

# **TRUE WORDS ARE NOT BEAUTIFUL: FOREIGNISING AH Q TO FULFIL THE SKOPOS**

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## **DECLARATION**

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## SUMMARY

This thesis is an analysis of *The True Story of Ah Q* in English translation (in Chinese-English bilingual format). By applying new translation theories, specifically those of Christiane Nord and Lawrence Venuti, and by demonstrating their applicability it is hoped that this research project will contribute to these theories becoming more accepted in China. The skopos theory and the concepts domestication and foreignisation are the main translation theories utilised in this thesis.

The research was begun with the hypothesis that the translators domesticated the English target text, based on Venuti's belief that the majority of English translations domesticate the original.

The two main research questions are:

What is the dominant translation strategy utilised by the translators?

Does this strategy fulfil the skopos (i.e. the aims of the translation)?

The research will also give suggestions for an improved translation and a more effective translation strategy in light of the skopos. In addition, the study will determine whether the bilingual format is suited for the fulfilment of the current skopos. As pointed out in the publisher's note, this Chinese-English bilingual version of *The True Story of Ah Q* is intended to exhibit this modern Chinese classic as a great piece of Chinese literature. The primary aim of the translation is to give readers a real experience of the depth and the heights of Chinese culture. The secondary aims of the translation focus on language learning as well as the function for translators (namely to use this translation as an example for future translations). This research project will determine if the translation has fulfilled these aims.

The translation theories on which the analyses in this thesis are based are presented in the literature study (chapter 2). This provides the foundation for the comparison between the Chinese ST and the English TT, the evaluation of the translation, and subsequent conclusions. Chapters 3 and 4 present the application of the theory, divided into an analysis of the macro and microstructures respectively. Translation decisions

are analysed on these two levels within the theoretical insights presented in chapter 2. It will be these chapters that provide the foundation for the research findings of this thesis. In cases where improvements of the translation are proposed, suggestions will be made and motivated by theoretical insights.

The final chapter (chapter 5) will answer the research questions in detail, based on the individual analyses made in chapters 3 and 4 and motivate these answers based mainly on the translation theories of Nord and Venuti. These answers as well as the suggestions for an improved translation are the main contributions that this thesis makes to translation studies. Lastly, suggestions for further research are made in order to stimulate further research on English translations produced in China.

## OPSOMMING

In hierdie tesis word die Engelse vertaling van *The true story of Ah Q* geanaliseer. Met die studie word daar onder meer gepoog om, deur die toepassing van nuwe vertaalteorieë soos dié van Christiane Nord en Lawrence Venuti, en deur die illustrasie van die teorieë se toepasbaarheid, daartoe by te dra dat dié teorieë meer in China aanvaar word. Die skoposteorie en die konsepte *domestikering* ('domestication') en *vervreemding* ('foreignisation') verteenwoordig die vernaamste vertaalteorieë waarop hierdie tesis berus.

Ter aanvang van die studie word die hipotese gestel dat die vertalers 'n domestikerende inslag aan die Engelse teks gegee het. Dit word gebaseer op die mening van Venuti wat glo dat die meerderheid Engelse vertalings 'n domestikerende weergawe van die oorspronklike teks verteenwoordig.

Die twee primêre probleemstellings wat in hierdie studie gestel word, lui soos volg:

Wat is die dominante vertaalstrategie wat deur die vertalers aangewend word?

Vervul hierdie strategie die skopos (met ander woorde die doelstellings van die vertaling)?

Die studie doen voorts ook voorstelle vir 'n verbeterde vertaling aan die hand en stel ook 'n meer effektiewe vertaalstrategie op grond van die skopos voor. Verder stel die studie ook vas of die tweetalige format inderdaad gepas is om die bestaande skopos te verwesenlik. Volgens die nota van die uitgewer, is die doel van hierdie Chinees-Engelse weergawe van *The true story of Ah Q* om dié moderne Chinese klassieke werk as 'n belangrike Chinese literêre teks daar te stel. Die primêre doelstelling van die vertaling is om lesers 'n ware ervaring te gee van die omvattendheid van die Chinese kultuur. Die sekondêre doelstellings van die vertaling fokus op die aanleer van taal, sowel as op die pragmatiese waarde daarvan vir vertalers (naamlik om die vertaling as voorbeeld te neem vir toekomstige vertalings). Hierdie ondersoek sal bepaal of die vertaling wel hierde doelstellings vervul het.

Die vertaalteorieë waarop die analise in hierdie tesis berus, word in die literatuurstudie (hoofstuk 2) aangebied. Dit verskaf die basis vir die vergelyking tussen die Chinese brontekste en die Engelse doeltekste, die evaluering van die vertaling, en die daaropvolgende gevolgtrekkings. Hoofstuk 3 en 4 handel oor die toepassing van die teorie, en is verdeel in die analise van die makro- en mikrostruktuur onderskeidelik. Besluite ten opsigte van die vertaling word op hierdie twee vlakke, en op grond van die teoretiese insigte wat in hoofstuk 2 aangebied word, geëvalueer. Dit is hierdie hoofstukke wat die basis vorm vir die navorsingsresultate van hierdie tesis. In gevalle waar verbeterings vir die vertaling aangebied word, word voorstelle op grond van die relevante teoretiese insigte gegee en gemotiveer.

Die slothoofstuk (hoofstuk 5) beantwoord die navorsingsvrae in groter detail en is gebaseer op die afsonderlike analises in hoofstuk 3 en 4. Motiverings vir die antwoorde op hierdie vrae word gebaseer op die vertaalteorieë van veral Nord en Venuti. Hierdie antwoorde, sowel as die voorstelle ter verbetering van die vertaling, is die primêre bydrae van hierdie tesis tot vertaalstudie in die algemeen. Ten slotte word voorstelle vir verdere navorsing gemaak om só verdere ondersoeke oor Engelse vertalings wat in China geproduseer word, te stimuleer.

## **ACKNOWLEDGEMENTS**

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I dedicate this thesis to my grandmother, Mrs. Annemarie Elisabeth Gärtner.

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## Chapter 1: Introduction

This thesis is an analysis of the English translation, by Yang Xianyi and Gladys Yang, of the Chinese novel *The True Story of Ah Q* written by Lu Xun. The bilingual version published by Foreign Languages Press will be used. The aim is to determine whether the translation was successful, and whether it could be improved. The research was conducted so that the new translation theories, which have received a lukewarm welcome in China, could be applied to an existing and highly regarded translation from there. It is hoped that this research, together with other similar research projects, can stimulate further research utilising and applying the new translation theories in China. This chapter begins by introducing the author, Lu Xun, the translators and the novel, *The True Story of Ah Q*. The research questions, followed by the methodology, which will guide this research project are then presented. Finally, this chapter gives an overview of the succeeding chapters of this study.

### 1.1 Lu Xun's life and significance

Lu Xun (鲁迅), whose real name was Zhou Shuren (周树人), was born on the 25 September 1881 in Shaoxing (绍兴), Zhejiang (浙江) province, China. His father was a scholar plagued by illness, and the family therefore depended on Lu Xun's grandfather who had passed the civil service examinations and was serving the Qing government in Beijing. Lu Xun's mother had taught herself how to read, and it is her maiden name 'Lu' from which Lu Xun created his pen name.

At the age of six he entered school, and studied the ancient classics as was the method of traditional Chinese education. At the age of thirteen his family was hit by disaster, when his grandfather was implicated in a case of bribery. Until his eventual release in 1901, the family sent considerable amounts of money to the Ministry of Punishments to ensure his safety. The family was forced to pawn off possessions to buy medicine for Lu Xun's father. In 1898, when Lu Xun was 17, he went to the Kiangnan Naval Academy in Nanjing, where his grand uncle was a teacher. During the following year, he transferred to the School of Railways and Mines. Here he came into contact with the reform thought which was sweeping China, through talking to fellow students, reading journals and translations of

foreign literature and works on science. One of these translations was Huxley's *Evolution and Ethics*, translated by Yan Fu. This book introduced him to the Darwinian concept of "survival of the fittest" which offered, to many intellectuals in China, an explanation to the situation of China following its defeat in the Opium Wars. During Lu Xun's four years in Nanjing, China was experiencing a number of significant historical events, such as the Boxer Rebellion, the Eight Great Powers invading Beijing and the Boxer Protocol.

Lu Xun graduated in 1901 and then went to Japan on a government scholarship. During the first two years of his stay in Japan he attended the Kobun Gakuin in Tokyo, where he studied Japanese. Here he came into contact with many anti-Qing students who were embracing western thought and science. In his spare time, he read many works of European literature, philosophy and science. Lu Xun was outraged at the state of China, and he was determined to do his part in creating a strong China. His experiences with the herbalists who tried to cure his father, and the concepts introduced to him in *Evolution and Ethics*, made him decide on medicine as his path to cure the ills of his fellow countrymen. For this reason, Lu Xun enrolled to the Medial College in Sendai. However, during his second year he changed his mind after he saw something in a news reel (Lyell 1976; Foreign Languages Press 1956). The news reel, shot at the time of the Russo-Japanese War, showed a Chinese who had been caught by the Japanese and awaiting his execution by beheading for having been a spy for the Russians. Lu Xun was struck by the apathy of the Chinese crowd watching the spectacle. Lu Xun later wrote:

From that moment I felt medicine was not the important thing I had thought it was. The people of a weak, backward country, even though they may enjoy sturdy health, can only serve as the senseless material and audience for public executions. In comparison, to die of diseases is not necessarily so unfortunate. Our first task was surely to transform their spirit, and I thought at that time that literature could best meet the task of spiritual transformation. I then began to think about promoting literary activities (quoted in Hsia 1999: 30).

In 1906 he returned to Tokyo and immersed himself fully in the study of literature. Then, after a further three years of study, he returned to China. During his first year back in China he taught physiology and chemistry at the Zhejiang Normal College, in Hangzhou. The following year he returned to his hometown to teach physiology and natural sciences at the Shaoxing Middle School. The year 1911 marked the

beginning of the Republican Revolution, which Lu Xun welcomed with great enthusiasm. He was appointed principal of the Shaoxing Normal School. However, he soon became disillusioned with the Revolution, due to the fact that the only changes in the local leadership were the titles. This point is also emphasised in *The True Story of Ah Q* (阿Q正传). The Provisional Government of the Republic of China was established in the following year, and Lu Xun received an appointment in the Ministry of Education in Beijing. The period between 1912 and 1918 was one of deep reflection and searching on the part of Lu Xun. He busied himself in studies of classical Chinese culture, such as making compilations of classical texts and making rubbings of ancient stone inscriptions.

In 1918 he published his first story *Diary of a Madman* in the popular *New Youth* magazine. In 1920 Lu Xun became a lecturer at Beijing University and Beijing Normal University, and in 1923 he began lecturing at Beijing Women's Normal University. In the same year (1923) a collection of his short stories, *Call to Arms*, which included famous works such as *My Old Home* and *The True Story of Ah Q*, was published in 1923. In 1925 the women at the university in Beijing started to engage in protests for various political causes. Lu Xun openly gave them his support.

At the time, warlords ruled Northern China. This country had enough troops and money to do as they pleased. On 18 March 1926 women from the university, joined by local citizens, protested in front of the Beijing offices of the warlord, Tuan Chi-ji. The warlord turned his troops on these innocent protesters and killed more than forty of the women. Some of those killed were Lu Xun's own students; outraged he called it "the blackest day in the history of the Republic" (quoted in Lyell 1976: 15).

Lu Xun himself was forced to flee, because he offended those in power. He was offered a position at Amoy University by Lin Yutang, and so he there began his professorship of literature in August that year. In January of 1927 he left for the Sun Yat-sen University in Guangdong province, where he was appointed dean, as well as head, of the Chinese Language and Literature Department. In April of that year, the Guomindang started arresting and executing leftist and communist elements, including a number of students from the Sun Yat-sen University. Lu Xun tried his best to save these students, but to no avail. He again fled, this time to Shanghai where he remained for the rest of his life.

From 1925 Lu Xun devoted himself to “pen warfare”, in the form of short essays which dealt with the current events in China. In his spare time he translated many foreign works and also assisted young writers. In 1933 he even handed in a critique of Nazi brutality at the German Consulate in Shanghai.

Towards the end of his life Lu Xun suffered from tuberculosis, but even this did not deter him from working. He died in Shanghai on 19 October 1936 (Foreign Languages Press 1956:xi).

Lu Xun is regarded as *the* foremost modern Chinese writer, the first to utilise western-style fiction (Hsia 1999:28), and China’s first modern translation theorist (Chan 2004:16). After his death his *Complete Works* were published in twenty volumes, which was unheard of in modern China. After his death, Lu Xun remained a legendary figure, the object of countless literature on his life and works (Hsia 1999:28).

While in Japan, Lu Xun had come into contact with the foreignising translation strategies of Goethe and Schleiermacher. Lu Xun used non-fluency and close adherence to the source text to communicate the strangeness of western thought. The aim of his translations was not to entertain; he translated to stimulate thinking and to combat complacency (Venuti 1998:185). In stark contrast to the translators of the late Qing period, Lu Xun was fluent in Japanese, English and German (Venuti 1998:183). Among the works which Lu Xun translated were works of Marxist literature and Marxist literary theory (Foreign Languages Press 1956:ix), works which contributed to the founding of the People’s Republic of China in 1949, and which have played a central role ever since. Lu Xun wanted to empower his fellow Chinese to have a new life, one that they had never known (Foreign Languages Press 1956:xiii). Through literature, he wanted to achieve the transformation of China into a prosperous society where each person has the opportunity to reach his/her full potential. Lu Xun “was one of the pioneers in the creation of the modern colloquial short story” (Lyell 1976:vii).

In the late Qing period it was recognised that the vernacular baihua (白话) was far more pliant to the translation of foreign works, than was the traditional wenyan (文言). Lu Xun encouraged the use of the

vernacular instead of the language used by Confucius, to meet the demands of the new era (Gunn 1991:97). The ideals of science and democracy, which were popular at the time, are present in all his works.

## 1.2 The translators

The translation team of *The True Story of Ah Q* is unique in the sense that they are husband and wife, namely Yang Xianyi and Gladys Yang. Yang Xianyi was born in Tianjin (天津) on 10 January 1915. He was born into wealth as the son of a banker. In 1936 he went off to Oxford University to study Classics. It was here that he met his future wife, Gladys Taylor. In 1940 the couple returned to China, where they began working for the Foreign Languages Press. Over the next few decades they produced an astounding number of high quality English translations, which included classical Chinese novels, such as *Dream of the Red Chamber* (红楼梦), and poetry, as well as a few of Lu Xun's stories. Yang Xianyi was the first translator to render "Odysseía" ("Odyssey") into Chinese.

Gladys Yang (戴乃迭) was born Gladys Tayler on 19 January 1919 in Beijing. Her parents were missionaries, her mother a teacher and her father a preacher (Jenner 1999). Gladys Yang cherished Chinese culture since childhood. She returned to England as a child at the age of about seven to attend school, and later entered Oxford University to become its first graduate in Chinese (Jenner 1999) in 1940. She and her husband had two daughters and a son. Gladys returned to England again for the first time in 1960. Six years later, with the start of the Cultural Revolution, translations were mostly terminated, and in 1968 both she and her husband were jailed. They were isolated from the outside world until their release in 1972. She then returned to her busy translation schedule, and because she was again engaged in what she loved doing, her happiness returned (Jenner 1999). The works she translated ranged from ancient classics to the works of famous, modern writers such as Lu Xun (Honan 1999). During the late 1970s, she befriended many young Chinese writers. The working relationship with her husband produced the finest translations: he would do a rough translation and then she would produce the final translation using both the original text as well as the rough translation produced by her husband. She however also did some translations on her own, most notably two volumes by Shen Congwen. Her son committed suicide in 1979, a loss she was never able to recover from. She died on 18 November 1999 in Beijing at the age of

80 (Jenner 1999). Perry Link, a professor of modern Chinese Language and Literature, commented: “After such famous translators from Chinese as Arthur Waley and James Legge of an earlier generation, Gladys Yang was No. 1” (Honan 1999).

### 1.3 The True Story of Ah Q

The version of *The True Story of Ah Q* which will be discussed in this thesis is the bilingual (Chinese/English) version, published by the Foreign Languages Press (外文出版社) in September 2000 in a series called *Echo of Classics* (经典的回声). The Foreign Languages Press first published the translation by Yang Xianyi and Gladys Yang in 1956.

In the present bilingual edition the Chinese version of the text is presented on one page, with the corresponding English version on the next. It is structured in this way to facilitate language learning for both Chinese and English-speaking readers. It is published in Beijing, and therefore its main target readers are Chinese students of English, or English-speaking foreigners studying Chinese. The main target readers outside of China are students of Chinese who have access to this edition at their university or as part of their Chinese language course. The story has been translated into more than 30 different languages worldwide.

*The True Story of Ah Q* was the first work of modern Chinese fiction that was entirely published in the vernacular baihua. In this story Lu Xun is a remarkable realist who captures the age old oppression of the Chinese people, by portraying the so-called Ah Q-ism. Ah Q suffers from defeatism that Lu Xun and many Chinese intellectuals thought to be the cause of China’s pitiful state at the time. Ah Q deceives himself into believing that he has won a moral victory, each time he is defeated. He himself then turns on those weaker than himself. Lu Xun shows that this Ah Q-ism has been produced by both the Confucian ethic of submitting to authority and the multiple defeats which Ah Q, and by implication China, has suffered. This defeatism then prevents Ah Q from standing up to his bullies (Foreign Languages Press 1956). Ah Q-ism is the central message of the story, which has become a Chinese saying: 阿 Q 精神 (Ah Q spirit). It is used to describe someone who deceives him/herself into believing that s/he has won a victory. The need of Ah Q to see himself as victorious also illustrates how the Chinese habit of always trying to save face is sometimes ridiculous. Lu Xun tried to give expression to the “silent soul of the people” who have suffered for centuries under imperial rule (Foreign Languages Press 1956:12).

In this story, as well as in his others, Lu Xun criticised the old customs and society of China by depicting its shortcomings and the suffering of the Chinese people (Foreign Languages Press 1956:xii). Lu Xun tried to make the Chinese bourgeoisie and intellectuals aware of the living standard and problems of the masses in the countryside. The way in which Ah Q compares the names given to a certain kind of bench by the villagers and the townspeople for example, expresses the close-mindedness of China in the period before the Opium Wars when it had closed itself off from the world and did not want to acknowledge the scientific progress of the West.

Another criticism of Chinese society is made when the crowd laughs when Ah Q pinches the young nun. This symbolises the mob mentality Lu Xun had seen on the slides while he was in Japan. The story shows that Western capitalism had not reached the countryside, and that even the Republican Revolution could not change life in the village. The story carries the message that the ignorant masses need more than just a new government, they need education and society needs to change as well.

In 1961 C.T. Hsia published *A History of Modern Chinese Fiction*, and according to David Der-Wei Wang in the introduction “thereby established modern Chinese literature as a Western academic discipline” (Hsia 1999:vii). Hsia wrote this book to give modern Chinese fiction order, and to compare the result to the Communist opinion and the Western tradition (Hsia 1999:xii).

Hsia mentioned that *The True Story of Ah Q* was the only modern Chinese story to acquire international praise; however Hsia believed it to be overrated. He described the work as “mechanical in structure and facetious in tone” (Hsia 1999:37). Hsia pointed to the circumstances of its creation as the cause for its flaws, namely that it was written for a comedy series published in the *Morning Gazette* in Beijing between 4 December 1921 and 12 February 1922 (Hsia 1999:37). Lu Xun became annoyed with the series and instead of following the original plot changed the ending to a tragic one. Hsia noted that no changes were made to resolve the change in tone. Hsia attributes the success of the story in China to the fact that Ah Q illustrated the nature of an illness affecting the nation. This diagnosis provided the Chinese people with a new and satirical explanation of their country’s circumstances at that point. Lu Xun also pointed out that the Republican Revolution was unsuccessful, because it had not involved the peasants. Hsia furthermore noted that although Lu Xun wanted to cure his country’s illnesses, he made diagnoses but did not prescribe a cure. Yet, what he did well was to address the inflated national ego, by telling the truth about how the population suffered. Hsia concluded his chapter on Lu Xun by noting that Lu Xun’s “spirit of defiance” was his most important contribution (Hsia 1999:54).

## 1.4 Research questions

The problem statement, in other words the reason, for this research project is: To demonstrate the applicability of the new poststructuralist translation theories to Chinese translations, in order for these theories to become more accepted in China. The translation theories of Lawrence Venuti and Christiane Nord specifically, will be used. The hypothesis for this research project is: The translators of this version of *The True Story of Ah Q* have domesticated the English target text (TT), and failed to fulfil the aims of the translation (in other words the skopos). The research will be based mainly on Venuti's belief that the majority of English translations domesticate the original text. This research project sets out to answer the following questions about the English translation of *The True Story of Ah Q*:

What is the dominant translation strategy utilised by the translators?

Does this strategy fulfil the skopos?

The research will also give suggestions for an improved translation and a more effective translation strategy in light of the skopos. In addition, the study will determine whether the bilingual format is suited for the fulfilment of the current skopos.

## 1.5 Methodology

This thesis is an empirical and qualitative study. It entails a close reading of both the English TT and the Chinese source text (ST), a comparison of the ST and TT, and an evaluation of the translation to determine the translation strategy used and to assess the quality of the translation. As it is a comparatively short text, it will be analysed in its entirety to increase the depth and accuracy of the analysis. The analysis will be divided into two parts, one will focus on the macrostructure of the texts and the other on the microstructures. The analysis will be based on the theories presented in chapter 2.

The theoretical analyses in this study are mainly based on Venuti's concepts of foreignisation and domestication, of visibility and invisibility, and also on the translation model of Christiane Nord and the skopos theory. Theories regarding descriptive translation studies; the concept of the translator as 'cultural mediator' as advocated by David Katan; Dingwaney's analysis of the politics of translating the 'Third World'; the element of power in translation as explained by Maria Tymoczko; as well as past and present Chinese translation theories will also be discussed.

Venuti's two central concepts, foreignisation and domestication, are based on the observation that translation is dominated by the hegemony of the Anglo-American world. Domestication, a reduction of the foreignness in a ST, is by far the dominant translation strategy in the Anglo-American world today. Venuti advocates foreignisation as a counter measure to combat this trend. In terms of foreignisation, target text readers (TTR) are given an 'alien reading experience' which offers them a taste of the foreign culture. Visibility and invisibility are achieved by the use of a non-fluent or a fluent style respectively. A fluent discourse conceals the fact that the TT is a translation.

Considered a Functionalist, the skopos theory is central to Christiane Nord's approach. According to the skopos theory "it must be the intended function (skopos) of the TT that determines translation methods and strategies and not the function of the ST" (Naudé 2000:5). Nord included the concept of loyalty to safeguard against an extreme departure from the ST.

## **1.6 Outline of chapters**

Chapter 2 includes a literature study, which presents the translation theories on which the analyses in this thesis are based. This provides the foundation for the comparison between the Chinese ST and the English TT, the evaluation of the translation, and subsequent conclusions.

Chapters 3 and 4 present the application of the theory, divided into an analysis of the macro and microstructures respectively. Translation decisions are analysed on these two levels within the theoretical insights presented in chapter 2. It will be these chapters that provide the foundation for the research findings of this thesis. In cases where improvements of the translation are proposed, suggestions will be made and motivated by theoretical insights.

Chapter 5 concludes the application of theoretical knowledge to the English translation of *The True Story of Ah Q*, and here answers to the research questions will be provided. Suggestions for further research on this specific translation and Chinese translation in general will also be made.

Chapter 2 will now present the translation theory which will guide this research project and point to further research which can be done on this book.

## Chapter 2: Literature study

This chapter discusses the translation theories on which the analyses of the English translation of Lu Xun's *The True Story of Ah Q*, presented in the following two chapters, are based. In the first section the traditional linguistic approach is introduced. The following two sections look at two central “turns” which have taken place in translation theory, and which form the basis of the analyses that follow. The translation theories of Christiane Nord and Lawrence Venuti, mainly those of ‘skopos theory plus loyalty’ and ‘domestication and foreignisation’, are the main “tools” which will be utilised in the analyses in chapters 3 and 4. Section four presents an overview of the developments in translation theory in China during the twentieth century, and describes both what has happened and what still needs to happen.

### 2.1 Linguistic approach

The linguistic approach began in the 1960's (Feinauer 2007). Translation was seen almost entirely in linguistic terms and described as: “a linguistic operation consisting of the substitution of source-language grammatical and lexical elements with equivalent target-language grammatical and lexical elements, together with the simultaneous exchange of source-language phonological and/or graphological elements for target-language phonological and/or graphological elements” (Hermans 1994:11). Schäffner (2003:3) states this differently as “a process of linguistic transcoding.”

Translation was the decoding of a text, and then simply recoding it into another code. The study of translation was not regarded as an individual discipline, but as one merely serving the practical purpose of producing both better translators and better translations (Hermans 1994:11). This represents both a bottom-up approach and a binary approach (Feinauer 2007). It is regarded as bottom-up in that the translation process starts at the sentential level and then moves gradually to the text level. The binary side of the approach reflects its ‘either ... or’ mindset. Problems in the translation process were all analysed from a linguistic standpoint (Schäffner 2003:3), which implied that linguistics had all the answers to all the possible problems. The linguistic approach is based on complete equivalence, which it uses to judge translations as good, bad or indifferent. Complete equivalence is just that, a translation that represents a mirror image of the original text. Within this approach the so-called source text (ST) is seen as the ideal

and the yardstick by means of which the target text (TT) is judged. It is a normative and prescriptive approach. It is prescriptive in terms of what is accepted, and how it is translated. It speaks of 'translation proper', which does not include adaptations or versions. The part critics played was explained by Heylen as follows: "The main objective critics had was to find fault with the translator and to pinpoint 'mistakes' in the translation" (Naudé 2000:2).

Nida, an American Bible translator, is regarded as the father of translation studies. His work formed the foundation of the linguistic approach, and thus confirmed his status as main role player (Feinauer 2007). Nida was influenced by structuralists and generativists (Feinauer 2007), and regarded translation a part of linguistics (Hermans 1994:11). Nida proposed that "the TL-text [target language text] should have the same effect on its audience as the ST had on its audience" (Schäffner 2003:4). Problems with the translation of Bible texts into 'exotic' languages, due to great cultural and linguistic differences, caused him to divide translation into formal equivalence and dynamic equivalence. This was the first notion of a movement – although a very small one – away from the more strictly prescriptive model. Formal equivalence refers to the fact "that the message in the receptor language should match as closely as possible the different elements in the source language" (Schäffner 2003:4). This was the more dominant approach at that time.

On the other hand, "translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his culture" (Schäffner 2003:4). For the first time, the word 'culture' was mentioned. Nida was highly interested in the differences between different languages and cultures, and derived his distinction of formal and dynamic equivalence from this awareness (Hermans 1994:11). He explained his view in an address to the Linguistic Society of America in 1968: "The actual process of translating can be described as a complex use of language. But the scientific study of translating can and should be regarded as a branch of comparative linguistics, with a dynamic dimension and a focus upon semantics" (Hermans 1994:12). Nida was staying true to his roots.

Linguistics had the advantage of providing translation studies, which was based on intuition, with a scientific foundation (Ulrych & Bosinelli 1999:229). Linguistics is indeed a very useful tool for any

translator, and especially for translation studies. However, the linguistic approach proved to have its shortcomings. For example, translators realised that equivalence was far too limiting (Naudé 2000:2). Due to linguistic and cultural differences, translations were unable to attain the ideal of equivalence. It was in reality impossible to produce a translation which was the mirror image of the ST. Different languages and cultures are simply too unique for a concept such as equivalence to be achievable. The main shortcoming of the linguistic approach is that in advocating 'faithfulness' to the ST, it neglects the requirements of communication (Naudé 2000:4). In other words, faithfulness to the ST, leads to unfaithfulness to the TT. This implies that equivalence thus delimits translation (Hermans 1994:12).

According to Naudé (2000:4) the linguistic approach can be summarised as follows:

Translator > ST (analysis of STs features) > Translation done with ST features in mind (All aspects of the ST are important) > TT (has to be as faithful as possible to ST) > Ideal result: ST = TT

## **2.2 The Cultural Turn**

The developments in the 1980s in the field of translation studies have been called the 'cultural turn.' These developments represented a significant paradigm change in translation studies. These developments happened simultaneously in a number of translation schools, which have formed the basis according to which later scholars have judged themselves (Snell-Hornby 2006:47). What follows, is a brief look at the individual schools and their contributions to the cultural turn.

### **2.2.1 Descriptive translation studies**

With the publication of *The Manipulation of Literature*, edited by Theo Hermans (1985), the contributing authors effectively established a new school of translation studies. As a result of the following well-known statement made by the editor, the school was referred to as the 'Manipulation School': "From the point of view of the target literature, all translation implies a certain degree of manipulation of the source text for a certain purpose" (quoted in Snell-Hornby 2006:48).

The main divergence of this approach from the traditional approaches was that it was descriptive, target-oriented, functional and systemic. Instead of focusing on the source text (ST), emphasis was now placed on the function of the translation in the target culture. In “A Rationale for Descriptive Translation Studies”, Gideon Toury (1985) reasoned that the translation should serve the interests of the target culture instead of those of the source culture, because the target culture initiates the translation.

Culture, as used by Toury, refers to the social context, as well as the norms, beliefs and ideology of that society. Another important contribution was made by André Lefevere (1985) in “Why Waste our Time on Rewrites?” He introduced the categories of patronage, poetics and ideology. Toury presented a number of hypotheses which seemed revolutionary at the time (Snell-Hornby 2006:49), such as that any text should be regarded as a translation if the target culture regards it as such. Both André Lefevere and Susan Bassnett, who were also contributors to *The Manipulation of Literature*, played a vital role in the cultural turn of translation studies. In their jointly edited volume, *Translation, History and Culture* (1990), the term ‘culture’ features in the title of the introduction and is a vital concept throughout the volume. The cultural turn is described as a shift of emphasis from the level of text to the level of culture. This is also displayed by the contributors who deal with the insights that post-colonialism, feminism and ideology provide to the field of translation studies. Edwin Gentzler was to remark in his foreword to *Constructing Cultures* (Bassnett & Lefevere 1998), that with *Translation, History and Culture*, “translation studies officially took the ‘cultural turn’” (quoted in Snell-Hornby 2006:50).

### **2.2.2 The Functionalists and the Skopos Theory**

In 1978 Hans J. Vermeer published his essay “Ein Rahmen für eine allgemeine Translationstheorie“ (A framework for a general theory of translation), in which he presented the ideas on which the skopos theory would later be based. Paul Kussmaul (2004) described the general theory presented by Vermeer as freeing translators, by making the skopos instead of equivalence the main goal of the translation process.

Skopos simply referred to the fact that the function of a translation had to meet the needs and expectations of the target culture (Snell-Hornby 2006:51). Motivated by these ideas, Hans Hönl and Kussmaul compiled *Strategie der Übersetzung. Ein Lehr- und Arbeitsbuch* (Strategy of Translation. A course book), which was published in 1982. The authors used *function* instead of *skopos* to facilitate comprehensibility. For this reason, supporters of this belief were called the “Germersheim Functionalists.” Here, culture is of central importance and a text is described as being positioned in a specific sociocultural situation. The translator may either preserve or change the function of the text to meet the needs of the target culture. In 1984 Vermeer, together with Katharina Reiss, wrote *Grundlegung einer allgemeinen Translationstheorie* (Foundations of a General Theory of Translation), a book which explained the ideas and beliefs of the functionalists. It was realised that language was not an autonomous entity, but part of a culture. The translator therefore needed to be bicultural, with one foot in each culture, in order to translate effectively. The same applied to the text, which depended on the reader’s reaction, whilst it was also located in a situation (Snell-Hornby 2006:52). The image of translation as presented in this book was in touch with the world of practical translation.

Vermeer (1986) developed his views on translation in *Übersetzen als kultureller Transfer* (Translation as a cultural transfer), and defined translation as follows: “A translation is not the transcoding of words or sentences from one language into another, but a complex form of action in which someone gives information about a text (source language material) under new functional, cultural and linguistic conditions and in a new situation, while preserving formal aspects as far as possible.” (quoted in Snell-Hornby 2006:53). Vermeer had dethroned both the source text and equivalence, which posed to be a controversial move at the time (Snell-Hornby 2006:54). In 1990, Mary Snell-Hornby published the essay “Linguistic Transcoding or Cultural Transfer? A Critique of Translation Theory in Germany” in which she described the field of translation theory in Germany as having both a linguistically and a culturally-oriented stream. The latter associated with Vermeer (Snell-Hornby 2006:56).

The development of the functionalist approaches was motivated to a large degree by the demand for practical translator training and commercial translation (Schäffner 2003). In *Translating as a Purposeful Activity: Functionalist Approaches Explained*, Christiane Nord (1997) starts her introduction to the *Skopostheorie* with Vermeer’s argument that translation is an action, and every human action has a purpose. Vermeer used the Greek word for ‘purpose’, namely *skopos*, as a technical term to refer to the

purpose of a translation. The *Skopostheorie* takes into consideration the reader of the TT, his/her culture, expectations and communicative needs. According to Vermeer, to translate is to “produce a text in a target setting for a target purpose and target addressees in target circumstances” (quoted in Nord 1997:12). The source text is notably missing from this statement, which is representative of the decrease in importance assigned to the concept of equivalence by the functionalists. Vermeer sees the source text as being only an “offer of information” (quoted in Nord 1997:12).

According to the *Skopostheorie*, the purpose or *skopos* of the translation is the central governing principle during the translation process. Translations have three purposes: the translator’s purpose, the communicative purpose of the target text and the purpose of the translation strategy employed (Nord 1997:27-28). Normally, *skopos* refers to the purpose of the TT.

In addition to the *skopos* of a TT, Vermeer also refers to the aim, purpose, intention and function. He distinguishes between aim and purpose. Nord proposed a distinction between intention and function alone in order to avoid confusion. Put simply, the sender of the text has a certain intention and the reader a certain function. The ideal represents a situation where intention and function are complimentary and harmonious. It should also be kept in mind that sender and receiver are usually from different cultures, and in different situations (Nord 1997:28). Nord provided a further insight into the functionalist approach, namely that of the ‘initiator’ of the translation. The initiator needs a certain function in the TC, and therefore starts the translation process by contacting a translator. Although the initiator may be the ST author, the TT reader, the translator him/herself, the initiator is usually a client (Naudé 2000:5).

According to Vermeer, the ‘Skopos rule’ constitutes the most important rule in the translation process. A translation is determined by the *skopos* assigned to it. According to Vermeer “the end justifies the means” (Nord 1997:29). Vermeer believes that a translation should fulfil the purpose it was intended for (Nord 1997:29). The initiator ideally presents the translator with a ‘brief’. This brief should contain information about the purpose of the TT and its intended function, including information about the receivers (readers). A *skopos* then needs to be agreed on by the initiator and the translator. A detailed brief is vital and improves the quality of the translation. The brief however does not tell the translator how to translate; this is entirely up to the translator her/himself (Nord 1997:30). With experience, the translator should be able

to deduce the skopos of a translation from the situation, without having it presented to her/him explicitly. Specific text types exist, which are normally used for specific translations (compare Katharina Reiß's work on this phenomenon [Nord 1997:31]). Reiß's text types include informative, expressive, operative and audio-visual texts.

The advantage of the skopos theory is that it widens the horizon with regards to translation. It awards the translator an increased freedom to use the ST in such a way that it is possible to achieve the skopos. The disadvantage of the skopos theory is that it might be seen as describing ideal translations instead of real ones, and thereby moving away from the empirical reality. For example, Vermeer says the translator must optimally fulfil the brief; however, in real life it is not always possible due to distractions or interferences (Chesterman 1998:157).

In the chapter "Function Plus Loyalty" in *Translating as a Purposeful Activity*, Nord describes the *Skopostheorie* as being just what was needed at the time of its introduction. She attributes this to the fact that this theory is pragmatic, culture-oriented, consistent, practical, normative, comprehensive and expert (Nord 1997:123-124). Nord however believes that the skopos rule poses the danger of giving the translator an unlimited range of possible skopoi (Nord 1997:124). Readers in different cultures for example, have different expectations of a translation, although the translator does not have to adhere to this expectation. The translator however does have the moral responsibility to be honest and open with the readers. Nord (1997:125) calls this responsibility 'loyalty'. The concept of loyalty was the replacement for the fidelity or faithfulness of linguistics, by providing a so-called 'interpersonal relationship' between ST and TT. As Nord (2001:195) notes: "Loyalty is not the old faithfulness or fidelity in new clothes." Skopos is a useful tool, which makes the translator's job easier and his/her work more successful, but it has to be implemented correctly. This is where loyalty becomes important (Harvey 1998:287). Whereas the equivalence is a relationship between texts, loyalty is a relationship between people. Loyalty is a commitment to both the author of the ST, as well as to the readers of the TT. If the translator goes against the expectations of the readers, s/he is required to inform them and motivate her/his choice. Translation is intercultural communication, and the translator therefore needs to serve as a mediator between two (or more) cultures (Nord 1997:125). Nord notes that loyalty has two important advantages: it is anti-universalist because it reminds the translator of differing concepts of translation in different cultures, and it counters radical skopoi by urging the translator to respect the intentions of the sender. Nord's model is

therefore based on both function and loyalty (Nord 1997:126), which is a further improvement to an already highly practical and flexible translation approach.

The functionalist approach is summarised by Naudé (2000:6) as follows:

Initiator (=Client) > Translator > Brief: Analysis of brief > ST: Analysis of ST with brief in mind > Translation done with brief + ST features in mind (some aspects of the ST are kept and others are disregarded) > TT (may be the same or differ completely from ST) > Ideal result: Satisfied customer.

### **2.2.3 Translatorial action**

Coincidentally, Justa Holz-Mänttari published *Translatorisches Handeln. Theorie und Methode* (Translatorial Action. Theory and Method) in Helsinki also in 1984. She based her theory on practical translation. Originally from Hamburg, she was an experienced practical translator as well as a teacher of translation studies. Holz-Mänttari proposed that translation was intercultural communication, and “fundamentally not a matter of language” (quoted in Snell-Hornby 2006:56-57). Although developed separately, her views on translation and those of Vermeer were very similar. Later, this resulted in them working together. For Holz-Mänttari translatorial action “is integrated into a system of other actions and is controlled by factors lying outside it.” (quoted in Snell-Hornby 2006:57). Holz-Mänttari also rejected the importance of the source text, and focused on the situation in which the target text was embedded. Although today her views on translation are understood and accepted, they were largely incomprehensible when she first presented them due to the use of her own unique translation terms, then still unfamiliar to most. She included the concept of a client into her theory, which was not yet an area of focus in translation theory, and spoke of a text being a “message conveyor” (Snell-Hornby 2006:57).

In complete agreement with the skopos theory, translation was intercultural communication and guided by the function of the target text. Holz-Mänttari addressed the various role players in the translation process, most importantly the client, translator and the recipient. She countered the popular view of the translator as a walking bilingual dictionary, and her work was actually received better in the world of practical

translating than in the world of translation theory. Research indicated that Holz-Mänttari's translatorial action was even useful for literary translations (Snell-Hornby 2006:59).

#### **2.2.4 The Cannibalistic approach**

Back in the 1920s, the Anthropophagic Movement in Brazil attempted to counter the European culture, which had been forced upon the people, and to rediscover their cultural roots. Brazil's colonial background had Europeanised the indigenous people, and this was a movement which aimed at counterbalancing this hegemony. The movement aimed to cannibalise European culture (anthropophagus means cannibal) in order to make it a part of the local culture. This thread was picked up by Augusto and Haroldo de Campos, Brazilian poets and translators. Using the concept of cannibalism they developed a "Third World translation model" (Snell-Hornby 2006:60). Cannibalism had taken on a political nature due to the fact that it countered cultural domination. It turned into a translation theory and became increasingly relevant to post-modern translation theory.

In 1986, the translation theorist Rosemary Arrojo wrote about these developments in Brazil in her book *Oficina de tradução* (Translation workshop). To Arrojo cannibalism had to counter the hegemony of the source text, and likewise that of the former colonial powers, thus giving a new perspective on the experience of colonisation. Arrojo also utilised the deconstructionist approach as advocated by Jacques Derrida to question the West's obsession with words (Snell-Hornby 2006:60). Derrida believed a text produced a new translation each time it was read. In his view the translator becomes the author. Derrida deconstructed the notions of the sacred original (source text) and that of faithfulness. According to Arrojo the translator produces meaning instead of preserving meaning, as was traditionally believed to be the aim of translation (Snell-Hornby 2006:61). All of these views agree with those of Vermeer, which confirms the open support Vermeer showed towards Arrojo's work, and thus describing it as a functional approach (Snell-Hornby 2006:62). Vermeer, Holz-Mänttari and Arrojo went on to develop their compatible views on translation through cooperation and later through publications (Snell-Hornby 2006:62-63). The cannibalistic approach is also in agreement with postcolonial theory. This can be deduced from the works of Salman Rushdie, when he cannibalises the English language and culture in his novels to produce an 'English' that is hybrid and unique to colonised people (Snell-Hornby 2006:63).

## 2.3 The Power Turn

During the 1960s the translation scholar James R. Holmes pointed out that by analyzing a translation, it is possible to determine both the effects it would have on the readers and the ideology held by the translator. It was also realised that a normative approach meant allegiance to the values of the government. This was a revolution in the field of translation studies. Historical events contributed to a deepened understanding of the influence of power on cultural domains such as translation. After World War II colonial empires started collapsing; the Vietnam War saw large scale demonstrations condemning the war and awoke opposition to expansionist ideologies; feminism gained momentum, which caused a rethinking of society and power, and a realisation of the importance of power structures. A significant part in this development had been played by post-colonialism (Tymoczko & Gentzler 2002:xii), an aspect which will be discussed shortly.

The contributors of *The Manipulation of Literature* (1985) showed that translations were a primary literary tool for social institutions, which were used to manipulate society in order to construct a desired culture. In *Translation, History and Culture* Bassnett and Lefevere used ideology, instead of poetics alone, to explain the changes that occurred in the translation process (Tymoczko & Gentzler 2002:xiii). In their introduction they proposed that translation studies should deal “with hard, falsifiable, cultural data, and the way they affect people’s lives” (quoted in Tymoczko & Gentzler 2002:xiv). In the 1990s scholarship increased greatly, and new masters and doctoral programmes were introduced in many universities. Publications addressing the issue of power increasingly utilised post-structuralism. This can be seen in works such as Lawrence Venuti’s *The Translator’s Invisibility* (1995) and *The Scandals of Translation* (1998), in which the issue of power is assigned special importance. This ‘power turn’ became the main basis of a number of translation schools (Tymoczko & Gentzler 2002:xiv), most notably among those scholars who based their analyses of translations on postcolonial theory. Significant publications dealing with this school of translation are *Between Languages and Cultures* (Dingwaney & Maier, 1995), *Post-colonial Translation: Theory and Practice* (Bassnett & Trivedi, 1999), *Translation in a Postcolonial Context* (Tymoczko, 1999) and *Changing the Terms: Translating in the Postcolonial Era* (Simon & St-Pierre, 2000). Even scholars from other disciplines realised the important role of translation in the phenomenon of imperialism. Postcolonial scholars turned to translation theory for new insights and ways

to express their conviction (Tymoczko & Gentzler 2002:xv). Translated texts were linked with colonisation and the postcolonial situation in publications such as *Siting Translation* (Niranjana, 1992), *The Politics of Translation* (Spivak, 1992), *Contracting Colonialism* (Rafael, 1993), and *The Poetics of Imperialism* (Cheyfitz, 1997).

The issue of power became the stimulus for new directions in translation studies, and so the cultural turn became the power turn. The anthology *Translation and Power*, edited by Maria Tymoczko and Edwin Gentzler (2002), consists of contributions by a number of translation scholars who dealt with the issue of power in translation and who had made important contributions to this field. It is based on a series of talks by international translation scholars that were held at the University of Massachusetts and which focused on the issue of power (Tymoczko & Gentzler 2002:xvi). An important message contained in the essays of this publication was that although translation could and had been used for colonisation and exploitation, it could also be used to resist colonisation and exploitation (Tymoczko & Gentzler 2002:xvii).

Translations are by nature partial, because the translator needs to make choices on what parts to focus on. It is this partiality which is the source of the power inherent to translations (Tymoczko & Gentzler 2002:xviii). The power turn also pointed out that translation created knowledge and influenced the development of a culture, and although it had been used for colonisation and oppression, it could likewise be used to resist these. As Tymoczko and Gentzler pointed out in their introduction “Translation thus is not just an act of faithful reproduction but, rather, a deliberate and conscious act of selection, assemblage, structuration, and fabrication – and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes.” (Tymoczko & Gentzler 2002:xxi).

### **2.3.1 The Postcolonial approach**

*Imperial Eyes. Travel Writing and Transculturation*, published in 1992 by Mary Louise Pratt, presents a number of concepts that are useful as a starting point for this discussion on postcolonial translation (Snell-Hornby 2006:90). Transculturation is used in ethnography “to describe how subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture” (Snell-Hornby 2006:91). She also speaks of ‘contact zone’, which are social spaces where cultures meet,

usually in a hegemonic state such as in colonialism or in a world faced with its lingering effects. Pratt uses the term 'autoethnography' to describe the phenomenon whereby colonised people resist the representations allocated to them by ethnography, and engage in the colonising or former colonising power with representations they as colonised people have constructed for themselves (Snell-Hornby 2006: 91).

Autoethnographic texts are a response to or a dialogue with those European representations. Pratt calls the way in which Europe sees itself and its geopolitical relations European 'planetary consciousness'. These 'Imperial Eyes' dominated the world for two centuries, and were finally challenged at the end of the 20th century when the Empire began "writing back".

Mahasweta Sengupta delivered a valuable paper at the 1988 Warwick Conference, entitled *Translation, colonialism and poetics: Rabindranath Tagore in two worlds*. What was unique about Tagore's (1861-1941) situation was that he translated his own poems from Bengali into English (Snell-Hornby 2006:92), for which he was awarded the Nobel Prize for Literature in 1913 (the first non-European to do so) for *Gitanjali: Song Offering* (a collection of poems). Sengupta pointed out that Tagore however did not carry over any of the lyrical qualities of the source text. According to Tagore, he did this because of his experience of the English language in India, and to adhere to the aesthetics of the English language and culture. This is what Pratt referred to as the 'contact zone'. Sengupta described Tagore as living in two worlds: in his native language he was free from the dominance of an imperial power, in English however he expressed the identity which had been allocated to him as a colonised individual. Snell-Hornby described this as "autoethnography translated into ethnography" (Snell-Hornby 2006:93). This created the image of India as it had been constructed by "Orientalists", as Said had pointed out in his landmark book *Orientalism* (Snell-Hornby 2006:93). Tagore is a perfect example of the power of the "Imperial Eyes", and how they construct their own reality.

In the 1990s colonialism, specifically how it related to language and translation, was increasingly being researched. In 1992 Tejaswini Niranjana published *Siting Translation. History, Post-structuralism, and the Colonial Context*, which represented an important development in this new direction. In this book Niranjana showed how language and translation facilitated the dominating relationship between coloniser

and colonised (Snell-Hornby 2006:94). The end of colonialism resulted in a new kind of writing referred to as “hybrid text”, which was described well by the translation metaphor of cannibalism. Chinua Achebe described the need of African writers to use an English with which s/he was able to find expression as follows: “The price a world language must be prepared to pay is submission to many kinds of use . . . . The African should aim at fashioning out an English which is at once universal and able to carry his peculiar experience. It will have to be a new English, still in full communion with its ancestral home, but altered to suit its new surroundings.” (quoted in Snell-Hornby 2006:95).

