

汉英对照 Chinese-English

THE STORY OF THE STONE 3

异兆悲音

THE WARNING VOICE

Translated by

David Hawkes

紅樓夢

曹雪芹 著

叁

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紅樓夢

Volume 5
The Warning Voice

叁· 异兆悲音

曹雪芹 著
霍克思 译

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David Hawkes was born in 1923. He studied at Oxford and Peking Universities. From 1958 to 1971 he was Professor of Chinese at Oxford. Subsequently he was made a Research Fellow of All Souls College, Oxford. In addition to the first 80 chapters of *The Story of the Stone*, he revised his earlier translation of *The Songs of the South* for Penguin Classics in 1985. After a period of retirement in Wales, he returned to Oxford in 1997, and died there in 2009.

霍克思，1923年生。曾就读于牛津大学、北京大学。1958至1971年任牛津大学中文教授，后任牛津大学万灵学院研究员。除翻译《红楼梦》前八十回外，1985年为企鹅经典丛书修订了早年的《楚辞》英译本。在威尔士归隐一段时间后于1997年回到牛津，2009年去世。

John Minford was born in 1946. He studied at Oxford with David Hawkes, and at the Australian National University with Liu Ts'un-yan. He has also translated for Penguin Classics Sunzi's *The Art of War*, and a selection of Pu Songling's *Strange Tales from a Chinese Studio*. He is currently Professor of Chinese Studies at the Australian National University.

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汉英对照 Chinese-English

紅樓夢

THE STORY OF THE STONE

第一卷 枉入红尘
THE GOLDEN DAYS

第二卷 海棠诗社
THE CRAB-FLOWER CLUB

第三卷 异兆悲音
THE WARNING VOICE

第四卷 绛珠还泪
THE DEBT OF TEARS

第五卷 万境归空
THE DREAMER WAKES

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The Story of the Stone

A Chinese Novel by Cao Xueqin

Volume 3

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PENGUIN BOOKS

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The Waiting Voice

FOR JEAN



WILKINSON
PUBLISHERS

Note on Spelling



Chinese proper names in this book are spelled in accordance with a system invented by the Chinese and used internationally, which is known by its Chinese name of *Pinyin*. A full explanation of this system will be found overleaf, but for the benefit of readers who find systems of spelling and pronunciation tedious and hard to follow a short list is given below of those letters whose Pinyin values are quite different from the sounds they normally represent in English, together with their approximate English equivalents. Mastery of this short list should ensure that names, even if mispronounced, are no longer unpronounceable.

c = *ts*

q = *ch*

x = *sh*

z = *dz*

zh = *j*

CHINESE SYLLABLES

The syllables of Chinese are made up of one or more of the following elements:

1. an initial consonant (b.c.ch.d.f.g.h.j.k.l.m.n.p.q.r.s.sh.t.w.x.y.z.zh)
2. a semivowel (i or u)
3. an open vowel (a.e.i.o.u.ü), *or*
a closed vowel (an.ang.en.eng.in.ing.ong.un), *or*
a diphthong (ai.ao.ei.ou)

The combinations found are:

- 3 on its own (e.g. *e, an, ai*)
- 1+3 (e.g. *ba, xing, hao*)
- 1+2+3 (e.g. *xue, qiang, biao*)

INITIAL CONSONANTS

Apart from $c = ts$ and $z = dz$ and r , which is the Southern English r with a slight buzz added, the only initial consonants likely to give an English speaker much trouble are the two groups

j q x and zh ch sh

Both groups sound somewhat like English *j ch sh*; but whereas $j q x$ are articulated much farther *forward* in the mouth than our *j ch sh*, the sounds $zh ch sh$ are made in a 'retroflexed' position much farther *back*. This means that to our ears j sounds halfway between our j and dz , q halfway between our ch and ts , and x halfway between our sh and s ; whilst $zh ch sh$ sound somewhat as *jr, chr, shr* would do if all three combinations and not only the last one were found in English.

