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翻譯季刊  
*Translation Quarterly*

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The Hong Kong Translation Society

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## Editor's Note

Translators bring versions of selfhood and/or otherness to their readers, rewritten and presented in an accessible language and form. Yet translation can be a manipulative literary activity, a form of rewriting that depends on the collusion between writer and reader in the creation of an illusion of authenticity. Two terms are especially problematic here: *accessibility* and *authenticity*. They essentialise the long-standing debate in the field of translation concerning whether texts should be fully acculturated into the target system or should retain more or less traces of their foreign origin. They also encapsulate the concerns of the four articles in this issue, which ably elucidate the complicated relationship of these two concepts.

In the first article, Zheng Ye sheds light on the English translation of Chinese literature during the Cultural Revolution (1967–1977), when political patronage was rife and the idea of selfhood was upended. *Chinese Literature*, sponsored by the China Foreign Languages Publishing Administration, was one of the very few literary magazines with overseas circulation during the tumultuous decade. It thrived on its acquiescence to the sociopolitical main melody and presented to international readers snapshots of Chinese culture and society through heavy filters. With a judicious analysis of the subject matters, writing style and readership of the magazine, Zheng calls into question its effectiveness as a government mouthpiece. While highlighting the cultural context of nationalism could soften the coerciveness and aggressiveness of political propaganda, the lopsided editorial perspectives compromised the authenticity and, in turn, credibility and accessibility of the literary content.

Maialen Marin-Lacarta's contribution to this issue fills the void in the fields of Sinology and Translation Studies and gives us a panoptic

view of the Spanish translation and publication of Chinese literature in the last seven decades. She draws our attention to six important translators in particular: Marcela de Juan, Laureano Ramírez Bellerín, Alicia Relinque Eleta, Anne-Hélène Suárez Girard, Gabriel García-Noblejas Sánchez-Cendal and Carles Prado Fonts. They are invariably university professors whose research and translations straddle both classical and contemporary Chinese literature and philosophy. Their erudition and prolificness, albeit laudable, reflects the market orientation and the lack of collaboration between Sinology scholars and the publishers. For the period between 1949 and 2010, more than half of the Spanish translations of Chinese literature are secondary translations from preceding English or French versions, the number of which accelerated especially in the noughties, chiefly because the publishers tended to select popular contemporary titles at international book fairs or through literary agents. For a more robust and balanced growth of both Sinology and the publishing industry in Spain, as Marin-Lacarta suggests, the voice of Chinese scholars and translators needs to be amplified.

In the third article of this issue, Liu Xiaoqing foregrounds the autobiographical novel *Ancient Melodies* (1953) by the modern Chinese woman writer Ling Shuhua (1900–1990) and challenges two important sets of concepts in Translation Studies: authorship vs. translatorship, foreignisation vs. domestication. In this novel, Ling fondly recalls her childhood, which was imbued with many gems of classical Chinese art and culture, and presents to her English readers a purportedly authentic picture of Chinese life at the turn of the century. Ling's narrative is intriguing in many ways. First, she enjoys the dual identity of writer and translator. Certain sections of the book had been written in Chinese before they were translated into English, both by Ling herself. The English version is more adaptational than it is translational because of the substantial changes regarding the perspective of the narrator,

the manner of narration and characterisation. It is more personal and dramatic than the Chinese original. Second, Ling adopts the tone and perspective of an adolescent girl, which is meek, impressionable and full of awe and affection. Criticisms on the people and things surrounding her, which can be expected from a modern adult writer, are somehow gleefully omitted. Third, Ling's narrative, as a result of its apparent intimacy and childlike innocence, downplays her identity as an insider of Chinese culture to overplay her identity as an Other to her English readers as well as the differences between Eastern and Western cultures. Therefore, as Liu argues in her article, *Ancient Melodies* inclines towards foreignisation, which, contrary to what Lawrence Venuti proposes, reinforces rather than resists the hegemony of Anglo-American culture.

Our final contribution comes from Liu Jingguo, who sadly passed away last year. In this article, Liu eulogises the great scholar and translator Xu Fancheng (1909–2000), who rendered many Indian and German philosophical texts into Chinese with consummate artistry and discernment. In his translations, Xu strikes a beautiful balance between foreignisation and domestication. He strives to retain the solemnity, semantic and syntactic features of the source texts, but he also manages to pen the target texts in highly elegant and readable Chinese. His contribution to East–West cultural exchange is exemplary and reminiscent of Xuanzang (602–664), the great Buddhist monk and Chinese pilgrim who translated the sacred scriptures of Buddhism from Sanskrit into Chinese and founded the Buddhist Consciousness Only school in China. In this sense, Xu is revered as the contemporary Xuanzang, according to Liu.

Shelby Chan

June 2017



# 翻譯的政治與政治的翻譯： 文革時期《中國文學》的英譯

鄭曄

## *Abstract*

Politics of Translation and Translation of Politics: A Case Study of Chinese Literature (1966–1976) (by Zheng Ye)

*China has a long history of translating its own literary works into other languages since 1949 in order to enhance mutual understanding with other countries. Chinese Literature, sponsored by the China Foreign Languages Publishing Administration, is one of the most well-known magazines promoting Chinese literature in English around the world over the past 50 years. It even became the only channel through which those outside the country could find out about China during the Cultural Revolution. Based on Chinese Literature, this paper aims to analyze the influences of political ideology and poetics on its translation policy, selection of works and reader reviews. This research finds out that this kind of political patronage mechanism guaranteed the overseas publishing of Chinese literature, but damaged its reputation to some extent because foreign readers often saw it as a mouthpiece for propaganda.*

## 一、引言

新中國成立後，國家出於外交需要開始成立專門的出版機構，有組織地主動對外譯介中國文學作品。1951年，我國第一份、也是當時

唯一一份向國內外及時而系統地譯介中國文學藝術作品的官方刊物《中國文學》(*Chinese Literature*)創刊。它先後由中國文學雜誌社、中國文學出版社與外文出版社出版，分為英與法兩個文版，發行50年期間共出版590期，譯介文學作品3000多篇，介紹古今作家和藝術家2000多人次，發行到世界159個國家和地區。然而，這份雜誌卻由於種種原因於2001年停刊。畢業於哈佛大學歷史與東亞語言研究所的美國漢學家、聖約翰大學歷史系教授金介甫(Jeffrey C. Kinkley)認為，截止到1979年，真正引起西方對新中國文學關注的書刊之一是《中國文學》翻譯月刊(Kinkley 2000: 243–249; 金介甫, 2006: 70–73)。雖然刊物為對外介紹中國文化做出了特殊的貢獻，可惜其停刊並未引起學術界過多討論。

《中國文學》譯甚麼(譯介內容)和如何譯(翻譯策略)，在很大程度上由上級管理部門決定。其國家管理部門外文局就是勒菲弗爾(Lefevere 2004: 15)所說的“贊助人”，是一個權力實體，是一個機構。《中國文學》是選刊型刊物，一般不接受作者直接投稿，有時會向作者約稿或者編輯自己供稿。通常由中文編輯從國家主要出版社出版的文學書籍中挑選作品或節選部分章節，或者從國家級和省市級的重要文藝報刊上挑選文學作品或文學評論，如《人民文學》、《人民日報》、《上海文學》、《文藝報》、《解放日報》、《紅岩》、《紅旗》、《萌芽》和《詩刊》等國家或省市用來樹立“經典”作品作家的重鎮。《中國文學》英文版的製作流程一般是，中文編輯負責選編需要譯介的作品，然後交給英文編輯翻譯。重要的翻譯工作通常由楊憲益夫婦和沙博理(Sidney Shapiro)這些國內外專家完成，中國譯者的譯稿一般會由外國專家潤色修改後再交由主編定稿。《中國文學》的贊助人除了制定包括譯介內容和翻譯策略在內的編譯方針之外，還對刊物的裝幀設計、讀者定位和發行管道等方面提出要求，這些共同構成刊物的編譯政策。

文化大革命時期(1966–1976, 簡稱“文革時期”), 國內的文藝創作幾乎處於停滯狀態。但是外文局領導下的對外文化宣傳並未停止, 其中《中國文學》英文版成為少數未被停刊的文學刊物之一, 依舊能夠出現在國外的書刊市場上, 成為外國讀者瞭解中國的重要視窗。因此, 文學外譯刊物能夠在特殊歷史時期爭得一席之地背後的原因值得深入探討, 比如: 贊助人制定編譯政策的目的、編譯人員實際選擇的譯介策略, 以及譯介內容對國外讀者閱讀中國文學造成的影響。

## 二、贊助人與中英文編輯: 受政治意識形態管控

隨著1966年文革的全面開始, 《中國文學》的主管單位外文局開始實行軍事管制, 其工作開始逐步陷入停頓, 行政上由外交部和中聯部代管(戴延年、陳日濃, 1999: 243, 426; 郭選, 1999: 643), 共同成為《中國文學》的贊助人。

在1966年5月16日, 中共中央政治局擴大會議通過了毛澤東制定的〈中國共產黨中央委員會通知〉, 要求“徹底批判學術界、教育界、新聞界、文化界、出版界的資產階級反動思想, 奪取在這些文化領域中的領導權”。國務院於1971年7月發出〈關於出版工作座談會的報告〉, “四人幫”認為“文革”前17年的出版工作是“反革命專政”, “出版隊伍基本上是資產階級的”。因此, 文化事業和出版事業遭到嚴重摧殘, 大批編輯被下放或者紛紛調離崗位(姚福申, 2004: 482–484)。《中國文學》也不例外, 老的編輯都由於政治問題不再參與工作, 遭批判、下放、調離, 甚至入獄, 其他人員則調動頻繁。在“階級鬥爭為綱”的口號下, 外文局的中國工作人員對外國專家不敢接觸, 並在“丟掉洋拐棍”的錯誤口號下, 紛紛辭退外國專家, 憑主觀辦刊物(戴延年、陳日濃, 1999: 257, 261)。

文革一開始，主抓刊物業務的葉君健首當其衝，但是“中央指示：要把毛主席的詩詞翻譯成外文向國外發表”，身為《中國文學》主編的葉君健“雖然也要靠邊站，卻仍要在改造中負責刊物”的“選稿、翻譯、定稿、打字、發行的全套工作”，並“組織毛主席詩詞的翻譯”，一直到1975年才正式調離（苑茵，2005: 484；2008: 187-188）。楊憲益夫婦成為“特嫌”分子，並於1968年被逮捕入獄，直到1972年才獲釋。沙博理過去翻譯的當代小說在文革期間幾乎都被視為“思想有毒”，在雜誌上把他“認為純係胡言亂語的材料送到國外去”，於1972年調離（沙博理，1984: 268-269；中國文學出版社，25-36）。<sup>[1]</sup>

《中國文學》的其他主要業務由徐慎貴、吳一虹、熊振儒、陳丹晨和羅新璋等人負責。畢業於南京大學中文系的徐慎貴是中文編輯組負責人，畢業於北京大學中文系的陳丹晨任編輯組副組長，譯者熊振儒則是英文組負責人。新入職的中英文編輯大部分畢業於中英文專業，或者從事相關工作。

### 三、編譯方針：受翻譯的政治制約

#### A、編輯方針：完全受主流意識形態和詩學制約

在外文局軍管的狀態下，《中國文學》的新贊助人中聯部於1974年就外文局業務請示中央，認為自己“瞭解國內情況不多”，“對外文局出版的外文書刊如何宣傳報導國內各方面情況，很難給予具體明”（周東元、亓文公，1999a: 421）。因此，刊物在業務上幾乎處於無上級政策可循的狀態。為了保證順利出刊，外文局和刊物編輯部在制定編譯方針時，只能跟隨主流意識形態和詩學。

在1966年，中共中央批發〈林彪同志委託江青同志召開的部隊文藝工作座談會紀要〉（以下簡稱〈紀要〉），全盤否定建國以來文藝界在黨的領導下所取得的巨大成績（劉杲、石峰，1999: 97-98），提出要破除對所謂三十年代文藝及中外古典文學的迷信（人民出版社，1967: 11-13），這就否定了絕大多數“五四”以來的文學和中國古典文學。同年，中國文學編輯部明確了該年的編輯工作將繼續1965年的既定方針，不作變動。但隨著文革的開始，這個計劃只維持到上半年（中國文學出版社，23）。《中國文學》的贊助人在繼1965年決定停止譯介“五四”以來作品之後，又決定從1966年“文革”開始停止譯介古典作品，於是，刊物的譯介範圍只剩下當代作品。

然而，國內文藝刊物幾乎全面停刊，<sup>[2]</sup>《中國文學》面臨選稿困難。外文局認為：

在今後一段時間內，可以文章為主，選登一些宣傳毛主席關於文學藝術思想的文章，重點介紹適於對外宣傳的文化大革命的报告文學和有關新作品，並增加批判、評論性的內容。（周東元、元文公，1999a: 398）

雜誌開始全部刊登當代文學作品及毛澤東文藝思想論文和文藝方面的反修文章。但是通過自查，外文局還是認為《中國文學》等刊物內容對“毛澤東思想偉大紅旗還舉得不高，不鮮明”，對《中國文學》等雜誌批評最多的就是“執行了修正主義的、投降主義的、資產階級的方針”（周東元、元文公，1999a: 403-404）。在1971年，中國文學雜誌社領導在編輯方針中申明《中國文學》“是對外宣傳馬克思主義、列寧主義、毛澤東思想的刊物”，

是在毛主席革命文藝路線指引下以譯載我國文藝作品為主的文學藝術刊物。它主要刊登以我國社會主義革命、社會主義建設和革命戰爭為題材的各種形

式的作品，還刊登有關文藝方面的文章。(中國文學出版社，29；戴延年、陳日濃，1999: 268)

雜誌在文革後期逐漸轉變編輯方針，從極“左”路線中慢慢恢復。在1973年，《中國文學》等雜誌社邀請英籍華裔作家韓素音舉行座談，她除了介紹美國社會的思想和文化動態外，還談了對外文局的外文書刊的一些意見(戴延年、陳日濃，1999: 285)。隨後，《中國文學》編輯部傳達學習韓素音的講話，改進極“左”的對外宣傳，計劃恢復“古典文學”欄目(中國文學出版社，34-36)。

## B、翻譯方針：直譯死譯並取消編譯合作

在1966年，外文局面對“文革”新形勢提出“不能照轉照譯”毛澤東思想，在轉載國內宣傳毛澤東思想的文章時，

除了中央負責同志署名的文章不能改動外，其他文章必要時可以改寫或加工，以使外國讀者易於理解、接受，但有不損文章原意為原則。(周東元、元文公，1999a: 396)

然而，這樣的翻譯方針在實際工作中很難貫徹執行。在1966年第10期開闢了“世界人民熱愛毛主席”專欄，開始譯介報紙上亞非拉人民歌頌毛澤東的詩歌。戴乃迭每次在翻譯完這樣的任務之後，會在譯稿上寫下“Childish!”(幼稚!)的批語。她還受刊物之命翻譯林彪和江青炮製的〈紀要〉，她在翻完之後照例用英文寫了“批語”。大意是“這篇〈紀要〉是違反馬克思主義的，中國人可以掘自己的祖墳，可是在中國的對外刊物上掘外國人的祖墳(〈紀要〉把西方文藝都打成‘資產階級黑線’)，這樣的做法在對外宣傳中是非常愚蠢的”。由於事態嚴重，雜誌領導最終把這個批語壓了下來(雷音，2007: 242-243)。儘

管《中國文學》的主要譯者楊憲益夫婦希望在內容和語言上照顧讀者的閱讀習慣，但是由於內容不能更改，她也改變不了作品給讀者留下的糟糕印象。

外文局軍管小組於1970年檢查了《中國文學》等外文期刊中的差錯，認為出現政治性差錯的大部分原因是“政治不掛帥，思想革命化不夠”，“很有可能階級敵人從中進行破壞和搗亂”。因此，為了不受牽連，翻譯中直譯、死譯和“對號入座”的現象普遍，於是外文局的翻譯方針變成一紙空文。編譯工作取消了合理分工和個人簽字的審稿制度，名為“集體負責”，實際無人負責。中國同事對外國專家不敢接觸，外文局各個雜誌社甚至紛紛辭退外國專家（戴延年、陳日濃，1999：255, 257）。文革時期的翻譯幾乎都沒有署名，極少個別署筆名或合署別名。那時強調集體主義，對外都代表中國，不能署個人名，甚至不用署名，否則就是搞個人主義（谷鳴，2010: 49）。可見，翻譯中“政治掛帥”導致的直接後果便是翻譯品質嚴重下降。

### C、裝幀設計：體現政治審美

文革時期，《中國文學》為了彌補文學作品減少的篇幅，大量增加美術插頁，主要元素是毛澤東、紅寶書（毛主席語錄）、紅衛兵、工農兵和紅旗，主色調也變成紅色。其中1971年第1期的第一幅插頁是毛澤東和林彪的合影。而1976年最後一期致哀毛澤東，刊登了69幅他的照片，並有其與華國鋒的合影。刊物從1967年第7期開始把毛澤東作為封面人物，一直持續到1968年底。第二年，開始改用工農兵和少數民族人物，並改換刊頭字體。因此，無論從封面還是從插頁來看，刊物在“文革”期間的美術編輯也體現出當時鮮明的編輯方針，頗受政治意識形態的影響，與其他時期的裝幀設計風格完全不同。

## 四、譯介內容：政治的翻譯

### A、題材：以階級鬥爭為綱

雜誌譯介的當代小說都是文革文學，題材主要以戰爭（革命）和工農兵的鬥爭為主，尤其後一種譯介最多。這完全符合〈紀要〉的規定，即重點“塑造工農兵的英雄形象”。

當時有影響的小說可以分為四個類別：第一，由“四人幫”炮製的樣板文學，如：上海縣《虹南作戰史》寫作組的《虹南作戰史》，南哨（即廣州軍區組織的創作組）的《牛田洋》，蕭木（分別署名清明、立夏、穀雨）的《初春的早晨》、《金鐘長鳴》、《第一課》（楊鼎川，2002: 86-89）；第二，雖然不是純粹的樣板文學，但是也屬於政治理念小說，如：郭先紅的《征途》和胡尹強的《前夕》（楊鼎川，2002: 89-90），還有金敬邁的《歐陽海之歌》和浩然的作品；第三，對“四人幫”控制的主流話語“持一種疏離態度”，“政治理念化程度相對弱一些”的作品，如：姚雪垠的《李自成》、黎汝清的《萬山紅遍》、李心田的《閃閃的紅星》、郭澄清的《大刀記》、管樺的《將軍河》、楊佩瑾的《劍》、前涉的《桐柏英雄》、曲波的《山呼海嘯》、孟偉哉的《昨天的戰爭》、鄭直的《激戰無名川》、克非（劉紹祥）的《春潮急》、李雲德的《沸騰的群山》、蔣子龍的《機電局長的一天》、敬信的《生命》（楊鼎川，2002: 117, 122, 125-127），另外，古華的《綠旋風新傳》屬於為數不多的探索求真型作品，在1970年代前期的文學中處於邊緣位置（段崇軒，2010: 69）；第四，以“手抄本”等形式秘密流傳的具有批判意識的“地下小說”，如：畢汝協的《九級浪》、《逃亡》（佚名）、靳凡的《公開的情書》、趙振開的《波動》、禮平的《晚霞消失的時候》（楊鼎川，2002: 128, 131）。



《中國文學》對前三類公開發行的小說都有所譯介，尤其對第二和第三類作品譯介最多。比如：《金鐘長鳴》（1974年第1期）、《征途》（1974年第11期）、《歐陽海之歌》（1966年第7-11期）、《艷陽天》（1972年第3期選譯）、《金光大道》（1973年第1期和1975年第9-10期選譯）、《西沙兒女》（1974年第10期選譯）、《閃閃的紅星》（1972年第9期節譯）、《劍》（1974年第12期節譯）、《綠旋風新傳》（1972年第9期）。另外，還有馮德英的《苦菜花》（1966年第4-6期）和高玉寶的《高玉寶》（1972年第6期節譯）。而未公開出版的地下小說，不論影響多大，都不會得到《中國文學》的譯介。另外，刊物譯介的一些長篇小說會把“毛主席語錄”作為引言放置在正文前面，把文學作品中出現的“毛主席語錄”用黑體加粗，以起強調作用。由此看出，《中國文學》不得不亦步亦趨跟隨主流意識形態和詩學的脚步，但是並未完全淪為宣傳文革的工具，編輯們在特殊的情況下對文學作品的挑選仍然抱有一種堅持的態度。

