作。

1952年，威廉·艾克爾（William Acker）出版了《陶隱士：陶潛詩六十首》（*Tao the Hermit: Sixty Poems by T'ao Ch'ien, 365-427*）一書。這是英語世界裏第一本系統翻譯、介紹陶淵明詩歌的著作。從《陶隱士》這一題目來看，艾克爾也是要強調陶淵明超塵脫俗的一面，將中國文人學者對陶淵明的傳統乃至刻板認識介紹給西方讀者。他為此書寫了一篇題為“陶潛詩歌介紹”（An Introduction to the Poems of T'ao Ch'ien）的前言，對陶淵明的歷史背景、身世、思想以及詩歌創作進行了系統扼要的評述。艾克爾對陶詩的介紹基本上因襲了中國傳統詩學中“詩言志”以及因人解詩、因詩知人的路數。他將陶詩視為歷史上陶隱士人格的表現，並以表現的“直接”和“自然”<sup>[9]</sup>為評判的標準（Acker 1952: 16）。這可從他對《止酒》一詩的翻譯和討論中窺見一斑。

《止酒》一詩共二十句，句句都有“止”字，但其意義不同，包

括停止、靜止、至，還有句末語詞等。從古至今，不少詩人、學者都曾指出過其戲謔特徵，其中尤以朱自清的論述詳盡服人。他說：

《止酒》詩每句藏一“止”字，當系俳諧體。以前及當時諸作，雖無可供參考，但宋以後此等詩體大盛，建除、數名、縣名、藥名、卦名之類，不一而足，比有所受之。逆而推上，此體當早已存在，但現存的只有《止酒》一首，便覺得莫名其妙了。<sup>[10]</sup>

儘管如此，依照傳統詩學，將這首詩視為言志之作的，仍不乏其人，尤其是因為它所涉及的，並不只是酒，如前六行。下面便是原詩這部分及艾克爾的翻譯：

	止酒	Stopping Wine
		止酒
1	居止次城邑	Dwelling, I stopped 居住，我止於 close to the city wall. 城牆附近。
	逍遙自閑止	And my wanderings 我的暢遊 stopped with staying home. 止于居家。
	坐止高蔭下	Sitting, I stop 憩坐，我止於 under the lofty shade, 高蔭之下，
4	步止華門裏	Walking, I stop 行走，我止於 within my wattled gate. 華門之內。

- 好味止園葵      For me, good eating  
對於我，美食  
                         stop with my garden mallows.  
                         止於園中之葵
- 大歡止稚子      And for me, great joy  
對於我，大歡  
                         stopped with childhood. (Acker 1952: 70)  
                         止於童年。<sup>[11]</sup>

艾克爾對“大歡止稚子”一行的翻譯顯然有誤，容後詳論。這幾行涉及詩人生活的諸多方面。宋朝胡仔便認為它們寫的是“淵明固守窮道，安于田園”（《陶淵明研究資料彙編》下冊，1962: 201）。意味深長的是，胡仔沒有把這種觀點應用於詩的其他部分，想必是因為其中所反覆提及的“止酒”願望和困難與陶詩中反覆吟頌的“飲酒”主題相齟齬。不僅如此，倘若將這一部分看成陶淵明的真實願望，豈不意味著把他解讀成被酗酒纏身的酒徒？然而，艾克爾正是按照這一線索來翻譯和評論這首乃至整個陶詩的。在他看來，酗酒是陶淵明仕途失敗與生活困窮的主要原因之一。讓我們看他對此詩後部分的翻譯：

- 平生不止酒      Since then from day to day  
                         從那時起每日  
                         I have never stopped wine,  
                         我從未停止飲酒，
- 8 止酒情無喜      For if I stopped it  
                         因為如果止酒  
                         My feelings knew no pleasure.  
                         我便感不到歡樂。
- 暮止不安寢      Stopping at evening  
                         晚上停止

- I could not get to sleep,  
我無法入睡，
- 晨止不能起 Stopping at dawn  
凌晨停止
- I could not even rise.  
我甚至起不來。
- 日日欲止之 Yet from day to day  
但每天每日
- I have wished to stop.  
我都想停止。
- 12 營衛止不理 When all my hopes and plans  
當我全部希望與藍圖  
stopped, and did not thrive.  
都已停止，沒有實現。
- 徒知止不樂 All that I knew  
我所知道的  
was that stopping was a hardship,  
便是停止很難，
- 未知止利已 And never could believe  
從來不相信  
stopping could profit me.  
停止對我有利。
- 始覺止為善 At last having understood  
終於領會到  
that it were well to stop,  
停止的好處，
- 16 今朝真止矣 This very morning  
就在今晨  
I have really stopped,  
我真正停止了，
- 從此一止去 And now, henceforward,  
自今以往，

		from this stopping on, 從此停止以後
將止扶桑淚	I shall be stopping 我將停止	on the shores of Fairyland. 在仙境之岸。
清顏止宿容	My clear visage 我的清顏	Will stop the morning-after face 將停止晨後的容面
20 奚止千萬祀	And may this never stop 願此永不停止	for a hundred thousand years! (Acker 1952: 70-71) 直到千年萬歲！

艾克爾把上面第7-10行說成是“對酒徒所陷之惡性循環的準確描繪。[這種狀況]與正常甚至過度飲酒都不同，因為當事人無法自拔”（Acker 1952: 34）。<sup>[12]</sup> 他還認為第9-14行是對“無望的迷惘及絕望”的形象表述，並進而聲稱：

也許我們無須再進一步尋找他 [淵明] 仕途失敗的原因了。雖然飲酒過度在當時的社交生活中，包括官方宴會和娛樂，既被認可，也是必須的，但過度飲酒和酗酒之間有一個很大的區別：前者是一種有意為之的自我陶醉，可以隨時停止，而後者則是神經質的衝動，很少能夠被意志或理性所控制。（Acker 1952: 34-35）<sup>[13]</sup>

前面已經提到，對朱自清、逯欽立等中國學者來說，《止酒》每行中的“止”字乃是其俳諧的標誌。可是由於艾克爾把這首詩看作詩人的內心表現，因此在他眼中，頻繁出現的“止”變成了詩人對酗酒欲止

不能的“痛苦和絕望”的表徵。艾克爾並且告訴讀者，雖然這首詩很難譯，但他還是將其選入，因為它有助於幫助我們瞭解導致陶淵明一生貧窮破落的一個主要原因，即酗酒（Acker 1952: 35）。<sup>[14]</sup>由此可見，在評價這首詩中，艾克爾甚至比一些中國學者更加為傳統的言志詩學與闡釋規則所囿。此中的另一原因，也許是因為作為一位外國人，他沒有在心中將陶淵明偶像化，因而敢於提出離經叛道的觀點。與此相反，長期以來對陶淵明的推崇卻使得中國學者無法將這首詩看成對詩人內心世界的“直接”抒發與表現，因為那樣一來，飲酒在陶詩中的意義便完全不同了：它不再是詩人超塵脫俗的手段，而是酒徒酗酒的症狀。意味深長的是，正是對陶淵明的崇拜心理使得中國學者們得以從“詩言志”的詩學中暫時解脫出來，並且按照詩體演變和文類規則，從文學的角度去認識這首詩，因而得出了與“詩言志”這一詩學傳統相齟齬的結論。反之，倒是艾克爾對此詩的解讀令我們感到過於拘泥，因為他把“詩言志”這一綱領推向了極端，由此推演出一個在我們看來荒唐可笑的結論。

前面已經提到艾克爾在“大歡止稚子”一行時所出現的失誤。他將“稚子”譯成“childhood”（童年），似乎是由於他對此詩的特殊理解。他接著把下行“平生不止酒”中的“平生”誤譯成“Since then from day to day”（從那時起每日），也是為了進一步強調這種理解，即陶淵明酗酒的“苦痛”由來已久，始於童年時代。他對第12行“營衛止不理”的誤譯更是如此。“營衛”是指人體中的“氣血經脈”（遼欽立，1979: 101）；<sup>[15]</sup>這一行的意思，也無非是“倘若止酒，便會引起血脈失調”。艾克爾卻莫名其妙地從中窺見了“hopes and plans”（希望與藍圖），從而將生理上的不順翻譯成生活中的絕望，即“*When all my hopes and plans / stopped, and did not thrive*”（當我全部希望與藍

