

汉英对照 Chinese-English

THE STORY OF THE STONE 2

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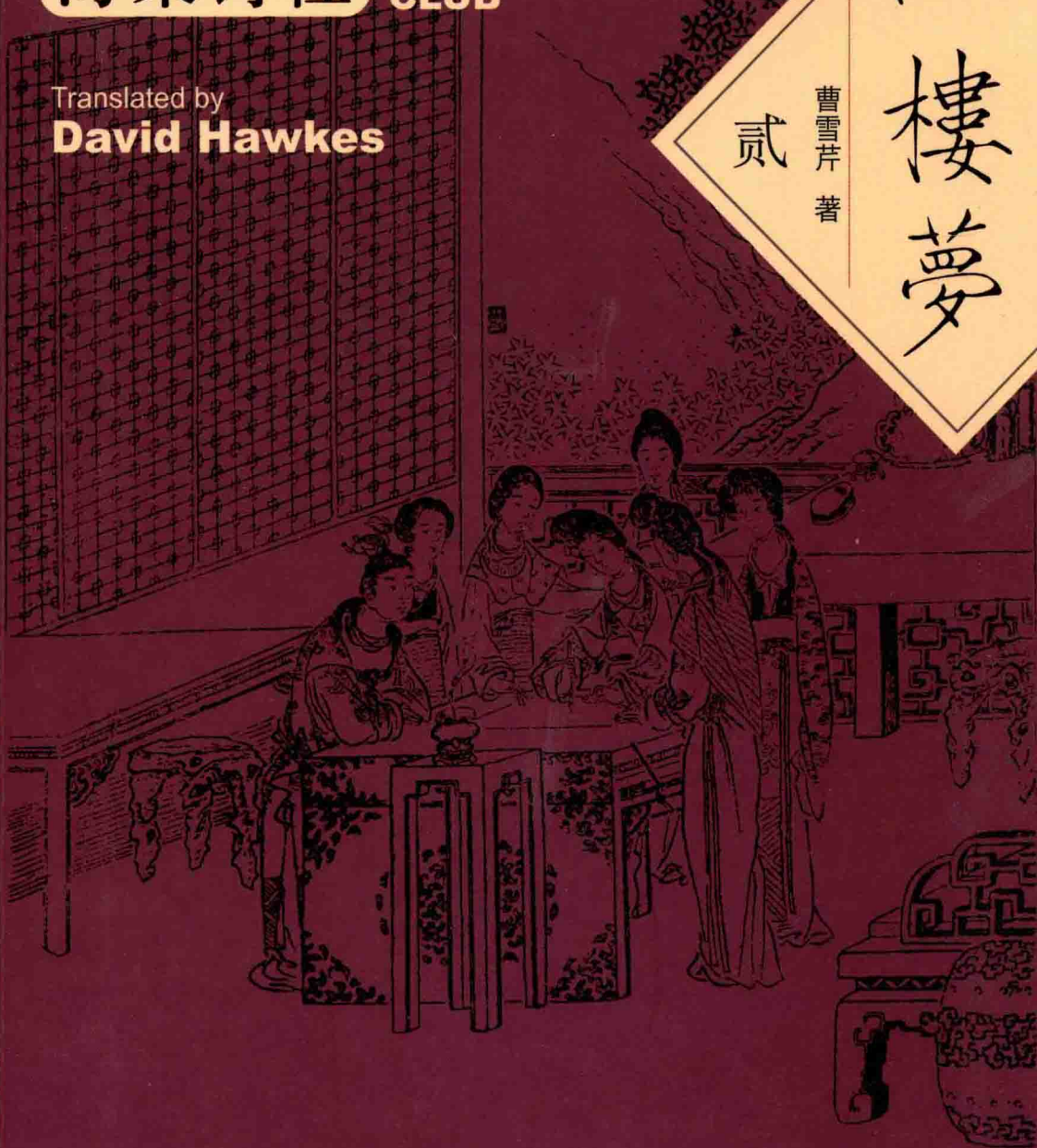
THE CRAB-FLOWER
CLUB

Translated by
David Hawkes

貳

曹雪芹
著

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貳·海棠詩社

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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。

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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 2

The Crab-flower Club

Translated by David Hawkes

Collated by Fan Shengyu

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外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS



PENGUIN BOOKS

The Story of the Stone

The Crab-Flower Club

IN MEMORIAM

R. C. Z.

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.n.m.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-pen)
- 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 *rué*; 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 County accent, (e.g. Bao **Er**).

Preface



The twenty-seven chapters of this second volume of *The Story of the Stone* cover a period of less than nine months — 257 days, to be precise — from the twenty-fifth of the fourth month of the year in which Bao-yu and Wang Xi-feng nearly died from the effects of black magic, to the night of the Lantern Festival on the fifteenth of the first month of the following year — a year to the day after the Imperial Concubine's 'Visitation' which was described at some length in chapter 18 of the first volume.