SEMIVOWELS

The semivowel i 'palatalizes' the preceding consonant: i.e. it makes a y sound after it like the i in *onion* (e.g. **Jia Lian**)

The semivowel u 'labializes' the preceding consonant: i.e. it makes a w sound after it, like the u in *assuages* (e.g. **Ning-guo**)

i. Open Vowels

- a is a long *ah* like *a* in *father* (e.g. **Jia**)
- e on its own or after any consonant other than *y* is like the sound in French *auf* or the *er, ir, ur* sound of Southern English (e.g. Gao **E**, Jia **She**)
- e after *y* or a semivowel is like the *e* of *egg* (e.g. Qin Bang-**ye**, Xue **Pan**)
- i after b.d.j.l.m.n.p.q.t.x.y is the long Italian *i* or English *ee* as in *see* (e.g. Nannie **Li**)
- i after zh.ch.sh.z.c.s.r is a strangled sound somewhere between the *u* of *suppose* and a vocalized *r* (e.g. Shi-**yin**)
- i after semivowel *u* is pronounced like *ay* in *sway* (e.g. Li **Gui**)
- o is the *au* of *author* (e.g. **Duo**)
- u after semivowel *i* and all consonants except j.q.x.y is pronounced like Italian *u* or English *oo* in *too* (e.g. **Bu Gu-xiu**)
- u after j.q.x.y and *ü* after *l* or *n* is the narrow French *u* or German *ü*, for which there is no English equivalent (e.g. Bao-**yu**, Nü-**wa**)

ii. Closed vowels

- an after semivowel *u* or any consonant other than *y* is like *an* in German *Mann* or *un* in Southern English *fun* (e.g. Yuan-**chun**, Shan Ping-**ren**)
- an after *y* or semivowel *i* is like *en* in *hen* (e.g. Zhi-**yan-zhai**, Jia **Lian**)
- ang whatever it follows, invariably has the long *a* of *father* (e.g. Jia **Qiang**)
- en, eng the *e* in these combinations is always a short, neutral sound like *a* in *ago* or the first *e* in *believe* (e.g. Cousin **Zhen**, Xi-**feng**)
- in, ing short *i* as in *sin, sing* (e.g. Shi-**yin**, Lady **Xing**)
- ong the *o* is like the short *oo* of Southern English *book* (e.g. Jia **Cong**)
- un the rule for the closed *u* is similar to the rule for the open one: after j.q.x.y it is the narrow French *u* of *rue*; after anything else it resembles the short *oo* of *book* (e.g. Jia **Yun**, Ying-**chun**)

iii. Diphthongs

- ai like the sound in English *lie, high, mine* (e.g. **Dai-yu**)
- ao like the sound in *how* or *bough* (e.g. Bao-**yu**)
- ei like the sound in *day* or *mate* (e.g. Bei-**jing**)
- ou like the sound in *old* or *bowl* (e.g. **Gou-er**)

The syllable *er* is a sound on its own which does not fit into any of the above categories. It sounds somewhat like the word *err* pronounced with a strong English West Country accent, (e.g. Bao **Er**).



Preface

Before talking about the characteristics of a particular volume as I did in the Preface to Volume Two, I ought perhaps to have explained that the division of this novel into five volumes, of which each but the last ends with a request to the reader to ‘wait for the next volume’, is my own invention. Both the manuscript and early printed editions *were* divided into volumes, but they were volumes much shorter than these — ten chapters each or even fewer — ending not with a reference to the next volume but with the usual appeal to the reader to ‘read the following chapter’. However, although my division of the novel is as arbitrary as those earlier Chinese ones, the first three volumes as I divide it do seem to correspond with stages in its structural development, so that it is, I believe, meaningful to talk about the characteristics of a volume.

One characteristic of this third volume which will, I suspect, strike many readers is the important part that hitherto unknown or undeveloped minor characters are made to play in it. To the translator, on the other hand, its most striking characteristic is the intensification, to a point at which the novel almost breaks down beneath them, of those textual problems already mentioned in my prefaces to the two earlier volumes. These two characteristics of Volume Three — the development of minor characters and the growing number of contradictions in the text — have a causal connection which I shall presently try to explain.

As a preliminary I should like to examine three statements, each made by one of the people by whom the text was produced. The first is by the author himself.

Vanitas ... subjected *The Story of the Stone* to a careful second reading. He could see that it consisted quite simply of a true record of real events, and that it was entirely free

from any tendency to deprave or corrupt. He therefore *copied it all out from beginning to end* and took it with him to look for a publisher ... Cao Xueqin in his Nostalgia Studio worked on it for ten years, in the course of which he rewrote it no less than five times, dividing it into chapters, composing chapter headings, renaming it *The Twelve Beauties of Jinling* and adding an introductory quatrain ...

