

汉英对照 Chinese-English

THE STORY OF THE STONE 1

枉人红尘

THE GOLDEN DAYS

Translated by
David Hawkes

紅樓夢

壹

曹雪芹
著



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◆ 译者简介/About the Translators

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.

闵福德，1946年生。曾师从牛津大学霍克思、澳洲国立大学柳存仁。为企鹅经典丛书翻译《孙子兵法》及《聊斋志异》选本等。现任澳洲国立大学中文系教授。

◆ 校勘者简介/About the Collator

范圣宇，1976年生。曾就读于福建师范大学、北京师范大学，完成关于《红楼梦》英译的博士论文。现任澳洲国立大学中文系讲师。

Fan Shengyu was born in 1976. He studied at Fujian Normal University and at Beijing Normal University, where he wrote a dissertation on the translation of *The Story of the Stone*. He is currently Lecturer in Chinese Studies at the Australian National University.

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 1

The Golden Days

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

A Chinese Novel by Cao Xueqin

Volume 1

The Golden Days

TO

DOROTHY AND JUNG-EN



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Preface to the Bilingual Edition of *The Story of the Stone*



During the year before his death in July 2009, David Hawkes entered into discussions with the Shanghai Foreign Languages Education Press concerning the publication in China of a parallel-text edition of our 5-volume version of the great 18th-century novel *The Story of the Stone*. (David translated the first eighty chapters, and invited me to translate the last forty, the conclusion edited by Gao E.) This translation was originally published in London by Penguin Classics in the 1970s and 1980s, and has been reprinted many times since. (A hardback edition in a limited print-run was simultaneously brought out by Indiana University Press in the USA, but this is now virtually unobtainable.) David's translation of the first eighty chapters is often studied as a supreme example of the art of translation, and many a PhD thesis has been written about it, especially in China. It is widely seen as having succeeded in achieving what seemed impossible — making one of China's greatest (and longest) literary masterpieces accessible as literature to the English-speaking reader, for the first time. For this and for various other reasons it seemed an attractive idea to make a bilingual edition available. (Both David and I studied the Latin and Greek classics in our youth, and grew up on the famous Loeb Parallel Text editions.) David asked me to help him with this ambitious project, and we had already settled most of the details before he died. Most importantly, we had found the ideal person to edit the text, Dr Fan Shengyu, then working at Fujian Normal University, now at the Australian National University in Canberra. Dr Fan's earlier doctoral dissertation at Beijing Normal University had been a detailed study of two translations of this novel.

The business of producing a parallel text can sometimes be simple. In this case it has been an extraordinarily difficult and time-consuming task. This is because David, from the very outset of the lengthy process of translation, was aware of the complex textual history of the novel. As he translated, he explored with greater and greater interest the many handwritten transcriptions and early printed editions, which became available in facsimile editions. He became more and more fascinated by the flaws in the original, and sought ways to deal with them. He did this not out of any abstract scholarly motive, but because he loved the novel with a strange passion (he had done so since his early days at Peking University in the late 1940s). He wished to create for his translation as good an edition as was feasible, one that would be readable and consistent.

The editor of the present parallel text, in order to give readers a proper Chinese 'original', one that matches the English translation, has had to retrace the steps of the translator, steps which have in many cases not been recorded in any way. David himself (over the course of some ten years) combed his various editions to come up with the best possible Chinese version for his purposes. Dr Fan has had to do likewise. Over the past couple of years I have spent many pleasant hours with him as he has patiently gone over every chapter, with scrupulous attention to detail. It has been a pleasure because we both feel a similar devotion to the novel itself, and a similar desire to do justice to a great master of the art of translation.

In the course of this task, the published Translator's Notebooks (four of David's small notebooks reproduced in facsimile by Lingnan University in Hong Kong) have provided precious clues. David sometimes made careful notes of his textual explorations. But often there is no evidence for a choice, and David himself, when I discussed with him some of the textual variants, was often unable to recall exactly what he had done more than thirty years earlier. Dr Fan and I have sometimes felt a bit like Sherlock Holmes and Dr Watson, stealthily endeavouring to enter into the mind of the translator, to recreate the 'scene of the crime'. 'Why did he do that? There must surely have been a reason... There must have been a text he was following...' There nearly always was. This new edition presents so far as is possible the text that David himself established.