## B、體裁：以樣板戲和詩歌為主

儘管戲曲、話劇和電影文學劇本這一分類在《中國文學》中譯介的數量並不多，但文革十年從未中斷，並且一般排在文學作品欄目的首要位置，可見在贊助人看來其重要性大大超過小說和詩歌。其中，樣板戲的數量比重和篇幅都最多，題材也是革命、戰爭或鬥爭。1966年，〈紀要〉中指出“近三年來，社會主義的文化大革命已經出現了新的形勢，革命現代京劇的興起就是最突出的代表”，

革命現代京劇《紅燈記》、《沙家濱》、《智取威虎山》、《奇襲白虎團》等和芭蕾舞劇《紅色娘子軍》、交響音樂《沙家濱》、泥塑《收租院》等，已經得到廣大工農兵群眾的批准，在國內外觀眾中，受到了極大的歡迎”。（人民出版社，1967：7-8）

《人民日報》刊登的文章也指出

京劇《沙家濱》、《紅燈記》、《智取威虎山》、《海港》、《奇襲白虎團》，芭蕾舞劇《紅色娘子軍》、《白毛女》，交響音樂《沙家濱》等革命現代樣板作品在全國許多城市和農村公演，引起了極大的轟動。（新華社，1966）

可見，國家把樣板戲樹立為文學經典樣式，形成全國八億人民只看八齣樣板戲的局面。《中國文學》在1967–1974年間譯介了這八齣樣板戲，並重複譯介部分曲目，還譯介了同為京劇樣板的《龍江頌》、《平原作戰》及《杜鵑山》等。另外，在譯介一些樣板戲時也會把“毛主席語錄”作為引言放置在正文前面。

此外，詩歌的譯介數量非常大，主要題材是歌頌毛主席偉大思想和工農兵英雄。比如：1966年第10期、1967年第4期、1970年第5期歌頌毛澤東；1976年第11–12期紀念毛澤東逝世；1974年第10期歌頌石油工人；1976年第2期歌頌“大寨”。

為了彌補因文學作品減少而造成的版面不足，非文學作品的比重大大增加。當代文論的數量僅僅次於小說和詩歌，一種是社論、講話和通告之類，另一種是文藝評論（批評）。後一類中只有少量是為了解釋說明該期刊物譯介的文學作品，絕大部分僅僅是對當下意識形態和文藝政策的宣傳。

中共中央領導人及其主要發言人的社論、講話、通告通常置於刊物的開篇位置。比如：1972年，為紀念毛澤東〈在延安文藝座談會上的講話〉（簡稱〈延安講話〉）發表30周年，五月號上再次譯介了講話全文及《人民日報》、《紅旗》、《解放軍報》的社論。從1966年第9期開始，《中國文學》上開始譯介毛主席語錄。直到1972年，每期目錄前一頁為毛主席語錄摘譯。最極端的是1967年第8期，只譯介了文論和論文，沒有一篇文學作品。

文藝評論(批評)類文章分為兩個欄目：文藝述評和文藝批判。前者對文藝作品展開讚揚，後者對文藝作品展開批評。如：1971年的“文藝述評”欄目中譯介了〈讚彩色影片《智取威虎山》〉和三篇〈讚彩色影片《沙家濱》〉的文章，同年的“文藝批判”欄目則批判“日本反動影片”、“全民文藝”論、“國防文學”及其代表作的文章。刊物還配合國內階級鬥爭的形勢，分別於1974年和1975年譯介了“批林批孔”和批判《水滸傳》的文章。

### C、作者：以當代為主

《中國文學》譯介的當代作者絕大多數是工農兵群眾，“十七年”作家由於遭到批判幾乎全部消失。刊物贊助人關注的是其階級出身，而不是其文藝成就和文藝地位。雜誌在正文中一般用編者按或者註腳的形式來說明工農兵作者的身份。

譯介最多的小說作者是文革主流文學的代表人物浩然。雜誌於1967年、1968年及1975年分別譯介了由紅衛兵、士兵和工人創作的詩歌，並於1974-1976年譯介了由農民創作的“小靳莊詩歌”。<sup>[3]</sup>除了工農兵之外，譯介最多的詩人是毛澤東、李瑛和張永枚。

文革作品的創作者大多是集體創作並集體署名，這在刊物譯介的作品中也有所體現。比如：毛澤東思想宣傳隊、上海革命大批判寫作小組、大慶油田工人寫作組、北京大學中文系70級工農兵學員，以及西四北小學紅小兵兒歌創作組。還有一些使用“化名”或“筆名”的作者，最突出的就是“四人幫”的御用寫作班子“初瀾”、“江天”與“梁效”等。雜誌自然也譯介了他們的一些作品，如：1974年刊登了初瀾的《評晉劇〈三上桃峰〉》、《堅持正確方向、堅持鬥爭哲學》及《京劇革命十年》三篇文藝批判和文藝述評文章。

雖然刊物在1965年文革前就由於形勢的變化，而決定停止譯介“五四”以來作品，並且〈紀要〉也否定了三十年代文藝，但是〈紀要〉卻對魯迅的評價依然很高，延續了毛澤東〈延安講話〉中對魯迅的評價。因此，文革時期譯介的現代作家只有魯迅一人，但是佔41%左右的作品都是對之前譯介作品的重復刊登。比如：1971年為紀念魯迅誕生90周年，第10期重登了魯迅的小說《狂人日記》、《祝福》和兩篇雜文。

雜誌從1966年開始停止譯介古典作品，然而從1975年開始譯介古代法家人物的作品，包括曹操、劉禹錫、柳宗元、李賀、王安石和陳亮。刊物首次譯介時加了編者按，強調法家作品的鬥爭精神。這是因為毛澤東於1973年提出“批林批孔”，掀起了“評法批儒”的熱潮。他認為歷史上法家堅持變革，而儒家反對變革。因此，法家跟文革的思想是一致的（呂國康，2001：25–26）。譯介法家作品既表現了《中國文學》對文藝政策的主動迎合，也在一定程度上體現了刊物必須順從主流意識形態，才能繼續譯介古典作品的無奈。

## 五、譯介效果：實現了對目標讀者政治宣傳的目的

### A、否定中間讀者，以左派讀者為主

文革之初，外文局便出現了與之前對讀者問題完全不同的看法。多數人認為外文書刊的宣傳政策“以我為主”應該是“教育和組織廣大無產階級工農兵、無產階級群眾起來革命，為世界無產階級革命的利益服務”。之前過多照顧、遷就和迎合資產階級讀者，“照顧讀者”和強調“針對性”必然限制和阻礙宣傳毛澤東思想。有的人提出以“中間讀者”為對象削弱了刊物的思想性與戰鬥性，外宣中“要注意生動活潑、深入淺出、豐富多彩、潛移默化”等提法都是錯的，這是為不敢理直

氣壯地宣傳中國革命和建設打掩護和設障礙（周東元、元文公，1999a: 403-405）。在贊助人的指導下，《中國文學》的編輯方針中雖然沒有明確提出，但是其譯介對象也轉為以左派讀者為主。

### B、只靠少數左派書店，撤銷駐外機構

“文革時期，隨著國外一些黨和組織的分化，發行我書刊的主要力量也起了很大變化”（周東元、元文公，1999b: 29）。在1968年12月，國際書店駐外機構代表應召回國參加文革。除香港外，駐外機構全部撤銷（戴延年、陳日濃，1999: 245）。國際書店與國外的聯繫幾乎被切斷，《中國文學》的對外發行只能依靠個人訂戶和國外的左派書店。文革時提出靠國際書店去促進世界革命，批判其“三化一長”的辦店方針，即公開化、合法化、商業化和長期生存（周東元、元文公，1999a: 460）。直到1973年，《中國文學》等雜誌社邀請韓素音和有關同志座談，她向中國介紹了美國社會的思想和文化動態，還談了對外文局的外文書刊的一些意見。在1975年，美國“中國書刊社”總經理亨利·諾伊斯及其紐約分店經理馮國祥來華訪問，並與國際書店會談（戴延年、陳日濃，1999: 285, 297）。至此，《中國文學》的對外發行才開始改變極“左”的對外宣傳錯誤。

### C、讀者反應：肯定魯迅作品，對文革文學褒貶不一

據1966年3月統計，《中國文學》每期發行近2萬份，<sup>[4]</sup>發行遍及世界159個國家和地區（周東元、元文公，1999a: 399）。然而，1968年8月法國當局受到本國“六月風暴”學生運動的衝擊，藉口違反其憲法規定，限制我國書刊對法出口，訂戶訂閱的刊物被成噸、幾十噸地退回（戴延年、陳日濃，1999: 245）。由於資本主義國家與跟我國社會主

義意識形態分化的國家，一同積極抵制我國對外輸出革命思想，《中國文學》銷售量嚴重下降。但是其作為文藝刊物依然能夠進入這些國家，並在一段時間內成為我國唯一能夠對外發行的刊物。

尼克森(Richard Nixon)於1972年訪華，中美關係走向正常化。很多西方記者來華採訪，寫了大量報導讚揚毛澤東領導的中國，包括美國的《紐約時報》和英國的《星期日泰晤士報》；這引起大多歐美人開始關注文革時期的中國。中國一時成了西方輿論的焦點，為中國文學對歐美的傳播製造了有利條件。因此，《中國文學》在美國、日本、俄羅斯和西歐的各大國家圖書館及研究漢學(中國學)的主要高校圖書館<sup>5)</sup>的藏量幾乎齊全，只有少數文革前期的單冊缺失。

由於刊物主要譯介歌頌毛澤東英明領導和工農兵群眾高尚品質的當代文學，一般大眾讀者遭受同樣階級壓迫，因而對《中國文學》宣揚的文革精神持同情和支持態度，對毛澤東表達崇拜之情。普通讀者的閱讀目的可以分為兩大類：

第一類把《中國文學》當作社會歷史文本來瞭解中國的革命。從《中國文學》1972年選登的讀者來信<sup>6)</sup>看出，亞非拉讀者認為刊物展現了中國人民在文革中的戰鬥精神，資本主義國家讀者瞭解到處於革命中的中國現狀和中國文藝。比如：阿爾巴尼亞的V.M.認為毛澤東的〈延安講話〉為文革指明了方向，八部樣板戲是真正的無產階級文藝成果，為讀者提供了瞭解中國的材料，對世界上其他為自由而戰的人們來說，具有不可取代的價值。美國的M.&M.K.夫婦自認跟中國的工農兵一樣，也是眾多勞苦大眾中的一員，認為真正進步的人民才能理解中國革命取得的巨大成就。相比他們財富不均的社會，中國的文化思想總是能夠帶給他們驚喜，並希望有一天能夠參觀革命中的中國(Editors of CL 1972a: 129-130)。

第二類把《中國文學》當作文學文本來閱讀。顯著增多的資本主義國家知識份子讀者態度有褒有貶，有的讚賞作品的革命思想，有的批評文革文學千篇一律、缺乏文學性。挪威的A.M.喜歡讀〈跟隨毛主席長征〉，認為寫得像革命詩一樣，並為讀者提供了中國1930–1946年的歷史資料。還指出《中國文學》體現了毛澤東“藝術首先是革命運動的一部分”的文藝思想，認為刊物譯介的詩歌、文章等等都有三個重要的特點：革命行動、革命力量與革命樂觀主義。這位讀者和一些朋友對中國歷史和文學很感興趣，通常每月舉行一次討論《中國文學》的聚會，彼此閱讀自己最喜歡的內容並交換讀書心得 (Editors of CL 1972a: 130–131)。美國的D.J.H.覺得該期最好的文章是郭沫若的〈李白與杜甫在詩歌上的交往〉，以進步的現代視角巧妙地分析了兩位偉大的詩人。德國的H.H.認為刊物挑選了很好的詩歌、故事和插頁，展現了生活在社會主義國家的工人、農民和士兵的偉大創造力。英國的D.B.是學數學的，因此並不會定期閱讀大量的文學作品，但卻認為《中國文學》不僅好看，還從實踐上體現了無產階級文學的正確道路 (Editors of CL 1972c: 102–103)。挪威的T.L.覺得刊物上刊登的故事某種程度上缺乏文學性，不太有感情色彩，因為它們都是機械地描寫了一些故事，以至於讀者不能融於其中。但是也表示有關毛主席和長征的故事寫得很好，抓住了讀者，表現出中國人民英勇抗戰的特點和毛主席英明的領導 (Editors of CL 1972c: 102–103)。

這一時期譯介的少量魯迅作品成為“學生、教師、職員、官員、醫生” (廖旭和, 1999: 436) 等讀者的最愛。比如：英國的J.S.在大學學習中文，非常喜歡魯迅和郭沫若的作品，希望刊物能夠多解釋一下作品的背景和意義。特別指出魯迅作品的目的是為了改變中國的封建思想，並希望刊物介紹一下北京的魯迅博物館 (Editors of CL 1972a:

130–131)。美國的O.W.說《中國文學》是其最喜歡的中國雜誌之一，尤其喜歡魯迅的文章和有關他的文章，以及中國的考古發現。他（她）認為魯迅的文章展現了中國的革命思想。挪威的A.G.認為魯迅是一位優秀的作家，曾經讀過他的《阿Q正傳》。這位讀者把1972年第1期譯介的《藥》和《故鄉》兩篇故事讀了兩遍，並希望刊物能夠多譯介些魯迅的作品（Editors of CL 1972b: 135–136）。挪威的T.L.比較喜歡魯迅的作品，認為它們更多受到西方思維的影響，以致其更容易被吸引和理解（Editors of CL 1972c: 102–103）。然而，刊物上大量譯介的工農兵業餘群眾作品並沒有引起讀者關注。

這一時期雜誌的專業讀者明顯減少，歐美漢學家注意到了文革文學不同的寫作風格，但僅僅對魯迅作品及有關魯迅的文章感興趣。美國漢學家林培瑞（Perry Link）<sup>[7]</sup>在其論文〈Li Hsi-fan on Modern Chinese Literature〉中開篇便提出，李希凡刊發在1972年第9期的文章〈為革命而寫作——關於魯迅雜文〉以及1973年第5期的〈讀魯迅的四篇序言〉用黑白分明的術語並加以感嘆號來激發讀者支援文化大革命，這種評論方式引起了他的興趣。林培瑞還對比了這種評論方式與李希凡在其他地方發表的有關魯迅的文章（Link 1974: 349–356）。美國華裔漢學家Joe C. Huang<sup>[8]</sup>於1976年發表了一篇專門研究農民作家浩然的論文〈Haoran: The Peasant Novelist〉，介紹了浩然的創作生涯，分析了《艷陽天》和《金光大道》的寫作手法，給予較高評價，並援引李希凡、茅盾與周揚分別於1960年和1961年在《中國文學》上發表的文藝評論。Huang還提及刊物上譯介的《歡樂的海》和《一擔水》等浩然的其他作品，但他認為浩然不應該接受命題小說《金沙兒女》的創作，直言浩然對其不熟悉的題材的描寫是失敗的（1976: 369–396）。



## 六、小結

翻譯活動從來都不是在真空中進行的，文革時期的《中國文學》更是如此。這本雜誌在特殊時期身兼對外宣傳中國革命和對外傳播中國文化的雙重任務，這是由贊助機制造成的。國家贊助文藝外譯至今仍是中國文化走出去的主要譯介模式，總結文革時期的《中國文學》這一獨特案例的譯介特點，以史為鑒，得出以下幾點啟示：

首先，雜誌的贊助人是國家外宣部門、是承擔黨和書刊外宣的出版單位。國家機構能夠成為贊助人，是因為它們能夠為刊物提供經濟資助、配備專業工作人員，並為其提供經濟和地位保障、打造國外出版管道，保證其順利出版。但是這種贊助機制有利有弊：一方面，為中國文學的外譯提供保障，通過書刊審查得以在國外順利出版發行。另一方面，為了尋求同情和幫助，國家容易把文學譯介急於當作對外宣傳的工具，主動大量對外輸出意識形態。國家的政治意識形態越集中、統一和僵化，譯本的編譯方針就越單一、死板和極端，所選作品的範圍也就越小越單一，讀者反應和譯介效果就越差。

雜誌的譯者英國專家白霞回憶文革時的《中國文學》時，曾經評價大多數的文章、小說和詩歌都是垃圾，沒有任何價值。她“不理解怎麼水準會那麼差？非常差！就像是宣傳小冊子。文章裡到處都是用黑體字印的毛主席語錄，毛主席怎麼說怎麼說”。她覺得：

問題在於，《中國文學》的編輯沒有一個會說英語，他們怎麼能使一個雜誌適合英語世界的口味呢？他們的思維是中國人的，不懂得外國人的思維。他們挑選的文章我們覺得很愚蠢。（雷音，2007: 345）

其次，由於要達到外宣的目的，贊助人必然從源語國家的意識形態和詩學出發來制定編譯方針。贊助人對譯介內容和譯介形式的要求通常

是指令性的，對譯介內容的要求比對譯語語言的要求要更加重視，說明在贊助人看來內容遠比語言形式重要得多。儘管文革時的編輯方針對《中國文學》譯介作品的題材和內容指示非常有限，但是《中國文學》既自覺又無奈地遵循國內形勢的要求，對作品的題材、內容、體裁和作者的身份都有嚴格的挑選。在極“左”的意識形態下，雖然國內文藝創作水準下降，但是刊物譯介作品的數量激增。可見，在政治形勢極端不穩定的時期，國家贊助人會通過大量譯介作品加強主流意識形態的對外傳播和海外影響力。

在國家贊助人的行政干預和指令性要求下，刊物和編譯人員不可能擺脫國家主流意識形態和詩學的制約，缺乏自主性和能動性，只能在其允許的範圍內做出非常有限的選擇，基本上不會考慮譯語讀者的需求。正如美國康奈爾大學中國現代文學教授甘愛華(Edward M. Gunn, Jr.)所言，《中國文學》譯介的文學、藝術和評論總是處於“正確”表達的安全範圍之內，因此在文革開始後得以繼續出版，而其他文學刊物卻遭停刊(1979: 638-639)。可見，國外專業讀者也非常清楚刊物的譯介帶有政治色彩，這並不利於文學的對外傳播。

最後，《中國文學》在文革時期的譯介目的是宣傳毛澤東思想和文革，亞非拉和歐美的左派讀者通過刊物瞭解到中國的革命並稱讚中國的革命精神，從這一層面上講，可以說其達到了譯介目的。但是，譯介作品在國外發行之後，源語國家根本無法控制譯語國家讀者對翻譯文本的反應，也無法控制其在譯語國家的流通和使用。因此，刊物也得到了非目標讀者的關注和批評，文革時期譯介的作品和使用的翻譯方法受到了他們的話病，這不僅對刊物聲譽造成了不可彌補的損失，也對後來中國文學的對外傳播造成了不良影響。新時期仍有讀者對刊物文革時期的譯介持批評態度。澳洲的讀者德懷特給編輯部寫信說之前的《中國文學》

曾經讓讀者想要放棄閱讀，並且再不碰它了，因為有一段時間它的基調很乏味，短篇小說看起來千篇一律，只是名字不同，人物是用紙板刻出來的僵化的木偶人——完美無缺的幹部農民與一無是處的走資派相對抗（中國文學雜誌社，1986: 3）。

總的來說，文學譯介的效果並不能立竿見影，這既不符合外宣的要求，也達不到外宣的目的。因此，用對外宣傳的政策來指導文學譯介並不合理。文學譯介需要符合其自身的規律，包括翻譯規律和傳播規律。換句話說，文學翻譯需要考慮讀者市場的接受規律，包括不同時期不同譯語國家的接受環境、讀者期待及市場容量等方面，不能急於求成，否則造成的負面影響需要花費更大的代價去彌補。

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## 注釋

- <sup>[1]</sup> 此處參考資料是中國文學出版社編的一本很薄的油印小冊子《中國文學出版社大事記》，記載了自1950年至1989年中國文學出版社的主要工作內容。其為內部刊物，並未出版，按年份推斷，該冊子應該是1990年編撰而成。
- <sup>[2]</sup> 據方厚樞（1996: 263）調查，文革期間的書店門市部中，除了毛澤東著作、“革命樣板戲”和“兩報一刊”（《人民日報》、《解放軍報》及《紅旗》雜誌）的社論等彙編成的小冊子外，其他品種的圖書寥寥可數。到了1969年，全國期刊只剩下《紅旗》等20種，降到了中國期刊出版史上的最低點。
- <sup>[3]</sup> “小靳莊詩歌”是江青樹立的“文革”後期的文藝樣板之一。

- [4] 外文出版社的其他刊物發行量遠遠超過《中國文學》，如《人民畫報》50多萬份、《北京周報》10多萬份、《中國建設》近9萬份、《人民中國》日文版近7萬份（周東元、亓文公，1999a: 399）。
- [5] 本文不可能窮盡所有圖書館收藏《中國文學》的情況，只選取部分具有代表性的，包括日本公共圖書館、東京大學圖書館、京都大學圖書館及早稻田大學圖書館，俄羅斯國家圖書館，印度德里大學圖書館，印尼國家圖書館，美國的國會圖書館、紐約公共圖書館、哈佛大學圖書館、哥倫比亞大學圖書館與加州大學柏克萊分校圖書館，法國國家圖書館、法蘭西學院，德國國家圖書館、德國柏林國立普魯士文化基金會圖書館、漢堡大學圖書館及柏林自由大學圖書館，英國大不列顛圖書館、牛津大學圖書館、劍橋大學圖書館與倫敦大學亞非學院圖書館，瑞典國家圖書館和瑞典斯德哥爾摩大學圖書館，荷蘭皇家圖書館及荷蘭萊頓大學圖書館，意大利那不勒斯東方大學圖書館，挪威奧斯陸大學圖書館，芬蘭赫爾辛基大學圖書館，比利時荷語魯汶大學圖書館，捷克科學院東方研究所圖書館，澳洲國家圖書館、昆士蘭大學圖書館及悉尼大學圖書館，加拿大國家圖書館、皇后大學圖書館和多倫多大學圖書館。
- [6] 當然，不可否認的是，獲選登的這些讀者來信在當時的意識形態下必然經過嚴格的篩選和操作，並不能代表真正的讀者反饋；但是從另一方面來看，它們畢竟是讀者反饋的一部分，能夠體現《中國文學》的接受特點。
- [7] 林培瑞當時是普林斯頓大學東亞研究系講師，正在撰寫自己在哈佛大學的博士論文，研究1910–1930年中國流行的城市文學（Link 1974: 432）。曾師從現代語言學大師趙元任的女兒趙如蘭教授及美國漢學權威費正清教授，主要研究中國現當代文學、社會史、大眾文化，以及20世紀初中國通俗小說。先後任教於美國加州大學洛杉磯分校東亞系、普林斯頓大學東亞研究系與加州大學河濱分校（石扉客，2010: 80）。
- [8] Joe C. Huang 時任美國哈佛大學東亞研究中心副研究員，主要研究1949年之後的中國電影（1976: 396）。

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## 作者簡介

鄭曄，女，翻譯學博士，上海外國語大學高級翻譯學院講師，美國加州大學聖塔芭芭拉分校東亞系訪問學者(2015–2016)。主要研究中國文學英譯、文學翻譯史、翻譯教學。電子郵件：zhengye\_gf@126.com

# 中國文學西語翻譯名家舉隅： 西班牙近當代翻譯史及 中國文學研究管窺

瑪婭蓮

## *Abstract*

Translators of Chinese Literature: A Glimpse of the Recent Translation History and Chinese Literature Research in Spain (by Maialen Marin-Lacarta).