Although this second volume is not without its excitements — two suicides and three incapacitating beatings in a matter of months seems a fairly eventful record even for a great Manchu household of the early eighteenth century — it is a picture of the daily routines in the life of this great household that emerges most vividly from its pages. No more, in this volume, are the supernatural overtones which reverberated through volume 1 to be heard: no Fairy Disenchantment here, no Magic Mirror, not even a glimpse of that disreputable but mysterious pair, the mad monk and the crippled Taoist. The narrative of this second volume is firmly grounded in the affairs of this world, and the author himself seems to share the indefatigable preoccupation of his characters with *things*: never have clothes and furnishings and objets d'art been described with such meticulous and loving care as they are in the pages of this volume.

Apart from this interest — in their case aesthetic rather than acquisitive — in material possessions, the preoccupations of the younger characters in this novel are mainly literary ones, and the text abounds in passages containing references to books, plays and poems which to the Western reader, lacking the literary background that Cao Xueqin was able to take for granted in his Chinese contemporaries, might often seem puzzling or

incomprehensible. I make no apology for having occasionally amplified the text a little in order to make such passages intelligible. The alternative would have been to explain them in footnotes; and though footnotes are all very well in their place, reading a heavily annotated novel would seem to me rather like trying to play tennis in chains.

But these occasional small amplifications are not the only departures I have made from the available texts. For the benefit of the learned reader I ought perhaps to explain that this translation in effect represents a new edition of my own. For reasons which I shall endeavour to make clear, I do not think it is possible for a modern translator to follow any of the existing versions without deviating from it occasionally.

Owing to the unfinished state in which Cao Xueqin left it, *The Story of the Stone* contains a number of obviously unintentional discrepancies: for example, the fact that the Duke of Rong-gou's name is given as 'Jia Yuan' in chapter 2 but as 'Jia Fa' in chapter 53. A careful examination of the existing texts suggests that much of Gao E's editorial activity was aimed at removing inconsistencies of this sort. Unfortunately his alterations are sometimes misguided and not infrequently have the effect of making the text actually worse. Observing the number of cases in which his editing is demonstrably wrong, well-wishers are apt to advise the translator that he should forget about Gao E altogether and stick to the text of the manuscripts. But since it was in many cases the unsatisfactory state of the manuscripts that prompted Gao E's editorial intervention in the first place, to follow this advice would simply mean abandoning one set of problems for another. Experience has taught me that it is best to treat any divergence of Gao E's text from the manuscripts as a signal to begin looking for the difficulty that prompted the alteration and, having identified it, endeavor, where necessary, to find a solution of one's own.

Let me illustrate this with an example.

There is a passage towards the end of chapter 28 in which Bao-yu calls for a maid to take some things to Dai-yu. The text of this in Gao E's printed edition is as follows:

Calling Nightingale to him, he said: 'Take these things to your mistress.'

'How strange!' we think when we read this. 'Why should he go to the trouble of calling over Dai-yu's maid Nightingale when he is surrounded by maids of his own? And how rude, to summon her without a by-your-leave to her mistress!'

Now if we turn from the printed text of Gao E's edition to the photographic facsimile of Gao E's manuscript draft which was published in Peking in 1963 we find:

Calling Nightingale to him, he said: 'Take these things to ^{your mistress} ~~Miss Lin~~.'

'Miss Lin' has been crossed out and 'your mistress' substituted.

Turning now from Gao E's draft to the photographic facsimile of the 'Geng-chen' Red Inkstone manuscript (Peking 1955) we find:

Zi-juan

Calling ~~Zi-xiao~~ to him, he said: 'Take these things to Miss Lin.'

'Zi-xiao' has been corrected to 'Zi-juan' (Nightingale) by the alteration of the single character 'xiao', and someone, perhaps the person who made the correction having second thoughts, has later crossed out the 'juan' but put nothing else in its place.

Zi-xiao makes only one other appearance in the 'Geng-chen' text, in a list of maids' names in chapter 27. There, too, the 'xiao' has been crossed out and she has been turned into Nightingale by the substitution of 'juan' for 'xiao'. This time there have been no second thoughts — though, curiously enough, 'Nightingale' in this case is quite *certainly* wrong, because the narrative makes it clear that Nightingale could not at that moment have been in the company of the other maids listed. In Gao E's printed text we find her place in the list taken by the name of one of Bao-yu's maids, Ripple.

If, in the passage at the end of chapter 28, it is in fact Nightingale that Bao-yu is talking to, 'your mistress' rather than 'Miss Lin' would be the way in which he would refer to Dai-yu. In that case Gao E's alteration would be an improvement. But though correct in his suspicion that something was wrong with the text, Gao E was incorrect in his diagnosis of what it was. In the text(s) he was editing it was 'Nightingale' that was wrong, not 'Miss Lin'. So in altering 'Miss Lin' and leaving 'Nightingale', though acting with the best intentions, he only succeeded in making matters worse.

