

第2部分 小说翻译

第一章

古典小说翻译

小说是一个古老的文学种类。简而言之，小说就是讲故事，而小说的故事是虚构的。因为小说讲出来的故事和背后“真正的事件”并不一样，所以虚构性，也就是讲故事本身，便成为一门学问，称为“叙事学”。无论如何，所谓故事，是围绕主人公及其事件的发生和发展而展开和结束的，有一定的复杂性和长度，反映一定社会生活和人的思想感情的散文性记叙作品。因此，人物、环境、情节可以说是小说的基本构成要素。另一方面，小说是要给人读的，而阅读是一种基本的鉴赏方式，当然，现代媒体也可以有广播小说的形式出现，但其欣赏形式和效果则未必同于阅读过程，因而也就不可能代替阅读过程。就阅读本身而言，除了认识和教化的功能以外，小说的鉴赏和娱乐功能也是比较重要且不容忽视的。

中国和西方的小说有不同的起源和传统，正是由于文化传统的不同，才构成小说创作、阅读和翻译的基本需要和审美基础。英语的小说大概起源于中古英语时期的民间传说和骑士传奇，虽然当时许多是有韵的，并有道德教训的意义，但仍以叙事为主。文艺复兴以来，科学和哲学的发展以及戏剧和诗歌的兴起，促进了托马斯·摩尔的《乌托邦》一类游记作品，加上法国拉伯雷《巨人传》的传入，对尔后兴起的英国文学均有影响。但真正称得上小说的，则是笛福的《鲁宾逊漂流记》和斯威夫特的《格列弗游记》，前者开启了现实主义的叙事传统，后者则开了讽刺小说的先河。18世纪末的哥特式小说，充满暴力、神怪与恐怖，多发生在哥特式建筑内，有复兴中世纪之势，对于浪漫主义文学以及司各特的历史小说有较大影响。19世纪的狄更斯和萨克雷都是讽刺大家，他们的作品拥有众多的译本，尤其是前者，在早期西方翻译小说中以《块肉余生述》（大卫·科波菲尔）及《贼史》（奥里弗·退斯特）等行诸于世，一度构成林纾小说翻译的重要来源，而后者的《名利场》，则因为有了杨必女士矫健的译笔而广为流传至今，同时也就顺理成章地纳入了本书这一部分的关注视野。20世纪的现代小说界有劳伦斯、沃尔夫等，大家辈出，其传统一直通向美国小说和其他英语国家的文学活动。

中国的古典文学，诗歌长足发展，戏剧晚出，而小说则产生于街头巷尾村夫野老的言谈中，从早期不入流的荒诞不经的民间文学，发展成为一个具有广大读者群的现代叙事类型。从渊源上来说，中国小说植根于上古神话和口头民间传说的沃土里，萌芽于秦汉史传文学生动的言行记述中，经隋唐志怪传奇和宋元戏剧话本的长期准备，至明清时期逐渐形成了中国独有的章回小说的明显格局。其中，四大小说成就最高，影响最大——包括罗贯中的历史小说《三国演义》，施耐庵的英雄传奇《水浒传》，吴承恩的神怪漫游小说《西游记》，以及曹雪芹的贵族家世悼亡之作《红楼梦》。《红楼梦》在思想性和艺术上成就最为卓著，影响最为深远，而

针对其的研究也最多，以至于形成了一个专门的学问——红学。所以，我们节选了英国翻译家霍克思翻译的《石头记》（即《红楼梦》），作为翻译的范本和重要的参考资料，希望在大家学习小说翻译的同时，能够对于中国文学走向世界做一点研究和推动。

第一节 经典赏析

A. 英译汉

[导读]

萨克雷（W. M. Thackeray, 1811—1863），是英国19世纪杰出的批判现实主义小说家，和同时代的狄更斯齐名，也因后者的影响而由绘画转入小说创作。他虽然为妻女生计所迫，为创作冲动所驱而著述甚丰，涉及散文、诗歌、札记、书评等，但其中仍以《名利场》最为流行。这种情况，虽然可以说是因为作家创作的不平衡所造成。但与此同时，著名翻译家杨必女士卓越的译术，也在一定程度上促进了本书的传播，延续了作品的寿命。其重要性，可以毫不夸张地说，不仅是在中国翻译文学史上增加了一个独特的汉语《名利场》文本，甚至影响到复印这部名著的英文的注释者，也参考杨译作为原作语言难点注释的基准。2001年有了贾文波、贾文渊的重译本，但在原译的优势面前，连重译者自己也说“不敢望其项背”。这在外国文学领域内，可说颇为罕见。

然而，1957年由人民文学出版社出版的杨必的《名利场》中译本，并不是真正的原译，即不是第一个中译本。早在20年代和30年代，就有了名家的“名家小说”中译本，以下是两个早期译本的情况（译名不同）：

1. 吴宓译，《钮康氏家传》，章回体，共六回，连载于《学衡》，1922年。
2. 吴光建译，《浮华世界》，节译本，上海商务印书馆，1931年。

杨必（1922—1968），江苏无锡人，杨绛的胞妹。1945年毕业于上海震旦女子文理学院，并任教于该校，她还曾任教于清华大学和复旦大学外文系。杨必是中国现代著名的文学翻译家，以一部《名利场》译作传世，据说当年出版后，不愿再进行修改。另有译作埃杰窝斯的《剥削世家》，并有少量散文作品传世。《名利场》的中文翻译，不仅在选材上，而且在书名的翻译上，大概都得益于钱钟书先生的提携和帮助。这种情况，就像当年萨克雷在书名的确定上，得益于班扬《天路历程》的启发一样。

另一方面，毫无疑问，一个好的译本的出现，必然得益于译者对于原作深切的了解。杨必对于萨克雷的小说艺术，可谓了如指掌。她在《译本序》中说：

萨克雷善于叙事，写来生动有趣，富于幽默。他的对话口角宛然，恰配身份。他文笔轻快，好像写来全不费劲，其实却经过细心琢磨。（转引自方华文著：《20世纪中国翻译史》，西北大学出版社2005年，第531页）

所谓的“名利场”，不仅通过蓓加（贝基）·夏普和爱米丽亚·赛德利等人的形象和命

运，对于英国19世纪商品社会形形色色的人物和世态炎凉的风情做了真实的描写，而且借鉴虚幻的集市的形象构思，对资本主义社会做了辛辣的讽刺——似乎一切的人物和事件，男男女女、尔虞我诈、经济政治、耍奸弄权，只不过是一场虚幻的表演而已。

考虑到主题的集中和翻译的复杂程度，我们的译文节选了第四十八章“社会的最上层”，作为鉴赏和翻译的范本。至于最精彩的开场白《开幕以前的几句话》，鉴于其中市井江湖语言的陈列一如橱窗里闪光的商品，自然也不可或缺。而全书的一个很短的结束语，虽然没有选入作为翻译的段落，却不妨引用如下，以呈现整个作品思想与艺术的完整与照应：

唉，浮名浮利，一切虚空！我们这些人里面谁是真正快活的？谁是称心如意的？就算当时遂了心愿，过后还不是照样不满意？来吧，孩子们，收拾起戏台，藏起木偶人。咱们的戏已经演完了。

【原文本】



Vanity Fair (excerpts)

by W. M. Thackeray

BEFORE THE CURTAIN

As the manager of the Performance sits before the curtain on the boards and looks into the Fair, a feeling of profound melancholy comes over him in his survey of the bustling place. There is a great quantity of eating and drinking, making love and jilting, laughing and the contrary, smoking, cheating, fighting, dancing and fiddling; there are bullies pushing about, bucks ogling the women, knaves picking pockets, policemen on the look-out, quacks (OTHER quacks, plague take them!) bawling in front of their booths, and yokels looking up at the tinselled dancers and poor old rouged tumblers, while the light-fingered folk are operating upon their pockets behind. Yes, this is VANITY FAIR; not a moral place certainly; nor a merry one, though very noisy. Look at the faces of the actors and buffoons when they come off from their business; and Tom Fool washing the paint off his cheeks before he sits down to dinner with his wife and the little Jack Puddings behind the canvas. The curtain will be up presently, and he will be turning over head and heels, and crying, "How are you?"

A man with a reflective turn of mind, walking through an exhibition of this sort, will not be oppressed, I take it, by his own or other people's hilarity. An episode of humour or kindness touches and amuses him here and there—a pretty child looking at a gingerbread stall; a pretty girl blushing whilst her lover talks to her and chooses her fairing; poor Tom Fool, yonder behind the waggon, mumbling his bone with the honest family which lives by his tumbling; but the general impression is one more melancholy than mirthful. When you come home you sit down in a sober, contemplative, not uncharitable frame of mind, and apply yourself to your books or your business.

I have no other moral than this to tag to the present story of "Vanity Fair". Some people consider Fairs immoral altogether, and eschew such, with their servants and families: very likely they are right. But persons who think otherwise, and are of a lazy, or a benevolent, or a sarcastic mood, may perhaps like to step in for half an hour, and look at the performances. There are scenes of all sorts: some dreadful combats, some grand and lofty

horsieriding, some scenes of high life, and some of very middling indeed; some love-making for the sentimental, and some light comic business; the whole accompanied by appropriate scenery and brilliantly illuminated with the Author's own candles.

What more has the Manager of the Performance to say? — to acknowledge the kindness with which it has been received in all the principal towns of England through which the Show has passed, and where it has been most favourably noticed by the respected conductors of the public Press, and by the Nobility and Gentry. He is proud to think that his Puppets have given satisfaction to the very best company in this empire. The famous little Becky Puppet has been pronounced to be uncommonly flexible in the joints, and lively on the wire; the Amelia Doll, though it has had a smaller circle of admirers, has yet been carved and dressed with the greatest care by the artist; the Dobbin Figure, though apparently clumsy, yet dances in a very amusing and natural manner; the Little Boys' Dance has been liked by some; and please to remark the richly dressed figure of the Wicked Nobleman, on which no expense has been spared, and which Old Nick will fetch away at the end of this singular performance.

And with this, and a profound bow to his patrons, the Manager retires, and the curtain rises.

LONDON, June 28, 1848

[译文本]

名利场^[评析1] (节选)

W. M. 萨克雷



开幕以前的几句话

领班的坐在戏台上幔子前面，对着底下闹哄哄的市场，瞧了半晌，心里不觉悲惨起来。市场上的人有的在吃喝，有的在调情，有的得了新宠就丢了旧爱；有在笑的，也有在哭的，还有在抽烟的，打架的，跳舞的，拉提琴的，诓骗哄人的。有些是到处横行的强梁汉子；有些是对女人飞眼儿的花花公子，也有扒儿手和到处巡逻的警察，还有走江湖吃十方的，在自己摊子前面扯起嗓子嚷嚷（这些人偏和我同行，真该死！），跳舞的穿着浑身发亮的衣服，可怜的翻斤斗老头儿涂着两腮帮子胭脂，引得那些乡下佬睁着眼瞧，不提防后面就有三只手的家伙在掏他们的口袋。是了，这就是我们的名利场。这里虽然是个热闹去处，却是道德沦亡，说不上有什么快活。你瞧瞧戏子们丑角们下场以后的脸色——譬如那逗人发笑的傻小子汤姆回到后台洗净了脸上的油彩，准备和老婆儿子（一群小傻小子）坐下吃饭时候的形景，你就明白了。不久开场做戏，汤姆又会出来连连翻斤斗，嘴里叫唤着说：“您好哇？”^[评析2]

我想，凡是有思想的人在这种市场上观光，不但不怪人家兴致好，自己也会跟着乐。他不时的会碰上一两件事，或是幽默得逗人发笑，或是显得出人心忠厚的一面，使人感动。这儿有一个漂亮的孩子，眼巴巴的瞧着卖姜汁面包的摊儿；那儿有一个漂亮的姑娘，脸红红的听她的爱人说话，瞧他给自己挑礼物；再过去是可怜的小丑汤姆躲在货车后头带着一家老小啃骨头，这些老实人就靠他翻斤斗赚来的钱过活。可是话又说回来，大致的印象还是使人愁而不是逗人乐的。等你回到家里坐下来读书做事的时候，玩味着刚才所见的一切，就会冷静下来，对于别人的短处也不太苛责了。^[评析3]

我这本小说“名利场”就只有这么一点儿教训。有人认为市场上人口混杂，是个下流的地方，不但自己不去，连家眷和佣人也不准去。大概他们的看法是不错的。不过也有人生就懒散的脾气，或是仁慈的心肠，或是爱取笑讽刺的性格，他们看法不同一些，倒愿意在市场里消磨半个钟头，看看各种表演，像激烈的格斗，精采的骑术，上流社会的形形色色，普通人家生活的情形，专为多情的看客预备的恋爱场面，轻松滑稽的穿插等等。这场表演每一幕都有相称的布景，四面点着作者自己的蜡烛，满台照得雪亮。^[评析4]

领班的还有什么可说的呢？他带着戏班子在英国各大城市上演，多承各界惠顾，各报的编辑先生们也都有好评，又蒙各位大人先生提拔，真是不胜感激。他的傀儡戏被英国最高尚的人士所赏识，使他觉得面上很有光彩。那个叫蓓基的木偶人儿非常有名，大家一致称赞她的骨节特别的灵活，线一牵就活泼泼的手舞足蹈。那个叫爱米丽亚的洋娃娃虽然没有这么叫座，卖艺的倒也费了好些心血刻划她的面貌，设计她的服装。还有一个叫都宾的傀儡，看着笨手笨脚的，跳起舞来却很有趣、很自然。也有人爱看男孩子们跳的一场舞。请各位观众注意那“黑心的贵人”，他的服饰非常华丽，我们筹备的时候真是不惜工本；这次表演完毕以后，它马上会给“魔鬼老爹”请去。^[评析5]

领班的说到这儿，向各位主顾深深的打了一躬退到后台，接下去就开幕了。

1848年6月28日于伦敦^[评析6]

(杨必译)

[译作评析]

[1] 《名利场》是一部讽刺小说，它的讽刺无所不在。例如，标题Before the Curtain译为“开幕以前的几句话”，就显得有点随便、调侃，因而也就有了一些讽刺的笔调，如果直译为“开场白”，就没有什么风格和意趣了。推而广之，整个小说每一章的标题，译者都是用这种略带夸张的笔调来翻译，取得了很好的效果。例如，经过了第三十五章“全无收入的人怎么才能过好日子”，到第三十六章，本来只是The Subject Continued，相当于章回小说的“且听下回分解”，或者干脆是现代影视连续剧的“未完待续”，可是译为“还是本来的题目”，就给人一种枯燥、单调和不耐烦的想头。再想到了第五十五章“还是本来的题目”，出现在第五十四章“交锋后的星期日”之后，又会给人什么联想呢？

[2] 小说翻译需要一种笔调来传达一种情趣或情绪。一种调侃而悲凉的情绪，在整个《名利场》中弥漫，而一开始，我们就从虚拟市场上杂耍班子领班的开场白品到这种情绪了。市场上杂乱繁华的闹哄哄的场面，从走江湖的眼光看去，或用世俗化的语调来描写，便是一个“热闹去处”，比如各色人等用了汉语表示职业或行为的“什么的什么的”结构，异常逼真且令人眼花缭乱。另一方面，作者的眼光，也是一种旁观者的眼光，带了同情与悲悯的心情，那便更多地体现在句子的落点上（与原文相比有变化）。例如第一句：“领班的坐在戏台上幔子前面，对着底下闹哄哄的市场，瞧了半晌，心里不觉悲惨起来。”和后面的一句：“这里虽然是个热闹去处，却是道德沦亡，说不上有什么快活。”而在两句中间的一个地方，则通过括号里的文字，暗示叙述人压抑的心情：“这些人偏和我同行，真该死！”

[3] 对比手法的运用，在小说艺术中是常见的，而在翻译中却有了新的发展。在描述或评论的层面上，译者在原文的基础上，可运用适当的扩充和夸张加以对比和强化。例如，本来是一个比较简单的句子，译文的效果却会明显得多：“他不时的会碰上一两件事，或是幽默得逗人发笑，或是显得出人心忠厚的一面，使人感动。”（An episode of humour or kindness touches and amuses him here and there）而在深层的情绪流露和价值判断上，译文就会适当地超脱原文，通过归纳和抽取产生一种比较单一而集中的关键词的总结效果。例如，第二节的深层情绪，译者在一开始就定下调子，“不但不怪人家兴致好，自己也跟着乐。”（will not be oppressed, I take it, by his own or other people's hilarity）。到了后来，在即将总结这种印象的时候，就更加明晰了：“可是话又说回来，大致的印象还是使人愁而不是逗人乐的。”（but the general impression is one more melancholy than mirthful）显而易见，这种不拘泥原文字面的总领性翻译，在愁与乐的对照中，赋予了作品以见解和灵魂。

[4] 流畅性是叙事的基础和基本的审美品质。小说的流畅性在于连续的讲述，而翻译小说在流畅方面往往会有亏原文。杨必却相反，她的译文往往使读者连续阅读很久而不觉疲倦和讨厌，除了原作的艺术魅力之外，流畅灵动的译笔也是至关重要的。第三节一共五句话：一句点题（短），一句列举反面的意见（较长），一句评论（极短），一句连续列举正面的意见（极长），一句作结（较短）。可见，这段文字的要点是大段的正面叙述，而为了增加分量和连贯性，译者把原本分开的叙述（But persons who think otherwise,）和列举（There are scenes of all sorts:）连为一体，造成了滔滔不绝的辩解和雄辩语气，效果当然明显。另一方面，这种一长一短的结构方式，是英语写作的变换（variation）艺术，在阅读时恰好符合人们一张一弛的审美习惯，使读者在心理上极为舒服。可见，翻译的章法是多么重要。

[5] 用频繁的小句构成连贯的长句，其中波澜起伏而又语气贯通，是一切好的汉语写作的要领，当然也是翻译行文要领。与此同时，叙述事实和描述场景在前，而将心理的体验和主观的评论放在最后，也是中文一种常规的行文方式。假如译文遵守了这些基本的规则，即使一些地方有些西化和异化，也无伤大雅，因为除了文辞的肌肉有肥有瘦之外，其内在的精髓部分还是汉语的。例如，在第二句纷繁的行文中，其实可以抽取出来一些基本的、深层的汉语词语，从而发现译文乃是这些词语的变化和伸缩：巡回上演、承蒙惠顾、好评如潮、承蒙提拔、不胜感激。运用同样的原理和做法，甚至可以推演出第三句的深层结构来。

[6] 句法以外的词语，也是翻译一个十分重要的方面。在语言学上，按照一个领域或话题有机联系的一组词语，称为“语域”。整个开场白，演戏的江湖词语比比皆是，构成异彩纷呈的语言表层闪光的效果。例如，

二字结构：卖艺，叫座，戏台，幔子，开幕，跳舞，叫唤，服饰，后台，油彩，小丑，玩味，骑术，表演，穿插，看客，场面，布景，服装，胭脂，设计

三字结构：领班的，傀儡戏，木偶人，活泼泼，眼巴巴，翻斤斗，走江湖，吃十方

四字结构：开场做戏，手舞足蹈，轻松滑稽，不惜工本，逗人发笑，使人感动
试想一下，如果缺少了这些闪光的词语，又该如何营造开场白的幽默气氛呢？

[原文本]



XLVIII

IN WHICH THE READER IS INTRODUCED
TO THE VERY BEST OF COMPANY

At last Becky's kindness and attention to the chief of her husband's family were destined to meet with an exceeding great reward, a reward which, though certainly somewhat unsubstantial, the little woman coveted with greater eagerness than more positive benefits. If she did not wish to lead a virtuous life, at least she desired to enjoy a character for virtue, and we know that no lady in the genteel world can possess this desideratum, until she has put on a train^① and feathers and has been presented to her Sovereign at Court^②. From that august interview they come out stamped as honest women. The Lord Chamberlain^③ gives them a certificate of virtue. And as dubious goods or letters are passed through an oven at quarantine, sprinkled with aromatic vinegar, and then pronounced clean, many a lady, whose reputation would be doubtful otherwise and liable to give infection, passes through the wholesome ordeal of the Royal presence^④ and issues from it free from all taint.

It might be very well for my Lady Bareacres, my Lady Tufto, Mrs. Bute Crawley in the country, and other ladies who had come into contact with Mrs. Rawdon Crawley to cry fie^⑤ at the idea of the odious little adventuress making her curtsy before the Sovereign, and to declare that, if dear good Queen Charlotte^⑥ had been alive, she never would have admitted such an extremely ill-regulated personage into her chaste drawing-room. But when we consider that it was the First Gentleman in Europe^⑦ in whose high presence Mrs. Rawdon passed her examination, and as it were, took her degree in reputation, it surely must be flat disloyalty to doubt any more about her virtue. I, for my part, look back with love and awe to that Great Character in history. Ah, what a high and noble appreciation of Gentlewomanhood there must have been in Vanity Fair, when that revered and august being was invested, by the universal acclaim of the refined and educated portion of this empire, with the title of Premier Gentilhomme of his Kingdom^⑧. Do you remember, dear M—^⑨, oh friend of my youth, how one blissful night five-and-twenty years since, the "Hypocrite"^⑩ being acted, Elliston being manager, Dowton and Liston performers, two boys had leave from their loyal masters to go out from Slaughter-House School^⑪ where they were educated and to appear on Drury Lane stage, amongst a crowd which assembled there to greet the king. THE KING? There he was. Beefeaters^⑫ were before the august box; the Marquis of Steyne (Lord of the Powder Closet) and other great officers of state were behind the chair on which he sat, HE sat — florid of

① train: 拖地的长裙。

② presented to ... at Court: 进宫朝见国王。

③ Lord Chamberlain: 英国国王的宫内大臣，侍从长。

④ passes through ... Royal presence: 经过朝见君王这一有益身心的严峻考验。

⑤ cry fie: 说“呸！”，岂有此理！

⑥ Queen Charlotte: 指夏洛特·索菲娅王后(Queen Charlotte Sophia), 为乔治三世之后，死于1818年。

⑦ the First Gentleman in Europe: “欧洲第一君子”——指英王乔治四世。

⑧ the title ... his Kingdom: “王国第一君子”的头衔。

⑨ dear M—: 据考证，这里的“亲爱的M先生”可能是指George Moody。当年萨克雷在牛津大学Trinity学院时，Moody在剑桥大学圣约翰学院(St John's)，两人同是卡特尔教团的教友。1829年3月，有记载说萨克雷曾陪Moody去参加《威尼斯商人》的朗诵会。

⑩ Hypocrite: 《伪君子》，Issac Bickerstaffe (1735—1812)有名的讽刺剧，在1768年首次上演，是当时的一件盛事。

⑪ Slaughter-House School: 萨克雷小时候上的学校是国家下特许状设立的Charter House School，他认为这所学校的制度摧残儿童身心，学生们仿佛在受宰割，故称之为“屠宰场学校”(Slaughter-House School)。

⑫ Beefeaters: 这里指“英王的卫士”。

face, portly of person, covered with orders^① and in a rich curling head of hair — how we sang God save him! How the house rocked and shouted with that magnificent music. How they cheered, and cried, and waved handkerchiefs. Ladies wept; mothers clasped their children; some fainted with emotion. People were suffocated in the pit, shrieks and groans rising up amidst the writhing and shouting mass there of his people who were, and indeed showed themselves almost to be, ready to die for him. Yes, we saw him. Fate cannot deprive us of THAT. Others have seen Napoleon. Some few still exist who have beheld Frederick the Great, Doctor Johnson, Marie Antoinette, & c. — be it our reasonable boast to our children, that we saw George the Good, the Magnificent, the Great.

Well, there came a happy day in Mrs. Rawdon Crawley's existence when this angel was admitted into the paradise of a Court which she coveted, her sister-in-law acting as her godmother. On the appointed day, Sir Pitt and his lady, in their great family carriage (just newly built, and ready for the Baronet's assumption of the office of High Sheriff of his county^②), drove up to the little house in Curzon Street, to the edification of Raggles, who was watching from his greengrocer's shop, and saw fine plums within, and enormous bunches of flowers in the breasts of the new livery-coats of the footmen.

Sir Pitt, in a glittering uniform, descended and went into Curzon Street, his sword between his legs. Little Rawdon stood with his face against the parlour window-panes, smiling and nodding with all his might to his aunt in the carriage within; and presently Sir Pitt issued forth from the house again, leading forth a lady with grand feathers, covered in a white shawl, and holding up daintily a train of magnificent brocade. She stepped into the vehicle as if she were a princess and accustomed all her life to go to Court, smiling graciously on the footman at the door and on Sir Pitt, who followed her into the carriage.