圖 / 都已停止，沒有實現)。正是這樣的理解和翻譯，使得艾克爾認為這首詩表現的是陶淵明不能自拔的痛苦境遇。

從詩學與批評的角度來看，艾克爾對《止酒》的評論基本上遵循了中國古代言志、釋志的詩學與闡釋傳統。倒是他對陶詩中“篇篇有酒”這一現象的解釋，令中國學者刮目相看。近兩千年以來，中國文人對陶詩中“篇篇有酒”這一現象始終津津樂道；從其背後，他們看到的要麼是與世無爭的恬淡心境，要麼是對世事的憂慮與關懷，總之是醉翁之意不在酒。艾克爾卻把陶詩中對飲酒的禮贊看作酗酒的病態表現，因而從中發現了另一個酗酒纏身的陶淵明。這樣一來，陶詩中的酒也便不再是高風亮節的隱喻象徵，而是病態酒徒情不自禁的直接表現。這固然是由於在西方社會中，人們易於從生理和病理的角度去解釋“口不釋酒”這一現象。但是，意味深長的是，艾克爾之所以能夠對陶詩中的飲酒主題提出這一全新的解釋，卻是因為他嚴格遵循了中國傳統中“詩言志”的觀念和邏輯。因此，他的觀點既讓我們從不同的視角去認識已經被偶像化的陶淵明及其作品，而且也令我們反思傳統詩學的特點及其局限。

與韋利相比，艾克爾的陶詩翻譯遜色很多，因此影響不大，很少為後人提及。他沒有闡述過他的翻譯理念，但從《止酒》一詩的譯文來看，他也試圖再現漢詩的句法和節奏。漢語五言詩一般都採用2+3的句式，中間有一個停頓。艾克爾也把他的譯文照此分成兩部分，並分行排列。例如開頭兩句：

居止次城邑	Dwelling, I stopped close to the city wall.
逍遙自閑止	And my wanderings stopped with staying home.

問題在於，原文只是在一行中自然間歇，可譯文卻將其分成兩行，因

此過於誇大了停頓的效果，致使與原文相比，譯文讀起來令人感到支離凝澀。當然，艾克爾也並沒有採用這一方法去翻譯所有的五言詩。讓我們看他對《詠貧士》組詩中第一首的翻譯：

- |    |       |  |
|----|-------|--|
| 1  | 萬族各有托 | Of the Myriad Tribes each has some reliance,<br>萬族中每個都有所依附，                                  |
|    | 孤雲獨無依 | But the Lonely Cloud alone has no support.<br>但惟有孤雲沒人扶持。                                     |
|    | 曖曖空中滅 | Dimly, dimly, it fades into the sky—<br>曖曖地，它消失在天空——   |
| 4  | 何時見餘暉 | No faintest glimmer will be seen of it again.<br>最暗淡的餘暉都已不見。                                 |
|    | 朝霞開宿霧 | The light of dawn parts the mists of night,<br>朝霞開啓了夜晚之霧，                                    |
|    | 衆鳥相與飛 | And flocks of birds go flying up together.<br>衆鳥一起展翅高飛。                                      |
|    | 遲遲出林翻 | Slowly, slowly, they fly out from the woods<br>遲遲地它們飛出叢林                                     |
| 8  | 未夕復來歸 | Where they will return before it is yet evening.<br>晚前它們將返回此地。                               |
|    | 量力守故轍 | When it takes so much strength just to keep in the old rut<br>當堅守故轍是如此費力之時                   |
|    | 豈不寒與饑 | How can he possibly escape being cold and hungry?<br>他怎麼能夠避免饑寒交迫？                            |
|    | 知音苟不存 | If friends know this and will not stand by him<br>如友人知此但不願同道                                 |
| 12 | 已矣何所悲 | Enough of them—he need feel no sorrow.<br>(Acker 1952: 127)<br>由他們去吧——他不用悲傷。 <sup>[16]</sup> |

與《止酒》一詩的譯文相比，這首詩的譯文要更加流暢，並且相當準

確，只是“量力守故轍”和“知音苟不存”兩行的翻譯過於曲折冗長、條分縷析，沒有了原詩質樸的韻味。

艾克爾的《陶潛詩六十首》問世之後一年，夏威夷大學出版社出版了由張（Lily Bao-hu Chang）、辛（Marjorie Sinclair）二人合譯的《陶潛詩集》（*The Poems of T'ao Ch'ien*）。此書收錄了陶淵明的全部詩歌，是英語世界中為一般讀者提供的第一本陶詩全集。在前言中，譯者介紹了陶潛的生平和詩歌。它基本沿襲傳統的記載與觀點，並無新意。在細節上，書中也有不少疏漏。如《飲酒·其十六》第三、四兩行“行行至不惑，淹留遂無成”，本是說詩人年已四十，但卻一無所成。張、辛卻把它們譯成“I went along in life without much confusion,/ And I have found that I have accomplished nothing in the world”（我沒有疑惑地在生活中前行，/ 我發現我在世上一無所成）（1953: 67）。顯然，她們竟沒有看出“不惑”用的是《論語·為政》中“四十而不惑”的典故。她們對著名的“采菊東籬下，悠然見南山”的翻譯也令人感到譯者沒有體會到原詩的意境。她們的譯文是：“I pick chrysanthemums beneath the eastern hedge, / And the southern hill looms in the distance”（我采菊在東籬之下，/ 南山在遠處隱約顯現）（1953: 62）。第一行非常準確，但第二行用“南山”而不是“我”作主語，不僅完全破壞了原詩中意與際會、物我兩忘的境界，也說明譯者對這一名句背後的人文歷史和美學意義缺乏瞭解。此書的譯文拖曳，缺乏詩意。韋利曾為其寫了一篇書評，特別提到譯者所用的“自由體詩”實際上是“印成詩體的散文”，因為“各行之間在節奏上沒有連貫的聯繫”（1954: 178-180）。<sup>[17]</sup>總之，這兩位譯者並非諳熟中國詩歌的學者。<sup>[18]</sup>當然，她們翻譯《陶潛詩集》，其目的也不是學術研究，而是為一般讀者提供一個陶詩的通俗譯本。

本文要提及的另一普及性陶詩譯本，是辛頓 (David Hinton) 的《陶潛詩選》( *The Selected Poems of T'ao Chien* )。該書出版於1993年，距艾克爾和張、辛二人的譯作近半個世紀。在這期間，英美的漢學研究已經有了長足的進展，一般讀者對中國詩歌的瞭解也更加全面深入。僅就陶淵明而言，此時已經有海陶璋 (James Hightower) 和戴維斯 (A. R. Davis) 對陶詩、陶集的詳盡注釋和翻譯 (詳見後文)。因此，辛頓在推出自己的陶詩翻譯時面臨著諸多挑戰。因循前人的腳步自然毫無意義。只有另辟蹊徑，才能推陳出新。這也便是辛頓在《陶潛詩選》中所孜孜以求的。

《陶潛詩選》收入了陶詩中的主要篇章，以及《桃花源記並詩》和《歸去來兮辭》。辛頓本人沒有說明其翻譯原則和方法，但書背上的介紹文字說，辛頓的翻譯既有“學者對原作複雜性的關注”，同時也“把陶潛重新創造成為英語中令人信服的詩歌聲音”。<sup>[19]</sup>前者可用附在書後的一些簡略注釋說明，後者則是指辛頓譯文的藝術風格。所謂“令人信服的詩歌聲音”，也便是指其時代風格，即譯文令當今的英美讀者“信服”。辛頓的翻譯以文入詩，以口語入詩，充分體現了現代派以來英詩中的一種重要傾向。下面是他對《雜詩·其八》的翻譯：

