

外教社中国文化汉外对照丛书

第二辑

英译中国小小小说选集(一)
AN ANTHOLOGY OF CHINESE
SHORT-SHORT STORIES
IN CHINESE & ENGLISH 1

黄俊雄 选编 翻译 • Selected and Translated by Harry J. Huang

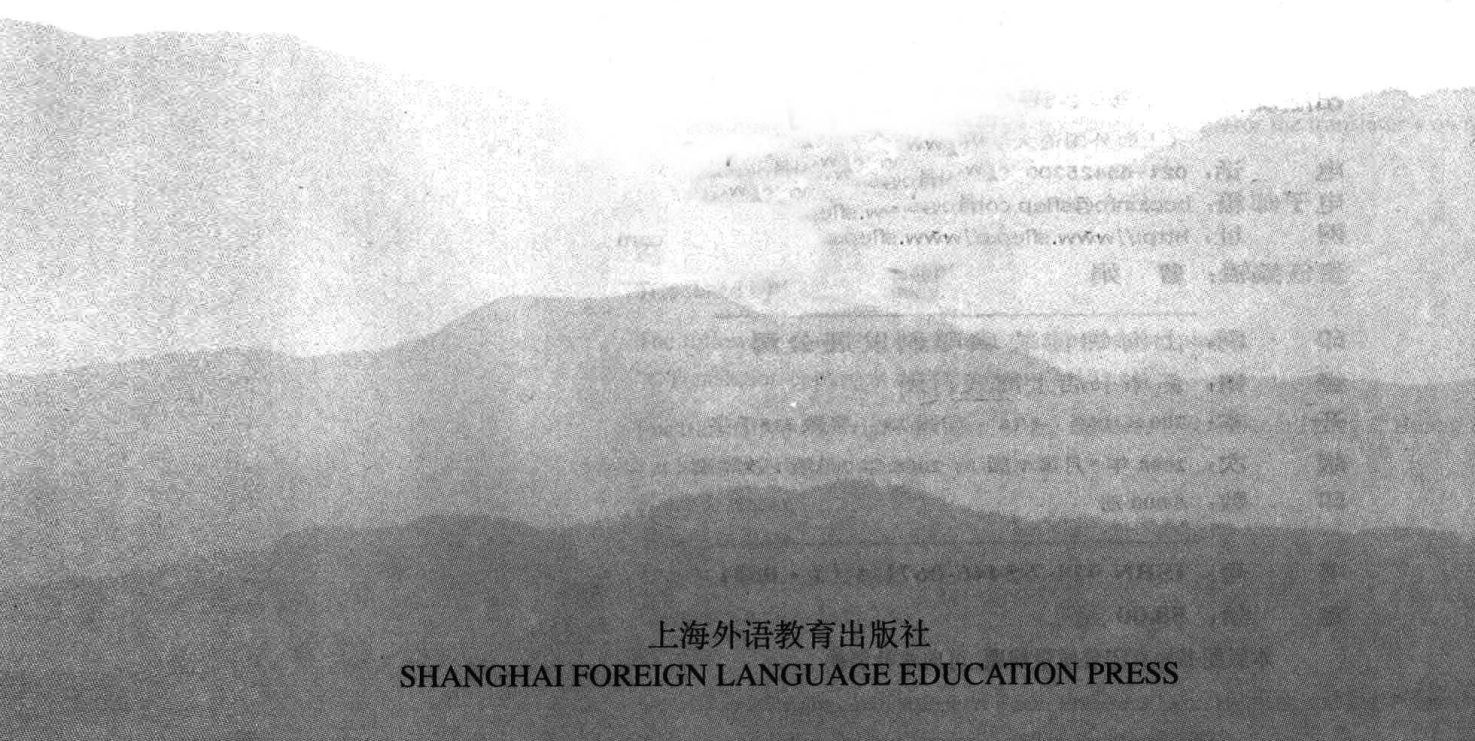
W 上海外语教育出版社
外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

外教社中国文化汉外对照丛书 (第二辑)
SFLEP Bilingual Chinese Culture Series (Volume 2)

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图书在版编目(CIP)数据

英译中国小小说选集. 1: 汉英对照 / 黄俊雄选编, 翻译.