Then Rawdon followed in his old Guard's uniform, which had grown woefully shabby, and was much too tight. He was to have followed the procession and waited upon his sovereign in a cab, but that his good-natured sister-in-law insisted that they should be a family party. The coach was large, the ladies not very big, they would hold their trains in their laps — finally, the four went fraternally together, and their carriage presently joined the line of royal equipages which was making its way down Piccadilly and St. James's Street, towards the old brick palace where the Star of Brunswick^③ was in waiting to receive his nobles and gentlefolks.

Becky felt as if she could bless the people out of the carriage windows, so elated was she in spirit, and so strong a sense had she of the dignified position which she had at last attained in life. Even our Becky had her weaknesses, and as one often sees how men pride themselves upon excellences which others are slow to perceive: how, for instance, Comus firmly believes that he is the greatest tragic actor in England; how Brown, the famous novelist, longs to be considered, not a man of genius, but a man of fashion; while Robinson, the great lawyer, does not in the least care about his reputation in Westminster Hall^④, but believes himself incomparable across country and at a five-barred gate — so to be, and to be thought, a respectable woman was Becky's aim in life, and she got up the genteel with amazing assiduity, readiness, and success. We have said, there were times when she believed herself to be a fine lady and forgot that there was no money in the chest at home — duns round the gate, tradesmen to coax and wheedle — no ground to walk upon, in a word. And as she went to Court in the carriage, the family carriage, she adopted a demeanour so grand, self-satisfied, deliberate, and imposing that it made even Lady Jane laugh. She walked into the royal apartments with a toss of the head which would have befitted an empress, and I have no doubt had she been one, she would have become the character

① portly of ... with orders: 身材高大, 满身勋章。

② High Sheriff of his country: 本郡郡长。

③ the Star of Brunswick: Brunswick 是德国汉诺威的一个城市, 1714年, 汉诺威选帝侯George Louis 继承英国王位, 称乔治一世, 此后直至1901年, 英国王室一直称为汉诺威王室。

④ Westminster Hall: 威斯敏斯特国会会议厅。威斯敏斯特是伦敦市中心的一个区, 是英国国会、西敏寺、白金汉宫的所在地。

perfectly.

We are authorized to state that Mrs. Rawdon Crawley's costume de cour^① on the occasion of her presentation to the Sovereign was of the most elegant and brilliant description. Some ladies we may have seen — we who wear stars and cordons and attend the St. James's assemblies, or we, who, in muddy boots, dawdle up and down Pall Mall^② and peep into the coaches as they drive up with the great folks in their feathers — some ladies of fashion, I say, we may have seen, about two o'clock of the forenoon of a levee day, as the laced-jacketed band of the Life Guards are blowing triumphal marches seated on those prancing music-stools, their cream-coloured chargers^③ — who are by no means lovely and enticing objects at that early period of noon. A stout countess of sixty, décolletée,^④ painted, wrinkled with rouge up to her drooping eyelids, and diamonds twinkling in her wig, is a wholesome and edifying, but not a pleasant sight. She has the faded look of a St. James's Street illumination, as it may be seen of an early morning, when half the lamps are out, and the others are blinking wanly, as if they were about to vanish like ghosts before the dawn. Such charms as those of which we catch glimpses while her ladyship's carriage passes should appear abroad at night alone. If even Cynthia^⑤ looks haggard of an afternoon, as we may see her sometimes in the present winter season, with Phoebus^⑥ staring her out of countenance from the opposite side of the heavens, how much more can old Lady Castlemouldy keep her head up when the sun is shining full upon it through the chariot windows, and showing all the chinks and crannies with which time has marked her face! No. Drawing-rooms^⑦ should be announced for November, or the first foggy day, or the elderly sultanas^⑧ of our Vanity Fair should drive up in closed litters, descend in a covered way, and make their curtsy to the Sovereign under the protection of lamplight.

Our beloved Rebecca had no need, however, of any such a friendly halo to set off her beauty. Her complexion could bear any sunshine as yet, and her dress, though if you were to see it now, any present lady of Vanity Fair would pronounce it to be the most foolish and preposterous attire ever worn, was as handsome in her eyes and those of the public, some five-and-twenty years since, as the most brilliant costume of the most famous beauty of the present season. A score of years hence that too, that milliner's wonder, will have passed into the domain of the absurd, along with all previous vanities. But we are wandering too much. Mrs. Rawdon's dress was pronounced to be charmante^⑨ on the eventful day of her presentation. Even good little Lady Jane was forced to acknowledge this effect, as she looked at her kinswoman, and owned sorrowfully to herself that she was quite inferior in taste to Mrs. Becky.

She did not know how much care, thought, and genius Mrs. Rawdon had bestowed upon that garment. Rebecca had as good taste as any milliner in Europe, and such a clever way of doing things as Lady Jane little understood. The latter quickly spied out the magnificence of the brocade of Becky's train, and the splendour of the lace on her dress.

The brocade was an old remnant, Becky said; and as for the lace, it was a great bargain. She had had it these hundred years.

"My dear Mrs. Crawley, it must have cost a little fortune," Lady Jane said, looking down at her own lace, which was not nearly so good; and then examining the quality of the ancient brocade which formed the mate-

① costume de cour: 法文, 意为“朝服, 礼服”。

② Pall Mall: 伦敦一大街名, 以其俱乐部著称。

③ cream-coloured chargers: 黄骠马。

④ décolletée: 法文, 意为“袒胸露背”。

⑤ Cynthia: 罗马神话中月亮女神Diana的别名。

⑥ Phoebus: 希腊神话中的太阳神, 等于Apollo。

⑦ Drawing-rooms: 宫廷集会, 宫廷的正式接待。

⑧ sultanas: 国王或皇族的后、妃、太后、公主或其姐妹等。

⑨ charmante: 法文, 意为“俏丽迷人”。

rial of Mrs. Rawdon's Court dress, she felt inclined to say that she could not afford such fine clothing, but checked that speech, with an effort, as one uncharitable to her kinswoman.

And yet, if Lady Jane had known all, I think even her kindly temper would have failed her. The fact is, when she was putting Sir Pitt's house in order, Mrs. Rawdon had found the lace and the brocade in old wardrobes, the property of the former ladies of the house, and had quietly carried the goods home, and had suited them to her own little person. Briggs saw her take them, asked no questions, told no stories; but I believe quite sympathised with her on this matter, and so would many another honest woman.

And the diamonds — “Where the doose did you get the diamonds, Becky?” said her husband, admiring some jewels which he had never seen before and which sparkled in her ears and on her neck with brilliance and profusion.

Becky blushed a little and looked at him hard for a moment. Pitt Crawley blushed a little too, and looked out of window. The fact is, he had given her a very small portion of the brilliants; a pretty diamond clasp, which confined a pearl necklace which she wore — and the Baronet had omitted to mention the circumstance to his lady.

Becky looked at her husband, and then at Sir Pitt, with an air of saucy triumph — as much as to say, “Shall I betray you?”

“Guess!” she said to her husband. “Why, you silly man,” she continued, “where do you suppose I got them? — all except the little clasp, which a dear friend of mine gave me long ago. I hired them, to be sure. I hired them at Mr. Polonius's, in Coventry Street. You don't suppose that all the diamonds which go to Court belong to the wearers; like those beautiful stones which Lady Jane has, and which are much handsomer than any which I have, I am certain.”

“They are family jewels,” said Sir Pitt, again looking uneasy. And in this family conversation the carriage rolled down the street, until its cargo was finally discharged at the gates of the palace where the Sovereign was sitting in state.

The diamonds, which had created Rawdon's admiration, never went back to Mr. Polonius, of Coventry Street, and that gentleman never applied for their restoration, but they retired into a little private repository, in an old desk, which Amelia Sedley had given her years and years ago, and in which Becky kept a number of useful and, perhaps, valuable things, about which her husband knew nothing. To know nothing, or little, is in the nature of some husbands. To hide, in the nature of how many women? Oh, ladies! how many of you have surreptitious milliners' bills? How many of you have gowns and bracelets which you daren't show, or which you wear trembling? — trembling, and coaxing with smiles the husband by your side, who does not know the new velvet gown from the old one, or the new bracelet from last year's, or has any notion that the ragged-looking yellow lace scarf cost forty guineas and that Madame Bobinot is writing dunning letters every week for the money!

Thus Rawdon knew nothing about the brilliant diamond ear-rings, or the superb brilliant ornament which decorated the fair bosom of his lady; but Lord Steyne, who was in his place at Court, as Lord of the Powder Closet, and one of the great dignitaries and illustrious defences of the throne of England, and came up with all his stars, garters, collars, and cordons, and paid particular attention to the little woman, knew whence the jewels came and who paid for them.

As he bowed over her he smiled, and quoted the hackneyed and beautiful lines from *The Rape of the Lock*^① about Belinda's diamonds, “which Jews might kiss and infidels adore.”^②

① The Rape of the Lock: 《被玷污的卷发》，这是英国著名诗人Alexander Pope (1688—1744)模仿英雄史诗所作的讽刺长诗，诗中的女主角就叫Belinda。

② which Jews... infidels adore: 犹太人愿意亲吻，异教徒愿意崇拜。

“But I hope your lordship is orthodox,” said the little lady with a toss of her head. And many ladies round about whispered and talked, and many gentlemen nodded and whispered, as they saw what marked attention the great nobleman was paying to the little adventuress.

What were the circumstances of the interview between Rebecca Crawley, nee Sharp^①, and her Imperial Master, it does not become such a feeble and inexperienced pen as mine to attempt to relate. The dazzled eyes close before that Magnificent Idea. Loyal respect and decency tell even the imagination not to look too keenly and audaciously about the sacred audience-chamber, but to back away rapidly, silently, and respectfully, making profound bows out of the August Presence.

This may be said, that in all London there was no more loyal heart than Becky's after this interview. The name of her king was always on her lips, and he was proclaimed by her to be the most charming of men. She went to Colnaghi's and ordered the finest portrait of him that art had produced, and credit could supply. She chose that famous one in which the best of monarchs is represented in a frock-coat with a fur collar, and breeches and silk stockings, simpering on a sofa from under his curly brown wig. She had him painted in a brooch and wore it — indeed she amused and somewhat pestered her acquaintance with her perpetual talk about his urbanity and beauty. Who knows! Perhaps the little woman thought she might play the part of a Maintenon^② or a Pompadour.^③

But the finest sport of all after her presentation was to hear her talk virtuously. She had a few female acquaintances, not, it must be owned, of the very highest reputation in Vanity Fair. But being made an honest woman of, so to speak, Becky would not consort any longer with these dubious ones, and cut Lady Crakenbury when the latter nodded to her from her opera-box, and gave Mrs. Washington White the go-by in the Ring. “One must, my dear, show one is somebody,” she said. “One mustn't be seen with doubtful people. I pity Lady Crakenbury from my heart, and Mrs. Washington White may be a very good-natured person. YOU may go and dine with them, as you like your rubber. But I mustn't, and won't; and you will have the goodness to tell Smith to say I am not at home when either of them calls.”

The particulars of Becky's costume were in the newspapers — feathers, lappets, superb diamonds, and all the rest. Lady Crakenbury read the paragraph in bitterness of spirit and discoursed to her followers about the airs which that woman was giving herself. Mrs. Bute Crawley and her young ladies in the country had a copy of the Morning Post from town, and gave a vent to their honest indignation. “If you had been sandy-haired, green-eyed, and a French rope-dancer's daughter,” Mrs. Bute said to her eldest girl (who, on the contrary, was a very swarthy, short, and snub-nosed young lady), “You might have had superb diamonds forsooth, and have been presented at Court by your cousin, the Lady Jane. But you're only a gentlewoman, my poor dear child. You have only some of the best blood in England in your veins, and good principles and piety for your portion. I, myself, the wife of a Baronet's younger brother, too, never thought of such a thing as going to Court — nor would other people, if good Queen Charlotte had been alive.” In this way the worthy Rectoress consoled herself, and her daughters sighed and sat over the Peerage all night.

① nee Sharp: 法文, 意为“嫁家姓夏普”。

② a Maintenon: 指Franoise d'Aubigné (1635—1719), 梅特农侯爵夫人, 法国女作家兼教育家, 法王路易十四非常推崇她, 在1684年秘密娶她为续弦。

③ a Pompadour: 指Antoinette Poisson (1721—1764), 庞巴图侯爵夫人, 法王路易十五的情妇。

第四十八章 社会的最上层

蓓基对于克劳莱的一家之主那一番关切和殷勤，总算得到了极大的酬报。这虽然不过是个空场面，她倒看得比任何实在的好处还重，眼巴巴的盼了多少时候了。她并不想过良家妇女的生活，却喜欢有良家妇女的名声。我们知道在上等社会里的女人如果要具备这个条件，一定得穿上拖地的长裙，戴上鸵鸟毛，进官朝见过国王才行。经过这次大典之后，她们就算身家清白，好像御前大臣给了她们一张德行完美的证书。比方说，凡是可能带传染病菌的货物和信件，检疫所只要把它们搁在汽锅里烘焙一下，然后洒上些香醋，就算消了毒；以此类推，名声不大好听，可能把别人沾带得不清不白的女人也只要经过一次有益身心的考验，在国王面前露过脸，所有的污点也就洗干净了。^[评析1]

贝亚爱格思夫人，德夫托夫人，乡下的别德·克劳莱太太，还有好些跟罗登·克劳莱太太打过交道的奶奶小姐们，听说这可恶的江湖女骗子竟敢对着王上屈膝行礼，不消说心里大不服气。她们断定如果亲爱的夏洛特皇后^①还在的话，决不准这样一个品行不端的女人走到她玉洁冰清的客厅里去。可是你想，当年正是“欧洲第一君子”^②当政的时候，罗登太太这一进官，仿佛是在他面前经过考试而得到了名誉上的学位，你如果再信不过她的品德，岂不是等于对国王不忠诚吗？至少拿我来说，每逢回想到这位历史上的大人物，心上就觉得又敬又爱。我们帝国之中有教育有修养的人一致颂扬我们至圣至尊的王上为“国内第一君子”，可见君子之道在名利场中还是受到极高的敬仰。亲爱的麦——，我幼年的朋友！你还记得吗？二十五年前，一个幸福的晚上，《伪君子》^③在特鲁瑞戏院上演，当时爱立斯顿是经理，陶登和里思登是演员，屠宰场学校^④里有两个孩子得到老师特准，爬到戏台上挤在人堆里面欢迎王上，这事你想来还没忘掉吧？王上？喏，他就在那儿。他的尊贵的包厢前面排列着护兵，尚粉大臣斯丹恩侯爵和许多政府里的大官儿站在他椅子背后。他端坐在自己位子上，满面红光，身材高大，头发又多又卷，满身挂了勋章。唉，我们唱“天佑我王”唱的多起劲啊！雄壮的音乐在戏院里响成一片，真正是声震屋宇。所有的人都在欢呼、叫嚷、摇手帕。女客们有掉眼泪的，有搂着孩子的，有些人感动得甚至于晕过去。坐在戏院后面的人差点儿没闷死，大伙儿一面扯起嗓子嚷嚷，一面推推挤挤，还有些人闷得受不住，叫的叫，哼唧的哼唧。在场的人人都肯为国王陛下牺牲性命；照当时的情形看来，他们真的准备为他死了。我们竟看见了王上，连命运之神也不能剥夺我们那一回的经验。有些人见过拿破仑，还有几个积古的老人见过弗莱特烈大帝、约翰生博士、玛丽·安东尼等等，将来我们也能对下一代夸口，说我们见过圣明的、威严的、了不起的乔治。别人总不能说我们吹牛吹得没有道理吧？^[评析2]

罗登·克劳莱太太的好日子来了。这位贤慧的妇人由她嫂子做引见人，进官朝拜了王

① 夏洛特皇后(Queen Charlotte)，指夏洛特·莎菲(Charlotte Sophia)，乔治第三之后，1818年死。

② 指英王乔治第四。

③ 爱赛克·别克斯大夫(Issac Bickerstaffe, 1735—1812)的有名讽刺剧，在1810年上演，在当时算是盛事。

④ 萨克雷小时进的学校是国家下特许状设立的查特豪斯公立学校(Charter House)，他时常称它为屠宰学校(Slaughter House)，因为他认为这学校的制度摧残儿童身心，学生们仿佛在受宰割。

上，好比踏进了久已渴望的天堂。到指定的一天，毕脱爵士夫妇坐了家里的大马车（这车子刚刚造好，到从男爵选上了区里的行政长官马上就能拿出来用），一直到克生街的房子前面停下来。这一下，连拉哥尔斯也托赖着见了世面。他正在自己的菜蔬铺子里，只见马车里好多漂亮的鸵鸟毛，跟班的全穿上新号衣，胸口戴着一大把花儿。

毕脱爵士一身光鲜的礼服，身旁挂着宝剑，从车上下来一直走到屋子里面。小罗登正在客厅靠窗站着，把个脸儿贴着玻璃，笑嘻嘻的使劲对马车里的大娘点头打招呼。过了一会儿，毕脱爵士扶着一位夫人从屋里回出来，她身上是洁白松软的鸵鸟毛，披着白披肩，一只手轻轻巧巧的提起了贵重的缎子长裙。她走上马车，仪态雍容的向门口的听差和跟她进车子的毕脱爵士微笑着，那风度竟好像她是向来在宫廷里出入的公主娘娘。

不久，罗登也跟着出来了。他穿了先前禁卫军的制服，这身衣服不但嫌紧，而且旧得难看。本来说好让他迟走一步，坐着街车到官里会合。可是他好心的嫂嫂一定要请他和大伙儿一起去。反正他们的车子很宽，两位太太个儿又不大，只消把长裙兜过来放在膝盖上就行了。结果他们四个人坐了一车，显得兄弟和睦。过了一会儿，车子给夹在一长行华丽的马车中间，一起由毕加迪莱和圣詹姆士街向皇宫那边走。白伦息克的显赫的大人物便在这座砖砌的圣詹姆士皇宫里等着接见他治下的贵族和绅士们。^[评析3]

蓓基这遭真是踌躇满志；她如愿以偿，总算挣到了非常体面的地位，深深的感到得意，乐得她直想祝福路上的行人。原来连我们的蓓基也有她的弱点。我们常见有些人自以为有出人头地的本领，殊不知这种本领除掉自己之外别人却不大看得出来。譬如说，考墨斯绝对相信自己是全英国最了不起的悲剧演员；有名的小说家白朗不在乎别人把他当作天才，只求上流社会里有他的地位；了不起的律师罗宾逊不希望自己在国会议事厅里的名声多么响，却自信是打猎的能手，以为骑马跳栏的本领比什么人都高强。拿蓓基来说，她的志向就是做个体面的正经女人，同时也希望别人把她当体面的正经女人看。她学着上流妇人的一套儿做作，学得努力，学得快，学得好，成绩是惊人的。上面说过，有的时候她当真以为自己是个高贵的太太，忘了家里的钱柜空空如也，大门外面等着要债的，自己非得甜嘴蜜舌的哄着做买卖的才过得下去，简直是个没有立足之地的可怜虫。那天她坐在马车里——自备的马车里，仪态雍容，气度大方，又得意，又威风，看着她的张致，连吉恩夫人也忍不住觉得好笑。她走进皇宫的时候，高高的扬起了脸儿，那样子活像个皇后。我相信即使她真正做了皇后，举止行动一定也是非常得体的。^[评析4]

罗登·克劳莱太太觑见王上那天穿的礼服真是又典雅又富丽，这是千真万确的事实。出入宫廷的贵妇人只有两种人看得见，一种是戴着宝星、挂着绶带、有资格出席圣詹姆士皇宫集会的豪贵；另一种是穿着泥污肮脏的靴子在帕尔莫尔大街上游荡的闲人。一辆辆马车戴着用鸵鸟毛做装饰的贵妇人走过的时候，他们倒也有机会偷看一两眼。在宫廷集会的日子，下午两点钟，御前卫兵便吹起胜利进行曲来了。他们穿了钉花边的短外套，骑着跳跳纵纵的黄骠马，因为普通的乐师奏乐的时候坐在凳子上，他们可得骑在马上吹喇叭。在大白日里，时髦妇人实在说不上有什么迷人可爱的地方。六十岁的伯爵夫人，身段肥胖，穿了袒胸露肩的衣服，脸皮皱得满是褶裥，却搽得有红有白，单是胭脂就一直抹到宽得往下搭拉的眼皮底下，头上是假头发，里面亮晶晶的全是金刚钻。瞧着这样子，我们也算长了见识，可并不觉得顺眼。她那憔悴的容颜令人想起圣詹姆士街上清早的光景，一半的路灯已经灭了，另外的一半一闪一烁，发出惨淡的黄光，好像黎明以前快要隐没的鬼魅。我们在伯爵夫人马车里瞧见的美人儿应该在晚上露脸才对。在下午，连月亮神沁茜亚都显得

憔悴。现在是冬天，我们时常看见她和太阳神菲勃斯在天空里遥遥相对，菲勃斯光着眼瞧她，瞪得她脸上失色。沁茜亚尚且如此，卡色尔莫迪老夫人如何禁得起阳光从马车窗口直照着她的脸，把岁月留在上面的皱纹老态都暴露得清清楚楚呢？宫廷集会应该等到十一月里，或者是重雾开始的日子举行才是。要不然，名利场中有年纪的太太只好紧紧的关在轿子里抬着上皇官，还得挑个头上有遮盖的地方下轿，然后在灯光的保护之下对国王朝拜。^[评析5]

亲爱的利蓓加还不需要靠灯光来衬托她的美貌。不管在多么强烈的阳光底下，她的脸色仍旧显得鲜嫩。至于她的穿戴，现在的时髦女子一定会嘲笑它荒唐可笑，可是二十五年以前，不但蓓基自己觉得漂亮，别人也公认她漂亮，竟和时下最有名的美人儿身上的华服艳裳不相上下。再过二十年，眼前最出风头的打扮也就和其他过时的装束一样，只好博大家一笑了。如今我们且言归正传。进官是个大典，利蓓加穿戴得十分俏丽，引得人人夸赞。吉恩夫人是个老实人，她对小婶子打量了一番，不得不承认她修饰得动人，暗自自叹不及她手段高明。

罗登太太在她的衣服上费了多少心思、精神和天才，吉恩夫人是不知道的。利蓓加穿衣打扮的技术赛得过全欧洲最能干的时装专家。她的手又特别巧，吉恩夫人再也及不上。她对蓓基上下一看，立刻发现不但做后裾的硬缎非常贵重，衣服上的花边也着实精美。

蓓基说那缎子是旧东西，花边买来的时候便宜得少有，擦在手边有好多年了。

“亲爱的克劳莱太太，这花边总得要一大笔款子才买得动吧，”吉恩夫人一面说，一面低下头瞧着自己身上。她的花边，质地的确要差得多。她又细细瞧着罗登太太做礼服用的缎子，很想说自己做不起那么讲究的衣服。可是这话说出来似乎在刻薄小婶子，因此她努力忍住了没有开口。

虽然吉恩夫人心地宽大，如果她知道这些衣料的来历，恐怕未必忍得下这口气。事实是这样的，罗登太太替毕脱爵士收拾房子的时候，在一个旧衣橱里面找到了那花边和锦缎。推想起来，准是从前的主妇留下的东西。她悄没声儿的把这两样东西带回家去，配着她自己苗条的身材做了一套衣服。布立葛丝明明看见她拿东西，并没有问长问短，也不去搬弄是非。我想她在这件事上很同情蓓基。不但是她，就是别的诚实女人，见解一定也跟她一样的。^[评析6]

蓓基还有金刚钻。她丈夫看见她耳朵上是耳环子，脖子上是项圈，亮晶晶的戴了许多首饰，觉得真好看，只是自己从来没有看见过，便问道：“蓓基，你的金刚钻首饰是哪儿来的？”

蓓基脸上红了一红，紧紧的对他瞅了一眼。毕脱·克劳莱脸上也微微一红，拿眼望着窗外。原来首饰里面有一件是他的礼物。蓓基的珍珠项圈上一个美丽的金刚钻扣子是他送的。这件事，他并没有对老婆说。

蓓基瞧瞧丈夫，又望望毕脱爵士，那刁钻得意的样儿好像在说：“咱们抖出来怎么样？”