Referring to these “hybrid texts”, Samia Mehrez in her essay “Translation and the Postcolonial Experience: The Francophone North African Text” added that these texts would have an effect on translation theory and challenged the accepted notions of this western tradition. According to Mehrez these “hybrid texts” have created a new language due to their culture-linguistic layering, which challenged traditional translation theory’s understanding of the foreign text.

Traditional notions of translation are unable to fully explain these texts, partly due to their resistance to conventional translation methods. The language used by postcolonial writers was a language “in between”, as is the space created by these texts. Homi Bhabha called this space the “Third Space” (Snell-Hornby 2006:95). In the 1990’s there appeared numerous essays dealing with this literary space where languages and cultures meet, one of which was Dingwaney and Maier’s (1995) *Between Languages and Cultures*, which dealt with “cross-cultural texts”. This and other publications highlighted the hegemonic relationship which shaped translations during the age of colonialism, and still does today.

*Post-colonial Translation. Theory and practice*, edited by Susan Bassnett and Harish Trivedi (1999), discussed this situation in order to address its present reality. In their introduction, Bassnett and Trivedi mentioned that postcolonial theorists were looking at translation more and more, and analysing its role in the colonial enterprise. Instead of being an equal exchange, translation was (and is) predominantly carried out into European languages and aimed at European tastes. Texts were (and still are) chosen for translation on the basis of their agreement with the European worldview. Bassnett and Trivedi agreed with Dingwaney and Maier that in many instances translation was violence (Snell-Hornby 2006:96). Bassnett and Trivedi proposed, as did Bhabha, “a new politics of in-betweenness, for a reassessment of the creative

potentialities of liminal space” (Bassnett & Trivedi 1999:6). Bhabha described this as follows: “We should remember that it is the ‘inter’ – the cutting edge of translation and renegotiation, the *in-between* space – that carries the burden of the meaning of culture. It makes it possible to begin envisaging national anti-nationalist histories of the ‘people’. And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves.” (quoted in Bassnett & Trivedi 1999:6). Bassnett and Trivedi therefore embrace both hybridity and this “space in between”.

In the essay “Writing translation: the strange case of the Indian English novel”, G.J.V. Prasad quotes Salman Rushdie: “All of us share the view that we can’t simply use the language the way the British did; and that it needs remaking for our own purposes” (quoted in Snell-Hornby 2006:96). This agrees with Achebe’s opinion on what he called the “new English”. Rushdie was in favour of this hybrid language, but also of hybrid translation, and opposed the view that these equal a loss. Rushdie called his fellow British Indians “translated men”. Prasad used the metaphor of ‘pollination’ to explain the enriched language and culture, which resulted from translation. His essay further explained strategies for achieving such hybridity: imitating speech patterns and thought patterns, and using idioms and cultural elements unique to the foreign language. Prasad gave example of the language used by Rushdie in his novel *Midnight’s Children* (Snell-Hornby 2006:96). In it Rushdie created new words, phrases with a string of adjectives and phrases literally transcoded from Indian languages. Rushdie created a new English through methods used by a translator, to give expression to the identity and reality of his characters. These methods were typical of the hybrid texts of postcolonial Indian literature (Snell-Hornby 2006).

Rushdie’s *Midnight’s Children* won the Booker Prize in 1981, and was then translated into other European languages, such as German. Translating an English postcolonial novel, especially one which utilised hybrid English, was in terms of the target culture a problematic undertaking. The translation of such a text into German gets confronted with issues such as the fact that England had a far larger colonial empire, and Germany never had any comparable contact with India.

Although a German reader might be well-read and knowledgeable, it cannot be expected from the reader to be familiar with the type of people in this novel. Sometimes it is impossible to reproduce the multi-layered language of the ST. Snell-Hornby cited Karin Graf’s German version. According to Snell-

Hornby (2006:97), what Prasad called the “layered nature of otherness”, and the language used by the character which he called “a transcript of a speech made by an illiterate woman” (quoted in Snell-Hornby 2006:97), had both been omitted in this German version. This spoken language which Prasad referred to, has been “neutralised” into perfect German, free of features such as transcoding from Indian languages and the creation of new words such as “looker-after” which are so characteristic of Rushdie (Snell-Hornby 2006:98).

The hybrid texts so characteristic of postcolonial literature have become a respected and distinct genre. This new ‘English’ developed after colonialism crumbled, and indeed contributed greatly to the English language through the outstanding literature it had produced. This new literature required new translation approaches and a rethinking of the activity of translation, yet it also contributed to the field of translation studies by providing new perspectives. “Literary hybridity” is however not unique to colonial and postcolonial situations, it is a reality in European literature and any other multicultural society, where it poses similar challenges to translators and translation scholars (Snell-Hornby 2006:99,100).

### **2.3.2 Venuti**

Lawrence Venuti is a professor of English at Temple University. He translates both French and Italian works from a wide array of fields, from art criticism to sociology. Venuti has contributed many important theoretical works and articles to the field of translation studies (Temple University 2007). His work highlights the interdisciplinary nature of translation studies as well as the importance of translation studies in world affairs. His theories are strongly influenced by poststructuralism, and are in agreement with postcolonial translation theory. His concepts ‘invisibility’ and ‘visibility’ and especially ‘domestication’ and ‘foreignisation’, will be discussed.

#### **2.3.2.1 Invisibility and Visibility**

Venuti uses the term *invisibility* to “describe the translator’s situation and activity in contemporary Anglo-American culture.” (Venuti 1995:1). He claims that this invisibility is produced in two ways: firstly, the translator’s use of *fluent* discourse (i.e. idiomatic English) to create the “illusion of transparency, and

secondly by the way in which texts are both read and judged in the Anglo-American world ” (Venuti 1995:1). In his book *The Translator's Invisibility* (1995), Venuti explains the latter as:

A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the 'original' (Venuti 1995:1).

In the Anglo-American world, a high degree of fluency and invisibility is believed to make the writer and the meaning of the ST more visible. The importance placed on fluency can be seen clearly in reviews in newspaper and journal articles. Although translation is rarely given attention, when it is, the focus is usually on style and fluency or a lack of it, and is correspondingly praised or criticised (Venuti 1995:2). Venuti defines a fluent translation as one which avoids archaic usages, jargon, colloquial language as well as foreign words (Venuti 1995:4). Fluency enables the translator to make his/her work invisible, which masks the illusion of fluency further by creating the effect of transparency. This dominance of transparency in translation can be traced back to the utilitarianism of scientific and technical writing (Venuti 1995:5).

Venuti believes that the biggest contributing factor to this situation is “the prevailing concept of authorship” (Venuti 1998:31). In America and Britain a translation is defined as an ‘adaptation’ or ‘derivative work’ according to law, with the author having exclusive rights to these. The translator is thereby placed in a subordinate position (Venuti 1995:8). Translators are paid per thousand words, with the sales and profits from books not having any affect on this payment (Venuti 1995:10). The low income of translators forces them to either work on several translations at once or to translate only part-time and still be employed in other jobs in order to earn enough. Both these situations limit the quality of their translations (Venuti 1995:11). Venuti points out that a further inequality lies in the fact that very few books are translated into English in the Anglo-American world. The very opposite is true in other countries, where countless English books are translated into the local languages (Venuti 1995:12). He goes on to say that English is in fact the most translated language in the world, and has been so since World War II. This represents a kind of trade imbalance, one which has a cultural impact (Venuti

1995:14). The translation of a vast variety of English books utilised America's political and economic hegemony to promote Anglo-American culture. This has created a monolingual culture in America and in the United Kingdom that is used to fluent translations (Venuti 1995:15).

Transparency supports the cultural marginality and economic exploitation of translators of English. The translator's invisibility is typical of a culture which is satisfied with its current relationship towards other cultures. The very term *invisibility* itself is a critique of this culture, and expresses opposition to the current situation. The purpose of *The Translator's Invisibility* is to make the translator more visible and to change the theory and practise of translation in English today. Invisibility of translation then, is just a symptom of a culture complacent about cultural others (Venuti 1995:17).

Visibility on the other hand, is simply the absence of fluency, which makes the reader aware that s/he is reading a translation and not the original text. Ways to increase the visibility of the translator include the use of paratext, as well as using the names and photographs of the translator(s) on the cover of a book.

Fluency can only be achieved by educating translators in Venuti's concepts, and through the method by means of which translations are read and reviewed. The law needs to be rewritten, especially in America and the United Kingdom, to give translators the rights to their translations and thereupon their rightful monetary benefits. Visibility equals honesty in terms of the true origin of a text.

### **2.3.2.2 Domestication and Foreignisation**

These two concepts have their roots in the 1813 lecture of Friedrich Schleiermacher entitled "Über die Verschiedenen Methoden des Übersetzens" (On the different methods of translation) (Munday 2001:146). According to him there are only two methods of translation: "[e]ither the translator leaves the author in peace, as much as possible, and moves the reader toward him; or he [or she] leaves the reader in peace, as much as possible, and moves the author towards him" (quoted in Venuti 1995:19-20). These two methods coincide with the two translation strategies of Venuti, with domestication referring to the former and

foreignisation to the latter. Although Schleiermacher conceded that translation can never express the foreign text fully, he recommended a foreignising translation strategy (Venuti 1995:20).

In 1984 Antoine Berman produced one of his most important theoretical works, translated under the English title *The Experience of the Foreign: Culture and Translation in Romantic Germany*. Venuti, whose theories are said to have been influenced by Berman, personally translated another important article by Berman (Munday 2001:149). Berman saw Schleiermacher's concepts as an "ethics of translation", which is engaged in manifesting a cultural other in the target text (TT) (Venuti 1998a:242). Berman is against the negation of the foreign, during the process of translation, by the translation strategy she calls neutralization (the equivalent of Venuti's domestication). According to her, the ethical aim is "receiving the foreign as foreign" (Venuti's foreignisation) (Munday 2001:149).

Domestication is a translation strategy which utilises a transparent and fluent style, with the aim of reducing the strangeness of the TT for the target text reader (TTR) (Shuttleworth & Cowie 1997:44). As mentioned before, this is "moving the author towards the reader". Domestication is the dominant strategy in Anglo-American culture. Venuti compares domestication to colonialism, as it involves "an ethnocentric reduction of the foreign text to target-language values" (Venuti 1995:20). Venuti's thinking here agrees strongly with postcolonial theory, which is keenly aware of the effect inequality, in terms of power, has on culture (Munday 2001:146). He points out that the transnational corporations of today are not that different from the European colonial corporations of the past, and that they function in a similar way. He makes this comparison based on the manner in which translators utilise these two to further their own purposes. In the past, translators used to serve a nation, today they serve capitalism. Translation still constructs both a hierarchy and an identity for languages and cultures. In this constructed reality it is still the former coloniser who is positioned on top (Venuti 1998:165). In a culture which is "accustomed to fluent translations that invisibly inscribe foreign texts with English-language values and provide readers with the narcissistic experience of recognising their own culture in a cultural other", the term *domestication* itself is a protest against this phenomenon (Venuti 1995:15). The act of domestication is masked by the translator's invisibility (Shuttleworth & Cowie 1997:44). Domestication furthermore involves selecting texts which will adhere to the domestic literary canon.

Economics and politics are paramount causes in the adoption of a domesticating translation strategy. During the 1950s and 1960s, when anti-communist and anti-Soviet propaganda was in full swing in the West, an Italian novelist named Giovanni Guareschi became a bestseller in English translation. The reason was simple: he supported Christianity and democracy in his writings. In his first novel to be translated into English, *The Little World of Don Camillo* (1950), a priest wins repeated ideological battles against the communist mayor. It is quite clear why this book was so popular amongst American readers at that time: it simply gave them the reassurance that democracy would eventually defeat communism.

Domesticating translations are often used for imperialistic, evangelical and professional agendas (Venuti 1998a:241). Venuti says that this translation strategy is reflective of the one-sided relationship of Anglo-American culture to other world cultures. He goes on to add that this dominant translation strategy needs to be challenged, as it serves a bigger agenda (Shuttleworth & Cowie 1997:44). He speaks of the violence inherent in translation. The foreign text is reconstructed during translation, using values and beliefs from the target culture (TC).

Translation is a replacement of linguistic and cultural differences, resulting in a text which can easily be understood by the target text reader (TTR). This can never be avoided completely; it is part of the very nature of the translation process. Translation harvests the cultural other in a text, and plants it as the familiar or even identical, in the TT. The risk is that this inherent domestication will be complete. This is often the intended result, which serves domestic agendas (Venuti 1995:18). This results in the effects of translation to be global. Translation has absolute power in constructing the identity of foreign cultures; and has in the past and continues to play a large part in racism, colonisation and geopolitical confrontations. This has caused translation to be identified as a cultural political practise, with the power to create or criticise the identities of foreign cultures (Venuti 1995:19).

Foreignisation is Venuti's answer to domestication (Shuttleworth & Cowie 1997:44), and it was also the translation strategy preferred by Schleiermacher. Venuti uses this concept to explain a type of translation which keeps some of the foreignness of the source text (ST), and thereby breaks target culture conventions. Venuti recommends its use in the "aggressively monolingual" cultures of America and the United Kingdom, where translation is dominated by domestication (Shuttleworth & Cowie 1997:59). As

Venuti (1995:20) says: “In its [foreignisation] effort to do right abroad, this translation method must do wrong at home”. The result is an “alien reading experience”, which could be in the form of a marginal discourse or by choosing a foreign text, which is not included in the domestic canon (Venuti 1995:20). Foreignisation is thereby able to restrain the ethnocentric violence of translation, and counter the hegemony of the English language nations. Venuti (1995:20) therefore calls it a “strategic cultural intervention” which supports democratic geopolitical relations. The point of foreignisation is to show the linguistic and cultural differences in the original text (Venuti 1995:23). Foreignisation gives the translator the freedom to use a non-fluent style and to make use of literary forms such as archaisms (Shuttleworth & Cowie 1997:59).

Whereas domestication is built on humanist assumptions, foreignisation is built on human subjectivity, which entails viewing cultures as being varied and even contradictory, and the belief that human activity is based on social codes (Venuti 1995:24). Instead of concealing their partiality to the TL and TC, foreignising translations show off their partiality, even though they are equally as partial as domesticating translations. Domestication focuses on the signified (meaning of a linguistic sign), foreignisation on the other hand focuses on the signifier (form of the linguistic sign). This focus on the signifier attracts attention to the act of translation, and causes the translation to depart from the foreign text, as well as the dominant values in the TC (Venuti 1995:34).

Foreignisation means choosing a foreign text which is excluded from the literary canon of the TC (Baker 1998:243). Venuti also uses the term ‘resistancy’ to describe this translation method. Foreignisation is non-fluent, it makes the TT seem strange to the TTR by making the foreign identity of the ST visible, and thereby protecting it from the ethnocentric forces of the TC. The aim of foreignisation is to create a heterogeneous (as opposed to homogeneous) discourse, which includes many cultures, beliefs, religions, political and economic views (Munday 2001:147).

Venuti gives the example of translating the nineteenth century Italian writer Tarchetti, as a ‘minoritising’ translation, which is another name Venuti uses for foreignisation. Tarchetti was part of the bohemian subculture in Milan, and wrote in marginal literary genres. Tarchetti challenged not just literary, but also political and moral standards in Italy. He however achieved only minor status in the Italian canon.

Translated into English, it would challenge dominant values, as well as the canon of Italian literature in English. Venuti used foreignising elements to make this translation visible, which resulted in the readers experiencing the work as if from a foreign culture. Some of the methods Venuti uses in his foreignising translations are calques, archaic structure and close adherence to the structure and syntax of the ST (Venuti 1998:13; Munday 2001:147).

Venuti is nevertheless aware of the contradiction inherent to foreignisation, in the sense that it depends on the dominant TC values. Its dependence lies in the fact that this strategy can only become visible by going against these values. Venuti therefore calls domestication and foreignisation heuristic concepts, instead of binary opposites, designed for teaching purposes and to stimulate both research and a rethinking of translation (Munday 2001:148).

## **2.4 Chinese translation theory**

This section discusses the main developments in, and features of, Chinese translation theory in the twentieth century. The following four subsections represent its main features and developments.

### **2.4.1 Traditional translation strategies**

In *Twentieth-Century Chinese Translation Theory*, Leo Tak-hung Chan (2004) writes that translation has been marginalized since ancient times. This was caused by the dominant belief that Chinese culture was superior, a belief which was turned upside down during the Opium Wars and at the start of the twentieth century. Today, translation theory in China is still largely based on the work of Yan Fu (1854-1921), especially his “three principles of translation”. Chan makes it clear that Yan’s theories, as well as those of ancient Buddhist translators and Chinese Christian translators of the 17<sup>th</sup> and 18<sup>th</sup> century, are impressionistic. The terminology of Chinese translation theory uses many of the terms of traditional literary criticism, which hints at the impressionistic inclination of these theories. Chinese translation theory became more objective and systematic in the 1960s, when a large number of Western linguistic terminologies were introduced (Chan 2004:3). Prior to this, translation theorists in China focused on

judging the quality of translations intuitively and on the criteria of a good translation, instead of on the actual translation process.

In the preface of his translation of Huxley's *Evolution and Ethics* (1898), Yan Fu expounded his famous three principles: fidelity (*xin*), fluency (*da*) and elegance (*ya*). Chinese translation theory today is still largely based on these three principles. Although the principle of elegance has been criticised, fidelity and fluency have remained accepted. Yan (quoted in Chan 2004:4) explained his three principles as follows:

Translation involves three requirements difficult to fulfil: fidelity (*xin*), fluency (*da*) and elegance (*ya*). Fidelity is difficult enough to attain but a translation that is faithful but not fluent is no translation at all. Fluency is therefore of prime importance. Since China's opening to foreign trade by sea, there has been no lack of interpreters and translators. But if you assign them any book to translate and tell them to meet these two requirements, few can do so.

From this statement it can be seen how the views of Yan Fu are strongly opposed to those of Venuti. Venuti believed that a non-fluent translation ensured fidelity. Yan Fu emphasized fidelity to the ST especially, as do most Bible translators today. From the point of view of functionalist translation theory, it is clear that Yan Fu did not pay due regard to the translator's loyalty to the TTR and the ST author. Ma Jianzhong (1845-1900), a highly regarded philologist, presented an alternative approach at around the same time as Yan Fu. However, his ideas have been overshadowed by those of Yan Fu's in terms of popularity or actual application (Chan 2004:5).

Although Ma spent most of his time writing on Chinese grammar, he wrote "A Proposal for the Establishment of a Translation Bureau" in 1894. Based on what is now known as contrastive linguistics, he gave an outline for a new approach to translation. Ma focuses on textual analysis and praises the literal method. His ideas on translation are therefore unlike those of Yan Fu. Ma was the first Chinese linguist to utilise Western linguistics to describe and explain Chinese grammar and syntax. He was the first theorist to use a language-oriented approach, with specific focus on equivalence. This can be regarded as being in line with the linguistic approach of translation theory. Unfortunately, the popularity of Yan Fu's principles caused the ideas of Ma Jianzhong to be neglected throughout the following century, as they

were far ahead of their time in China. The linguistic turn took a long time to gain ground in China. Only in the second half of the century when translation scholars such as Liu Miqing and Jin Di appeared, was it finally acknowledged.

The impressionistic nature of, and terminology used by, Chinese translation theory continued. In 1951 Fu Lei introduced his concept of “spiritual resonance” (*shensi*), which remained popular throughout the rest of the century. This term was clearly borrowed from Chinese aesthetics used especially in painting criticism (Chan 2004:6), Lei explained his term as follows: “In terms of effect, translation, like imitation in painting, should be in search of resemblance in spirit rather than in form.” (quoted in Chan 2004:7).

“Formal resonance” (*xingsi*) is used to describe those translations which do not have “spiritual resonance”. “Formal resonance” is quite similar to “formal equivalence” for those educated in Western linguistic or translation theory. This binary opposite however hints at the evaluative nature of the concept of “spiritual resonance” (Chan 2004:7). Chan explains that the vagueness of the critical terminology of Chinese translation theory actually contributed to its continued use.

Qian Zhongshu similarly presented the concept of the “realm of transformation” (*huajing*) to describe the perfect translation, to distinguish between good and bad translations and to include terminology from art criticism. In reality, this concept is even more vague than the previous two, because it only explicates the state a perfect translation should reach. Qian (quoted in Chan 2004:8) explained his concept as follows:

The highest standard in literary translation is *hua*, transforming a work from the language of one country into that of another. If this could be done without betraying any evidence of artifice by virtue of divergences in language and speech habits, while at the same time preserving intact the flavour of the original, then we say that such a performance has attained *huajing*, ‘the ultimate of transmutation.’

Although his theory is thought of as typically Chinese, Qian based it in fact on Western sources. In explaining his theory, Qian drew on the Buddhist concept of the transmigration of souls, where the soul

remains unchanged even though the body is transformed. He distinguished between good and bad translations by stating that the former motivates the reader to turn to the original, whilst the latter causes the reader to want to read neither the source text nor the target text (Chan 2004:9). Qian pointed out the etymological and associative relationship between the Chinese character *yi* (translation) and the characters *you* (seduction), *e* (error), *mei* (mediator), and *hua* (transformation). These highlight the different features of translation according to traditional Chinese thinking.

Chinese translation is unique in utilising terminology from art criticism and poetics, which points to the evaluative nature of Chinese translation theory (Chan 2004:10). In recent years, the impressionistic terminology of Chinese translation theory once again increased in popularity. This is mainly due to, years of Western domination in the field of translation theory and the criticism of traditional Chinese theories, which accompanied this dominance.

The notion exists that Yan Fu's three principles have not been done justice, and that looking at the translation strategies of Buddhist translators will help resolve the confusion. Scholars from the new generation, like Liu Huawen, are reinvigorating the field by making use of an arsenal of impressionistic terms in their theories, and defending of the traditional approach. Liu (quoted in Chan 2004:11-12) defends the traditional approach by saying: "Even though Chinese translation theory puts a premium on intuitive experience rather than abstract reasoning, empathetic response rather than logical thinking, it nonetheless is based on a rich crop of critical literal theory, and should therefore not be slighted."

#### **2.4.2 The modern phase**

As the Qing Dynasty was crumbling at the end of the 19<sup>th</sup> Century, China was trying to save itself by importing Western ideas and technology. The result was a massive increase in the volume of translations, not seen since the great age of Buddhist translations. In the 1920s and 1930s translation entered a modern phase in China, because it was central to introducing 'Chinese modernity'. Chan (2004:15) calls it "*the* decisive period in modern Chinese translation history". There was great debate about how translation should function in the so-called "new" China. The "Modernity Project" of the time was a response to the

keen awareness that China needed to modernise itself in all regards, be it politically, culturally and even linguistically.

At the centre of these debates was Lu Xun, especially during the late 1920s and early 1930s. He is regarded as the first modern Chinese translation theorist (Chan 2004:16). Traditionally, China had two binary opposites in translation, namely those of “straightforward translation” and those of “sense-translation”. Lu Xun took the former to the extreme, to produce ‘word for word’ translations which were then called “stiff translations” (*yingyi*) (Chan 2004:17). During this period there was a strong tendency to criticise the liberal translation methods of the late Qing period, specifically those of Lin Shu. Mao Dun (1896-1981) openly criticised Lin Shu’s methods. There was a strong movement towards translating more accurately and presenting the original faithfully. However, in going against Lin Shu’s extreme liberalism, Lu Xun advocated extreme literalism. This resulted in translations which risked incomprehensibility. This was also pointed out by Liang Shiqiu (1902-1987) in his “On Lu Xun’s ‘Stiff Translation’” (1929). Liang opposed this strategy, and called these “stiff translations” or “dead translations” (*siyi*) (Chan 2004:18).

In “‘Stiff Translation’ and the ‘Class Nature of Literature’” (1930) Lu Xun reacted to Shiqiu’s statement, by giving political motivations for his translation method. He said that his method was aimed at proletariat literary critics, who wanted to be presented with real Marxist literature without any distortions. Commenting on Lu Xun’s motivation for using extreme literalism, Chan (2004:19) says: “The fact that Lu Xun resorts to a variety of arguments (political, aesthetic, linguistic) to justify his method only shows an irrational obsession with literalism on his part.”

During this time the debate on whether to use word for word translations or sense-translations was influenced by the debates on whether to use Europeanisation or Sinicisation, and whether to use fidelity or fluency. Word for word translation implies Europeanisation and fidelity; sense-for-sense translation implies Sinicisation and fluency. Lu Xun was strongly in favour of creating a new language based on the vernacular, but enriched by European languages. This was also supported by Qu Qiubai (Chan 2004:20). Hu Shi was also in favour of using the vernacular, yet because he believed it needed to be a vernacular spoken and understood by the people, he was anti-Europeanization.

The debate of the 1920s was an interesting mix of the classical language, the vernacular, dialects and foreign languages. Between the polar opposites of pro- and anti-Europeanization, Lu Xun used both translation theory and actual translations to base this debate on facts. Lu Xun strove to create a Chinese language which was capable of facilitating modernity. He theorised about using elements of European languages (which he referred to as “nutrients”) to enrich the linguistic resources of Chinese, and experimented with this technique in his own translations (Chan 2004:22). His translations were clearly aimed at the educated section of the population.

Qu Qiubai also attacked fluency (what is today commonly known as domestication), and associated it with backwardness because it led to inaccuracy and kept the Chinese language in its primitive state instead of promoting its development (Chan 2004:23). Lu Xun however advocated a special vernacular, and not a complete vernacular like Qu supported. Lu hoped that Europeanisation would lead to “new modes of thinking” that would be possible to express in the Chinese language (quoted in Chan 2004:24). This debate on the language of translation was central in the overall debate of language reform in China during this time (Chan 2004:24). Translation was seen as vital to China’s efforts to catch up with the West, in terms of military technology as well as political thought and forms of government. Translation was seen as a force which would push China forward on the road to modernisation (Chan 2004:25).

Lu Xun’s call to keep the foreignness of the original and its linguistic structures is in agreement with German theorists such as Schleiermacher and Goethe. However, his translations and even his theories, never became very popular. Yet it was during this time, and with his writings, that the attraction to foreign linguistic structures first appeared. The theories of Lawrence Venuti shone new light on Lu’s, and clearly demonstrated that Lu was indeed ahead of his time. Lu Xun ushered in the modern phase of Chinese translation theory (Chan 2004:26). Although Europeanisation as well as literalism remained unpopular in China, the modern Chinese language was Europeanised. Although Lu Xun was criticised for his theories, his ideas became a reality, and the Chinese language of today is testimony as to how translation can stimulate modernity (Chan 2004:27).

### 2.4.3 The Postcolonial influence on theories

In recent years, postcolonial theory played an important part in translation research, especially in India. Postcolonial theory has much to contribute to all nations and people who were or still are affected by any form of colonialism. Chan therefore suggested that postcolonial translation should be paid due attention in China. Although China was never formally colonised during the twentieth century, certain cities such as Shanghai and Hong Kong were ruled by foreign powers for long periods. It is vital then to consider how postcolonial theory can benefit both translation theory and actual translations in China. Today however, postcolonial theory is still not highly regarded in the People's Republic of China. During the 1980s and 1990s vast amounts of Western critical theory were imported into China in rapid succession, which Chan (2004:29) refers to as "among the most phenomenal intellectual events" of that period. Although postcolonial theory is active in literature and linguistics, translation theory in China has yet to meet the "postcolonial challenge".

Next, two significant responses from Chinese translation theorists and cultural theorists towards colonisation would be discussed. The aim of this discussion is to address the question regarding the ways through which the importance of postcolonial theory can be increased in China. Chan uses the terms 'colonisation' and 'postcolonial' in a broad sense, and points out that "the Chinese have experienced, since the beginning of the [twentieth] century, a partly self-imposed kind of cultural and linguistic colonisation." (Chan 2004:30). For this reason, there is a great difference between the Chinese situation and that of former British colonies such as India for example.

Leo Tak-hung Chan uses the basic elements of postcolonial critique, to analyse the Chinese situation, namely: universalist discourses which conquer colonised people, the appearance of Western forms of discourse in these colonies, and resistance against these imperialist enterprises. Postcolonial theory shows how people can react against the imperial power, instead of just being acted upon.

The first of these responses to colonisation occurred mainly during the 1930s and 1960s, and was a call for keeping the Chinese language pure that was used in translations (Chan 2004:30-31). Since the beginning of the May Fourth Movement of 1919, the trend in translation was to import foreign terms and

expressions from foreign languages. Under these circumstances, the resistance against this trend and call for keeping Chinese pure seemed only natural. The adherents of this response were actually fighting a form of colonisation. This new language that was being created in China, was based almost entirely on the language used in translations of Western works. During the 1930s a movement called *Dazhongyu Yundong* (Language of the Masses Movement) emerged. Chen Wangdao (1890-1977) and Ye Shengtao (1894-1988), the movement's leaders, regarded "language, [as] being the supreme symbol of ethnic character" (quoted in Chan 2004:31). Therefore, the Chinese language would be degraded should elements of other languages be incorporated. They recommended that the spoken language of the people be used (Chan 2004:31).

During the 1960s, Frederick Tsai (1918-1996) and Yu Guangzhong (1928- ) continued this resistance against a defiled language. They suggested the vernacular Chinese used prior to the twentieth century. This represented the traditional vernacular, which unlike the modern vernacular, was free from European influences. Through their publications they fought for the freedom of their language. They simply desired for the modern vernacular to be replaced with the purely Chinese traditional vernacular. This thinking was part of what James Holmes described as a trend since the 1950s that criticises the pidgin or translationese in certain translations, while preferring the use of the authentic target language (Chan 2004:32-33). Yu believes that translationese affected the Chinese culture negatively. His views opposed those of Lu Xun. Tsai and Yu both favoured the classical vernacular used in novels such as *Hong Lou Meng* (The Dream of the Red Chamber) (Chan 2004:33).

Venuti however believed that domestication of the foreign text was a form of colonisation. Postcolonial writers believed that the language of postcolonial writings could enrich the English language. The kind of hybridity, which was resisted in China during the 1960s, represented a reality of the modern Chinese language. The Chinese language can (and had been) enriched by foreign influences. According to Venuti translationese can ensure fidelity, and according to postcolonial theory it can produce high quality literature which is able to describe the realities of our modern multicultural existence.

The second response to colonisation occurred in the 1990s. Leo Tak-hung Chan refers to the rapid introduction of Western critical theory into China since the Deng Xiaoping era of the late 1970s, as the

“second colonization” (the first colonisation taking place during the May Fourth Movement). This “second colonization” brought about a new kind of resistance, which can be referred to as postcolonialist. Chinese linguists and cultural critics first utilised this theory, and influenced translation theorists to follow suit. Chan sums up this response by discussing the views of Shen Xiaolong (1952- ), Zhang Yiwu (1962- ) and Liu Miqing (1939- ). Although only Liu is a translation theorist (Shen is a linguist, and Zhang is a cultural critic), all of their views shed light on translation and are in agreement with postcolonial theory.

In *Interpreting Language* (1992), Shen Xiaolong deals with the failure of Western linguistics to satisfactorily explain the uniqueness of the Chinese language. Currently a professor of Chinese at Fudan University, Shen strongly supports a Chinese approach which explains the language without the help of Western models. He sensibly points out that theories based on European languages are unsurprisingly inadequate and inept at describing the Chinese language, especially its syntax (Chan 2004:34). Shen has been called the “hope of Chinese linguistics”, and is famous for describing “language as a system of signs peculiar only to the culture in which it finds itself, a system understandable only by those using the language” (quoted in Chan 2004:35). This statement reflects the feeling of Chinese linguists that Western linguistics is inadequate, and that linguistics in China can be given new life through cultural linguistics. This situation in China may be described as postcolonial. Shen uses Chinese aesthetics to vividly describe Chinese, and highlights the “associative thinking” of this language. Shen points out that Chinese linguistics needs Chinese culture, its life-giver, to stay alive and flourish (Chan 2004:35-36).

Zhang Yiwu, who is currently Associate Professor of Chinese at Beijing University, was a harsh critic during the early 1990s of the Western dominance of Chinese academia. He was most important among those who utilised postcolonial theory in literary studies in China. In agreement with the views of Shen Xiaolong, Zhang makes the important point in his *Exploring the Margins* (1993) that language is part of its culture, and is not simply a system of signs. Zhang is the voice of hope, and firmly states that although his mother tongue had been hurt by foreign influences, yet the cultural residue of the language and the “collective memory” it evokes can never be destroyed. Zhang is against both the adoption of foreign elements as well as using the spoken language of people, as a method of enhancing the Chinese language (Chan 2004:36). To resist Europeanisation he calls for *houbaihua* (post-vernacular), which is a new written Chinese that incorporates classical Chinese. Although he realises that European influences cannot

be removed from the modern language, he is however still not pro-Europeanisation (Chan 2004:37). He accepts hybridity and yet not the modern vernacular, which is a distinctly postcolonial point of view.

Liu Miqing graduated from Beijing University, and has taught both there and at the Chinese University of Hong Kong (CUHK). He published six books on Chinese-English translation, which according to Leo Tak-hung Chan (2004:38), “present a systematic and coherent body of ideas on translation unmatched by few other theorists in the twentieth century.” Already in 1987 he proposed that a specifically “Chinese translation theory” be established. He believes that there can be no translation theories that are universally valid, and that theories should focus on a pair of languages (or only a few). He furthermore says that this “Chinese translation theory” should be based on actual translation practice (Chan 2004:38). Liu emphasizes the unique qualities of the Chinese language, such as that it is constructed by “sentence sections” instead of “chain connections” (as in the case of English). Chan likens Chinese to Arabic, the latter being described by Hatim as having the tendency “to fit the thought to the word...rather than the word to the thought”, so that “the words become the substitutes of thought, and not their representative” (quoted in Chan 2004:39). This description of Chinese as having unique qualities, is in stark contrast to the views of scholars such as Lu Xun who saw Chinese as inferior to European languages (Chan 2004:39). In Liu’s *Introduction to the Aesthetics of Translation*, he makes references to many famous Chinese aestheticians of the past. On the issue of fidelity or fluency, he quotes the *Dao De Jing*, written by the ancient Daoist philosopher Lao Zi, saying “beautiful words are not truthful; truthful words are not beautiful” (quoted in Chan 2004:40). Applied to translation this means that fluency prevents fidelity, and that fidelity prevents fluency. This is in complete agreement with Venuti’s theories.

#### **2.4.4 New translation theories**

New translation theories were introduced into Western intellectual life already in the 1960s (Chan 2004:43). However, in China these same theories were all introduced into China in rapid succession in the 1980s (Chan 2004:44-45). These new theories are all part of what is called poststructuralism. The translation theories of Venuti are poststructuralist. In the article “‘Post-isms’ and Chinese New Conservatism”, Zhao Yiheng (1995) points out that the three main ideas imported into China at the time were poststructuralism, postcolonialism and postmodernism. These initially influenced literary and cultural theories, yet translation theories based on these “post-isms” were only utilised in China much

later (Chan 2004:44). Theories which had developed over many decades and in diverse locations, were introduced into China in the form of hundreds of translations of Western theoretical works during the 1980s. Although poststructuralism had a definite impact on the fields of literary studies and cultural studies, the influence of new translation theories from the West is unclear (Chan 2004:45). A look at their impact on teaching and intellectual life may help to shed some light on this.

Hong Kong took the lead in teaching translation theories based on poststructuralism to students. This changed the very way translation is taught there. Translation courses exchanged Nida and Newmark for Derrida, de Man and Venuti. As at other translation programmes around the world, Venuti's *Rethinking Translation* especially is recommended reading. Proponents of the new theories, at the expense of traditional theorists, have gained widespread acceptance. Translation courses today go beyond comparative linguistics. This new translation theory and its adherents are a significant force in the field, and demand to be taken seriously.

The Bookman Translation Library Series is a compilation of texts on translation from China (including Taiwan and Hong Kong) published over the last three decades. It is therefore a valuable tool to gauge the state of translation theory in China (Chan 2004:46). What it reveals is that most of these texts are of an impressionistic nature. The issues of culture (as in the "cultural turn") and ideology are worryingly absent in these texts on Chinese translation theories, even recent ones. For many years, Tan Zaixi's *A Short History of Western Translation Theories* (1991) served as the vehicle for exposing Chinese scholars to the translation theories of the West. Inspired by this important work, numerous Chinese authors from the Mainland published brief articles in academic journals on deconstructionist and descriptive translation theories. Although these journals have a limited readership, mainly in academia, they nonetheless had a small, yet significant influence (Chan 2004:48). The interest in the issue of culture in translation, which these texts reveal, hints at the possible beginning of a "cultural turn". Should this trend continue, research which utilises poststructuralism to analyse translation on the Mainland might finally emerge. In 2000 Leo Tak-hung Chan and Chang Nam-fung published *Masterpieces in Western Translation Theory* in Hong Kong, in which the works of Benjamin, de Man, Derrida and Venuti were included. This publication contained the first ever Chinese translations of a number of their works. This reflects the development that still needs to occur in Chinese translation theory. Most of the translation theory imported since the 1950s was from the linguistic approach (Chan 2004:49).

The following two examples however do portray the application of deconstructionist theory (Chan 2004:50). In 1994 Wai-lim Yip, who is a professor of Chinese at the University of California, published “Debunking Claims of *Xin, Da* and *Ya*: The Afterlife of Translations” in the Taiwanese journal “Chung-Wai Literary Monthly”. Yip begins this article with a quotation from Benjamin’s “The Task of the Translator”, which is regarded as the basis of deconstructionist translation theory. Yip rebukes these three principles for being unattainable, and does likewise with the concept of equivalence (Chan 2004:51). His article was the first piece of Chinese writing which discussed the ideas of Walter Benjamin.

Another example of the application of deconstructionism to translation in China, is Siu Pui-fei’s “Orientalism and Self-Orientalizing: The Translation of Western Sinological Works in China in the 1980s and 90s”. In this master’s thesis Siu noted that during the 1980s alone more than 1 500 non-literary works were translated and published in China. Among these were the works of Western sinologists. These works, Siu noted, were examples of what Edward Said would refer to as “Orientalism”. In contrast to the resistant strategy of post-Independence Indian translators, who translated works that were formerly translated and misrepresented by the colonisers anew, Chinese translators were perpetuating the constructed image of China contained in these texts. This was what Siu calls “self-Orientalizing” (Chan 2004:52). Siu furthermore noted that these translators were complicit in two ways, accepting both the image constructed by Western sinologists as well as their methodology. Chan praised this thesis as having “broken new ground”, and being an example of what could be achieved through the utilisation of the new translation theories.

Although new translation theories have been introduced easily into translation studies in the West, they have been met with resistance in China. The question of how these new translation theories can become accepted in China, therefore becomes important (Chan 2004:53). Next, the reception of these new translation theories in the field of Chinese translation would first be discussed.

The new translation theories enjoyed a lukewarm welcome in the academic world in China. Even in Hong Kong, which is known for its acceptance of Western ideas, shows a lack of research that applies the new theories. This is surprising, especially if it is taken into account that theories with a poststructuralist basis

are taught in translation programmes there. On the Mainland, proper translation programmes at undergraduate level were first started at the beginning of the twenty-first century. The fruits of which, in terms of research that utilises new translation theories, will however appear in time.

Poststructuralist translation theories face two problems in China, namely: traditional Chinese views on translation, and the difference between these theories and the reality of practical Chinese translation (Chan 2004:54). Chinese translation theory has always advocated normative principles, and involved evaluative statements for judging translations. They are therefore like the linguistic approach of the West. This unique nature of the translation theory of China implies that new translation theories are so different that they require time to become accepted. Any new theories need to be tested and applied in order to be proven both applicable and useful. Poststructuralist translation theories still need to pass this test in China. In the West, translation theorists have used both poststructuralist theories to examine past translations, and new strategies to create new translations (Chan 2004:55). In China only the former had been employed on a very limited scale, and it might still be a while before the new theories are utilised in practical translations (Chan 2004:56).

Translation theories can be divided into two categories: those that focus more on the micro level (text) and those that focus more on the macro level (culture, ideology, history, etc.). Those theories which focus on the macro level have gained ground, in terms of influence and power (Chan 2004:57-58). Even though these theories that focus on the macro level are problematic to transplant onto foreign shores, it is no reason to get despondent. Chinese translation stands to gain much from these new poststructuralist translation theories, as Western translation theory already had. This is the main reason for hoping that these theories will be incorporated into mainstream Chinese translation theory in the near future. It is vital that Chinese translators are encouraged to utilise these theories in research and apply them in their translations, in order to demonstrate the new theories' applicability (Chan 2004:58).

## **2.5 Conclusion**

This chapter summarises the major developments in both Western and Chinese translation theory, and concludes the literature review. It specifically introduced the translation theories, which will be used to

analyse the translation (in chapters 3 and 4), namely the functionalist approach of Vermeer and Nord, and the theories of domestication and foreignisation (as well as visibility and invisibility) of Venuti. The postcolonial approach will be applied in chapter 5 to suggest areas for further research. The Chinese translation theories supplied background information and will also be used to identify topics for further research. The following two chapters analyse the translation of *The True Story of Ah Q* on the micro and macro levels respectively.

## **Chapter 3: Microstructural analysis of the target text**

### **3.1 Introduction**

Microstructure refers to the structure of a particular object at the smallest levels of enquiry. The microstructure of a text refers to the levels of individual words, clauses and sentences. These are the building blocks of the text and they reveal the individual decisions of the translation process. These decisions represent in microcosm the dominant translation strategies utilised by the translators. An investigation of the microstructure of a translated text brings the investigator closer to understanding the macrostructure of the translated text.

This chapter firstly discusses the aims of this translation, and then presents the translation brief (which contains the skopos of this translation) for this version of *The True Story of Ah Q*. The translation brief presented in this chapter is based on the Publisher's Note in the novel and principles from the functionalist theory. The brief forms the basis of the analyses and evaluations made in this chapter. The brief is followed by an introduction to the different types of translation strategies and translation problems. The main part of this chapter deals with the analysis of specific translation problems found in this version of *The True Story of Ah Q*. The analysis is based on the functionalist model and the theories of Venuti (specifically domestication/ foreignisation and visibility/invisibility). This chapter focuses on three specific translation problems, namely: the pragmatic translation problems of references to time and place as well as culture-specific terms, and the text-specific translation problem of metaphors. From this and the following chapter the dominant translation strategies used by Yang Xianyi and Gladys Yang in their translation of *The True Story of Ah Q* will be deduced. Although dominant translation strategies as well as the brief belong to the macrostructure of the TT, but an analysis of microstructural elements acts as building blocks to construct the macrostructure.

### **3.2 The aims of this translation**

The first translation of *The True Story of Ah Q* by Yang Xianyi and Gladys Yang (published in 1956) predates the emergence of Western translation studies (1970s) (Hermans 1994:10). According to Feinauer

(2007), even the linguistic approach was only developed in the 1960s. It is therefore highly unlikely that the translators utilised either a functionalist approach or the skopostheorie at all. Yang Xianyi and Gladys Yang most likely based their translation decisions on intuition, and Yang Xianyi especially must have been influenced by traditional Chinese views on translation such as Yan Fu's three principles (see 2.4.1).

The publisher's note in *The True Story of Ah Q* explained that the aim of the books published by the Foreign Languages Press (Chinese classics from ancient to modern times) was to present Chinese culture to the world. About the translations of these classics it said:

"Their English translations are masterworks produced by notable translators both at home and abroad. Each book is carefully compiled and translated with minute precision. Consequently, the English versions as well as their Chinese originals may both be rated as classics." (Lu 2000).

This statement sets a high standard for all the books published by the Foreign Languages Press. According to the publisher's note, these books were mainly addressed to foreigners, with the purpose of showcasing China's history, literature and culture, but also to Chinese students of English and translators. These audiences were the reason for the Chinese-English bilingual versions.

The main TTR of the present version of *The True Story of Ah Q* are foreigners, who either read only the English version or, such as in the case of students of the Chinese language, read the Chinese version with the aid of the English version. The latter facilitates easy comprehensibility and increases reading speed (as the dictionary needs to be consulted less), and would be an element of the "extensive reading" part of a Chinese language course. Chinese students of English would read the English version of the text with the help of the Chinese version, in the same way as foreigners read the Chinese version. Chinese-English translators use this as an example of how to solve common Chinese-English translation problems skilfully.

I will now present the translation brief for this translation and thereafter, list and briefly explain Chesterman's three main types of translation strategies and the four types of translation problems put forward by Nord (Schäffner 2001:27, 32).

### 3.3 The Skopos

The Foreign Languages Press constitutes the client, because they commissioned the translation. According to them the main addressees are foreigners, most of whom have little or no knowledge of the Chinese language (and a correspondingly fair knowledge of Chinese history, literature and culture). There is however a significant reader group who has an intermediate level of Chinese, and for whom a bilingual Chinese-English version will facilitate their reading of the Chinese version. There is also a very large group of Chinese learners of English who use the bilingual version to read the English version. Lastly, there are also Chinese-English translators for whom this version serves as an example of a master translation.

The translation is meant to be understood by current and future readers. This book is published and printed in Beijing. Foreign readers therefore usually buy this book in foreign language bookshops in China, some however read it as part of their Chinese language course in China or overseas, or come across this in a library in China or overseas. The translation is in the form of a bilingual Chinese-English novel.

As pointed out in the publisher's note, this Chinese-English bilingual version of *The True Story of Ah Q* is intended to exhibit this modern Chinese classic as a great piece of Chinese literature. The primary aim of the translation is to give readers a real experience of the depth and the heights of Chinese culture. The secondary aims of the translation focus on language learning as well as the function for translators (namely to use this translation as an example for future translations). These two aims are also the translation's skopos, in other words it is the purpose of this bilingual version of *The True Story of Ah Q*. In accordance with the skopos rule, the translation's skopos is the main determining factor in the translation process (see 2.2.2).

In light of the skopos and due to this being a literary translation, the TT should follow the ST as closely as possible in order to give the TTR a taste of the unique style of the ST author. Structurally, the TT should also closely resemble the ST, in order to ensure that the TTR can easily compare the ST and TT in the bilingual version. The translation needs to render Chinese terms in such a form as to fulfil the translation skopos. This would entail for example the use of loan words and calques in the TT, which can be explained (the first time they are used) in a footnote, or the literal translation of metaphors (and explaining them in brackets) to give the TTR a real taste of Chinese language and culture. These types of translation choices will fulfil the skopos most effectively. If the TT reads very fluently, and if the language used is very idiomatic and SC terms are replaced by TC terms, the translation will not fulfil its skopos, because the TTR will not experience the difference between English and Chinese in terms of both language and culture.

The translation strategies of Lawrence Venuti were developed to achieve this kind of skopos. For this reason, I will apply his strategies to both analyse the translation of Yang Xianyi and Gladys Yang, and to suggest improvements that will fulfil the skopos more effectively than the present translation does. His concepts of foreignisation/domestication and visibility/invisibility are therefore an integral part of the skopos of this translation on which my analyses will be based. As I have already mentioned in the literature study (see 2.3.2), foreignisation results in an ‘alien reading experience’ which displays the linguistic and cultural differences of the ST. Venuti advocates a non-fluent style, which increases the visibility of the translator (see 2.3.2).

### **3.4 Translation strategies**

According to Chesterman there are three main types of translation strategies, namely syntactic strategies, semantic strategies and pragmatic strategies (Schäffner 2001:27). Translation strategies are ways in which the translator deals with translation problems. I will now briefly explain each of these strategies as part of the background discussion prior to the microstructural analysis which forms the main part of this chapter.