- |   |                         |   |
|---|-------------------------|---|
| 1 | 代耕本非望<br>所業在田桑          | I couldn't want another life. This is my<br>我不要另一種生活。這是我的<br>true calling, working fields and mulberries<br>真正行業，在田桑中勞作   |
| 4 | 躬親未曾替<br>寒餒常糟糠<br>豈期過滿腹 | with my own two hands. I've never failed it,<br>用我自己的雙手。我從未停過，<br>and still, against hunger and cold, there's<br>雖然如此，抵禦饑寒的，只<br>only hull and chaff. I'm not asking for more |

- 但願飽粳糧      有糟糠。我並非要比滿腹  
than a full stomach. All I want is enough  
更多。我想要的不過是
- 禦冬足大布      common rice, heavy clothes for winter and  
普通大米，禦冬的厚衣和
- 8 粗織以應陽      open-weaves for the summer heat—nothing  
度過炎夏的涼衫——再沒有
- 正爾不能得      more. But I haven't even managed that. O,  
其他。但我連那都做不到。啊，
- 哀哉亦可傷      it can leave you stricken so with grief.  
這會使你如此地悲傷。
- 人皆盡獲宜      And character is fate. If you're simple-  
人格是命。如果你一生心地
- 12 拙生失其方      minded in life, its ways elude you. That's  
樸素，其路數將離你而去。那
- 理也可奈何      how it is. Nothing can change it. But then,  
便是這樣。沒有什麼能改變。可是，
- 且為陶一觴      I'll delight in even a single cup of wine. (Hinton 1993: 36)  
我還將從一杯酒中得到樂趣。<sup>[20]</sup>

喜歡古樸典雅風格的讀者也許會質疑這是否是詩歌，尤其是古典詩歌了。譯文將每兩行分成一聯，表面上看似乎是要模仿漢詩的句式，但細讀之後，我們便發現並非如此。漢詩每兩行一聯，並且各自組成一個句法單位，可譯文中的句式常常從一聯延續或“跨”到另一聯。這樣的句式所造成的節奏也與原詩迥異，尤其是譯文在詩行內使用了不少標點符號，它們所造成的不規則停頓似乎是有意進一步強調譯文的散文、口語特徵（如第12、13兩行）。儘管如此，譯文仍然準確地傳達了原詩的內

容和主題，只是譯者已經把它們融入到現代英語詩歌的語言和形式當中。不熟悉西方現代詩歌的中國讀者也許會對之扼腕，熟知中國古典詩歌的某些西方讀者也許會對之不滿。但是，對於那些希望瞭解中國詩歌與文化的一般西方讀者來說，他們所讀到的，則是通過自己熟知的語言和形式所表達的華夏情懷。這也便是《陶潛詩選》一書的意義。

上述的陶詩翻譯與介紹，皆面向一般讀者；其基本特徵是通俗易懂。接下來，我們要探討對陶詩的翻譯研究。與介紹性翻譯不同，研究性翻譯所面對的讀者是某一領域的學者專家；其目的，也不再是介紹，而是學術研究；其譯/作者，往往也是某一領域內的資深學者。具體到陶淵明，英語世界中有兩部影響深遠的學術翻譯著作，即哈佛大學教授海陶瑋 (James Hightower) 的《陶潛詩集》( *The Poetry of T'ao Ch'ien* ) 和悉尼大學教授戴維斯 (A. R. Davis) 的《陶淵明 (西元 365-427)：他的作品及其意義》( *T'ao Yüanming (AD 365-427): His Works and Their Meaning* )。它們是陶淵明詩文翻譯與研究的範本，其譯文和觀點至今仍然被廣為引用。

《陶潛詩集》1970年由牛津大學出版社出版，是海陶瑋近二十年陶詩研究的結晶。它包括了所有陶淵明的詩和賦，注釋詳盡、考證嚴密、旁徵博引，是一部學術翻譯的典範。其特點是注釋詳盡、翻譯準確、行文流暢，充分體現了作者的深厚功力和嚴謹學風。為了讓讀者全面瞭解陶詩，海陶瑋在翻譯了一首詩之後，先概括其大意，然後對詩中的難字和典故逐一注釋，並且指出不同版本中的異文現象。下面以海陶瑋對《飲酒二十首·其七》的翻譯和評注為例，具體說明《陶潛詩集》的特色：

- |         |   |
|---------|---|
| 1 秋菊有佳色 | The fall chrysanthemums have lovely colors. |
|         | 秋菊具有可愛的色彩。                                  |
| 裛露掇其英   | I pluck the petals that are wet with dew    |

- 我採摘濕露下的花瓣  
泛此忘憂物 And float them in this Care Dispelling Thing  
讓它們在忘憂物裏漂浮
- 4 遠我遺世情 To strengthen my resolve to leave the world.  
以此增強我離世的決心。
- 一觴雖獨進 I drink my solitary cup alone  
我自飲孤獨之酒
- 杯盡壺自傾 And when it's empty, pour myself another.  
酒盡便再自斟一杯。
- 日入群動息 The sun goes down, and all of nature rests  
太陽落下，萬物息息
- 8 歸鳥趨林鳴 Homing birds fly chirping toward the grove.  
歸鳥鳴叫著飛向樹林。
- 嘯傲東軒下 I sit complacent on the east veranda  
我愜意地坐在東台
- 聊復得此生 Having somehow found my life again.  
(Hightower 1970: 133-134)  
似乎又重獲新生。

海陶瑋用兩段文字來說明此詩的大意。讓我們先看第一段：

詩人又在採摘菊花。他首先欣賞菊花的美麗，雖然對採集的花瓣他也有實際的用途。評論者們都一致地指出，開頭兩句引用了《離騷》中“夕餐秋菊之落英”一句，在那裏屈原顯然在乞求長生。飲菊花酒也曾被在其他地方提到過，乃是乞求長生的一種秋季儀式。他要從中浮泛花瓣的所謂“忘憂物”，顯然是指酒（這一對酒的指稱似乎是他本人的得意創造，也許是基於《詩經》毛傳）。

(Hightower 1970: 134) <sup>[21]</sup>

海陶瑋指出了陶詩前兩句對《離騷》的徵引，頗有見地，但說論者們“一致”提到了這一聯繫，卻不知何據，因為《陶淵明詩文彙評》

中所輯錄的各家評語都沒有明確指出這一點，只是《六朝選詩定論》的作者吳淇說“‘秋菊’即承上章‘采菊東籬’，取其芳潔，與己行相比”（《陶淵明研究資料彙編》下冊，1962: 202）。<sup>[22]</sup>這也便是源自《離騷》的美人香草之傳統與手法。值得注意的是，中國歷代論者一般都強調采菊、飲菊在道德修身方面的比喻象徵意義，但很少提及這一行為與乞求長生的關聯，上面吳淇的評語便是一例。<sup>[23]</sup>這固然是因為陶淵明本人便曾明確表示過他對道教長生不老、羽化登仙的懷疑與不齒，<sup>[24]</sup>但也許還是因為在中國文人看來，把陶淵明與流行於民間的宗教迷信活動聯繫起來，有損於其“縱浪大化中，不喜亦不懼”的高人達士形象。此處，海陶瑋還借助一位日本學者（一海知義）的研究，進一步指出《西京雜記》中便有利用菊花來乞求長生的記載（Hightower 1970: 134）。所有這些都促使我們從一個新的視角去理解這首詩，並且認識到此處的陶淵明要比其人們熟知的傳統形象更加複雜。

在第二段中，海陶瑋繼續概括此詩的大意：

他飲酒是為了延續生命和忘卻死亡，這意味著他對所調製之酒的效用缺少信心。他獨自酌飲，雖然沒有陪伴，但卻一直喝到太陽落下。正如吳淇所言，落日和歸鳥不僅僅是對一天中時間的觀察，而且還是對普遍原則的陳述：即自然萬物于傍晚時分都在歇息。他已經離開了世間的紛擾，如同鳥一樣，他已經重返家園。依靠酒力，他畢竟能夠得到一種滿足，因為通過遺忘社會，他發現了自我。（Hightower 1970: 134）<sup>[25]</sup>

顯然，由於強調祈求長生在詩中的作用，海陶瑋對此詩的意境有不同的體會。在他看來，這裏不僅有無我兩忘的悠然，還更有欲求不得的憂慮。亦即是說，此處的飲酒，正是俗話說的借酒消愁，而且頗有愁更愁的味道。下面我們將會看到，這一解釋也影響到海陶瑋對《飲

