譯者的母語思維方式對翻譯實踐的影響[*]

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摘 要

　　譯者母語思維方式，是一種群體思維方式，其對翻譯實踐的影響，會表現出一種語言譯者的群體特徵。譯者母語思維方式對以母語為譯入語的翻譯實踐而言，可以起正面作用，相反，對以母語為原語的翻譯實踐而言，則會起負面作用。本文分析了母語思維方式對翻譯實踐影響的表現形式，有效地解釋了穩定的不對等翻譯現象和翻譯腔現象，給我們更好地認識漢英互譯實踐、提高實踐能力帶來了幫助。

關鍵詞：譯者母語思維方式、正面作用、負面作用、不對等翻譯現象、翻譯腔

Translators' Thinking Modes and Translations

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Abstract

The thinking mode shared by the translators from the same speech community is believed to exert positive influence upon their translation into their mother tongue and negative influence upon their translation into a foreign language. This paper describes and explains the influence, especially upon linguistic non-correspondences between the source text and its translation, and the ways to so-called translationeses. It offers translation critics a perspective to review translation work and translation practitioners a solution to improve English into Chinese translation and Chinese into English translation competence.

Keywords: thinking mode of a translator' speech community, positive influence, negative influence, linguistic non-correspondences, translationeses

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1. 引言

　　結構主義範式的語言學翻譯理論可以比較有效地解釋對等翻譯現象，解構主義範式的文化派翻譯理論則從意識形態、譯者主體性等角度，對一些具體翻譯語境中出現的不對等現象做出了較好的注腳。然而，我們認為，一些現象似乎兩者都無法很好地解釋。以葛浩文把 「檀香刑」翻譯成 sandalwood death 為例，當前幾乎沒有任何理論流派可以滿意地解釋葛浩文為何沒有譯為 sandalwood punishment，同樣也無法解釋為何美國電影 Stop Loss 被譯為「拒絕再戰」而不是「拒絕損失」。語言學派的翻譯理論無法從對等或對應的角度來解釋，文化派的翻譯理論則可能從譯者的主體性來解釋，但這樣就給了譯者主體性理論太大的解釋權，讓該理論對翻譯研究的指導意義變得十分空洞。

　　就《中式英語之鑒》中的一些例證，劉宓慶 (2006: 527) 指出，中國譯者（尤其是已有一定的技能水準的譯者）的失誤或不足常常是因為他們沒有擺脫中國人的思維方式和風格的影響，自覺地或不自覺地受到了思維方式的支配，不是簡單的技術問題。我們認為，翻譯活動的最後落實者是譯者，必須從譯者的思維方式來解釋，否則難以解釋一些穩定的不對等翻譯現象。所謂的穩定的不對等翻譯現象，是由於譯者的群體思維方式造成的。劉長林 (1990：6) 指出，（群體）思維方式有一定的先天的生理基礎，與民族的遺傳基因有關，表現出相對的穩定性和民族的普遍性，所以思維方式有資格成為說明歷史現象，特別是歷史特徵的一個相對獨立的因素。翻譯實踐會受到諸如翻譯目的、出版社、意識形態、譯者個體等多種因素的影響，本文僅討論群體思維方式對翻譯實踐的影響，並認為本研究將大大減小譯者主體性理論對翻譯現象解釋的空泛性，為翻譯實踐和認識（如上文提到的兩個譯例）帶來有益的啟示。

2. 「過程」取向的思維方式與「結果」取向的思維方式

下面是《中式英語之鑒》 (Pinkham 2000) 中一些翻譯案例：

(1). (A)*We have made an improvement in our work.

(B) We have improved our work.

(2). (A) *They must make up their minds to implement the reform of the current system.

(B) They must make up their minds to reform the current system.

(3). (A)*We adopted the policy of withdrawal.

(B) We withdrew.

王建國、何自然 (2014) 發現，Pinkham 對例(1)～(3)中我國專家提供的譯文都刪除了一些漢語句子中表過程的動詞，只保留了原文中表示事件結果的語義，並把這些語義用動詞謂語形式表示出來。由此，他們指出一條語用原則：漢語語用重過程、英語語用重結果，並引用一些語言事實和理論證明了該原則的正確性。

從以上例證來看，形式上，兩種語言的差異與動詞的使用情況相關。然而，若僅從動詞的使用與否來看，顯然無法反映過程取向和結果取向語言差異的全貌，過程取向的語言和結果取向的語言之間的具體差異應該表現在更多的方面。

為了更好地研究兩種語言之間的異同，我們首先要對「過程」和「結果」進行定義。王建國、何自然使用翻譯例證來推導出他們的原則，但他們並沒有明確地定義過「過程」與「結果」。 根據《新華字

典》(http://xh.5156edu.com/)，「過程」指事情進行或事物發展所經過的程式；「結果」指在一定階段，事物發展所達到的最後狀態。下面，我們試著在《新華字典》定義的基礎上，從翻譯的角度對這兩個概念重新定義。

葛浩文說過：「我跟很多翻譯都不一樣，我是憑靈感，我越想那些理論，那些具體的問題越沒把握，越覺得慌。」[1]其實，葛浩文與很多翻譯家一樣，包括 Pinkham，都是憑著對兩種語言的直覺在翻譯，並自覺地或不自覺地受到了思維方式的支配。如果我們承認有很多翻譯家在沒有接受理論培訓的情況下，也能做好翻譯，即使接受了理論培訓也未必能做好翻譯的事實，且承認人的行為方式，包括翻譯學者對翻譯實踐和理論探討的方式都不自覺地受到了思維方式的影響，那麼，我們可以認為，「過程」和「結果」都應該與感知主體對一個事物或事件做出的物理和心理感知有關。因為，感知行為是所有人類都能做到的最質樸的實踐形式，也是感知主體依據本民族的思維方式和個人的思維方式，自覺或不自覺地做出的一種行為[2]。人們包括翻譯家通過感覺和知覺做出感知，並通過語言形式反映出各種各樣的感知方式和內容。

因此，所謂「過程」，我們就可以簡單地定義為：人們對一定事物或事件做出物理和心理感知行為的一個或多個程式，具有連續性、動態的特徵。所謂「結果」，就是在一定階段，人們對事物或事件做出物理和心理感知行為後達到的最後狀態，具有階段性、靜態的特徵。所謂「過程取向」，就是站在感知過程的角度去感知事物或事件，突出感知過程中的程式。所謂「結果取向」就是站在感知過程的結果狀態的角度去感知事物或事件，突出感知過程中的結果。例如，漢語中的「讀懂、聽懂、看懂」，英語中往往只取「懂」(understand) 就可以了。

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[1] http://www.douban.com/note/241317554/（2014-7-12 登錄）
[2] 本文不討論個人思維方式對行為方式的影響。

　　為了更加系統地描寫過程取向的語言和結果取向的語言各自的形式特徵，從而更好地指導漢英互譯實踐，下面我們將根據漢英兩種語言的思維方式特徵，借用物理力學的研究成果，對漢英由於取向差異所導致的語言特徵進行更加細緻的描寫和解釋。

2.1. 過程取向與結果取向的語言特徵

　　過程取向和結果取向是將漢英兩種語言相互對照而提出的一對概念，是基於兩種語言對同一個事物或事件做出感知而表現出的群體思維取向。過程相對結果而言，是擴展的，結果相對過程而言，是壓縮的。因而，我們可以認為，結果取向是「壓縮一個事物認識或事件發展過程而突出過程發展的結果」的取向，過程取向是「把對一個事物或事件發展的感知結果擴展開從而突出達致該結果的過程」的取向。回過頭來看，Pinkham 對我國專家譯文的修改實際上反映了，以漢語為母語的譯者會突出一個事件中的過程，其譯文句子中的謂語動詞不表結果而表過程，而以英語為母語的譯者卻往往會壓縮事件中的發展過程，僅以表感知過程最後狀態的語義表述為謂語，突出感知過程的結果。

　　下文，我們將根據力學原理來探討過程取向的漢語和結果取向的英語的系統特徵。從力學的角度來研究，我們的主要理由如下：漢人思維是物我不分，英人思維是物我兩分 (李相顯 1947：116)。語言是思維方式的外化，語言規律必然反映在英漢民族對物我的認知之中。李宗吾 (2009) 指出，「心理依力學規律而變化」。對語言的心理感知也是一個運動過程。因而，力學規律也是可以解釋語言規律的。石毓智 (2004) 曾運用「向量」概念，對英漢動詞的概念結構做了分析，並揭示了兩種語言動詞概念化方式的系統差異及其帶來的句法後果。石毓智的研究是運用力學原理研究英漢語言差異的一個成功案例。

　　根據力學原理，物體做機械運動時都具有機械能，包括動能、勢能

兩種。物體由於運動而具有的能量，稱為物體的動能。物體由於被舉高而具有的能叫做重力勢能。作為感知主體的人，在感知一個用語言表述的事物或事件時，同樣也是一個運動，會產生心理動能。而被感知的事物或事件因負載概念受到向下的心理引力則產生心理重力勢能[3]。實詞承載概念，具有心理重量，受到向下的心理引力，有心理重力勢能，而虛詞不承載概念，因而沒有心理重力勢能，但不同語言中的虛詞，其使用與否顯然與不同語言勢能或動能取向有關。另據力學原理，勢能又包括重力勢能和彈性勢能。由此推斷，英語對一個事物認識或事件過程的壓縮，會產生心理彈性勢能，即在感知上是一種心理勢能導向的語言，感知力對事物或事件感知的驅動過程是上升的過程，參看圖 1。而漢語則由於其擴展趨勢會產生心理動能，是一種心理動能導向的語言，感知力對事物或事件感知的驅動過程，相比英語而言，則是下降的過程，參看圖 2。

　　那麼是什麼力讓英語表述產生壓縮又讓漢語產生擴展呢？我們認為，是對事物或事件做出感知的人所獨有的感知力[4]。具有感知力是人類的特性，一個語言社團對事物或事件的感知力上具有共性，但語言社團中的個人在具體語境中對事物或事件的感知力會表現出個性。共性的感知力可稱為常規感知力，其會幫助形成語言的一般規律，個性感知力也即非常規感知力是語言變體形成的推動力，其作用往往是語用的。本文

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[3] 力學中勢能有引力勢能、重力勢能和彈力勢能。由於重力和萬有引力是同性質的力，因此在物體的高度不能忽略時，將重力勢能稱作引力勢能更合適些，也就是說，重力勢能就是引力勢能。http://baike.baidu.com/view/14442.htm?fr=aladdin (2014-7-6 登錄)

[4] 具體的感知力包括：表情神態感知力、肢體語言感知力、說話語氣感知力、文字閱讀感知力、圖形圖像感知力、觸覺感知力、嗅覺感知力、味覺感知力、時間感知力、空間感知力、運動感知力、還有心靈溝通感知力。感知力絕大部分與生俱來。感知力也稱為感受力，是作為生物特別是人所獨有的特性。http://baike.baidu.com/view/1441615.htm (2014-7-12 登錄)

主要討論前者。

圖 1 心理勢能導向的英語示意圖　　圖 2 心理動能導向的漢語示意圖

2.2. 心理動能導向的漢語

　　根據力學原理，品質相同的物體，運動速度越大，它的動能越大；
運動速度相同的物體，品質越大，具有的動能就越大。

　　由於漢語是心理動能導向，因而漢人在感知過程中要獲得更大的心
理動能，就必須增加可感知事物或事件的品質和感知過程的速度，並減
少感知過程中所受到的阻力。

　　(1)語言形式的增重方式

　　　　　漢語對事物認識或事件發展過程的描寫會採取增加事物品質
　　　或事件過程情節的方式，在語言形式上表現為增重。例如：

　　(A) 使用強勢修飾詞；

　　(B) 使用由名詞、動詞、量詞、形容詞、數詞等構成的疊詞；

　　(C) 使用動量詞和名量詞；

　　(D) 使用反復形式（包括全部或部分語義相同的反復形式）；

　　(E) 強化甚至誇張過程細節，增加心理重力勢能，從而轉化為更
　　　　大的動能。漢語句子中甚至會出現虛擬動作的表述，如「我
　　　　倒了一杯茶給他喝」（「喝」是一個並未發生的動作）。

(2)增加感知過程速度的方式

　(A)　使用拉長的、規整的、具有平面性的形式來減少阻力；

　　　　　　感知過程，作為一種運動過程，必然受到阻力即反作用力。力學表明，介質的阻力決定於介質的物理性質、物體運動的速度和物體的形狀和尺寸。正如前文所言，漢語為了增加能夠獲得更大的動能，往往還需要採取形式增重的方式，從而獲得更大的勢能，但增重後的形式在運動中，自然會帶來更大的阻力。為此，為了減少阻力，漢語中出現大量的、內含形式短小的小句的流水句和話題鏈 (topic chain)，這些結構的形式較為規整，且具有平面性，從而讓漢語(?)在感知過程中減少阻力，使重力勢能可以較好地轉化為動能，增加感知力驅動的速度，在感知過程中進一步獲得動能，給感知主體帶來感知效果。正因為此，漢語的句法結構出現連續性的特徵，詞、片語和短語之間以及主句和從句之間的界限不是十分清晰。

　　　　　　同時，由於流水句和話題鏈往往包括多個小句，形式呈現拉長的狀態，這有利於形成重力勢能轉換為更大動能所需要的高度，也有利於延展感知過程而獲得更大的感知效果。

　(B)　使用較多的動詞。我們認為，動詞作為典型的表述動作的詞類，其仍然是能反映動能取向的詞類。故而，漢語中使用較多的動詞。不僅如此，漢語的介詞、形容詞等具有一定的動作性。甚至，漢語名詞有時還可以承擔英語動詞做謂語一樣的功能，而這是英語名詞無法做到的。

(3)感知過程中的阻力

　　　　漢語中出現名詞或代詞形式的新話題、連詞都可能產生阻

力，阻礙勢能轉換為動能，這點從前人對話題鏈的研究可見端倪。

　　Li C. (1985：131，145-147) 指出，段落（即情節）、話題鏈和小句構成從大到小的三個話語單位。Li C. (1985：46) 認為，話題鏈具有獨立性，能夠取得獨立的效果，而代詞的出現意謂著新話題鏈的開始。名詞包括複指名詞的出現更是如此，因為名詞的出現是段落的界限 (Li W. 2005：23)。Li C.的觀點得到 Chu (1998)、Li H. (1995) 和 Li W. (2005) 等學者的支持。

　　另外，Li C. (1985)、Shi (1992)、Chu (1998) 和 Li W. (2005) 都認為，話題鏈中不應該使用連詞。從這些學者的觀點來看，名詞、代詞和連詞的出現會影響話語的流暢性，給具體感知「過程」產生阻力。因而，漢語構句過程中對複指名詞，代詞和連詞的使用具有較大的約束。

2.3. 心理勢能導向的英語

　　根據力學原理，發生彈性形變的物體的各部分之間，由於有彈力的相互作用，也具有勢能，這種勢能叫做彈性勢能。同一彈性物體在一定範圍內形變越大，具有的彈性勢能就越多，反之，則越小。

　　英語語言形式因為感知力的壓縮會產生彈性勢能，因而英語是勢能導向的語言。勢能獲得的過程是一個上升過程，上升的高度會帶來重力勢能。對於重力勢能，其大小由地球和地面上物體的相對位置決定，若物體品質越大、位置越高、做功本領越大，物體具有的重力勢能就越多。然而，要上升，減輕重量是一種選擇，同時，要上升到更高的高度，獲得更大的勢能，就需要對擬表述的內容及其形式做分解處理，這與火箭發射的原理非常相似。減輕重量和分解處理都可以減少事物上升的阻力。

　　同時，在上升過程中，事物運動的速度越大，動能就越大，動能轉

換的勢能就越大，為此，英語句子在上升過程中，除了通過減重和分解
處理減少阻力而增加驅動力之外，還需要最初的驅動力。

(1)語言形式的減負方式

要獲得飛行高度，取得更大的勢能，減輕物體的重量是一種
選擇。在受到同等感知驅動力的情況下，語言形式的心理重量越
輕，才能上升到越高的位置，取得更大的勢能。為此，英語中，
壓縮心理重量的主要方式有：

(A) 多表事物運動或事件發展的結果狀態，弱化甚至忽略達到最
後狀態的過程細節；

(B) 採用形式與意義濃縮法，如構詞法中採用詞綴法、轉類法、
混合法；構句中採用主從複合句濃縮形式。形式與意義濃縮
法使得英語的辭彙化程度高，語義濃縮度高，抽象化程度
高，存在大量的不及物動詞，產生了同時表過程與結果意義
的動詞，如 persuade。

這裡需要指出的是，重量越大，高度越高，勢能就越
大。英語中大量使用主從複合句，既是英語在升高過程中為
了減負而逐級上升之後形成的結構形式，又是英語句子在達
到一定高度後由於主從結構疊加而獲得重量，進而獲得高勢
能的主要方式。

(2) 增加感知過程速度、減少阻力的方式

上升的事物與下降的事物一樣，會受到阻力的作用。介質的
阻力決定於介質的物理性質、物體運動的速度和物體的形狀和尺
寸。為了減少上升的阻力，英語往往採取分級處理並逐次上升的
方式：

以意群為單位，以資訊主次為順序，即先以主謂結構為主

幹，其他各種短語和小句等從屬結構為枝幹，主幹和枝幹逐次上
升（先是主句的主謂結構，然後是從句、短語等逐次上升），最
後結合一起獲得勢能。英語因為受到向上的阻力，故而以輕便的
主謂結構為軸，根據感知力，以主次為序逐步添加各種結構。為
了輕便，英語句子在主語之前排斥添加過多的附屬形式，以免造
成首重，添加的結構多集中在謂語動詞之後。句法結構界限分
明。小句表述資訊狀態單一，句法結構的主次以資訊內容的主次
為依據，表結果狀態的多為主句，表過程或細節的多為從屬小句
或短語；為了標示句法結構界限，還形成了冠詞、關聯詞、代詞
（包括關係代詞和關係副詞）等具有劃分句法結構或語義界限功
能的詞類，在很大程度上可以幫助受眾理解。

　　為了增加上升的速度，增加動能轉換的勢能，表述事物或事
件的英語句子需要更大的驅動力。增加驅動力的主要方式就是動
詞的使用。正如上文所言，動詞是最能反映動能取向的詞類，動
詞的使用可以增大動能，從而轉化為更大的勢能。當然，英語句
子中並不是濫用動詞，動詞的使用受到了英語句子上升時需要分
級處理的約束。這就是英語句子不能缺少謂語動詞，但又有不少
表動作概念而又沒有成為謂語動詞，甚至以靜態化的結構形式出
現的主要原因。

3. 英漢翻譯

　　鑒於漢英語言差異特點，英漢翻譯的策略主要應表現在增重、增速
和減阻方面。由於漢語是過程取向語言，感知過程由動能驅動，因而在
英漢翻譯中會大量使用同義、近義或反義對立、疊詞等的反復形式、強
勢修飾詞、量詞、動詞等，增強過程感知，加大重力勢能，進而獲得更

大動能。

　　同時，英漢翻譯中，還往往需要增加過程細節，擴展漢語的感知過程，增加感知過程中的重力勢能。把原英語中構成結構界限的冠詞、代詞和關聯詞處理掉，形成話題引領的平整性、連續性、開放性的話題鏈，減少感知過程下降時的阻力，對話語中敘述的狀態不給予嚴格的界限區分，增加整個話題鏈的重力勢能，從而獲得更大的動能。

3.1. 漢語為母語的譯者

　　漢語為母語的高水準譯者，往往能憑著直覺，自覺地應用以上翻譯策略。以楊必翻譯的《名利場》為例。南木 (1980)、李端嚴 (1980)、孫致禮 (1984)、許淵沖 (1996) 無不讚嘆，楊必使用道地的漢語把 Vanity Fair 的風姿給再現了出來，讓讀者能夠像讀原作時一樣得到啟發、感動和美的感受。楊必譯作獲得成功的一些具體方式，一些學者認為表現在，定語從句的翻譯 (陶友蘭 1997)，本能地發揮了漢語優勢，大量採用了動詞結構和主謂結構，把名詞、形容詞、介詞、副詞譯成了動詞 (宗福常 1995)，以及採用了「單詞分譯」技巧 (伍華民 1987)。

　　在我們看來，楊譯本大量採用動詞結構，把多種其他詞性的詞語翻譯成漢語動詞，這很好地反映了英語相對靜態的辭彙在翻譯中被擴展開來，從而增強了譯文讀者的感知過程。同時主謂結構的運用，可幫助構造漢語話題鏈或流水句，打破英語句子中表述單一狀態的形式界限，為漢語形成反映多種認知狀態的流水句或話題鏈打下了基礎。另外，楊譯本中使用了大量的增加過程細節、擴展漢語的感知過程、增加感知過程中重力勢能的方式，很少有研究提及。例如，例(4)、(5)、(6)、(7)中的黑體部分，或為添加的，或為擴展的，都擴展了漢語的視覺、聽覺、觸覺或嗅覺等感知過程，從而增加了相應話語的重力勢能，從而帶來了更大的動能：

(4).　A black servant, who reposed on the box beside the fat coachman, uncurled his bandy legs as soon as the equipage drew up opposite Miss Pinkerton's shining brass plate, and as he pulled the bell at least a score of young heads were seen peering out of the narrow windows of the stately old brick house.

胖子車夫的旁邊坐著一個當差的黑人，馬車在女學堂發光的銅牌子前面一停下來，他就伸開一雙羅圈腿，**走下來**按鈴。這所氣象森嚴的舊房子是磚砌的，窗口很**窄**，黑人一按鈴，就有二十來個小姑娘從窗口探出頭來。

(5).　The curtain will be up presently, and he will be turning over head and heels, and **crying**, "How are you?"

不久開場做戲，湯姆又會出來連連翻斤斗，**嘴裡叫喚**著說：「您好哇？」

(6).　"For whom is this, Miss Jemima?" said Miss Pinkerton, **with awful coldness**.

平克頓小姐的**臉色冷冰冰的非常可怕**，問道：「這本給誰，吉米瑪小姐？」

(7).　"Where you go yourself because you want to smoke those **filthy** cigars," replied Mrs. Rawdon.

羅登太太答道：「你自己也願意坐在外頭，因為你要抽你那**臭味熏天**的雪茄煙。」

　　總之，《名利場》中譯本通過增重、增速和減阻的策略，印證了漢語為母語的譯者受到漢語過程取向的影響，也吻合了漢語讀者的思維方式，從而獲得了巨大成功。

　　然而，英漢翻譯一般水準的譯者，卻會因為承載英語思維方式的英語形式而產生各種翻譯腔。例如，(1) 的的不休；(2) 當當不止；(3) 因為所以；(4) 被被被動；(5) 你我他它；(6) 虛詞浮腫；(7) 怪腔怪調；(8) 梗塞不暢；(9) 拗口晦澀，歐化味濃；(10) 思維不清（黃忠廉、白文昌 2010：326）。黃和白兩位先生提到的歐化語言，除了 (7-10) 沒有清晰界定之外，其他的都可能在英漢翻譯中出現。這種現象是結果取向的英語在感知過程中為了分級處理或明顯表結果狀態而留下的具有界限功能或被動標記的漢語對應詞。界限標記的大量使用，導致動能獲得的阻力增大，減少了感知過程的速度；被動標記使用的增多，增加了靜態感，以漢語追求動能增大的趨勢是相悖的。

3.2. 英語為母語的譯者

　　英語為母語的人很少做英漢翻譯，尤其是當代。下面的例證來自《聖經》的和合譯本 (藍本為 Revised Standard Version [RSV] 中的 New Testament: Matthew)。拋棄該譯本是否有任何宗教原則要求之外，在語言上，我們可以看出，其中譯文能反映譯者母語特徵的特徵。

　　譯者不會使用漢語中特有的量詞。例(8)中，量詞「顆」和疊詞「星星」等可用來擴展視覺過程，但譯者沒有使用。例(9)中，譯者同樣不會使用量詞「個」，產生了「四十晝夜」這樣的譯文，而不是「四十個晝夜」或「四十個日日夜夜」。

　　譯者對疊詞的使用把握不是很恰當。如例(8)、(10)中使用的「大大」，都給人很不自然的感覺。

　　除了以上兩點之外，我們還可以發現一些翻譯腔現象。這些現象與

漢語為母語的譯者的作品問題有些類似。例如，有些譯法太直 (王宣忱，轉引自蔣驍華，2003)，出現了不少黃忠廉和白文昌 (2010：326) 提到的歐化語言特徵。如例(9)中的「然後」，該詞是英文 and 的漢英對應詞，and 在原文中具有界限功能，但漢語是過程取向的語言，使用了「然後」之後，破壞了漢語的流暢性，讓讀者感覺「禁食」和「餓」是兩件關聯不大的事情。同時，譯者似乎不是很善於使用漢語流水句，原因之一也是譯者不恰當地使用了起著界限功能的連接詞，如例(9)中的「然後」、例(10)中的「並」和「…的時候」。

(8).　　When they saw the star, they **rejoiced exceedingly with great joy**;

　　　　(A) 他們看見那星，就大大地歡喜。(Calvin W. Mateer 等譯)

　　　　(B) 他們看見那**顆星**星，就大大地歡喜。

　　　　(C) 他們看見那**顆星**星，就大大地歡喜**起來**。

　　　　(D) 他們一看見那**顆星**星，就**馬上歡呼雀躍起來**。

　　　　(E) 一看見那**顆星**星，他們就**馬上興奮起來，歡呼聲一浪過一浪**。

(9).　　 And he fasted **forty days and forty nights**, and afterward he was hungry. And the tempt came and said to him, "If you are the Son of God, command these stones to become loaves of bread."

　　　　(A) 他禁食四十晝夜，**然後**就餓了。那試探人的進前來對他說，你若是神的兒子，可以吩咐這些石頭變成食物。(Calvin W. Mateer 等譯)

　　　　(B) 他禁食四十個晝夜後感到餓了，前來試探的魔鬼就對他說：「你若是神的兒子，就讓石頭變成食物吧。」

(10). Then Herod, when he saw that he had been tricked by the wise men, was **in a furious rage**, and he sent and killed all the male children in Bethlehem and in all that region who were two years old or under, according to the time which he had ascertained from the wise men.

(A) 希律王見自己被博士愚弄，就**大大發怒**，差人將伯利恆城裏，**並**四境所有的男孩，照著他向博士仔細查問**的時候**，凡兩歲以內的，都殺盡了。(Calvin W. Mateer 等譯)

(B) 希律王發現自己被博士們愚弄了，大發雷霆，命人根據自己從博士們那得來的年齡，殺盡伯利恆城裏以及那片區域內所有兩歲以下的男孩。

4. 漢英翻譯

根據上文英漢差異特點，我們認為，對漢語感知過程中有關事物狀態感知的描寫，需要採取減肥的方式以及其他減阻、增速的方式來增加英語感知過程的上升過程，減少上升過程中的阻力，並增加上升的速度，以獲得更大的勢能。減肥、減阻和增速是不可分割的，這些方法的使用都會體現在感知上。具體而言，濃縮、減阻和增速的方式表現如下：

對漢語中包括同義、近義或反義對立、疊詞等的反復形式、強勢修飾詞、量詞進行減肥。這些形式的使用可以增重，增加勢能，從而在感知過程中可轉化為動能，同時，這些語言形式還增加了感知主體對感知事物的感知過程，增大了感知過程中的動能。但英語感知過程是上升的，需要減輕上升的負荷，因而，對這些漢語形式，英譯時需要濃縮，進行減肥處理，從而壓縮感知過程，減少上升的阻力，並獲得上升的速

度，最終獲得更大的勢能。

英語是結果取向語言，其弱化甚至忽略達到最後狀態的過程細節，這有利於英語感知過程中減重、減阻和增速，從而獲得勢能；而漢語是過程取向語言，其強化甚至誇張過程細節，增加心理重力勢能，從而轉化為更大的動能。

為了減阻、減重和加速，英語需要對事件發展過程中的各個方面進行切分，然後以資訊主次為順序，即先以主謂結構為主幹，其他各種短語和小句的從屬結構為枝幹，主幹和枝幹逐次上升（先主句的主謂結構、再從句、後短語，逐次上升），最後結合一起獲得勢能。

4.1. 漢語為母語的譯者

漢語為母語的人做漢英翻譯多半是不得已而為之，即使是高水準譯者也會受到漢語思維方式的干擾。《中式英語之鑒》 (Pinkham 2000) 歸納了把以漢語為母語者的漢英翻譯特徵分為兩大部分：辭彙和句子結構。在辭彙方面 (同上：1-168)，漢語為母語的譯者大量使用冗餘的辭彙，如名詞、動詞、修飾詞、同義反復詞、同義反複句、形式反復等。在句子結構方面 (同上：169-453)，他們又濫用抽象名詞、代詞與前指不對應、強調重心不恰當、懸置修飾語的邏輯主語與主句主語不對應、平行結構語法不對應、邏輯連接詞誤用或不用等。

Pinkham 指出的問題，包括符合語法和不符合語法等兩個方面的問題，其中主要是前者；也包括漢語為母語人士獨有的問題和英語為母語人士獨有的問題，其中主要是前者。另外她的這本書還有兩個特點：無對應中文原文；英文原譯多為英語水準相當高的以漢語為母語的人士所為。

這些問題和特點表明：一些問題的產生源於漢語思維方式的干擾，即使是英語水準較高的人士也易於受到漢語思維方式的干擾，且這種現

象較為普遍；一些問題是漢英人士都會出現的。例如，Pinkham (2000: 173, 221, 300) 明確指出，抽象名詞濫用、代詞與前指不對應、置修飾語的邏輯主語與主句主語不對應等問題在英語人士的英語中也存在類似現象。

　　根據上文我們談及的漢英語言差異，我們基本上可以認為，Pinkham 指出的辭彙方面問題主要與漢語感知過程追求重力勢能進而獲得動能時所採取的增重方式有關，是比較明顯地受到了漢語思維方式的干擾。例如，例(11)和(12)中的漢語黑體部分就漢語而言，都有增加勢能而獲得更大動能的功效，就英語而言，卻給英語話語增加動能而獲得勢能帶來了阻力：

(11). 新加坡將禁止美國**人氣十足的女**明星麥當娜在本國演出。

　　(A) Singapore will bar America's **popular female** pop star Madonna from staging a show in its territory.

　　(B) Singapore will bar America's pop star Madonna from staging a show in its territory. (Pinkham 修訂)

(12). 我們應該繼續**採取措施，進一步**提高普通教育、成人教育以及在職教育。

　　(A) We should continue **to take measures to further** improve regular education, adult education, and on-the-job training programs.