### 3.4.1 Syntactic translation strategies

Syntactic translation strategies change the grammatical form of the text. Examples of this strategy are:

- transposition, which refers to a change in word class with retention of meaning: e.g. translating “He had always *dreamed* of traveling to Tibet” as “Es war schon immer sein *Traum* um nach Tibet zu reisen”);
- sentence structure changes;
- loan words and calques (loantranslation) which entail using source language (SL) lexical units and the substitution morphemes respectively (an example of a loan word would be: “he wore a pair of *lederhosen* to the party”; and an example of a calque would be translating “水龙头” as “water dragon head”); and
- literal translation that entails a TT which mimics the ST as much as possible and yet still produces a TT which is grammatically correct. A literal translation produces an interlinear version of the original and is useful for language learning, as in the case of this present translation (Schäffner 2001:28).

### 3.4.2 Semantic translation strategies

Semantic translation strategies modify the meaning of a text on the level of word, clause and sentence, or as a whole. Examples of semantic strategies are:

- the use of synonyms, hyponyms, paraphrase;
- trope change, which refer to strategies for translating rhetorical tropes such as metaphors; specifically metaphorisation, demetaphorisation and remetaphorisation; and
- other kinds of modulation, which address the semantic differences between the source language [SL] and the target language [TL] (Schäffner 2001:29-30).

### 3.4.3 Pragmatic translation strategies

Pragmatic translation strategies are based on the translator's overall approach to the translation and his/her opinion on how to best translate a specific text. These decisions are based on the translator's evaluation of the prospective TTR, and are basically concerned with the focus on and selection of specific information in the ST. Pragmatic strategies determine the message of the TT, and utilise syntactic and semantic strategies. Examples of pragmatic strategies are:

- cultural filtering, which is the adaptation of the culture-specific terms in the ST to the cultural norms of the TT. Exoticisation is its opposite. These two are very similar to Venuti's domestication and foreignisation;
- information change, which can be further divided into addition and omission;
- and visibility change, which entails making the translator either more or less visible. Footnotes, brackets and a translator's introduction cause the translator to be more visible. This is in agreement with Venuti's terms visibility and invisibility (Schäffner 2001:30-31).

### 3.5 Translation problems

Before the discussion of the microstructural analysis itself of *The True Story of Ah Q*, I will first list and then explain the different types of translation problems according to Nord. Translation problems and translation strategies are closely connected, because it is from these different translation strategies that the translator has to choose from in order to solve a particular translation problem.

Nord divides translation problems into four types, namely: pragmatic, intercultural, interlingual and text-specific translation problems (Nord 1991: 58).

Pragmatic translation problems are a result of the contrast between the ST and TT communicative situations (Nord 1991: 59). Examples of pragmatic problems include references to time and place, culture-specific terms and proper names. The translation strategy of cultural filtering is applicable to all

these pragmatic problems. References to time and place such as 'today' or 'our country' often have to be changed in order to fulfil the skopos of the TT such as in the case of school textbooks (Schäffner 2001:32). In literature, on the other hand, such references are usually kept as they are.

Culture-specific terms refer to objects, events and situations which exist in only one of the two cultures (usually the SC) (Schäffner 2001:32-33). The term *realia* is used to refer to such phenomena. In the past such culture-specific terms were often regarded as untranslatable. Such terms are problematic because it cannot be expected that all TTR are highly knowledgeable on the SC. An awareness of the prospective TTR and their characteristics will enable the translator to choose an appropriate translation strategy. Schäffner (2001:33) suggests four strategies for such problematic terms, namely: loan words, calques, substitution with a similar term from the TC or an explanation. Schäffner recommends using combinations, such as a loan word with an explanation or a loan word with a TL term (culturally neutral) which acts as a definition, as safer solutions. Explanations can follow the loan word or they can be added in brackets or a footnote. The advantage of using a SL term with an explanation is that the SL term can stand alone in the text without the explanation after it has been used once (Schäffner 2001:34). For proper names the same strategies as recommended for culture-specific terms can be used.

Proper names of people are usually carried over to the TT; descriptive names however require a literal translation or a calque because they tell the TTR something about the character of a person. Countries and towns have standard translations in the TL (e.g. München - Munich). Proper names of institutions can be translated by means of loan words, calques and explanations. When translating the name of a newspaper for example, the proper name can be used independent if the TTR are familiar with it (e.g. *The New York Times*). If however the newspaper is not so well known by the TTR a generic label can accompany the proper name (e.g. the newspaper *Sunday Times*), or a brief description of the newspaper can be given with the proper name (Schäffner 2001:34). The choice of which translation strategy to adopt for a pragmatic translation problem depends on the TT's purpose (e.g. is the purpose of the TT to present the source culture as exotic?), the TTR's characteristics (e.g. do they know the source culture well?), and situational aspects (such as the time and place where the TT is read) (Schäffner 2001:35).

Intercultural translation problems result from differing conventions in the SC and TC (Nord 1991:59). Cultural filtering is highly relevant to this kind of translation problem. Some examples of this kind of translation problem are measuring conventions, forms of address and text-typological conventions. Measuring conventions depend on the skopos of the translation (Schäffner 2001:36). In the case of technical texts for example, measurements need to be converted so as to ensure comprehension. However, in literary texts the unit measurement used in the ST may be kept unchanged in order to fulfil a skopos which requires an exoticising translation. Forms of address may differ greatly between the SC and TC, and are also determined by the genre of the text. The German “Sie” (polite form of address) for example does not have an English equivalent (Schäffner 2001:36). Forms of address may be kept unchanged or be changed depending on the purpose of the TT.

Text-typological conventions refer to the fact that all translated texts are part of a certain text type and a certain genre. Genre highlights the reality that texts which have the same function share structural similarities. Examples of genres are instruction manuals, business letters, newspaper articles, academic articles, school textbooks, etc. ‘Text type’ classifies a text according to its function, specifically whether it is informative, expressive, argumentative, persuasive, and so on. Genre conventions differ from culture to culture, and change over time. This is what makes the notion ‘genre’ important to translation studies (Schäffner 2001:37).

Interlingual translation problems are caused by the structural differences between the SL and TL in terms of vocabulary and syntax. In the early stages of translation studies these differences were the focus. Functionalists are however aware that language and culture are interconnected and that translation is therefore about more than just linguistic differences (Schäffner 2001:38). Examples of interlingual translation problems include dialects and sociolects, reported speech and theme-rheme structures (Schäffner 2001:39-40).

Dialects and sociolects are features of a text which point out the regional origin or social position of characters in a ST or of the ST itself. These help the ST to achieve a certain effect for the source text reader (STR). In many cases, especially in literary texts, the skopos requires the translator to recreate the effect of dialects and sociolects in the TT. Schäffner (2001:39) gives the example of the musical *My Fair*

*Lady*. The English Cockney (sociolect) was replaced by the German Berlin dialect. The problem with this replacement is that the Berlin dialect, unlike Cockney, is not a victim of prejudice (Schäffner 2001:39).

In German for example, grammatical rules and textual conventions exist for reported speech. The translator needs to be aware of such rules and conventions, and needs to negotiate such differences between the SL and TL (Schäffner 2001:40). Theme refers to old information and rheme to new information. Different languages have different conventions in terms of the order of placing the theme and rheme in a sentence. Translators need to be familiar with these conventions (Schäffner 2001:41).

Text-specific translation problems are those problems which are unique to an individual text. Examples of this kind of translation problem are alliteration and puns, and metaphors (Schäffner 2001:41-43).

Strategies used to resolve these problems should be based on their relevance in the text, on genre conventions and most importantly, on the translation skopos. Rhetorical figures such as alliteration and puns are usually quite important in literary texts, because of their effect. Rhetorical figures are however linked to their linguistic systems, and can therefore often not be reproduced. To resolve this problem, translators can make use of their creativity (Schäffner 2001:41).

Metaphors, according to Newmark, can be rendered in the TT by means of seven translation procedures: reproducing the SL image in the TL; replacing the SL image with a TL image; replacing a metaphor with a simile and thereby keeping the image; rendering the SL metaphor as a 'simile plus sense' in the TL; replacing the metaphor with its sense; deleting the metaphor; and using the metaphor together with its sense. Toury adds two more to this list, this time from the point of view of the TT: translating ST words or phrases as metaphors in the TT; using a metaphor in the TT without a motivation in the ST. Toury notes that metaphors do not only pose translation problems, but are in fact also translation solutions (Schäffner 2001:43). Although some conceptual metaphors are unique to one culture, other conceptual metaphors exist in more than one culture, either with the same metaphorical expression or a different one. Translators can therefore translate metaphors by changing the metaphorical expression, or even changing the conceptual metaphor. Although Nord categorises metaphors under text-specific translation problems, they can also be included under intercultural translation problems (Schäffner 2001:44).

The functionalist framework can be applied to any translation project. It facilitates the translation process by allowing the translator to group translation problems under problem types, and so makes the choice of which translation strategy to use easier by basing such choices on a thorough analysis of the translation brief. Nord's categories for translation problems and translation strategies are also a useful tool for academic purposes, as they enable discussion on the choice of a particular translation strategy (Schäffner 2001:45).

As mentioned at the beginning of this chapter, this microstructural analysis will focus on three specific translation problems, namely: the pragmatic translation problem of references to time and place, the intercultural translation problem of culture-specific terms and the text-specific translation problem of metaphors. These three problems are the specific focus of this analysis, because they lend themselves well to an analysis of the TT that utilises the functionalist model and the theories of Venuti. In addition, it also investigates the translation strategies that were used by the translators, as well as the strategies that could have been utilised to increase the effective fulfilment of the translation skopos (see 3.2). However, a thorough analysis that deals with each of the translation problems is beyond the scope of this thesis in terms of time and space.

### **3.5.1 Pragmatic translation problems**

Pragmatic translation problems are a result of the differences between the ST and TT situations. I will focus on the pragmatic translation problem of references to time and place.

#### ***3.5.1.1 Time and place***

I have divided the examples of references to time and place based on the solutions that I suggest for their improvement. I will first deal with those translations of references to time and place which can be improved by addition, and thereafter those which can be improved by ensuring greater fidelity to the original.

### 3.5.1.1.1 Addition

In the first line of page 53, reference is made to the “Shang Dynasty” (商), and to the “Zhou Dynasty” (周) and the “Qin Dynasty” (秦) in lines 2 and 3 respectively. The translators rendered these terms directly into the target text (TT), without providing any additional information. For Chinese readers, these dynasties, in the source text (ST), evoke the specific time periods and features of these dynasties, as well as the people who caused their downfall. For the most part, target text readers will have substantially less background knowledge, if any, on these Chinese dynasties. Although such background information is not vital to follow the plot of the novel, it enables the TTR to appreciate the story more and, to some extent, to experience and appreciate the richness of the story to the same degree as the STR. It is therefore important to address this lack of background information, in order to fulfil the skopos (which should include an attempt to give the TTR the same experience of the story as the STR, as far as it is possible). I would therefore suggest adding the dates of these dynasties in brackets as follows: “Shang dynasty (1766-1027 BC)”, “Zhou dynasty (c. 1027-256 BC)” and “Qin dynasty (221-206 BC)”. Additional information could be given about the characters “Da Ji” (妲己) and “Bao Si” (褒姒) (as well as “Dong Zhuo” [董卓] and “Diao Chan” [貂蝉]) in the form of a brief footnote.

The following sentence appears on page 57, line 13: “Our young mistress is going to have a baby in the eighth moon....” (“我们的少奶奶是八月里要生孩子了....”). “[E]ighth moon” has been translated literally (a syntactic strategy) from the Chinese word for ‘August’ (八月). “[E]ighth moon” is one of the few examples of foreignisation in the present translation. This choice is quite appropriate and successful in giving the TTR an experience of Chinese culture. Yet, the use of “eighth moon” without any explanation means that many TTR will not understand its meaning. Although “eighth moon” is foreignising and non-fluent, it does have a certain poetic ring to it, which is most likely the main reason for its use. If the the meaning of this literal translation is added in brackets at the first reference to it, it will ensure comprehension of the term by the TTR. The next time any such literal translation of a month occurs, the TTR will understand its reference.

The “Moon Festival” (中秋) is mentioned on page 83, line 2. This Festival, although still referred to by this name, is today more commonly known as the “Mid-Autumn Festival” (which is also the literal translation of the festival’s Chinese name). The Mid-Autumn Festival is held on the 15<sup>th</sup> day of the eighth moon (lunar calendar). This Festival marks the time when people look at the moon and eat moon cakes. “Moon Festival” is a domesticating translation compared to the more foreignising translation “Mid-Autumn Festival”. “Mid-Autumn Festival” is clearly translated and strongly contributes to visibility. The translators made this choice because “Moon Festival” is more descriptive of the theme of this Festival, and it sounds slightly more fluent and less translated. I would suggest using the literal translation “Mid-Autumn Festival” instead, with a footnote which briefly explains this Festival and states when it is held.

The title of chapter 7 is “The Revolution” (革命) (p.101), which refers to the Republican Revolution of 1911-1912. This reference is clear to all STR, both at the time of its first publication and today. TTR are not all very familiar with modern Chinese history, and therefore require some background information on which revolution is being referred to and when it took place. I suggest using a brief footnote to inform the TTR about the Republican Revolution. Informing the TTR about Chinese history is an important part of the skopos, because such information increases the appreciation of the TTR for Chinese culture and literature.

In the first sentence of this chapter, the TTR is also given a sense of the traditional Chinese way of writing a date: “On the fourteenth day of the ninth moon of the third year in the reign of Emperor Xuan Tong” (宣统三年九月十四日). This translation follows the ST very closely, except that in the ST “Xuan Tong” is at the beginning of the sentence, and in the TT “Emperor” is added to the title for clarity. After the Republican Revolution, this Chinese calendar was abandoned in favour of that of the West. This translation is therefore a literal translation (syntactic strategy), which is effective in giving the TTR a sense of Chinese history, and how the traditional calendar was arranged according to the reign of the emperor or empress. The way in which the date has been literally translated has a strong foreignising effect, because the TTR is not used to reading dates which are formulated in this way. I would only suggest adding a footnote on this emperor to briefly explain who he was and when his reign started.

Later on in this same sentence, the exact time is given as “after the fourth stroke of the third watch” (三更四点). In China, the night used to be divided into five two-hour periods, translated here as “watch”. These watches were then again divided into strokes. This phrase therefore has been literally translated, and has a foreignising effect. The translators have made this decision to give the readers a taste of Chinese culture, especially a taste of old China. This translation however does not completely fulfil the skopos: although the TTR can guess what “watch” and “stroke” refers to, they need more information by means of a brief footnote. Instead, the translators added “at midnight” before this phrase to give the TTR an idea what it refers to. However, I believe a footnote would be more informative.

These six examples of translations of references to time and place can all be improved, as I have shown, by means of the pragmatic translation strategy of an information change, specifically ‘addition’. Adding information in the form of footnotes or brackets compensates for the lack of background knowledge on the part of the TTR, and allows for the use of loan words or literal translations by making clear what exactly is meant. Although translators have used addition in both instances discussed above, namely “[o]n the fourteenth day of the ninth moon of the third year in the reign of Emperor Xuan Tong” and “after the fourth stroke of the third watch” the, this added information is insufficient. In both these cases the translators remain invisible. Addition, especially in the form of brackets and footnotes, leads to greater visibility for the translators.

The translators avoided additions because these cause the text to be non-fluent. Venuti, as I have mentioned in chapter 2, says that the use of a fluent style (which enacts domestication) is the dominant translation strategy in the Anglo-American world. The use of a fluent discourse produces invisibility, and invisibility masks the domestication process. The additions which I have suggested address these problems by ensuring more visibility and thereby producing foreignisation.

### **3.5.1.1.2 Fidelity**

On page 55, line 3 the TT reads: “Five or six years before.” The ST however reads “五六

年前” (five or six years ago). Although small, the difference between “before” and “ago” is nevertheless significant. This is an example of both the semantic strategy of an abstraction change (specifically generalisation), and the pragmatic strategy of an information change because it changes the meaning of the ST. The translators have done this to avoid confusing the readers. The story is set around the time of the Revolution (1911-1912). Therefore, “[f]ive or six years ago” refers to a period before the Revolution and not to a period “[f]ive or six years ago” calculated from the present. Although using “before” leads to greater clarity, it alters the meaning of the ST and removes the TTR from the setting of the period of the Revolution and positions her/him in the present day. Replacing “before” with “ago” makes the translation more accurate and positions the TTR in the middle of the story. The meaning of “[f]ive or six years ago” is very clear from the context, and there is no danger of ambiguity. I therefore suggest the application of the syntactic strategy of a literal translation by using “ago”, in order to ensure fidelity to the original.

On page 105 line 16, the TT reads: “they refreshed him as much as a drink of iced water in summer” (一见之下，又使他舒服得如六月里喝了雪水). The ST actually says “June” instead of “summer” as in the TT. This is an example of a semantic strategy, namely an abstraction change, in this case generalisation. The translators have rendered a specific term (*June*) in the form of a more general term (*summer*). The translators did this to render the comparison easier to understand, especially to readers from the southern hemisphere, for whom June implies winter. I would suggest using “June” for the sake of fidelity.

On page 143 line 13, the TT reads: “A number of people then dragged him back for the third time through the grille” (许多人又将他第二次抓进栅栏门). This is an example of the pragmatic strategy of an information change, because the ST version of this sentence states that it is the second time Ah Q is dragged through the grille. The translators must have made this change because it was in fact the third time Ah Q was put in the small room with a wooden grille. It was however only the second time he was dragged back into this small room from the big hall where he was interrogated. In order to ensure fidelity, my suggestion is to keep to the original. This might however also be an example of a translation error.

In each of these three examples the translators have chosen to alter the meaning of the ST, even to a small degree, in order to ensure fluency. They chose to domesticate the TT, although a foreignising approach is also used. By ensuring fidelity to the ST, the suggestions I have made in the above three cases ensure that the TT is an accurate representation of the ST.

### **3.5.2 Intercultural translation problems**

Intercultural translation problems result from conventions that differ in the SC and TC. I will focus on the intercultural translation problem of culture-specific terms. Nord classifies culture-specific terms as a pragmatic translation problem. However, this is a heuristic classification as these translation problems often straddle two or more translation problem types. In my opinion, culture-specific terms form an important part of intercultural translation problems, and for that reason they are included here.

#### **3.5.2.1 Culture-specific terms**

The examples of culture-specific terms are divided in terms of my solutions to improve them. I will first deal with those translations of culture-specific terms which can be improved by addition alone, thereafter those which can be improved by loan words used together with additions, and lastly those which can be improved by ensuring fidelity.

##### **3.5.2.1.1 Addition**

On page 3 the great Chinese sage, Confucius, is mentioned. However, no explanation is given about who he was, or why he was significant. A TTR who has never heard of Confucius will not be aware of the fact that Confucius and his *Analects* are highly significant to Chinese culture. Chinese civilisation has in fact for the last two millennia been strongly influenced and guided by the philosophy of this man and his students. The TTR who comes across the name Confucius and his sayings may have no idea of the great importance of this man and his work in China, and will miss a fundamental and highly valuable lesson on Chinese culture. A brief explanation would have effected valuable insights into the Chinese culture.

Foreigners who study Chinese will most probably know who Confucius was and be aware of his significance. However, those readers who are not studying the Chinese language need to be informed through an explanation in order to fulfil the skopos. Considering the importance of Confucius in Chinese culture, it is vital that the ST compensates for the lack of background knowledge on the part of many TTR.

“Confucius” (孔子) is actually an old translation based on the Wade-Giles system, a more accurate translation according to the pinyin alphabetic system of writing (the standard way of writing Chinese phonetically today) is “Kongzi” or “Kongfuzi”. Due to the common usage of “Confucius” in spoken and written English both abroad and in China, the use of “Confucius” ensures coherence with the spelling used in the majority of literature on this important historical figure. Considering the bilingual format of the book, I suggest the inclusion of a footnote at the first instance of reference to his name (page 3). The footnote could read as follows: “The ancient Chinese philosopher, whose ideas have had a strong influence on Chinese culture, especially on emperors, officials and scholars.” Thereafter, the TTR will know who Confucius was, and there will be no need to repeat the footnote each time his name appears. Giving such an explanation in the form of a footnote, saves space in the TT and thereby ensures that the ST and TT pages correspond more closely.

On page 41, line 15 the TT reads: “When he came home half a year later his legs were straight ...” (半年之后他回到家里来，腿也直了). This is an example of a literal translation. The use of “... his legs were straight” results in incomprehensibility, and therefore needs to be explained in a footnote. This could read as follows: “Some Chinese at first believed that Westerners had no knee joints because of their upright and stiff manner of walking compared to the relaxed Chinese gait.” This represents an example of the coherence rule, for it cannot be assumed that the TTR have the required background knowledge to understand what “straight legs” refer to.

On page 59 in the first line of the third paragraph, the following exclamation is found: “‘Turtle’s egg!’”. The translators have once more literally rendered the Chinese word “忘八蛋!” (wàngbādàn) without an

explanation. An explanation would facilitate the fulfilment of the current skopos. Without an explanation the TTR will most likely fail to understand the meaning of this word. A footnote could read: “A strong insult that means ‘bastard’. The word is, typical of the Mandarin dialect, which was used mainly by the families of officials, the wealthy and those with an education at the time.”

On page 137, line one the loan word “yamen” (衙门) appears. Although it is an accepted loan word in English literature on China, it cannot be expected that all TTR would be familiar with this term. I therefore suggest using an explanation in the form of a footnote, such as the following: “A government office in feudal China” (Concise English-Chinese Chinese-English Dictionary 2005).

The use of footnotes had been suggested in these last four cases, which are examples of the pragmatic translation strategy of information changes, specifically *addition*. As mentioned before, addition increases the visibility of the translators. It should also be remembered that this version of *The True Story of Ah Q* is not only addressed to language students, but also to those who only read the TT and so get a glimpse of Chinese culture. The skopos of this translation, according to both the publisher and the translation brief, which I have based on the publisher’s note, is to introduce Chinese culture to the world. Footnotes facilitate this purpose optimally.

According to Venuti’s theories, a footnote contributes to the non-fluency of the discourse and thereby counters the invisibility of the translators. A footnote also gives the TTR an ‘alien reading experience’ and has a foreignising effect on the TTR because the foreign culture revealed in the footnote seems so different and yet so appealing. This is exactly the kind of strategy that will motivate the TTR to read the ST, and to learn more about and really appreciate Chinese culture and literature. This complies with the translation skopos.

### 3.5.2.1.2 Loan words plus addition

On page 37, in the first line of the second paragraph, the TT reads: “Ah Q took off his tattered lined jacket” (阿Q也脱下破夹袄来). The translators have rendered the Chinese word “袄 (ao)” as “jacket”, whereas the correct meaning is a “short Chinese-style jacket” (Concise English-Chinese Chinese-English Dictionary 2005). This is an example of the semantic translation strategy of hyponymy. In this case, the translators changed the meaning of the ST hyponym “袄 (ao)” by translating the term with its superordinate “jacket”. On the basis of the skopos, namely to introduce Chinese culture, I suggest the following rendering of the above-mentioned sentence: “Ah Q took off his tattered lined *ao* jacket”. The footnote could then simply read: “A short Chinese-style jacket”. Therefore “袄 (ao)” is then translated by a loan word (*ao*) as well as the added explanations (the word “jacket” and the footnote). When next *ao* is used, both explanations may be dropped or, alternatively only the footnote. This suggested translation fulfils the skopos without detracting from the cohesion and coherence of the TT. It is also economical in terms of space in the TT.

On page 43, line 10 the translation “shiny brown cane” (一支黄漆的棍子) appears. A more literal translation would be “a yellow lacquered rod”, although a “棍” (written *gun*; pronounced “goon”) is not exactly the same as a rod. The noun phrase “shiny brown cane” is an example of a ‘cultural equivalent’. This refers to the use of a term for a similar item from the TL to translate the culture-specific SL term. Translating “黄漆的” (yellow lacquered) as “shiny brown” is an example of the semantic strategy of paraphrase. I suggest translating this as literally as possible to ensure fidelity. The present translation does not fulfil the skopos: “cane” does not portray the unique nature of the actual item, nor does it give the TTR a sense of China’s rich culture. I suggest rendering “一支黄漆的棍子” as “a yellow lacquered *gun*” with the following footnote: “A traditional Chinese rod”. This would not only be more accurate, it would also give the TTR a taste of China through the loan word “*gun*”. Rendering this loanword (*gun*) in italics avoids confusion between it and the English word “gun” (a weapon which fires bullets).

“[S]teamed bread” (馒头 mantou) appears on page 75, line 15. The word “mantou”, does not refer to steamed bread. This is an example of an explanation, namely of a descriptive translation. I suggest rendering “馒头” as “mantou”, with “steamed bun” either in brackets or as a footnote. This fulfils the skopos far better than “steamed bread”. In my view, “steamed bun” is more descriptive of the actual object than “steamed bread”. For this reason, I suggest using it as the explanation for “mantou”.

On page 79 line 3, the phrase “May Buddha preserve us” appears. This is the translation of “阿弥陀佛 (Emitufo)”, which is in fact the name of the Buddha (Amitabha). Both Buddhist monastics and lay disciples use this mantra to cultivate an empty mind and pay their respect to Buddha. Although “阿弥陀佛” may be translated as “may Buddha preserve us” or “merciful Buddha”, the meaning of this word goes beyond these translations. The translators adapted a source-specific term into a phrase that was easier for the TTR to understand and that fitted more closely into their world view and especially their religious views. The existing translation of this culture-specific term therefore does not fulfil the skopos. I believe that “Emitufo”, used together with a footnote (“Amitabha, the name of the Buddha”), is more faithful to the ST and the meaning of the ST term. Rendering “阿弥陀佛” as “[m]ay Buddha preserve us” is a good example of domestication, because “阿弥陀佛” (Emitufo) is the name of the Buddha and used by Buddhist monastics and the laity as a chant for self-cultivation and devotion. “May Buddha preserve us” although fluent, is semantically removed from “阿弥陀佛”. It renders this culture-specific practice into a phrase that has a different meaning, and that does not even sound very much like a translation. “May Buddha preserve us” has the tone of a Christian prayer (if the word “Buddha” is left out). This fails the skopos, because it does not give the TTR a real taste of Chinese religion. Instead, it only gives a partial interpretation of it.

The use of loan words is a syntactic translation strategy, and that of footnotes or brackets represents an example of the pragmatic translation strategy of information change (specifically addition). As mentioned in paragraph 3.4, Schäffner (2001:28) suggests the use of loan words and explanations as possible translation strategies for culture-specific terms. She recommends the use of combinations, such as a loan

word with an explanation, or a loan word with a TL term (culturally neutral) which acts as a definition, as safer solutions. The advantage of using a SL term with an explanation is that the SL term can be used independently in the text without the explanation, after its first occurrence. The use of loan words, in conjunction with footnotes or brackets, increases the visibility of the translators more than the use of footnotes or brackets alone. By avoiding additions and loan words the present translation renders the translators invisible.

The translators have domesticated these examples of culture-specific terms for which I have suggested the use of loan words, together with footnotes or brackets. The main problem with such a domesticating translation is that the translators do not display Chinese culture and all that goes with it to the TTR by changing a Chinese culture-specific item into an English cultural equivalent. This means that this specific translation does not fulfil the skopos of the overall translation. They avoided using loan words in these cases, because they impeded the high level of fluency of the discourse which in turn masked the translation process. The reason for their translation choices is simply that fluent discourse was directly or indirectly required of them, as it is required of most translators, and is (falsely) seen as the criterium for a good translation. This is however the opposite of what the skopos (which I have written for the purpose of this analysis) requires. This is a perfect opportunity for the translator to introduce a culture-specific item through the use of loan words. The translations which I have suggested are examples of foreignisation, because the TTR will be alienated when s/he comes across a loan word that s/he does not know. The footnote or brackets will ensure comprehensibility of its meaning. The additions literally teach the TTR about the SC.

### **3.5.2.1.3 Fidelity**

At the bottom of page 19 the words “long bench” (长凳) and “straight bench” (条凳) appear. Both are calques (also called loan translations) for culture-specific terms, which refer to the exact same object. The translators used these two calques because of the lack of words in the English language for these items that are unique to the Chinese civilisation. The calques both imitate the ST terms and describe them to the TTR. They thereby introduce unique Chinese everyday objects to the TTR, and thus fulfil the skopos. My only suggestion here, is to change “straight bench” into “narrow bench”. This translation is closer to the

ST term (条凳 : literally “narrow bench”), as 条 (tiáo) means “a long narrow piece” and 凳 (dèng) means “stool” or “bench”. There is no real difference between “straight bench” and “narrow bench” in terms of visibility, both are very visible because no such names exist in English. They are therefore both non-fluent, as well as foreignising.

On page 79, the fifth line from the bottom reads “the old nun saying her prayers” (老尼姑念着佛). This is an example of the semantic strategy of paraphrasing, but also of the pragmatic strategy of cultural filtering. The reason why this example represents cultural filtering is because “老尼姑念着佛” literally means “the old nun chanting the name of the Buddha”. Translating this as “the old nun saying her prayers” is therefore an adaptation of a source culture-specific *realia* to target culture expectations about worship. Whereas Christians pray, Buddhists chant the name of the Buddha or recite sutras. The present translation does not fulfil the skopos, because it makes the TTR believe that Buddhists pray much like Christians. I therefore suggest the use of the literal translation I have provided, which fulfils both the fidelity rule as well as the translation’s skopos.

The issue in both these cases is fidelity to the original. The translators chose fluency over fidelity in both cases, and in doing so went against that which the skopos requires of them, namely to give the TTR a taste of Chinese furniture and religious practises in cases such as these. In doing so, they domesticated these culture-specific items. By ensuring fluency, the suggested translations for these two items foreignise the overall translation and render the translation visible.

“[T]he old nun saying her prayers” is a good example of an invisible translation and of strong domestication. The translators have changed “chanting the name of the Buddha” to “saying her prayers”, which really changes the meaning of this phrase and deletes the foreign quality thereof. It turns a Buddhist practice into a Christian one. It thereby renders a practice which seems strange to the TTR into one which s/he is familiar with, in order to ensure fluency. By robbing the TTR of a direct experience of Chinese religion, the translators failed to fulfil the skopos.

### **3.5.3 Text-specific problems**

Text-specific translation problems are those problems which are unique to an individual text. I will focus on just one of these problems, namely metaphors. Metaphors are important in literary translation, but difficult to reproduce. The translator needs to use her/his creativity.

#### **3.5.3.1 Metaphors**

As background to this analysis of metaphors in *The True Story of Ah Q*, I would first like to touch upon the theories of two translation scholars regarding metaphors.

In *A Textbook of Translation*, Peter Newmark (1988:104) says that metaphors are the most important problem in translation. He uses the word metaphor to refer to any figurative expression. He lists six types of metaphors: dead, cliché, stock, adapted, recent and original (Newmark 1988:106).

Dead metaphors are metaphors which are so common and universal that we are usually not conscious of the image. They refer to space and time, the body, ecology and human activities: words like: space, mouth, foot, circle, rise and fall. They are used especially in scientific language for the purposes of clarification and definition. They are usually not difficult to translate (Newmark 1988:106).

Cliché metaphors are metaphors which no longer have any real meaning, and are often used incorrectly. Newmark (1988:107) advises the translator to get rid of any such cliché metaphors, especially in informative texts.

Stock metaphors (or standard metaphors) explain a physical or mental situation effectively, and have not lost their meaning through overuse. The first strategy Newmark (1988:108) recommends for stock metaphors is to reproduce the SL image in the TL (provided it is acceptable and used frequently in the

TL). He reminds the translator to pay attention to the cultural differences between the SL and TL. He gives the example of dragons, who are detested in the West and respected in the East. The second strategy he suggests is to replace the SL image with a TL image. The third strategy is to reduce the SL idiom to sense (Newmark 1988:109). Reducing a stock metaphor to sense may help to clarify a metaphor in the TL. However, it may also make the truth sound harsher because it is expressed in plain language. According to stock metaphors express subjects which are controversial or sensitive in a culture. They deal with death, war, unemployment, sex and excretion. They are useful because they render physical truths less harsh. Newmark (1988:110) gives the translator the added option of keeping the metaphor and adding the sense. This method is referred to as the 'Mozart method', because it is designed to satisfy both the learned and the lay person.

Adapted metaphors should be translated by equivalent adapted metaphors, according to Newmark. Recent metaphors are neologisms which have spread in the SL. The author of these metaphors is usually unknown (Newmark 1988:111).

Original metaphors should be translated literally, especially in expressive texts. Newmark points out that original metaphors contain the essence of the writer's message, and that they can enrich the TL (Newmark 1988:112).

In her book *In Other Words: A coursebook on translation* Mona Baker (1992:72-77) lists several strategies for translating idioms, namely: using a TL idiom which is similar in both meaning and form; using an idiom which has similar meaning but a different form; using paraphrase; and omission. Although she speaks of idioms rather than metaphors, both represent figurative expressions and the points made about idioms therefore also apply to metaphors. Baker also points out four major difficulties in translating idioms: the translator cannot expect to find an equivalent idiom in the TL each time; a SL idiom might have a similar TL idiom, yet it is used in a different context; it is difficult to reproduce the play on the literal and figurative meaning of an idiom in the TL; the TL may have different conventions for using idioms in written discourse (Baker 1992:68-71).

I now move on to the actual analysis of metaphors. The following examples are divided in terms of my solutions to improve them. I will first deal with those translations of metaphors which I suggest to improve by rendering them literally, and thereafter those which I suggest to improve by rendering them literally and by utilising addition.

### 3.5.3.1.1 Literal

As indicated above, Confucius is mentioned on page 3. I would now like to look at the saying of his, which is mentioned here. The saying “名不正则言不顺” is translated as “[i]f the name is not correct, the words will not ring true”. The TTR can effectively be made aware of the true spirit and the unique mentality of Chinese civilisation by employing an exoticising translation such as the following: “If the name is not correct then the words will not be suitable”. This suggested translation is also a more literal rendering of the SL saying. The SL saying does not make use of the metaphor “ring”, and the existing translation has therefore made use of the semantic strategy of trope change, specifically remetaphorisation. According to Newmark’s seven translation procedures for metaphors, the existing translation is an example of ‘replacing the SL image with a TL image’. The suggested translation is an example of ‘reproducing the SL image in the TL’, which is what this skopos requires of the TT. According to Newmark this is a stock metaphor, and the translator should aim to reproduce the SL image in the TL if this is possible.

On page 6 the chengyu (成语) “手舞足蹈” appears in the ST. A chengyu is a traditional Chinese saying, typically consisting of four characters and is a vital part of Chinese literature. Their frequent use displays the language abilities of the author, and therefore the TT needs to retain this strong rhetorical flavour. The ST phrase “便手舞足蹈的说” has been rendered as “began to prance about declaring ...” in the TT (p.7). Whilst “手舞足蹈” actually means “to dance for joy” (A Chinese-English Dictionary of Chinese Idioms: 2000), “prance” means “to move quickly with exaggerated steps so that people will look at you” (Oxford Advanced Learner’s Dictionary: 2000). The translators have clearly changed the meaning of the ST in this case. This is therefore an example of the semantic strategy of a trope change, specifically of demetaphorisation. Changing a chengyu into a typical English verb (*prance*) is also an example of

cultural filtering. In my view, this is an insufficient translation. I therefore suggest translating “便手舞足蹈的说” as “dancing for joy said ...”. This represents an example of the trope change of remetaphorisation, because although “手舞足蹈” and “to dance for joy” are almost similar in meaning, they are both culturally unique expressions. In addition, “手舞足蹈” does not make the explicit reference to “joy”. This chengyu is a stock metaphor, and in the suggested translation the SL image is replaced with a TL image. Baker points out that a SL idiom might have a similar TL idiom in some cases. This is illustrated in the example discussed here.

On page 100, line 6 of the ST the chengyu “探头探脑” (literally: pop one’s head in and look about) appears. The sentence “据探头探脑的调查来的结果, 知道那竟是举人 老爷的船!” has been rendered as “Investigation revealed that this boat actually belonged to the successful provincial candidate!” A literal translation of the ST sentence would read as follows: “According to the results of a ‘pop one’s head in and look about’ investigation, they knew that that was actually the successful provincial candidate’s boat!” This literal translation clearly shows that the present translation is an example of the trope change demetaphorisation, specifically deletion. This stock metaphor has been reduced to sense, and this example illustrates what Baker calls omission. Deleting the metaphor and rendering the sentence fluent is typical of a domesticating translation. By deleting the chengyu, and thereby taking away a typical feature of Chinese literature and the unique style of the author, the translators have failed to fulfil the skopos. In order to honour the skopos, I believe that the literal translation of the sentence, which I suggested earlier, should be used.

On page 115, line 6 the following phrase appears, “...and on the spot became comrades who saw eye to eye ...” (“立刻成了情投意合的同志”). A literal translation however would read as follows: “...and immediately became congenial comrades ...”. The ST phrase contains the chengyu, “情投意合” which means “to find each other congenial” (A Chinese-English Dictionary of Chinese Idioms: 2000). From this literal translation it can be seen that the translators have applied the syntactic strategy of a clause structure change, and the semantic strategy of trope change. “[S]aw eye to eye” represents an example of the trope

change remetaphorisation and the translation of “立刻” [immediately] as “on the spot” illustrates the trope change metaphorisation. Here the SL image is replaced with a TL image and ST words or phrases are translated as metaphors in the TT respectively. In addition, this example also illustrates the pragmatic strategy of cultural filtering, because it rendered the chengyu “情投意合” as “saw eye to eye” instead of its actual meaning “to find each other congenial”, and “立刻” as “on the spot” instead of its actual meaning “immediately”. The translators have domesticated this phrase by changing its structure, rewriting the metaphor and adding a new one. It is clear that they did so intentionally and not out of necessity, in order to embellish the TT and fulfil what they (falsely) believed to be the criteria for a good translation. The literal translation I suggested above, employs a trope change of demetaphorisation, because it renders the metaphor “情投意合” to sense. This phrase has a foreignising effect and holds a reminder that the TT is not the original, which in itself ensures visibility.

On page 126, line 13 of the ST the following chengyu appears: “一笔勾销” (literally: write off at one stroke) (A Chinese-English Dictionary of Chinese Idioms: 2000). In the TT this has been rendered as “blasted at one fell swoop”. This is an example of the trope change of remetaphorisation, specifically replacing the SL image with a TL image. It also illustrates cultural filtering, because the writing brush, which is a typical Chinese image, is replaced by one which is typical of the West. According to Baker (1992:72-77) this illustrates the use of an idiom which has similar meaning, but a different form. I suggest translating the phrase literally as follows: “All his ambitions, aims, hope and future had all been ‘written off at one stroke’” (“他所有的抱负, 志向, 希望, 前程, 全被一笔勾销了”). I suggested the use of quotation marks for the chengyu in the TT, in order to both increase the visibility of the translators and to show that this metaphor is a fixed Chinese saying (in this case a chengyu), which had not been invented by the author. This chengyu is a stock metaphor, and should optimally be reproduced in the TL according to Newmark (1988:108).

By rendering these metaphors literally fidelity is ensured, and fluency is avoided. Instead of ‘replacing the SL image with a TL image’, the translator should aim at ‘reproducing the SL image in the TL’, which is in line with Newmark’s suggestion for stock metaphors. The translators tried to ensure a high level of

fluency in the TT. Adding English metaphors in the TT where none exists in the ST for example implies an effort from the translators to ensure a highly idiomatic sound to the TT and a text that reads fluently (which are the traditional criteria for a good translation). This amounts to the pragmatic strategy of cultural filtering. With the skopos in mind, I would suggest exoticising translations of the metaphors in order to remind the reader that s/he is reading a translation (in the case of the English version), and to give her/him a real taste of traditional Chinese philosophy and culture in language that is closer to the ST and therefore slightly unidiomatic. The translations I suggested adhere to the fidelity rule of the functionalist approach, because they do not change the meaning of the ST and preserve the rhetorical nature of the text. The suggested translations fulfil the skopos more fully by displaying a central characteristic of Chinese literature, namely the use of metaphors.

In terms of their preference to 'replace the SL image with a TL image' and demetaphorisation, the translators domesticated these metaphors. The fluency of the present translation renders the translators invisible. The more literal translations which I suggested, counter both the invisibility and the domestication of the present translation and have a foreignizing effect on the TTR. In light of the current skopos, metaphors should be rendered as accurately as possible into the TL. The suggested translations sacrifice fluency for the sake of accuracy.

### **3.5.3.1.2 Literal plus addition**

On page 29, line 6 the translation reads: "In his excitement he cried out, 'Two dollars on Heavenly Gate!'" ("他兴高采烈得非常: '天门两块!']"). The Chinese version contains the chengyu "兴高采烈" which means "to be in high spirits" (A Chinese-English Dictionary of Chinese Idioms: 2000) (兴, mood; 高, high; 采, spirit; 烈, strong). A literal translation of the sentence would read as follows: "In very high spirits he shouted: 'Two dollars on Heavenly Gate!'" From this it can be seen that the translators employed the semantic strategy of synonymy (changing "in very high spirits" to "[i]n his excitement") and the trope change of demetaphorisation (translating the chengyu "兴高采烈" as "[i]n his excitement"). This example also constitutes the pragmatic strategies of cultural filtering (because the metaphor has been rendered by a synonym) and a visibility change (making the translator less visible through a fluent

discourse). I suggest the following translation: “In high spirits (literally: high mood strong spirit) he shouted: ‘Two dollars on Heavenly Gate!’” The contents of the brackets illustrate the syntactic strategy of a literal translation, as well as the pragmatic strategies of exoticisation and visibility change. According to Newmark’s (1988:109) seven procedures, the translators of this version converted metaphor to sense (a synonym). The translation I propose contains the same metaphor combined with the sense. Combining metaphor with sense is safer than only using the literally translated metaphor (which has an exoticising effect and fulfils the skopos), because the sense translation ensures comprehension. Having the literally translated metaphor in brackets creates a voluntary glimpse (because the contents of the brackets may be skipped by uninterested TTR) into the Chinese language and thus Chinese thinking.

Three lines down, also on page 29 the following phrase occurs: “Curses, blows and footsteps formed a confused medley of sound in his head” (“骂声打声脚步声，昏头昏脑的一大阵”). A literal translation of the ST phrase would read as follows: “Sounds of cursing, beatings and footsteps, he was muddle headed for a long time”. This clearly shows that the translators employed the semantic strategies of paraphrase and the trope change of remetaphorisation, as well as the pragmatic strategy of cultural filtering (the chengyu is not acknowledged). According to Newmark (1988:109) this example illustrates the replacement of the SL image with a TL image. The ST phrase contains the chengyu “昏头昏脑” which means “to be muddle headed” (昏, muddled/confused; 头, head; 脑, brain). A literal translation of this chengyu would read: “confused head confused brain”. This chengyu emphasises the state of confusion of someone’s mind. I suggest the following translation in order to fulfil the skopos: “Sounds of cursing, beatings and footsteps, he was dazed (literally: confused head confused brain) for a long time”. The close adherence to the ST phrase has an exoticising effect: the language is not fluent and a gap exists between “footsteps” and “he was dazed ...” I chose to translate the chengyu by combining the metaphor with sense. The sense (“dazed”) is part of the phrase to ensure coherence for the TTR. In addition, the metaphor is given literally in brackets to make the TTR aware of how this confused state is expressed idiomatically in Chinese. The suggested translation is an example of the syntactic strategy of literal translation, and the pragmatic strategies of exoticisation and a visibility change (brackets). The translators have not acknowledged the presence of this chengyu. In an act of total domestication, this phrase had in fact been completely rewritten in the TT.

On page 73, the ninth line from the bottom this translation appears: “[t]his epic struggle” (“这一场‘龙虎斗’”). Translated literally the Chinese version reads: “This scene of ‘the Battle of the Dragon and the Tiger’”. The existing translation is therefore an example of the trope change of demetaphorisation as well as cultural filtering, because “‘the Battle of the Dragon and the Tiger’” is a metaphor for an epic struggle and also represents an image typical of Chinese culture. “[S]cene” reveals that “‘the Battle of the Dragon and the Tiger’” is the name of a Chinese opera. The reason for this translation choice is that “‘the Battle of the Dragon and the Tiger’” is not as explicit to the TTR as “epic struggle”; it also has an exoticising effect. “This epic struggle” reads far more fluent and its meaning is explicit to the TTR. The strategy employed by the translators is therefore successful in making the meaning of this metaphor clear to the TTR. However, it converts metaphor to sense in a way that completely neglects the skopos. The translators have also been inconsistent in their translation of “龙虎斗” throughout the novel. On page 149, line 13 they rendered it literally as “The Battle of the Dragon and the Tiger” (in accordance with my suggestion). Translating “这一场‘龙虎斗’” literally as “[t]his scene from ‘the Battle of the Dragon and the Tiger’” holds an important opportunity in the novel whereby the translator can give the TTR a strong experience of Chinese literature and culture and thereby fulfil the skopos of the translation as a whole. I therefore strongly suggest a literal translation of this phrase: “[t]his scene of ‘the Battle of the Dragon and the Tiger’”. This is also what Newmark (1988:108) suggests for stock metaphors, namely to reproduce the SL image in the TL. In order to ensure that the TTR understands this phrase, I furthermore suggest the use of a footnote such as “Refers to an epic battle” as additional explanation with the phrase “‘the Battle of the Dragon and the Tiger’”.

The inconsistency of this translation lies in the fact that the translators used “龙虎斗” as a metaphor on page 73, but on page 149, it refers to a title of an opera. On page 149, the meaning is obvious to the TTR; yet, on page 73 the metaphorical meaning will be lost for many TTR because of vast cultural differences (the footnote bridges this cultural gap).

On page 143, paragraph 3, line 1 the following phrase is used: “He supposed that in this world ...” (“他以为人生天地之间”). For the sake of comparison between the ST and TT, a literal translation of the ST

produces the following: “He believed that during life between heaven and earth ...”. The ST phrase contains the word “天地” (天, heaven; 地, earth) which means “the world”. The translators of the existing version applied the trope change of demetaphorisation (omission according to Baker), as well as the pragmatic strategies of information change (the omission of “during life”) and cultural filtering (they chose not to give the TTR a sense of the Chinese language and thereby traditional Chinese philosophy). With the skopos in mind I propose the use of the literal translation I had given above, together with the following footnote to ensure coherence: “天地 (天, heaven; 地, earth) is a traditional Chinese term which means ‘in this world’”.

On page 149, 8 lines from the bottom, the following sentence appears: “‘Good!!!’ The roar of the crowd sounded like the growl of a wolf.” This is the translation for the following Chinese sentence: “‘好!!!’ 从人丛里, 便发出豺狼的嗥叫一般的声音来”. Literally it translates to: “‘Good!!!’ From the crowd came a sound just like the howl of wolves and jackals.” A comparison between the present translation and the literal translation clearly shows that the translators utilised the semantic strategies of synonymy (“growl” instead of “howl”), paraphrasing (the sentence as a whole) and the trope change of remetaphorisation (“jackals” is left out of the metaphor), as well as the pragmatic strategies of information change (the omission of “jackals”, and the addition of “[t]he roar”) and cultural filtering. According to Newmark’s (1988:109) seven procedures, this is an example of where the SL image had been replaced with a TL image. In Chinese “豺狼” means “jackals and wolves”, but could also refer to “cruel and evil people” (Concise English-Chinese Chinese-English Dictionary: 2005). This ties in closely with Newmark’s (1988:109) caution that stock metaphors are culturally specific and that the images have different meanings in different cultures. English contains the saying “to throw somebody to the wolves”. Both cultures use the word ‘wolves’ in metaphors to describe the negative qualities associated with these animals. In Chinese however, the term “豺狼” (jackals and wolves) is a fixed term used to describe cruel and evil people. These two cultures each have their own views on wolves (and jackals) and make unique associations between these animals and certain human characteristics. Therefore, the use of ‘jackals and wolves’ in either language conjure up different images in the minds of the readers, a point which any translator (as a mediator between language and culture) needs to be aware of and address during the translation process. The only problem with this literal translation is that the TTR will not be aware of the

added meaning that “jackals and wolves” (豺狼) has in the SL. This can easily be overcome by adding a footnote such as the following: “The Chinese term for ‘jackals and wolves’ has the additional meaning of ‘cruel and evil people’”.