These words are found in a recension of the text dating from 1754, nine years before the author died. Although the statement is dressed in allegorical terms, there is no uncertainty at all about its meaning: *years* before he died Cao Xueqin completed his novel and subjected it to several revisions, and *at least* as early as 1754 he was engaged in producing what was to be its final version. Whether or not the 'five times' is to be taken literally does not now concern us — though the fact that this same passage lists five different titles which the novel is said at one time or another to have been given inclines me to think that it is: the most important thing to bear in mind is that there had been several already completed versions prior to the version he was then writing.

The second statement is by Cao Xueqin's kinsman-collaborator Red Inkstone who produced the manuscript recensions of the novel from which most of the still extant manuscripts were copied. It appears in a comment dated September 1764.

Only one who understood the message of this book *could* have the hot and bitter tears with which to finish it. Xueqin, having run out of tears, departed this life on New Year's Eve of the year *ren-wu* (12 February 1763) leaving this book unfinished. I have wept so much for Xueqin that I fear I too shall soon run out of tears ...

Whatever 'unfinished' means in this second statement, it certainly does not mean that this is a novel like *Edwin Drood* or *Weir of Hermiston* which was never completed because its author was struck down in the midst of writing it. Apart from what Xueqin himself tells us in the first chapter, there is a marginal comment by Odd Tablet dated April 1762 (a few months before the author died) on the manuscript recension of 1760 telling us something about the contents of the final chapter. This proves that there must have been one version at least which the author succeeded in finishing.

The third statement comes in the Prefatory Remarks to the revised edition of the novel printed only a few months after the first edition of 1792. The Prefatory Remarks were published under Gao E's and Cheng Weiyuan's joint signatures, but as it was Gao E who did the editing, it was probably he who wrote the Remarks. (In a short preface to the first edition Cheng Weiyuan had already explained how he spent many years combing the book markets for the missing forty chapters, and how he eventually handed over what he had managed to collect to his friend Gao E to edit.)

The text of the last forty chapters represents a patchwork of different fragments collected over the years. It is a unique text: we have no other text to collate it with. For this reason our editing has been confined to making a continuous narrative and removing the

inconsistencies. We have not ventured to tamper with the text beyond those minimal requirements. Until some better text comes along which would justify a thoroughgoing revision, we are unwilling that any of its original features should be obscured.

What is one to make of these three apparently irreconcilable statements? Merely to say that one of the witnesses, *viz.* Gao E, must be lying leaves too many questions unanswered. Cao Xueqin and Red Inkstone still seem to be contradicting one another. Merely to insist that the last forty chapters of Gao E's edition are spurious still does nothing to explain what happened to the *genuine* last forty chapters. I suggested in my Introduction to Volume One that the family may have suppressed them for political reasons, but I am not at all convinced that that is the correct explanation.

Let me return for a moment to the question of what Red Inkstone and Odd Tablet meant by 'unfinished'. We know that in some cases it refers to small parts missing from otherwise completed chapters. Red Inkstone wrote a note in 1756 at the end of chapter 77 to remind himself that he was still waiting for Cao Xueqin to supply the Mid Autumn poems which were to be inserted in that chapter. He was still waiting for them when Xueqin died seven years later. But there are several mentions elsewhere of whole chapters missing. A note dated 'summer of *ding-hai*' (i.e. early autumn, 1767: four years after the author's death) made by Odd Tablet on the 1760 recension of the first eighty chapters mentions a borrower losing 'five or six chapters' from the last third of the book 'when we were making the fair copy'. The date of this loss is impossible to determine, but I should hazard a guess that it occurred not later than 1754 when Red Inkstone was making a fair copy of what was to be the 'final' version of the novel — the version in which the author refers to his ten years' labour and many revisions of the text. Odd Tablet says that what was lost was the *drafts* of these chapters, i.e. Cao Xueqin's own autograph of them, which had not yet been fair-copied.

A great deal has been made by those wishing to discredit Gao E and Cheng Weiyuan of the fact that the titles or subjects of the lost chapters mentioned by Odd Tablet do not correspond with any of the titles or contents of the last forty chapters of the Gao E-Cheng Weiyuan edition; but it must be remembered that these chapters were lost before Red Inkstone could copy them; and it is by no means obvious that so compulsive a reviser as Xueqin would have reacted to the loss by simply sitting down and rewriting them. In fact he *cannot* have done so if Red Inkstone and Odd Tablet are to be believed, because when Xueqin died, seven years after the recension of 1756, they were still waiting not only for the last forty chapters but even for the pages and the few odd poems that were still missing from the first eighty.

