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The Hong Kong Polytechnic University

Department of Chinese and Bilingual Studies

A Study of Zhou Shoujuan's Translation of Western Fiction

Dechao Li

A thesis submitted in partial fulfillment of the requirements
for the Degree of Doctor of Philosophy

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Abstract

The dissertation is a diachronic study of Zhou Shoujuan’s translation between 1911 and 1947 of Western fiction. Zhou was an influential and prolific translator in China during this period. However, labelled one of the hardcore members of a notorious literary school—namely, the “mandarin duck and butterfly school” (henceforward abbreviated as the Butterfly school)—he was for a long time marginalized in the history of modern Chinese translated literature, a situation which changed little even with the amazing comeback of Butterfly literature and the rehabilitation of Butterfly writers in the historiography of modern Chinese literature in the mainland since the end of the 1980s. But my study shows that Zhou actually contributed a great deal to modern Chinese translated literature not only in the number of works of Western writers he translated, but also in the brand new narrative techniques of Western fiction he introduced into China since the early 1910s. In this dissertation, Zhou’s translations of Western fiction from 1911 to 1947 are peroidized into two phases: viz., early phase (1911-1919) and later phase (1920-1947). A narratological model is established and applied to the study of Zhou’s translations of Western fiction during these two phases. Namely, Zhou’s translations are analyzed from the perspectives of focalization/point of view, narratorial commentary and means of characterization. The analytical results show that there is actually a big difference between these two phases in terms of the narrative features mentioned above. The dissertation then explores the causes of these textual differences on the translator’s level and the socio-cultural level and also discusses the change of translation norms underlying these differences.

Acknowledgements

The idea of conducting a comprehensive survey of Zhou Shoujuan's fiction translations occurred to me four years ago when I was still an MA student in Sun Yat-sen University in Guangzhou. Drawing on insightful advice given by Professor Chu Chi Yu, who became the supervisor of my PhD studies, I converted the idea to a PhD research proposal which was accepted by the Department of Chinese and Bilingual Studies of the Hong Kong Polytechnic University.

During the study years in the Polytechnic University, I have really been fortunate to have Professor Chu as my supervisor. It was he who wisely counseled me not to attempt a broader comparison of all aspects of Zhou's translations and their corresponding source texts, but limit myself to a more through analysis of several narrative aspects of them. He also suggested I read works on literary criticism (including classics and some contemporary works) in addition to the books on translation studies. This has proved to be invaluable advice, as such reading experience has shed light on some important issues in the study, such as periodization, literary cannon formation, etc..

For the writing of the dissertation itself, I also am deeply indebted to Professor Chu, who went through every page of the manuscript with a critical eye and drew my attention to numerous points, ranging from broader issues, such as how the arguments should be arranged in order to be presented in a more forceful way, to smaller questions like diction and structure of the thesis. For his excellent guidance, I want to express my profound gratitude.

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Chapter One Introduction

1.1 A short biography of Zhou Shoujuan[1]

Zhou Shoujuan (1895-1968) was born on June 30, 1895 in Shanghai. His original name was Zhou Zufu and his sobriquet was Guoxian. His father—the chief income provider of the family—died when he was only six and thus left his family in dire poverty. His mother did sewing work day in and day out in order to sustain the whole family. Even though the family faced immense hardships and financial difficulties, Zhou's mother managed to spare some money for little Shoujuan to receive an education. Zhou worked extremely hard at school and performed exceptionally well in his studies. In view of his excellent performance and poor family background, both the primary school and the middle school in which he studied awarded him a fee waiver, which enabled him to finish his education. He learned English at the early age of ten. When he was fifteen, he was already able to read a considerable amount of original English works by a variety of British and American writers. In 1910, at age sixteen, he translated and adapted the English version of a love story into a play with eight scenes. His Chinese version entitled "愛之花" [The Flower of Love], was published and serialized the following year (1911) in ‘小說月報’ [The Short Story Magazine], a very popular journal of entertainment at that time. This translation brought Zhou a remuneration of sixteen silver dollars, which greatly relieved the financial difficulty of the family for some months, because such an amount of money meant they “could afford more than one hundred kilograms of rice at that time” (Zhou S. 1993: 272). From that time on, the idea of making a living by writing and translating was fixed in Zhou’s mind (Zhou S. 1993: 273).

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[1] The biographical information on Zhou Shoujuan provided here is based on the articles "周瘦鵑傳錄" [A biography of Zhou Shoujuan] and "周瘦鵑年譜" [A chronicle of Zhou Shoujuan's life] by Wang Zhiyi, which are both collected in '周瘦鵑研究資料' [Research Materials on Zhou Shoujuan] edited by him.

In the same year, Zhou published his first fiction—a short story entitled “落花怨” [The Resentment of Fallen Flowers]—in the inaugural issue of the monthly ‘婦女時報’ [The Women’s Times], under the pseudonym Shoujuan, which he was to use for the rest of his life. Zhou once explained why he adopted this pseudonym:

> My pseudonym Shoujuan [a lean cuckoo], is a name that is tinged with the greatest degree of wretchedness. The cuckoo is the most wretched bird in the world, as it often caws and spits blood in the middle of the night. And in my name the adjective “shou” [lean, thin] is added to describe it, which indicates that the cuckoo spits so much that it becomes skinny….
>
> (Zhou S. 1921: 41)

His interpretation of the pen name, as Xu Xueqing aptly pointed out, “fittingly reflects both his early life and the dominant subject matter and mood of his fictional writing" (2000: 68).

In subsequent years, Zhou displayed great enthusiasm for writing and translating. It was not long before his pseudonym Shoujuan became almost a household name to readers of Shanghai and he established his fame as a fiction writer and translator nationwide.

In 1913 at the age of nineteen, he fell in love with a girl named Zhou Yinping, who was an ardent reader of his stories and an admirer of him. However, their relationship encountered great opposition from Zhou Yinping's rich parents and Zhou Yinping, in the next year, was forced to marry the son of a well-off merchant whom she did not love at all. This unsuccessful and somewhat tragic love experience left an indelible imprint on both Shoujuan's life and his writing career. From that time on, Shoujuan became infatuated with violet simply because it was Zhou Yinping's English name (Violet). As he later admitted, he looked on the violet as the symbol of Zhou Yinping (cf. Zhou S. 1993: 134). The word 'violet' was used in the title for the journals and magazines that he edited, the books that he wrote, the house that he lived in and even the study that he worked in. According to Zhou, among all the works he wrote before 1949, be they prose, fiction or poetry, more than half of them had employed the image of the violet (Zhou S. 1993: 134). The image was so frequently mentioned and discussed in his works that some scholars even considered it a symbol of the literary culture of Shanghai in the 1910s and 1920s (cf. Chen J. 2002).[1] It might be supposed that Zhou had hoped to find some consolation for his unrequited love by constructing such an entangled and ubiquitous network of violets around him.

There is an intimate interplay between Zhou's early life experience and the subject matter and style of his works, as is evidenced in most of his fiction creations. In Zhou's own stories, we frequently find such themes of misery in love as the unfortunate breakdown of a love relationship due to the tragic death of a lover, or the unfulfilled marriage desires between young lovers due to family interference, usually from the girl's side, or a disappointed lover lamenting for the rest of his life in a lonely place, etc.. Reading these stories, we often have the feeling that Zhou is actually recounting his own love story or life experience to us. Because of his tendency to write tragic love stories, he was dubbed "言情巨子" [master of love stories] or "哀情小說專家" [expert of sad love fiction] by his contemporaries (Wang D. 1924: 2). The years from 1911 to 1937 were the golden period of Shoujuan's literary career, when he produced more than three fourths of all his works, including both original writings and translations.

Zhou continued to write and translate during the following war periods, but turned out far fewer works than before. After the founding of the People’s Republic of China (PRC) in 1949, he gave up creating and translating fiction entirely and shifted his attention to prose writing. When the unprecedented Cultural Revolution broke out in 1966, Zhou was roundly criticized and denounced as a “reactionary academic authority” (Wang Z. 1993: 61). At midnight on August 12, 1968, he found he could no longer tolerate the psychological and physical torture of the “造反派” [revolutionary rebels] any longer and committed suicide by throwing himself into the well of his house.

---

[1] Please refer to 1.2 for a full discussion of Chen J.'s study of the image of violet as a sign of the literary culture of Shanghai during the 1910s and 1920s.

1.2 The gradual process of re-recognizing Butterfly literature

My choice of Zhou Shoujuan’s translation of Western fiction as a research subject has often brought doubts, if not scorn, from my friends and other scholars also engaged in the field of translation research. During my preparation for this thesis, I was more often than not queried with such questions as “What makes you decide on such a topic?”, “What is the point of doing a research like this?” or even “Who on earth is Zhou Shoujuan? ”, etc.. Their worries are justifiable in a sense. In modern Chinese literary history, Zhou has often been referred to as a “popular” writer of his time—as opposed to “serious” ones, such as Lu Xun, Mao Dun, or Guo Moruo. If a writer in China is tagged “popular”, his works will usually be regarded by critics as “vulgar”, “low-taste” or “having little literary worth”, and thus deserve no in-depth study in literary history.[1] Zhang Henshui, Bao Tianxiao and other unusually popular novelists of the Republican period suffered the same fate as Zhou for exactly this reason.

To make things worse, the fact that Zhou has always been regarded as one of the five leading figures[2] of the notorious literary school of ‘鴛鴦蝴蝶派’ [Mandarin Duck and Butterfly School; hereafter, Butterfly school] also casts doubts on the validity of any study of Zhou’s creations or translations.[3] In quite a few people’s eyes, Zhou’s leading role in this school is indeed a stigma attached to his literary career that disqualifies him for a place in the mainstream of modern Chinese literature (Wang Z. 1993: 318).

To say that the Butterfly school is one of the most disparaged literary schools in the history of modern Chinese literature is not to overstate the unfair treatment Butterfly writers have received in Chinese literary historiography. In fact, the school had always been the subject of mocking and scourging ever since it was given this unfriendly, or even derogatory, title by its literary opponents at the end of the 1910s.

---

[1] The quality and popularity of a literary work seem often at odds with each other. People tend to believe that if a literary work is popular, its literary quality will not be high—although not necessarily the vice versa. However, the fact that there is no lack of literary works that are both well-received and high in quality in the world, such as the works of Dickens and Maugham, shows that this view is actually groundless.

[2] The other four recognized leaders of the school were Xu Zhenya, Li Hanqiu, Bao Tiaoxiao and Zhang Hengshui (Wei S. 1984: 4).

[3] A full discussion of the Butterfly School is beyond the scope of the present thesis. For a more detailed treatment on the formation, development and phasing out of the Butterfly School as well as the ceaseless lashings of it ever since the 1920s, please refer to Wei S. 1984, 1990; Fan B. 1989, 1999; Yuan J. 1992 and Liu Y. 1997.

However, for this much-repudiated school, it is surprising, as many scholars in this field would agree, that not even a consensus has been reached either as to the exact definition of the school or a complete list of the writers belonging to it (cf. Fan B. 1989a; Yuan J. 1992, etc.).[1] However, one typical definition of Butterfly literature which has often been quoted is the one supplied by Fan Boquan, a leading scholar of early Republican popular literature in Suzhou University: “a kind of urban literature that aims at catering for the vulgar needs of the leisure class and townspeople” (Fan B. 1989a: 11). Mao Dun may have been the first writer in China to launch a scathing attack on Butterfly literature. In the article “自然主義與中國現代小說” [On naturalism and contemporary Chinese fiction] published in 1922, he commented that the most serious mistake that Butterfly writers committed was “their literary conceptions that were centered on pleasure, leisure and money-seeking”. It is true that Butterfly novelists lay much emphasis on the entertaining function of literature and place reader’s reading needs and pleasure at the top of their considerations when creating fiction or editing a journal, as is clearly indicated in Wang Dungen’s introduction to one of the extremely popular weeklies of the Butterfly school, *Saturday*. In the first issue of *Saturday*, Wang, as the chief editor, wrote the following words (usually considered as the manifesto of the Butterfly school novelists) on the opening page to explain why he chose the word “Saturday” as the magazine’s title:

---

[1] Chen Jianhua attempts to offer a definition of Butterfly fiction by proposing that there are actually both narrow and broad senses of the term: “In its narrow sense, Butterfly fiction refers to the sentimental romances or love stories that blossomed during the 1910s. … More broadly, the term came to refer to all popular literature that developed in multiple forms in the first half of the century, mostly in Shanghai” (Chen J. 2003: 355).

> Some posed the question: “You have entitled your weekly magazine *Saturday*. Why did you not name it Monday, Tuesday, Wednesday, Thursday or Friday?”
>
> I replied, “On Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays, people are preoccupied with their work. Only on Saturdays and Sundays can they rest and enjoy their leisure to read fiction.”
>
> “Then why not name it Sunday rather than Saturday?”
>
> I said, “On Saturdays most businesses are closed. The magazines are for distribution on Saturday afternoon so that we can afford our readers earlier enjoyment.”
>
> “But there are so many other pleasures available on Saturday afternoon. Do people not want to enjoy music and songs at the theaters, to intoxicate themselves in the taverns, or to revel in the pleasure quarters? Or would they rather take to joyless solitude, idling their way alone to purchase and then read your fiction?”
>
> To which I replied, “Not so. Pleasure quarters are costly, drinking is unhealthy, and music and songs can be clamorous, unlike reading stories, which

> is economical and relaxing. Furthermore, the thrills derived from the former are ephemeral, incapable of lasting even until the next day. But dozens of new and fascinating stories can be acquired with only one silver dollar… ”
>
> (Wang Dungen 1996: 243-244; translated by Gilbert Fong)

Set in today's background, the above statements will appear quite natural and appropriate to most of us as it is a clear fact that an important function of literature, and especially an indispensable aim of narrative fiction, is to entertain and amuse readers.[1] Yet during the early Republican period, especially in the 1920s, such an approach to the interpretation of literature was severely criticized by the May Fourth New Culturalists and reformers.

Ever since the introduction of the so-called new literature based on the vernacular (as opposed to the predominant use of classical Chinese in previous literary creations) during the 1920s, all writers (as well as their works) in China, judged according to their interpretations of and attitudes towards literature, were sharply divided into different groups and given different labels by the exceptionally active May Fourth writers in their various literary polemics repudiating traditional and backward literature, which was especially typified by the Butterfly writers' works.[1] What the New Culturalists advocated was an ideological approach to the creation and consumption of literature and the entire forsaking of China's age-old Confucian tradition, which lingered in almost all fictional works written in classical Chinese form, and also in those by Butterfly writers. Their beliefs were in direct contrast to the typical views of Butterfly writers such as Bao Tianxiao, who held that the aim of his fiction was to "promote a new political system and preserve traditional morality" (Bao T. 1971: 391), or was what Zhou Shoujuan's conviction about literature, namely, that "education and recreation should be combined in literature" (Zhou S. 1923: i). It is exactly this ideological difference towards literature that led to the New Culturalists' deep-rooted contempt and derision for Butterfly literature and its writers. What is more, the intense competition for larger readership that long existed between these two groups only deepened the New Culturalists' disgust for the Butterfly school.[2]

---

[1] Examining closely, we will find that Horace's injunction in his brilliant essay *Ars Poetica* (*Art of Poetry*)—that poetry should both "instruct and delight" (Horace 2001: 121)—actually finds echoes in the Butterfly novelist's conviction that entertainment or pleasure should be combined with the enlightening function of literature.

---

[1] For an excellent account of the various literary debates taking place in China from 1918 to 1937, please refer to Tagore's almost exhaustive description of polemics during this period (cf. Tagore 1967). However, Tagore failed to record the polemics between Mao Dun and Zhou Shoujuan, from which Mao's well-known article entitled *On Naturalism and Contemporary Chinese Fiction* originated. Fortunately, the blank left in Tagore's study was filled in by Chen Jianhua's doctoral dissertation (Chen J. 2003), in which he used a subsection to recount the whole event. Such a polemic clearly shows the unbridgeable gap between May Fourth writers and Butterfly writers due to their different conceptions of literature.

[2] Although the New Culturalists seem to have had much more cogent reasons for their approaches to the interpretation of literature and had landslide victories in every debate with Butterfly writers (in which Butterfly writers' conspicuous reluctance to answer their charges may have been one of the reasons for their defeat), the readership of New Culturalists' works was far smaller than that of Butterfly writers, with the exception of Ba Jin's novel *Jia* [Family], which reached a readership unimaginable to most of the progressive writers. However, as Denton argues, this is probably because "it contains many conventions from Butterfly tradition" (Denton 2003: 294). This situation lasted from the 1920s to the 1940s, which caused worries from such prominent May Fourth writers as Zhu Ziqing (cf. Zhu Z. 1947). Rey Chow has quite a different interpretation of the greater readership of Butterfly literature than that of May Fourth literature. She regards that the reasons for the attacks that May Fourth writers launched against Butterfly literature lay not only in that "it [Butterfly literature] was immoral or useless, but also that it was unexpectedly implementing a much longed-for, democratic social reform: mass literacy", an aim which was different from May Fourth writers' intention to make "new literature…exclusively learned and hyperaesthetic" (Chow 1986: 18).

Therefore, it is not surprising that we see that in some of the influential history books of modern Chinese literature compiled by the New Culturalists from the 1920s to the 1940s (Hu S. 1922/1953; Zhou Z. 1934; Wang Z. 1933; Li H. 1939, etc.), which have helped to form the canonical status of May Fourth literature from the 1910s till now, Butterfly literature is rejected outright from the recognized canon of Chinese modern literature and Butterfly writers are treated as “mere popularizers at best, and reactionaries at worst” (Xu X. 2000: 1).

The histories of modern Chinese literature published after the founding of the PRC in 1949 (Wang Y. 1953; Ding Y. 1955, 1959) largely preserve the theoretical paradigms and ideological purposes underlying the previous ones. Attempting at a full-scale institutionalization of literary history, especially for university students, these books further canonize the May Fourth literature and consider it as the beginning of literary modernity in China. In addition, influenced by the intense political atmosphere of that time, writers are labeled as “revolutionary”, “progressive”, “bourgeois” or “reactionary”. Butterfly writers are often denied a place in these history books, as if they never existed at all. In the few books which do include small sections on Butterfly writers’ activities, they are invariably placed at the pejorative end of the class spectrum and are severely criticized as “a ‘countercurrent’ against the progressive May Fourth ‘new literature’” (Chen J. 2002: 357). The monolithic voice and extreme intolerance of the writers of the opposing camp of May Fourth new literature are also evident in subsequent literary histories of the period of the early 1950s (cf. Liu S. 1956/1979) and in later histories published from the 1970s to the beginning of the 1980s as well.

However, since the beginning of the 1990s, Butterfly literature has enjoyed a “dramatic and surprising comeback” (Chen J. 2002: 12), with the backdrop of the new “重寫文學史” [rewriting literary history] project that sprang up at the end of the 1980s in mainland China (Zhang Y. 1994: 371).

Generally speaking, this project attempts to challenge the seemingly great homogeneity of literary thought portrayed by the Marxist literary historians in the PRC, purporting to revise the established May Fourth literary canon that has been used as the study subject of college students for many decades.[1] In this still ongoing project, many literary schools and writers excluded from the May Fourth and Maoist canons have been restored to history by literary historians in the PRC, and this has “created a far more diverse and heterogeneous picture of literary development” (Denton 2003: 287). The wave of rewriting modern Chinese history has also spread to scholars and critics in the Western world. Wang Der-wei pushed the inception dates of modern Chinese literature back to the late Qing rather than to the previously accepted date of the May Fourth movement. Scholars have begun to search eagerly for the “alternative modernities” underlying late Qing fiction (Wang D. 1997) and popular fiction (Chow R. 1991) that had long been suppressed by the established May Fourth canon and the official hegemonic voice. Literary historiographers nowadays in China are becoming more and more aware of the fact that the modern literary history of China will only be half complete until it includes the popular literature of the late Qing and early Republican period—especially that of Butterfly writers (Li Y. 1997: 256).

---

[1] In the 1970s, some scholars outside the PRC had already begun the work of revising “the canon set up by the Communist ideological apparatuses” (Zhang Y. 2003: 326). Their work include Li Huiying’s history published in Hong Kong (Li H. 1970), Liu Xinhuan’s book in Taiwan (Liu X. 1971) and Sima Changfeng’s book in Hong Kong (Sima C. 1975) (cf. Zhang Y. 2003).

1.3 The study of Zhou Shoujuan’s translations: a literature review

The canon-revision movement discussed above declares an end to the totally negative attitude towards the Butterfly school of the past. Specifically, since the end of the 1980s, the literary scene in China has witnessed a strong revival of Butterfly literature and a considerable extent of rehabilitation of Butterfly writers in the history of modern Chinese literature.[1] More and more Butterfly writers, such as Bao Tianxiao (cf. Luan M. 1996), Cheng Xiaoqing and Xu Zuodai, have been excavated from the “forgotten corner” of modern Chinese literature. Several anthologies of works by Butterfly writers (cf. Fan B. 1993; Yu R. 1997; Yuan J. 1997, etc.), as well as a series of biographies of the most representative figures of the school such as Bao Tianxiao, Xu Zhenya and Li Hanqiu (cf. Fan B. 1994; Luan M. 1996), have been published.

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[1] Scholars outside PRC have been much quicker than those in the mainland in discovering and acknowledging the merits of Butterfly literature and its contribution to the formation of Chinese modern literature. In his well-received book *A History of Modern Chinese Fiction 1917-1957*, Hsia points out that the study of Butterfly writers’ works may have merits for cultural studies (Hsia 1961). Perry Link’s pioneering work of thorough investigation of the Butterfly school (Link 1981) was followed by Hsia’s in-depth analysis of one of the most representative works of Butterfly literature—Xu Zhenya’s *Yü-li hun* (Hsia 1982). In these two works, much credit is given to Butterfly writers for their artistic techniques and their contributions to the modernity of Chinese literature, especially in the short stories. Other works devoted to the study of the Butterfly school outside China in the 1980s include Fong (1982), Chow (1986), etc.

Under the influence of this growing trend, Zhou’s status as an important and innovative writer has also been gradually legitimized and re-established in some of the newly published literary histories of modern Chinese literature (Chen P. 1989; Fan B. 1999; Guo Y. 1998; etc.). In fact, the arrival of the 21st century witnessed the appearance of two doctoral dissertations (Xu X. 2000; Chen J. 2002) partially or wholly devoted to the study of Zhou Shoujuan. It is no coincidence, considering the boom of rediscovering the “repressed modernity” (cf. Wang D. 1997) of the late Qing and early Republican period and the urban culture displayed in the print and visual media in Shanghai (cf. Lee 1999) since the 1990s by Western scholars of Chinese literature, that both of these dissertations are written by overseas scholars.

One of the Ph.D dissertations, *Short Stories by Bao Tianxiao and Zhou Shoujuan during the Early Years of the Republic* by Xu Xueqing of Toronto University, attempts a comprehensive investigation into the structural, narratological and stylistic innovations introduced by Bao Tianxiao and Zhou Shoujuan in their short stories during the early years of the Republic. In addition, Xu also briefly mentions the leading roles of these two writers as translators and editors of literary magazines as indispensable and important parts of their literary careers. However, the emphasis of Xu's dissertation lies in how Bao and Zhou innovated the traditional narrative techniques of fiction and how they modified the syntax and enlarged the vocabulary of classical Chinese to "fit the modern content and their contemporary readership" (Xu X. 2000: iii). Xu's discussion of Zhou's reforms of narrative methods and forms of language in his short stories, with its insights borrowed from the theories of narratology, is especially interesting and thought-provoking. However, as the focus of Xu's dissertation is on Zhou's fiction, she naturally does not spill much ink over Zhou's translations. Although Xu does mention Zhou's translations of western literature in a small section of her dissertation (cf. Xu X. 2000: 86-87), it is far from a comprehensive study, as it only lists some Western novelists that Zhou translated, plus a very general, even vague, description of Zhou's translation.[1] It certainly cannot present readers an all-round picture of the translations of Zhou Shoujuan—this highly prolific and talented translator in the modern history of Chinese translated literature.

The other dissertation, *A myth of violet: Zhou Shoujuan and the literary culture*

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[1] The only paragraph I find in Xu's dissertation that directly comments on Zhou's translation reads: "Most of Zhou's translations were short stories, some of them of high literary quality. He often made attractive use of idiomatic phrases and literary allusions. Yet, unlike Bao, he never imposed on the translation a scene or a detail of his own invention. In both classical and vernacular language forms, he wrote with graceful ease, expressively and suggestively" (Xu X. 2000:86).

of Shanghai, 1911-1927, written by Chen Jianhua of Harvard University in 2002, is to my knowledge the only scholarly work so far that is wholly devoted to the study of Zhou Shoujuan.[1] Quite different from Xu's approach of seeking Zhou's innovations and reforms of language and narrative techniques in his fiction, Chen—inspired by Lee Ou-fan's monograph *Shanghai modern: the flowering of a new urban culture in China, 1930-1945*[2], which focuses on rediscovering "the city of Shanghai in the 1930s as a cultural matrix of Chinese modernity" (Lee 1999: xi) and the then urban culture displayed in a dazzling array of books, journals and movies—strives to reconstruct the image of 'violet', which often appears in many varieties of Zhou's literary creations as a symbol of the literary culture of Shanghai from the 1910s to the 1920s.[3] In the dissertation, Chen Jianhua resorts to the method of close reading that New Critics have always espoused in analyzing how the image of 'violet' in Zhou Shoujuan's numerous stories has evolved into "an icon of modern femininity, a site of popular communications, and a new mode of production" (Chen J. 2002: v). While focusing on how Zhou's literary creations have contributed to the formation of the urban culture of Shanghai in the 1910s and 1920s, Chen also, in a sub-section, discusses how Zhou's translations of foreign romances have enriched the "romantic spirit" which is lacking in Chinese life and literature (Chen J. 2002: 270-275). What is especially interesting is his discussion of Zhou's *fake* translations (or *pseudotranslations*, in Gideon Toury's term), in which Zhou made up stories on a number of exotic subjects, such as the French Revolution, Napoleon's love affairs, etc.. Chen's study of these fake translations certainly has its cultural significance for revealing Zhou and his coevals' understanding and imagination of foreign culture, as well as suggesting their connections with the formation of popular imagination of that time. But Chen Jianhua should provide us with a fuller picture of the cultural and literary patterns of Shanghai during the 1910s and 1920s by including in his study a comprehensive analysis of Zhou's genuine translations of that time.

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[1] '周瘦鵑研究資料'[Research Materials on Zhou Shoujuan], edited by Wang Zhiyi and published in 1993, is to date still the first and the only collection of materials related to the study of Zhou both as a writer and as a translator. It contains much useful information about Zhou's literary career, with a full and clear list of Zhou's creations and translations. However, as the title of the book suggests, it is not a scholarly monograph, but only acts as a resource book for further research.

[2] Lee, Leo Ou-fan (1999) *Shanghai modern: the flowering of a new urban culture in China, 1930-1945,* Cambridge: Harvard University Press.

[3] For the reason why Zhou frequently uses the image of 'violet' in fiction, please refer to 1.1.

Turning our eyes to the mainland, we can find a similar situation. In many newly-published literary histories that clamor for a re-evaluation of Zhou's status and achievements, only a few mention Zhou's translation achievements, and only in a sketchy way. One exception is Chen Pingyuan's *A History of the 20th Century Chinese Fiction*, in which he makes several references to Zhou Shoujuan's translations and comments on them when he elaborates on the importance of fiction translation in the 1910s and 1920s and on the birth and the diffusion of '*xinxiaoshuo*' [new fiction] during the late Qing and early Republican period. In addition, he puts Zhou on his list of the eleven important translators of the late Qing and remarks on his style and strategies of translation *tout court* (cf. Chen P. 1989: 62-63). However, like Xu's evaluation, Chen's opinions are tinged with impressionistic and subjective views, as he never compares Zhou's translations with their source texts (STs) before he reaches his judgments.

One may argue that the disregard of Zhou's translation activities in most of the histories of modern Chinese literature now is quite understandable or even excusable, as most scholars of historiography tend to agree that the literary history of a nation should be mainly or entirely concerned with description of important writers' own creations at a certain historical period rather than with their translations. Although some researchers in China, such as Xie Tianzhen, etc., have argued that Chinese translated literature should be included and studied in the larger context of Chinese literary history (cf. Xie T. 1989, 1992), their opinions have only had a moderate impact on the translation circle.