她对丈夫道：“你猜吧！呆子，你细想去吧，我的首饰是哪儿来的？这小扣子是多年前一个好朋友送给我的纪念。除此之外，都是我在考文脱瑞街上波罗尼斯先生铺子里租来的。难道你以为所有进官的奶奶小姐戴的金刚钻都是她们自己的吗？谁都像吉恩夫人自己有金刚钻首饰呢？我看吉恩夫人的比我的美多了。”

毕脱爵士神气又有些不自在，说道：“这些全是上代传下来的头面。”他们一面叙家常，马车一面往前走，一直到皇官门前停下来。然后他们下了车子往官里去，国王已经在宝座

上，准备接见他们。^[评析7]

罗登赏识的金刚钻首饰并没有回到考文脱瑞街上波罗尼斯先生的铺子里去，波罗尼斯先生也不来向她讨。原来这些首饰都给藏到一张旧书桌的抽屉里去了。这书桌还是许多年前爱米丽亚·赛特笠送给她的，蓓基手里几件有用，也许可以说值钱的东西，都瞒着丈夫收在这里。有些丈夫天生不管闲事，有时候什么都不知道。妻子呢，喜欢遮遮掩掩的可多的是。各位太太奶奶，你们里头喜欢私下做衣服买首饰的人有多少？有了新衣服新手镯不敢穿戴的有多少？有时穿上新衣戴上首饰还是战战兢兢，唯恐身旁的丈夫看穿了秘密，只能软语媚笑的哄着他。好在做丈夫的分不清新的丝绒袍子和旧的丝绒袍子有什么不同，今年的手镯和去年的手镯有什么两样，也不知道那一块拖拖拉拉的镂空黄披肩值四十基尼，也想不到波皮诺太太每星期都在写信要账。

罗登太太戴的耳环子，还有她那白嫩的胸口挂着的饰物，全是光彩耀目，珍贵得了不得。这些东西罗登虽然没有看见过，斯丹恩勋爵却知道它们的来历，也知道是谁花钱买下来的。斯丹恩勋爵身为尚粉大臣，算得上国家的柱石，又是御前显要的近侍，那天也在宫里当差。他全身挂满了绶带、宝星和各种勋章，特地迎上来招呼利蓓加。

他对她鞠了一个躬，微笑着援引了《一绺玷污了的卷发》^①里面美丽的诗句来奉承她，可惜这句话已经用得太多，成了滥调了。他夸奖蓓基的首饰像诗中女主角贝琳达的一般，“犹太人愿意亲吻，外教人愿意崇拜。”

利蓓加把脸儿一扬，答道：“我可希望您大人是信奉正教的基督徒。”这位权势赫赫的贵人对于那江湖女骗子那么不避耳目的献殷勤，引得旁边的女客们交头接耳的谈论起来，先生们也在点头点脑，偷偷的批评。

利蓓加·克劳莱（娘家姓夏泼）和王上见面的时候究竟是什么情形，我不敢擅自描写，一则因为我没有写作经验，笔下也不高明，二则我想到这辉煌的人物，已经觉得眼花缭乱，何况我对于国王忠诚虔敬，不敢失了体统，在想像之中都没肯对那神圣的接见室瞧得太仔细、大大胆，只敢诚惶诚恐、肃静无声的快快退出来，一面接二连三深深的鞠躬。^[评析8]

我可以这么说一句话：自从蓓基进宫觐见之后，整个伦敦找不出比她对国王更忠诚的臣民。她口边老是挂着王上的名字，赞叹他风度出众，谁也比不上。她到高尔那奇画师那里去定了一张国王的肖像。凡是艺术能够创造、她的信用可以赊得动的作品，再没有比这张肖像更精美的了。我们最圣明的王上有一张像是很著名的。在画儿里面他穿着方扣子外套，上面一条皮领子，下身是灯笼裤，脚上穿了丝袜，头上戴着卷曲的棕色假头发，满脸堆笑的坐在椅子上。蓓基挑的就是这一幅；她还叫画师在别针上也画了王上的像，戴在身上。她在熟人面前不断的谈起他态度怎么谦和，相貌怎么轩昂，听的人先是觉得好笑，到后来简直有些腻烦了。谁知道，说不定她还想做孟脱侬^②和邦巴图^③呢。

最妙的是听她模仿正经女人的谈吐。她本来也有几个女朋友。说老实话，这些女人在名利场上的名声不算太好。现在蓓基仿佛是做了良家妇女，不屑再和这几个不清白的人为伍。有一次克拉根白菜太太在歌剧院的包厢里对她点头，她睬也不睬；又有一次，华盛顿·霍爱德太太在公园的圆场遇见她，她只装没有看见。她说：“亲爱的，你总得让人家知道你

① 十八世纪诗人蒲柏(Alexander Pope)的长诗“The Rape of the Lock”。

② 孟脱侬(Marquise de Maintenon, 1653—1719)，法国女作家兼教育家，法王路易十四十分推崇她，在1684年秘密娶她为续弦。

③ 邦巴图(Pompadour)，法王路易十五的情妇。

的身分，不能随便跟不清白的人来往。我真可怜克拉根白菜夫人。华盛顿·霍爱德太太为人也不算坏。你是爱玩叶子戏的，如果你爱上她们家去吃饭的话，我也不反对。可是我不能去，也不愿意去。请你告诉斯密士说她们两人来拜访我的时候，只说我不在家。”^[评析9]

蓓基进官时的穿戴，她的鸵鸟毛、耳垂子、漂亮的金刚钻首饰等等，都上了报。克拉根白菜太太看了这段新闻，心里气不过，对她的朋友们批评蓓基，骂她浑身臭架子。乡下的别德·克劳莱太太和她的女儿也得了一分伦敦的“晨报”，看得一肚子气，觉得越是邪道女人越是得意，大大发了一场牢骚。别德太太对她的大女儿说：“如果你长了一窝子淡黄头发，两个绿眼珠子，”（她的大姑娘跟蓓基恰好相反，黑黑的皮肤，短短的身材，一个狮子鼻），“如果你的妈妈是个走绳索的法国女人，那么你倒能够戴着漂亮的金刚钻什么的，叫你嫂子吉恩夫人带着进官。可怜的孩子，你只不过是斯文人家的姑娘。你的血统是全英国最好的，你信仰虔诚，做人有节操，这就是你的嫁妆了。我自己呢，也算是嫁了从男爵的弟弟，我可从来没想到要进官——如果贤明的夏洛特王后活着，我看有些人也就别想进得成。”牧师太太这样一说，宽慰了好些。她的女儿们叹口气，把“缙绅录”翻了一黄昏。^[评析10]

（杨必译）

【译作评析】

[1] 本章的标题翻译得简洁而抽象：《社会的最上层》。一开始的指代“克劳莱的一家之主”，是根据以前出现过的人物关系而重新恢复的，以便使基本的事实清晰而准确地呈现在读者面前。其他给人深刻印象的地方主要是，如何把一些貌似一般的词语翻译成有一定文学味道的说法，让翻译小说读起来更像小说本身。例如：空场面（unsubstantial）、实在的好处（positive benefits）、眼巴巴地盼望（coveted with greater eagerness than）、良家妇女的生活（a virtuous life）、良家妇女的名声（a character for virtue）、大典（august interview）、身价清白（honest）、德行完美（virtue）、在国王面前露过脸（the Royal presence），所有的污点也就洗干净了（free from all taint）。

[2] 在一个较长的叙事段落中，无论中间有多少事件，每一个句子结束时语气的转换和变化都十分重要。直陈句中包含的强调的说法姑且不论，单就句子结尾的形式——以感叹句和疑问句为代表——就有不少变化。这些变化有的是原文如此，有的则是根据汉语感叹和设问语气较多的特点加以变通处理的结果。以下是每隔一段就会出现的一些句尾：

- A. 岂不是等于对国王的不忠诚吗？
- B. 亲爱的麦——，我幼年的朋友！你还记得吗？
- C. 这事你想来还没忘掉吧？
- D. 唉，我们唱“天佑我王”唱的多起劲啊！
- E. 别人总不能说我吹牛吹得没有道理吧？

[3] 小说的叙事段落有内在的组织方式，有时暗示时间的推移，有时暗示地点（和方位）的布置。在翻译的时候，要尽量保持这种暗藏的线索联系，不要中断，也不要使其模糊。当然，英文有英文的连接和标志，汉语有汉语的连接和标志，其中的变动是很自然的，适当增添一些标志性词语也是可以的。以下是各节的一些连接线索：

- A. 第一节的时间连接和指示的线索如下：
好日子来了 / 到指定的一天 / 刚刚造好 / 马上 / 一直到 / 这一下 / 托赖着 / 正在；
- B. 第二节的空间连接和指示的线索如下：
一身 / 身旁 / 从车上下来一直走到屋子里面 / 在客厅靠窗站着 / 马车里 / 从屋里出来 / 她身上 / 她走上马车 / 向门口跟她走进车子 / 在宫廷里出入；
- C. 按照同样的方法和思路，可以将第三节时间和空间结合的形式线索寻找出来，作为分析译文思路清晰与否的一个标准。当然，也可以增加一个逻辑转折和语气转换的层次，使得分析更为复杂。下面单以逻辑的话语标志为例，也可以找到一个有趣的行文线索：
不久 / 本来 / 可是 / 反正 / 结果 / 过了一會兒。

[4] 人类心理的描写在小说中反映两个方面的问题。一是作者自己对于各种人物主观评价性的说法，一是小说中的人物对于自己和别人的不同看法或自我感觉与自我评价。在这两个方面，英文中都有程度副词可以修饰动词或名词，汉语中则多用语气词来加强句子的表现力。本节大段描写使用心理词语的情况很多，大体说来，有以下例证：深深地感到得意，总算，乐得 / 自以为，殊不知 / 相信自己，不在乎别人，只求 / 了不起，自信，以为 / 志向，也希望别人 / 当真以为自己，自己非得，简直是个 / 也忍不住觉得好笑 / 我相信即使她真正，一定也。

[5] 叙事学上讲究叙事的角度，在小说中叙事的角度十分重要，而这在翻译时会发生一些变化。这些变化有时是重要的，有时并不十分重要，主要取决于其会不会导致负面的影响或错误的理解。本节一开头的句子部分是 *We are authorized to state that*，描写的是克劳莱太太觐见王上时的穿戴——“真是又典雅又富丽”，由于开头英文的翻译不易，于是转换成为“这是千真万确的事实”，放在描写的后边。这样处理的结果有三：A. 段落开头引入的步骤缺失，显得有些唐突；B. 把它意译置于句子结束，好象是在着重强调这番话的真实性；C. 叙事的角度遂由第一人称的主观角度转向主人公直接行动的客观呈现——虽然这一转变实际上不可能是彻底的。

由此引起的第二个句子的翻译一开始几乎令人不可理解。“出入宫廷的贵妇人只有两种人看得见”，难道其他人就看不见吗？原来，英文的叙事角度是 *Some ladies we may have seen — we who wear stars and ..., or we, who, in muddy boots, ...* 这是一个角度——“我们”，即旁观者的角度，但可进一步分为“豪贵”和“闲人”：后者只是“倒也有机会偷看一两眼”，而前者却是名正言顺、司空见惯的。可见，这两种人的看法是不同的，但这并不意味着其中没有统一性。

真正的叙述通向描写的场面：*Some ladies of fashion, I say, we may have seen, about two o'clock ...*。它的意思是，“我要说，在宫廷集会的日子，大约在下午两点钟的时候，你会见到一些穿戴时髦的贵妇人，她们出场时，御前卫队吹奏起胜利进行曲，……”这样的描写一直通到评论：*Who are by no means lovely and enticing objects at that early period of noon.*（在大白天里，时髦妇人实在说不上有什么迷人可爱的地方）。显然，由于原文的句子十分复杂而且很长，译文在改变叙事角度和减弱描写层次的时候，势必会影响到叙事层次的深度和

转折的顺畅程度。

不过，在有些时候，译者也会利用有利的时机和条件，恢复第一人称复数“我们”的叙事角度，特别是表示和主人公“他们”相区别的时候。如果说“我们在伯爵夫人马车里瞧见的美人……”和“我们时常看见他和太阳神……”是原文所有的，那么，也有着意改变适应第一人称的例子：“瞧着这样子，我们也算是长了见识，可并不觉得顺眼。”（*is a wholesome and edifying, but not a pleasant sight.*）

[6] 小说翻译中的语言，除了修辞和艺术上的考究以外，逻辑和情理上都要符合实际，不得出现违背常理，或者模棱两可、似是而非的说法。以下的句子片段，译者用了不同的方法进行转换和变通，产生了较为理想的效果。兹分类列举如下：

- A. 委婉：只好博大家一笑了（*will have passed into the domain of the absurd*）；
- B. 祈使：如今我们且言归正传（*But we are wandering too much.*）；
- C. 夸张：花边买来的时候便宜得少有，（*And as for the lace, it was a great bargain.*）；
- D. 数字：擦在手边有好多年了（*She had had it these hundred years.*）；
- E. 加词：因此她努力忍住了没有开口（*but checked that speech, with an effort*）；
- F. 意译：虽然吉恩夫人心地宽大，恐怕未必忍得下这口气（*even her kindly temper would have failed her*）；
- G. 成语：并没有问长问短，也不去搬弄是非（*asked no question, told no stories*）；
- H. 反意：这花边总得要一大笔款子才买得动吧（*it must have cost a little fortune*）。

[7] 小说的叙事语序在翻译中多有改变。在言与行的关系上，英文先给出对话，然后再描写说话时的动作、心情或环境，而汉语总是在交代清楚了这些以后，才让人物开口。本节开头关于金刚钻的问话就是这样的。不过这样调整以后，就由英文的言行-言行-言行结构，转为汉语的行言—行言—行言结构了。但问题并不如此简单，小说对话的关键是人物的对话或心理要接得巧妙，调整势必改变格局，如果破坏了这个连接的枢纽，一切就都谈不上了。

在这一部分叙述中，这种格局便表现了不同的形态。在“咱们抖出来怎么样？”这个段落里，是基本依照原来的语序进行的——说话以前的各种描写，作了言语的铺垫。而在“这些全是上代传下来的头面”一节，则把言谈放在段落中间，先写说话人的心态，在说完话之后，再写人物的一连串的行动：“他们一面叙家常，马车一面往前走”。

[8] 利用疑问副词或疑问代词做语法关系之用，表达一种含混而又强烈的情况或情绪，这是文学作品的一种修辞手段。在萨克雷的描写中此类词语颇多，而杨必的翻译也在利用这一手段达到特定的目的：

To know nothing, or little, is in the nature in some husbands. To hide, in the nature of how many women? Oh, ladies! How many of you have surreptitious milliners' bills? How many of you have gowns and bracelets which you daren't show, or which you wear trembling? — trembling, and coaxing with smiles the husband by your side, ...

在翻译中不仅设法保留原来的机关，而且突破表面的平行结构，设法突出妇女们，因

为她们是叙述的中心和发问的对象。

有些丈夫天生不管闲事，有时候什么都不知道。妻子呢，喜欢遮遮掩掩的可多的是。各位太太奶奶，你们里头喜欢私下做衣服买首饰的人有多少？有了新衣服新手镯不敢穿戴的有多少？有时穿上新衣戴上新首饰还是战战兢兢，唯恐身旁的丈夫看穿了秘密，只能软语媚笑的哄着他。

至于描写丈夫的不肯定的词语，就很多了，诸如“分不清……有什么不同，……有什么两样，也不知道……，也想不到……”。

描写王上接见贵妇人的一段，其实是虚写。其中一连串的遮掩和推辞的话语，令人忍俊不禁，而其中的奥妙，则和这些软语气词语的使用不无关系：

利蓓加克劳莱（娘家姓夏泼）和王上见面的时候究竟是什么情形，我不敢擅自描写，一则因为……，二则我想到……，已经觉得眼花缭乱，何况我对于国王忠诚度敬，不敢失了体统，在想象之中都没肯对那神圣的接见看得太仔细，太大胆，只敢诚惶诚恐，肃穆无声的快快退出来，一面接二连三深深的鞠躬。

[9] 围绕主人公写作和叙述，就意味着在语法上多数句子以主人公为主语，或者在信息安排上以主人公的信息为基本信息或话题。总之，虽然允许有变异、荡开，但一切行文仍须围绕主人公展开。在王上接见以后的段落里，第一句的主题句蓓基被裹在其中，但仍然是中心人物。其他的句子，包括最后回到蓓基身手的句子，基本上都是围绕蓓基述说的，只有中间插入的几句描写国王画像的部分是例外的荡开——何况此前以国王为主语的句子，已经由被动语态转为主动语态，以蓓基做了主语。于是，以下的格局就呈现出来了：

- A. 可以说，整个伦敦城找不出比她对国王更忠实的臣民；
- B. 她口边老是挂着王上的名字（被动语态转为主动语态）；
- C. 她到高尔那奇画师那里去定了一张国王的肖像；
- D. 凡是她的信用可以賒得动的作品，再没有比……；
- E. 我们最圣明的王上有一张像是很著名的，在画里面……（唯一荡开或偏离的句子）；
- F. 蓓基挑的就是这一幅；
- G. 她还叫画师在别针上也画上了王上的像；
- H. 她在熟人面前不断地谈起他；
- I. 说不定她还想做孟脱侬和邦巴图呢。

保持主人公优先地位或中心结构的手段很多。语态的改变、主语的设定、调尾句的使用、相同代词的重复出现、偶尔提一下主人公的名字，等等，甚至平行结构的配合，都是有效的。以下是最后一节文字中的几例：

- A. 有一次，……她睬也不睬；
- B. 又有一次，……她只装没有看见；
- C. 她说（换“我”的叙述中心，或以“你”的假设人称展开）。

[10] 描写人物心理状态的语言是否深刻而生动，是小说翻译成功与否的一个重要标

志。让语词脱离抽象概念和字典上的定义，变为活生生的日常生活的语言，甚至方言口语或新鲜活泼的表达法，而且要适合说话者的身份和谈吐，乃是文学语言成熟的鲜明特征。杨必在这方面的创造性是很强的，她的叙述语言，都带有女性心理和市井语言的特征，很适合萨克雷的风格，令人拍案叫绝。

Lady Crackenbury read the paragraph in bitterness of spirit and discoursed to her followers about the airs which that woman was giving herself.

在人物对话的翻译中，译者甚至采取一些措施，让语言更加符合人物特征。例如别德太太对她的女儿说：“But you’re only a gentlewoman, my poor dear child.”（可怜的孩子，你只不过是斯文人家的姑娘。）这样，母女之间的关系就突现出来了，和后面太太的自述一比，也更显自然了：

“I, myself, the wife of a Baronet’s younger brother, too, never thought of such a thing as going to Court.”

最后，在结束这一部分点评的时候，让我们总结一下本章中译本的注释内容，它们在帮助读者理解作品方面起了重要的作用。中文注释是脚注，大体说来，包括以下内容：

- A. 关于当时英国的社会情况，以及历史人物或历史事件的背景知识；
- B. 其他语言，如法语的词语，特别是同上层社会及时髦服饰相关的描述性词语；
- C. 希腊罗马时期神话典故或古典文学作品的词句与出处；
- D. 方言、土语或难以理解的典型表达法；
- E. 有关作者生平及同时代社会交往的背景知识；
- F. 伦敦或其他重要地区的地名、街道名以及建筑名等；
- G. 用于讽刺、类比作品主人公的一些女流人物；
- H. 其他。

B. 汉译英

【导读】

中国古典小说到了《红楼梦》，传统的写法可谓在新的主题和思想中获得了新生。在清代特有的封建社会文化背景下，曹雪芹（约1715—约1764）以贾、史、王、薛四大家族的兴衰际遇为经验素材，以贾宝玉、林黛玉、薛宝钗的爱情婚姻悲剧为小说主线，借用“假语村言”，欲将“真事隐去”，披阅十载，增删五次，著成《红楼梦》这部不朽的文学名著。作者本于人间的痴情至爱和中国式的情爱观，表现了对没落中的封建礼教的反感和对儒家正统思想的叛逆精神，难免要借佛道学说以观世论时；此间他感人生之须臾且艰苦备尝，叹世道之不公而甘苦空色，援神话传说以厚补天，引历代名流以薄功名，吟诗词歌赋以抒情怀，衍故事传说以叹兴亡。这部又称为《石头记》的一百二十回的章回小说，打破了一切传统的写法，登上了世界古典文学的高峰。

《红楼梦》的批改和评说，从脂砚斋、畸笏叟开始，百年来一直伴随着这部旷世奇书的诞生和流传，而其外文翻译，尤其是英文翻译，则经过了近百年的历史和好几个阶段：

由海外到国内、由片段到节选、由局部翻译到全译本的出现。这一复杂的过程，伴随着中国翻译学的建设和文学翻译批评的发展，已经构成了一个值得注意的学科性研究领域，那就是《红楼梦》译评。请参阅下面一段文字：

红学在中国的发展，经历了早期的作者及家世考证（如“新红学”胡适之的研究）研究和文学研究（如社会历史学派的思想研究），20世纪末期和新世纪开始的时候，基本上已经进入以多语种的译本即文本变体在世界各国流传和接受的新时期。在这个大背景下的《红楼梦》译本研究，恰逢中国翻译学的建立正在席卷整个译界并引起学界普遍关注，而中国古典文学和文化典籍的翻译和评论已经独立支持而为一个方面军。于是，以文学翻译评论为基础的《红楼梦》译评活动，就成为必然之势，因而有了必要的发展条件和坚实的学科依托。（王宏印：《在全国〈红楼梦〉翻译研讨会上的总结发言》，转引自刘士聪 主编：《红楼译评：〈红楼梦〉翻译研究论文集》，南开大学出版社2004年，第486页）

到了20世纪70、80年代，中国大陆的杨宪益、戴乃迭夫妇和英国的霍克思、闵福德翁婿分别在国内和国外出版的两个全译本，可谓是红学史上的双璧生辉，交相辉映。今取霍译《红楼梦》第一回的两个部分（在内容上略有删节，但相对完整），以反映叙事散文和诗词韵文的不同译风，并从翻译美学的角度加以分析评论，以便学习者有所借鉴。以下对霍译本集中加以介绍：

首先是霍克思对于红楼梦这部旷世奇书的独特的认识。对此，他在第一卷有一个比较全面的表述：

公元1760年问世的《石头记》（又称《红楼梦》），是中国文学史上伟大的世情小说。兹分为五卷，《金色年华》居其一。作品全面描述的名门望族贾家的盛衰过程，与作者本人家族的命运变迁极相类似。宝玉和黛玉这两个主要人物的刻划，映照着富柳繁华的现实背景，充满了优美典雅的诗情画意，反映了中国家庭生活那仪式化的、乱哄哄的场景。然而，贯穿于这世俗故事始终的则是另一个存在层次上的提醒，从而使得小说的主题染上了关于超自然存在的佛教信仰的色彩。（参见霍译本第一卷封底文字，此为笔者自译。）

平心而论，以如此简练的笔法介绍这样一部古典名著给未必了解多少中国文化的西方读者，是不容易的。简介在书名与分卷的安排、作者身世与小说内容的索引关系、宝黛爱情与神秘命运的昭示、贾家奢华与中国封建大家庭生活的风俗描写等诸多因素之间，相互照应与影射，是既全面又有重点的。但其中也不无偏差，例如，突出宝黛爱情主线而难免牺牲宝钗婚姻副线，强调佛教信仰而难免掩盖道家影响等。

霍译《红楼梦》的正文部分共分五卷。译者根据小说的故事内容进行自然分卷，并根据各卷内容另行命名，这可以说是霍译《红楼梦》最明显、最富于独创性的体制更易了。兹将各卷名称与所含章回情况列举如下：

VOLUME 1: THE GOLDEN DAYS (金色年华) (1-26)

VOLUME 2: THE CRAB-FLOWER CLUB (海棠诗社) (27-53)

VOLUME 3: THE WARNING VOICE (哀世之音) (54-80)

VOLUME 4: THE DEBT OF TEARS (还泪情史) (81-98)

VOLUME 5: THE DREAMER WAKES (如梦方醒) (99-120)

霍译除了分卷安排和正文的变通之外，还利用多种附录形式，为西方读者提供了必要的背景知识和注释性知识。这不仅在一定程度上弥补了霍译为确保阅读流畅而始终不用脚注这一总体原则所造成的缺憾，而且大大地扩充了读者的信息量，使其能够准确而完整地达到深层理解的期待程度。其中有些知识，不仅为西方读者所必需，同时也为中国读者所必需。有些知识不乏浓厚的专业研究色彩，使得霍译《红楼梦》在严肃的翻译文学之外，还带有严肃的学术研究性质。简述如下：