　　(B) We should continue to improve regular education, adult education, and on-the-job training programs. (Pinkham 修訂)

　　另外，在句子結構方面，她提到譯者經常出現邏輯連接詞誤用或不

用的現象，這點與漢語追求動能而形成界限不夠明顯的結構有關。

其他的問題並非與漢語思維方式無關。例如，譯者如使用大量的抽象名詞，隨之就可能需要使用更多的語言形式進行解釋，相應地在漢語感知過程中增加重力勢能，從而獲得更多的動能；代詞與前指不對應、懸置修飾語的邏輯主語與主句主語不對應、平行結構語法不對應，則與漢語強調感知過程中話語構建結構需要連續性，缺乏如在英語話語結構構建時所具有的界限和層次清晰以及主從結構安置能相互參照的意識有關。

至於英語人士為何也存在一些同樣的問題，首先，我們需要確定，他們的問題不是翻譯產生的問題，也不是思維方式干擾的問題，也不是與 Pinkham 談到的漢語譯者相對應的、受過高等教育的人士在嚴謹的工作中出現的問題。他們的問題，更多的是一個語言美學、語言失誤或者邏輯問題，漢語譯者出現類似的問題，原因除了上述之外，可能會與他們的原因部分相同，但不會是主因。漢語譯者出現的所有問題，其原因則應該是一致的，即受到思維方式的干擾。

下面，我們再以楊憲益、戴乃迭的翻譯為例。我們對楊憲益、戴乃迭翻譯的《阿 Q 正傳》第二、三章 (4248 詞) 和戴乃迭翻譯的《沉重的翅膀》第一章 (4889 詞) 的部分譯文對比，證實了他們的實踐受到各自母語思維方式的影響 。戴乃迭獨譯的譯本中刪除了原文動詞的 45.76%，而楊憲益為主譯的譯本只刪除了 13.03%。這種反差恰恰反映了以英語為母語的譯者比以漢語為母語的譯者更少強調感知過程中的運動知覺，即減少了漢語動能取向的語言特徵。

4.2. 英語為母語的譯者

英語母語思維方式顯然對漢英翻譯是起正面作用的。以英語為母語的譯者如霍克斯、葛浩文等對漢語文學的翻譯在世界上取得了重要影

響。當前，對英語人士的漢英譯作，幾乎是一片叫好，很少看到有批評之作。這種待遇，正如前文譯界對漢語人士如楊必的英漢翻譯受到的待遇一樣。下面是葛浩文的譯文，看看他是如何把動能取向的漢語形式轉換為勢能取向的英語形式：

(13). 馬婁亞牧師提著一隻黑色的瓦罐上了教堂後邊的大街，一**眼便**看到，鐵匠上官福祿的妻子上官呂氏彎著腰，**手執一把掃炕笤帚**，正在大街上掃土。

After picking up a black earthenware jug, he walked out to the street behind the church, where **he saw Shangguan Lü, wife of Shangguan Fulu, the blacksmith,** bent over to sweep the street in front of the shop. (Goldblatt 譯)

例(13)的原文是流水句，敘述了兩個人物，內容有視覺、運動知覺描寫，典型地反映了漢語過程取向、動能導向的語言特點。在譯文中，該漢語流水句被構建成有主次關係的複合句，其中的主句、從句、短語結構分別反映了情節中人物和事件的主次關係。另外，主句和從句也各表達了不同的感知狀態，主句中表達了運動知覺，從句中表達了視覺。「手執一把掃炕笤帚」等細節，在原文中延展了感知過程中的視覺、運動知覺等過程，但被弱化掉了。譯文中的這些特點典型地反映了英語結果取向、勢能導向的語言特徵。

然而，我們還是有些懷疑，英語人士的漢英譯作不會出現翻譯腔嗎？他們會不會受到漢語形式的干擾，而無法恰當地順應英語的思維方式？漢語人士從事英漢翻譯的人不計其數，其中能夠享受到楊必一樣的評價的人少之又少，而相比而言，從事漢英翻譯的英語人士卻是少之又少，這麼少的英語人士從事漢英翻譯，難道都不會出現翻譯腔？一些看

似翻譯腔的現象，會被解釋為譯者是為了傳播中國文化或為了保持原作特色。對這些疑問，我們也無可奈何。因為鑒於漢語人士多缺乏能力，以及英語人士多缺乏興趣，至今沒有什麼人，也很難研究英語人士的漢英翻譯腔。

　　比較下面兩例一下，似乎我們可以發現，英語人士有的一些問題與漢語人士有的一些問題有些相似。例(14)中，Lyell 把漢語中具有過程取向、動能導向的「看得」譯為 seeing，似乎並不符合英語結果取向、勢能導向的思維方式。從結果的角度來看，「厭倦」是結果，但這種結果並非「看得」所能全部解釋，因而這個譯文更像是受到漢語形式的干擾而產生的翻譯腔。例(15)中，楊憲益夫婦的譯文與霍克斯的譯文相比，顯然更有漢語過程取向、動能導向的色彩。沈家煊 (1995) 指出，「在時間上，動作有『有界』和『無界』之分。有界動作在時間軸上有一個起始點和一個終止點，無界動作則沒有起始點和終正點，或只有起始點沒有終止點」。楊譯中的動作是無界動作，讓人感覺「你」確實有事情要做，沒有真實地表達了「你走開」的意思，也讓人感覺「你」一直在這「混說」，而霍譯中的動作是有界的，真實地表達了「你走開」以及「聽煩了胡說」的意思，是結果取向的狀態表達，更符合英語的思維方式。

(14). 這百無聊賴的祥林嫂，被人們棄在塵芥堆中的，**看得**厭倦了的陳舊的玩物，先前還將形骸露在塵芥裡……

    (A) ……this wretched and forlorn woman, abandoned in the dust like a worn-out toy its owners had **tired of**, had once left her own imprint in the dust. (The Yangs 譯)

    (B) With nothing left, no one to turn to, she had been tossed onto a garbage heap like a worn-out toy that people are **tired of**

seeing around. And yet, until only a short time before, Sister Xianglin had at least managed to maintain her physical form even amid the refuse (Lyell 譯)

(15). 快去幹你的去罷，不要在這裡混說。

　　(A) **Go and see to** your own affairs now. **Don't stay here talking nonsense.** (The Yangs 譯)

　　(B) Now, **off you go, I've heard quite enough of your nonsense. (**Hawkes 譯)

5. 結論

　　本文基於王建國、何自然的觀點，推導出漢語民族具有過程思維方式，英語民族具有結果取向思維方式，並由此推導出漢語是動能導向語言，英語是勢能導向語言，然後對這兩種語言的特徵做了描寫和解釋。之後，根據漢英思維方式差異和語言特徵差異，討論了譯者母語思維方式對翻譯實踐的影響，有效地解釋了翻譯中一些穩定的不對等現象。

　　從本文的研究來看，母語思維方式對翻譯實踐的影響是自發的，由內而外的。這說明，我們若從事以非母語為譯入語的翻譯，就需要更好地掌握非母語的思維方式，克服母語思維方式的干擾，從而提高翻譯品質。

　　以往中西方對翻譯腔的研究，多集中在語言描寫層面，缺乏從思維方式的角度對翻譯腔進行解釋研究。當然，目前研究翻譯腔還存在不少困難，例如漢英翻譯沒有英語人士研究，漢語人士又限於能力很難研究，英漢翻譯不僅很少有英語人士研究，就是實踐也非常罕見，再加上，漢語本身的靈活性也使得我們讀者對漢語譯文是否有翻譯腔難以達

成共識。

　　最後，還要說明一下，有些翻譯腔的形成並非由於忽視思維方式或語言差異而導致的。其中原因可能與翻譯無關，如沒有把具體的翻譯活動看做是交流活動，而是讓翻譯承載了其他的功能。如呂俊、侯向群 (2001: 316) 所言，「如果翻譯只把傳達一種思想作為終極目標也不是很完全的。在表達方法的引進，新詞語的譯介，語言表達形式的改革方面，『翻譯腔』的確起到過不容低估的歷史作用」。也就是說，人們有時需要翻譯腔來發揮語言改革的功能。

　　本文只是研究了母語群體思維方式對翻譯實踐的影響，一部譯著的最後形成，還需要觀察譯者個體思維方式對翻譯實踐的影響，這還有待於進一步研究。

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唐詩復得：
以許淵冲與胡品清之英譯本互補參照進行對外唐詩教學

吳敏華*

摘　要

　　義大利格言「翻譯，即背叛」(“*Traduttore, traditore*”) 深獲法蘭西共鳴——「翻譯，背叛之謂也」(“*Traduire, c'est trahir*”)。美國詩人佛洛斯特以為：「所謂詩者，一經翻譯便失其味。」佛氏此說，與台灣詩人余光中之翻譯觀，可謂異曲同工。余氏以為：「翻譯，猶如政治與婚姻，乃一門妥協的藝術；此說對譯詩而言，尤為貼切。」若翻譯難免於文化、語言、美學等層面必有所喪，則文學翻譯不啻譯者逃所難逃之原罪。如此，唐詩教師如何對外籍學生傳達華夏傳統引以為傲之文苑勝境？本文作者嘗試以許淵冲與胡品清之英文譯本，互補參照進行對外唐詩教學，以期呈現原詩多彩之風貌。許淵冲先生與胡品清女士兩者皆畢業於中國著名大學之英文系，兩者皆負笈法蘭西，遠赴巴黎大學攻讀西洋語文學，兩者皆學成歸國，分別成為海峽兩岸國寶級精通中、英、法三國語言與文學之學術重鎮，雙雙成為中華文化於地球村之親善大使、中華文學於世界文壇孜孜不倦之擺渡人。然而，許、胡二氏之唐詩譯論可謂大異其趣：許氏認為唐詩英譯必須講究押韻，以求再現原詩「形、音、義」三美；胡氏則以為押韻之圭臬，徒增譯者無形之枷鎖。蓋兩氏譯詩，雖各擅勝場，卻恐皆難免有其失真之處、摸象之窘，故試以兩家之英文譯作，與原詩對照、分析、比較，進行對外漢語教學，以收互濟之效與相輔之功。

關鍵詞：唐詩英譯、胡品清、許淵冲、對外漢語教學、詩歌翻譯研究

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The Tang Poetry Regained: Teaching Tang Poems with Hu Pin-ching's and Xu Yuanzhong's English Translations as a Contrast and Complement[*]

Wu, Min-Hua [**]

Abstract

The Italian proverb "*Traduttore, traditore*" finds its echo in French: "*Traduire, c'est trahir*." Robert Frost, an American poet, holds that "Poetry is that which gets lost in translation," which is, again, echoed in the perspective on translation embraced by Kwang-Chung Yu, a poet of Taiwan, who firmly believes that "translation, like politics and marriage, is an art of compromise, which applies to literature, especially to poetry." If the inevitable loss — be it cultural, linguistic or aesthetic — in translation proves an "original sin" for the translators of such a literary genre, how should a teacher of the Chinese Tang poetry do to fully convey the original richness of such a literary heritage boasted by the Chinese people? The author of this paper proposes a solution for such a dilemma, that is, simultaneously provide foreign students with two English versions by Xu Yuanzhong (許淵冲) and Hu Pin-ching (胡品清) along with the original Tang poems to serve as a contrast and complement. As English majors, both Xu Yuanzhong and Hu Pin-ching graduated from renowned universities in China, both studied abroad in France to further their western languages proficiency and broaden their horizon of

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literatures at the University of Paris, both came back to their native land with admirable learning, both became national academic rarities conversant with Chinese, English as well as French languages and literatures on the two sides across the Taiwan Strait, and both serve not only as good will ambassador of the Chinese culture in the global village but also as most devoted scholars who ferry with pride and pleasure the Chinese literature beyond the endless oceans. However, a fundamental theoretical disparity lies between the two translators in regard to the way they render the poetic charms of the Tang dynasty: the former insists on the indispensability of rhyming in translating the Tang poetry so as to make intelligible its "musical, semantic, and formal beauties," whereas the latter, regarding rhyming in rendering the Tang poetry as something unbeneficial, chooses instead to transplant the Tang poetry in blank verse style. Since each translator, in spite of respective favorable performance in certain aesthetic dimensions, seems doomed to "lose" some elements in his/her translation, it is therefore advantageous to foreign students to read the two translations in parallel of a Tang poem, which altogether contributes to forming a contrast and complement that helps them further probe into the original ambiance and profundity of the Tang poetry, for they are thus endowed with a chance to benefit from the merits as well as virtues of both translators.

Introduction

1.　On Chinese-English Literary Translation and its Standards

Translation can be by and large divided into two categories: literary translation and non-literary translation. Although it is claimed in regard to both categories that "a perfect translation does not exist" (Rodriguez 31), the touchstone of the art of translation lies mainly in "literary translation," for it stands for "the most demanding type of translation" (Landers 7). Based on her lifetime experience in literary rendition, Maria T. Sanchez so elucidates the challenge of such an enterprise in *The Problems of Literary Translation*:

> There can be no doubt: if any kind of translation implies a challenge, in the case of literary translation the challenge is even greater because the translator has to contend not only with semantic problems but also with the stylistic connotations inseparable from the content which will demand a constant and painful process of decision-making. (Sanchez 133)

It is through a long-term literary translation from Spanish into English that Sanchez comes to the conclusion that literary rendition is the most demanding challenge amongst all sorts of translation, a conclusion perfectly echoed by Clifford E. Landers's *Literary Translation: A Practical Guide*:

> In technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL to TL.

The freight-train analogy is a useful one: in technical translation the order of the cars is inconsequential if all the cargo arrives intact. In literary translation, however, the order of the cars — which is to say the style — can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul. (Landers 7)

Even if the difficulty that characterizes literary translation has been pointed out by Western translators, it remains a difficulty of translating an occidental language into another occidental language. The Herculean task that features the art of translation, however, lies not merely in the field of literary translation but in the literary translation that ferries beyond an estranging ocean, that is to say, between the Oriental and the Occidental literatures and languages. John Francis Davis, a renowned British diplomat and sinologist, analyzes in *On the Poetry of the Chinese* the uniqueness of the Chinese characters that cannot be sufficiently and satisfactorily rendered in any western language:

. . . as far as Chinese literary creation is concerned, the entire imagery, the over all textual ambiance and the denotation and connotation derived from the combination of the Chinese characters in a poetic work possess a certain literary as well as aesthetic effect that goes far beyond any apparent literal text, which is a unique advantage of the Chinese language that can never be matched by any European language systems. (Davis 6)

Here, if we take the statement of Theodore Savory's *The Art of Translation* — "the almost insuperable difficulty of translating poetry" (Savory 138) — into consideration, we find that as far as the level of difficulty in rendition is concerned, the logic goes as follows: literary translation is more difficult than non-literary translation; Chinese-Western literary translation is more demanding than Western-Western literary translation; and Chinese-Western poetry translation is more challenging than Chinese-Western literary translation of other genres. It therefore goes without saying that the English translation of the Tang poetry lies right at the center of the art of translation, serving as a touchstone for all translators who strive to challenge the impossible mission of boundary traversing.

For such an extremely demanding, if not impossible, art, how should its translation result be evaluated? In other words, what are the assessment criteria in poetic translation? Lord Woodhouselee believes that "the best translators have been those writers who have composed original works of the same species" (quoted in Savory 138); Theodore Savory echoes such a perspective, contending that "none but a poet should undertake the translation of poetry" (Savory 140). Unfortunately, few translators manage to pass muster with native readers as poets, and the assessment criteria in regard to literary translation are therefore open to discussion. Myriads of translators as well as scholars have proposed their own perspectives on the art of translation along with their respective theories regarding literary rendition.

For instance, Yen Fu, a most influential English-Chinese translator and translation theorist of the late Ching Dynasty, proposed a translation theory that can be summarized in three words, "fidelity, intelligibility and elegance," a succinct theory that remains a profound and lasting influence upon later

study and practice of literary translation in Chinese-speaking countries across the Taiwan Strait (劉靖之 1993 1). Since Yen Fu raised his insightful conclusion on translation, scholars and translators have tried to rethink, revise or renovate his theory. It is based on Yen's standards that Lin Yutang, a celebrated Chinese writer writing in English, proposed three similar criteria: "fidelity, fluency and beauty" (林語堂 1981). Qian Zhongshu, an acknowledged towering figure in Chinese and Western literatures, maintained that the highest standard of literary translation lies in a single Chinese character "化," which signifies "perfect transformation" in the target language (錢鍾書 83). In other words, a successful literary translation should not merely traverse both linguistic difference and cultural boundary, but it should fully retain the original textual flavor, richness as well as effect — with an exact ease and mastery as shown in the source language (沈蘇儒 185). Xu Yuanzhong, a former student of Qian Zhongshu and a nonpareil translator who translates ancient Chinese poetry into both rhymed English and French, draws on his lifelong experience of literary translation, summarizing his comprehensive perspectives on translation as three levels of "beauty," three levels of "equation," three levels of "delight," as well as three levels of "vantages" (許淵冲 1998 88). In contrast, Hu Pin-ching, a renowned translator who also renders Chinese literature into both English and French, proposes that poetry translation should be faithful to the literary spirit embodied in the original text and that a translator of poems should not be confined by poetic forms (胡品清 2005 13).

"In fact, poetic translation is like fishing: one fish angled passes muster as one fish caught; it would be impossible if we designate the fisher to catch a certain fish in the vast ocean. I doubt who can ever manage to translate

Milton's 'blank verse' or Swinburne's 'alliteration' into perfectly equivalent yet equally intelligible Chinese" (余光中 1992 1).[1] Here, as a celebrated poet and translation scholar, Yu with his witty "fishing" simile manages to draw a distinctive line between poetic translation and rendition of other literary genres or texts. Likewise, German linguist and translation theorist Katharina Reiss has proposed a text-type theory, in which writing is categorized into three major types: namely, informative type (like journalism), expressive type (like lyrical poetry), and persuasive type (like advertisement), in addition to some mixed types (Reiss 2000). Reiss's models may serve as a good guiding principle for us to evince the inevitability of specific issues or conundrums that a literary translator is bound to encounter in the process of poetic translating.

Also, Yu's "fishing" simile on the uniqueness of poetic translation reminds us of Eugene Nida's criteria on translation, especially the one he sets for his "dynamic equivalence." According to the reputed Bible translation scholar, "dynamic equivalence" and "formal equivalence" are two dissimilar translation techniques used to achieve differing levels of literal as well as literary identification between the original and target languages of a given text. Both of these techniques are used in biblical translation. The two terms have often been understood fundamentally as sense-for-sense translation (translating the meanings of phrases or whole sentences) and word-for-word translation (translating the meanings of words and phrases in a more literal method). Yu's theory on the unique difficulty of poetic translation lies in its endless pursuit of the highest degree of approximation in the sense that how an aesthetic realm

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[1] The quote from Kwang-Chung Yu was originally written in Chinese and the English here is translated by the author of the paper. Hereafter if the author quotes a Chinese bibliographical entry in the text, he will do the Chinese-English translation in the context of discussion for the convenience of reading.

can be recreated in a translated poem, which sounds like a silvery echo to Nida's endeavor to approach and achieve "dynamic equivalence" in the biblical translation.

As a result, it seems that no single translation evaluation criterion might serve to satisfy all needs and all facets concerning such a highly flexible and complicated art known as literary translation. The uniqueness and particularity of a given text or work may in the final analysis defy the applicability of a certain assessment standard proposed by critics and supported by scholars. A liberal spirit and a humble attitude are therefore something indispensable in light of rendition assessment, as elucidated by the author of *Literary Translation Quality Assessment*:

> Bearing in mind this viewpoint, it is reasonable to assume the impossibility of standard assessment criteria to be applied to all literary texts . . . . I claim that it seems possible to conclude the existence of a flexible framework of assessment criteria whose relevance and implementation must be determined in each specific evaluative analysis of literary translation as the research develops, taking the characteristics of each text into consideration. (Rodriguez 35)

1.1. Xu Yuanzhong's Perspectives on Translation

The comprehensive perspectives on literary translation proposed by Xu Yuanzhong can be categorized into four major dimensions. First of all, the primary and premier touchstone of a great literary translation lies in its beauty, a beauty that further falls into three respects: musical beauty, semantic beauty, and formal beauty. That is to say, a satisfactory translation in the target

language should attend to the phonological harmony, signifying profundity, and traditional rules regarding literary forms that manifest themselves in the text written in the source language. According to Xu's viewpoint of transformation, semantic beauty is the most important in the theory of three levels of beauty, and then musical beauty is more important than formal beauty. In other words, a translator has to do his/her best to convey the semantic beauty of a poem, before he/she manages to render the musical beauty of the original poem. The best translation is the one that conveys semantic beauty, musical beauty, and formal beauty of a poem and pays equal attention to Xu's theory regarding the three different dimensions of beauty.

Second, as far as "transformation" in rendition is concerned, a literary translation in the target language may display three different levels of "transformation": deepening, equalizing, and simplifying. "Deepening" refers to a translation in the target language that appeals to a literary expression and cultural heritage that appears deeper or more profound than that shown in the original text. "Equalizing" refers to a translation in the target language that adopts a literary expression almost equal to that presented in the source language in the light of lingual and literary hierarchy. "Simplifying," of course, refers to a translation in the target language whose literary expression appears not as deep or profound as that favored by the original author. Evidently, Xu has largely drawn from Qian Zhongshu's theory of "perfect transformation" to further develop his own discourse known as three levels of transformation. Such a perspective that features in a constant search of a translation that embodies a perfect transformation in the target language is echoed by Western theorists of such an art. For instance, Hilaire Belloc, renowned Anglo-French writer and translator, believes that "the translator should render *idiom by idiom*

'and idioms of their nature demand translation into another form from that of the original" (quoted from Bassnett 116). In other words, "the translator is advised to 'transmute boldly'" and "the essence of translating is 'the resurrection of an alien thing in a native body'" (quoted from Bassnett 116-17).

Drawing upon Confucius' famous saying about three different levels in regard to the pleasure of learning: "Those who know the true way rank behind those who love it; and those who love it rank behind those who enjoy it," Xu goes so far as to take readers' possible responses to a good translation into account, pointing out that there exist three different levels of psychological reception amongst the readers of a translated work: the knowledge of it, the fondness of it, and the delight in it. Accordingly, a great translation should not only inform its readers but should delight its readers while instilling knowledge in them. A delightful enlightenment, so to speak, is what a perfect literary translation may amount to for the reader of the target language.

Last but not least, based on Qian Zhongshu's insightful analytical comment on Lin Shu's (林紓) masterly Chinese translations of Western literary works, Xu goes further to bring the original work in the source language and the translated work in the target language into confrontation, a confrontation that serves to lay bare the three various levels of "vantage" looming in such a literary competition: advantage, equilibrium, and disadvantage. The word "advantage" in Xu's theorization refers to a condition in which the translated work with all its literary and artistic performance in the target language prevails over the literary and artistic totality embodied in the original work written in the source language. By the same token, the word "equilibrium" refers to a condition in which the translated work with all its

literary and artistic performance in the target language equals to all the artistic merits displayed in original work written in the source language. Needless to say, the word "disadvantage" belongs to the condition in which the translated work with all its literary and artistic performance in the target language appears to be inferior to the literary and artistic totality inscribed in the original work written in the source language. It goes without saying that an ideal literary translator should make every effort to bring the advantage or superiority of the target language into full play in his/her translation (許淵冲 1984, 1990, 1992, 1998).

　　What lies at the center of the four dimensions that govern Xu's perspectives on literary translation is the great importance that he attaches to traditional poetic rules, rules that are decisive in the making of a poem, for "rhyme and meter are the essential forms of poetry" (高東山 2). On the other hand, what lies at the core of Xu's lifetime pursuit in literary translation may be epitomized as "a lifelong love affair with words," as put by Clifford E. Landers in *Literary Translation: A Practical Guide*:

　　　　In reality, being in love with one or both languages, if not an absolute necessity, is a trait frequently found among the best and most successful literary translators. A lifelong love affair with words is one of the qualities that sets logophiles apart from others — e.g., journalists, publicists, copywriters — who may make their living dealing with the written or spoken word but whose attachment is often more utilitarian than the translator's." (Landers 7)

1.2. Hu Pin-ching's Perspectives on Translation

Apart from being an outstanding prose writer in the Chinese language, Hu Pin-ching has published a great number of books during her lifetime. In addition to Chinese writings, she also translates Chinese literature into both French and English and equally translates French and English literature into Chinese. She is particularly prolific in French-Chinese and Chinese-French literary translation.

Taking her personal experience of translating *Zhan Guo Ce* (《戰國策》), an ancient Chinese literary work, into English as an example, Hu tries to shed light on the distinction between creative writing and literary translation. For her, creative writing is nothing less than spiritual galloping; one is free to write about lyrical feeling, personal life, and any individual thoughts. It is casual and boundless, as if the writer were rambling alone on a trail or in a park, namely up to any possible subject or potential style of the writer's own pen. Literary translation, on the contrary, needs much more time and efforts for the translator to figure out deliberate words and adequate expressions in the target language across the unfathomable lingual chasm from the source language. It is at the same time a brain-cracking and hairsplitting task, a far cry from a pure individual literal try (胡品清 1980, 1990). On the other hand, in the case of translating a French work into Chinese, a responsible translator needs not only to grasp the profundity of the work but also to be familiar with the panoramic historical background against which the work was written. In other words, the translator needs to invest plenty of time and efforts to learn about the history, laws, institutions, etc. that are critical in the creation and interpretation of the whole work. That is to say, he or she must possess a Chinese literacy and literary attainment sufficient to cope with a foreign text in the Chinese

language with such well-known standards as fidelity, intelligibility and elegance. As for rendering Chinese ancient poetry and modern poetry into a foreign language, a translator has to be always conscious of the fundamental beauty, appropriate diction as well as rhythmic effect displayed in the target language" (胡品清 2005 20).

According to Hu, there are mainly three schools of poetry translation. The first is called word-by-word translation; the second is known as free translation with rhyme; and the third refers to a school of translation which insists that a translation of verse should be faithful to the spirit of the original text. The first school stems from the fact that Chinese classical poetry abounds in lines lacking subject, object or even verb. A word-by-word translation, therefore, appears as some sort of syntactic imitation of the original Tang poetry, which, however, is liable to make the original text inaccessible for the reader of the foreign target language. The second school of rendition holds that now that a poem features in rhyme, a translation of such a literary genre must also be rendered with rhyme, in spite of the fact that such a rhyming pattern is more often than not inevitably incomplete or unnatural in nature. Hu's own perspective on ideal translation is that a poem must be translated by a poet. Grammatical correctness aside, one has to be thoroughly adequate in understanding the original poetic text, imagining that he or she integrates and identifies with the original poet while translating the poem, as if it were he or she doing the writing by his/her own self in the target language (胡品清 2006 序).

Among the numerous definitions of the term "poetry," Hu favors the following two: First, poetry stands for the first encounter of two words; second, poetry means elevated thoughts expressed in elevated forms" (胡品清 2006

序). When one is engaged in translating poetry, according to her, the incomplete rhythm and rhyming pattern invented by the translator is not important in nature. The essential thing that a translator should strive for is that the translated work needs to remain faithful to both the elevated thoughts and the elevated forms as displayed in the source language. Rhyme alone does not suffice to maintain the original elevated thoughts and forms; it therefore should not be regarded as an imperative standard as far as literary translation is concerned (胡品清 2006 序).

Among the three schools regarding literary translation, Hu prefers the third school: being faithful to the spirit as embodied in the original poem. She adopts neither an absolutely word-by-word translation, nor a free translation with rhyme. On the contrary, she seeks to immerse her readers of the target language in a literary ambiance similar, if not identical, to that of the original text, by means of a translation whose objective is faithful to the spirit, content, meaning and aura of the original text as attempted by the original poet at the moment of composing the original poem (胡品清 2006 序).

From Hu's perspectives on literary translation, one can see that "an ethics of translating implies above all an ethics of language. And an ethics of language implies a theory of language as a whole" (Meschonnic 35). What's more, "la traduction est, d'une part, une phénomène d'histoire culturelle et, d'autre part, un fait de stylistique ; l'appréciation que nous en donnons, se modifie considérablement, suivant que nous l'abordons du côté de l'histoire culturelle ou du côté de la stylistique" (Dobossy 213). Without doubt, an ideal literary translator should not only tackle with the dimension of cultural history but also cope with the stylistic aspects that feature in a literary text.

1.3. Xu's and Hu's English Translations as a Contrast and Complement

The Italian proverb "*Traduttore, traditore*" finds its echo in French: "*Traduire, c'est trahir*." Robert Frost, an American poet, holds that "Poetry is that which gets lost in translation," which is, again, echoed in the perspective on translation embraced by Kwang-Chung Yu, a poet of Taiwan, who firmly believes that "translation, like politics and marriage, is an art of compromise, which applies to literature, especially to poetry."[2] If the inevitable loss — be it cultural, linguistic or aesthetic — in translation proves an "original sin" for the translators of such a literary genre, how should a teacher of the Chinese Tang poetry do to fully convey the original richness of such a literary heritage boasted by the Chinese people? The author of this paper proposes a solution for such a dilemma, that is, simultaneously provide foreign students with two English versions by Xu Yuanzhong and Hu Pin-ching along with the original Tang poems to serve as a contrast and complement.

Xu and Hu both graduated from renowned universities in China, both studied at the University of Paris in France, both became academic rarities conversant with Chinese, English and French languages and literatures, and both serve not only as a goodwill ambassador of the Chinese culture in the global village but also as a most devoted scholar who ferries with pride and pleasure the Chinese literature beyond the estranging oceans. However, a fundamental theoretical disparity lies between them with regard to the way they render the poetic charms of the Tang dynasty: the former insists on the

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[2] Kwang-Chung Yu（余光中）. "Digesting Nectar to Produce Honey: Analytical Comments on English Translations of Chinese Poetry." http://www.ancientchinesepoetry.com/NTU_Award.php 2016 年 2 月 25 日檢索

indispensability of rhyming in translating the Tang poetry so as to make intelligible its "musical, semantic, and formal beauties" in the foreign language, whereas the latter, regarding rhyming in rendering the Tang poetry as something unbeneficial, if not ruinous, to the clarity of meaning and arguing that rhyming itself can not make up for the loss of original tonal, rhythmic effects, chooses instead to transplant the Tang poetry in blank verse style.

An English proverb goes that "to err is human, to forgive divine." This is particularly true for literary translation, as pointed out by Hana Jechova in her article entitled "La perspective de la représentation littéraire et le problème de la traduction" : "des malentendus ou des changements esthétiques accidentels qui pénètrent même dans les meilleures traductions" (Jechova 56). Such an insuperable difficulty in literary translation accounts, at least partially, for why people tend not to read a literary work in translation: "Literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation" (Landers 7).

This explains why we come up with the new teaching method for foreign students of the Tang poetry, providing them with two English translations as a contrast and complement to make up for what is missing in the target language through the process of translating. Since each translator seems doomed to "lose" some elements in his/her translation, it is therefore advantageous to foreign students to read the two translations in parallel of a Tang poem followed by textual analysis and comparative critique, which altogether contributes to forming a contrast and complement that helps them further probe into the original ambiance and profundity of the Tang poetry, for they are thus endowed with a chance to benefit from the merits as well as

virtues of both translators.

2. Xu's and Hu's English Translations of Nine Tang Poems as a Contrast and Complement for Foreign Learners of the Tang Poetry

2.1. 秋夜曲　王維

　　桂魄初生秋露微，
　　輕羅已薄未更衣。
　　銀箏夜久殷勤弄，
　　心怯空房不忍歸。

An Autumn Night	(Wang Wei) Tr. Xu

Chilled by light autumn dew beneath the crescent moon,

She will not change her dress though her silk robe is thin.

Playing all night on silver lute an endless tune,

Afraid of empty rooms, she can't bear to go in.

Autumn Night Song	(Wang Wei) Tr. Hu

The moon is newborn, light is the dew.

My silk robe is too thin, but I don't change it.

Late at night, I still play the silvery lute,

Fearing to enter the empty chamber.

To begin with, Xu adopts the third personal pronoun "she" to translate the poem so readers might draw themselves from "participation" to "observation" (余光中 2008 162). On the contrary, Hu refers to the subject of the poem as the first personal pronoun "I," which leads readers of the poem to relate themselves to its overall ambience, making them move a step forward from sympathy and observation to participation and identification (余光中 2008 162).