David is a rare example in the history of literary translation of a creative translator who was at the same time a rigorous textual scholar. He put his scholarship totally at the service of the translation. There were virtually no footnotes. What he wanted more than anything else was for his reader (Cao Xueqin's new global public) to be swept away by the sheer brilliance of the work, to enter into its world of the imagination. In order to achieve this he explored fully the minutiae of the text. The scholarship became a game. It is somewhat uncanny that Dr Fan and I have been involved in yet another episode in this game, in the strange unravelling of the text of this magical novel. The first chapter of the original Chinese presents the reader with a mystifying, spoofing and many-layered mythical explanation of the work's genesis — a 'true account of how it came to be written' (Vol. 1, p. 7),

which is at the same time a magnificent riddle or hoax. Has any novel ever perplexed and fascinated as this one has? It (i.e. the Stone itself) was, after all, 'born' in the mists of the mythical past, at the foot of Greensickness Peak, in the Incredible Crags of the Great Fable Mountains (Vol. 1, p.5). Vanitas the wandering Taoist monk, enchanted by the inscription on the Stone, and somehow convinced of its worth (its 'main theme', after all, was love), copied it all out from beginning to end. He then took it back with him to 'look for a publisher'. In the final chapter, chapter 120, several thousand pages later, the same crazy Vanitas came sauntering along once more beneath Greensickness Peak. He noticed that new material had been added to the inscription, and copied down the 'finished version'. The original, he reflected to himself, had been 'unfinished, the cycle within it was incomplete' — a coded reference to the fact that the hand-written transcriptions had ended at chapter 80, and that Gao E had edited the conclusion (Vol. 5, p. 519). Vanitas then took the copied inscription down into the world to find a 'suitable mortal for the task of publication'. Most men were 'too preoccupied with their careers, with their day-to-day survival, to have the leisure or inclination to prattle with a Stone.' But Vanitas eventually found his man, in a hermitage, asleep ('from which he deduced him to be a man of leisure'), a man who was indeed able to help him 'bring this strange affair to a proper conclusion'. This man was Jia Yucun — another of the 'midwives' of this tale, whose career has been woven into the entire course of the novel's plot. His name broadly speaking means Utter Fiction. Happily, the journey of Vanitas the copyist and publisher has continued right into the present. First he stumbled on a translator willing to put aside his worldly concerns in order to transmit Cao's 'secret message' — David resigned his chair at Oxford in order to translate the Stone. Now Fan Shengyu has fallen under the novel's spell. From our first encounter by West Lake in Hangzhou some ten years ago, he has been drawn into this predestined task. He has been willing to dedicate many hundreds of hours to prattling with the Stone.

May this new edition bring pleasure to a new generation of readers across the world. May it help them, in Cao Xueqin's own words, 'to recover from sleep or drunkenness', to 'escape from business worries or a fit of the dumps'. May they find in it not only 'mental refreshment but even perhaps, if they will heed its lesson and abandon their vain and frivolous pursuits, some small arrest in the deterioration of their vital forces' (Vol. 1, p. 7). But above all, as the conclusion of the novel itself warns, may they not be too literal in their reading: may they never forget that 'it was all utter nonsense! Author, copyist and reader were alike in the dark! Just so much ink splashed for fun, a game, a diversion!' (Vol. 5, p. 521)

JOHN MINFORD



汉英对照版《红楼梦》序

在2009年7月霍克思去世之前的一年里，他曾与上海外语教育出版社磋商在中国出版十八世纪文学名著《红楼梦》汉英对照版的事宜。（霍克思翻译了前八十回，他邀请我翻译了高鹗编辑的结尾部分的后四十回）。我们合译的五卷英文本题名《石头记》，于二十世纪七八十年代在伦敦由企鹅出版社出版，已经多次重印。（美国印第安纳大学出版社同时出版了印数不多的精装本，现在早已无处寻觅。）霍克思的前八十回译文经常被看作翻译艺术的典范而广受研究，许多研究者（特别是中国的研究者）就此撰写了博士论文。人们普遍认为霍克思的译文成功地完成了看似不可能的任务——第一次把中国成就最大、篇幅最长的文学杰作之一介绍给英语世界的读者。为此，当然还有其他原因，我们对出版双语版很感兴趣。（霍克思和我年轻的时候都学过拉丁语和希腊语经典，我们是读着著名的洛布古典丛书双语对照本长大的。）霍克思让我帮助他完成这项重要的任务，而在他去世之前，我们也已经确定了大部分的细节问题。最重要的是，我们找到了一位版本校勘的理想人选，那就是范圣宇博士。当时他在福建师范大学工作，现在在堪培拉的澳洲国立大学。范博士早先于北京师范大学完成的博士论文曾仔细地研究过这部小说的两个英译本。