—上海: 上海外语教育出版社, 2008

(外教社中国文化汉外对照丛书. 第2辑)

ISBN 978-7-5446-0671-4

I. 英… II. 黄… III. ①汉语—英语—对照读物

②小小说—作品集—中国 IV. H319.4:I

中国版本图书馆 CIP 数据核字(2008)第 002522 号

出版发行: 上海外语教育出版社

(上海外国语大学内) 邮编: 200083

电 话: 021-85425300 (总机)

电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 曹 娟

印 刷: 上海锦佳装璜印刷发展公司

经 销: 新华书店上海发行所

开 本: 700×1000 1/16 印张 23 字数 315千字

版 次: 2008 年 7 月第 1 版 2008 年 7 月第 1 次印刷

印 数: 5 000 册

书 号: ISBN 978-7-5446-0671-4 / I · 0031

定 价: 58.00 元

本版图书如有印装质量问题, 可向本社调换

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概 语

在中国，小小说，或称微型小说，已经不是侏儒，而是小说家庭里平起平坐的成员(见第二册附录一凌鼎年、周大新、陶然、徐习军等的文章)。刘海涛认为，中国小小说于明清进入鼎盛期(1368–1911)，但又如杨晓敏所称，小小说的地位直到 20 世纪 90 年代才真正获得承认(见第二册附录一刘海涛、杨晓敏的文章)。近年来每年出版的中文小小说数以万计。更重要的是，中国的小小说已经被选入了大学教材。然而，中国的小小说在英语世界里仍鲜为人知。本着加强文化交流，把中国小小说介绍给英语读者的目的，译者从收集到的两万余篇中文小小说中，选编、翻译了 126 篇，其中两篇为高维晞的抒情小说，10 篇为古代作品。然而，应该指出的是，所选的 10 篇古代作品并非不同朝代或不同作家的代表作，仅仅是该类中国古代叙事文学的沧海一粟。两年多前，121 篇版本先由外文出版社出全英文版，在北美、欧洲和亚洲各地发行，已被美国、新加坡和中国等国家多个大学图书馆和公共图书馆收藏。

为满足双语读者，尤其是广大大、中学生以及翻译爱好者、在职年轻翻译人员的需要，本书现再以中英文对照形式出版。联合国高级翻译、高级审校、培训专员李鸿铮和美国蒙特雷国际研究学院高级翻译学院(翻译学研究生学院)的翻译专家叶子南以及译者，“锦上添花”，还分别撰写介绍翻译经验的短文，收集于第二册附录二。

本集虽是我个人的译著，但同时也凝聚着各位作家、翻译家、专家教授、编辑等参与者的无私奉献。翻译工作、全英文版和双语版的出版，译者没有接受过任何单位或个人的分文科研资助，此项工作，自始至终，断断续续，共持续了 23 年的时间。

征稿与选题

译者力图编译一本世界上最有欣赏价值的中国小小说选集。征稿函

公开发表在《星星生活》周刊及其网站上,并由五年前访问加拿大的中国作家协会代表团、中国微型小说学会以及若干省级作家协会帮助在成员中传播信息,征集稿件。部分作品直接选自得奖小小说选集。作品发表(完稿)时,作者为中国大陆、台湾、香港、澳门等地的居民。

作品长度平均 1100 字左右(大约译成 900 个英语单词)。最短的原文 91 字(《阴间受贿》),很少几篇(如《妻子的手》)超过 2000 字。

译者力选艺术价值高、带有中国文化特色,可供不同国家、不同民族、不同宗教、不同党派的读者欣赏的优秀作品。收入本书的作家,绝大多数都获过文学奖,包括省、市和国家级的大奖。还有改编拍成电影、电视剧获得不同奖项的,其中,周大新的作品改编拍成的电影曾获得第 43 届柏林国际电影节金熊奖。有一些作家获奖超过十次之多。没有获奖的作家的作品质量也属上乘。

从职业来看,本选集作品的作者既有职业作家、终身文学编辑、大专院校教授、工程师,也有政府高级官员和蓝领工作人员等。充分体现了小小说属大众文学且来自于大众的特点。

本书的当代作品中大约 70 篇描写的是爱情、婚姻和父母与子女的故事。为方便阅读,作品以主题归类、分组。同时收入七篇论小小说的短文。

有关作家的简介,除新收入的中国澳门活跃小小说作家许均铨先生和多次获小小说奖的警官、作家张超山先生以外,请参阅 2005 年出版的全英语版本的附录。

本书出版后,望能出版增补本,以收入新问世的优美汉语作品和遗漏名作。敬请作家自荐和广大读者推荐,投稿的电子信箱是: harry8899@yahoo.com。同时,欢迎专家、读者,以真名实姓就拙译发表评论。