The translators employed demetaphorisation and remetaphorisation, examples of cultural filtering, and altered the SL image to make it more familiar to the TTR and to create fluency. They neither rendered these metaphors literally, nor utilised addition. I suggested rendering these metaphors literally, or as literally as possible, and adding footnotes or brackets. In some instances, I translated a metaphor to sense, but provided a literal translation of the metaphor in order to alert the TTR to the presence of the metaphor in the ST and to expose the TTR to a real taste of Chinese metaphors. At instances, where I have incorporated a literal translation of a metaphor in the actual text, I also added an explanatory footnote to ensure that the meaning of the literal translation is understood by the TTR and to give them a glimpse of the Chinese world view. I have solved these translation problems by ensuring fidelity and by utilising addition. Addition, as I have mentioned before, increases the visibility of the translators. Combining metaphor with sense is safer than either reproducing the SL image in the TL, or replacing the metaphor with sense alone, because it communicates to the TTR the form and meaning of the SL image and provides them with its meaning (in the form of ‘sense’).

The translators domesticated these metaphors and chengyu by choosing fluency over fidelity and avoiding addition, and thereby rendered themselves invisible as translators. My suggestions on the other hand discard fluency in favour of fidelity, which causes the translations to have a foreignising effect on the TTR. This foreignising effect is increased by the inclusion of explanatory additions, which greatly increase the visibility of the translators.

### **3.6 Conclusion**

This concludes the analysis of the microstructure of *The True Story of Ah Q*. The analyses of examples of time and place, culture-specific terms and metaphors show that although exoticisation/foreignisation had been employed by means of literal translations, the majority of the translations were examples of cultural

filtering/domestication. In instances where the translators chose to foreignise, they did so without ensuring coherence by means of an explanation (see the example about “eighth moon”). The translators also failed to provide the TTR with background knowledge which would increase their appreciation of both the TT and Chinese culture. A complete absence of explanatory notes in the TT was identified, and the translators rendered themselves invisible through a highly fluent and idiomatic discourse. They avoided the literal translation of phrases, as this would have created an alien reading experience. In the case of metaphors, specifically chengyu, the translators employed domestication by changing their meaning somewhat in order to ensure fluency, or they reduced the metaphor to its ‘sense’, or even simply omitted the metaphor. The metaphors are in particular good examples of the overwhelming domestication of *The True Story of Ah Q*, and how the translators missed countless opportunities to effectively fulfil the skopos. The translators rendered themselves mostly invisible, and generally failed to fulfil the skopos. This was due to either domestication or a complete lack of explanatory additions.

The following chapter focuses on the macrostructure of *The True Story of Ah Q*. It aims to evaluate whether the translation fulfils its skopos on that level, or not.

## Chapter 4: Macrostructural analysis

### 4.1 Introduction

Macrostructure refers to the structure of a particular object at the larger levels of enquiry. The macrostructure of a text refers to the level of paragraphs, chapters, the lay out, as well as the paratext (or parts of the book which are not part of the actual text, such as the covers, the inlay and the publisher's note). The macrostructure also includes the main function of the text, as well as the main translation strategy. This level represents the macrocosm of the text, and decisions made on this level effect the entire text to the smallest level. An investigation of the macrostructure of a translated text brings the investigator closer to understanding the decisions that were implemented on the micro-level of the translated text.

The focus of the analysis now moves from the level of individual words and phrases to the level of the text and its presentation in bilingual format as a whole. The primary question which will guide the analysis in this chapter is: Does the macrostructure of this bilingual version fulfil the skopos of the translation? In order to answer the primary question, the following secondary questions will also be answered: Does this bilingual version have a domesticating or a foreignising effect on the TTR, and is this in agreement with the current skopos?

It was stated in the previous chapter that the primary aim of this translation and the bilingual version of *The True Story of Ah Q* is to present Chinese culture to the world. In addition to this, it provides a useful tool for language learning for both foreigners who study Chinese, as well as Chinese people who learn English. The educational purpose of this book is self-evident from its bilingual format. As a translation of a modern Chinese classic, this book is aimed more at English foreigners than at local Chinese readers (who are able to appreciate the original). It has also been stated in the previous chapter (see 3.3), that the skopos of this version of *The True Story of Ah Q* is: the exhibition of this modern Chinese classic as a great piece of Chinese literature and to thereby give readers a real experience of the depth and the heights of Chinese culture. This skopos constitutes the yardstick against which the macrostructure of this Chinese-English version of the novel will be evaluated in this chapter.

This chapter is divided into two main parts. The first of these focuses on the actual text (see 4.2) and the second part on the paratext (see 4.3). The former is further divided into sections focusing on the bilingual format, page design/layout, chapters, paragraphs, time and place of narrative, portrayal of characters, socio-cultural portrayal, the function of the ST and the TT, and the main translation strategy. The section devoted to the bilingual format examines both the advantages and the disadvantages of this format. The latter part of this chapter is divided into sections focusing on the covers, the inside cover, the inlay, the publisher's/translator's notes and the content page.

## **4.2 The actual text**

### **4.2.1 The bilingual format**

The text is presented in bilingual format, with the Chinese version on the left side and its equivalent English version on the right side. This book thus includes both the ST and TT, consolidated into one text with each set of pages presented in the original Chinese and the equivalent translated English. This kind of bilingual publication is common in China, yet a new experience for foreigners who are not used to such bilingual texts. This bilingual format gives the TTR a strong 'alien reading experience' because they are continually confronted with both the Chinese and the English text. For many TTRs this will be their first experience with such a bilingual publication and also the first time they get confronted with a Chinese text. This bilingual format is therefore an example of foreignisation, and fully ensures the visibility of the translators because the TTR is continually confronted with both the ST and the TT.

Translations are usually longer than the original. In order to facilitate the close correspondence between ST and TT required for this kind of bilingual version, the English version reflects a condensed line spacing compared to that of the Chinese text. The result is that there is almost a line for line correspondence between the Chinese and English texts, and that there is not much difference in terms of length between the chapters in the ST and the TT. This of course facilitates the educational purpose of this bilingual version, because it enables the TTR to easily switch between the ST and the TT.

#### **4.2.1.1 Advantages of the bilingual format**

The bilingual format allows the text to become a multipurpose tool. This version of *The True Story of Ah Q* can be used by readers who want to read either the Chinese or the English text on its own, or one after the other. In addition, it may also be used by language learners of either Chinese or English. It can even be used by Chinese-English translators as an example of a highly regarded translation. These functions are listed in the publisher's note.

The bilingual format is optimally suited for language learning. Due to the close correspondence between the Chinese and the English text, this version allows for quick referencing and switching between the two texts. This facilitates the educational purpose of this version of *The True Story of Ah Q*. Foreigners with an intermediate level of Chinese can read the Chinese text. When they do not understand a character, phrase or a sentence, they can simply read the English version on the adjacent page. The same applies to a Chinese person with an intermediate level of English reading who reads the English text. This quick referencing, which the bilingual format allows, greatly increases the speed of reading a text in a foreign language. It provides a stepping-stone to reading a text in a foreign language without any support. As such, this version could be regarded a learning tool in the extensive reading part of an English or Chinese language acquisition curriculum, which would constitute reading large amounts of text in the foreign language without looking up every second word in the dictionary. The intensive reading part of a language course, which usually includes shorter texts with vocabulary lists and exercises at the end, takes care of the need to memorise words (or characters).

This bilingual version of *The True Story of Ah Q* is better suited for foreigners who want to learn Chinese than for Chinese people who want to learn English. The reason for this is that language is part of a culture; learning a language means necessarily learning a culture. A Chinese person reading this version of *The True Story of Ah Q* will be reading an English text infused with Chinese culture. The English used in such a text will therefore not always be idiomatic. Reading an English text, which is the translation of an original Chinese text, is not an ideal way to learn English. However, the foreigner who reads the Chinese text with the aid of the English translation, is in fact reading the original text. S/he is reading a Chinese text infused with Chinese culture, which is written in idiomatic Chinese. The foreigner reading this Chinese text will be acquiring more than just language competence; s/he would also be gaining

cultural insights, and will also be reading highly idiomatic Chinese. From this observation it can be seen that this book is aimed mainly at foreign readers.

The foreignising effect of the bilingual format reminds the TTR that s/he he is reading an English translation of a Chinese original. Every time such a reader looks at the left-hand page s/he is given a taste of Chinese culture by means of the visual nature of the Chinese characters. Although in agreement with the translation skopos, the bilingual format on its own is insufficient in fulfilling the skopos.

#### **4.2.1.2 Disadvantages of the bilingual format**

In spite of the fact that the bilingual format is conducive to language learning, it is somewhat problematic in terms of its fulfilment of the aims of this version of *The True Story of Ah Q* as set out in the publisher's note. The aims of this book, in other words its skopos, are in contradiction with the effects of such a bilingual version on its translation. A bilingual format encourages close correspondence between the ST and the TT, it encourages a line-by-line correspondence, and discourages the use of explanations (e.g. in brackets or footnotes) on their own or together with loan words or literal translations. This decreases the possibility of the translation to fulfil the current skopos.

The bilingual format is therefore suited to the linguistic approach, which ensures line-for-line correspondence, and indeed encourages the use of the linguistic approach. As illustrated in the previous chapter, there is a clear absence of explanations in the translation especially in examples of time and place or culture-specific terms. In the case of metaphors, there is also a strong tendency to replace the SL image with a TL image, instead of reproducing the SL image in the TL and adding an explanation or sense translation. A bilingual format encourages the utilisation of translations that are as short and fluent as possible, because of the need for correspondence between the ST and TT in order for the book to be a useful language-learning tool. As seen in chapter 3, the translation by Yang Xianyi and Gladys Yang was both short and fluent, yet this was usually the opposite of what was required to fulfil the current skopos.

The bilingual format of this version of *The True Story of Ah Q* is ideally suited for and far more conducive to the linguistic approach (see 2.1) than to translation strategies such as the functionalist approach and foreignisation, which are necessary for the fulfilment of the translation skopos (see 2.2.2). As mentioned in chapter 2, translation according to the linguistic approach is “a process of linguistic transcoding” where the TT mirrors the ST (Schäffner 2001:3). The linguistic approach is also a bottom-up approach, starting at the word or sentential level and moving on to the text level. The key word in the linguistic approach is ‘equivalence’. Nida made a distinction between formal equivalence and dynamic equivalence, the former referring to a linguistic transcoding and the latter to translation which “aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his culture” (Schäffner:4).

This clearly illustrates that the linguistic approach is perfectly suited to the bilingual layout, because it creates a TT that closely mirrors the ST (as is required by this layout). Although the translators did not create a translation which risked incomprehensibility, they utilised (either knowingly or unknowingly) dynamic equivalence. Their aim was to create fluent discourse, which did not alienate the TTR but instead accommodated her/him. This is an example of domestication.

The use of the linguistic approach becomes problematic, because it is unfaithful to the TT while it attempts to ensure equivalence. The linguistic approach is neither designed for, nor can it hope to fulfil the skopos of this version of *The True Story of Ah Q*. The functionalist approach, as well as foreignisation, are both designed to optimally fulfil a skopos such as the present one. The linguistic approach would perfectly suit a bilingual version, which aims to facilitate language learning as its skopos (see 2.1).

The existing translation misses many valuable opportunities to fulfil the skopos. These opportunities however require the use of loan words or literal translations, often combined with explanations, as well as a non-fluent discourse. It was also illustrated in chapter 3 that foreignisation on the microlevel of the text was effective in fulfilling the current skopos. However, foreignisation implies a longer text, because of the need for explanations to ensure coherence for the TTR. It can therefore be said that a bilingual format, although it is ideally suited for foreign language acquisition and it increases the visibility of the

translation, is not optimally suited for the current skopos of *The True Story of Ah Q*. Within this skopos, the macrostructure does not lend itself well to showcasing Chinese literature and culture and therefore does not completely fulfil the skopos. This is also due to its restrictive influence on the length of the translation. The existing macrostructure is ideally suited for a skopos which aims only at foreign language acquisition.

#### **4.2.2 Page design/layout**

A line divides the text from the margin. The line is broken on each side of the page to include a picture of Lu Xun. On the left-hand page Lu Xun is looking to the left, and on the right-hand page he is looking to the right. This resembles the Janus face which looks at both the ST and the TT. The Janus face is an age-old metaphor that symbolises translation and the translator. The ST and TT, namely the two faces of the Janus, share one body as their content and have similar messages. Only their faces, namely the ST and TT, are different in appearance. This metaphor also symbolises the translator, who reads the ST and then produces the TT. This can be deduced from the Janus face that looks back at the ST and forward to the TT. It also symbolises the fact that the translator has one foot in the SL and one foot in the TL, thus being a mediator between two languages and cultures. In addition, it is a symbol of Lu Xun who speaks both Chinese (on the one page) and English (on the other) and so symbolises that the message in both these languages is that of Lu Xun. In the top left corner of the Chinese text the following is written (vertically) “阿 Q 正传”, and in the top right corner of the English “THE TRUE STORY OF AH Q”. The picture of Lu Xun on each page of the text draws the TTRs attention to the writer and his literature. The TTR should be made aware on the cover page already that this is a picture of the author.

The edge margins on the sides and at the top of the text are quite spacious. This had been done to allow the TTR to make notes; especially those who use the text for language learning purposes. This provision for language learners, both Chinese and foreigners, fulfils the educational purpose, which forms an important part of the translation skopos. There is also ample space for notes at the end of each chapter.

The pages of the book are numbered in such a way that the first page of the book, which is the Chinese text, starts on page number 2 and the second page of the book, which is the English text, starts on page number 3 and so on. This consolidates the Chinese and English versions of *The True Story of Ah Q* into one text. This also shows the Chinese perspective on the translated product. The current TT will therefore always be bound to the ST and never become an independent work.

#### **4.2.2.1 Chapters**

The ST is made up of nine chapters, each between six to ten pages in length. The TT is correspondingly also made up of nine chapters, and its chapters are the same length as each of the ST chapters. The titles of the ST chapters have been maintained in the TT (in translation). There is however some room for foreignisation. The book as a whole, as well as its chapters, is relatively short.

#### **4.2.2.2 Paragraphs**

The ST and the TT have corresponding paragraphs. The ST and TT paragraphs usually stand side by side, although they are not perfectly matched line by line. This facilitates switching between the Chinese and English text in this bilingual version, because the corresponding paragraph is easily located. The paragraphs in *The True Story of Ah Q* are quite short.

#### **4.2.2.3 Time and place of the narrative**

As I have mentioned in chapter 1, the narrative starts off during the years before the Republican Revolution of 1911 and culminates in the Revolution and the period just thereafter. The narrative is set in and around the village of Weizhuang in China. Both the time and the setting of the ST remained unchanged in the TT.

#### **4.2.2.4 Portrayal of characters**

To my knowledge, the characters have been portrayed similarly in the ST and the TT. The translators reproduced the images of the ST characters.

#### **4.2.2.5 Socio-cultural portrayal**

The ST gives a portrait of the ills of the old Chinese society both prior to and immediately after the Republican Revolution. Lu Xun vividly shows how the Revolution failed to cure these ills. The TT text is a faithful reproduction of this portrait.

#### **4.2.2.6 Function of the ST and TT**

The primary function of the ST, as the first work of modern Chinese fiction in which the vernacular baihua was used independently, was to point out the ills of the old Chinese society (Foreign Languages Press 1956:xi). The primary function of the TT, as pointed out in the publisher's note, was to exhibit *The True Story of Ah Q* as a great piece of Chinese literature and to give the TTR a real experience of the depth and the heights of Chinese culture. Besides language learning, the secondary aims of the TT was also to act as a guide for translators. The functions of the ST and the TT, although not similar, are complementary.

Although the primary function of the TT is to display Chinese literature and culture to the world, the very format and the dominant translation strategy suggest otherwise. I will discuss the dominant translation strategy under the next heading. The bilingual format suggests that the primary function of this version of *The True Story of Ah Q* is language learning and not to display Chinese literature and culture. The reason is simply that this format is so well suited to language acquisition, because it facilitates quick referencing between the ST and the TT. The current primary function, as stated in the publisher's note, can be achieved without the use of this bilingual format. The current primary function is in fact easier to fulfil without the constraints of a bilingual format. Freed from the constraint to correspond to the ST on the

level of sentence, paragraph and chapter, the TT would be allowed to be a longer text and could then focus on giving the TTR a deep experience of Chinese literature and culture by means of a foreignising translation. The primary function as given in the publisher's note is therefore inconsistent with the actual primary function which the bilingual version is both designed for and which it greatly facilitates, namely the function of language learning. This means that a bilingual format is not required to fulfil the current function, and also that a bilingual format is more suited for language learning purposes.

#### **4.2.2.7 The main translation strategy**

The microstructural analysis of the TT (see chapter 3) showed that the translators utilised a linguistic and domesticating translation strategy in the majority of cases, while they avoided foreignising translations. The translators rendered the TT highly fluent, by avoiding additions (there is a complete absence of explanatory notes in the TT), loan words and literal translations because these will cause the text to be non-fluent. The reason for their translation choices is simply because fluent discourse is traditionally considered a prerequisite for a good translation. In cases where the translators chose to foreignise, they did so without ensuring coherence by means of an explanation such as in the case of "eighth moon" for example. The metaphors especially are a good example of this overwhelming domestication of *The True Story of Ah Q*. The translators implemented the replacement of the SL image with a TL image by means of demetaphorisation and remetaphorisation, so that no real introduction to Chinese literature and culture through metaphors were possible. They did not render any of the metaphors (which I have dealt with) literally, for example.

The problems of the existing TT can easily be solved by utilising the following translation strategies. By disregarding fluency as prerequisite, the translator creates the perfect opportunity to introduce the TTR to Chinese literature and culture. Metaphors present the perfect opportunity for such an introduction. The pragmatic translation strategy of information change, specifically 'addition' (footnotes and brackets) offers another solution for the problems of the existing TT. According to Venuti's theories, a footnote contributes to the non-fluency of the discourse and thereby counters the invisibility of the translators. A footnote also gives the TTR an 'alien reading experience', and has a foreignising effect on the TTR. Culture-specific terms especially can be improved by loan words used in combination with additions. The use of loan words in conjunction with footnotes or brackets increases the visibility of the translators more

than the isolated use of footnotes or brackets. Metaphors can effectively be translated by literal translation, especially when used in conjunction with an explanation. Translating metaphors literally ensures fidelity and fluency is avoided. Instead of ‘replacing the SL image with a TL image’ when metaphors are translated, the translator should aim at ‘reproducing the SL image in the TL’. The translations I have suggested adhere to the fidelity rule of the functionalist approach, and sacrifice fluency for the sake of accuracy, which causes them to have a foreignising effect on the TTR.

## 4.3 The paratext

### 4.3.1 The covers (Front, Back, Spine)

The cover of the book is light blue in colour. In the top right corner of the front cover the following appears: “经典的回声 . ECHO OF CLASSICS” and beneath this, in a much larger font: “THE TRUE STORY OF AH Q”. Then, on the right-hand side underneath this, in an even larger font, appears: “阿 Q 正传” (the Chinese title of the book: written vertically from top to bottom, in the traditional manner). At the bottom right-hand side of the cover, in a very small font, the following is written vertically from the top to the bottom: “鲁迅; 著; 杨宪益; 戴乃迭; 译; 外文出版社”. This can be translated as: “Lu Xun, author; Yang Xianyi, Gladys Yang, translators; Foreign Languages Press”. In the lower left corner is a picture of Lu Xun, which is surrounded by Chinese characters.

The spine of the book reflects the following: “阿 Q 正传; THE TRUE STORY OF AH Q; 鲁迅; 著; 外文社”. The top of the back cover again reflects: “经典的回声 . ECHO OF CLASSICS”. Beneath this appears: “经典的作品; 经典的英译” (which means “Classical works; classical translations”). Underneath this, the following sentence appears: “经典的回声从历史的烟尘中平静但是坚定地走来 , 越来越清晰 .....” (which means “The echo of the classics which comes from the dusty world of history is quiet yet firm, and becomes more and more clear...”). No English translation is provided for the TTR for this

sentence, or the above-mentioned phrase on the back cover. The absence of these English translations confirms the fact that this book is sold mainly on the Mainland. Also on the back cover, below this sentence, other works and compilations by Lu Xun are listed in both Chinese and English. On the bottom right-side of the back cover the ISBN number and the barcode appear, with “定价: 8.00 元” (fixed price: 8.00 RMB) thereunder.

The name of this series (Echo of Classics) by the Foreign Languages Press, of which this book forms part, indicates to the TTR that this book is a Chinese classic. The Chinese writing on the front cover, some of which is written vertically from top to bottom, already gives the TTR a taste of Chinese language (even though it is incomprehensible to the TTR). However, there is a lack of information in English on the front cover. The name of the author and those of the translators are only presented in Chinese, and not in English. TTRs who have heard of Lu Xun (also spelled Lu Hsun), might very well fail to understand the significance and importance of this book should they happen to read only the front cover. The same lack of information is to be found on the spine, as well as on the back cover. The author, Lu Xun, is only referred to in English on the back cover, and only in the titles of the books, which contain his works.

A glance at the cover of this book by any TTR who cannot read Chinese will only reveal the title of the book and the name of the series it forms part of. The cover of this version of *The True Story of Ah Q* does therefore not fulfil the current skopos. Although the spine offers limited space, the front and back covers offer sufficient space to include more English information. I suggest adding the names of the author as well the translators in English on the front cover, and giving them some recognition on the back cover in English. The back cover could also include a review by a highly regarded critic, confirming Lu Xun's status as the foremost modern Chinese writer and stating that *The True Story of Ah Q* is one of Xun's best and most significant works. It also needs to be mentioned that the translation pair, Yang Xianyi and Gladys Yang, is regarded as some of the best translators of Chinese classics into English. It should also inform potential readers at a glance that this title offers an insight into Chinese culture as well as modern Chinese history. The implementation of suggestions such as these would help the cover of this book to fulfil its skopos.

The cover of this book has a foreignising effect on the TTR. This is mainly due to the use of Chinese characters (which many TTR do not understand) and the absence of the author's name on the cover. The presence of Chinese characters and the format of the front cover are just two aspects that differ from the books that the TTR are used to and that makes this book seem foreign and strange to the TTR. Although foreignisation is important in fulfilling the skopos, there is however still a need for coherence for the TTR with their cultural context; therefore foreignisation needs to be used in moderation. This is true especially for the cover of a book, because it is the cover that gives the TTR her/his first impression of the book. The TTR needs to know who the translators and the author are. This also renders the translators, as well as the author, visible. The inclusion of the Chinese title on the cover of the book creates a foreignizing experience for the TTR that is in agreement with the skopos. However, the names of the author and the translators also need to be included on the cover.

#### **4.3.2 The inside cover, inlay, publisher's note**

Whereas the front cover does not mention the author and the translators in English, the inside cover mentions them in both Chinese and English. The inside cover does therefore fulfil the skopos. The inside cover ensures visibility for the translators and the author, and is both foreignising and coherent for the TTR.

The inlay is solely written in Chinese. This is a serious hurdle for those TTR who cannot read Chinese, but who may need to consult the inlay for referencing purposes for example. As a book, addressed to readers who may not be fluent in Chinese, coherence needs to be assured even in the case of the inlay. This is an example of foreignisation. However, this needs to be changed in order to ensure coherence of meaning. Two inlays, one in Chinese and one in English, would contribute to coherence. The English inlay will further ensure the visibility of the translators.

The publisher's note first appears in Chinese and then in English. This ensures coherence for all TTRs. The publisher's note contains the aims of this version of *The True Story of Ah Q*, the reasons for its bilingual format as well as the high regard which is paid to the authors and translators whose works are published by the Foreign Languages Press. The publisher's note fulfils the skopos by informing the TTR

that the books published by the Foreign Languages Press are Chinese classics and that the translations thereof are masterpieces too. It also informs them that these literary works constitute parts of the Chinese culture. This fulfils the current skopos. I suggest however that the publisher's note should be more specific and should also address this novel, its author and its translators.

The Chinese publisher's note will have a foreignising effect on those TTR who cannot read Chinese. This effect is in agreement with the skopos, in that it presents to the TTR Chinese characters which form a major part of Chinese culture. The TTR does not need to understand the Chinese characters in order to visually appreciate Chinese writing. The English publisher's note naturally ensures coherence for the English speaking TTR.

#### **4.3.3 Page of contents**

The Page of Contents prepares the reader on her/his reading experience, in the sense that it is here that the Chinese text is given on the left-hand page for the first time in this bilingual version and the English text on the right-hand page. Here it can be seen that the line spacing of the English Page of Contents is smaller than that of the Chinese one. This ensures that the Chinese and the English sides correspond perfectly in length. The difference between Chinese and English in terms of systems of writing which the TTR is exposed to here, gives the TTR a taste of Chinese culture by means of exoticisation. It can also be seen from the Page of Contents that both the ST and the TT consist of nine chapters. According to Venuti's translation strategies, this bilingual version of the Page of Contents is an example of foreignisation; the translation is clearly visible as a translation.

#### **4.4 Conclusion**

In order to optimally facilitate the fulfilment of the current skopos of this version of *The True Story of Ah Q*, the layout needs to be changed. The current macrostructure does not allow the translation to fulfil the skopos. In order to completely fulfil the skopos, my suggestion is to change the macrostructure from a bilingual version to a monolingual version that presents only the TT (English version). Such a version

would allow a longer translation and the use of explanations, which would enable the translation to do what the skopos expects it to do, namely to produce a TT which is capable of showcasing Chinese culture. The TT that is freed from having to correspond closely with the ST, can therefore be expanded by including relevant footnotes, brackets and explanatory translations that educate the TTR, as well as address their lack of background and cultural knowledge. A translation, which is not bound to the bilingual format, can more effectively communicate cultural elements to the TTR. Using a literal translation, for example, which does offer valuable insights into cultural matters, although it is exoticising, illustrates this point. Explanations also ensure coherence for the TTR.

Although the bilingual format does give the TTR some insights into Chinese culture, this format does not however, completely fulfil the current skopos. The bilingual format is far better suited to a skopos which desires foreign language acquisition. The bilingual format is not designed for the current skopos, nor is it capable of fulfilling it. It should therefore not be used. An independent English translation should be used to effectively fulfil the current skopos.

As I have mentioned earlier in this chapter, both translators should be mentioned on the front cover in order to ensure visibility and to recognise their important role. The TTR must know that s/he is reading a translation (in the case of the English text). The author must likewise also be mentioned in English on the front cover. Lu Xun is well known outside of China, and therefore the TTR should be made aware of this in order to increase the interest in this book. The back cover should include a few sentences about the author and the significance of *The True Story of Ah Q*.

I also suggest the inclusion of an editor's introduction before the actual text. This introduction should include the life and works of Lu Xun and the importance attributed to his works in China. The significance of *The True Story of Ah Q* should be discussed, and the translators should also be introduced. An editor's introduction containing this kind of information will ensure the fulfilment of the skopos, and will thus ensure that the TTR appreciates the importance of Lu Xun in Chinese literature, the deeper meaning of *The True Story of Ah Q* and the reputation of the translators. It will fulfil the skopos by giving the TTR some background on Chinese culture, specifically those aspects on which the book touches and which will enable the TTR to appreciate the book more. In addition, it will also teach them about Chinese

culture and enable them to understand the book much better. Information on the significance and deeper meaning of the book will facilitate a deeper appreciation of this great piece of Chinese literature.

This concludes the analysis of the macrostructure of *The True Story of Ah Q*. The analysis of the macrostructure showed that the macrostructure is ideally suited for language learning purposes, especially for foreigners learning Chinese. Although the bilingual format has a desirable foreignising effect on the TTR, it has a restrictive influence on the translation. This bilingual format prevents the translation from fulfilling the skopos due to its restrictive nature. Therefore, this bilingual format should be changed so that the translation can fulfil the skopos. This also answers the question that guided this chapter: the macrostructure of this bilingual version does not completely fulfil the skopos of the translation. This chapter also showed that the macrostructure has a foreignising effect on the TTR. However, this is in agreement with the aims of this translation.

The following chapter concludes this thesis by summarising the findings of chapters 3 and 4, providing answers to the research questions, and giving suggestions for further research.

## Chapter 5: Conclusion

### 5.1 Introduction

This final chapter is the culmination of the research project. It begins with a summary of the thesis as a whole, and goes on to address the research questions as set out in chapter 1. This will be followed by suggestions for the application of other translation strategies to the analysis (which have been mentioned in chapter 2, but which have not been applied in this analysis) and/or translation (using these strategies) of *The True Story of Ah Q*. This will form the basis for the guidelines suggested for further research on this bilingual version of the book.

### 5.2 Summary of thesis

In chapter 1 Lu Xun is described as China's foremost modern writer and *The True Story of Ah Q* as one of his most significant works. Yang Xianyi and Gladys Yang are praised as ranking among the top translators of Chinese texts. Independent literary critic C.T. Hsia challenged the significance of Lu Xun and the creativity of *The True Story of Ah Q*. Chapter 1 listed the research questions which motivated and guided this research project, and the methodology which had been utilised to address these questions.

Chapter 2 presented the literature study of this research project. It included the linguistic approach, the cultural turn, the power turn and Chinese translation theory. The functionalist approach as well as the theories of Venuti are of special importance and form the basis for the analyses in the chapters that followed. This chapter therefore presented all the theoretical foundations upon which conclusions in this research project were made.

Chapter 3 included a microstructural analysis of this version of *The True Story of Ah Q*. It listed the aims of the translation, and presented the translation skopos (which is based on the publisher's note). It also

listed Chesterman's three main types of translation strategies (Schäffner 2001:27), as well as Nord's (1991: 58) four categories of translation problems. This chapter focused on three specific translation problems, namely: the pragmatic translation problems of references to time and place as well as culture-specific terms, and the text-specific translation problem of metaphors. The analyses made in this chapter formed the foundations for the macrostructural analysis presented in the following chapter. It was from the analyses in this and the following chapter that the dominant translation strategies used by Yang Xianyi and Gladys Yang in their translation of *The True Story of Ah Q* had been deduced. In this chapter the conclusion was drawn that the translators domesticated the TT and rendered themselves invisible. It was illustrated that they missed countless opportunities to fulfil the current skopos.

Chapter 4 discussed an analysis of the macrostructure of the TT, which built on the findings of chapter 3. This chapter focused on both the actual text, as well as the paratext. Section 4.2 (The actual text) focused on the advantages and disadvantages of the bilingual format, and also discussed the main translation strategy. The bilingual format was presented as a multipurpose tool, optimally suited for language learning. Nevertheless, the bilingual format inhibits the fulfilment of the skopos by encouraging a linguistic approach to translation. A functionalist approach is needed to fulfil the aims of the translation (presented in the publisher's note) as seen in both chapters 3 and 4. The bilingual format is shown to miss valuable opportunities for the fulfilment of the skopos. The main translation strategy used by the translators included both a linguistic as well as a domesticating approach. This chapter concluded by suggesting that the bilingual format be dropped in favour of a monolingual format which would fulfil the skopos successfully.

Chapter 5 presented the findings of this research project and included suggestions for an improved translation as well as for further research.

### **5.3 Research questions**

The main research questions of this research project are (as mentioned in 1.4): What is the dominant translation strategy utilised by the translators. Does this strategy fulfil the skopos. This research will also give suggestions for an improved translation, and a more effective translation strategy in light of the

skopos. In addition, the study will determine whether the bilingual format is suited for the fulfilment of the current skopos.

During the microstructural analysis of the text (Chapter 3), which focused on examples of time and place, culture-specific terms and metaphors, the majority of the translations were identified as examples of the translation strategy of domestication. In the few cases of foreignisation, comprehensibility was not ensured. There is an overwhelming absence of addition in the TT. Additions which ensure coherence, add to the background knowledge of the TTR and allow for the use of loan words. Both literal translations and loan words were avoided. By avoiding additions the translators chose to render themselves invisible. The translators created a fluent TT, one which conceals its domestication. The translators often changed the meaning of the ST, by choosing fluency over fidelity, and in doing so replaced the SL image with a TL image.

The translators failed to fulfil the skopos due to their utilisation of domestication and because of a complete lack of explanatory additions. The discussions in Chapter 3 showed that the translators missed countless opportunities to effectively fulfil the skopos as set out by the publisher. The skopos of this version of *The True Story of Ah Q* is to exhibit this modern Chinese classic as a great piece of Chinese literature, and to give readers a real experience of the depth and the heights of Chinese culture. The language learning function of this bilingual version is only the secondary function. For the translation to fulfil the current skopos, the translator had to bring the readers to the author. Domestication however brings the author to the readers, and involves “an ethnocentric reduction of the foreign text to target-language values” (Venuti 1995:20). Domestication therefore goes directly against the current skopos, and prevents the translators from fulfilling this skopos. Domestication is simply unable to fulfil a skopos such as this one, because it reduces the foreign elements in the TT instead of fully displaying them. The current translation does therefore not fully display the Chinese literature and culture, because it reduced the foreignness in the TT. The findings of this research project therefore verify the hypothesis formulated in Chapter 1 (1.4), namely: The translators of this version of *The True Story of Ah Q* have domesticated the English target text (TT), and failed to fulfil the aims of the translation (in other words the skopos).

The bilingual format renders the publication into a multipurpose tool for language learning, and thereby fulfils the secondary function of this version as laid out in the publisher's note. Although the bilingual format facilitates language learning, it inhibits the translation to fully exhibit Chinese literature and culture and thereby restrains it from fulfilling the skopos. A bilingual format encourages close correspondence between the ST and the TT, it encourages a line-by-line correspondence, and discourages the use of explanations (e.g. in brackets or footnotes) in isolation or in combination with loan words or literal translations. This decreases the possibility of the translation fulfilling the current skopos. A bilingual format encourages the utilisation of a translation that is as short and fluent as possible, because it necessitates optimum correspondence between the ST and TT in order for the book to be a useful language learning tool. The effects that such a bilingual version has on the translation are in direct contradiction to the skopos, and it is therefore not suited for the fulfilment of the current skopos. The existing bilingual format is instead ideally suited for a skopos, which aims at foreign language acquisition.

In terms of the problem statement, formulated in Chapter 1 (1.4), the findings of this research project clearly demonstrate the applicability of these new poststructuralist translation theories to Chinese translations, and will hopefully contribute to the acceptance of these theories in China.

## **5.4 Suggestions for an improved translation**

In order to determine the optimal translation strategy for the current skopos, it is necessary to identify the essence of this skopos. The skopos declares that this Chinese-English bilingual version of *The True Story of Ah Q* is intended to exhibit this modern Chinese classic as a great piece of Chinese literature. The main purpose of the translation is to give readers a real experience of the depth and the heights of Chinese culture. In essence, the skopos focuses on culture and literary uniqueness. As stated in the previous paragraph (5.3), the current translation fails to fulfil this skopos. The main translation strategies, which form the basis of the analyses and evaluations in this research project (namely the functionalist approach and Venuti's domestication and foreignisation), together with those translation theories mentioned in chapter 2, offer the ideal solutions for the fulfilment of this skopos.

Together with the Cultural Turn in translation studies in the 1980s, came a shift of emphasis from the level of text to the level of culture. It was realised that language was not an autonomous entity, but part of a culture. The translator therefore needed to be bicultural, with a foot in each culture, in order to translate effectively.

The functionalist approach makes the skopos the main goal of the translation process, which means that this approach focuses all its efforts on fulfilling the skopos. The functionalist approach also pays due regard to culture in the translation process. Any translation is judged on the basis of how well it fulfils its skopos. As was seen in Chapters 3 and 4, the functionalist approach is highly effective in determining whether a translation indeed fulfils its skopos (on both its micro and macrolevel). This approach also helps to determine how best to fulfil the specific skopos.

Suggestions were presented at the various examples analysed in Chapters 3 and 4. The three main suggestions applicable to the book in general are as follows: Firstly, as mentioned in 4.4, the layout of this book needs to be changed. The current layout inhibits the translation, and should therefore be changed to a monolingual version (including only the TT). The effects of the bilingual layout on the translation are in direct contradiction with the main aim of the skopos. Although the language learning aspect mentioned in the publisher's note is a secondary function of this version of *The True Story of Ah Q*, it impedes the fulfilment of the skopos and therefore needs to be dropped. One of the reasons for this suggestion (see 4.2.1.2) lies in the fact that the bilingual layout discourages the use of additions such as explanatory footnotes that ensure coherence on the part of the TTR and simultaneously fulfil the skopos. The bilingual layout is much better suited for a linguistic translation, rather than a functionalist and foreignising translation, which could in fact fulfil the current skopos. A monolingual layout will allow for the use of addition, which is needed to fulfil the skopos. With this change in the layout, the publisher's note should not refer to the language learning function of the text at all.

Secondly, the translation strategy employed needs to be capable of fulfilling the skopos. A linguistic or domesticating approach is unable to fulfil the current skopos and to do justice to this important work by Lu Xun (see Chapter 3). The individual suggestions in chapter 3 for improved translations of specific examples from the publication, clearly showed that both the functionalist approach and foreignisation

would be able to fulfil the current skopos and do justice to *The True Story of Ah Q*. The theories of Venuti and Nord specifically can greatly improve the current translation in light of the skopos. In the functionalist approach the fulfilment of the skopos is the main goal of the translation process. The Skopostheorie is pragmatic, culture-oriented, consistent, practical, normative, comprehensive and expert. The functionalist approach, with its Skopostheorie, is able to fulfil any skopos. Translation is intercultural communication and the translator needs to serve as a cultural mediator according to the functionalist approach (Nord 1997). Foreignisation, and the resulting visibility of the translators, is ideally suited for the fulfilment of the current skopos (as shown in Chapter 3) because it facilitates the display of Chinese culture and literature by giving the TTR a real taste of the unique qualities of both. Foreignisation takes the TTR out of her/his comfort zone and moves her/him towards the author. Foreignisation keeps the foreignness of the ST, and breaks target culture conventions, which results in a realistic experience of the SC by the TTR. Venuti (1995:20) calls it an alien reading experience. Foreignisation is built on human subjectivity, which entails the perception of cultures as varied and even contradictory. It renders the foreign identity of the ST visible, and thereby protects it from the ethnocentric forces of the TC. Foreignisation is the perfect translation strategy for the display of Chinese culture and literature, and avoids fluency.

Thirdly, the cover should include the names of the translators in order to ensure their visibility and to recognise their important role. The book should also include an editor's introduction which informs the TTR on the significance of Lu Xun and the importance of this work. It will fulfil the skopos by giving the TTR some background on Chinese culture, the deeper meaning of this work and information on the translators.

## **5.5 Suggestions for further research**

The power turn, specifically the postcolonial approach, can be used to shed new light on the translation decisions made in this version of *The True Story of Ah Q*. As mentioned in 2.2, the essays in the anthology *Translation and Power* make the point that, although translation can and has been used for colonisation and exploitation, it can also be used to resist colonisation and exploitation. This is in agreement with Venuti's foreignisation, which resists the domestication traditionally utilised by translators. As mentioned in 2.2.1, Chinua Achebe calls for the use of a new English that is connected to

its roots, but able to express the new surroundings within which it is used all over the world. This is in agreement with the strange language used in a foreignising translation, which gives the TTR an ‘alien reading experience’ but thereby be able to fully express the situation. Salman Rushdie says that English cannot be used by colonised people as it is used by the British, which agrees with the notion of foreignisation. Postcolonialism is the perfect model by which to understand the situation in China during the period in which *The True Story of Ah Q* is set, and to understand the situation in which the translation was written.

Further research on this publication can utilise postcolonialism, as well as other poststructuralist theories, to both analyse and retranslate it. Although China was never formally colonised during the 20<sup>th</sup> century, certain cities such as Shanghai and Hong Kong were ruled by foreign powers for long periods. The effects of colonisation nonetheless need to be paid special attention, no matter what form they have taken (and continue to take). As mentioned in 2.5.3, postcolonial theory is not paid much attention in the People’s Republic of China, and translation studies in China still have to meet the “postcolonial challenge”. Postcolonial theory illustrates how people can react against the imperial power, instead of just being acted upon. This is why it is so important that it is utilised in China. I therefore suggest research on translations (done on the Mainland) which utilises postcolonial theory, in an effort to meet this “postcolonial challenge” in China. As mentioned in 2.5.4, the new translation theories received a lukewarm welcome on the Mainland. It is therefore important that these theories be incorporated in research and applied in translation to demonstrate their applicability. Chinese translation theory has much to gain from these new translation theories.

## **5.6 Conclusion**

This concludes the final chapter of this research project. In this chapter the individual chapters of this thesis have been briefly summarised, the research questions have been answered, and suggestions have been made for an improved translation as well as for further research. It was determined that the dominant translation strategy utilised in this publication was that of domestication, and that this translation fails to fulfil the current skopos. It is suggested that:

- the format be changed to a monolingual one (including the TT exclusively) in order to allow the translation the freedom and space needed to fulfil the skopos;
- that foreignization instead of domestication be utilised; and
- that the names of both translators be included on the cover.

The application of the postcolonial approach to this book, as well as other translation approaches, is suggested for further research.

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## APPENDIX 1

FLP

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Written by Lu Xun

Translated by Yang Xianyi and Gladys Yang

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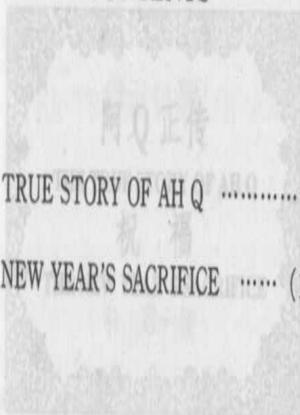
Foreign Languages Press

目 录

Foreign Language Press is dedicated to the editing, publishing and marketing of books in Chinese and English. Over the past several decades it has been a major force in the development of Chinese and English books in the mainland and abroad. These books in the mainland are published and distributed by the respective state-owned and collective publishers and printers, and their English translations are mostly published by various translators both in China and abroad. This book is a collection of books translated with minor precision. Consequently, the English version as well as their Chinese original may not be most accurate. It is generally considered that the English translations are not only significant for introducing China to the outside world but also benefit students of English language and literature. For this reason, we have carefully selected some of these books, and will publish them creatively in Chinese-English bilingual form.

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## 阿 Q 正传

THE TRUE STORY OF AH Q

阿 Q 正传

THE NEW YEAR'S SACRIFICE

### 第一章 序

我要给阿 Q 做正传，已经不止一两年了。但一面要做，一面又往回想，这足见我不是一个“立言”的人，因为从来不朽之笔，须传不朽之人，于是人以文传，文以人传——究竟谁靠谁传，渐渐的不甚了然起来，而终于归结到传阿 Q，仿佛思想里有鬼似的。

然而要做这一篇速朽的文章，才下笔，便感到万分的困难了。第一是文章的名目。孔子曰，“名不正则言不顺”。这原是应该极注意的。传的名目很繁多：列传，自传，内传，外

## THE TRUE STORY OF AH Q

### CHAPTER 1 INTRODUCTION

I have been meaning to write the true story of Ah Q for several years now. But while wanting to write I had some trepidations, too, which goes to show that I am not one of those who achieve glory by writing; for an immortal pen has always been required to record the deeds of an immortal man, the man becoming known to posterity through the writing and the writing known to posterity through the man—until finally it is not clear who is making whom known. But in the end, as though possessed by some fiend, I always came back to the idea of writing the story of Ah Q.

And yet no sooner had I taken up my pen than I became conscious of huge difficulties in writing this far-from-immortal work. The first was the question of what to call it. Confucius said, "If the name is not correct, the words will not ring true"; and this axiom should be most scrupulously observed. There are many types of biographies: official biographies, autobiographies, unauthorized biographies, legends,

传,别传,家传,小传……,而可惜都不合。“列传”么,这一篇并非和许多阔人排在“正史”里;“自传”么,我又并非就是阿 Q。说是“外传”,“内传”在那里呢?倘用“内传”,阿 Q 又决不是神仙。“别传”呢,阿 Q 实在未曾有大总统上谕宣付国史馆立“本传”——虽说英国正史上并无“博徒列传”,而文豪迭更司也做过《博徒别传》这一部书,但文豪则可,在我辈却不可的。其次是“家传”,则我既不知与阿 Q 是否同宗,也未曾受他子孙的拜托;或“小传”,则阿 Q 又更无别的“大传”了。总而言之,这一篇也便是“本传”,但从我的文章着想,因为文体卑下,是“引车卖浆者流”所用的话,所以不敢僭称,便从不入三教九流的小说家所谓“闲话休题言归正传”这一句套话里,取出“正传”两个字来,作为名目,即使与古人所撰《书法正传》的“正传”字面上很相混,也顾不得了。

第二,立传的通例,开首大抵该是“某,字某,某地人也”,而我并不知道阿 Q 姓什么。有一回,他似乎是姓赵,但第二日便模糊了。那是赵太爷的儿子进了秀才的时候,锣声镗镗的报到村里来,阿 Q 正喝了两碗黄酒,便手舞足蹈的说,这

supplementary biographies, family histories, sketches... but unfortunately none of these suited my purpose. "Official biography?" This account will obviously not be included with those of many eminent people in some authentic history. "Autobiography?" But I am obviously not Ah Q. If I were to call this an "unauthorized biography," then where is his "authenticated biography"? The use of "legend" is impossible, because Ah Q was no legendary figure. "Supplementary biography?" But no president has ever ordered the National Historical Institute to write a "standard life" of Ah Q. It is true that although there are no "lives of gamblers" in authentic English history, the famous author Conan Doyle nevertheless wrote *Rodney Stone*; but while this is permissible for a famous author it is not permissible for such as I. Then there is "family history"; but I do not know whether I belong to the same family as Ah Q or not, nor have I ever been entrusted with such a task by his children or grandchildren. If I were to use "sketch," it might be objected that Ah Q has no "complete account." In short, this is really a "life," but since I write in vulgar vein using the language of hucksters and pedlars, I dare not presume to give it so high-sounding a title; so from the stock phrase of the novelists, who are not reckoned among the Three Cults and Nine Schools: "Enough of this digression, and back to the true story," I will take the last two words as my title; and if this is reminiscent of the *True Story of Calligraphy* of the ancients, it cannot be helped.

The second difficulty confronting me was that a biography of this type should start off something like this: "So-and-so, whose other name was so-and-so, was a native of such-and-such a place"; but I don't really know what Ah Q's surname was. Once, he seemed to be named Zhao, but the next day there was some confusion about the matter again. This was after Mr. Zhao's son had passed the county examination, and his success was being announced in the village, to the sounding of gongs. Ah Q, who had just drunk two bowls of yellow

于他也很光彩，因为他和赵太爷原来是本家，细细的排起来他还比秀才长三辈呢。其时几个旁听人倒也肃然的有些起敬了。那知道第二天，地保便叫阿Q到赵太爷家里去；太爷一见，满脸赧色，喝道：

“阿Q，你这浑小子！你说我是你的本家么？”

阿Q不开口。

赵太爷愈看愈生气了，抢进几步说：“你敢胡说！我怎么会有你这样的本家？你姓赵么？”

阿Q不开口，想往后退了；赵太爷跳过去，给了他一个嘴巴。

“你怎么会姓赵！——你那里配姓赵！”

阿Q并没有抗辩他确凿姓赵，只用手摸着左颊，和地保退出去了；外面又被地保训斥了一番，谢了地保二百文酒钱。知道的人都说阿Q太荒唐，自己去招打；他大约未必姓赵，即使真姓赵，有赵太爷在这里，也不该如此胡说的。此后便再没有人提起他的氏族来，所以我终于不知道阿Q究竟什么姓。

第三，我又不知道阿Q的名字是怎么写的。他活着的时候，人都叫他阿Quei，死了以后，便没有一个人再叫阿Quei了，那里还会有“著之竹帛”的事。若论“著之竹帛”，这篇文

wine, began to prance about declaring that this reflected credit on him too, since he belonged to the same clan as Mr. Zhao, and by an exact reckoning was three generations senior to the successful candidate. At the time several of the bystanders even began to stand slightly in awe of him. But the next day the bailiff summoned Ah Q to Mr. Zhao's house. When the old gentleman set eyes on him his face turned crimson with fury and he roared:

“Ah Q, you miserable wretch! Did you say I belonged to the same clan as you?”