The mysterious 'Zi-xiao' must belong to a stage in the novel's development in which Cao Xueqin had still not finally settled on the names of some of the maids. Obviously the person intended in both the passages where her name occurs is one of Bao-yu's senior maids: Skybright, Emerald, Musk or Ripple. In translating the passage in chapter 28 I have in fact put 'Ripple'.

If making emendations of this kind is felt to be outside the proper scope of a mere translator, I can only plead my concern for the Western reader, who is surely sufficiently burdened already with the task of trying to remember the novel's hundreds of impossible-sounding names, without being subjected to these vagaries of an unfinished and imperfectly edited text.

There are some discrepancies which no amount of editing could remove and with which it would be dangerous to tamper: for example, Bao-yu's and Bao-chai's repeated assertions in the opening chapters of volume 2, that he and Dai-yu grew up together from infancy and that Bao-chai was a comparative late-comer, clash with the narrative in chapters 3 and 4, in which Bao-chai is shown arriving only days or at the most weeks after Dai-yu.

Admittedly the decision where to draw the line between what may and what may not be emended is a somewhat arbitrary one, and to a textual critic the subjective arguments and rule-of-thumb methods of the translator-editor may seem arrogant and unscientific. But a translator has divided loyalties. He has a duty to his author, a duty to his reader and a duty to the text. The three are by no means identical and are often hard to reconcile.

Perhaps I should not dwell too long on these problems arising from blemishes in the text of the original, when it is all too probable that my translation will be found to contain

a large number of blemishes of my own. I must entreat those Chinese friends who honoured my first volume with their attention to point them out to me so that they may be amended in some future edition.

*

In preparing this second instalment of my translation I have been helped by a number of friends, both English and Chinese, with books, information or advice. I am particularly indebted to Dr Glen Dudbridge for a copy of the 1963 photolithographic facsimile of the manuscript which I elsewhere refer to as 'Gao E's draft'. But for his generosity it is unlikely that this invaluable tool would ever have come into my possession.

*

The late Professor Zaehner, to whom this volume is dedicated, said after reading volume 1 that he 'preferred *homo lacrimans* to *homo ridens*'. It is true that a great many tears are shed in this novel, but I hope that those who read this volume will find some laughter in it as well.

DAVID HAWKES

译者序



《红楼梦》第二卷里二十七回的时间跨度为九个月不到——准确地说是257天，从这一年的四月二十五日（也是在这一年，宝玉和王熙凤几乎死于魔法）到次年元宵节的晚上（这个元宵节距第一卷第十八回中曾详细描写过的“元妃省亲”正好一年）。

尽管第二卷中不乏惊心动魄之处——两起自杀，三处痛打，几个月中接连发生这些事情，即使对于一个十八世纪初的满族大家庭而言也应该是项不小的纪录了——但是在这一卷中跃然纸上的是一幅描绘这个大家庭日常生活的画卷。贯穿于第一卷中的超自然基调在本卷里不复存在：这里没有警幻仙子，没有风月宝鉴，甚至那一对不甚体面却十分神秘的疯和尚和跛足道士也不曾露面。第二卷的内容与现实世界紧密相关，作者本人似乎也和书中人物一样，对各类物品有着执著的爱好：服饰、家具、艺术品在这一卷里得到前所未有的细致描写。

除了上述物质上的兴趣（纯属审美爱好，非关占有欲），这部小说中年轻人的兴趣多半是文学上的，文中充满了与书籍、戏剧、诗歌相关的片断。那些在曹雪芹看来他同时代的中国人能够理解的文学背景，西方读者却不具备，因此常常会对这些片断感到困惑或无法理解。为了使这些片断明白易懂，我在翻译时偶尔会扩展一下原文，作进一步的解释。这种做法我认为读者是可以接受的。还有一种选择是用脚注来解释。脚注好倒是好，但在在我看来，阅读带有大量注释的小说无异于戴着锁链打网球。

但是，除了这些零星的细节扩展之外，我还对现有的文本进行了深入的再创

造。或许我有必要向博学的读者作一下解释：这个译本其实是我自己的一个新版本。对一个现代的翻译者来说，按照任何现存的版本不加改动地进行翻译是不可能的——我将尽力解释清楚其中的原因。

