

文學三題

馮明之著

THREE ESSAYS ON LITERATURE

By
Mincio Fon



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文 學 三 題

馮 明 之 著

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Three Essays On Literature

By Mincio Fon

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Mincio Fon

THREE ESSAYS

on

LITERATURE

**Translation & Publication Centre
Hong Kong**

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FOREWORD

The aim of this little pamphlet is to provide examples for students who wish to learn how to translate from Chinese into English and vice versa. In Hong Kong, and in Malaysia, translation has been a very important aspect of school work for many years. Yet, reading material illustrating the art of translation from one language to the other is still disappointingly scarce.

One of my publishers in Kuala Lumpur who felt the urgent need of students for such material wrote and asked me to do something about it. He said, "Why not translate into English those three essays of yours that have been selected by our educational authorities as compulsory reading for the Chinese course in middle schools? Then let us publish them bilingually to show how a translation should be done."

前 言

這一本小冊子編行的目的，是要給那些希望學取中英文互譯方法的學生們，提供一些實例。多年以來，在香港以及馬來西亞等地，繙譯這一門功課在學校裏都很受重視。可是，足以切實闡明繙譯方法的閱讀資料，却還是少得非常可憐。

在吉隆坡方面經營出版事業的一位朋友，感覺到學生們對於這一類的讀物需要甚殷，所以寫信叫我試在這方面下點功夫。他說：“你何不把此間教育當局指定為中學華文課程必修讀物的那三篇作品，譯成英語；然後交給我們，用中英對照的方式出版，以作繙譯課程的範本？”

On the whole, this is quite a good suggestion and I would have accepted his offer if he had not insisted upon my translating the three selected articles. While it is true that those selected essays might be much more popular than some other things I have written, and that the popularity of the original texts might help greatly in achieving a good circulation of their translated version, I don't think that they would satisfactorily serve as models for translation. Why? It is simply because the topic of each of them strictly concerned with research in ancient Chinese literature. Before their translated versions can be understood, a great deal of annotations and explanations must be added. This, I am sure, would cause many difficulties for the students in their studying.

To make study simpler and easier, I have selected three other essays and have put them together here. All of their themes are related to the comparative

原則上說起來，這自然是一個很好的意見。假如不是他堅持要我譯出那三篇指定的文章，那我早就會接納了他的建議。固然，那三篇指定的文章會比我所寫的其他一些文字更爲通行；而由於原文經已通行，自然也就大有助於譯本的暢銷；但我總覺得：如其作爲繙譯課程的範本，則它們未必理想。爲什麼呢？那是因爲它們每一篇的主題都密切關連到中國古代文學的研究。假使把它們繙譯出來，除非加上大批的箋註與解釋，否則是很難懂的。這樣一來，我相信對於學生們的學習，就會造成許多的困難。

爲求學起來比較簡單與容易，我另外選了三篇文章，輯印於此。它們的主題，全都關涉

study of Western and Chinese literature, including some discussion on translation itself, I hope they will be of some use to the students who are expected, through the training of translation, to derive a comparative understanding of both the languages and literature of the East and West.

I wish to express my gratitude to my friend, Mr. Ronald Shum, editor of the former *English Weekly* in Hong Kong, for his encouragement to write something in English for his magazine, the one in which the three articles reprinted here originally appeared. And I am indebted to my classmates Mr. & Mrs. Alan D. Souness, and my colleague, Mr. Leo Murray, for their criticism and corrections.

到中西文學的比較研究，而且也曾討論到繙譯本身的問題。我希望這幾篇文章對學生們能够派點用場；因為照道理說，這種繙譯的訓練，目的就在於使學生們對東西雙方的語言與文學，獲得一些比較性的知識。

我要向我的朋友岑卓雲先生致謝，因為他曾經鼓勵我替他以前所主編的香港英語週刊寫東西，而此處重印的文章三篇，原先也就在該刊披載。此外，我還得謝謝同學舒雅倫先生賢伉儷以及同事牟烈獅先生，因為他們都曾給我以批評與指正。

THE GENIUS WITHOUT CONFINES

On the Fourth Centenary of Shakespeare's Birth

Four hundred years could hardly be regarded as a short time, and the great oceans that lie between East and West may be immense, but William Shakespeare, one of the greatest dramatists in Britain's history, has risen above all the confines of time and space. In the light of his everlasting fame and recognised talent, twenty score years mean nothing but the wink of an eye, and seas and oceans can never insulate the arts and literature of all nations from the tremendous influence that his works have had throughout the world.

Though I had long concentrated on the treasury of Chinese literature, Shakespeare came to my knowledge as a great master, when once I began to touch upon

無可規限的天才

莎士比亞誕生四百週年紀念

四百年的時間不能算短，橫亙在東方與西方之間的大洋巨海可以說得無際無涯。但是，不列顛歷史上最偉大戲劇家之一的莎士比亞，却駕凌於這一切時間與空間的規限之上。若憑他那不朽的聲名以及公認的才具來說，四百年的歲月無非一瞬；而巨洋與深海也阻擋不了他的作品對於舉世各國文學與藝術所造成的巨大影響。

雖然我曾經長期集中注意於中國文學的寶藏，但當我一旦開始接觸西方文學的時候，我就認識到莎士比亞是個偉大的宗匠。在讀過他的傑作之後，我禁不住成了他的崇拜者隊伍中間的一員。在中國文學史上，除了著有許多

Western literature. Having read some of his masterpieces, I could not help myself from swelling the chorus of admiration. From the history of Chinese literature, I can find no match for him save in the person of Tang Shen-tsau, one of the greatest dramatists of the Ming Dynasty (1368—1643), who had written many well-known Chinese plays, among which the most famous and popular is *The Peony Arbour*. What surprises us is that these two outstanding figures in both Chinese and English literature happened to appear in history at almost the same time. Shakespeare was born in 1564 and Tang Shen-tsau in 1550, Shakespeare died in 1616 while Tang Shen-tsau in 1617. How wonderful it was when two rare flowers of mankind simultaneously blossomed in a single generation.

In addition to their concurrent appearance and equal talent, the two geniuses were of like achievements in literature

中國名劇並以“牡丹亭”一作最爲馳譽與最受歡迎的明代偉大戲劇家湯顯祖其人以外，我找不到可以和莎士比亞相匹儔的人物。足以引起我們驚異的是：這中國文學與英國文學上的兩位特出人物，竟然出現在歷史上幾乎是完全相同的一個時期。莎士比亞生於一五六四年，湯顯祖生於一五五〇年；莎士比亞卒於一六一六年，湯顯祖卒於一六一七年。一對罕有的人類中的精英，在一個世代中同時萌發，這是何等神妙的事啊！

在他們的同時出現以及同等才華之外，這兩大天才在文學藝術上也有着相似的成就，而這種成就已經分別成了英國與中國的驕傲。在

and art, and have respectively become the pride of England and China. The Bard of Avon, in those days when the old-style European theatre was predominated by the so - called *Dramatic Unities*, which insisted on the unity of time, place and action, had successfully made use of the traditional form to the full extent. With his myriad-minded tragedies and comedies, he reached the historical height of theatrical creation. But, at the same time, his incomparable ability was not to be bridled by tradition and formality. On the contrary, he played an active part in paving the road to gradual reform by which European drama was emancipated from the yoke of *Dramatic Unities*. The harbinger of such reform can be found in some of his plays, for example, *The Merchant of Venice*.

According to the *Dramatic Unities*, any drama should have the development of all its dramatic events restricted with-