Ah Q made no reply.

The more he looked at him the angrier Mr. Zhao became, and advancing menacingly a few steps he said, “How dare you talk such nonsense! How could I have such a relative as you? Is your surname Zhao?”

Ah Q made no reply, and was planning a retreat; but Mr. Zhao darted forward and gave him a slap on the face.

“How could *you* be named Zhao!—Do you think you are worthy of the name Zhao?”

Ah Q made no attempt to defend his right to the name Zhao, but rubbing his left cheek went out with the bailiff. Once outside, he had to listen to another torrent of abuse from the bailiff, and thank him to the tune of two hundred cash. All who heard of this said Ah Q was a great fool to ask for a beating like that. Even if his surname were Zhao—which wasn't likely—he should have known better than to boast like that when there was a Mr. Zhao living in the village. After this no further mention was made of Ah Q's ancestry, so that I still don't know what his surname really was.

The third difficulty I encountered in writing this work was that I don't know how Ah Q's personal name should be written either. During his lifetime everybody called him Ah Quei, but after his death not a soul mentioned Ah Quei again; for he was obviously not one of

章要算第一次，所以先遇着了这第一个难关。我曾经仔细想：阿 Quei，阿桂还是阿贵呢？倘使他号叫月亭，或者在八月间做过生日，那一定是阿桂了；而他既没有号——也许有号，只是没有人知道他，——又未尝散过生日征文的帖子；写作阿桂，是武断的。又倘若他有一位老兄或令弟叫阿富，那一定是阿贵了；而他又只是一个人：写作阿贵，也没有佐证的。其余音 Quei 的偏僻字样，更加凑不上了。先前，我也曾问过赵太爷的儿子茂才先生，准料博雅如此公，竟也茫然，但据结论说，是因为陈独秀办了《新青年》提倡洋字，所以国粹沦亡，无可查考了。我的最后的手段，只有托一个同乡去查阿 Q 犯事的案卷，八个月之后才有回信，说案卷里并无与阿 Quei 的声音相近的人。我虽不知道是真没有，还是没有查，然而也再没有别的方法了。生怕注音字母还未通行，只好用了“洋字”，照英国流行的拼法写他为阿 Quei，略作阿 Q。这近于盲从《新青年》，自己也很抱歉，但茂才公尚且不知，我还有

those whose name is "preserved on bamboo tablets and silk." If there is any question of preserving his name, this essay must be the first attempt at doing so. Hence I am confronted with this difficulty at the outset. I have given the question careful thought: Ah Quei—would that be the "Quei" meaning cassia or the "Quei" meaning nobility? If his other name had been Moon Pavilion, or if he had celebrated his birthday in the month of the Moon Festival, then it would certainly be the "Quei" for cassia. But since he had no other name—or if he had, no one knew it—and since he never sent out invitations on his birthday to secure complimentary verses, it would be arbitrary to write Ah Quei (cassia). Again, if he had had an elder or younger brother called Ah Fu (prosperity), then he would certainly be called Ah Quei (nobility). But he was all on his own: thus there is no evidence for writing Ah Quei (nobility). All the other, unusual characters with the sound Quei are even less suitable. I once put this question to Mr. Zhao's son, the successful county candidate, but even such a learned man as he was baffled by it. According to him, however, the reason that this name could not be traced was that Chen Duxiu had brought out the magazine *New Youth*, advocating the use of the Western alphabet, so that the national culture was going to the dogs. As a last resort, I asked some one from my district to go and look up the legal documents recording Ah Q's case, but after eight months he sent me a letter saying that there was no name anything like Ah Quei in those records. Although uncertain whether this was the truth or whether my friend had simply done nothing, after failing to trace the name this way I could think of no other means of finding it. Since I am afraid the new system of phonetics has not yet come into common use, there is nothing for it but to use the Western alphabet, writing the name according to English spelling as Ah Quei and abbreviating it to Ah Q. This approximates to blindly following the *New Youth* magazine, and I am thoroughly ashamed of myself; but since even such a learned man as

什么好办法呢。

第四,是阿Q的籍贯了。倘他姓赵,则据现在好称郡望的老例,可以照《郡名百家姓》上的注解,说是“陇西天水人也”,但可惜这姓是不甚可靠的,因此籍贯也就有些决不定。他虽然多住未庄,然而也常常宿在别处,不能说是未庄人,即使说是“未庄人也”,也仍然有乖史法的。

我所聊以自慰的,是还有一个“阿”字非常正确,绝无附会假借的缺点,颇可以就正于通人。至于其余,却都非浅学所能穿凿,只希望有“历史癖与考据癖”的胡适之先生的门人们,将来或者能够寻出许多新端绪来,但是我这《阿Q正传》到那时却又怕早经消灭了。

以上可以算是序。

## 第二章 优胜记略

阿Q不独是姓名籍贯有些渺茫,连他先前的“行状”也渺茫。因为未庄的人们之于阿Q,只要他帮忙,只拿他玩笑,从来没有留心他的“行状”的。而阿Q自己也不说,独有和

Mr. Zhao's son could not solve my problem, what else can I do?

My fourth difficulty was with Ah Q's place of origin. If his surname were Zhao, then according to the old custom which still prevails of classifying people by their districts, one might look up the commentary in *The Hundred Surnames* and find "A native of Tianshui is Gansu Province." But unfortunately this surname is open to question, with the result that Ah Q's place of origin must also remain uncertain. Although he lived for the most part in Weizhuang, he often stayed in other places, so that it would be wrong to call him a native of Weizhuang. It would, in fact, amount to a distortion of history.

The only thing that consoles me is the fact the character "Ah" is absolutely correct. This is definitely not the result of false analogy, and is well able to stand the test of scholarly criticism. As for the other problems, it is not for such unlearned people as myself to solve them, and I can only hope that disciples of Dr. Hu Shi, who has such "a passion for history and antiquities," may be able in future to throw new light on them. I am afraid, however, that by that time my *True Story of Ah Q* will have long since passed into oblivion.

The foregoing may be considered as an introduction.

## CHAPTER 2 A BRIEF ACCOUNT OF AH Q'S VICTORIES

In addition to the uncertainty regarding Ah Q's surname, personal name, and place of origin, there is even some uncertainty regarding his "background." This is because the people of Weizhuang only made use of his services or treated him as a laughing-stock, without ever paying the slightest attention to his "background." Ah Q himself

别人口角的时候，间或瞪着眼睛道：

“我们先前——比你阔的多啦！你算是什么东西！”

阿 Q 没有家，住在未庄的土谷祠里；也没有固定的职业，只给人家做短工，割麦便割麦，舂米便舂米，撑船便撑船。工作略长久时，他或住在临时主人的家里，但一完就走了。所以，人们忙碌的时候，也还记起阿 Q 来，然而记起的是做工，并不是“行状”；一闲空，连阿 Q 都早忘却，更不必说“行状”了。只是有一回，有一个老头子颂扬说：“阿 Q 真能做！”这时阿 Q 赤着膊，懒洋洋的瘦伶仃的正在他面前，别人也摸不着这话是真心还是讥笑，然而阿 Q 很喜欢。

阿 Q 又很自尊，所有未庄的居民，全不在他眼睛里，甚而至于对于两位“文童”也有以为不值一笑的神情。夫文童者，将来恐怕要变秀才者也；赵太爷钱太爷大受居民的尊敬，除有钱之外，就因为都是文童的爹爹，而阿 Q 在精神上独不表格外的崇奉，他想：我的儿子会阔得多啦！加以进了几回城，阿 Q 自然更自负，然而他又很鄙薄城里人，譬如用三尺长三寸宽的木板做成的凳子，未庄叫“长凳”，他也叫“长凳”，城里人却叫“条凳”，他想：这是错的，可笑！油煎大头

remained silent on this subject, except that when quarrelling with someone he might glance at his and say, "We used to be much better off than you! Who do you think you are anyway?"

Ah Q had no family but lived in the Tutelary God's Temple at Weizhuang. He had no regular work either, simply doing odd jobs for others: if there was wheat to be cut he would cut it, if there was rice to be ground he would grind it, if there was a boat to be Punted he would punt it. If the work lasted for a considerable period he might stay in the house of his temporary employer, but as soon as it was finished he would leave. Thus whenever people had work to be done they would remember Ah Q, but what they remembered was his service and not his "background"; and by the time the job was done even Ah Q himself would be forgotten, to say nothing of his "back ground." Once indeed an old man remarked, "What a good worker Ah Q is!" At that time Ah Q, stripped to the waist, listless and lean, was standing before him, and other people did not know whether the remark was meant seriously or derisively, but Ah Q was overjoyed.

Ah Q, again, had a very high opinion of himself. He looked down on all the inhabitants of Weizhuang, thinking even the two young "scholars" not worth a smile, though most young scholars were likely to pass the official examinations. Mr. Zhao and Mr. Qian were held in great respect by the villagers, for in addition to being rich they were both the fathers of young scholars. Ah Q alone showed them no exceptional deference, thinking to himself, "My sons may be much greater!"

Moreover, after Ah Q had been to town severaltimes, he naturally became even more conceited, although at the same time he had the greatest contempt for townspeople. For instance, a bench made of a wooden plank three feet by three inches the Weizhuang villagers called a "long bench." An Q called it a "long bench" too; but the townspeople called it a "straight bench," and he thought, "This is

鱼,未庄都加上半寸长的葱叶,城里却加上切细的葱丝,他  
想:这也是错的,可笑!然而未庄人真是不见世面的可笑的  
乡下人呵,他们没有见过城里的煎鱼!

阿Q“先前阔”,见识高,而且“真能做”,本来几乎是一个  
“完人”了,但可惜他体质上还有一些缺点。最恼人的是在他  
头皮上,颇有几处不知起于何时的癞疮疤。这虽然也在他身  
上,而看阿Q的意思,倒也似乎以为不足贵的,因为他讳说  
“癞”以及一切近于“赖”的音,后来推而广之,“光”也讳,“亮”  
也讳,再后来,连“灯”“烛”都讳了。一犯讳,不问有心与无  
心,阿Q便全疤通红的发起怒来,估量了对手,口讷的他便  
骂,气力小的他便打;然而不知怎么一回事,总还是阿Q吃  
亏的时候多。于是他渐渐的变换了方针,大抵改为怒目而视  
了。

谁知道阿Q采用怒目主义之后,未庄的闲人们便愈喜  
喜欢玩笑他。一见面,他们便假作吃惊的说:

“诶,亮起来了。”

阿Q照例的发了怒,他怒目而视了。

“原来有保险灯在这里!”他们并不怕。

wrong. How ridiculous!” Again, when they fried large-headed fish in  
oil the Weizhuang villagers all added shallot leaves sliced half an inch  
long, whereas the townspeople added finely shredded shallots, and he  
thought, “This is wrong too. How ridiculous!” But the Weizhuang  
villagers were really ignorant rustics who had never seen the fried fish  
of the town!

Ah Q who “used to be much better off,” who was a man of the  
world and “a good worker,” would have been almost the perfect man  
had it not been for a few unfortunate physical blemishes. The most  
annoying consisted of some places on his scalp where in the past, at  
some uncertain date, shiny ringworm scars had appeared. Although  
these were on his own head, apparently Ah Q did not consider them as  
altogether honourable, for he refrained from using the word  
“ringworm” or any words that sounded anything like it. Later he  
improved on this, making “bright” and “light” forbidden words, while  
later still even “lamp” and “candle” were taboo. Whenever this taboo  
was disregarded, whether intentionally or not, Ah Q would fly into a  
rage, his ringworm scars turning scarlet. He would look over the  
offender, and if it were someone weak in repartee he would curse  
him, while if it were a poor fighter he would hit him. And yet,  
curiously enough, it was usually Ah Q who was worsted in these  
encounters, until finally he adopted new tactics, contenting himself in  
general with a furious glare.

It so happened, however, that after Ah Q had taken to using this  
furious glare, the idlers in Weizhuang grew even more fond of making  
jokes at his expense. As soon as they saw him they would pretend to  
give a start, and say:

“Look! It's lighting up.”

Ah Q would rise to the bait as usual, and glare furiously.

“So there is a kerosene lamp here,” they would continue, not in  
the least intimidated.

阿Q没有法，只得另外想出报复的话来：

“你不配……”这时候，又仿佛在他头上的是一种高尚的光荣的癞头疮，并非平常的癞头疮了；但上文说过，阿Q是有见识的，他立刻知道和“犯忌”有点抵触，便不再往底下说。

闲人还不完，只撩他，于是终而至于打。阿Q在形式上打败了，被人揪住黄辫子，在壁上碰了四五个响头，闲人这才心满意足的得胜的走了，阿Q站了一刻，心里想，“我总算被儿子打了，现在的世界真不像样……”于是也心满意足的得胜的走了。

阿Q想在心里的，后来每每说出口来，所以凡有和阿Q玩笑的人们，几乎全知道他有这一种精神上的胜利法，此后每逢揪住他黄辫子的时候，人就先一着对他说：

“阿Q，这不是儿子打老子，是人打畜生。自己说：人打畜生！”

阿Q两只手都捏住了自己的辫根，歪着头，说道：

“打虫豸，好不好？我是虫豸——还不放么？”

但虽然是虫豸，闲人也并不放，仍旧在就近什么地方给他碰了五六个响头，这才心满意足的得胜的走了，他以为阿Q这回可遭了瘟。然而不到十秒钟，阿Q也心满意足的得胜的走了，他觉得他是第一个能够自轻自贱的人，除了“自轻自贱”不算外，余下的就是“第一个”。状元不也是“第一个”么？

Ah Q could do nothing, but rack his brains for some retort: "You don't even deserve. . ." At this juncture it seemed as if the scars on his scalp were noble and honourable, not just ordinary ringworm scars. However, as we said above, Ah Q was a man of the world: he knew at once that he had nearly broken the "taboo" and refrained from saying any more.

If the idlers were still not satisfied, but continued to bait him, they would in the end come to blows. Then only after Ah Q had, to all appearances, been defeated, had his brownish pigtail pulled and his head bumped against the wall four or five times, would the idlers walk away, satisfied at having won. Ah Q would stand there for a second, thinking to himself, "It is as if I were beaten by my son. What is the world coming to nowadays. . ." Thereupon he too would walk away, satisfied at having won.

Whatever Ah Q thought he was sure to tell people later; thus almost all who made fun of Ah Q knew that he had this means of winning a psychological victory. So after this anyone who pulled or twisted his brown pigtail would forestall him by saying: "Ah Q, this is not a son beating his father, it is a man beating a beast. Let's hear you say it: A man beating a beast!"

Then Ah Q, clutching at the root of his pigtail, his head on one side, would say: "Beating an insect—how about that? I am an insect—now will you let me go.?"

But although he was an insect the idlers would not let him go until they had knocked his head five or six times against something nearby, according to their custom, after which they would walk away satisfied that they had won, confident that this time Ah Q was done for. In less than ten seconds, however, Ah Q would walk away also satisfied that he had won, thinking that he was the "foremost self-belittler", and that after subtracting "selfbelittler" what remained was "foremost". Was not the highest successful candidate in the official examinatinp

“你算是什么东西”呢!?

阿Q以如是等等妙法克服怨敌之后,便愉快的跑到酒店里喝几碗酒,又和别人调笑一通,口角一通,又得了胜,愉快的回到土谷祠,放倒头睡着了。假使有钱,他便去押牌宝,一堆人蹲在地面上,阿Q即汗流满面的夹在这中间,声音他最响:

“青龙四百!”

“咳……开……啦!”桩家揭开盒子盖,也是汗流满面的唱。“天门啦……角回啦……!人和穿堂空在那里啦……!阿Q的铜钱拿过来……!”

“穿堂一百——一百五十!”

阿Q的钱便在这样的歌吟之下,渐渐的输入别个汗流满面的人物的腰间。他终于只好挤出堆外,站在后面看,替别人着急,一直到散场,然后恋恋的回到土谷祠,第二天,肿着眼睛去工作。

但真所谓“塞翁失马安知非福”罢,阿Q不幸而赢了一回,他倒几乎失败了。

这是未庄赛神的晚上。这晚上照例有一台戏,戏台左近,也照例有许多的赌摊。做戏的锣鼓,在阿Q耳朵里仿佛在十里之外;他只听得桩家的歌唱了。他赢而又赢,铜钱变成角洋,角洋变成大洋,大洋又成了叠。他兴高采烈得非常:

also the “foremost”? “And who do you think you are anyway?”

After employing such cunning devices to get even with his enemies, Ah Q would make his way cheerfully to the wineshop to drink a few bowls of wine, joke with the others again, quarrel with them again, come off victorious again, and return cheerfully to the Tutelary God's Temple, there to fall asleep as soon as his head touched the pillow. If he had money he would go to gamble. There would be a group of men squatting on the ground, Ah Q sandwiched in the midst, his face streaming with perspiration; and his voice would be the loudest to shout: “Four hundred on the Green Dragon!”

“Hey—open there!” the stakeholder, his face streaming with perspiration too, would open the box and chant: “Heavenly Gate! . . . Nothing for the Corner! . . . No stakes on the Popularity Passage! Pass over Ah Q's coppers!”

“The Passage—one hundred—one hundred and fifty.”

To the tune of this chanting, Ah Q's money would gradually vanish into the pockets of other perspiring people. Finally he would be forced to squeeze his way out of the crowd and watch from the back, taking a vicarious interest in the game until it broke up, when he would return reluctantly to the Tutelary God's Temple. And the next day he would go to work with swollen eyes.

However, the truth of the proverb “misfortune may be a blessing in disguise” was shown when Ah Q was unfortunate enough to win and almost suffered defeat in the end.

This was the evening of the Festival of the Gods in Weizhuang. According to custom there was a play; and close to the stage, also according to custom, were numerous gambling tables. The drums and gongs of the play sounded about three miles away to Ah Q who had ears only for the stakeholder's chant. He staked successfully again and again, his coppers turning into silver coins, his silver coins into dollars, and his dollars mounting up. In his excitement he cried out,

“天门两块！”

他不知道谁和谁为什么打起架来了。骂声打声脚步声，昏头昏脑的一大阵，他才爬起来，赌摊不见了，人们也不见了，身上有几处很似乎有些痛，似乎也挨了几拳几脚似的，几个人诧异的对他看。他如有所失的走进土谷祠，定一定神，知道他的一堆洋钱不见了。赶赛会的赌摊多不是本村人，还到那里去寻根抵呢？

很白很亮的一堆洋钱！而且是他的——现在不见了！说是算被儿子拿去了罢，总还是忽忽不乐；说自己是虫豸罢，也还是忽忽不乐；他这回才有些感到失败的苦痛了。

但他立刻转败为胜了。他擎起右手，用力的在自己脸上连打了两个嘴巴，热刺刺的有些痛；打完之后，便心平气和起来，似乎打的是自己，被打的是别一个自己，不久也就仿佛是自己打了别个一般，——虽然还有些热刺刺，——心满意足的得胜的躺下了。

他睡着了。

### 第三章 续优胜记略

然而阿Q虽然常优胜，却直待蒙赵太爷打他嘴巴之后，

"Two dollars on Heavenly Gate!"

He never knew who started the fighting, nor for what reason. Curses, blows and footsteps formed a confused medley of sound in his head, and by the time he clambered to his feet the gambling tables had vanished and so had the gamblers. Several parts of his body seemed to be aching as if he had been kicked and knocked about, while a number of people were looking at him in astonishment. Feeling as if there were something amiss, he walked back to the Tutelary God's Temple, and by the time he regained his composure he realized that his pile of dollars had disappeared. Since most of the people who ran gambling tables at the Festival were not natives of Weizhuang, where could he look for the culprits?

So white and glittering a pile of silver! It had all been his... but now it had disappeared. Even to consider it tantamount to being robbed by his son could not comfort him. To consider himself as an insect could not comfort him either. This time he really tasted something of the bitterness of defeat.

But presently he changed defeat into victory. Raising his right hand he slapped his own face hard twice, so that it tingled with pain. After this slapping his heart felt lighter, for it seemed as if the one who had given the slap was himself, the one slapped some other self, and soon it was just as if he had beaten someone else—in spite of the fact that his face was still tingling. He lay down satisfied that he had gained the victory.

Soon he was asleep.

### CHAPTER 3 A FURTHER ACCOUNT OF AH Q'S VICTORIES

Although Ah Q was always gaining victories, it was only after he

这才出了名。

他付过地保二百文酒钱，愤愤的躺下了，后来想：“现在的世界太不成话，儿子打老子……”于是忽而想到赵太爷的威风，而现在是他的儿子了，便自己也渐渐的得意起来，爬起身，唱着《小孤孀上坟》到酒店去。这时候，他又觉得赵太爷高人一等了。

这也奇怪，从此之后，果然大家也仿佛格外尊敬他。这在阿Q，或者以为因为他是赵太爷的父亲，而其实也不然。未庄通例，倘如阿七打阿八，或者李四打张三，向来本不算一件事，必须与一位名人如赵太爷者相关，这才载上他们的口碑。一上口碑，则打的既有名，被打的也就托庇有了名。至于错在阿Q，那自然是不必说。所以者何？就因为赵太爷是不会错的。但他既然错，为什么大家又仿佛格外尊敬他呢？这可难解，穿凿起来说，或者因为阿Q说是赵太爷的自家，虽然挨了打，大家也还怕有些真，总不如尊敬一些稳当。否则，也如孔庙里的太牢一般，虽然与猪羊一样，同是畜生，但既经圣人下箸，先儒们便不敢妄动了。

阿Q此后倒得意了许多年。

was favoured with a slap on the face by Mr. Zhao that he became famous.

After paying the bailiff two hundred cash he lay down angrily. Later he said to himself, "What is the world coming to nowadays, with sons beating their parents..." Then the thought of the prestige of Mr. Zhao, who was now his son, gradually raised his spirits, and he got up and went to the wineshop singing *The Young Widow at Her Husband's Grave*. At that time he did feel that Mr. Zhao was a cut above most people.

After this incident, strange to relate, it was true that everybody seemed to pay him unusual respect. He probably attributed this to the fact that he was Mr. Zhao's father, but actually such was not the case. In Weizhuang, as a rule, if the seventh child hit the eighth child or Li So-and-so hit Zhang So-and-so, it was not taken seriously. A beating had to be connected with some important personage like Mr. Zhao before the villagers thought it worth talking about. But once they thought it worth talking about, since the beater was famous, the one beaten enjoyed some of his reflected fame. As for the fault being Ah Q's, that was naturally taken for granted, the reason being that Mr. Zhao could not possibly be wrong. But if Ah Q were wrong, why did everybody seem to treat him with unusual respect? This is difficult to explain. We may put forward the hypothesis that it was because Ah Q had said he belonged to the same family as Mr. Zhao; thus, although he had been beaten, people were still afraid there might be some truth in what he said and therefore thought it safer to treat him more respectfully. Or, alternatively, it may have been like the case of the sacrificial beef in the Confucian temple: although the beef was in the same category as the sacrificial pork and mutton, being of animal origin just as they were, later Confucians did not dare touch it since the sage had enjoyed it.

After this Ah Q prospered for several years.

有一年的春天，他醉醺醺的在街上走，在墙根的日光下，看见王胡在那里赤着膊捉虱子，他忽然觉得身上也痒起来了。这王胡，又癞又胡，别人都叫他王癞胡，阿Q却删去了一个癞字，然而非常鄙视他。阿Q的意思，以为癞是不足为奇的，只有这一部络腮胡子，实在太新奇，令人看不上眼。他于是并排坐下去了。倘是别的闲人们，阿Q本不敢大意坐下去。但这王胡旁边，他有什么怕呢？老实说：他肯坐下去，简直还是抬举他。

阿Q也脱下破夹袄来，翻检了一回，不知道因为新洗呢还是因为粗心，许多工夫，只捉到三四个。他看那王胡，却是一个又一个，两个又三个，只放在嘴里毕毕剥剥的响。

阿Q最初是失望，后来却不平了：看不上眼的王胡尚且那么多，自己倒反这样少，这是怎样的大失体统的事呵！他很想寻一两个大的，然而竟没有，好容易才捉到一个中的，恨恨的塞在厚嘴唇里，狠命一咬，劈的一声，又不及王胡响。

他癞疮疤块块通红了，将衣服摔在地上，吐一口唾沫，说：

“这毛虫！”

“癞皮狗，你骂谁？”王胡轻蔑的抬起眼来说。

阿Q近来虽然比较的受人尊敬，自己也更高傲些，但和

One spring, when he was walking along in a state of happy intoxication, he saw Whiskers Wang sitting striped to the waist in the sunlight at the foot of a wall, catching lice; and at this sight his own body began to itch. Since Whiskers Wang was scabby and bewhiskered, everybody called him "Ringworm Whiskers Wang." Although Ah Q omitted the word "Ringworm," he had the greatest contempt for him. Ah Q felt that while scabs were nothing to take exception to, such hairy cheeks were really too outlandish, and could excite nothing but scorn. So Ah Q sat down by his side. If it had been any other idler, Ah Q would never have dared sit down so casually; but what had he to fear by the side of Whiskers Wang? To tell the truth, the fact that he was willing to sit down was an honour for Wang.

Ah Q took off his tattered lined jacket, and turned it inside out; but either because he had washed it recently or because he was too clumsy, a long search yielded only three or four lice. He saw that Whiskers Wang, on the other hand, was catching first one and then another in swift succession, cracking them in his mouth with a popping sound.

Ah Q felt first disappointed and then resentful: the despicable Whiskers Wang could catch so many while he himself had caught so few—what a great loss of face! He longed to catch one or two big ones, but there were none, and it was only with considerable difficulty that he managed to catch a middlesized one, which he thrust fiercely into his mouth and bit savagely; but it only gave a small sputtering sound, again inferior to the noise Whiskers Wang was making.

All Ah Q's scars turned scarlet. Flinging his jacket on the ground, he spat and said, "Hairy worm!"

"Mangy dog, who are you calling names?" Whiskers Wang looked up contemptuously.

Although the relative respect accorded him in recent years had increased Ah Q's pride, when confronted by loafers who were

那些打惯的闲人们见面还胆怯，独有这回却非常武勇了。这样满脸胡子的东西，也敢出言无状么？

“谁随便骂谁！”他站起来，两手又在腰间说。

“你的骨头痒了么？”王胡也站起来，披上衣服说。

阿Q以为他要逃了，抢进去就是一拳。这拳头还未达到身上，已经被他抓住了，只一拉，阿Q踉踉跄跄的跌进去，立刻又被王胡扭住了辫子，要拉到墙上照例去碰头。

“‘君子动口不动手’！”阿Q歪着头说。

王胡似乎不是君子，并不理会，一连他给碰了五下，又用力的一推，至于阿Q跌出六尺多远，这才满足的去了。

在阿Q的记忆上，这大约要算是生平第一件的屈辱，因为王胡以络腮胡子的缺点，向来只被他奚落，从没有奚落他，更不必说动手了。而他现在竟动手，很意外，难道真如市上所说，皇帝已经停了考，不要秀才和举人了，因此赵家减了威风。因此他们也便小觑了他么？

阿Q无可适从的站着。

远远的走来一个人，他的对头又到了。这也是阿Q

accustomed to fighting he remained rather timid. On this occasion, however, he was feeling exceptionally pugnacious. How dare a hairy-cheeked creature like this insult him?

"Anyone who the name fits," said Ah Q standing up, his hands on his hips.

"Are your bones itching?" demanded Whiskers Wang, standing up too and putting on his coat.

Thinking that Wang meant to run away, Ah Q stepped forward raising his fist to punch him. But before his fist came down, Whiskers Wang had already seized him and given him a tug which sent him staggering. Then Whiskers Wang seized Ah Q's pigtail and started dragging him towards the wall to knock his head in the time-honoured manner.

"A gentleman uses his tongue but not his hands!" protested Ah Q, his head on one side.

Apparently Whiskers Wang was no gentleman, for without paying the slightest attention to what Ah Q said he knocked his head against the wall five times in succession, and gave him a great shove which sent him staggering two yards away. Only then did Whiskers Wang away satisfied.

As far as Ah Q could remember, this was the first humiliation of his life, because he had always scoffed at Whiskers Wang on account of his ugly whiskered cheeks, but had never been scoffed at, much less beaten by him. And now, contrary to all expectations, Whiskers Wang had beaten him. Perhaps what they said in the market-place was really true: "The Emperor has abolished the official examinations, so that scholars who have passed them are no longer in demand." As a result of this the Zhao family must have lost prestige. Was it a result of this, too, that people were treating him contemptuously?

Ah Q stood there irresolutely.

From the distance approached another of Ah Q's enemies. This

最厌恶的一个人，就是钱太爷的大儿子。他先前跑上城里去进洋学堂，不知怎么又跑到东洋去了，半年之后他回到家里来，腿也直了，辫子也不见了，他的母亲大哭了十几场，他的老婆跳了三回井。后来，他的母亲到处说，“这辫子是坏人灌醉了酒剪去的。本来可以做大官，现在只好等留长再说了。”然而阿 Q 不肯信，偏称他“假洋鬼子”，也叫作“里通外国的人”，一见他，一定在肚子里暗暗的咒骂。

阿 Q 尤其“深恶而痛绝之”的，是他的一条假辫子。辫子而至于假，就是没有了做人的资格；他的老婆不跳第四回井，也不是好女人。

这“假洋鬼子”近来了。

“秃儿。驴……”阿 Q 历来本只在肚子里骂，没有出过声，这回因为正气忿，因为要报仇，便不由的轻轻的说出来了。

不料这秃儿却拿着一支黄漆的棍子——就是阿 Q 所谓哭丧棒——大踏步走了过来。阿 Q 在这刹那，便知道大约要打了，赶紧抽紧筋骨，耸了肩膀等着，果然，拍的一声，似乎确凿打在自己头上了。

“我说他！”阿 Q 指着近旁的一个孩子，分辩说。

拍！拍拍！

在阿 Q 的记忆上，这大约要算是生平第二件的屈辱。幸而拍拍的响了之后，于他倒似乎完结了一件事，反而觉得

was Mr. Qian's eldest son whom Ah Q also despised. After studying in a foreign school in the city, it seemed he had gone to Japan. When he came home half a year later his legs were straight and his pigtail had disappeared. His mother cried bitterly a dozen times, and his wife tried three times to jump into the well. Later his mother told everyone, "His pigtail was cut off by some scoundrel when he was drunk. He would have been able to be an official, but now he will have to wait until it has grown again before he thinks of that." Ah Q did not, however, believe this, and insisted on calling him "Imitation Foreign Devil" and "Traitor in Foreign Pay." As soon as he saw him he would start cursing under his breath.

What Ah Q despised and detested most in him was his false pigtail. When it came to having a false pigtail, a man could scarcely be considered as human; and the fact that his wife had not attempted to jump into the well a fourth time showed that she was not a good woman either.

Now this "Imitation Foreign Devil" was approaching.

"Baldhead—Ass—" In the past Ah Q had cursed under his breath only, inaudibly; but today, because he was in a bad temper and wanted to work off his feelings, the words slipped out involuntarily.

Unfortunately this "baldhead" was carrying a shiny, brown stick which Ah Q called a "staff carried by the mourner." With great strides he bore down on Ah Q who, guessing at once that a beating was impending, hastily braced himself to wait with a stiffened back. Sure enough, there was a resounding thwack which seemed to have alighted on his head.

"I meant him!" explained Ah Q, pointing to a nearby child.

Thwack! Thwack! Thwack!

As far as Ah Q could remember, this was the second humiliation of his life. Fortunately after the thwacking stopped it seemed to him that the matter was closed, and he even felt somewhat relieved.

轻松些,而且“忘却”这一件祖传的宝贝也发生了效力,他慢慢的走,将到酒店门口,早已有些高兴了。

但对面走来了静修庵里的小尼姑。阿Q便在平时,看见伊也一定要唾骂,而况在屈辱之后呢?他于是发生了回忆,又发生了敌忾了。

“我不知道我今天为什么这样晦气,原来就因为见了你!”他想。

他迎上去,大声的吐一口唾沫:

“咳,呸!”

小尼姑全不睬,低了头只是走。阿Q走近伊身旁,突然伸出手去摩着伊新剃的头皮,呆笑着,说:

“秃儿!快回去,和尚等着你……”

“你怎么动手动脚……”尼姑满脸通红的说,一面赶快走。

酒店里的人大笑了。阿Q看见自己的勋业得了赏识,便愈加兴高采烈起来:

“和尚动得,我动不得?”他扭住伊的面颊。

酒店里的人大笑了。阿Q更得意,而且为满足那些鉴赏家起见,再用力的一拧,才放手。

他这一战,早忘却了王胡,也忘却了假洋鬼子,似乎对于今天的一切“晦气”都报了仇;而且奇怪,又仿佛全身比拍拍的响了之后更轻松,飘飘然的似乎要飞去了。

“这断子绝孙的阿Q!”远远地听得小尼姑的带哭的声音。

“哈哈!”阿Q十分得意的笑。

“哈哈!”酒店里的人也九分得意的笑。

Moreover, the precious “ability to forget” handed down by his ancestors stood him in good stead. He walked slowly away and by the time he was approaching the wineshop door he felt quite happy again.

Just then, however, a small nun from the Convent of Quiet Self-improvement came walking towards him. The sight of a nun always made Ah Q swear; how much more so, then, after his humiliations? When he recalled what had happened, all his anger revived.

“So all my bad luck today was because I had to see you!” he thought to himself.

He went up to her and spat noisily. “ugh!... Pah!”

The small nun paid not the least attention, but walked on with lowered head. Ah Q went up to her and shot out a hand to rub her newly shaved scalp, then laughing stupidly said, “Baldhead! Go back quickly, your monk is waiting for you...”

“Who are you pawing?...” demanded the nun, blushing crimson as she began to hurry away.

The men in the wineshop roared with laughter. Seeing that his feat was admired, Ah Q began to feel elated.

“If the monk paws you, why can't I?” said he, pinching her cheek.

Again the men in the wineshop roared with laughter. Ah Q felt even more pleased, and in order to satisfy those who were expressing approval, he pinched her hard again before letting her go.

During this encounter he had already forgotten Whiskers Wang and the Imitation Foreign Devil, as if all the day's bad luck had been avenged. And, strange to relate, even more relaxed than after the beating, he felt light and buoyant as if ready to float into the air.

“Ah Q, may you die sonless!” sounded the little nun's voice tearfully in the distance.

Ah Q roared with delighted laughter.

The men in the wineshop roared too, with only slightly less satisfaction.

## 第四章 恋爱的悲剧

有人说：有些胜利者，愿意敌手如虎，如鹰，他才觉得胜利的欢喜；假使如羊，如小鸡，他便反觉得胜利的无聊。又有些胜利者，当克服一切之后，看见死的死了，降的降了，“臣诚惶诚恐死罪死罪”，他于是没有了敌人，没有了对手，没有了朋友，只有自己在上，一个，孤另另，凄凉，寂寞，便反而感到了胜利的悲哀。然而我们的阿Q却没有这样乏，他是永远得意的：这或者也是中国精神文明冠于全球的一个证据了。

看哪，他飘飘然的似乎要飞去了！

然而这一次的胜利，却又使他有些异样。他飘飘然的飞了大半天，飘进土谷祠，照例应该躺下便打鼾。谁知道这一晚，他很难容易合眼，他觉得自己的大拇指和第二指有点古怪；仿佛比平常滑腻些。不知道是小尼姑的脸上有一点滑腻的东西粘在他指上，还是他的指头在小尼姑脸上磨得滑腻了？……

“断子绝孙的阿Q！”

阿Q的耳朵里又听到这句话。他想：不错，应该有一个女人，断子绝孙便没有人供一碗饭，……应该有一个女人。夫“不孝有三无后为大”，而“若敖之鬼馁而”，也是一件人生

CHAPTER 4  
THE TRAGEDY OF LOVE

There are said to be some victors who take no pleasure in a victory unless their opponents are as fierce as tigers or eagles: if their adversaries are as timid as sheep or chickens they find their triumph empty. There are other victors who, having carried all before them, with the enemy slain or surrendering and cowering in utter subjection, realize that now they are left with no foe, rival, or friend—they have only themselves, supreme, solitary, desolate, and forlorn. And then they find their triumph a tragedy. But our hero was not so spineless. He was always exultant. This may be a proof of the moral supremacy of China over the rest of the world.

Look at Ah Q, light and elated, as if about to fly!

This victory was not without strange consequences, though. For quite a time he seemed to be flying, and he flew into the Tutelary God's Temple, where he would normally have snored as soon as he lay down. This evening, however, he found it very difficult to close his eyes, for he felt as if there were something the matter with his thumb and first finger, which seemed to be smoother than usual. It is impossible to say whether something soft and smooth on the little nun's face had stuck to his fingers, or whether his fingers had been rubbed smooth against her cheek.

"Ah Q, may you die sonless!"

These words sounded again in Ah Q's ears, and he thought, "Quite right. I should take a wife; for if a man dies sonless he has no one to sacrifice a bowl of rice to his spirit. . . I ought to have a wife." As the saying goes, "There are three forms of unfilial conduct, of

的大哀,所以他那思想,其实是祥林合于圣经贤传的,只可惜后来有些“不能收其放心”了。

“女人,女人!……”他想。

“……和尚动得……女人,女人!……女人!”他又想。

我们不能知道这晚上阿Q在什么时候才打鼾。但大约他从此总觉得指头有些滑腻,所以他从此总有些飘飘然;“女……”他想。

即此一端,我们便可以知道女人是害人的东西。

中国的男人,本来大半都可以做圣贤,可惜全被女人毁掉了。商是妲己闹亡的;周是褒姒弄坏的;秦……虽然史无明文,我们也假定他因为女人,大约未必十分错;而董卓可是的确给貂蝉害死了。

阿Q本来也是正人,我们虽然不知道他曾蒙什么明师指授过,但他对于“男女之大防”却历来非常严;也很有排斥异端——如小尼姑及假洋鬼子之类——的正气。他的学说是:凡尼姑,一定与和尚私通;一个女人在外面走,一定想引诱野男人;一男一女在那里讲话,一定要有勾当了。为惩治他们起见,所以他往往怒目而视,或者大声说几句“诛心”话,或者在冷僻处,便从后面掷一块小石头。

谁知道他将到“而立”之年,竟被小尼姑害得飘飘然了。

which the worst is to have no descendants," and it is one of the tragedies of life that "spirits without descendants go hungry." Thus his view was absolutely in accordance with the teachings of the saints and sages, and it is indeed a pity that later he should have run amok.

"Woman, woman!..." he thought.

"... The monk paws... Woman, woman!... Woman!" he thought again.

We shall never know when Ah Q finally fell asleep that evening. After this, however, he probably always found his fingers rather soft and smooth, and always remained a little light-headed. "Woman..." he kept thinking.

From this we can see that woman is a menace to mankind.

The majority of Chinese men could become saints and sages, were it not for the unfortunate fact that they are ruined by women. The Shang Dynasty was destroyed by Da Ji, the Zhou Dynasty was undermined by Bao Si; as for the Qin Dynasty, although there is no historical evidence to that effect, yet if we assume that it fell on account of some woman we shall probably not be far wrong. And it is a fact that Don Zhuo's death was caused by Diao Chan.

Ah Q, too, had been a man of strict morals to begin with. Although we do not know whether he was guided by some good teacher, he had always shown himself most scrupulous in observing "strict segregation of the sexes," and was righteous enough to denounce such heretics as the little nun and the Imitation Foreign Devil. His view was, "All nuns must carry on in secret with monks. When a woman walks alone on the street, she must be wanting to seduce bad men. When a man and a woman talk together, they must be arranging to meet." In order to correct such people, he would glare furiously, pass loud, cutting remarks, or, if the place were deserted, throw a small stone from behind.

Who could tell that close on thirty, when a man should "stand

这飘飘然的精神，在礼教上是不应该有的，——所以女人真可恶，假使小尼姑的脸上不滑腻，阿Q便不至于被蛊，又假使小尼姑的脸上盖一层布，阿Q便也不至于被蛊了，——他五六年前，曾在戏台下的人丛中拧过一个女人的大腿，但因为隔一层裤，所以此后并不飘飘然，——而小尼姑并不然，这也足见异端之可恶。

“女……”阿Q想。

他对于以为“一定想引诱野男人”的女人，时常留心看，然而伊并不对他笑。他对于和他讲话的女人，也时常留心听，然而伊又并不提起关于什么勾当的话来。哦，这也是女人可恶之一节；伊们全都要装“假正经”的。

这一天，阿Q在赵太爷家里舂了一天米，吃过晚饭，便坐在厨房里吸旱烟。倘在别家，吃过晚饭本可以回去的了，但赵府上晚饭早，虽说定例不准掌灯，一吃完便睡觉，然而偶然也有一些例外：其一，是赵大爷未进秀才的时候，准其点灯读文章；其二，便是阿Q来做短工的时候，准其点灯舂米。因为这一条例外，所以阿Q在动手舂米之前，还坐在厨房里吸旱烟。

吴妈，是赵太爷家里唯一的女仆，洗完了碗碟，也就在长凳上坐下了，而且和阿Q谈闲天：

firm," he would lose his head like this over a little nun? Such light-headedness, according to the classical canons, is most reprehensible; thus women certainly are hateful creatures. For if the little nun's face had not been soft and smooth, Ah Q would not have been bewitched by her; nor would this have happened if the little nun's face had been covered by a cloth. Five or six years before, when watching an open-air opera, he had pinched the leg of a woman in the audience; but because it was separated from him by the cloth of her trousers he had not had this light-headed feeling afterwards. The little nun had not covered her face, however, and this is another proof of the odiousness of the heretic.

"Woman..." thought Ah Q.

He kept a close watch on those women who he believed must be "wanting to seduce bad men," but they did not smile at him. He listened very carefully to those women who talked to him, but not one of them mentioned anything relevant to a secret rendezvous. Ah! This was simply another example of the odiousness of women: they all assumed a false modesty.

One day when Ah Q was grinding rice in Mr. Zhao's house, he sat down in the kitchen after supper to smoke a pipe. If it had been anyone else's house, he could have gone home after supper, but they dined early in the Zhao family. Although it was the rule that you must not light a lamp, but go to bed after eating, there were occasional exceptions to the rule: before Mr. Zhao's son passed the county examination he was allowed to light a lamp to study the examination essays; and when Ah Q came to do odd jobs he was allowed to light a lamp to grind rice. Because of this latter exception to the rule, Ah Q was still sitting in the kitchen smoking before going on with his work.

When Amah Wu, the only maidservant in the Zhao household, had finished washing the dishes, she sat down too on the long bench and started chatting to Ah Q:

“太太两天没有吃饭哩，因为老爷要买一个小的……”

“女人……吴妈……这小孤孀……”阿Q想。

“我们的少奶奶是八月里要生孩子了……”

“女人……”阿Q想。

阿Q放下烟管，站了起来。

“我们的少奶奶……”吴妈还唠叨说。

“我和你困觉，我和你困觉！”阿Q忽然抢上去，对伊跪下了。

一刹那中很寂然。

“阿呀！”吴妈愣了一息，突然发抖，大叫着往外跑，且跑且嚷，似乎后来带哭了。

阿Q对了墙壁跪着也发愣，于是两手扶着空板凳，慢慢的站起来，仿佛觉得有些糟。他这时确也有些忐忑了，慌张的将烟管插在裤带上，就想去舂米。蓬的一声，头上着了很粗的一下，他急忙回转身去，那秀才便拿了一支大竹杠站在他面前。

“你反了，……你这……”

大竹杠又向他劈下来了。阿Q两手去抱头，拍的正打在指节上，这可很有一些痛。他冲出厨房门，仿佛背上又着了一下似的。

“忘八蛋！”秀才在后面用了官话这样骂。

阿Q奔入舂米场，一个人站着，还觉得指头痛，还记得“忘八蛋”，因为这话是未庄的乡下人从来不用，专是见过官府的阔人用的，所以格外怕，而印象也格外深。但这时，他那

“Our mistress hasn't eaten anything for two days, because the master wants to get a concubine....”

“Woman... Amah Wu... this little widow,” thought Ah Q.

“Our young mistress is going to have a baby in the eighth moon....”

“Woman... ” thought Ah Q.

He put down his pipe and stood up.

“Our young mistress—” Amah Wu chattered on.

“Sleep with me!” Ah Q suddenly rushed forward and threw himself at her feet.

There was a moment of absolute silence.

“Ai ya!” Dumbfounded for an instant, Amah Wu suddenly began to tremble, then rushed out shrieking and could soon be heard sobbing.

Ah Q kneeling opposite the wall was dumbfounded too. He grasped the empty bench with both hands and stood up slowly, dimly aware that something was wrong. In fact, by this time he was in rather a nervous state himself. In a flurry, he stuck his pipe into his belt and decided to go back to the rice. But—bang!—a heavy blow landed on his head, and he spun round to see the successful county candidate standing before him brandishing a big bamboo pole.

“How dare you... you...”

The big bamboo pole came down across Ah Q's shoulders. And when he put up both hands to protect his head, the blow landed on his knuckles, causing him considerable pain. As he was escaping through the kitchen door it seemed as if his back also received a blow.

“Turtle's egg!” shouted the successful candidate, cursing him in mandarin from behind.

Ah Q fled to the hulling-floor where he stood alone, still feeling a pain in his knuckles and still remembering that “turtle's egg” because it was an expression never used by the Weizhuang villagers, but only by the rich who had seen something of official life. This had made him

“女……”的思想却也没有了。而且打骂之后，似乎一件事也已经收束，倒反觉得一无挂碍似的，便动手去舂米。舂了一会，他热起来了，又歇了手脱衣服。

脱下衣服的时候，他听得外面很热闹，阿Q生平本来最爱看热闹，便即寻声走出去了。寻声渐渐的寻到赵太爷的内院里，虽然在昏黄中，却辨得出许多人，赵府一家连两日不吃饭的太太也在内，还有问壁的邹七嫂，真正本家的赵白眼，赵司晨。

少奶奶正拖着吴妈走出下房来，一面说：

“你到外面来，……不要躲在自己房里想……”

“谁不知道你正经，……短见是万万寻不得的。”邹七嫂也从旁说。

吴妈只是哭，夹些话，却不甚听得分明。

阿Q想：“哼，有趣，这小孤孀不知道闹着什么玩意儿了？”他想打听，走近赵司晨的身边。这时他猛然间看见赵大爷向他奔来，而且手里捏着一支大竹杠。他看见这一支大竹杠，便猛然间悟到自己曾经被打，和这一场热闹似乎有点相关。他翻身便走，想逃回舂米场，不图这支竹杠阻了他的去路，于是他又翻身便走，自然而然的走出后门，不多工夫，已在土谷祠内了。

阿Q坐了一会，皮肤有些起粟，他觉得冷了，因为虽在春季，而夜间颇有余寒，尚不宜于赤膊，他也记得布衫留在赵

more frightened, and left an exceptionally deep impression on his mind. By now, however, all thought of "Woman..." had flown. After this cursing and beating it seemed as if something was done with, and he began quite light-heartedly to grind rice again. After grinding for a time he grew hot, and stopped to take off his shirt.