出版双语对照本有时可能很简单，但本书却并非如此，十分不容易，也相当耗时间。这是因为霍克思从漫长的翻译过程一开始就知道这部小说的版本历史非常复杂。随着翻译的进展，他怀着越来越大的兴趣钻研了许多影印的手抄本和早期印刷本。他对原文的破绽也越来越着迷，并尽力设法弥补。他这么做并非出于

某种抽象的学术目的，而是因为他对这部小说抱有一种难以名状的热爱（他早在二十世纪四十年代末于北京大学求学的时候就已经如此了）。他希望为自己的译文创造出一个合宜的好版本，既有可读性，也比较连贯。

眼前这个对照版的校勘者，为了给读者提供与英译相对照的恰当的中文“原文”，必须追溯译者的考据工作，而译者往往并未对此作任何记录。霍克思本人（在十年左右的时间内）仔细梳理了他能找到的众多版本，目的是为了组成他认为最好的中文本子。范博士也必须这么做。过去的几年中，我和他一起度过了许多愉快的时光，他耐心地校读每一回，并特别注意其中的细节。我们合作得很愉快，因为我们都愿意为这部小说出力，也都愿意为一位翻译大师效劳。

在完成这项任务的过程中，已出版的《红楼梦英译笔记》（香港岭南大学影印出版的霍克思的四本笔记）提供了宝贵的线索。有时候霍克思仔细地记录了他对各种版本的考据。但霍克思所据版本经常也没有确证，而我在与霍克思讨论其中一些版本差异的时候，他自己也记不清三十多年前自己究竟做了些什么。范博士与我有时感觉像是福尔摩斯与华生医生，尽量揣摩译者的心思，复原“犯罪现场”。“他为什么要那样译？一定有某种原因……一定是照某个本子译的……”很多时候也确实有这么一个本子。眼前这个新版本所尽力呈现的，就是霍克思自己重组的本子。

在文学翻译史上，霍克思既是一位有创造性的翻译家，也是一位严谨的版本学家，这相当罕见。他的版本研究完全是为翻译服务的。他的翻译基本没什么注释。他最希望的是，他的读者（曹雪芹在全球范围内的新读者）被作品本身的精彩所吸引，进入它的想象世界。为了达到这个目标，他仔细研究了文本中的每一处细节。学术研究成了一种游戏。范博士和我被卷入了这个游戏的另一阶段，去解开这部极具魅力的小说的文本之谜，这多少有些神奇。原版中文小说的第一回就半真半假、意味深长地告诉读者这部作品起源于神话，一方面似乎是开玩笑，另一方面又在传递作者的“本旨”——也就是作品的“缘起”（第一卷，第6页），这同时又是一个出色的谜语，或是一种声东击西。还有比《红楼梦》更让读者困惑与着迷的作品吗？《红楼梦》中的女娲补天石产生于神话中迷雾般的远古时代，出自大荒山无稽崖的青埂峰下（第一卷，第4页）。云游的空空道人被石头上刻的字吸引住了，听了石头的一番话，多少明白了这些文字的价值（其主题当然是“大旨不过谈情”），于是从头至尾抄录回来，意欲“闻世传奇”。在最后一回，即几千页之后的第一百二十回，疯疯癫癫的空空道人又从青埂峰前经过。他注意到了石头上“又历叙了多少收缘结果的话头”，于是把这个“完本”再抄录了一遍。空空道人说他曾经抄录的本子“未见返本还原”——暗指抄本只止于八十回，而高鹗编辑了后四十回（第五卷，第518页）。空空道人于是重新抄录下来，希望“寻个

世上清闲无事的人，托他传遍”。但世上“不是建功立业之人，即系糊口谋衣之辈，那有闲情去和石头饶舌？”可空空道人最终还是找到了一位在草庵中睡觉的隐士（“因想他必是闲人”），帮助他“归结这段新鲜公案”。这个人就是贾雨村——另一位《红楼梦》的“助产士”，他的故事也被穿插在整部小说的情节之中。他的名字其实是“假语村言”的意思。令人欣喜的是，空空道人作为抄录者和出版者的事业薪火相传，延续至今。他先是遇到了一位愿意放下俗务来传递曹雪芹的“其中味”的翻译家——霍克思为了翻译《红楼梦》辞去了牛津大学的教职。现在，范圣宇又被这部小说迷住了。大约十年前我们在杭州西湖边第一次相遇，从那以后他就全心投入来完成这项命中注定的任务了。他愿长年累月与这块石头“饶舌”。希望这个新版本能给全世界新一代的读者带来快乐。也希望这套书能让他们（用曹雪芹自己的话说）“当那醉余睡醒之时，或避事消愁之际，把此一玩，不但是洗旧翻新，却也省了些寿命筋力，不更去谋虚逐妄了。”（第一卷，第6页）但最重要的是，希望他们在阅读时也不要太当真了——小说结尾处就提醒：希望他们不要忘记“原来是敷衍荒唐！不但作者不知，抄者不知，并阅者也不知；不过游戏笔墨，陶情适性而已！”（第五卷，第520页）