1. 首卷目录后有一个拼写说明，指出本书表示汉语专有名词所用拼音系统的拼写符号和规则。还包括汉语音节构成特点，辅音、元音等详细信息。正文后附有第一卷出场的人物及其简介，包括荣、宁二府及王家、史家、贾家谱系图。还附有金陵十二钗及其正册、副册、又副册的详细说明，对这些猜谜一般的图示和谶言式的命运之说加以解说。

2. 第二卷正文后附有汉语律诗的韵律说明，并指出霍译不可能完全翻译出汉诗的韵律这一至关重要的问题。附录中还有中国骨牌知识及贾母、宝钗、黛玉、史湘云等人的牌局，以及本卷不解之谜的谜底及其说明。

3. 第三卷附录包括两个奴婢表，一方面说明丫头与小厮的体制，同时举出麝月、檀云、彩云/彩霞等予以考证。其中还有对尤三姐、尤二姐及贾琏的外出考察，与多官、多姑娘等的考证，以及尤氏、张华等几个次要人物的出现问题。

4. 第四卷附录中有程高本上程、高二人分别作的序言，以及二人合写的序言。还有关于中国“八股文”、琴与知音的说明，此外，还包括了铁槛寺，水月庵两个地名翻译上的处理，以及为了克服续书之误而求得的信息一致和为沟通前后情节而进行的翻译处理。

5. 第五卷除了本卷人物和全书家族谱系表，没有再增加别的内容。

除了说明原文和译本本身的处理以外，第一卷开始处还有霍克思本人写的长达46页的《序言》，而且从第二卷起每卷都有前言，继续讨论了作者和版本问题、成书过程问题，以及故事情节等问题。第一卷的霍译《序言》实际上是一篇很长的导论，其中包括以下内容：

1. 《红楼梦》版本的发现和流传研究，包括程高本、脂评本，以及前80回和后40回的差异等重要背景知识的介绍，基本上是沿着探索的思路进行介绍的；《红楼梦》的书名系统和作者的写作意图，其中详细引录了曹雪芹的自叙，考察了书名“红楼梦”的字面含义和深层含义，以及此前五种语种的译名，说明此译本为何以“石头记”为主要书名。

2. 关于作者曹雪芹身份的详尽考察，从作者画像考察外貌特征的描写，到西山著述及其后期生活习性，都有细节性的考察，给人留下深刻而明晰的印象；关于曹雪芹身世的详尽考察，从祖父曹寅写到父亲曹頌，并提出曹雪芹或堂兄曹天祐可能是书中主人公贾宝玉的原型的推测；同时还考察了曹雪芹的挚友脂砚斋、畸笏叟这两个传奇人物，同时涉及《红楼梦》的成书、评论等情况。

3. 之前已涉及《红楼梦》人物的关系和作者家族的关系，此处以秦氏之死的疑点和原

稿的改动为主要问题，论述了小说的最后成型和曹雪芹死后可能的流传情况；然后从戏曲与绘画对作者创作形式的影响，返回到贾家的隐语以及《红楼梦》中“假作真时真亦假”的深层叙述结构，和“人生如梦”的深刻的文学主题。

4. 最后的篇幅，从小说写作技巧和文字游戏，引出翻译中可能丧失的东西，重申译者想尽量翻译出原书一切东西的努力方向。

最为重要的是霍克思《序言》中的最后一段话，其中不仅讲了他的所谓《石头记》的译本，实际上是一个译者参考众多资料经过重构而产生的一个理想译本的理想底本，而且说明译者的翻译宗旨，是尽可能传译出这部未完成的艺术杰作中一切思想和艺术的东西。

在翻译这部小说的时候，我感到要忠实地遵从任何一个单独的底本是不可能的。第一回的翻译主要采用高鹗底本，因较之其他底本它的矛盾要少些，但趣味也少了些。不过在后来的章回中，我不时参照阅读一些抄本，而在极少的几处，我还自作主张做了小小的改动。我遵循的原则之一是把一切都传译出来——甚至双关语。因为，如前所述，虽然这是一部“未完成的”小说，但却是一位伟大艺术家用毕生心血反复修改而写就的作品。我因此认为，我在文中发现的一切有目的的东西，都必须设法传达出来。我不能说自己始终做得成功，不过，假若我能够把这部小说给予我的阅读快感向我的读者传达一二，那么我的此生就算没有虚度了。（见霍译本第一卷《序言》，笔者自译。）

综上所述，霍克思的译本具有较强的文学性和艺术性。一方面，译者借助程乙本再加上其他版本的参考，制作了一个较为理想的翻译底本，以之为正文进行分卷翻译，并且有很长的序言和各卷不同的附录和注释，形成了一个复杂而完善的文本翻译系统，值得重视。另一方面，在语言上，霍克思追随欧洲古典翻译家的艺术化翻译境界，借助一切文学和艺术的手段，传达原作精神和艺术特点，使读者能够借助西方小说阅读经验的有效参与，顺利愉快地阅读这部中国古典名著，然后通过自己的体验和思考进行审美判断。同样，我们也希望有志于学习文学翻译的读者，能在学习领悟小说翻译要点的同时，逐渐养成一种有益的译文阅读习惯，并在此阅读学习的过程中，进一步学会如何进行文学翻译批评。

[原文本]



红楼梦（节选）

曹雪芹

第一回

甄士隐梦幻识通灵 贾雨村风尘怀闺秀

此开卷第一回也。作者自云：因曾历过一番梦幻之后，故将真事隐去，而借“通灵”之说，撰此《石头记》一书也。故曰“甄士隐”云云。但书中所记何事何人？自又云：“今风尘碌碌，一事无成，忽念及当日所有之女子，一一细考较去，觉其行止见识，皆出

于我之上。何我堂堂须眉^①，诚不若彼裙钗^②哉？实愧则有余，悔又无益之大无可如何之日也！当此，则自欲将已往所赖天恩祖德，锦衣纨绔^③之时，饫甘餍肥^④日，背父兄教育之恩，负师友规谈之德，以至今日一技无成，半生潦倒之罪，编述一集，以告天下人：我之罪固不免，然闺阁中本自历历有人，万不可因我之不肖，自护己短，一并使其泯灭也。虽今日之茅椽蓬牖^⑤，瓦灶绳床^⑥，其晨夕风露，阶柳庭花，亦未有妨我之襟怀笔墨者。虽我未学，下笔无文，又何妨用假语村言，敷演^⑦出一段故事来，亦可使闺阁昭传，复可悦世之目，破人愁闷，不亦宜乎？”故曰“贾雨村”云云。

此回中凡用“梦”用“幻”等字，是提醒阅者眼目，亦是此书立意本旨。

列位看官：你道此书从何而来？说起根由虽近荒唐，细按则深有趣味。待在下将此来历注明，方使阅者了然不惑。

原来女娲氏炼石补天^⑧之时，于大荒山无稽崖^⑨炼成高经十二丈，方经二十四丈顽石三万六千五百零一块。娲皇氏只用了三万六千五百块，只单单剩了一块未用，便弃在此山青埂峰下。谁知此石自经煅炼之后，灵性已通，因见众石俱得补天，独自己无材不堪入选，遂自怨自叹，日夜悲号惭愧。

一日，正当嗟悼之际，俄见一僧一道远远而来，生得骨格不凡，丰神迥异，说说笑笑来至峰下，坐于石边高谈快论。先是说些云山雾海神仙玄幻之事，后便说到红尘中荣华富贵。此石听了，不觉打动凡心，也想要到人间去享一享这荣华富贵，但自恨粗蠢，不得已，便口吐人言，向那僧道说道：“大师，弟子蠢物，不能见礼了。适闻二位谈那人世间荣耀繁华，心切慕之。弟子质虽粗蠢，性却稍通，况见二师仙形道体，定非凡品，必有补天济世之材，利物济人之德。如蒙发一点慈心，携带弟子得入红尘，在那富贵场中，温柔乡里受享几年，自当永佩洪恩，万劫不忘也。”二仙师听毕，齐憨笑道：“善哉，善哉！那红尘中有却有些乐事，但不能永远依恃，况又有‘美中不足，好事多魔’八个字紧相连属，瞬息间则又乐极悲生，人非物换，究竟是到头一梦，万境归空，倒不如不去的好。”

这石凡心已炽，那里听得进这话去，乃复苦求再四。二仙知不可强制，乃叹道：“此亦静极总级无中生有之数也。既如此，我们便携你去受享受享，只是到不得意时，切莫后悔。”石道：“自然，自然。”那僧又道：“若说你性灵，却又如此质蠢，并更无奇贵之处。如

① 须眉：代指男子。

② 裙钗：代指女子。

③ 锦衣纨绔：富贵者的穿着，引申为富家子弟的代称。锦，色彩华美的丝织物。纨，细绢。

④ 饫甘餍肥：犹立饱食香甜肥美的食品。饫、餍，吃饱吃腻的意思。

⑤ 茅椽蓬牖：代指草房陋室，贫者所居。茅、蓬都是野草。椽，房椽子；牖，窗户。

⑥ 瓦灶绳床：瓦灶为土坯烧成的简陋的灶，俗称行灶。绳床亦名胡床、交床，为一种简易的坐具。《演繁露》：“今之交床，本自虏来，始名胡床……隋高祖意在忌胡，器物涉胡言者咸令改之，乃改交床，唐穆宗时又名绳床。”《资治通鉴·唐纪》注：“绳床，以版为之，人坐其上，其广前可容膝，后有靠背，左右有托手，可以阁臂，其下四足着地。”《清异录》：“胡床施转关以交足，穿绳丝以容坐，转缩须臾，重不数斤。”可知为一种简易便利的坐具。

⑦ 敷演：叙述生发。

⑧ 女娲氏炼石补天：古代神话传说。女娲氏，传说中的上古“三皇”之一，又称娲皇。《淮南子·览冥训》：“往古之时，四极废，九州裂，天不兼覆，地不周载，……于是女娲炼五色石以补苍天，断鳌足以立四极。”《列子·汤问》也有类似记载。

⑨ 大荒山无稽崖：《山海经·大荒西经》：“大荒之中有山名曰大荒之山。”这里寓荒唐。无稽崖和后文青埂峰，均属作者虚拟，分别寓“无稽”、“情根”之意。《红楼梦》一书用人名地名谐音寓意，如后文由脂砚斋（《红楼梦》最早的评论者的别号。他和曹雪芹的关系密切，既了解曹雪芹的身世，也关心《红楼梦》的创作，并写了大量的评语。虽然评语的观点不尽正确，但它有助于理解《红楼梦》的思想内容、艺术特点，对研究《红楼梦》有参考价值。）注明的有：甄士隐（真事隐），贾雨村（假语存），甄英莲（真应怜），霍乱（祸起），封肃（风俗），娇杏（侥幸），冯渊（逢冤），元、迎、探、惜（原应叹息）等等，不再一一作注。

此也只好踮脚^①而已。也罢，我如今大施佛法助你助，待劫终之日，复还本质，以了此案。你道好否？”石头听了，感谢不尽。那僧便念咒书符，大展幻术，将一块大石登时变成一块鲜明莹洁的美玉，且又缩成扇坠^②大小的可佩可拿。那僧托于掌上，笑道：“形体倒也是个宝物了！还只没有实在的好处，须得再镌上数字，使人一见便知是奇物方妙。然后携你到那昌明隆盛之邦，诗礼簪缨之族^③，花柳繁华地，温柔富贵乡去安身乐业。”石头听了，喜不能禁，乃问：“不知赐了弟子那几件奇处，又不知携了弟子到何地方？望乞明示，使弟子不惑。”那僧笑道：“你且莫问，日后自然明白的。”说着，便袖了这石，同那道人飘然而去，竟不知投奔何方何舍。

后来，又不知过了几世几劫^④，因有个空空道人访道求仙，忽从这大荒山无稽崖青埂峰下经过，忽见一大块石上字迹分明，编述历历。空空道人乃从头一看，原来就是无材补天，幻形入世，蒙茫茫大士，渺渺真人携入红尘，历尽离合悲欢炎凉世态的一段故事。后面又有一首偈^⑤云：

无材可去补苍天，枉入红尘若许年。

此系身前身后事，倩谁记去作奇传？

诗后便是此石坠落之乡，投胎之处，亲自经历的一段陈迹故事。其中家庭闺阁琐事，以及闲情诗词倒还全备，或可适趣解闷，然朝代年纪，地舆邦国，却反失落无考。

空空道人遂向石头说道：“石兄，你这一段故事，据你自己说有些趣味，故编写在此，意欲问世传奇。据我看来，第一件，无朝代年纪可考，第二件，并无大贤大忠理朝廷治风俗的善政，其中只不过几个异样女子，或情或痴，或小才微善，亦无班姑、蔡女之德能^⑥。我纵抄去，恐世人不爱看呢。”石头笑答道：“我师何太痴耶！若云无朝代可考，今我师竟假借汉唐等年纪添缀，又有何难？但我想，历来野史^⑦，皆蹈一辙，莫如我这不借此套者，反倒新奇别致，不过只取其事体情理罢了，又何必拘拘于朝代年纪哉！再者，市井俗人喜看理治之书^⑧者甚少，爱适趣闲文者特多。历来野史，或讪谤君相，或贬人妻女，奸淫凶恶，不可胜数。更有一种风月笔墨^⑨，其淫秽污臭，屠毒笔墨，坏人子弟，又不可胜数。至若佳人才子等书，则又千部共出一套，且其中终不能不涉于淫滥，以致满纸潘安、子建、西子、文君^⑩，不过作者要写出自己的那两首情诗艳赋来，故假拟出男女二人名姓，又必旁出一

① 踮脚：犹言“垫脚”。

② 扇坠：扇柄的饰物，多用玉、石等制成。

③ 诗礼簪缨之族：指书香门第，官宦家族。诗礼，读诗书，讲礼仪。簪缨，贵者的冠饰，这里代指作官。簪，一种横插髻上或边接冠与髻的长针。缨，帽带。

④ 劫：佛家用语。梵文音译“劫波”之略，意为“远大时节。”佛教认为，世界有周期性的生灭过程，它经历若干万年后，就要毁灭一次，重新形始，此一周期称为一“劫”。每“劫”中还包括“成”、“住”、“坏”、“空”四个阶段。到“坏劫”时，有水、火、风三灾出现，世界便归于毁灭，故后人又将“劫”引伸作灾难解，如后文“劫终之昌日”、“生关死劫”等。

⑤ 偈：梵文音译“偈陀”或“伽陀”之略，意译为颂。一般为四句之韵文。倩谁，请谁。

⑥ 班姑、蔡女之德能：班姑：即班昭，东汉史学家班固之妹，博学，曾参与续《汉书》。和帝时行过宫廷教师，号称“大家(gū)”，故称“班姑”。编有《女诫》七篇，历来奉为妇德的典范。见《后汉书·曹世叔妻传》。蔡女，指蔡文姬，名琰，东汉文学家蔡邕之女，博学多才，精通音律，是历史上有名的“才女”。见《后汉书·董祀妻传》。

⑦ 野史：一般是指与官修正史相对而言的私家编撰的史类著作。“野史”之名始见于《新唐书·艺文志》，后渐与小说家言“稗官”连用，称“稗官野史”。这里即指小说。

⑧ 理治之书：泛指古代“理朝廷治风俗”的书籍。

⑨ 风月笔墨：原指描写风花雪月、儿女私情的文字。这里专指着意渲染色情的作品。

⑩ 潘安、子建、西子、文君：这里代指才子佳人。潘安即潘安仁，晋代文人，著名美男子。子建是曹植的字，三国时文学家，以才高著称。西子即西施，春秋时越国美女。文君，汉代卓王孙的女儿，新寡后“私奔”文学家司马相如，结为夫妇。

小人其间拨乱，亦如剧中之小丑然。且鬟婢开口即者也之乎，非文即理。故逐一看去，悉皆自相矛盾，大不近情理之话，竟不如我半世亲睹亲闻的这几个女子，虽不敢说强似前代书中所有之人，但事迹原委，亦可以消愁破闷，也有几首至诗熟话，可以喷饭供酒。至若离合悲欢，兴衰际遇，则又追踪躐迹，不敢稍加穿凿，徒为供人之目而反失其真传者。今之人，贫者日为衣食所累，富者又怀不足之心，纵然一时稍闲，又有贪淫恋色、好货寻愁之事，那里去有工夫看那理治之书？所以我这一段故事，也不愿世人称奇道妙，也不定要世人喜悦检读，只愿他们当那醉淫饱卧之时，或避事去愁之际，把此一玩，岂不省了些寿命筋力？就比那谋虚逐妄，却也省了口舌是非之害，腿脚奔忙之苦。再者，亦令世人换新眼目，不比那些胡牵乱扯，忽离忽遇，满纸才人淑女，子建文君红娘小玉^①等通共熟套之旧稿。我师意为何如？”

空空道人听如此说，思忖半晌，将《石头记》再检阅一遍，因见上面虽有些指奸责佞贬恶诛邪之语，亦非伤时骂世之旨，乃至君仁臣良父慈子孝，凡伦常^②所关之处，皆是称功颂德，眷眷无穷，实非别书之可比。虽其中大旨谈情，亦不过实录其事，又非假拟妄称，一味淫邀艳约，私订偷盟之可比。因毫不干涉时世，方从头至尾抄录回来，问世传奇。从此空空道人因空^③见色，由色生情，传情入色，自色悟空，遂易名为情僧，改《石头记》为《情僧录》。东鲁孔梅溪则题曰《风月宝鉴》^④。后因曹雪芹于悼红轩中披阅十载，增删五次，纂成目录，分出章回，则题曰《金陵十二钗》^⑤。并题一绝云：

满纸荒唐言，一把辛酸泪！

都云作者痴，谁解其中味？

* * *

真是闲处光阴易过，倏忽又是元宵佳节矣。士隐命家人霍启抱了英莲去看社火花灯^⑥，半夜中，霍启因要小解，便将英莲放在一家门槛上坐着。待他小解完了来抱时，那有英莲的踪影？急得霍启直寻了半夜，至天明不见，那霍启也就不敢回来见主人，便逃往他乡去了。那士隐夫妇，见女儿一夜不归，便知有些不妥，再使几人去寻找，回来皆云连音响皆无。夫妻二人，半世只生此女，一旦失落，岂不思想，因此昼夜啼哭，几乎不曾寻死。看看的一月，士隐先就得了一病，当时封氏孺人^⑦也因思女构疾，日日请医疗治。

① 红娘、小玉：红娘：唐代元稹《会真记》（至元代王实甫衍为杂剧《西厢记》）中崔莺莺的丫鬟。小玉，唐代蒋防《霍小玉传》中的女主人公。

② 伦常：即封建伦理道德。伦：人伦，封建社会指人伦之间关系及行为的准则。《孟子·滕文公上》：“使契为司徒，教以人伦，父子有亲，君臣有义，夫妇有别，长幼有序，朋友有信。”封建社会以上述君臣、父子、夫妇、兄弟、朋友为五伦，认为是不可改变的常道，亦称五常。

③ 空：“空”与下文的“色”、“情”，均佛教用语。佛教认为“空”乃天地万物的本体，一切终属空虚。“色”乃万物本体（空）的瞬息生灭的假象；“情”乃对此等假象（色）所产生的种种感情，如爱、憎等等。这里是借用，已注入了作家的人生体验。

④ 《风月宝鉴》：甲戌本眉批云：“雪芹旧有《风月宝鉴》之书，乃其北棠村序也。”甲戌本“凡例”云：“《红楼梦》又曰《风月宝鉴》，是戒妄动风月之情”。风月，指男女之情。宝鉴，宝镜。

⑤ 金陵十二钗：金陵，古邑名，楚威王七年（公元前333年）置，在今南京市。后即为南京市的别称。钗本为妇女的头饰。旧称女子为“裙钗”或“金钗”。十二钗，语本《古乐府》：“头上金十二行”，原言髻高插钗之多。唐代白居易《酬牛思黯》诗则用“金钗十二行”借指女子排列之众。至人沈言《海棠百韵》：“金钗人十二，珠履客三千。”明指十二女子。此书又：题曰“《金陵十二钗》”，通常认为是由第五回“册子”上所写的十二个女子得名。

⑥ 社火花灯：这里指元宵节灯火。社，社日。旧时祭祀土神之日，分春秋两祭，立春后第五个戊日为春社，立秋后第五个戊日为秋社。社火：社日扮演的各种杂戏。花灯，旧时正月十五元宵节有放花灯的习俗。

⑦ 孺人：《礼心·曲礼下》：“天子之妃曰后，诸侯曰夫人，大夫曰孺人，士曰妇人，庶人曰妻。”孺人在明清为七品官之母或妻的封号。旧时也通用为妇人的尊称。

不想这日三月十五，葫芦庙中炸供^①，那些和尚不加小心，致使油锅火逸，便烧着窗纸。此方人家多用竹篱木壁者，大抵也因劫数，于是接二连三，牵五挂四，将一条街烧得如火焰山一般。彼时虽有军民来救，那火已成了势，如何救得下？直烧了一夜，方渐渐的熄去，也不知烧了几家。只可怜甄家在隔壁，早已烧成一片瓦砾场了。只有他夫妇并几个家人的性命不曾伤了。急得士隐惟跌足长叹而已。只得与妻子商议，且到田庄上去安身。偏值近年水旱不收，鼠盗蜂起，无非抢田夺地，鼠窃狗偷，民不安生，因此官兵剿捕，难以安身。士隐只得将田庄都折变了，便携了妻子与两个丫鬟投他岳丈家去。

他岳丈名唤封肃，本贯大如州人氏，虽是务农，家中都还殷实。今见女婿这等狼狈而来，心中便有些不乐。幸而士隐还有折变田地的银子未曾用完，拿出来托他随分就价薄置些须房地，为后日衣食之计。那封肃便半哄半赚，些须与他些薄田朽屋。士隐乃读书之人，不惯生理稼穡等事，勉强支持了一二年，越觉穷了下去。封肃每见面时，便说些现成话，且人前人后又怨他们不善过活，只一味好吃懒作等语。士隐知投人不着，心中未免悔恨，再兼上年惊唬，急忿怨痛，已有积伤，暮年之人，贫病交攻，竟渐渐的露出那下世的光景来。^②

可巧这日拄了拐杖挣挫到街前散散心时，忽见那边来了一个跛足道人，疯癫落脱^③，麻履鹑衣^④，口内念着几句言词，道是：

世人都晓神仙好，惟有功名忘不了！
古今将相在何方？荒冢一堆草没了。
世人都晓神仙好，只有金银忘不了！
终朝只恨聚无多，及到多时眼闭了。
世人都晓神仙好，只有姣妻忘不了！
君生日日说恩情，君死又随人去了。
世人都晓神仙好，只有儿孙忘不了！
痴心父母古来多，孝顺儿孙谁见了？

士隐听了，便迎上来道：“你满口说些什么？只听见些‘好’‘了’‘好’‘了’”。那道人笑道：“你若果听见‘好’‘了’二字，还算你明白。可知世上万般，好便是了，了便是好。若不了，便不好，若要好，须是了。我这歌儿，便名《好了歌》。”士隐本是有宿慧^⑤的，一闻此言，心中早已彻悟^⑥。因笑道：“且住！待我将你这《好了歌》解注出来何如？”道人笑道：“你解，你解。”士隐乃说道：

陋室空堂，当年笏满床^⑦，衰草枯杨，曾为歌舞场。蛛丝儿结满雕梁，绿纱

① 炸供：油炸供神用的食品。

② “下世”句：下世：此指死亡。全句是指快要死亡、不久于世的意思。

③ 落脱：即“落拓”、“落托”。这里是行为狂放的意思。

④ 麻履鹑衣：麻履：麻鞋。鹑：鹑鹑，鸟名。其尾短秃，如补绽绯结，故称破烂衣服为鹑衣。《荀子·大略》：“子夏贫，衣若县（悬）鹑。”

⑤ 宿慧：佛家用语。指超越常人的智慧，认为这种智慧是宿世（即前世）带来的。

⑥ 彻悟：即佛教所说的大彻大悟，看破红尘。

⑦ 笏满床：形容家中做大官的人很多。笏：一名“手板”。封建时代臣僚上朝时手中所拿的狭长板子，用象牙或木、竹片制成，可作临时记事之用。《旧唐书·崔神庆传》：“开元中，神庆子琳等皆至大官。……每岁时家宴，组佩辉映，以一榻置笏，重叠于其上。”后误传为唐代汾阳郡王郭子仪家的事，并将它编成《满床笏》（一名《打金枝》）一剧。

今又糊在蓬窗上。说什么脂正浓，粉正香，如何两鬓又成霜？昨日黄土陇头^①送白骨，今宵红灯帐底卧鸳鸯。金满箱，银满箱，展眼乞丐人皆谤。正叹他人命不长，那知自己归来丧！训有方，保不定日后作强梁^②。择膏粱^③，谁承望流落在烟花巷^④！因嫌纱帽小，致使锁枷杠，昨怜破袄寒，今嫌紫蟒^⑤长；乱烘烘你方唱罢我登场，反认他乡是故乡^⑥。甚荒唐，到头来都是为他人作嫁衣裳^⑦！

那疯跛道人听了，拍掌笑道：“解得切，解得切！”士隐便说一声“走罢！”将道人肩上褡裢^⑧抢了过来背着，竟不回家，同了疯道人飘飘而去。当下烘动街坊，众人当作一件新闻传说。封氏闻得此信，哭个死去活来，只得与父亲商议，遣人各处访录，那讨音信？无奈何，少不得依靠着他父母度日。幸而身边还有两个旧日的丫鬟伏侍，主仆三人，日夜作些针线发卖，帮着父亲用度。那封肃虽然日日抱怨，也无可奈何了。

这日，那甄家大丫鬟在门前买线，忽听街上喝道之声，众人都说新太爷到任。丫鬟于是隐在门内看时，只见军牢快手^⑨，一对一对的过去，俄而大轿抬着一个乌帽猩袍的官府过去。丫鬟倒发了个怔，自思这官好面善，倒象在那里见过的。于是进入房中，也就丢过不在心上。至晚间，正待歇息之时，忽听一片声打的门响，许多人乱嚷，说：“本府太爷差人来传人问话。”封肃听了，唬得目瞪口呆，不知有何祸事。

[译文本]

The Story of the Stone (excerpts)

by Cao Xueqin



CHAPTER I

Zhen Shi-yin makes the Stone's acquaintance in a dream

And Jia Yu-cun finds that poverty is not incompatible with romantic feelings

GENTLE READER,

What, you may ask, was the origin of this book?