While he was taking off his shirt he heard an uproar outside, and since Ah Q always liked to join in any excitement that was going, he went out in search of the sound. He traced it gradually right into Mr. Zhao's inner courtyard. Although it was dusk he could see many people there: all the Zhao family including the mistress who had not eaten for two days. In addition, there was their neighbour Mrs. Zou, as well as their relatives Zhao Baiyan and Zhao Sichen.

The young mistress was leading Amah Wu out of the servants' quarters, saying as she did so:

"Come outside... don't stay brooding in your own room."

"Everybody knows you are a good woman," put in Mrs. Zou from the side. "You mustn't think of committing suicide."

Amah Wu merely wailed, muttering something inaudible.

"This is interesting," thought Ah Q. "What mischief can this little widow be up to?" Wanting to find out, he was approaching Zhao Sichen when suddenly he caught sight of Mr. Zhao's eldest son rushing towards him with, what was more, the big bamboo pole in his hand. The sight of this big bamboo pole reminded him that he had been beaten by it and he realized that apparently he was connected in some way with this scene of excitement. He turned and ran, hoping to escape to the hulling-floor, not foreseeing that the bamboo pole would cut off his retreat; thereupon he turned and ran in the other direction, leaving without further ado by the back door. In a short time he was back in the Tutelary God's Temple.

After Ah Q had sat down for a time, his skin began to form goose pimples and he felt cold, because although it was spring the nights

家，但倘若去取，又深怕秀才的竹杠。然而地保进来了。

“阿Q，你的妈妈的！你连赵家的用人都调戏起来，简直是造反。害得我晚上没有觉睡，你的妈妈的！……”

如是云云的教训了一通，阿Q自然没有话。临末，因为在晚上，应该送地保加倍酒钱四百文，阿Q正没有现钱，便用一顶毡帽做抵押，并且订定了五条条件：

一 明天用红烛——要一斤重的——一对，香一封，到赵府上去赔罪。

二 赵府上请道士祛除魔鬼，费用由阿Q负担。

三 阿Q从此不准踏进赵府的门槛。

四 吴妈此后倘有不测，惟阿Q是问。

五 阿Q不准再去索取工钱和布衫。

阿Q自然都答应了，可惜没有钱。幸而已经春天，棉被可以无用，便质了二千大钱，履行条约。赤膊磕头之后，居然还剩几文，他也不再赎毡帽，统统喝了酒了。但赵家也并不烧香点烛，因为太太拜佛的时候可以用，留着了。那破布衫

were still quite frosty and not suited to bare backs. He remembered that he had left his shirt in the Zhao house, but he was afraid if he went to fetch it he might get another taste of the successful candidate's bamboo pole.

Then the bailiff came in.

"Curse you, Ah Q!" said the bailiff. "So you can't even keep your hands off the Zhao family servants, you rebel! You've made me lose my sleep, curse you!..."

Under this torrent of abuse Ah Q naturally had nothing to say. Finally, since it was night-time, Ah Q had to pay double and give the bailiff four hundred cash. But because he happened to have no ready money by him, he gave his felt hat as security, and agreed to the following five terms:

1. The next morning Ah Q must take a pair of red candles, weighing one pound, and a bundle of incense sticks to the Zhao family to atone for his misdeeds.

2. Ah Q must pay for the Taoist priests whom the Zhao family had called to exorcized evil spirits.

3. Ah Q must never again set foot in the Zhao household.

4. If anything unfortunate should happen to Amah Wu, Ah Q must be held responsible.

5. Ah Q must not go back for his wages or shirt.

Ah Q naturally agreed to everything, but unfortunately he had no ready money. Luckily it was already spring, so it was possible to do without his padded quilt which he pawned for two thousand cash to comply with the terms stipulated. After kowtowing with bare back he still had a few cash left, but instead of using these to redeem his felt hat from the bailiff, he spent them all on drink.

Actually, the Zhao family burned neither the incense nor the candles, because these could be used when the mistress worshipped Buddha and were put aside for that purpose. Most of the ragged shirt

是大半做了少奶奶八月间生下来的孩子的衬尿布，那小半破烂的便都做了吴妈的鞋底。

## 第五章 生计问题

阿Q礼毕之后，仍旧回到土谷祠，太阳下去了，渐渐觉得世上有些古怪。他仔细一想，终于省悟过来：其原因盖在自己的赤膊。他记得破夹袄还在，便披在身上，躺倒了，待张开眼睛，原来太阳又已经照在西墙上头了。他坐起身，一面说道，“妈妈的……”

他起来之后，也仍旧在街上逛，虽然不比赤膊之有切肤之痛，却又渐渐觉得世上有些古怪了。仿佛从这一天起，未庄的女人们忽然都怕了羞，伊们一见阿Q走来，便个个躲进门里去。甚而至于将近五十岁的邹七嫂，也跟着别人乱钻，而且将十一岁的女儿都叫进去了。阿Q很以为奇，而且想：“这些东西忽然都学起小姐模样来了。这娼妇们……”

但他更觉得世上有些古怪，却是许多日以后的事。其一，酒店不肯赊欠了；其二，管土谷祠的老头子说些废话，似乎叫他走；其三，他虽然记不清多少日，但确乎有许多日，没有一个人来叫他做短工。酒店不赊，熬着也罢了；老头子催

was made into diapers for the baby which was born to the young mistress in the eighth moon, while the tattered remainder was used by Amah Wu to make shoe soles.

## CHAPTER 5 THE PROBLEM OF LIVELIHOOD

After Ah Q had kowtowed and complied with the Zhao family terms, he went back as usual to the Tutelary God's Temple. The sun had gone down, and he began to feel that something was wrong. Careful thought led him to the conclusion that this was probably because his back was bare. Remembering that he still had a ragged lined jacket, he put it on and lay down, and when he opened his eyes again the sun was already shining on the top of the west wall. He sat up, saying, "Curse it..."

After getting up he loafed about the streets as usual, until he began to feel that something else was wrong, though this was not to be compared to the physical discomfort of a bare back. Apparently, from that day onwards all the women in Weizhuang became shy of Ah Q: whenever they saw him coming they would take refuge indoors. In fact, even Mrs. Zou who was nearly fifty years old retreated in confusion with the rest, calling her eleven-year-old daughter to go inside. This struck Ah Q as very strange. "The bitches!" he thought. "They have suddenly become as coy as young ladies..."

A good many days later, however, he felt even more strongly that something was wrong. First, the wineshop refused him credit; secondly, the old man in charge of the Tutelary God's Temple made some uncalled-for remarks, as if he wanted Ah Q to leave; and thirdly, for many days—how many exactly he could not remember—not a soul had come to hire him. To be refused credit in the wineshop he could

他走，噜苏一通也就算了；只是没有人来叫他做短工，却使阿Q肚子饿；这委实是一件非常“妈妈的”事情。

阿Q忍不下去了，他只好到老主顾的家里去探问，——但独不许踏进赵府的门槛，——然而情形也异样：一走出一个男人来，现了十分烦厌的相貌，像回复乞丐一般的摇手道：

“没有没有！你出去！”

阿Q愈觉得稀奇了。他想，这些人家向来少不了要帮忙，不至于现在忽然都无事，这总该有些蹊跷在里面了。他留心打听，才知道他们有事都去叫小D。这小D，是一个穷小子，又瘦又乏，在阿Q的眼睛里，位置是在王胡之下的，谁料这小子竟谋了他的饭碗去。所以阿Q这一气，更与平常不同，当气愤愤的走着的时候，忽然将手一扬，唱道：

“我手执钢鞭将你打！……”

几天之后，他竟在钱府的照壁前遇见了小D。“仇人相见分外眼明”，阿Q便迎上去，小D也站住了。

“畜生！”阿Q怒目而视的说，嘴角上飞出唾沫来。

“我是虫豸，好么？……”小D说。

这谦逊反使阿Q更加愤怒起来，但他手里没有钢鞭，于是只得扑上去，伸手去拔小D的辫子。小D一手护住了自己的辫根，一手也来拔阿Q的辫子，阿Q便也将空着的一只手护住了自己的辫根，从先前的阿Q看来，小D本来是不足

put up with; if the old man kept urging him to leave, Ah Q could just ignore his complaints; but when no one came to hire him he had to go hungry; and this was really a “cursed” state to be in.

When Ah Q could stand it no longer he went to his regular employers' houses to find out what was the matter—it was only Mr. Zhao's threshold that he was not allowed to cross. But he met with a very strange reception. The one to appear was always a man, who looked thoroughly annoyed and waved Ah Q away as if he were a beggar, saying:

“There is nothing, nothing at all! Go away!”

Ah Q found it more and more extraordinary. “These people always needed help in the past,” he thought. “They can't suddenly have nothing to be done. This looks fishy.” And after making careful enquiries he found out that when they had any odd jobs they all called in Young D on. Now this Young D was a lean and weakly pauper, even lower in Ah Q's eyes than Whiskers Wang. Who could have thought that this low fellow would steal his living from him? So this time Ah Q's indignation was greater than usual, and going on his way, fuming, he suddenly raised his arm and sang: “I'll thrash you with a steel mace...”

A few days later he did indeed meet Young D in front of Mr. Qian's house. “When two foes meet, their eyes flash fire.” As Ah Q went up to him, Young D stood still.

“Stupid ass!” hissed Ah Q, glaring furiously and foaming at the mouth.

“I'm an insect—will that do?...” asked Young D.

Such modesty only made Ah Q angrier than ever, but since he had no steel mace in his hand all he could do was to rush forward with outstretched hand to seize Young D's pigtail. Young D, protecting his pigtail with one hand, with the other tried to seize Ah Q's, whereupon Ah Q also used one free hand to protect his own pigtail. In the past Ah

齿数的,但他近来挨了饿,又瘦又乏已经不下于小 D,所以便成了势均力敌的现象,四只手拨着两颗头,都弯了腰,在钱家粉墙上映出一个蓝色的虹形,至于半点钟之久了。

“好了,好了!”看的人们说,大约是解劝的。

“好,好!”看的人们说,不知道是解劝,是颂扬,还是煽动。

然而他们都不听。阿 Q 进三步,小 D 便退三步,都站着;小 D 进三步,阿 Q 便退三步,又都站着。大约半点钟,——未庄少有自鸣钟,所以很难说,或者二十分,——他们的头发里便都冒烟,额上便都流汗,阿 Q 的手放松了,在同一瞬间,小 D 的手也正放松了,同时直起,同时退开,都挤出人丛去。

“记着罢,妈妈的……”阿 Q 回过头去说。

“妈妈的,记着罢……”小 D 也回过头来说。

这一场“龙虎斗”似乎并无胜败,也不知道看的人可满足,都没有发什么议论,而阿 Q 却仍然没有人来叫他做短工。

有一日很温和,微风拂拂的颇有些夏意了,阿 Q 却觉得寒冷起来,但这还可担当,第一倒是肚子饿。棉被,毡帽,布

Q had never considered Young D worth taking seriously, but since he had recently suffered from hunger himself he was now as thin and weakly as his opponent, so that they presented a spectacle of evenly matched antagonists. Four hands clutched at two heads, both men bending at the waist, casting a blue, rainbow-shaped shadow on the Qian family's white wall for over half an hour.

"All right! All right!" exclaimed some of the onlookers probably trying to make Peace.

"Good, good!" exclaimed others, but whether to make Peace, applaud the fighters or incite them on to further efforts, is not certain.

The two combatants turned deaf ears to them all, however. If Ah Q advanced three paces, Young D would recoil three paces, and so they would stand. If Young D advanced three paces, Ah Q would recoil three paces, and so they would stand again. After about half an hour—Weizhuang had few striking clocks, so it is difficult to tell the time; it may have been twenty minutes—when steam was rising from both their heads and perspiration pouring down their cheeks, Ah Q let fall his hands, and in the same second Young D's hands fell too. They straightened up simultaneously and stepped back simultaneously, pushing their way out through the crowd.

"You'll be hearing from me again, curse you!..." said Ah Q over his shoulder.

"Curse you! You'll be hearing from me again..." echoed Young D, also over his shoulder.

This epic struggle had apparently ended neither in victory nor defeat, and it is not known whether the spectators were satisfied or not, for none of them expressed any opinion. But still not a soul came to hire Ah Q.

One warm day, when a balmy breeze seemed to give some foretaste of summer, Ah Q actually began to feel cold; but he could put

衫,早已没有了,其次就卖了棉袄;现在有裤子,却万不可脱的;有破夹袄,又除了送人做鞋底之外,决定卖不出钱。他早想在路上拾得一注钱,但至今还没有见;他想在自己的破屋里忽然寻到一注钱,慌张的四顾,但屋内是空虚而且了然。于是他决计出门求食去了。

他在路上走着要“求食”,看见熟识的酒店,看见熟识的馒头,但他都走过了,不但没有暂停,而且并不想要。他所求的不是这类东西了;他求的是什么东西,他自己不知道。

未庄本不是大村镇,不多时便走尽了。村外多是水田,满眼是新秧的嫩绿,夹着几个圆形的活动的黑点,便是耕田的农夫。阿Q并不赏鉴这田家乐,却只是走,因为他直觉的知道这与他的“求食”之道是很辽远的。但他终于走到静修庵的墙外了。

庵周围也是水田,粉墙突出在新绿里,后面的低土墙里是菜园。阿Q迟疑了一会,四面一看,并没有人。他便爬上这矮墙去,扯着何首乌藤,但泥土仍然簌簌的掉,阿Q的脚也索索的抖;终于攀着桑树枝,跳到里面了。里面真是郁郁

up with this—his greatest worry was an empty stomach. His cotton quilt, felt hat and shirt had disappeared long ago, and after that he had sold his padded jacket. Now nothing was left but his trousers, and these of course he could not take off. He had a ragged lined jacket, it is true; but this was certainly worthless, unless he gave it away to be made into shoe soles. He had long been hoping to pick up a sum of money on the road, but hitherto he had not been successful; he had also hoped he might suddenly discover a sum of money in his tumbledown room, and had looked wildly all around it, but the room was quite, quite empty. There upon he made up his mind to go out in search of food.

As he was walking along the road “in search of food” he saw the familiar wineshop and the familiar steamed bread, but he passed them by without pausing for a second, without even hankering after them. It was not these he was looking for, although what exactly he was looking for he did not know himself.

Weizhuang was not a big place, and soon he had left it behind. Most of the country outside the village consisted of paddy fields, green as far as the eye could see with the tender shoots of young rice, dotted here and there with round, black, moving objects, which were peasants cultivating the fields. But blind to the delights of country life, Ah Q simply went on his way for he knew instinctively that this was far removed from his “search for food.” Finally, however, he came to the walls of the Convent of Quiet Selfimprovement.

The convent too was surrounded by paddy fields, its white walls standing out sharply in the fresh green, and inside the low earthen wall at the back was a vegetable garden. Ah Q hesitated for a time, looking around him. Since there was no one in sight he scrambled on to the low wall, holding on to some milkwort. The mud wall started crumbling, and Ah Q shook with fear; however, by clutching at the branch of a mulberry tree he managed to jump inside. Within was a

葱葱,但似乎并没有黄酒馒头,以及此外可吃的之类。靠西墙是竹丛,下面许多笋,只可惜都是并未煮熟的,还有油菜早经结子,芥菜已将开花,小白菜也很老了。

阿Q仿佛文童落第似的觉得很冤屈,他慢慢走近园门去,忽而非常惊喜了,这分明是一畦老萝卜。他于是蹲下便拔,而门口突然伸出一个很圆的头来,又即缩回去了,这分明是小尼姑。小尼姑之流是阿Q本来视若草芥的,但世事须“退一步想”,所以他便赶紧拔起四个萝卜,拧下青叶,兜在大襟里。然而老尼姑已经出来了。

“阿弥陀佛,阿Q,你怎么跳进园里来偷萝卜!……阿呀,罪过呵,阿唷,阿弥陀佛!……”

“我什么时候跳进你的园里来偷萝卜?”阿Q且看且走的说。

“现在……这不是?”老尼姑指着他的衣兜。

“这是你的?你能叫得他答应你么?你……”

阿Q没有说完话,拔步便跑;追来的是一匹很肥大的黑狗。这本来在前门的,不知怎的到后园来了。黑狗哼而且追,已经要咬着阿Q的腿,幸而从衣兜里落下一个萝卜来,那狗给一吓,略略一停,阿Q已经爬上桑树,跨到土墙,连人

wild profusion of vegetation, but no sign of yellow wine, steamed bread, or anything edible. By the west wall was a clump of bamboos, with many bamboo shoots, but unfortunately these were not cooked. There was also rape which had long since gone to seed; the mustard was already about to flower, and the small cabbages looked very tough.

Ah Q felt as resentful as a scholar who has failed in the examinations, and was walking slowly towards the gate of the garden when he gave a start for joy, for there before him what should he see but a patch of turnips! As he knelt down and began picking, a round head suddenly appeared from behind the gate, only to be withdrawn again at once, and this was no other than the little nun. Now though Ah Q had always had the greatest contempt for such people as little nuns, there are times when "Discretion is the better part of valour." He hastily pulled up four turnips, tore off the leaves and folded them in his jacket. By this time an old nun had already come out.

"May Buddha preserve us, Ah Q! What made you climb into our garden to steal turnips!... Oh dear, what a wicked thing to do! Oh dear, Buddha preserve us!..."

"When did I ever climb into your garden and steal turnips?" retorted Ah Q, looking at her as he started off.

"Now—aren't you?" said the old nun, pointing at the folds of his jacket.

"Are these yours? Can you make them answer you? You..."

Leaving his sentence unfinished, Ah Q took to his heels as fast as he could, followed by an enormously fat, black dog. This dog had originally been at the front gate, and it was a mystery how it had reached the back garden. The black dog gave chase, snarling, and was just about to bite Ah Q's leg when a turnip fell most opportunely from the latter's jacket, and the dog, taken by surprise, stopped for a second. During this time Ah Q scrambled up the mulberry tree, scaled

和萝卜都滚出墙外面了。只剩下黑狗还在对着桑树嗥，老尼姑念着佛。

阿Q怕尼姑又放出黑狗来，拾起萝卜便走，沿路又捡了几块小石头，但黑狗却不再出现。阿Q于是抛了石块，一面走一面吃，而且想道，这里也没有什么东西寻，不如进城去……

待三个萝卜吃完时，他已经打定了进城的主意了。

## 第六章 从中兴到末路

在未庄再看见阿Q出现的时候，是刚过了这年的中秋。人们都惊异，说是阿Q回来了，于是又回上去想道，他先前那里去了呢？阿Q前几回的上城，大抵早就兴高采烈的对人说，但这一次却并不，所以也没有一个人留心到。他或者也曾告诉过管土谷祠的老头子，然而未庄老例，只有赵太爷钱太爷和秀才大爷上城才算一件事。假洋鬼子尚且不足数，何况是阿Q；因此老头子也就不替他宣传，而未庄的社会上也无从知道了。

但阿Q这回的回来，却与先前大不同，确乎很值得惊异。天色将黑，他睡眼蒙眬的在酒店门前出现了，他走近柜

the mud wall and fell, turnips and all, outside the convent. He left the black dog still barking by the mulberry tree, and the old nun saying her prayers.

Fearing that the nun would let the black dog out again, Ah Q gathered together his turnips and ran, picking up a few small stones as he went. But the black dog did not reappear. Ah Q threw away the stones and walked on, eating as he went, thinking to himself: "There is nothing to be had here; I had better go to town..."

By the time he had finished the third turnip, he had made up his mind to go to town.

## CHAPTER 6

### FROM RESTORATION TO DECLINE

Weizhuang did not set Ah Q again till just after the Moon Festival that year. Everybody was surprised to hear of his return, and this made them think back and wonder where he had been all this time. The few previous occasions on which Ah Q had been to town, he had usually informed people in advance with great gusto; but since he had not done so this time, no one had noticed his going. He might have told the old man in charge of the Tutelary God's Temple, but according to the custom of Weizhuang it was only when Mr. Zhao, Mr. Qian, or the successful county candidate went to town that it was considered important. Even the Imitation Foreign Devil's going was not talked about, much less Ah Q's. This would explain why the old man had not spread the news for him, with the result that the villagers had had no means of knowing it.

But Ah Q's return this time was very different from before, and in fact quite enough to occasion astonishment. The day was growing dark when he appeared blinking sleepily before the door of the

台,从腰间伸出手来,满把是银的和铜的,在柜上一扔说,“现钱!打酒来!”穿的是新夹袄,看去腰间还挂着一个大搭连,沉甸甸的将裤带坠成了很弯很弯的弧线。未庄老例,看见略有醒目的人物,是与其慢也宁敬的,现在虽然明知道是阿Q,但因为和破夹袄的阿Q有些两样了,古人云,“士别三日便当刮目相待”,所以堂倌,掌柜,酒客,路人,便自然显出一种疑而且敬的形态来。掌柜既先之以点头,又继之以谈话:

“嘎,阿Q,你回来了!”

“回来了。”

“发财发财,你是——在……”

“上城去了!”

这一件新闻,第二天便传遍了全未庄。人人都愿意知道现钱和新夹袄的阿Q的中兴史,所以在酒店里,茶馆里,庙檐下,便渐渐的探听出来了。这结果,是阿Q得了新敬畏。

据阿Q说,他是在举人老爷家里帮忙。这一节,听的人都肃然了。这老爷本姓白,但因为合城里只有他一个举人,所以不必再冠姓,说起举人来就是他。这也不独在未庄是如此,便是一百里方圆之内也都如此,人们几乎多以为他的姓名就叫举人老爷的了。在这人的府上帮忙,那当然是可敬的。

wineshop, walked up to the counter, pulled a handful of silver and coppers from his belt and tossed them on the counter. "Cash!" he said. "Bring the wine!" He was wearing a new, lined jacket, and evidently a large purse hung at his waist, the great weight of which caused his belt to sag in a sharp curve. It was the custom in Weizhuang that when there seemed to be something unusual about anyone, he should be treated with respect rather than insolence, and now, although they knew quite well that this was Ah Q, still he was very different from the Ah Q of the ragged coat. The ancients say, "A scholar who has been away three days must be looked at with new eyes," and so the waiter, innkeeper, customers and passers-by, all quite naturally expressed a kind of suspicion mingled with respect. The innkeeper started by nodding, then said:

"Hullo, Ah Q, so you're back!"

"Yes, I'm back."

"You've made money... er... where...?"

"I went to town."

By the next day this piece of news had spread through Weizhuang. And since everybody wanted to hear the success story of this Ah Q of the ready money and the new lined jacket, in the wineshop, teahouse, and under the temple eaves, the villagers gradually ferreted out the news. The result was that they began to treat Ah Q with a new deference.

According to Ah Q, he had been a servant in the house of a successful provincial candidate. This part of the story filled all who heard it with awe. This successful provincial candidate was named Bai, but because he was the only successful provincial candidate in the whole town there was no need to use his surname: whenever anyone spoke of the successful provincial candidate, it meant him. And this was so not only in Weizhuang but everywhere within a radius of thirty miles, as if everybody imagined his name to be Mr. Successful

但据阿Q又说，他却不高兴再帮忙了，因为这举人老爷实在太“妈妈的”了。这一节，听的人都叹息而且快意，因为阿Q本不配在举人老爷家里帮忙，而不帮忙是可惜的。

据阿Q说，他的回来，似乎也由于不满意城里人，这就在他们将长凳称为条凳，而且煎鱼用葱丝，加以最近观察所得的缺点，是女人的走路也扭得不很好。然而也偶有大可佩服的地方，即如未庄的乡下人不过打三十二张的竹牌，只有假洋鬼子能够叉“麻酱”，城里却连小乌龟子都叉得精熟的。什么假洋鬼子，只要放在城里的十几岁的小乌龟子的手里，也就立刻是“小鬼见阎王”。这一节，听的人都赅然了。

“你们可看见过杀头么？”阿Q说，“咳，好看。杀革命党。唉，好看好看，……”他摇摇头，将唾沫飞在正对面的赵司晨的脸上。这一节，听的人都凛然了。但阿Q又四面一看，忽然扬起右手，照着伸长脖子听得出神的王胡的后项窝上直劈下去道：

“嚓！”

王胡惊得一跳，同时电光石火似的赶快缩了头，而听的人又都悚然而且欣然了。从此王胡瘟头瘟脑的许多日，并且再不敢走近阿Q的身边；别的人也一样。

Provincial Candidate. To have worked in the household of such a man naturally called for respect; but according to Ah Q's further statements, he was unwilling to go on working there because this successful candidate was really too much of a "turtle's egg." This part of the story made all who heard it sigh, but with a sense of pleasure, because it showed that Ah Q was actually not fit to work in such a man's household, yet not to work was a pity.

According to Ah Q, his return was also due to the fact that he was not satisfied with the townspeople because they called a long bench a straight bench, used shredded shallots to fry fish, and—a defect he had recently discovered—the women did not sway in a very satisfactory manner as they walked. However, the town had its good points too; for instance, in Weizhuang everyone played with thirty-two bamboo counters, and only the Imitation Foreign Devil could play mah-jong, but in town even the street urchins excelled at mah-jong. You had only to place the Imitation Foreign Devil in the hands of these young rascals in their teens, for him straightway to become like “a small devil before the King of Hell.” This part of the story made all who heard it blush.

“Have you seen an execution?” asked Ah Q. “Ah, that's a fine sight. . . . When they execute the revolutionaries. . . . Ah, that's a fine sight, a fine sight. . . .” As he shook his head, his spittle flew on to the face of Zhao Sichen directly opposite. This part of the story made all who heard it tremble. Then with a glance around, he suddenly raised his right hand and dropped it on the neck of Whiskers Wang, who was listening raptly his head thrust forward.

“Kill!” shouted Ah Q.

Whiskers Wang gave a start, and drew in his head as fast as lightning or a spark struck from a flint, while the bystanders shivered with pleasurable apprehension. After this, Whiskers Wang went about in a daze for many days, and dared not go near Ah Q nor did the

阿 Q 这时在未庄人眼睛里的地位，虽不敢说超过赵太爷，但谓之差不多，大约也就没有什么语病的了。

然而不多久，这阿 Q 的大名忽又传遍了未庄的闺中。虽然未庄只有钱赵两姓是大屋，此外十之九都是浅闺，但闺中究竟是闺中，所以也算得一件神异。女人们见面时一定说，邹七嫂在阿 Q 那里买了一条蓝绸裙，旧固然是旧的，但只化了九角钱。还有赵白眼的母亲，——一说是赵司晨的母亲，待考，——也买了一件孩子穿的大红洋纱衫，七成新，只用三百大钱九二串。于是伊们都眼巴巴的想见阿 Q，缺绸裙的想问他买绸裙，要洋纱衫的想问他买洋纱衫，不但见了不逃避，有时阿 Q 已经走过了，也还要追上去叫住他，问道：

“阿 Q，你还有绸裙么？没有？纱衫也要的，有罢？”

后来这终于从浅闺传进深闺里去了。因为邹七嫂得意之余，将伊的绸裙请赵太太去鉴赏，赵太太又告诉了赵太爷而且着实恭维了一番。赵太爷便在晚饭桌上，和秀才大爷讨论，以为阿 Q 实在有些古怪，我们门窗应该小心些；但他的

others.

Although we cannot say Ah Q's status in the eyes of the inhabitants of Weizhuang at this time was superior to that of Mr. Zhao, we can at least affirm without any danger of inaccuracy that it was about the same.

Not long after, Ah Q's fame suddenly spread into the women's apartments of Weizhuang too. Although the only two families of any pretensions in Weizhuang were those of Qian and Zhao, and ninetenths of the rest were poor, still women's apartments are women's apartments, and this spreading of Ah Q's fame into them was something of a miracle. When the womenfolk met they would say to each other, "Mrs. Zou bought a blue silk skirt from Ah Q. Although it was old, still it only cost ninety cents. And Zhao Baiyan's mother (this has yet to be verified, because some say it was (Zhao Sichen's mother) bought a child's costume of crimson foreign calico, which was nearly new, only spending three hundred cash, less eight per cent discount."

Then those who had no silk skirt or needed foreign calico were most anxious to see Ah Q in order to buy from him. Far from avoiding him now, they would sometimes follow him when he passed, calling to him to stop.

"Ah Q, have you any more silk skirts?" they would ask. "No? We want foreign calico too. Do you have any?"

This news later spread from the poor households to the rich ones, because Mrs. Zou was so pleased with her silk skirt that she took it to Mrs. Zhao for her approval, and Mrs. Zhao told Mr. Zhao, speaking very highly of it.

Mr. Zhao discussed the matter that evening at dinner with his son, the successful county candidate, suggesting that there must be something queer about Ah Q, and that they should be more careful about their doors and windows. They did not know, though, whether

东西,不知道可还有什么可买,也许有点好东西罢。加以赵太太也正想买一件价廉物美的皮背心。于是家族决议,便托邹七嫂即刻去寻阿Q,而且为此新辟了第三种例外:这晚上也姑且特准点油灯。

油灯干了不少了,阿Q还不到。赵府的全眷都很焦急,打着呵欠,或恨阿Q太飘忽,或怨邹七嫂不上紧。赵太太还怕他因为春天的条件不敢来,而赵太爷以为不足虑:因为这是“我”去叫他的。果然,到底赵太爷有见识,阿Q终于跟着邹七嫂进来了。

“他只说没有没有,我说你自己当面说去,他还要说,我说……”邹七嫂气喘吁吁的走着说。

“太爷!”阿Q似笑非笑的叫了一声,在檐下站住了。

“阿Q,听说你在外面发财,”赵太爷踱开去,眼睛打量着他的全身,一面说。“那很好,那很好的。这个,……听说你有些旧东西,……可以都拿来看一看,……这也并不是别的,因为我倒要……”

“我对邹七嫂说过了。都完了。”

“完了?”赵太爷不觉失声的说,“那里会完得这样快呢?”

“那是朋友的,本来不多。他们买了些,……”

“总该还有一点罢。”

“现在,只剩了一张门幕了。”

Ah Q had any things left or not, and thought he might still have something good. Ahd Mrs. Zhao happened to be wanting a good, cheap, fur vest. So after a family council it was decided to ask Mrs. Zou to find Ah Q for them at once, and for this a third exception was made to the rule, special permission being given for a lamp to be lit that evening.

A considerable amount of oil had been burned, but still there was no sign of Ah Q. The whole Zhao household was yawning with impatience, some of them resenting Ah Q's undisciplined ways, some of them angrily blaming Mrs. Zou for not trying harder to get him there. Mrs. Zhao was afraid that Ah Q dared not come because of the terms agreed upon that spring, but Mr. Zhao did not think this anything to worry about, because, as he said, "This time I sent for him." And sure enough, Mr. Zhao proved himself a man of insight, for Ah Q finally arrived with Mrs. Zou.

"He keeps saying he has nothing left," panted Mrs. Zou as she came in. "When I told him to come and tell you so himself he would go on talking. I told him..."

"Sir!" said Ah Q with an attempt at a smile, coming to a halt under the eaves.

"I hear you got rich out there, Ah Q," said Mr. Zhao, going up to him and looking him carefully over. "Very good. Now... they say you have some old things... Bring them all here for us to have a look at... This is simply because I happen to want..."

"I told Mrs. Zou—there is nothing left."

"Nothing left?" Mr. Zhao could not help sounding disappointed.

"How could they go so quickly?"

"They belonged to a friend, and there was not much to begin with. People bought some..."

"There must be something left."

"Now there is only a door curtain left."

“就拿门幕来看看罢。”赵太太慌忙说。

“那么，明天拿来就是，”赵太爷却不甚热心了。

“阿Q，你以后有什么东西的时候，你尽先送来给我们看，……”

“价钱决不会比别家出得少！”秀才说。秀才娘子忙一瞥阿Q的脸，看他感动了没有。

“我要一件皮背心。”赵太太说。

阿Q虽然答应着，却懒洋洋的出去了，也不知道他是否放在心上。这使赵太爷很失望，气愤而且担心，至于停止了打呵欠。秀才对于阿Q的态度也很不平，于是说，这忘八蛋要提防，或者竟不如吩咐地保，不许他住在未庄。但赵太爷以为不然，说这也怕要结怨，况且做这路生意的大概是“老鹰不吃窝下食”，本村倒不必担心的；只要自己夜里警醒点就是了。秀才听了这“庭训”，非常之以为然，便即刻撤消了驱逐阿Q的提议，而且叮嘱邹七嫂，请伊万不要向人提起这一段话。

但第二日，邹七嫂便将那蓝裙去染了皂，又将阿Q可疑之点传扬出去了，可是确没有提起秀才要驱逐他这一节。然而这已经于阿Q很不利。最先，地保寻上门了，取了他的门幕去，阿Q说是赵太太要看的，而地保也不还，并且要议定每月的孝敬钱。其次，是村人对于他的敬畏忽而变相了，虽

"Then bring the door curtain for us to see," said Mrs. Zhao hurriedly.

"Well, it will be all right if you bring it tomorrow," said Mr. Zhao without much enthusiasm. "When you have anything in future, Ah Q, you must bring it to us first...."

"We certainly will not pay less than other people!" said the successful county candidate. His wife shot a hasty glance at Ah Q to see his reaction.

"I need a fur vest," said Mrs. Zhao.

Although Ah Q agreed, he slouched out so carelessly that they did not know whether he had taken their instructions to heart or not. This made Mr. Zhao so disappointed, annoyed and worried that he even stopped yawning. The successful candidate was also far from satisfied with Ah Q's attitude, and said, "People should be on their guard against such a turtle's egg. It might be best to order the bailiff not to allow him to live in Weizhuang."

But Mr. Zhao did not agree, saying that he might bear a grudge, and that in a business like this it was probably a case of "the eagle does not prey on its own nest": his own village need not worry, and they need only be a little more watchful at night. The successful candidate was much impressed by this parental instruction, and immediately withdrew his proposal for driving Ah Q away, cautioning Mrs. Zou on no account to repeat what he had said.

The next day, however, when Mrs. Zou took her blue skirt to be dyed black she repeated these insinuations about Ah Q, although not actually mentioning what the successful candidate had said about driving him away. But even so, it was most damaging to Ah Q. In the first place, the bailiff appeared at his door and took away the door curtain. Although Ah Q protested that Mrs. Zhao wanted to see it, the bailiff would not give it back, and even demanded a monthly payment of hush-money. In the second place, the villagers' respect for him

然还不敢来放肆，却很有远避的神情，而这神情和先前的由他来“嚓”的时候又不同，颇混着“敬而远之”的分子了。

只有一班闲人们却还要寻根究底的去探阿 Q 的底细。阿 Q 也并不讳饰，傲然的说出他的经验来。从此他们才知道，他不过是一个小脚色，不但不能上墙，并且不能进洞，只站在洞外接东西。有一夜，他刚才接到一个包，正手再进去，不一会，只听得里面大嚷起来，他便赶紧跑，连夜爬出城，逃回未庄来了，从此不敢再去做。然而这故事却于阿 Q 更不利，村人对于阿 Q 的“敬而远之”者，本因为怕结怨，谁料他不过是一个不敢再偷的偷儿呢？这实在是“斯亦不足畏也矣”。

## 第七章 革命

宣统三年九月十四日——即阿 Q 将搭连卖给赵白眼的这一天——三更四点，有一只大乌篷船到了赵府上的河埠头。这船从黑魆魆中荡来，乡下人睡得熟，都没有知道；出去时将近黎明，却很有几个看见的了。据探头探脑的调查来的

suddenly changed. Although they still dared not take liberties, they avoided him as much as possible. And while this differed from their previous fear of his "Kill!", it closely resembled the attitude of the ancients to spirits: keeping a respectful distance.

But there were some idlers who wanted to get to the bottom of the business, who went to question Ah Q carefully. And with no attempt at concealment, Ah Q told them proudly of his experiences. They learned that he had merely been a petty thief, not only unable to climb walls, but even unable to go through openings: he simply stood outside an opening to receive the stolen goods.

One night he had just received a package and his chief had gone in again, when he heard a great uproar inside, and took to his heels as fast as he could. He fled from the town that same night, back to Weizhuang; and after this he dared not return to that business. This story, however, was even more damaging to Ah Q, since the villagers had been keeping a respectful distance because they did not want to incur his enmity; for who could have guessed that he was only a thief who dared not steal again? But now they knew he was really too low to inspire fear.

## CHAPTER 7 THE REVOLUTION

On the fourteenth day of the ninth moon of the third year in the reign of Emperor Xuan Tong—the day on which Ah Q sold his purse to Zhao Baiyan—at midnight, after the fourth stroke of the third watch, a large boat with a big black awning came to the Zhao family's landing place. This boat floated up in the darkness while the villagers were sound asleep, so that they knew nothing about it; but it left again about dawn, when quite a number of people saw it. Investigation

结果,知道那竟是举人老爷的船!

那船便将大不安载给了未庄,不到正午,全村的人心就很摇动。船的使命,赵家本来是很秘密的,但茶坊酒肆里却都说,革命党要进城,举人老爷到我们乡下来逃难了。惟有邹七嫂不以为然,说那不过是几口破衣箱,举人老爷想来寄存的,却已被赵太爷回复转去。其实举人老爷和赵秀才素不相能,在理本不能有“共患难”的情谊,况且邹七嫂又和赵家是邻居,见闻较为切近,所以大概该是伊对的。

然而谣言很旺盛,说举人老爷虽然似乎没有亲到,却有一封长信,和赵家排了“转折亲”。赵太爷肚里一轮,觉得于他总不会有坏处,便将箱子留下了,现就塞在太太的床底下。至于革命党,有的说是便在这一夜进了城,个个白盔白甲;穿着崇正皇帝的素。

阿 Q 的耳朵里,本来早听到过革命党这一句话,今年又亲眼见过杀掉革命党。但他有一种不知从哪里来的意见,以为革命党便是造反,造反便是与他为难,所以一向是“深恶而痛绝之”的。殊不料这却使百里闻名的举人老爷有这样怕,于是他未免也有些“神往”了,况且未庄的一群鸟男女的慌张

revealed that this boat actually belonged to the successful provincial candidate!

This boat caused great uneasiness in Weizhuang, and before midday the hearts of all the villagers were beating faster. The Zhao family kept very quiet about the errand of the boat, but according to the gossip in the tea-house and wineshop, the revolutionaries were going to enter the town and the successful provincial candidate had come to the country to take refuge. Mrs. Zou alone thought otherwise, maintaining that the successful provincial candidate had merely wanted to deposit a few battered cases in Weizhuang, but Mr. Zhao had sent them back. Actually the successful provincial candidate and the successful county candidate in the Zhao family were not on good terms, so that it was scarcely logical to expect them to prove friends in adversity; moreover, since Mrs. Zou was a neighbour of the Zhao family and had a better idea of what was going on, she ought to have known.

Then a rumour spread to the effect that although the scholar had not arrived himself, he had sent a long letter tracing some distant relationship with the Zhao family; and Mr. Zhao after thinking it over had decided it could, after all, do him no harm to keep the cases, so they were now stowed under his wife's bed. As for the revolutionaries, some people said they had entered the town that night in white helmets and white armour—the mourning dress for Emperor Chong Zheng.

Ah Q had long since heard of the revolutionaries, and this year had with his own eyes seen revolutionaries being decapitated. But since it had occurred to him that the revolutionaries were rebels and that a rebellion would make things difficult for him, he had always detested and kept away from them. Who could have guessed they could so frighten a successful provincial candidate renowned for thirty miles around? In consequence, Ah Q could not help feeling rather

的神情,也使阿Q更快乐。

“革命也好罢,”阿Q想,“革这伙妈妈的命,太可恶!太可恨!……便是我,也要投降革命党了。”

阿Q近来用度窘,大约略略有些不平;加以午间喝了两碗空肚酒,愈加醉得快,一面想一面走,便又飘飘然起来。不知怎么一来,忽而似乎革命党便是自己,未庄人却都是他的俘虏了。他得意之余,禁不住大声的嚷道:

“造反了!造反了!”

未庄人都用了惊惧的眼光对他看。这一种可怜的眼光,是阿Q从来没有见过的,一见之下,又使他舒服得如六月里喝了雪水。他更加高兴的走而且喊道:

“好,……我要什么就是什么,我喜欢谁就是谁。

得得,锵锵!

悔不该,酒醉错斩了郑贤弟,

悔不该,呀呀呀……

得得,锵锵,得锵令锵!

我手执钢鞭将你打……”

赵府上的两位男人和两个真本家,也正站在大门口论革命。阿Q没有见,昂了头直唱过去。

“得得,……”

“entranced,” the terror of all the villagers only adding to his delight.

“Revolution is not a bad thing,” thought Ah Q “Finish off the whole lot of them... curse them!... I would like to go over to the revolutionaries myself.”

Ah Q had been hard up recently, and was probably rather dissatisfied; added to this was the fact that he had drunk two bowls of wine at noon on an empty stomach. Consequently, he got drunk more quickly than ever; and as he walked along thinking to himself, he felt again as if he were treading on air. Suddenly, in some curious way, he felt as if the revolutionaries were himself, and all the people in Weizhuang were his captives. Unable to contain himself for joy, he could not help shouting loudly:

“Rebellion! Rebellion!”

All the villagers looked at him in consternation. Ah Q had never seen such pitiful looks before, and found them as refreshing as a drink of iced water in midsummer. So he walked on even more happily, shouting:

“All right... I shall take what I want! I shall like whom I please!”

“Tra la, tra la!”

“I regret to have killed by mistake my sworn brother Zheng, in my cups.

“I regret to have killed... yah, yah, yah!”

“Tra la, tra la, tum ti tum tum!”

“I'll thrash you with a steel mace.”

Mr. Zhao and his son were standing at their gate with two relatives discussing the revolution. But Ah Q did not see them as he went past singing with his head thrown back: “Tra la la, tum ti tum!”

“老Q，”赵大爷怯怯的迎着低声的叫。

“锵锵，”阿Q料不到他的名字会和“老”字联结起来，以为是一句别的话，与己无干，只是唱。“得，锵，锵令锵，锵！”

“老Q。”

“悔不该……”

“阿Q！”秀才只得直呼其名了。

阿Q这才站住，歪着头问道，“什么？”

“老Q，……现在……”赵大爷却又没有话，“现在……发财么？”

“发财？自然。要什么就是什么……”

“阿……Q哥，像我们这样穷朋友是不要紧的……”赵白眼惴惴的说，似乎想探革命党的口风。

“穷朋友？你总比我有钱。”阿Q说着自去了。

大家都恍然，没有话。赵大爷父子回家，晚上商量到点灯。赵白眼回家，便从腰间扯下搭连来，交给他女人藏在箱底里。

阿Q飘飘然的飞了一通，回到土谷祠，酒已经醒透了。这晚上，管祠的老头子也意外的和气，请他喝茶；阿Q便向他要了两个饼，吃完之后，又要了一支点过的四两烛和一个树烛台，点起来，独自躺在自己的小屋里。他说不出的新鲜而且高兴，烛火像元夜似的闪闪的跳，他的思想也进跳起来了：

“Q, old chap!” called Mr. Zhao timidly in a low voice.

“*Tra la!*” sang Ah Q, unable to imagine that his name could be linked with those words “old chap.” Sure that he had heard wrongly and was in no way concerned, he simply went on singing, “*Tra la la, tum ti tim!*”

“Q old chap!”

“*I regret to have killed. . .*”

“Ah Q!” The successful candidate had to call his name.

Only then did Ah Q come to a stop. “Well?” he asked with his head on one side.

“Q, old chap. . . now. . .” But Mr. Zhao was at a loss for words again. “Are you getting rich now?”

“Getting rich? Of course. I take what I like. . .”

“Ah—Q, old man, poor friends of yours like us can't possibly matter. . .” said Zhao Baiyan apprehensively, as if sounding out the revolutionaries' attitude.

“Poor friends? Surely you are richer than I am,” said Ah Q, and walked away.

They stood there despondent and speechless; then Mr. Zhao and his son went back to the house, and that evening discussed the question until it was time to light the lamps. When Zhao Baiyan went home he took the purse from his waist and gave it to his wife to hide for him at the bottom of a chest.

For some time Ah Q seemed to be walking on air, but by the time he reached the Tutelary God's Temple he was sober again. That evening the old man in charge of the temple was also unexpectedly friendly and offered him tea. Then Ah Q asked him for two flat cakes, and after eating these demanded a four-ounce candle that had been used, and a candlestick. He lit the candle and lay down alone in his little room. He felt inexpressibly refreshed and happy, while the candlelight leaped and flickered as on the Lantern Festival and his

“造反？有趣，……来了一阵白盔白甲的革命党，都拿着板刀，钢鞭，炸弹，洋炮，三尖两刃刀，钩镰枪，走过土谷祠，叫道，‘阿Q！同去同去！’于是一同去。……”

“这时未庄的一伙鸟男女才好笑哩，跪下叫道，‘阿Q，饶命！’谁听他！第一个该死的是小D和赵太爷，还有秀才，还有假洋鬼子，……留几条么？王胡本来还可留，但也不要了。……”

“东西，……直走进去打开箱子来：元宝，洋钱，洋纱衫，……秀才娘子的一张宁式床先搬到土谷祠，此外便摆了钱家的桌椅，——或者也就用赵家的罢。自己是不动手的了，叫小D来搬，要搬得快，搬得不快打嘴巴。……”

“赵司晨的妹子真丑。邹七嫂的女儿过几年再说。假洋鬼子的老婆会和没有辫子的男人睡觉，吓，不是好东西！秀才的老婆是眼胞上有疤的。……吴妈长久不见了，不知道在那里，——可惜脚太大。”

阿Q没有想得十分停当，已经发了鼾声，四两烛还只点去了小半寸，红焰焰的光照着他张开的嘴。

“荷荷！”阿Q忽而大叫起来，抬了头仓皇的四顾，待到看见四两烛，却又倒头睡去了。

imagination too seemed to soar.

“Revolt? It would be fun... A group of revolutionaries would come, all wearing white helmets and white armour, carrying swords, steel maces, bombs, foreign guns, double-edged knives with sharp points and spears with hook. They would come to The Tutelary God's Temple and call out, 'Ah Q! Come with us, come with us!' And then I would go with them....”

“Then all those villagers would be in a laughable plight, kneeling down and pleading, 'Ah Q, spare our lives.' But who would listen to them! The first to die would be Young D and Mr. Zhao, then the successful county candidate and the Imitation Foreign Devil... but perhaps I would spare a few. I would once have spared Whiskers Wang, but now I don't even want him either....”

“Things... I would go straight in and open the cases: silver ingots, foreign coins, foreign calico jackets... First I would move the successful county candidate's wife's Ningpo bed to the temple, and also move in the Qian family tables and chairs—or else just use the Zhao family's. I would not lift a finger myself, but order Young D to move the things for me, and to look smart about it, unless he wanted a slap in the face....”

“Zhao Sichen's younger sister is very ugly. In a few years Mrs. Zou's daughter might be worth considering. The Imitation Foreign Devil's wife is willing to sleep with a man without a pigtail, hah! She can't be a good woman! The successful county candidate's wife has scars on her eyelids... I have not seen Amah Wu for a long time, and don't know where she is—what a pity her feet are so big.”

Before Ah Q had reached a satisfactory conclusion, there was a sound of snoring. The four-ounce candle had burned down only half an inch, and its flickering red light lit up his open mouth.