由于曹雪芹没有最终完成《红楼梦》，小说中包含了一些显然是无意为之的不一致之处：比如说，第二回里荣国公的名字是贾源，在第五十三回里又变成了贾法。仔细校勘现存的版本便会发现，高鹗的编辑工作多半是要消除这种不一致。不幸的是，他的修改有时受到误导，而且经常使文本变得更糟糕。考虑到他的修订有多处明显错误，善意的人都会建议译者完全舍弃高鹗的修订，坚持按手稿翻译。但既然是手稿中许多不尽如人意之处才导致了高鹗对文本的修订，遵从这种建议无异于在避开这些问题的同时迎来另一系列问题。经验告诉我，最好的方法是将高鹗本与手稿的不一致之处看作一种信号，先试图找出促使他修改的困难所在，如有必要，再寻求我自己的解决办法。

我举个例子来说明。

第二十八回结尾有一段文字，宝玉叫一个丫环给黛玉送东西。高鹗的印刷本中是这样的：

便叫了紫鹃来：“拿了这个到你们姑娘那里去。”

“好奇怪！”我们读到这里会这样想。“宝玉身边有那么多丫环，他为什么非得再麻烦黛玉的丫环过来呢？而且他多么鲁莽啊，没经过允许就把黛玉的丫环叫来了！”

现在让我们看看1963年于北京影印出版的高鹗的手稿。我们会发现这样一句话：

你们姑娘

便叫了紫鹃来：“拿了这个到林姑娘那里去。”

“林姑娘”被划掉了，换成了“你们姑娘”。

我们再来看看1955年北京影印出版的庚辰本《脂砚斋重评石头记》：

紫鹃

便叫了紫绡来：“拿了这个到林姑娘那里去。”

“紫绡”变成了“紫鹃”(Nightingale)，而某人——或许就是做修改的人——后来有了新的想法，划掉了“鹃”，却没有用别的字代替。

庚辰本里紫绡只是在第二十七回的丫环名单里另外出现过一次。同样，那里的“绡”被划掉并改为“鹃”，她变成了“紫鹃”。这里没出现第二次改动——尽管相当奇怪的是，在这里提到紫鹃肯定是错的，因为从故事情节中可以很明显地看出来，当时紫鹃不可能和名单中的其他丫环在一起。在高鹗的印刷本中我们发现她的名字被宝玉的另一个丫环秋纹取代。

如果在第二十八回末尾，宝玉确实是在和紫鹃说话，他在谈到黛玉时应该用

“你们姑娘”而不是“林姑娘”。那样的话，高鹗的修改是对原文的改进。可是尽管高鹗怀疑这里原文出错是对的，但在推断错误究竟出在哪里时，他自己却犯了错。在他编辑的稿子里，谬误之处是“紫鹃”，而不是“林姑娘”。因而他把“林姑娘”改了，对“紫鹃”却不做改动，这虽然是好意，却把事情弄得更糟。

这个神秘的“紫绡”应当出现于曹雪芹创作小说的某个阶段，那时某些丫环的名字还没有最终确定下来。在她出现的那两段文字里，很显然，作者指的是宝玉的上等丫头里的一个：晴雯、碧痕、麝月或秋纹。在翻译第二十八回的那一段时，我用的是秋纹。

如果有人觉得这类修改超出了一个纯粹的翻译者的范围，我只能说我是出于对西方读者的关照。姑且不说这部未完成且编辑也不够完善的小说本身就令人摸不着头脑，单是要记住这几百个发音极其困难的人物名字，对他们来说就已经负担很重了。

书中有些不一致之处是任何编辑工作都无法解决的，而一旦改动将会非常危险。比如说，第二卷中开头的几回里宝玉、宝钗反复声称：宝玉和黛玉自幼一起长大，相对而言宝钗来得比较晚。这与第三、四回中的内容相矛盾，从这两回中可以看出宝钗只比黛玉晚到几天，最多也就晚几个星期而已。

无可否认，决定哪里可作改动，哪里不可作改动从某种程度上讲的确有些随意，而对一位校勘者来说，翻译兼编辑的主观看法和经验法则也可能是不讲理、不科学的。但一位翻译者往往负有多重忠实义务，他对作者、读者和文本都要负责任。这三者之间绝非一致，而且往往很难调和。

或许我不该在因原本的瑕疵而带来的诸种问题上大做文章，因为我的翻译本身就很可能存在大量的缺点和不足。我恳请那些曾认真阅读过我第一卷译文的中国朋友们不吝赐教，以便再版时它们能得以修正。

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在准备翻译第二卷的过程中我得到了很多英国和中国朋友的帮助，他们为我提供了书籍、信息或建议。我尤其要感谢杜德桥博士，他提供了1963年影印出版的手稿，我称之为“高鹗的手稿”。如果不是他慷慨襄助，我不会得到这件极其宝贵的工具。

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我将这一卷献给已故的策纳教授，他读完第一卷后说他“乐见泣涕涟涟，远胜言笑晏晏”。的确，这部小说里蕴藏着太多的眼泪，但是我仍然希望本卷的读者可以从中找到一些欢笑。

霍克思

(范圣宇 译)