*The main purpose of this paper is to offer an overview of Chinese literature studies in Spain through the lens of the recent history of translation. The paper addresses three gaps in this field: There are few publications about the history of translations of Chinese literature in Spain; these publications are mostly in Spanish; and scant attention has been paid to translators. To do so, after an introduction to Spanish speaking translators of Chinese literature, the first part of this paper presents a short biography of six Spanish translators (Marcela de Juan, Laureano Ramírez Bellerín, Alicia Relinque Eleta, Gabriel García-Noblejas Sánchez-Cendal, Anne-Hélène Suárez Girard and Carles Prado Fonts) and offers an overview of the translations that they published between 1945 and 2015. The second part of the paper examines the features of Chinese literature research and publishing in Spain and builds connections between these two areas: The academic sphere and the translation publishing sphere. The three features discussed in this second section include: the lack of specialisation and fluidity of disciplinary boundaries between classical and modern literature, the youth of the discipline and the lack of collaboration between publishers and scholars. Data for this paper has been drawn from the Spanish ISBN*

*database, paratexts of translations, university websites, publishers' websites, interviews with translators and publishers conducted between 2008 and 2012, as well as personal experience in the field. The features of the field described in this paper point to challenges and opportunities that Spanish scholars and translators working on Chinese literature have to deal with.*

## 一、前言

這篇論文旨在介紹西班牙學界研究中國文學的情況。我決定由近當代翻譯史的角度切入，見微知著，藉以彌補相關研究的三個學術空白：一、對於西班牙的中國文學翻譯史研究略嫌匱乏，只有少數學者留心此道（Arbillaga 2003; Álvarez 2007a, 2007b; Prado Fonts 2001; Ollé 2007; Marin-Lacarta 2015, 2012a, 2012b）；二、相關成果極少以中文發表；三、研究往往從宏觀着眼，對於翻譯者的關注頗為不足。<sup>[1]</sup> 針對上述研究空白，本文將首先簡介六位西班牙翻譯家的生平和譯述，藉以對他們發表譯作的時期，亦即1945至2015年間西班牙翻譯界的概況作一鳥瞰；第二部分會探討西班牙學界研究中國文學和出版相關譯作的特色，將學術場域與翻譯出版場域串連起來。

本文討論的譯者均生於二十世紀，絕大多數在西班牙出世，只有黃瑪賽（Marcela de Juan）一人例外：她生於古巴，在中國成長，成年後才移居西班牙。翻譯中國文學的西班牙譯者固然可上溯至中國明清時期的傳教士，如高母羨（Juan Cobo）（1547–1593，道明會士，所譯《明心寶鑑》是首部中國著作的西方文字譯本）和閔明我（Domingo Fernández de Navarrete）（約1610–1689，道明會士，曾譯《四書》）等，但本文只集中討論近當代的翻譯史，故略而不談。另



外需要指出的是，世界各地的西語國家也有不少人專門翻譯中國文學，如阿根廷的明雷 (Miguel Ángel Petrecca)、墨西哥的弗羅拉·波頓 (Flora Botton Beja)、麗莉亞娜·阿爾索夫斯卡 (Liljana Arsovska)、羅默·科奈郝 (Romer Alejandro Cornejo)、委內瑞拉的Rosario Blanco Facal等在譯壇頗為活躍。<sup>[2]</sup>

## 二、中國文學的西班牙語譯者(20至21世紀)

我們探討文學翻譯史時可以從不同的角度切入，既可以從翻譯作品本身出發，也可以從譯者、譯作類型或歷史分期等角度展開論述。我認為譯者才是翻譯史的主角，因此選擇以翻譯家為本位來談論中國文學的西語翻譯史，並重點介紹他們的主要譯作。

表1列出一眾翻譯家的名字，沒有他們的辛勤付出，一般西班牙文讀者將難以接觸到中國文學。這份名單雖然不是一網無遺，但已列舉了各個時期的代表人物：既有只翻譯過一兩本作品的譯者，亦有非常多產的名家；既有譯詩的專家，也有翻譯戲劇和小說的能手。總之，每位譯者都作出了貢獻，部分人更對譯事矢志不渝，至今仍然從事翻譯工作。

名單內的西班牙譯者可粗略分為三組，或者說三代人。第一組是從1945年到1977年，只有黃瑪賽和杜善牧 (Carmelo Elorduy) (1901-1989)。兩人都都在中國生活多年，杜善牧亦在臺灣住過。這兩位翻譯家對中國文學和中國哲學抱有濃厚興趣。

第二組是二十世紀八、九十年代，出了20多位中國文學翻譯家。他們大都會留學中國，另一部分則在其他國家進修，尤以法國為主；此外尚有定居西班牙的華裔西班牙語學者。有些譯者並非單幹，而是夥拍工作夥伴共同從事翻譯。

表1 中國文學西語譯者一覽表  
(按姓氏字母由上至下、由左至右順序排列)

Isabel Alonso	Lola Díez	宮碧蘭 (Pilar González)	努麗婭 (Nuria Pitarque)
威查 (Javier Altayó)	段若川	Mariz Teresa Guzmán	裴瑞清 (Carles Prado)
麗莉亞娜·阿爾 索夫斯卡 (Liljana Arsovska)	Paula Ehrenhaus	Susana Herráiz	畢隱崖 (Iñaki Preciado)
Carla Benet	杜善牧 (Carmelo Elorduy)	Imelda Huang- Wang	拉米雷 (Laureano Ramírez)
Rosario Blanco	瑪麗婭·卡門· 埃斯賓 (Mari Carmen Espín)	瑪婭蓮 (Maialen Marín)	雷愛玲 (Alicia Relinque)
弗羅拉·波頓 (Flora Botton)	達西安娜·菲薩克 (Taciana Fisac)	何賽·哈維· 馬丁·瑞奧斯 (José Javier Martín)	勞拉·羅維塔 (Laura A. Rovetta)
張淑英	多洛斯·弗爾克 (Dolors Folch)	Salvadora Mateo	羅颯嵐 (Sara Rovira)
陳國堅	高梵寧 (Albert Galvany)	Ainara Munt	蕭繼鑾
羅默·科奈郝 (Romer A. Cornejo)	加夫列爾·加西 亞·諾夫萊哈斯 (Gabriel García- Noblejas)	歐陽平 (Manel Ollé)	蘇安蓮 (Anne-Hélène Suárez)
白蘭 (Belén Cuadra)	Enrique P. Gatón	Joaquín Pérez	姚云青
吉葉 (Guillermo Dañino)	高遁 (Seán Golden)	明雷 (Miguel Ángel Petrecca)	范擘
黃瑪賽 (Marcela de Juan)	易瑪·孔薩雷 斯·布依 (Inma González Puy)	Blas Piñero	趙振江

第三組是從2001年開始發表譯作的翻譯家。除了上文提及的，還有一些更年輕的譯者。他們主要在西班牙學府學習中文翻譯，所讀大學主要集中在格拉納達和巴塞羅那兩個城市 (Marin-Lacarta 2012b)。

以下將從三代譯者中挑選六位作重點介紹，包括第一組的黃瑪賽，第二組的拉米雷斯 (Laureano Ramírez Bellerín)、雷愛玲 (Alicia Relinque Eleta)、加夫列爾·加西亞·諾夫萊哈斯 (Gabriel García-Noblejas Sánchez-Cendal) 和蘇安蓮 (Anne-Hélène Suárez Girard)，以及最後一組裏的裴瑞清 (Carles Prado Fonts)。透過認識他們的翻譯生涯，可以窺察近七十年來西班牙翻譯界的情況。這裏僅舉其瑩瑩大者，並沒有翻譯大家僅此六人的意思。只需參看上表便會明白中國文學的西文譯者委實不少，要悉數介紹全部譯者並非一篇文章所能做到的事。

除非特別說明，以下譯者的生平資料主要來自下列來源：譯作的側文本 (paratext)、執教大學的官方網頁、出版社網頁的譯者簡介、西班牙國際標準書號資料庫，以及筆者為撰寫博士論文於2008至2012年間與譯者和出版人所作的訪談 (Marin-Lacarta 2012b)。

### A. 黃瑪賽 (Macela de Juan)：命中註定的翻譯家

從1945年到1980年代，黃瑪賽 (1905–1981) 可以說是西班牙最重要的中國文學翻譯家，只有杜善牧可與她平分秋色。踏入八十年代，將中國文學由漢譯西的翻譯者才日漸增多 (Marin-Lacarta 2012a, 2012b)。

黃瑪賽的一生頗為傳奇。父親黃履和在清朝末年當外交官，遠赴馬德里出任清朝駐西班牙公使。母親 Juliette Broutá-Gilliard 是比利時人，家境富裕，1897年前往巴黎探望舅舅，獲邀到西班牙北部聖塞巴斯蒂安過暑假，就在那兒認識了黃履和。二人於1901年在倫敦結婚，婚後定居馬德里。他們第二名女兒黃瑪賽 (西文名字 Marcela

的音譯；她後來以西文同音的Juan對應“黃”）於1905年出生於古巴哈瓦那，但只住了一年便隨父母離開，童年都在馬德里度過。1913年，黃履和奉命回到北京在外交部任職，這一年八歲的黃瑪賽第一次來到中國。她在北京入讀法語學校，學成後在北京一家法國銀行工作。她23歲時返回西班牙，除了擔任傳譯員，也發表有關中國的演講（De Juan 1977）。

黃瑪賽編譯了四本古典短篇小說選（De Juan 1947, 1948a, 1983）和三本詩選（1948b, 1962, 1973）。<sup>[3]</sup> 短篇小說選主要以明清兩代的作品為主，但也收入部分唐傳奇。她的三本詩選內容大致相同，第二和第三本只在第一本的基礎上增補而成。她選譯了《詩經》和大量唐詩（尤其是李白），以及漢朝至清朝各個時期眾多詩人的作品。第二本詩選收入一些新詩，如郭沫若、徐志摩、聞一多、艾青，以及余光中、洛夫和夏菁等臺灣詩人的作品。第三本詩選除了選入更多毛澤東詩詞，另設兩個部分，分別收入1971至1972兩年間不同詩人的作品與文化大革命期間創作的詩歌。

#### B. 拉米雷斯(Laureano Ramírez Bellerín)：1992年國家翻譯獎得主

拉米雷斯（1949年生於馬德里）是巴塞羅那自治大學翻譯系及東亞研究中心教授，執教中國文學和翻譯課程，近年雖已退休，但獲北京大學禮聘為外國語言文學文化講席教授。他於1975年在馬德里康普頓斯大學修畢心理學學士課程，其後移居北京，於北京語言大學修讀漢語研究，在1983年畢業；後於1997年自巴塞羅那自治大學取得翻譯學研究博士學位，博士論文主要探討從現代漢語譯入為西班牙語的理論和方法。

他於1985年出版了西文版《聊齋志異選》。《聊齋》作者蒲松齡

早已獲公認為清代言言小說的殿軍，書中收入五百多篇短章和短篇故事，用戲謔的筆調諷刺人情百態。不過他最為人熟悉的譯品當推吳敬梓所著《儒林外史》(Ramírez Bellerín 1991)，是清代重要章回小說中第一本西文全譯本，出版翌年即1992年榮膺西班牙國家翻譯獎。此前翻譯中文著作而榮獲國家翻譯獎的還有畢隱崖 (Iñaki Preciado Idoeta，有時會使用筆名Juan Ignacio) 和杜善牧，二人分別於1979及1986年憑《道德經》和《詩經》的西譯而獲頒這項殊榮。拉米雷斯翻譯的魯迅《故事新編》西文版於2001年出版。古籍方面，2000年翻譯印行了《蒙古秘史》(以史詩方式記述成吉思汗開國早期事蹟)(Ramírez Bellerín 2000)，並相繼譯出《六祖壇經》(2003a)、《維摩詰所說經》(2004)和《法顯傳》(2010)等佛教典籍。此外，尚有兩本高行健的作品(2003b, 2003c)和《孫子兵法》(2006)。

### C. 雷愛玲 (Alicia Relinque Eleta) : 《金瓶梅》西譯者

雷愛玲是西班牙格拉納達大學教授，研究專業為中國文學和文學理論。1983年從巴塞羅那自治大學法律系畢業，1985至1989年於北京大學修讀研究生課程。1991年，她在巴黎第七大學漢學系畢業，隨後於1994年格拉納達大學取得博士學位，論文以齊梁時期劉勰的《文心雕龍》為研究對象。《文心雕龍》這本重要的文學論著順理成章成為她首部翻譯的作品，於1995年問世。其後2002年 *Tres dramas chinos* (中國戲劇三種) 出版，收入紀君祥《趙氏孤兒》、關漢卿《竇娥冤》和王實甫《西廂記》等三部元雜劇。她新近翻譯印行的《金瓶梅》(Relinque Eleta 2010–2011) 堪稱力作，為她贏來極高聲譽。

#### D. 蘇安蓮 (Anne-Hélène Suárez Girard) : 精通多國語言的翻譯家

蘇安蓮 (1960年生於巴塞羅那) 過去在巴塞羅那自治大學教授中國語言、文學和翻譯，現時為自由翻譯者。除了翻譯中文作品，她也把俄文、英文和法文作品譯成西文。1987年於巴黎第七大學漢學系畢業，1984至1986年間亦於北京大學肄業。2009年在巴塞羅那自治大學取得翻譯學研究博士學位，論文以杜甫作品為個案，探討翻譯中國古典詩詞的困難。

我把她的譯作分為三類。一，她翻譯了大量古典詩詞，當中以唐詩為主，包括王維、李白、杜甫和白居易的作品 (Suárez Girard 1988, 2000, 2003, 2005; Suárez Girard and Dachs 1997; Suárez Girard, Dachs and Gregori 2004)，另外亦譯了北宋大文豪蘇東坡的詩 (Suárez Girard 1992)。二，她在中國古代哲學方面也有不少譯作，如翻譯了《道德經》(1998) 和《論語》(1997) 這兩部重要著作。三，當代小說，主要是受出版社委託，曾翻譯當代兩大作家余華 (2010, 2014) 和莫言 (2012) 的小說。

#### E. 加夫列爾·加西亞·諾夫萊哈斯 (Gabriel García-Noblejas Sánchez-Cendal) : 神話學專家

加西亞·諾夫萊哈斯 (1966年生於奧維耶多) 是格拉納達大學翻譯系教授，主要講授翻譯和中國文學。他於1984年至1989年在奧維耶多大學鑽研西班牙語文學，2002年於同一大學以干寶《搜神記》西文翻譯及研究取得博士學位。另外，他在1989至1990年於英國德倫大學留學，其後赴筴北京，1993至1996年入讀北京外國語大學及首都師範大學。

他是一個相當多產的譯者，因此有必要交待一下他的業績。除了《山海經》(García-Noblejas Sánchez-Cendal 2000a) 和兩本神話選集 (2004a, 2007)，他也翻譯了不少古典小說，包括三種重要的六朝志

怪小說，即干寶《搜神記》(2000b)、張華《博物志》(2001a)和顏之推《還冤志》(2002a)，以及西文編譯的唐宋故事選(2003)。加西亞·諾夫萊哈斯也出版了一本古詩選譯，收入《詩經》的篇章和漢朝樂府(2008b)。其餘譯品尚有：中國神怪故事(選自蒲松齡《聊齋志異》及佚名之作)(2000c)、先秦子書《韓非子》(1998)和《公孫龍子》(2001b)，以及兩本近現代小說：劉鶚的《老殘遊記》(2004b)和王朔的《千萬別把我當人》(2002b)。本文限於篇幅，無法詳細介紹每一種譯作，況且這也並非本論文的目的。不過上述譯作都非常有名，不單囊括古今，而且風格懸殊，相信有助我們認識他在譯林的成就。

#### F. 裴瑞清 (Carles Prado Fonts)：加泰隆尼亞翻譯家

本文譯者和譯作部分最後要介紹的是裴瑞清(1975年生於加泰隆尼亞的雷烏斯)。他是加泰隆尼亞公開大學東亞研究課程教授，主講中國文學，同時在龐培法布拉大學講授現代中國文學。他於1988年畢業於巴塞羅那自治大學，主修中英雙語翻譯和傳譯，是六位翻譯名家中唯一在西班牙本地大學開始學習中文的。其後1997至1998年就讀北京語言大學，2001年在倫敦威斯敏斯特大學修畢當代中國文化研究碩士課程。他先後在2005及2011年於巴塞羅那自治大學及加州大學洛杉磯分校取得博士學位，第一篇博士論文探討譯者在當代中國文學的創建過程中扮演的角色，第二篇論文則探究老舍和錢鍾書從外地回流中國後的創傷經歷，對他們的人生道路和作品造成甚麼影響。

裴瑞清至今只有三本譯作，全部由中文譯成加泰隆尼亞文。他的首部譯作是神話故事集，收入盤古開天以來的神話和民間傳說(Prado Fonts 2006)。第二本是魯迅短篇小說選，選譯了《吶喊》和《徬徨》中的九篇故事(2007)。最近期的譯作是莫言的中篇小說《變》(2012)，此書的西

文版譯者正是上面提到的蘇安蓮(Suárez Girard 2012)。在莫言拿了諾貝爾獎後，出版社急於出版這本小說的譯本，所以兩位譯者都無暇琢磨譯文。

從上文裴瑞清的簡傳可見，中國文學作品在西班牙亦有機會翻譯成加泰隆尼亞文，儘管最終得以出版的譯本在數量上遠不及西文版。在1949至2010年，二十世紀中國文學作品的加文本只出版了12種(Marin-Lacarta 2012b)。曾出版中國文學加文譯本的譯者還有羅颯嵐(Sara Rovira Esteva)、高遁(Seán Golden)與Marisa Presas合作翻譯、多洛斯·弗爾克(Dolors Folch)、瑪麗婭·卡門·埃斯賓(Mari Carmen Espín)及Carla Benet。