闵福德
(范圣宇译)

汉英对照版《红楼梦》校勘说明



本次汉英对照版《红楼梦》，前八十回的英文部分以霍克思先生翻译的企鹅出版社《石头记》(*The Story of the Stone*, Penguin Books) 1973年版第一卷、1977年版第二卷、1980年版第三卷为底本，参照霍克思先生《红楼梦英译笔记》(香港岭南大学文学与翻译研究中心，2000年)及相关日记、书信，对现有译文作了全面系统的校订。

中文部分则以人民文学出版社1964年竖排版(启功校注)为底本，主要参校《红楼梦八十回校本》(俞平伯校本)、《脂砚斋重评石头记》(庚辰本)、《脂砚斋甲戌抄阅再评石头记》(甲戌本)、《戚蓼生序本石头记》(有正本)、《乾隆抄本百廿回红楼梦稿》(梦稿本)，这些都是霍克思先生在翻译过程中主要参考过的本子。我们的目的是为读者提供一个可靠的汉英对照本，同时如实地反映出霍克思先生在翻译过程中到底做了哪些增删改动，为翻译研究者和爱好者提供参考。因为，读者可以清楚地看到，霍克思的八十回英译本，是与现存各种脂本程本都不一样的本子，我们不妨称之为“霍本”。这个奇特的本子，真实地反映了霍克思先生在翻译过程中的诸多努力。霍克思先生已于2009年7月仙逝。在生前最后几个月内，他还在不断地修改自己的译文。本书也落实了这些修改意见。

英译《红楼梦》的读者对象原本是英语世界的读者，并不是汉语世界的读者，但可以肯定的是，这个本子对研究汉英翻译与学习英语的中国读者都不无裨益。

后四十回英文部分以闵福德教授翻译的企鹅出版社《石头记》1982年版第四卷、1986年版第五卷为底本，中文部分仍以人民文学出版社1964年竖排版为底本。

《红楼梦》汉英对照本英文部分不加校对符号，现将中文部分中使用的校对符号说明如下：

1. < > 表示参校他本，为避免繁琐，不详细注出采自何种本子。也许将来的学者愿意就此继续深入研究。例如：

第九回：

底本：秦钟哭道：“有金荣在这里，我是要回去的了。”

校本：秦钟哭道：“有金荣在这里，<我是不在这里念书的。>”

第十四回：

底本：众人连忙让坐倒茶，一面命人按数取纸；来旺抱着同来旺媳妇一路来至仪门，方交与来旺媳妇自己抱进去了。

校本：众人连忙让坐倒茶，<一面命人按数取纸来抱着，同来旺媳妇>一路来至仪门，方交与来旺媳妇自己抱进去了。

2. [] 表示此处原文被有意删去，或者是译者漏译的部分。例如：

第四十回：

[只听外面乱嚷嚷的……]

各个本子的四十回末都有这一句，但四十回末尾和四十一回开头都没有谈到到底发生了什么事，因此霍克思把这一句删去，这样故事情节不会显得突兀。

但有时候没有明显理由，霍克思也没有翻译某些句子，可能是漏译，也可能是校对失误，总之原因不可考，我们也用[]号来表示，比如：

第五回：

[却说宝玉听了此曲，散漫无稽，未见得好处；但其声韵凄婉，竟能销魂醉魄。因此也不问其原委，也不究其来历，就暂以此释闷而已。因又看下面道：]