酒》組詩第五首中“采菊東籬下，悠然見南山”這兩行名句的理解。

由於中英兩種文字之間的差異，在翻譯漢詩時很多在原語中看上去“自然”的部分都變成了問題乃至難題。對此，海陶瑋當然深有體會，並做了詳細說明。例如第二行“裊露掇其英”中的“裊露”是什麼詞，修飾什麼？海陶瑋認為它所修飾的一定是“英”(petals)，但同時也指出，在語法上，它也可以修飾詩人。當然，在譯文中他只能選擇一種，因而選擇了前者。他尤其用了一整頁的篇幅來解釋“遠我遺世情”一行中的歧義以及它為翻譯帶來的困難。他首先指出，各家對這一行的理解聚訟紛紜，有些“令人不安”(disconcerting)，因為“最明顯的那一個理解必須被排除在外，因為它與詩的大意相矛盾”。他認為，“遠”是個及物動詞，因此有“使之遠”(to make distant)的意思，亦即它可以是“驅除”(to put away)，也可以是“推至遠處，強化”(to push to a distance, intensify)。“我”可以是個間接賓語，即“從我驅除”(put away from me)，也可以修飾這一行中的後三個字，即“驅除我的……”(put away my...)或“強化我的……”(intensify my...)。“遺世情”也可以有不同的組合。“世情”曾在《辛醜歲七月赴假還江陵夜行塗口》中出現過：“林園無世情”。在那裏，它是“世俗志向”(worldly ambition)的意思。如果把“遺”看成“剩餘”(remaining)，這一行便可讀作“從我驅除任何剩餘的世俗志向”(Put away from me any lingering world ambition)，倒是講得通。但“遺世”也可另外組合，與“情”一起，便成了“離開俗世的願望”(a wish to leave the world)，或“對我所離開之俗世的感情”(feelings about the world I left)。倘若陶淵明飲酒是要“從我驅除我要離開俗世的感情”(put away from me my feelings about leaving the world)，顯然與陶詩的整體意義矛盾。海陶瑋認為，正是為了避免這樣的讀法，

《文選》用的是“達”，而不是“遺”，因為有了“達世情”，便可以把這一行讀作“從我驅除任何要在俗世成功的願望”（To put away from me any desire to succeed in the world）。海陶瑋認為這不可取，因為它不僅無聊，而且其中所謂在俗世成功也是陶淵明從未表達過的願望。他推測，一定是淵明本人的修改使得這首詩在句法上如此難解。他還聲明，他把這一行翻譯成“以此增強我離世的決心”（To strengthen my resolve to leave the world），乃是根據幾位元日本學者的意見，其優點是它與前一行對仗，因而消除了“世情”這一組合的可能性。<sup>[26]</sup>海陶瑋在翻譯上所體現出的嚴謹學風，可由此見出一斑。

有關《陶潛詩集》所遵循的翻譯理念與策略，海陶瑋沒有做任何聲明。從書中的譯文、尤其是前面提到的《飲酒二十首·其七》來看，他的首要目標似乎是準確達意。在此基礎上，海陶瑋根據英語的習慣對譯文做了不少調整。例如，五言詩的句法一般都是兩行一句，但在翻譯《飲酒二十首·其七》的前四行時，海陶瑋把第一行作為一句，並加上句號；然後，他把下面三行翻譯成一個句子，每行末不僅沒用標點，而且還在第三、四兩行的開頭用連詞“And”和介詞“To”作為連接，使得這三行自成一體。這樣的處理雖然改變了原詩的句法和節奏，但並沒有偏離原詩的意義和意境，因為譯文仍然包括了原詩中的每一個意象、動作和要素，如“秋菊”（fall chrysanthemums），“英”（petals），“露”（dew），“泛”（float），“忘憂物”（Care Dispelling Thing），“遠”（strengthen），“遺世情”（resolve to leave the world）等。難怪漢學家侯思孟（Donald Holzman）說《陶潛詩集》是陶詩的“權威”（definitive）譯本了（1971: 181）。

1983年，康橋大學出版社出版了悉尼大學教授戴維斯的《陶淵明（西元365-427）：他的著作及其意義》（*Tao Yuan-ming (AD 365-427)*）：

*His Works and Their Meaning*) 一書。迄今為止，這仍是英語世界中對陶淵明著作最系統的學術翻譯。除了詩賦之外，它還收入了陶集中的記、傳、贊述、和疏祭文。對於陶淵明的文學成就和研究方法，戴維斯自有與中國傳統陶學不盡相同的觀點。對此，他在本書的“序言”中做了明確的說明：

個人抒情詩，即對個人感情的描述，是中國詩歌傳統的偉大優點。陶淵明便是它的首位偉大實踐者之一。他數百年來深受中國讀者喜愛，因為他的作品表現了一種個性。個人抒情詩便是陶淵明一生的偉大成就，我們也希望他本人便最終對這一成就感到欣慰。但是，由於某些歷史與社會學原因，許多中國人似乎並不滿足於僅在這一點上來欣賞陶淵明的成就，而是要從他的作品中發現其他目的和志向。因此，我認為他們在理解陶淵明的生平與著作時未免有些曲解。由於我與他們的意見經常產生分歧，因此我為這本書設了個副標題：《他的著作及其意義》。(Davies 1983: xv)<sup>[27]</sup>

這段文字出現在序文的開頭，因而可以看作是全書的出發點。“抒情詩”(lyric poetry)在西方文學傳統中往往被與“敘事”(narrative，又稱“史詩”epic)和“戲劇”(dramatic)文學區分開來，因為它的基本特點是抒發詩人的思想與情感，具有較強的個人特徵，這也便是為什麼戴維斯用“personal”(個人)一詞來修飾它。在這一點上，西方抒情詩與中國的“言志”詩基本相同，只是後者更加強調“志”的社會與政治、道德意義，著名的《詩大序》便對此作過明確的說明。<sup>[28]</sup>也正是為此，中國傳統詩學始終重視詩歌的社會政治功能，對陶淵明詩歌的研究自然也不例外。它常常把詩歌看成歷史和政治的載體，因而忽略甚至無視其本身的文學特質與功能，乃是無可爭辯的事實。這一傾向在陶學研究中尤其明顯。戴維斯的批評正是對此而發。他提出用“抒情詩”這一西方文學批評中的文類(genre)觀念來概括和闡釋陶詩，

主張從文學的角度上對其進行分析研究，也無疑是個中肯的建議。

在戴維斯看來，作為一位詩人，陶淵明的一個重要特色便是他“創造了一個自我形象”（the creation of a self-image）。正是他在這方面的成就，使得他成為一位大詩人，並為後人所敬仰。這裏，戴氏把陶淵明看成一位刻意求工的藝術家，汲汲于在讀者面前完善自己的形象，這與中國歷代對陶淵明的認識截然不同。在中國文人心目中，陶淵明乃是自然純真的縮影，他的詩作也是率意自發的天作，正所謂“此翁豈作詩，直寫胸中天”，<sup>[29]</sup> 根本不屑於去表現自我，揚才露己；這也正是他與另一位大詩人屈原的主要區別。對於這一傳統觀點，戴維斯當然非常瞭解。為此，他進一步解釋說：

陶淵明成功地實現了他出世的願望，同時也為世人投射出一個容易為人接受的個人形象。我絕不是說這中間有任何不誠實的因素。將這種說法用於一位因理想純潔而始終被中國人敬仰的人身上，可謂是褻瀆神明。簡單地說，一個人永遠不可能與他對自己的戲劇表現完全吻合，因為這意味著無視藝術的因素。在陶淵明這位如此偉大的詩人身上，藝術因素的作用一定相當重要。