For the Chinese characters 桂魄初生 (*kueipo chusheng*), Xu's translation "the crescent moon" faithfully presents the dynamic image of a "growing" moon with a lexicon whose register goes in accordance with the original Chinese vocabulary whereas Hu's translation "the moon is new born" appears too literal and rigid (邱燮友 395, 張淑瓊 155). Furthermore, "autumn" as the thematic image and key word of the poem is missing in Hu's entire English rendition, which accounts for an indefensible negligence on the part of the translator. On the other hand, Xu's "empty rooms" for 空房 (*kungfang*) tends to construe the emptiness of the whole house whereas Hu's "the empty chamber," referring precisely to the private chamber of marriage, seems more suggestive for a poetic rendition.

As for the translation of poetic form, "Xu adopts 'abab' English rhyming pattern in his translation: the first line and the third line use 'moon' and 'tune' as rhyme words; the second line and the fourth line use 'thin' and 'in' as rhyme words. Besides, there are twelve syllables in each line, which is by and large in accord with traditional iambic hexameter. Hu translates each line without any fixed number of syllables, nor any identical rhyming patterns across the lines" (Hung *et al* 18).

The following contrastive analyses are meant to present a succinct and

crystal clear comparison between the two translator's works: syllabic vowels of each line are underlined, ending syllables of each line that serve to rhyme are typed in boldface, the rhyming pattern is indicated with English alphabets such as "abab" or "abcd" (which means no rhyming pattern at all), and the total syllable numbers of each line are marked on the right column. Such a device will be applied throughout the contrastive analyses of the remaining 8 poems.

An Autumn Night (Wang Wei) Tr. Xu

Chilled by light autumn dew beneath the crescent m**oon**,	a	(12)
She will not change her dress though her silk robe is th**in**.	b	(12)
Playing all night on silver lute an endless t**une**,	a	(12)
Afraid of empty rooms, she can't bear to go **in**.	b	(12)

Autumn Night Song (Wang Wie) Tr. Hu

The moon is new born, light is the dew.	a	(9)
My silk robe is too thin, but I don't change it.	b	(11)
Late at night, I still play the silvery lute,	c	(11)
Fearing to enter the empty chamber.	d	(10)

2.2. 涼州詞　王翰

葡萄美酒夜光杯，
欲飲琵琶馬上催。
醉臥沙場君莫笑，
古來征戰幾人回？

Starting for the Front	(Wang Han) Tr. Xu

With wine of grapes the cups of jade would glow at night,

Drinking to pipa songs, we are summoned to fight.

Don't laugh if we lay drunken on the battleground!

How many ancient warriors came back safe and sound?

Song of Liangzhou	(Wang Han) Tr. Hu

Delicious grape wine, luminous cups,

I wish to drink but the cither on horseback urges me to leave.

Laugh not if I'm drunk on the battlefield.

Ever since ancient times, how many soldiers came back from the war?

First of all, the translators differ from each other in rendering the title of the poem. Xu's "Starting for the Front" suggests a poetic "content" that is related to the life experience of a soldier who is sent away from his family to guard the frontier whereas Hu's "Song of Liangzhou" directly points out the literary "form" — "*tz'u*" （詞） and the geographical background — "Liangzhou" — of the poem. On the other hand, Xu translates the Chinese musical instrument 琵琶 into "pipa" whereas Hu renders it as "cither." The former attaches great importance to the Chinese cultural particularity embodied in such an specific term while the latter renders it with a corresponding instrument which brings forth certain ease in reading for foreign readers. What's more, Xu renders the pictorial, self-deriding scene depicted by

the characters 醉臥 (*tsuiwo*), which is lost in Hu's translation; conversely, the picturesque image 馬上 (*mashang*) suggestive of war or battleground is rendered as "on horseback" by Hu, which is missing in Xu's "summoned to fight."

As for the usage of personal pronoun, Xu adopts the first person plural "we" while Hu uses the first person single "I." "The difference in the adoption of personal pronoun not only decides the distance between the readers and the poem but it also affects the reader's psychological attitude towards the poem (余光中 2008 188). As a result, Xu's "we" tends to refer to a multitude of soldiers, suggesting a common fate shared by men living in the Tang Dynasty; Hu's "I," by contrast, tends to depict the personal lyrical emotion and private experience of the poet. "Moreover, the verb tense in translation also affects such a distance; for example, the distance is shorter if the translator adopts the present tense instead of the past tense" (余光中 2008 188). Both Xu and Hu adopt the present tense which brings about the urging exigencies of the parting scene to the reader.

As for the translation of poetic form, Xu adopts "aabb" English rhyming pattern in his translation: "night" of the first line rhymes with "fight" of the second line; "battleground" of the third line rhymes with "sound" of the fourth line. Besides, there are always twelve syllables in each line, which abounds in iambic meters. Hu, on the contrary, translates each line without fixed syllabic number, nor patterned rhymes (Hung *et al* 23).

Starting for the Front (Wang Han) Tr. Xu

With wine of grapes the cups of jade would glow at n**ight**,	a	(12)
Drinking to pipa songs, we are summoned to f**ight**.	a	(12)
Don't laugh if we lay drunken on the battlegr**ound**!	b	(12)
How many ancient warriors came back safe and s**ound**?	b	(12)

Song of Liangzhou (Wang Han) Tr. Hu

Delicious grape wine, luminous cups,	a	(9)
I wish to drink but the cither on horseback urges me to leave.	b	(16)
Laugh not if I'm drunk on the battlefield.	c	(10)
Ever since ancient times, how many soldiers came back from the war?	d	(16)

2.3. 閨怨　王昌齡

閨中少婦不知愁，
春日凝妝上翠樓。
忽見陌頭楊柳色，
悔教夫婿覓封侯。

Sorrow of a Young Bride in Her Boudoir	(Wang Changling) Tr. Xu

Nothing in her boudoir brings sorrow to the bride,

She mounts the tower, gaily dressed, on a spring day.

Suddenly seeing green willows by the roadside,

She sighs for her husband seeking fame far away.

Complaint in the Boudoir	(Wang Changling) Tr. Hu

The young lady in her boudoir ignores sadness,

In spring, with make-up, she climbs up her emerald pavilion.

Suddenly perceiving the color of the willows on the field path,

She regrets having encouraged her spouse to seek glory.

The English title of Xu's rendition seems to reveal too much to the reader, for it construes almost the content of the first line; Hu's title translation appears just as succinct and suggestive as the original Chinese title. With respect to poetic forms, such as meter, rhyme, and formal unity, Xu's translation resembles an English poem in formal accordance; Hu's translation, on the contrary, differs largely from the formal unity featuring in the original poem, for her syllabic numbers of each line range from 12 to 17, which amounts to a far cry from the original Chinese poetic formal rules that strictly govern the literary creation of the Tang poetry. On the other hand, the theme of the poem lies in the sorrow — regret or remorse to be precise — of the young bride, and such a regretful self-blame stems from her own aspiration, if not ambition. Therefore, the two Chinese characters 悔教 (*huichiao*), revealed at the ending line as a miniature poetic denouement, are highly critical in the interpretation of the poem. Xu's "She sighs for her husband seeking fame far away" does not actually render the true reason of her self-reproach; Hu's "She regrets having encouraged her spouse to seek glory," by contrast, points out why it is the bride herself and no one else that is to blame.

As for the construing of poetic form, Xu adopts "abab" English rhyming pattern in his translation: "bride" of the first line rhymes with "roadside" of the

third line; "day" of the second line rhymes with "away" of the fourth line. Hu, in converse, does not adopt any fixed syllabic number for each line, nor any rhyming pattern throughout the rendition of the whole poem.

Sorrow of a Young Bride in Her Boudoir (Wang Changling) Tr. Xu

Nothing in her boudoir brings sorrow to the br**ide**,	a	(12)
She mounts the tower, gaily dressed, on a spring d**ay**.	b	(12)
Suddenly seeing green willows by the roads**ide**,	a	(12)
She sighs for her husband seeking fame far aw**ay**.	b	(12)

Complaint in the Boudoir (Wang Changling) Tr. Hu

The young lady in her boudoir ignores sadness,	a	(12)
In spring, with make-up, she climbs up her emerald pavilion.	b	(15)
Suddenly perceiving the color of the willows on the field path,	c	(17)
She regrets having encouraged her spouse to seek glory.	d	(14)

2.4. 金谷園　杜牧

繁華事散逐香塵，
流水無情草自春；
日暮東風怨啼鳥，
落花猶似墜樓人。

The Golden Valley Garden in Ruins	(Du Mu) Tr. Xu

Past splendors are dispersed and blend with fragrant dust,

Unfeelingly the river runs and grass grows in spring.

At dusk in the east wind the flowers will fall just

Like "Green Pearl" tumbling down and mournful birds will sing.

The Gold Valley Park	(Du Mu) Tr. Hu

The gorgeous events dissipated with the perfumed dust,

Merciless is the flowing water, the grass heralds the spring for itself.

At dusk, birds sing plaintively in the east wind,

The fallen flowers are like the belle who threw herself from her high pavilion.

To begin with, Hu's translation for the English title of the poem seems to suffer anachronism, for the word "park," according *Merriam-Webster's 11th Collegiate Electronic Dictionary*, appeared in the 13th century, whereas the poet Du Mu lived from 803 to 852, that is, almost four century earlier than the appearance and coinage of the word "park." No wonder the image of a park surrounded by high-rise buildings in a modern or postmodern age sometimes emerges to upset our appreciation of the ancient Tang poem. By the same token, the employment of the word "gold" as an adjective seems too narrow as far as its possible connotations are concerned, for it signifies, according *Merriam-Webster's 11th Collegiate Electronic Dictionary*, "consisting of, relating to, or containing gold," which is tightly limited to the material signification of the word. On the contrary, Xu's adjective "golden" abounds in

such literary connotations as "lustrous, shining, superb, prosperous, flourishing, etc." based on the same reference. With the prepositional phrase "in ruins," Xu's English title "The Golden Valley Garden in Ruins" appears more suggestive of the poem's theme and historical ambience.

As far as the rendition of literary allusion is concerned, Xu's "Green Pearl" for 墜樓人 (*chuiloujen*) obviously needs a scholastic annotation, or foreign readers might feel at sea between the lines, for although the capitalization and quotation marks may pass muster with readers for nominalization, the historical allusion remains too complicated to be fully understood by Western readers. On the contrary, Hu's translation "the belle" for 墜樓人, though still in need of an annotation to elucidate the historical anecdote, appears more intelligible for foreign readers. On the other hand, Hu adopts the present tense to depict the flowers and birds of the Golden Valley Garden, which is highly acceptable; Xu, by contrast, adopts the future tense to construe the scene: "the flowers will fall" and "mournful birds will sing," which seems to aim at a prediction for something to take place in the future, instead of a depiction for a revealing historical scene lying right in front of the poet. In terms of diction, if we try to adhere to the textual fidelity regarding the English translation of the Chinese character 樓 (*lou*), we find that it is to a certain extent missing or simply slightly implied in Xu's English rendition; Hu, in stark contrast to Xu's implication, renders the character that signifies a certain kind of Chinese architecture into "pavilion," a word richly suggestive of the prosperity and promise of the Golden Valley Garden, which proves difficult to be kept for good along the ups and downs of a family past its prime.

Last but not least, Xu adopts the "abab" English poetic rhyming pattern in his translation: "dust" rhymes with "just"; "spring" rhymes with "sing."

However, there is no rhyming pattern at all in Hu's English translation. In a like manner, Xu manages to render each poetic line with exact twelve syllables in the English version whereas Hu construes the Chinese poem into English lines that range from eleven to nineteen syllables, which inevitably results in a prose-like style unfaithful to the original work of the Tang Dynasty.

The Golden Valley Garden in Ruins (Du Mu) Tr. Xu

Past splendors are dispersed and blend with fragrant d**ust**,	a	(12)
Unfeelingly the river runs and grass grows in spr**ing**.	b	(12)
At dusk in the east wind the flowers will fall j**ust**	a	(12)
Like "Green Pearl" tumbling down and mournful birds will s**ing**.	b	(12)

The Gold Valley Park (Du Mu) Tr. Hu

The gorgeous events dissipated with the perfumed dust,	a	(14)
Merciless is the flowing water, the grass heralds the spring for itself.	b	(18)
At dusk, birds sing plaintively in the east wind,	c	(11)
The fallen flowers are like the belle who threw herself from her high pavilion.	d	(19)

2.5. 登樂遊原　李商隱

向晚意不適，
驅車登古原。
夕陽無限好，
只是近黃昏。

On the Merry-Making Plain	(Li Shangyin) Tr. Xu

At dust my heart is filled with gloom,

I drive my cab to ancient Tomb.

The setting sun appears sublime,

But oh! 'tis near its dying time.

Ascending the Leyou Plain	(Li Shangyin) Tr. Hu

Towards dusk, feeling depressed,

In a chariot, I ascend the antique plain.

Infinitely beautiful is the sunset,

But evening is near.

Xu's English title "On the Merry-Making Plain" features in alliteration and in a revelation of the semantic significance of the locale. Hu's "Ascending the Leyou Plain" appears less "reader-friendly" as far as semantic apprehension for foreign readers is concerned; however, it retains the cultural subjectivity via the sound translation, namely transliteration, of the

geographical proper noun, a translation that in the long run functions to convey specific Chinese cultural elements across the ocean to the Western soil. As for the rendition of the two ending lines so famous across the Sinophone world that they are used as a Chinese idiom nowadays in our daily life, Xu's rendition possesses a poetic disposition that is revealed by a climactic exclamation in accord with English traditional poetic expression. Hu's diction, by contrast, seems too literal to fully foreground the overwhelming spontaneous feeling of the poet at a critical moment, if not a spot of time, in his life.

On the other hand, Hu's translation of the second line, "In a chariot, I ascend the antique plain," appears to be fair and square in the rendition of the semantic implication of the poem. Yet, Xu's translation of the second line, "I drive my cab to ancient Tomb," commits a significant mistake as far as the cultural and historical background of the Tang Dynasty is concerned. As a matter of fact, the "Leyou Plain" could be understood by the rulers of the Tang Dynasty as Taoist temples or an enclosed preserve, by the general people of the Tang Dynasty as a wonderful garden or a merry-making gathering place, by Princess Taiping（太平公主）as a personal pavilion or a private property, but it should not be understood as an "ancient Tomb," as rendered by Xu (簡錦松 2004). In other words, the translator takes such great effort to be faithful to observe the original rhyming pattern of the poem that he neglects the cultural and historical background regarding the landscape gardening and factual tourism that the Tang Dynasty witnessed.

As far as the poetic form is concerned, Xu adopts "aabb" English rhyming pattern in his translation: "gloom" of the first line rhymes with "tomb" of the second line to form a couplet; "sublime" of the third line rhymes

with "time" of the fourth, forming another couplet. Besides, there are constantly eight syllables in each line, which observes traditional English poetic rules and presents the whole poem in perfect iambic tetrameter. Hu, on the contrary, translates each line without fixed syllabic number or rhyming pattern (Hung *et al* 38).

On the Merry-Making Plain (Li Shangyin) Tr. Xu

At dust my heart is filled with gl**oom**,	a	(8)
I drive my cab to ancient T**omb**.	a	(8)
The setting sun appears subl**ime**,	b	(8)
But oh! 'tis near its dying t**ime**.	b	(8)

Ascending the Leyou Plain (Li Shangyin) Tr. Hu

Towards dusk, feeling depressed,	a	(7)
In a chariot, I ascend the antique plain.	b	(11)
Infinitely beautiful is the sunset,	c	(11)
But evening is near.	d	(6)

2.6. 遊子吟　孟郊

慈母手中線，
遊子身上衣。
臨行密密縫，
意恐遲遲歸。
誰言寸草心，
報得三春暉。

Song of a Roamer	(Meng Jiao) Tr. Xu

The threads in a kind mother's hand,

A gown for her son bound for far-off land,

Sewn stitch by stitch before he leaves

For fear his return be delayed.

Such kindness as young grass receives

From the warm sun can't be repaid.

The Traveler's Song	(Meng Jiao) Tr. Hu

The threads in a gentle mother's hand,

The garment on my body.

At the hour of parting, she puts numerous stitches in the sewing,

Fearing that the son would return with delay.

Who says that a leaf of grass

Can repay the spring sun?

The whole Chinese poem features a corresponding parallel syntactic structure from the first to the last line. As one can easily see, both Xu and Hu try to retain the parallel antithesis of the first two lines in their English translations. However, such an antithetic form as an artistic force belongs particularly to the Chinese language, a language that features in unique monosyllabism and consequently teems with monosyllabic character-to-character corresponding sentence patterns in a style of *belles-lettres* (張仁青 292). As a result, the attempt to keeping such a poetic syntax is abandoned by

both translators in the following four lines.

In our present time, the word "traveler" in Hu's title seems susceptible to misleading readers, due to its contemporary usage which is highly suggestive of commercial activities and tourist behaviors, whereas Xu's "roamer" sounds much more in keeping with the original Tang flavor. On the other hand, Xu's full stop at the end of the poem sounds like a firm statement while Hu's interrogative question mark rings vividly in readers' ears, constantly waiting for an answer from the readers.

As for the poetic conventions that govern the formal aspects of an ancient Chinese poem, we have to admit that Xu's English translation presents a well-trimmed form that attains a very high degree of identification with its original poetic aura. "As far as rhythm is concerned, the most striking difference between Chinese classical poetry and Western poetry lies in the fact that the former constantly sings whereas the latter tends to sing and talk, mingling narration with chanting" (余光中 2008 188). Yu's observation on the difference between Chinese and Western poetic traditions hold water, but Hu's English lines range from six to seventeen syllables, which inevitably results in an unfaithful prose-like style. "At the hour of parting, she puts numerous stitches in the sewing" seems to run too rampant on a page of ancient Chinese poetry; conversely, the short ending line "Can repay the spring sun?" appears straight-laced.

Xu adopts the "aabcbc" English rhyming pattern in his translation: "hand" of the first line rhymes with "land" of the second line; "leaves" of the third line rhymes with "receives" of the fifth; "delayed" of the fourth line rhymes with "repaid" of the sixth. Except the second line that carries ten syllables, there are throughout the poem eight syllables in the rendition of each

line. On the contrary, Hu does not translate the poem with any fixed syllabic number, nor any set formal rhyming pattern.

a Roamer (Meng Jiao) Tr. Xu

The threads in a kind mother's hand	a	(8)
A gown for her son bound for far-off land,	a	(10)
Sewn stitch by stitch before he leaves	b	(8)
For fear his return be delayed.	c	(8)
Such kindness as young grass receives	b	(8)
From the warm sun can't be repaid.	c	(8)

The traveler's song (Meng Jiao) Tr. Hu

The threads in a gentle mother's hand,	a	(9)
The garment on my body.	b	(7)
At the hour of parting, she puts numerous stitches in the sewing,	c	(17)
Fearing that the son would return with delay.	d	(11)
Who says that a leaf of grass	e	(7)
Can repay the spring sun?	f	(6)

2.7. 春怨　金昌緒

打起黃鶯兒，
莫教枝上啼。
啼時驚妾夢，
不得到遼西。

A Complaint in Spring	(Jin Changxu) Tr. Xu

Drive orioles off the tree,

For their songs awake me

From dreaming of my dear

Far off on the frontier!

Spring Regret	(Jin Changxu) Tr. Hu

I strike the orioles

To prevent them from singing on the branches.

Their songs wake me up from my dreams

And I can no longer join my spouse in Liaoxi.

In Xu's English translation, the first person single pronoun "I" is transformed into an imperative voice "drive" and its objective case "me." As a result, the semantic expression becomes highly succinct and flexible, that is, under total control of the translator's pen. This accounts for the poetic disposition depicted by just one single sentence that runs throughout the whole poem, which contributes to making the translator invisible — a quality that Robert Weschsler highly commends in *Performing without a Stage: the Art of Literary Translation*:

> And while the translator is shouldering this responsibility and forcing literary works into forms they were never intended to take, he also lacks a stage to do it on. No one can see his difficult performance, except where he slips up. In fact, unlike all other performers, he is

praised primarily for not being seen, for having successfully created a palimpsest, two works, one on top of the other, an original and a performance, difficult to tell apart. (Weschler 5)

Notwithstanding the laudable translator's invisibility, such poetic disposition may suffer some dwindling in its complete comprehensibility of the poem for foreign readers, for the implied significance might not be easy for them to take hold of. Hu's English translation, though a bit prose-like, appears much easier and more crystal clear for foreign learners of Chinese literature to understand and follow. Thus, the two English versions laid out side by side are beneficial to foreign learners, for they work together to bring out the best in "formal beauty" and "semantic clarity" of the Tang poetry.

As far as poetic form is concerned, "Xu adopts the 'aabb' English rhyming pattern in his translation: the first and the second lines use 'tree' and 'me' as rhyme; the third and fourth lines use 'dear' and 'frontier' as rhyme" (Hung *et al* 46-47). Besides, there are neatly six syllables in each line throughout the poem. On the other hand, Hu translates each line without any fixed syllabic number or rhyming patterns.

A Complaint in Spring (Jin Changxu) Tr. Xu

Dr<u>i</u>ve <u>ori</u>oles <u>o</u>ff the tr**<u>ee</u>,**	a	(6)
F<u>or</u> th<u>eir</u> s<u>o</u>ngs <u>a</u>w<u>a</u>ke m**e**	a	(6)
Fr<u>om</u> dr<u>ea</u>ming <u>o</u>f my d**<u>ear</u>**	b	(6)
F<u>ar o</u>ff <u>o</u>n the front**ier!**	b	(6)

Spring Regret (Jin Changxu) Tr. Hu

I strike the orioles	a	(5)
To prevent them from singing on the branches	b	(11)
Their songs wake me up from my dreams	c	(8)
And I can no longer join my spouse in Liaoxi.	d	(12)

2.8. 隴西行　陳陶

誓掃匈奴不顧身，
五千貂錦喪胡塵。
可憐無定河邊骨，
猶是春閨夢裡人。

The Riverside Battleground	(Chen Tao) Tr. Xu

They would lay down their lives to wipe away the Huns,

They've bit the dust, five thousand sable-clad dear ones,

Alas, their bones lie on riverside battleground,

But in dreams of their wives they still seem safe and sound.

Song of Longxi	(Chen Tao) Tr. Hu

Swearing to sweep the Huns at the risk of their lives,

The five thousand warriors, clad in brocade and sable,

Perished in the barbarian dust.

Alas, their bones on the bank of Wuding River,

Remain the men in the spring dreams of their spouses.

Again, Hu prefers to render original Chinese proper nouns with sound translation strategy that contributes to retaining Chinese cultural elements in the foreign language, in spite of poetic reader-friendliness for the alien learners. Examples: "Longxi" for 隴西 and "Wuding River" for 無定河. Xu, on the contrary, does not render the geographical proper noun 隴西 nor that of 無定河 in his English rendition. In consequence, the whole thematic picture as well as auratic ambience of the poem emerges immediately to the eyes of foreign learners under Xu's pen of rendition, in spite, of course, of some original Chinese geographical elements that might be trivial in appearance but not actually inessential in poetic nature.

As for poetic form in the English translation, "Xu adopts the 'aabb' English rhyming pattern in his translation: the first and the second lines use 'Huns' and 'ones' as rhyme; the third and fourth lines use 'battleground' and 'sound' as rhyme (Hung *et al* 51). In Hu's translation, there is no attempt of rhyme at all.

The Riverside Battleground (Chen Tao) Xu

They would lay down their lives to wipe away the H**uns**,	a	(12)
They've bit the dust, five thousand sable-clad dear **ones**,	a	(12)
Alas, their bones lie on riverside battlegr**ound**,	b	(12)
But in dreams of their wives they still seem safe and s**ound**	b	(12)

Song of Longxi (Chen Tao) Tr. Hu

Swearing to sweep the Huns at the risk of their lives,	a	(12)
The five thousand warriors, clad in brocade and sable, perished in the barbarian dust.	b	(21)
Alas, their bones on the bank of Wuding River,	c	(12)
Remain the men in the spring dreams of their spouses.	d	(12)

2.9. 回鄉偶書　賀知章

少小離家老大回，
鄉音無改鬢毛衰，
兒童相見不相識，
笑問客從何處來。

Coming Home	**(He Zhizhang) Tr. Xu**

I left home young and not till old do I come back,

My accent is unchanged, my hair no longer black.

The children don't know me, whom I meet on the way,

"Where'd you come from, revered sir?" they smile and say.

Return of the Native	**(He Zhizhang) Tr. Hu**

I left my home young, I came back old,

My native accent remains unchanged, but my hair turned gray.

The children recognize me not

And ask smiling: "Where from is the traveler?"

　　　　The original poem, composed of a total of 28 syllables, is rendered with 47 syllables in Xu's English translation and with 42 syllables in Hu's rendition. The natural poem written with great casual ease, just like those written by Tao Yuanming (陶淵明) and Paul Verlaine, proves to be the most tricky and delicate in terms of literary rendering. As usual, Hu does not place any importance to cater for the poetic rules and forms in her English translation. On the other hand, Xu's dealing with this poem, for the very first time, seems to lose his characteristic remarkable poetic translating style that features terseness and laconicism.

　　　　Therefore, influenced by Xu's persistent search for a style of succinctness and preciseness, the author of this research suggests that an English rendition with a total of some 30 syllables should tend to be much more in keeping with his theory on poetic translation.

　　　　As for the analysis of poetic form of their two translations, "Xu adopts the 'aabb' English poetic rhyming pattern in his translation: 'back' rhymes with 'black;' 'way' rhymes with 'say.' It is an iambic hexameter poem and there are twelve syllables in the first, second, and the third line. There are eleven syllables in the fourth line. In Hu's translation, there is no rhyming pattern at all" (Hung *et al* 54).

Coming Home (He Zhizhang) Tr. Xu

I left home young and not till old do I come b**ack**,	a	(12)
My accent is unchanged, my hair no longer bl**ack**.	a	(12)
The children don't know me, whom I meet on the w**ay**,	b	(12)
"Where'd you come from, revered sir?" they smile and s**ay**.	b	(11)

Return of the Native (He Zhizhang) Tr. Hu

I left my home young, I came back old,	a	(9)
My native accent remains unchanged, but my hair turned gray.	b	(14)
The children recognize me not	c	(8)
And ask smiling: "Where from is the traveler?"	d	(11)

3. Conclusion

Needless to say, no body wants to waste time admiring "a tapestry" "from the wrong side" (Landers 8). Nonetheless, the fact is that the tricky difficulty and complexity featuring the art of literary translation remains more often than not neglected, if not ignored, by the multitude of its readers. Hence, when it comes to translation, praxis and appreciation alike, one has to bear in mind the difficulty, which may be named as "inevitable inadequacy" that has been haunting translated literary texts since ancient times. Such an "inevitable inadequacy" is so vividly elucidated, if not lamented, by Douglas Robinson in his *Becoming a Translator*:

And no matter what else we do, we continue to immerse ourselves in cultures. Local cultures, regional cultures, national cultures, international cultures. Foreign cultures. Border cultures. School cultures, work cultures, leisure cultures; family cultures, neighborhood cultures. We read voraciously. We learn new foreign languages and spend weeks, months, years in the countries where those languages are natively spoken.

We nose out difference: wherever things are done a little differently, a word or phrase is pronounced differently or given a slightly unexpected twist, people walk differently, dress differently, gesture differently, we pay attention. Perhaps here is a cultural boundary that needs to be crossed. Why do we want to cross it? Because it's there. Because that is what we do, cross boundaries.

And maybe in some ultimate sense it's an illusion. Maybe cultural boundaries cannot be crossed. Maybe we are all locked into our groups, our enclaves, even our own skins. Maybe you have to be a man to understand men, and a woman to understand women; maybe you have to have light skin to understand people with light skin, and dark skin to understand people with dark skin. Maybe no one from the first world can ever understand someone from the third, and vice versa. Maybe all first-world "understanding" of the third world, male "understanding" of women, majority "understanding" of minorities is the mere projection of hegemonic power, a late form of colonialism. Maybe no one ever understands anyone else; maybe understanding is an illusion projected and policed by superior force.

Still, we go on trying to understand, to bridge the communicative gaps between individuals and groups. It's what we do. (Robinson 192-93)

This being said, the challenge of literary translation is yet left to be dealt with. "One of the most difficult concepts about literary translation to convey to those who have never seriously attempted it — including practitioners in areas such as technical and commercial translation — is that *how* one says

something can be as important, sometimes more important, than what one says" (Landers 7). In other words, the demanding and defying character of literary translation derives largely from "an embarrassment of cultural and literary riches," if we borrow the French philosophical term, *l'embarras des riches*, coined by Voltaire as the title of his play, which brings forth an always already existent disadvantage that a literary translator is born to surmount:

> Consider some of the capabilities that the literary translator must command: tone, style, flexibility, inventiveness, knowledge of the SL culture, the ability to glean meaning from ambiguity, an ear for sonority, and humility. Why humility? Because even our best efforts will never succeed in capturing in all its grandeur the richness of the original. (Landers 8)

Despite such a disadvantage that besieges a literary translator, the joy of this art is to be tasted to the full. "Si l'on traduit tant, c'est aussi parce que la traduction ne cesse d'être une des activités intellectuelles les plus attrayantes" (Dobossy 214), not to mention the fact that translation contributes to "la meilleure compréhension et à l'estime mutuelle entre les peuples" (Dobossy 215). If the significance of translation has been fully confessed, we perhaps still need to trace back to John Dryden for the importance of translators: "the true reason why we have so few versions which are tolerable [is that] there are so few who have all the talents which are requisite for translation, and that there is so little praise and so small encouragement for so considerable a part of learning" (quoted from Weschler 6).

However, in regard to instructing foreign students the Tang poetry, we seem not short of reliable versions. Both Xu's and Hu's English translations for the same Tang poems are drawn on to lay bare all facets involved in the appreciation and learning of such an immortal literary heritage. By means of such a teaching strategy and method, foreign students learn not merely the art of the Tang poetry but also the art of literary translation. As far as title translation is concerned, Xu tends to render its semantic significance, which results in an easiness for foreign readers to grasp the theme of the whole poem. Hu, on the contrary, inclines to retain the proper nouns of Chinese geography or history in her English titles, which may bring about a certain obscurity regarding the thematic meaning of the poem for foreign readers at first sight, yet such a translation strategy might in the long run serve to construe and convey Chinese cultural elements, and resultantly Chinese subjectivity itself, in an alien text to a foreign land.

As for the rendition of poetic form in the English language, Xu makes every effort to adhere to English traditional poetic rules and skills that govern meter, rhythm, and particularly rhyming pattern. His accomplishment in such a pursuit is by and large highly satisfactory and respectful, except for some occasions where and when the translator happens to be carried a bit away by his persistent endeavour from certain textual aspects or poetic facets, which sometimes results in a hindrance setting back his constant enterprise of fidelity. "Translation is identifying one language with another language, literary translation is identifying one culture with another culture, and poetic translation is the identification of two languages in three different degrees of beauty" (許淵沖 1998 396). In fact, Xu's translation practice as shown in the present research reveals that he focuses *a priori* on the identification of the

semantic beauty in circumstances when and where it is almost impossible for him to attend to both musical as well as formal identification. After all, "English is a language composed of alphabetic words, and the musical beauty in an English translation may sometimes fare even beyond that embodied in an original Chinese poem; Chinese, on the contrary, is a hieroglyphic language, whose English translation consequently embraces a rare chance to fully and fairly retain the formal beauty made of Chinese characters engraved in the original poem" (許淵冲 1998 397).

For most occasions of this kind, Hu's translations come in to provide foreign readers with complementary textual elements that function to fill up the textual lacunas one comes across in reading the English translation. In short, literary translation, known as "the art of performing without a stage," is more often than not doomed to be "an art of approximation," that is, always in constant search of perfection, especially when compared with the original *chef-d'oeuvre*; two different versions in the English language for the same Tang poems therefore form a brisk and brilliant contrast and complement, which helps teachers bring out the best in instructing foreign students Chinese literature, for they — the two translators as well as the two translations — are brought to work hand in hand so as to shed full and fair light that quenches learners' tantalizing thirst while facing the beauty and charm of the Tang poetry.