### 三、西班牙學界出版和研究中國文學的特色

在西班牙，中國文學的翻譯和研究工作密不可分，這點可從翻譯家的簡介看出：中國文學翻譯家甚少全職翻譯，一般來說都有其他工作，正職多數是老師或研究員，<sup>[4]</sup>以上六人大都為大學教授。回顧了這段翻譯史後，下文將集中討論西班牙學界出版和研究中國文學的幾個特點。

#### A. 中國古典和現當代文學並非壁壘分明

從以上介紹可以看出，大部分翻譯家的譯作既有古典文學，也不乏現當代文學。例如拉米雷斯除了譯介魯迅和高行健等現當代作家，同時翻譯了不少古典作品，當中以《儒林外史》的西譯本聲譽最隆。這裏有兩種情況：一種是教授本人對中國古典和現代文學同樣感興趣，像拉米雷斯多年來譯行的佛經以至魯迅著作，都是他自發提出，只有高行健小說是受出版社委託而譯出；另一種情況是，譯者對某一時期和類型的文學較有興趣，只因受了出版社委託才翻譯其他類型的作品，例如蘇安



蓮的研究興趣在於唐詩，但也受委託譯出了余華與莫言等當代作家的小說。不論譯者的個人偏好如何，這一群學者在課堂上都需要講授古典和現代文學，並經常在兩個研究領域發表論文。正因為古典和現代文學之間的學科界限不太分明，才產生出這種良好結果。

不過，西班牙大學界近年的研究風氣有靠攏當代研究的趨勢。本科及文學碩士程度中西雙語翻譯及新興的中國研究課程都偏重當代研究；有部分課程較着重向學生灌輸清代以前的文史哲知識，但整體上甚少講授古代漢語（有關中西翻譯研究課程的概況，參看Casas-Tost and Rovira-Esteva 2008）。從以上的簡傳也可看出西班牙本地大學對古文的訓練不足，古典文學翻譯者大都在外地受訓。

## B. 年輕的研究領域

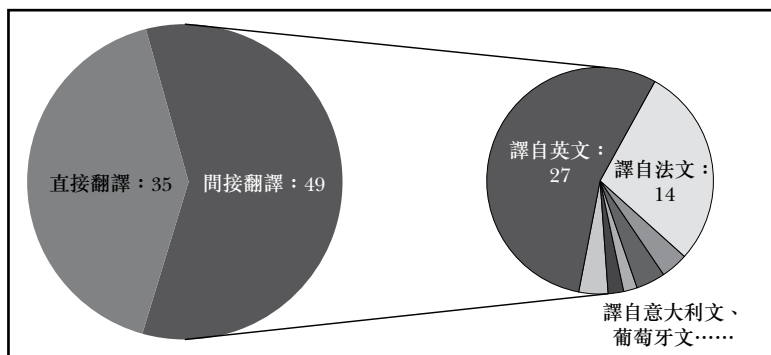
中國文學研究在西班牙相當年輕，因此沒有變得太專門化，而且鑑於專家學者的人數有限，他們需要講授不同時期和不同作家的創作，並經常應邀翻譯不同類型的文學作品。

說這個研究領域年輕，是因為1978年中文才正式在西班牙大學課堂內講授：格拉納達大學的翻譯研究新增中文課程，讓學生挑選漢語作為第二外語。十年後的1988年，巴塞羅那自治大學亦在翻譯研究中增設中文（Casas-Tost and Rovira-Esteva 2008），至於漢學課程開辦至今僅約十年。西班牙國內目前開設中文翻譯研究或漢學本科課程的大學屈指可數，主要是格拉納達大學、巴塞羅那自治大學及馬德里自治大學，<sup>[5]</sup> 因此整個學科在西班牙學術界裏仍然相當年輕。

## C. 中國文學研究者與出版社缺乏合作

現時西班牙國內沒有專門出版中國文學的機構，不過大部分出

出版社都曾印行一兩種中國文學作品。出版社選擇翻譯出版中國文學，最常見的渠道是通過國際書展或文學經紀商物色作品 (Marin-Lacarta 2012b)。其餘的文學作品 (尤其是古典文學) 主要靠譯者推薦，自行尋找願意代為發行的出版社，不過最終成事的例子較少。應當指出的是，大部分出版社並非從中文直接翻譯成西文，而是從第三種語言間接翻譯，當中以英文和法文為主。下圖顯示了西班牙本地出版的譯著中，通過直接和間接翻譯的現當代中國文學作品數量。



現當代中國文學譯著在西班牙的出版情況 (1949-2010)

2010年以前西班牙出版的中國文學譯著中，間接翻譯佔了大多數。35個譯本是由中文直接翻譯，49個是間接翻譯，當中27個經由英文間接翻譯，14個從法文轉譯。有兩個間接翻譯的譯本沒有標示源文本所用的語言，但從譯者簡介得知他們通常根據英文或法文譯出。有一個選本同時從英文和法文譯出，五個譯本從其他語言譯出 (兩個分別從意大利及葡萄牙文譯出，一個從西班牙文譯成加泰隆尼亞文)。雖然圖表只顯示現當代文學的翻譯，但古典文學的情況大同小異。

西班牙有四種官方語言 (西班牙語、加泰隆尼亞語、加利西亞語與巴斯克語)，但二十世紀西班牙出版的中國文學翻譯作品只有西班牙文、

加泰隆尼亞文和巴斯克文三種。在全部84個譯本裏，12個譯成加泰隆尼亞文（直接和間接翻譯各佔一半）。中國文學的巴斯克文譯本大多數為間接翻譯，而且以古典文學為主（Jaka Irizar and Marin-Lacarta 2014）。直接從中文翻譯的只有Rafa Eiguren（2003, 2011）、高梵寧（Albert Galvany）與Pello Otxoteko合譯本（2005）及瑪婭蓮（Maialen Marin-Lacarta）與Aiora Jaka Irizar合譯本（2013），當中屬於現代文學範疇的只有《師傅越來越幽默》（Marin-Lacarta and Jaka Irizar 2013，選取莫言短篇小說八篇）。

如果集中考察中國現當代文學的西文翻譯過程，可能會得出另一番發現。從1978至2000年，直譯翻譯的數目逐漸上升，但在2001至2010年十年間，間接翻譯的譯本增長了兩倍。這種現象可以作如此理解：隨着精通中文的譯者數量增加，間接翻譯的譯本在1980年代有所減少；但從2000年起，間接翻譯的角色日益吃重，這種趨勢與出版社通過國際書展或文學經紀挑選作品，而沒有邀請中國文學專家學者共同合作有關。因此，我特意指出專家和出版社合作不足，希望引起大家的注意（Marin-Lacarta 2012a）。

#### 四、總結

我嘗試通過本論文簡介西班牙的翻譯大家及其翻譯作品。挑選的過程並不容易，有些重要的翻譯家只能略而不提。我們發現很多譯者既有古典文學譯作，同時也翻譯現當代文學，正如上文所示，這與他們需要在大學講授古今文學相關。因此可以說在西班牙的漢學傳統中，現代和古典文學沒有太專門化的傾向，至少彼此並非涇渭分明。

然而，我們研究中國文學在西班牙的接受過程時，卻會感到古典文學和現代文學有高下之別。古典中國文學往往被視為“真正”或

“正統”的文學，而現當代文學僅僅用來瞭解中國的社會狀況和人情世態的工具，著眼之處只在於它們的文獻價值，而非文學價值（Marin-Lacarta 2012c）。著名現代文學專家和後殖民理論家周蕾（Rey Chow 1993）對這種歧視深感不滿，當然她針對的是美國學界的情形。她認為文學研究在學術界存在等級高低之分，好像中國古典文學處於最高層次，而香港當代小說之類則處於最下層。這種邊緣化某些文學的做法確實很有問題，但對照一下大學講堂的實際情況，便會發現一個弔詭的矛盾：西班牙大學甚少開設古代漢語；相反，當代漢語更普遍受課程策劃者歡迎。

上文亦指出了西班牙出版界的一個特點，即出版社和中國文學專家之間缺乏溝通合作。我想特別強調，譯者、出版社和文學評論家的介入是非常重要的。三方的通力合作可以避免中國文學淪為獵奇的對象，減少對文學文本的誤讀。

讓中國文學譯者和專家參與編輯過程也很重要：從選擇作品、翻譯、修改到撰寫側文本都需要有他們的聲音。這個要求或許過於理想，難以付諸實踐，但我認為有必要推動新的編輯作風出現，造就行業的良性發展。出版業的從業者（譯者、編輯、審校和市場行銷等）應該以更具批判性的目光和更專業的態度來對待小眾與邊緣的文學。通過專家和出版社的合作，可以避免中國文學在西班牙傳播和接受時出現東方化及獵奇化等問題。

對於當下中國文學在西文世界的狀況，假如從好的一面看，譯介和研究工作仍然大有可為，有很多文本尚待翻譯，為學者和譯者提供了很大的發揮空間。不過當前西班牙學術界正面對嚴峻的處境。選擇留在國內的年輕學者朝不保夕，因而不得不出國謀求更好發展，造成人才外流，窒礙本地學術研究的精深發展。<sup>[6]</sup>從宏觀角度看，從事文

學翻譯的專才面臨重重困難，不單西班牙如此，全球各地也一樣，令改變現狀更為困難。數位出版和按需印刷等新穎的出版模式也許為中國文學西語譯本提供所需的出版平台，讓一些翻譯不足的外國文學（不限於中國文學）得以與讀者見面，對出版界現時的風氣稍為救偏補弊。

## 注釋

- [1] 加西亞一諾夫萊哈斯 (García-Noblejas 2008a) 在網上發表的短文是少數關注中國文學西語譯者的文章。
- [2] 本文所列非華裔西語譯者的漢名主要從文獻爬梳整理，未能查出的則付之闕如；只有重點介紹的六位名家例外，當確實找不到時才向本人求證。
- [3] 本文論及的譯作均列載於文末的參考文獻。黃瑪賽翻譯的笑話集 *Cuentos humorísticos orientales* (Buenos Aires: Espasa Calpe, 1954) 沒有在正文提及，是因為該選本收入中國、日本及印度等地的故事，而且沒有指明源文本所用語言。
- [4] 不論是哪一種語言組合，西班牙的全職譯者為數甚少。據西班牙文學翻譯家協會所做的一項調查顯示 (Asociación Colegial de Escritores de España. Sección Autónoma de Traductores de Libros 2010)，只有37.5%的譯者全職從事翻譯（包括各種文類，並不限於文學）。
- [5] 在馬德里率先開設中國研究課程的達西安娜·菲薩克 (Taciaa Fisac) 教授亦是舉足輕重的翻譯家，曾譯出錢鍾書、巴金和鐵凝的作品，在1985至1992年間出版。本文第二章之所以沒有加以介紹，是因為她從1992年起沒有出版新的譯作，不過據悉她現正着手翻譯閻連科的作品 (閻連科，個人通信，2016年4月4日)。
- [6] 在2016年4月23日，哈佛大學特別召開名為“西班牙腦力流失”(Spain's Brain Drain)的會議討論這個現象，反思年輕有為的學者外流不歸對本國造成的影響。有關是次會議的詳情可參見哈佛西班牙學會 (Harvard Spain Association) 網頁：<http://harvardspain.rcc.harvard.edu/event/spains-brain-drain-2016-harvard-spain-conference?delta=0>，瀏覽日期 2016年9月1日。

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## 作者簡介

瑪婭蓮 (Maialen Marin-Lacarta)，香港浸會大學翻譯學課程研究助理教授、翻譯工作者。法國巴黎國立東方語言文化學院 (INALCO) 中國研究及巴塞羅那自治大學翻譯暨跨文化研究雙博士。在加入香港浸會大學前，曾於國立東方語言文化學院及加泰隆尼亞公開大學任教。譯作方面，先後翻譯沈從文和莫言作品為西班牙文及巴斯克文。研究興趣包括文學翻譯、現當代中國文學、文學接受史、翻譯史及數位出版。電郵：mmaialen@hkbu.edu.hk

# **The Danger of Foreignization: Ling Shuhua's English Autobiographical Work *Ancient Melodies***

*Xiaoqing Liu*

## **Abstract**

*Lawrence Venuti's foreignization theory, with its link of translation strategy with power struggle, is one of the most influential theories in translation studies since the 1990s. At the same time, his theory has also been subject to heated debate due to its loosely defined terms, prescriptive approach, binary thinking, elitist tendency, and other issues. One issue stands out in particular: contrary to its goal of resistance against Anglo-American hegemony, foreignization can lead to its opposite—exoticism or Orientalism—under certain circumstances. In this paper, I examine the validity and application of Venuti's foreignization theory in Ling Shuhua's English autobiographical work *Ancient Melodies*. In Ling's creative writing that embodies several forms of translation, foreignization is the dominant writing and translating strategy. By analysis, I argue that while Ling unwittingly breaks several binaries in translation studies, she deliberately creates the foreignizing effect with her careful maneuver of domestication. Ling's highlighting of foreignizing strategy reveals her binary thinking, which displays deep roots in the power hierarchy of the West. In this way, it can be seen that foreignization strategy functions*

*as a double-edged sword; in its open resistance against power, it is also deeply involved with and assists the power structure.*

Lawrence Venuti's foreignization theory, with its focus on agency, ethics, and politics within translation, is one of the most influential theories in translation studies since the 1990s. By advocating foreignizing translation, Venuti aims to challenge the time-honored domesticating translating practice that has dominated United Kingdom and the United States so as to resist the hegemony of Anglo-American culture. However, as some critics have insightfully pointed out, foreignization and power struggle do not form direct links. In fact, circumstances have shown that foreignization can directly lead to its contrary—orientalism or other forms of power hierarchy or stereotypes. In this regard, the pursuit of the effect of foreignization in translation works can be dangerous rather than beneficial to the foreign “original.” I argue that this is especially true with unconventional translations—i.e., minority writing, autobiographical writing, self-translation, done by ethnic writers in English—in which the authors tend to flaunt their “foreign” identity for marketing purposes and also they conduct their translation in a broader sense than merely linguistic transference. Ling Shuhua's 凌叔華 English autobiographical work *Ancient Melodies* (1953), which embodies these major forms of unconventional translations, is a case in point.

*Ancient Melodies* is by the modern Chinese woman writer Ling Shuhua (1900–1990). In this book, Ling reminisces about her childhood as the tenth child of Beijing's mayor. The book follows a loosely chronological order and traces her life from a six- or seven-year-old child living in Beijing to a middle-school student in Tianjin, who expects to move back to Beijing. From a little girl's perspective, Ling writes about the people, customs, and traditional culture, as well as the familial and social lives of Chinese people at the time. Thus, it provides a vivid picture of the life of the privileged family in China in the early 20th century.

Foreignization is a prominent feature in *Ancient Melodies*. Although

the book does not have a Chinese origin, from which it is translated linguistically into English, it embodies many other forms of translation. In a semiotic sense, it is translated from oral to written form. Ling told her stories orally to Julian Bell, Virginia Woolf's nephew, who encouraged her to write the book. Culturally, Ling translated Chinese culture for her English readers. The genre autobiography, as life writing, is another form of translation. Furthermore, Ling self-translated three of her own Chinese short stories into three chapters of the book. As a result, although *Ancient Melodies* is labeled as creative writing, it can be considered a translation, too. With the boundary between creative writing, translation, autobiography, and self-translation becoming more fluid and interrelated, Ling's book provides a good lens to test the scope and validity of a translation theory, foreignization in this case.

## 1. Foreignization in *Ancient Melodies*

The features of foreignization in *Ancient Melodies* result both from Ling as a writer and translator and from Woolf as her editor and publisher. As a native Chinese raised and educated in China, naturally Ling brought her Chinese upbringing and unidiomatic use of the English language to her writing. Nevertheless, her primary reader and editor, Virginia Woolf, who played a significant role in Ling's writing of this novel, formalized foreignization as the strategy. Woolf states it clearly in a letter to Ling after receiving some manuscripts from her. Woolf writes:

Now I write to say that I like it very much. I think it has great charm. It is of course difficult for an English person at first; there is some incoherence, and one does not understand the different wives; who they are; which is speaking. But this becomes clear after a time, and then I find a charm in the very unlikeness. I find the similes strange and poetical. ... Please go on; write freely; do not mind

how directly you translate the Chinese into English. In fact, I would advise you to come as close to the Chinese both in style and in meaning as you can. Give as many natural details of life, of the house, of furniture, as you like. And always do it as you would were you writing for the Chinese. Then if it were to some extent made easy grammatically by someone English, I think it might be possible to keep the Chinese flavour and make it both understandable yet strange for the English. (cited in Sackville-West 1988: 8)

Two things are striking in Woolf's comment. One is that Woolf does not treat Ling's writing as creative writing but as translation; the other is that her characterization of foreignization coincides with Venuti's, although she does not use his explicit terms.

Woolf's words, together with her double roles as a patron and a reader, exerted direct impact on Ling's writing. On the one hand, her letter of approval represented not only her recognition of Ling, who admired Woolf as a mentor, but also the recognition of the Anglo-American literary world, which was revered by most modern Chinese writers at the time. On the other hand, in terms of translating strategy, what Ling did unconsciously in the beginning was turned into conscious efforts afterwards. Woolf's words made Ling aware of what her readers might look for, and consequently she wrote to appeal to Woolf and the readers she represented. The outcome is clearly manifested in her distinctive writing and translating style in *Ancient Melodies*.

Ling depicts her childhood life in China with strong Chinese linguistic and cultural features. To begin with, Ling uses the genre of autobiography to achieve foreignizing effects. Although it is undeniable that an autobiography cannot provide a full and true account of the author's life because it may entail subjectivity, selection, memory, and other factors, compared to other genres, autobiographical writing still provides the closest access to one's life. The first-person narrator, along with her directness and openness, draws a clear line between what belongs to "I" and what belongs to "you" as the narrator and the reader. As a result, it produces both the effect of "authenticity" and distance, which become a

high form of foreignization. Furthermore, all of Ling's autobiographical reminiscences recount the time of her childhood. This choice further adds to temporal and spatial distance and other differences on top of the cultural and linguistic disparity.

Nevertheless, the most distinctive feature of foreignization is in the Chinese flavor Ling presents in this book. From cover to content, it looks and reads like a Chinese book, except that the language is in English. By appearance, what strikes readers the most are the title and the cover. The title *Ancient Melodies* comes from a poem by a famous Chinese poet Bai Jūyì 白居易 (772–846). The cover of the book is Ling's own work. It is a painting of bamboo, a plant with rich resonance in Chinese culture and consequently a frequent subject in Chinese arts. Inside the book, the 18 chapters, except for the one happening in Japan, are all set in China—Guangzhou, Tianjin, and Beijing, the three most well-known cities in northern and southern China. Furthermore, eight of Ling's own paintings are inserted in the chapters to illustrate the subjects she writes about. All of the elements together form a lively, vivid, and rich picture of Chinese life and culture.

In terms of content, Ling covers three major aspects of Chinese culture: classical culture, folk culture, and contemporary Chinese life. The classical culture includes literature, music, painting, and philosophy. Primarily, she presents classical Chinese with her own experience; that is, her study of classical literature with Tutor Ben, her access to classical Chinese music through the time with her foster parents, her first lesson in Chinese painting, as well as her knowledge of Chinese philosophy by discussions with her teachers and her classmates about the Chinese philosophers Confucius, Mencius, Laozi 老子, Zhuangzi 莊子, et al. In this way, Ling leads her readers to experience Chinese culture with her, as a Chinese girl who lived through it.

More importantly, Ling also provides an opportunity to let her readers experience classical Chinese culture themselves. She annexes her translation of six classic Chinese poems and three essays, which she herself learned as a child, at the end of the chapter "Tutor Ben." She

includes the musical scores of her favorite tunes and lyrics to let her readers hear the rhythm. Her own paintings, including the one on the cover, let her readers appreciate the genre of Chinese painting. I consider these references to poetry, musical scores, and paintings the highest form of foreignization because in all of them Ling merely presents and refrains from interpretation. Except for the translated poems, the other art forms are unmediated by the author/translator. In this way, English readers are presented with the same artistic and cultural references as presented to their Chinese counterparts.