Though the answer to this question may at first seem to border on the absurd, reflection will show that there is a good deal more in it than meets the eye. [评析1]

Long ago, when the goddess Nü-wa was repairing the sky, she melted down a great quantity of rock and, on the Incredible Crags of the Great Fable Mountains, moulded the amalgam into thirty-six thousand, five hun-

① 黄土陇头：指坟墓。陇：通“垄”，田中高地，坟墓。

② 强梁：横暴，蛮不讲理。《庄子·山木》：“从其强梁。”唐代陆德明《释文》：“强梁，多力也。”这里指强盗。

③ 择膏粱：即挑选富贵人家子弟作婿。膏：脂肪，油。粱：精米。膏粱：本指精美的饭菜，这里用作“膏粱子弟”的省称。

④ 烟花巷：旧时妓院聚集的地方。烟花：歌女，娼妓。

⑤ 紫蟒：紫色的蟒袍。紫：古代按官阶等级穿着不同颜色的公服。唐制，亲王及三品服用紫色。

⑥ 反认他乡是故乡：这里把现实人生比作暂时寄居的他乡，而把超脱尘世的虚幻世界当作人生本源的故乡。因而说那些为功名利禄、娇妻美妾、儿女后事奔忙而忘掉人生本源的人是错将他乡当作故乡。

⑦ 为他人作嫁衣裳：喻白白替他人奔忙，死后一切皆空。唐代秦韬玉《贫女》诗：“苦恨年年压金线，为他人作嫁衣裳。”

⑧ 褡裢：一种中间开口而两端装钱物的长方口袋，小的可以挂在腰带上，大的可以搭在肩膀上。

⑨ 军牢快手：封建官吏手下执行缉捕、防卫和行刑的隶卒。官僚出巡，常由他们前呼后拥，以示威势。

dred and one large building blocks, each measuring seventy-two feet by a hundred and forty-four feet square. She used thirty-six thousand five hundred of these blocks in the course of her building operations, leaving a single odd block unused, which lay, all on its own, at the foot of Greensickness Peak in the aforementioned mountains.

Now this block of stone, having undergone the melting and moulding of a goddess, possessed magic powers. It could move about at will and could grow or shrink to any size it wanted. Observing that all the other blocks had been used for celestial repairs and that it was the only one to have been rejected as unworthy, it became filled with shame and resentment and passed its days in sorrow and lamentation. [评析2]

One day, in the midst of its lamentings, it saw a monk and a Taoist approaching from a great distance, each of them remarkable for certain eccentricities of manner and appearance. When they arrived at the foot of Greensickness Peak, they sat down on the ground and began to talk. The monk, catching sight of a lustrous, translucent stone — it was in fact the rejected building block which had now shrunk itself to the size of a fan — pendant and looked very attractive in its new shape — took it up on the palm of his hand and addressed it with a smile:

‘Ha, I see you have magical properties! But nothing to recommend you. I shall have to cut a few words on you so that anyone seeing you will know at once that you are something special. After that I shall take you to a certain

brilliant
successful
poetical
cultivated
aristocratic
elegant
delectable
luxurious
opulent
locality on a little trip.’

The stone was delighted.

‘What words will you cut? Where is this place you will take me to? I beg to be enlightened.’

‘Do not ask,’ replied the monk with a laugh. ‘You will know soon enough when the time comes.’

And with that he slipped the stone into his sleeve and set off at a great pace with the Taoist. But where they both went to I have no idea. [评析3]

Countless aeons went by and a certain Taoist called Vanitas in quest of the secret of immortality chanced to be passing below that same Greensickness Peak in the Incredible Craggs of the Great Fable Mountains when he caught sight of a large stone standing there, on which the characters of a long inscription were clearly discernible.

Vanitas read the inscription through from beginning to end and learned that this was a once lifeless stone block which had been found unworthy to repair the sky, but which had magically transformed its shape and been taken down by the Buddhist mahasattva Impervioso and the Taoist illumine Mysterioso into the world of mortals, where it had lived out the life of a man before finally attaining Nirvana and returning to the other shore. The inscription named the country where it had been born, and went into considerable detail about its domestic life, youthful amours, and even the verses, mottoes and riddles it had written. All it lacked was the authentication of a dynasty and date. On the back of the stone was inscribed the following quatrain: [评析4]

Found unfit to repair the azure sky,
Long years a foolish mortal man was I.
My life in both worlds on this stone is writ:
Pray who will copy out and publish it? [评析5]

From his reading of the inscription Vanitas realized that this was a stone of some consequence. Accordingly he addressed himself to it in the following manner:

‘Brother Stone, according to what you yourself seem to imply in these verses, this story of yours contains matter of sufficient interest to merit publication and has been carved here with that end in view. But as far as I can see (a) it has no discoverable dynastic period, and (b) it contains no examples of moral grandeur among its characters—no statesmanship, no social message of any kind. All I can find in it, in fact, are a number of females, conspicuous, if at all, only for their passion or folly or for some trifling talent or insignificant virtue. Even if I were to copy all this out, I cannot see that it would make a very remarkable book.’

‘Come, your reverence,’ said the stone (for Vanitas had been correct in assuming that it could speak) ‘must you be so obtuse? All the romances ever written have an artificial period setting—Han or Tang for the most part. In refusing to make use of that stale old convention and telling my *Story of the Stone* exactly as it occurred, it seems to me that, far from *depriving* it of anything, I have given it a freshness those other books do not have.’ [评析6]

‘Your so-called “historical romances”, consisting, as they do, of scandalous anecdotes about statesmen and emperors of bygone days and scabrous attacks on the reputations of longdead gentlewomen, contain more wickedness and immorality than I care to mention. Still worse is the “erotic novel”, by whose filthy obscenities our young folk are all too easily corrupted. And the “boudoir romances”, those dreary stereotypes with their volume after volume all pitched on the same note and their different characters undistinguishable except by name (all those ideally beautiful young ladies and ideally eligible young bachelors)—even they seem unable to avoid descending sooner or later into indecency.’

‘The trouble with this last kind of romance is that it only gets written in the first place because the author requires a framework in which to show off his love-poems. He goes about constructing this framework quite mechanically, beginning with the names of his pair of young lovers and invariably adding a third character, a servant or the like, to make mischief between them, like the *chou* in a comedy.’

‘What makes these romances even more detestable is the stilted bombastic language—inanities dressed in pompous rhetoric, remote alike from nature and common sense and teeming with the grossest absurdities.’ [评析7]

‘Surely my “number of females”, whom I spent half a lifetime studying with my own eyes and ears, are preferable to this kind of stuff? I do not claim that they are better people than the ones who appear in books written before my time; I am only saying that the contemplation of their actions and motives may prove a more effective antidote to boredom and melancholy. And even the inelegant verses with which my story is interlarded could serve to entertain and amuse on those convivial occasions when rhymes and riddles are in demand.’

‘All that my story narrates, the meetings and partings, the joys and sorrows, the ups and downs of fortune, are recorded exactly as they happened. I have not dared to add the tiniest bit of touching-up, for fear of losing the true picture.’

‘My only wish is that men in the world below may sometimes pick up this tale when they are recovering from sleep or drunkenness, or when they wish to escape from business worries or a fit of the dumps, and in doing so find not only mental refreshment but even perhaps, if they will heed its lesson and abandon their vain and frivolous pursuits, some small arrest in the deterioration of their vital forces. What does your reverence say to that?’ [评析8]

For a long time Vanitas stood lost in thought, pondering this speech. He then subjected the *Story of the Stone* to a careful second reading. He could see that its main theme was love; that it consisted quite simply of a true record of real events; and that it was entirely free from any tendency to deprave and corrupt. He therefore copied it all out from beginning to end and took it back with him to look for a publisher. [评析9]

As a consequence of all this, Vanitas, starting off in the Void (which is Truth) came to the contemplation of Form (which is Illusion); and from Form engendered Passion; and by communicating Passion, entered again into Form; and from Form awoke to the Void (which is Truth). He therefore changed his name from Vanitas to Brother Amor, or the Passionate Monk, (because he had approached Truth by way of Passion), and changed the title of the book from *The Story of the Stone* to *The Tale of Brother Amor*. [评析10]

Old Kong Mei-xi from the homeland of Confucius called the book *A Mirror for the Romantic*. Wu Yu-feng called it *A Dream of Golden Days*. Cao Xueqin in his Nostalgia Studio worked on it for ten years, in the course of which he rewrote it no less than five times, dividing it into chapters, composing chapter headings, renaming it *The Twelve Beauties of Jinling*, and adding an introductory quatrain. Red Inkstone restored the original title when he recopied the book and added his second set of annotations to it. [评析11]

This, then, is a true account of how *The Story of the Stone* came to be written.

Pages full of idle words
 Penned with hot and bitter tears:
 All men call the author fool;
 None his secret message hears. [评析12]

It is a true saying that 'time in idleness is quickly spent'. In no time at all it was Fifteenth Night, and Shi-yin sent little Ying-lian out, in the charge of one of the servants called Calamity, to see the mummers and the coloured lanterns. It was near midnight when Calamity, feeling an urgent need to relieve his bladder, put Ying-lian down on someone's doorstep while he went about his business, only to find, on his return, that the child was nowhere to be seen. Frantically he searched for her throughout the rest of the night; but when day dawned and he had still not found her, he took to his heels, not daring to face his master and mistress, and made off for another part of the country.

Shi-yin and his wife knew that something must be wrong when their little girl failed to return home all night. Then a search was made; but all those sent out were obliged in the end to report that no trace of her could be found.

The shock of so sudden a loss to a middle-aged couple who had only ever had the one daughter can be imagined. In tears every day and most of the night, they almost lost the will to go on living, and after about a month like this first Shi-yin and then his wife fell ill, so that doctors and diviners were in daily attendance on them. [评析13]

Then, on the fifteenth of the third month, while frying cakes for an offering, the monk of Bottle-gourd Temple carelessly allowed the oil to catch alight, which set fire to the paper window. And, since the houses in this area all had wooden walls and bamboo fences — though also, doubtless, because they were doomed to destruction anyway — the fire leaped from house to house until the whole street was blazing away like a regular Fiery Mountain; and though the firemen came to put it out, by the time they arrived the fire was well under way and long past controlling, and roared away all night long until it had burnt itself out, rendering heaven knows how many families homeless in the process.

Poor Zhens! Though they and their handful of domestics escaped unhurt, their house, which was only next door to the temple, was soon reduced to a heap of rubble, while Shi-yin stood by helpless, groaning and stamping in despair.

After some discussion with his wife, Shi-yin decided that they should move to their farm in the country; but a series of crop failures due to flooding and drought had led to widespread brigandage in those parts, and government troops were out everywhere hunting down the mutinous peasants and making arrests. In such conditions it was impossible to settle on the farm, so Shi-yin sold the land and, taking only two of the maids with them, went with his wife to seek refuge with his father-in-law, Feng Su. [评析14]

This Feng Su was a Ru-zhou man who, though only a farmer by calling, had a very comfortable sufficiency. He was somewhat displeased to see his son-in-law arriving like a refugee on his doorstep; but fortunately Shi-yin had on him the money he had realized from the sale of the farm, and this he now entrusted to his father-in-law to buy for him, as and when he could, a house and land on which he could depend for his future livelihood. Feng Su embezzled about half of this sum and used the other half to provide him with a ruinous cottage and some fields of poor, thin soil.

A scholar, with no experience of business or agricultural matters, Shi-yin now found himself poorer after a year or two of struggle than when he had started. Feng Su would treat him to a few pearls of rustic wisdom whenever they met, but behind his back would grumble to all and sundry about ‘incompetents’ and ‘people who liked their food but were too lazy to work for it’, which caused Shi-yin great bitterness when it came to his ears. The anxieties and injustices which now beset him, coming on top of the shocks he had suffered a year or two previously, left a man of his years with little resistance to the joint onslaught of poverty and ill-health, and gradually he began to betray the unmistakable symptoms of a decline. [评析15]

One day, wishing to take his mind off his troubles for a bit, he had dragged himself, stick in hand, to the main road, when it chanced that he suddenly caught sight of a Taoist with a limp — a crazy, erratic figure in hempen sandals and tattered clothes, who chanted the following words to himself as he advanced towards him:

‘Men all know that salvation should be won,
But with ambition won’t have done, have done.
Where are the famous ones of days gone by?
In grassy graves they lie now, every one.

Men all know that salvation should be won,
But with their riches won’t have done, have done.
Each day they grumble they’ve not made enough.
When they’ve enough, it’s goodnight everyone!

Men all know that salvation should be won,
But with their loving wives they won’t have done.
The darlings every day protest their love;
But once you’re dead, they’re off with another one.

Men all know that salvation should be won,
But with their children won’t have done, have done.
Yet though of parents fond there is no lack,
Of grateful children saw I ne’er a one.’

Shi-yin approached the Taoist and questioned him. ‘What is all this you are saying? All I can make out is a lot of “won” and “done”.’

‘If you can make out “won” and “done”,’ replied the Taoist with a smile, ‘you may be said to have understood; for in all the affairs of this world what is won is done, and what is done is won; for whoever has not yet

done has not yet won, and in order to have won, one must first have done. I shall call my song the “Won-Done Song”.’ [评析16]

Shi-yin had always been quick-witted, and on hearing these words a flash of understanding had illuminated his mind. He therefore smiled back at the Taoist: ‘Wait a minute! How would you like me to provide your “Won-Done Song” with a commentary?’

‘Please do!’ said the Taoist; and Shi-yin proceeded as follows:

‘Mean hovels and abandoned halls
 Where courtiers once paid daily calls;
 Bleak haunts where weeds and willows scarcely thrive
 Were once with mirth and revelry alive.
 Whilst cobwebs shroud the mansion’s gilded beams,
 The cottage casement with choice muslin gleams.
 Would you of perfumed elegance recite?
 Even as you speak, the raven locks turn white.
 Who yesterday her lord’s bones laid in clay,
 On silken bridal-bed shall lie today.
 Coffers with gold and silver filled;
 Now, in a trice, a tramp by all reviled.
 One at some other’s short life gives a sigh,
 Not knowing that he, too, goes home — to die!
 The sheltered and well-educated lad,
 In spite of all your care, may turn out bad;
 And the delicate, fastidious maid
 End in a foul stew, plying a shameful trade.
 The judge whose hat is too small for his head
 Wears, in the end, a convict’s cangue instead.
 Who shivering once in rags bemoaned his fate,
 Today finds fault with scarlet robes of state.
 In such commotion does the world’s theatre rage:
 As each one leaves, another takes the stage.
 In vain we roam:
 Each in the end must call a strange land home.
 Each of us with that poor girl may compare
 Who sews a wedding-gown for another bride to wear.’ [评析17]

‘A very accurate commentary!’ cried the mad, lame Taoist, clapping his hands delightedly.

But Shi-yin merely snatched the satchel that hung from the other’s shoulder and slung it from his own, and with a shout of ‘Let’s go!’ and without even waiting to call back home, he strode off into the wide world in the company of the madman.

This event made a great uproar in the little town, and news of it was relayed from gossip to gossip until it reached the ears of Mrs Zhen, who cried herself into fits when she heard it. After consulting her father, she sent men out to inquire everywhere after her husband; but no news of him was to be had.

It was now imperative that she should move in with her parents and look to them for support. Fortunately

she still had the two maids who had stayed on with her from the Soochow days, and by sewing and embroidering morning, noon and night, she and her women were able to make some contribution to her father's income. The latter still found daily occasion to complain, but there was very little he could do about it.

One day the elder of the two maids was purchasing some silks at the door when she heard the criers clearing the street and all the people began to tell each other that the new mandarin had arrived. She hid in the doorway and watched the guards and runners marching past two by two. But when the mandarin in his black hat and scarlet robe of office was borne past in his great chair, she stared for some time as though puzzled. 'Where have I seen that mandarin before?' she wondered. 'His face looks extraordinarily familiar.' But presently she went into the house again and gave the matter no further thought.

That night, just as they were getting ready for bed, there was suddenly a great commotion at the door and a confused hubbub of voices shouting that someone was wanted at the *yamen* for questioning, which so terrified Feng Su that he was momentarily struck dumb and could only stare. [评析18]

If you wish to know what further calamity this portended, you will have to read the following chapter. [评析19]

(D. 霍克思 译)

[译作评析]

[1] 《红楼梦》第一回“甄士隐梦幻识通灵，贾雨村风尘怀闺秀”，实际上讲了两个故事：甄士隐与贾雨村的一段交往，为后面的情节展开——即甄士隐的落魄悟道与贾雨村的飞黄腾达提供开端和线索。因此，作为章回小说的标题的翻译，基本上是对应的，既和本章的内容大体对应，又在文字上形成基本的对仗关系。顺便提一下，原著开头的一段“作者自云”，本来是说明创作动机的，还有“提醒阅者眼目”的作用，由于版本的不同，被霍译省却未译，实在是一大损失。但下面的“诸位看官，你道此书从何而来？说起根由虽近荒唐，细按则深有趣味”作为点题的句子，却译出来，而且用了的英文呼语Gentle reader，十分受用。只是下面的“待在下将来历注明，方使阅者了然不惑”一句，大约因为字面上有重复，被译者删掉了。可见，小说的翻译原则比较灵活，“有话则长，无话则短”的方法也是可以用一下的。

[2] 正文开始的一节描写女娲补天的遗弃与通灵宝玉的悲号。译者将其分为两节文字分别叙述，颇显层次。女娲补天炼石的具体数目和尺寸一一交代清楚，这一点十分必要。虽然女娲用了音译，而大荒山(the Great Fable Mountain, 有大寓意的山)、无稽崖(the Incredible Crags, 无稽可考的崖)，以及后面的青埂峰(Greensickness Peak, 青色[相思、嫉妒]的峰)则用意译，可见为传达原文的双关和寓意，译者是动了脑筋的。在译到被遗弃的顽石“灵性已通”的时候，译者根据后文的提示和表达的方便，及时加了一句说明其体积可大可小的话：It could move about at will and could grow or shrink to any size it wanted. (它可以随意四处移动，也可以如愿变大变小。)，这就为下文的“缩成扇坠大小的可佩可带”埋下了伏笔。从中可见译者的文本意识和翻译考虑的周全。

[3] 下来的段落，记述一僧一道在峰下谈论。此处有较大删节。本来是通灵的石头思凡，要到人间享受一番，于是央求两人携带它而去，译文却空一大段文字，直接由僧人从袖中拿出宝石(此前已缩小的玉坠)，刻字其上，然后再答应携带它而去。这样一来，译

文虽然在情节上勉强可通，但仔细想来，还是不够顺畅，至少于文本和情理上有些损失。另一方面，在文字的处理上，译文借助英语字母印刷的方便，把那“昌明隆盛之邦，诗礼簪缨之族，花柳繁华地，温柔富贵乡”译为10个英语单词，每行排列一词突现出来，煞是醒目，也算是一种超文本的补偿翻译吧。至此，译文空出一行作为分界，显示出较原文连续排列更好的视觉效果。

[4] 下来的段落，描写空空道人 (a certain Taoist called Vanitas) 经过此地，读石上文字，知是昔日茫茫大士 (the Buddhist mahasatva Impervioso)、渺渺真人 (the Taoist illuminate Mysterioso) 携此宝石幻形入世的一段故事。不仅人物名称的翻译全用意译，而且叙述的文字也注意到宗教色彩，例如，where it had lived out the life of a man before finally attaining Nirvana and returning to the other shore. (幻形入世，渡到彼岸，抵达涅槃)。在章法上，译文将原文的一段偈颂移到此节最后，这样，不仅突出了偈颂，而且使叙述文字更加连贯。应当说，这种注重连贯性的换位译法，是十分可取的。这样，在偈颂之后的叙述语言里，就增加了下面的句子：“空空道人读了这些偈文，知道这石头着实有些来头，遂这样对他说道”。

[5] 关于这段偈的翻译也很有趣。前两行的连接，英文增加了“发现”(found)一词，遂将客观的记述转化为主观的感受，同时暗含自我认识中的因果关系。而“愚蠢终将一死的人”(a foolish mortal man)则大大地深化了“枉入红尘”的存在论根据。“身前身后事”(my life in both worlds)，既有明白的一面，也有不明白的一面，而“作奇传”译为copy out and publish it(抄下来发表之)显然是直白与俗气了一些。不过，英文的pray一词倒是给译文增加了一些古雅的味道。

[6] 下面几个大段全都是空空道人与石兄的对话。首先，他把“第一件”、“第二件”以(a)、(b)替代之，虽是小节，但很方便、自然。其次，文中提到的中国古代特有的人物，例如班姑(班昭)、蔡女(蔡文姬)，因为不是十分必要，便都加以省略；“大贤大忠理朝廷治风俗”一类文丰意少的说法，也仅以“no statemanship, no social message of any kind”一笔带过。在上下文清晰的情况下，译者也会把他认为有碍于流畅的整个句子删去不译，或化入上下文中无迹可寻。例如，“再者，市井俗人喜看理治之书者甚少，爱适趣闲文者特多。”一句，因为上下文都是以文学书籍本身为话题，这里突然插入读者兴趣之论不免唐突，所以略去不译。这样，就达到了译文作为小说的适当的阅读量，以免游离之辞过多，使文气不畅通。另一方面，加词或增益译法也是有的，例如，在说到石头可以说话时，译者在括号里加了这样的注解：“空空道人原已说过石兄是可以说话的。”(Vanitas had been correct in assuming that it could speak) 这样的加词说明，至少让人不至于误会这是一个寓言式的作品。

[7] 至于旧小说的类型，这里依次列出几种，并一一加以评论，译文同原文比较对应，例如，野史(Historical romance)、风月笔墨(erotic novel)、佳人才子等书(boudoir romance)。至于最后一种，除了将潘安、子建、西子、文君简化为“佳人才子”(all those

ideally beautiful young ladies and ideally eligible young bachelors) 之外, 就连剧中的小丑也有了一个中文的“丑”字的音译(chou in a comedy), 惟恐文化失真。对于文学的语言, 即“者也之乎, 非文非理”一类中国特有文言虚词和习惯说法, 译文则脱胎换骨, 另换一种英文的说法: stilted, bombastic language —— inanities dressed in pompous rhetoric, remote alike from nature and common sense and teeming with the grossest absurdities。