“Ho, ho!” shouted Ah Q suddenly, raising his head and looking wildly around. But when he saw the four-ounce candle, he lay back

第二天他起得很迟，走出街上看时，样样都照旧。他也仍然肚饿，他想着，想不起什么来；但他忽而似乎有了主意了，慢慢的跨开步，有意无意的走到静修庵。

庵和春天时节一样静，白的墙壁和漆黑的门。他想了一想，前去打门，一只狗在里面叫。他急急拾了几块断砖，再上去较为用力的打，打到黑门上生出许多麻点的时候，才听得有人来开门。

阿 Q 连忙捏好砖头，摆开马步，准备和黑狗来开战。但庵门只开了一条缝，并无黑狗从中冲出，望进去只有一个老尼姑。

“你又来什么事？”伊大吃一惊的说。

“革命了……你知道？……”阿 Q 说得很含糊。

“革命革命，革过一革的，……你们要革得我们怎么样呢？”老尼姑两眼通红的说。

“什么？……”阿 Q 诧异了。

“你不知道，他们已经来革过了！”

“谁？……”阿 Q 更其诧异了。

“那秀才和洋鬼子！”

阿 Q 很出意外，不由的一错愕；老尼姑见他失了锐气，便飞速的关了门，阿 Q 再推时，牢不可开，再打时，没有回答了。

and went to sleep again.

The next morning he got up very late, and when he went out to the street everything was the same as usual. He was still hungry, but though he racked his brains he did not seem able to think of anything. Then suddenly an idea came to him, and he walked slowly off, until either by design or accident he reached the Convent of Quiet Self-improvement.

The convent was as peaceful as it had been that spring, with its white wall and shining black gate. After a moment's reflection, he knocked at the gate, whereupon a dog started barking within. He hastily picked up several pieces of broken brick, then went up again to knock more heavily, knocking until a number of small dents appeared on the black gate. And at last he heard someone coming to open the door.

Ah Q hastily got ready his broken bricks, and stood with his legs wide apart, prepared to do battle with the black dog. But the convent door only opened a crack, and no black dog rushed out. When he looked in all he could see was the old nun.

"What are you here for again?" she asked, giving a start.

"There is a revolution... did you know?" said Ah Q vaguely.

"Revolution, revolution... there has already been one," said the old nun, her eyes red from crying. "What do you think will become of us with all your revolutions?"

"What?" asked Ah Q in astonishment.

"Didn't you know? The revolutionaries have already been here!"

"Who?" asked Ah Q in even greater astonishment.

"The successful county candidate and the Imitation Foreign Devil."

This came as a complete surprise to Ah Q, who could not help being taken aback. When the old nun saw that he had lost his aggressiveness, she quickly shut the gate, so that when Ah Q pushed

那还是上午的事。赵秀才消息灵，一知道革命党已在夜间进城，便将辫子盘在顶上，一早去拜访那历来也不相能的钱洋鬼子。这是“咸与维新”的时候了，所以他们便谈得很投机，立刻成了情投意合的同志，也相约去革命。他们想而又想，才想出静修庵里有一块“皇帝万岁万万岁”的龙牌，是应该赶紧革掉的，于是又立刻同到庵里去革命。因为老尼姑来阻挡，说了三句话，他们便将伊当作满政府，在头上很给了不少的棍子和栗凿。尼姑待他们走后，定了神来检点，龙牌固然已经碎在地上了，而且又不见了观音娘娘座前的一个宣德炉。

这事阿Q后来才知道。他颇悔自己睡着，但也深怪他们不来招呼他。他又退一步想道：

“难道他们还没有知道我已经投降了革命党么？”

## 第八章 不准革命

未庄的人心日见其安静了。据传来的消息，知道革命党

it again he could not budge it, and when he knocked again there was no answer.

It had hapened that morning. The successful county candidate in the Zhao family got news quickly, and as soon as he heard that the revolutionaries had entered the town that night, he had immediately wound his pigtail up on his head and gone out first thing to call on the Imitation Foreign Devil in the Qian family, with whom he had never been on good terms. This was a time for all to work for reforms, so they had had a very pleasant talk and became on the spot comrades who saw eye to eye and pledged themselves to become revolutionaries.

After racking their brains for some time, they remembered that in the Convent of Quiet Self-improvement was an imperial tablet inscribed "Long Live the Emperor" which ought to be done away with at once. Thereupon they lost no time in going to the convent to carry out their revolutionary activities. Because the old nun tried to stop them, and put in a few words, they considered her as the Manchu government and knocked her many times on the head with a stick and with their knuckles. The nun, pulling herself together after they had gone, made an inspection. Naturally the imperial tablet had been smashed into fragments on the ground, but the valuable Xuan De censer before the shrine of Guanyin, the goddess of mercy, had also disappeared.

Ah Q only learned this later. He deeply regretted having been asleep at the time, and resented the fact that they had not come to call him. But then he said to himself, "Maybe they still don't know I have joined the revolutionaries."

## CHAPTER 8 BARRED FROM THE REVOLUTION

The people of Weizhuang became more reassured every day. From the

虽然进了城，倒还没有什么大异样。知县大老爷还是原官，不过改称了什么，而且举人老爷也做了什么——这些名目，未庄人都说不明白——官，带兵的也还是先前的老把总。只有一件可怕的事是另有几个不好的革命党夹在里面捣乱，第二天便动手剪辫子，听说那邻村的航船七斤便着了道儿，弄得不像人样子了。但这却还不算大恐怖，因为未庄人本来少上城，即使偶有想进城的，也就立刻变了计，碰不着这危险。阿Q本也想进城去寻他的老朋友，一得这消息，也只得作罢了。

但未庄也不能说是无改革。几天之后，将辫子盘在顶上的逐渐增加起来了，早经说过，最先自然是茂才公，其次便是赵司晨和赵白眼，后来是阿Q。倘在夏天，大家将辫子盘在头顶上或者打一个结，本不算什么稀奇事，但现在是暮秋，所以这“秋行夏令”的情形，在盘辫家不能不说是万分的英断，而在未庄也不能说无关于改革了。

赵司晨脑后空荡荡的走来，看见的人大嚷说，

“噯，革命党来了！”

news that was brought they knew that, although the revolutionaries had entered the town, their coming had not made a great deal of difference. The magistrate was still the highest official, it was only his title that had changed; and the successful provincial candidate also had some post—the Weizhuang villagers could not remember these names clearly—some kind of official post; while the head of the military was still the same old captain. The only cause for alarm was that there were also some bad revolutionaries making trouble, who had started cutting off people's pigtailed the day after their arrival. It was said that the boatman "Seven Pounds" from the next village had fallen into their clutches, and that he no longer looked presentable. Still, the danger of this was not great, because the Weizhuang villagers seldom went to town to begin with, and those who had been considering a trip to town at once changed their plans in order to avoid this risk. Ah Q had been thinking of going to town to look up his old friends, but as soon as he heard the news he gave up the idea in resignation.

It would be wrong, however, to say that there were no reforms in Weizhuang. During the next few days the number of people who coiled their pigtailed on their heads gradually increased, and, as has already been said, the first to do so was naturally the successful county candidate; the next were Zhao Sichen and Zhao Baiyan, and after them Ah Q. If it had been summer it would not have been considered strange if everybody had coiled their pigtailed on their heads or tied them in knots; but this was late autumn, so that this autumn observance of a summer practice on the part of those who coiled their pigtailed could be considered nothing short of a heroic decision, and as far as Weizhuang was concerned it could not be said to have had no connection with the reforms.

When Zhao Sichen approached with the nape of his neck bared, people who saw him would say, "Ah! Here comes a revolutionary!"

阿Q听到了很羡慕。他虽然早知道秀才盘辫的大新闻,但总没有想到自己可以照样做,现在看见赵司晨也如此,才有了学样的意思,定下实行的决心。他用一支竹筷将辫子盘在头顶上,迟疑多时,这才放胆的走去。

他在街上走,人也看他,然而不说什么话,阿Q当初很不快,后来便很不平。他近来很容易闹脾气了;其实他的生活,倒也并不比造反之前反艰难,人见他也客气,店铺也不说要现钱。而阿Q总觉得自己太失意:既然革了命,不应该只是这样的。况且有一回看见小D,愈使他气破肚皮了。

小D也将辫子盘在头顶上了,而且也居然用一支竹筷。阿Q万料不到他也敢这样做,自己也决不准他这样做!小D是什么东西呢?他很想即刻揪住他,物断他的竹筷,放下他的辫子,并且批他几个嘴巴,聊且惩罚他忘了生辰八字,也敢来做革命党的罪。但他终于饶放了,单是怒目而视的吐一口唾沫道“呸!”

这几日里,进城去的只有一个假洋鬼子。赵秀才本也想着靠着寄存箱子的渊源,亲身去拜访举人老爷的,但因为剪辫的危险,所以也就中止了。他写了一封“黄伞格”的信,托

When Ah Q heard this he was greatly impressed. Although he had long since heard how the successful county candidate had coiled his pigtail on his head, it had never occurred to him to do the same. Only now when he saw that Zhao Sichen had followed suit was he struck with the idea of doing the same himself, and made up his mind to copy them. He used a bamboo chopstick to twist his pigtail up on his head, and after hesitating for some time eventually summoned up the courage to go out.

As he walked along the street people looked at him, but nobody said anything. Ah Q was very displeased at first, and then he became very resentful. Recently he had been losing his temper very easily. As a matter of fact his life was no harder than before the revolution, people treated him politely, and the shops no longer demanded payment in cash, yet Ah Q still felt dissatisfied. He thought since a revolution had taken place, it should involve more than this. And then he saw Young D, and the sight made his anger boil over.

Young D had also coiled his pigtail on his head and, what was more, he had actually used a bamboo chopstick to do so too. Ah Q had never imagined that Young D would also have the courage to do this; he certainly could not tolerate such a thing! Who was Young D anyway? He was greatly tempted to seize him then and there, break his bamboo chopstick, let down his pigtail and slap his face several times into the bargain to punish him for forgetting his place and for his presumption in becoming a revolutionary. But in the end he let him off, simply fixing him with a furious glare, spitting, and exclaiming, "Pah!"

These last few days the only one to go to town was the Imitation Foreign Devil. The successful county candidate in the Zhao family had thought of using the deposited cases as a pretext to call on the successful provincial candidate, but the danger that he might have his pigtail cut off had made him defer his visit. He had written an

假洋鬼子带上城,而且托他给自己介绍介绍,去进自由党。假洋鬼子回来时,向秀才讨还了四块洋钱,秀才便有一块银桃子挂在大襟上了;未庄人都惊服,说这是柿油党的顶子,抵得一个翰林;赵太爷因此也骤然阔气,远过于他儿子初秀才的时候,所以目空一切,见了阿 Q,也就很有些不放在眼里了。

阿 Q 正在不平,又时时刻刻感着冷落,一听得这银桃子的传说,他立即悟出自己之所以冷落的原因了:要革命,单说投降,是不行的;盘上辫子,也不行的;第一着仍然要和革命党去结识。他生平所知道的革命党只有两个,城里的一个早已“嚓”的杀掉了,现在只剩了一个假洋鬼子。他除却赶紧去和假洋鬼子商量之外,再没有别的道路了。

钱府的大门正开着,阿 Q 便怯怯的踱进去。他一到里面,很吃了惊,只见假洋鬼子正站在院子的中央,一身乌黑的大约是洋衣,身上也挂着一块银桃子,手里是阿 Q 曾经领教过的棍子,已经留到一尺多长的辫子都拆开了披在肩背上,蓬头散发的像一个刘海仙。对面挺直的站着赵白眼和三个闲人,正在必恭必敬的听说话。

阿 Q 轻轻地走近了,站在赵白眼的背后,心里想招呼,

extremely formal letter, and asked the Imitation Foreign Devil to take it to town; he had also asked the latter to introduce him to the Liberty Party. When the Imitation Foreign Devil came back he asked the successful county candidate for four dollars, after which the successful county candidate wore a silver peach on his chest. All the Weizhuang villagers were overawed, and said that this was the badge of the Persimmon Oil Party, equivalent to the rank of a Han Lin. As a result, Mr. Zhao's prestige suddenly increased, far more so in fact than when his son first passed the official examination; consequently he started looking down on everyone else, and, when he saw Ah Q, tended to ignore him a little.

Ah Q was thoroughly discontented at finding himself always ignored, but as soon as he heard of this silver peach he realized at once why he was left out in the cold. Simply to say that you had gone over was not enough to make anyone a revolutionary; nor was it enough merely to wind your pigtail up on your head; the most important thing was to get into touch with the revolutionary party. In all his life he had known only two revolutionaries, one of whom had already lost his head in town, leaving only the Imitation Foreign Devil. Unless he went at once to talk things over with the Imitation Foreign Devil there was no way left open to him.

The front gate of the Qian house happened to be open, and Ah Q crept timidly in. Once inside he gave a start, for there he saw the Imitation Foreign Devil standing in the middle of the courtyard dressed entirely in black, no doubt in foreign dress, and also wearing a silver peach. In his hand he held the stick with which Ah Q was already acquainted to his cost, and the foot or so of hair which he had grown again fell over his shoulders, hanging dishevelled like Saint Liu's. Standing erect before him were Zhao Baiyan and three others, all of them listening with the utmost deference to what he was saying.

Ah Q tiptoed inside and stood behind Zhao Baiyan, wanting to

却不知道怎么说才好：叫他假洋鬼子固然是不行了，洋人也不妥，革命党也不妥，或者就应该叫洋先生了罢。

洋先生却没有见他，因为白着眼睛讲得正起劲：

“我是性急的，所以我们见面，我总是说：洪哥！我们动手罢！他却总说道 No！——这是洋话，你们不懂的。否则早已成功了。然而这正是他做事小心的地方。他再三再四的请我上湖北，我还没有肯。谁愿意在这小县城里做事情。……”

“唔，……这个……”阿Q候他略停，终于用十二分的勇气开口了，但不知道因为什么，又并不叫他洋先生。

听着说话的四个人都吃惊的回顾他。洋先生也才看见：

“什么？”

“我……”

“出去！”

“我要投……”

“滚出去！”洋先生扬起哭丧棒来了。

赵白眼和闲人们便都吆喝道：“先生叫你滚出去，你还不听么！”

阿Q将手向头上一遮，不自觉的逃出门外；洋先生倒也没有追。他快跑了六十多步，这才慢慢的走，于是心里便涌起了忧愁：洋先生不准他革命，他再没有别的路；从此决不能

utter a greeting, but not knowing what to say. Obviously he could not call the man "Imitation Foreign Devil," and neither "Foreigner" nor "Revolutionary" seemed suitable. Perhaps the best form of address would be "Mr. Foreigner."

But Mr. Foreigner had not seen him, because with eyes raised he was talking most animatedly:

"I am so impulsive that when we met I kept saying, 'Old Hong, we should get on with it!' But he always answered 'Nein!'—that's a foreign word which you wouldn't understand. Otherwise we should have succeeded long ago. This is an instance of how cautious he is. He asked me again and again to go to Hubei, but I wouldn't agree. Who wants to work in a small district town?..."

"Er—er—" Ah Q waited for him to pause, and then screwed up his courage to speak. But for some reason or other he still did not call him Mr. Foreigner.

The four men who had been listening gave a start and turned to stare at Ah Q. Mr. Foreigner too caught sight of him for the first time.

"What?"

"I..."

"Clear out!"

"I want to join..."

"Get out!" said Mr. Foreigner, lifting the "mourner's stick."

Then Zhao Baiyan and the others shouted, "Mr. Qian tells you to get out, don't you hear!"

Ah Q put up his hands to protect his head, and without knowing what he was doing fled through the gate; but this time Mr. Foreigner did not give chase. After running more than sixty steps Ah Q began to slow down, and now he began to feel most upset, because if Mr. Foreigner would not allow him to be a revolutionary, there was no other way open to him. In future he could never hope to have men in

望有白白甲的人来叫他，他所有的抱负，志向，希望，前程，全被一笔勾销了。至于闲人们传扬开去，给小D王胡等辈笑话，倒是还在其次的事。

他似乎从来没有经验过这样的无聊。他对于自己的盘辫子，仿佛也觉得无意味，要侮蔑；为报仇起见，很想立刻放下辫子来，但也没有竟放。他游到夜间，除了两碗酒，喝下肚去，渐渐的高兴起来了，思想里才又出现白白甲的碎片。

有一天，他照例的混到夜深，待酒店要关门，才踱回土谷祠去。

拍，吧……！

他忽而听到一种异样的声音，又不是爆竹。阿Q本来是爱看热闹，爱管闲事的，便在暗中直寻过去。似乎前面有些脚步声；他正听，猛然间一个人从对面逃来了。阿Q一看见，便赶紧翻身跟着逃。那人转弯，阿Q也转弯，既转弯，那人站住了，阿Q也站住。他看后面并无什么，看那人便是小D。

“什么？”阿Q不平起来了。

“赵……赵家遭抢了！”小D气喘吁吁的说。

阿Q的心怦怦的跳了。小D说了便走；阿Q却逃而又停的两三回。但他究竟是做过“这路生意”的人，格外胆大，于是踱出路角，仔细的听，似乎有些嚷嚷，又仔细的看，似乎

white helmets and white armour coming to call him. All his ambition, aims, hope and future had been blasted at one stroke. The fact that people might spread the news and make him a laughing-stock for the likes of Young D and Whiskers Wang was only a secondary consideration.

Never before had he felt so flat. Even coiling his pigtail on his head now struck him as pointless and ridiculous. As a form of revenge he was very tempted to let his pigtail down at once, but he did not do so. He wandered about till evening, when after drinking two bowls of wine on credit he began to feel in better spirits, and saw again in his mind's eye fragmentary visions of white helmets and white armour.

One day he loafed about until late at night. Only when the wineshop was about to close did he start to stroll back to the Tutelary God's Temple.

"Bang—bump!"

He suddenly heard an unusual sound, which could not have been firecrackers. Ah Q always liked excitement and enjoyed poking his nose into other people's business, so he went looking for the noise in the darkness. He seemed to hear footsteps ahead, and was listening carefully when a man suddenly rushed out in front of him. As soon as Ah Q saw him, he turned and followed him as fast as he could. When that man turned, Ah Q turned too, and when after turning a corner that man stopped, Ah Q stopped too. He saw there was no one behind, and that the man was Young D.

"What is the matter?" asked Ah Q resentfully.

"Zhao... the Zhao family have been robbed," panted Young D.

Ah Q's heart went pit-a-pat. After telling him this, Young D left. Ah Q ran on and then stopped two or three times. However, since he had once been in the business himself, he felt exceptionally courageous. Emerging from the street corner, he listened carefully and thought he could hear shouting; he also looked carefully and

许多白盔白甲的人，络绎的将箱子抬出了，器具抬出了，秀才娘子的宁式床也抬出了，但是不分明，他还想上前，两只脚却没有动。

这一夜没有月，未庄在黑暗里很寂静，寂静到像羲皇时候一般太平。阿Q站着看到自己发烦，也似乎还是先前一样，在那里来来往来的搬，箱子抬出了，器具抬出了，秀才娘子的宁式床也抬出了，……抬得他自己有些不信他的眼睛了。但他决计不再上前，却回到自己的祠里去了。

土谷祠里更漆黑；他关好大门，摸进自己的屋子里。他躺了好一会，这才定了神，而且发出关于自己的思想来：白盔白甲的人明明到了，并不来打招呼，搬了许多好东西，又没有自己的份，——这全是假洋鬼子可恶，不准我造反，否则，这次何至于没有我的份呢？阿Q越想越气，终于禁不住满心痛恨起来，毒毒的点一点头：“不准我造反，只准你造反？妈妈的假洋鬼子，——好，你造反！造反是杀头的罪名呵，我总要告一状，看你抓进县里去杀头，——满门抄斩，——嚓！嚓！”

thought he could see a lot of men in white helmets and white armour, carrying off cases, carrying off furniture, even carrying off the Ningbo bed of the successful county candidate's wife; he could not, however, see them very clearly. He wanted to go nearer, but his feet were rooted to the ground.

There was no moon that night, and Weizhuang was very still in the pitch darkness, as quiet as in the peaceful days of the ancient Emperor Fu Xi. Ah Q stood there until he lost interest, yet everything still seemed the same as before; in the distance were people moving to and fro, carrying things, carrying off cases, carrying off furniture, carrying off the Ningbo bed of the successful county candidate's wife... carrying until he could hardly believe his own eyes. But he decided not to go nearer, and went back to the temple.

It was even darker in the Tutelary God's Temple. When he had closed the big gate he groped his way into his room, and only after he had been lying down for some time did he feel calm enough to begin to think how this affected him. The men in white helmets and white armour had evidently arrived, but they had not come to call him; they had moved out a lot of things, but there was no share for him—this was all the fault of the Imitation Foreign Devil, who had barred him from the rebellion. Otherwise how could he have failed to have a share this time?

The more Ah Q thought of it the angrier he grew, until he was in a towering rage. "So no rebellion for me, only for you, eh?" he exclaimed, nodding maliciously. "Curse you, you Imitation Foreign Devil—all right, be a rebel! A rebel is punished by having his head chopped off. I shall have to turn informer, to see you carried into town to have your head cut off—you and all your family... Kill, Kill!"

## 第九章 大团圆

赵家遭抢之后，未庄人大抵很快意而且恐慌，阿Q也很快意而且恐慌。但四天之后，阿Q在半夜里忽被抓进县城里去了。那时恰是暗夜，一队兵，一队团丁，一队警察，五个侦探，悄悄地到了未庄，乘昏暗围住土谷祠，正对门架好机关枪；然而阿Q不冲出。许多时没有动静，把总焦急起来了，悬了二十千的赏，才有两个团丁冒险，窸垣进去，里应外合，一拥而入，将阿Q抓出来；直待擒出祠外面的机关枪左近，他才有些清醒了。

到进城，已经是正午，阿Q见自己被搀进一所破衙门，转了五六个弯，便推在一间小屋里。他刚刚一踉跄，那用整株的木料做成的栅栏门便跟着他的脚跟阖上了，其余的三面都是墙壁，仔细看时，屋角上还有两个人。

阿Q虽然有些忐忑，却并不很苦闷，因为他那土谷祠里的卧室，也并没有比这间屋子更高明。那两个也仿佛是乡下人，渐渐和他兜搭起来了，一个说是举人老爷要追他祖父欠

CHAPTER 9  
THE GRAND FINALE

After the Zhao family was robbed most of the people in Weizhuang felt pleased yet fearful, and Ah Q was no exception. But four days later Ah Q was suddenly dragged into town in the middle of the night. It happened to be a dark night when a squad of soldiers, a squad of militia, a squad of police and five secret servicemen made their way quietly to Weizhuang, and under cover of darkness surrounded the Tutelary God's Temple, posting a machine-gun opposite the entrance. Yet Ah Q did not rush out. For a long time nothing stirred in the temple. The captain grew impatient and offered a reward of twenty thousand cash. Only then did two militiamen summon up courage to jump over the wall and enter. Then with co-operation from within, the others rushed in and dragged Ah Q out. But not until he had been carried out of the temple to somewhere near the machine-gun did he begin to sober up.

It was already midday by the time they reached town, and Ah Q found himself carried to a dilapidated yamen where, after taking five or six turnings, he was pushed into a small room. No sooner had he stumbled inside than the door, made of wooden bars forming a grating, closed upon his heels. The rest of the room consisted of three blank walls, and when he looked round carefully he saw two other men in a corner of the room.

Although Ah Q was feeling rather uneasy, he was by no means too depressed, because the room where he slept in the Tutelary God's Temple was in no way superior to this. The two other men also seemed to be villagers. They gradually fell into conversation with him, and one of them told him that the successful provincial candidate wanted to dun him for the rent owed by his grandfather; the other did

下来的陈租，一个不知道为了什么事。他们问阿Q，阿Q爽利的答道，“因为我想造反。”

他下半天便被抓出栅栏门去了，到得大堂，上面坐着一个满头剃得精光的老头子。阿Q疑心他是和尚，但看见下面站着一排兵，两旁又站着十几个长衫人物，也有满头剃得精光像这老头子的，也有将一尺来长的头发披在背后像那假洋鬼子的，都是一脸横肉，怒目而视的看他；他便知道这人一定有些来历，膝关节立刻自然而然的宽松，便跪下去了。“站着说！不要跪！”长衫人物都吆喝说。

阿Q虽然似乎懂得，但总觉得站不住，身不由己的蹲了下去，而且终于趁势改为跪下了。

“奴隶性！……”长衫人物又鄙夷似的说，但也没有叫他起来。

“你从实招来罢，免得吃苦。我早都知道了。招了可以放你。”那光头的老头子看定了阿Q的脸，沉静的清楚的说。

“招罢！”长衫人物也大声说。

“我本来要……来投……”阿Q胡里胡涂的想了一通，这才断断续续的说。

“那么，为什么不来的呢？”老头子和气的问。

“假洋鬼子不准我！”

“胡说！此刻说，也迟了。现在你的同党在那里？”

“什么？……”

“那一晚打劫赵家的一伙人。”

not know why he was there. When they questioned Ah Q, he answered quite frankly, "Because I wanted to revolt."

That afternoon he was dragged out through the barred door and taken to a big hall, at the far end of which was sitting an old man with his head shaved clean. Ah Q first took him for a monk, but when he saw soldiers standing beneath and a dozen men in long coats on both sides, some with their heads clean shaved like this old man and some with a foot or so of hair hanging over their shoulders like the Imitation Foreign Devil, but all glaring at him furiously from grim faces, then he knew this man must be someone important. At once the joints of his knees relaxed of their own accord, and he sank down.

"Stand up to speak! don't kneel!" shouted all the men in the long coats.

Although Ah Q understood, he felt incapable of standing up: his body had involuntarily dropped to a squatting position, and improving on it he finally knelt down.

"Slave!..." exclaimed the long-coated men contemptuously. They did not insist on his getting up, however.

"Tell the truth and you will receive a lighter sentence," said the old man with the shaved head, in a low but clear voice, fixing his eyes on Ah Q. "I know everything already. When you have confessed, I will let you go."

"Confess!" repeated the long-coated men loudly.

"The fact is I wanted... to come..." muttered Ah Q disjointedly, after a moment's confused thinking.

"In that case, why didn't you come?" asked the old man gently.

"The Imitation Foreign Devil wouldn't let me!"

"Nonsense! It is too late to talk now. Where are your accomplices?"

"What?..."

"The people who robbed the Zhao family that night."

“他们没有来叫我。他们自己搬走了。”阿Q提起来便愤愤。

“走到那里去了呢？说出来便放你了。”老头子更和气了。

“我不知道，……他们没有来叫我……”

然而老头子使了一个眼色，阿Q便又被抓进栅栏门里了。他第二次抓出栅栏门，是第二天的上午。

大堂的情形都照旧。上面仍然坐着光头的老头子，阿Q也仍然下了跪。

老头子和气的问道，“你还有什么话说么？”

阿Q一想，没有话，便回答说，“没有。”

于是一个长衫人物拿了一张纸，并一支笔送到阿Q的面前，要将笔塞在他手里。阿Q这时很吃惊，几乎“魂飞魄散”了：因为他的手和笔相关，这回是初次。他正不知怎样拿；那人却又指着一处地方教他画花押。

“我……我……不认得字。”阿Q一把抓住了笔，惶恐而且惭愧的说。

“那么，便宜你，画一个圆圈！”

阿Q要画圆圈了，那手捏着笔却只是抖。于是那人替他，他将纸铺在地上，阿Q伏下去，使尽了平生的力画圆圈。他生怕被人笑话，立志要画得圆，但这可恶的笔不但很沉重，并且不听话，刚刚一抖一抖的几乎要合缝，却又向外一耸，画成瓜子模样了。

"They didn't come to call me. They moved the things away themselves." Mention of this made Ah Q indignant.

"Where did they go? When you have told me I will let you go," said the old man even more gently. "I don't know... they didn't come to call me..."

Then, at a sign from the old man, Ah Q was dragged again through the barred door. The next time that he was dragged out was the following morning.

Everything was unchanged in the big hall. The old man with the clean-shaved head was still sitting there, and Ah Q knelt down again as before.

"Have you anything else to say?" asked the old man gently.

Ah Q thought, and decided there was nothing to say, so he answered, "Nothing."

Then a man in a long coat brought a sheet of paper and held a brush in front of Ah Q, which he wanted to thrust into his hand. Ah Q was now nearly frightened out of his wits, because this was the first time in his life that his hand had ever come into contact with a writing brush. He was just wondering how to hold it when the man pointed out a place on the paper, and told him to sign his name.

"I—I—can't write," said Ah Q, nervous and shamefaced, holding the brush.

"In that case, to make it easy for you, draw a circle!"

Ah Q tried to draw a circle, but the hand with which he grasped the brush trembled, so the man spread the paper on the ground for him. Ah Q bent down and, as painstakingly as if his life depended on it, drew a circle. Afraid people would laugh at him, he determined to make the circle round; however, not only was that wretched brush very heavy, but it would not do his bidding, wobbling instead from side to side; and just as the line was about to close it swerved out again, making a shape like a melon seed.

阿Q正羞愧自己画得不圆，那人却不计较，早已掣了纸笔去，许多人又将他第二次抓进栅栏门。

他第二次进了栅栏，倒也并不十分懊恼。他以为人生天地之间，大约本来有时要抓进抓出，有时要在纸上画圆圈的，惟有圆而不圆，却是他“行状”上的一个污点。但不多时也就释然了，他想：孙子才画得很圆的圆圈呢。于是他睡着了。

然而这一夜，举人老爷反而不能睡：他和把总呕了气了。举人老爷主张第一要追赃，把总主张第一要示众。把总近来很不将举人老爷放在眼里了，拍案打凳的说道，“恁一做百！你看，我做革命党还不上二十天，抢案就是十几件，全不破案，我的面子在那里？破了案，你又来迂。不成！这是我管的！”举人老爷窘急了，然而还坚持，说是倘若不追赃，他便立刻辞了帮办民政的职务。而把总却道，“请便罢！”于是举人老爷在这一夜竟没有睡，但幸而第二天倒也没有辞。

阿Q第三次抓出栅栏门的时候，便是举人老爷睡不着

While Ah Q was ashamed because he had not been able to draw a round circle, that man had already taken back the paper and brush without any comment; and then a number of people dragged him back for the third time through the barred door.

This time he did not feel particularly irritated. He supposed that in this world it was the fate of everybody at some time to be dragged in and out of prison, and to have to draw circles on paper; it was only because his circle had not been round that he felt there was a blot on his escutcheon. Presently, however, he regained composure by thinking, "Only idiots can make perfect circles." And with this thought he fell asleep.

That night, however, the successful provincial candidate was unable to go to sleep, because he had quarrelled with the captain. The successful provincial candidate had insisted that the most important thing was to recover the stolen goods, while the captain said the most important thing was to make a public example. Recently the captain had come to treat the successful provincial candidate quite disdainfully. So, banging his fist on the table, he said, "Punish one to awe one hundred! See now, I have been a member of the revolutionary party for less than twenty days, but there have been a dozen cases of robbery, none of them solved yet; and think how badly that reflects on me. And now that one case has been solved, you come to argue like a pedant. It won't do! This is my affair."

The successful provincial candidate had been very upset, but had still persisted, saying that if the stolen goods were not recovered, he would resign immediately from his post as assistant civil administrator. "As you please!" said the captain.

In consequence the successful provincial candidate did not sleep that night, but happily he did not hand in his resignation after all the next day.

The third time that Ah Q was dragged out of the barred door, was

的那一夜的明天的上午了。他到了大堂，上面还坐着照例的光头老头子；阿Q也照例的下了跪。

老头子很和气的问道，“你还有什么话么？”

阿Q一想，没有话，便回答说，“没有。”

许多长衫和短衫人物，忽然给他穿上一件洋布的白背心，上面有些黑字。阿Q很气苦：因为这很像是带孝，而带孝是晦气的。然而同时他的两手反缚了，同时又被一直抓出衙门外去了。

阿Q被抬上了一辆没有蓬的车，几个短衣人物也和他同坐在一处。这车立刻走动了，前面是一班背着洋炮的兵们和团丁，两旁是许多张着嘴的看客，后面怎样，阿Q没有见。但他突然觉到了：这岂不是去杀头么？他一急，两眼发黑，耳朵里啵的一声，似乎发昏了。然而他又没有全发昏，有时虽然着急，有时却也泰然；他意思之间，似乎觉得人生天地间，大约本来有时也未免要杀头的。

他还认得路，于是有些诧异了：怎么不向着法场走呢？他不知道这是在游街，在示众。但即使知道也一样，他不过便以为人生天地间，大约本来有时也未免要游街要示众罢了。

他省悟了，这是绕到法场去的路，这一定是“嚓”的去杀

the morning following the night on which the successful provincial candidate had been unable to sleep. When he reached the big hall, the old man with the clean-shaved head was still sitting there as usual, and Ah Q also knelt down as usual.

Very gently the old man questioned him: "Have you anything more to say?"

Ah Q thought, and decided there was nothing to say, so he answered, "Nothing."

A number of men in long coats and short jackets put on him a white vest of foreign cloth, with some black characters on it. Ah Q felt considerably disconcerted, because this was very like mourning dress, and to wear mourning was unlucky. At the same time his hands were bound behind his back, and he was dragged out of the yamen.

Ah Q was lifted on to an uncovered cart, and several men in short jackets sat down with him. The cart started off at once. In front were a number of soldiers and militiamen shouldering foreign rifles, and on both sides were crowds of gaping spectators, while what was behind Ah Q could not see. But suddenly it occurred to him—"Can I be going to have my head cut off?" Panic seized him and everything turned dark before his eyes, while there was a humming in his ears as if he had fainted. But he did not really faint. Although he felt frightened some of the time, the rest of the time he was quite calm. It seemed to him that in this world probably it was the fate of everybody at some time to have his head cut off.

He still recognized the road and felt rather surprised: why were they not going to the execution ground? He did not know that he was being paraded round the streets as a public example. But if he had known, it would have been the same; he would only have thought that in this world probably it was the fate of everybody at some time to be made a public example of.

Then he realized that they were making a detour to the execution

头。他惘惘的向左右看，全跟着蚂蚁似的人，而在无意中，却在路旁的人丛中发见了一个吴妈。很久违，伊原来在城里做工了。阿Q忽然很羞愧自己没志气；竟没有唱几句戏。他的思想仿佛旋风似的在脑里一回旋：《小孤孀上坟》欠堂皇，《龙虎斗》里的“悔不该……”也太乏，还是“手执钢鞭将你打”罢。他同时想将手一扬，才记得这两手原来都捆着，于是“手执钢鞭”也不唱了。

“过了二十年又是一个……”阿Q在百忙中，“无师自通”的说出半句从来不说的话。

“好!!!”从人丛里，便发出豺狼的嗥叫一般的声音来。

车子不住的前行，阿Q在喝采声中，轮转眼睛去看吴妈，似乎伊一向并没有见他，却只是出神的看着兵们背上的洋炮。

阿Q于是再看那些喝采的人们。

这刹那中，他的思想又仿佛旋风似的在脑里一回旋了。四年之前，他曾在山脚下遇见一只饿狼，永是不近不远的跟定他，要吃他的肉。他那时吓得几乎要死，幸而手里有一柄斫柴刀，才得仗这壮了胆，支持到未庄；可是永远记得那狼眼睛，又凶又怯，闪闪的像两颗鬼火，似乎远远的来穿透了他的皮肉。而这回他又看见从来没有见过的更可怕的眼睛了，又钝又锋利，不但已经咀嚼了他的话，并且还要咀嚼他皮肉以外的东西，永是不远不近的跟他走。

ground, so he must be going to have his head cut off, after all. He looked round him regretfully at the people swarming after him like ants, and unexpectedly in the crowd of people by the road he caught sight of Amah Wu. So that was why he had not seen her for so long: she had been working in town.

Ah Q suddenly became ashamed of his lack of spirit, because he had not sung any lines from an opera. His thoughts revolved like a whirlwind: *The Young Widow at Her Husband's Grave* was not heroic enough. The words of "I regret to have killed" in *The Battle of Dragon and Tiger* were too poor. *I'll thrash you with a steel mace* was still the best. But when he wanted to raise his hands, he remembered that they were bound together; so he did not sing *I'll thrash you* either.

"In twenty years I shall be another...." In his agitation Ah Q uttered half a saying which he had picked up himself but never used before. The crowd's roar "Good!!!" sounded like the growl of a wolf.

The cart moved steadily forward. During the shouting Ah Q's eyes turned in search of Amah Wu, but she did not seem to have seen him for she was looking raptly at the foreign rifles carried by the soldiers.

So Ah Q took another look at the shouting crowd.

At that instant his thoughts revolved again like a whirlwind. Four years before, at the foot of the mountain, he had met a hungry wolf which had followed him at a set distance, wanting to eat him. He had nearly died of fright, but luckily he happened to have an axe in his hand, which gave him the courage to get back to Weizhuang. But he had never forgotten that wolf's eyes, fierce yet cowardly, gleaming like two will-o'-the-wisps, as if boring into him from a distance. And now he saw eyes more terrible even than the wolf's: dull yet penetrating eyes that seemed to have devoured his words and to be still eager to devour something beyond his flesh and blood. And these eyes

这些眼睛们似乎连成一气,已经在那里咬他的灵魂。

“救命,……”

然而阿 Q 没有说。他早就两眼发黑,耳朵里嗡的一声,觉得全身仿佛微尘似的迸散了。

至于当时的影响,最大的倒反在举人老爷,因为终于没有追赃,他全家都号咷了。其次是赵府,非特秀才因为上城去报官,被不好的革命党剪了辫子,而且又破费了二十千的赏钱,所以全家也号咷了。从这一天以来,他们便渐渐的都发生了遗老的气味。

至于舆论,在未庄是无异议,自然都说阿 Q 坏,被枪毙便是他的坏的证据;不坏又何至于被枪毙呢?而城里的舆论却不佳,他们多半不满足,以为枪毙并无杀头这般好看;而且那是怎样的一个可笑的死囚呵,游了那么久的街,竟没有唱一句戏:他们白跟一趟了。

一九二一年十二月。

kept following him at a set distance.

These eyes seemed to have merged in one, biting into his soul. "Help, help!"

But Ah Q never uttered these words. All had turned black before his eyes, there was a buzzing in his ears, and he felt as if his whole body were being scattered like so much light dust.

As for the after-effects of the robbery, the most affected was the successful provincial candidate, because the stolen goods were never recovered. All his family lamented bitterly. Next came the Zhao household; for when the successful county candidate went into town to report the robbery, not only did he have his pigtail cut off by bad revolutionaries, but he had to pay a reward of twenty thousand cash into the bargain; so all the Zhao family too lamented bitterly. From that day forward they gradually assumed the air of survivors of a fallen dynasty.

As for any discussion of the event, no question was raised in Weizhuang. Naturally all agreed that Ah Q had been a bad man, the proof being that he had been shot; for if he had not been bad, how could he have been shot? But the census of opinion in town was unfavourable. Most people were dissatisfied, because a shooting was not such a fine spectacle as a decapitation; and what a ridiculous culprit that had been too, to have passed through so many streets without singing a single line from an opera. They had followed him for nothing.

December 1921

## 祝 福

旧历的年底毕竟最像年底，村镇上不必说，就在天空中  
也显出将到新年的气象来。灰白色的沉重的晚云中间时时  
发出闪光，接着是一声钝响，是送灶的爆竹；近处燃放的可就更  
强烈了，震耳的大音还没有息，空气里已经散满了幽微的火  
药香。我是正在这一夜回到我的故乡鲁镇的。虽说故乡，然  
而已没有家，所以只得暂寓在鲁四老爷的宅子里。他是我的  
本家，比我长一辈，应该称之曰“四叔”，是一个讲理学的老监  
生。他比先前并没有什么大改变，单是老了些，但也还未留  
胡子，一见面是寒暄，寒暄之后说我“胖了”，说我“胖了”之后  
即大骂其新党。但我知道，这并非借题在骂我；因为他所骂  
的还是康有为。但是，谈话是总不投机的了，于是没多久，我

## THE NEW YEAR'S SACRIFICE

New Year's Eve of the old calendar seems after all more like the  
real New Year's Eve; for, to say nothing of the villages and towns,  
even in the air there is a feeling that New Year is coming. From the  
pale, lowering evening clouds issue frequent flashes of lightning,  
followed by a rumbling sound of firecrackers celebrating the departure  
of the Hearth God; while, nearer by, the firecrackers explode even  
more violently, and before the deafening report dies away the air is  
filled with a faint smell of powder. It was on such a night that I  
returned to my native place, Luzhen. Although I call it my native  
place, I had had no home there for some time, so I had to put up  
temporarily with a certain Mr. Lu, the fourth son of his family. He is  
a member of our clan, and belongs to the generation before mine, so I  
ought to call him "Fourth Uncle." An old student of the imperial  
college who went in for Neo-Confucianism, I found him very little  
changed in any way, simply slightly older, but without any moustache  
as yet. When we met, after exchanging a few polite remarks he said I  
was fatter, and after saying I was fatter immediately started a violent  
attack on the revolutionaries. I knew this was not meant personally,  
because the object of the attack was still Kang Youwei. Nevertheless,

便一个人剩在书房里。

第二天我起得很迟,午饭之后,出去看了几个本家和朋友;第三天也照样。他们也都没有什么大改变,单是老了些;家中却一律忙,都在准备着“祝福”。这是鲁镇年终的大典,致敬尽礼,迎接福神,拜求来年一年中的好运气的。杀鸡,宰鹅,买猪肉,用心细细的洗,女人的臂膊都在水里浸得通红,有的还带着绞丝银镯子。煮熟之后,横七竖八的插上筷子在这类东西上,可就称为“福礼”了,五更天陈列起来,并且点上香烛,恭请福神们来享用;拜的却只限于男人,拜完自然仍然是放爆竹。年年如此,家家如此,——只要买得起福礼和爆竹之类的,——今年自然也如此。天色愈阴暗了,下午竟下起雪来,雪花大的有梅花那么大,满天飞舞,夹着烟霭和忙碌的气色,将鲁镇乱成一团糟。我回到四叔的书房里时,瓦楞上已经雪白,房里也映得较光明,极分明的显出壁上挂着的朱拓的大“寿”字,陈抟老祖写的;一边的对联已经脱落,松松的卷了放在长桌上,一边的还在,道是“事理通达心气和平”。我又无聊赖的到窗下的案头去一翻,只见一堆似乎未必完全的《康熙字典》,一部《近思录集注》和一部《四书衬》。无论如

conversation proved difficult, so that in a short time I found myself alone in the study.

The next day I got up very late, and after lunch went out to see some relatives and friends. The day after I did the same. None of them was greatly changed, simply slightly older; but every family was busy preparing for "the sacrifice." This is the great end-of-year ceremony in Luzhen, when people reverently welcome the God of Fortune and solicit good fortune for the coming year. They kill chickens and geese and buy pork, scouring and scrubbing until all the women's arms turn red in the water, some of them still wearing twisted silver bracelets. After the meat is cooked some chopsticks are thrust into it at random, and this is called the "offering." It is set out at dawn when incense and candles are lit, and they reverently invite the God of Fortune to come and partake of the offering. Only men can be worshippers, and after the sacrifice they naturally continue to let off firecrackers as before. This happens every year, in every family, provided they can afford to buy the offering and firecrackers; and this year they naturally followed the old custom.

The day grew overcast and in the afternoon it actually started to snow, the biggest snow-flakes as large as plum blossom petals, fluttering about the sky; and this combined with the smoke and air of activity to make Luzhen appear in a ferment. When I returned to my uncle's study the roof of the house was already white with snow and the room also appeared brighter, lighting up very clearly the great red stone rubbing of the character for Longevity hanging on the wall, written by the Taoist saint Chen Tuan. One of a pair of scrolls had fallen down and was lying loosely rolled up on the long table, but the other was still hanging there, bearing the words: "By understanding reason we achieve tranquillity of mind." Idly, I went to turn over the books on the table beneath the window, but all I could find was a pile of what looked like an incomplete set of *Kang Xi's Dictionary*, a

何,我明天决计要走了。

况且,一想到昨天遇见祥林嫂的事,也就使我不能安住。那是下午,我到镇的东头访过一个朋友,走出来,就在河边遇见她;而且见她瞪着的眼睛的视线,就知道明明是向我走来的。我这回在鲁镇所见的人们中,改变之大,可以说无过于她的了:五年前的花白的头发,即今已经全白,全不像四十上下的人,脸上瘦削不堪,黄中带黑,而且消尽了先前悲哀的神色,仿佛是木刻似的;只有那眼珠间或一轮,还可以表示她是一个活物。她一手提着竹篮,内中一个破碗,空的;一手拄着一支比她更长的竹竿,下端开了裂;她分明已经纯乎是一个乞丐了。

我就站住,豫备她来讨钱。

“你回来了?”她先这样问。

“是的。”

“这正好。你是识字的,又是出门人,见识得多。我正要问你一件事——”她那没有精彩的眼忽然发光了。

我万料不到她却说出这样的话来,诧异的站着。

“就是——”她走近两步,放低了声音,极秘密似的切切的说,“一个人死了之后,究竟有没有魂灵的?”

我很悚然,一见她的眼钉着我的,背上也就遭了芒刺一般,比在学校里遇到不及豫防的临时考,教师又偏是站在身旁的时候,惶急得多了。对于魂灵的有无,我自己是向来毫

volume of Jiang Yong's *Notes to Zhu Xi's Philosophical Writings* and a volume of *Commentaries on the Four Books*. At all events, I made up my mind to leave the next day.

Besides, the very thought of my meeting with Xiang Lin's Wife the day before made me uncomfortable. It had happened in the afternoon. I had been visiting a friend in the eastern part of the town. As I came out I met her by the river, and seeing the way she fastened her eyes on me I knew very well she meant to speak to me. Of all the people I had seen this time at Luzhen none had changed as much as she: her hair, which had been streaked with white five years before, was now completely white, quite unlike someone in her forties. Her face was fearfully thin and dark in its sallowness, and had moreover lost its former expression of sadness, looking as if carved out of wood. Only an occasional flicker of her eyes showed she was still a living creature. In one hand she carried a wicker basket, in which was a broken bowl, empty; in the other she held a bamboo pole longer than herself, split at the bottom: it was clear she had become a beggar.

I stood still, waiting for her to come and ask for money.

"You have come back?" she asked me first.

"Yes."

"That is very good. You are a scholar, and have travelled too and seen a lot. I just want to ask you something." Her lustreless eyes suddenly gleamed.

I could never have guessed she would talk to me like this. I stood there taken by surprise.

"It is this." She drew two paces nearer, and whispered very confidentially: "After a person dies, does he turn into a ghost or not?"

I was seized with foreboding, seeing her fixing me with her eyes. A shiver ran down my spine and I felt more nervous than when an unexpected examination is sprung on one at school, and unfortunately the teacher stands by one's side. Personally, I had never given the

不介意的；但在此刻，怎样回答她好呢？我在极短期的踌躇中，想，这里的人照例相信鬼，然而她，却疑惑了，——或者不如说希望：希望其有，又希望其无……。人何必增添末路的人的苦恼，为她起见，不如说有罢。

“也许有罢，——我想。”我于是吞吞吐吐的说。

“那么，也就有地狱了？”

“阿！地狱？”我很吃惊，只得支梧着，“地狱？——论理，也该有的。——然而也未必，……谁来管这等事……。”

“那么，死掉的一家的人，都能见面的？”

“唉唉，见面不见面呢？……”这时我已知道自己也还是完全一个愚人，什么踌躇，什么计画，都挡不住三句问。我即刻胆怯起来了，便想全翻过先前的话来，“那是，……实在，我说不清……。其实，究竟有没有魂灵，我也说不清。”

我乘她不再紧接的问，迈开步便走，匆匆的逃回四叔的家中，心里很觉得不安逸。自己想，我这答话怕于她有些危险。她大约因为在别人的祝福时候，感到自身的寂寞了，然而会不会含有别的什么意思的呢？——或者是有了什么豫感了？倘有别的意思，又因此发生别的事，则我的答话委实该负若干的责任……。但随后也就自笑，觉得偶尔的事，本没有什么深意义，而我偏要细细推敲，正无怪教育家要说是

least thought to the question of the existence of spirits; but in this emergency how should I answer her? Hesitating for a moment, I reflected: "It is the tradition here to believe in spirits, yet she, she seems to be sceptical—perhaps it would be better to say she hopes: hopes that there is immortality and yet hopes that there is not. Why increase the sufferings of the wretched?" To give her something to look forward to, it would be better to say there is."