When presenting folk culture, which includes gardening, fairs, festivals, and other examples, Ling provides illustrations to let her readers experience the scenes and events vicariously. She also consciously introduces background knowledge relevant to cultural norms and activities. For instance, in the chapter "Our Old Gardener and His Friend," following a reference to watering her orchid every morning, she writes:

The Chinese love of flowers has been rewarded by genius in their cultivation. There is a vast lore of wisdom which has been passed orally from generation to generation concerning the fancies and peculiarities of different orchids, chrysanthemums, and bamboos. In the good old days a man who knew how to raise those three kinds of plants was highly respected, even by scholars. He could sit with officers of the Imperial Court; he was considered an educated man. There are forty or fifty books about orchids alone; it takes a lifetime to study them. (Ling 1988: 165)

If the lived experiences allow readers to see the liveliness of Chinese folk culture, the background information provides a sense of depth. In this way, readers can not only see the culture itself but also go more deeply to understand the meaning behind it. In other words, Ling gives her audience not only the sights but also insights into Chinese culture.

When writing about her contemporary life, including her own family, Ling follows Woolf's advice to be detail-oriented. The elaborate

portrayal includes the layout of the house, room decoration, furniture, cooking, food, clothing, social activities, and the complicated relationship inside the family. The complex life of the family is the highlight of this focus on domestic affairs. Ling's father has five concubines. Except for the fifth one, each wife has her own children. As Woolf mentioned in her letter, the relationships between these women/wives puzzled her but also fascinated her at the same time. The jealousy and power struggles among the concubines are the source of much strife and conflict within the family. As a result, when getting together or playing together, children belonging to different wives might enter into disputes and even physical brawls. By contrast, the wives themselves mainly are bitter and biting in their remarks. Their conversations often have implications and connotations. In this way, like photography, Ling discloses the inner life of an upper-class family that was hidden from the sight of ordinary Chinese, let alone from English readers. Thus, similar to her painting, the detail-oriented depiction represents her life as closely as possible. In a sense, the more elaborate the details, the more foreignizing the book reads.

The foreignizing strategy is also embodied in Ling's writing style. As mentioned above, Ling, who was not a native English speaker and who spent most of her lifetime in China before she wrote the book, did not write idiomatic English. However, her writing style was defended and even endorsed by Woolf and other editors. While Woolf took what was considered to be a disadvantage to non-native English speakers and readers as Ling's advantage, Woolf's friend and Ling's second editor Vita Sackville-West also believed that "the whole feeling of the book would be spoilt if some English person were to correct her writing into formal English prose" (Sackville-West 1988: 10). As a result, Ling's unidiomatic English writing was consciously and even deliberately preserved.

Ling uses abundant Chinese proverbs, sayings, phrases, and idioms. Most of them appear in the characters' speeches. For instance, Yee Chien mocks the closeness between Little Tenth and Aunt Shih, saying,



It is true everything depends on luck, for a toothless old lady attracts Little Tenth so much, she is attached to her that she follows her about all day long. "Offer a bad-smelling pig's head to a Buddha who can't use his nose." Isn't this interesting? (Ling 1988: 41)

The proverb is not only easy to comprehend but also produces a comic effect. In fact, the contrast between a foul-smelling pig's head and a Buddha indicates what common people think of the vast difference between Little Tenth and Aunt Shih, as they belong to two different classes. Idioms and sayings like this also frequently appear in other characters' speech. Being a passive and fatalistic woman, Ling's mother draws upon old sayings to confirm her submissive life. Ling writes:

Mother was silent for a while; she sighed deeply and said: "The proverb says, 'One must know one's own position, if one wants to live with dignity.'" (Ling 1988: 76)

The proverb, representing ancient authority and wisdom, reinforces her mother's submissive lifestyle. Nevertheless, the modern man, Cousin Feng, cites a proverb to defend his thought:

You see, the Chinese often put money the second wish. But the proverb says, "With no money even a good capable man has to struggle till death." (Ling 1988: 111)

In addition to proverbs, sayings of Confucius or other ancient philosophers, folk stories, and other aspects of traditional culture are often quoted by people in their speeches. These quotations, which are translated as closely as possible to the Chinese original, together with their situations, represent Chinese well since they show that Chinese people all live in their rich history and culture. These thousand-year-old proverbs are refreshed and

reinterpreted in common people's lives, generation after generation. In this way, Ling represents both Chinese culture and Chinese people's lives and their connection well.

Foreignization is especially perceptible in Ling's literal translations of Chinese metaphors, such as "breaking your vinegar jar," "Your mouth is bleeding," and "I only gave her a bit of colour, but now she wants a lot of bright red" (Ling 1988: 93, 94). In several places, Ling even uses Chinese words transliterated into the Roman alphabet directly, such as "chun fen" 春分 and "ying-mou" 陰謀 (Ling 1988: 83, 103). The former refers to a type of Chinese painting, which has no corresponding English word. The latter can be translated as "scheme," "trick," or "conspiracy." In it, the first character, *ying* (*yin* 陰),<sup>[1]</sup> has many meanings, including being secret, gloomy, sinister, hidden, and feminine. It captures the women's relationships in Ling's big family and fits the situation of the chapter wonderfully. The zero translation, as the highest form of foreignization, conveys particular meanings; they are unique or undecipherable to outsiders. In either case, foreignization helps achieve the effect perfectly.

Thus, it appears that from form to content and from language to subject, *Ancient Melodies* achieves the foreignizing effect to a great extent. The publication of *Ancient Melodies* by Hogarth Press in Britain in 1953 was a success. J.B. Priestley selected the book as "the book of the year." Peggy Ashcroft read it aloud over the BBC. In 1969 it was reprinted in Britain, and in 1988 it was published in the United States. The book was also translated and published in French, German, Russian, Swedish, and other languages. British well-known journals and newspapers, such as *The Times Literary Supplement*, *The Sphere*, and *The New Statesman and Nation*, reviewed the book favorably. Among the comments, foreignization was recognized as the feature of the writing that contributed to its success. For instance, *The Sphere* reviewed it as "[t]old simply and sometimes with startling objectivity, and the result is a special brand of Chinese magic" (cited on the outer cover of *Ancient Melodies*); *The New Statesman and Nation* described it as "[a] flitting patchwork evocation of delight and beauty" (John: 1954, Jan. 16).

*The Times Literary Supplement* commented, “[s]uffice it to say that Mrs. Su Hua introduces the English reader to a fresh world of Chinese sensations, and that these *Ancient Melodies* linger delightfully when louder strains have vanished.” (1954, January 22). The success of *Ancient Melodies* seemed to contradict Venuti’s argument; that is, domestication is the norm and practice of the Anglo-American publishing industry as well as the expected narrative style for English readers (Venuti 1995: 1–42). Rather than fending off her audience, Ling’s foreignizing strategy won her readers. How do we account for this contradiction?

## 2. The Effect of Foreignization

Maria Tymoczko (2000: 35–36) thinks that one of the problems with Venuti’s theory is loose terminology. She particularly picks on the term “resistance” and thinks that it “does not form a coherent category that allows us to replicate his conclusions or extend his perceptions.” Tymoczko summarizes that sometimes resistant translation involves what Venuti calls “discursive strategies,” which can be a deformed form of target language to reflect the source language, and which at other times can be a “fluent” translation but merely the choice of the text itself (36). In a similar vein, I think the key term “foreignizing” in Venuti’s theory is also vague. He does not provide a standard or a parameter as to how foreign a foreignizing translation is supposed to be. Can it be slightly difficult, somewhat hard, or radically incomprehensible? What are the criteria? In the case of Ling, her foreignization does not pose unfathomable difficulties to readers that might repel their reading, yet at the same time it retains considerable mystery and defamiliarization to draw their interest. This I call an effect of foreignization, by which I mean that the effect of foreignization is not complete repudiation of domestication; rather, domestication offers support or supplement. If foreignization plays a major and distinguishing

role, then domestication underlines and highlights such a role. Together, they keep foreignization at a level that makes her writing different enough to draw interest but not difficult enough to defy reading.

As it is comparatively more difficult to pinpoint the “original” in order to make the comparison in the cultural translation, I mainly focus on the three chapters that were self-translated by Ling. Chapters Three, Four, and Five, under the titles “Moving House,” “A Happy Event,” and “The Mid-Autumn Festival,” were written in Chinese and published respectively in Issues 6 and 7, Volume II of *Crescent Moon* (1929), Art and Literature Supplement of *Dagong Newspaper* (1936), and Issue 4, Volume I of *Literature Magazine* (1937) in China. Ling translated these three chapters from Chinese to English herself when she wrote the book. Her translations integrate perfectly well with the rest of the book and are rarely picked out as translations.<sup>[2]</sup> In this sense, the three chapters can serve as representatives for us to examine the translation strategy she employed.

Ling takes care of almost everything—characters, stories, plots, dialogues, actions, and even metaphors—in her rendering from English to Chinese. Nevertheless, while making an effort to preserve the details meticulously to the point of translating them word by word, at the same time Ling also makes deliberate changes and rewritings to accommodate the English way of reading and writing. In other words, she adopts both strategies of foreignization and domestication in her self-translation.

The two areas I find most distinctive in this regard are Ling’s presentation of Chinese culture and her narration of the story. In terms of Chinese culture, on the one hand, as Woolf suggested, Ling presents her childhood as closely to her experiences as possible; on the other hand, she also makes conscious efforts not to overburden her readers with cultural information and images that are specific to Chinese life. For instance, she changes “dumplings” into “fried rolls,” “chrysanthemum” into “daffodils,” and Chinese money, *yuanbao* 元寶, into American dollars. Among these three changes, the first one is from one lesser-known Chinese cultural image to a better-known one; the second one is from a common Chinese

flower to one not so common in China but more popular in the West; and the last one is a complete replacement of the American currency for the Chinese one. Thus, depending on the situation, Ling exercises different degrees of domestication in her cultural translation.

When involving elaborate Chinese titles, traditional Chinese clothing, or the rituals, Ling carefully trims the details. For instance, in the Chinese version of "A Happy Event," Ling describes how the little girl goes to have breakfast with her family in Chinese as "鳳兒走到東面奶奶座的桌邊，照例的叫了爸爸、姑媽、三娘、五娘‘早晨’" (Chen 1998: 414). The literal Chinese translation is: "Feng'er went to the east table where her mother sits, and said 'Good morning' to father, aunt, Third mother, Fifth mother as usual" (my translation). In *Ancient Melodies*, Ling's English version is: "I went to the table where the grown-ups sat. I said 'Good morning' to them" (Ling 1988: 53). Thus, the titles of "father, aunt, Third Mother, Fifth Mother" are summarized as one word "grown-ups" to save the trouble for her readers.

At other times, she adds information to help the reader's comprehension. In the chapter "Moving House," the old lady, Ah Shih, jokes with her little friend, Little Tenth, "You coming to eat my green vegetables and white rice again?" (又吃我的青菜白飯嗎?) (Ling 1998: 256). In her English version, Ling rewrites the dialogue as, "You like staying with me, don't you? Though we only have green vegetables and white rice" (Ling 1988: 41). Ling was afraid that her English readers might interpret Ah Shih in a wrong way; therefore, she adds one line and changes the tone to prevent misinterpretation. In the same chapter, maid Yee Chien makes fun with Little Tenth, saying that she "would be sold like a little pig" (Ling 1988:39). Here, Ling uses the same expression as in her Chinese writing, yet she adds a footnote, "in South China, grown-ups used to tell naughty children that they would be sold like little pigs" (Ling 1988: 39). In this way, the foreignism is kept and the reader is accommodated as well.

In the book, Ling provides 27 footnotes. All of them are short and concise. Most are only a few words or one line long; rarely do they run

more than two lines. While providing footnotes as a paratext facilitates reading, it also shows that the main text itself is difficult. This difficulty is caused by no other reason than the foreignizing translation or writing. Nevertheless, like imbibing a strong-flavored drink, rather than diluting it, Ling leaves the choice to her readers to keep the original flavor by ignoring the paratext or softening the effect by referring to it. To a certain extent, this reflects the relationship of the two strategies adopted by Ling: foreignization is primary and highlighted, whereas domestication is minor and supportive. They nevertheless complement each other.

If easing difficulty of understanding is what she did for her average English readers, then adding or strengthening features is what she strived for in order to reach her elite readers, Woolf as well as her fellow editors and publishers. Compared to her Chinese writing, Ling enhanced feminist ideas in her self-translation. There is no doubt that feminist sensibility prevails in her Chinese writings. Nevertheless, it is presented in a way that implies it through revealing the anxiety, conflict, and pain of women. By comparing it with the Chinese “original,” I find that *Ancient Melodies* projects feminist thought much more explicitly and strongly.

“The Happy Event” is a story that condemns the Chinese traditional patriarchal system, which allows a man to marry several wives. The happy event of marrying a new concubine forms a sharp contrast with the pain of the other wives, especially Fifth Mother, who has not been married for long. While Ling’s English translation follows the Chinese writing closely, she carefully rewrites the last few paragraphs. The disparity departs from the discussion of death between Fifth Mother and the little girl, Feng’er in Chinese and “P” in English, on the wedding evening. After Fifth Mother sadly says that she would like to die because one forgets all when one dies, the Chinese version goes on as follows,

“The people who want to die will be happy when they die.”

“Really?” Feng’er opened her eyes widely. She could see that her (Fifth Mother’s) thin face became even more livid in the lamplight; it was pale as a

pumpkin seed. She stared at the light. Her lips were shivering.

"Will you cry when I die?" She bit her lip.

"I will go to your tomb every day to cry for you. Where is your tomb?" Thinking of Huiyatou who goes to his mother's tomb to cry for her, Feng'er answered.

Fifth Mother did not reply. Big drops of tears, like beans losing their thread, streamed down her cheeks.

Feng'er looked at her blankly. After a while, she asked, "Fifth Mother, why do you cry?" (Chen 1998: 412; my translation)

In this sad conversation between Fifth Mother and the little girl, Feng'er, Fifth Mother is so hurt by Father's new wedding that she wants to die. However, the innocent Feng'er does not understand her. Thus, their conversation, which revolves around death and what happens after Fifth Mother's death, slides into a more and more wretched state until Fifth Mother's pain and desolation become unbearable.

It is easy to see that the heartbroken Fifth Mother, who feels no love and comfort in her life, loses her hope to live on. Therefore, she seeks her only consolation in the sympathetic cry from the little girl after her death. However, the little girl naively asks, "Where is your tomb?" This cutting question adds woe to Fifth Mother because it means that, on the one hand, she is already treated as if she were dead, and on the other hand, she might be buried improperly and nobody could find her. Thus, it implies that in both her life and death she has no social status. In the end, the little girl can only ask, "Why do you cry?" It further emphasizes the lonely and painful situation of Fifth Mother; nobody understands her. In *Ancient Melodies*, Ling's English translation modifies the conversation. It reads,

I could not understand what she meant, but I was afraid that questioning would bore her. I listened to her quietly. After a while I began to feel sad for her.

"You will not die. You wouldn't like to forget Mother, and me, and Father?"

I could not continue speaking.

“I can’t forget your mother, she is very good to me, but ...” she covered her face with her hands. I saw her fingers trembling. Her breast heaved slightly.

“I want to know who has been naughty to you. Tell me, tell me. Oh, you are crying.” I spoke with a quivering voice. (Ling 1988: 62–63)

Although the atmosphere remains pathetic in both the English translation and the Chinese writing, the tone in the English one has become less depressing. Compared to the weak question of “Where is your tomb?” by the little girl in the Chinese version, Ling lets the girl cry out, “You will not die” in her English translation. It is a strong voice. It is already a protest, a fight. Furthermore, the girl says, “I want to know who has been naughty to you.” Despite the fact that it is in a quivering voice and the wording is childish, it represents a new generation, a future woman’s condemnation of patriarchy. This speech is very different from her counterpart’s question “Why do you cry?” in that the Chinese version is passive, whereas the English is active. In this way, we can see that Ling strengthens the feminist voice in her translation. She no longer limits herself to simply revealing the pains and sufferings of women, but lets the little girl as a future woman speak out. With the changes, the feminist message is much stronger in the English translation.

In her book *The Lure of the Modern*, Shu-mei Shih critiques the feminist writing in *Ancient Melodies*. She finds it problematic because it is a Western-mediated feminism; through it, Ling and other Third-World feminists are unwittingly complicit with First-World domination in the form of literal feminism. Shih thinks this is especially true with Ling because her “narrative was written under the gaze of a powerful Western feminist” (Shih 2001: 220). Along with it, Shih views the fact that Ling sets her “feminist bildungsroman in the space of a traditional household” in disregard of the great feminist development in China in the first half of the 20th century as “especially troubling” (ibid.). To summarize, Shih argues that Ling’s feminist writing in *Ancient Melodies* had the



intention of appealing to her mentor, Woolf, and her Western readers. Based on my comparison between Ling's English translation and Chinese "original" writing, I agree with Shih that Ling rewrites the feminist thought in *Ancient Melodies* in favor of Woolf as well as English readers.

### 3. Narrative

Although the author seems to be the sole person in charge of the narrative, narrative is not a one-way action. Seymour Chatman (1978: 28) proposes that "a narrative is a communication ... it presupposes two parties, a sender and a receiver." In regard to translation, I see that the communicative feature is strong in *Ancient Melodies*. Compared with her Chinese writing, Ling is more conscious of her English readers and makes efforts to adjust her narration for their readability. Regarding the three stories that she translated herself from Chinese into English, Ling mainly makes changes in three aspects: the narrator, the manner of narration, and the characterization.

The three narrators are all changed from the third-person to the first-person in the English translation. Although Ling's primary concern is to keep consistency with the rest of her chapters, which are written in the first person, the change evidently introduces differences in her narrative in English. The point of view, tone, speech mode, and other aspects all alter along with it. This feature is seen not only in the dialogues and psychological portrayals but also in the non-event description. For instance, in "A Happy Event," when Ling writes about the scene of the feast, the whole Chinese paragraph is an objective depiction of the ritual—the settings of the ancestor shrine, candies, incense sticks, and wine, etc.—with no people or feelings involved. By comparison, in her English narrative Ling adds both emotion and action. She starts her paragraph with the sentence "Everything reminded me of a New Year's Day" and in the

middle inserts “the smell of them [incense] made one feel that it was an unusual day” (Ling 1988: 53). Toward the end, she adds an action of the servant coming to fill the wine. In this way, the English depiction becomes more personal and vivid.

Furthermore, her first-person narrator in English evidently intrudes more into the narrative compared to the more detached or distant position of the third-person narration in Chinese. For instance, in the beginning paragraphs of “Mid-Autumn Festival,” Ling’s depiction of the house in the Chinese version is purely objective. In the English translation, she not only provides details about the fun and emotional feelings about her enjoyment, but she also adds these lines:

My mouth waters even now after many years when I think of their deliciously sour taste. ... This haunting always made me imagine that I was inside a vast sea, seeing and catching all the queer creatures. (Ling 1988: 66–67)

The intrusion again brings the personal and emotional factors into the objective narration and appeals to the reader’s feeling. According to Gerald Prince (1982: 12):

If a narrator may be more or less intrusive, he may also be more or less self-conscious, that is, he may seem more or less aware that he is narrating ...

Apparently, Ling’s first-person narrator in English is more conscious of her narration than the third-person one in her Chinese writing. It shows Ling’s higher awareness of her English readers in her translation.

Similarly, it is also clear that Ling modifies the characterization of her major characters in English. Take *Third Mother*, for example. A paragraph in Chinese describes her in this way:

正巧三娘拿着一碗吃剩水餃子過來問小孩子還吃不吃，她今天穿了粉藍色的

素緞袍子，圓白的臉上一團的笑，七姊便拉着她問是不是爸爸說要給一個孩子一個元寶作封標。(Chen 1998: 145)

Literally, this paragraph reads,

At the moment Third Mother came with a bowl of left-over dumplings. She asked the children if they wanted them. She was wearing a light blue satin gown, with a broad smile on her white, round face. Seventh Sister then pulled her and asked her if Father was to give each child a *yuanbao* (Chinese money) as a present. (my translation)

In this paragraph, although Third Mother is a central character, she only performed two actions: she came into the room and offered left-over dumplings to the children. From the two actions, readers might have a vague impression that Third Mother seems to be nice to children. The other two events—the neutral physical depiction of her and that she was approached by Seventh Sister—has no impact on this impression. By contrast, the English version is more compact, with the whole narration centering on Third Mother:

At this moment, Third Mother came up to our table, holding a big bowl of fried rolls in her hand. She helped her daughters, saying: “Silly little creatures, you should ask your father to give you, each one of you, a golden dollar instead of a silver one. You know when he’s happy he gives you everything you want.” Third Mother finished this with a laugh. She had very pretty teeth and when she laughed she looked extremely charming. We all watched her. (Ling 1988: 54)

In addition to changing “dumplings” to “fried rolls” and Chinese money to dollars, as we mentioned earlier, in the English version Third Mother becomes unquestionably a central character, who executes all actions. Furthermore, all these actions together tell her character; that is, Third Mother seems to be lively, good-looking, and nice to her daughters. In this way, English readers can have a much stronger impression of Third Mother.