翻译原则

读者即上帝,他们的期望就是本人遵循的翻译原则。译者在加拿大对英语读者就译文的质量要求,进行过两次调查:102 个和 50 个大专院校的学生分别给 David Hawkes, 杨宪益和戴乃迭以及本人翻译的曹雪芹的

《好了歌》的三种英语译文和本人所译的崔颢的《黄鹤楼》的两种译本评分(所有译者姓名全部删掉),并解释给分的理由。结果显示,56%的英语读者偏爱某一译文是因为它明白易懂,13%强调内容的重要性,31%把文风列为首选。他们称,喜欢“明白”、“易懂”、“内容佳”、“风格优雅”的译文。本集译者记住他们的要求,代表中文作者,竭力把原作翻译成英语读者爱看的译文。

鉴于不同文化背景的读者对译文的要求有所不同,编译者的首选是可读性。主要的假设读者对象为一群具有中等文化水平的英语读者。在翻译全过程中,认为是难点该加注的则加注,重复词句该删简则删简,该合并则合并。

翻译前,每篇当代作品先由原作者进行修订,或由作者授权译者修订,若干篇有较大改动。译文力求忠实于原著,但不单行独字直译,而以整篇为单位重新创作,逐句逐段完成,力求每个字有意则译。因此,中英文逐行对照时,不一定吻合。

古文原文据中国内地和台湾地区以及国际网络等十个出处(版本)综合而成。常被认为不可译的古文,采取超常规的先释义、加词添字后翻译的做法。译者认为,只有这样,古代文学才能翻译成朗朗上口的英语。

本译者与不同年代、不同语种的翻译者持相同观点,认为,译文必须忠实于原文,而且在目的语中应像其在原文中一样优美。当然,与其他任何费心翻译的作品一样,本译集里或多或少会存在一些不尽如人意之处,也即翻译残缺基因的特征。有关本人遵循的翻译原则及细节等,参见(1)《中国翻译》2004年第四期译者的论文《“忠、优、美”翻译原则和“体”“神”“表”平衡模式暨汉诗英译实例分析与评估》,(2)2006年出版的“The Translatologese Syndrome (译学综合症)”(载 *Translation Studies in the New Millennium: An International Journal of Translation and Interpreting*, 2006, Vol. 4), (3) “Scandals in Translation Quality Assessment (翻译质量评估丑事)”(载 *LACUS Forum 33: Variation* 2007), (4) “The Unit of Translation: Statistics Speak (翻译单位——数据为证)”(合著,即将发表/2008年)和(5) *A Model for Translation Quality Evaluation and*

Measurement — A Quantitative Approach 《量化翻译质量的评估与计分模式》(Macquarie University 博士论文, 2007 年), 等拙文。

鸣 谢

首先, 对应征供稿的所有作家表示衷心感谢! 对授予我独家英语翻译权的每一位当代作家以及他们的理解和支持深表谢忱。

特别感谢英语教授 Robert Price 博士、Lynn Holmes 教授、Elizabeth Holmes 教授、赵廉博士、Patricia Reeves 教授、英语编辑 Patria C. Rivera 女士、Stephanie Fysh 博士和陈海燕女士, 为英语译稿提出了宝贵的意见, 资深中文文学编辑高维晞先生、Mark Moss 博士、蔡箐女士、李芳女士、王蕊女士等提供帮助。

感谢中国作家协会、中国微型小说学会、《星星生活》和 Seneca 学院等单位的支持。

衷心感谢上海外语教育出版社曹娟女士、陆轶晖女士、刘华初先生、总编以及其他各位编辑和工作人员、中国作家协会副主席蒋子龙先生、凌鼎年先生、孙方友先生、扎拉嘎胡先生、马宝山先生、林如求先生、何百源先生、陶然先生、台湾中山大学的 Huei-Wen Vivian Chung 女士、多伦多的赵力女士和王天一先生以及无法一一提及的其他朋友和读者。

最后, 感谢我夫人帮助我理解广东话俚语及其他难点、就读于多伦多大学的大女儿 Wendy 代表英语读者试读了每一篇译文的初稿并提出了十分有用的意见, 还有二女儿 Alice 和小儿子 Jeffrey, 因为这本书牺牲了许多同爸爸玩耍的时间。

因为有这么多人的鼎力支持, 译者才能使中国的中文小小说创作艺术精品, 以英文译著和中英文对照的形式与中国和世界各地的中英文广大读者见面。

黄俊雄 博士
加拿大多伦多

Preface

Introduction

In China, the short-short story, or mini-story, is no longer a dwarf, but an equal member in the family of fiction (see Ling, Zhou, Tao, and Xu in "Supplement I" in Volume 2). According to Liu Haitao, ancient Chinese short-short story writing reached its peak in the Ming and Qing Dynasties (1368–1911); however, it did not gain official recognition until the 1990s, as stated by Yang Xiaomin (see Liu and Tao in "Supplement I" in Volume 2). In recent years tens of thousands of Chinese short-short stories have been published annually. More significantly, short-short stories have been included in university and college textbooks. Nonetheless, the Chinese short-short story is hardly known in the English-speaking world.