However, if we survey the six histories of modern Chinese translated literature that have been published so far,[1] we find that the discussions of Zhou's translations are no more detailed than those in histories of modern Chinese literature. In these six books, only Guo Yanli mentions Zhou in his book. He gives fairly high praise for

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[1] These five history books of modern Chinese literature are '中國翻譯簡史' [A Brief History of Translation in China] (1984, revised edition 1998) by Ma Zuyi; '中國翻譯文學史稿' [History of Chinese Literary Translation] (1989) by Chen Yugang; '中國翻譯史話' [History of Chinese Translation] (1991) by Zang Zhonglun; '中國近代翻譯文學概論' [An Overview of Translated Literature of Modern China] (1998) by Guo Yanli; '中國翻譯史(第一卷)' [A History of Chinese Translations, the first volume] (2000) by Ma Zuyi; and '中國現代翻譯文學史, *1898-1949*' [A History of Modern Chinese Translated Literature, 1898-1949] (2004) by Xie Tianzhen and Zha Mingjian.

Zhou's translation activities, especially for Zhou's translations of famous foreign writers such as Maupassant, Voltaire, Defoe, etc. and for his introduction of the works from the so-called weak and small nations such as Sweden, Holland, Hungary, Finland, etc. (cf. Guo Y. 1998: 437-439).[1] However, the pages devoted to the study of Zhou's translations seem quite incommensurate with the importance of Zhou's translations that Guo has claimed: altogether no more than six pages (pp. 435-441) are used to cover Zhou's 36-year career as a translator. This small proportion, in comparison to the book's total length of 606 pages, naturally leaves readers with the impression that its subject is insignificant. What is more, Guo's comments on the features of Zhou's translations are either too general or too impressionistic.[2] Like Chen's comments, Guo's summaries may be considered rash or not well-grounded, as he does not make any comparison of the ST (source text) and TT (target text) of Zhou's translations either. Hence Guo's study also fails to present an overall picture of Zhou's translations to readers.

1.4 Justifications and motivations for the present research

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[1] Lu Xun once acclaimed Zhou's translation collection '歐美名家短篇小說叢刊' [A Collection of Short Stories by Famous European and American Writers] (1917) as "a streak of light in the darkness of night and a whooping crane among chickens" (Wang Z. 1993: 310). Lu's unusually lavish praise for Zhou's book, I suppose, is closely linked with Zhou's wide selection of foreign writers in the book, especially those from the small and weak nations that Lu Xun had always cared for. Lu's interests in the works of the small and weak nations can be traced back to 1909, when he and his brother Zhou Zuoren compiled a collection of fiction translations translated by them, namely, '域外小說史' [Fictions from abroad] (1909). In this collection, two thirds of the translations are from works of writers from the small and weak nations such as Poland, Bosnia, Greece, Finland, etc.

[2] See Guo's summary of the main features of Zhou's translations: (1) most of his translations are short stories; (2) most of his translations are from "famous works by famous writers"; (3) there are works from "small and weak nations" in his translations; and (4) his translations suit both refined and popular tastes (cf. Guo Y. 1998: 437-439).

We may safely conclude then that in contrast to Zhou's recuperated status as an important writer in the history of modern Chinese literature, his role as a translator has not yet been fully recognized and his translation achievements remain unfamiliar to most readers today.

The marginalization of Zhou in the field of translation studies in China, as I have shown above, is due partly to Zhou's infamous "hat" (*maozi*) as a Butterfly writer, and partly to people's unfamiliarity with his translations. The "hat" is a deep-rooted prejudice that can only be eliminated by rethinking and rewriting the current historiography of modern Chinese literature, a project which has already seen some progress and is still going on; while the unfamiliarity, which surely plays a part in breeding the unreasoning contempt, may hopefully be eased by the following general picture, or facts, of Zhou's translation achievements (cf. Li D.& Deng J. 2003, 2004).

The following statistics may facilitate a remapping of Zhou's translation activities and help us realize his prominent and significant role as a translator among his contemporaries.

As an influential translator who was active mainly from the 1910s to the 1930s in China,[1] Zhou translated altogether 459 pieces of foreign works written by authors from 27 nations,[1] which, among his coevals, was only second to Li Shu in terms of quantity. More than 170 foreign writers were introduced into China through his translations. Zhou's translations cover a range of genres, such as news, biography, drama, poetry, etc. The largest proportion is fiction translation, which accounts for more than 82 percent of all his translations, and Zhou's contribution to modern Chinese translated literature mainly lies here.

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[1] Actually, Zhou's translating carreer lasted 36 years (1911-1947) and few of his contemporaries could match him. However, he was mostly active in the translation scene from the 1910s to the first half of the 1930s. During the anti-Japanese War (1937-1945) and the Chinese Civil War (1945-1949) that followed, Zhou translated occasionally

Before the May Fourth Movement of 1919 Zhou had already translated 153 foreign short stories and was the champion of translation of this new literary genre which served as a stimulus and momentum for the emergence and development of Chinese modern short stories, ever since its introduction into China.[2] Through his translations, many Chinese readers for the first time familiarized themselves with foreign short story writers of international fame, such as Maupassant, Daudet, O. Henry, etc.[3] Zhou's translation of Gorky's short story entitled, in English, "A Traitor's Mother" (Zhou's translation: "大義") in 1917 was generally believed by experts to be one of the earliest introductions of this writer into China (Ge B.

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but was frequently interrupted by the turbulent situation of that time. This half-retired situation of his translating career ended completely in 1947 when he finished the last piece of fiction of his life and decided to quit translating for good. I shall return to this point in 1.5.

[1] See the Appendix: A Complete List of Zhou Shoujuan's Translations (1911—1947).

[2] See Li D. and Deng J.'s paper 'Translation of Short Stories in China from 1898 to 1919: A Survey', *Chinese Translators Journal*, 2003 (6): 40-6.

[3] Taking Zhou's translation of Maupassant's works as an example, from 1913 to 1928, he altogether translated 35 of Maupassant's short stories. It may be assumed that Zhou was one of the earliest and most influential translators of Maupassant's works. Strangely enough, nowadays, when researchers are discussing the early translations of Maupassant in China, they usually ignore this fact, as if Zhou's translations had never existed. Instead, they mention Li Qingya, a contemporary of Zhou, whose translations of Maupassant were far less known than Zhou's during his time.

1965:22). According to my survey, more than 80% of his fiction translations are of works by acknowledged "serious" writers, such as Leo Tolstoy, Dickens, Mark Twain and Balzac, to list a few. Moreover, his translation of Leonid Andreyev's almost plotless story "The Red Laugh" ("紅笑") in 1914 was not only a direct challenge to the readers who at that time were still having "plot-seeking reading habits" while reading fiction (Chen P. 1989: 44), but also initiated "an avant-garde sensation among his contemporaries" (Chen J. 2003: 8). In 1928 Zhou translated a psychologically penetrating story, "The Flowers" ("花"), written by Arthur Schnitzler, which provided an inspiration for the Chinese New-Sensationalists such as Shi Zhecun, etc. in the 1930s.

From the above statistics, we can now sketch the rough contour of Zhou's translation career. He was prolific and made great contributions to modern Chinese translated literature in terms of the works and foreign writers he introduced into China. In this study, I hope to answer some questions which may help us reach a clear understanding of Zhou's translation and lead to a gradual reconstruction of an overall picture of the translating activities of that time. These questions include: What are the characteristics of Zhou's fiction translations? Are there any differences among Zhou's translations of different periods in terms of keeping the original narrative features? If differences indeed exist, what are the underlying factors that caused them? And what regularities are displayed in Zhou's translation behavior during different periods? If these regularities changed over time, what caused the changes?

1.5 Population and periodization

The data of the present research are Zhou's fiction translations[1] published in magazines and collections. They constitute the population of the present research. Population here means "the set of units or elements (corpus of analysis) to which the results of the study are expected to be generalized" (Ozben 1999: 20).[2] The total number of Zhou's fiction translations is calculated from the major indexes for Chinese translated literature available, namely: *A Revised Index of the Translated Fictions of the late Qing and early Republican period* (Tarumoto 2002), *An Index of Modern Translated Fictions* (Liu S. 1995), *A Comprehensive Bibliography of Republican Period* (Beijing tushuguan 1987), *An Index of Dramas, Plays and Fiction of Late Qing* (A Y. 1954) and the index of Zhou Shoujuan's creations and translations appendixed to *Research Materials on Zhou Shoujuan* (Wang Z. 1993); together with my findings not listed in any of these indexes. It is found that Zhou turned out 423 fiction translations during his 36-year career (1911-1947) as a translator.[3] This, therefore, is the population of the present study.[1]

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[1] In the rest of the thesis, for brevity's sake, the phrase "Zhou's translations" will be used to refer to Zhou's translations of Western fiction, unless otherwise indicated.

[2] In statistical terms, population is understood as the set of all possible (numeric) values for a particular variable (see Woods *et al*. 1986: 49), which is a little different from the definition here.

[3] Zhou ended his career as a translator in 1947, but his writing career continued till he committed suicide in 1968.

However, as some Chinese translations cannot be obtained[2] and some STs of the translations cannot be located, we need to determine an exact and accessible empirical representation of the population. For the present study, I have collected altogether 310 of Zhou's fiction translations, but only 169 STs can be identified and found.[3] Due to the nature of translation research, which usually requires TTs and the corresponding STs, we have to limit our study to these 169 translations and their corresponding STs.[4]

A periodization of the corpus is necessary before the reseach can actually be carried out. This is because the present study, which is diachronic in nature, covers Zhou's fiction translations produced over the fairly long time span of 36 years (1911-1947). The need for periodization of these translations looms large, as Zhou's translations of early years display distinct differences both in language, style and translation strategies from his translations of later years.

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[1] It should be noted that the figure is by no means exhaustive or final for Zhou's fiction transitions. As a prolific translator, Zhou published his translations in a variety of magazines and newspapers, many of which are untraceable now, and this has thwarted any attempt to compile a complete index of Zhou's fiction translations.

[2] There is no access to some of Zhou's fiction translations, even though they may be listed in indexes, because they were either already lost or destroyed with the passage of time or were kept in the reserve section of libraries and could not be loaned.

[3] The process of searching for source texts encounters formidable difficulties for those translations in which Zhou did not provide any information concerning the original works. Most of the fiction translations without originals in this study belong to this type.

[4] The present study only investigates those translations with accompanying originals and disregards those for which the original texts cannot be found. This source-oriented practice seems to run contrary to the target-oriented thesis of "decentering the role of source texts but emphasizing more on the cultural functions of translations in the target culture" proposed by some influential translation scholars such as Toury (1980, 1995). It should be admitted that this idea helps to widen the scope of translation studies by calling our attention to many long-neglected factors, such as norms, ideology, poetics, etc., that underlie the translational phenomenon, instead of merely comparing ST and TT. However, in the present research, both comparing ST and TT and investigating underlying factors are important, as the former indeed serve as "textual indicators of e.g. ideology and power relations" (Williams & Chesterman 2002: 90). This explains why a comparative model and a causal model are both used in the paper as the theoretical framework (see 2.3).

Periodization is actually a fundamental issue in literary historiography as well as in chronological studies of translation. Some literary critics, such as Rene Wellek, have worked earnestly on this question with the aim to formulate some rules and principles guiding the periodization process (cf. Wellek & Warren 1956). However, this question seems often to be overlooked by scholars who approach literary translations from an historical perspective. Take the five histories of modern Chinese translated literature mentioned above (cf. 1.3): none of the writers have indicated “the principles which underlie the formation of periods” (Wellek and Warren 1956: 73).

The present study divides Zhou’s translation career into two periods, namely, an early Republican period (1911-1919, referred to as the early or first period) and a later May Fourth period (1920-1947, referred to as the later or second period). This division coincides with the periodization of modern Chinese literature, as the May Fourth Movement of 1919 is generally accepted by critics as the watershed of traditional and modern Chinese literatures. The May Fourth event, which was essentially cultural rather than political, greatly shattered the Chinese cultural and literary traditions and engendered the birth of “xinwenxue (新文學)” [New Literature].[1] Therefore, by setting 1919 as the demarcation line for Zhou’s fiction translations, I wish to discover how the new cultural and literary thoughts of the May Fourth event affected Zhou's fiction translations afterwards.

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[1] Zhao Yiheng is quite right in pointing out that the May Fourth Movement “was essentially one of cultural criticism, non-political to a large extent, focusing mainly on such cultural issues as literature, language, education, and social customs, rather than on political issues such as how the constitution should be written, or how the

In accordance with periodization, we can now determine the exact number of the translations for these two periods to be studied: 61 translations of the first period and 108 translations of the second period. In other words, these 169 translations (61 of the first period plus 108 of the second period) form the corpus of the present research, on which all the analyses and findings of Zhou's translation of Western fiction are based.

1.6 The organization of the dissertation

This dissertation is composed of eight chapters. The first chapter is an introduction to the basic issues of the research, including biographical information on Zhou Shoujuan, the rehabilitation process of Butterfly literature and the population and periodization of the study.

The second chapter relates the methodology used in the thesis. In this part, a narratory model which seeks to analyze Zhou's translations of Western fiction in terms of three narrative features—namely, point of view, narratorial commentary and means of characterization—will be established. Chapter three will present how Zhou translated the point of view of the ST in his early translations, discussing the definition and types of points of view and the tendencies of Zhou's translation

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bureaucracy should be organized…" (Zhao Y. 1995: 31).

strategies. Chapter four will deal with Zhou’s translation of narratorial commentary on the STs, including the definition and classification of narratorial commentary, the different traditions of narratorial commentary in China and in the West, and Zhou’s different strategies of narratorial commentary in the early period. Chapter five describes how Zhou renders different means of characterization and list the general ways used for characterization in narrative fiction and touching on the different traditions of characterization both in China and in the West.

While chapters three, four and five are used to examine the three narrative features mentioned in the narrative sub-model (see 2.3.1) of Zhou’s early translations separately, Chapter six will explore all these three narrative features of Zhou’s later translations. This is because Zhou displays a rather heterogeneous tendency in his later translations, in terms of the translation strategies adapted, which is quite different from the methods employed in the early translations. In Chapter seven, the results found in the previous chapters will be discussed and explained within the framework of the explanatory sub-model presented above so as to discover what cultural factors and aesthetic beliefs they reflect and how the change of translation norms affected Zhou’s translation performance. Chapter eight is the conclusion.

Chapter Two Methodology

The present research is essentially within the field of translation studies, though it shares some common ground with the discipline of comparative literature, in respect to comparison of some of the traditional Chinese and Western literary concepts and narrative techniques. Drawing on certain translation research models, the research hopes to derive comparative results from a close investigation of the textual relationship between ST and TT. In the present study, a distinction is made between "translation theories" and "translation models", with the former refering to meta-reflection on the name, nature and categorizations of translation as a discipline[1] and the latter denoting any theoretical construct that may have a direct influence on the research of translation as an activity (see Toury 1980, 1995). In other words, a model is a "physical embodiment of the theory", while a theory is "an explanation of a phenomenon, the perception of system and order in something observed" (Bell 1991: 25). The difference between theories and models is made clearer by Eysenck and Keane when they point out that

> Theories are typically too general to make predictions about specific situations.

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[1] Note that my definition for translation theory here is a bit different from some practical views of translation theory, such as Newmark's, in which he defined the main concern of translation theory as "to determine appropriate translation methods for the widest possible range of texts or text-categories" (Newmark 1982: 19).

> However, a model is a particular instantiation of a theory which relates that theory to a specific situation.
>
> (Eysenck and Keane 1990: 31)

Therefore, translation models are to answer more concrete questions than translation theories do. A translation model may answer such questions as what specific methods should be adopted in order to attempt an overall description of the textual relationships between ST and TT, what result or inference the study is likely to yield, what factors underlie the translation process, what perspectives we should adopt when we analyze translations, etc.. To sum up: translation models guide a researcher in what he or she should do when faced with a text and one or several (presumed) translations of it in order to find the relations between them.

In the subsequent sections, by reviewing some of the representative translation models available now,[1] I will argue for the necessity of establishing a narratory model to be used in the analysis and explanation of Zhou's translation of fiction.

2.1 Translation research models: the state of the art

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[1] Since there have been no influential translation models proposed by Chinese scholars so far, the discussion will have to be limited to those major translation models proposed by scholars in the West. We hope that this situation will change in the near future.

Although translation activities can be traced back to as early as 3000 BC (Newmark 1982: 3), incipient translation researches in the West were much like those of China as both were “subject to taste and temperament rather than knowledge” (Bates 1943: 15). As a matter of fact, no translation models in the true sense were ever broached in the West before the 20th century, as the scene of translation studies was dominated by various dichotomies and normative principles. Ever since Cicero raised the first dichotomy of translation—“translating as an interpreter versus translating as an orator” (see Robinson 1997a: 9)—in the first century BC, the various dichotomies of translation strategies and principles have run through the development of translation studies in the West and still exert much influence today. What underlie these dichotomies or binary distinctions (such as “prospective translation” versus “retrospective translation” (Postgate 1922), “cultural translation” versus “linguistic translation” (Nida and Taber 1969), “primary translation” versus “secondary translation” (Diller and Kornelius 1978), “direct translation” versus “indirect translation” (Gutt 1991), “documentary translation” versus “instrumental translation” (Nord 1991), etc.) are underwritten judgments of why a certain translation method is better than another. Although these binary pairs can help deepen our knowledge of the merits and demerits of certain translation approaches or methods, their normative and pedagogical nature predetermines that their currencies were mainly in the field of translation teaching and were not to be used as tools to account for translations as accomplished facts, such as the present study attempts to do. It is for this reason that the preoccupation with dichotomies in translation theories was criticized by some scholars for having plunged into fruitless translation studies circular debates (cf. Snell-Hornby 1995).

With various dichotomies dominating the scene of early translation studies, it is no surprise for us to see that no translation models in the true sense were ever proposed in the West before the 20th century. Indeed, comprehensive translation models did not turn up until the boom of strictly scientific linguistic theories that came in the 1950s.

Modern linguistics is greatly indebted to Ferdinand de Saussure (1857-1913), whose groundbreaking work, *Course in General Linguistics,* maps out the basic structures of linguistics as a discipline in its own right. Ever since Saussure’s foundational work was published in 1915, the 20th century has witnessed the rapid development of linguistics. Quite impressed by the “science” of linguistics, translation researchers began their scientific analyses of translation in the 1950s. These may be regarded as the first systematic and comprehensive studies of translation and a sign for the establishment of translation studies as an academic discipline (see Munday 2001: 5, 7). Important concepts, such as equivalence, and research methods, such as contrastive analysis, were incorporated into the study of translation. From the 1950s to the 1970s there emerged a wave of linguistically-oriented theories of translation. Important books published on this subject during this time include Vinay and Darbelnet's (1958) *Stylistique comparée du français et de l'anglais,* Mounin's (1963) *Les problèmes théoriques de la traduction,* Nida's (1964) *Towards a Science of Translating,* Catford's (1965) *A Linguistic Theory of Translation,* and Wilss' (1977) *Übersetzungswissenschaft. Probleme und Methoden.* In these books several influential models, which are in nature linguistically-oriented, were proposed for the first time. The influences of these linguistic models were so enormous that they continue to exert influence on today's translation research. Among these models, what deserve special attention are Vinay and Darbelnet's comparative stylistic model, Nida's translation science model and Catford's translation shifts model.

Vinay and Darbelnet's comparative stylistic model of 1958 is the first comprehensive translation model that has ever been proposed in the West. Although half a century has passed, the model still enjoys wide appeal, with the English translation of Vinay and Darbelnet's book in 1995.[1] Vinay and Darbelnet's model carves out a special niche in the field of translation research by combining the disciplines of comparative stylistics and grammar with the analysis of translation. In their model, Vinay and Darbelnet identify two general translation strategies, direct translation and oblique translation, which in some respects remind us of the historically controversial dichotomy of "literal" and "free" translation. Here direct translation refers to the transposition of "the source language message element by element into the target language", while oblique translation is the transposition of the source language message into the target language by "upsetting the syntactic order, or even the lexis" in order to retain certain stylistic effects of the original text (Vinay and Darbelnet 1995: 31). However, their model goes much further than the mere presentation of a pair of simple binary oppositions. Under these two general strategies, there are seven detailed procedures, i.e. borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation, with the first three procedures being direct and the other oblique. All these seven procedures operate on three levels: the lexicon, the syntactic structures and the message, all of which lie within the boundary of the sentence. This latter fact is generally believed to be a limitation of their model[1] and is considered by later scholars as one of the weaknesses of linguistically-oriented models, as we shall see below. Despite its shortcomings, Vinay and Darbelnet's linguistic model is still regarded as the first serious attempt to formalize the procedures involved in translation and has enjoyed "resounding and well-deserved success" (Delisle 1988: 75) in the past decades.

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[1] As the editor of the English version notes, there are only two French text books of linguistics and translation that have been translated into English, both some 40 years after their first publications: one is Vinay and Darbelnet's book, the other is the translation of Saussure's *Cours de Linguistique*.

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[1] Vinay later explained in the 1995 English translation why their study did not go beyond the sentence level. It was because that, when their book was written, the "research in units larger than the sentence had only reached the stage of general description" (Vinay and Darbelnet 1995: 164).

Based on his own experience of Bible translating, Nida developed his own translation model, mainly in his two major works, *Toward a Science of Translating* (1964) and *The Theory and Practice of Translation* (Nida and Taber 1969), in the 1960s. As the title of the first book indicates, Nida aims at building a translation model that will be systematic and scientific in its approach, as most linguistic models are. Borrowing such terms as "kernels", "deep structures" and "transformations" from Chomsky's generative-transformational grammar,[1] Nida posits a translation model which comprises a decoding and recoding process:

> It is both scientifically and practically more efficient (1) to reduce the source text to its structurally simplest and most semantically evident kernels, (2) to transfer the meaning from source language to receptor language on a structurally simple level, and (3) to generate the stylistically and semantically equivalent expression in the receptor language.
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> (Nida 1964: 68)

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[1] However, in an article entitled "A Framework for the Analysis and Evaluation of Theories of Translation", Nida claimed that he had already "adopted an essentially deep-structure approach to certain problems of exegesis" (Nida 1976: 71) in 1952, before Chomsky published his revolutionary work *Syntactic Structure* in 1957. However, it is generally believed that Nida's theory solidified with the adoption of Chomsky's theoretical premise, as shown in his later work, *Toward a Science of Translating* (Gentzler 2001: 45).

Nida's model is built on the premise that the original message can be determined and transformed into the receptor language in such a way that "its reception will be the same as that perceived by the original receptors" (Gentzler 2001: 53). In order to achieve this "dynamic equivalent effect"[1], Nida suggests the necessity of making alterations in the forms of the target texts (TTs) without changing the original intention. One of the most disputable examples Nida used to illustrate this view is the transformation of holy "lamb" of Western culture into "seal" or "pig" in other cultures, in which these animals have more or less the same cultural connotation as "lamb" in the original.

Although Nida's model is commended by some as "one of the most complete and consistent discussions of translation ever produced" (Fawcett 1997: 57), it has been the object of fierce attack and ridicule since the 1980s. As most of the criticisms of Nida's work coincide with those of linguistically-models, they will be related in following sections. However, among many criticisms, Gentzler's critique is especially worth mentioning here, not only because it is one of the fiercest critiques of Nida's model, but also because of its unique deconstructionist perspective. By denigrating Nida as having, to a large degree, misappropriated Chomsky's model, which was originally intended for analyses within a certain language, Gentzler points out that

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[1] Nida here makes a distinction between "dynamic equivalence" and "formal equivalence". The former refers to a translation in which "the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors" (Nida and Taber 1969: 200), while the latter "focuses attention on the message itself, in both form and content" (Nida and Taber 1969: 159).

Nida's procedures of reducing a work to "simple structures" and transferring these simple structures from one deep structure to another is impossible. Nida's model is built on the theoretical premise of the invariance and determinacy of original meaning. However, Gentzler tries to invalidate Nida's model by arguing that such fixed meaning actually does not exist. This is because "what a work says and what the author intends it to say are two different things"—thus the original message cannot be determined and is always in a state of change, as "there will always be gaps, room for differing interpretation, and variable reception" for the same message (Gentzler 2001: 57). A corollary to Gentzler's criticism is the impossibility of translation, which is dealt with extensively in Quine's famous thesis of "the indeterminacy of translation". This topic, which is more related to language philosophy than translation, is certainly beyond the scope of the present dissertation.

Another important development of the linguistically-oriented models in translation research is Catford's translation shifts model (Catford 1965). By applying Halliday's systemic functional linguistics in translation analysis, Catford proposed a model of categorizing translation shifts between levels, structures, classes, units or ranks and intra-systems (Catford 1965: 73-82). Translation shifts here refer to "small linguistic changes occurring in translation of ST to TT" (Munday 2001: 55). Similar to other linguistically-oriented models, Catford's model is concerned with the notion of equivalence, and Catford carefully distinguishes between “formal correspondence” and “textual equivalence”. A formal relationship exists in translation when a TL category occupies “the ‘same’ place in the ‘economy’ of the TL as the given SL category occupies in the SL”; while a textual relationship occurs concerning “any TL text or portion of text which is observed on a particular occasion … to be the equivalent of a given SL text or portion of text” (Catford 1965: 27). Although these definitions are rejected by Snell-Hornby as “circular” and “lead(ing) nowhere” (1995: 19), they were later picked up and developed by Koller (1979/1989) and deemed two of Catford’s important contributions (Munday 2001: 60). Catford’s model is also under fire for his static comparative linguistic approach (Delisle 1988) and the “decontextualized texts” (Catford 1965: 27) employed to illustrate his models.[1] These are now points of view that we quite agree on. But perhaps Kenny is more penetrating in discovering that Catford’s use of these static or invented sentences is to “accommodate the theory rather than be indicative of real translation problems” (2001: 15). In fact, Baker was right in pointing out that the authors of early linguistic models, such as Catford, “were more interested in trying out their favorite linguistic theory than in investigating translation in and for itself” (quot. in Kenny 2001: 14).

Pure linguistically-oriented models that were quite influential from the 1950s to the 1970s, such as those listed above, have gradually lost their appeal since the 1980s. They were often derided for their so-called scientific stance in analyzing translation and reprimanded by quite a few prominent scholars from different perspectives (Hermans 1985; Snell-Hornby 1988/1995, Lefevere and Bassnett 1990, etc.). And the castigation of linguistic models for translation continued well into the 1990s, "gathering momentum with the continuing rise of cultural studies in translation" (Kenny 2001: 2). More specifically, criticisms of linguistic models before the 1980s were centered on their restrictions to lower linguistic ranks (i.e. below sentence level), their prescriptive nature, their "illusion of equivalence" (Snell-Hornby 1995: 13) and their exclusion of cultural and translator's subjective factors in the analysis of translation.[1] By illustrating the subtle but crucial differences between the German term *Äquivalenz* and the English term *equivalence*, Snell-Hornby argues that the aim of achieving equivalence in translation is actually an illusion (1995: 18-22). The scientific posturing of some linguistic models, such as Nida's, turns out to be not ingenuous at all.[2]

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[1] Mary Snell-Hornby relentlessly criticizes Catford’s invented examples as “absurdly simplistic sentences” and “isolated words” (1995: 20).

Another charge made against linguistically-oriented models is their inadequacy to explain literary translations. For some researchers, the rigid procedures of linguistic models are fetters as well as a mockery for the creativity of literary translators (e.g.

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[1] For a summary of the critiques of linguistically-oriented translation theories, see Fawcett (1997).

[2] The science of Nida's model has often been questioned for its scientific stance. Many researchers have pointed out that the hidden agenda of the model is to spread the word of God and convert people reading his translations to Christianity (see Gentzler 2001: 44-76).

Robinson 1991).

While some of the above criticisms of the linguistic models are justified, we still should not underestimate the importance of systematic comparisons advocated by these proponents of early linguistic models in the analysis of translation. Without the systematic comparison of ST and TT, there can be no basis for further discussion. Nevertheless, this comparison should not be limited to isolated items below the sentence level, but should extend "into the broader areas of text structure and functioning, into the sociocultural functioning of translation and how it is shaped and constrained by the place and time in which it takes place" (Fawcett 1997: 145). Only in this way will linguistics have a more important role to play in translation research.