A similar change applies to another major character, Fifth Mother. In Chinese the narrative of her focuses mainly on her physical appearance. On the day Father marries Sixth Mother, the Chinese story describes her as:

她穿着一條粉紅緞子繡花裙，藍緞繡花短上衣，頭上戴着些珍珠花，髮旁插着  
朵大紅絨蝙蝠。腳上蹬着花鞋，斯斯文文的低着頭走進當屋。(Chen 1998: 416)

She wore a pink, embroidered satin skirt and a blue, embroidered blouse. Pearl flowers covered her hair. A bright red hat slanted on one side of her head. Her shoes were flowery. She entered the hall demurely, bending her head low. (my translation)

In this paragraph, which is made up of five sentences, four of them are stative narration and only one is active. Along with it, all the focus is on the attire of Fifth Mother except for the last sentence, which describes her quiet movement. Ling's intention is to contrast the outer liveliness of the outfit of Fifth Mother with her inner loneliness; however, this meaning is too implicit for English readers. Ling's heavily stative narration hardly reveals the inner feeling of Fifth Mother, whose sadness is not clearly portrayed in the last active narration. By contrast, the English translation is made up of almost all active narrations. It reads:

She was wearing a shining pink dress, and walked gently with timid steps. Her face did not show any expression, her eyes were half closed and her lips tightly folded. (Ling 1988: 56)

In this paragraph, most of the elaborate description of attire in Chinese is cut, reduced to only the one phrase "a shining pink dress." The description of the facial features of Fifth Mother, which emanate her sadness, is added. In this way, readers are in a better position to interpret her sentiments because they can read her mind. Furthermore, the active narration makes the narrative more dramatic. According to Prince (1982: 63):

The proportion of active and stative events in a narrative is an important characteristic of that narrative. Thus, all other things being equal, a story in which most events are stative will be less dynamic than one in which most events are active.

It is not hard to see that in this case Ling's English translation is more dynamic than the Chinese "original."

Andrew Plaks and Kenneth DeWoskin (1977: 315) think that Chinese literary tradition attaches more importance to non-events than does the Western tradition. In fact, they propose that in some early Chinese works, the emphasis on "words" and "events" is disproportionate, with the favor on the former. This legacy continues in modern Chinese writing. In this sense, Ling's change from stative to active narration to make her character more distinct and her story more interesting actually shows her consciousness of adopting English narrative style.

Even in the non-event descriptions, Ling sometimes changes the third-person indirect speeches in Chinese into first-person dialogues in her English translation. For instance, the Chinese paragraph reads,

三娘因為自己有兩個“傳宗接代”的兒子，抖得很。常常衝着大家藉故取笑媽媽說七星伴月還是月裡嫦娥托的身呢。(Chen 1998:434)

Third Mother is complacent because she has two sons who can carry on the ancestor's name. She thus often snickers at Mother that she is a moon accompanied by seven stars or incarnated from the goddess in the Moon. (my translation)

In the English translation, what Third Mother says in an indirect speech becomes a direct speech. The paragraph reads:

She seemed overjoyed at seeing Mother's distress. She began to tease Mother, saying: "How proud one would be if one knew one had been a goddess of the moon in the former life. Do excuse us mortal beings if we have been impolite to you." Then she laughed loudly. (Ling 1988: 68)

In regard to the function of dialogues in an embedded narrative, Mieke Bal (1994: 60) thinks that

The dialogues embedded in a narrative text are dramatic in kind. The more dialogue a narrative text contains, the more dramatic that text is.

Bal's theory well applies to Ling's case. Third Mother's sarcasm is much harsher and accordingly more hurting in her direct speech in the English translation.

Ling does not change her Chinese writing style entirely into an English one. Nevertheless, aware of her English readers, she makes efforts to improve dramatic effects to enhance readability. These efforts can be considered domesticating strategy because they ease the reading for the target readers. While it is hard to make a similar comparison for the rest of her chapters that were directly written in English, it is not difficult to see that Ling is consistent in her writing style. For instance, the perspective of a child as the narrator alleviates the difficulty of comprehension. The Chinese culture, traditional or contemporary, is explained in the stories or experiences and viewed through the child's eyes, which are both easy and interesting to read. Nevertheless, domestication does not cancel or overshadow foreignization in the writing. Rather, it moderates and at the same time highlights foreignization. As a result, it helps to emphasize the foreignizing effect.

Now, a question arises: if domestication is employed at the same time, is the translation still considered foreignization? My answer is yes. Technically, foreignization and domestication cannot be completely separated; they are not categorically antagonized. Rather, all foreignization embodies domestication to different degrees.<sup>[3]</sup> Culturally and politically, as Ovidio Carbonell Cortés (1998: 65) argues in his article "Orientalism in Translation," the defamiliarization or foreignization, which attempts "to *preserve* the distinct qualities of the foreign or exotic text," is "in fact a rewriting" and "an effect" in the target culture (original emphasis). In other words, foreignization is always and already a result of manipulation. In Ling's case, the foreignizing

effect that wins her readers is precisely created by her careful employment of domesticating strategy within it. To both her English readers and to a bilingual reader like me, the effect she achieves is foreignization. Then, does foreignization attain its goal as Venuti anticipates?

## 4. The Danger of Foreignization

In translation studies, the critique of foreignizing strategy includes such areas as its binary thinking (source and target languages, domestication and foreignization, fluency and unfamiliarization, etc.), imposing the translator's way of reading on the readers, falling back on a prescriptive translation approach, overemphasizing cases in the English-speaking world, accentuating an elite standpoint of the translators and mistrusting the popular and the populist, and creating the gap between translation theory and society, etc. (see Robinson 1997; Pym 1996; 2001; Tymoczko 2000). While these perspicacious propositions reveal the problems of foreignization particularly in translations in traditional sense, Ling's case shows that there are other issues in unconventional translations.

To begin with, the Anglo-American publishing industry is not a monolithic whole as Venuti proposes. Although the norm of fluency and domestication prevails, it does not mean that all publishers abide by this rule. One of the key factors that make them go against the rule is profit. On those occasions, exoticism or foreignism, rather than domestication, is the very selling point. In fact, this is often the case with both translation and minority writing, especially autobiographical work. Susan Hawthorne (1989: 625) has an apt argument concerning the publication of minority women's autobiography and voyeurism. She writes:

The demand for autobiography by those deemed "exotic" is, I believe, precipitated by voyeurism on the part of the dominant culture. The history

of voyeurism by men of women provides a useful analogy here. The owners and purveyors of pornography—the ultimate in voyeurism—are clear about their reasons. They are in it for the money, and their pornography contributes to (and underlines) the dehumanization of women. Cultural voyeurism is promoted by the same constructed “needs.”

While the Western publishing industry can exploit non-Western women writers in a double way, on the whole it never stops consuming and profiting from “non-Western” products in general. A typical example is the prestigious Booker prize, sponsored by the Booker company. While the company recognizes and promotes postcolonial writers, it also has high colonial background in the Caribbean sugar trade (Huggan 2001: xii). The two seemingly contradictory sides of the Booker company reconcile well in its goal of profit making.

As a result, foreignization does not always achieve the goal of attaining power struggle or resistance. Many cases of minority translation and writing, including Ling’s, have shown that they lead to “exoticism” or “Orientalism.” Although it cannot be denied that Woolf and her fellow editors and publishers had the good intention of introducing Chinese culture to British readers, they inadvertently encouraged “Orientalism.” Ling followed the expectation. Thus, true to the reviews, Ling portrays an ancient, mystical, beautiful, and fascinating picture of China that evokes “delight and beauty” (John 1954: 76). This picture fits the imagination of Westerners and reinforces the social hierarchy rather than challenges it. Cortés (1998: 65) has an insightful exposition on this issue. He writes:

This should be understood not as a transgression of the norm, but as norm itself, and a norm that operates on certain occasions and on certain texts. As some scholars have pointed out so perspicaciously, this norm has to do with the question of the canon. Whereas it may be said that “naturalness” stands as the desirable diction in the majority of translations into English (at least in the American milieu), the fact that fluency, transparency or invisibility should



acquire canonical status also determines that non-transparent translations somehow emphasize the “foreign” character of the work translated and the different set of values it is assumed to convey. If fluency as a strategy gradually takes hold as a convenient way of incorporating, for example, classical texts in the corpus of Western knowledge, defamiliarization stands as a common practice when translating exotic texts. Their semiotic character is determined by the differences sought in order to distinguish these texts from canonical texts. The translator therefore orientalizes the “Oriental” text, exoticizes those texts considered exotic, and renders archaic works purported to represent bygone and paradigmatic times (cf. the Anglo-Saxon translations by Ezra Pound commented upon by Venuti).

While Cortés prefers the term “defamiliarization” to “foreignization,” he and Venuti are not different in what they refer to. In his exposition, Cortés adds a layer that Venuti fails to differentiate; that is, “defamiliarization” or “foreignization” can be what the target readers and publishers look for. The reason is that “defamiliarization” confirms the canonical position of the hegemonic literature and at the same time emphasizes the “otherness” of the foreign literature that is non-canonical and different. In other words, it does not challenge the hierarchy of the target culture but reinforces it by situating itself in the margin.

If “exoticism” or “Orientalism” is the overtone, expectation, and situation anticipated and prescribed by the target reader, then the foreign author/translator functions as the accomplice in this process. Richard Jacquemond (1992: 155) discusses the case of the translation of Arabic literature into French, stating that:

The Occidental reader prefers to turn to works which confirm his prejudices and his presentation of the Orient. In return, some Arabic authors, in their search for a larger non-Arabic audience, feed these biased representations by producing either touristic literature or one that amplifies the Oriental contradictions as imagined by the Occident.

Although the translation of Chinese literature/culture into English is not the same as the translation of Arabic into French, they unavoidably share the “exchange” of Orientalism in the relationship between the reader and author.

In Ling’s case, her appeal to her English readers can be best seen in her efforts to aestheticize Chinese culture. If the title of the book and paintings that Ling employs help achieve the effect of exoticism and mystery, then in content she especially embellishes it for that purpose. *Ancient Melodies* covers about two decades of Ling’s early life, which are also the first two decades of the 20th century—one of the most turbulent eras in China, with such significant events as tangled warfare among warlords, the downfall of the Qing dynasty, and the founding of the new republican nation. However, these momentous social and political events, which involved every Chinese at the time, are rarely touched upon, except for the brief mention of the May Fourth movement in the chapter “My Teacher and My Schoolmate.” In fact, even in that chapter, the movement only serves as a background, and the focus is on the discussion of Chinese classical philosophy. By excluding the social and political reality, Ling manages to create an image of Chinese culture and life that is primarily domestic and traditional, a world of differences from the modern, industrialized society of her English readers.

In this domestic realm, modernity can hardly hold a space. Although there are instances where modern life invades the narrative unavoidably, it is often described as a clumsy imitation of the Western style and thus appears awkward. For example, in the two weddings—one traditional and the other modern—which take place in the same year, the former is a happy one whereas the latter turns out ridiculous. Not only are the arrangements compromise between Eastern and Western customs, but also the tune played during the wedding is “heard years later in an American church at a funeral service” by the author (Ling 1988: 190). In “My Teacher and My Schoolmate,” the only chapter dealing with modernity, Ling centers on her teacher and her schoolmate’s explicating the Chinese classics to critique the radical thought of the May Fourth movement. In this way, Ling not only

draws a clear line between modern and tradition but also shows her strong favor of the latter at the disadvantage of the former. The result is that she creates a traditional picture of Chinese culture that forms the "Other" to the industrialized and metropolitan West of her English readers.

Although Ling's writing is not always about poetry, philosophy, and laughter, but also about jealousy, tears, and strife, Ling takes care to avoid evil. In other words, she "paints" her life in a way to achieve the aesthetic result. There are almost no bad people in the book. Even the man who is going to be executed exhibits an admirable philosophical attitude, which resonates with the onlookers as he makes his way to the execution ground. Among all the characters, the only ones who can be counted as "bad" are the women who are jealous of one another and set up plots to fight for the favor of their men. Nevertheless, they are also victims of patriarchy. Ling advocates feminism; however, she has no intention of condemning her father, the man who represents patriarchy and directly causes the conflicts and unhappiness of the women in the house. Instead, Ling describes him as a respectable, amiable, and hardworking man with refined taste. He associates himself mostly with high intellectuals. Above all, he loves his family. He discovers Ling's talent in painting, finds as much time as possible to play with his children, and tries hard to appease his women. In this way, the women's issue becomes an issue separate from him. In fact, Ling uses the Great Queen Wu Chui-tien (Wu Zetian 武則天) in the Tang dynasty as an example to show that women can win power by themselves. She writes that her great-uncle is a feminist who encourages Ling to follow the example of Wu Chui-tien to achieve success. If men are all sympathetic to women, where do women's issues come from? Implicitly, Ling attributes the issues to women themselves and to the old system and society. In this way, she smooths over the real issues and attributes them to the stereotype of the Chinese culture.

The most noticeable rewriting Ling makes is with Ling's foster father, one of the characters in the book. In the chapter "My Foster-Parents," Ling writes, "My Foster-Father was the most talented man" (Ling 1988:

192). According to Ling, her foster father, who was a high-rank politician, was well-traveled and highly talented. He was versed in the four high-class accomplishments: music, chess, calligraphy, and painting, which are rare attributes. Ling cites her father, who exclaimed:

Uncle Chao is really a very clever man, but he should have lived in the Sung Dynasty at the time of talented Emperor Hui Chung, so that he would not have wasted his time doing dull and monotonous civil service duties. The Emperor Hui Chung would certainly have given him a chance to develop his talents. He might have become as good a landscape painter and calligraphist as any master of the Sung Dynasty. (Ling 1988: 195)

Furthermore, Ling regards him as a man of integrity. She remembers that he once told her, “I think I should first tell you four words. I hope you will remember them. They are Popularity, Peculiarity, Vulgarity, and Laziness. You must try to avoid them in your work” (Ling 1988: 197). Ling’s portrayal of her foster father, which focuses mainly on his artistic accomplishments and character, can make us think of the word *junzi* 君子, which is used to describe a man of high moral character in ancient China.

However, Ling’s portrayal does not correspond with the historical record. The real name of Zhao Pengsheng, Ling’s foster father, was Zhao Bingjun 趙秉鈞. He had a complicated history. His birth as well as his death was a mystery. He was said to be smart and strong, and his cleverness and bravery helped him advance quickly in the military. Eventually, he won the favor of Yuan Shikai 袁世凱, the Provisional President of the Republic of China at the time. Zhao’s personality was believed to be cruel and merciless. One biography depicts him as “cruel, ruthless, deep, and sinister,” and says that he had the nickname of “butcher” in his lifetime, partially related to the fact that he was the initiator of the Chinese police system (cited in Chen 2010: 35). Not only was the ruthless side of his character deliberately omitted by Ling, but also the other side, his artistic achievement, was

exaggerated. According to scholar Chen Xueyong, the calligraphy left by Zhao Bingjun shows that his writing was not notably excellent. Chen casts doubt not only on Ling's father's high praise of Zhao but also on Zhao's moral instruction to Ling (263–64).

Similarly, Sasha Su-Ling Welland (2006: 37–45) points out that her grandmother, who was the sister of Ling, had a different account of their family history. Ling's sister thought that Ling's mother came from a common family, rather than the distinguished and prosperous one as Ling narrated. Although it is hard to judge who is right and who is wrong, there is no doubt that Ling's version is more appealing and dramatic than that of her sister. Although it is commonly agreed that memory tends to ease the painful experiences of our past, when a particular account is drastically different from history, then we should not simply fault memory but the intention of the author.

Stuart Hall (1990: 226) thinks that cultural identity is never a fixed essence. Instead, it is a construct, a politics. He states:

The past continues to speak to us. But it no longer addresses us as a simple, factual “past,” since our relation to it, like the child's relation to the mother, is always-already “after the break.” It is always constructed through memory, fantasy, narrative and myth. Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourse of history and culture. Not an essence but a positioning. Hence, there is always a politics of identity, a politics of position, which has no absolute guarantee in an unproblematic, transcendental “law of origin.”

Then, what is Ling's position in this matter? Ling is still in the mindset of binaries, which are made up of self and Other, East and West, tradition and modern, and other duals. (Ling addresses the difference and misunderstanding between the East and the West by the voice of her cousins in the last chapter “Our Two Feng Cousins.”) Rather than resisting and challenging the power hierarchies, Ling actually bolsters them with her

foreignizing strategy. She highlights the differences and makes all of the aforementioned pairs seemingly incompatible.

Concerning the relationship between self and Other, Sander Gilman (1985: 18) argues in *Difference and Pathology*:

Because there is no real line between self and the Other, an imaginary line must be drawn; and so that the illusion of an absolute difference between self and Other is never troubled, this line is as dynamic in its ability to alter itself as is the self.

In Ling's case, to sustain this imaginary line between the Self and the Other, she makes herself and her readers believe that what she creates is an "authentic" presentation of Chinese culture.

Consequently, contrary to one of the biggest aims of foreignization, which is to reveal the invisibility of the translator, Ling does not have herself shown as she is. Rather, she comes across as stunted. As the narrator representing the author herself, she is presented as a little girl. Although the gender characteristic of a little girl is not strong in the book, still the gender coincides with the stereotypical association of the Orient with women. What is especially conspicuous is her diminutive image and identity. She is portrayed as both adorable and timid. The adult characters, including her mother, describe her as "like a little pussy cat in the corner" and "a tiny sparrow flying around" (Ling 1988: 67). Both metaphors, "cat" and "sparrow," indicate that she is feminine and sensitive. The metaphors also suggest that she is meek and timid. The adjective modifiers, "little" and "tiny," not only portray the physique but also the diminutive existence of the narrator. Staying "in the corner" or just "flying around" specifies her space of activity as small and inconspicuous. In a word, the narrator is obscure in her existence as a little girl. Although in later chapters she grows up as a high school student, that image is vague. Thus, as a narrator, without a full sense of herself, the little girl is not capable of taking a critical view of her past or the culture in which she lives. As an author, Ling keeps her

entire adulthood concealed from her writing. In fact, her prolonged sojourn in Britain before the book was published is not mentioned in the writing at all. Although Ling has her purpose and arrangement for selecting only the early part of her life to write, one outcome is that the narrator is not on a par with her Western editors and readers; she is lower. Her subjectivity is further compromised by her consciousness of being under their gaze. In this sense, the image of the little girl reveals her intention of winning the love and favor of her Western readers. This construction of a miniature of self is consonant with the place of her culture as different and other from the West. In this sense, Ling achieves the foreignizing effect in a way that contradicts Venuti's theory; that is, as an author/translator, she has to downplay her identity in order to overplay the differences of her culture.

## 5. Conclusion

Ling executes foreignization in *Ancient Melodies*. That is to say, in both language and culture, Ling deliberately preserves and even highlights Chinese features. These include both the essence of classical Chinese culture and careful details of contemporary Chinese life and distinctive Chinese proverbs, idioms, metaphors, and expressions. In particular, Ling provides her own paintings, musical scores, literal translation of her childhood readings, as well as Chinese expressions with zero translation, to let her English readers experience Chinese culture and language as much and as directly as possible. Thus, from the title and the cover painting to the story and the discourse, Ling creates a work that appears as "authentic" as possible to Chinese culture. The effect she produces is foreignization.

Nevertheless, although Ling performs the strategy Venuti advocates, her foreignization calls Venuti's theory into question rather than endorsing it. To start with, Venuti follows Friedrich Schleiermacher in making two binary groups, the author and the foreignization and the reader and domestication.

However, Ling's case shows that her foreignization includes rather than excludes the target reader. Although Ling's case is not a conventional translation, I propose that translation in general presupposes its target readers, whether they are real or implied. The reader is a factor that cannot be avoided or dismissed no matter how close the translator keeps to the author and the text. In other words, Ling's foreignization shows that the source text and the target text are not necessarily always in opposition or contradiction.