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霍譯本《紅樓夢》的語域變幅、社群分野與英語文學成規

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摘　要

　　本文探討《紅樓夢》霍克思 (David Hawkes) 譯本中的特殊語言現象，並嘗試了解這些現象與英國文學成規之間的關係。文章首先描述譯本內部的語言變異現象，然後嘗試了解英國文學的寫作成規（外緣）以及這些成規對霍克思的影響。霍克思運用英語特點構建出逼真的藝術世界，但是，霍氏「無中生有的譯法」未獲某些中國學者的諒解，因為後者秉持的是另一種文學成規。

關鍵詞：《紅樓夢》英譯、霍克思、翻譯行為、社群分野、文學成規、譯作的受容

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The Language Register and Social Stratification in David Hawkes's *The Story of the Stone* and their Relation with English Literary Conventions

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Abstract

This paper discusses the prominent features of David Hawkes's translation of Chinese novel *Hongloumeng* (《紅樓夢》, also known as *The Story of the Stone*) and their relationship with literary norms. The discussion starts with a detailed intrinsic study of the language variations in Hawkes's translation, then it moves on to a brief description of English writing conventions, which have an impact on Hawkes as a literary translator. Hawkes's skillful manipulation of the English language has created a vivid, realistic world of art, but his translation approach is not accepted by some Chinese scholars who confine themselves to another set of literary conventions.

Keywords: English translation of *Hongloumeng*, David Hawkes, translational behaviors, social stratification, literary conventions, reception of translated literature

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1.　Introduction

The Chinese novel *Hongloumeng* 紅樓夢 has long been recognized as the greatest Chinese literary work. No modern novels have hitherto been treated as its equal. As a matchless masterpiece, *Hongloumeng* is, however, outperformed in certain artistic aspects by twentieth century translators who "rewrote" it[1]. Among them, David Hawkes is a standout – his translation *The Story of the Stone* is widely acknowledged as a gem in literary translation.

Outperforming the source text (ST) means the translated text or target text (TT) is no longer treated as a mere duplicate of the ST. Instead, the TT carries more, and is in some sense better than the ST. But what has stimulated the translator to present "more" in the TT? What are the reasons or factors behind the translator's creativity?

This article will describe what Hawkes has done, what translation effect he has achieved, and will also attempt to figure out whether Hawkes was inspired by any English literary norms/conventions.

2.　An Intrinsic Study of The Language Variation

N. F. Blake in his *Non-standard Language in English Literature* points out that "an author can use one of the several constituents of language to indicate non-standard speech: spelling (to indicate variation in pronunciation),

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[1]　For a discussion of translation and rewriting, see André Lefevere, "Why Waste Our Time on Rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm," in Theo Hermans ed., *The Manipulation of Literature: Studies in Literary Translation* (London & Sydney: Croom Helm, 1985).

vocabulary and syntax."[2] This theory is applicable to David Hawkes's work in which language variations such as dialectal expressions, non-standard language features and so forth are used to visualize the characters in the story. In the following we will discuss the textual details of Hawkes's translation from three aspects, namely spelling, vocabulary, and grammar (including syntax).

2.1. Spelling and Variation in Pronunciation

From time to time, (hereafter "HLM") depicts how certain characters pronounce words in a particular manner. For example, Shi Xiang-yun（史湘雲）speaks with a lisp (Chapter 20), while Lin Dai-yu（林黛玉）and Grannie Liu（劉姥姥）occasionally use dialectal or old-fashioned expressions in the original story.[3]　The actual instance of Shi Xiang-yun's lisping in the original text is:

> 二人正說著，只見湘雲走來笑道：「愛哥哥，林姐姐，你們天天一處頑，我好容易來了也不理我一理兒！」黛玉笑道：「偏是咬舌子愛說話，連個『二哥哥』也叫不上來，只是『愛哥哥』『愛哥哥』的。回來趕圍棋兒，又該你鬧『么愛三』了。」寶玉笑道：「你學慣了，明兒連你還咬起來呢。」[4]

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[2] Norman F. Blake, *Non-standard Language in English Literature* (London: Deutsch, 1981), p.14.

[3] In this paper, 曹雪芹、高鶚：《紅樓夢》(北京：人民文學出版社, 1964) is taken as the original   (hereafter referred to as HLM). On the other hand, translation examples are cited from David Hawkes trans., *The Story of the Stone* (Harmondsworth: Penguin Books, 1973-1980).

[4] This case was discussed by Stephen Soong（宋淇）in his academic monograph which is entitled《紅樓夢西遊記：細評紅樓夢新英譯》(台北：聯經出版事業公司, 1976).

Here 咬舌子 and 咬起來 mean lisping.

In Chapter 21 of Hawkes's translation, Shi Xiang-yun lisps twice as in "Pleathe cousin, just this once – spare me" (Vol.1, P.414), and "Nathty habit" (Vol.1, P.417). Apparently "pleathe" refers to "please," and "nathty" refers to "nasty". In the original Chinese version, however, Xiang-yun lisps once only (in Chapter 20).

In other words, Xiang-yun lisps more often in Hawkes's translation than in the original story – the translator's manipulation is evident in this regard. Another example can be found in Chapter 31 of Hawkes's translation, where it goes:

'Thilly yourthelf!' said Xiang-yun. 'The others can decide which of us is the silly one when I have explained my reason. If I send things for you and the girls, it's assumed that they are for [...]' (Hawkes, Vol.2, P.120; emphasis added).

"Thilly yourthelf" means "silly yourself." Here we can see that Xiang-yun does not pronounce every "s" as "th": "the silly one" and "I send things for you and the girls" are pronounced properly without any phonological variation. This example shows that Hawkes does not use phonologically-varied words recklessly.

The deviant spellings "pleathe", "nathty", "thilly yourthelf" cited above are all created and put in place by Hawkes in the TT with reference to Xiang-yun's performance in Chapter 20 of the ST. In the ST, in fact, Xiang-yun pronounces normally from Chapter 21 onwards.

In a subsequent chapter of Hawkes's translation, Shi Xiang-yun says

"Thoppy, come and try thome." (Vol.2, Chapter 49, P.485). The sentence should be, in normal pronunciation, "Soppy, come and try some."

The approach Hawkes adopts in rendering Xiang-yun's conversations in different contexts appears to indicate that **intra-textual coherence** had been taken into account when he was translating, and the outcome is Xiang-yun has a consistent habit to speak with a lisp, especially when she pronounces the letter "s".[5]

This is not the only case of the translator's creativity. In Hawkes's translation, people of noble or humble origins speak with their respective characteristics which are not to be found in the ST. Feng Zi-ying (馮紫英), for instance, distinguishes himself by pronouncing "Father" as "Fahver", and "Mother" as "Muvver":

'Fahver's in good health, thank you very much,' said Feng Zi-ying, 'but Muvver hasn't been too well lately. Caught a chill or somethin.'[6]

We also note that Feng drops the "g" sound in "something." (i.e., g-dropping)[7]

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[5] For a discussion of textual coherence in a text, see Robert de Beaugrande & Wolfgang Dressler, *Introduction to Text Linguistics* (London: Longman, 1981).

[6] David Hawkes trans, *The Story of the Stone* (Harmondsworth: Penguin Books), vol.1, p.521.

[7] For a discussion of g-dropping, see Peter Trudgill, *The Social Differentiation of English in Norwich* (Cambridge: Cambridge UP, 1974), p.92. Suzanne Romaine points out that "…the lower a person's social status, the more likely he or she is to use a higher percentage of alveolar rather than nasal endings […] It is a well-known marker of social status over most of the English-speaking world." See Suzanne Romaine, *Language in Society: an Introduction to Sociolinguistics* (Oxford: Oxford University Press, 2000), p.69.

The speeches of old women (e.g., Grannie Liu, Nannie Zhao, etc) deviate from the norm as well. Readers can easily identify some tiny "flaws" in their pronunciation. For example, in Hawkes's translation, "one" is pronounced by Grannie Liu as "'un":

"今兒索性作個老風流！"
'Tis no matter: now I shall be a stylish old **'un**.'

This case (Hawkes, Vol.2, P.280; emphasis added), together with other language variations, manifests a feature of dialectal speech.[8]

In addition, old-fashioned words such as "'Tis", "'Twas", "'Twill" and "'Twere" are also purposefully used by Hawkes to translate the talks of women-servants in the Jia family.   Below we list some examples (emphasis added) for reference:

(1) "'**Tis** no matter," said GrannieLiu. (Hawkes, Vol.2, P.280)
(2) "'**Twas** a young woman…," said Grannie Liu. (Hawkes, Vol.2, P.270)
(3) "As long as you don't drink too much, '**'Twill** do you good," said Nannie Zhao.
(4) "'**Twere** no more than paying for the Emperor's entertainment with the Emperor's own silver," said Nannie Zhao (Hawkes, Vol.1, P.315).

The fact that only a few senior female characters in the translated story expressed themselves using "'Tis" and "'Twas" (deviant spellings) suggests

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[8] Note also that "girl" is pronounced as "gal" by another old village woman in Hawkes's translation.

that Hawkes meticulously constructs this age-graded variation for characterization of the elderly.[9]

2.2. Vocabulary

In terms of vocabulary in Hawkes's translation, elderly female characters of humble origin have their own favorite words. "Howsomever" and "leastways" are two dialectal or vulgar language examples. Let us examine how Hawkes uses "**leastways**".

In Chapter 33, after Bao-yu was heavily beaten by his father, his maid Aroma tries to find out the reason behind the beating. Tealeaf, a page boy, informs her of what happened before: "'Well, the Bijou business he probably knew about indirectly through Mr Xue,' said Tealeaf. 'Mr. Xue had been feeling very jealous, and it looks as though he may have put someone else up to telling the Master about it out of spite. And Golden he probably heard about from Master Huan – **leastways**, that's what the Master's own people told me.'" (Hawkes, Vol.2, P.153). The sentence containing "leastways" corresponds with "我也是聽見跟老爺的人說" (HLM, Vol.2, P.403) in the ST.

In Chapter 57 of Hawkes's translation, Nightingale, maid of Dai-yu, said, "There's no Lin family – **leastways**, if there is, they're very, very distant relations, and not in Soochow, either, but scattered all over the place, in different provinces. And even if one of them did come to take her away, Her Old Ladyship would never let her go." (Hawkes, Vol.3, P.99-100; emphasis added). The ST reads "林家真沒了人了；縱有，也是極遠的族中，也都不在蘇州住……" (HLM, Vol.2, P.730). It can be inferred that "leastways"

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[9] For a discussion of the use of deviant spellings, see Raymond Chapman, *The Language of Thomas Hardy* (Basingstoke, Hampshire: Macmillan, 1990), p.115.

represents "縱有" in Chinese.

In Chapter 67, when interrogated by Wang Xi-feng, Joker, a page of Jia Lian, said: "Her mother and her younger sister - **leastways**, the younger sister *was* living with her, but the day before yesterday she cut her throat."(Hawkes,Vol.3, P.328; emphasis added). The corresponding line in the ST is "他母親和他妹子（住著）。昨兒他妹子自己抹了脖子了。" (HLM, Vol.3, P.879)

In Chapter 68, the Ning-guo women-servants begged Mrs Lian for mercy: "Mrs Lian: even though our mistress is at fault, you ought not to be too hard on her - **leastways**, not in front of us servants." (Hawkes, Vol.3, P.347; emphasis added). This happened when the servants hoped that Xi-feng could pardon You-shi, their mistress. The ST reads "奶奶也作踐夠了，當著奴才們" (HLM, Vol.3, P.889).

Given the fact that the masters of the Jia family have never used "leastways" in their dialogues, the appearance of "leastways" in the TT stands out to function as a social marker. According to *The New Oxford Dictionary of English,* "leastways" is "dialect or informal at least."[10]

In short, if there is "a standard language variety" for the Jia masters and mistresses, it is apparent that the women-servants have their own language variety.

In my article which is entitled "Grannie Liu speaking English"（劉姥姥說英語）, examples are cited to demonstrate how Hawkes made Grannie Liu speak dialect. Under the section of "Grannie Liu's vocabulary", dialectal

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[10] *The New Oxford Dictionary of English*. Edited by Judy Pearsall (Oxford: Clarendon Press, 1998), p.1049.

words such as "anyways", "mayhap" and "meself" are highlighted.[11]

Besides, words like "afeared", "growed" (grew) and "agen" (against) in *The Story of the Stone* are dialectal and/or non-standard, all indicating that speakers who use them are not well-educated.[12]

2.3 Grammar and Syntax

In terms of grammar and syntax, there are grammatical mistakes and wrong collocations in the dialogues of some characters in Hawkes's translation.

The mistakes are not typographical errors. Instead the "mistakes" are there to serve a special purpose.

In *The Story of the Stone*, language errors are typically made by a small boy, the You-shi sisters, Xing De-quan and so on. These characters have something in common: they have not received much formal schooling, and they are all outsiders from the Jia masters' perspective. Below are a few examples from Hawkes's translation.

In the story, a small boy once said: "周大媽，有個老奶奶子來找你呢" (HLM, Vol.1, P.71). David Hawkes translates it into "There's an old woman come to see you!" (Hawkes, Vol.1, P.155; emphasis added.) The child language variation is evident here.[13]

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[11] 洪濤。〈劉姥姥說英語〉，《城大文學》第 6 期(2004 年 9 月 30 日)，第 122–124 頁。

[12] 洪濤。《女體和國族：從紅樓夢翻譯看跨文化移殖和學術知識障》。北京：國家圖書館出版社，2010，第 207-214 頁。

[13] See also Julie Roberts, "Child Language Variation", *The Handbook of Language Variation and Change*. Edited by J. K. Chambers, Peter Trudgill, and Natalie Schilling-Estes (Malden, MA: Blackwell Publishers, 2002), p.333-348.

Xing De-quan speaks faulty English as well. Mr. Xing, dubbed "Uncle Dumbo" in Hawkes's translation, is addicted to gambling, drinking and debauchery. The wife of Jia Zhen once criticized Xing De-quan and his fellows, saying "這一起沒廉恥的小挨刀。再灌喪了黃湯，還不知嗌出些甚麼新樣兒的來呢！" (HLM, Vol.3, P.981) (Hawkes's translation: "Just listen to those animals! By the time they've swilled a few more cups of wine, heaven knows what filth they'll be coming out with!" [Hawkes, Vol.3, P.496]). We can easily infer from the comment how lowly and rotten Uncle Dumbo is.

In Chapter 75, Uncle Dumbo makes fun of the boys who served him wine, saying "我這會子看着又怪心疼的了" (HLM, Vol.3, P.980). Hawkes's version reads "'Little dears!' he said, 'How I **loves** them!'" (Hawkes, Vol.3, P.495; emphasis added) Grammatically, the verb should be "love" instead of "loves".

Similar cases can be found in English literary works. In *The Mayor of Garratt* (written by the British dramatist Samuel Foote), when Jerry Sneak speaks, the verb following the subject of first person singular always ends with an "s" or "es" (e.g., "I never does" and "I never contradicts her".)[14]

Similarly, in *The Hypocrite* (authored by the Irish playwright Issac Bickerstaffe), Mawworm always adds an "s" or "es" after verbs in present tense, regardless of the subjects, e.g., "I rebukes" and "we lets". [15] Sociolinguist Ralph W. Fasold treats non-standard concord cases like these as hypercorrection, which means "use of -s with verbs whose subjects are not

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[14]　Samuel Foote, *The Mayor of Garratt* (Boston: Wells and Lilly, 1822), p.25.
[15]　J. L. Dillard, *Black English: Its History and Usage in the United States* (New York: Random House, 1972), p.110.

third person singular and even, in a few cases, with non-finite verbs."[16]

　　In Hawkes's translation, dialectal words and ungrammatical expressions (i.e., non-standard concord) are mainly used by people of lower class.[17] Taking this into consideration, we come to a conclusion that the varied register in Hawkes's translation contributes to accentuating the social boundaries in the world of *The Story of the Stone*.[18]

3.　Extrinsic Study: English Literary Conventions

　　John H. Fisher has pointed out that "It is noteworthy that from the time English dialects began to appear in eighteeth-century novels and plays, they have been used chiefly as **class markers**." (emphasis added)[19]
Language variations and speech features were employed by Victorian novelists such as Charles Dickens, the Brontës, and Thomas Hardy to create characters (characterization).[20]　Here is a case from Dickens's *Hard Times:*

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[16] Ralph W. Fasold, *Tense Marking in Black English: A Linguistic and Social Analysis*; with a chapter on noun plural absence by Carolyn Kessler (Arlington, Va.: Center for Applied Linguistics, 1972), p.131.
[17] Douglas Biber, et al., *Longman Grammar of Spoken and Written English* (Harlow: Longman, 1999), p.190.
[18] J. C. Catford has pointed out that register means "a variety correlated with the performer's social role on a given occasion." See J. C. Catford, *A Linguistic Theory of Translation: an Essay in Applied Linguistics* (London: Oxford University Press, 1965), p.89.
[19] John H. Fisher, *The Emergence of Standard English* (Lexington: University Press of Kentucky, 1996), p.147.
[20] Raymond Chapman, however, points out: …there is the convention of the earlier Victorian novel that virtuous characters or those who are meant fully to engage the reader's sympathy should speak standard English. Dickens had so treated Oliver Twist, Pip and Liaaie Hexam, among others, and Hardy gives little or no dialect to characters like Jude, Giles Winterbourne, and Diggory Venn." See Raymond Chapman, *The Language of Thomas Hardy* (Basingstoke, Hampshire: Macmillan, 1990), p.121.

'Thquire!' said Mr. Sleary, who was troubled with asthma, and whose breath came far too thick and heavy for the letter s, 'Your thervant! Thith ith a bad piethe of bithnith, thith ith. You've heard of my Clown and hith dog being thuppothed to have morrithed?'[21]

In Hawkes's translation, Shi Xiang-yun pronounces "s" in a similar way ("th"). We cannot rule out the possibility that Hawkes was inspired by the way Mr. Sleary speaks.[22]

In Hawkes's translation, Grannie Liu said "**'Tis** no matter" and "**'Twas** a young woman", and Nannie Zhao said "**'Twere** no more than paying for". This age-graded variation is also spotted in Thomas Hardy's *The Mayor of Casterbridge* - an old woman talks in a similar way: "**'Tis** too good for us – we can't meet it!"[23]

Bernard Shaw's *Pygmalion* is another typical example of using accents to distinguish social classes of people. For example, in the first act of the play a bedraggled Cockney flower girl scolds Freddy, saying "Nah then, Freddy: look wh' y' gowin, deah. ... There's menners f' yer! Te-oo banches o voylets trod into the mad."[24]

On the other hand, writers of Chinese literary classics seldom change the forms of Chinese written characters to represent speakers' accents. This marks

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Emphasis added.

[21] Charles Dickens*, Hard Times: An Authoritative Text, Contexts, Criticism.* Edited by Fred Kaplan, Sylvère Monod (New York: W.W. Norton & Co., 2001), p.31.

[22] David Hawkes was a fan of Charles Dickens, according to Hawkes's collaborator John Minford, who discussed *The Story of the Stone* at the Chinese University of Hong Kong in 2012.

[23] Thomas Hardy, *The Mayor of Casterbridge.* Edited by Dale Kramer (Oxford [Oxfordshire]; New York: Oxford University Press, 1998), p.44.

[24] Bernard Shaw, *Pygmalion* (New York: Dover Publications, 1994), p.2.

a difference between Chinese and English writing conventions.[25]

Chinese novelists, however, often use lexical items to denote the cultural background and social class of a character. For example, in *The Water Margin* (《水滸傳》), Lu Zhishen and Li Kui often talk abrasively. Pan Jinlian in *The Plum in the Golden Vase* (《金瓶梅》) uses a lot of vulgar curse words. In *Journey to the West* (《西遊記》), Xuanzang, or Tripitaka, frequently uses Buddhist expressions. All these lexical phenomena offer a brief glimpse of the speakers' social background.

In the case of *The Story of the Stone*, obviously David Hawkes is well versed in using the phonological, morphological and grammatical features of the English language for characterization purposes.

4. Critical Reviews and Critics' Concerns

The language register that Yang Xianyi and Gladys Yang adopt in their translation of *Hongloumeng* is not critically acclaimed. Feng Qinghua 馮慶華, for example, expresses his dissatisfaction with the Yangs' choice:

The source text is about several maids and elderly women-servants, who are not likely to speak formally. However, in the Yangs' translation,'來了好些姑娘奶奶們'is translated as 'A party of ladies, old and young, have arrived', which is inappropriate. First of all, the phrase 'a party of' is generally formal. Secondly, 'old and young', a non-restrictive attribute,

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[25] Chinese writers sometimes change the forms of Chinese written characters for other purposes. For a brief discussion, please read 羅青。《從徐志摩到余光中》。(臺北：爾雅出版社, 1977)，第 55-60 頁.

when placed in the middle of this short sentence, is a formal usage as well. All this made the sentence sound literary. Even Bao-yu and Dai-yu, who are well-educated, would not speak that way in everyday life, not to mention the servants.[26]

It is inevitable that critics have their own standards when it comes to assessment of literary translation.[27] And what the critics are concerned with is not necessarily a concern for the translators, who may not have given attention to stylistic details.

Hawkes's manipulative translation of the dialogues, which is often purposeful, appears to reflect that he translates with the English literary tradition and the art of novel writing in mind. Unfortunately, the creative elements in his translation are not well received by some Chinese scholars who are bound by writing conventions rooted in the Chinese literary tradition. Stephen C. Soong 宋淇, for instance, has questioned Hawkes's endeavor in representing the image of Feng Zi-ying.[28]

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[26] Feng Qinghua's view (in Chinese) is "原文裏描寫的是幾個小丫頭並老婆子,她們的語言不可能很正規。但是楊譯將 '來了好些姑娘奶奶們' 譯成 A party of ladies, old and young, have arrived 是欠妥的,首先是 a party of 總體上來說是比較正規的,其次是 old and young 作為一個非限定性定語放在這樣一個短句的中段也顯得非常正規,這個特點都給這個句子添加了濃重的書面化色彩,別說是丫頭婆子們說不了這樣的話,就是寶玉黛玉也不可能在日常生活口語中說出這樣的話。" See 馮慶華:《母語文化下的譯者風格:紅樓夢霍克斯與閔福德譯本研究》(上海: 上海外語教育出版社,2008),第 180 頁。

[27] Katharina Reiss, Translation Criticism, the Potentials and Limitations: Categories and Criteria for Translation Quality Assessment. Translated by Erroll F. Rhodes (Manchester, U.K.: St. Jerome Pub, 2000), p.114.

[28] 林以亮(宋淇)。《紅樓夢西遊記》(台北:聯經出版事業公司,1976),第 8 頁。

Some Chinese scholars are of the view that Hawkes has made too much effort to accommodate the English readers. Cui Yonglu 崔永祿, a translation critic, is one of them who expressed strong reservations about the Anglicized language features in *The Story of the Stone*. Cui's own view is that the translator's prime task is to promote the source culture.[29]

Behind this kind of critical evaluation are the literary concepts and norms developed in the Chinese literary context. Reluctant to take the translation as an individual work which has its own life, critics tend to turn a blind eye to the extra artistic effects produced by David Hawkes in *The Story of the Stone*.[30]

Just as conservative translators refuse to show initiatives and independence in their work, so source-oriented translation critics are not receptive of "creative deviations" in translation.[31]

5. Conclusion

From the previous parts of this article, we understand that non-standard

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[29]　For Cui's views, read his paper published in 劉士聰主編：《紅樓譯評》(天津：南開大學出版社，2004 年 10 月)。

[30]　Tao Tao LIU observed that "*The Story of the Stone* is an English novel that can be read for its own sake with pleasure." See *Style, Wit and Word-play: Essays in Translation Studies in Memory of David Hawkes*. Edited by Tao Tao Liu, Laurence K. P. Wong and Chan Sin-wai (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012), p.xi.

[31]　Susan Bassnett, however, observes that "In the new, post-colonial perception of the relationship between source and target texts, that inequality of status has been rethought. Both original and translation are now viewed as equal products of the creativity of writer and translator, […]" See Susan Bassnett, Translation Studies (London; New York: Routledge, 2002), p.5.

language has been used by lower-class characters in *The Story of the Stone* to distinguish servants from people of higher ranks. The language features that Hawkes produces (i.e. accents, style, grammar and vocabulary) in the target text are laden with social significance where the varieties of language and register serve as indicators of social stratification. We can conclude that Hawkes's choice is understandable and justifiable - if illiterate servants spoke in the same way as their highly-educated masters did, the servants would not be lifelike enough and the story would become less credible.[32]

As a scholar of stylistics puts it, "it is no novelty in literary criticism to study how the most skillful writers clearly differentiate the speech of their characters, while the incompetent or unpracticed make no significant variation."[33] We believe the **principle of differentiation** applies to translators as well.

To sum up, the variation in register of *The Story of the Stone* is in line with the English literary convention. Hawkes's mastery of the art of novel writing has produced an artistic effect which is not explicit in the ST.

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[32] However, Hawkes's portrait of Shi Xiang-yun as a lisper has met with some reservations.

[33] Chapman, Raymond, *Linguistics and Literature: An Introduction to Literary Stylistics* (London: Edward Arnold, 1973), p.18.

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查莫寧的虛構與現實的不可譯－－
《夢書之城》及《夢書迷宮》的「再」翻譯

徐安妮*

摘　要

　　文學一向是人類發揮想像力與呈現新希望的領域，其中奇幻文學更常以神話與傳說為基礎，建構一個異於現實、超越自然，又引人入勝的異想世界。德國作家瓦爾特‧莫爾斯的「查莫寧小說」不但幽默有趣，充滿著繽紛的奇幻想像，更有著不同的敘事手法，因為相對於其他作家的直接創作，莫爾斯稱他的這一系列小說為「翻譯」－－翻譯自「查莫寧文學」。截至目前，「查莫寧小說」除已在德國擁有廣大讀者，更已被翻譯為多國語言，德國《法蘭克福匯報》因此推崇莫爾斯為近十年來最成功的作家。

　　本研究主要係針對「查莫寧小說」中的《夢書之城》及《夢書迷宮》兩部作品的中文翻譯進行分析。目的之一在於探究莫爾斯藉自稱譯者，在其創作中展現的「翻譯作為」及其翻譯觀。其次則在探索「查莫寧小說」中之不可譯現象，同時檢視現有中文譯本「再次」翻譯的策略得失，以提供德、漢翻譯實務工作及教學之參考。

關鍵詞：奇幻文學、查莫寧小說、文學翻譯、功能翻譯、德／漢翻譯

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Translation of "the Translation" :
The Chinese Translations of Walter Moers' Zamonien Novels "*Die Stadt der Träumenden Bücher*"and "*Das Labyrinth der Träumenden Büche*"

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Abstract

Literature has long been a realm where people express their imaginations and hope. Fantasy literature, in particular, is based on fairy tales and legends, creating fantasy worlds that are unreal, supernatural, and entrancing. The German author Walter Moers nonetheless recognized as a master of fantasy literature. His Zamonien series of novels enjoy widespread readership in Germany, and have been translated into many language. The *Frankfurter Allgemeine Zeitung* has accordingly deemed him the most successful author of the last decade.

This study analyzes two novels in the Zamonien series and focuses on their Chinese translations. The research purpose is to explore how Moers' translation should be re-translated, as well as how the Chinese translator addresses untranslatable passes during the translation process. In addition, this study lists the translation strategies employed, and determines whether there is any correspondence with the translation strategies used by Moers himself. It is hoped that this will prove helpful for German-Chinese translation applications and teaching.

Keywords: barbarization, translation, participation, sublimation, dissemination

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1. 前言

　　想像力是人類獨有的一種內在能力，它雖然不是人類當下的感官知覺，卻是人類藉由已經獲得的知識與生活經驗，進行加工、重組、轉化或延伸，使其成為超越時空限制的奇幻想法。而文學創作正是人類發揮想像力的場域之一，其中的奇幻文學更常以神話與傳說為基礎，建構一個異於現實，超越自然，又引人入勝的異想世界。

　　當代知名的奇幻文學作家，除了《魔戒》的作者托爾金、《哈利波特》的作者羅琳之外，德國作家瓦爾特・莫爾斯(Walter Moers)也已躋身於行列之中。在德國，他的童書不但早已受到兒童喜愛，他為成人讀者所撰述的「查莫寧小說」(Zamonien-Romane)更是一出版即造成轟動。「查莫寧小說」系列作品之所以絕妙，除了「活潑、幽默、充滿奇幻繽紛的想像力 （郝譽翔－讀者投書）」之外，還有那與眾不同的敘事手法。然而正是因為莫爾斯多樣、創新的語言運用，使得他的作品在中譯的過程裡多有難處。

　　本研究主要以「查莫寧小說」中的《夢書之城》(*Die Stadt der Träumenden Bücher*) 與其續集《夢書迷宮》(*Das Labyrinth der Träumenden Bücher*) 為分析對象，一方面揭示莫爾斯的翻譯觀，另一方面集中探討這兩本原文書中的不可譯現象，以及現有中文譯本之譯者據以因應的翻譯策略與其得失。

2. 「查莫寧小說」與其作者

2.1. 「查莫寧小說」

　　依據《藍熊船長的 13 條半命》一書中對「查莫寧」(Zamonien) 的描繪，這片奇異的大地係位於大西洋海域，北方有格陵蘭，東南有非洲，向東去有歐亞大陸，而向西則是美洲大陸。這片地域上主要住著各類不同的

稀有的生物，人類只是被驅趕至邊疆地帶少數族裔。查莫寧的居民擁有多種樣態，例如世居在詩龍堡的族裔即是一群擁有恐龍外型的知識分子，他們熱愛文學也勤於創作，而傳說雕龍戲爾得衷斯特[1]則是查莫寧最重要的桂冠詩人，他除了新創寫作技巧「米藤梅茨離題法」，更有以「查莫寧語」寫成的 500 多部著作以及總長為 25 冊的自傳。

　　而「查莫寧小說」截至目前總計有 6 冊，根據莫爾斯的說法，其中只有童書《藍熊船長的 13 條半命》是他的自行創作，其餘的 5 部供成人閱讀的奇幻小說均是他或全文翻譯，或截譯自戲爾得衷斯特的作品。[2]而這一系列的德文「譯作」又都已陸續被「二次翻譯」成包括中文在內的 20 種其他人類語言，並受到廣泛的喜愛。[3]

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[1] Hildegunst von Mythenmetz，是查莫寧小說原文中的主人公，然而在不同的中文譯本中卻有不同的翻譯。例如在《來自矮人國的小兄妹》中稱其為「米藤梅茨」，但《夢書之城》的譯者則將其音意混譯為「傳說雕龍戲爾得衷斯特」或簡稱「戲爾得衷斯特」。由於本文之主要研究對象為《夢書之城》及《夢書迷宮》，為避免混淆，全文將採《夢書之城》之翻譯。

[2] 德文「查莫寧小說」的首頁都刊有如下說明：
　 „Ein Märchen/Ein Roman aus Zamonien von
　　Hildegunst von Mythenmetz
　　aus dem Zamonischen übertragen
　　und illustriert von Walter Moers"
　以中文譯本《來自矮人國的小兄妹》為例，此篇說明的中譯為：
　「一部查莫寧的童話/小說
　　作者: 希・封・米藤梅茨
　　翻譯及插畫: 瓦爾特・莫爾斯」

[3] 莫爾斯的 6 部「查莫寧小說」均已有中文譯本：
　 1.《藍熊船長的 13 條半命》(Die 13 1/2 Leben des Käpt'n Blaubär)，李士勛譯，
　　　人民文學出版社，2002。
　 2.《來自矮人國的小兄妹》(*Ensel und Krete*)，王泰智、沈慧珠譯，正中書局，
　　　2005。
　 3.《黑暗世界大冒險〈魯莫與黑暗中的奇蹟〉》(*Rumo & Die Wunder im Kunkeln*)，
　　　朱劉華，正中書局，2005。
　 4.《夢書之城》(*Die Stadt der Träumenden Bücher*)，賴雅靜譯，圓神出版社，
　　　2009。

2.2. 譯／作者瓦爾特‧莫爾斯

　　查莫寧小說雖多數被稱為譯作，但其作者實為瓦爾特‧莫爾斯本人。莫爾斯生於 1957 年的德國西部 Mönchengladbach，是德國知名的漫畫及插畫家，同時也是兒童文學及奇幻文學作家，現居德國漢堡。

　　莫爾斯從 1984 年起發表個人漫畫創作，他幽默的筆調以及對政治生態及社會現況的深刻嘲諷，為他贏得許多喝采。1988 年，他以「藍熊船長」為主題的童書成了家喻戶曉的兒童文學作家。1994 年他更因改編自藍熊船長的電視動畫連續劇集「藍熊船長的奇幻大冒險」獲得了德國電視傳媒領域最重要的「阿朵夫-格林姆獎」(Aldolf-Grimme-Preis)。1999 年起莫爾斯開始陸續推出查莫寧系列的成人小說，其中 2004 年出版的《夢書之城》不但連登 42 週德國暢銷書排行版，更榮獲「德國維茲拉奇幻文學獎」(Phantastik-Preis der Stadt Wetzlar)。

　　迄今，莫爾斯已著作等身，他總計出版了 3 本童書、30 本漫畫、1 本詩畫集、1 本散文集、6 本查莫寧小說以及 5 部劇作。然而他生性羞怯極少在公眾場合露面，因而被冠上了「文學幽靈」之名[4]。儘管如此，其創作依然受到廣大讀者的喜好，德國《法蘭克福匯報》也因此推崇他為近十年來最成功的德語作家。

3. 《夢書之城》及《夢書迷宮》的創／譯技巧與特色

　　儘管在《夢書之城》及《夢書迷宮》的德文原著首頁都載明，作者為查莫寧詩龍堡的傳說雕龍戲爾得袞斯特，但顯然這兩部小說都是莫爾斯在

5.《夢書迷宮》(*Das Labyrinth der Träumenden Bücher*)，蔡慈皙譯，圓神出版社，2013。

6.《巫魔師》(Der Schrecksenmeister)，王瑜蔚譯，南海出版社，2014。

[4]　參見：Lembke, Gerrit: "Walter Moers – ein großes Missverständnis?" In: Literaturblatt. Juli/August 2013.