3. { } 表示此处是霍克思先生综采众长，纠正作者的叙事破绽，或者竟是他自己的独创。例如：

第二十三回：

底本：宝钗住了蘅芜院，黛玉住了潇湘馆，迎春住了缀锦楼，探春住了秋掩书斋，惜春住了蓼风轩，李纨住了稻香村，宝玉住了怡红院。

校本：宝钗住了蘅芜院，黛玉住了潇湘馆，迎春住了{紫菱洲}，探春住了<秋爽斋>，惜春住了{藕香榭}，李纨住了稻香村，宝玉住了怡红院。

此处迎春住所，程本脂本均作“缀锦楼”，但后文是“紫菱洲”；探春住所，程本作“秋掩书斋”，脂本作“秋爽斋”，后文也是“秋爽斋”；惜春住所是“蓼风轩”，

但后文是“藕香榭”。“秋爽斋”根据别本，所以用< >表示；“紫菱洲”与“藕香榭”根据的是上下文，所以用{ }表示。

再如：

第二十四回：

底本：秋纹碧痕两个去催水；檀云又因他母亲病了，接出去了；麝月现在家中病着；

校本：秋纹碧痕两个去催水；{晴雯因他表哥生日接了出去}；麝月现在家中病着；

此处底本原文是“檀云又因他母亲病了，接出去了”，但檀云这个人物除了在“四时即事”和“芙蓉女儿诔”里曾经提到，在小说中只是无关紧要处偶尔出现。而根据程乙本的描写，七十七回中晴雯被撵出大观园，住的就是她姑舅哥哥家。因此霍克思大胆把檀云换成了晴雯，同时也照应到了后文的情节。

再如：

第六十八回：

{原来熙凤已经得知，二姐尚在孝中，却是尤老娘因三姐儿自尽，受了惊吓，半个月前也已在睡梦中过世了。}

此处没有任何中文底本的依据，完全是霍克思自己的创造。尤老娘在尤三姐自刎后几乎就没有出现，而王熙凤把尤二姐骗入大观园的时候，尤老娘的下落完全没有交代，这是作者在叙事上的疏忽。霍克思的大胆之处在于他根据故事情节的发展，合理安排了人物的下落，使整个故事的来龙去脉前后呼应，这不能不说是一大创举。

有时还有套用两种符号的情况，例如：

第一回：

底本：即此便是《石头记》的缘起。

校本：<至脂砚斋[甲戌]抄阅再评，仍用《石头记》。>即此便是《石头记》的缘起。

第五十四回：

<十八日便是赖大家，十九日便是宁府赖升家，二十日便是林之孝家，二十一日便是单大{娘}家，二十二日便是吴新登家。……>

这表示此处译文虽然根据其他本子，但霍克思先生稍作改动，或是删去某些字，或是替换了某些字。或者更进一步，依据别本的内容再作取舍。

第七十回：

<……说着，只见那凤凰渐逼近来，遂与这凤凰绞在一处。众人方要往下收线，那一家也要收线，正不开交，[又见一个门扇大的玲珑喜字带响鞭，在半天如

钟鸣一般，也逼近来。众人笑道：“这一个也来绞了。且别收，让他三个绞在一处倒有趣呢。”说着，那喜字果然与这两个凤凰绞在一处。三下齐收乱顿，]谁知线都断了，那{两}个风筝飘飘摇摇都去了。众人拍手哄然一笑[，说：“倒有趣！可不知那个喜字是谁家的，忒促狭了些”]。黛玉说：“我的风筝也放去了，我也乏了，我也要歇歇去了。”宝钗说：“且等我们放了去，大家好散。”说着，看姊妹都放去了，大家方散。>

这一段放风筝的内容在底本里没有出现，而脂本中关于喜字风筝的描写，在霍克思看来，是太浅显的象征，所以他在采纳脂本这一段的同时，按照自己的理解对脂本的缺陷也做了改动。

总之，校勘的原则是尽量使英文本与中文本能够真正成为“对照本”。但是，要完全字字句句对照，也是不可能做到的。翻译之道并非如此。一个优秀的译本就在于既能抓住原作的精神，又不是完全对原作亦步亦趋。霍克思经常改变词语顺序，或者重新安排句子或段落，甚至偶尔自行其是。他确实是一位有创造性的翻译家，深谙“化”境之道。

对照本所体现出来霍克思先生的改动，有时只有一两个字，有时则是前后调整顺序，甚至有时干脆整段改写。本次汉英对照本可以让读者清晰地看到这个过程，但其中更多的细微之处却未必能够完全体现出来。用心的读者无疑可以从中找到许多有趣的地方，勤勉的博士生或红学家也一定能发现更多译者创造性的修改。不过需要留心的是：这一切改动并非译者心血来潮，随意下笔。曹公撰文，“批阅十载，增删五次”，脂砚斋曾说“字字看来皆是血，十年辛苦不寻常”。霍克思在第一卷的前言中也说过，这是“一位伟大作家用心血写成，并反复修改”的作品。霍克思先生翻译前八十回，所付出的心血也未必更少，他甚至还为此辞去牛津大学的教职，只为了与读者分享他对这部小说的热爱，以及他“在读这部中文小说时所获得的乐趣，哪怕只是一小部分”。我们相信这个双语对照本的出版，会更有助于实现他的这番心愿。

范圣宇

堪培拉

2012年元月