"There may be, I think," I told her hesitantly.

"Then, there must also be a Hell?"

"What, Hell?" Greatly startled, I could only try to evade the question. "Hell? According to reason there should be one too—but not necessarily. Who cares about it anyway?..."

"Then will all the people of one family who have died see each other again?"

"Well, as to whether they will see each other again or not..." I realized now that I was still a complete fool; all my hesitation and reflection had been unable to stand up to three questions. Immediately I lost confidence and wanted to say the exact opposite of what I had told her before. "In this case... as a matter of fact, I am not sure... Actually, regarding the question of ghosts, I am not sure either."

In order to avoid further importunate questions, I walked off, and beat a hasty retreat to my uncle's house, feeling exceedingly uncomfortable. I thought to myself: "I am afraid my answer will prove dangerous to her. Probably it is just that when other people are celebrating she feels lonely by herself, but could there be any other reason? Could she have had some premonition? If there is any other reason, and something happens as a result, then, through my answer, I should be held responsible to a certain extent." Finally, however, I ended by laughing at myself, thinking that such a chance meeting could have no great significance, and yet I was taking it so to heart; no wonder certain educationalists called me a neurotic case. Moreover I

生着神经病；而况明明说过“说不清”，已经推翻了答话的全局，即使发生什么事，于我也毫无关系了。

“说不清”是一句极有用的话。不更事的勇敢的少年，往往敢于给人解决疑问，选定医生，万一结果不佳，大抵反成了怨府，然而一用这说不清来作结束，便事事逍遥自在了。我在这时，更感到这一句话的必要，即使和讨饭的女人说话，也是万不可省的。

但是我总觉得不安，过了一夜，也仍然时时记忆起来，仿佛怀着什么不祥的豫感；在阴沉的雪天里，在无聊的书房里，这不安愈加强烈了。不如走罢，明天进城去。福兴楼的清炖鱼翅，一元一大盘，价廉物美，现在不知增价了否？往日同游的朋友，虽然已经云散，然而鱼翅是不可不吃的，即使只有我一个……无论如何，我明天决计要走了。

我因为常见些但愿不如所料，以为未必竟如所料的事，却每每恰如所料的起来，所以很恐怕这事也一律。果然，特别的情形开始了。傍晚，我竟听到有些人聚在内室里谈话，仿佛议论什么事似的，但不一会，说话声也就止了，只有四叔且走而且高声的说：

“不早不迟，偏偏要在这时候，——这就可见是一个谬种！”

我先是诧异，接着是很不安，似乎这话于我有关系。试望门外，谁也没有。好容易待到晚饭前他们的短工来冲茶，我才得了打听消息的机会。

had distinctly said, "I am not sure," contradicting my previous answer; so even if anything should happen, it would have nothing at all to do with me.

"I am not sure" is a most useful phrase.

Inexperienced and rash young men often take it upon themselves to solve people's problems for them or choose doctors for them, and if by any chance things turn out badly, they are probably held to blame; but by simply concluding with this phrase "I am not sure," one can free oneself of all responsibility. At this time I felt even more strongly the necessity for such a phrase, since even in speaking with a beggar woman there was no dispensing with it.

However, I continued to feel uncomfortable, and even after a night's rest my mind kept running on this, as if I had a premonition of some untoward development. In that oppressive snowy weather, in the gloomy study, this discomfort kept increasing. It would be better to leave: I should go back to town the next day. The boiled shark's fins in the Fu Xing Restaurant had cost a dollar for a large portion, and I wondered if this cheap and delicious dish had increased in price or not. Although the friends who had accompanied me in the old days had scattered, the shark's fins still had to be tasted, even if I was alone. At all events, I made up my mind to leave the next day.

After many experiences that things which I hoped would not happen and felt should not happen invariably did happen, I was desperately afraid this would prove another such case. And, indeed, strange things did begin to happen. Towards evening I heard was my uncle saying loudly as he walked out: "Not earlier nor later, but just at this time—sure sign of a bad character!"

I felt first astonished, then very uncomfortable, thinking these words must refer to me. I looked outside the door, but no one was there. I contained myself with difficulty till their servant came in before dinner to brew a pot of tea, when at last I had a chance to make

“刚才，四老爷和谁生气呢？”我问。

“还不是和祥林嫂？”那短工简捷的说。

“祥林嫂？怎么了？”我又赶紧的问。

“老了。”

“死了？”我的心突然紧缩，几乎跳起来，脸上大约也变了色。但他始终没有抬头，所以全不觉。我也就镇定了自己，接着问——

“什么时候死的？”

“什么时候？——昨天夜里，或者就是今天罢。——我说不清。”

“怎么死的？”

“怎么死的？——还不是穷死的？”他淡然的回答，仍然没有抬头向我看，出去了。

然而我的惊惶却不过暂时的事，随着就觉得要来的事，已经过去，并不必仰仗我自己的“说不清”和他之所谓“穷死的”的宽慰，心地已经渐渐轻松；不过偶然之间，还似乎有些负疚。晚饭摆出来了，四叔俨然的陪着。我也还想打听些关于祥林嫂的消息，但知道他虽然读过“鬼神者二气之良能也”，而忌讳仍然极多，当临近祝福时候，是万不可提起死亡疾病之类的的话的；倘不得已，就该用一种替代的隐语，可惜我又不知道，因此屡次想问，而终于中止了。我从他俨然的脸色上，又忽而疑他正以为我不早不迟，偏要在这时候来打搅他，也是一个谬种，便立刻告诉他明天要离开鲁镇，进城去，

some enquiries.

"With whom was Mr. Lu angry just now?" I asked.

"Why, still with Xiang Lin's Wife," he replied briefly.

"Xiang Lin's Wife? How was that?" I asked again.

"She's dead."

"Dead?" My heart suddenly missed a beat. I started, and probably changed colour too. But all this time he did not raise his head, so he was probably quite unaware of how I felt. Then I controlled myself, and asked:

"When did she die?"

"When? Last night, or else today, I'm not sure."

"How did she die?"

"How did she die? Why, of poverty of course." He answered placidly and, still without having raised his head to look at me, went out.

However, my agitation was only short-lived, for now that something I had felt imminent had already taken place, I no longer had to take refuge in my "I'm not sure," or the servant's expression "dying of poverty" for comfort. My heart already felt lighter. Only from time to time did there still seem to be something weighing on it. Dinner was served, and my uncle accompanied me solemnly. I wanted to ask about Xiang Lin's Wife, but knew that although he had read, "Ghosts and spirits are properties of Nature," he had retained many superstitions, and on the eve of this sacrifice it was out of the question to mention anything like death or illness. In case of necessity one could use veiled allusions, but unfortunately I did not know how to, so although questions kept rising to the tip of my tongue, I had to bite them back. From his solemn expression I suddenly suspected that he looked on me as choosing not earlier nor later but just this time to come and trouble him, and that I was also a bad character; therefore to set his mind at rest I told him at once that I intended to leave

趁早放宽了他的心。他也不很留。这样闷闷的吃完了一餐饭。

冬季日短，又是雪天，夜色早已笼罩了全市镇。人们都在灯下匆忙，但窗外很寂静。雪花落在积得厚厚的雪褥上面，听去似乎瑟瑟有声，使人更加感到沉寂。我独坐在发出黄光的菜油灯下，想，这百无聊赖的祥林嫂，被人们弃在尘芥堆中的，看得厌倦了的陈旧的玩物，先前还将形骸露在尘芥里，从活得有趣的人们看来，恐怕要怪讶她何以还要存在，现在总算被无常打扫得干干净净了。魂灵的有无，我不知道；然而在现世，则无聊生者不生，即使厌见者不见，为人为己，也还都不错。我静听着窗外似乎瑟瑟作响的雪花声，一面想，反而渐渐的舒畅起来。

然而先前所见所闻的她的半生事迹的断片，至此也联成一片了。

她不是鲁镇人。有一年的冬初，四叔家里要换女工，做中人的卫老婆子带她进来了，头上扎着白头绳，乌裙，蓝夹袄，月白背心，年纪大约二十六七，脸色青黄，但两颊却还是红的。卫老婆子叫她祥林嫂，说是自己母亲的邻舍，死了当家人，所以出来做工了。四叔皱了皱眉，四婶已经知道了他的意思，是在讨厌她是一个寡妇。但看她模样还周正，手脚都壮大，又只是顺着眼，不开一句口，很像一个安分耐劳的

Luzhen the next day and go back to the city. He did not press me greatly to stay. So we quietly finished the meal.

In winter the days are short and, now that it was snowing, darkness already enveloped the whole town. Everybody was busy beneath the lamplight, but outside the windows was very quiet. Snowflakes fell on the thickly piled snow, making one feel even more lonely. I sat by myself under the yellow gleam of the vegetable oil lamp and thought, "This poor woman, abandoned by people in the dust as a tiresome and worn-out toy, once left her own imprint in the dust, and those who enjoy life must have wondered at her for wishing to prolong her existence; but now at least she has been swept clear by eternity. Whether spirits exist or not I do not know; but in the present world when a meaningless existence ends, so that someone whom others are tired of seeing is no longer seen, it is just as well, both for the individual concerned and for others." I listened quietly to see if I could hear the snow falling outside the window, still pursuing this train of thought, until gradually I felt less ill at ease.

Yet fragments of her life, seen or heard before, now combined to form one whole.

She did not belong to Luzhen. One year at the beginning of winter, when my uncle's family wanted to change their maidservant, Old Mrs. Wei, who acted as introducer, brought her in. Her hair was tied with white bands, she wore a black skirt, blue jacket and pale green bodice, and was about twenty-six, with a pale face but rosy cheeks. Old Mrs. Wei called her Xiang Lin's Wife, and said that she was a neighbour of her mother's family, and because her husband was dead she wanted to come out to work. My uncle knitted his brows and my aunt immediately understood that he disapproved of her because she was a widow. She looked very suitable, though, with big strong feet and hands, and a meek expression; and she had not said a word

人,便不管四叔的皱眉,将她留下了。试工期内,她整天的做,似乎闲着就无聊,又有力,简直抵得过一个男子,所以三天就定局,每月工钱五百文。

大家都叫她祥林嫂;没问她姓什么,但中人是卫家山人,既说是邻居,那大概也就姓卫了。她不很爱说话,别人问了才回答,答的也不多。直到十几天之后,这才陆续的知道她家里还有严厉的婆婆,一个小叔子,十多岁,能打柴了;她是春天没了丈夫的;他本来也打柴为生,比她小十岁:大家所知道的就只是这一点。

日子很快的过去了,她的做工却毫没有懈,食物不论,力气是不惜的。人们都说鲁四老爷家里雇着了女工,实在比勤快的男人还勤快。到年底,扫尘、洗地、杀鸡、宰鹅,彻夜的煮福礼,全是一人担当,竟没有添短工。然而她反满足,口角边渐渐的有了笑影,脸上也白胖了。

新年才过,她从河边淘米回来时,忽而失了色,说刚才远远地看见一个男人在对岸徘徊,很像夫家的堂伯,恐怕是正为寻她而来的。四婶很惊疑,打听底细,她又不说。四叔一知道,就皱一皱眉,道:

but showed every sign of being tractable and hard-working. So my aunt paid no attention to my uncle's frown, but kept her. During the period of probation she worked from morning till night, as if she found resting dull, and she was so strong that she could do a man's work; accordingly on the third day it was settled, and each month she was to be paid five hundred cash.

Everybody called her Xiang Lin's Wife. They did not ask her own name; but since she was introduced by someone from Wei Village who said she was a neighbour, presumably her name was also Wei. She was not very talkative, only answering when other people spoke to her, and her answers were brief. It was not until a dozen days or so had passed that they learned little by little that she still had a severe mother-in-law at home and a younger brother-in-law more than ten years old, who could cut wood. Her husband, who had been a woodcutter too, had died in the spring. He had been ten years younger than she. This little was all that people learned from her.

The days passed quickly, but she worked as hard as ever; she would eat anything, and did not spare herself. Everybody agreed that the Lu family had found a very good maidservant, who really got through more work than a hard-working man. At the end of the year she swept, mopped, killed chickens and geese and sat up to boil the sacrificial meat, single-handed, so the family did not have to hire extra help. Nevertheless she, on her side, was satisfied; gradually the trace of a smile appeared at the corner of her mouth, and her face became whiter and plumper.

New Year was scarcely over when she came back from washing rice by the river looking pale, and said that she had just seen in the distance a man wandering on the opposite bank who looked very like her husband's cousin, and probably he had come to look for her. My aunt, much alarmed, made detailed enquiries, but failed to get any further information. As soon as my uncle learned of it he frowned and

“这不好。恐怕她是逃出来的。”

她诚然是逃出来的,不久,这推想就证实了。

此后大约十几天,大家正已渐渐忘却了先前的事,卫老婆子忽而带了一个三十多岁的女人进来了,说那是祥林嫂的婆婆。那女人虽是山里人模样,然而应酬很从容,说话也能干,寒暄之后,就赔罪,说她特来叫她的儿媳回家去,因为开春事务忙,而家中只有老的和小的,人手不够了。

“既是她的婆婆要她回去,那有什么话可说呢。”四叔说。

于是算清了工钱,一共一千七百五十文,她全存在主人家,一文也还没有用,便都交给她的婆婆。那女人又取了衣服,道过谢,出去了。其时已经是正午。

“阿呀,米呢?祥林嫂不是去淘米的么……”好一会,四婶这才惊叫起来。她大约有些饿,记得午饭了。

于是大家分头寻淘箩。她先到厨下,次到堂前,后到卧房,全不见淘箩的影子。四叔踱出门外,也不见,直到河边,才见平平正正的放在岸上,旁边还有一株菜。

看见的人报告说,河面上午就泊了一只白蓬船,篷是

said, "This is bad. She must have run away from her husband's family."

Before long this inference that she had run away was confirmed.

About a fortnight later, just as everybody was beginning to forget what had happened, Old Mrs. Wei suddenly called, bringing with her a woman in her thirties who, she said, was the maidservant's mother-in-law. Although the woman looked like a villager, she behaved with great self-possession and had a ready tongue in her head. After the usual polite remarks she apologized for coming to take her daughter-in-law home, saying there was a great deal to be done at the beginning of spring, and since there were only old people and children at home they were short handed.

"Since it is her mother-in-law who wants her to go back, what is there to be said?" was my uncle's comment.

Thereupon her wages were reckoned up. They amounted to one thousand seven hundred and fifty cash, all of which she had left with her mistress without using a single coin; and now my aunt gave the entire amount to her mother-in-law. The latter also took her clothes, thanked Mr. and Mrs. Lu and went out. By this time it was already noon.

"Oh, the rice! Didn't Xiang Lin's Wife go to wash the rice?" my aunt exclaimed some time later. Probably she was rather hungry, so that she remembered lunch.

Thereupon everybody set about looking for the rice basket. My aunt went first to the kitchen, then to the hall, then to the bedroom; but not a trace of it was to be seen any where. My uncle went outside, but could not find it either; only when he went right up to the riverside did he see it, set down fair and square on the bank, with a bundle of vegetables at the side.

Some people there told him that a boat with a white awning had moored there in the morning, but since the awning covered the boat

全盖起来的,不知道什么人在里面,但事前也没有人去理会他。待到祥林嫂出来淘米,刚刚要跪下去,那船里便突然跳出两个男人来,像是山里人,一个抱住她,一个帮着,拖进船去了。祥林嫂还哭喊了几声,此后便再没有什么声息,大约给用什么堵住了罢。接着就走上两个女人来,一个不认识,一个就是卫婆子。窥探舱里,不很分明,她像是捆了躺在船板上。

“可恶!然而……。”四叔说。

这一天是四婶自己煮午饭;他们的儿子阿牛烧火。

午饭之后,卫老婆子又来了。

“可恶!”四叔说。

“你是什么意思?亏你还会再来见我们。”四婶洗着碗,一见面就愤愤的说,“你自己荐她来,又合伙劫她去,闹得沸反盈天的,大家看了成个什么样子?你拿我们家里开玩笑么?”

“阿呀阿呀,我真上当。我这回,就是为此特地来说清楚。她来求我荐地方,我那里料得到是瞒着她的婆婆的呢。对不起,四老爷,四太太。总是我老发昏不小心,对不起主顾。幸而府上是向来宽洪大量,不肯和小人计较的。这回我一定荐一个好的来折罪……。”

“然而……。”四叔说。

于是祥林嫂事件便告终结,不久也就忘却了。

completely they did not know who was inside, and before this incident no one had paid any attention to it. But when Xiang Lin's Wife came out to wash rice, two men looking like country people jumped off the boat just as she was kneeling down and seizing hold of her carried her on board. After several shouts and cries, Xiang Lin's Wife became silent: they had probably stopped her mouth. Then two women walked up, one of them a stranger and the other Old Mrs. Wei. When the people who told this story tried to peep into the boat they could not see very clearly, but she seemed to be lying bound on the floor of the boat.

"Disgraceful! Still..." said my uncle.

That day my aunt cooked the midday meal herself, and my cousin Ah Niu lit the fire.

After lunch Old Mrs. Wei came again.

"Disgraceful!" said my uncle.

"What is the meaning of this? How dare you come here again!" My aunt, who was washing dishes, started scolding as soon as she saw her. "You recommended her yourself, and then plotted to have her carried off, causing all this upstir. What will people think? Are you trying to make a laughingstock of our family?"

"Aiya, I was really taken in! Now I have come specially to clear this business up. When she asked me to find her work, how was I to know that she had left home without her mother-in-law's consent? I am very sorry, Mr. Lu, Mrs. Lu. Because I am so old and foolish and careless, I have offended my patrons. However, it is lucky for me that your family is always so generous and kind, and unwilling to be hard on your inferiors. This time I promise to find you someone good to make up for my mistake."

"Still..." said my uncle.

Thereupon Xiang Lin's Wife's business war concluded, and before long it was also forgotten.

只有四婶，因为后来雇用的女工，大抵非懒即馋，或者馋而且懒，左右不如意，所以也还提起祥林嫂。每当这些时候，她往往自言自语的说，“她现在不知道怎么样了？”意思是希望她再来。但到第二年的新正，她也就绝了望。

新正将尽，卫老婆子来拜年了，已经喝得醉醺醺的，自说因为回了一趟卫家山的娘家，住下几天，所以来得迟了。她们问答之间，自然就谈到祥林嫂。

“她么？”卫老婆子高兴的说，“现在是交了好运了。她婆婆来抓她回去的时候，是早已许给了贺家坳的贺老六的，所以回家之后不几天，也就装在花轿里抬去了。”

“阿呀，这样的婆婆！……”四婶惊奇的说。

“阿呀，我的太太！你真是大户人家的太太的话。我们山里人，小户人家，这算得什么？她有小叔子，也得娶老婆。不嫁了她，那有这一注钱来做聘礼？她的婆婆倒是精明强干的女人呵，很有打算，所以就将她嫁到里山去。倘许给本村人，财礼就不多；惟独肯嫁进深山野坳里去的女人少，所以她就到手了八十千。现在第二个儿子的媳妇也要进了，财礼只花了五十，除去办喜事的费用，还剩十多千。吓，你看，这多么好打算？……”

“祥林嫂竟肯依？……”

Only my aunt, because the maidservants taken on afterwards were all lazy or fond of stealing food, or else both lazy and fond of stealing food, with not a good one in the lot, still often spoke of Xiang Lin's Wife. On such occasions she would always say to herself, "I wonder what has become of her now?" meaning that she would like to have her back. But by the following New Year she too gave up hope.

The New Year's holiday was nearly over when Old Mrs. Wei, already half tipsy, came to pay her respects, and said it was because she had been back to the Wei Village to visit her mother's family and stayed a few days that she had come late. During the course of conversation they naturally came to speak of Xiang Lin's Wife.

"She?" said Mrs. Wei cheerfully. "She is in luck now. When her mother-in-law dragged her home, she had already promised her to the sixth son of the He family in He Village; so not long after she reached home they put her in the bridal chair and sent her off."

"Aiya! What a mother-in-law!" exclaimed my aunt in amazement.

"Ah, madam, you really talk like a great lady! We country folk, poor women, think nothing of that. She still had a younger brother-in-law who had to get married. And if they hadn't found her a husband, where would they have got the money for his wedding? But her mother-in-law is a clever and capable woman, who knows how to drive a good bargain, so she married her off into the mountains. If she had married her to someone in the same village, she wouldn't have got so much money; but very few women are willing to marry someone living in the depth of the mountains, so that she got eighty thousand cash. Now the second son has got married, only costing her fifty thousand for the presents, and after paying the wedding expenses she has still over ten thousand left. Just think, doesn't this show she knows how to drive a good bargain?..."

"But was Xiang Lin's Wife willing?"

“这有什么依不依。——闹是谁也总要闹一闹的；只要用绳子一捆，塞在花轿里，抬到男家，捺上花冠，拜堂，关上房门，就完事了。可是祥林嫂真出格，听说那时实在闹得利害，大家还都说大约因为在念书人家做过事，所以与众不同呢。太太，我们见得多了；回头人出嫁，哭喊的也有，说要寻死觅活的也有，抬到男家闹得拜不成天地的也有，连花烛都砸了的也有。祥林嫂可是异乎寻常，他们说她一路只是嚎，骂，抬到贺家坳，喉咙已经全哑了。拉出轿来，两个男人和她的小叔子使劲的擒住她也还拜不成天地。他们一不小心，一松手，阿呀，阿弥陀佛，她就一头撞在香案角上，头上碰了一个大窟窿，鲜血直流，用了两把香灰，包上两块红布还止不住血呢。直到七手八脚的将她和男人反关在新房里，还是骂，阿呀呀，这真是……。”她摇摇头，顺下眼睛，不说了。

“后来怎么样呢？”四嫂还问。

“听说第二天也没有起来。”她抬起眼来说。

“后来呢？”

“后来？——起来了。她到年底就生了一个孩子，男的，新年就两岁了。我在娘家这几天，就有人到贺家坳去，回来

“It wasn't a question of being willing or not. Of course anyone would have protested. But they just tied her up with a rope, stuffed her into the bridal chair, carried her to the man's house, put on the bridal headdress, performed the ceremony in the hall and locked them into their room; and that was that. But Xiang Lin's Wife is quite a character. I heard she really put up a great struggle, and everybody said it must be because she had worked in a scholar's family that she was different from other people. We gobetweens, madam, see a great deal. When widows remarry, some cry and shout, some threaten to commit suicide, some when they have been carried to the man's house won't go through the ceremony, and some even smash the wedding candlesticks. But Xiang Lin's Wife was different from the rest. They said she shouted and cursed all the way, so that by the time they had carried her to He Village she was completely hoarse. When they dragged her out of the chair, although the two chair-bearers and her young brother-in-law used all their strength, they couldn't force her to go through the ceremony. The moment they were careless enough to loosen their grip—gracious Buddha!—she threw herself against a corner of the table and knocked a big hole in her head. The blood poured out, and although they used two handfuls of incense ashes and bandaged her with two pieces of red cloth, they still couldn't stop the bleeding. Finally it took all of them together to get her shut up with her husband in the bridal chamber, where she went on cursing. Oh, it was really dreadful!” She shook her head, cast down her eyes and said no more.

“And after that what happened?” asked my aunt.

“They said the next day she still didn't get up,” said Old Mrs. Wei, raising her eyes.

“And after?”

“After? She got up. At the end of the year she had a baby, a boy, who was two this New Year. These few days when I was at home some

说看见他们娘儿俩，母亲也胖，儿子也胖；上头又没有婆婆，男人所有的是力气，会做活；房子是自家的。——唉唉，她真是交了好运了。”

从此之后，四婶也就不再提起祥林嫂。

但有一年的秋季，大约是得到祥林嫂好运的消息之后的又过了两个新年，她竟又站在四叔家的堂前了。桌上放着一个荸荠式的圆篮，檐下一个小铺盖。她仍然头上扎着白头绳，乌裙，蓝夹袄，月白背心，脸色青黄，只是两颊上已经消失了血色，顺着眼，眼角上带些泪痕，眼光也没有先前那样精神了。而且仍然是卫老婆子领着，显出慈悲模样，絮絮的对四婶说：

“……这实在是叫作‘天有不测风云’，她的男人是坚实人，谁知道年纪青青，就会断送在伤寒上？本来已经好了的，吃了一碗冷饭，复发了。幸亏有儿子；她又能做，打柴摘茶养蚕都来得，本来还可以守着，谁知道那孩子又会给狼衔去的呢？春天快完了，村上倒反来了狼，谁料到？现在她只剩了一个光身了。大伯来收屋，又赶她。她真是走投无路了，只好来求老主人。好在她现在已经再没有什么牵挂，太太家里又凑巧要换人，所以我就领她来。——我想，熟门熟路，比生手实在好得多……。”

people went to He Village, and when they came back they said they had seen her and her son, and that both mother and baby are fat. There is no moter-in-law over her, the man is a strong fellow who can earn a living, and the house is their own. Well, well, she is really in luck."

After this even my aunt gave up talking of Xiang Lin's Wife.

But one autumn, two New Years after they heard how lucky Xiang Lin's Wife had been, she actually reappeared at the threshold of my uncle's house. On the table she placed a round bulb-shaped basket, and under the eaves a small roll of bedding. Her hair was still wrapped in white bands, and she wore a black skirt, blue jacket and pale green bodice. But her face was sallow and her cheeks had lost their colour; she kept her eyes downcast, and her eyes, with their tear-stained rims, were no longer bright. Just as before, it was Old Mrs. Wei, looking very benevolent, who brought her in, and who explained at length to my aunt:

"It was really a bolt from the blue. Her husband was so strong, nobody could have guessed that a young fellow like that would die of typhoid fever. First he seemed better, but then he ate a bowl of cold rice and the sickness came back. Luckily she had the boy, and she can work, whether it is chopping wood, picking tea-leaves or raising silkworms; so at first she was able to carry on. But then who could know that the child, too, would be carried off by a wolf? Although it was nearly the end of spring, still wolves came to the village—how could anyone have guessed that? Now she is all on her own. Her brother-in-law came to take the house, and turned her out; so she has really no way open to her but to come and ask help from her former mistress. Luckily this time there is nobody to stop her, and you happen to be wanting a new servant, so I have brought her here. I think someone who is used to your ways is much better than a new hand...."

“我真傻,真的,”祥林嫂抬起她没有神彩的眼睛来,接着说。“我单知道下雪的时候野兽在山坳里没有食吃,会到村里来;我不知道春天也会有。我一清早起来就开了门,拿小篮盛了一篮豆,叫我们的阿毛坐在门槛上剥豆去。他是很听话的,我的话句句听;他出去了。我就在屋后劈柴,淘米,米下了锅,要蒸豆。我叫阿毛,没有应,出去一看,只见豆撒得一地,没有我们的阿毛了。他是不到别家去玩的;各处去一问,果然没有。我急了,央人出去寻。直到下半天,寻来寻去寻到山坳里,看见刺柴上挂着一只他的小鞋。大家都说,糟了,怕是遭了狼了。再进去;他果然躺在草窠里,肚里的五脏已经都给吃空了,手上还紧紧的捏着那只小篮呢。……”她接着但是呜咽,说不出成句的话来。

四婶起初还踌躇,待到听完她自己的话,眼圈就有些红了。她想了一想,便教拿圆篮和铺盖到下房去。卫老婆子仿佛卸了一肩重担似的嘘一口气;祥林嫂比初来时候神气舒畅些,不待指引,自己驯熟的安放了铺盖。她从此又在鲁镇做女工了。

大家仍然叫她祥林嫂。

然而这一回,她的境遇却改变得非常大。上工之后的两三天,主人们就觉得她手脚已没有先前一样灵活,记性也坏

“I was really stupid, really...” Xiang Lin's Wife raised her listless eyes to say. “I only knew that when it snows the wild beasts in the glen have nothing to eat and may come to the villages; I didn't know that in spring they could come too. I got up at dawn and opened the door, filed a small basket with beans and called our Ah Mao to go and sit at the threshold and shell the beans. He was very obedient and always did as I told him: he went out. Then I chopped wood at the back of the house and washed the rice, and when the rice was in the pan and I wanted to boil the beans I called Ah Mao, but there was no answer; and when I went out to look, all I could see was beans scattered on the ground, but no Ah Mao. He never went to other families to play; and in fact at each place that I went to ask, there was no sign of him. I became desperate, and begged people to go to look for him. Only in the afternoon, after looking everywhere else, did they go to look in the glen and see one of his little shoes caught on a bramble. ‘That's bad,’ they said, ‘he must have met a wolf.’ And sure enough when they went further in there he was, lying in the wolf's lair, with all his entrails eaten away, his hand still tightly clutching that little basket...” At this point she started crying, and was unable to complete the sentence.

My aunt had been undecided at first, but by the end of this story the rims of her eyes were rather red. After thinking for a moment she told her to take the round basket and bedding into the servants' quarters. Old Mrs. Wei heaved a long sigh as if relieved of a great burden. Xiang Lin's Wife looked a little more at ease than when first she came and, without having to be told the way, quietly took away her bedding. From this time on she worked again as a maidservant in Luzhen.

Everybody still called her Xiang Lin's Wife.

However, she had changed a great deal. She had not been there more than three days before her master and mistress realized that she

得多，死尸似的脸上又整日没有笑影，四婶的口气上，已颇有些不满。当她初到的时候，四叔虽然照例皱过眉，但鉴于向来雇用女工之难，也就并不大反对，只是暗暗地告诫四婶说，这种人虽然似乎很可怜，但是败坏风俗的，用她帮忙还可以，祭祀时候可用不着她沾手，一切饭菜，只好自己做，否则，不干不净，祖宗是不吃的。

四叔家里最重大的事件是祭祀，祥林嫂先前最忙的时候也就是祭祀，这回她却清闲了。桌子放在堂中央，系上桌帷，她还记得照旧的去分配酒杯和筷子。

“祥林嫂，你放着罢！我来摆。”四婶慌忙的说。

她讪讪的缩了手，又去取烛台。

“祥林嫂，你放着罢！我来拿。”四婶又慌忙的说。

她转了几个圆圈，终于没有事情做，只得疑惑的走开。她在这一天可做的事是不过坐在灶下烧火。

镇上的人们也仍然叫她祥林嫂，但音调和先前很不同；也还和她讲话，但笑容却冷冷的了。她全不理会那些事，只是直着眼睛，和大家讲她自己日夜不忘的故事：

“我真傻，真的，”她说。“我单知道雪天是野兽在深山里

was not as quick as before, her memory was much worse, and her impassive face never showed the least trace of a smile; thus my aunt already expressed herself very far from satisfied. When the woman first arrived, although my uncle frowned as before, still, they invariably had such difficulty in finding servants that he did not object very strongly, only secretly warned my aunt that while such people may seem very pitiful they exert a bad moral influence. Thus although it would be all right for her to do ordinary work she must not join in the preparations for sacrifice; they would have to prepare all the dishes themselves, for otherwise they would be unclean and the ancestors would not accept them.

The most important event in my uncle's household was ancestral sacrifice, and formerly this had been Xiang Lin's Wife's busiest time; but now she had very little to do. When the table was placed in the centre of the hall and the curtain fastened, she still remembered how to set out the winecups and chopsticks in the old way.

"Xiang Lin's Wife, put those down!" said my aunt hastily. "I'll do it!"

She sheepishly withdrew her hand and went to get the candlesticks.

"Xiang Lin's Wife, put those down!" cried my aunt hastily again. "I'll fetch them."

After walking round several times without finding anything to do, she could only go hesitantly away. All she did that day was to sit by the stove and feed the fire.

The people in the town still called her Xiang Lin's Wife, but in a different tone from before; and although they talked to her still, their manner was colder. She did not mind this in the least, only, looking straight in front of her, she would tell everybody her story, which night or day was never out of her mind.

"I was really stupid, really," she would say. "I only knew that

没有食吃,会到村里来;我不知道春天也会有。我一大早就来就开了门,拿小篮盛了一篮豆,叫我们的阿毛坐在门槛上剥豆去。他是很听话的孩子,我的话句句听;他就出去了。我就在屋后劈柴,淘米,米下了锅,打算蒸豆。我叫,‘阿毛!’没有应。出去一看,只见豆撒得满地,没有我们的阿毛了。各处去一问,都没有。我急了,央人去寻去。直到下半天,几个人寻到山坳里,看见刺柴上挂着一只他的小鞋。大家都说,完了,怕是遭了狼了。再进去;果然,他躺在草窠里,肚里的五脏已经都给吃空了,可怜他手里还紧紧的捏着那只小篮呢。……”她于是淌下眼泪来,声音也呜咽了。

这故事倒颇有效,男人听到这里,往往敛起笑容,没趣的走了开去;女人们却不独宽恕了她似的,脸上立刻改换了鄙薄的神气,还要陪出许多眼泪来。有些老女人没有在街头听到她的话,便特意寻来,要听她这一段悲惨的故事。直到她说到呜咽,她们也就一齐流下那停在眼角上的眼泪,叹息一番,满足的走了,一面还纷纷的评论着。

她就只是反复的向人说她悲惨的故事,常常引住了三五个人来听她。但不久,大家也都听得纯熟了,便是最慈悲的念佛的老太太们,眼里也再不见有一点泪的痕迹。后来全镇的人们几乎都能背诵她的话,一听到就烦厌得头痛。

when it snows the wild beasts in the glen have nothing to eat and may come to the villages; I didn't know that in spring they could come too: I got up at dawn and opened the door, filled a small basket with beans and called our Ah Mao to go and sit at the threshold and shell them. He was very obedient and always did as I told him: he went out. Then I chopped wood at the back of the house and I wanted to boil the beans I called Ah Mao, but there was no answer; and when I went out to look, all I could see was beans scattered on the ground, but no Ah Mao. He never went to other families to play; and in fact at each place that I went to ask, there was no sign of him. I became desperate, and begged people to go to look for him. Only in the afternoon, after looking everywhere else, did they go to look in the glen and see one of his little shoes caught on a bramble. 'That's bad,' they said, 'he must have met a wolf.' And sure enough when they went further in there he was, lying in the wolf's lair, with all his entrails eaten away, his hand still tightly clutching that small basket. . . ." At this point she would start crying and her voice would trail away.

This story was rather effective, and when men heard it they often stopped smiling and walked away disconcerted, while the women not only seemed to forgive her but their faces immediately lost their contemptuous look and they added their tears to hers. There were some old women who had not heard her speaking in the street, who went specially to look for her, to hear her sad tale. When her voice trailed away and she started to cry, they joined in, shedding the tears which had gathered in their eyes. Then they sighed, and went away satisfied, exchanging comments.

She asked nothing better than to tell her sad story over and over again, often gathering three or four hearers. But before long everybody knew it by heart, until even in the eyes of the most kindly, Buddha-fearing old ladies not a trace of tears could be seen. In the end, almost everyone in the town could recite her tale, and it bored

“我真傻,真的,”她开首说。

“是的,你是单知道雪天野兽在深山里没有食吃,才会到村里来的。”他们立即打断她的话,走开去了。

她张着口怔怔的站着,直着眼睛看他们,接着也就走了,似乎自己也觉得没趣。但她还妄想,希图从别的事,如小篮,豆,别人的孩子上,引出她的阿毛的故事来。倘一看见两三岁的小孩子,她就说:

“唉唉,我们的阿毛如果还在,也就有这么大了。……”

孩子看见她的眼光就吃惊,牵着母亲的衣襟催她走。于是又只剩下她一个,终于没趣的也走了。后来大家又都知道了她的脾气,只要有孩子在眼前,便似笑非笑的先问她,道:

“祥林嫂,你们的阿毛如果还在,不是也就有这么大了么?”

她未必知道她的悲哀经大家咀嚼赏鉴了许多天,早已成为渣滓,只值得烦厌和唾弃;但从人们的笑影上,也仿佛觉得这又冷又尖,自己再没有开口的必要了。她单是一瞥他们,并不回答一句话。

鲁镇永远是过新年,腊月二十以后就忙起来了。四叔家里这回须雇男短工,还是忙不过来,另叫柳妈做帮手,杀鸡,宰鹅;然而柳妈是善女人,吃素,不杀生的,只肯洗器皿。祥

and exasperated them to hear it.

“I was really stupid, really...” she would begin.

“Yes, you only knew that in snowy weather the wild beasts in the mountains had nothing to eat and might come down to the villages.” Promptly cutting short her recital, they walked away.

She would stand there open-mouthed, looking at them with a dazed expression, and then go away too, as if she also felt disconcerted. But she still brooded over it, hoping from other topics such as small baskets, beans and other people's children, to lead up to the story of her Ah Mao. If she saw a child of two or three, she would say, “Oh dear, if my Ah Mao were still alive, he would be just so big...”

Children seeing the look in her eyes would take fright and, clutching the hems of their mothers' clothes, try to tug them away. Thereupon she would be left by herself again, and finally walk away disconcerted. Later everybody knew what she was like, and it only needed a child present for them to ask her with an artificial smile, “Xiang Lin's Wife, if your Ah Mao were alive, wouldn't he be just as big as that?”

She probably did not realize that her story, after having been turned over and tasted by people for so many days, had long since become stale, only exciting disgust and contempt; but from the way people smiled she seemed to know that they were cold and sarcastic, and that there was no need for her to say any more. She would simply look at them, not answering a word.

In Luzhen people celebrate New Year in a big way: from the twentieth day of the twelfth month onwards preparations start. This time my uncle's household found it necessary to hire a great deal to do they also called in another maidservant, Liu Ma, to help. Chickens and geese had to be killed; but Liu Ma was a devout woman who abstained from meat, did not kill living things, and would only wash

林嫂除烧火之外,没有别的事,却闲着,坐着只看柳妈洗器皿。微雪点点的下来了。

“唉,我真傻,”祥林嫂看了天空,叹息着,独语似的说。

“祥林嫂,你又来了。”柳妈不耐烦的看着她的脸,说。“我问你:你额角上的伤疤,不就是那时撞坏的么?”

“唔唔。”她含胡的回答。

“我问你:你那时怎么后来竟依了呢?”

“我么?……”

“你呀。我想:这总是你自己愿意了,不然……。”

“阿阿,你不知道他力气多么大呀。”

“我不信。我不信你这么大的力气,真会拗他不过。你后来一定是自己肯了,倒推说他力气大。”

“阿阿,你……你倒自己试试看。”她笑了。

柳妈的打皱的脸也笑起来,使她蹙缩得像一个核桃;干枯的小眼睛一看祥林嫂的额角,又钉住她的眼。祥林嫂似乎很局促了,立刻敛了笑容,旋转眼光,自去看雪花。

“祥林嫂,你实在不合算。”柳妈诡秘的说。“再一强,或者索性撞一个死,就好了。现在呢,你和你的第二个男人过活不到两年,倒落了一件大罪名。你想,你将来到阴司去,那两个死鬼的男人还要争,你给了谁好呢?阎罗大王只好把你锯开来,分给他们。我想,这真是……。”

她脸上就显出恐怖的神色来,这是在山村里所未曾知道的。

the sacrificial dishes. Xiang Lin's Wife had nothing to do but feed the fire. She sat there, resting, watching Liu Ma as she washed the sacrificial dishes. A light snow began to fall.

"Dear me, I was really stupid," said Xiang Lin's Wife, as if to herself, looking at the sky and sighing.

"Xiang Lin's Wife, there you go again," said Liu Ma, looking at her impatiently. "I ask you: that wound on your forehead, wasn't it then you got it?"

"Uh, huh," she answered vaguely.

"Let me ask you: what made you willing after all?"

"Me?"

"Yes. What I think is, you must have been willing; otherwise..."

"Oh dear, you don't know how strong he was."

"I don't believe it. I don't believe he was so strong that you really couldn't keep him off. You must have been willing, only you put the blame on his being so strong."

"Oh, dear, you... you try for yourself and see." She smiled.

Liu Ma's lined face broke into a smile too, making it wrinkled like a walnut; her small beady eyes swept Xiang Lin's Wife's forehead, Xiang Lin's Wife immediately stopped smiling, averted her eyes and looked at the snow-flakes.

"Xiang Lin's Wife, that was really a bad bargain," said Liu Ma mysteriously. "If you had held out longer or knocked yourself to death it would have been better. As it is, after living with your second husband for less than two years, you are guilty of a great crime. Just think: when you go down to the lower world in future, these two men's ghosts will still fight over you. To which will you go? The King of Hell will have no choice but to cut you in two and divide you between them. I think, really..."

Then terror showed in her face. This was something she had

“我想，你不如及早抵当。你到土地庙里去捐一条门槛，当作你的替身，给千人踏，万人跨，赎了这一世的罪名，免得死了去受苦。”

她当时并不回答什么话，但大约非常苦闷了，第二天早上起来的时候，两眼上便都围着大黑圈。早饭之后，她便到镇的西头的土地庙里去求捐门槛。庙祝起初执意不允许，直到她急得流泪，才勉强答应了，价目是大钱十二千。

她久已不和人们交口，因为阿毛的故事是早被大家厌弃了的；但自从和柳妈谈了天，似乎又即传扬开去，许多人都发生了新趣味，又来逗她说话了。至于题目，那自然是换了一个新样，专在她额上的伤疤。

“祥林嫂，我问你：你那时怎么竟肯了？”一个说。

“唉，可惜，白撞了这一下。”一个看着她的疤，应和道。

她大约从他们的笑容和声调上，也知道是在嘲笑她，所以总是瞪着眼睛，不说一句话，后来连头也不回了。她整日紧闭了嘴唇，头上带着大家以为耻辱的记号的那伤痕，默默的跑街，扫地，洗菜，淘米。快够一年，她才从四婶手里支取了历来积存的工钱，换算了十二元鹰洋，请假到镇的西头去。但不到一顿饭时候，她便回来，神气很舒畅，眼光也分外有

never heard in the mountains.

"I think you had better take precautions beforehand. Go to the Tutelary God's Temple and buy a threshold to be your substitute, so that thousands of people can walk over it and trample on it, in order to atone for your sins in this life and avoid torment after death."

At the time Xiang Lin's Wife said nothing, but she must have taken this to heart, for the next morning when she got up there were dark circles beneath her eyes. And after breakfast she went to the Tutelary God's Temple at the west end of the village, and asked to buy a threshold. The temple priests would not agree at first, and only when she shed tears did they give a grudging consent. The price was twelve thousand cash.

She had long since given up talking to people, because Ah Mao's story had been received with such contempt; but news of her conversation with Liu Ma that day spread, and many people took a fresh interest in her and came again to tease her into talking. As for the subject, that had naturally changed to deal with the wound on her forehead.

"Xiang Lin's Wife, I ask you: what made you willing after all that time?" one would cry.

"Oh, what a pity, to have had this knock for nothing," another looking at her scar would agree.

Probably she knew from their smiles and tone of voice that they were making fun of her, for she always looked steadily at them without saying a word, and finally did not even consider a mark of shame, silently shopping, sweeping the floor, washing vegetables, preparing rice. Only after nearly a year did she take from my aunt her wages which had been accumulating, which she changed for twelve silver dollars, and asking for leave she went to the west end of the town. But in less time than it takes for a meal she was back again, looking much comforted, and with an unaccustomed light in her eyes;

神,高兴似的对四婶说,自己已经在土地庙捐了门槛了。

冬至的祭祖时节,她做得更出力,看四婶装好祭品,和阿牛将桌子抬到堂屋中央,她便坦然地去拿酒杯和筷子。

“你放着罢,祥林嫂!”四婶慌忙大声说。

她像是受了炮烙似的缩手,脸色同时变作灰黑,也不再去取烛台,只是失神的站着。直到四叔上香的时候,教她走开,她才走开。这一回她的变化非常大,第二天,不但眼睛窈陷下去,连精神也更不济了。而且很胆怯,不独怕暗夜,怕黑影,即使看见人,虽是自己的主人,也总惴惴的,有如在白天出穴游行的小鼠;否则呆坐着,直是一个木偶人。不半年,头发也花白起来了,记性尤其坏,甚至至于常常忘却了去淘米。

“祥林嫂怎么这样了?倒不如那时不留她。”四婶有时当面就这样说,似乎是警告她。

然而她总如此,全不见有怜愍起来的希望。他们于是想打发她走了,教她回到卫老婆子那里去。但当我还在鲁镇的时候,不过单是这样说;看现在的情状,可见后来终于实行了。然而她是从四叔家出去就成了乞丐的呢,还是先到卫老婆子家然后再成乞丐的呢?那我可不知道。

我给那些因为在近旁而极响的爆竹声惊醒,看见豆一般

and she told my aunt happily that she had bought a threshold in the Tutelary God's Temple.

When the time came for the ancestral sacrifice at the winter equinox, she worked harder than ever, and seeing my aunt take out the sacrificial utensils and carry the table with Ah Niu into the middle of the hall, she went confidently to fetch the winecups and chopsticks.

"Put those down, Xiang Lin's Wife!" my aunt called out hastily.

She withdrew her hand as if scorched, her face turned ashen-grey, and instead of fetching the candlesticks she just stood there dazed. Only when my uncle came to burn incense and told her to go, did she walk away. This time the change in her was very great, for the next day not only were her eyes sunken, but even her spirit seemed broken. Moreover she became very timid, not only afraid of the dark and shadows, but also of the sight of anyone. Even her own master or mistress made her look as frightened as a little mouse that has come out of its hole in the daytime. For the rest, she would sit stupidly, like a wooden statue. In less than half a year her hair began to turn grey, and her memory became much worse, reaching a point when she was constantly forgetting to go and prepare the rice.

"What has come over Xiang Lin's Wife? It would really have been better not to have kept her that time." My aunt would sometimes speak like this in front of her, as if to warn her.

However, she remained this way, so that it was impossible to see any hope of her improving. Then they decided to get rid of her and tell her to go back to Old Mrs. Wei. While I was at Luzhen they were still talking of this; but judging by what happened later, it is evident that this was what they must have done. But whether after leaving my uncle's household she became a beggar, or whether she went first to Old Mrs. Wei's house and later became a beggar, I do not know.

I was woken up by firecrackers exploding noisily close at hand,

大的黄色的灯火光，接着又听到毕毕剥剥的鞭炮，是四叔家正在“祝福”了；知道已是五更将近时候。我在蒙胧中，又隐约听到远处的爆竹声联绵不断，似乎合成一天音响的浓云，夹着团团飞舞的雪花，拥抱了全市镇。我在这繁响的拥抱中，也懒散而且舒适，从白天以至初夜的疑虑，全给祝福的空气一扫而空了，只觉得天地圣众歆享了牲醴和香烟，都醉醺醺的在空中蹒跚，豫备给鲁镇的人们以无限的幸福。

一九二四年二月七日。

saw the glow of the yellow oil lamp as large as a bean, and heard the splutter of fireworks as my uncle's household celebrated the sacrifice. I knew that it was nearly dawn. I felt bewildered, hearing as in a dream the confused continuous sound of distant crackers which seemed to form one dense cloud of noise in the sky, joining with the whirling snowflakes to envelop the whole town. Enveloped in this medley of sound, relaxed and at ease, the doubt which had preyed on me from dawn to early night was swept clean away by the atmosphere of celebration, and I felt only that the saints of heaven and earth had accepted the sacrifice and incense and were all reeling with intoxication in the sky, preparing to give the people of Luzhen boundless good fortune.

February 7, 1924