With the intention of promoting cultural exchange by introducing the Chinese short-short story to the English reader, from a pool of more than 20,000 I have collected, I have selected and translated 126 such literary pieces, of which two are Gao Weixi's lyric prose fiction and ten are ancient stories. What should be pointed out is that the ten ancient stories are not intended to represent the different periods or writers of various dynasties, but merely as a glimpse at this form of narrative literature in ancient China. More than two years ago, the English edition comprising 121 stories was published by Foreign Languages Press and has been distributed in North America, Europe, and Asia. It has been included in the collections of various university and public libraries in America, Singapore, China, and other countries.

To meet the needs of Chinese and English readers, especially the numerous university, college and high school students, readers interested in translating as well as young translators in service, the anthology is now published in a bilingual format. "Adding flowers to the brocade," Hung J. Lee, Senior Translator, Senior Reviser and Translator Training Officer of the United Nations, Zinan Ye, a translation scholar teaching in the Graduate School of Translation and Interpretation at the Monterey Institute of International Studies in America, and I each have written a short essay sharing our experience in translating with the reader, which are included in "Supplement II" in Volume 2.

Though the anthology is a work of my own translation, it is also a work of generous contribution by the participating writers, translators, scholars, professors, and editors. I have never received a penny of financial assistance from any organization or individual for the translation of, nor for the publication of the English edition and the bilingual edition. From beginning to end, this project has lasted 23 years off and on.

Submissions and Selections

Every effort was made to produce the best possible anthology of Chinese short-short stories. My call for submission was published in the *New Star Chinese Weekly* and on its website, and was spread among their members by the delegation of the Chinese Writers' Association that visited Canada five years ago, the Short-Short Story Writers' Society of China, and several provincial writers' associations in China. In addition, I selected authors directly from selections of award-winning stories. Authors were residents of China, including Taiwan, Hong Kong and Macao, at the time their stories were published or written.

The average length of the short-short stories is about 1,100 Chinese characters (approximately translated into 900 English words). "Coming to Life," the shortest, consists of 91 Chinese characters. A few pieces, such as "My Wife's Hands," exceed 2,000 Chinese characters.

I attempted to find fine stories with artistic merit that demonstrate Chinese culture and that readers of different countries, nationalities, religions and political backgrounds can enjoy. A great majority of the writers included have won literary awards and prizes at the municipal, provincial and national levels. Some have had their works turned into television shows and films that have won various awards, including the Gold Bear Award won by a film based on Zhou Daxin's story at the 43rd International Film Festival in Berlin. Some authors have won more than ten literary awards each. The stories by authors who have not won awards and prizes are equally first rate.

Regarding professions, the authors of this anthology are full-time writers, lifelong literary editors, university and college professors, engineers, high-ranking government officials, and blue-collar workers. This composition truly demonstrates that the short-short story is "people's literature," that is, created by "the people."

Of the contemporary stories, about seventy deal with issues related to love, marriage, and parent-child relationships. The anthology is divided into sections by theme for easy reference. Also included are seven short essays on the Chinese short-short story.

Please refer to the supplement of the English edition published in 2005 for the biographical sketches of the authors, excluding the newly included, Mr. Xu Junquan, active short-short story writer in Macao and Mr. Zhang Chaoshan, police officer, author and winner of multiple short-short story awards.

It is my hope that another edition will be published to include the best new or missing Chinese short-short stories. Writers and readers are invited to recommend stories in Chinese by e-mail to harry8899@yahoo.com. I invite scholars and other readers to comment on my translations under their true names.

Rules of Translation

The reader is “God,” whose expectations become my translation guideline. I have conducted two surveys in Canada to find out what English readers look for in a translation. Three translations of Cao Xueqing’s poem “*Hao liao ge*” done by David Hawkes, Yang Xianyi and Gladys Yang, and myself (with our names removed) and two versions of Cui Hao’s “*Huang he lou*” done by myself (with my name removed) were respectively given to 102 and 50 college students to grade. The students were asked to explain why a certain grade was given. The results indicate that 56% preferred one version to another for its clarity and understandability; 13% stressed the importance of content; 31% listed stylistics as a priority. They said that they liked a translation when it was “clear” and “easy to understand” with “good content” and “elegant style.” I heeded their words and did whatever I could for the readers on behalf of the authors.