The dissatisfactions with early linguistic models have had a great impact on the linguistic-oriented models developed after the 1980s[1] and they also anticipate later developments in translation studies, most notably, the flourishing of translation models developed within the framework of descriptive translation studies. The study of translation models has also witnessed a rapid development since the 1970s in the west due to the impetus it has received from descriptive translation studies (DTS).

Actually, the development of DTS owes a great debt to James S. Holmes, who is the first to give the name “translation studies” to the discipline dealing with translating and translations, a discipline in its own right. In his highly influential article entitled “The Name and Nature of Translation” presented to the Third International Congress of Applied Linguistics in 1972, Holmes proposed a series of fundamental concepts, including the nature and branches concerning this discipline and the classification of various types of research within it. Considering the fact that such ontological questions on translation research had never been addressed or paid serious attention to before his paper,[1] Holmes seems to have been well ahead of his time. Although other researchers, such as Neubert (1985, Neubert and Shreve 1992) and Bell (1991), also put forward alternative mappings for the discipline after Holmes, Holmes’ blueprint has been acknowledged as the most comprehensive “meta-reflection on the nature of translation studies” (Holmes 1988: 71) and is widely accepted as a point of departure for translation studies around the world[2](Baker 1998: 278)[3].

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[1] Despite the fair amount of criticism they have received in contemporary translation research, linguistic models continue to be published. Baker (1992), Bell (1991), Blum-Kulka (1981, 1986), Delisle (1988), Hatim and Mason (1990, 1997), House (1981, 1997), Mason (1994), Neubert and Shreve (1992) and Wilss (1982) are examples of such work. These models differ from their predecessors in that they emphasize studying and comparing real texts and relating the features of these texts to wider social and cultural context.

Holmes envisages the field of translation studies to be composed of two parts: pure translation studies and applied translation studies. Pure translation studies is further divided into theoretical translation studies and descriptive translation studies;

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[1] Pym suggests that Lawrence Humphrey had already proposed ideas that were similar to Holmes’ as early as 1559 (Pym 1998: 2). However, as we can see, Humphrey’s “map” for translation research is less systematic and influential than Holmes’.

[2] Some researchers have expressed their reservations about Holmes’ map. For example, Pym airs his dissent by suggesting that Holmes fails to include the study of translation history methodology (Pym 1998: 2), while Munday also expresses his regret at Holmes’ exclusion of interpreting in his map (Munday 2001: 13).

[3] For a more comprehensive survey of DTS, see Hermans (1999).

while applied translation studies is subdivided into translator training, translation aids and translation criticism (Holmes 1988: 71-78). The objectives of DTS, as Holmes put it, are to "describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience" (1988: 71). After the term "DTS" was coined it soon engendered further meaning apart from Holmes' original definition, as it was adopted by a group of scholars such as Lefevere, Lambert, Hermans, Bassnett and Toury as a convenient label for an approach to translation and to studying translation in the 1970s. DTS marks a self-conscious departure from the previous linguistically oriented approaches in translation studies, which had been highly prescriptive in their orientation. DTS is considered empirical in nature, for it "focuses on the observable aspects of translation" (Hermans 1999: 7). As DTS argues that the investigation of translation may as well begin from the target pole, namely from the translation itself, and from the target socio-cultural factors which determine the translation, it is also dubbed a target-oriented approach, thus making a clear distinction from the source-oriented perspectives adopted by early translation models. The target-orientedness of DTS partly derives support from Itamar Even-Zohar's polysystem theory, which views literature as "a heterogeneous, hierarchized conglomerate (or system) of systems" (Shuttleworth and Cowie 1997: 176). Being part of the target literary systems, translated literature, just as any other individual literary system, competes with other literary systems in the wider polysystem for survival and domination (Even-Zohar 1978, 1979). In this view, (literary) translations are considered to play an influential and innovative role within their literary systems, and thus can best be examined from the target pole.

Hermans has succinctly summarized the main features of DTS in his preface to the seminal volume *The Manipulation of Literature* (1985):

> … a view of literature as a complex and dynamic system, a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text-processing, and in the place and role of translation both within a given literature and in the interaction between literatures.
>
> (Hermans 1985: 10)

This new paradigm for translation research is largely designed for the study of literary translation and with formulating the norms and general translation laws that are inherent in translation as the final aim. From these starting points, DTS scholars have developed their own theories, methods and translation models. Some of them, such as Even-Zohar's polysystem model (1978, 1990), Toury's translation norms model (1980, 1995), Lambert and Van Gorp's mapping model (1985), Leuven-Zwart's transeme model (1989, 1990), and Chesterman's Popperian model (1997b), are gaining more and more ground in contemporary translation studies.

Among all DTS translation models, one that merits special attention is Leuven-Zwart's transeme model (1989, 1990),[1] which combines the method of contrastive linguistic analysis proposed by linguistic models with the explanatory powers offered by DTS models. Ever since its publication, the transeme model has generally been regarded as the most detailed and comprehensive translation model proposed to describe and explain translation (Hermans 1999: 58；Munday 2001: 63).

Specifically, Leuven-Zwart's transeme model is a dual one, as it includes a "comparative model" and a "descriptive model". The aim of the transeme model is to describe and explain "the overall shifts occurred in the integral translation of narrative-fiction" (1989: 152). Her model may shed light on the current research of Zhou's translated fictions as both studies take narrative texts as their research subjects.

Leuven-Zwart's comparative model (1989: 155-70) aims at finding and categorizing the microstructural shifts (i.e. shifts below the sentence level) occurring in translated texts, by conducting a detailed comparison of STs and TTs. Leuven-Zwart first divides randomly selected passages of the translations to be investigated into transemes, which are defined as “comprehensible textual unit[s]” (1989: 155). Both transemes of ST and TT are expected to compare with the architranseme or ATR, which is the invariant core meaning shared by both the source and target transemes. On the basis of the above comparison, Leuven-Zwart distinguishes three major categories of microstructural shifts—modulation, modification and mutation, with a number of subcategories under each. According to Leuven-Zwart, “modulation” refers to the hyponymic relationship between the transemes. If both transemes are different from ATR either semantically, stylistically, syntactically or pragmatically, or by a combination of these, they are in a relationship of “modification”, whereas we speak of “mutation” if it is impossible to establish an architranseme between two transemes. As an architranseme is the basis of comparison, two transemes cannot be compared at all without this hypothesized theoretical construct.

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[1] Leuven-Zwart formed the early shape of the model in her doctoral dissertation, published in the 1980s. However, as the dissertation was written in Dutch, her idea was not much known in the English-speaking world. Most readers became familiar with her model later through her English version, published in *Target* (cf. Leuven-Zwart 1989, 1990).

In the second part of Leuven-Zwart’s transeme model, namely, the descriptive model (1989: 171-9), she explores how the microstructural shifts affect the macro structure of translations in terms of Halliday’s three functions of language (i.e.

interpersonal, ideational and textual functions) and three levels of narratological analysis (i.e. history, story and discourse levels). By means of a complex chart (1990: 87), Leuven-Zwart matches specific microstructural shifts to the three functions of language and three levels of narratological analysis mentioned above. The ultimate objective of the descriptive model is to tease out “the translational norms adopted by the translator, his interpretation of the original text and the strategy applied during the process of translation” (Leuven-Zwart 1990: 69). It is exactly the descriptive part that makes Leuven-Zwart’s transeme model “go further than the mainly linguistic comparisons which characterize Vinay and Darbelnet’s and Catford’s work” (Munday 2001: 65).

In contrast to the earlier “top-down” models which were prevalent before the 1980s, Leuven-Zwart’s transeme model may be termed a “bottom-up” approach which takes the analysis from the microstructural level to the macrostructural level of target texts. The results derived from the comparative model serve as a solid basis for further discussion of how they will affect the overall structures of translations. In Hermans’ opinion, it is these detailed and systematic comparisons that free the transeme model from the “usual impressionistic or intuitive statements about translations” (1999: 62). In addition, Leuven-Zwart’s descriptive part extends the translation analysis to the domain of narratology and relates smaller linguistic changes to the overall language functions, which is sure to "give valuable insights not only to the nature of translation, but the nature of language itself" (Gentzler 2001: 134).

Despite its advantages, Leuven-Zwart's transeme model has been criticized for its intricacy (Gentzler 2001: 134; Munday 2001:66; Hermans 1999: 62). For example, in the comparative part of the model there are altogether eight different categories and thirty-seven subcategories. Its complexity is indeed an insurmountable difficulty that restrains many translation scholars from applying this model in their research. The objectivity of the model is also challenged, especially the criteria for the selection of samples to be analyzed for determining the architranseme as the basic unit for comparison.[1] Maybe what Leuven-Zwart needs to do next is to simplify her model and reduce the strong interpretive elements involved in the comparing process so as to make her model more manageable and less subjective.

2.2 Linguistic model or DTS model?—towards establishing a model for the present study

The above classification of translation models into two diametrically opposed camps seems to involve certain risks of overgeneralization, particularly when we consider the boom of new translation theories or models in this "post-modern" age that especially values diversity and interdisciplinarity in thought. One may even argue that to align, for example, Gutt's relevance model (1991, 2000) and Nord's looping model (which is largely grounded in Vermeer's *Skopos* model) (1991, 1997) with other "pure" linguistic models mentioned above, or to place Chesterman's Popperian model (1997b) along with other DTS models, is to overlook their originality and underrate their theoretical profundity.

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[1] However, as Toury points out, it is out of the question to be absolutely objective in translation research, as subjectivity emerges the very time a researcher has chosen his or her research topic (Toury 1999: 22). Pym goes so far as to claim that the subjectivity of a researcher in translation studies is not only unavoidable but sometimes necessary (Pym 1998: 30).

However, upon close inspection, we find that our labelings for the above three models actually fit them quite well, because they foreground the most prominent feature that characterizes these models and help readers to be aware immediately of the theoretical foundations on which these models are based. For instance, just like any other linguistically-oriented models, Gutt's model and Nord's model are either inspired by a particular branch of linguistic theory (such as the relevance theory in Gutt's model) or are largely based on some important linguistic concept(s) (such as Nord's use of the equivalence concept as the main theoretical underpinning of her model)[1] for textual accountability. Similarly, though Chesterman's introduction of Popper's concepts to explain the different evolutionary stages of human translation history is indeed original and thought-provoking, it coincides with other DTS approaches in their common pursuit of explanations for the action of translation from translation norms that are prevalent in the target culture at a certain period of time. Therefore, the use of linguistics or DTS to label different existing translation models is in fact an effective and efficient way of foregrounding the common core features of certain groups of models rather than of obscuring their unique individual characteristics.

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[1] Nord admits that she largely bases her methodological framework for translation on "the concept of 'equivalence' in its widest sense", which is "identical with the sender's intention" (1997: 89). She also proposes four equivalence requirements and four matching skopos suggestions (1997: 82), the former of which are redolent of the similar concepts in text linguistics.

It goes without saying that both linguistic and DTS models are enriching the paradigm of translation studies, either with their singular perspectives in mapping the relationships between ST and TT or their broadening of the concept of translation by situating the translation action within the socio-cultural context of the target culture. However, as the following analysis of the merits and demerits of these two types of translation models will show, none of the linguistic models and DTS models mentioned above, and none of the other existing models, alone will fulfill the task of both diachronically describing and explaining Zhou's fiction translations in the present study.

Admittedly, linguistic models, such as those of Vinay and Darbelnet, Nida and Catford mentioned above, are surely helpful in one way or another in the description of the intertextual comparability between the ST and Zhou's TT, as their proposed text analytical models revolve around some major linguistic concepts, including equivalence, shifts, the successful vs. unsuccessful reproduction of speech effects, etc.

What is more, the comparative results derived from the painstaking linguistic analysis of the relationship between source language and target language can be viewed in translation studies as textual evidence, furnishing a solid ground for further exploration into the extratextual factors that have shaped the translation. However, as most of the linguistic models have been designed only to compare and analyze isolated relationships between small chunks of language items (usually below the sentence level), their usefulness and effectiveness in describing longer textual chunks, such as sentence groups, paragraphs or whole texts have often been called into question. In addition, although some linguistic models, such as the skopos model, claim to be “relevant for all types of translation” (Schäffner quoted in Munday 2001: 78), their limitations in describing the translation of literary texts, especially the various literary devices that are conducive to the inherent literariness embodied in every literary text, have already been vociferously pointed out in the works of some translation scholars (cf. Hermans 1985; Lefevere and Bassnett 1990). In fact, some linguistic models have just been deliberately designed to shun the discussion of literary type of translation in order to escape the so-called “dead hand of literary studies” (Klein-Braley and Franklin 1998: 61). Apparently, such an orientation in linguistic models precludes their applicability in the present study, which aims at seeking the description and diachronics of some inherent formal and literary features (such as narratological features, means of characterization, etc) that set apart the literary genre of fiction. The fact is that the formalistic analytical ways in which linguistic models treat texts—as if they existed in a vacuum—often leave readers with a somewhat fragmented “reassembled” text (the translation) when the description or analysis is finished and no more is said about the translation. This clearly indicates their insensitivity to the political, societal and poetic factors that underlie the translation, which makes them unfit to be applied in studies (including the present one) that concern themselves with the discovery of translation norms and the interplay of traditions between source culture and target culture as revealed in the disparities of formal literary techniques of ST and TT (please refer to 1.4 for some of the research questions of the present study). Therefore, linguistic models, though they may offer some insights with their rigorous and analytical methods, fall short of being ideal models for the present study.

The failure of linguistic model to take full account of the literary contour of a work of literature and the extratextual factors, such as political, societal and poetic factors, that precipitate a translator’s decision is exactly the “loophole” that DTS models have been trying to close. In contrast to the source-oriented perspective adopted by linguistic models, DTS models examine translations from the target pole, shifting the emphasis from the translation process to the result. A translated text is viewed as a historical fact which operates in the larger social, literary and historical systems of the target culture. In fact, Toury goes so far as to claim that any text will be a translation if it is accepted as such in the target culture (Toury 1995). Such points of orientation easily lead to the rejection of the formal and detailed contrastive analysis proposed by linguistic models, which are dismissed as inadequate for dealing with “the manifold complexities of literary texts” (Hermans 1985: 10). Some DTS scholars have carried the position to the extent of focusing only on extratextual factors in the analysis of translation, which is evident in their strong criticism of detailed descriptions of some linguistically-oriented models in the translation:

> The overall position of the linguist in translation studies would be rather analogous to that of an intrepid explorer who refuses to take any notice of the trees in the new region he has discovered until he has made sure he has painstakingly arrived at a description of all the plants that grow there.
>
> (Bassnett and Lefevere 1990: 4)

However, as I have argued, a systematic comparison of ST and TT, from the linguistic or other perspectives, can serve as a basis for further discussion, and should be considered as an indispensable part of translation research. Translation research that does not depend on literarily or textually accountable knowledge and observation for their explanations, as some scholars have already pointed out, tends to yield results that are subject to “haphazard empathy, personal taste or temperament, or arbitrary judgment” (Zhu C. 2004: 235). After all, to take the present study as an example, how will we know in what aspects Zhou has deliberately diverged from the original text and the reasons he has for such divergence, if we do not compare the ST and the TT?

To sum up, neither linguistic models nor DTS models can be applied exclusively in the present study if we want to attempt both a description of, and an explanation for the strategies adopted in Zhou’s translation of foreign fiction. Rather, what we need is an integrated model that combines the analytic and descriptive tools that are characteristic of linguistic models (a comparative part) with a wide range of explanatory devices for translations (an explanatory part), some of which are offered by various DTS models. Equally important is that the comparative part of this integrated model should be so designed as to be able to account adequately for the distinctive features of the translation of fiction, a genre which is different from other non-literary or practical genres such as tourist brochures, official documents or advertisements. In other words, the comparison between ST and Zhou’s TT should not be limited to the levels of words, phrases or sentences, as most linguistically-oriented translation models are, but should focus on the prominent and inherent literary features that constitute the “literariness” of fiction. Such an integrated model will help us to find out whether the original literary elements (which may be represented by fictional devices, narratological conventions or other formal literary elements, etc.) have undergone any changes in Zhou’s fiction translations (in other words, whether the literariness of the original fiction has been preserved or altered in Zhou’s translations), as well as draw on as many extratextual factors as possible to account for Zhou’s preservation or alteration of ST.

2.3 Narratory model: the model of the present research

Taking into consideration the merits and demerits of linguistic models and DTS models and the distinctive formal literary features of the genre of fiction, I have devised a translation model—narratory model to be specially used for the comparison and explanation of Zhou’s translation of Western fiction. This model is an integrated one in the sense that it consists of two parts: a narrative sub-model and an explanatory sub-model. The narrative sub-model allows a comprehensive comparison between ST and Zhou’s TT in terms of the three selected formal narratological aspects of fiction that are considered important components of the “literariness” of this genre; whilst the explanatory sub-model aims to provide explanations for the comparative results derived from the narrative sub-model from a number of extratextual levels, some of which are inspired by DTS models.

2.3.1 The narrative sub-model

The narrative sub-model bears some similarities with the linguistic model, in the sense that both are source-oriented and both take the contrastive results between TT and ST as points of departure. In addition, both intend to provide detailed and systematic descriptions of various relationships between the ST and TT in question. However, differences between these two types of models do exist. Instead of confining the contrastive analysis to lower linguistic ranks (i.e. to below the sentence level), the narrative sub-model compares and analyzes the narrative structures of ST and TT in terms of point of view, narratorial commentary and characterization—three formal narratological features which are believed to be part of the “literariness” of narrative fiction. Lower linguistic ranks will be compared only when such comparisons may help to reveal the narrative discrepancies between ST and TT. In other words, the narrative sub-model places the contrastive results within the framework of narratology, aiming at discovering some general rules related to the translation of narrative structures in TT.

Following are the reasons why we only choose point of view, narratorial commentary and characterization out of a number of inherent literary qualities of fiction to incorporate in the narrative sub-model. One of the most important reasons is that they are crucial and indispensable features of narrative fiction.

In narrative fiction, the narrator controls the course and speed of the narration by regulating the narrating process, and interferes in the narrating process by expressing his views of the narration in terms of narrative form or subject matter - i.e. narratorial commentary. By means of "intruding" into the narrating process, the narrator gets his ideas on literary concepts or moral standards across to the naratees and implied readers, hoping to exert influence on them. By investigating the translation of narratorial commentary (whether it is literally rendered or transformed), we may see the translator's attitudes towards the literary beliefs and moral values expressed in the original narratorial commentary.

In a narrative work, both point of view and characterization are pivotal concepts, for without either there would be no "story"[1] or narrative text at all. The importance of point of view in fiction is well summarized in Percy Lubbock's often-quoted statement in *The Craft of Fiction*: "The whole intricate question of method, in the craft of fiction, I take to be governed by the question of point of view—the question of the relation in which the narrator stands to the story" (1957: 45). Therefore, it will be of interest for us to examine whether Zhou has retained the original narrative perspective, especially taking into account the fact that modern Western fiction, from the beginning of the 20th century, uses many more varieties of narrative perspective than traditional Chinese fiction. If Zhou does make adaptations to the original point of view, what has he adapted in the translation? And what has happened to the narrator in the translation, and to his narrating capacity and stance, as compared to the original ones?

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[1] "Story" here refers to the verbal representation of a succession of events. It corresponds to the French structuralists' "*recit*", or the Russian formalists' "*sjuzet*".

"Characterization", which means the methods used to present characters, is also an important concept in narratology. Characters are indispensable constituent factors of narrative fiction.[1] As Ferrara has rightly pointed out, "in fiction the character is used as the structuring element"(1974: 252). By means of the narrator's characterization readers gain their impressions of the characters depicted in a narrative text.[2] One example of this point is the fact that readers tend to forget the plot of a fictional text they have read after some time, but the characters of the story may linger in their memories for decades. We can always remember vividly and name quite a number of characters from works of fiction we have read, such as Sherlock

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[1] Some critics, such as Roland Barthes, deny that characters play an important role in the progression of contemporary narrative fiction, saying that "what is obsolescent in today's novel is not the novelistic, it is the character; what can no longer be written is the Proper Name" (Rimmon-Kenan 2002: 29). There is indeed some contemporary fiction, such as Robbe-Grillet's stories, that do not have any characters in them, but the number of these works is relatively few. And while it may be true that character is less important in highly experimental fiction, most of the world's great novels are famous for the characters in them.

[2] Of course, we should also be aware of readers' active participation in forming the impressions of the characters in narrative fiction. To be more specific, in the process of reading a narrative text, readers' impressions of a character are not totally dependent on the narrator's characterization, since readers are active receivers. For example, based on their original knowledge or tastes, readers will deepen their understanding of the characters. However, there is also the chance that readers may get a somewhat different picture of the characters, in spite of the ways they are depicted. Still, as most researchers agree, the narrator's characterization remains the main source that determines readers' impressions of the characters.

Holmes, Anna Karinina, Jia Baoyu, etc. But is Sherlock Holmes still the same when he is translated into a culture (in our case, Chinese culture) that is remote and distant from Western cultures? If not, what appropriations has the translator made in order to adapt Sherlock Holmes to the target culture? For the current study, by investigating how characterization is rendered in Zhou’s translations, we can discover how the original character is retained, omitted or adapted to the target culture. Such a process may help us to understand why some of the characters in foreign works were misunderstood by people of his time. In addition, characterization in a narrative work not only mirrors the literary concepts or fiction techniques of the time when the work was produced, but also reflects a culture’s aesthetic tastes. Therefore, the investigation of Zhou’s translation of characterization may help to reconstruct the trajectory of transplanting foreign concepts, including literary and cultural views and aesthetic beliefs, in modern China.

Another important reason for including these three narrative features in the narrative model is that Chinese narrative tradition differs sharply in these three aspects from Western narrative traditions (see Zhao Y. 1995, 1998; Chen P. 1988; Yang Y. 1997; Plaks 1977, 1996). Briefly speaking, the Chinese narrative tradition originates from the ancient lyric tradition, while Western narrative tradition finds its provenance in the ancient Mediterranean epics. How did Zhou, a literatus who had grown up in the Chinese narrative tradition, handle the above different narrative features exhibited in foreign narrative texts? By investigating Zhou's translations as an example, we hope to find out some general trends or norms related to the translation of these three narrative features, and whether these trends or norms were only followed by Zhou or also by other translators who were his contemporaries.

Narratologically speaking, point of view, narratorial commentary and characterization are three important general concepts in narratology which are only realized by more detailed classifications or aspects of fiction. Therefore, each concept in the narrative sub-model here comprises a number of specific classifications (which are taken or adapted from some narratologists' categorizations or definitions) that are believed to be the finer distinctions or realizations of these concepts. Figure I on the following page provides the overall structure of the narrative sub-model:

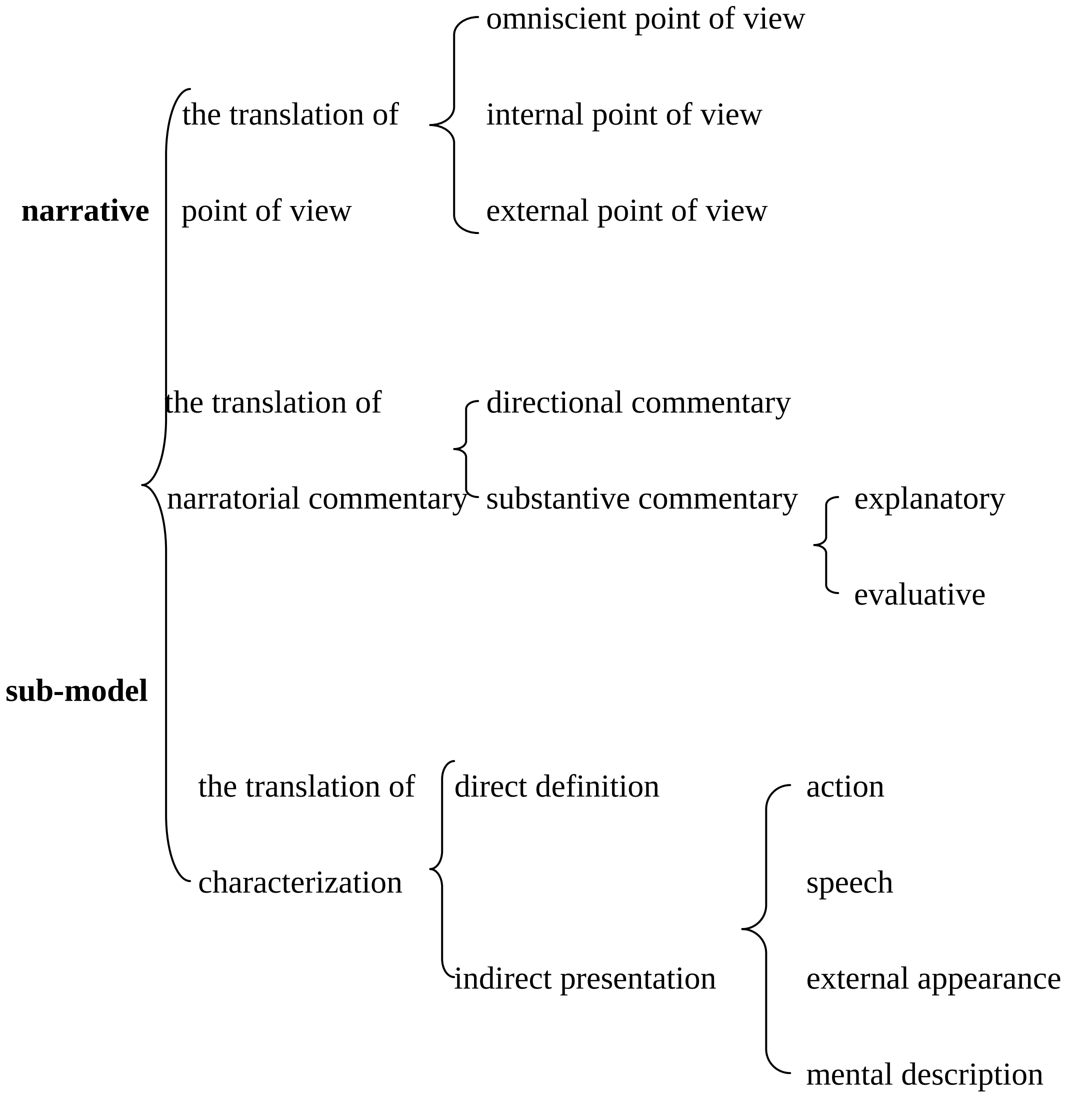
narrative sub-model
the translation of point of view
omniscient point of view
internal point of view
external point of view
the translation of narratorial commentary
directional commentary
substantive commentary
explanatory
evaluative
the translation of characterization
direct definition
indirect presentation
action
speech
external appearance
mental description

Figure I: Narrative Sub-model

From this figure, we can see that the comparison of point of view between ST and TT includes the comparison of omniscient point of view, internal point of view and external point of view; the comparison of the narratorial commentary between ST and TT includes the comparison of directional commentary (a commentary in the narrative form) and of substantive commentary (a commentary in the narrative content), and that the latter is realized by the explanatory and evaluative commentary; the comparison of characterization between ST and TT contains the comparison of direct definition and indirect presentation, and the latter is further classified into means of action, external appearance, speech and mental description (cf. Rimmon-Kenan 2002: 59-70). The definitions as well as illustrative examples for the above categorizations will be provided in the following chapters.

2.3.2 The explanatory sub-model

The second part of the narratory model is the explanatory sub-model, which provides a number of possible extratextual factors to account for the narrative similarities or differences observed in the narrative sub-model. In other words, the comparative results obtained from the narrative sub-model function as textual indicators to be expounded or justified within the socio-professional context in which translation takes place. In addition to providing explanations for the comparative results in terms of the three narrative perspectives, the explanatory model also summarizes diachronically Zhou's translation tendencies. Such tendencies are further summed up as translation conventions or translation quasi-norms, either in the form of "Under conditions X, translators (tend to) do (or refrain from doing) Y" (Chesterman

1997b: 71) or “If X, then the greater/ the smaller the likelihood that Y” (Toury 1995: 265). However, we are well aware that these translation regularities or norms are only those grounded in Zhou’s fiction translations, and that they have to be tested in a larger corpus that include a multitude of genres if we want to claim wider applicability (or claim functions such as translation laws) for them.