What happened after the 'five or six chapters' were lost? The answer to that question can only be guessed, and before making the guess, it is necessary to guess the answers to several other questions. First of all, what was the method by which the fifth and 'final' version was being produced? My guess — it is nothing more — is that Cao Xueqin was

rewriting his finished fourth version and sending the manuscript to Red Inkstone for copying in batches of ten chapters. Second question: which were the missing chapters? The titles or descriptions (whatever they are) suggest that they belonged to the section of the novel immediately following the confiscation of the Jia family's estate. In the Cheng-Gao edition we read today the confiscation occurs in chapter 105. Assuming that it came in about the same place in the missing version, my guess would be that Red Inkstone had fair-copied all or most of the novel up to chapter 100 and had just received the manuscripts of 101-10 when the loss occurred. He and Odd Tablet had already read through all ten chapters and the anonymous friend had already read the first four. He was allowed to take away and read 105-10 while Red Inkstone was busy copying 101-4. After the loss Xueqin asked to have the manuscripts of 101-4 back, as well as everything that had been fair-copied from chapter 81 onwards, in order to help him reconstruct the missing section.

It would of course be possible to imagine something much more sinister: for example that the anonymous borrower or one of his family or acquaintance actually destroyed the manuscripts and gave Red Inkstone to understand, when he informed him of their 'loss', that they were highly subversive and dangerous and that Xueqin must be urged in the strongest terms to alter that part of the novel.

As for what Xueqin did or did not do during the years which followed: we can guess that he was so disgusted that he did nothing at all, or that he 'dried up', as authors sometimes will, or that he worked on the last part of the novel intermittently but was too busy scratching a living to do so effectively — there are a hundred compelling reasons for not completing a book. In this mass of guesswork only one thing seems certain: Red Inkstone and Odd Tablet got nothing more out of him until he died.

And when he did die, what remained of that last third part of the book? Presumably all of the last forty chapters¹ in their fourth version, some twenty of them (81-100) in the fifth version fair-copied by Red Inkstone, and a few chapters (101-4) of Xueqin's autograph of the fifth version which had never been copied. All of this may have been worked on to some extent by Xueqin himself before his death, and it is reasonable to suppose that after his death Red Inkstone or Odd Tablet or someone else may have tried reworking them. The important thing to remember is that if anything emanating from Cao Xueqin — however much it had been tinkered with by others in the meantime — *did* ever find its way into Cheng Weiyuan's hands (and one must not exclude the possibility that Cheng Weiyuan may himself have made an unsuccessful stab at editing it before handing it over to Gao E) a large part of it would still represent the obsolete fourth version and therefore be at odds in places with the text of the fifth version represented by the 80-chapter Red Inkstone manuscripts,

1. Or however many chapters this last part of the novel was divided into. Xueqin's statement in chapter 1 and certain features of the Red Inkstone manuscripts suggest that the earliest versions may have had no chapter divisions at all.

particularly in cases involving the names of minor characters, which, as I attempted to demonstrate in the Preface to the last volume, appear to have remained unstable until a fairly late stage in the novel's development. This in fact is what we seem to find.

Take the case of Cook Liu's consumptive daughter Fivey. In chapter 77 in the Red Inkstone manuscripts we learn from Lady Wang's lips that Fivey is now dead, yet she appears again in chapter 109 of the novel alive and well. In accordance with the principle enunciated in his Prefatory Remarks, Gao E's solution is to leave the relevant passage in chapter 109 untouched and remove the reference to Fivey's death in chapter 77. In the manuscript I have elsewhere referred to as 'Gao E's draft' we can actually see where he has crossed it out. In an appendix to this volume I have tried to show that something similar to this must have happened in the case of Lady Wang's maid Suncloud, though in her case the confusion in the text was so complete that Gao E failed to spot it.

As a matter of fact, though, the discrepancies between what is found in the last forty and what is found in the first eighty chapters which so exercised Gao E are probably not as numerous as those occurring inside the first eighty chapters themselves. They represent Xueqin and Red Inkstone's failure, even in the 'final' version, to root out all obsolete survivors from the earlier version.

Such survivals are easiest to spot in the poems. Verse is much harder to alter than prose and would tend to get copied out intact from one revision to another, preserving relics of the earlier versions inside it like flies in amber. The maid Sandal, evidently one of Bao-yu's principal maids in an earlier version of the novel, gradually dwindles out of the prose narrative in various successive editions and in Gao E's edition has all but vanished, yet we meet her several times as it were mummified inside the poems.