後現代思維引領下的「偽翻譯」 (Pseudoübersetzung) (Mader 2012:39)。縱
觀兩部作品，其創作／翻譯特色如下：

(1) 註解的運用：

　　一般而言，小說創作中極少置入大量的註解，然而莫爾斯卻在《夢
書之城》中插入了 11 個，在《夢書迷宮》插入了 13 個註解。分析這總
計 24 個註解之內容及目的，不外：

(A) 　為協助非查莫寧讀者理解文中特殊名詞所指何物而加以解
　　　釋。例如:在《夢書之城》中，註解 1 旨在說明「詩龍堡」
　　　(Lindwurmfeste) 在查莫寧大陸的確實所在位置、世居族裔的外
　　　型及特質[5]。在註解 5 中說明「苦人兒」(das leidende Männlin)
　　　的成分，使用方式及目的[6]。而在《夢書迷宮》中，註解 3 中說
　　　明了「弗洛林特的象道主義」(Florinthischer Kanalismus) 是由
　　　弗洛林特當地藝術家所保留的一種以當地運河風景為繪畫對
　　　象的超現實傳統畫風[7]。此外，當此類名詞曾經出現在其他著作
　　　時，莫爾斯甚至會在註腳中詳細標明，例如在有關「詩龍堡」
　　　的註解中，莫爾斯請有興趣的讀者「參閱《來自矮人國的小兄
　　　妹》一書最後一部分…，以及《魯莫和黑暗中的奇蹟》的第 41
　　　至 49 頁」。

(B) 　指引讀者詳閱《夢書之城》的某個篇章及頁面，以便理解《夢
　　　書迷宮》的故事內容及其發展。例如:在《夢書迷宮》書中的註
　　　解 4 到註解 12 都是用以標註如: 霧鄉人(Nebelheimer)、奧母盟
　　　(Ormen)、爐柴時光(Holzzeit) 等，已經在《夢書之城》中描寫
　　　過的特殊名詞實際在書中出現的頁數。

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[5] *Die Stadt der Träumenden Bücher*, P. 12，《夢書之城》P. 13

[6] *Die Stadt der Träumenden Bücher,* P. 105，《夢書之城》P. 111

[7] *Das Labyrinth der Träumenden Bücher*, P. 47，《夢書迷宮》P. 49

(C) 抒發對「翻譯」作為一種跨語言及跨文化溝通之行為的認知，以及其自身在這兩本書所採行之翻譯策略。莫爾斯在這類註解中雖非直接探討翻譯理論，但仍隱約地透露了他所認定應該遵守的翻譯原則：

(a) 譯者應先確切了解文字後深層的文化背景，才能使翻譯到位。例如: 莫爾斯在《夢書之城》的第 2 個註解中提及，查莫寧的各類族裔中，盆栽族以及數蘿蔔族都是以就其身高比例而言「一公尺」的度量單位 *Pixl* 與 *Vorrz* 作為貨幣名稱。若譯者僅就字面義，而將這兩個貨幣單位都譯成了德文中 *Meter*（公尺），就都是錯誤的翻譯，因為此種翻譯無法呈現原語語境中的文化實景與價值。[8]簡言之，他認為譯者在面對具有文化意涵的詞語時，字面直譯並非理想的翻譯方式。

(b) 在面對譯入語中的文化空缺時，譯者得以運用異化的翻譯策略。例如在《夢書之城》的第 3 個註解中，莫爾斯特別探討了一個詞彙的翻譯。由於這個「詞」是連他這個精通查莫寧語的「譯者」都完全不識，甚至無法發音讀出的。因此，只能藉由上下文意推測出這個只有經由詩龍的牙齒才能發音的「詞」應該是查莫寧方言的一種，是一個用以讚賞的擬聲詞。為解決這個譯入語（德語）中不存在相對應詞彙的困境，莫爾斯採行了異化的翻譯作為，模仿來源語詞語形成的特徵，自行新創了動詞 *knolfen*（文中的 *knolfte* 為第一人稱過去式以為替代）。[9]

(c) 譯者應該忠於原著。莫爾斯在《夢書之城》第 8 個註解中，

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[8] *Die Stadt der Träumenden Bücher*, P. 39，《夢書之城》P. 43

[9] *Die Stadt der Träumenden Bücher*, P. 75，《夢書之城》P. 79

對「原作者」描述的內容提出質疑:「… 因為此刻他們還躲在屏障物後方,我實在想不透傳說雕龍怎麼能夠確定這種聲音他們確實是用牙齒發出來的?(《夢書之城》,227頁)」但因必須忠於原作內容,故仍依據原文據實翻譯,而將此描述視為原作者創作的誇飾手法,不再予以追究。

(d) 譯者依據翻譯目的得採行功能性的節譯作為。莫爾斯除了在《夢書迷宮》書中插入一般性的註腳外,還在以不同字型呈現的一大段他自稱節譯自戲爾得袞斯特的另一著作《偶戲備忘錄》的文字頁面上,另以「貼便條」的形式抒發了自己的「翻譯」心得。他承認「翻譯」這段《偶戲備忘錄》是讓人頭痛的工作。因此迫於無奈,大量刪減了原文。[10]莫爾斯在《夢書迷宮》的譯者後記中也強調,在沒有竄改內容的前提下,將龐大的文字縮減至讀者可以容忍的篇幅,是著實耗費心力與生命的工作。換言之,在無損資訊完整性的前提下,考量翻譯目的與譯文讀者需求,不得不為的濃縮與刪減原文確實是必要之惡,否則恐怕難以為譯入語讀者帶來閱讀的樂趣。

(2) 詞彙的重組與創新:

　(A) 字母重組

《夢書之城》與《夢書迷宮》均以書籍為主題,書籍的創作者為主角,書籍所在的空間為故事場景,因此莫爾斯尤其在書籍作者的姓名上發揮創意,大玩文字遊戲,其中莫爾斯喜歡解構再重組古、今作家之姓名作為書中虛構作者的名字。其目的不

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[10] *Das Labyrinth der Träumenden Bücher*, P. 307,《夢書迷宮》P. 309

　　外在於藉由文字遊戲與故事人物及情節的相互輝映，增加閱讀樂趣。例如:莫爾斯將德國文豪歌德的全名 Johann Wolfgang von Goethe 重組為「Ohjann Golgo van fontheweg」作為《夢書之城》中一個書靈的名字。莫爾斯甚至也把自己的名字 Walter Moers 重組為「Werma Tosler」，用以為《夢書之城》中的一位插畫家命名[11]。

(B)　詞彙新創

　　莫爾斯更藉由德語詞語得以複合的特性，為虛幻的查莫寧創造了許多奇異的新詞彙，如：Buchling（書靈）、Holzzeit（爐柴時光）、 Finsterberg（黑山）、Ideekühlschrank（創意冷藏庫）、Bibliolast（書渣）、Bibionismus（書文主義）等。

　　此外，莫爾斯對詩龍堡族裔多採「名 + von + 姓」模式命名，如 Danzlot von Silbendrechsler 及 Gryphius von Odenhobler 等，名字表面上雖為新創，但姓氏裡卻多潛藏意涵。以兩書主人公 Hildegunst von Mythenmetz 為例，Mythenmetz 實為 Mythen （傳說、神話）以及 metz （原動詞為 metzen，雕刻、雕塑之意）的複合。莫爾斯似乎用以凸顯文學創作乃結合了抽象的美感構思及具體的文字雕琢而成 (Conrad 2011：232)，同時也假借主人公的名字暗指查莫寧世界的虛幻性，以及這系列作品的諷古喻今。

(3)　靈活的互文運用：

　　這兩本書裡的文學趣味除了在故事情節及文字遊戲中，還潛藏在許

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[11] 在德國，《夢書之城》及《夢書迷宮》都擁有大批書迷，他們成立了網站分享書中人物姓名解謎成果，網址如次：
http://udall.wordpresP.com/2010/05/23/walter-moers-die-stadt-der-traumenden-bucher-anagramme/

多詩作裡。莫爾斯從不諱言「運用」他人的文句，認為這是所謂互文的
寫作手法。因此在這兩本書中，除了莫爾斯自己的創作外，還常有引用
其他作者作品的情況。例如在皮革洞穴中書靈吟頌前人作品，莫爾斯就
直接摘用了歌德著作《浮士德》第 6 章中梅菲斯特(Mephistopheles)的話：

　　"Die Frage scheint mir klein

　　　Für einen, der das Wort so sehr verachtet,

　　　Der, weit entfernt von allem Schein,

　　　Nur in der Wesen Tiefe trachtet.」

　　　…

　　「Ich bin ein Teil des Teils, der anfangs alles war

　　　Ein Teil der Finsternis, die sich das Licht gebar." [12]

　　　又或是節錄 Annette von Droste-Hülshoff 的詩作〈Im Moose〉的一
小段，並將之搭配自己小說中的場景稍加修改後再予引用：

　　"Und flimmern sah ich durch der Linde Raum

　　　Ein mattes Licht, das im Gezweig der Baum

　　　Gleich einem mächt'gen Glühwurm schien zu tragen.

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[12] *Die Stadt der Träumenden Bücher*, P. 210。歌 德 原 著 請 參 閱：
http://gutenberg.spiegel. de/buch/-3664/6
《夢書之城》中的翻譯為：
「於我，此不過爾爾小問題
　對如此蔑視文字，
　遠離一切表象，
　唯在本質中追求深沉者。」
…
「吾乃部分之部分，初始為萬物者，
　乃誕生光明之混沌的部分。」（《夢書之城》，229 頁）

Es sah so dämmernd wie ein Traumgesicht,

Doch wusste ich, **es war das irre Licht,**

Mein letztes Stündlein hat angeschlagen. ”[13]

　　依據 Barthes 的作者定位的論述，互文的運用在於使「原文」得以無限地融入其他文本之中，因為篇章原本就由「來自無數文化出處的引文 (Zitaten aus unzähligen Stätten der Kultur)」所組成 (Barthes 2000:193)，創作因此是一種促使各種語言得以相互溝通，且能為讀者理解的場域。此外，作者的隱形更能夠讓讀者引領書寫，進而使創作獲得希望。(Barthes 2000:190-192)莫爾斯在《夢書之城》及《夢書迷宮》中，不但為消除作者在小說書寫上所扮演的傳統角色而退居譯者，更大量藉互文的運用活化前人創作，其創作手法堪稱具體呈現了 Barthes 所倡「作者之死」此一後現代的創作思維。

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[13] 摘自 *Die Stadt der Träumenden Bücher*, P. 233。《夢書之城》的翻譯為：
「我看見閃著幽光，透過椴樹林，
　黯淡的光，在樹的枝枒間
　巨大螢火蟲的幽光差可擬。
　朦朧有如夢的景象
　但我知曉，這是鬼火光
　我最後的時辰已到」(《夢書之城》，254 頁)
原詩作應為：
“…
　Und flimmern sah ich, durch der Linde Raum,
　Ein mattes Licht, das im Gezweig der Baum
　Gleich einem mächt'gen Glühwurm schien zu tragen.
　Es sah so dämmernd wie ein Traumgesicht,
　Doch wusste ich, **es war der Heimath Licht,**
　In meiner eignen Kammer angeschlagen.
　…”

(http://www.lwl.org/LWL/Kultur/Droste/Werk/Lyrik/Ausgabe_1844/Moose/index2_html)

4.　《夢書之城》與《夢書迷宮》的「再」翻譯與不可譯

4.1.「德文譯本」與「中文再譯本」的差異及其影響

　　由於莫爾斯稱其著作為「德文譯本」，故《夢書之城》與《夢書迷宮》即成了「中文再譯本」，這兩本中文譯本分別於 2009（初版）及 2013 年由圓神出版社出版，譯者分別為賴雅靜及蔡慈皙。由於這兩位譯者一位目前旅居德國，一位不但在台灣接受完整的德語養成教育，更實際從事德語教學工作，故應可推知這兩本譯作皆非二手翻譯，而是直接從德文翻譯而來。其中《夢書之城》截至 2013 年已經五刷，足見這兩本中文譯本已在台灣累積了相當讀者。

　　然而經對比「德文譯本」及「中文再譯本」，我們發現中文譯本雖保留原書的外觀、章節、插畫、甚至字體大小的變化，但其中之相異處卻在於：

(1) 中文譯本省略了在原文書一開始有關傳說雕龍戲爾得哀斯特是作者，而瓦爾特‧莫爾斯為譯者及插畫者的說明告示。換言之，在中文譯本裡，莫爾斯就是這兩本書的作者，而不再擁有譯者的角色，傳說雕龍戲爾得哀斯特也退居為一個虛構故事的主角。儘管事實也正是如此，但莫爾斯精心設計用以呈現的後現代創作風格卻因此喪失殆盡，《夢書之城》與《夢書迷宮》兩書頓時成為通俗的、一般性的奇幻小說。

(2) 正是因為在中文譯本裡，莫爾斯被解除了譯者的職務，因此在這兩本原文書中的 24 個註解上的「A. d. Ü.（譯註）」字樣也被一併刪除。此舉看似邏輯，但卻會在原譯者（莫爾斯）藉譯註的插入，以陳述其翻譯心得時，如《夢書之城》註 2、3、6，或解釋其解決翻譯困境的方式時，如《夢書之城》註 7，又或在原譯者（莫爾斯）質疑原作者（傳說雕龍戲爾得哀斯特）的寫作方式時，如《夢書之城》

註 8，出現矛盾，進而使讀者感到突兀。而在《夢書迷宮》中，因中文譯者自行在正文首頁另外加入了「*編註:書鄉術士⋯。」[14]使得全書中有了莫爾斯依序編號的註解、中文譯者的編註以及一張附加的便條等三種註解。而在以便條形式呈現的註解上，由於仍保留了「瓦爾特・莫爾斯譯註」的字樣，[15]更形成了一本著作擁有 2 個譯者加入註解的混亂現象。而莫爾斯與《夢書迷宮》的關係究竟是其作者還是譯者也陷入不明。

4.2. 《夢書之城》與《夢書迷宮》中的不可譯與再翻譯

《夢書之城》與《夢書迷宮》的故事內容雖是奇幻，但仍是文學作品。依據德國語言翻譯學家萊斯(Katarina Reiß)的文本分類，文學類文本應屬於表達類文本(Expressiver Text)，而此類文本則潛藏著作者的敘事意圖、個人情感以及書寫風格。因此，翻譯此類文本即應以原文作者為導向(Senderorientiert)，強調保有近似原文的藝術形式以傳達情意及語言美感，確保譯文讀者能體會等同的心靈美感，享受等效的閱讀樂趣。(Reiß 1986:35-36)

縱觀莫爾斯在《夢書之城》與《夢書迷宮》兩書中所創造的文學成就，除了奇幻的故事架構十足引人入勝外，更在於多樣的書寫媒體轉換、有趣的文字創新以及靈活的互文運用上。(Hillenbach 2011:74-76) 然而，正是此類特殊的個人創作風格，形成了中文轉譯的障礙，甚至留下如下所舉之不可譯的缺憾。

4.2.1. 人名的重組猜謎樂

在《夢書之城》與《夢書迷宮》兩書中，作者莫爾斯極盡能事地大玩

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[14] 參閱：《夢書迷宮》，第 9 頁。
[15] 參閱：《夢書迷宮》，第 309 頁。

文字遊戲，藉由拆解及再重組各大文學、哲學及音樂名家的名字為其故事中的人物命名。由於書中虛構人物或在性格、或在命運、又或在其作品風格上常與真實人物相呼應，因此讀者在享受閱讀冒險故事的驚險情節之餘，還能依據文本中角色的特質兼玩猜謎遊戲。例如：

(1).

　　"... Wenn einer das Orm draufhat, dann ja wohl **Dölerich Hirnfilder**"（*Die Stadt der Träumenden Bücher, P.41*）

　　「要說有誰真的擁有奧母的話，那應該就是**德理稀‧腦啡德**了…」（《夢書迷宮》，44 頁）

(2).

　　"Er holte tief Luft, breitete die Arme aus uns sprach:

　　　» O!«

　　Bevor er auch nur eine einzige weitere Silbe aufsagen konnte, hatte ich anklagend mit dem Finger auf ihn gezeigt und gerufen:

　　„**Dölerich Hirnfidler**!"

　　Nun ja, **Dölerich Hirnfidler** war zwar notorisch bekannt dafür, jedes zweite seiner Gedichte mit einem » O!« zu beginnen, aber das war natürlich nur ein übermütiger Schuss ins Blau – viele Dichter taten daP. …"（*Die Stadt der Träumenden Bücher*, P. 233）

　　「他深深吸了一口氣，兩手平伸，唸到：

　　『噢!』

　　在他還來不及唸出下一個音之前，我就指控似的用手指著他，大聲說：

　　『淋得呵呵呵！』

　　哎呀，雖然**淋得呵呵呵**每兩首詩中就有一首以『噢！』起頭是無人不

知的，但這一次我當然是瞎矇一通－畢竟許多詩人也都這麼起頭。」

(《夢書迷宮》，254 頁)

　　莫爾斯原文中的人名 Dölerich Hirnfidler 經書迷考證，確實是將德國 18／19 世紀的詩人 Friedrich Hölderlin[16] 的名字字母易位而成。Hölderlin 因是公認偉大的德國浪漫派詩人，在世界文學史上佔有重要地位，因此莫爾斯在 A 段文中也稱 Dölerich Hirnfidler 因擁有「奧母」故能創作不輟，而 Hölderlin 的詩作中也的確如 B 段文字所描述的有許多是以"O! "起頭的。此外，莫爾斯用由 *Hirn*（頭腦）及 *Fidler*（提琴家）複合而成的新詞彙 *Hirnfidler*（在腦中拉琴的人）作為書中人物的姓氏，也暗指了 Hölderlin 晚年精神錯亂的事實。然而在中文翻譯裡，《夢書之城》的譯者卻前後分別以音／義混譯的「德理稀‧腦啡德」以及自創的「淋得呵呵呵」作為 Dölerich Hirnfidle 的翻譯，姑不論譯者是否將同一個人誤譯成不同的人，這兩種譯法似乎都無法等效傳達原文中暗藏的意涵，更無法再造原文中蓄意讓讀者藉由故事描述推理猜謎的樂趣。

　　有關人物姓名的翻譯，《夢書之城》的譯者主要以音譯為原則（約佔全數之 49%），例如：

Gofid Letterkerls	戈福德‧勒特凱
Phistomefel Smeik	菲斯陀梅菲‧思霾客

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[16] Friedrich Hölderlin（弗里德里希‧荷爾德林），全名為 Johann Christian Friedrich Hölderlin，生於 1770，卒於 1843 年，是德國文學史中最偉大的詩人之一。

Hostian Rapido	霍西安・拉皮多
Aurora Janus	奧羅拉・雅努斯
Humri Schiggsal	胡姆利・夕撒爾
Colophonius Regenschein	寇羅佛尼烏斯・雷根骹
Kibitzer	奇必測

　　但也有意譯者，尤其是詩龍族裔的姓氏。但不同於德文原文的是：譯者將原文裡詩龍的姓氏，都改成了一種「頭銜」，例如：

Hildegunst **von Mythenmetz**	**傳說雕龍**戲爾德袞斯特
Danzelot **von Silbendrechsler**	**音韻旋雕龍**丹斯洛
Gryphius **von Odenhobler**	**刨文龍**呂非歐斯
Faxilian **von Stanzenfischer**	**八行詩漁龍**法克希利安
Ovidios **von Verschleifer**	**磨詩龍**奧維德迪歐斯

　　當然有些姓氏也是依據字面詞意直接翻譯而來，如：

Ektro **Rückwasser**	艾特羅・**背水**
Adodul **Nachtigall**	阿卜杜・**夜鶯儒**
Oztafan **Kolibril**	歐茲塔方・**蜂鳥士**

　　又或依據故事敘述的上下文意以諧音改寫或另創名字者，如：

Olfaktorio von Papyros	**郝鼻師**・馮・帕皮洛

　　而在較晚出版的《夢書迷宮》中，因故事有延續性，故譯者針對曾在

《夢書之城》出現過的名字，多沿用原來已有的翻譯。例如：Dölerich Hirnfidle 在《夢書迷宮》中皆是以「淋得呵呵呵」為名。而其餘者或因《夢書迷宮》譯者已經意識到莫爾斯在人名上的易位作為，又或是譯者已經參考了莫爾斯書迷網站中的解謎，故《夢書迷宮》的譯者偏向先還原作者姓名，再以中文音譯其姓氏（省略名字），並選其諧音字作為翻譯。例如：

書中原文	名家真名	翻譯名
Evubeth van Goldwein	Ludwig van Beethoven	倍跥紛
Eiderich Fischnertz	Friedrich Nietzsche	呢採
Orphetu Harnschauer	Arthur Schopenhauer	抒奔哇
Heidler von Clirrfisch	Friedrich von Schiller	息樂

遺憾的是，這些名字進入篇章後，尤其當中文譯音的選字多含貶意或字意荒謬時，仍不見得能喚起中文讀者對文學名家的直接連結，例如：

> 「這裡也買得到一些嚴肅的舊書，**縮騾**的《獨身在外》瑕疵本，**磨你汁**的虛構傳記《蘇打巨人》，還有**不來瞇**的手繪幻覺詩，已經絕版的**斯爾癡**《多元史學世界史》，旁邊就放著**囉浮敗**親筆簽名的小說全集。」（《夢書迷宮》，P. 54）

其實這些名字指的是：

翻譯名	名家真名	名家真名原文
縮騾	亨利・大衛・**梭羅**	Henry David Thoreau
磨你汁	卡爾・菲利普・**莫爾茲**	Karl Philipp Moritz
不來瞇	威廉・布萊克	William Blake

| 撕爾癡 | 赫伯特・喬治・**威爾斯** | Herbert George Wells |
| 囉浮敗 | 古斯塔夫・**福樓拜** | Gustave Flaubert |

　　整體而言，德文原文中的猜謎遊戲在中文譯文裡之所以不易傳遞，除了因為譯者無法及時逐一考證，並還原真實人物的姓名再模仿易位處理外，也因為中文讀者未必能因熟悉德國或世界文學及文化，而能及時體會其中暗藏的猜謎樂趣。

4.2.2. 物名的新創

　　莫爾斯還善於文字創新，尤其《夢書之城》與《夢書迷宮》同屬奇幻小說，因此書中自然有許多獨創的、虛幻的生物、物質或概念，例如在兩書中，莫爾斯分別在《夢書之城》以 *Buch*（書）及在《夢書迷宮》以與之同義的 *Biblio* 複合出許多新詞：

Buchhaim	書鄉	Biblionismus	書文主義
Buchling	書靈	Bibliomane	蒐書狂
Buchimist	書鄉術士	Bibliophrener	書心瘋
Buchlehring	書靈學徒	Bibliot	書癡
Bücherjäger	獵書徒	Biblioklast	書渣
		Bibliopath	書萎
		Bibliophober	書惶
		Biblionekromant	書靈媒
		Biblionär	書富
		Bibliozist	書警

雖然，*Buch* 和 *Biblio* 的語意都是「書」，但因其字源不同，在語用上也有差異：

一般而言，*Buch* 就是指一般的書籍，但 *Biblio* 源於希臘詞根，多用於指涉專業用書。而從小說的內容觀之，莫爾斯在《夢書之城》只用 *Buch* 作為字根造詞，似乎在呈現故事場景－書鄉市中的人物及事件雖都與書籍相關，但對於書的追求與喜愛均止於表面，因此書的價值取決於是否古老，作者名氣是否夠大，而非書中所承載的真理。而《夢書迷宮》的故事場景是大火後新生的書鄉市。莫爾斯將所有與書相關的名詞轉以 *Biblio-* 為字根再造新詞，應是有意藉以呈現書鄉市民對「書」的重新認知與定位。

然兩本譯本中對所有此類詞彙都是以「書」作為翻譯。揆諸其因，無非是因為在現代漢語中，「書」的近義詞雖有「典」、「籍」、「冊」等，但「典」原為五帝之書，後為經籍的通稱。（《辭海》353 頁）「籍」則據《說文》乃為書冊以備紀錄者。（《辭海》2207 頁）至於「冊」則為「簡編通名 （《辭海》356 頁）」，其與「書」的差異皆不同於德文中 *Buch* 與 *Biblio* 的差異，譯者在面對譯入語詞語空缺的不可譯現象時，也只能一律以「書」為其翻譯。

又例如，在《夢書之城》中有一種特殊的地底動物。依據莫爾斯的描述，這種動物體型壯碩，且因身上覆蓋著花崗石鱗片，故刀槍不入。此外，牠堅硬如石的牙齒善於撕扯咀嚼，牠長長的鼻口利於吸食獵物汁液，尤其牠有著 16 條腿利於在地面及在穴頂與穴壁上爬行。由於查莫寧語中有一個字母可以表示「有許多腳」[17]，而德文中並不存在這種字母，為解決因譯入語（德文）語言空缺所造成的不可譯困境，莫爾斯遂依據德文中原指

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[17] 此字母如圖：(http://de.zamonien.wikia.com/wiki/Datei:XXXX.png)

Zamonischer Originalbuchstabe für xxxxx

有 8 隻腳的節肢動物 *Spinne*（蜘蛛）新創了"Spinxxxxe "一詞以為其翻譯。他更特別以註解說明這個詞的形成，亦即在這個新詞中的每一個 X 代表了該動物的 4 隻腳，因此連續的 4 個 X 即是 16 隻腳，而且這個詞在讀音時只需讀出一個 X 即可。（參見 *Die Stadt der Träumenden Bücher*, 190 頁）

　　然而漢字原本就不是由字母組成，當然更不會有具「有許多腳」語意的字母甚或文字的存在。因此無論是查莫寧語中的特殊圖像字母，又或是德文中的"Spinxxxxe"在漢語中都是個空缺，同樣帶來翻譯的困境。《夢書之城》的譯者因而仿照莫爾斯作法，在「蜘蛛」一詞中加入 4 個「X」，以「蜘 XXXX 蛛」為其中文翻譯。（參見《夢書之城》204 頁）然而漢字乃方塊文字，拉丁字母「X」在中文語境中未必能喚起中文讀者對「有許多腳」的聯想，但若在「蜘蛛」一詞中加入多個「足」字後成為「蜘足足蛛」，或許能夠成為因較符合漢文字形成中的指事、會意與形聲原則，進而能使讀者一目了然的另一種翻譯選項。

4.2.3. 互文的趣味性

　　莫爾斯在此兩本書中，不時地或全文引用，或略加修改再予引用了幾位知名德國文學家的詩句，由於這都是些德國人在學校裡必學，甚至必須背誦的詩句，德國讀者尤其能夠領會作者此種互文作為的用意，也更能因此對小說中的描述產生共鳴。此類因互文引用而帶來的閱讀樂趣，卻是翻譯無法轉達，很難再造的。例如在《夢書之城》中，莫爾斯在皮革洞穴中讓名為歌歌・思德(Ojahnn Golgo van Fonthewegs)[18]的書靈吟誦「努冷森林」(Der Nurnenwald)這首詩，而原詩實為歌德名作〈Wandrers Nachtlied II〉。莫爾斯除了更改詩名外，並將詩句中的 *Vögelein*（小鳥）替換成生長在查

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[18] Ojahnn Golgo van Fonthewegs 實為 Johann Wolfgang von Goethe 易位而來，參見 http://udall.wordpresP.com/2010/05/23/walter-moers-die-stadt-der-traumenden-bucher-anagramme/

莫寧大陸西南方「努冷森林」的肉食性植物 *Nurne*（努冷）[19]：

歌德原詩	《夢書之城》改寫
Wandrers Nachtlied II	**Der Nurnenwald**
Über allen Gipfeln	Über allen Gipfeln
Ist Ruh',	Ist Ruh',
In allen Wipfeln	In allen Wipfeln
Spürest Du	Spürest Du
Kaum einen Hauch;	Kaum einen Hauch
Die **Vögelein** schweigen im Walde.	Die **Nurnen** schweigen im Walde.
Warte nur! Balde	Warte nur! Balde
Ruhest du auch.	Ruhest du auch.[20]

　　對大多數的德國讀者而言，即使詩名不同，但在繼續閱讀時多能立即察覺這首「努冷森林」實為歌德詩作的改寫，進而對吟詠此詩的書靈特質及其上下語境的描述更能心領神會。

　　事實上，「Wandrers Nachtlied II」早有多人嘗試中譯，而目前較為知名的則有郭沫若，錢春綺及鄭芳雄等人的譯作：

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[19] 在《夢書之城》書中，莫爾斯並未直接說明「努冷」是為何物，讀者必須自行在其專屬網頁中查閱。故參見 http://de.zamonien.wikia.com/wiki/Nurne