Similarly, rather than acting in complete opposition to domestication, the foreignizing effect created by Ling shows that domestication and foreignization are compatible and interconnected. With foreignization functioning as the primary feature of the writing and translating, domestication underlines and supports foreignization. In other words, domestication moderates foreignization and makes foreignization easy to understand. At the same time, domestication emphasizes foreignization and makes foreignization more appealing. In Ling's case, with the combination of both strategies she makes the cultural context considerably easier to grasp and the narrative more dramatic. Both efforts distinguish the cultural differences and enhance the interest of the target readers.

In addition, as the success of Ling's book shows that not all Anglo-American publishing houses look for domesticating translations. In fact, as Cortés explicates, foreignization or defamiliarization, as with domestication, can serve the purpose of maintaining the cultural hierarchy in the Anglo-American world. With domestication associated with canonical works, foreignization can become the exclusive strategy for translating "other" cultures and hence can result in their exotic nature. In this case, foreignization strengthens rather than resists the hegemony of Anglo-American culture.

Ling's autobiographical writing in English problematizes the dichotomies between the source and the target and between domesticating and foreignizing strategies, as well as the homogeneity of the Anglo-American publishing industry in Venuti's theory. The fact that *Ancient Melodies* embodies both creative writing and translation and Ling acts as both



writer and translator further undermines other binaries such as writing/ translating and writer/ translator. Nevertheless, Ling breaks the binaries in translation in a considerably unwitting way. Consciously, she still subjects herself to the power structure that divides the West from the East, the modern from the traditional, and herself as a Third World woman writer from the First World ones. This mentality puts her in the position of the Other in relation to her English editors and readers. With the foreignizing strategy, she accentuates the gap by creating a distant, ancient, traditional, and aesthetic picture of Chinese culture. Its distinctiveness and exoticism further fix its position as being the Other. The result is that foreignization does not resist, disrupt, or transform the cultural hegemony of the West but instead reinforces it.

## Notes

- [1] The character *yīng* 陰 is written as *yīn* in the modern Chinese phonetic system *Hanyu pinyin*.
- [2] To my knowledge, Chen Xueyong is the only critic who points out that these chapters are translations.
- [3] Michael Boyden expresses a similar thought in his article "Language Politics, Translation, and American Literary Translation" (2006).

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## About the Author

Xiaoqing Liu is associate professor of Chinese at Butler University. Her research interests include translation studies, comparative literature, modern Chinese literature, and women's studies. She has published peer-reviewed articles with *Translation Quarterly*, *Translation: A Transdisciplinary Journal*, and *Asian Journal of Women's Studies*. Email address: xliu@butler.edu

# “當代玄奘”徐梵澄的翻譯事業

劉敬國

## **Abstract**

The Translation Undertakings of Xu Fancheng, “the Contemporary Xuanzang” (by Liu Jingguo)

*As a famous scholar and translator, Xu Fancheng 徐梵澄 enjoys the reputation of being “the contemporary Xuanzang”. His contributions in translation lie chiefly in his translations of Indian philosophy, especially works by the modern world-famous Indian philosopher Sri Aurobindo. He also translated Nietzsche’s works into Chinese and introduced traditional Chinese philosophy to the West. In terms of mode of translation, Xu’s translations can be divided into five categories, i.e., literal translation, free translation, interpretive translation, elegant translation, and creative translation, the characteristics of each of which are illustrated in concrete examples. In conclusion the article maintains that Xu’s legacy for us is not only the immense quantity and superb quality of his translation works, but also his profound understanding and far-sighted view of cultural communication and transmission.*

## 一、引言

唐代佛經翻譯家玄奘（600–664）在中國可以說是家喻戶曉的人物。他位列中國古代四大佛經譯家<sup>[1]</sup>之列，在中國佛教發展史和譯經史上具有崇高的地位，更由於他富有傳奇色彩的“取經”經歷，使玄奘

這一名字在國人心中有了特殊的文化象徵意義。不為人熟知的是，在當代中國，也有這樣一位人物，其求學和翻譯經歷與玄奘極為相似，其成就和貢獻亦卓然不俗——他就是有著“當代玄奘”美譽的學者與翻譯家徐梵澄(1909–2000)。

讓人不無遺憾的是，儘管徐梵澄先生學識淵博，譯著等身，在目下中國翻譯研究界，他似乎還是一個較為陌生的名字。筆者遍查中英文翻譯類研究期刊，發現討論徐梵澄的文章竟付之闕如，只在一些綜合性的人文雜誌中，找到幾篇有關徐梵澄生平和學術思想的文章，雖也涉及到了他的翻譯事業，但多屬概述性的文字，未能深入。筆者思索，此中原因有四：一是徐梵澄先生個性內斂，不喜張揚，他和他那一時代許多大翻譯家一樣，雖然終生筆耕不輟，但極少在學術刊物上發表對翻譯理論的看法，更不對自己的學術成就進行自我宣傳；二是徐梵澄先生早期雖從事過德國哲學家尼采(Friedrich Wilhelm Nietzsche 1844–1900)著作的翻譯，但一生主要致力者是在印度文化典籍的漢譯，而近世以來，一個眾所周知的事實是，印度文化在世界範圍內式微，因此對學術界的吸引力自然遠不及處於強勢地位的西方文化；三是徐梵澄先生翻譯時喜用漢語文言，文字較為艱深難懂，讀者如果沒有一定的漢語文言知識很難讀得下去；四是徐梵澄先生所譯絕大多數為哲學或宗教作品，義理深奧，專有名詞繁多，這也在很大程度上限制了讀者和研究者的範圍。儘管如此，對這樣一位卓有建樹的大翻譯家，翻譯理論界還是應該給予應有的重視。

筆者出於學術興趣，多年來一直研讀徐梵澄先生的翻譯作品，於其思想內容獲益良多的同時，也深為他圓到精湛的譯筆所折服，因此早有意寫一篇文章，討論徐梵澄先生的翻譯成就和翻譯特點。此為本文的寫作緣起。

## 二、徐梵澄生平概述

徐梵澄，原名琥，譜名詩荃，字季海，筆名梵澄，湖南長沙人。他是著名的精神哲學家、翻譯家和印度學專家，同時也是詩人、書畫家、藝術鑒賞家和評論家。徐梵澄於1928年考入復旦大學西洋文學系，自1929年至1932年他留學德國海德堡大學，回國後在中國最早系統翻譯尼采的著作。抗日戰爭（1937-1945）期間他先任教於中央美術學院，後任中央圖書館編纂，兼任中央大學教授。1945年，徐梵澄赴印度，任泰戈爾國際大學教授。他在1951年入南印度室利阿羅頻多學院，在此翻譯、著述及講學33年。在1978年底回國，入中國社會科學院世界宗教研究所任研究員。

徐梵澄精通英、德、拉丁與梵文等多種古今語言，是20世紀學兼中、西及印三大文化體系的屈指可數的中國學者之一。他一生嘗試以“精神哲學”的視角闡釋中外古典著作，著述並翻譯所及的範圍非常之廣，形成了獨特的學術體系，對中外文化交流作出了卓越的貢獻。

## 三、商務文本的劃分

徐梵澄先生的文字著述，目前收集到的大概有600多萬字，其中多數為翻譯作品。總括而言，徐梵澄先生在翻譯方面的成就主要有三個方面：<sup>[2]</sup>

### 3.1 有規模地翻譯尼采著述

徐梵澄在早年留學德國時即開始關注尼采。當時他與魯迅關係甚密，而魯迅是極為欣賞尼采哲學的。在魯迅的鼓勵下，徐梵澄

從1935年翻譯《尼采自傳》(*Mein Leben*)開始，陸續譯出了《朝霞》(*Morgenröte*)、《蘇魯支語錄》(*Also sprach Zarathustra*)和《快樂的智識》(*Die fröhliche Wissenschaft*)等一系列尼采的著作。值得指出的是，在徐梵澄之前，魯迅和郭沫若等也翻譯過尼采的作品，但均為節譯，而徐梵澄則是第一次完整翻譯了尼采最重要的幾部著作，且翻譯品質較高，排除語言的時代特色，在準確、精煉和完美性上已成公認的經典。

### 3.2 系統地翻譯印度哲學與宗教經典

徐梵澄在復旦大學讀書期間即對印度文化表現出了濃厚的興趣，讀了不少佛教典籍。1945年初，徐梵澄受教育部委派到印度講學。此一去，他竟直至1978年才回故國，在印度居住時間長達33年。在印度期間，徐梵澄廣泛涉獵印度古今宗教和哲學著作，並做了大量的翻譯。概括而言，徐梵澄翻譯的印度著作大致可分兩類：一是印度自古相傳的梵文宗教經典，主要包括《五十奧義書》、《薄伽梵歌》及《行雲使者》等，均為印度傳統文化中佔極重要地位的典籍；另一類則是印度當代哲學家室利·阿羅頻多(Sri Aurobindo 1872-1950)的著作，阿羅頻多被譽為印度“三聖”中的“聖哲”，<sup>[3]</sup>是有世界級影響的印度大哲學家，許多國家均有阿羅頻多研究中心，歐美不少名校還將阿氏著作定為哲學系必讀書籍。徐梵澄(1991: 6)對阿羅頻多推崇並仰慕之至，認為他“可說一手將整個印度民族提高了，使全世界認識此民族尚有此學術思想，尚有此人!”在1951年，徐梵澄轉入南印度瑛地舍里的室利·阿羅頻多學院，任該院國際教育中心中文部主任。其時他便著手翻譯室利·阿羅頻多的著作，前後完成了《瑜伽論》(*Bases of Yoga*)、《神聖人生論》(*The Life Divine*)、《薄伽梵歌論》(*Essays on the Gita*)等阿氏的主要代表作。

### 3.3 用英文翻譯並介紹中國古代學術精華

徐梵澄長期在歐洲和印度學習和生活，切身體會到國外對中國文化瞭解不夠，甚至存在諸多誤解，於是深感自己有責任將中國悠久的歷史和文明向外進行傳播和介紹。他說：“我如常發憤地教學、譯著，把印度的精神哲學、佛學經典介紹給中國，也把中國的經典介紹給世界”（孫波，2004：86）。徐梵澄在這一方面的著譯計有 *Confucianism*（《孔學古微》）、*A Brief History of the Chinese Language*（《小學菁華》）、*The Book of Universality*（《周子通書》）、*Three Theses of Seng Zhao*（《肇論》）及 *On the Theory of Pure Consciousness*（《唯識菁華》）等共五種，涉及先秦儒家思想、宋明理學、漢語文字學和中國佛學等多個領域的中國傳統學問。據徐梵澄先生自己的說法，這些作品出版後在西方均獲得很高的評價。客觀而言，懷抱平等的和對話式的心態，向西方翻譯或直接用西文寫作和闡述中國文化傳統和精神，並且進入西方主流學界的視野的中國學人，不管是在徐梵澄那個年代還是當今，都屈指可數，由此益顯徐梵澄先生在這一方面的貢獻難能可貴。

綜觀徐梵澄先生一生的翻譯事業，雖然他對尼采哲學的翻譯及對中國文化典籍的外譯均有不俗的成績，但他用力最勤、貢獻最大者應屬印度文化典籍的漢譯，用徐梵澄（2003：478）先生自己的話說：

〔玄〕奘、〔義〕淨而後，吾華漸不聞天竺之事，幾不知佛法之外，彼邦原有其正道大法存焉。以言乎學術參證，文化交流，近世乃瞠乎歐西後塵，倘從此學續譯其書，正可自成一藏，於佛藏、道藏比美。

的確，我國自唐代以降，像徐梵澄先生那樣大規模及有系統地翻譯和介紹印度古今典籍，並且是獨力撐持的，確實找不到其他例證。就這一點而言，譽徐梵澄先生為“當代玄奘”絲毫不為過。



## 四、徐梵澄的翻譯思想和翻譯特色

徐梵澄先生幾十年如一日埋頭從事譯述工作，著譯等身，但他卻很少談及對翻譯的看法，遑論發表有系統的翻譯理論。他為數不多的有關翻譯的文字零散見於各個譯本的序跋，但這些文字多針對一時一地的翻譯，彼此之間缺少連貫性和系統性。從他使用的概念來看，徐梵澄先生似乎只讀了些傳統中國譯論，沒有關注過西方的翻譯理論。另一方面，如果我們閱讀徐梵澄先生的眾多譯作，會發現他並沒有整齊劃一的翻譯策略，而是針對不同的譯本採用了不同的翻譯方法和原則。依筆者的總結，就翻譯方法和翻譯特色而論，徐梵澄先生的譯作大致可分為五種類型：直譯、意譯、闡譯、雅譯、創譯。需要說明的是，這五種譯法是從其側重點和主要特色作出劃分，但嚴格意義上並無截然界限，而是彼此有交叉和重疊。以下我們結合實例一一具體分析。

### 4.1 直譯

所謂直譯，即指較為貼近原文句式結構和字詞順序，以力圖準確傳達原文意義但又自有其可讀之文氣的一種譯法。這一譯法主要見於徐梵澄先生所譯的原創性現當代哲學著作中，最有代表性者為阿羅頻多的英文著作《神聖人生論》。《神聖人生論》寫於二十世紀初期，是公認的阿羅頻多最重要的一部著作，徐梵澄（2006a: 49）曾說此書“乃印度當代精神哲學大師平生唯一傑作”。他數十年致力於研究並譯介此書，自言意在：

（一）收拾佛法之殘緒而代之；（二）廓請西教之神說而遏之；（三）移植彼精神哲學之大本，則凡古今宗教之偏見可除；（四）而發揚真理，必有以佐吾華新學之建立者。……深惟我國必不以武力稱霸，而以文教卓立於全世界，其滋潤之功，攻鑿之用，必有藉資於此者矣。（頁134）

在具體的翻譯策略上，徐梵澄先生不求行文的流暢典雅，而重點在於概念的準確及文意的顯豁。請看譯例：

An omnipresent Reality is the truth of all life and existence whether absolute or relative, whether corporeal or incorporeal, whether animate or inanimate, whether intelligent or unintelligent; and in all its infinitely varying and even constantly opposed self-expressions, from the contradictions nearest to our ordinary experience to those remotest antinomies which lose themselves on the verges of the Ineffable, the Reality is one and not a sum or concourse. (Aurobindo 2005: 38)

一遍在底“真實性”，是一切生命和存在的真理，無論其為絕對或相對，有形體或無形體，有生命或無生命，有智識或無智識；而且，在其無窮底變化着甚至常相對的自我表現上，從最接近我們的尋常經驗的矛盾，直到最悠遠的對反，即那些自失於“不可名相者”的邊際上者，這“真實性”是一，而不是一個總合或匯合。（徐梵澄，1996：36）

從上例中可以發現徐梵澄先生的譯文基本沿襲了英文原文的句式，甚至在詞語層面也做到了較高程度的對應（但不是機械的詞對詞翻譯）。這樣的譯文讓人頗覺繁重，因為它畢竟要照顧到原文的文法結構，但徐梵澄先生的譯文又沒有越出漢語的語法規範（有一點需要說明，譯文中表示定語和中心詞之間修飾或領屬關係的“底”字現通用“的”），讀來文意貫通，也較好地傳達了原文凝重而莊嚴的風格。須知徐梵澄先生漢語修養極高，寫得一手漂亮的散文（讀者讀他的漢語原創自會得出這一結論）。在筆者看來，徐梵澄先生之所以用這種緊盯原文的直譯法主要原因是原文屬哲學著作，而哲學著作的特點是概念界定嚴格，術語繁多，論證細密，而讀者閱讀哲學作品的主要目的在於掌握原文所要闡發的義理（這同閱讀文學作品主要是獲得美感享受有很大區別），這就要求譯者在翻譯時重在求“真”而不是求“美”，要嚴格對應原文文法，由語法定語意，以

求義理精嚴，概念明晰，否則一有不準，就很容易偏離原文的理境。或有讀者以為此種直譯較易操作，其實不然。光就阿羅頻多的著作而言，作者“好用長句，有時一句多至三、四十行，反復陳言，委曲圓到”（徐梵澄，2006a：133）。這種插句和系屬句多的複雜句法，各方勾連的概念結構，與漢語的語言特徵大相徑庭，很難直接譯成對應的中文。譯者須先諦審其中關聯，理清脈絡，然後使用分拆法和重複法等技巧，先譯其綱脈，再詳補述，以使譯文主從分明，前後連貫。當代大哲學家牟宗三（1909–1995）曾翻譯過德國哲學家康德（Immanuel Kant 1724–1804）的三大批判，其翻譯方法同樣是直譯法。牟宗三（2008：2–4）在《康德的道德哲學》一書的〈譯者之言〉中指出：

此種義理精嚴之作，概念思辨之文，只有直譯，無所謂意譯……吾茲所能盡力者，乃在儘量把握英文之句法，句法無誤，句意自順……蓋此種概念語言不能出巧花樣，亦不能如做文章之誇飾。

徐梵澄和牟宗三兩位先生學術專攻不同，所翻譯的著作也不同，但他們的翻譯策略則若合符節，如出一轍。他們兩位都是一生從事哲學作品的翻譯事業，成就舉世公認，因此他們的翻譯策略值得我們深入探討。筆者在此還想說的是，在中國翻譯理論界，傳統上討論翻譯實踐的文章多集中在文學翻譯領域，近年來視野開始逐漸擴展到實用翻譯領域，例如法律翻譯、科技翻譯、經貿翻譯和時政翻譯等，但對哲學作品翻譯的探討少之又少，對於有志在哲學翻譯領域進行研究的學者來說，徐梵澄先生的翻譯實踐無疑是極有價值的資源。

## 4.2 意譯

徐梵澄先生所譯哲學書籍，大多採用嚴格的直譯法，已如上述，

但有一部書屬於例外，就是阿羅頻多另一部重要的英文著作《薄伽梵歌論》。當然，古今中外的學者對何謂“意譯”歷來見仁見智，沒有統一的想法，但寬泛言之，多數學者都認為意譯應以傳達原文的深層意思為主，而不拘泥於原文的表現形式。以下是徐梵澄譯作《薄伽梵歌論》中的一個實例：

Moreover, in the statement of the Truth the actual form given to it, the system and arrangement, the metaphysical and intellectual mould, the precise expression used must be largely subject to the mutations of Time and cease to have the same force; for the human intellect modifies itself always; continually dividing and putting together it is obliged to shift its divisions continually and to rearrange its synthesis; it is always leaving old expression and symbol for new or, if it uses the old, it so changes its connotation or at least its exact content and association that we can never be quite sure of understanding an ancient book of this kind precisely in the sense and spirit it bore to its contemporaries. What is of entirely permanent value is that which besides being universal has been experienced, lived and seen with a higher than the intellectual vision. (Aurobindo 1997: 4-5)

凡古代學術思想，其形式、組織、體系，其玄學與智識上之型模，微妙精確之術語，必隨時代而變；聲光勢用，久必浸衰，無當時之力；名相或為新興者所代，而附以增益修改之義。於是研究古代某一經典，而欲深知其於當時之意象精神，明其於古人之印象作用，邈不可得。其為永恆價值者，乃其廣大彌綸之“真理”，以超乎智識之眼光所可見，知，證，悟，且可生活於其中者也。（徐梵澄，2003: 3）

這段譯文用詞古雅，文氣流暢，給人一氣呵成的感覺，大不同於前引一段《神聖人生論》的譯文。但是需要說明的是，徐梵澄（2003: 1）先生在譯該書時並非從頭至尾一律採用意譯的方法，而是“自第十三章之後，漸次逐字直譯，直至全書之末。”至於為何要這樣處理，徐梵澄先生則沒有交待。

### 4.3 闡譯

這裏所謂的闡譯，是指在譯的基礎上，就原文內容作進一步的交待和闡發，屬於一種翻譯的“變體”。徐梵澄先生的《玄理參同》即是一本闡譯性質的作品。這部作品參照的原書是阿羅頻多的英文著作 *Heraclitus*。徐梵澄先生在譯此書時，在每一段譯文之後，都附上一段“疏釋”，其篇幅遠超原文。至於他這樣做的道理，在於原書主要討論的是古希臘哲學家赫拉克利特（Heraclitus 540?-470?BCE）的哲學，而阿羅頻多作為印度哲學家，在書中加入了不少印度哲學的內容，因此可以說原書是一本從印度哲學的視角研究古希臘哲學的著作。在徐梵澄先生看來，這是有缺憾的，因為原書作者阿羅頻多雖詳熟古希臘和印度哲學，但對世界三大文明系統的另外一支——中國哲學則因語文之隔所知不多，因此在書中未加涉及。而徐梵澄先生的工作，就是要補足原書的這一缺憾，以中國哲學的眼光參與對話，從而對中、西、印三大文明體系作一番比勘會通的工作。這也是書名未用直譯，而取《玄理參同》一名的原因。用徐梵澄（2006b: 47）先生自己的原話說，他譯、述的目的在於：