（Davies 1983: 2-3）<sup>[30]</sup>

也就是說，陶淵明之所以偉大，是因為他具有偉大的藝術才能，將自己的理想與人格通過“戲劇表現”（dramatization）呈現給讀者。戴維斯進而指出，“數百年來中國人、日本人所敬仰的陶淵明的真質，乃是一種存在於他作品之中的藝術真實”（Davies 1983: 4）。<sup>[31]</sup> 另外，他指出藝術表現與詩人的經驗自我之間永遠存在著差距，對中國學者也是個警戒。藝術源自生活，但卻高於生活，因而不可能與之等同。這本來是及其簡單的道理。可是，在傳統陶學中，對陶淵明人格的敬仰常常使人忘記這一點，甚至本末倒置，因讚美其人格而忽略甚至貶低藝術的作用。

最後，還是要略微談一下《陶淵明：他的作品及其意義》一書的譯文。戴維斯是位嚴謹的學者，因而他的翻譯基本上準確達意，注釋也非常詳細，是典型的學術翻譯。<sup>[32]</sup> 下面便是他對《詠貧士》組詩最後一首的翻譯：

- |    |       |  |
|----|-------|--|
| 1  | 昔在黃子廉 | In former times there was Huang Tzu-lien           |
|    | 彈冠佐名州 | Who shook his cap and served in a famous province. |
|    | 一朝辭吏歸 | One day he resigned office and went home;          |
|    |       | 一日他辭官返鄉，   |
| 4  | 清貧畧難儔 | In pure poverty he was almost unequalled.          |
|    | 年饑感仁妻 | 'In the year's dearth I am moved by my noble wife, |
|    | 泣涕向我流 | Whose tears flow before my eyes.'                  |
|    |       | 她的淚水在我眼前橫流。”                                       |
|    | 丈夫雖有志 | Although a man has his purpose,                    |
|    |       | 男人雖有他的志向，  |
| 8  | 固為兒女憂 | Truly he is anxious for his family.                |
|    | 惠孫一晤歎 | Hui-sun sighed at their first meeting,             |
|    | 腆贈竟莫酬 | But his rich presents were finally not accepted.   |
|    |       | 但他的厚贈最終沒被接受。                                       |
|    | 誰雲固窮難 | Who says 'firmness is adversity' is hard?          |
|    |       | 誰說“固窮”難以做到？  |
| 12 | 邈哉此前修 | Oh remote from us are these former worthies!       |
|    |       | 啊那些先賢離我們多麼遙遠！                                      |

譯文與原文相當貼近。第一、九兩行用了兩個典故，戴維斯均在注中做了說明。原詩第五、六兩行是從黃子廉的視角出言，故用了“我”第一人稱。戴維斯對此把握得很準確。原詩第七、八兩行一般被理解為“仁妻”的話（逯欽立，1979: 128）；譯文雖沒有用引號標出，但並沒有影響到對全詩的理解。總之，上述譯文充分體現了《陶淵明的作品及其意義》一書樸實準確的翻譯風格（Birrell 1986: 413-414）。

本文囊括了英語世界中陶詩譯介的主要著作。它們可分為一般譯介和學術翻譯。前者面向一般讀者，為陶詩譯介的第一步，注重介紹；後者則面向學者專家，為陶詩譯介的深入發展，更注重研究。它們體現了英語世界對陶淵明及其作品逐步深入的認識與接受軌迹。上述綜述與分析不僅揭示了西方陶學發展的軌迹，也令我們從新的視角去重新理解、研究陶詩乃至整個中國詩歌傳統。

## 注釋

- [1] 本文僅討論在英語世界出版的陶詩英譯。在中國大陸和香港也出版過類似的著作，它們不在本文範圍之內。這些譯著如下：方重（1984），《陶淵明詩文選譯》（*Gleanings from Tao Yuan-ming*），上海：上海外語教育出版社；楊憲益、戴乃疊（1991），《陶淵明詩選》（*Selected Poems by Tao Yuanming*），北京：外文出版社；Tan Shilin（1992），*Complete Works of Tao Yuanming*，Hong Kong: Joint Publishing；汪榕培（2000）《英譯陶詩》（*The Complete Poetic Works of Tao Yuanming: A Versified Translation*），北京：外語教學與研究出版社。
- [2] 原詩見Giles（1923: 112）。
- [3] 有關章利的漢詩翻譯理論與實踐，參見吳伏生（2012: 194-319）。
- [4] 參見逯欽立（1979: 106）。
- [5] 陳寅恪《陶淵明之思想與清談之關係》，引自《陶淵明研究資料彙編》上冊（1962: 358）。
- [6] 參見丁福保《陶淵明集箋注》對此行的注解，引自逯欽立（1979）和袁行霈（2003）對此詩的注釋。應邵之語引自逯注。

- [7] “語際翻譯” (inter-lingual translation) 是雅克布森 (Roman Jakobson) 提出的一個概念，用來指兩種語言之間的翻譯，以區別於同一語言中的“語內翻譯” (intra-lingual translation) 和兩種媒介之間的“符號翻譯” (inter-semiotic translation)。參見 Roman Jakobson, “On Linguistic Aspects of Translation,” in Venuti (2000: 138-144)。
- [8] 韋利很可能把“真”理解成了一個副詞，即 indeed, truly。應該指出的是，袁行霈 (2003) 便是如此理解這個字的，為此，他把這一行串解成“上述之生活情事真是快樂”。邊欽立、龔斌對這一行都沒有作注。
- [9] “Spontaneous”，或譯成“自發”。
- [10] 《陶詩的深度》(《陶淵明研究資料彙編》，上冊 1962: 293)。另外蘇東坡將自己對這首詩的唱和稱為“戲和”(袁行霈，2003: 937)，清代蔣薰、邱嘉穗也持此說(《陶淵明研究資料彙編》下冊，1962: 202)。邊欽立更以“廬山道人有詩每句著化字，此詩每句著止字”為由，指出其“皆為遊戲之作”(1979: 101)。
- [11] 原詩見邊欽立 (1979: 100)。順便指出，艾克爾對“大歡止稚子”一行的翻譯有誤。原詩本意為詩人與孩子嬉戲的天倫之樂，並非詩人之童年時光。
- [12] 原文：“What an accurate description of the terrible vicious circle in which the alcoholic, as distinct from the normal user or even the heaving drinker, becomes helplessly involved!” (Acker 1952: 34)
- [13] 原文：“And how characteristic the hopeless bewilderment and despair expressed in the following lines... Perhaps we need look no further for the cause of his failure in official life, although heavy drinking was not only condoned but expected in the social life of the time, including official banquets and entertainments. But there is a vast difference between even very heavy drinking—a conscious self-indulgence which can be stopped at will—and alcoholism which is neurotic and compulsive, and rarely amenable to control by the will or reason” (Acker 1952: 34-35).
- [14] 相關的原文：“The degree of anguish and desperate desire to stop drinking for good which he must have been feeling when he wrote this poem is reflected in the fact that the word ‘stop’ occurs in every line of it, a circumstance which makes it all but impossible to translate it with much grace; but I include it in this book because of the light it throws on this affliction, which must have been one of the chief causes of his poverty and other hardships” (Acker 1952: 35).
- [15] 袁行霈 (2003: 288) 對此校注更加詳細。
- [16] 原詩見邊欽立 (1979: 123)。
- [17] 原文：“Too often however the lines lack any consistent rhythmical relation to one another and