The explanatory model seeks explanations for the comparative results at the following two levels, with several more specific factors under each (adapted from Williams and Chesterman 2002: 54):

(1) Translator level. Relevant factors of this level include the translator’s state of knowledge, his attitude towards the task, his self-image as a translator, his personality and his love and life experience as a whole.

(2) Socio-cultural level. Relevant factors related to this level include translation traditions, history, ideology, general economic goals, the status of the languages involved and the status of the translated literature involved.

The explanatory model is represented on the following page by Figure II:

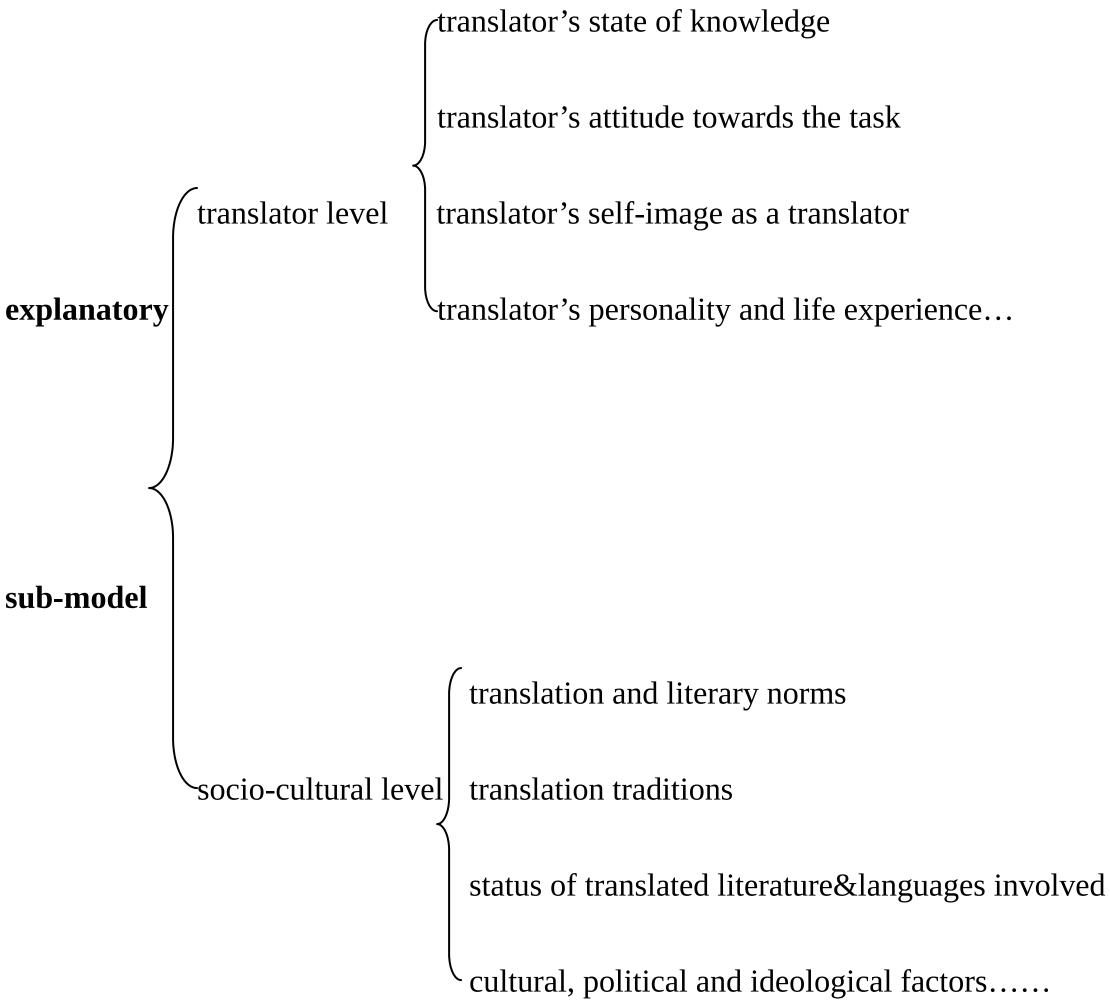
explanatory
sub-model
translator level
translator's state of knowledge
translator's attitude towards the task
translator's self-image as a translator
translator's personality and life experience…
socio-cultural level
translation and literary norms
translation traditions
status of translated literature&languages involved
cultural, political and ideological factors……

Figure II: Explanatory Sub-model

From Figure II, we easily see that DTS mainly falls back on the socio-cultural level to seek explanations for a translation. Some DTS models of this type include Even-Zohar's polysystem theory (1978, 1990), Lefevere's five constraints hypothesis (1992a), Toury's translation norms theory (Toury 1980, 1995) and Chesterman's norms theory (Chesterman 1993, 1997b). It seems that DTS scholars consciously keep their distance from explanations at the translator level, regarding the translator factor as too subjective or trivial. It is not until recently that some scholars (Robinson 1991; Toury 1995; Pym 1998; Williams and Chesterman 2002) have turned to the translator level for further explanations of a translation. However, as the following study of Zhou's fiction translations will prove, translator factors sometimes play a greater or even a decisive role in determining a translator's translation strategies or methods.[1]

The narrative sub-model will be used in chapters three to six to discover the three narrative differences between the STs and Zhou's TTs in both his early and later translations, while the explanatory sub-model will be used solely in Chapter Seven to furnish justifications for the comparative results found in the previous four chapters.

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[1] Nowadays, DTS has often been criticized for its negligence of the translator's subjective qualities (what Toury termed 'translation act' (1995: 249)) in the translation processes. Actually, the translator's personal experience or subjective factors sometimes may play a more important, or even decisive, role in the final form of the TT. A case in point here is a Zhou's translation entitled '空墓' [Empty Tomb, in *Saturday*, No.116, 1927], in which he changes the original happy-ending into a tragic one. If we only resorted to the socio-cultural factors such as the social environment and literary convention at that time to explain this translation, we would be in quite a contradictory situation, since happy endings should be more acceptable, according to the Chinese literary tradition. But it turns out that Zhou's translation is in direct opposition to the ideology or literary belief of his time (according to DTS, these factors presuppose or prescribe what Zhou's translations should be like). Therefore, Zhou's translation would not be adequately explained if we only resorted to the socio-cultural factors. Zhou's personal characteristics have to be taken into consideration for this case. I believe that the reason why Zhou rewrote the original happy ending as a tragic one is closely linked to Zhou's unrequited love in his early years, which left him indelible pain and sadness all his life (Wang Z. 1993: 96, 133; please also refer to 1.1). This personal tragic experience, which is named "the unfulfilled authorial experience" in literary psychology (Liu Y. 1997: 119), looms large in Zhou's translation..It not only affected his choice of the works to be translated, but also determined some of his translations of certain characters of the original text. This example shows that the translator's personal characteristics also play an indispensable part in the explanation of translations.

Chapter Three Point of View in Zhou Shoujuan's Early Translations

Pursuant to the narrative sub-model proposed in Chapter Two, this chapter will conduct a comprehensive investigation of how Zhou dealt with point of view in his early fiction translations. Before the discussion of Zhou's translations, a basic knowledge of point of view, as well as how it is generally classified in narrative studies, would seem necessary.

3.1 The study and classification of point of view in narrative fiction: an overview

The term point of view[1] is arguably one of the most intriguing and controversial terms in narrative studies. Before the 20th century, this concept was not given much importance by critics in the study of fiction, as the scene of literary studies was dominated by the practices of seeking the social or moral significance of fiction. It was not until the emergence and influence of Russian Formalism in the 1920s, a literary school that marked itself distinctively from other, previous literary thought in viewing literature as “a distinct field of human endeavor, as a verbal *art* rather than a reflection of society or a battleground of ideas” (Altshuller 1993: 1101), that ended the stagnation and stimulated a lively discussion of this topic in the following decades. It is widely accepted that the American novelist Henry James is one of the forerunners in attaching overriding importance and conducting comprehensive research on point of view in fiction[1]. Other scholars who have made meaningful contributions to this intriguing yet fascinating problem include Stanzel (1955), Lubbock (1957), Booth (1961), Genette (1980, 1983), to list a few.

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[1] The term "point of view" was originally put forward by Percy Lubbock in *The Craft of Fiction* as early as 1928, but it is by no means free from dispute or ambiguity in the current study of narrative fiction. Many scholars have expressed their dissatisfaction with this term and attempted to replace it with other options. Genette, for example, forsakes it for its too specifically visual connotations and adopts "focalization" instead (1972: 206). Rimmon-Kenan considers the term too narrow and argues that it has to be widened to encompass "cognitive, emotive and ideological orientation" (2002: 72), although she does not propose any alternatives. Various terms with more or less the same meaning have been put forward by other researchers: post of observation (Tate 1940), vision (Poullion 1946), focus of narration (Brooks and Warren, 1948), aspect (Todorov 1966), filtering (Watts 1981), and filter and slant (Chatman 1986). The present paper adopts the term "point of view", notwithstanding the abundance of other choices, as it enjoys the widest currency among all similar terms in the study of narratives.

The concept “point of view” is usually defined as “the perceptual or conceptual position in terms of which the narrated situations and events are presented” (Prince 2003: 75). In telling stories, an author usually chooses a narrator to recount a story on his behalf. It is from the narrator’s vantage point, or through the narrator’s eyes and consciousness, that the fictional reality in the story is presented to the reader. Similarly, a narrative fiction is actually a narrator’s description of what the narrator’s chosen characters can experience in the story. Therefore, the kind of narrator an author chooses has great impact on the meaning and literary effect that the author wants to convey to his audience.

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[1] It should be noted that before Henry James, British and American critics, including Samuel Johnson, Clara Reeve, John Dunlop, George Eliot Leslie Stephen, had already “considered the status and structure of ‘fiction’ as a narrative form” and “had debated plot, character, design and unity, morality in fiction” (Leitch 2001: 852); although they all ignored the problem of point of view in fiction. Instead, they would attribute the deviations caused by point of view to other factors, such as plot, characters, etc. It was Henry James who first raised the question of point of view in the study of fiction.

Viewed from the narrator's perspective, point of view is actually a type of narrative mediation. The narrator, caught in a vast web of events, opinions and experiences, has to choose a particular angle from which he can narrate the story. But here a distinction should be made between the narrator and the 'focalized' character(s)[1] in a narrative fiction. The narrator and the character are two indispensable elements of fiction that have different responsibilities and roles to play: the narrator narrates the story so as to keep the story running, but he cannot experience the events in the story as the characters do; while the characters can experience the events but cannot relate the story.[2] In other words, a narrative fiction is actually the result of the combined efforts of both the narrator and the characters: "the 'focalized' character offers an experience of the event, and the narrator offers the voice" (Zhao Y. 1995: 91). The importance of this classification, to put it simply, is that it reminds us that the narrator sometimes may speak (in narratives, narrate) what the focalized character sees, contrary to the former assumptions that the focalized character always narrates what he has seen. Based on such distinction, we may distinguish three types of point of view in fiction, namely, (1) omniscient point of view; (2) internal point of view and (3) external point of view.[1]

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[1] In the rest of the thesis, the terms "focal character" or "focalizer" will be used interchangeably to mean the same as "focalized character".

[2] This may cause a few confusions to some readers as they will tend to believe that first-person narrative may be a type of narrative in which the character can experience events as well as narrate the story. However, as Zhao Yiheng points out, "the 'I' as narrator is different from the 'I' as character, since the 'I' cannot be both narrator and character at the same time" (Zhao Y. 1995: 91). In other words, the "I" (the narrator) who narrates the story is usually more mature than the "I" that once experienced as a character (the focalized character). The distinction between the narrator and the focalized character is succinctly summarized by Rimmon-Kenan as involving two questions of a fiction, namely, 'who speaks?' v. 'who sees?' (2002: 73, see also Genette 1980), which has greatly facilitated and clarified the analysis of point of view in fiction.

3.1.1 Omniscient point of view

The omniscient point of view here refers to a narrator "whose position varies and is sometimes unlocatable and who is (by and large) not subject to perceptual or conceptual restrictions" (Prince 2003: 75). Among all types of point of view, the omniscient point of view is perhaps the one that has been most frequently practiced in the narrative fiction of China as well as in that of Western nations, especially in the fiction before the 20th century. Readers of traditional Chinese fiction are bound to find this narrative point of view familiar because it is so widely employed in traditional Chinese fiction, in classical Chinese or vernacular, that it becomes one of the typical narrative characteristics of it.

As its name implies, the omniscient narrator in a story "has a full knowledge of the story's events and of the motives and unspoken thoughts of the various characters" (Baldick 2001: 178) and thus can adjust his narratorial perspective freely, jumping from one character to another. He also knows everything that has happened, is going to happen and will happen in the story. In a fiction adopting the omniscient point of view, the narrator has a virtually unlimited range of consciousness and is able to describe events happening simultaneously in different places.

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[1] For a thoroughgoing summary of all classifications of point of view, please see Gerald Prince's *A Dictionary of Narratology* (2003), pp. 75-77.

3.1.2 Internal point of view

The omniscient point of view that was once popular in narrative fiction before and during the 19th century in the West came under fierce attack by modern writers and critics such as Flaubert and James at the beginning of the 20th century. They took issue with the all-pervading narratorial voice of omniscient narration and argued that the narrator of fiction should withdraw from the narration as much as possible. Only in this way could the characters and plots unfold as in real life. By doing this, the author of the fiction could achieve the greatest "scenic"[1] or "object effect", which, to be more specific, could be best done by adopting an internal point of view in fiction. To them, the internal point of view is one of the ideal narrative techniques for achieving their purposes.

In a story with an internal point of view, the diegesis is situated in a character, and "everything is presented strictly in terms of the knowledge, feelings, and perceptions of the same character or different ones" (Prince 2003: 75). While the omniscient narrator would narrate everything as if he had seen and perceived it, the narrator of the internal point of view (hereafter abbreviated as internal narrator) would adopt the focalized character's perspective to observe, perceive and narrate things or events around him. Or in more technical terms, the internal narrator narrates the story through the focalized character's (or focalizer's) eyes.[1]

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[1] "Scenic" here means dramatic, which indicates that readers are with the characters as if they see them perform on the stage (see Wang B. 2002: 139).

The most frequently-seen focalizer in internal narration is the first-person narrator, who uses "I" as the center of consciousness through which everything narrated in the story is filtered. The I-narrator may be part of the action of the story (i.e. the story evolves out of what "I"—the protagonist—has experienced, felt and seen) or an observer, whose major duty is to report what the protagonist is doing and has done from his own perspective.[2]

As readers, we share all the limitations of the I-narrator, as our knowledge of the story is totally confined to what I-narrator knows. For this reason, stories narrated from the perspective of the internal narrator "I" (no matter whether protagonist or observer) are usually considered as having "the advantage of a sharp and precise focus", as readers "feel part of the story because the narrator's 'I' echoes the 'I' " already in their mind (Jacobus 1996: 121).

In addition to the first-person narrator—the most typical narrator of internal narration—the third-person character in a story of either omniscient or internal narration can also temporarily take over the narrating power and act as the internal narrator. This is usually regarded as a variation or sub-type of the internal narrative mode and is termed *character point of view* or *character narration* in narrative studies. Rather than being controlled by the general omniscient narrator or internal narrator of the whole story, all the events and experiences described in the paragraphs of character narration are presented through the eyes of one of the characters playing a part in the story. Character point of view can be found in stories that are largely narrated by an omniscient or an internal narrator, but with much higher frequencies of appearance in the former.

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[1] The narrator in a story is always a focalizor, because the act of telling the story to the reader already presupposes his perceptions of events, actions and characters to be constituent parts of the story. The change of the focalizer naturally leads to the change of the narrator in the story.

[2] Please refer to N. Friedman (1967: 124-126) for a full discussion of the function of internal narrator "I" as witness and as protagonist in fiction.

3.1.3 External point of view

In fiction with an external point of view, narration is conducted “from a focal point situated in the diegesis but outside any of the characters” and “thereby excludes all information on feelings and thoughts and is limited to registering the characters’ words and actions, their appearance, and the setting against which they come to the fore” (Prince 2003: 75). The external narrator knows less than his characters, which is just the opposite of the situation of internal point of view. He is only responsible for registering the dialogues and actions between characters without any emotional involvement. It is claimed that the narrator with an external point of view is analogous to an unfixed camera. Just as the camera, which can do nothing except record everything (including sound and action) on the spot, the external narrator, in a similar vein, can also only record what he has seen or heard on the spot, but cannot comment, explain or enter the inner world of characters. In fact, narrating a story from an external point of view is like condensing the fictional world into a series of objective life scenes, which are perceived and understood by the readers themselves.

The aim of such narrative method of external narration is to try to provide readers with as objective an impression of the story as possible. In order to achieve this effect, the external narrator will always remind himself not to intrude into the course of narration. Instead, he will try to be as invisible as possible. By trying to depict the characters, scenes and events of the story in a totally objective manner and refrain from having any narratorial involvement with the story, the external narrator hopes that readers can form their own judgments and opinions of the story and have their own accesses to the psychology of individuals in the story, rather than his own opinions. Therefore, what readers typically read in a narrative fiction with an external point of view are usually dialogues or actions of characters and the impersonal illustrations of the background of the story. These descriptions or illustrations are quite similar to stage directions in that neither reveal any additional information about the events or characters concerned. It is for this reason that the external mode of narration has been given other names, such as “dramatic mode”, “dramatization” or “objective point of view”.

External narration is a narrative mode that has gradually came into fashion since the 1920s in the West. Beach and Lubbock elevate external narration to a high status and claim that the external point of view is the most successful stage of the development of point of view in fiction (cf. Beach 1932; Lubbock 1957).

3.2 Point of view in Zhou’s early translations

In this section, a comprehensive comparison and analysis will be conducted between ST and TT in Zhou’s early translation corpus (which consists of 61 translations and their corresponding STs, see 1.5) from the perspective of point of view. Our investigation shows that 41 of all 61 STs were narrated from the omniscient point of view, 20 were from the internal point of view and none were from the external point of view.[1] Altogether 18 paragraphs of character narration – shifts from the dominant omniscient or internal mode of narration - can be spotted in 10 of these STs, most of them occur within texts primarily narrated from the omniscient point of view. The following discussion will center on how Zhou dealt with these three types of narrative perspective in his early translations.

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[1] It should be pointed out that in some of the STs that are classified as adopting omniscient narration, there are actually paragraphs in which the narrator shifts from the omniscient point of view to the internal one. Also, in some texts that are labeled as using internal points of view we can sometimes detect passages that in fact do not apply absolute internal narration from beginning to end. Genette terms the variations of point of view in the course of a narrative as “alterations in focalization” and considers them as quite natural phenomena in a narrative (Genette 1980: 194). So by saying that there are 84 STs that have adopted omniscient narration, I mean that most (or all) parts of the narration in the text are conducted from the omniscient point of view, by no means precluding the possibility that the omniscient narrator may shift the original narrative perspective to other typse of perspective in recounting the story, such as internal or character focalization. The same is the case with the STs that have adopted internal narration.

The fact that the texts adopting omniscient narration account for the largest part of the corpus does not surprise us at all, because the omniscient mode of narration, which was popularized by Henry Fielding in his novels at the end of the 18th century,[1] dominated the scene of fiction creation in the West till the late 1910s, despite the emergence of internal narration at the beginning of the 20th century. It is also understandable that no external narrations were found in the STs of Zhou's early translations if we take account of the fact that narratives conducted from an external point of view did not come out until the 1920s.[2]

One aspect related to the corpus is that Zhou used two types of Chinese—文言 [*wenyan*, or classical Chinese] and 白話 [*baihua*,vernacular Chinese]—in his early translations. Of the 61 early translations we have collected, 27 were rendered in classical Chinese and 34 in vernacular. Zhou's practice of using these two languages in translation continued well into 1919. In fact, to translate in both literary and vernacular languages was a common practice for most of the writer-translators during the late Qing and early Republican periods, including Zhou's contemporary, such as

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[1] In his well-known study of the form of British Victorian fiction, Miller already points out that the third person omniscient narration is the "standard for all Victorian fiction" and "this convention is so crucial for 19th British novel and so rich in its meaning that we can call it the deciding principle of the novels of this period" (1968: 63).

[2] As a fictional technique, external point of view was widely practiced after the 1920s, as especially exemplified by Dashiell Hammett's novels and Hemingway's novellas during the 1930s (cf. Genette 1980: 190).

Bao Tianxiao, Liu Bannong, Xu Zuodai, etc.[1] So the following discussion and analysis of Zhou’s early translations (chapters three, four and five) will cover both Zhou’s classical language and vernacular language translations. We will lay special emphasis on how these two types of translation differ from the ST as well as diverge from each other in terms of reproducing the original narrative techniques as a result of attempting to adapt themselves to the poetic, or more exactly, fictional tradition and/or socio-cultural conventions of China.[2]

3.2.1 The translation of omniscient point of view

Point of view as a narrative technique essentially concerns the way in which the narrator imparts information to and establishes communication with the reader. Therefore, the way it is employed in the story, externally (i.e. by means of an omniscient narrator) or internally (i.e. by means of an internal narrator) will bring about effects on characteristics of the fictional world and the reader.

In submitting Zhou’s early translations to a narratological analysis by using the descriptive category of omniscient point of view we have discovered two types of somewhat conflicting practices: retention and adaptation, with the former preserving the original image of the fictional world and the narrator-reader relationship and the latter distorting the image and changing the relationship.

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[1] But since 1920, Zhou ceased translating in this way probably due to the change of social, cultural and intellectual ambiance at that time (this change will be discussed in Chapter Six).

[2] The emphasis on “difference” over “similarity” in comparing and describing ST and TT in the present study is in line with the basic tenet prposed by DTS. According to some DTS scholars, a translation can be described in terms of how much it has preserved the original (“adequacy”) or how much it has modified the original to fit it into the target culture system (“acceptability”), but the latter way of description is more significant and revealing if we want to reconstruct the translation process and formulate the then translation norms (cf. Toury 1995). DTS has often been termed target-oriented exactly because of its tendency to place overriding emphasis on the target culture’s influence on the formation of translations (“acceptability”).

3.2.1.1 Retaining the omniscient point of view

In some of his early translations, Zhou retained the original omniscient point of view, transplanting completely the vantage point from which the omniscient narrator narrates the story as well as representing faithfully the tone and narrative capacity of the original narrator. By doing so, Zhou preserved the original narrator's identity, the degree to which and way in which this identity was developed, as well as the sequencing in which the original fictional world was presented to the reader. This is best represented in Zhou's translation of the opening paragraphs of some of the omniscient narrative texts:

> ST (1): In a house, with a large courtyard, in a provincial town, at that time of the year in which people say the evenings are growing longer, a family circle were gathered together at their old home. A lamp burned on the table, although the weather was mild and warm, and the long curtains hung down before the open windows, and with the moon shone brightly in the dark-blue sky. But they were

not talking of the moon, but of a large, old stone that lay below in the courtyard not very far from the kitchen door. The maids often laid the clean copper saucepans and kitchen vessels on this stone, that they might dry in the sun, and the children were fond of playing on it. It was, in fact, an old grave stone.

(Hans Christian Andersen: “The Old Grave Stone”)

TT (1): 一市鎮中有一家。一日濱暮時，天尚溫煦，如在日中。桌上燈火已明，光絳若胭脂。窗猶未闔，而窗紗已下。窗外長天一抹，作深藍色。月行中天，團圞如寶鏡。然而此一家之人，初非縱談風月，方談彼庭中之古石。石在庖室門外，半陷入地。女僕輩輒以濯淨之器皿，寘此石上，曝日中使幹。而稚子好戲，亦好戲於石畔。石匪他，一古墓之墓石也。[There was a house in a town. One day, it was near dusk and the weather was warm as if it were still at noon time. The lamp on the table had already been lit and gave out rouge-like light. The windows were still open but the curtains already hung down. Outside the open windows was dark-blue sky. And the moon was as round as a precious mirror. But the members in the family were not talking freely of breeze and moon, but of an age-old stone in their courtyard. The stone was lying outside the kitchen door, half of it sunk into the earth. The maids often laid the washed household utensils on this stone so that they might dry in the sun. And the children were fond of playing on it. The stone was, in fact, an old grave stone.[1]]

(《斷墳殘碣》，載 1915 年《禮拜六》第 68 期 [2])

ST (1), which begins Andersen's story "The Old Grave Stone", is a typical paragraph of omniscient narration, in which the ubiquitous narrator guides the readers to the fictional world he has just created by introducing the setting of the story, including the indication of time ("at that time of the year in which people say the evenings are growing longer"), place ("a house with a large courtyard in a provincial town"), people ("a family circle") and the ongoing event ("talking of…a large, old stone"). Apparently, the above detailed information could not possibly all be learnt or narrated by any one of the inhabitants in the fictional world, but requires an external and omniscient narrator who has a well-nigh unlimited scope of knowledge of the story and is able to describe events happening simultaneously at different places. The tone of the whole passage can be described as "neutral" or "impersonal", with few, if any, adjectives that reveal the omniscient narrator's opinions or emotions. From a narratological perspective, the narrator keeps a conscious distance from the fictional world as he attempts an "objective" description[3] and his visibility in the fictional is hardly to be found. Regarding the fact that a narrator's position in the communication between the reader and the fictional world is always at some point in a cline "with the fictional world and the reader at either extreme" (Leuven-Zwart 1989: 176), we may safely conclude that the narrative distance between the fictional world and the omniscient narrator in ST (1) is great while the gap between him and the reader is relatively small. From the perspective of the presentation of information, ST (1) also follows strictly a time-honored principle in organizing the fictional sequencing of the beginning paragraph of omniscient narrative texts: the omniscient narrator starts the story "from elements which presuppose the least prior knowledge to those which presuppose the most" (Leech and Short 1981: 178). This is amply demonstrated in the threefold occurrence of the indefinite article "a" in the first sentence of the story ("In a house, with a large courtyard, in a provincial town,…"), all of which beg no prior knowledge for the reader in understanding the story. The remaining parts of the paragraph are also organized in such a manner that they contain the least presupposition for the reader in comprehending the story, as the understanding of them all depends on the four setting elements mentioned at the beginning.

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[1] It is important to stress that this back-translation as well as the following ones are translated in a very literaral way, sometimes even at the expense of idiomaticity or grammatical correctness of English. The aim is more to retain all the elements and characteristics of the SL than to provide model translations for the reader.

[2] All the TTs listed in this thesis, unless otherwise indicated, were translated by Zhou Shoujuan.

[3] Of course, no description is absolutely objective, but the effort made by the narrator/author in the process of narrating to be objective should not be denied or nullified.

For the corresponding TT (1), our instant impression is that it is actually not "equivalent" to the original in terms of semantic meaning, with some original elements omitted (e.g. "…, with a large courtyard" is not mentioned); some expanded (e.g. “a lamp burned on the table” is expanded with a simile to “桌上燈火已明，光絳若胭脂” [the lamp on the table had already been lit and gave out rouge-like light]; and some generalized (e.g. “The maids often laid the clean copper saucepans and kitchen vessels on this stone” is rendered in a more general way as “女僕輩輒以濯淨之器皿，寘此石上”[the maids then placed the washed wares on this stone]). But despite these semantic shifts of various degrees, TT (1) can be still regarded as a faithful retention of the original omniscient vantage point from which the narrator discloses the information. Like ST (1), TT (1) also relates all necessary background knowledge about the story (i.e. time “一日濱暮時” [one day it was near dusk], place “一市鎮中” [in a town], people “一家之人” [members in a family] and the ongoing event “初非縱談風月，方談彼庭中之古石” […not talking freely of breeze and moon, but of an age-old stone in their courtyard]), information that is only available from an omnipresent narrator. Refraining from revealing any emotions or opinions in the narration (typically by using few evaluative expressions) and describing everything in an objective way, the narrator in TT (1) also achieves an impersonal style in the presentation and presents the target reader with an objective image of the fictional world that is essentially the same as that of the original omniscient narrator. His standoffish attitude in the narration distances himself from the fictional world and moves him towards the reader, as does the original narrator. By using the Chinese measure word “一” [a, an, one] that may refer to no specific referent(s) and have an indefinite sense in phrases such as “一市鎮” [a town], “有一家” [there was a house], “一日濱暮時” [one day it was near dusk] and “一家之人” [members in a family], the omniscient narrator in TT (1) also begins the story with information that requires no presupposition or prior knowledge and thus facilitates the reader’s processing of information just as the original narrator does. In other words, TT (1) closely reproduces the identity, tone and information sequencing of the original omniscient narrator, despite some semantic shifts.