簡述學派，提挈綱領，多是引出一些端緒，使學人可從之更往深求。亦稍搜故實，增入一點歷史趣味，使不致過於枯燥……要之，一小冊子而三大體系精神思想之宏綱具在，可以袖珍，乃此作原意。

例如，在翻譯有關希臘及印度神秘道的一段文字後，徐梵澄（2006c: 74）先生即在“疏釋”中將中國文化在這一方面的情況進行了說明：

比較以觀，中國從來沒有神話學，也未曾有過神之董狐。但不是因此便沒有精神哲學，反之，卻有超上底玄學。也許這民族開化太早，這類神話在上古曾有，然已經遺忘。西、南夷中亦仍有開闢的神話，但少為我們所知。三個聖人奠定了中國的精神思想，可說是領導了這民族以臻於精神思想的啟明，至今我們仍在其教義範圍內未嘗出離，因其所表者是浩大底宇宙真理。這便

是文王，周公、孔子、東方三聖。雖然如此，上古的傳統仍有流傳，惜乎我們所得的仍是一鱗半爪。

通觀《玄理參同》全書，徐梵澄先生原創的成分已經超過了翻譯的成分，這也能見出徐梵澄先生是一位真正的文化使者，他是希望通過這種譯述結合的方式最大程度地達到義理互證與學術會通的目的。

#### 4.4 雅譯

在〈《周易》西行〉一文中，徐梵澄（2006d: 384）先生寫道：“昔嚴幾道立三原則曰‘信、達、雅’。不‘信’何足以為譯述呢？‘達’是基本條件，‘雅’則不免參入了譯者的主觀。”從這段文字中，可以看出徐梵澄先生對嚴復翻譯三原則中的“信”和“達”是完全同意的，但對“雅”則有所保留，認為有譯者的主觀因素。實際上，徐梵澄先生自己的翻譯作品中，不少都是“雅譯”，即使用古雅的漢語文言進行翻譯。但他的“雅”又不完全同於嚴復的“雅”。嚴復（1984: 136）在〈天演論·譯例言〉（1898年）中說：“信達而外，求其爾雅。此不僅期以行遠已耳，實則精理微言，用漢以前字法句法，則為達易；用近世利俗文字，則求達難。”從這段文字及嚴復的翻譯實踐來看，他翻譯所有作品均使用文言文，且是“漢以前”的較為艱深的文言文。而徐梵澄先生並不是這樣，他的譯文語言風格基本上是根據原文的性質和文體來決定的。他使用文言文來翻譯的作品主要是《奧義書》。《奧義書》是古代印度婆羅門教的梵文經典，最早的部分約成書於西元前九世紀。該書卷帙浩繁，文字艱深，翻譯難度很大，一般人根本無法涉獵，更何談要譯為流暢易懂的中文，因而徐梵澄之前國內一直無人嘗試將其譯為中文。徐梵澄（2006e: 64）先生在《五十奧義書》序中曾言及自己的“翻譯旨趣”：

願吾國籀譯天竺古典，權輿適自西元，名相可因，知聞已夙，傳承有自，非如歐西近世始鑿混沌。既歷史負荷如此，自宜出以文言，使前後相望，流風一貫，紹先昆而不匱，開後學以無慚，初不必求售一時，取重當世。

可以看出，徐梵澄之所以要用文言來譯，目的在保持《奧義書》這種印度典籍自身的語言風貌，且要與中國古代綿延千年的佛經漢譯傳統保持一貫。從這段文字還可看出，徐梵澄先生淡泊名利，不在乎一時的輝煌。此中還有一個小插曲。據《徐梵澄文集》編者孫波記載，徐梵澄先生1978年回國後，曾有人指出他翻譯的印度古代典籍的文字“不妥不佳”，讀之晦澀，建議用白話文，那樣廣大人民群眾可以看懂。但徐梵澄沒有接受這樣的意見，而是堅持了自己的翻譯原則，認為“翻譯，尤其是古代經典的翻譯，以文言最為妥善，蓋由白話雖然好懂，卻極易流失意蘊，況且也未能奏效於朗讀和背誦，因此不會傳久”（孫波，2006: 93）。置於今日的語境，徐梵澄先生這番話讀來讓人尤為感慨。

#### 4.5 創譯

直譯、意譯、闡譯和雅譯之外，復有創譯——對印度梵文古詩的創造性翻譯。徐梵澄曾將印度古代梵文長詩《行雲使者》譯為漢文。眾所周知，在所有的文學體裁中，詩歌可能是最難譯的，因此有“詩乃翻譯中失去的東西”（poetry is what gets lost in translation）的說法。作為曠世譯家，徐梵澄（2006f: 31）先生對此也是深有體會，他在《《行雲使者》譯者序》中寫道：

願終以華梵語文傳統不同，詩詞結構懸隔，凡言外之意，義內之象，旋律之美，回味之長，風神之秀，多無可譯述；故當時盡取原著滅裂之，投入鎔爐，重加鍛鑄，去其粗雜，存其精純，以為寧失之減，不失之增，必不得已乃略加點綴潤色，而刪削之處不少，迄今亦未盡以為允當也。

在譯這首詩時，徐梵澄（2006g: 35）先生沒有襲用傳統的直譯或意譯方式，而是獨闢新徑，發明了“創譯”的方法，用他自己的話來說就是“取原文之義自作為詩”。請看一段譯文：

似聞腰帶輕鈴響，乃是江流動雁喧。  
渦旋如臍波如語，款語委曲辭吐吞；  
中途若遇中嶺水，便與脈脈相溫存。  
女悅所歡初有許，整襟暗示是情言。（徐梵澄，2006h: 42 - 43）

上面這段譯文出以中國古代七言詩體。也有五言的，如下面這段：

顧瞻驚鹿眼，肢體柔蔦蘿；  
面美月滿光，眉蹙川微波；  
孔雀揚彩羽，發上珠翠羅；  
意中皆不是，狀物空蹉跎。  
嗟爾多情人，嗟餘命若何！（頁82）

徐梵澄採用中國古體詩歌的形式翻譯梵文古詩，狀景抒情，纖毫畢現，且整齊押韻，婉麗可頌。這樣的譯文非深於梵文文學及我國舊詩者不能為，堪為我國漢譯文學中之名作。

## 五、結語

有學者曾這樣評價徐梵澄先生：

如果非得用我們這個時代日益貧乏的語言為徐先生定位，那麼我們也只能說，這是我們這個貧乏的時代還有幸擁有的最後的士人或者最後的極少的士人中的一位——他是鬥士、狂士、隱士、高士……今天，國學重新成為學界的重要一個概念，以他的傳統素養、造詣和精神指向，他當然還不妨是個原本意義上的“國學家”——在20世紀這個特殊的語境的意義上。（孫波、楊熙生，2006: 88）



站在翻譯的角度上，我們也可以說，徐梵澄是一個真正的文化傳播者、溝通者與意義世界的建構者。我們還要說的是，作為翻譯家，徐梵澄先生留給我們的遺產，並不僅僅在於他數量龐大且品質卓絕的翻譯作品（儘管就這點而言鮮有其他譯家達到了他的水準），也在於他對文化交流與傳承的深刻理解和長遠眼光。尤其是他對整個印度哲學傳統的譯介，可以說是獨力填補了一大片學術領地的空白，使得一般的中國讀者能夠瞭解印度在佛教之外還有其他的深宏闊大的精神傳統。由於種種原因，徐梵澄先生的學術成就似乎還處於一種隱性的狀態。如今，該是高舉深思之士努力探賸他留給我們的寶貴的文化和精神遺產的時候了。

## 注釋

- <sup>[1]</sup> 四大佛經譯家中的其他三人是鳩摩羅什（343–413）、真諦（499–569）和不空（705–774）。
- <sup>[2]</sup> 徐梵澄先生在翻譯之外，亦以精神哲學的進路重新闡釋中國古典思想，並著有《老子臆解》及《陸王學述》等書，均是有很高學術價值的著作。因本文主要探討徐梵澄先生在翻譯領域的成就，故此點不贅述。
- <sup>[3]</sup> 餘二為“聖雄甘地（Mohandas Karamchand Gandhi 1869-1948）”及“聖詩泰戈爾（Rabindranath Tagore 186–1941）”。

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### 作者簡介

劉敬國，復旦大學外文學院副教授，博士，主要研究中西翻譯理論及典籍翻譯。在 *Perspectives: Studies in Translatology*、《外國語》、《中國翻譯》、《上海翻譯》、《西安外國語大學學報》及《天津外國語大學學報》等學術期刊上發表論文多篇。Email: liujingguo@fudan.edu.cn

# Book Review



## 翻譯與中國現代性的互哺： 評羅選民教授新著《翻譯與中國現代性》

王敏

羅選民，《翻譯與中國現代性》，北京：清華大學出版社，2017。  
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### *Abstract*

Interaction between Translation and Chinese Modernity: On Professor Luo Xuanmin's New Book *Translation and Chinese Modernity* (by Wang Min)

*Translation and Chinese Modernity* by Professor Luo Xuanmin establishes a research paradigm on the interconstructive role of translation on different facets of Chinese modernity and of the spirit of modernity on translation studies in China. The framework is structured on both diachronic and synchronic axes: It traces the discussions on translation and Chinese modernity along a historical line from its prelude to the age of globalization today and then fabricates these historical observations into horizontal reflections on the interactions between translation and Chinese modernity in the fields of language renovation and social reformation, scientific research and educational performance, cultural transmission and construction, as well as the interdisciplinary construction of translation studies itself. The diachronic and synchronic dimensions are interwoven into an open-ended narrative system, which is theoretically self-generating and provides an outline for future

studies with pioneering arguments in the field. The book also intends to open up new research paths: the modernity narrative of Chinese translation studies, the modernity-driven educational mode through translation, and the interrelations between Chinese modernity in the age of globalization and “Big Translation”.

### 一．翻譯與中國現代性的互哺

翻譯與現代性的問題歷來紛繁複雜，而翻譯與中國現代性之關係的複雜程度更是有過之而無不及。現代性的概念在中國現代國家形成過程中，尤其是在其政治和文化轉型期，起著至關重要的作用。翻譯活動對中國現代性的構建有著直接的和暴力性影響，中國的現代性離不開翻譯。近年來，以“翻譯與現代性”為論題的著作偶有問世，其中重要的有劉禾 (Lydia H. Liu) 教授的 *Translingual Practice: Literature, National Culture, and Translated Modernity China, 1900–1937* (1995) 和趙稀方先生的《翻譯現代性——晚清到五四的翻譯研究》(2012)。前者提出“被譯介的現代性”這一命題，後者著重討論晚清至五四這一時期的翻譯現象，借以考察在近現代之交，西方對於中國的再疆域化過程，以及中國對於西方文化的接受、抵制和協商。羅選民教授的新著《翻譯與中國現代性》集多年的研究成果，突破局限，不只是關注在某一特定歷史階段的翻譯活動單方向地在中國現代性形成進程中的作用，而是確立了翻譯與中國現代性互哺的研究範式。羅教授將整部著作架構於歷時和共時兩條軸線之上：從歷時的維度，追溯了自中國現代性發生之肇始階段直至全球化的今天，翻譯在中國現代國家構建過程中的作用，以及現代性精神對中國翻譯實踐與理論研究的反哺；從共時的維度，以語言革新和社會變革、科學研究和教育行為、文化傳

播和文化建構，以及翻譯研究的跨學科理論建設為模塊，由點及面地展示了翻譯與中國現代性之間的動態交互。書中共時與歷時的維度相互交織，互通互融，形成了一個開放式的有機體系，這個體系具有自我組織和自我生發的理論功能，充分體現了翻譯研究中的人文關懷理念、思辨與實證的統一、跨學科視角與翻譯理論研究的相互闡發。

## 二. 跨學科理論

《翻譯與中國現代性》分為四章，章節之間環環相扣，共同指向翻譯與中國現代性的互哺。第一章以19世紀末20世紀初中國的思想啟蒙者嚴復、梁啟超和魯迅的翻譯理論和實踐為縮影，探討翻譯對語言革新和社會變革的深遠影響。翻譯活動具有的革故鼎新的作用，極大地推動了中國的現代性構建進程。第二章從啟蒙運動以來現代性所強調的“理性”與“主體性”出發，指出中國的翻譯研究應以理性原則為基礎，在譯學理論、譯學方法、譯學史論和相關學科研究方面做到溯本清源，挖掘中國本土的傳統譯論資源，加深對翻譯本質的認識；教育是這種“理性”和“主體性”養成的源泉，中國現代性的形成離不開教育，作者提出，翻譯行為本身即可被看作是教育行為，可以教育一個學人，可以塑造一個國家，翻譯行為與教育、與中國現代性的構建有著千絲萬縷的聯繫。第三章彰顯翻譯在文化傳播和文化構建過程中疏塞結緣的作用，強調只有增強中國文化在國際上的影響力，才能實現當下全球化時代中真正意義上的中國現代性。作者通過汲取文化傳播、文化自覺、文化記憶等相關理論，描繪出一幅翻譯與文化傳播和文化構建的理論圖譜，並引發對文化層面的歸化／異化翻譯理論的深層思考。而且，作者以其本人對莎士比亞（William Shakespeare）劇作《安東尼與克莉奧佩特拉的悲

劇》(*The Tragedy of Anthony and Cleopatra*)的重譯為例，對以翻譯為媒介的文化越界與傳承提供了新的思量角度。第四章以現代性的基本精神“創新性”為基點，指出跨學科研究是當今學科創新的內在要求，翻譯研究從本質上具有跨學科性，是一門具有內在創新動力的學科。作者把翻譯與話語語言學、文學批評、中西方哲學和神學等學科融合起來，意不在將與翻譯研究相關的學科都羅列在冊，而在於以現代性的精神內核作為指引，反哺中國的翻譯理論建設。

《翻譯與中國現代性》的誕生絕非一日之功，它所涵蓋的學科視角、史料語料、理論維度等，恰如其分地呼應了作者本人一以貫之的學術研究路徑和譜系。作者素來珍視中國本土的譯學資源，內隱在書中各個章節的中國傳統譯學資源，幾乎涵蓋其所有重要階段，即佛經翻譯、明末清初耶穌會士的翻譯活動、鴉片戰爭期間的翻譯活動、五四期間的西方文學和思想譯介，以及從建國至今的翻譯活動等。作者一向重視翻譯之於教育學人乃至國家的重要性，致力於翻譯與文化傳播和文化建構的探討，以及翻譯研究的跨學科理論建設。這種理論性與思想性的生發建立在作者豐富的翻譯實踐基礎之上，他譯有法國基督教哲學家兼神學家雅克·馬利坦(Jacques Maritain)的《藝術與詩中的創造性直覺》(1992)、天主教神學理論家瓦爾特·卡斯培(Walter Kasper)的《耶穌基督的上帝》(2005)、<sup>[1]</sup> 莎士比亞劇作《安東尼與克莉奧佩特拉的悲劇》(2015)等經典著作。這種跨學科翻譯實踐和理論研究的結合，形成了一種以宏觀管窺微觀、以微觀牽引宏觀的敘事模式。

### 三．未來的譯學研究路徑

從19世紀末20世紀初中國的現代轉向開始到今天，中國的現代性

建制還沒有完成，中國仍處於巨大的社會文化轉型時期。《翻譯與中國現代性》以現代性所折射的精神意旨為內在動力，以翻譯與中國現代性的互哺關係為理論結點，構建出的具有自我生發特徵的開放性學術研究敘事體系，開啟了以下重要的研究路徑：

### A. 中國譯學的現代性敘事

在翻譯與現代性互哺的範式下探討中國譯學問題，中國譯學的現代性敘事得以被描寫：一、中國譯學資源得以被“追根溯源”式地牽引而出，理論探討自然而然地紮根於中國的政治、文化、歷史語境之中，並被辯證地加以對待。現代性敘事模式具有導引出中國譯學的“元理論”的潛能。二、中國的現代性進程有別於西方，現代文明秩序的形成過程也與西方不同，因此，在這種土壤中培育出的譯學資源本身也有其自身的現代性特徵和規律，值得深入挖掘。三、中國現代性的產生涉及東西方文化的碰撞和交匯，對中國譯學現代性的探討，也將在東西方文化的關照下，進一步釐清與西方譯學迥然不同的中國譯學的發展路徑和一般規律；這將比多基於同質文化之間的翻譯實踐所總結出的西方翻譯理論，更加豐富多彩。值得一提的是，這對有著同樣殖民經歷的第三世界國家的譯學發展也提供了重要啟示。文化的多樣性孕育出多樣的譯學資源，我們不妨去掉“中國譯學的現代性敘事”中的“中國”二字，普而推廣為“譯學的現代性敘事”，基於這樣的研究路徑將改變翻譯學科領域以西方翻譯理論為主導的局面。

### B. 翻譯的現代性教育模式

教育是立國之本，《翻譯與中國現代性》將翻譯行為定義為教育行為，預設著翻譯活動背後隱藏著一種具有革新力量的現代性教育模式：

這是一個在翻譯學科領域內未被深入探討，卻極具人文爆發力的課題。各個學科的發展及中國現代性的建構都離不開教育，翻譯行為本身即可被看作是教育行為。書中以早期清華大學為例，提出翻譯可以教育一個學人，以此塑造學人的博雅品格；翻譯可以教育一個國家，推動政治、文學和教育改革，以塑造該國的現代性。早期清華大學在探索翻譯構建中國現代性方面樹立了良好的榜樣，作者對相關課題的研究可謂秉承並弘揚早期“清華學派”人文精神，由他主持翻譯出版的《西南聯大英文課》(2017)即為例證。如果說以1905年“廢科舉，興學校”為開端的教育改革，為中國的教育體制從經學時代走向科學時代開了頭，如今我們正處於一個從純科學時代進入大人文時代的轉型期，而翻譯跟這場轉型息息相關。對翻譯的現代性教育模式這一課題進行廣範圍、持續性的研究將凝結成一股力量，對中國現代教育體制的改革產生重大影響。

### C. 全球化語境下的中國現代性與“大翻譯”

教不論在19世紀末20世紀初，中國的現代轉向開始的階段，還是在如今全球化時代之下，現代性昭示著文化傳播與交流是翻譯的本質使命所在，也是在新時期建構中國現代性的人文訴求。書中對“文化傳播與翻譯研究”、“文化自覺與典籍英譯”、“文化記憶與翻譯研究”及“互文性與翻譯研究”等元理論性質的探討，還有對翻譯與跨學科理論建設的宏觀思考，均拓寬了以中國文化傳播和學科建設為核心的理論研究空間，並預示一種在全球化語境下的“大翻譯”概念的形成。<sup>[2]</sup> “大翻譯”應是一種關於翻譯研究的思考模式，本質上要求將文化記憶納入翻譯研究的範疇，將文化間的翻譯活動（尤其是典籍翻譯）看作是在歷時和共時的維度中動態的多模態互文闡釋和建構過程，涉及宏觀的語符翻譯和全球視野下的跨學科翻譯研究。



## 注釋

- [1] 羅選民教授耗費八年將卡斯培的著作 *The God of Jesus Christ* 譯成中文。譯稿於2002年在耶魯大學訪問期間最後完成，後又歷經三年的精心打磨，中文版《耶穌基督的上帝》於2005年由香港道風書社出版，引起強烈迴響。該譯作於2008年再由華東師範大學出版社出版，標題為《現代語境中的上帝觀念》，並於2011年再版，標題為《現代語境中的上帝觀念——耶穌基督的上帝》。
- [2] 關於“大翻譯”的概念，羅選民教授在 *Asia Pacific Translation and Intercultural Studies* 2017年第4卷第1期的Editorial中有所闡釋。

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## 作者簡介

王敏，清華大學外文系在讀博士，現為加州大學伯克萊分校英文系訪問學者，*Asia Pacific Translation and Intercultural Studies* (Routledge) 主編助理。研究方向為翻譯與跨文化研究、澳洲研究。已在《中國外語》、《外語教學》、《中國科技翻譯》、《亞太跨學科翻譯研究》及 *Babel* 等國內外刊物中發表學術論文多篇，並有一篇論文被收入 *Translation and Academic Journals: The Evolving Landscape of Scholarly Publishing* (Palgrave Macmillan, 2015)。

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