- what she calls 'free verse' becomes in fact simply prose printed as though it were poetry.”
- [18] 韋利在為此書所寫的書評中也指出了其在學術上的許多疏漏，如在注釋《擬古·少時壯且厲》中的“伯牙與莊周”一行時，把伯牙與伯夷混為一談 (Waley 1954: 178-180)。
- [19] 原文：“While maintaining a scholar’s attention to the complexities of the original, Hinton recreates T’ao Ch’ien as a compelling poetic voice in English.”
- [20] 原詩見《陶淵明集》(遼欽立，1979: 119)。
- [21] 原文：“Again the poet is picking chrysanthemums, and he begins with an aesthetic appreciation of their beauty, though he has a use for the petals he collects. The commentators are unanimous in referring the opening two lines to the ‘Li Sao’: ‘Evening I ate the fallen petals of autumn chrysanthemums,’ where Ch’ü Yuan was clearly working on longevity. Drinking chrysanthemum wine is mentioned elsewhere as part of an Autumn Festival ritual for achieving Long Life, and the Care-Dispelling Thing in which T’ao is going to float the petals is of course wine (This epithet for wine seems to be his own happy invention, based perhaps on Mao’s Shi ching commentary)” (Hightower 1970: 134).
- [22] 遼欽立 (1979) 沒有提到“秋菊”與《離騷》的聯繫。後來的袁行霈 (2003) 同樣沒有注明這一點。倒是龔斌在其《陶淵明日記校箋》中標出了這一典故。
- [23] 在《離騷》詩中，“朝飲木蘭之墜露兮，夕餐秋菊之落英”緊承“老冉冉其將至今，恐修名之不立”，這也許便是海陶璋說“屈原顯然在祈求長生”之原因。值得指出的是，遊國恩《離騷纂義》集錄了多家對這兩行的解釋，只有洪興祖提到餐秋菊是為了“輔體延年”。
- [24] 如《形影神》組詩中的《神釋》。
- [25] 原文：“He is drinking to prolong his life and also to forget death, suggesting a certain lack of confidence in the efficacy of his concoction. He is drinking alone, but the absence of a drinking companion does not keep him from filling his own cup until the sun goes down. As Wu Ch’i remarks, the setting sun and the homing birds are not just an observation of the time of day, but a statement of a general principle: all nature rests at the close of day. He has left the world of activity and striving and, like the birds, he has come back home. Fortified by what he has drunk, he can afford a degree of complacency for, after all, by losing the world he has found himself” (Hightower 1970: 134).
- [26] 即“忘憂物”與“遺世情”對仗，二者都是名詞短語 (Hightower 1970: 134-135)。應該指出的是，中國學者對這一行的解釋基本上都是釋義，不像海陶璋那樣，由於要翻譯所以必須留意每一個字的語法功能。明代黃文煥說：“遺世之情，我遠自遠”（《陶淵明研究資料彙編》下冊，1962: 176）；遼欽立注曰：“遠，使之遠。遺世情，逃世之情” (1979: 91)。根據這一

解釋，這行詩可串解成“讓逃世之情遠”，但這樣顯然不符合詩意。袁行需用“高遠”來釋“遠”，將這兩行串解成“浮菊花於酒上，飲之而遺世之情愈加高遠”(2003: 253)，用“高遠”來釋“遠”，與海陶璋的“強化”(intensify)相似。

- [27] 原文：“Personal lyric poetry—the description of private emotion—is the great strength of the Chinese poetic tradition. T’ao Yü an-ming was one of its first great exponents and a poet very greatly loved for the personality which he revealed in his writings by centuries of Chinese readers. Personal lyric poetry was the great achievement of T’ao Yü an-ming’s life and one would hope that he himself was ultimately content with that achievement. For historical and sociological reasons, however, many Chinese seem to have been unwilling to leave him with that success alone but have wished to discover other goals and intentions in his work. As a result, I believe that they have introduced a measure of distortion into the understanding of his life and writings. Since I so often find myself at issue with their opinions, I have subtitled this study: *His Works and Their Meaning*.” (Davies 1983: xv)。
- [28] 例如，詩作為“情發於聲，聲成文”的“音”，具有揭示“治世”與“亂世”的功用，故“先王以是經夫婦，成孝敬，厚人倫”等等。參見《毛詩序》，載於《中國歷代文論選》第一冊(郭紹虞，1979: 63)。
- [29] 元好問語(《陶淵明研究資料彙編》上冊，1962: 121)。
- [30] 原文：“T’ao Yü an-ming succeeded in his desire to withdraw from the world, while projecting for the world a readily accepted image of himself. I am very far from suggesting any element of insincerity in this. Such a suggestion in the case of a man whom the Chinese have always admired for the purity of his ideals would be of the nature of blasphemy. Simply, a man can never be entirely one with his dramatization of himself, for this would be to ignore the element of art. In so great a poet as T’ao the element of art must be allowed to be considerable” (Davies 1983: 2-3).
- [31] 原文：“The true quality of T’ao Yü an-ming, which Chinese and Japanese have admired through the centuries, is an artistic truth which resides in his works” (Davies 1983: 4).
- [32] 此書分成兩冊，上冊是譯文和基本的注釋，下冊是中文原文和更為詳盡的注解。戴維斯在序中曾將下冊中的注解稱為令人難堪的“程式”(workings)，因而將它們與譯文分開。
- [33] 在《離騷》詩中，“朝飲木蘭之墜露兮，夕餐秋菊之落英”緊承“老冉冉其將至今，恐修名之不立”，這也許便是海陶璋說“屈原顯然在祈求長生”之原因。值得指出的是，遊國恩《離騷纂義》集錄了多家對這兩行的解釋，只有洪興祖提到餐秋菊是為了“輔體延年”(1960: 103)。

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## 作者簡介

吳伏生, 天津師範大學特聘講座教授, 美國猶他大學 (The University of Utah) 中國文學及比較文學終身教授。著有有關中國文學、比較文學的專著及譯著多種, 並在美國、中國及歐洲發表有關中國文學、比較文學論文及書評數十篇。

# 報告



## 第五屆海峽兩岸四地翻譯與 跨文化交流研討會 暨 第四屆國際生態翻譯學研討會巡禮

華先發 孟凡君 蔣曉華

金秋時節，由海峽“兩岸四地”翻譯與跨文化交流協會與國際生態翻譯學研究會主辦、華中師範大學承辦的“第五屆海峽‘兩岸四地’翻譯與跨文化交流研討會”暨“第四屆國際生態翻譯學研討會”(The 5th Cross-Taiwan Straits Symposium on Translation and Intercultural Communication & the 4th International Symposium on Eco-Translatology)於2013年9月21日至24日在丹桂飄香的湖北武漢華中師範大學校園召開。本次會議兩個主題，一是“翻譯與跨文化交流：共生與互動”；二是生態翻譯學：範式與方法。會議共收到論文186篇，參會者有來自美國、澳大利亞、德國、泰國、新加坡、韓國、中國大陸、臺灣、香港、澳門等國家和地區高校的專家學者。有10位元中外學者作了大會主題發言，6個分會場的80餘位學者做了小組發言，並特設一個晚場“專家論壇”，就兩個主題開展熱烈討論。會議研討議題涵蓋面寬，研討視角廣，研討水準高，研討成果顯著，體現了以下四個特色：

## 一、中外名家雲集、兩岸四地學者相聚， 老中青水乳交融

參加本次研討會的人數眾多，既有國際翻譯界的知名學者，又有來自工作在翻譯理論研究和教學一線的學者和青年學子，還有從事翻譯產業的領軍人物。國際翻譯與跨文化研究會會長Juliane House教授，著名翻譯理論家Douglas Robinson教授，澳大利亞皇家墨爾本理工大學翻譯系主任Sedat Mulayim博士等外國學者全程出席了研討會；國際生態翻譯學研究會會長胡庚申教授、中國翻譯協會副會長金莉教授、臺灣翻譯學學會理事長廖柏森教授、香港翻譯學會會長陳德鴻教授、澳門翻譯員聯合會主席毛思慧教授蒞臨盛會；參會者還有來自泰國、新加坡、韓國、中國臺灣地區、香港特區、澳門特區及內地各高校的老中青專家學者。國際生態翻譯學研究會顧問委員會主席許鈞教授、印度翻譯協會主席Ravi Kumar先生也來信致賀。這種聚國際翻譯界名家於一處、集兩岸四地翻譯協會的掌門人於一地的翻譯研討會，在國內並不多見。在兩天的研討會中，中外學者濟濟一堂，共同探討翻譯活動的規律，談論翻譯研究發展的未來走向。胡庚申、Douglas Robinson、Juliane House、楊承淑、陳德鴻、毛思慧等知名學者先後做了大會發言。他們的報告帶來了當前本研究領域最新的研究資訊及成果，提升了這次會議的學術水準；分組會議更是氣氛熱烈緊張，擴寬了討論議題的面和度，增強了這兩會在國內外的影響力。尤其值得指出的是：兩岸四地學者同堂相互交流不僅增進了相互之間的瞭解和友誼，更重要的是分享了各自在同一領域的學術成果，共同推動翻譯學向前發展。由此可見，兩岸四地在文化上同源同宗、血脈相連；在學術上更能相互砥礪、共同分享。本屆研討會的主題之