Zhou’s retention of the original omniscient point of view is especially clearly seen in some of his translations of the original psychological descriptions of the character(s) in the story, because the capacity to enter the characters’ consciousness, according to Booth, is “the most important single privilege” of the omniscient narrator (1983: 160). The following excerpt is selected from Arthur Conan Doyle’s short story “The Case of Lady Sannox”, in which an indignant yet sly husband takes revenge on his unfaithful wife’s lover—a wellknown doctor in London. After recounting the angry husband’s inner views, the omniscient narrator suddenly shifts the reader’s attention to the inamorato’s thoughts:

ST (2): He [the doctor] smiled from time to time as he nestled back in his

> luxurious chair. Indeed, he had a right to feel well pleased, for, against the advice of six colleagues, he had performed an operation that day of which only two cases were on record, and the result had been brilliant beyond all expectation. No other man in London would have had the daring to plan, or the skill to execute, such a heroic measure.
>
> (Arthur Conan Doyle: "The Case of Lady Sannox")

> TT (2): 時坐溫椅中，時時微笑。蓋以是日，力排六名醫之抗議，施行一絕險之手術，卒獲成功。六人皆嘆服。自知倫敦醫學界中，無復第二人足與頡頏。[He sat back in his warm and soft chair and smiled from time to time. Because on that day, he had insisted on performing an extremely dangerous operation in defiance of the protests from six famous doctors and completed it brilliantly. All these six doctors gasped in admiration. No other doctor could match him in the London medical circle.]
>
> (《香櫻小劫》，載 1918 年《小說月報》第 9 卷第 6 號)

ST (2) slips into the internal world of the doctor, explaining to the reader the inner reasons for the character's behavior. Such a free penetration into the character's mind could only be narrated by a narrator from an omniscient vantage point. In this passage, the omniscient narrator makes his presence obvious to the reader by using phrases or sentences like “he had a right to feel well pleased”, “the result had been brilliant beyond all expectation” and “No other man in London would have had the daring to plan, or the skill to execute, such a heroic measure”—opinions that can be only voiced from the omniscient narrator’s perspective. These sentences, which express the narrator’s favorable views of the doctor’s professional craftsmanship, reveal the narrator’s active presence in the narration and his relation to the fictional world is that of a subjective and passionate observer, of someone who identifies himself completely with the fictive reality he created. Therefore, if we gauge his position in the cline of narrative distance between the fictional world and the reader mentioned above, he is obviously closer to the fictional world than to the reader.

As in TT (1), semantic incongruence is again found in TT (2) if we conduct a word-for-word comparison between it and the original. For instance, the phrase “an operation…of which only two cases were on record” is reduced to “絕險之手術” [an extremely dangerous operation] and the sentence “六人皆嘆服” [all these six doctors gasped in admiration] is simply the translator’s fabrication. But again despite these linguistic variances, Zhou actually faithfully preserved the original omniscient point of view as the narrator of TT (2) unfolded the inner thoughts of the character to the target reader, which should be considered the privileged information that can only be possessed by an omniscient narrator. Evaluative commentary in TT (2), such as “力排六名醫之抗議，施行一絕險之手術，卒獲成功” [He insisted on performing an extremely dangerous operation in defiance of the protests from six famous doctors and completed it brilliantly] and “自知倫敦醫學界中，無複第二人足與頡頏” [No other doctor could match him in the London medical circle] are all expressive of the positive and approving attitude of the omniscient narrator towards the character, which reveal the great extent of his involvement in the fictional world. Further, the inserted sentence “六人皆嘆服” [all these six doctors gasp in admiration] actually strengthens rather than alters the image of a subjective omniscient narrator in the TT and moves him closer to the pole of the fictional world in the continnum of narrative distance, which exactly reminds us of the subjective omniscient narrator who also maintains a relatively small distance with the fictional world in the ST. To sum up, both TT (1) and TT (2) successfully reproduce the identity, the tone and the image of the original omniscient narrator and the narrative distance he maintains with the fictional world and the reader, despite the loose following of the original semantic meaning.[1] Actually, almost all the cases of retention of the omniscient point of view found in Zhou’s early translations suffer from various degrees of semantic distortion or loss, which may be closely linked with the nature of classical Chinese, which is characterized by conciseness and compactness of meaning, as well as (more importantly) by the literary and translation conventions of the time (a point to which I shall return in Chapter Seven).[1]

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[1] If we use linguistic models that favor the concept of semantic equivalence in describing translation to analyze these two TTs, we will surely fail to find that there is actually a plane of narratological “equivalence” in the translation.

3.2.1.2 Adapting the omniscient point of view

More frequently[2] found than the practice of retention in Zhou's early translations are the cases of adaptation of the omniscient narration, in which the impersonal (but often personalized) omniscient narrator of the original has been transformed into a much more fixed story-teller in the translation. As such, the original third-person omniscient narrative scheme is also changed into a story-telling situation which simulates that of an oral story-teller addressing his audience—a distinctive narrative feature of Chinese vernacular fiction.

Before we examine the concrete measures Zhou used in his adapted translations, it seems necessary to provide some information both about the simulated story-telling situation in Chinese vernacular fiction and about the Western omniscient narrative mode, to serve as a start for discussion of the subject.

For some Western readers or even some scholars of Chinese stories and novels,

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[1] When commenting on the flood of unfaithful translations of the late Qing and early Republican period, Chen Pingyuan accredits it to "the vogue of free translation of that time" (Chen P. 1989: 40). This phenomenon actually can be better explained within the conceptual framework of "translation norms" in contemporary translation studies, which argue that an individual translator's behavior is governed and influenced by the general attitudes towards the translation behavior within a specific sociocultural situation at a certain period of time (cf. Baker 1998). This question will be dealt with in depth in Chapter Seven, the explanatory part of the thesis.

[2] It was found that 59 out of 84 original omniscient narrations found in the STs of Zhou's early translations were modified (please see 3.3).

Chinese colloquial fiction has always given a sense of literary unfamiliarity, “a feeling of literary promise unfulfilled” (Bishop 1956: 239), or, in a nutshell, has caused them reading difficulties. In my opinion, part of their uncomfortable reading experience is closely related to the unique narrative convention of this fiction.

What makes Chinese vernacular fiction so special in its narrative presentation is the story-telling mode, or what Hanan terms “simulated context”, that the omniscient narrator adopts in recounting the story, which is inherited from the conventions used by oral narrators (from whose narration Chinese vernacular developed) in the Song dynasty (cf. Plaks 1977; Hanan 1981). Specifically, this simulacrum is composed of a storyteller (usually named “*shuoshude*” or “*shuohuade*”, who resembles exactly an oral narrator) addressing his usually overt but never individualized audience (usually labeled “*kanguan*” [members of the audience]), pretending that they communicate with each other happily and efficiently. In the words of Hanan, “it is not only a ‘*mimesis* of direct address’, it is also a *mimesis* of direct reception” (Hanan 1981: 20). Their communication may take the form of simulated questions asked of the audience which may or may not require response, or simulated dialogue with the audience. The storyteller in Chinese vernacular fiction, like the acquiescing and identical audience, is a much generalized figure in this simulated context. It is true that some European novels (especially those before the 19th century, typically represented by Sterne’s

Tristram Shandy, with its garrulous narrator) also adopt partial or complete simulacra in the narration. But as Hanan points out, almost all of the omniscient narrators in the simulated situation of Western fiction are individualized (see Hanan 1977: 88), which is in sharp contrast to the much-homogenized storyteller in Chinese vernacular fiction.

Indeed, the narrative conventions of Western fiction and Chinese vernacular fiction are so different that we can even identify the conceptual differences of "narrator" between them (who is more commonly called "storyteller" in Chinese vernacular fiction). The word "narrator", which derives from the Latin word for storyteller, is defined as "the one who narrates, as inscribed in the text" (Prince 2003: 67). It is not always synonymous with the "storyteller" of Chinese vernacular fiction in the sense that the former has a broader narrative capacity, or covers a much wider scope than the latter. Specifically, the narrator in Western fiction can be situated at any diegetic[1] level of the story (such as that of one telling his/her own story or simply recounting what he/she sees). In addition, it is often the case that there are several different narrators in a narrative fiction, "each addressing in turn a different narratee or the same one" (Prince 2003: 67). In contrast, traditional Chinese vernacular fiction is always told by a single professional storyteller who lacks any individuality and always assumes the same posture and stance in the narration. The term "storyteller" covers a narrower scope than the term “narrator” in the sense that it is only used in omniscient narration and narrates the story from an outsider’s point of view.

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[1] The word "diegetic" is the adjective form of the noun "diegesis", which refers to "the (fictional) world in which the situations and events narrated occur" (Prince 2003: 20).

In Zhou’s early translations, we find that the convention of imitating the oral storytelling situation in vernacular fiction leaves so strong an influence on the TTs that he intentionally or unintentionally adapts the original omniscient narration into a narration of the storyteller mode in the translation, thus transforming the generally flexible, individualized and covert omniscient narrator of the original into a fixed, and often generalized and overt storyteller that reminds readers of the storyteller in vernacular fiction. The generally covert narratee of the original omniscient fiction is also frequently transformed into the overt and never-individualized audience of the simulated narrative context created in Zhou’s translations.

In the following sections, I will use examples selected from Zhou’s early translation corpus to illustrate how Zhou’s adoption of formal narrative features of Chinese vernacular fiction, especially the typical language and structural markers, has transformed the original omniscient narrative scheme into the simulated storyteller narrative mode in the translation.[1] Generally, such transformation is achieved by using one or several of the following means: (a) changing the original omniscient covert narrator into the typical overt storyteller of Chinese vernacular fiction by adding the typical address form of “storyteller” in the narrative scheme of Chinese vernacular fiction; (b) transforming the original covert narratee to the overt audience of Chinese vernacular fiction by adding the typical address form of “audience” in Chinese vernacular fiction; and/or (c) adopting the typical language markers that are typical of the narrative and language style of Chinese vernacular fiction.

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[1] As changes mainly occur to Zhou’s translations written in the vernacular, we will also mainly provide vernacular versions as illustrative examples in the following analysis. Zhou’s translations in classical language will be used as examples only when there is a change of the original omniscient narrator’s position in the translation.

Among the various means used to adapt the original omniscient point of view mentioned above, method (a) is the most direct and effective in initiating a change of narrative situation in the translation. The result is an altered proximity to the fictional world and the reader of the narrator in the translation, as compared with that of the original.

> ST (3): He musingly looked out of the window. ‘I suppose it is an awkward and melancholy undertaking for a woman alone,’ he said coldly. ‘Well, well-my poor uncle!-Yes, I’ll go with you, and see you through the business.’ So they went off together instead of asunder, as planned. It is unnecessary to record the details of the journey, or of the sad week which followed it at her father’s house.
>
> (Thomas Hardy: “Benighted Travelers”)

> TT (3): 乾姆司把眼兒望著窗外，沉沉深思著，一會才道：“你一個女孩兒

家，獨自料理喪事，自覺得手足無措的。也罷，我總瞧我可憐的伯伯分上，助你一臂。” 於是兩人就一塊兒驅車而去。至於那路上的情形，和羅雪德一來腹中的悲傷，***做書的***不必細表。[James looked out of the window, deep in thought. After a while he said: “You are merely a girl. Making funeral arrangements only by yourself, you will certainly be at a loss. Well, for the sake of my poor uncle, I will lend you a hand. Then they went off together in a carriage. ***The storywriter*** here will not elaborate on the happenings or on Roserd’s sadness during their journey.]

(《回首》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (3) is taken from Thomas Hardy’s short story “Benighted Travelers”, which describes a young sergeant’s mixed feelings towards his unfaithful fiancée. In ST (3), though he had already learnt that his fiancée was unfaithful to him, he still decided to accompany her back home, trying to alleviate her grief at the sudden loss of her father. The above extract is presented by an omniscient narrator who situates outside the story level and watches closely what is going on between these two protagonists. His involvement in the fictional world is perceivable through his emotional descriptions of the protagonist’s action, such as “He *musingly* looked out of the window”, “he said *coldly*”, and his comments on his own method of handling the order of the narrative material such as “It is unnecessary to record the details of the journey, or of the sad week which followed it at her father’s house”. However, he is only a palpable but not a factual existence, as he does not directly take part in the story as a substantial character. In other words, despite his observable involvement in the story, he still maintains an outsider’s, or more exactly a keen observer’s, relationship with the fictional world he describes. As the third person omniscient narrator avoids direct reference to himself in the story, he in fact succeeds in constructing an “impersonal” style of narration (cf. Leech and Short 1981: 266).

For TT (3), the first thing that may strike us is its semantic incongruence with the original, such as the great expansion and specification of the original conversational message in the translation (for instance, “I suppose it is an awkward and melancholy undertaking for a woman alone” is expanded with explanations as “你一個女孩兒家，獨自料理喪事，自覺得手足無措的 [You are merely a girl. Making funeral arrangements only by yourself, you will certainly be at a loss.]” But such a shift of meaning actually causes little change to the original narrative feature as, from a narratological perspective, it is still part of the conversation in the translation, just as in the original, compared with Zhou’s adaptation of the commentary (see 4.3), which is conducive to a radical adjustment of the original omniscient narrative scheme. In TT (3), we read that the original comment “It is unnecessary to record the details of the journey, or of the sad week which followed it at her father's house" was adapted as "至於那路上的情形，和羅雪德一來複中的悲傷，做書的不必細表。[The storywriter here will not elaborate on the happenings or on Roserd's sadness during their journey]", in which Zhou has added a concrete storyteller[1], "做書的" [the storywriter], who strikes the reader as a tangible entity in the story because of his high-profile presence in the narration. By asserting his independence or existence in the narration, the narrator of the translation, now assuming the persona of a storyteller, tranforms the original impersonal narration to a volubly interpersonal one that is more tinged with the narrator's emotive colors and maintains an insider's relationship with the fictional world he describes. Such a relationship is bound to be more intimate or closer than the original omniscient narrator because of the storyteller's more direct and open involvement in the fiction. Besides, from the point of view of the transmission of information, the addition in TT (3) of the typical address form of "做書的" [the storywriter], which is one of the crucial elements in establishing the dialogic situation of Chinese vernacular fiction, also changes the sender→receiver relationship from the original default "narrator→narratee" pattern to the "storyteller→audience" pattern that characterizes Chinese vernacular fiction in the translation. This is because, as mentioned above, the self-address form "做書的" [the storywriter] is such a stable and typical marker of vernacular fiction that it does not simply carry the meaning of being a physical realization of the abstract notion of “narrator” in Western fiction, but also is actually one of the fundamental elements which might define Chinese vernacular fiction as a distinct literary genre. In other words, it has the ability to arouse certain generic associations in the reader’s mind. That might partly explain why some of Zhou’s early translations, with the addition of the term “做書的” [the storywriter], often make the reader believe that what they are reading are actual texts of Chinese vernacular story rather than Western fiction, such as the following two excerpts from Zhou’s early translations:

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[1] Although the traditional appellation for the storyteller, "說書的" [storyteller], has been slightly modified to "做書的" [storywriter] in the translation, which may be attributed to the flourishing of the publishing business since the 1910s in China. I think both of these terms are actually the same in nature, as both are used to remind readers of the simulated situation of Chinese vernacular fiction.

> ST (4): She sets it down, and seems to go off and leave it; but the moment it makes the first movement to get away,—pounce! She springs on it, and shakes it in her mouth; and so she teases and tantalizes it, till she gets ready to kill and eat it. I can’t say why she does it, except that it is a cat’s nature; and it is a very bad nature for foolish young robins to get acquainted with.
>
> (Mrs. H. B. Stowe: “The History of Tiptop”)

> TT(4): 它先把那鳥兒、鼠兒放在地上，假做要赦免它們的樣子。但等那鳥兒、鼠兒準備脫逃時，就撲的跳將上去，抓住了納在口中搖動著，戲弄虐待，

無所不至。瞧它們去死近了，才一口吞將下去。它們為什麼使這毒計，***做書的***也無從知道，但知道這是貓兒的天性罷列。[She (a cat) sets a bird or a mouse down on the ground and pretends to leave it. But the moment the bird or the mouse is ready to get away, she pounces on it and catches it in her mouth. She shakes it, teases it and abuses it, using every means she can. When it nearly dies, she swallows it in a mouthful. Why does she use such a cruel way? ***The storywriter*** has no idea about it either, but knows that it is the very nature of cat.]

(《懲驕》，載 1917 年《歐美名家短篇小說叢刊》中卷)

ST (5): At Sidi-bel-Abbés, the depot of the Third Zouaves, there enlisted some days later a volunteer who gave his age as fifty-five years.

(Alphonse Daudet: “The Loyal Zouäve”)

TT(5): 不上幾天，***做書的***聽說西地蓓兒亞勃地方第三隊薩威軍中，新編入一個白髮蕭蕭的老志願兵，那年紀已是五十有五咧。[A few days later, ***the storywriter*** heard that the Third Zouaves at Sidi-bel-Abbés had just recruited a white-headed old volunteer solider, who was already fifty-five years old.]

(《伤心之父》，載 1917 年《歐美名家短篇小說叢刊》中卷)

Although the addition of the direct address form “做書的” [the storywriter] in the translation is effective in transforming the original narrative scheme into the one the translator hopes for, it is a very conspicuous deviation from the style and language of the original (one could infer immediately that it is the translator’s interpolation even without reading the original), which sometimes incurred criticism of the translator by scholars of that time. This might be the reason why Zhou used this method rather stringently compared with the other means of adjustment mentioned above: only 11 out of 84 early translations that adopted omniscient narration underwent such a change.

As far as the direct influence on the narrative scheme in the translation goes, method (b) is on a par with (a) in its addition of one of the essential elements of the simulated narrative situation of Chinese vernacular fiction. However, unlike method (a), which provides an explicit message sender (the storyteller in the narration), method (b) adds an overt message receiver (the audience in the translation), who are equally important as the storyteller in forming the typical narrative scheme of Chinese vernacular fiction. The result is a changed identity and position of the narratee in the translation:

ST (6): From one lattice, the shadow of the diamond panes was thrown upon the

> floor; the ghostly light, through the other, slept upon a bed, falling between the heavy silken curtains, and illuminating the face of a young man. … it was a corpse, in its burial-clothes.
>
> (Nathaniel Hawthorne: "The White Old Maid")

> TT (6): 一扇窗子受了月光，玻璃影兒，滿地裏亂走。旁的那扇窗，卻清光微茫，帶著鬼氣似的，照在床上羅帷裏，映出一個少年人的面龐。……***不瞞看官們說***，那少年確是個死人，不一會便須入殮咧。[A window was exposed to the moonlight and the shadow of the panes was walking on the floor in a disorderly manner. The lights that went through the other window were dim and ghostly, falling between the silken curtains and illuminating the face of a young man. … ***Not to conceal the facts from dear readers,*** the youth was really a dead man, and he would be encoffined soon.]
>
> (《帷影》，載 1915 年《禮拜六》第 78 期)

ST (6) is selected from the first paragraph of Nathaniel Hawthorne's short story "The White Old Maid", which describes a widow's staunch affection for her husband who died at a young age. Like most ordinary omniscient narrative texts in the West, ST (6) is presented on the premise that a covert omniscient narrator, who gives an account of the settings of the story and his experience from a third-party standpoint, addresses a number of narratees, who are also postulated as covert in the communication. In this narrative scheme, the narratee is supposed to consist of the passive receivers of the narrator's information, as they (who merge with real readers here) are guided submissively by the omniscient narrator from the foreshadowing scenes to the focus of the story that gradually emerges at the end of the paragraph.

In TT (6), the usual, deliberate semantic digressions are also observed, as in the cases mentioned above. What is remarkable in these digressions is the addition of the address form of the naratee "看官們" [readers, dear readers] in the final sentence, in which the original simple declarative statement "it was a corpse, in its burial-clothes." was rewriteen as "不瞞看官們說，那少年確是個死人，不一會便須入殮咧。" [Not to conceal the facts from dear readers, the youth was really a dead man, and he would be encoffined soon.]. Simple as it might be， it is exactly this addition that causes the change of the original omniscient narrative situation. By changing the status of the narratee from covert to overt in the translation, Zhou actually recreates a different narrative situation in which the narration is now based on the communication between covert narrator and overt narrattee. The direct address to the overt narratee in TT (6) suggests a dialogic situation between narrator and narratee that is absent in the original. In this newly formed dialogic situation, the presence of the narrator is more tangibly felt in the translation than is the resolutely silent and non-committal narrator in ST (6), as dialogue with the narrattee normally presupposes the involvement of a narrator. Target readers are also given strong hints that the omniscient narrator, though he does not formerly appear in the story, is actually giving messages to us from a very short distance. For the above reasons, we say that the positions of the narrator and the narratee have both undergone changes in the translation. Furthermore, the addition of the narrate, “看官們” [readers, dear readers], an address form that is strongly redolent of the same or similar forms (such as “看官” [readers]) in Chinese vernacular fiction, also gives target readers an impression that they are actually in the narrative situation of simulated dialogues in which a public storyteller is addressing an impersonalized and overt group audience. In addition to the above apparent modification of the identities of the narrator and naratee, it may be further argued that with such an addition the translator hopes that the real readers of the translation might identify themselves with the overt address form of narratee—which is often the case in Chinese vernacular fiction—and thus presents the story in a more direct way to the real reader. This shortening of the distance between the narrator and the real reader will certainly help the translation to be more direct in evoking the target audience’s feelings than the original does for its reader.

Compared with the sparing addition of the self-address form of the narrator “做

書的” [the storywriter], Zhou inserted copious address forms for the narratee, such as “看官們” or “看官” in his early translations. In fact, it is found that up to 30 early translations with the omniscient point of view contain one or several such added overt idiosyncratic address forms, which are introduced in the narrator’s commentary, in the setting of the story, in the descriptions of the characters, etc. In fact, such an addition might occur anywhere in the translation that the translator deems appropriate. Following are two more such examples:

> ST (7): It is hard for the general practitioner who sits among his patients both morning and evening, …
>
> (Sir A. Conan Doyle: “Sweethearts”)
>
> TT (7): ***看官們，*** 天下凡是做醫生的人，好算得是個可憐蟲，一天從日出到日落，只和那些病人們廝混。… [***Dear readers,*** all general practitioners in the world are indeed poor devils, who have to sit among their patients from sunrise to sunset every day. …]
>
> (《纏綿》，載 1915 年《禮拜六》第 57 期)
>
> ST (8): She was not a young woman; Douglas and she were much of an age, and

he was close on forty.

(Beatrice Grimshaw: “To the End of the World”)

TT (8): ***看官，***這格蘭絲早過了廿四番花信，已不是個豆蔻年華的女郎，那道格拉斯也已拋撇了他的青年時代, 年紀將近四十歲了。[***Dear readers,*** Grace had already passed the age of twenty-four and she was no longer a budding beauty. Douglas was also not in his youth, as he was near forty years old.]

(《世界盡處》，載 1915 年《女子世界》月刊第 5 期)

Clearly, and quite similarly to TT(6), the addition of the self-address form for the narratee “看官們” or “看官” in TT (7) and TT (8) also effects a shift in the original narrative situation in terms of the relationship between narrator and narratee and enables the TTs to have a proximity that is efficient for the narrator (or more exactly, the translator) to exert his influence on the real audience.

From a technical standpoint, the addressing forms “做書的”, “看官們” and “看官” are part of the formal features that define and characterize Chinese vernacular fiction. Besides these two prominent formal markers, there are also typical language features (or formal linguistic markers) that are so integral as to set apart this particular genre or are helpful to arouse readers’ proper generic associations. In addition, such formal markers also have the additional function of consolidating and reinforcing the unique omniscient narrative scheme of Chinese vernacular fiction.

In Zhou's early translations, by adding some of the typical language markers of Chinese vernacular fiction, Zhou in fact transforms the original plain omniscient narrative scheme into a narrative and language style similar to that of Chinese vernacular fiction (method (c)). Specifically, language markers here refer to those words or "套語" [set phrases] whose provenance can be found in the early spoken literature, which help form or consolidate the simulated storytelling narrative scheme typical of Chinese vernacular fiction.

Scholars believe that Chinese vernacular stories grow out of "說話" [story-telling] or "spoken literature". Because the narration of the stories resembled the communication between the professional storyteller and his audience in real life, Chinese vernacular stories also attained the name of "話本小說" [*huaben* stories], which meant the contents of the stories were chiefly based on the prompt-books of the traditional storytellers and the narrative techniques also imitated the storytellers' different means of presentation (cf. Xiao and Liu 2003). During the long historical evolution, Chinese vernacular fiction became more and more detached from its ancestor—spoken literature, but even after it established itself as a self-sufficient genre during the Ming dynasty, its origins could still be traced through its narrative language markers that were apparently inherited from “說話”. In his study of the formal characteristics of Chinese vernacular fiction, Cyril Birch has summarized in great detail the various phrases, archaisms, colloquialisms and clichés (what I term language markers) that are typical of this genre. He regards these markers as stylistic relics passed down from an oral tradition, which not only act according to the “witness they bear to the ultimate origin of the genre” (1955: 346), but also contribute to establishing or consolidating the typical narrative scheme which is initiated by the storyteller “說書的” [storyteller] and narratee “看官” [dear audience]. As far as Zhou’s early translations of omniscient narration are concerned, we find that he frequently uses such language markers[1] in some of his translations to strengthen the simulated storytelling narrative scheme that he has already built and to remind readers of the typical narrative scheme as they read, as the following examples show:

> ST (9): It was a cold and gloomy Christmas Eve. The mass of cloud overhead was almost impervious to such daylight as still lingered; the snow lay several inches deep upon the ground, …
>
> (Thomas Hardy: “Benighted Travelers”)

> TT (9): ***話說一天，*** 正是個陰鬱寒冷的耶誕節前一天。天上滿騰著片片彤雲，

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[1] Please refer to figure III on page 106 for a list of some frequently-used markers in Zhou’s early translations.

黑壓壓的不透一絲天光，地上積雪，足有好幾寸厚…… [***It is told that there was a day,*** and the day was a gloomy and cold Christmas Eve. Red clouds were soaring and running quickly in the sky. And they were so dense that no daylight was leaked. The snow lay several inches deep upon the ground.]

(《回首》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (10): About the end of the American war, when the officers of Lord Cornwallis's army, which surrendered at Yorktown, and others, who had been made prisoners during the impolitic and ill-fated controversy, were returning to their own country, ……

(Sir Walter Scott: "The Tapestried Chamber")

TT (10): ***閒話休絮，*** 且說美利堅獨立戰爭終局時，英軍中有幾個軍官，隨著貴族康華立司在約克鎮投降美軍。戰血雖還未幹，戰雲卻已消散。其中有幾個不屈不撓平素自命爲好男兒的軍官，仍是抵死不降，都被美軍禁錮起來。末後和議即成, 就一一釋出, 生還故鄉, …… [***Let us not be prolix.*** In our story, let us now go on to tell that there were several officers in the British army who surrendered to the American army at Yorktown with Lord Cornwallis at the end of the American war. Though the blood of war was still not dry, the clouds of war

> had already dispersed. However, some indomitable officials, who considered themselves brave men, would rather die than surrender. And they were all made prisoners by American soldiers. They were released and were returning to their own country alive when the peace treaty was finally made.]