[8] 下面一段是直接描写作品中的女子的。原本在一个大段里的文字, 由于层次的不同而区分明晰, 英文段落化小层次清晰的一种习惯做法, 用到翻译中就是一种语段分译技法。再者, 在这样的段落中, 省略不译的句子有两处: 一处是删除了在叙述自己作品内容过程中由主题荡开的一句话, 因为它指向读者的兴趣: “今之人, ……那里去有工夫看那理治之书?” 另一处是在说明自己作品的娱乐功用以后, 删掉“不比那些胡牵乱扯, 忽离忽遇, 满纸才人淑女, 子建文君红娘小玉等统共熟套之旧稿”。其中前者是比较实在的内容, 但删除以后, 前后连接也很顺畅, 说明本来也非必要; 后者是较虚的部分, 甚至是和前文有些语言相重复的部分, 因此删节只会使得译文更为明白、简洁。

[9] 小说翻译有时可能只是抓取主要信息而将大量赘词、闲话略掉不译。“空空道人听如此说, ……方从头顶尾抄录回来, 问世传奇”这一大段文字, 译文只用了三个句子: 第一句重读一遍《石头记》; 第二句写大旨谈情, 亦不过实录其事; 第三句他抄录回来, 问世传奇。将其他如“指奸贬恶, 歌功颂德, 淫邀艳约”等统统删去, 反而突出了情爱的主旨, 强化了爱情主干。

[10] 中国哲学特别是佛教词语在《红楼梦》中往往具有双关寓意, 翻译时极为困难。例如, “因空见色, 由色生情, 传情入色, 自色悟空”, 其中的“空”固然有佛教的意义终极存在或真理的意思, 但也有中国文化的空虚徒劳之义; “色”则兼有现象与色欲的意思, “情”也有人间生灵与情感两义。这样, 表面看来是说佛理的文字, 底层又有说情欲的成分。而霍译用Void (the truth) 译“空”、Form (illusion) 译“色”、Passion 译“情”, 虽然基本上沟通了表面思想, 但缺少了一个层次, 因而显得单薄、寡味。

[11] 关于《红楼梦》一书的五个译名, 霍克思在译文中是这样处理的:

- A. 石头记 The Story of the Stone
- B. 情僧录 The Tale of Brother Amor
- C. 风月宝鉴 A Mirror for the Romantic
- D. 金陵十二钗 The Twelve Beauties of Jinling
- E. 红楼梦 A Dream of Golden Days

另外两个重要的专有名称, 一个是人名, 一个是地名。兹引如下:

脂砚斋 Red Inkstone

悼红轩 Nostalgia Studio

一个值得注意的现象是: 以上译名基本上是很好的。其中涉及“红”字的两个译名, 都做了很好的处理。因为在霍克思看来, 英文中的红有血腥、暴力、恐怖的联想, 而不是

中文中的喜庆、女儿、热烈的意思。这样翻译可以避免文化的误解。

[12] 在汉语是“并题一绝云”这样直白的引导，在英文的翻译中不仅重复了《石头记》的书名，而且还说明了写作此绝句的甘苦。而这一首诗本身的翻译，也有一些可圈可点之处。例如，用idle words来译“荒唐言”，用hot and bitter tears来译“辛酸泪”，增加penned with（着笔）的意味。将“痴”译为fool（傻），“其中味”译为his secret message（隐秘的信息），等等，都给人以某种启示。须知一首小诗的翻译，也有些许变通的道理，虽然这里的变通还是比较小的，但道理并不因此就小。

[13] 以下是本章第二部分，讲的是甄士隐的事。在作品中，他和贾雨村一样，是连通社会上层与下层的人物，一下一上的命运，提示社会变迁与个人升降的关系，以及个人内在品行与人生机遇的互动关系。在叙述英莲（应怜）丢失，霍启（祸起）逃亡，夫妇二人先后病倒的段落里，一些重要的变动需要提醒一下：A. 开头的“闲处光阴易过”，由暗引变为明引；B. 霍启的名字，用意译（Calamity），此处异常清晰，而英莲的名字用音译，便无从知晓其寓意；C. 此一过程，原为一节，译文化为三节，使得叙事层次清晰，波澜和悬念骤生；D. 在叙事方式上，译文发挥其长处，转换彻底，效果很好。现将最后一节回译如下，以供参考：

这对中年夫妇只有此一女，突然丧失，震惊异常，日夜悲哭不已，几番寻求短见，直至一月有余，竟先后病倒不起，每日只得医生陪伴，左右不离。（笔者自译）

[14] 以下写大火的一节，译文也是分为数节，效果不错。只是其中的数词，例如“三月十五”，用了the fifteenth of the third month的意译，以免同西历混淆，而“接二连三，牵三挂五”，则换用英文的相应说法from house to house。地名如“葫芦庙”译为Bottle-gourd Temple，“火焰山”译为Fiery Mountain。接下来，以Poor Zhens!为一句，变为感叹语气出在段首，十分有力。而以甄士隐“跌足长叹”结束一节，则使人印象深刻。然后再出一节，说明夫妻商议投奔岳丈的过程。但提前示出岳丈的名字“封肃”（风俗），并将其音译，便没了暗示的意义。

[15] 这封肃乃世俗世故之人。关于他的描述文字，尤其是一些社会镜头或社会心理，英文的翻译比较讲究。一种是变一般描写为形象描写。例如，说士隐“狼狈而来”，译文便说“像个难民投奔门前”（like a refugee on this doorstep）；说托他“随分就价”置办房地，英文便说“随他愿意或看他愿意时”（as and when he could）。最精彩的是“那封肃便半哄半赚，些须与他些薄田朽屋。”（Feng Su embezzled about half of this sum and used the other half to provide him with a ruinous cottage and some fields of poor, thin soil.）

英文中句子的切分是一门艺术，下面分层给出一个句子的例证：“士隐知投人不着，……竟渐渐地露出那下世的光景来”，以便说明在不改变原文语序的前提下，如何可以翻译它的语义到比较好的程度：

- A. The anxieties and injustices which now beset him,
- B. coming on top of the shocks he had suffered a year or two previously,

- C. left a man of his years with little resistance to the joint onslaught of poverty and ill-health,
- D. and gradually he began to betray the unmistakable symptoms of a decline.

[16] 著名的《好了歌》有不少译本，而霍克思的译本可谓上乘。对其大致可以分析出如下的条目：

- A. 标题 *Won-Done Song* 音韵和谐，语义贴切，可谓妙译；
- B. 押韵的 *won, done, one*, 除了第三行的变化不计，既符合韵律，而且与标题相切，十分不易；
- C. 诗歌中的语句，“好” (*won*) 与“了” (*done*)，在散文的言谈中妙合无间，作为小说的翻译，可以说是严丝合缝；
- D. 整个诗歌的韵味，给人一种民间劝善的说唱文学的味道，与原文颇合辙；
- E. 在文化的倾向上，译文有一种基督教的拯救 (*salvation*) 意味，把汉文化的趣味降低了；
- F. 中国文化局限词的处理被中性或西化了，例如“功名” (*ambition*)、将相 (*the famous ones*)、金银 (*riches*)、孝顺 (*grateful*)、恩情 (*love*) 等；
- G. 原诗被自然划分为四个诗节，比原文的接续排列更加醒目、合理。

[17] 关于《好了歌解》的翻译，也可以有下列几条说法：

- A. 原文是通韵，译文则采用双行换韵，虽有改变，但无大碍；
- B. 典型的汉语文化词语，如“笏”，用抽象法意译为“上朝跪拜”；
- C. “脂正浓，粉正香”等重复描写的地方，用简略译法译出一半；
- D. “择膏粱，烟花巷”等汉语味很浓的词语被译为中性化词语；
- E. “纱帽”是提喻，本指一般官员，“法官” (*judge*) 是具体且更相关的译法；
- F. “昨怜破袄寒，今嫌紫蟒长”一句，同时运用了形象化与抽象化的译法；
- G. “甚荒唐”调到“反认他乡是故乡”一句之前，在逻辑上较顺。

[18] 以下几节文字，在翻译上值得注意之点颇多。例如，从“当下轰动街坊”一句起，句子的接续和断开完全根据译文本身的连接形式及其需要发生变化，因此造成小说阅读的节奏感完全不同。有些地方，译文为了照顾读者做了具体化的处理。例如，“还有两个旧日的丫鬟”，译文将“旧日”译为“苏州时候” (*from the Soochou days*)，很有必要。在涉及官府和官服的一系列词语中，除了“衙门” (*yamen*) 之外，其他基本上是意译，但不尽准确，例如“轿子” (*his great chair*)。

[19] 本章最后，译文采用章回体的套用说法，翻译了“不知有何祸事”这一比较隐晦的连接方法，因而保持了中国古典章回小说的文体特点。英文是：If you wish to know what further calamity this portended, you will have to read the following chapter.

第二节 翻译实习

A. 英译汉

[导读]

哈代(Thomas Hardy, 1840—1928), 英国著名小说家和诗人。他出身乡村, 在父母的影响下, 从小就喜爱音乐和古典文学。在伦敦所受的高等教育, 培养了他对于哲学和神学的兴趣, 同时, 达尔文的“进化论”和自由派的先进思想, 也为他深邃的思想和人生思考作了准备。除了现代语言的训练例如法语以外, 希腊语和拉丁语的学习为他通向古典文学打下了很好的基础。婚后短暂的欧洲大陆之游历, 开阔了他的视野; 但总体而言, 哈代长期居住于乡下, 接近生活和人民, 而他自己也喜欢各种职业和活计, 为他的文学创作提供了良好的实践养料。这些都是他成为杰出作家的重要条件。

哈代的创作实际上是从写诗开始的——他的诗作成就颇高, 他也希望人们以诗人铭记他。后因生计所迫, 哈代转而写小说, 但直到1874年完成第四部小说《远离尘嚣》之后, 他才获得赞扬。继《还乡》之后, 1891年发表的《苔丝》是哈代的代表作, 不仅有多种译本, 而且有相关电影上演。小说通过农村姑娘苔丝的爱情悲剧和生活经历, 揭示了生活的真实和道德的虚伪, 以及法律的不公正, 是一部具有一定思想深度和古典审美价值的优秀作品。其细腻的人物刻画和神秘的环境描写引人入胜, 整个作品则洋溢着淡淡的、悲凉的气氛, 给人一种宿命纠缠之感。

哈代作品的中文翻译早就构成了中国翻译文学的一道风景:

横跨19、20世纪的著名小说家、诗人哈代, 在20世纪30年代中期以前, 主要是以诗人的身份出现在中国读者面前。文学期刊上发表了不少徐志摩等人翻译的哈代诗歌。1935年后, 哈代的小说陆续被翻译过来。到40年代末, 哈代的重要小说都有了中译本, 其中《德伯家的苔丝》有张谷若等人的4种译本, 《还乡》和《无名的裘德》也都各有张谷若、吕天石等人的3种译本。《哈代短篇小说集》翻译出版了3种, 另外哈代的诗剧《统治者》也有了中译本。(谢天振、查明建 主编:《中国现代翻译文学史》, 上海外语教育出版社2004年, 第231页)

张谷若(1903—1994), 初上天津南开中学, 后入北京大学, 于1930年毕业。然后于1939至1952年在复旦大学任教, 后又任教于北京大学, 直到1978年退休。张谷若先生是著名的文学翻译家, 一生翻译了哈代的三部小说:《还乡》、《苔丝》和《无名的裘德》。他翻译的《苔丝》, 在1935年初版之后, 于1984年经过全面修改重新出版, 成为文学作品原译者进行复译的范例。作为研究型翻译, 张译《苔丝》不仅引入方言作为营造文学氛围的语言手段, 而且有478条注释, 既补充了文本之外的知识, 也为中国读者提供了阅读的方便。

他的译作注释比英语原作还要充分, 那些注释, 不仅解释形形色色的典故, 而且提供有关背景、习俗、社会、历史等各方面的信息(见《苔丝》第68页)。关于威塞克斯方言, 张谷若教授先是以山东方言对译, 后在修订本中又全部改成了口头

语言和俚俗词汇，旨在显示它与标准语迥异其趣。当然了，把威塞克斯人比作山东人，并非溢美。（T.丹尼尔斯：《书信》，转引自孙迎春 编著：《张谷若翻译艺术研究》，中国对外翻译出版社公司，2004年第327页）

这里节选了《苔丝》第三编第十四章的主要内容，作为翻译习作的典范供大家参考，可谓“地道的原文，地道的译文”（张谷若语）。

[原文本]



Tess of the D'urbervilles (excerpts)

by Thomas Hardy

XIV

It was a hazy sunrise in August. The denser nocturnal vapours, attacked by the warm beams, were dividing and shrinking into isolated fleeces within hollows and coverts, where they waited till they should be dried away to nothing.

The sun, on account of the mist, had a curious sentient, personal look, demanding the masculine pronoun for its adequate expression. His present aspect, coupled with the lack of all human forms in the scene, explained the old-time heliolatries in a moment. One could feel that a saner religion had never prevailed under the sky. The luminary was a golden-haired, beaming, mild-eyed, God-like creature, gazing down in the vigour and intentness of youth upon an earth that was brimming with interest for him.

His light, a little later, broke through chinks of cottage shutters, throwing stripes like red-hot pokers upon cupboards, chests of drawers, and other furniture within; and awakening harvesters who were not already astir.

But of all ruddy things that morning the brightest were two broad arms of painted wood, which rose from the margin of a yellow cornfield hard by Marlott village. They, with two others below, formed the revolving Maltese cross of the reaping-machine, which had been brought to the field on the previous evening to be ready for operations this day. The paint with which they were smeared, intensified in hue by the sunlight, imparted to them a look of having been dipped in liquid fire.

The field had already been 'opened'; that is to say, a lane a few feet wide had been hand-cut through the wheat along the whole circumference of the field, for the first passage of the horses and machine.

Two groups, one of men and lads, the other of women, had come down the lane just at the hour when the shadows of the eastern hedge-top struck the west hedge midway, so that the heads of the groups were enjoying sunrise while their feet were still in the dawn. They disappeared from the lane between the two stone posts which flanked the nearest field-gate.

Presently there arose from within a ticking like the lovemaking of the grasshopper. The machine had begun, and a moving concatenation of three horses and the aforesaid long rickety machine was visible over the gate, a driver sitting upon one of the hauling horses, and an attendant on the seat of the implement. Along one side of the field the whole wain went, the arms of the mechanical reaper revolving slowly, till it passed down the hill quite out of sight. In a minute it came up on the other side of the field at the same equable pace; the glistening brass star in the forehead of the fore horse first catching the eye as it rose into view over the stubble, then the bright arms, and then the whole machine.

The narrow lane of stubble encompassing the field grew wider with each circuit, and the standing corn was reduced to smaller area as the morning wore on. Rabbits, hares, snakes, rats, mice, retreated inwards as into a

fastness, unaware of the ephemeral nature of their refuge, and of the doom that awaited them later in the day when, their covert shrinking to a more and more horrible narrowness, they were huddled together, friends and foes, till the last few yards of upright wheat fell also under the teeth of the unerring reaper, and they were every one put to death by the sticks and stones of the harvesters.

The reaping-machine left the fallen corn behind it in little heaps, each heap being of the quantity for a sheaf; and upon these the active binders in the rear laid their hands—mainly women, but some of them men in print shirts, and trousers supported round their waists by leather straps, rendering useless the two buttons behind, which twinkled and bristled with sunbeams at every movement of each wearer, as if they were a pair of eyes in the small of his back.

But those of the other sex were the most interesting of this company of binders, by reason of the charm which is acquired by woman when she becomes part and parcel of outdoor nature, and is not merely an object set down therein as at ordinary times. A field-man is a personality afieid; a field-woman is a portion of the field; she has somehow lost her own margin, imbibed the essence of her surrounding, and assimilated herself with it.

The women—or rather girls, for they were mostly young—wore drawn cotton bonnets with great flapping curtains to keep off the sun, and gloves to prevent their hands being wounded by the stubble. There was one wearing a pale pink jacket, another in a creamcoloured tight-sleeved gown, another in a petticoat as red as the arms of the reaping-machine; and others, older, in the brown-rough ‘wropper’ or over-all—the old-established and most appropriate dress of the field-woman, which the young ones were abandoning. This morning the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely-drawn figure of them all. But her bonnet is pulled so far over her brow that none of her face is disclosed while she binds, though her complexions may be guessed from a stray twine or two of dark brown hair which extends below the curtain of her bonnet. Perhaps one reason why she seduces casual attention is that she never courts it, though the other women often gaze around them.

Her binding proceeds with clock-like monotony. From the sheaf last finished she draws a handful of ears, patting their tips with her left palm to bring them even. Then stooping low she moves forward, gathering the corn with both hands against her knees, and pushing her left gloved hand under the bundle to meet the right on the other side, holding the corn in an embrace like that of a lover. She brings the ends of the bond together, and kneels on the sheaf while she ties it, beating back her skirts now and then when lifted by the breeze. A bit of her naked arm is visible between the buff leather of the gauntlet and the sleeve of her gown; and as the day wears on its feminine smoothness becomes scarified by the stubble, and bleeds.

At intervals she stands up to rest, and to retie her disarranged apron, or to pull her bonnet straight. Then one can see the oval face of a handsome young woman with deep dark eyes and long heavy clinging tresses, which seem to clasp in a beseeching way anything they fall against. The cheeks are paler, the teeth more regular, the red lips thinner than is usual in a country-bred girl.

It is Tess Durbeyfield, otherwise d’Urberville, somewhat changed—the same, but not the same; at the present stage of her existence living as a stranger and an alien here, thought it was no strange land that she was in. After a long seclusion she had come to a resolve to undertake outdoor work in her native village, the busiest season of the year in the agricultural world having arrived, and nothing that she could do within the house being so remunerative for the time as harvesting in the fields.

The movements of the other women were more or less similar to Tess’s, the whole bevy of them drawing together like dancers in a quadrille at the completion of a sheaf by each, every one placing her sheaf on end against those of the rest, till a shock, or ‘stitch’ as it was here called, of ten or a dozen was formed.

They went to breakfast, and came again, and the work proceeded as before. As the hour of eleven drew near

a person watching her might have noticed that every now and then Tess's glance flitted wistfully to the brow of the hill, though she did not pause in her sheafing. On the verge of the hour the heads of a group of children, of ages ranging from six to fourteen, rose above the stubbly convexity of the hill.

The face of Tess flushed slightly, but still she did not pause.

The eldest of the comers, a girl who wore a triangular shawl, its corner dragging on the stubble, carried in her arms what at first sight seemed to be a doll, but proved to be an infant in long clothes. Another brought some lunch. The harvesters ceased working, took their provisions, and sat down against one of the shocks. Here they fell to, the men plying a stone jar freely, and passing round a cup.

Tess Durbeyfield had been one of the last to suspend her labours. She sat down at the end of the shock, her face turned somewhat away from her companions. When she had deposited herself a man in a rabbit-skin cap and with a red handkerchief tucked into his belt, held the cup of ale over the top of the shock for her to drink. But she did not accept his offer. As soon as her lunch was spread she called up the big girl her sister, and took the baby off her, who, glad to be relieved of the burden, went away to the next shock and joined the other children playing there. Tess, with a curiously stealthy yet courageous movement, and with a still rising colour, unfastened her frock and began suckling the child.

The men who sat nearest considerately turned their faces towards the other end of the field, some of them beginning to smoke; one, with absent-minded fondness, regretfully stroking the jar that would no longer yield a stream. All the women but Tess fell into animated talk, and adjusted the disarranged knots of their hair.

When the infant had taken its fill the young mother sat it upright in her lap, and looking into the far distance dandled it with a gloomy indifference that was almost dislike; then all of a sudden she fell to violently kissing it some dozens of times as if she could never leave off, the child crying at the vehemence of an onset which strangely combined passionateness with contempt.

'She's fond of that there child, though she mid pretend to hate en, and say she wishes the baby and her too were in the churchyard,' observed the woman in the red petticoat.

'She'll soon leave off saying that,' replied the one in buff. 'Lord, 'tis wonderful what a body can get used to o' that sort in time!'

'A little more than persuading had to do wi' the coming o't, I reckon. There were they that heard a sobbing one night last year in The Chase; and it mid ha' gone hard wi' a certain party if folks had come along.'

'Well, a little more, or a little less, 'twas a thousand pities that it should have happened to she, of all others. But 'tis always the comeliest! The plain ones be as safe as churches—hey, Jenny?' The speaker turned to one of the group who certainly was not ill-defined as plain.

It was a thousand pities, indeed; it was impossible for even an enemy to feel otherwise on looking at Tess as she sat there, with her flower-like mouth and large tender eyes, neither black nor blue nor gray nor violet; rather all those shades together, and a hundred others, which could be seen if one looked into their irises—shade behind shade—tint beyond tint—around pupils that had no bottom; an almost standard woman, but for the slight incautiousness of character inherited from her race.

A resolution which had surprised herself had brought her into the fields this week for the first time during many months. After wearing and wasting her palpitating heart with every engine of regret that lonely inexperience could devise, commonsense had illumined her. She felt that she would do well to be useful again—to taste anew sweet independence at any price. The past was past; whatever it had been it was no more at hand. Whatever its consequences, time would close over them; they would all in a few years be as if they had never been, and she herself grassed down and forgotten. Meanwhile the trees were just as green as before; the birds sang and the sun shone as clearly now as ever. The familiar surroundings had not darkened because of her grief, nor sickened because of her pain.

She might have been that what had bowed her head so profoundly—the thought of the world's concern at her situation—was founded on an illusion. She was not an existence, an experience, a passion, a structure of sensations, to anybody but herself. To all humankind besides Tess was only a passing thought. Even to friends she was no more than a frequently passing thought. If she made herself miserable the livelong night and day it was only this much to them—‘Ah, she makes herself unhappy.’ If she tried to be cheerful, to dismiss all care, to take pleasure in the daylight, the flowers, the baby, she could only be this idea to them—‘Ah, she bears it very well.’ Moreover, alone in a desert island would she have been wretched at what had happened to her? Not greatly. If she could have been but just created, to discover herself as a spouseless mother, with no experience of life except as the parent of a nameless child, would the position have caused her to despair? No, she would have taken it calmly, and found pleasures therein. Most of the misery had been generated by her conventional aspect, and not by her innate sensations.

Whatever Tess's reasoning, some spirit had induced her to dress herself up neatly as she had formerly done, and come out into the fields, harvest-hands being greatly in demand just then. This was why she had borne herself with dignity, and had looked people calmly in the face at times, even when holding the baby in her arms.

The harvest-men rose from the shock of corn, and stretched their limbs, and extinguished their pipes. The horses, which had been unharnessed and fed, were again attached to the scarlet machine. Tess, having quickly eaten her own meal, beckoned to her eldest sister to come and take away the baby, fastened her dress, put on the buff gloves again, and stooped anew to draw a bond from the last completed sheaf for the tying of the next.

In the afternoon and evening the proceedings of the morning were continued, Tess staying on till dusk with the body of harvesters. Then they all rode home in one of the largest wagons, in the company of a broad tarnished moon that had risen from the ground to the eastwards, its face resembling the outworn gold-leaf halo of some worm-eaten Tuscan saint. Tess's female companions sang songs, and showed themselves very sympathetic and glad at her reappearance out of doors, though they could not refrain from mischievously throwing in a few verses of the ballad about the maid who went to the merry green wood and came back a changed state. There are counterpoises and compensations in life; and the event which had made of her a social warning had also for the moment made her the most interesting personage in the village to many. Their friendliness won her still farther away from herself, their lively spirits were contagious, and she became almost gay.