一是“翻譯與跨文化研究：共生與互動”。兩岸四地當前的這種互動與共生共振，恰好回應了跨文化與翻譯研究的歷史與現實。就參會者的年齡來看，既有長者，也有少者，且後者的比例在參會人員中比例頗高，這足以彰顯翻譯事業後繼有人，誠如古人所言：長江後浪推前浪，世上新人趕舊人。

## 二、生態譯學領軍、古今中外譯事共析， 應用領域百花爭豔

從研討範圍來看，本次會議所有議題均已涵蓋大會原先設定的兩個主題。會議論文、大會演講、小組發言和專家論壇既涉及到了翻譯理論議題，又討論了應用翻譯學問題；既有理論範式的闡發，又有具體譯事的個案分析；既有翻譯活動中的歷史和社會文化因素的剖析，又有翻譯產、學、研結合及人才培養問題的探究。概而言之，會議研討範圍所呈現的特點是生態翻譯學獨領風騷，跨文化交流萬紫千紅，應用翻譯學領域百花爭豔。

(1) 生態翻譯學獨領風騷。生態翻譯學範式及其應用研究始終是本次研討會的重頭戲，圍繞此議題的論文高達66篇。胡庚申、Douglas Robinson、Juliane House、Sedat Mulayim、澳門理工學院的蔣驍華教授、西南大學的孟凡君教授、華中師範大學的華先發教授、長沙理工大學的邊立紅教授、曲阜師範大學的劉愛華教授、深圳大學的陳東成教授、廈門大學的林幟教授等學者的論文和發言均涵蓋了生態翻譯學的理论範式、貢獻及建構特點；對外經貿大學的王雪明教授、上海外國語大學的袁卓喜博士、華中師範大學的華滿元博士、黃河科技學院的雷娜老師及湖北工程學院的魏雪梅老師等人的論文和

發言則涵蓋了生態翻譯學批評及生態翻譯學視野下人才培養等問題。

(2) 跨文化交流萬紫千紅。除生態翻譯學議題外，參會論文及發言所涉及到的內容均為翻譯與跨文化交流，研討議題多姿多彩。就跨文化交流而言，臺灣輔仁大學的楊承淑教授的發言講述了臺灣日治時期法院通譯的群體位置，從《語苑》中的主編群像出發，討論了贊助者的權力歷史以及翻譯標準和內容。香港中文大學的葉楊曦在其論文“岡千仞的翻譯與近代中國知識人學術思想的現代轉型”中剖析了作為日本幕末明治時期的代表性漢學者之一的岡千仞（1833-1914）在中日文化交流方面所作的貢獻，尤其是他的譯述原則與歷史評價對晚清西學所產生的重要影響。他們的選題引起了入會者的極大興趣。

再如涵蓋翻譯學科理論的議題也無不豐富多彩。澳門大學的陳曦、天津師範大學的閔嵩、陝西師範大學的李文革、哈爾濱工業大學（威海）的孟宇、北京外國語大學的梁穎、香港樹仁大學劉劍雯、臺灣真理大學的陳雅齡等學者的發言涵蓋了西方各種翻譯理論（如譯者主體性、解構主義翻譯觀、比較文化視覺下的翻譯觀、後殖民翻譯觀、女性主義翻譯觀、多元系統理論、功能理論等）應用於翻譯案例的分析；臺灣義首大學的熊賢關教授、國立政治大學的古孟玄教授、臺灣師範大學的廖柏森教授、湖南理工大學的陳莉等學者的發言涉及到文體和文本翻譯、翻譯方法和翻譯史的探究；韓國延世大學的邵磊、泰國皇太后大學的馬淑芬、香港恒生管理學院梁慕靈等學者的發言涵蓋了跨文化交流的形式和特點；廣東外語外貿大學的詹成、華中師範大學的張峻峰、香港理工大學的王斌華等學者的論文則是涵蓋了口譯活動方面的研究。此外，不少學者的論文和發言還涉及到名譯個案分析、典籍翻譯調查研究、語料庫與翻譯等議題。範圍之廣，令人眼界大開。

(3) 應用領域百花爭豔。研討會還有議題涉及到應用翻譯學領

域。這方面的論文及發言從不同的理論視角來批評譯作，從特定的理論高度來探究翻譯教學的理想模式，從亞文化差異來對比中華文化圈內不同區域翻譯人才培養方式的異同，從社會應用翻譯學的觀點來考究國家的翻譯政策及翻譯產業發展。就譯作批評而言，涉及到譯本批評的譬如山東曲阜師範大學的厲平老師的“《駱駝祥子》Evan King英譯本中的敘事改寫”和廣東外語外貿大學的張保紅教授的論文“詩學的實踐、借鑒與創新——威廉·卡洛斯·威廉斯漢詩英譯研究”。華滿元博士以“《紅高粱家族》英譯本的生態翻譯學闡釋”為題，詳細分析了葛浩文英譯《紅高粱家族》是如何完美處理“翻譯生態”（境）、“文本生態”（文）與“翻譯群落”（人）之間的關係的，演繹了應用生態翻譯學開展翻譯批評的可行性。

涉及到翻譯教學模式及比較、國家翻譯政策分析的譬如上海外國語大學肖維青教授的發言“試論本科翻譯專業的人文化教育理念——兼談上外英語學院翻譯專業教學改革”，臺灣國立中央大學/私立健行科技大學的姚振黎教授的“‘英譯中國經典作品選讀’之教學策略與實踐”，浙江外國語學院的陳科芳老師的“大陸和港澳臺翻譯專業人才培養模式比較”，南洋大學的範靜曄和四川成都金堂實驗學校的唐宏益二位學者的“新加坡和中國兩地學生的翻譯能力對比分析”以及廣東外語外貿大學楊冬敏博士和穆雷教授的論文“從外語教育政策的變遷看國家的翻譯政策”等。

### 三、宏觀與微觀並舉、理論與實踐互動， 百家爭鳴彰顯多學科交叉

本次會議將會議論文交流、大會演講、小組發言及專家論壇四者相結合，討論的理論視角是多維度的，既有宏觀概述，也有微觀透

視；既有高屋建瓴的洋洋闊論，又有實踐個案的條分縷析，百花齊放，百家爭鳴，充分彰顯出翻譯學的交叉學科特色。

(1) 宏觀理論高屋建瓴，學術思想視野廣闊。此次研討會中最為出色的宏觀理論發言當首推胡庚申教授的“生態翻譯學范式”。胡教授以“整合與超越——生態翻譯學范式特徵”為題，全面系統地闡述了生態翻譯學研究發展的“三位一體化”特徵：A.研究物件的“三生”主題；B.研究內容的“三者”關係；C.技術路線的“三層次”研究；D.研究結果的“三即”理念；E.譯論格局的“三元”鼎立；F.翻譯方法的“三維”轉換；G.研究發展的“三論”前提；H.學術理路的“三大”追求；I.範式研究的“三性”特徵，以及J.探索進步的“三階段”發展等。圍繞該主題發言的還有House教授、澳大利亞皇家墨爾本理工大學的Mulayim博士、澳門理工大學的蔣曉華教授和西南大學的孟凡君教授。House教授的English as a Lingua Franca and Translation from a Eco-context的主題發言從生態語境的角度探討了語言多元主義的得與失，Mulayim主任的發言闡述了生態翻譯學的理論貢獻，而蔣教授闡釋了翻譯生態環境及其對翻譯活動的影響，孟教授則是從哲學的視角辨析了生態翻譯學理論建構的問題。

除了生態翻譯學宏觀視角的研討外，此次會議還不乏其他宏觀理論視角的闡釋，譬如南開大學的呂世生教授的“人文社會學科研究的‘翻譯轉向’”論文就分析了近年來人文社會學科的翻譯轉向，認為翻譯轉向加速了人文社會學科的交叉融合，催生了新的研究領域，成為學科發展的推進機制，也或可導致未來的人文社會學科地圖重新描繪。再如湘潭大學的劉永利教授在“Toury翻譯規範理論的哲學批判”一文中借助休謨對英國經驗主義哲學的批評，批判了Toury宣導的描述性翻譯規範研究，強調無規定的描寫和無描寫的規定都無法實現翻