(《古室鬼影》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (9) is the opening paragraph of Thomas Hardy’s short story “Benighted Travelers” which describes the reconciliation and reunification between a betrayed husband and his adulterous wife; ST (10) is an episode from the story “The Tapestried Chamber” narrated by Sir Walter Scott, which is about a retired officer’s weird experience in the ancient mansion of one of his friend’s. Both stories are narrated by an omniscient narrator who occasionally steps back to comment on the surroundings of the story (such as the adjectives “cold” and “gloomy” used in ST (9), which sets the tone for the whole story) and on the events mentioned (such as describing the American independence war as an “impolitic and ill-fated controversy” in ST (10), revealing the narrator’s attitudes). Like many of the previous TTs, semantic incongruities with the original are also to be found in TT (9) and (10), with occasional modifications (for instance, “the mass of cloud overhead” in ST (9) is rendered as “天上滿騰著片片彤雲” [red clouds were soaring and running quickly in the sky]) and sheer additions (such as the commentary “戰血雖還未幹，戰雲卻已消散” [though the blood of war was still not dry, the clouds of war had already dispersed] in TT (10)). But in terms of the effects that these adaptations exert on the original narrative scheme, no adaptations are more prominent and striking than the addition of the typical language markers of Chinese vernacular fiction, such as “話說” [it is told how…] in TT (9), “閒話休絮” [let us not be prolix] and “且說” [in our story, let us now go on to tell how…] in TT (10). Usually these phrases are used in Chinese vernacular fiction either to enrich the range of presentation techniques on which the storyteller can draw or to serve as stylistic indicators which help to remind readers of the typical narrative scheme of the story. For instance, the phrase “話說” or its abbreviated form “說” is almost invariably used to mark the opening of a Chinese vernacular story, which is then followed by a statement of time and place related to it (see Birch 1955: 351). This convention is so established that it has become one of the outstanding formal features of vernacular fiction. The stylistic functions of these language markers are far greater than their semantic functions in the story, because even if we remove these language markers in TT (9) and (10) the meaning will remain more or less the same. However, when such markers are added in the translation, they cause substantial changes to the original narrative scheme, for they immediately make the presence of an emotional, all-knowing narrator tangibly felt by target readers. This narrator, who resembles every bit the storyteller of Chinese vernacular fiction, ostensibly hopes to guide readers to the communication situation he creates (or to address readers more directly) and hopefully directs them towards the particular judgments of characters and events to follow. Therefore, by adding such language markers, Zhou actually transformed the original narrative scheme into the simulated storytelling mode in the translation and maintained an explicit and loquacious relationship with the reader that the original lacks. By doing so, Zhou successfully brought the narrative and language style of Chinese vernacular fiction into the translation and evoked target readers to associate the translation with Chinese vernacular stories they had long been familiar with.

In addition to the markers listed above, Zhou also used a number of other markers of Chinese vernacular fiction in his early translations. In fact, the various language markers of Chinese vernacular fiction became such a ready resource for Zhou in adapting the original omniscient narrative scheme that he often employed them in his early translations. These markers as well as the total number of their appearances in the early corpus are listed in the following chart:

Language markers used in Zhou’s early translations of omniscient narration	Frequencies
“單表” [in the story we will present no more than…]	30
“怎見得” [How can this been seen?]	18
“但見”[what had been seen was…]	27
“卻說” [but let us now tell how…]	14
“話分兩頭” [the story divides into two strands at this point]	15
“未知後事如何，且聽下回分解” [If you do not know how things turned out after that, you must hear me explain it all next time.]	3
“自不必說” [all this of course goes without saying]	8
“閒話休提” [let us indulge in no more gossip]	13

Figure III: Frequency of typical language markers used in Zhou’s early translations of omniscient narration

When reading such markers in the translation, target readers immediately sense the existence of a passionate and professional storyteller who aims to communicate with them (who assume the role of narratee in the story) in the dialogic narrative situation that is typical of Chinese vernacular fiction. This is a reading experience that the original omniscient narrator did not attempt to indicate or offer.

3.2.2 The translation of internal point of view

Among our corpus of Zhou’s early translations, altogether 20 out of 61 STs were found to have adopted the fixed internal point of view in the narration. That is, all the narration is conducted from the perspective of one and only one character, who is represented in the story in the form of first-person “I”. If we further classify these internal narrations according to the specific function each “I”-narrator fulfills in the story (cf. 3.1.2), then we have 13 STs in which “I” acts as protagonist-narrator and 7 STs in which “I” takes the role of observer-narrator.

For the 20 stories of internal narration, our analysis shows that 80 percent (i.e. 16 texts altogether) have their internal points of view retained by Zhou in his translation. Only 4 translations were found to have had substantial changes made to the original internal narrative scheme. This is just the opposite to Zhou’s treatment of omniscient narration in this same early period, when the practice of adapting the original omniscient point of view predominates.

Interestingly enough, the STs of these 4 adapted translations are all internal narrations in which “I” functions as observer-narrator. In contrast, none of the narrations conducted from “I” as protagonist underwent changes in terms of narrative point of view.

3.2.2.1 Retaining the original internal point of view

Our analysis reveals that despite some semantic departures from the original, a great majority of Zhou's translations of internal narration retain faithfully the original narrator's vantage point in narrating and perceiving the story. Like readers of the originals, target readers of these translations also learn and experience the story strictly from the I-narrator point of view. Their knowledge of the story is absolutely limited to the narrator's perspective and they cannot know or witness anything that the narrator does not tell:

> ST (11): It is impossible to say how first the idea entered my brain, but, once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye with a film over it. Whenever it fell upon me my blood ran cold, and so by degrees, very gradually, I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.
>
> (Edgar Allan Poe: "The Tell-Tale Heart")

TT (11): 此一意如何入吾腦府，吾已弗能自道，第知此意一起，日夕乃淹纏弗去。吾無目的，吾無情感。顧獨愛彼老人，既深且切。彼亦未嘗誤吾，未嘗加吾以僇辱。彼之黃金，匪吾思存。惟其眸子，至足令吾繫念。雙眸熠熠有光，而一眸尤肖鷹眼。色淺藍，翳以薄膜。此眸一著吾面，吾血立冰。於是吾意漸動，決欲取彼老人之命，俾去此歌劇之眸子，不復懾吾。[How did this idea enter my brain? I could not tell now. But once I had this idea, it haunted me day and night. I had no objectives and no passion. Because I solely loved the old man, and my love was deep and sincere. He had never wronged me and had never insulted me. For his gold I had no desire. It was his eyes that I worried about. His two eyes were bright and piercing. One of his eyes resembled very much that of a vulture. The color of this eye was pale blue, and it was covered with a film. Whenever it fell upon me, my blood ran icy. Therefore, I made up my mind gradually to take the life of the old man, hoping to rid myself of the eye that frightened me.]

(《心聲》，載 1917 年《歐美名家短篇小說叢刊》中卷)

ST (11), which is an inner representation of a killer (probably an insane person) who wants to kill an old man, is selected from Edgar Allan Poe’s short story “The Tell-Tale

Heart". The selected paragraph represents an internal narrator's point of view, as everything in it is strictly told from the viewpoint of "I", who is the narrator as well as the protagonist of the story. This I-narrator is a restricted internal narrator in the sense that he only narrates the observations, thought and feeling that are within his range of perception and makes no attempt to relate things that are out of the scope of his knowledge. In ST (11) we think through the mind of this I-narrator, who describes with brutal simplicity and clarity how he reacts with strong resentment when seeing the eyes of the old man, which harshly contrasts his claim of affection for him at the beginning. In this way, the abnormal, weird behavior of the protagonist is vividly presented to the reader. In TT (11), this sharp and precise focus through the I-narrator is faithfully presented. Like the original narrator, the focalizer "I" presents "my" inner thoughts to readers with vividness, an effect which can only be achieved by observing from an inner vantage point. In ST (11), we see that the internal descriptions of the protagonist are so true to life and impressive that sometimes the reader, while reading them, may even have the illusion that the focal character is standing in front of him, whispering to him what is going on in his thoughts. It may be claimed that Zhou's translation has done equally well in producing similar effects, as the target readers acquire their knowledge about the inner thoughts of the focal character as he gradually unfolds his feelings in the narrative course. In the TT, the restricted stance of the internal narrator can be also sensed, as target readers share all his limitations, just as the source readers do with the original internal narrator.

Though Zhou's endeavor to retain the internal point of view in the translation should be duly acknowledged, his deviations from the original in terms of semantic meaning are also apparent in the above example. For instance, the simple sentence "I loved the old man." in ST (11) is rendered into a sentence with an additional detail that carries emphatic force—"顧獨愛彼老人，既深且切" [Because I only loved the old man, and my love was deep and sincere.]—supplementing the modifying phrase "既深且切" to the protagonist's love for the old man. In fact, semantic incongruence with the original was so common that almost every sentence in Zhou's early translations exhibited this tendency. As I already pointed out at the end of 3.2.1.1, this was a common practice in the translations of the late Qing and early Republican period and its emergence is ascribable to a number of factors, including the translator's purpose and the broad social ambience of that time, etc. (see Chapter Seven for more discussion).

As many scholars have already mentioned, a first-person narrator (whether as protagonist or observer) was seldom used in traditional Chinese fiction, either in classical tales or vernacular stories (cf. Zhao Y. 1998: 132—133). What strike readers of traditional Chinese fiction most is the uniformity of the narrative point of view used—i.e., the omniscient point of view. This situation did not change much until the rise of contemporary Chinese fiction signified by the publication of Lu Xun’s short story “狂人日記” [A Madman’s Diary] in 1918. In view of the facts that there were neither similar literary conventions of internal narration nor a receptive readership for it in the target culture when most of Zhou’s early translations were printed, Zhou’s preservation of internal narration in the early period acquired not only literary but also cultural significance, as it retained the “foreignness” of the narrative method of the original. To borrow parlance from contemporary translation studies, Zhou’s early preservation of internal narration is in essence a “foreignizing translation” (cf. Venuti 1995), as it attempts to “register the linguistic and cultural difference of the foreign text” and “[send] the reader abroad” (Venuti 1995: 20). Seen in this light, Zhou’s preservation is indeed admirable, because the dominant culture in Zhou’s early period was to suppress the foreignness or otherness (no matter in form or content) of translated literature.[1]

3.2.2.2 Adapting the original internal point of view

Although a great majority of Zhou’s early translations keep the original internal narration, a small number of cases of adapting the original internal point of view are also found in our corpus. Compared with the large extent and great degree of modifications done in his early translations of omniscient narration, Zhou's adaptations of internal point of view are much fewer, and usually more moderate.[1] All of them occur in Zhou's translations of STs which adopt the first-person narrator "I" as observer-narrator.

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[1] Please also refer to Chapter seven for further discussion of this issue.

The adaptations are generally achieved by using one of the following two methods. The first is to completely omit the first-person narrator "I" in the translation and create the illusion that the TT is narrated from the perspective of an omniscient covert narrator:

> ST (12): The courts dragged on. The big flies escaped, —rightly for all I know. Nolan was proved guilty enough, as I say; yet you and I would never have heard of him, reader, but that, when the president of the court asked him at the close whether he wished to say anything to show that he had always been faithful to the United States, he cried out, in a fit of frenzy, —"Damn the United States! I wish I may never hear of the United States again." I suppose he did not know how the words shocked old Colonel Morgan, who was holding the court.
>
> (Edward E. Hale: "The Man without a Country")

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[1] This is probably due to the fact that there was a dearth of internal narration in Chinese traditional fiction to serve as model into which Zhou might adapt his translations of internal point of view.

> TT (12): 越日，受鞫於法庭。庭長叩彼尚有何語，足以自白，蓋謂此後當永永效忠於合衆國，無複攜貳之心。拿蘭如中狂疾，遽發吻大呼曰：“萬惡之合衆國,吾願後此永永不聞其名。”庭長爲老參將毛根,聞語爲之大震。[The next day, Nolan was interrogated at the court. The president of the court asked him what words he had to show that he was not guilty and would say that from then on he would be always faithful to the United States and would never betray her. Nolan cried out loudly, as if he had suffered lunacy: “Damn the United States! I wish I may never hear of the United States again.” The president of the court was old Colonel Morgan, who was shocked at what Nolan had said.]
>
> (《無國之人》，載 1915 年《小說大觀》第 3 集)

ST (12) is chosen from Edward Hale’s short fiction “The Man without a Country”. In the story, an American military officer named Nolan, who had joined a rebel army, was tried for treason and was forbidden to set foot on the territory of the United States for the rest of his life. As we see from the above excerpt, this somewhat odd punishment actually came from Nolan’s request in the court. As the story goes, Nolan’s curse of his own nation, which came on the spur of the moment rather than through mature reflection, caused him endless remorse, as he tried in vain to seek ways to regain his national identity for the remainder of his life. The whole story is told from the internal point of view of the I-narrator, who mainly stands outside the story as an observer. Of course, this “I” observer-narrator is still more or less involved in the action, but his major task is to recount everything happening to the protagonist (in this story, Nolan) rather than his own experience. As readers, we see and experience everything from this observer-narrator’s perspective; what we know about the story is only what the observer-narrator may legitimately discover through his own powers of observation.

TT (12) completely gives up this first-person observer-narrator point of view, from which the original story is recounted and perceived. This is shown by the translator’s omission of the self-address form “我/吾” [I, or me] for the narrator throughout the text. In fact, any words that might remind target readers that the text is narrated from the first-person point of view (typically the repetitious appearance of “I” in the ST) are all deleted in the TT. With these omissions, the TT seems to adopt an omniscient narrative scheme, because all the narration in the TT can be regarded as emitting from the perspective of an omniscient and covert third person narrator. The original reader’s intimate attachment to the story, aroused by the narrator’s “I”, which echoes the “I” already in the reader’s mind, is consequently lost entirely in the TT. The close narrator-reader relationship established by the first-person narrator in the ST is now replaced with a more distant and estranging relationship between the omniscient narrator and the reader. Furthermore, the expressions of uncertainty—such as “rightly for all I know”, “as I say”, “yet you and I would never have heard of him” and “I suppose”, used by the original narrator to convince the source reader that the discourse is totally the story-teller’s own—are completely omitted in the TT, thus making the TT more direct in its way of presentation. However, the effect of authenticity which these words bring to the story are also regrettably lost in the TT.

Besides the above shifts in the narrative structure, some parts of TT (12) also depart from the original in terms of semantic meaning. For instance, the first two sentences of the original “The courts dragged on. The big flies escaped,—rightly for all I know” was simplified as “越日，受鞠於法庭” [The next day, Nolan was interrogated at the court.] and the phrase “he cried out, in a fit of frenzy” is rendered with an additional metaphor: “拿蘭如中狂疾，遽發吻大呼曰” [Nolan cried out loudly, as if he had suffered lunacy]; which simply represents the translation style of the time.

One interesting point about the above adaptation is that Zhou did not translate the address form for “reader” in the original as “看官” [dear reader], as he did in other adaptations of internal narration. In fact, he omitted the original term completely in the TT. I think the main reason for the omission is for stylistic consistency. As we know, the term “看官” is solely used in vernacular fiction, so it would be certainly a wrong register if it were used in TT (12), which was written in classical Chinese. In addition, there are no equivalent words for “reader” that may be used in fiction written in classical Chinese for Zhou to employ, so that he had to leave it out in the translation.

In the second type of adaptation, the translator, while largely maintaining the original first-person narrator in the story, drew on language markers that were typically used by the omniscient storyteller in Chinese vernacular fiction. As discussed in 3.2.1.2, these formal markers in fact have generic and stylistic significance which may produce certain desired literary effects and contribute to reader’s immediate recognition of the typical narrative scheme of Chinese vernacular fiction. Therefore, what we see in this type of adapted translations are texts of unique mixed narrative structure—namely, a combination of internal narration and distinct omniscient narrative features of Chinese vernacular fiction.

> ST (13): To the surprise of all, Assistant-Surgeon Dionysius Haggarty was deeply and seriously in love; and I am told that one day he very nearly killed the before-mentioned young ensign with a carving-knife, for venturing to make a second caricature, representing Lady Gammon and Jemima in a fantastical park, surrounded by three gardeners, three carriages, three footmen…

(W. M. Thackeray: “Dennis Haggarty’s Wife”)

TT (13): ***閒話休絮，且說***那但奈哈加的雖是受了這情場挫跌，他的情根卻愈種愈深，要是有什麼人借此譏笑他，他便恨入骨髓。記得一天有人和我說，那個從前譏笑哈加的送藥的少年旗手，近來畫興勃發，又畫了一幅諷刺畫。畫中畫著那加莽夫人和她女公子琪美麥，一塊兒在一個園子裏，四邊圍立著三名園丁，三輛馬車，和三個車夫……[***Let us not be prolix. In our story, let us now go on to tell how*** Haggarty undergoes a setback in love affairs, but his affection (for the girl) becomes deeper and deeper. If anybody ridicules him by mentioning it, he will be greatly annoyed. I remember that I was told one day that the young ensign who made fun of Haggarty’s dispatching of medicines in the past, with a renewing interest in drawing, made another caricature. In this picture, Lady Gammon and her daughter Jemima were staying in a garden, surrounded by three gardeners, three carriages, three footmen…]

(《情奴》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (13) is chosen from Thackeray’s fiction “Dennis Haggarty’s Wife”, which narrates the heartbreaking love experience and marriage of the surgeon Haggarty. Similarly to ST (12), the selected excerpt is also narrated by a first-person internal narrator, “I”, who serves as an observer in the story. But there are some changes in the corresponding TT in terms of semantic meaning and narrative features. In TT (13), while still retaining the first-person observer-narrator in the translation, Zhou added two distinctive language markers of Chinese vernacular fiction - “閒話休絮” [let us not be prolix) and “且說” [in our story, let us now go on to tell how…]—in the first sentence, which immediately imports a sense of omniscience into the internal narration in the TT. Reading the first sentence of the TT, readers’ first reaction may probably be that they are reading an omniscient story with the typical narrative scheme of Chinese vernacular fiction, and the added narratorial commentary “要是有什麼人借此譏笑他，他便恨入骨髓” [if anybody ridicules him by mentioning it, he will be greatly annoyed] in the TT further strengthens the target reader’s impression that the above narration must be conducted from an unrestricted omniscient narrator’s point of view. But the first-person internal narrator “I” that appears in the following sentences reminds the target reader that his first impression is actually wrong, because the narrator in the TT is no longer the omniscient, covert and generalized storyteller (who usually addresses himself as “說書的” and situates himself outside the story) that they are justly expecting, but an individualized first-person internal narrator who is also a character in the story. Such a reading illusion, in my opinion, is evoked mainly from the translator’s use of those language markers that associate themselves generically and stylistically with the Chinese vernacular fiction.

The practice of adding language markers of vernacular fiction is not uncommon in Zhou’s translations of the internal point of view. However, comparatively speaking, these markers appear far less frequently in Zhou’s translations of internal narration than in his translations of omniscient narration, as the following table shows:

Language markers used in Zhou’s early translations of internal narration	**Frequency**
“單表” [in the story we will present no more than…]	3
“怎見得” [How can this been seen?]	0
“但見”[what had been seen was…]	6
“却說” [but let us now tell how…]	4
“話分兩頭” [the story divides into two strands at this point]	0
“未知後事如何，且聽下回分解” [If you do not know how things turned out after that, you must hear me explain it all next time.]	0
“自不必說” [all this of course goes without saying]	0
“閒話休提” [let us indulge in no more gossip]	3

Figure IV: Frequency of typical language markers

used in Zhou’s early translations of internal narration

The translator's infelicitous use of the language markers of the storyteller in Chinese vernacular fiction here clearly shows his uneasiness when trying to seek equilibrium between the traditional narrative style and the new Western way of narration. It also vividly reflects his conflicts between his wish to try to adhere to the traditional narrative techniques in story telling and his desire to import new Western narrative techniques in his translation.

One may wonder why Zhou's adaptations only occurred to STs with first-person observer-narrators but never to STs with first-person protagonist-narrators. One possibility could be the greater recounting capability of an "I" observer-narrator as opposed to an "I" protagonist-narrator. And this makes the former seem to share some common denominator with the omniscient narrator. As has already been pointed out in narrative studies, the observer-narrator, because of his subordinate role in the story, "has much greater mobility and consequently a greater range and variety of sources of information" than the protagonist-narrator "who is centrally involved in the action" (Friedman 1967: 126-127). This flexibility of angle of view of the "I" observer-narrator may have struck Zhou as somewhat similar to the multiple narrative perspectives adopted by omniscient narrators.[1] It is probably this apparent similarity between these two narrative stances that prompted Zhou to transform the original

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[1] As we see in 3.1.1 and 3.1.3, these two are in fact different in many aspects, such as the limit of the narrator's tether, the distance between the reader and the story and ways of accessing information, etc. But the problem is that Zhou may not have possessed sufficient critical knowledge to detect these differences.

"I"-observer narration into omniscient narration or partially omniscient narration, omniscient narration being more familiar to Chinese readers of the time than internal narration.

3.2.2.3 Translating character narration—a sub-type of the internal point of view

As discussed in 3.1.2, character narration is a sub-type of the internal point of view that mainly, but not solely, occurs in stories that are largely recounted by an omniscient narrator. In this type of narration, the omniscient or internal narrator temporarily hands over his control of the narrative course to one of the characters in the story and lets the character relate the story from his own perspective so as to provide readers with another vantage point from which they can examine and perceive the story. Within this narrative mode, the character in the story becomes somewhat like "a reflector" who faithfully describes what he sees and feels from his own standpoint, which may be substantially different from the dominant omniscient, or the internal narrator's, voice. Character narration is no doubt one of the factors that are conducive to what Bakhtin terms the polyphonic nature of narrative and forms an essential part of its hetreoglossia (cf. Bakhtin 1981, 1984). From a narratological perspective, an appropriate shift from an omniscient or internal point of view to a character one in the narrative may help to present the focal character's consciousness and thoughts more directly and may also achieve the utmost scenic effect in the story.

In the present study, only 18 paragraphs of character narration are found, in 10 STs of Zhou's early translations. All of these paragraphs, without exception, retain their special vantage points of narration in the translation. Zhou's practice of preserving the original character point of view is clearly exhibited in the following example:

> ST (14): On a high chair beside the chimney, and directly facing Denis as he entered, sat a little old gentleman in a fur tippet. He sat with his legs crossed and his hands folded, and a cup of spiced wine stood by his elbow on a bracket on the wall. His countenance had a strongly masculine cast; not properly human, but such as we see in the bull, the goat, or the domestic boar; something equivocal and wheedling, something greedy, brutal, and dangerous. The upper lip was inordinately full, as though swollen by a blow or a toothache; and the smile, the peaked eyebrows, and the small, strong eyes were quaintly and almost comically evil in expression. Beautiful white hair hung straight all round his head, like saint's, …
>
> (Robert Louis Stevenson: "The Sire de Malétroit's Door")

> TT (14): 那火爐架旁邊一把高椅上，有個老紳士顫巍巍的坐著，脖子四周圍著一個皮頸圈，手兒腿兒都交叉著。他肘邊靠牆的腕木上，放著一杯香酒。那個臉兒，一些兒沒有慈善之相，兇惡氣團結眉宇，瞧去像一頭野豬，甚是怕人。上邊的嘴唇，高高鼓起著，似乎吃了人家耳刮子，又似乎害著牙齒痛，所以腫成這樣兒。那笑容咧，眉峰咧，和那又小又銳的鼠眼咧，處處現著惡相。滿頭白髮，十分美秀，仿佛是神聖的頭髮…[On a high chair beside the chimney sat an old gentleman who seemed to be faltering from the chair. His neck was circled by a fur tippet. His legs were crossed and his hands folded. On a bracket on the wall beside his elbow stood a cup of spiced wine. All signs of kindness were absent from his countenance. A massed air of ferocity was gathered around his forehead. He looked like a wild boar, frightening indeed. His upper lip was extremely full, as though swollen by a blow or a toothache. His smile, his peaked eyebrows and the small, piercing eyes all indicated his evilness. He had beautiful white hair all round his head, like saint's, …]
>
> (《意外鴛鴦》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (14) is selected from Robert Louis Stevenson’s short story “The Sire de Malétroit’s Door”, which narrates the adventure of a young soldier, Denis. He loses his way while trying to regain his inn at night in a small French town. Accidentally, he intrudes into an old man's house when he tries to avoid conflicts with other soldiers. The above excerpt describes how Denis meets the old man for the first time. The original short story is largely narrated by a narrator with unlimited omniscience, but in ST (14) the omniscient narrator gives up his god-like perspective and the narration proceeds from Denis' point of view, which is evidenced by the use of the word "a little old gentleman" in the first sentence of the paragraph. The use of this vague, generic address form indicates that the narrator of this passage does not have any knowledge of the character in the story, which should not happen to the omniscient narrator, who knows virtually everything about the characters, situations and events recounted.[1] So if the omniscient point of view is used here, phrases like "Mary's uncle" or "this little old gentleman is in fact Mary's uncle" that reveal the true identity of this old man would generally be used to inform the reader of whom the character under discussion is. In ST (14), since readers are kept in the dark about the identity of this "little old man", the narrator (here, Denis) thus produces effects of suspense and immediacy in the narration, because Denis' efforts to uncover the true identity of the old man in some sense resemble readers' exploring journey to know the truth. In order to know exactly what is going on in the story, readers have to follow Denis' thoughts and perceptions closely. In other words, readers' knowledge about the old man is all from Denis' filtered observation and his own judgments. Reading the above ST closely, we can see that the narrator (now Denis) has a rather unfavorable impression of the old man, which can be seen from his derogatory description of the old man's external appearance (such as "His countenance had a strongly masculine cast; not properly human, but such as we see in the bull, the goat, or the domestic boar"; "The upper lip was inordinately full"; etc.) and pejorative comments about him (such as "not properly human"; "something equivocal and wheedling, something greedy, brutal, and dangerous"; etc.). All these strike readers with the sinister or wicked nature of the old man. However, as the omniscient narrator shows us in the latter part of the story, the old man turns out to be a person of integrity and amiability, so that Denis' first impression (as well as the reader's) of the old man is in fact wrong. So by describing the old man from Denis' point of view (even though it is proven wrong later) instead of from the omniscient point of view, in this paragraph, Stevenson renders readers another vantage point from which they can appreciate the story and effectively holds their interest.

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[1] But of course there are exceptions. At the beginning of some omniscient fiction, the omniscient narrator may begin the story from a totally detached, third-person point of view, withholding all the background information related to the character so as to keep the suspense of the story and arouse the reader's interest (cf. Zhao Y. 1998: 140). This technique, which is called postponed identification of omniscient stories (cf. Hanan 2004: 92), shares some common ground with character narration, as both of them keep readers in the dark about the identity of the character concerned. However, their differences are apparent: postponed identification is always narrated from the same omniscient narrator's perspective, whereas character narration may be delivered from any character's point of view (but not from the omniscient narrator's) in the story.

In TT (14), by rendering the original nonspecific address form "a little old gentleman", which indicates the shift of narrative perspective, into "老紳士" [an old gentleman]—a general address form that reveals little about the identity of the character—Zhou successfully kept the character narration in the translation. Though the phrase “老紳士” [an old gentleman] is not as specific as the original “a little old gentleman”, with its omission of the adjective “little”, this rendition, because of its undefined nature, also signifies the shift from omniscient narration to character narration. Therefore, in the TT, the Chinese descriptions and comments for the “老紳士”, though they do not correspond exactly to the original semantic meaning (for example, the in-depth and detailed description and comment “His countenance had a strongly masculine cast; not properly human, but such as we see in the bull, the goat, or the domestic boar; something equivocal and wheedling, something greedy, brutal, and dangerous.” was rewritten in the TT as “那個臉兒，一些兒沒有慈善之相，兇惡氣團結眉宇，瞧去象一頭野豬，甚是怕人。” [All signs of kindness were absent from his countenance. An massed air of ferocity was gathered around his forehead. He looked like a wild boar, frightening indeed.]), should nevertheless be regarded as views and thoughts from the narrative view point of Denis rather than from that of the omniscient narrator. In other words, just like the original audience, the target reader gains knowledge about the old man through Denis’ looking glass.

Some may wonder whether Zhou really had the ability to differentiate the minute difference between omniscient, internal narration and character narration, especially considering the fact that he was a traditional man of letters without any rigorous training in critical and narrative theories. One not unjustifiable presumption is that Zhou's retention of all the spotted internal narrations was simply out of his unconscious, intuitive translation act. But if we contextualize Zhou's translation activity within the Chinese fiction tradition and the historical period in which the translation was done, we also have ample grounds to argue that Zhou's consistent retention of character narration may have been more than just a simple, instant decision, but a deliberate one. We shall return to this point in Chapter Seven.