[20] 參見 *Die Stadt der Träumenden Bücher*, P. 246

流浪者之夜歌[21]	浪遊者的夜歌[22]	浪遊者的夜歌[23]	努冷森林[24]
郭沫若 譯	錢春綺 譯	鄭芳雄 譯	賴靖雅 譯
一切的山之頂， 沉靜， 一切的樹梢， 全不見， 些兒風影： 小鳥們在林中無 聲。 少時頃，你快 快也安靜。	群峰一片 沉寂， 樹梢微風 斂迹。 林中栖鳥 緘默， 稍待你也 安息。	群峰之巔 萬賴岑寂， 樹梢之間 察覺不出 絲毫風息 林中小鳥悄然無聲 且稍待 不久你也即將安息	群山之巔 靜謐一片， 眾樹梢間 幾乎感受不到 一絲風息 努冷們沉默在林中 且待，俄頃 君也即將安息

　　我們姑且不論這首詩的各家翻譯是否適切，由於在中文讀者中，不但只有極少數的人熟識詩作原文，就連對這首名詩的中文翻譯有認識的人也為數不多，因此很難期待一般的中文讀者在閱讀「努冷森林」時能夠立即聯想到「浪遊者的夜歌」這首詩，再進而聯想到德國文豪歌德。中文譯作於是只能呈現當時的故事場景，而無法使讀者在閱讀中體會莫爾斯此處引用該詩所創造出的巧妙互文效果。更有甚者，讀者還可能會因為不知「努冷」究竟是為何物，而有不解之感，針對此一缺憾譯者恐怕只能感到無奈。

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[21] 郭沫若知翻譯，參見
http://www.suxiaoqin.de/%E5%BE%B7%E6%B1%89%E7%BF%BB%E8%AF%91%E8%A7%92/%E8%AF%91%E6%96%87%E6%AC%A3%E8%B5%8F/Goethe_Gipfeln.php
[22] 參見《歌德精選》，117 頁。
[23] 參見《歌德詩歌》，392 頁。
[24] 參見《夢書之城》，272 頁。

5. 結論

　　德國作家莫爾斯在《夢書之城》與《夢書迷宮》兩本「偽翻譯」中，建構了傳說雕龍戲德爾袞斯特的兩段驚險旅程。而其中的奇幻元素不但因圖像的搭配與變化更顯真實，文意的諷刺與幽默也因詞彙新創、人名重組、互文運用而更加具體。

　　莫爾斯在這兩本著作中藉由退居譯者，刻意地破除「作者」的神聖性，將閱讀理解及詮釋權交還讀者，體現了後現代創作的理念與特色。然而對於非德語讀者而言，圖畫可以直接在另一種文化中呈現，但文字與其句意卻必須透過「再翻譯」才能理解。因此，無論在德語或在漢語，「翻譯」的良窳頓時成了這兩部小說是否為讀者青睞，是否能享有文學盛名的關鍵。

　　針對「翻譯」，莫爾斯在兩本著作中以註腳的方式闡釋了自己的看法。他認為譯者應深切體察文字深意及其所承載的文化，並忠於原作。然而在面對譯入語空缺時，適時的異化翻譯是必要手段。此外，基於對於譯文讀者的關照，譯者配合翻譯目的的節譯與刪減則是不得不的作為。如此的翻譯觀恰能與翻譯學者諾德(Christiane Nord)的「功能加忠誠理論」相呼應。依據諾德，翻譯行為應以譯文功能為依歸，並在翻譯的過程中同時對原文作者、翻譯委託者乃至譯文讀者／使用者負責。(Nord／張美芳，王克非2005:167)

　　依據此一翻譯理論考察《夢書之城》與《夢書迷宮》兩本譯作，雖然兩位中文譯者都傾力解決書中諸多的翻譯困境，以追求最大的等效翻譯，無奈其中仍有諸多因涉及語文空缺，或因中文讀者對德國或世界文學/文化的不熟悉所而形成的不可譯現象，致使在中文《夢書之城》與《夢書迷宮》中流失了些許幽默與趣味。但儘管如此，兩本中譯本都仍保有奇幻小說應有的各項元素與故事張力，因此仍是成功的譯著，這點也可以從兩本

中文翻譯在書市中的銷售量得以證明。

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「譯」個眼神，千言萬語：
以《金瓶梅》譯本為例

張雅惠[*]

摘　要

　　翻譯為利用符號學機制重新建構異文化的一種過程；然，若從世界語意學的角度來思考，並非所有原文語言和目標語言皆能找到互為「對等關係」的符徵。本文旨在以對照分析法，從語意學視角出發，探討中國古典情色小說《金瓶梅》西班牙語譯本中有關各種「眼神」的翻譯。首先，我們援引二十世紀符號學大師尤里•洛特曼 (Iury Lotman, 1922-1993) 提出的「跨文化對話」概念，並論其在翻譯學運用之現象。接著，透過《金瓶梅》原文和譯本中「眼神」詞彙的比較，進一步觀察兩者間功能性、語意和文化置換之情況。

關鍵詞：符號學、世界語意學、金瓶梅、尤里•洛特曼、眼神

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One Look is Worth More Than a Thousand Words
Jin Ping Mei as an Example

Chang, Ya-Hui[*]

Abstract

Translation is inherently a semiotic mechanism in the cultural processes. However, in universal semantic categories, it's not always easy to find a correspondence in different languages. This article presents a contrastive analysis of a number of terms belonging to the semantic field of the act of looking in a Chinese erotic novel *Jin Ping Mei* and its Spanish version. We will consider Iuri M. Lotman's conception of intercultural dialogue from the viewpoint of the Translation Studies. The main aim of this study is to observe the operation, exchanges and reproduction processes of cultural sense through the contrastive analysis of the words related to the act of looking.

Keywords: semiotic mechanism, semantic field, *Jin Ping Mei*, Iuri M. Lotman, act of looking.

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Una mirada dice más que mil palabras
En torno a la traducción de *Jin Ping Mei*

Chang, Ya-Hui[*]

Resumen

La traducción es un mecanismo semiótico inherente a los procesos culturales, sin embargo, si pensamos desde una categoría semántica universal no siempre se encuentra una correspondencia sencilla entre las lenguas. El presente artículo tiene por objeto realizar un análisis contrastivo, desde el campo semántico, del acto de mirar en la novela erótica china *Jin Ping Mei* y su traducción castellana. Este artículo, en primer lugar, presentará la concepción de los diálogos interculturales postulada por Iuri M. Lotman desde el punto de vista de la traductología. Posteriormente, se fija en la traducción de los vocablos relacionados con el acto de mirar, la finalidad es observar el funcionamiento, los intercambios y los procesos de reproducción del sentido cultural.

Palabras claves: mecanismo semiótico, campo semántico, *Jin Ping Mei*, Iuri M. Lotman, acto de mirar.

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1. Introducción

Este trabajo pretende ahondar en cómo el sentido de la vista y el movimiento de los ojos asumen papeles fundamentales en la evocación y el flujo del deseo en la novela erótica. Así, en el presente artículo proponemos una aproximación al sentido de la vista partiendo de ciertos términos relacionados con el acto de mirar.

El lenguaje, sin duda, entra en contacto con los diferentes elementos de comunicación y proporciona una gran variedad de funciones en el esquema de la comunicación[1]. Sin embargo, las señales emitidas y recibidas por los cinco sentidos −vista, olfato, gusto, tacto y oído− pueden ser más poderosos que la propia habla, especialmente en el juego de la seducción (Chang, 2016: 133-134). En cualquier caso, y pese a que cada una de estas percepciones aporta una función específica, muchos teóricos coinciden con señalar que el sentido de la vista desempeña el papel principal (Berger, 1972: 7; Freud, 1978: 191; Havelock Ellis, 1961: 54; Morris, 2004: 45).

El presente estudio toma como herramientas de análisis la concepción de la Hermenéutica y de la "semiosfera", planteada por Yuri Lotman (1996). Asimismo, es importante mencionar el concepto del "bagaje cultural",

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[1] Hay ciertos lingüistas y filólogos, específicamente Ferdinand de Saussure y Roman Jakobson, que hacen hincapié en las funciones del lenguaje y manifiestan teorías propias. Jakobson, gracias al concepto saussuriano sobre la ciencia del lenguaje, plantea este modelo de teoría de la comunicación según el cual el proceso de comunicación lingüística implica seis factores básicos: emisor, receptor, mensaje, código, contacto y contexto, que establecen un esquema de seis funciones: emotiva, conativa, poética, metalingüística, fática y referencial. El discurso, el acto verbal, es un acontecimiento que efectúa la transición de una Lingüística del código a una del mensaje (Jakobson & Morris, 1967; Saussure, 2007).

expuesto por Bajtín en "El problema del contenido, el material y la forma en la creación literaria" de *Teoría y Estética de la Novela*, donde expone cómo dicho bagaje cultural afecta a los receptores al llevar a cabo interpretaciones de textos (1989: 30). De esta manera, la lengua fuente debe ser "engendrada" (Barthes, 1972: 66), para elaborar así un segundo lenguaje por encima del primero, produciendo una coherencia de signos.

Por otro lado, según Lotman, la semiosfera "es el espacio semiótico fuera del cual es imposible la existencia misma de la semiosis" (1996: 21-42). Dicha idea se aplicará, posteriormente, a la traducción, que es considerada como el dinamismo cultural donde no solo encontramos un intercambio entre distintos lenguajes, sino que también aparecen ambos sistemas semióticos (semiosferas). De este modo la traducción interfiere el funcionamiento de los intercambios y de los procesos de reproducción del sentido cultural, conformando un mecanismo semiótico.

2. Utillaje conceptual y corpus analizado

La traductología desde hace varias décadas es un área de estudio relevante. Así, Susan Bassnett señala en *Translating Studies* las palabras de A. Lefevere para explicar la dificultad de la equivalencia en la traducción: "No two languages are every sufficiently similar to be considered as representing the same social reality. The world in which different societies live are distinct worlds, not merely the same world with different labels attached" (2002: 13).

En este sentido, a pesar de que algunas acciones humanas son

comunes a las distintas semiosferas, el abanico de términos que señalan el acto de mirar y que cada lengua actualiza en su léxico es diferente en un idioma y en otro. Es decir, los mecanismos semióticos no siempre tienen equivalencia entre el texto original (TO) y el texto meta (TM).

El corpus de estudio que vamos a utilizar en este trabajo, como indicamos a continuación, está formado por el original de la novela *Jin Ping Mei*, de Lanling Xiaoxiao Sheng, una de los textos más "obscenoso" (Hu, 1986: 43)[2] de la literatura china. *Jin Ping Mei*, al igual que otras grandes obras clásicas, estaba manuscrita lo que hace que nos encontremos con varias versiones del mismo texto; hemos elegido, entre las tres ediciones, *Jin Ping Mei ci hua* 《金瓶梅詞話》 (1617), considerada actualmente la más antigua y también la más completa. De ella, existen cuatro tipos de copias, editadas por Guyi Xiaoshuo Kanxinghui, Gujikanxingban, Daianban y Lianjing. Así como, la publicación del *Jigen dō*, editada por *Kobayashi minoru iya* 小林實彌 que imprimió en 1963 la editorial *Daian kabushikigaisya* 大安株式會社, edición seleccionada para el corpus de nuestro trabajo (TO)[3].

Jin Ping Mei, a partir del siglo XIX, ha sido traducida a varias lenguas, lo que ha supuesto un continuo incremento de su popularidad. En castellano, se publicaron dos traducciones en 2010. Una es traducción directa del chino, a cargo de Alicia Relinque, titulada *Jin Ping Mei en Verso y en Prosa*,

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[2] Hu Shi opina que esta novela erótica no puede considerarse como "literatura" debido a que "las relaciones amorosas entre hombres y mujeres eran demasiado brutales e irracionales" (1986: 43).
[3] En China no se unifica las normas del uso de puntuación hasta el siglo XX, así, en cuanto al uso de puntuación, utilizamos la adaptación de Mei Jie (Lanling Xiaoxiao Sheng, 2007).

publicada por la editorial Atalanta, en dos volúmenes en 2010 y 2011, respectivamente. La otra, titulada *Flor de Ciruelo en Vasito de Oro*, es una traducción indirecta (del inglés, del francés y del alemán, de diferentes ediciones), realizada por Xavier Roca-Ferrer y publicada por la editorial Destino.

Manel Ollé comenta ambas traducciones de esta manera: Si comparamos las dos traducciones, nos damos cuenta que la versión de Relinque, a diferencia de lo que sucede en la otra, no resume ni omite los pasajes o los referentes complejos, esquiva anacronismos o errores, prologa y anota el texto con erudita precisión exacta (2011: 7). En este sentido, consideramos que podría ser una de las versiones más completas y más cercana a la original. Esta es la razón por la que elegimos *Jin Ping Mei en Verso y en Prosa* como fuente de referencias (TM).

3. El campo semántico del acto de mirar

Las miradas, gracias a sus "échanges silencieux", junto con el lenguaje, pueden expresar con viveza y exactitud numerosos afectos en un contexto comunicativo: "L'interaction verbale en face à face ne prend sens que dans un système plus large, un vaste contexte communicationnel fondé sur les mouvements du corps et les regards. Sans ces échanges silencieux, la parole serait muette" (Kaufmann, 1995: 108). En otras palabras, normalmente la seducción sucede inmediatamente después del acto de mirar, miradas que invitan al objeto de deseo al territorio de la sensualidad.

En *Jin Ping Mei*, la conexión a través de la mirada suele ocupar un

papel fundamental en todas las relaciones sexuales, dado que en los primeros momentos del encuentro, los seductores practican una estrategia basada en el juego de las apariencias como proceso comunicativo principal. En esta obra, mirar no es solo un acto silencioso, sino también un acto dinámico, que se despliega de numerosas maneras; por ejemplo, mirar de arriba abajo, mirar a escondidas, mirar con atención, mirar de reojo, lanzar una mirada aquí y allá, etcétera.

3.1. Radicales 目 (*mu*, los ojos) y 見 (*jian*, mirar)

Con la finalidad de indagar en esta cuestión es necesario indicar que la estructura semántica del mecanismo lingüístico chino suele asociarse con el radical, un componente determinante para el significado de los caracteres. En general, el sentido de la escritura china se puede comprender por "los componentes"[4] de un carácter o por el propio carácter. Así, trataremos de concentrarnos en los caracteres, construidos a través de los componentes semánticos, es decir, en los radicales relacionados con el acto de mirar. Martínez-Robles señala en *La Lengua China: Historia, Signo Y Contexto: Una Aproximación Sociocultural* el papel que el radical ocupa en un carácter.

[...] los radicales, que aportan contenido semántico a la gran mayoría de los caracteres chinos. En su conjunto, constituye un sistema de

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[4] Rovira Esteva informa en *Lengua y Escritura Chinas: Mitos y Realidades* que hay tres tipos de componentes gráficos: las partes semánticas, las partes fonéticas y las partes simbólicas (Rovira Esteva, 2010: 50).

clasificación muy heterogéneo que, no obstante, ofrece mucha información sobre las relaciones humanas en la sociedad china tradicional (Martínez-Robles, 2007: 244).

En *Shuowen Jiezi* 說文解字 (Comentario de caracteres simples y explicación de caracteres compuestos)[5], el carácter 目 (*mu*) se refiere al "ojo humano" y el otro 見 (*jian*), al "acto de mirar" (Institute of linguistic Sinica, 2010).

Ciruela Alférez pone de relieve en su libro *Historia de la Lingüística China* que el pensamiento lingüístico tradicional chino se ha estructurado durante siglos en torno a las mismas ideas y a los mismos textos clásicos, interpretándolos y reinterpretándolos hasta la saciedad; en el presente trabajo vamos a relizar el análisis tomando la semiosfera china como elemento diferenciador (2004: 6).

En esta línea de pensamiento, exponemos la siguiente tabla donde de forma paralela se reflejan en ambos caracteres el desarrollo lingüístico de cuatro variedades gráficas (hueso oracular 甲骨文, *Dazhuan* 大篆, *Xiaozhuan* 小篆 y moderno 楷書).

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[5] *Shuowen Jiezi*, atribuido a Xu Shen en la época Han (206 a.C.-220), ofrece una sistematicidad en los estudios lingüísticos clásicos.

Figura 1. Los caracteres 目 y 見

	Hueso oracular 甲骨	*Dazhuan* 大篆	*Xiaozhuan* 小篆	Moderno 楷書
El ojo (*mu*)				目
Mirar (*jian*)				見

Por lo tanto, ambos radicales aportan una importante carga de significación sobre el sentido de la vista; de este modo, para estudiar las formas de ver, hay que concentrarse específicamente en los caracteres que contienen el sentido del acto de mirar y que pertenecen a este radical semántico. Según el *Chongbian guoyu cidian xiudingben* 《重編國語字典修訂本》 (Diccionario lexicográfico chino), hay más de doscientos caracteres que corresponden a los radicales 目 y 見 (Ministerio de Educación de la República de China (Taiwán), 1997).

Jin Ping Mei presenta una abundante riqueza léxica sobre el acto de mirar, donde cada léxico despliega en el discurso un abanico de términos con distintos matices e intensidades semánticas, tales como 目, 見, 看 (*kan*), 睜(*zheng*), 眼 (*yan*), 觀 (*guan*), 睛 (*jing*), 瞧 (*qiao*), (*suo*) y 睨 (*ni*). La sensualidad, la frescura y el misterio suelen encerrarse en los espacios silenciosos a través de los actos de visión. A continuación, tratamos de realizar un análisis comparativo de varios tipos de miradas.

3.2. Un golpe de vista: 看 (*kan*)、見 (*jian*)

El "golpe de vista" es uno de los modos de mirar más destacados en *Jin Ping Mei*, puesto que muchos personajes seductores atraen de forma

repentina la mirada del individuo al que observan. Generalmente, se utilizan los términos 見 y 看 (*kan*, mirar) para expresar esta mirada que se muestra de manera impetuosa.

Ambos términos, en general, se interpretan en español como "ver, observar o mirar" (Comité de Gran Diccionario de Chino, 2010: 468-469). Sin embargo, según el desarrollo de la escritura del carácter 看 (Figura 2), observamos cómo la forma de *xiaozhuan* presenta una mano colocada sobre un ojo.

Figura 2. El carácter 看

	Huesos oracular 甲骨	*Dazhuang* 大篆	*Xiaozhuan* 小篆	Moderno 楷書
Mirar (*kan*)	---	---	看	看

* "---" se refiere a que este carácter no tiene estas formas de escritura.

Por ejemplo, en el fragmento que sigue, la expresión "*huiguolian lai kan* 回過臉來看 (girar la cabeza y mirar)" explica indirectamente el significado de la expresión española "giró la cabeza y de pronto se encontró con". En este caso, el TM señala, en lugar del acto de mirar, la coincidencia del encuentro.

TO:	回過臉來<u>看</u>，却不想是個美貌妖嬈的婦人。(cap. 2: 29).
TM:	[...] giró la cabeza y de pronto <u>se encontró con</u> una hermosa y atractiva mujer (Erudito de las carcajadas, 2010: 124).

En los ejemplos que siguen, el acto de mirar "見 (*jian*)" y "看見 (*kanjian*)" se traduce al español con el verbo "ver", sin más contexto ni explicaciones.

TO:	慌的陳經濟扭頸回頭，猛然一<u>見</u>，不覺心蕩目搖，精魂已失。(cap. 18: 247).
TM:	Cuando el joven giró el cuello y la <u>vio</u>, sin poderlo controlar su corazón se aceleró, sus ojos temblaron, y su espíritu escapó de su cuerpo (Erudito de las carcajadas, 2010: 449).

TO:	西門慶正在廳上，<u>看見</u>夾道內玳安領著那個五短身子 [...] (cap. 74: 1231).
TM:	Ximen Qing estaba en el salón principal cuando <u>vio</u> pasar a Dai'an por la galería escoltando a una muchacha menuda y graciosa [...](Erudito de las carcajadas, 2010: 846).

En muchas ocasiones, en la lengua china se utiliza la redundancia, cuyo uso da como resultado un efecto de acumulación. Por ejemplo, en el siguiente fragmento se despliegan un abanico de términos con distintos matices e intensidades semánticas: 見 , 觀 (*guan*, observar), 看 . Asimismo, el TM es considerado como una traducción fiel ya que mantiene el efecto redundante del TO con una serie de verbos sinónimos: "divisar, mirar y contemplar".

En cambio, como indica la definición lexicográfica del *Diccionario de la*

Lengua Española de la RAE, el verbo "divisar" podría transmitir algo más que el 見 del TO: "Ver, percibir, aunque confusamente, un objeto" (RAE, 2014).

Por su parte, nos parece interesante señalar que el TM realiza una "compensación añadiendo" (Torre, 1994: 132) esta unidad de expresión "contemplándola y contemplándola", que señala una continuidad en la acción.

TO:	當下李衙內[...]一<u>見</u>那長挑身材婦人，不覺心搖目蕩，<u>觀</u>之不足，<u>看</u>之有餘。(cap. 90: 1530).
TM:	El hijo del oficial Li había <u>divisado</u> a una mujer alta y esbelta. Sin poderse controlar, su corazón se alteró y sus ojos se turbaron. No podía dejar de <u>mirar</u>la, y ansiaba seguir <u>contemplándo</u>la y <u>contemplándo</u>la (Erudito de las carcajadas, 2011: 1347).

3.3. Una mirada de larga duración

La idea de que la seducción transmitida por una mirada fija implica otra estrategia de seducción coincide con las palabras de Ruiz Pérez y Matas Caballero: "Los ojos no son sólo ojos porque ven, sino ojos porque los miran, y de ellos emana la fuerza de la seducción en forma de lazos sutiles que aprisionan al enamorado" (Ruiz Pérez & Matas Caballero, 1993: 324). En la lengua china, generalmente destaca el mantenimiento de la posición tensa de los párpados o la inmovilidad de las pupilas para plasmar la fijación de la mirada.

En los siguientes ejemplos, tenemos en cuenta una unidad de expresión "*zhengyan guankan* 睜眼觀看", donde los cuatro términos muestran el principal rasgo lingüístico que conlleva el radical 目. Como hemos visto en el desarrollo del carácter 看 en el apartado anterior, la siguiente tabla presenta los términos de "睜", "眼" y "觀".

Figura 3. Los caracteres 睜, 眼 y 觀

	Huesos oracular 甲骨	*Dazhuang* 大篆	*Xiaozhuan* 小篆	Moderno 楷書
Abrir (zheng)	---	---	---	睜
Los ojos (yan)	---	---	眼	眼
observar (guan)	---	---	觀	觀

* «---» se refiere a que este carácter no tiene estas formas de escritura.

Por su parte, esta unidad de expresión "睜眼觀看" se puede dividir en dos componentes: 睜眼 (abrir los ojos) y 觀看 (mirar, ver), que exponen, a grandes rasgos, un sentido imbricado.

Como se puede observar, es difícil alcanzar la equivalencia formal en el TM, debido a las limitaciones lingüísticas. En este sentido, D'amore escribe:

El traductor debe proceder con precaución siempre, pero no debe tener miedo de intentar producir versiones innovadores de textos innovadores o que se desvían de las normas de los cánones. Se puede

encontrar inspiración en la obra de un sinnúmero de escritores quienes escriben en distintas variedades de nuestra lengua meta (D'amore, 2010: 41).

Por lo tanto, proponemos indagar en la manera de llevar a cabo el TM ante la misma expresión "睜眼觀看". En la siguiente frase, dicha unidad se traduce sencillamente con el verbo "observar".

TO:	西門慶睜眼觀看那婦人。(cap. 7: 91).
TM:	Ximen Qing observó a aquella mujer [...] (Erudito de las carcajadas, 2010: 213).

En el siguiente caso, nos parece interesante que el TM tienda a reproducir el TO casi en todos sus aspectos. No obstante, mucho más directa es la explicación en español, en la que el adverbio "bien" destaca sobre la densidad de la mirada, y la preposición "para" ayuda a denotar el motivo de la acción: "abrió bien los ojos".

TO:	西門慶睜眼觀看他 [...] (cap. 61: 949).
TM:	Ximen Qing abrió bien los ojos para contemplarla (Erudito de las carcajadas, 2011: 352).

Por otro lado, el TM del siguiente ejemplo se interpreta "睜眼看" de otra forma: "observó con los ojos abiertos" y además añade el adverbio "de

par en par" connotando, así, la de intensidad de la mirada.

TO:	西門慶睜眼看着那婦人[...] (cap. 3: 46).
TM:	Ximen Qing <u>observó</u> a la mujer <u>con los ojos abiertos de par en par</u> (Erudito de las carcajadas, 2011: 148).

Observamos ahora, sin embargo, otra forma de expresión sobre la mirada de larga duración: "*buzhuaijing zhi kan* 不轉睛只看 (no mover los ojos y mirar)". El término "睛" se refiere a "las pupilas y a los ojos" (Ministerio de Educación de la República de China (Taiwán), 1997). La tabla de abajo presenta el desarrollo de su escritura.

Figura 4. El carácter 睛

	Huesos oracular 甲骨	*Dazhuang* 大篆	*Xiaozhuan* 小篆	Moderno 楷書
Los ojos, las pupilas (*jing*)	---	---	睛	睛

* «---» se refiere a que este carácter no tiene estas formas de escritura.

En este caso, la traductora, en algunas ocasiones, se aleja del original mediante soluciones que priorizan distintos matices.

TO:	這西門慶且不看他女兒，<u>不轉睛只看</u>婦人。(cap. 37:541).
TM:	Pero en lugar de mirar a la joven, Ximen Qing <u>no podía apartar los ojos</u> de la mujer (Erudito de las carcajadas, 2010: 865).

3.4. *L'art du voir sans voir*

La variedad del movimiento de los ojos se pone de relieve en el siguiente texto, pues no podemos pasar por alto "*l'art du voir sans voir*", que a diferencia de la contemplación, es una estrategia de simulación que utilizan los seducidos para no descubrir la impresión que el proceso de seducción les causa en su interior (Kaufmann, 1995: 113). Tal acción se muestra en el acto sutil de las miradas.

> L'art du voir sans voir est fondé sur la maîtrise de la fixité du mouvement. Le regard fixé n'est pas interdit, mais à la condition qu'il se pose sur un point indiscutablement neutre pour tous les observateurs (Kaufmann, 1995: 115).

Desmond Morris explica este tipo de mirada de soslayo del siguiente modo: "This is used to steal a look at someone without being seen to do so. It is also used as a deliberate signal of shyness when it becomes a sign of coyness" (Morris, 2004: 54).

En *Jin Ping Mei*, se expresa en lengua china esta mirada furtiva mediante los caracteres que llevan el radical 目, tales como 睃 (*suo*) y 睨 (*ni*). Los dos tienen un sentido similar, que se refiere a una mirada disimulada que es dirigida por encima del hombro, hacia un lado y sin volver la cabeza (Ministerio de Educación de la República de China (Taiwán), 1997; Sun, 2004: 600, 794).

Figura 5. Los caracteres 睃 y 睨

	Huesos oracular 甲骨	*Dazhuang* 大篆	*Xiaozhuan* 小篆	Moderno 楷書
Mirar de reojo (*suo*)	---	---	睃	睃
Mirar de reojo (*ni*)	---	---	睨	睨

* «---» se refiere a que este carácter no tiene estas formas de escritura.

Sin embargo, el verbo "睃" (mirar de reojo) tiene en común el designar el acto de mirar de forma general, incidiendo en que no se dirige la vista de manera directa hacia alguien. En el TM de los dos siguientes ejemplos observamos que la traductora se inclina por señalar el rasgo furtivo (偷 *tou*) de la mirada.

TO:	竹山席間偷眼＿覷婦人，粉粧玉琢，嬌豔驚人。(cap. 17: 235).
TM:	Zhushan osó <u>mirarla</u> a hurtadillas [...] (Erudito de las carcajadas, 2010: 427).

TO:	那婆娘也把眼來偷＿西門慶 [...] (cap. 3: 49).
TM:	[...] ella <u>observaba</u> a hurtadillas la prestancia de él [...] (Erudito de las carcajadas, 2010: 154).

En los siguientes ejemplos, el TM no presenta la dirección realizada por los ojos, sino que se ejerce "una adaptación de categoría de pensamiento" en término de Torre: "atraían la mirada" (1994: 130).

TO:	［宋蕙蓮］在上邊遞茶遞水，被西門慶__在眼裡。(cap. 22: 310).
TM:	[Song Huilian] <u>atraía la mirada</u> de Ximen Qing cada vez que le servía agua o té (Erudito de las carcajadas, 2010: 534).

Otro sinónimo 睨 aparece en el siguiente ejemplo. Pero, en primer lugar, es importante señalar uno de los sentidos metafóricos del término 秋波. Así, al consultar el *Chongbian guoyu cidian xiudingben* 《重編國語字典修訂本》 (Diccionario lexicográfico chino), observamos un doble sentido. En el primero significa las olas del otoño; en el segundo, que se deriva del anterior, se refiere a los ojos tan claros como el agua del otoño (Ministerio de Educación de la República de China (Taiwán), 1997). No obstante, el TM aplica la traducción literal añadiendo el adjetivo "amorosas" para explicar y trasladar el sentido metafórico del término 秋波.

Subrayamos que en este pasaje el TM presenta claramente la dirección de los ojos: "de reojo".

TO:	[...] 不覺桃花上臉，秋波斜<u>睨</u>。(cap. 27:390).
TM:	[...] apenas sentía el rubor de melocotón ascendiendo a sus mejillas, y <u>le lanzaba sus miradas amorosas de reojo</u> (Erudito de las carcajadas, 2010: 644).

Si seguimos las referencias anteriores, percibimos que el término 睨,

que se traduce como "lanzar la mirada de reojo" y "mirar de reojo", señala lo oblicuo de la mirada. Por otro lado, el término   se interpreta como "lanzar continuas miradas" y "observar" lo que le aporta un sentido más amplio.

4. Conclusión

El análisis de las unidades léxicas que expresan el acto de mirar en la escena erótica de *Jin Ping Mei* y su traducción española ha puesto de manifiesto que el acto de mirar es una construcción que viene determinada por las diversas semiosferas. Ciertamente, existen referencias comunes en el mirar, pero cada cultura las modifica y expresa de manera distinta.

En la lengua china, la mayoría del vocabulario que está compuesto por los radicales 目 y 見, se construye en torno al sentido de "mirar". A través del análisis, descubrimos que la lengua china tiene mayor riqueza léxica sobre tal acto, es decir, cuenta con numerosas formas para transmitir las miradas, tales como 見, 看, 觀, 睜眼觀看, 不轉睛只看,   y 睨. En cambio, en la traducción de *Jin Ping Mei*, observamos que la lengua castellana posee menos términos para indicar tal acto lo que hace que la traducción se incline mayoritariamente a interpretarlo a través de una equivalencia dinámica.

Asimismo, es necesario hacer notar cómo la lengua china, gracias a su carácter pictográfico, produce una estética particular que el TM jamás puede alcanzar. Por ejemplo, en el TO se pueden presentar una serie de vocablos que contienen el radical 目 o 見 para destacar el valor enfático

del acto de mirar; sin embargo, al TM en español le resulta difícil llevar a cabo un calco literal.

En definitiva, la estructura semántica del mecanismo lingüístico chino suele asociarse con el radical y, por esta razón, el componente del carácter aporta indicios esenciales para una mejor interpretación literaria. En general, todas las unidades estudiadas podrían considerarse adecuadas, pues mantienen vínculos de equivalencia con respecto al original; sin embargo, es poco posible conseguir una equivalencia total (Bassnett McGuire, 2002: 23) en la traducción. Como hemos podido comprobar, el estudio del mecanismo semiótico que expresa el acto de mirar constituye un campo de investigación que vierte luz sobre la capacidad de las palabras de construir sigfnicados culturales a través de la semiosfera.