Knowing readers from diverse cultures look for different qualities in a translation, I opt for readability. An English-speaking audience with high-school education remains my primary target. Thus, throughout the process of translation, additional notes would be added if any point was deemed difficult for the reader. Any repetitive words and sentences that should be combined or simplified are treated with due attention.

Before the translation started, every contemporary story was reviewed and, where necessary, edited, in some cases substantially, by the Chinese author or the translator with the authorization of the writer. I strove to be faithful to the source text, but the translation was not done word for word nor line for line. Taken as a whole, every story was recreated in English, sentence by sentence, paragraph by paragraph, with the aim to render every meaningful Chinese character. The English text may not fully match the original text if compared line by line.

The original ancient Chinese short-short stories were derived from ten sources or versions published in China's mainland, Taiwan, and worldwide websites. These ancient stories, which, among others, are often deemed untranslatable, were translated in a more unconventional manner, simply based upon my paraphrasing of the outdated text or adding necessary words and phrases. In my view, only in this way can ancient Chinese literature be translated into readable English.

Agreeing with translators of different languages throughout history, I hold the opinion that a translation should be faithful to the original and as good in the target language as it is in the source language. Like any other carefully translated work, my translation may contain unavoidable blemishes — the generic feature of translation, i.e., imperfectness. For details of my translation guideline and criteria, please refer to (1) my essay “FRB Translation Criterion & COSB Model for Translation Quality Analysis & Evaluation: Illustrated with Poems Translated from Chinese” in *Chinese Translators Journal*, Vol. 25, No. 4, 2004, (2) “The Translatologese Syndrome” in *Translation Studies in the New Millennium: An International Journal of Translation and Interpreting*, 2006, Vol. 4, (3) “Scandals in Translation Quality Assessment” in *LACUS Forum 33: Variation* (2007), (4) “The Unit of Translation: Statistics Speak” (co-author, forthcoming/2008), and (5) *A Model for Translation Quality Evaluation and Measurement — A Quantitative Approach* (Ph. D. dissertation, Macquarie University, 2007).

Acknowledgments

First of all, I wish to express my sincere thanks to all the authors who responded to the call for submission to this anthology. I owe a debt of gratitude to the contemporary authors who have granted me the exclusive right to

translate their stories into English as well as their understanding and support.

Special thanks go to Dr. Robert Price, professor of English; Professors Lynn Holmes and Elizabeth Holmes; Dr. Lien Chao; Professor Patricia Reeves; English editors Patria C. Rivera, Dr. Stephanie Fysh, and Ms. Chen Haiyan, for their invaluable editorial input into the English translation; to Mr. Gao Weixi, senior Chinese literary editor, Dr. Mark Moss, Ms. Cai Qing, Ms. Li Fang, and Ms. Wang Rui for their assistance.

Thanks also go to the Chinese Writers' Association, the Short-Short Story Writers' Society of China, *New Star Chinese Weekly*, and Seneca College for their support.

The following individuals deserve my heartfelt thanks: Ms. Cao Juan, Ms. Lu Yihui, Mr. Liu Huachu, and the editor-in-chief as well as the other editors and staff members of Shanghai Foreign Language Education Press; Mr. Jiang Zilong, vice-chairman of the Chinese Writers' Association; Mr. Ling Dingnian; Mr. Sun Fangyou; Mr. Zha La Ga Hu, Mr. Ma Baoshan; Mr. Lin Ruqiu; Mr. He Baiyuan; Mr. Tao Ran; Ms. Huei-Wen Vivian Chung of National Sun Yat-sen University in Taiwan; Ms. Zhao Li and Mr. Wang Tianyi in Toronto, and numerous other friends and readers.

Finally, I also wish to thank my wife for helping me understand the Cantonese slang and other difficult points, my elder daughter Wendy Huang, University of Toronto student, for reading the draft translation of every one of the stories and making extremely useful comments, and also my second daughter, Alice Huang, and my youngest child, Jeffrey Huang, who have sacrificed much playtime with me for the sake of this book.

It is the unreserved help of all these individuals that has enabled me to crystallize, for the Chinese and English readers in China and the rest of the world, in book form the exceptional artistry of Chinese short-short story writers.

Harry J. Huang, Ph. D.
Toronto, Canada

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