3.3 Summary

In this chapter, we have discussed Zhou's treatment of different points of view during the period from 1911 to 1919 by surveying Zhou's 61 translations and their corresponding STs. All the STs under examination are either narrated from the omniscient point of view or from the internal point of view, with some paragraphs of character narration occasionally spotted in them. No STs narrated from the external point of view are found in our research corpus. This may mainly be explained by the fact that external narration, which was a fairly new narrative technique of that time, was not used extensively by authors before the 1920s. The adoption of this technique only came into full bloom during the 1920s and 1930s in the West. The following chart shows the distribution of different points of view in all the STs investigated:

Texts with omniscient point of view	Texts with internal point of view	Texts with external point of view	Character narrations spotted	Total number of STs
41	20	0	(18)	61

Figure V: Distribution of point of view in STs of early period

Of the 61 translations in our corpus, 27 are translated into classical Chinese and 34 in vernacular. Actually, Zhou's concurrent use of both these languages in translation continued well into the year of 1919. As far as the translation of point of view is concerned, there seems to be no correlation between the type of translation language and the type of point of view. Contrary to his radical and blatant transformations of original omniscient narrations, Zhou on a whole retained most of the original internal narrative perspective in his translations. Only 4 out of 20 STs that adopt internal narration underwent modifications, which all occurred in narrations with "I" as observer-narrator in the story. Also, Zhou retained all the original character narration in his translations. The following chart lists the total number and frequency of the modifications:

	Total number	The number of STs that were modified in translation in terms of point of view	Modification percentage
STs with omniscient point of view	41	30	73%
STs with internal point of view	20	4	20%
Paragraphs with character narration	18	0	0%

Figure VI: Modification percentage in Zhou's early translations

As discussed in the previous sections, Zhou used different methods in adapting the original omniscient point of view in his early translations, including (a) changing the original omniscient overt narrator into the typical overt storyteller of Chinese vernacular fiction by adding the typical address form of storyteller of the narrative scheme of Chinese vernacular fiction; (b) transforming the original covert narratee to the overt audience of Chinese vernacular fiction by adding the typical address form of 'audience' in Chinese vernacular fiction; and (c) adopting typical language markers of

Chinese vernacular fiction that are reminiscent of its narrative and language style. Frequently, several methods were used side by side by Zhou to strengthen the modified narrative scheme. All these adaptations together helped to transform the original omniscient narrative scheme into the typical simulated storytelling narrative scheme of Chinese vernacular fiction.

Zhou’s adaptation of the original internal narration, which occurs only in narration with an “I” observer-narrator, is usually carried out in two ways. The first way is to completely omit the original first-person narrator “I” in the translation, thus transforming the original internal narrative scheme into an omniscient one in the translation. The second way is to add typical language markers of Chinese vernacular fiction in the translation while largely retaining the original first-person character-narrator and the vantage point from which he narrates and perceives the story. By adding such language markers in the translation, Zhou actually produces a unique TT that differs greatly from the original in terms of its narrative and language style. Specifically, its uniqueness lies in its exceptional combination of linguistic features of Chinese vernacular fiction and the narrative features of modern Western fiction, especially taking into account the fact that none of Chinese vernacular fiction before Zhou’s time was narrated from the internal point of view.

Chapter Four Narratorial Commentary in Zhou Shoujuan's Early Translations

In the previous chapter, we have examined how a particular stance a narrator adopted might influence the presentation of the story as well as the reader's interpretation of it and how Zhou substantially deviated from the original point of view used by transforming it into the typical simulated storyteller scheme inherent in Chinese vernacular fiction in his early translations. In this chapter, we will continue to discuss the narrator's role in the translation, but focusing not on his implicit observing position, but his explicit involvement—namely, his commentary—in the story.

In narrative fiction, the narrator's act often goes beyond the tasks of describing settings and recounting events, tasks that are commonly postulated as his real agendum. From time to time, he makes commentarial excursuses on anything that he is concerned with in the story, declaring his overt narratorial interventions in the narrative process. Such interventions clearly reveal the narrator's opinions about the fictional world he has created and how he would like his story to be comprehended and accepted by the reader. It is exactly for this reason that narratorial commentary is usually regarded as one of the most effective means used by the narrator to influence his readers.

By discriminating among and emphasizing certain values in the narration, the narrator presents the reader with a fictional world that is tinged with his subjectivity, and thus further contributes to the establishment of a particular “mind style” of the story. The concept of mind style, first proposed by Roger Fowler, refers to the particular pattern of the presented fictional world that results from the narrator’s frequent semantic options and “consistent structural options” in the narrative discourse (Fowler 1977: 76). Apparently, this concept is predicated on the belief that language choices, whether they are of a semantic or syntactic nature, may shape or slant the presentation of the ‘content’ or the fictional world in narratives. In Fowler’s opinion, even a single sentence can indicate a certain type of mind-style and reveal the narrator’s value judgments, though sometimes these overtones may not be easily identified; but that only those cumulative and consistent language choices by the narrator project a general world-view of the fictional world he presents (cf. Fowler 1977: 76, 103-13, 117). Hence, frequency is also a factor we should count if we aim at discovering the type of mind style presented by the narrator.

Given that narratorial commentary is usually a consistent narrative, semantic and stylistic choice on the part of the narrator, it is considered the seminal narrative techniques for revealing the narrator’s voice and constructing a typical mind-style in the story that is more important than any other language features that are “short of explicit self-mention” (Chatman 1978: 228). For this chapter, the concept of “mind style” is especially revealing, as we may, by analyzing this aspect of both ST and TT, determine whether there are any changes in the image of the fictional microcosm in TT, and also in the image of the narrator himself, as a different fictional world customarily entails a different way of “looking at and telling about the world” (Leuven-Zwart 1990: 72) by the narrator. Questions to be surveyed include the specific translation strategies used by Zhou and the narrative, rhetorical, semantic or stylistic shifts that result from Zhou’s adaptations or rewritings of the original narratorial commentary.

4.1 Narratorial commentary: a definition and its omnipresence in fiction

Unlike some literary or narrative concepts, such as “poetry” or “realistic narration” that defy definition and even mock those who endeavor to pin them down, the definition of narratorial commentary is quite simple and straightforward: it refers to any comments the narrator makes in the process of narration that are related to either the form or content of the narrative. Reading narratorial commentary, readers’ attentions are drawn to the direct presence of the narrator who is hoping to influence readers according to his various aims.

Narratorial commentary is sometimes termed the narrator’s intrusion or narratorial intervention by Jamesian critics who believe that the narrator is certainly interfering in the natural and normal flow of narration when he is no longer confined to his “fixed” or “devoir” role of describing scenes and recounting events. In his influential work entitled *The Rise of the Novel: Studies in Defoe, Richardson and Fielding,* Ian Watt considers that a novel only begins when an author employs “realism of presentation” and achieves “formal realism” in his work, and that narratorial commentary is exactly the major foe of these two concepts. To other critics who also endorse “dramatic vividness” of the scene as a novelist’s ultimate aesthetic pursuit in his fiction, as Henry James does, a narrator commits an unforgivable sin if he ever jumps out from the background and declares his presence by voicing his views publicly, because such an appearance will compromise the realistic or authentic air of the story by attempting to influence readers with his manipulated remarks and thus ruin the work in which it occurs. These analytic critics hold highly the autonomy of the fictional microcosm presented in the story and impugn that narratorial commentary destroys this artistic autonomy by relating the fictional microcosm to the macrocosm, which is the world we conveniently label “real life” (Harvey 1958: 82).

To enable an utmost degree of objectivity in the narration, such critics propose that a narrator should at least give readers an illusion that he is sitting reticently in the background and telling us just what his eyes have observed. And the work will surely be better if a narrator can strike the reader with the impression that he does not even exist! Maybe no one summarized this position more pungently and radically than the French critic Jean-Paul Sartre did. In his review of the novelist Mauriac's work, Sartre accused Mauriac of "playing God" with his characters and thus breaking a sovereign law in fiction creation: "the novelist may be either their witness or their accomplice, but never both at the same time. The novelist must be either inside or out. Because M. Mauriac does not observe these laws, he does away with his characters' minds." (quot. in Booth 1983: 50). But the question is: can narrative fiction be totally devoid of narratorial comments? Can stories be told in an absolutely realistic manner?

For the above questions, perhaps few critics have answered them in a more exhaustive and lucid way than Wayne Booth has. In his work *The Rhetoric of Fiction*, Booth penetratingly analyzed the working mechanism of forms of modern fiction, including how novels are made accessible by narrators, how narrators control their reader by means of commentary and how novels are accepted and recreated by readers (cf. Booth 1961, 1983). Supported by cogent and abundant examples from nineteenth and twentieth-century European and American fiction, he concludes that no narrative can be merely "shown" or presented straight and "dramatically" without a narrator's intervention or commentary: there is always the "author's voice" (Booth's term for narrator's comments) in the tale (Booth 1983: 169-210). He declares that the idea of creating a purely dramatic fiction[1] is merely an illusion: no matter how much novelists intend to be objective or *impassibilité*[2] (Flaubert's term), they by no means can totally conceal their feelings or attitudes in novels. The novelist's judgment or viewpoint is always present in his/her narration and is "always evident to anyone who knows how to look for it" (Booth 1983: 20). So complete neutrality of the narrator is impossible in a narrative text.

In the same book, Booth also fought back against some major charges launched by the same group of analytic critics against the use of narratorial commentary in fiction. Rather than making a sweeping allegation that all narratorial comments are detrimental to the "fictional reality" created by the author, Booth shows readers that narratorial commentary has quite a number of functions in the narrative and is indeed quite an indispensable instrument in an author's writing tool-kit. With meticulous analysis and sound reasoning, he convincingly demonstrates to us that the current criticism for narratorial commentary was partly based on insufficiently broad theoretical assumptions, and partly on misconceptions or oversimplifications of the nature of narratorial commentary (see Booth 1983: 169-270). He summarizes that the interpretation and evaluation of narratorial commentary should not be separated from the specific context to which it occurs and the manner and purpose of the particular commentary.[1]

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[1] It is claimed that in dramatic fiction, dramatic vividness is achieved by eliminating the narrator entirely and exposing the scene directly to the reader. Narrators' comments are categorically forbidden in this type of fiction.

[2] The term "*impassibilité*" refers to "an unmoved or unimpassioned feeling [of the narrator] toward the characters and events of one's story" (Booth 1983: 81).

It should be pointed out that both nineteenth-century Western fiction and traditional Chinese vernacular fiction are teeming with various narrators' comments. It was customary for the narrator (or storyteller) in the fiction to interrupt the story from time to time, remarking upon the action, generalizing the effect of the entire work, offering explanations for particular details or explaining the procedures to be followed in telling the story. This similarity, in my opinion, is due to the fact that both early Western and Chinese fiction have more or less the same type of target reader, namely, a lower class audience who tend to seek reading pleasure during their spare hours. The use of narratorial comments guided these semi-literate readers in the reading process and helped to establish an earthy narrative style that was sensuous and sensational, which was exactly what the audience of that time favored. However, since the beginning of the 20th century, both Western and Chinese writers have used narratorial commentary far more sparingly than their predecessors (see Booth 1983; Chen P. 1988; Zhao Y. 1995).

4.2 Narratorial commentary: a classification

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[1] In defending George Eliot's use of narratorial commentary in her novels, W. J. Harvey suggested that we should take the following factors into account. These include "the quality and successful realization of the 'body of particularized life' within the novel, the relevance of this life to the opinion expressed, the intrinsic quality of this opinion (its inclusiveness, balance, maturity), the frequency and extent of intrusion, the relationship of the opinion to the intruding author, and finally its relationship to the reader." (Harvey 1958: 91). I think these criteria are still very useful today if we want to judge whether a particular narratorial comment is felicitous or not.

Since narratorial commentary can be related to any aspect of the recounted story and range over a vast scope of human experience, its classification is not an easy job. Up till now, due attention had been paid to the functions and categorization of it in narrative studies (cf. Booth 1983: 169-205; Chatman 1978: 228-53; Warhol 1986: 811-818, etc.). Below is a survey some of the representative views on this issue.

In his dictionary of narrative studies, Prince points out that there are three types of narratorial commentary: those that intend to "fulfill a rhetorical purpose", those that "function as an essential part of the dramatic structure of the narrative", and those that are "simply ornamental" (Prince 2003: 14).

This classification is largely a streamlined version of the categorizations of Booth, whose research on narratorial commentary has been considered one of the most comprehensive and systematic studies on this subject thus far. In his views, narratorial commentary has altogether seven functions in a narrative and can be classified accordingly. These functions include (1) providing the facts, picture, or summary; (2) molding beliefs; (3) relating particulars to the established norms; (4) heightening the significance of events; (5) generalizing the significance of the whole work; (6) manipulating mood; and (7) commenting directly on the work itself (Booth 1983: 169-205).

Chatman provides a more general classification of narratorial commentary than the above two scholars do, and distinguishes implicit commentary and explicit commentary in a narrative. The former deals with the irony in narration; while "the latter includes interpretation, judgment, generalization and 'self-conscious' narration" (Chatman 1978: 228).

While largely endorsing Chatman's classification, Zhao Yiheng (1995, 1998), however, regards implicit commentary as a question that is closely related to narratorial reliability, which should be studied from the perspectives of the reader's interpreting process and the narrator's purposeful means, such as self-doubt, abstinence from meaning control, complete implicitness, etc. (Zhao Y. 1995: 79). With special reference to Chinese traditional fiction, he divides narrative intrusions (his term for narratorial commentary) into two main types: narratorial commentary on the narrative forms and that on the narrative contents,[1] with the latter being further classified as explanatory commentary, supplementary commentary or evaluative commentary (Zhao Y. 1998: 35-41).

All the above classifications are valid to some extent and serve their authors' research purposes well. Booth—whose aim is to survey all possible differences, ranging from stylistic through atmospheric and narrative effects, among narratorial comments so as to defend their use in fiction—takes great pains to distinguish even the smallest functions narratorial comments perform in the narration in order to make readers aware of their *raisons d'etre*. However, if we believe that every narrative is actually a combination of form and meaning, then we may perceive that actually there are discrepancies or overlapping area in Booth's criteria used to categorize narratorial commentary. For instance, category (6) of Booth's classification certainly belongs to the level of form or ways of presentation and it should not be grouped with other types that are actually designed to work on the level of narrative content. In addition, categories (2) to (5) can actually be placed under the broader heading of evaluative narratorial commentary, as they all tend to intrude upon the narrative and make explicit the narrator's judgment of the different facets of the story. Chatman's classification suffers more or less the same problem of confusing the different levels to which narratorial commentary may be directed. Besides, his inclusion of implicit commentary involves many subjective factors, such as different readers' interpretations, that are out of the boundary of narrative texts and are thus difficult to pin down. In this sense, Zhao Yiheng was insightful indeed to observe that narratorial commentaries might actually work on two different levels of fiction, namely the "discourse" level and the "story" level,[1] of a narrative, and classified them accordingly. In my opinion, however, there is actually no need to discriminate between explanatory commentary and supplementary commentary, as both aim at providing additional information by the narrator for the understanding of some particulars in fiction. Nevertheless, Zhao’s classification is too general, as it fails to account for those evaluative comments that are intended for characters, situations and events.

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[1] These two are also what Booth has termed "reliable commentary". For the difference between "reliable commentary" and "unreliable commentary", please refer to Booth (1983: 169-205). Because of the many subjective factors on the reader's part in interpreting unreliable commentary, the present paper will only deal with the translation of "reliable commentary" in Zhou's translations.

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[1] Narratologists distinguish the "discourse" level and "story" level in a narrative. The former concerns itself with the narrative techniques used in presenting a succession of events; while the latter focuses on the plots or the events that are presented. The relationship of these two concepts can be simply summarized as the expression plane of narrative as opposed to the content plane of narrative, or the "how" of a narrative as opposed to its "what" (Prince 2003:21).

Having considered all the above factors, I differentiate two major types of narratorial commentary—namely, directional narratorial commentary, which concerns itself with the narrative forms or ways of presentation, and substantive commentary, which focuses on the narrative contents. In accordance with the functions it intends to achieve in the narration, substantive narratorial commentary is further categorized into explanatory commentary and evaluative commentary, with the latter being composed of commentary on characters, on situations and on events.

4.2.1 Directional narratorial commentary

Directional commentary corresponds to Chatman’s “self-conscious” narration (cf. Chatman 1978), in which the narrator comments on how the narration is structured and why he recounts or doesn’t recount the story in a certain way, either in a serious or facetious tone. To some extent it is analogous to “stage directions” in film.

On the good side, the use of directional commentary can usually arouse the reader’s interest by directing his attention to the form and the particular way the narrative is organized or structured. However, on the bad side, its abundant use can destroy the fictional microcosm, or what James’ termed the “intensity of illusion”, in the story by frequently calling “the reader’s attention explicitly to the fact that he is reading just a story” (Booth 1983: 205).

Some critics regard directional commentary as functionally superfluous. They think that the narrator of a story is already in full control of the narrative process and does not need to this extra means of informing readers of his narrative techniques. However, as Booth shows in his study, such directional comments are actually necessary and “continuing steps in our acquaintance with the narrators” (Booth 1983: 208), and establish a particular narrative style.

A glimpse into the history of both traditional Chinese and European novels reveals that directional commentary is actually one of the common narrative techniques. In some traditional Chinese vernacular novels, some directional comments on the narrative artistry, can be unusually rambling, such as the following excerpt from Liu E’s novel *Nie Hai Hua* [The Lives of Shanghai Flowers] shows:

話說上回回末，正叙雯青闖出外房，忽然狂叫一聲，載倒在地，不省人事，想讀書的讀到這裏，必道是篇終特起奇峰，要惹起讀者急觀下文的觀念，這原是文人的狡獪，小說家常例，無足爲怪。但在下這部《孽海花》，却不同別的小說，空中樓閣，可以隨意起滅，逞筆翻騰，一句假不來，一語謊不得，只能將文機禦事實，不能把事實起文情，所以當雯青的忽然栽倒，其中自有一段天理人情，不得不栽倒的緣故，玄妙機關，做書的此時也不便道破，只好就事直敘下去，看是如何。[It was told at the end of the previous chapter that when Wen Qing was just rushing out of the outer room, he suddenly let out a violent cry and fell on the ground, totally losing his consciousness. When readers were reading this part, they might probably think that there must be strange transition of the event narrated so as to arouse readers' desire in reading the following parts. This was generally the cunning technique of men of letters or the narrative convention of fictionists, which should not surprise us at all. But my novel *Nie Hai Hua* was different from other novels in which their authors might begin or end an episode at their will and write down everything occurring to them just like building a castle in the air. In my novel, not a single sentence was false and not a speech was forged. Literary techniques could only be used to serve facts, but not facts to serve literary techniques. Therefore, when Wen Qing fell suddenly on the ground, there must be some heavenly principles and reasons

> behind his inevitable tumbling. These were subtle narrative tricks. It was unsuitable for the author of the story to reveal them here and had to go on telling to see what would happen next.]
>
> (Zeng P. 1991: 191-192)

Similar verbose and garrulous directional comments can also be found in Western literature. For instance, we are already familiar with "the elaborate sophistication" of directional commentary in Cervantes' novel *Don Quixote* in 16th century Europe (Chatman 1978: 248), a tradition which was observed closely in the works of Fielding, Thackeray and Stern.

Nowadays, the use of directional commentary is still popular in some Western fiction. Some avant-garde novelists in the West systematically employ directional commentary in their works. This is where the self-conscious novel comes from. According to Robert Alter, a self-conscious novel is "one that systematically flaunts its own condition of artifice and that by so doing probes into the problematic relationship between real-seeming artifice and reality" (1975: x). In other words, by putting the use of directional commentary to the extreme, the narrators of self-conscious novels intend to remind readers to distance themselves from the fictional world and convey to them the message that all they have read is actually "an authorial construct set up against a background of literary tradition and convention" (Alter 1975: xiii). Here directional commentary somewhat resembles metalanguage, as both are used to describe or comment on another form of language. It might be further presumed that the metanarrative or self-reflexive narrative[1] that aims at informing readers of the falsehood of the fictional world also owes a great deal to self-conscious novels in terms of narrative techniques used.

4.2.2 Substantive narratorial commentary

From a narratological perspective, directional commentary is solely conducted on the discourse level of narratives, while substantive commentary works on the story level of narrative fiction[2] (cf. Chatman 1978: 228-237). Substantive commentary is a general term that refers to the comments the narrator makes on any facets of the story, such as on the events or characters either in terms of their meaning or significance, or for explaining certain narrative elements or passing value judgments, etc. In accordance with these functions, substantive commentary can be further divided into two sub-categories: explanatory commentary and evaluative commentary.

4.2.2.1 Explanatory narratorial commentary

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[1] Self-reflexive narrative is defined as "a narrative taking itself and/or those narrative elements by which it is constituted and communicated (narrator, narrate, narration, etc.) as a subject of reflection" (Prince 2003: 86).

[2] Please refer to 4.2 for the distinction between the discourse plane and story plane of a narrative text.

Explanatory commentary refers to the narrator's attempt to explain or justify some elements in the story which may cause readers' incomprehensiion or reading difficulty.[1] These explanations or justifications are purely technical in the sense that they aim at helping the receivers to comprehend the events or characters in the story better, or to justify strange characters or events in terms of the prevalent social norms "so that the stories are less shocking to the reading public's sense of moderation" (Zhao Y. 1995: 66). Explanatory commentary is not intended to make any value judgments on the story concerned or to exert vocative influence on the readers in the real world.

Possible explanations explicitly inserted by the narrator may include background information for supposedly strange events or characters in the story, or necessary knowledge for understanding exotic cultural images, items or social conventions, etc. By providing more facts or information related to the story, the narrator hopes to smooth out problems that might hinder comprehension of the story.

Both European fiction of the 19th century and traditional Chinese vernacular fiction are rich in explanatory commentary. Chatman has provided us with convincing examples that Balzac is "anxious to justify or 'naturalize' behaviors, appearances, states of affairs, down to the tiniest morsel of Parisian life" by means of explanatory commentary in *Père Goriot* (Chatman 1978: 238). Birch and Hanan have also conducted comprehensive researches into the typical patterns of giving explanatory commentary in Chinese vernacular fiction, which are usually introduced with the phrase 原來 [the fact was that…] (cf. Birch 1955; Hanan 1977, 1981).

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[1] Booth has noted that narratorial commentary is mainly designed to "tell the reader about facts that he could not easily learn otherwise" (Booth 1983: 169). But as the discussion shows, this is only restricted to the function of explanatory commentary.

4.2.2.2 Evaluative narratorial commentary

Evaluative commentary[1] includes all value judgments made by the narrator either on the characters, situations and events in narrative fiction. It is the major means used by the narrator if he wants to voice his views on the above subjects in the story. No matter what their subjects are, some evaluative comments are sagacious and full of the author's wit (e.g. comments in Qian Zhongshu's novel *Weicheng*), some are actually quite commonplace as they only reflect conventionalized views (such as in 19th Victorian fiction), and some are banal or even repulsive because of the staleness of expression and the narrator's seemingly forever-correct stance in delivering the evaluative commentary (especially the evaluative commentary in most late Qing fiction). All evaluative commentary, harmonious with the story or not, is directed at "securing the readers' agreement with the narrator's value-judgments" (Zhao Y. 1995: 67) and keeping reader's potentially diffusive interpretations of the story at a minimum.

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[1] Evaluative narratorial commentary is also named, by some critics, "judgmental commentary" (Zhao Y. 1995) or simply "judgment" (Chatman 1978).

Booth, in his *Rhetoric of Fiction,* has already analyzed in great detail how evaluative commentary can mold the reader's beliefs by discriminating or emphasizing certain values in some Western novels of the 19th century, such as *Tom Jones*, *Pride and Prejudice,* etc. (cf. Booth 1983: 177-182). There is also no short of such commentary in the Chinese tradition of fiction either, as Zhao Yiheng's analysis of the major traditional vernacular novels in China—such as *The Dream of the Red Chamber*, *Jin Ping Mei*, *The Three Kingdoms* and *Water Margin*—has already demonstrated (cf. Zhao Y. 1995: 64-69; 1998: 35-41). For instance, the narrator of *Jin Ping Mei* makes evaluative judgments on a large scale on such secular and commonplace issues as the wantonness of woman, the corruptness of money and the fornication between monks and nuns at great length, which seems neither necessary nor interesting from today's perspective.

Evaluative comments are also classifiable in terms of the different dimensions of narrative content on which narrator intends to project his views openly. As a unified narrative structure, in addition to the narrator, is commonly composed of characters, situations and events, we thus have evaluative commentary on characters, on situations and on events separately.

The term 'evaluative commentary on characters' applies to the narrator's comments targeted directly at characters mentioned in the story. Rather than defining the intrinsic or individual traits, as the means of direct definition of characterization does[1], these comments usually focus on relating characters to more universal or general elements of human nature (such as virtues or vices, a case in point being the comments on the wantonness of woman in *Jin Ping Mei* mentioned above). More often than not, the characters under discussion are only pretexts, as the narrator's hidden agenda is actually to put over his own opinions on certain issues.

Similarly, comments on situations or events may be used by the narrator in such a way as to relate the subjects to a wider social, cultural or ideological context and so to generalize the wider significance of the story, though they have sometimes been employed to achieve certain stylistic or narrative effects, such as to elicit or manipulate mood or to mold the reader's beliefs, as well.

4.3 Narratorial commentary in Zhou's early translations

We now move to the issue of how Zhou rendered the different types of narratorial commentary in his early translations, which is the main concern of this chapter. The texts to be investigated will be 61 of Zhou's fiction translations before the year 1920 and their corresponding STs. When analyzing, I will again, as my narratory model has already suggested, lay emphasis on whether the translator realized in the TTs the same narrative function as the original by translating in a certain manner, believing that it is my business as a researcher of translation from a narratological perspective to concentrate more on the structures and functions of narratives than on their meanings. However, since "form" (if I am permitted to call the study of narrative functions as the study of the "form"/"discourse" level of narrative) and "content" (which means the semantic meaning of narrative structures, or the "story" level of narrative) cannot be mechanically separated in the way that a machine can be dismantled, it is natural that some of my comments on Zhou's adaptations or transformations of original commentary will also touch on the semantic aspect of the translations and will thus tend towards my personal interpretation of these semantic shifts. I hope readers will not construe my move as a breach of my original intention of devising the model, but rather as a corollary to adapt the model to account for the translation of both the discourse and story levels of narrative, and thus serve as enrichment to the model.

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[1] The difference between narratorial commentary on characters and direct definition as a means of characterization will be further discussed in 5.1.1.

To give readers a visual picture of the extent to which Zhou adopts certain types of strategy in his translations, I will also deal with the number of each type of comments in STs and how these comments were rendered in certain ways in TTs, and will present these figures in tables. I am well aware that "the ideological use and abuse of statistic is notorious” in modern social sciences (Pym 1998: 71) and “statistics count for little in aesthetic matters, especially when they ignore the length or placing or quality of instances” (Harvey 1958: 98); but I still hope that, for what it is worth, these figures will give readers a rough picture of the tendencies of translation strategies used by Zhou.

4.3.1 The translation of directional commentary

Among the 61 STs under investigation, 35 instances of directional commentary were spotted.[1] The vast majority of these comments last for only one to three sentences, with rare exceptions exceeding four sentences. These comments should not be interpreted as too long and too frequently occurring when we consider the total number of STs, or the much larger number of recurrent appearances of substantive commentary, to be discussed in 4.3.2. In my opinion, one possible reason for such few occurrences of directional commentary in the STs, which are mainly composed of short stories and novellas, is due to the convention of using directional comments in the West. Generally, directional comments, which are concerned with how the story is being told, are far more plentiful in the genre of the novel than in short stories or novelettes because the need for directional commentary naturally increases with an increasing complexity of plot and events in the story. It is not necessary to provide directional comments for most short stories because the simplicity of their plots or their focus on only one aspect of human life does not provide adequate scope for the narrator's "artistic genius" in their already compact forms.

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[1] We will only discuss the directional comments that are above sentence level in this section. This means that those comments that are under sentence level, including quite a number of Chinese directional phrases that were inserted in TTs, will be excluded from analysis in this section. This is because these conventional stock directional phrases, which are part and parcel of the simulated story-teller narrative scheme of Chinese vernacular fiction, are more fully and logically explained in the discussion of point of view. We have already discussed Zhou’s translation of these directional phrases and their impacts on the narrative situation of the translations in Chapter Three, especially in 3.3.1.2.