譯規範理論體系的進一步完善，而將規定性的研究方法（哲學的而非語言學的）引入翻譯規範理論研究，則會彌補現有翻譯規範理論過分偏向於描寫研究的不足。又如揚州大學外國語學院的周頌順教授的論文“譯者行為批評：翻譯批評範式的三次轉變”也頗具宏觀特色。

(2) 微觀探討春雨潤物，發潛闡幽引人入勝。代表們中有不少人的發言和論文聚焦於微觀探討。譬如香港嶺南大學的陳德鴻教授在發言中探討了“小說”這個概念的不可譯性，提倡中國化的音譯（*transliteration for sinicization*）的策略，給人啟示良多。再如華中師範大學的熊兵教授在大會發言中區別了翻譯學界在“翻譯策略”，“翻譯方法”和“翻譯技巧”這三個基本概念，闡釋了各自的語義特點；上海師範大學的丁大剛教授以理雅各翻譯話語為例討論中國典籍翻譯研究的方法；中南民族大學的余承法教授論及錢鐘書先生的化境說；華中師範大學謝瑾博士詳析英國語義學家瑞恰慈對《孟子》原典做出的跨文化解釋與翻譯的目的、過程及意義。他們的理論視角給聽眾留下了深刻的印象。同樣給人深刻啟示的還有北京外國語大學的趙秋榮博士和王克非教授的論文“基於類比語料庫的現代漢語白話文發展變化考察——以話語重述標記為例”。他們採用歷時類比語料庫（1900-1949），輔以雙語平行語料庫的方法，探討了話語重述標記在英語原創、漢語譯文及漢語原創語言中的頻率、功能和位置，闡述話語重述標記的發展。

(3) 理論與實踐互動，百家爭鳴彰顯多學科交叉。將理論與實踐緊密結合是本次會議的普遍視角，而多學科視角切入更是本次會議的一大特色。就前者而言，香港中文大學白立平教授對文集編選者的譯者的“重寫”情況所作的分析令人印象深刻。他認為“重寫”包含有宏觀及微觀的層面。前者是指譯者對整個原選集內容的取捨，而後者是指譯者在具體翻譯每一篇文字時的取捨。白教授以《結婚集》的翻

譯為例，重點探討身為文集編選者的譯者的“重寫”情況。這對我們認識翻譯活動的複雜性提供了啟示。

就後者而論，多學科視角切入大多與中國文化走出去、如何走出去的問題密切相關。而其中引人注目的要首推澳門理工大學的毛思慧教授的發言、北京外國語大學的馬會娟教授的論文、四川外語學院胡安江教授和西南政法大學胡晨飛老師的論文以及廣東外語外貿大學王祥兵博士和穆雷教授的論文。毛教授以葛浩文英譯《狼圖騰》為個案，分析了葛浩文英譯中國文學的特色，探討了當代中國文學走出去的品質和接受這一命題。馬教授則在其論文“解讀《國際文學翻譯形勢報告》——兼談中國文學走出去”中以深度解讀了國際筆會和西班牙拉曼·魯爾學院於2007年聯手推出的《譯還是不譯——國際文學翻譯形勢報告》(To Be Translated or Not To Be——Pen / IRL Report on the International Situation of Literary Translation)基礎分析了該報告對中國文學走出去的啟示。胡教授和胡晨飛老師的論文以寒山詩在英語世界的傳播為例，分析了中國文學“走出去”之譯者模式及翻譯策略。王祥兵博士和穆雷教授的論文通過對Paper Republic網站提供的資訊、文獻收集以及問卷調查的形式，就該網路機構以及兩位元重要成員Nicky Harman和Eric Abrahamsen對中國當代文學作品的翻譯情況，全方位地考察了中國文學如何“走出去”。這些多視角的觀點給予聽眾不少新的啟示。

#### 四、前瞻性顯現、創新點突出，傳承與反思交相輝映

代表們在研討會中利用各種機會進行互動，使研討主題具有較為理想的深度。新的思維、新的理念、新的跨學科視點均顯現於各種討論中；前瞻性和創新點引人注目，而中西互通、傳承與反思的特點更

是發人深省。

(1) 前瞻性和創新點引人注目。不少學者的發言具有前沿性和創新性。Douglas Robinson教授從德國哲學家謝林的一神教henotheism出發，創造了一個新的概念henolingualism（單語主義），以突出對翻譯中的“他者”的重視；胡庚申教授對生態翻譯學“整合與超越”的範式特徵的全面闡述更是讓全體入會者加深了對生態翻譯學“三位一體化”特徵的全面認識和理解。在22日晚上的專家論壇中，許多學者和代表對生態翻譯學的研究物件、內容方法、理論指導等問題進行了深入的討論，所提意見頗具建設性。譬如孟凡君教授以《紅樓夢》教學實例闡述生態翻譯學的教學指導作用就頗具創造性，讓聽眾受益匪淺。

(2) 借中華思想之力，豐富生態譯學理論建構。鑒於生態翻譯學“整合與超越”的範式特徵，也有學者提出必須借助中華傳統哲學理念來豐富生態翻譯學理論建構。譬如華先發教授就提出，生態翻譯學研究應避免我國80年代文化研究那種鬍子眉毛一把抓的窠臼，有選擇性地吸收中西各種有益的哲學理念和思想，以此豐富其理論體系，使這個繃褸中的嬰兒能在中華大地上茁壯成長起來，使這個中國學者提出的學說在兩岸四地逐漸成為一面旗幟。再如深圳大學的陳東成教授在會議發言中分析了《周易》這一經典中的翻譯生態倫理思想，藉以豐富翻譯生態倫理思想。這些見解無疑對生態翻譯學的理論建構具有啟示作用。

(3) 中西互通，傳承與反思交相輝映。此次研討會在中西理論互通有無，傳承與反思方面也頗顯特色。譬如對外經濟貿易大學的王雪明教授的論文“多元系統論的制衡機制：一個生態翻譯學的視角”運用生態翻譯學的相關理論話語，將翻譯多元系統視為一個生態系統，探討翻譯生態系統中的互相制衡機制，來補充多元系統論對翻

譯系統本身描寫不充分的不足。長沙理工大學的張芳老師以“《哀希臘》在中國的百年變遷——生態翻譯學視角”為題，說明翻譯策略不僅是適應翻譯生態環境的產物，而且其伴隨著中國文化的轉型而變化，同時又促進著中國文化的發展。湖南工業大學的陳莉老師則是以“回顧與反思：國內典籍英譯十年研究（2002—2011）”為題，對近十年（2002—2011）國內學術期刊所刊載的有關典籍英譯研究的論文進行了統計和歸類，展示該時期學者們對國內典籍英譯研究的不同理論視角，概括了國內典籍英譯研究的現狀及發展趨勢，並對國內典籍英譯研究提出問題和建議。

第五屆海峽“兩岸四地”翻譯與跨文化交流研討會和第四屆國際生態翻譯學研討會“兩會合一”同時召開，這是兩個系列會議的首次“合作”，可謂之簡約高效。正如Douglas Robinson教授和劉軍平教授在閉幕式發言時所評述的那樣，“此次會議會期緊湊、成果豐富”！從整體來看，無論是在會中還是在會後，代表們各抒己見，暢所欲言，相互切磋，捭理闡發，充滿了百家爭鳴、百花齊放的濃烈學術氣氛。我們相信，這種氣氛及其產生的結果必將在中國翻譯理論與教學研究史上留下濃重的一筆；對於翻譯學科的發展和進步必將起到重要的推動作用。

## 作者簡介

華先發，華中師範大學外國語學院教授，博導，英語系主任，[huaxf3000@163.com](mailto:huaxf3000@163.com)；孟凡君，西南大學外國語學院教授，博士後，[mengfanjun99@sina.com](mailto:mengfanjun99@sina.com)；蔣驍華，澳門理工學院語言暨翻譯高等學校教授，[xhjiang@ipm.edu.mo](mailto:xhjiang@ipm.edu.mo)。

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