[翻译提示]

1. 日出一篇景色描写有点拟人甚至拟神，要翻译好，就要按照汉语的接受心理和描述程序，重新组织句子和语词，安排接续和断开的地方，而且在节奏上也要有一些变化。人物的出现也是景色，而机器和田野的景色，在太阳光线的作用下，有一种奇幻的感受，翻译时要让人能想象它的形状和宏大。总之，要调整好心态，理解好作品，找好开端处开始翻译，然后从容地推进，要有条不紊。只要译文大体上的节奏和篇幅和原文相应就可以了。

2. 男人和女人先一起出现，然后加以区别，似乎只有女人才能构成风景，成为自然的一部分给人欣赏。然后才是苔丝这位主人公，从背景里逐渐地显现出来。她的特写和面部特征，在对于劳动动作描写以后清晰可见。而孩子的出现和她喂奶的动作，以及周围人的态度与闲话，都构成她的背景、环境和心态的一部分甚或深层的原因。要使人劳动和周围环境协调起来，成为一个统一的画面，注意乡村和劳动语言的准确使用，才是成败的关键所在。可以利用方言模仿农民无规律的话语行为。作者的心境和对生活的欣赏的角度，

要通过具体描写和人物话语让读者直接感觉出来，而不是要他们经过仔细琢磨才能想得出来。

3 最后一部分偏重于心理描写。在心理描写方面，要注意说话人并不是一个知识分子，而是一个不识字的农村妇女，因此，在讲认识和道理的时候，要避免知识分子的腔调——既要把事情讲明白，又要使语言朴实无华。即便是最后关于月亮的描写，也要使译文于朴素中含有美的因素和感觉。当然，既然是文学作品，就不妨借助中国古典小说里的一些语言，与英语的表现法加以融合，再考虑具体的场景和表现、意境和风格，创造出一种既有表现力又不失个性化本色的文学语言来。

【译文本】

苔丝

托玛斯·哈代



14

那是八月里的一天，太阳刚出来，烟雾迷腾腾的。夜里更浓的雾气，现在叫温暖的光线一照临，就分散、收缩，变得一堆一簇，藏在低洼的山谷和浓密的树林子里，等着叫太阳晒得无影无踪才罢。

太阳因为有雾气的关系，显得不同寻常，好象一个人，有五官，能感觉；想要把他表现得恰当，总得用阳性代名词才成^①。他现在的面目既是那样，再加上一片大地上，连一个人影儿都没有，这就立刻叫我们明白了古代崇拜太阳的原故。我们自然而然地要觉得，通行天地间的宗教，没有比这一种再近情合理的了。这个光芒四射的物体，简直就是一个活东西，有金黄的头发，有和蔼的目光，神采焕发，仿佛上帝，正在年富力强的时期，看着下面包罗万象的世界，觉得那儿满是富有趣味的事物。

过了一会儿，他的光线就透过了农舍的百叶窗缝儿，一直射到屋子里面，把碗橱、抽屉柜和别的家具，都映上了一条一条的红线，好象烧红了的通条一般；把躺在床上还没起来那些收拾庄稼的工人，也都晒醒。

不过那天早晨，在所有红彤彤的东西里，顶鲜明的还得数那两根涂着颜色的宽木条，正耸立在马勒村外一片金黄色的麦地边儿上。原来昨天，地边儿上运来一架收割机，预备今天用，机器上有一个转动的马尔他式十字架^②，就是这两根木条和下面另外两根互相交错而作成的。那个十字架，本来涂的就是红色，现在叫太阳一映射，红色显得更加浓重，好象是在液体的火里蘸过似的。

那片麦地已经“开割”了；所谓“开割”了的意思，就是说，已经用手把四周围的麦子整个地割去了一溜，开辟出来大约有几英尺宽的一条小路，好叫马匹和机器头一次走得过去。

篱路上已经来了两班工人，一班是男人和男孩，一班是女人，他们来的时候，正好是

① 太阳不是活东西，通常用中性代名词表示。现在哈代认为它是活东西，所以要用阳性代名词表示。

② 马尔他式十字架：欧美的十字架有各式各样，马尔他式十字架形式为卐。

东边树篱顶儿的影子落到西边树篱的中腰上，因此他们的头在朝阳里，他们的脚仍旧在黎明里。他们离开篱路，走进最靠跟前那块地地边上的栅栏门，在门两旁的石头柱子中间消失。

一会儿的工夫，地里发出来一种象蚂蚱求爱所作的格哒格哒之声。机器开始活动起来了；只见三匹马套在一块儿，拉着刚才提过的那辆摇摇晃晃的长身机器，在栅栏门那一面往前挪动；拉机器那三匹马里面，有一匹驮着一个赶马的，机器上有个座儿，坐着一个管机器的。机器全部先顺着地的一边往前一直地走，机器上的十字架慢慢地转动，后来下了山坡，叫山挡住，就完全看不见了。待了一会儿，它又象刚才一样，不紧不慢地在地的那一边儿出现，最先看得见的，是前面那匹马马额上发亮的铜星儿，在割剩下来的麦秆上面升起，跟着看得见的，是颜色鲜明的十字架，最后看得见的，才是全副的机器。

机器绕着地走了一个圈儿，地四周割剩下来的麦秆也加宽一层；早晨的时光慢慢过去，地里还长着麦子的面积也慢慢缩小。大兔子、小兔子、大耗子、小耗子，还有长虫，都一齐往地的内部退却，好象那就是最后的防地一般；却不知道，它们庇身之所，是不会持久的，它们命中注定的死亡，是无法逃避的；因为等到午后，它们避难的地方，更令人可怕地越缩越小了，它们无论从前是朋友还是仇敌，更越挤越紧了，最后那直立地上的麦子，只占几码地了，也都叫那架毫不通融的机器割断了，于是那些收拾庄稼的工人们，就拿起棍子和石头，把他们一个一个都打死完事。

收割机把割下来的麦子，都一堆一堆摞在机器后面，每一堆刚好够扎成一抱；跟在机器后面的是些手灵脚快的工人，就把这些麦子动手捆扎。这些工人里，还是女的占大多数；但是也有几个男的，他们都是上身只穿着印花布衬衣，下身用皮带把裤子系在腰上，因此腰后那两个钮子就用不着了，他们一动，钮子就在日光下，又象独星闪烁，又象繁星闪耀，好象他们腰眼上长了两个眼睛似的。

但是那些捆麦子的工人里，还是那些女的顶有意思，因为女人一旦成了户外自然界的重要部分，不象平素只是一件普通物品放在那儿，她们就生出一种令人着迷动情的神情。地里的男工，只是一个男人在地里就是了；地里的女工，却是田地的一部分，她们仿佛失去了自身的轮廓，吸收了四周景物的要素，和它融化而形成一体。

那些女人——或者毋宁说女孩子，因为她们差不多都很年轻——头戴簇摺儿的布帽，帽上帽檐下垂，遮挡太阳，手戴皮手套，保护双手，免得叫麦秆划破。她们里面，有一个身穿粉红褂子，有一个身穿米色窄袖长袍，有一个腰系红裙，红得和机器上的十字架一样；其余那些年纪大一点儿的，都穿着棕色粗布“连根倒”，也就是外罩；这原是地里的女工们古式的服装，也是顶适当的服装，不过年轻的人却都慢慢地不大穿它了。这天早晨，大家的眼睛都不由自主地往那穿粉红布褂的女孩子那儿瞧，因为在这一群人里面，论起身段的袅娜苗条，她得算是第一。但是她的帽子，却很低地扣在前额上，所以她捆麦子的时候，一点儿也看不见她的脸，不过她的肤色，却可以从直垂帽檐下面一两络松散开来的深棕色头发上，猜出一二。^①那时候，别的女人时常四面了望，她却一心作活，从不求人注意，也许就是因为这样，所以才反倒惹得人家偶尔看她一两眼吧。

① 人种学依人的肤色，把高加索人种分成两种。一类叫作blond：肤色淡，发淡棕、淡黄、或红棕，眼睛蓝或灰。一类叫brunet：肤色深，眼和头发，棕或黑。故由头发的颜色可推知皮肤的顏色。

她捆麦子的动作，进行得象钟表一样地单调。她从刚捆好的一抱麦子里，抽出一把麦穗儿来，用左手的手掌，把麦穗头儿拍齐了；再弯腰往前，双手把一抱麦子拢到膝盖，把戴着手套的左手插到那一抱麦子底下，和那一抱麦子那一面的右手合拢，象情人一般，把一抱麦子整个抱住，再把绳子的两头拉到一块儿，跪在那一抱麦子上把它系好；有时微风把裙子吹了起来，还得用手把它送回去。她的胳膊，在暗黄色的皮手套和衣袖之间，露出了一块，工作久了，胳膊上柔嫩的皮肤，都叫麦秆划破了，往外流血。

过一会儿，她就把身子站直了，休息一下，把松了的围裙系紧了，或者把歪了的帽子戴正了。在那时候，就可以看出来，她是一个眉清目秀的青年女子，脸是鸭蛋形的，眼睛深而黑，头发长而厚，一绺一绺，伏伏贴贴，好象无论落到什么东西上头，都要紧紧箍住，毫不放松似的。以一个平常生长在乡间的女孩子而论，她的面颊更灰白，牙齿更整齐，两片红嘴唇也更薄。

那个女人正是苔丝·德北（或者说德伯），多少改变了一点儿——是那个人，却不是那个人；她现在住在这儿，仿佛住在异乡外国一样，其实她住的地方，完全是她的故乡。她在家躲了许多天了，后来才拿定主意，在本村作点儿户外工作，因为那时正是庄稼地里顶忙的时候，她在屋里所能作的事儿，比不上收拾庄稼挣的钱那么多。

其他女人的动作，也差不多和苔丝的一样。每次束好了一抱，大家都象跳四面舞那样，四面聚拢来，每人把自己捆的一抱，和别人的竖着靠在一起，一直等到十抱或十二抱聚拢成一个麦捆（或者照着本地的说法，一个麦“簇”^①）才罢。

他们吃了早饭，又都回来，照旧工作起来。快到十一点钟的时候，如果有人瞅着苔丝，他一定能看见她带着欲有所求的神气，往山头那儿时瞥时瞟，不过她却始终没停止工作。在那个钟点马上就到来的时候，有一群小孩儿，年龄由六岁到十四岁，从一块有麦茬竖立的凸起山田后面，露出脑袋来。

苔丝见了，脸上微微一红，不过她还是没停止工作。

那一群孩子往前走，里面年龄最大的是个女孩儿，身上披着一个三角形的大围巾，一直拖到麦茬上，怀里抱着一样东西，刚一看好象是一个泥娃娃，仔细一看，却原来是一个裹在襁褓里的小婴孩。又有一些孩子拿着些食物。收麦子的工人都停了工，各人拿起各人吃的东西来，靠着一个麦捆坐下。大家就在那儿吃起饭来，男工还把一个砂罐儿随意地倒，把一个杯子大家轮流着传。

苔丝·德北是最后歇工的一个。她靠着麦捆的一头坐下，把脸掉过去一点儿，背着她的伙伴。她坐好了，有一个头上戴着兔皮帽子、腰带上塞着一块红手绢的男工，把麦酒杯举到麦捆顶上，递过去叫她喝。不过她没接受这种殷勤。她的饭刚摆出来，她就把那个大女孩儿——她妹妹——叫了过来，从她手里把婴孩接过去；她妹妹正乐得解去负担，走到另一个麦捆跟前，和另几个在那儿玩儿的孩子，跑到一块儿去了。苔丝脸上越来越红，又有点儿怕人，又有点儿大胆，把褂子解开，给小孩奶吃。

坐得靠她顶近的那几个男工，都不好意思，把脸往地的那一头掉过去，还有几个抽起烟来；其中有一个尽自出神儿，想他的爱好，把那倒不出酒来的罐子怅惘地直摸。除了苔丝，别的女人都开始生动地谈起话来，并且整理她们乱了的发髻。

^①多塞特郡本地习惯，一英亩所产之麦都以麦捆或“麦簇”（stitch）为单位计算。一捆一般为十抱或十二抱。但有时有的地区稍有不同。

小孩吃足了奶以后，那位年轻的母亲就把他放在腿上，叫他坐直了，逗弄他，眼睛却瞧着远处，脸上是一种阴郁沉闷的冷淡神情，几乎好像是嫌憎的样子。于是忽然又不顾轻重，往他脸上亲了十几下，好象老也亲不够似的；孩子叫那一阵又痛爱、又奇怪地夹杂着鄙夷的猛烈动作，吓得哭了起来。

“她只管外面装着恨他，只管嘴里说不及她和孩子都死了好，其实她心里还是照样地疼他哪，”那个系红裙子的女人说。

“她过不了几天，就不再说那样话了，”那个穿黄的说。“老天爷呀！日子多了，一个人对这类事儿，不管怎么都能习惯，真了不得！”

“俺想，这种事情当初总费点事儿，不能只是劝说劝说就行了吧！去年有一天晚上，有人从围场过，听见里面有人哭，要是人们上前去看，就一定要有人吃大亏了！”

“不管怎么说，反正这样事儿，叫她遇上了，真是万分可怜。不过话又说回来啦，这样事儿，总是顶漂亮的人儿，才遇得上。丑的俺管保一点儿危险也没有，对不对，捷内？”说话那个人转身向人群里一个女人问，那个女人，要是说她丑，不能算说错了。

这话一点儿不错，委实是万分可怜。那时候苔丝坐在那儿的样子，就是她的仇人见了，也不能说不可怜；因为她的嘴唇儿象花朵一般；一双柔媚的大眼睛，说它黑也不是，说它蓝也不是，说它灰，说它紫，都不是，不如说这些深浅不一的颜色，样样都有，还夹着一百样别的；你只要一直瞅着她的虹彩，就能看出一层一层深浅不同的颜色，一道一道浓淡各异的明暗，围在瞳仁四周，瞳仁自己却又深又远，看不见底；假使她的家庭没遗传给她那种稍微不懂小心谨慎的毛病，她简直就是女性中的完人了。

她好几个月以来，老躲在家里，这个礼拜，居然会走到地里去工作，就连她自己也没想到，她会有这么大的决心。她那样一个没有阅历的人，独居孤处，想出种种自悔自恨的方法，折磨、消耗她那颗搏动跳跃的心，这样以后，通常情理又使她心里豁亮起来。她觉得，她还很可以再作点儿有用的事情，再尝一尝独立的甜味，无论出什么代价。过去究竟是过去；无论它从前怎么样，反正眼前它不存在了。无论它有什么结果，时光总会把它都掩盖了。在若干年之内，它就都要和并没发生过的一样，她自己也要叫青草掩埋，没人记得了。同时树木仍旧要象以前一样地青绿，鸟声仍旧要象以前一样地清脆，太阳仍旧要象以前一样地辉煌。所有天天看见的景物，并没有因为她的忧伤而变成憔悴，也没有因为她的痛苦而变得惨淡。

她老觉得全世界都正注意她的情况，不敢抬头见人；其实她早应该明白，这种想法，完全是建立在幻想之上的。除了她自己以外，别人没有把她的生存、她的感情、她的遭遇、她的感觉，放在心上的。所有的人，对于苔丝，只是有时想起她来，转眼又把她忘了就是了。即使她的朋友，也不过是想起她的时候多几次罢了。假使她整天整夜，自怨自悔，在他们看来，不过是觉得她自寻苦恼罢了。假使她尽力找痛快，把一切麻烦都不放在心上，从阳光、花儿和婴孩身上觅取快乐，在他们看来，也不过是觉得她有涵养，能忍受罢了。而且比方，她一个人，住在一个荒岛上，她会对于自己的遭遇觉得难过吗？不会很难过吧。再比方说，她是刚被上帝创造出来的，一出世就没有配偶而生下一个孩子来，除了知道这个不知道该姓什么的孩子是她生的以外，别的事事人情一点儿也不知道，那样的话，她会感到绝望吗？不会吧，不但不会，她一定还要恬然处之，还要觉得其中有乐趣呢。所以她的苦恼，大半都是由于她有了世俗的谬见而来，不是由于她天生本

有的感觉^①而起。

不管苔丝怎么个想法，反正有一种力量诱导她，使她穿戴得和从前一样地干净整齐，出了门儿，去到地里；因为那时正需要收拾庄稼的人手。就是因为这样，所以她才能够大大方方地去到外面，即使怀里抱着孩子，有时也敢抬头见人，毫不羞怯。

收拾庄稼的工人们从麦捆旁边站起来，伸胳膊伸腿，弄灭了烟袋。刚才卸下来的马也都喂饱了，又套到红彤彤的机器上。苔丝已经急忙吃完了饭，把她大妹妹叫过来，接走了小孩，自己把衣服系紧了，又戴上了黄皮手套，重新弯下腰去，走到刚才束好的那一抱麦子跟前，抽出作绳子用的麦穗，去捆另一抱麦子。

午前的工作，继续到下午，继续到傍晚。苔丝和那些工人都待到昏黑的时候。那时大家才都坐在一辆顶大的大车上，一齐动身回家。一轮昏黄失泽的大月亮，正从东面的地上升起，照着他们，月亮的圆盘好象蛀虫咬坏了那些特司肯圣人^②头上的金叶光轮一般。苔丝的女伴唱起歌儿来，极力表示，见了她出门工作，非常高兴，非常同情；但是，她们却又忍不住要淘气，因此就唱起几段曲子来，曲子里说的是一个大姑娘跑到快活逍遥的绿树林子里，回来就变了样儿。^③人生的事情往往祸福相抵；同是一件事，即使苔丝成了大家警戒的榜样，又使她在许多人眼里成了村中最稀罕的人物。她们那种亲热的劲儿使她把自己的往事更撂开一些，她们那种活泼的精神把苔丝也感染了，所以她也几乎快活起来了。

(张谷若译)

B. 汉译英

[导读]

或许由于在长期的封建时期内，中国的四书五经占据了大量古代文人的时间和精力，或许因为小说本身就是市井闲谈和民间通俗文学的一部分，中国的文言小说虽有些历史和渊源，但成就一直并不显赫，影响也不甚大。而白话小说，借助了民间说书的话本传统，则有其广泛的群众基础和艺术传统，到了明清时期，四大小说便取得了举世瞩目的成就和深远的影响。但是，到了清代，山东淄川年愈七十一岁才援例成为贡生的蒲松龄，却以一部《聊斋志异》而名扬四海，登上了文言短篇小说的艺术顶峰，使这一在当时已经逐渐衰落的艺术，焕发出夺目的光彩。

① 哈代有一首诗叫作《有生以前和以后》，大意说，从前有过一个时期，人类还没有“意识”这种东西，那时候人类没有由于死亡、疾病、恋爱而受罪。那时候，人类不知道什么是悔恨、绝望、烧心。有什么不生存了，没人放悲声。光明变暗，黑暗弥漫，没人感到不快。但是后来有了感情、意识，种种病痛就因之而生，有了“是”的概念，就有了“非”的概念。是非都是由有意识感觉而生。无识无知的懵懂，何时能再回来呢？这种思想，和此处表达的一样。

② 特司肯圣人：特司肯为意大利画家之一派，所作多为圣像，涂于金底，画于木版上，多存于英国伦敦立名画馆。英国十九世纪诗人布朗宁的诗《一副脸》里说过，“画在淡金底子上，象特司肯初期艺术家喜欢画的那样”。

③ 英国民歌《国王幼女珍妮公主》，言公主到一道逍遥快活的绿树林子里游玩，遇一青年，横加奸污，后知此青年为其多年外出，已不相识之亲兄。公主遂以刀自刎，二人相抱而死。歌载查勒得的《英格兰、苏格兰流行民歌集》，其中第五十二首即此歌，应为此处所指。

蒲松龄(1640—1715),字留仙,出身山东淄川(今淄博)一个没落地主家庭。其父因家境困难弃儒经商,蒲松龄则自小随父读书,异常聪慧。康熙年间,他曾应友人邀,做过十年幕宾,得以了解官场和社会,而其后大量的时间只是在乡间做私塾教师,教书之余,从事写作。著述所及,农医之外,尚有俚曲数种,而小说又以《聊斋志异》最为著名。如同司马迁的《史记》一样,《聊斋志异》也是孤愤之作。作者在自序中如此说:

披萝带荔,三闾氏感而为骚;牛鬼蛇神,长爪郎吟而成癖。自鸣天籁,不择好音,有由然矣。松落落秋萤之火,魑魅争光;逐逐野马之尘,魍魉见笑。才非干宝,雅爱搜神;情类黄州,喜人谈鬼。闻则命笔,遂以成篇。(蒲松龄著:《聊斋志异》,上海古籍出版社1979年,第6页)

《聊斋志异》是短篇小说集,通行本共四百余篇,一说经陆续发现有近五百篇。这部短篇集是作者在四十岁左右已基本完成,后来又陆续增添修改而成书的。作者借助历史传说,加上自己的虚构和想象,利用鬼狐故事讽刺人间事项,尤其注重揭露社会黑暗现实,反对封建礼教和科举制度,提倡爱情和自由,同情人民疾苦和反抗。在艺术上,立意高远,构思精巧,语言精练为其基本特点;又长于烘托气氛,渲染细节,将心理描写用于塑造人物,贯于借助阴阳两界,使人鬼狐仙,转换自如,想象奇特,以达到深刻讽刺的目的。在语言上,作者善于借助方言俚语,融合书面语言的长处,创造了一种既典雅工丽又生动活泼的文学语言,极富表现力和感染力。

《聊斋志异》的英译,早在1906年就有著名汉学家翻译家Herbert A. Giles 翻译出版的 *Strange Tales from a Chinese Studio*, 收译文160篇。后来杨宪益和戴乃迭夫妇翻译出版了 *Selected Tales from Liao Zhai*, 收文19篇。这里我们选的是 *Strange Tales From Make-do Studio*, 收文51篇,译者是Denis C. Mair与Victor H. Mair。选择后者的原因有三:一则因收文较多,有选择余地;一则因译文较全,包含了每篇结尾的“异史氏记”;再则因译文在语言文字和翻译技巧上也有许多可借鉴之处。考虑到多方面的因素,我们选了《促织》作为翻译练习的材料。翻译不易,译古文尤难,但愿大家能够喜欢。

[原文本]



聊斋志异(节选)

蒲松龄

促织

宣德间^①, 宫中尚之戏促织^②, 岁征^③民间。此物故非西^④产; 有华阴^⑤令欲媚上官, 以一

① 宣德间: 宣德年间。宣德, 明宣宗朱瞻基(1426—1435)的年号。

② 促织: 蟋蟀的别名。《帝京景物略》卷三《胡家村》条, 谓蟋蟀“斗则矜鸣, 其声如织, 故幽州谓之促织也。”

③ 征: 征收, 勒令交纳。

④ 西: 西部地区, 这里指陕西。

⑤ 华阴: 县名, 在今陕西省。

头进^①，试使半而才，因责常供。令以责之里正^②。市中游侠儿^③，得佳者笼养之，昂其直，居为奇货^④。里胥猾黠^⑤，假此科敛丁口^⑥，每责一头，辄倾数家之产。邑有成名者，操童子业^⑦，久不售^⑧。为人迂讷^⑨，遂为猾胥招报充里正役，百计营谋不能脱。不终岁，薄产累尽。会征促织，成不敢敛户口，而又无所赔偿，忧闷欲死。妻曰：“死何裨益^⑩？不如自行搜觅，冀有万一之得。”成然之。早出暮归，提竹筒铜丝笼，于败堵丛草处探石发穴，靡计不施，迄无济；即捕得三两头，又劣弱不中于款^⑪。宰严限追比^⑫；旬余，杖至百，两股间脓血流离，并虫亦不能行捉矣。转侧床头，惟思自尽。

时村中来一驼背巫，能以神卜。成妻具资诣问。见红女白婆^⑬，填塞门户。入其舍，则密室垂帘，帘外设香几。问者蒸香于鼎^⑭，再拜。巫从旁望空代祝，唇吻翕辟^⑮不知何词。各各竦立以听。少间，帘内掷一纸出，即道人意中事，无毫发爽^⑯。成妻纳钱案上，焚拜如前人。食顷，帘动，片纸抛落。拾视之，非字而画：中绘殿阁，类兰若^⑰；后小山下，怪石乱卧，针针丛棘，青麻头^⑱伏焉；旁一蟆，若将跳舞^⑲。展玩^⑳不可晓。然睹促织，隐中胸怀。摺藏之，归以示成。成反复自念，得无教我猎虫所耶？细瞻景状，与村东大佛阁真逼似。乃强起扶杖，执图诣寺后。有古陵蔚起^㉑；循陵而走，见蹲石鳞鳞^㉒，俨然类画。遂于蒿莱中，侧听徐行，似寻针芥^㉓；而心目耳力俱穷，绝无踪响。冥搜^㉔未已，一癞头蟆猝然跃去^㉕。成益愕，急之逐趁^㉖。蟆入草间。蹶迹拔求^㉗，见有虫伏棘根；遽扑之，入石穴中。