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論霍克斯如何重塑《紅樓夢》中的微細情感戲劇

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摘　要

　　因其代表性，霍克斯的英譯本《石頭記》經常成為《紅樓夢》翻譯研究的對象。現有的專題研究主要著眼於翻譯中各方面有關文化和語言的元素，卻鮮有探討譯本如何翻譯出原著文字中細緻的情感戲劇效果。鑑於情感戲劇效果對表達原著有關「愛」的主題尤其重要，本文旨在初探這研究缺口，探討霍克斯如何運用各種修辭技巧重塑人物間微細的情感戲劇。本文利用文本分析，比較原著第八回的選段以及霍克斯的翻譯，發現霍克思雖成功重塑大部分的情感戲劇，部分卻因兩種原因被省略。除了某些用於表達情感的細節因過於精細而被忽視外，譯本也顯然因為受到英語中內含的階級意識阻礙，無法重塑中國社會中不同階級人物間的密切關係 。

關鍵詞：紅樓夢、霍克斯、翻譯、情感戲劇

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The Reconstruction of *Hongloumeng*'s Subtle Emotional Drama in David Hawkes' *The Story of the Stone*

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Abstract

One of the most representative translations of Cao Xueqin's *Hongloumeng*, David Hawkes' *The Story of the Stone* invites numerous thematic studies on the translation of various cultural and linguistic elements. The translation of the sophisticated emotional drama underlying the text, despite its significance in expressing the theme of love in the original novel, has not been often discussed. To redress this omission, this paper aims to examine how Hawkes employs rhetorical skills to reconstruct the subtle drama surrounding the characters' emotions. Through a textual analysis comparing an excerpt from Hawkes' translation of Chapter 8 in *Hongloumeng* with the original, this paper shows that while most of the drama is successfully reconstructed, some dramatic effect is lost because the translator appears to have overlooked the drama contained in some subtle expressions in the original. True representation of the close relationships among characters of different classes in Chinese society is also found to be lacking in the English translation due to the effects of the inherent class-consciousness of the English language.

Keywords: *Hongloumeng*, David Hawkes, translation, emotional drama

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1. Introduction

　　Very often considered the greatest Chinese novel ever, Cao Xueqin's 曹雪芹 *Hongloumeng* 紅樓夢 is honoured not only for its linguistic and ideological sophistication reflecting Chinese culture, but also for its refined depictions of universal humanity. Along with the development of "Redology" (*hongxue* 紅學), the academic interest in this masterpiece extends to its translations. Over the past few decades, beginning with the 1980s, there has been intensive research in Chinese academia focusing on the translation of such culturally and linguistically specific elements as poetry, names, idioms and chapter titles in *Hongloumeng*.[1] Few studies, however, centre upon the dramatic quality of the original as reconstructed in the translation. To date, except for Cai's study on the dramatic scenes related to Granny Liu (Cai), there is apparently no research in China linking the concept of "drama" with the English translation. Concerning the theme of humanity in the original novel, however, the subtle drama of the characters' emotions is significant because it adds an aesthetic element to the portrayal of the theme of love through the expression of the characters' exquisite sentiments. Considering the fact that David Hawkes' *The Story of the Stone* is analysed and compared as one of the most representative translations in most of thematic discussions to date, his translation is chosen as the subject of this study.

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[1] For detailed surveys on the studies of English translations of *Hongloumeng* in China see: Wen and Ren for the period 1979–2010; and Chen and Tian for the period 2005–2015.

1.1. Method

        This paper aims to examine Hawkes' approaches to reconstructing the characters' subtle emotional drama through a textual analysis comparing an extract of Chapter 8 of *Hongloumeng* and Hawkes' translation of this chapter. The translation is examined within the context of the original story as suggested by the Red Inkstone Commentary. The commentator, Red Inkstone (*Zhi Yanzhai* 脂硯齋), is widely considered to be the most prolific and significant commentator on *Hongloumeng*. In fact, when *Hongloumeng* first appeared in manuscripts, the title of the handwritten copies was *The Tale of the Stone with Commentary by Zhi Yanzhai*. Despite the controversy over some of Red Inkstone's comments, the Red Inkstone commentary is still valued as a crucial reference to assist with understanding and interpreting the novel because of his unique literary analyses and his supposedly close relationship with Cao (Shi 41). Therefore, Hawkes' translation is examined within the context and interpretation of the original story suggested by this authoritative commentary.

1.2. The chosen excerpt

        In this paper, an extract of Chapter 8 is selected for a focused reading of the portrayal of Dai-yu 黛玉 and the emotional drama created by this portrayal. The highlight of this extract is the depiction of the conversation between Bao-yu 寶玉, Bao-chai 寶釵, Dai-yu, Snowgoose 雪雁, Aunt Xue 薛姨媽, and Nannie Li 李嬤嬤 in Pear Tree Court 梨香院 when Bao-yu and Dai-yu coincidently go to visit Bao-chai, who feels under the weather. For the purpose of this study, "drama" is defined as "dramatic quality or effect; colourfulness, excitement" ("drama." Oxford English Dictionary). Describing

the interaction of the characters, the emotional drama underlying this extract mainly revolves around Dai-yu's jealousy and affection for Bao-yu and the close relationship between Bao-yu and Nannie Li.

The conversation, which centres upon Bao-yu's wine-drinking issues, starts when Bao-yu asks for wine served cold rather than warm. Bao-chai then stops him from drinking cold wine by explaining the harm it does to the body. After witnessing how the obedient Bao-yu refrains from drinking cold wine because of Bao-yu's lecture, Dai-yu starts engaging in the conversation by making an implicit sarcastic remark about Bao-yu's obedience to Bao-chai, with the blame she was ostensibly attributing to her maid Snowgoose actually being directed at Bao-yu. The conversation continues, with Dai-yu's increasingly aggressive words initially defending herself, and later Bao-yu, implicitly, showing her to be a hypersensitive but defensive and proud girl who always hides her affection for Bao-yu and makes use of her quick wit for spiteful remarks about others. When conversing with Dai-yu, on the other hand, Nannie Li displays her affection for Dai-yu, an extension of her affection for Bao-yu with an affectionate nickname addressing Dai-yu.

2. Reconstructing Dai-yu's characterisation and her emotional drama

The sophisticated depiction of Dai-yu's physical and verbal responses in her interactions with other characters exemplifies the extensive use of characterisation to present and reveal characters in the storytelling of *Hongloumeng*, by which Cao creates vivid images of the fictional protagonists and hence strong foundations for emotional drama to build on. In the excerpt discussed in this paper, the subtle drama of the characters' emotions is mainly

created by the characterisation of Dai-yu. The use of characterisation, together with the drama it creates, leads the readers to better understand the development of the story.

2.1. Physical response

Back in the scene in which Bao-chai lectures Bao-yu on the harm caused by cold wine, although Dai-yu does not join the conversation verbally, she actually participates in the interaction as a listener, showing an important physical response that gives a hint to readers to anticipate her later verbal response and how to interpret it. While Bao-yu is listening to Bao-chai's lecture, Dai-yu reacts in an interesting way while sitting beside them.

> Original: 黛玉磕著瓜子兒，只抿著嘴笑。(Cao and Gao 123)
> Translation: Dai-yu, who sat cracking melon-seeds between her teeth throughout this homily, smiled ironically. (Hawkes 193)

While both the original and the translation render the same depiction of Dai-yu cracking melon-seeds, the descriptions of the smile she gives are different, with clear textual discrepancy found between the original and the translation. First, the lexical meaning of "smiled ironically" is different from that of "*minzhe zui xiao* 抿著嘴笑" which literally means "to have a tight-lipped smile". The Red Inkstone commentary surmises that this suppressed smile is "sinister", which probably suggests something crafty in Dai-yu's

mind.[2] From the perspective of a contemporary expert on body language, a partially suppressed smile with pursed lips and other facial parts relaxed indicates that the person has a secret plan or secret disagreement that makes him or her feel powerful in that situation (Brown). Interestingly, this interpretation explains Dai-yu's unusual smile while she was cracking melon-seeds. Her secret plan is revealed just a few lines later when she criticises Bao-yu indirectly with her words to Snowgoose. By referring to the Red Inkstone commentary, together with the interpretation of Dai-yu's non-verbal language, the additional phrase "smiled ironically" can be justified as an elaboration of Dai-yu's facial expression instead of an over-translation.

There is another addition in the translation that is used to facilitate the flow of the plot by making the drama explicit. In the original text, there are no words with the same semantic meaning as the adverbial phrase "throughout this homily". This phrase leads readers instantly to interpret Dai-yu's apparently purposeless action as a relevant response to the conversation between Bao-yu and Bao-chai in which Bao-chai is lecturing Bao-yu, who obeys her readily.

Apart from these two additional pointers rendering Dai-yu's responses explicit, the periodic sentence structure in the translation also functions to create a dramatic effect. The long median subordinate sets the stage for the short main clause "smiled ironically" to appear at the end, emphasising the action as a surprising climax (Tredinnick 72-96). This elicits readers

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[2] The commentary reads: "Comment on the side of Jiashu manuscript: Her intricate thoughts are unknown, where do they come from? Comment of Mengfu manuscript: A sinister smile. 甲戌側：實不知其丘壑，自何處設想而來？蒙府：笑的毒。" (Zhu 146)

speculation about Dai-yu's hidden agendas and sets the stage for her consequent sarcasm intended for Bao-yu.

2.2. Verbal response

2.2.1. Use of contrastive stress

To reconstruct the sarcasm behind Dai-yu's verbal responses, Hawkes employs contrastive stress in the English translation to render the dramatic effect. The following line is Dai-yu's sarcastic verbal response to Bao-chai's lecture, the sequel to her "sinister smile" discussed above.

> Original: 也虧了你倒聽他的話。我平日和你說的，全當耳旁風；怎麼他說了你就依，比聖旨還快些！(Cao and Gao 124)
> Translation: I am glad you are so ready to obey her. Generally when *I* tell you to do anything it goes in one ear and out the other; yet anything *she* tells you to do is followed out more promptly than an Imperial Edict! (Hawkes 193)

Having no lexical meaning, the particle "*dao* 倒" in the Chinese original functions to add emphasis to the utterance. In this sentence, the particle "*dao*" places emphasis on Dai-yu's mocking surprise to find Snowgoose is so ready to obey to another person. In Chinese, it is a common practice to employ particles and adverbs to signal the main thrust of an utterance, which is "*ting tade hua* 聽他的話" ("obey her") in this case. English, on the other hand, relies mainly on phonetic stress to represent the strength with which the idea is maintained (Pollard 222). Well aware of the distinctive difference between Chinese and English to indicate the main message, Hawkes employs the use of

italics, an effective typographical device to denote contrastive stress. Contrasting with the normal stress that falls on the last word of a sentence, contrastive stress is used when the speaker wants to signal a marked focus which usually shows comparison or correction (Gramley and Pätzold 86). The contrastive stress on "I" and "she", then, implies a comparison between Dai-yu and Bao-chai and is hence used in the translation to indicate that Dai-yu mocks Bao-yu for obeying Bao-chai. With the contrastive stress on the two pronouns, Hawkes makes the meaning of Dai-yu's sarcastic remark explicit.

The same technique of using contrastive stress is employed later in the dialogue between Dai-yu and Nannie Li. While Nannie Li uses contrastive stress on the pronoun "you" to indicate her acknowledgement of Dai-yu's special place in Bao-yu's heart, Dai-yu uses contrastive stress again in a sarcastic way. The dialogue starts when Nannie Li asks Dai-yu not to encourage Bao-yu to drink more wine.

Original: 林姐兒，你不要助著他了！你倒勸勸他，只怕他還聽些。(Cao and Gao 124)
Translation: "Now Miss Lin," she said, "don't *you* go taking his part! If *you* encourage him he's only too likely to do what you say!" (Hawkes 194)

Then Dai-yu responds,

Original: 我為什麼助他？我也不犯著勸他。(Cao and Gao 124)
Translation: Take his part? Why should *I* want to encourage him? (Hawkes 194)

Dai-yu uses the particle "*ye* 也" to distance herself from Bao-yu, toning the utterance with an attitude as if she did not care about Bao-yu. In the translation, contrastive stress is placed on the pronoun "I", showing Dai-yu's protest, declaring herself to be individual not related to Bao-yu. Without doubt, Dai-yu's claim is not true because Dai-yu is obviously fond of Bao-yu in the original story. This ironic speech act is only Dai-yu's response out of jealousy, as Bao-yu takes Bao-chai's words so seriously and obediently. With the right stress in the English translation, the tone is retained and the emotional drama is hence reconstructed.

2.2.2. Use of level shift

To portray Dai-yu as an intelligent but bitter girl who is good at persuading and blaming others by her sophistry, Hawkes deploys a level-shift between question-forms and affirmative statements to retain or even amplify the modulating effect and candidness of Dai-yu's utterance. The following two examples show Hawkes' deployment of the level-shift.

(a) Original: 姨媽不知道。幸虧是姨媽這裡，倘或在別人家，人家豈不惱？好說就看的人家連個手爐也沒有，巴巴的從家里送個來。(Cao and Gao 124)

Translation: You don't understand, Aunt… It doesn't matter here, with you; but some people might be deeply offended at the sight of one of my maids rushing in with a hand-warmer. It's as though I thought my hosts couldn't supply one themselves if I needed it. (Hawkes 193)

(b) Original: 往常老太太又給他酒吃，如今在姨媽這里多吃了一口，

料也不妨事。必定姨媽這裡是外人，不當在這裡的也未可定。
(Cao and Gao 124)

Translation: After all, Lady Jia often lets him drink; why should it matter if Mrs Xue lets him have a cup or two? I suppose you think he can't be trusted to drink here because Mrs Xue is not one of us? (Hawkes 194)

In (a) Dai-yu is explaining her thoughts to Aunt Xue to legitimise the blame she attributes to Snowgoose about the hand-warmer. As discussed, the blame is actually a sarcastic remark intended for Bao-yu. What Dai-yu displays here is her quick wit and ability to compose a logical context to legitimise her remarks about Snowgoose. Hawkes changes the original rhetorical questions to affirmative statements. Although they might not be as persuasive, they give a sense of affirmation and confidence as if what Dai-yu says is logically sound and legitimate. Affirmative statements are also less imposing than rhetorical questions as Dai-yu is talking to Aunt Xue, a senior.

By contrast, in (b) the affirmative statements are converted to rhetorical questions. As Dai-yu is implicitly defending Bao-yu, she argues with Nannie Li and contends by accusing Nannie Li of being disrespectful to Aunt Xue. The use of rhetorical questions here empowers the discourse. As a figure of speech, rhetorical questions are used as a device of negative assertion without the expectation of a formal answer. In the translation, Dai-yu's strong rhetorical questions, which interrogate Nannie Li with assumptions, strengthen her image as a shrewd girl. The choice of the level-shift intensifies the liveliness and vividness of Dai-yu's image.

3. Subtle drama lost

While a large part of the drama created by Dai-yu's image as a sarcastic and jealous girl is reconstructed with semantic additions and skilful use of rhetorical devices, a part of the dramatic effect is lost due to the translator's failure to address some subtle expressions crucial to the creation of drama and his decision to preserve the class-consciousness of the English language.

3.1. A playful atmosphere: Translation of *xiaodao*

In the translated excerpt, the treatment of the verb "*dao* 道" leads to the loss of some dramatic effect. Conventionally, the invariable use of "*dao*" to introduce most speech is considered to be a limitation of Chinese fiction because of the deficiency in description of manner or tone of the speaker, compared to the wide range of verbs following speech that give emotional colour in English (Bishop 239-47). At certain points in the chosen passage, however, it is the translated form of this verb that lacks emotion.

The translation of the phrase "*xiaodao* 笑道" is used as an example for discussion. Below are three of the instances this phrase is used and the corresponding translations.

- (a) Original:黛玉因含笑問他 (Cao and Gao 123)
    Translation: Dai-yu asked her. (Hawkes 193)
- (b) Original: 黛玉一面接了，抱在懷中，笑道 (Cao and Gao 124)
    Translation: (Omitted)
- (c) Original: 黛玉笑道 (Cao and Gao 124)
    Translation: said Dai-yu. (Hawkes 193)

The phrase "*xiaodao*", literally meaning "says with a smile" or "says good-humouredly", is used frequently in the original with certain meanings. Considering the overall atmosphere of the scene, it is a light-hearted and playful moment at which Dai-yu shows off her quick wit and glib tongue. Despite her mockery, neither Bao-yu nor Nannie Li is actually offended. In fact, both Bao-yu and Nannie Li respond to Dai-yu with a laugh. Knowing Dai-yu's words are intended for him but not Snowgoose, Bao-yu replies with "*zhi xixide xiao liangzhen bale* 只嘻嘻的笑兩陣罷了" ("only laughing good-humouredly for a while")(Cao and Gao 124). Nannie Li, on the other hand, after hearing Dai-yu's rhetorical interrogation accusing her for disrespecting Aunt Xue, becomes "*you shi ji , you shi xiao* 又是急，又是笑" ("anxious but at the same time laughing") (Cao and Gao 124). Bao-yu and Nannie Li's laugh in the original therefore suggests that they are amused rather than offended by Dai-yu. While Hawkes retains Bao-yu's laugh in the translation which shows Bao-yu's response as "laughing good-humouredly" (Hawkes 193), he does not show Nannie Li's laugh with his translation of her response as "did not know whether to feel upset or amused" (Hawkes 194). With not all the laughs translated, Hawkes does not fully portray the original playful atmosphere.

In the original, Dai-yu smiles a lot to convey her amusing sarcastic remarks. Examples (a) and (b) describe Dai-yu when she asks Snowgoose about the hand-warmer. Dai-yu asks the question with a smile and comments with a smile after receiving the hand-warmer because of her plan to mock Bao-yu. Example (c) shows that Dai-yu speaks with a smile when she talks to Aunt Xue, articulating the context for the blame she lays on Snowgoose. The smiles that accompany Dai-yu's utterances, together with numerous smiling utterances by other protagonists, suggest that playful amusement prevails in

the interaction rather than tension. The omission of the verb "*xiao* 笑" ("smile") in the translation adds formality and decorum, and hence tension, to the dialogues. On the other hand, the verb "*xiao*" can also be read as an expression strengthening Dai-yu's sarcastic attitude. In this way, nevertheless, the omission of this verb in the translation dilutes the drama as well. The translator seems to have missed some of the emotional subtlety created by the monosyllabic verb "*xiao*" at various points.

3.2. Dai-yu's affection for Bao-yu: Omission of *mang*

The omission of another monosyllabic adverb "*mang* 忙" ("hastily") in the introduction of one of Dai-yu's utterances leads to a loss of subtle drama in the relationship between Dai-yu and Bao-yu. When Dai-yu sees the dejected Bao-yu after Nannie Li warns him not to drink anymore, Dai-yu's response is introduced by the phrase "*mang de shuo* 忙的說" (Cao and Gao 124). The monosyllabic adverb "*mang*" subtly shows how much attention and care Dai-yu has for Bao-yu. As the Red Inkstone commentary suggests, the genuine affection Dai-yu has for Bao-yu is reflected in her response, contrary to the irony mentioned above.[3] However, it is simply translated as "said Dai-yu" (Hawkes 194) without any description of this attitude. The subtle twist of Dai-yu's emotion is then lost in the translation along with the omission of "*mang*". Hawkes seems to have overlooked the subtle emotional drama represented by this monosyllabic adverb.

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[3] The commentary reads: "Comment on the side of Jiashu manuscript: This text actually shows A Pin's [Dai-yu] real affection for Yu-qing [Bao-yu]. 甲戌側：這方是阿顰真意對玉卿之文。" (Zhu 147)

3.3. Close relationships between classes: Terms of address

A part of the emotional drama reflecting the close relationship between Nannie Li and Bao-yu in the original is lost, apparently due to Hawkes' decision to preserve the inherent class-consciousness in the English language for a domesticated translation which can be readily accepted by the Western world. Examining the translation in cultural terms, it does not fully render the Chinese value of humanity in the original because it is evidently embedded with the British class-consciousness. Class is a typical English obsession reflected in literature, prevailing to such extent that "the basis of all English literature is class" (Norbury 144). Without much debate, class exists in Chinese culture too, but values such as familial and emotional bondage are also given significant weight. Such values are exemplified by the close relationship between Nannie Li and Bao-yu in the novel, whose bond is more mother-and-son than maid-and-master.

This close relationship between Nannie Li and Bao-yu, similar to kinship, is reflected in the terms of address they use for each other. Conventionally, terms of address in Chinese reveal hierarchical distance between speakers. Within this system, an inferior has to call a superior by the vocative instead of a mere pronoun to show respect (Chao 217-41). However, Nannie Li, the wet nurse of Bao-yu, addresses Bao-yu as "*ni* 你" ("you") instead of the vocative "*shaoye* 少爺" ("Young Master"), while Bao-yu calls Nannie Li "*mama* 媽媽" ("mum") or "*hao mama* 好媽媽" ("dear mum")(Cao and Gao 123). This reflects the close bondage between them and Bao-yu's respect for Nannie Li even though she is only a maid. Even the relationship between Bao-yu and Nannie Li is so close that Bao-yu calls Nannie Li "*hao mama*" ("dear mum")(Cao and Gao 123), Hawkes translates this term of

address as "Nannie darling" (Hawkes 194) without any indication of Bao-yu calling Nannie Li a "mum" directly. Even though "darling" is used to add endearment to "Nannie", the bondage reflected in the translation is still not as close as that in the original. This can be read as Hawkes' consideration of the class-consciousness in the English language because the kind of pseudo-kinship existing between servants and masters in the original is relatively rare in the English world.

As an ordinary maid who does not have a close relationship with Dai-yu, Nannie Li is expected to address Dai-yu by the vocative as "*Lin guniang* 林姑娘" ("Miss Lin") or "*guniang* 姑娘" ("Miss") as Snowgoose does (Cao and Gao 123). However, in the original, Nannie Li addresses Dai-yu as "*Lin jieer* 林姐兒" (Cao and Gao 124). With "*jieer* 姐兒" literally meaning "darling" or "sweet young girl", this term "*Lin jieer*" reflects much more closeness and less respect compared to "*Lin guniang*". As Nannie Li is not a close maid to Dai-yu, this address is viewed as inappropriate, but it is a sincere and genuine utterance as the Red Inkstone commentary notes.[4] It is probably because Nannie Li is tipsy, or she actually extends her affection for Bao-yu to Dai-yu. In spite of the subtle closeness created by this term, Hawkes translates "*Lin jieer*" invariably as "Miss Lin" (Hawkes 194), which is the same translation for "*Lin guniang*". The translation is read to be Hawkes' conscious choice as such an intimate form of address by a maid is likely to be unacceptable, if not transgressive, in British culture, the culture of the target readers.

It is interesting to notice that, although Dai-yu does not have a close

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[4] The commentary reads: "Comment on the side of Jiashu manuscript: Apparently not appropriate, this address is but a genuine utterance by the old woman. 甲戌側：如此之稱似不通，卻是老嫗真心道出。" (Zhu 147)

relationship with Nannie Li, Hawkes translates one of Dai-yu's terms of address for Nannie Li from "*ni zhe mama* 你這媽媽" ("You as a mum")(Cao and Gao 124) to "my dear Nannie" (Hawkes 194). A closer look into the context of the conversation suggests that Hawkes uses this term of endearment to show Dai-yu's ironic attitude and class-consciousness. When Nannie Li asks Dai-yu not to encourage Bao-yu to drink more wine, Dai-yu "smiled dangerously", telling Nannie Li that "you are over-cautious, my dear Nannie" (Hawkes 194). The originals of these two phrases are "*lengxiao dao* 冷笑道" ("says with a smirk") and "*nizhe mama ye tai xiaoxin le* 你這媽媽也太小心了" ("You as a mum are over-cautious") respectively (Cao and Gao 124). Similar to the example of the translation from "*minzhe zui xiao*" to "smiled ironically" as discussed in Section 2.1, Hawkes' translation of "*lengxiao dao*" to "smiled dangerously" foregrounds Dai-yu's sarcastic remarks about Nannie Li. As Nannie Li attempts to stop Bao-yu from drinking while Dai-yu asks Bao-yu to drink more, "my dear Nannie" acts as an ironic term of address which Dai-yu uses to mean the opposite. First of all, Nannie Li is Bao-yu's nanny but not Dai-yu's. Moreover, Nannie Li is not at all dear to Dai-yu, not to mention at this particular instance when they are having a conflict. In fact, when Dai-yu encourages Bao-yu to drink more wine before Nannie Li interrupts, Dai-yu refers to Nannie Li as "*zhe mama* 這媽媽" ("this mum") and "*na laohuo* 那老貨" ("that old woman") (Cao and Gao 124). Hawkes' translations of the two phrases as "that old Nannie of yours [Bao-yu's]" and "the old fool" (Hawkes 194) contrast sharply with "my dear Nannie". Such a contrast not only illustrates Dai-yu's irony but also her class-consciousness. The translation of "*zhe mama*" to "that old Nannie of yours" clearly shows Dai-yu's consciousness of isolating herself from any bondage with Nannie Li

by emphasising that Nannie Li is Bao-yu's nanny but not hers. "The old fool" even intensifies the disrespect for a servant which already exists in the original "*na laohuo*".

Hawkes' translation of terms of address used by Nannie Li and Dai-yu to call each other not only hides Nannie Li's affection for Dai-yu but also endows Dai-yu with a sense of irony and class-consciousness. In order to render a domesticated translation which is more reasonable for the learned British readers who are conditioned by class-consciousness, it is very likely that Hawkes consciously gives up the subtle affection but intensifies the class-consciousness created by the forms of address.

4. Conclusion

Based on the discussions above, this paper concludes that while Hawkes has successfully reconstructed most of the sophisticated emotional drama underlying the original text, some dramatic effect is lost due to two reasons. First, some emotional drama seems too subtle to be noticed and recreated by Hawkes. The second reason is Hawkes' decision to preserve the inherent class-consciousness of the English language at the expense of giving up the emotional drama created by some terms of address in the original.

While Hawkes claims that his principle of translating *Hongloumeng* is to "translate *everything* [emphasis in the original]" (Hawkes 46), he has missed some of the subtle emotional drama, which he has apparently given less weight to than other subtleties. In the introduction to his translation, Hawkes particularly expresses his interest in the symbols, imagery, puns, and word-plays in the original and his concern that "many such subtleties will…have

vanished in translation" (Hawkes 45). Emotional drama, however, is not mentioned as a subtlety that concerns Hawkes. Therefore, although Hawkes has observed most of the emotional drama and recreated it, the less weight given might explain why he has overlooked the significance of those more implicit and sophisticated expressions related to the creation of emotional drama, as illustrated in the discussions above.

The analysis in this paper argues that Hawkes decides to preserve the inherent class-consciousness of the English language with the loss of emotional drama created by some terms of address, so that the domesticated translation can be readily accepted by the Western world. Hawkes appreciates Cao as a great artist who wrote this novel "with his very lifeblood" and has therefore assumed that whatever he finds in the novel "is there for a purpose and must be dealt with somehow or other" (Hawkes 46). It is therefore not likely that Hawkes has overlooked the obvious difference between "*Lin jieer*" and "*Lin guniang*" and the meaning of such a difference. To deal with this, Hawkes has decided to translate the terms invariably as "Miss Lin", allowing the class-consciousness of the English language to mask the representation of the close relationships among characters of different classes in Chinese society. As postulated by André Lefevere, translators not only bestow life on the originals but could also decide what kind of life they would bestow on those originals (Lefevere 1-10). Hawkes ostensibly decides to bring this Chinese masterpiece to the Western world with the goal of preserving its universal appeal (Hegel 129) at the expense of losing some subtle emotional drama. Appreciating Cao as a great artist who devoted his life to this classic novel, Hawkes has actually devoted a similar level of commitment to convey to the readers some fraction of the pleasure this Chinese novel has given him – in the

sense that he sees the task as something that gives significance to his life (Hawkes 46). Although some literary and cultural critics criticise Hawkes for his overly domesticating approach as he incorporates British values in the translation, Hawkes draws exhaustively on his knowledge and even creativity as a Sinologist and translator, expending energy at a level probably comparable to that of Cao, to produce such a classic English translation of such a classic Chinese novel.[5]

While the argument that something is always lost in translation is a cliché, with subtle emotional drama as an example of the loss, the conclusion of this paper argues that the discussion of how and why something is lost can offer insights into a translator's agenda and purposes. The analysis illustrates that although Hawkes endeavours to remain faithful to the original due to his appreciation of Cao, he has decided to give up some of the subtle drama so as to produce a translation appealing to the English-speaking world. While the subtlety in the original illustrates the author's artistry, the subtlety in the translation lies in the translator's implicit decisions to whether or not relinquish such original subtlety at different points, revealing his approach to translation and therefore his purposes.

As pointed out by Liu and Zhang in their review of studies of the English translations of *Hongloumeng*, most of the studies, like the current one, tend to focus upon selective passages of the long novel, and this method might lead to biased results and conclusions (99). Fully aware of the limited scope of this case study because of its focus on only a short excerpt of one chapter of the 120-chapter novel, this study attempts only to serve as a starting point to

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[5] For a detailed discussion on how various critics evaluate Hawkes' translation as overly domesticating, see Wang, Xiong, and Cheng.

address a research gap regarding the reconstruction of emotional drama in the English translation of *Hongloumeng* and to illustrate its research potentiality. To further demonstrate how the English translations of *Hongloumeng* can be evaluated in terms of the reconstruction of dramatic quality further systematic research is required.

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「經譯求精」：最接近欽定版的現代早期英文聖經

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摘　要

　　欽定版聖經譯者的工作並非要重新翻譯聖經，而是修訂主教版聖經，但也可參考其他譯本。目前學者大致同意欽定版聖經譯者的確以主教版聖經為底本，但有些學者主張日內瓦聖經影響欽定版聖經更大。本論文依抽樣計算欽定版聖經與日內瓦聖經以及主教版聖經之間的相似度。尼爾生與史考森曾設計一套研究模式計算丁道爾對於欽定版聖經的貢獻度。筆者稍微修改此計算公式：在處理每一組文本時，先分別計算兩個版本各自的字數，再計算出現在兩個版本的共同字數——共同字數乘以 2 再除以兩個版本合計所有字數便是相似度。筆者自聖經抽取 51 章樣本，據此計算出不論是新約或是舊約，日內瓦聖經與欽定版聖經的平均相似度皆為 86%；而主教版聖經與欽定版聖經的新約平均相似度為 90%，舊約平均相似度為 78%。

關鍵詞：主教版聖經、日內瓦聖經、欽定版聖經、相似度計算

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"To Make a Good One Better":
The Most Immediate Predecessor of the King James Bible[*]

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Abstract

The translators of the King James Bible were commanded to produce not a fresh translation but a revision based on the Bishops' Bible, yet they could consult other versions when necessary. Though it is generally agreed that the translators' base text is the Bishops' Bible, some scholars maintain that the King James Bible is more indebted to the Geneva Bible. This paper aims to tackle the issue by measuring the similarity between the King James Bible and its two predecessors based on sampling. Modifying the research model designed by Jon Nielson and Royal Skousen for their study of Tyndale's contribution to the King James Bible, I propose to consider the King James Bible and the other version in question as a pair of text objects and calculate the similarity percentage by dividing twice the number of identical words by the total number of words of the paired text. Based on 51 sample chapters, my study concludes that the average similarity percentage between the Geneva Bible and the King James Bible is 86% regarding both the Old and New Testaments; while the average similarity percentage between the Bishops' Bible and the King James Bible is 78% regarding the Old Testament and 90% regarding the New Testament.