Most of the textual problems of Volume Three occur in that section of the novel which centers on the story of the You sisters, chapters 63 to 69. Chapters 64 and 67 were missing from copies of the Red Inkstone manuscripts circulating in Xueqin's lifetime, and even in Gao E's day, thirty years later, manuscript copies of the first eighty chapters sometimes still lacked chapter 67. Two quite different versions of that chapter are now extant. It is generally assumed that the two chapters were omitted because, like the 'five or six chapters' from the latter part of the novel, they had been lost. I think myself that they were not lost but deliberately held back for recasting because of discrepancies caused by the insertion of new material. In my view the story of San-jie and her tragic betrothal was grafted on to the novel at a very late stage, and the insertion of this sub-plot into the narrative of Jia Lian and Er-jie's secret marriage and Xi-feng's revenge created problems of timing and consistency so great that no amount of tinkering was — or ever has been — able to remove them. It is a measure of Xueqin's genius that he has been able to charm generations of readers into regarding this as one of the most moving and delightful parts of the novel while overlooking the quite extraordinary discrepancies which it contains. Only a spoil-sport, it might be thought — a 'kill-view', to use the eloquent Chinese expression — would want to break the

enchantment by pedantically pointing them all out. I do so only because once or twice, in the interests of clarity and consistency, I have felt obliged to take some trifling liberties with the text (as for instance in the killing-off of Mrs You — not that she was ever very much alive, poor old lady) and hold myself honour bound not only to say what I have done — which I have tried to do in the Appendices — but also to explain, if I can, the circumstances in which I have felt obliged to do it.

*

While preparing this volume I have been greatly indebted to the generosity of that indefatigable *Hong lou meng* enthusiast Mr Stephen Soong, both for written encouragement and for several times supplying me with books or articles that I might otherwise have missed, and to Professor Chao Kang for sharing the fruits of his meticulous scholarship in several long and highly instructive letters. I am also deeply grateful to the following friends for having at one time or another — in some cases many times — during the past few years furnished me with books, articles or advice: Dr Chan Hing-ho, Dr Cheng Te-k'un, Professor Chow Tse-tsung, Dr Glen Dudbridge, Mr Tony Hyder, Dr Bill Jenner, Dr Michael Lau, Professor Li Fu-ning, Mrs Dorothy Liu, Professor Piet van der Loon, Dr Joseph Needham, Professor P'an Ch'ung-kwei, Dr Laurence Picken and Miss Mary Tregear. And although I have never either met or corresponded with him, I feel bound to acknowledge my indebtedness to Professor Itō Sōhei, whose painstaking notes to his Japanese translation of this novel (*Kōrōmu*, Heibonsha, 1970) have saved me many an hour of wearisome research.

DAVID HAWKES



译者序

在谈论《红楼梦》某一卷的特色(就像我在第二卷序言中所做的那样)之前,我也许应该先说明一下,把这部小说分成五卷的做法(除了最后一卷,每卷结束时都让读者“静候下一卷”)是本人自己的发明。这部小说的抄本和早期刻本也是分卷的,但是每卷比我分的要短得多,大约每卷十回,甚至更少。结尾不提下一卷,而是如常所说,让读者“且听下回分解”。虽然我的分法与早期中文版的分法一样,都有些随意,然而根据我的分法,前面这三卷大体与故事的发展脉络相呼应,因此我相信,谈论每一卷的特点还是颇有意义的。

我认为第三卷中会给许多读者留下深刻印象的一个特点是:在第一、第二卷中未出现或未充分展开的次要人物在这一卷中所起的重要作用。另一方面,对译者来说,其最显著的特点则是文本问题更加严重,小说几乎因此而分崩离析,这些文本上的问题我在前两卷的序言中已经提及。第三卷的这两个特点,即次要角色的发展与文本矛盾冲突的增多,是有因果关系的。下面我就试图加以解释。

首先,让我们来研究一下三种说法,它们都是参与文本创作的人所写的。第一种是作者本人的说法:

空空道人将《石头记》再检阅一遍,因见上面亦不过实录其事,决非伤时骂世之旨,方从头至尾抄录回来,闻世传奇……后因曹雪芹于悼红轩中披阅十载,增删五次,分出章回,纂成目录,则题曰《金陵十二钗》,并题一绝云……

这些话是在1754年(离作者去世还有九年)的一个校订本中找到的。虽然这些话以寓言的形式出现,意义却是明确的:曹雪芹在去世的前几年就已经完成了这