① 进：进奉。

② 里正：古时有“里正”，明代称“里长”。明代役法规定，各地以邻近的一百一十户为一“里”，从中推丁多粮多的十户，轮流充当里长，故又称“富户役”。里长负责催征粮税及分派徭役。后来赋役日渐繁苛，富户贿赂官府，避免承当，而使中、下户担任。任里长的中下户，不敢向豪绅富户征派，往往被迫自己赔垫，有的甚至倾家荡产。

③ 游侠儿：古称抑强扶弱、具有侠义精神的人为“游侠”。这里指游手好闲、不务正业的青年。

④ 居为奇货：囤积起来当作珍贵的财货。居，居积、囤积。

⑤ 里胥：乡里的公差。胥，官府中的小吏。猾黠：狡猾奸诈。

⑥ 科敛丁口：按人口摊派费用。科敛，摊派、征收。丁口，泛指人口；男人称“丁”，女子称“口”。

⑦ 操童子业：意谓读书欲考秀才。操，从事。童子业，指“童生”。科举时代凡没有考中秀才的人统称“童生”。

⑧ 不售：志愿未遂，指没有考中。售，达到、实现。

⑨ 迂讷：迂阔而拙于言辞。

⑩ 裨益：补益。

⑪ 不中于款：不合规格。中，符合。款，款式、规格。

⑫ 严限追比：严定期限，按期查验催逼。旧时地方官府规定限期要求差役或百姓完成任务或交清赋欠，并按期查验完成情况。逾期不能完成则施杖责。查验有一定期限，每误一期责打一次，叫“追比”。

⑬ 红女白婆：红妆少女和白发老妇。

⑭ 蒸香：烧香。鼎：三足香炉。

⑮ 翕辟：一合一开。

⑯ 无毫发爽：没有丝毫差错。爽，差错。

⑰ 兰若：梵文“阿兰若”的音译，即佛寺。

⑱ 青麻头：一种上等品种蟋蟀的名称。《帝京景物略》卷三，谓“凡促织，青为上，黄次之，赤次之，黑又次之，白为下。”后文“蝴蝶”、“螳螂”、“油利槌”、“青丝额”等都是蟋蟀品种名。

⑲ 蟆：虾蟆。跳舞：跳跃。

⑳ 展玩：展视玩味。玩，玩味、思索。

㉑ 古陵蔚起：茂密丛草中古墓隆起。蔚，草木茂盛的样子。

㉒ 蹲石鳞鳞：乱石踞踞，密集象鱼鳞。

㉓ 针芥：针和芥子，喻非常细小的东西。

㉔ 冥搜：到处搜索。冥，幽远。

㉕ 癞头蟆：癞虾蟆。猝然：突然。

㉖ 逐趁：追赶。

㉗ 蹶迹拔求：拨开丛草，跟踪寻求。蹶，追随。拔，分开。

搦^①以尖草，不出；以筒水灌之，始出。状极俊健，逐而得之。审视，巨身修尾，青项金翅。大喜笕归，举家庆贺，虽连城拱璧不啻也。^②土于盆而养之，^③蟹白栗黄^④，备极护爱，留待限期，以塞官责。

成有子九岁，窥父不在，窃发盆，虫跃掷径出，迅不可捉，及扑入手，已股落腹裂，斯须就毙。儿惧，啼告母。母闻之，面色灰死，大骂曰：“业根^⑤！死期至矣！而翁^⑥归，自与汝复算耳！”儿涕而出。未几成归，闻妻言，如被冰雪。怒索儿，儿渺然不知所往。既得其尸于井，因而化怒为悲，抢呼^⑦欲绝。夫妻向隅^⑧，茅舍无烟，相对默然，不复聊赖^⑨。日将暮，取儿藁葬。近扶之，气息惛^⑩然。喜置榻上，半夜复苏。夫妻心稍慰。但蟋蟀笼虚，顾之则气断声吞，亦不敢复究儿。自昏达曙，目不交睫。

东曦既驾，^⑪僵卧长愁。忽闻门外虫鸣，惊起覘视，虫宛然尚在。喜而捕之。一鸣辄跃去，行且速。覆之以掌，虚若无物；手裁举，则又超忽^⑫而跃。急趁之。折过墙隅，迷其所往。徘徊四顾，见虫伏壁上。审视之，短小，黑赤色，顿非前物。成以其小，劣之。惟彷徨瞻顾，寻所逐者。壁上小虫，忽跃落衿^⑬袖间，视之，形若土狗，梅花翅，方首长胫，意似良。喜而收之。将献公堂，惴惴恐不当意，思试之斗以覘之。村中少年好事者；驯养一虫，自名“蟹壳青”，日与子弟角，无不胜。欲居之以为利，而高其直，亦无售^⑭者。径造庐访成。视成所蓄，掩口胡卢而笑。^⑮因出己虫，纳比笼中。成视之，庞然修伟，自增渐怍，不敢与较。少年固强之。顾念蓄劣物终无所用，不如拼博一笑。因合纳斗盆。小虫伏不动，蠢若木鸡。^⑯少年又大笑。试以猪鬣毛，撩拨虫须，仍不动。少年又笑，屡撩之，虫暴怒，直奔，遂相腾击，振奋作声。俄见小虫跃起，张尾伸须，直齧敌领。少年大骇，解令休止。虫翘然矜鸣，^⑰似报主知。成大喜。方共瞻玩，一鸡鹜^⑱来，径进以啄。成骇立愕呼。幸啄不中，虫跃去尺有咫^⑲；鸡健进，逐逼之，虫已在爪下矣。成仓猝莫知所救，

① 搦：轻轻拨动。

② 虽连城拱璧不啻也：即便是价值连城的大璧玉，也比不上它。《史记·廉颇、蔺相如列传》：战国时，赵国得和氏璧，秦国愿以十五城交换。故称和氏璧为“连城璧”，谓其价值连城。拱璧，大璧。《左传·襄公二十八年》：“与我共拱璧。”《疏》：“此璧两手拱抱之，故为拱璧。”不啻，不止。

③ 土于盆而养之：《帝京景物略》卷三《胡家村》，谓都人繁殖蟋蟀，“其法土于盆而养之，虫生子土中。”此指用装有泥土的盆蓄养促织。

④ 蟹白栗黄：蟹肉和栗实，喂养蟋蟀的饲料。

⑤ 业根：犹言祸根。业，佛教名词，指过去所作。业有善有恶，此指恶业。

⑥ 而翁：你父亲。而，你。

⑦ 抢呼：头碰地，口喊天，形容悲痛已极。抢，碰、撞。

⑧ 向隅：失意悲伤。《说苑·贵德》：“今有满堂饮酒者，有一人独索然向隅而泣。则一堂之人皆不乐矣。”

⑨ 不复聊赖：不再有所指望。聊赖，依赖，指生活或感情上的凭借。

⑩ 惛然：形容呼吸微弱。

⑪ 东曦既驾：东方太阳已经升起。曦，阳光。驾，指羲和为日御。《初学记》引《淮南子·天文训》：“爰止羲和，奚息六螭。”许慎注：“日乘车，驾以六龙，羲和御之。”

⑫ 超忽：远远地。

⑬ 衿：同“襟”。

⑭ 售：这里作“买”讲。

⑮ 掩口胡卢而笑：笑不可忍，自掩其口。胡卢，也作“卢胡”，强自忍笑的样子。

⑯ 蠢若木鸡：形容外形呆蠢无有生气。木鸡，木雕的鸡，喻呆板无生气。古时善斗鸡的，要求把鸡训练得不虚骄，不恃气，安闲镇定，“望之似木鸡”，才能战胜敌鸡。见《庄子·达生》。

⑰ 翘然：谓两翅振起。矜鸣：骄傲地鸣叫。

⑱ 鹜来：突然而来。鹜，眼光一掠，形容迅疾。

⑲ 尺有咫：一二尺远。咫，周制八寸为咫。

顿足失色。旋见鸡伸颈摆扑；临视，则虫集冠上，力叮不释。成益惊喜，掇置笼中。

翼日进宰。宰见其小，怒诃成。成述其异，宰不信。试与他虫斗，虫尽靡^①；又试之鸡，果如成言。乃赏成。献诸抚军^②。抚军大悦，以金笼进上，细疏其能^③。既入宫中，举天下所贡蝴蝶、螳螂、油利挾、青丝额……一切异状，遍试之，无出其者右^④。每闻琴瑟之声，则应节而舞。益奇之。上大嘉悦^⑤，诏赐抚臣名马衣缎。抚军不忘所自；无何，宰以“卓异”闻^⑥。宰悦，免成役^⑦。又嘱学使，俾入邑庠^⑧。由此以善养虫名，屡得抚军殊宠。不数岁，田百顷，楼阁万椽^⑨，牛羊蹄躐各千计^⑩。一出门，裘马过世家^⑪焉。

异史氏曰：“天子偶用一物，未必不过此已忘；而奉行者即为定例。加之官贪吏虐，民日贴妇卖儿^⑫，更无休止。故天子一跬步^⑬，皆关民命，不可忽也。独是成氏子以蠹贫^⑭，以促织富，裘马扬扬。当其为里正、受扑责时，岂意其至此哉！天将以酬长厚者^⑮，遂使抚臣、令尹，并受促织恩荫^⑯。闻之：一人飞升，仙及鸡犬^⑰。信夫！”

【翻译提示】

1. 翻译中国古代的文学作品，当其中有中国特有的时间如朝代、地名，以及各种官职和制度名称等等时，需要谨慎地加以解决。这些中国文化特有的词语或术语，称为“文化局限词”，其翻译并非完全是为了传达中国文化，而是因为假如没有做好相应的转换工作，则会在很大程度上影响原文基本意义的传达，以至于影响到原文的文学价值的体现。也就是说，可以音义兼译，而且在不影响原文基本意思的基础上，也可以淡化其文化含义，或者借助西方的对应词语，或者借助国际通用的计量单位，只要能保证其文学和艺术价值的传达。在有些时候，可以采用直译夹注的方法，但要控制数量，不要指望可以靠注解解决一切问题。至于一些特殊的词语，为了保持其艺术性，则可以依据规律创造新词。

2. 在小说翻译中，要注意抓取有意义的细节准确加以传达，例如蟋蟀和公鸡打斗的

① 靡：披靡，被打败。

② 抚军：明清时巡抚的别称。

③ 细疏其能：在表章上详细陈述蟋蟀的本领。疏，向皇帝陈述政事的奏章。

④ 右：上，古时以右为上。

⑤ 嘉悦：赞美、喜悦。

⑥ 以“卓异”闻：以“卓异”的考绩上报。明清时每三年对官员举行一次考绩，外官的考绩叫“大计”，由州、县官上至府、道、司层层考察属员，再汇送督、抚作最后考核，然后报呈吏部。“大计”最好的考语为“卓异”，意思是才能卓越优异。闻，上报。

⑦ 免成役：指免去成名担任里正的差役。

⑧ 俾：使。入邑庠：入县学，即取得生员资格。

⑨ 万椽：犹言万间。

⑩ 牛羊蹄躐各千计：意思是牛羊各二百头。蹄躐，语出《史记·货殖列传》。躐，尻窍，肛门。又作“噉”。噉，嘴。牛羊每头四蹄一躐，合以“千计”，则为二百头。

⑪ 裘马过世家：衣着排场超过世族之家。裘马，车马衣裳，指豪华生活。

⑫ 贴妇卖儿：典妻鬻子。贴，典质。南朝宋明帝曾用“百姓卖儿贴妇钱”，兴建湘宫寺。

⑬ 跬步：指一举一动。举一足叫“跬”，举两足叫“步”。

⑭ 蠹：蛀虫，这里指里胥。

⑮ 长厚者：忠厚老实的人。

⑯ 并受促织恩荫：封建时代，子孙可以因父、祖的功劳而得到朝廷恩赐的功名或官爵，叫作“恩荫”。这里说“受促织恩荫”是讽刺、嘲骂。

⑰ 一人飞升，仙及鸡犬：《列仙传》谓汉淮南王刘安学道，服仙药飞升，“余药器存庭中，鸡犬舐之皆飞升。”这里以之讽刺促织受宠，众官得益。

动作，而把一些不是很重要的细节，例如一些已经完全失去意义的古代生活器具，或者在另一种语言中根本无法传达的无谓细节加以简略不译。只有这样，才能保证小说翻译的流畅性、可读性，避免过度负载——对于传译蒲松龄简洁的文笔而言，这一点尤其重要。当然，另一方面，由于语言习惯的不同，也允许增加一些结构词语、过渡词语，甚至有利于理解原文的词语和补充信息。在形式上，可在行文过程中加入解释性的文字，也可以添加注释以助理解。

3. 由于英文的段落较小，加之汉语分段、分节不明显，所以，英译汉时往往可以按照语义层次进一步划分译文段落，也可以在人物对话之间，根据人物说话的角色变换或话题转换，划分最小的表达单位。由此产生的开头的引入和结束时的收笔，以及行文的过度和语气的转换，都是必要和自然的。而句子本身的结构则完全不必拘泥于汉语的小句和词语安排，尤其是四字结构的表面形式，而是要看叙事的结构和推进的节奏，加以变通处理，务必使译文阅读时呼吸顺畅，音韵和谐，才能有良好的阅读感觉和艺术效果。

[参考译文]

Strange Tales from Make-Do Studio (excerpts)

by Pu Songling



During the Xuande reign period (1462—1435) of the Ming dynasty cricket keeping was a popular amusement in the palace. The insects were levied annually from the populace. Live crickets were not originally a Shaanxi product until a magistrate in Huayin county who was anxious to win favor with his superiors presented one, which was tried in the ring and found to be an outstanding fighter. From then on Huayin County was charged with providing crickets to the court regularly. The magistrate delegated the responsibility to the headman in each ward. Young idlers in the marketplace kept the best of them in cages, forcing prices up by cornering the market. Cunning ward administrators used this as an excuse to impose a head tax on the peasants. For every cricket that was requisitioned, several families were driven into bankruptcy.

In the district there was a man named Cheng Ming, a long unsuccessful candidate for the Bachelor of Letters degree. The crafty ward administrator, seeing that Cheng was impractical and slow of speech, recommended him for the position of headman. Cheng made numerous futile attempts to free himself from the obligations of this office. Before a year had passed his meager resources were used up. Then came the cricket levy. Cheng did not dare collect money from the households, nor could he fulfil the duty out of his own funds. He was so despondent he wanted to kill himself.

“What good would killing yourself do?” said his wife. “It would be better to look for a cricket yourself. There is a slight chance you might find one.”

This made sense to Cheng. He went out in the mornings and returned at nightfall, bamboo pail and wire cage in hand, poking under stones and opening burrows amid crumbling walls and thick growths of grass. There was nothing he did not try, but it was no use. The few that he did manage to catch were too puny to fit the regulations. The magistrate’s deadline was rigorously enforced, and he was given a total of a hundred strokes with a cane over a period of ten days. Blood and puss oozed from his buttocks and, what was worse, he was unable to go looking for the insects at all. He tossed and turned on his bed, his mind filled with thoughts of suicide.

It was then that a hunchbacked shamaness who performed divinations with the help of a spirit-familiar

came to the village. Cheng's wife scraped up a sum of money and went to call on her. Smartly dressed young women and white-haired old ladies were milling around the door. Inside the house was a curtained-off sanctum, with an altar standing outside the curtain. Petitioners lit incense in the censer and kowtowed twice, while the shamaness stood to one side looking off into space and pronouncing an invocation for them, her lips contorted with unintelligible mutterings. Everyone stood stiffly listening until shortly a piece of paper, bearing a message that dealt with the petitioner's troubles, was thrown out from within the curtain. The messages were never off by a hair.

Cheng's wife placed her money on the table, lit incense, and kowtowed like those before. After the time it takes to eat a meal passed by, the curtain moved and a slip of paper was tossed out onto the ground. Picking it up, she saw not words but a drawing depicting a group of buildings, apparently those of a monastery. Behind it at the foot of a hill was a jumble of odd-looking boulders. There, at the edge of a dense bramble thicket, crouched a shiny black cricket. Beside it was a toad that seemed to be on the point of leaping. She spread the drawing out and pored over it, unable to make out its meaning. Still the cricket was just what she had been looking for. She folded the paper up, tucked it away and took it back to show Cheng who, after much reflection, wondered if the picture were not telling him where to hunt for a cricket. Careful scrutiny of the scene in the drawing revealed a close resemblance to the Great Buddha Abbey east of the village.

Cheng dragged himself out of bed, propped himself up with a cane and proceeded, drawing in hand, to the rear of the monastery. The overgrown ruins of an ancient tomb stood before him. Following the edge of the tomb, he saw boulders squatting one on top of the other like fish scales, precisely as in the drawing. He walked slowly through a jungle of weeds, cocking his head to catch the slightest sound and looking for all the world as if he were searching for a needle or a mustard seed. He could no longer maintain the intentness of eyes, ears and mind, but he had not yet seen or heard a cricket. He was still groping about, when suddenly to his great amazement a wart-headed toad leapt from underfoot. He stayed close behind it as it ducked into a dense growth of grass. He stepped gingerly into the grass, spreading the blades apart with his hands to get a better look. There, crouching at the base of a bramble-bush was an insect. He hurriedly grabbed for it, but it ducked into a hole in the stones. He poked at it with a sharp blade of grass, but it would not come out. Finally, by pouring water from his bucket into the hole, he was able to flush the robust-looking cricket out. He gave chase and caught it. A closer look showed it to have a thick torso, a long tail, a blue-green neck and metallic wings. Great was Cheng's joy as he put it in the cage and returned home.

The whole family rejoiced as if he had found a treasure more precious than the legendary piece of jade to the worth of fifteen cities. They put it in a basin and nourished it on crab meat and chestnuts, going to every extreme to give it the best of care. They planned to keep it until the deadline, when Cheng would use it to discharge his official duty.

But one day Cheng's nine-year-old son, seeing that his father was out, furtively lifted the lid off the basin. The cricket hopped straight out, so quickly that the boy could not grab it. He jumped and caught it in his hand, breaking off a leg and cracking its abdomen. In a few short moments it was dead. The terrified boy ran crying to tell his mother. Her face paled to the hue of ashes at what she heard.

"A bad seed, that's what you are!" she cursed him loudly, "Your day of doom will not be long now! When your father comes home he'll settle accounts with you." The boy ran out sniveling. Cheng soon returned. When his wife told him what had happened, it was as if a heap of freezing snow had been dumped on his head. He called angrily for his son but the boy was nowhere to be seen. Soon afterwards, they found his body in a well. Cheng's rage turned to sorrow. Stricken halfdead with grief, he struck his head on the ground and cried out to heaven. Husband and wife went inside and each turned their sobbing faces toward separate corners. No cooking fire was lit in their thatched hut that night. They had come to their wit's end and could only stare

dumbly at one another. As the day drew to an end, they prepared to wrap their son in a grass mat for burial. Touching him, they found that he was now breathing haltingly. Joyfully they placed him on the bed. In the middle of the night he regained consciousness, which relieve his parents somewhat, but his breath came in gasps and he had the vacant look of a sleepwalker. Looking at the empty cricket cage was enough to rob them of breath and make their voices die in their throats, but they dared not question their son again. Their eyes did not close for the whole night. When the sun in the east began its course through the heavens they lay down stiffly, brooding sleeplessly.

Suddenly there was a chirping outside their door. They got up in amazement to observe: there was the cricket looking as sound as ever. Jumping for joy, they ran to catch it, but it gave a chirp and hopped rapidly away. Cheng covered it with a cupped hand, but he seemed to have grasped nothing but thin air. As soon as he lifted his hand the cricket leapt swiftly out from under it. He followed it closely, but lost it when it rounded the corner of a wall. As he walked about distractedly, looking all around him, he saw a cricket crouching on the wall. A careful look showed that it was short, small and reddish-black in color — certainly not the one he had been chasing. It was worthless to him because of its small size. He went on walking aimlessly and staring in all directions for the one he had been chasing. All of a sudden the little cricket jumped off the wall and landed on the side of his robe. It was built like a mole cricket, with finely veined wings, a square head and long neck. It impressed him as a good specimen, so he was glad to keep it. His plan was to present it at the *yamen*, but the thought that it might not meet the magistrate's expectations made him shudder, so he decided to observe how it would perform in a fight.

A young man known as a busybody in the village was keeping a cricket which he had named Crabshell Blue. He matched it daily with the crickets of other young men, and it was always emerged victorious. He was holding onto it until he could turn a nice profit, but nobody would pay the high price he asked. One day this young man went to Cheng's house for a visit. Seeing the cricket Cheng was keeping, he had to stifle a laugh with his hand. He took out his cricket and put it into the cage. Cheng was discomfited at the sight of its huge build. He dared not pick up the gauntlet, but the young man insisted. It occurred to Cheng that keeping an inferior specimen would be useless anyway, and that he might as well set his cricket against the other for a laugh. Both insects were placed in a fighting basin. The small one crouched motionless, looking as foolish as a wooden chicken^①. The young man guffawed once more as he used a boar bristle to poke at the cricket's antennae. Still it did not move, provoking the young man into another burst of laughter. He prodded it repeatedly. The insect exploded with rage and ran at its opponent. They attacked one another with flying leaps, rousing themselves to battle with defiant chirps. In an instant the small cricket jumped up, its antennae and tail stiffly erect, and bit down on its opponent's neck. The frightened young man pulled them apart and put an end to the fight. The small cricket drew itself up and chirped proudly, as if it were reporting victory to its master.

Cheng was overjoyed. As he and his guests were admiring the winner, a chicken caught sight of it, ran over and delivered a peck at the small cricket. Cheng stood there numb with dread and cried out in alarm. Luckily the chicken's beak had missed its mark; the cricket leaped a foot and some inches away. The chicken lunged forward and bore down upon it. Before Cheng could come to its rescue, the insect was under the chicken's claws; he turned pale and stamped his feet helplessly. But in the next moment he saw the chicken stretching its neck and fluttering about. Much to his amazed delight upon closer inspection, he found the cricket hanging tenaciously onto the fowl's comb. He picked it up, put it in its cage and presented it to the magistrate the next day.

① A fable in *Zhuang-zi*, a work of the Warring States period (475—221 B.C.), describes a superb gamecock as having such a placid exterior that it seemed to be made of wood.

The magistrate berated Cheng angrily for bringing such a puny cricket, nor was he convinced by Cheng's account of the cricket's extraordinary prowess. The cricket was tried in the ring against others of its kind: all were vanquished. When it was tried against a chicken the outcome confirmed Cheng's story. The magistrate thereupon rewarded him and presented the cricket to the provincial governor. The governor, greatly delighted, presented it to the emperor in a golden cage along with a memorial detailing its abilities.

After the champion was taken into the palace, all sorts of unusual crickets, such as "butterflies", "mantises", "oily beaters" and "silky green foreheads" were tried against it, but none could get the better of it. When it heard the music of lutes and zithers it hopped to the beat, which made people marvel at it all the more. The emperor was so pleased that he called for the provincial governor and gave him thoroughbred horses and satins for clothing. The governor did not forget the source of his good fortune: before long word was going around that the magistrate was an "outstanding" official. The delighted magistrate released Cheng from his duties as headman and instructed the civil examiner to grant him admission to the district academy.

A little more than a year later Cheng's son regained his faculties, claiming that he had been transformed into an agile, combative cricket and that today his soul had finally re-entered his body. The provincial governor rewarded Cheng generously. Within a few years Cheng possessed 1, 500 acres of fields; pavilions and stories buildings in such number that thousands of rafters had been used to roof them over; and sheep and horses numbering in the hundreds. The furs he wore and the horses he rode when he went out could not have been equalled by an aristocratic family.

The Chronicler of the Tales comments: "The emperor may use something once on a whim and give it no more thought, but for the people who carry out his wishes it becomes a fixed article of tribute. With the greed of officials and the cruelty of administrators on top of this, there is no end to hardships which make peasants give up their wives and sell their children. Thus every time the emperor takes a step the lives of the people are affected. There is no room for carelessness. Cheng's case was unique: after being reduced to poverty by the deprivations of corrupt officials, a cricket brought him wealth enough to go about flaunting furs and fine horses. Back in the days when he was beaten for failing to fulfill his duties as headman, how could he have foreseen that such a fortune was in store for him? Heaven made the provincial governor and magistrate enjoy the benefits of the cricket's favor as a means of rewarding one man's honesty. When the Taoist master in the old story perfected the elixir and rose to heaven, immortality redounded even to his dogs and chickens. There is much truth in this!"

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