Keywords: Bishops' Bible, Geneva Bible, King James Bible, similarity measure

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Introduction

Although the King James Bible[1] is the most influential English Bible throughout history, its translators never meant to produce a fresh translation in the first place. According to the "Translators to the Reader," they "never thought from the beginning, that [they] should need to make a new translation, nor yet to make of a bad one a good one…but to make a good one better, or out of many good ones, one principal good one." Richard Bancroft, then Archbishop of Canterbury (1604-10) and the overseer of the KJB translation project, set up 15 rules to guide the translators (Norton 7-8), and the first rule explicitly commanded that the KJB be a revision based on the Bishops' Bible.[2] Accordingly, the "good one" should be the BB. Moreover, owing to Ward S. Allen working with the original materials,[3] scholars have generally agreed that the last edition of the BB, printed in 1602 (STC 2188), was the base text for the 1611 KJB (STC 2216) (Daniell 443; Nicolson 151; Price and Ryrie 128). However, Bancroft's rule 14 also instructed the translators to consult other translations — Tyndale's, Matthew's, Coverdale's, Whitchurch's, and the Geneva Bible[4] — when necessary. In fact, some scholars have argued that the KJB was more indebted to the GB than to the BB, and thus the "good one" should be the GB. Charles Butterworth asserts that the GB is "by all means the most important single volume" in the lineage of the KJB (163). "Time and

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[1] Hereinafter abbreviated as KJB.

[2] Hereinafter abbreviated as BB.

[3] Ward S. Allen, *Translating for King James* (Nashville: Vanderbilt UP, 1969); Ward S. Allen, ed., *Translating the New Testament Epistles 1604-1611* (Ann Arbor: University Microfilms International, 1977); Ward S. Allen and Edward C. Jacobs, *Coming of the King James Gospels* (Fayetteville: U of Arkansas P, 1995).

[4] Hereinafter abbreviated as GB.

again," maintains Bruce Metzger, "the 1611 translators reproduced a felicitous expression which Whittingham and his fellow exiles had struck off first" (346). Gerald Hammond holds that the GB was "the Bible the Authorized Version translators based their version on — despite their protestations that they took the Bishops' Bible as their model" (90). Leland Ryken believes that the GB "contributed more than any other version to the King James Bible of 1611" (*Worldly Saints* 138). Dan Danner agrees that the GB "contributed more to the composition of the King James version of 1611, perhaps with the exception of the work of William Tyndale, than any other English version of the Bible" (491). David Daniell contends that the KJB translators "in aiming 'to make a good one, better' were referring to the Geneva Bible" (294). This paper aims to tackle the issue of the most immediate predecessor of the KJB by measuring the similarity between the KJB and its two predecessors based on sampling. It should be noted that my quantitative research does not seek to quantify the "influence" of the GB or the BB on the KJB. "To prove similarity," as David Daiches states, "is not necessarily to prove direct influence" (182). Studies have shown that the KJB was a result of the cumulative influence of earlier versions,[5] and thus there is an undeniable family resemblance between early modern English Bibles. Therefore, by claiming that the similarity between the GB and the KJB is 86% regarding the New Testament, I do not mean that 86% of the KJB New Testament was "influenced" by the GB. Likewise, I do not argue that 90% of the KJB New Testament was "contributed" by the BB. It only indicates that, as far as the New Testament is concerned, the KJB resembles more like the BB than the GB in the "family" of early modern

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[5] See, for example, Butterworth's study discussed below.

English Bibles.

There have been no similarity measure studies on early modern English Bibles, but some quantitative studies on the literary lineage of the KJB have been done before. In 1868, Brooke Foss Westcott praised William Tyndale's indelible contribution to later English Bibles: "the greater part of his translation remains intact in our present Bibles" (211). He noted that "about nine-tenths of the authorised version of the first Epistle of St. John, and five-sixths of the Epistle to the Ephesians… are retained from Tyndale" (211, n. 1).[6] Unfortunately, Westcott did not explain how he arrived at the estimation.[7]

The most monumental study on measuring the previous versions' contributions to the KJB was conducted by Charles Butterworth in *The Literary Lineage of the King James Bible* in 1941. Based on 45 sample biblical passages (245),[8] Butterworth counted the first occurrences of phrases or

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[6] Donald Coggan apparently accepted Westcott's estimation by asserting that "[i]t has been reckoned that ninety per cent of Tyndale's translation stand unaltered in the King James Version of 1611" (19).

[7] There are other estimations on Tyndale's contribution to the KJB, and, like Westcott, the writers never explain how their numbers are gained. For example, Henry Wansbrough estimates that "for the portions of the Bible translated by Tyndale, between 70 per cent and 80 per cent of the King James Version is verbatim Tyndale's version" (127-28). Leland Ryken claims that "[a]s much as 80 percent of Tyndale's translation was carried over into the comparable parts of the King James Bible" (*Legacy of the King James Bible* 29). David Crystal notes that "[i]t has been estimated that about 80 per cent of the text of the Authorized Version shows the influence of Tyndale" (59). Donald Brake observes that "[i]t has been estimated that 80 to 90 percent of the King James Version is the direct expression of Tyndale" (106).

[8] Of the 45 passages, 29 come from the Old Testament, 14 from the New Testament, and 2 from the Apocrypha. They are Genesis 21:14-20; 37:12-28; 45:1-11; Deuteronomy 4:32-40; 32:1-12; Ruth 1:6-8, 14-18; 2 Samuel 1:17-27; 18:18-33; 22:31-37; 1 Kings 19:1-12; Job 39:19-25; Psalms 1:1-6; 19:1-10; 23:1-6; 90:1-17; 107:21-31; 126:1-6; Proverbs 8:1-4, 14-34; 30:18-31; Ecclesiastics 9:10-18; Song of Solomon 2:1-13; 8:6-7; Isaiah 35:1-10; 40:1-11; 61:1-11; Jeremiah 10:1-13; Ezekiel 37:1-14; Jonah 4:5-11; Micah 6:6-8; Wisdom 7:24-30; Ecclesiasticus 44:1-15; Matthew 6:24-34; 11:28-30; Mark 6:17-29; Luke 1:46-55; 2:6-19; 15:11-32; John 10:1-14; Acts

clauses in the KJB and produced a table of the contribution percentages of all the pre-KJB English Bibles (231):

(1380-1400)	Wycliffite versions, including English Sermons	4%
(1525-1535)	Tyndale's work, including the Matthew Bible	18
(1535-1541)	Coverdale's work, including Great Bibles	13
(1557-1560)	Geneva Bible and Geneva New Testament	19
(1568-1572)	Bishops' Bible and its revision	4
	All other versions before 1611	<u>3</u>
	Total	61%
(1611)	King James Bible	<u>39</u>
		100%

The table (or part of the table) has been uncritically copied by later scholars (Barrett 24; Berry 18; Price and Ryrie 129). But sometimes Butterworth's study is quoted out of context, especially when scholars discuss a particular version's contribution to the KJB. For example, Michael Brown taunts the translators of the KJB "simply plagiarized about 20% of the Geneva Bible" (vi).[9] Likewise, Dale Johnson, demonstrating the important influence of the GB to the KJB, maintains that "20 percent of the King James Version…came straight from *The Geneva Bible*" (243). Such statement is misleading, for it could mean that the similarity percentage of the GB and the KJB is only 20%. In fact, Butterworth's is a study of influence, and his table should be

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2:14-36; Romans 12:1-21; 1 Corinthians 13:1-13; 15:35-58; Hebrews 11:8-16, 23-27; James 1:2-12; Revelation 21:1-7.

[9] Evidently, 20% is the rounding of 19% that Butterworth attributed to the Geneva Bible.

understood as a study of the cumulative influence of the pre-KJB English versions. In other words, the figure 19% actually means the GB's "new" contribution to the KJB — phrases that could not be found in pre-Geneva English versions.

Butterworth's method of calculation, however, has undergone some criticism. The most severe critique comes from Jon Nielson and Royal Skousen, who criticize Butterworth for measuring by phrases or clauses rather than words in "How Much of the King James Bible Is William Tyndale's?" They take Romans 9:1 as an example. In Tyndale's translation the verse reads: "I say the truth in Christ and lie not"; in the KJB it reads: "I say the truth in Christ, I lie not." The first clause of the KJB ("I say the truth in Christ") is the same as Tyndale's translation, while the second ("I lie not") is different ("and lie not"). According to Butterworth's measurement, Tyndale contributed 50% to the KJB. In other words, changing a word in a sentence of nine would make 50% difference. However, Nielson and Skousen contend that one word change does not render the whole clause different; they, based on the word-count principle, argue that Tyndale contributed 8 words to the 9 words of the KJB, and thus, as far as Romans 9:1 is concerned, the contribution of Tyndale to the KJB should be 89% (8/9).

To measure the influence of the Tyndale's work on the KJB, Nielson and Skousen examine 18 sample passages (9 from the Old Testament and 9 from the New Testament)[10] and design a computer program to process the texts.

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[10] They are Genesis 3, Exodus 20, *Deuteronomy 20, 1 Samuel 17:38-54, *1 Samuel 18:1-11, Esther 1, Psalm 23, Isaiah 2, *Jeremiah 10, Matthew 5:17-48, *Mark 5:1-13, Luke 10:25-37, John 19:16-37, *Acts 19:14-22, 1 Corinthians 13, 2 Timothy 4, *Hebrews 7:1-13, and Revelation 12. The authors explain that "some were chosen for their familiarity and some were chosen at random (marked with an asterisk)" (54).

Based on the 18 samples, they conclude that about 84 percent of the New Testament and about 76 percent of the Old Testament of the KJB is Tyndale's. To illustrate their results, they produce a table similar to Butterworth's (66):

New Testament

(1525-1535)	Tyndale's work, including the Matthew Bible	83.7%
(1535-1541)	Coverdale's work, including the Great Bible	4.6%
(1557-1560)	Geneva Bible	4.7%
(1568-1572)	Bishops' Bible	2.2%
(1609-1611)	Rheims Version	<u>1.9%</u>
	Total	97.2%
(1611)	King James Bible	<u>2.8%</u>
		100.0%

Portion of the Old Testament on which Tyndale worked

(1525-1535)	Tyndale's work, including the Matthew Bible	75.7%
(1535-1541)	Coverdale's work	6.1%
(1557-1560)	Geneva Bible	<u>9.6%</u>
	Total	91.3%
(1611)	King James Bible	<u>8.7%</u>
		100.0%

Portion of the Old Testament on which Tyndale did not work

(1535-1541)	Coverdale's work	57.0%
(1557-1560)	Geneva Bible	<u>25.6%</u>
	Total	82.6%

(1611)	King James Bible	<u>17.4%</u>
		100.0%

Since the publication of the paper in 1998, Nielson and Skousen's research has been widely acknowledged.[11] Generally speaking, their method of calculation remains unscathed.[12] Thus, I intend to adopt their principle of word count to measure the similarity between the KJB and its two predecessors. Nevertheless, some scholars have cautioned that Nielson and Skousen's results are based on samples rather than word-for-word collations (Juhász 115, n.3; Westbrook 9).[13] It is noteworthy that Butterworth's results are also based on samples, but critical attention has been primarily drawn to his method of counting phrases/clauses rather than his sampling. In other words, if I can manage to decrease the results' deviation by increasing the sample size, the validity of my study would be increased accordingly.

My study includes two similarity measurements: one on the similarity between the KJB and the BB, the other on that between the KJB and the GB. The three English Bible versions used in this study are the 1611 KJB, the 1602 BB, and the 1560 GB (STC 2093). The first two versions are used for obvious reasons mentioned in the beginning of the paper. As far as the GB is concerned,

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[11] See, for instance, Cloud 95-96; Daniell 146, 448; Decker 22; Jackson, Judd, and Seely 42; Jenkins and Preston 83-84; Louis 14; Marsden 146; Moynahan 402-3; Skinner 79; Tadmor 16.

[12] It should be noted that Nielson and Skousen's quantitative research methodology remains questionable for qualitative researchers. For example, David Price and Charles Ryrie insist that "slight changes are important" (129). It is true that sometimes changing a word can make a clause/sentence significantly different, but Nielson and Skousen's word-count principle is currently the most commonly accepted quantitative model in the studies of early modern English Bibles.

[13] Gergely Juhász and Vivienne Westbrook also remind the reader of Nielson and Skousen's negligence of Tyndale's other editions and George Joye's New Testament.

there are three versions: the pure Geneva version, the Geneva-Tomson version, and the Geneva-Tomson-Junius version.[14] In this study, I use the pure Geneva version, first published in 1560, because it was the most popular version at the time when the KJB translators were conducting their task. According to John King and Aaron Pratt, the most frequently published GB between 1560 and 1611 was the pure Geneva version, which accounted for 71 editions, while the Geneva-Tomson 47, and the Geneva-Tomson-Junius 9 (86). Even if we only consider the GBs published between 1603 (the accession of King James I) and 1611 (the publication of the KJB), the pure GB still significantly outnumbered the other two versions by over two to one: 17 pure Geneva versions, 6 Geneva-Tomson-Junius, and 1 Geneva-Tomson (Rees 17).

The next step of my study is sampling. My sampling pool consists of the samples used by three studies mentioned earlier in the paper — Nielson and Skousen's samples, Butterworth's samples, and the Index of Biblical References of Hammond's *The Making of the Bible* — from which I select 51 chapters as my samples. There are two principles concerning my sampling. First, I take a whole chapter to be a sample in the interest of increasing the sample size. Second, I intend to make sample passages as evenly as possible distributed over the KJB translation companies. There are six companies responsible for the translation of the KJB: two worked on the New Testament, three on the Old Testament, and the other on the Apocrypha. The Oxford NT Company worked from Matthew to Acts and Revelation; the Westminster NT Company worked from Romans to Jude; the Westminster OT Company worked from Genesis to 2 Kings; the Cambridge OT Company worked from 1

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[14] For the three Geneva versions, see chapters 17, 20, and 22 of Daniell's *The Bible in English*.

Chronicles to Song of Songs; the Oxford OT Company worked from Isaiah to Malachi; the Cambridge Apocrypha Company worked on the Apocrypha (Daniell 436). Following Nielson and Skousen, I do not include the Apocrypha in the present study. Regarding the New Testament, I select 6 chapters from the Oxford NT Company and 11 chapters from the Westminster NT Company; each group coincidently includes 233 verses.[15] Regarding the Old Testament, I select 9 chapters from the Westminster OT Company, 12 chapters from the Cambridge OT Company, and 13 chapters from the Oxford OT Company; each group includes 261 to 271 verses.[16] In total, there are 1,262 sample verses. By contrast, Nielson and Skousen's samples only consist of 327 verses.[17] In other words, my sample size is about four times as large as theirs.

　　Having selected the samples, I proceed to edit the texts. I eliminate the variants in spelling, punctuation, capitalization, and italics, for they do not constitute any differences in translation. To eliminate the spelling variants, I generally subscribe to David Norton's principles of the modernization of spelling while editing the texts (131-48, 356-61). It should be noted that I retain archaic personal pronouns (such as, *thou*, *thee*, *ye*) and their corresponding verb conjugations (such as …*est* and …*eth*), as Norton and

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[15] Matthew 5, Mark 5, Luke 10, John 19, Acts 19, 1 Corinthians 13, 2 Timothy 4, Hebrews 7, and Revelation 12 are taken from Nielson and Skousen's samples; Romans 12, James 1, and 1 John 5 from Butterworth's; Galatians 2, Colossians 2, 1 Thessalonians 2, Titus 3, and 1 Peter 3 from Hammond's. The verse division is based on the KJB.

[16] Genesis 3, Exodus 20, Deuteronomy 20, 1 Samuel 17, Esther 1, Psalm 23, Isaiah 2, and Jeremiah 10 are taken from Nielson and Skousen's samples; Ruth 1, 1 Kings 19, Job 39, Psalms 19, 90, 107, Proverbs 8, Ecclesiastics 9, Song of Songs 8, Ezekiel 37, Jonah 4, and Micah 6 from Butterworth's; Numbers 14, Joshua 8, Judges 15, 1 Chronicles 29, 2 Chronicles 2, Job 42, Lamentations 2, Hosea 2, Joel 2, Amos 8, Nahum 3, Habakkuk 1, Zephaniah 1, and Zechariah 9 from Hammond's.

[17] There are 173 and 154 verses in their OT and NT samples, respectively.

Nielson and Skousen do. Moreover, I edit the proper nouns of the GB and the BB based on the KJB and do not consider variant spellings of proper nouns as translation revisions.[18] My decision is based on Bancroft's second rule to the KJB translators: "The names of the prophets, and the holy writers, with the other names in the text, to be retained, as near as may be, accordingly as they are vulgarly used."

In addition to modernizing the spelling, I eliminate all punctuation because the punctuation marks "were often simply matters of convention and printing house customs" (Nielson and Skousen 55) and do not render any grammatical or syntactical differences. Take, for example, Matthew 5:18 of two Geneva-Tomson versions. A comma follows "heaven" in the 1587 edition (STC 2146), while the comma is missing in the 1599 edition (STC 2175).[19] Furthermore, I follow Nielson and Skousen in eliminating all capitalization, for the editors were inconsistent in using capitalization. For instance, "king" (the last word of Matthew 5:18 of the KJB) was capitalized in the first Cambridge edition of 1629 (STC 2285) but not in the 1611 edition.

Nevertheless, I do not follow Nielson and Skousen in counting italics as translation revisions. Italics, brackets, or words in different fonts were used by the sixteenth- and seventeenth-century English Bible printers to indicate words not in the original language. However, it has been pointed out that italics were not used consistently (Eadie 2:280-87; Jackson, Judd, and Seely 59; Lewis 258-61; Scrivener 69-71). Different editions of the same version of the English

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[18] Some proper nouns are spelled inconsistently even in the same version. For example, in the KJB the prophet "Isaiah" is spelled as "Isaiah" in the Old Testament but "Esaias" in the New, and the holy city "Jerusalem" is spelled as "Ierusalem" in the Old Testament but "Hierusalem" in the New. They are, of course, spelling variants.

[19] For more examples, see Jackson, Judd, and Seely 51-56.

Bible may have different italic words for the same verse. For example, italics are used in Genesis 1:11 (which *may have* his seed) of the 1560 GB but not in the 1587 GB (which hath his seed). Likewise, there is an italicized word in Revelation 12:1 (the moon *was* under her feet) of the 1560 GB but not in the 1587 GB (the moon was under her feet). Similarly, different KJB versions are also inconsistent in the use of small roman type words. Take Exodus 32:18 as an example. Five words are printed in small roman type in the 1611 KJB,[20] but eleven words are italicized in the 1629 Cambridge edition.[21] Even the same edition sometimes does not stick to the principle of the use of small roman. For instance, in the 1611 KJB the same Greek word "this one/man" in Hebrews 3:3 and 8:3 is rendered as "this *man*" (3:3) and "this man" (8:3) respectively.

After editing the texts, I produce a collation text by aligning the sample passages of the two versions in question: either the GB-KJB collation or the BB-KJB collation. For simplicity's sake, I use the BB-KJB collation texts as examples to illustrate my methodology. For instance, the collation text of Acts 19:18 of the BB and the KJB is as follows:

BB: and many that believed came and confessed and showed their works
KJB: and many that believed came and confessed and showed their deeds

The final step is to measure their similarity. Generally speaking, I apply

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[20] "And he said, *It is* not the voice of them that strive for mastery, neither *is it* the voice of them that cry for being overcome: *but* the noise of them that sing do I hear" (*italics* used as small roman type).

[21] "And he said, *It is* not the voice of *them that* strive for mastery, neither *is it* the voice of *them that* cry for being overcome: *but* the noise of *them that* sing do I hear."

Nielson and Skousen's calculation of influence percentage to my measurement of similarity percentage of a collation text.[22] I use the above example to illustrate how Skousen's program would process when collating only two versions:

and many that believed came and confessed and showed their [works BB| deeds KJB]

The words in the brackets signify differences in the two versions.[23] In this example, both versions contain 11 words, and they have 10 identical words. Employing Nielson and Skousen's method of calculation, we can figure up a similarity of 90.9% (10/11) between the two versions.[24]

But most verses are not so simple as this one. More often than not, different versions have different numbers of words for the same verse. Consider the following two examples:

Ezekiel 37:15
BB: the word of the lord came unto me saying
KJB: the word of the lord came [again] unto me saying

Psalm 19:14
BB: let the words of my mouth and the meditation of my heart be [always]

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[22] Although Nielson and Skousen's study collates six versions, their method of calculation is the same as far as only two versions are concerned.
[23] In the subsequent part of the paper, I also use brackets to signify differences in collation texts.
[24] In this paper, I round off each figure to one decimal digit.

acceptable in thy sight O lord my strength and my redeemer

KJB: let the words of my mouth and the meditation of my heart be acceptable in thy sight O lord my strength and my redeemer

As far as Ezekiel 37:15 is concerned, there are 9 words in the BB, while 10 in the KJB; and there are 9 identical words. According to Nielson and Skousen's method of calculation, the BB "contributed" 9 out of 10 words of the KJB, and, thus, the BB's contribution percentage is 90% (9/10). But a serious problem occurs when we apply the same method of calculation to Psalm 19:14. All the 24 words of the KJB can be found in the BB, so the BB's contribution percentage is 100%. But obviously the two versions are not identical, for there are 25 words in the BB. As mentioned above, my research is not a study of influence but to measure the similarity percentage between two versions, so I modify Nielson and Skousen's model and propose to calculate the similarity percentage by dividing twice the number of identical words by the total number of words of the collation text. Thus, the similarity percentage of the two versions for Ezekiel 37:15 is 94.7%,[25] and the similarity percentage of the two versions for Psalm 19:14 is 98%.[26]

Another problem is to deal with the rearrangement of identical words. Take Romans 9:7 as an example:

BB: neither are they all children that are the seed of abraham

KJB: neither because they are the seed of abraham are they all children

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[25] (9*2)/(9+10).
[26] (24*2)/(25+24).

There are two ways of processing this verse. The first is to take the KJB as the target text, and the result is as follows:

BB: neither [are they all children that] are the seed of abraham
KJB: neither [because they] are the seed of abraham [are they all children]

In this case, the number of identical words is 6 (neither are the seed of abraham), so the similarity percentage is 52.2%.[27]

But we can also take the BB as the target text, and the result is as follows:

KJB: neither [because they are the seed of abraham] are they all children
BB: neither are they all children [that are the seed of abraham]

In this case, the number of identical words is 5 (neither are they all children), so the similarity percentage is 43.4%.[28] Again, in the interest of measuring similarity between two versions rather than influence of the previous version on the latter, I propose to take the larger number when we have two alternatives in counting identical words.

I use Mark 5:1-13 as an example to demonstrate how the calculation method works. The results are listed in the following table:

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[27] (6*2)/(11+12).
[28] (5*2)/(12+11).

Verse	Number of words in BB	Number of words in KJB	Identical words
1	17	17	17
2	24	23	20
3	17	17	17
4	32	32	32
5	22	20	20
6	13	12	11
7	36	33	30
8	13	13	12
9	20	20	20
10	16	16	14
11	14	14	13
12	18	18	18
13	36	40	34
Total	278	275	256
Similarity	92.6%		

The table shows that for Mark 5:1-13 there are 278 words in the BB and 275 words in the KJB and there are 256 identical words in total. The similarity percentage is 92.6%.[29]

My research comprises two similarity measure studies (the GB-KJB and the BB-KJB), so I produce two pairs of collation texts. Based on the principles above, I have my assistant design a computer program processing the collation

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[29] (256*2)/(278+275).

texts. Finally, I enter the 51 samples into the program and obtain the following results:

Table 1: GB-KJB Old Testament Sample Results

Sample	Words in GB	Words in KJB	Identical words	Similarity percentage
Genesis 3	692	695	623	89.8%
Exodus 20	562	563	507	90.1%
Numbers 14	1,175	1,181	1,002	85.1%
Deuteronomy 20	609	646	521	83.0%
Joshua 8	1,230	1,221	1,065	86.9%
Judges 15	622	648	568	89.4%
Ruth 1	629	636	536	84.7%
1 Samuel 17	1,685	1,719	1,431	84.1%
1 Kings 19	694	731	624	87.6%
1 Chronicles 29	946	987	826	85.5%
2 Chronicles 2	651	644	534	82.5%
Esther 1	719	715	586	81.7%
Job 39	479	477	360	75.3%
Job 42	439	440	401	91.2%
Psalm 19	279	272	233	84.6%
Psalm 23	122	118	102	85.0%
Psalm 90	309	320	251	79.8%
Psalm 107	682	687	503	73.5%
Proverbs 8	563	562	454	80.7%

Ecclesiastics 9	556	553	447	80.6%
Song of Songs 8	359	360	290	80.7%
Isaiah 2	550	567	449	80.4%
Jeremiah 10	669	674	555	82.7%
Lamentations 2	856	881	770	88.7%
Ezekiel 37	869	871	805	92.5%
Hosea 2	666	679	612	91.0%
Joel 2	944	958	833	87.6%
Amos 8	406	414	386	94.1%
Jonah 4	329	332	313	94.7%
Micah 6	438	440	410	93.4%
Nahum 3	516	518	427	82.6%
Habakkuk 1	417	423	360	85.7%
Zephaniah 1	538	555	484	88.6%
Zechariah 9	531	534	469	88.1%
Total	21,731	22,021	18,737	85.7%

Table 2: BB-KJB Old Testament Sample Results

Sample	Words in BB	Words in KJB	Identical words	Similarity percentage
Genesis 3	703	695	633	90.6%
Exodus 20	563	563	499	88.6%
Numbers 14	1,197	1,181	1,033	86.9%
Deuteronomy 20	594	646	503	81.1%
Joshua 8	1,216	1,221	1,061	87.1%

Judges 15	630	648	563	88.1%
Ruth 1	635	636	534	84.0%
1 Samuel 17	1,698	1,719	1,461	85.5%
1 Kings 19	710	731	620	86.1%
1 Chronicles 29	975	987	823	83.9%
2 Chronicles 2	650	644	509	78.7%
Esther 1	705	715	561	79.0%
Job 39	496	477	292	60.0%
Job 42	450	440	350	78.7%
Psalm 19	280	272	219	79.3%
Psalm 23	126	118	91	74.6%
Psalm 90	334	320	209	63.9%
Psalm 107	729	687	524	74.0%
Proverbs 8	575	562	362	63.7%
Ecclesiastics 9	598	553	341	59.3%
Song of Songs 8	379	360	242	65.5%
Isaiah 2	585	567	433	75.2%
Jeremiah 10	713	674	386	55.7%
Lamentations 2	882	881	550	62.4%
Ezekiel 37	873	871	693	79.5%
Hosea 2	659	679	508	75.9%
Joel 2	943	958	744	78.3%
Amos 8	405	414	385	94.0%
Jonah 4	332	332	286	86.1%

Micah 6	443	440	326	73.8%
Nahum 3	502	518	328	64.3%
Habakkuk 1	416	423	357	85.1%
Zephaniah 1	533	555	379	69.7%
Zechariah 9	544	534	364	67.5%
Total	22,073	22,021	17,169	77.9%

Table 3: GB-KJB New Testament Sample Results

Sample	Words in GB	Words in KJB	Identical words	Similarity percentage
Matthew 5	1,060	1,081	972	90.8%
Mark 5	963	952	811	84.7%
Luke 10	1,002	992	884	88.7%
John 19	995	1,010	898	89.6%
Acts 19	997	974	828	84.0%
Romans 12	417	397	331	81.3%
1 Corinthians 13	273	270	213	78.5%
Galatians 2	582	573	473	81.9%
Colossians 2	518	504	410	80.2%
1 Thessalonians 2	484	479	393	81.6%
2 Timothy 4	423	423	370	87.5%
Titus 3	306	294	250	83.3%
Hebrews 7	631	607	507	81.9%
James 1	545	543	470	86.4%

1 Peter 3	543	551	419	76.6%
1 John 5	515	519	474	91.7%
Revelation 12	499	497	455	91.4%
Total	10,753	10,666	9,158	85.5%

Table 4: BB-KJB New Testament Sample Results

Sample	Words in BB	Words in KJB	Identical words	Similarity percentage
Matthew 5	1072	1081	1020	94.8%
Mark 5	957	952	880	92.2%
Luke 10	988	992	926	93.5%
John 19	1021	1010	937	92.3%
Acts 19	993	974	893	90.8%
Romans 12	397	397	318	80.1%
1 Corinthians 13	258	270	204	77.3%
Galatians 2	573	573	501	87.4%
Colossians 2	506	504	443	87.7%
1 Thessalonians 2	483	479	422	87.7%
2 Timothy 4	421	423	378	89.6%
Titus 3	292	294	265	90.4%
Hebrews 7	609	607	532	87.5%
James 1	552	543	485	88.6%
1 Peter 3	564	551	440	78.9%
1 John 5	507	519	479	93.4%

Revelation 12	503	497	472	94.4%
Total	10,696	10,666	9,595	89.8%

According to the above tables, I conclude that the average similarity percentage between the GB and the KJB is 86% regarding both the Old and New Testaments; while the average similarity percentage between the BB and the KJB is 78% regarding the Old Testament and 90% regarding the New Testament.

If we categorize the sample passages according to the five translation companies, we can arrive at the following table:

Table 5: Similarity Percentage Categorized by the Translation Companies

Company	GB-KJB Similarity Percentage	BB-KJB Similarity Percentage
Oxford NT	88.0% (4,848*2)/(5,516+5,506)	92.9% (5,128*2)/(5,534+5,506)
Westminster NT	83.1% (4,319*2)/(5,235+5,160)	86.6% (4,467*2)/(5,162+5,160)
Westminster OT	86.3% (6,877*2)/(7,898+8,040)	86.4% (6,907*2)/(7,946+8,040)
Cambridge OT	81.5% (4,987*2)/(6,104+6,135)	72.8% (4,523*2)/(6,297+6,135)
Oxford OT	88.3% (6,873*2)/(7,729+7,846)	73.2% (5,739*2)/(7,830+7,846)

From the table above, we can see that the two New Testament companies significantly followed the BB more closely than the GB, while the Cambridge and Oxford Old Testament companies significantly followed the GB more closely than the BB. As far as the Westminster Old Testament Company is concerned, there is no significant difference between the GB-KJB similarity percentage and the BB-KJB similarity percentage. Moreover, we should note that even though the two NT companies followed the BB more closely, the similarity percentages between the GB and the KJB are still relatively high (88% and 83.1% respectively). However, in terms of the portions translated by the Cambridge and Oxford OT companies, the similarity percentages between the BB and the KJB are significantly low (72.8% and 73.2% respectively). It is noteworthy that the portions on which the two companies worked are roughly those that Tyndale had not translated.[30] One plausible explanation is that Tyndale's translation was so commendable that it imposed itself effectively on later versions, such as the GB, the BB, and the KJB. Thus, concerning the portions translated by Tyndale, the high similarity between the GB, the BB, and the KJB suggests that they were greatly modeled after Tyndale. In other words, my study results indirectly confirm the general scholarly praise of Tyndale's paramount contribution to the KJB.

To conclude, the sampling study of this paper provides statistical evidence to appraise the KJB translators' intention — "to make a good one better, or out of many good ones, one principal good one." On the one hand, my study attests that the two NT translation companies faithfully followed Bancroft's first rule, keeping as much as 90 percent of the BB intact. On the other hand,

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[30] Tyndale translated the whole New Testament, the first 14 books of the Old Testament (from Genesis to 2 Chronicle), and Jonah (Daniell 152).

my study also supports some scholars' argument that the KJB translators based their rendering on the GB, for the three OT translation companies retained about 86 percent of the GB in the KJB. Therefore, the "good one" can refer to either the Bishops' Bible — as far as the New Testament is concerned—or the Geneva Bible — as far as the Old Testament is concerned.

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