These 35 directional comments, 23 were faithfully retained in Zhou's early translations (13 were rendered in classical Chinese and 10 in vernacular) in terms of the original narrative function, 11 were totally deleted and one was greatly simplified, in the translations. The distribution of Zhou's translation strategies for directional commentary as well as instances of such translation are listed in the following table, which is followed by exemplifications and analysis of how Zhou retained, deleted or adapted the original commentary:

Directional commentary retained	Directional commentary deleted	Directional commentary simplified	Directional commentary found in the STs
23	11	1	35

Figure VII: Zhou's translation of original directional commentary

As shown in the above table, a majority of Zhou's early translations retained loyally all the narrative functions of the original directional commentary, despite the fact that semantic changes on a fairly small scale with the addition of new expressions or modifications of the original meaning were also observed in the translations. But these small semantic shifts did not alter their narrative function at all since, like the original directional commentaries, they were also directions which explained how the story was being told or which informed the reader of the narrator's "special artistry" in handling the narration. Let us first see, in the following two examples, how Zhou achieved this aim in his translations into classical Chinese (all directional comments in these two examples and in the subsequent examples will be italicized to facilitate analysis and comparison):

> ST (1): Well, some day it may comfort you, when your own courage has reached its limits, to know that even Etienne Gerard has known what it was to be afraid. *I will tell you now how this experience befell me, and also how it brought me a wife.*
>
> (Sir Arthur Conan Doyle: "The Marriage of the Brigadier")

> TT (2): 然諸君苟至承平之世，勇氣將達峯極之頃，則可知我哀梯奈奇拉特

之所以畏矣。*余當述余之一事，以告諸君，而余以此一事也，遂得一天上安琪兒爲嬌妻焉。*[But when your own courage has reached its limits in this peaceful world, you will come to know why I—Etienne Gerard—was afraid. *Here I will recount one of my past events to you and, as a result, received an angel from heaven as my wife.*]

(《軍人之戀》，載 1912 年《婦女時報》第 7 號)

ST (2): *Such are the particulars which I gathered of this village story. They are but scanty, and I am conscious have little novelty [sic] to recommend them. In the present rage also for strange incident and high-seasoned narrative they may appear trite and insignificant, but they interested me strongly at the time*; and, taken in connection with the affecting ceremony which I had just witnessed, left a deeper impression on my mind they many circumstances of a more striking nature.

(Washington Irving: “The Pride of the Village”)

TT (2): *以上所述，均聞之村人。綴合而成斯文，事甚簡賅，初無足觀。今之作家，每以文之俶詭奇誕見長。此篇平淡無奇，又烏足塵大雅之目。然予伸紙拈筆時，有動於中，不能自已。*而彼日在禮拜堂中所見之慘像，更深印

> 吾心，靡之弗去。[*What I recounted above was all what I heard from villagers. I combined their words into this story, which might appear fairly simple and not attention-getting. Writers nowadays are expert in creating strange and weird stories and my story, comparatively speaking, is prosaic and featureless and can not satisfy those readers with elegant tastes. But when I was writing the story on a piece of paper with a pen, I felt so moved that I could not control my emotion.* And what I had just witnessed in the church on that day left a deeper impression on my mind and it could never fade.]
>
> (《這一番花殘月缺》，載 1915 年《禮拜六》第 60 期)

In ST (1), the narrator—a former brigadier in the army—recalls his old days in the army. Using first-person internal narration, the narrator introduces the following narrative by telling the narratee how he will begin it (a fictional “telling”) and what will be discussed in it (an event which led to his marriage). The sentence “*I will tell you now how this experience befell me, and also how it brought me a wife*.”, which suggests how the events of the story will be arranged, immediately calls our attention to the presentation method of the narrative. It also states at the very outset the arrangement and theme of the whole story (a happy-ending love story), thus ensuring that readers establish the correct anticipations in the reading process that follows (in narratological terms, it is termed “flashforward” or “prolepsis”, which means readers have already been informed of the outcome of the story at the beginning). And by translating this commentary into “*余當述余之一事，以告諸君，而余以此一事也，遂得一天上安琪兒爲嬌妻焉。*” [here I will recount one of my past events to you and, as a result received an angel from heaven as my wife], the translator reproduces exactly in the TT the two narrative functions of the original directional commentary, namely, commenting on the organizational structure of the story and indicating a prospection. Although the translator’s addition of the comparison of the brigadier’s wife to an angel (“I received an angel from heaven”) may supplement the translation with a brisk, playful tone that the original narratives lack, it has on the whole preserved the original narrative functions.

The directional comments in ST (2) (the italicized parts) are much lengthier than those in ST (1) and have somewhat different narrative functions. Of course, similarly to the directional comments in ST (1), these comments are basically concerned with the narrator’s views of his own narrative. However, unlike the directions in ST (1), they are not just comments on the presentation method of the story (implying that the story has been merged from a number of particulars the narrator gathered), but also serve as justifications (rather than direct self-praise for narrator’s artistry, which is often read in directional comments) for why the narrator has recounted this “trite” and “insignificant” story which seems to run counter to the vogue of narrative of that time. In this way, the reader is invited or encouraged to assess the merits of the work himself. Although the corresponding translation (see the italicized parts in TT(2)) greatly restructures the original syntax and partially explicitates or reduces the original semantic meaning (for example, the translation of the sentence “and I am conscious have little novelty [sic] to recommend them” into “*此篇平淡無奇，又烏足塵大雅之目*” would be more properly termed a rewriting than a translation), it serves well as direction for the organizational structure of the narrative and justification for it, just as the original commentary does.

Retentions of original directional commentary are also seen in Zhou’s translations into the vernacular, such as the following one:

> ST (3): *I must come, however, to the last, and perhaps the saddest, part of poor Denny Haggarty’s history. I met him once more, and in such a condition as made me determine to write this history.*
>
> (W. M. Thackeray: “Dennis Haggarty’s Wife”)

> TT (3): 看官們啊，*此刻我要騰出筆兒，記那可憐人但奈哈加的情史中一個最悲慘、最不幸的收局。我從那回一面以後，又遇過他一回。我爲甚不憚煩*

> *記這一段故事，也就爲了這一面。*[Dear readers, *now I will use my pen to record the saddest and most unfortunate sequel to poor Denny Haggarty's love history. I met him once more after the above-described reunion with him. And it is exactly this meeting that propelled me to take great pains to write down the story.*]
>
> (《情奴》，載 1917 年《歐美名家短篇小說叢刊》上卷)

With explicit comments on the way he organizes the story that indicate that reader is going to read the "saddest part of poor Denny Haggarty's history", the narrator in ST (3) immediately draws the reader's attention to his direct presence in the narrative and also reminds the reader in a most straightforward manner that the story is a story and nothing else. In this sense, the narrator of ST (3) is reminiscent of many self-conscious narrators in modern fiction who care more about the manner of their presentation than any other aspects in the story. Just as he did in TT (1) and (2), Zhou also preserves the narrative functions of ST (3) quite well in his TT (3) with a translation that also vividly represents the narrator's intrusion on the "discourse" level of the narrative, since it is commentary on the story's composition and progress. One notable alteration in TT (3) is the translator's addition of the address form of the narratee "看官們啊" [dear readers]. As we have discussed in 3.2.1.2, such an addition transforms the original covert narratee into an overt one and helps to adapt the original narrative scheme into a typical storyteller-listener narrative scheme inherent in Chinese vernacular story. But despite this shift of the focus, the narrative functions of the original directional commentary are perfectly reproduced in the translation.

Among 35 directional comments spotted in the STs, 11 have been completely deleted in the TTs. These omitted translations are worthy of investigation if we wish to find out whether there are any "rules" or "patterns" underlying such a radical way of translation, or whether such omissions are idiosyncratic or purpose-driven decisions of the translator.

Analyzing these 11 omissions, we may roughly divide them into two types. The first type can be attributed to what I term the idiosyncratic behavior of the translator, because no patterns or correlations can be found in them. Belonging to this type are the three omissions below:

> ST (4): *Here, contrary to the custom of this species of tale, we leave the General in possession of his apartment until the next morning.*
>
> (Sir Walter Scott: "The Tapestried Chamber")
>
> TT (4): 0
>
> (《古室鬼影》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (5): The dinner and the ball took place, *and what a pity I may not describe that entertainment, the dresses, and the dancers, for they were all exquisite in their way, and outré beyond measure. But such details only serve to derange a winter's evening tale such as this*.

(James Hogg: "The Mysterious Bride")

TT (5): 0

(《鬼新娘》，載 1914 年《禮拜六》第 18 期)

ST (6): That very same year, an old woman, named Marion Haw, was returned upon that, her native parish, from Glasgow. She had led a migratory life with her son—who was what he called a bell-hanger, but in fact a tinker of the worst grade—for many years, and was at last returned to the muckle town in a state of great destitution. She gave the parishioners a history of the Mysterious Bride, so plausibly correct, but withal so romantic, that every body said of it, (*as is often said of my narratives, with the same narrow-minded prejudice and injustice,*) that it was a made story. There were, however, some strong testimonies of its veracity.

(James Hogg: “The Mysterious Bride”)

TT (6): 這一年上，有一個老婦人喚做麥利盎霍的，從格拉司哥來，把那鬼新娘的事講給人家聽。[This year, an old woman named Marion Haw came to our town from Glasgow and told us the story of the ghost bride.]

(《鬼新娘》，載 1914 年《禮拜六》第 18 期)

The italic parts in ST (4), (5) and (6) are all directional comments in the sense that the narrators all suspend temporarily their recounting of the events and jump out to make explicit comments on the “discoursal” level rather than on the “story” level of the narratives. Although sharing this common ground, they purport to achieve different narrative effects. Rather than discussing the general features of the narrative, directions in ST (4) have a more specific purpose, that of smoothing out technical difficulties that readers might encounter (especially when readers’ anticipations are not fulfilled in the process of reading) in the narrator’s deliberate violation of “the custom of this species of tale”. Comments in ST (5) focus on the particular way the narrator used to organize the narrative, namely, why he withheld certain information. In this example, part of the comments account for the narrator’s decision not to include the mentioned details, which would “derange a winter’s evening tale such as this”. Unlike the directions in ST (4) and (5), the directional commentary in ST (6) does not take the form of an individual paragraph, but is only an interpolation within the narration of the story. It might be regarded as a casual, playful remark occasionally dropped by the narrator, or as the narrator’s exhibition of the tour de force of his narrative logic to the reader. In the above examples, we can find traces of none of these directions in the corresponding TTs.

Attempts to uncover any rules or patterns underlying such deletions are also discouraged by the fact that we cannot locate often similar samples in Zhou’s early translations. However, if we examine ST (6) and TT (6) closely, we see the translator has not only deleted the original directional commentary but also has greatly condensed the other parts into one sentence [“這一年上，有一個老婦人喚做麥利盎霍的，從格拉司哥來，把那鬼新娘的事講給人家聽” (This year, an old woman named Marion Haw came to our town from Glasgow told us the story of the ghost bride)]. In fact, anyone who had read both the complete James Hogg story and Zhou’s translation of it will find that the story is greatly reduced or adapted in Zhou’s TT. The original story extends to more than ten pages and includes about 30,000 words, which may be regarded as a fairly long “short story”. As Zhou’s translation was published in a weekly magazine which could not give the space needed for a complete retention of the original contents, Zhou had probably made the deletions of the above comments (including examples (5) and (6), taken from the same TT) and adaptations to make the translation fit for publication.

These three deletions also share another common feature: they are all from Zhou’s translations into vernacular language. Is it possible that deletions of directional comments are more likely to occur in translations into the vernacular than into classical Chinese? We can only guess—any attempt to formulate rules or patterns must be supported by a lot more examples than I can supply at this stage.

Unlike the three deletions above, which seem to defy any “rules” or “patterns” for explanation, the other eight deletions share some common features in their corresponding STs. Specifically, these deleted directional commentaries all belong to the over-narrative discourse that is embedded in the super-narrative scheme of fiction.

In a narrative, in addition to enunciating the events he has personally experienced or watched, a narrator may also act as a scribe who just records everything that a character in the story says. If the character’s speech is itself a narrative, we then have a narrative embedded within a narrative, and the character actually becomes the real narrator of the story. From a narratological perspective, this type of narrative situation is termed ‘super-narrative’. Fiction that adopts this scheme is usually composed of two levels: over-narrative (what Genette has called the extra-diegesis level) and main or primary narrative (what Genette has called the intra-diegesis level).[1] Generally, the over-narrative is the upper level that supplies "both the teller-narrator and the scribe-narrator" (Zhao Y. 1995: 116), and the main narrative, although lower than the over-narrative level, is the level that "takes up the most space in the text" (Zhao Y. 1995: 115). A case in point here would be Alexandre Dumas' novel *La Dame aux Camélias*, in which the plot detail that the author/narrator has met the male protagonist forms the over-narrative and what the protagonist later says forms the primary narrative.

In Zhou's early translations of directional commentary, we find that the deletion of the original over-narratives constitutes the largest portion of all his omissions of original directional commentary (8 out of 11). Because the omitted over-narratives are generally fairly verbose (most of them run to more than 200 words), I give the following two examples:

> ST (7): Night had completely come upon us during M. Ledru's narrative. The company in the drawing-room appeared like mute and motionless shadows, so much we feared he might break off; for we perfectly understood that the terrible tale he had just related was but the prologue to another still more terrible.
>
> Not a breath was heard. The doctor alone opened his mouth; I pressed his

---

[1] Sometimes a third level, namely, a narrative embedded in the primary narrative, may also be observed in stories employing this super-narrative scheme. This third level is named sub-narrative or meta-diegesis (See Prince 2003: 50).

hand to prevent his speaking; and so, indeed, he kept silent.

After a few seconds, M. Ledru continued:

"I had just left the abbey, and was crossing the Place Taranne, on my way to the Rue de Tournon, where I lodged, when I heard a woman's voice calling for help."

(Alexandre Dumas: "Solange")

TT(7): 凉夜似水，冷月如銀。時方十時，予自拉培伊街歸。行經丟萊納廣場，至托囊街，蓋予家於是也。方及家，鬥聞悲惋之呼聲，破空而起，似婦人求助者。[The cool night was like water and the cold moon was like silver. It was ten o'clock at night and I walked home from Lapel Street. I was crossing the Place Taranne to get to Rue de Tournon where my house was located. Hardly had I arrived at home when I heard a woman's sorrowful scream rising into the sky. It seemed that she was asking for help.]

(《美人之頭》，載 1915 年《禮拜六》第 31 期)

ST (8): At the conclusion of this narrative the Spark was thanked, with a manner of some surprise, for nobody had credited him with a taste for tale-telling. Though it had been resolved that this story would be the last, a few of the

> weather-bound listeners were for sitting on into the small hours over their pipes and glasses, and raking up yet more episodes of family history. But the majority murmured reasons for soon getting to their lodgings.
>
> … …
>
> The last member at length departed, the attendant at the museum lowered the fire, the curator locked up the rooms, and soon there was only a single pirouetting flame on the top of a single coal to make the bones of the ichthyosaurus seem to leap, the stuffed birds to wink, and to draw a smile from the varnished skulls of Vespasian's soldiery.
>
> (Thomas Hardy: "Benighted Travelers")

TT (8): 0

(《回首》，載 1917 年《歐美名家短篇小說叢刊》上卷)

Both example (7) and (8) are very typical deletions of original over-narratives. As a result, the original super-narrative scheme has been transformed into the ordinary uni-level narrative situation adopted in most stories.

ST (7) is the beginning part of Alexandre Dumas' "Solange" and provides explanations of how the current story came into being. From this passage, we read that the ‘I’narrator in this paragraph is only a scribe who, having heard what M. Ledru told us, is recording his speech in the story we read now. So M. Ledru is in fact the narrator of the main narrative. The translator has deleted this over-narrative in his translation and just roughly retained M. Ledru’s speech without even mentioning the name of the speaker, M. Ledru (see TT (7)). Thus the real narrator has been changed from M. Ledru to ‘I’—who was originally a scribe in the ST. The translation gives the impression to the target reader that “I” was not only the sole narrator but also the agent of all the events narrated. This is indeed a radical shift of the original narrative functions.

ST (7), ST (8) is the concluding part of Thomas Hardy’s short story “Benighted Travelers”. The recounting of this story is similar to Boccaccio’s way of narrating the *Decameron*, in which one person after another, among a group of people, is asked to relate a story to the others. These speakers and the events they were involved in also form a frame-story. According to the background information provided in the story, “Benighted Travelers” is told by a person whose name is Spark. So the information concerning Spark and his friends’ activities is an over-narrative, and what Spark tells is the primary narrative. The primary narrative is recorded by a member of the audience and turned into the story we read now. At the end of the story, the scribe resumes the over-narrative, perhaps to add more credibility to the story he has just recorded; but in Zhou's corresponding translation, the original complex over-narratives have been completely left out. Thus, as in example (7), target readers who read Zhou's translation of Hardy's story are totally kept in the dark about the super-narrative scheme used in the original. As the original teller-narrator (in this case, Spark) and scribe-narrator (in this case, one member of the audience) never appear in the translation, target readers are never aware of their existence and are led to believe that the story is just an ordinary third-person omniscient narration.

Zhou's deletion of the original over-narrative is of some statistical significance, as eight out of eleven omissions belong to this type. The fact that the only directional commentary adapted by Zhou was also an over-narrative makes us ponder whether there are some conventions governing Zhou's translation of super-narrative schemes.

> ST (9): The following narrative is given from the pen, so far as memory permits, in the same character in which it was presented to the author's ear; nor has he claimed to further praise, or to be more deeply censured, than in proportion to the good or bad judgment which he has employed in selecting his materials, as he has studiously avoided any attempt at ornament which might interfere with the simplicity of the tale.
>
> At the same time, it must be admitted that the particular class of stories

which turns on the marvelous, possesses a stronger influence when told than when committed to print. The volume taken up at noonday, though rehearsing the same incidents, conveys a much more feeble impression than is achieved by the voice of the speaker on a circle of fireside auditors, who hang upon the narrative as the narrator details the minute incidents which serve to give it authenticity, and lowers his voice with an affectation of mystery while he approaches the fearful and wonderful part. It was with such advantages that the present writer heard the following events related, more than twenty years since, by the celebrated Miss Seward, of Litchfield, who, to her numerous accomplishments, added, in a remarkable degree, the power of narrative in private conversation. In its present form the tale must necessarily lose all the interest which was attached to it, by the flexible voice and intelligent features of the gifted narrator. Yet still, read aloud, to an undoubting audience by the doubtful light of the closing evening, or, in silence, by a decaying taper, and amidst the solitude of a half-lighted apartment, it may redeem its character as a good ghost story. Miss Seward always affirmed that she had derived her information from an authentic source, although she suppressed the names of the two persons chiefly concerned. I will not avail myself of any particulars I may have since received concerning the localities of the detail, but suffer them to rest under the same general description in which they were first related to me; and, for the same reason, I will not add to or diminish the narrative, by any circumstance, whether more or less material, but simply rehearse, as I heard it, a story of supernatural terror.

(Sir Walter Scott: “The Tapestried Chamber”)

TT (9): 看官們，這下邊一段奇怪的故事，並不是向壁虛造的，實是二十年前我一個女友密司西華特所述，做書的親耳所聞，如今恰恰記起，便筆之於書，信手寫來，不事刻劃，只請看官們看他的事實，不必看他的文章。倘然寒夜無事，和家人圍爐而坐，一燈如穗，四壁風尖，便把這段故事講將出來，直能使聽的十萬八千根寒毛根根竪起，彷彿身入鬼域，四下裏都是幢幢鬼影呢。 [Readers, the following grotesque story is not my fabrication, founded upon nothing. It was actually what Miss Seward—a friend of mine—told me twenty years ago. I—the author of the story—heard it myself. And today it occurred to me again by chance. So I took a pen and wrote it down without adding any ornaments. Readers, please just note the facts narrated in the story but not the ways of presentation. If it happens that you are at your leisure on a cold windy night and sit with your family members around a stove in the doubtful light, you might retell this story to your audience. And it could surely make your listeners feel aghast, as if they had entered a ghost world filled with specters.]

(《古室鬼影》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (9) is the beginning part of Sir Walter Scott’s short story “The Tapestried Chamber”. This elaborate over-narrative supplies Miss Seward and another character who calls himself the author and functions as the editor- or scribe-narrator of the text for the primary narrative to follow, so that they form “a composite narrator” (Zhao Y. 1995: 116) of the story. With its detailed explanation of how the story was formed (heard from a celebrated lady), how impressive the original speech was and in what kind of situations the story will have the most affecting results on its listeners/ readers, this over-narrative not only achieves the incarnation of the narrator’s personality but also brings a sort of authority or authenticity to the story.

Turning our attention to TT (9), we see that it only maintains a tenuous accountability with its ST in terms of semantic meaning. If we compare the ST with the backtranslation of the TT, we can locate many semantic shifts in the translation: the first paragraph of the original had been completely deleted and many details concerning how the author prepared the story (taken up at noonday, etc.) and how the story that was originally told would lose its appeal if it were committed to print and so forth had been completely left out. Compared with the convoluted and verbose style of the original over-narrative, the translation is much more succinct and direct in its effects, but, despite its considerable departures from the original semantic meaning, TT (9) still retains the original super-narrative situation in the sense that it is also an over-narrative. Though simpler and briefer than ST, the TT indicates in an unequivocal manner to the reader that it only serves as a prelude to the narrative to follow. It also suggests that what readers will see in the following is the primary narrative which is told by someone else (“女友密司西華特所述”) and recorded (or recalled) by ‘I’—the scribe-narrator (“做書的親耳所聞，如今恰恰記起，便筆之於書”).

Even though what Zhou was most likely to delete or simplify were those “over-narrative” directional comments, as the above discussion seems to suggest, it would be certainly an overgeneralization to state that Zhou would delete the over-narratives or simplify the super-narrative scheme to a uni-level narrative situation in his early translations whenever he came across them in the originals. In fact, among the twelve over-narratives that we have spotted in the early STs, Zhou in fact retained three of them almost intact in the TTs.[1] However, based on the above findings, I think it may still be possible for us to draw the tentative conclusion that Zhou tended to delete (or greatly reduce) the original over-narratives when translating directional commentary in the early period. The ensuing question is: why did Zhou have such a tendency in his early translations?

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[1] For instance, Zhou retained the over-narratives of Marie Corelli’s story “Old-fashioned Fidelity” and Francois Coppee’s “The Bullet-hole” intact in his early translations. The number of these retentions is included in the total number of Zhou’s retention of directional commentary.

As mentioned above, the major purposes of over-narratives are to bring additional authority and authenticity to the story narrated so that readers will regard them as events happening in real life rather then the narrator’s fabrication. But, having long borne the stigma of immorality, it has rarely been hoped that the Chinese vernacular short story might be recognized as a justifiable form of truth or that one might attempt to impress the reader with the narrative’s general air of literal authenticity. As Zhao Yiheng has pointed out, any specially designed over-narratives for Chinese vernacular fiction would seem “to be too much a luxury” (Zhao Y. 1995:117). So even though the deletion of over-narratives might reduce to some degree the authentic air of the translations, Zhou might not have cared, because whether the TTs reproduced the same degree of authenticity depicted in the original or not might not have been his major concern in translation.

As one of the first professional men of letters who made a living solely from translating and writing, Zhou’s possible major concern would have been whether his translations would attract the reader’s attention and whether they would sell well among his target readership.[1] The logical question would have been: will the retention of the over-narratives discourage the reader’s interests or intention to buy? I think it may have been. In fact, as our investigation shows, most of the deleted over-narratives are fairly lengthy, with the average number of words around three hundred. If all were to be faithfully rendered in the translation, they might divert the reader’s attention or even discourage some readers’ interests by deliberately postponing the major events of the story. Many readers of the late Qing period were accustomed to delving straight to the plot, for which they were rewarded when reading Chinese vernacular short stories, and they might regard such “asides” as gratuitous or even irksome. Therefore, for Zhou, deleting the original over-narratives was one of the safe ways to guarantee target readership.

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[1] The relationship between the translator’s purpose and the translation strategy will be treated more fully in Chapter Seven.

4.3.2 The translation of substantive commentary

Substantive comments, which are composed of the narrator’s explanatory and evaluative comments, are more frequently found than directional comments in both the STs and TTs of Zhou’s early translations. Evaluative comments, owing to the wide scope of topics they may touch on in the story, constitute a significant number of these substantive comments. However, the number of explanatory comments should not be considered sparse at all, as they were recurrently employed to facilitate the narrator’s narration and the reader’s interpretation.

In the following I will analyze how these substantive comments were treated in

Zhou's early translations, again invoking statistics to give readers a general picture of the tendencies of Zhou's translation strategies.

4.3.2.1 The translation of explanatory commentary

As mentioned in 4.2.2.1, explanatory commentary is generally used in a narrative to supply additional information for the story as well as to justify the behaviors of characters, to explain transitions of plot or exotic cultural images or anything else that the narrator deems necessary to keep the story going.

Altogether 569 instances of explanatory commentary have been spotted in the STs. Most of these comments are designed to provide additional information of events discussed or to identify a character, such as by providing "facts about one character that no other character could know" (Booth 1983: 172); or to describe a place. A few are evidently there to define a concept or to explain cultural references.

The following figure provides a quick summary of all these explanatory comments:[1]

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[1] The identification of explanatory commentary is not as easy a task as it may seem. As Zhao Y. remarked, sometimes it is not as easy to differentiate between types of narratorial commentary as their definitions seem to suggest. Some commentaries (what we call combined commentaries) might serve the function of supplying information for the narratives and explaining the attitude to the story of the character at the same time (Zhao Y. 1995: 65). So the above total number of such comments is only a sort of reference and should not be treated prescriptively as the absolute and final figure.

Explanations on characters	Explanations on events	Explanations on certain terms used in the story	Total explanatory comments
87	317	165	569

Figure VIII: Explanatory commentary found in STs

Of these 569 explanatory comments, 254 are rendered in classical Chinese and 315 in the vernacular. Surprisingly, the translations of all these comments show homogenous traits in terms of translation methods despite the fact that they represent two totally different styles of Chinese language.

Specifically, the original narrative functions of these comments are all kept in the translations. Like the original comments, the translations function as explanations for the “story” level of the narrative, either furnishing information on events or characters in the story or pinning down certain terms or cultural events mentioned in the text. However, despite their unanimous preservation of the original narrative functions, the translations, with their frequent semantic shifts, can hardly be said to preserve exactly the form and all the meanings of the original. In fact, so numerous are the semantic shifts that sometimes it is even difficult to match the STs with the English for more than a few sentences at a stretch. Yet these translations are definitely not précis, for what they add to the original is generally greater than what they omit.

In fact, almost all the translations show a tendency to be more expansive than are the originals, as the translator has frequently added details (ranging from a word to a clause; few additions exceed a sentence) in the translations. As these added details usually provide further explanations of the situations, characters or events in question, the translations are generally more straightforward, more unequivocal in tone and are more explicit in meaning than the originals. Following are some examples: example (10) is an explanation of commentary on characters, example (11) is an explanation of events occurring in the story (all explanatory comments in both STs and TTs are italicized to facilitate reading):

> ST (10): It is hard for the general practitioner *who sits among his patients both morning and evening, and sees them in their homes between,* to steal time for one little daily breath of cleanly air.
>
> (Sir A. Conan Doyle: “Sweethearts”)

> TT (10): 看官們，天下凡是做醫生的人，好算得是個可憐蟲。*一天從日出到日落，只和那些病人們廝混。按脈捫心，忙得甚麼似的。有時還像蒼蠅殺了頭，往來亂串，一會兒趕到東家，一會兒又趕到西家*。倘要偷閑吸一些兒新新鮮鮮清清爽爽的空氣，簡直是難上加難的大難事。[Dear readers, all general

practitioners in the world can be termed poor devils. *Every day from sunrise to sunset, they have to stay with patients, taking their pulses or examining their bodies. This work kept me busy all the time. Sometimes I was so busy that I had to hurry to patients' houses one after another during the day.* And it will be an extremely difficult thing for them to steal time to breathe fresh and clean air.]

(《纏綿》，載 1915 年《禮拜六》第 57 期)

ST (11): Ailie stepped up on a seat, and laid herself on the table, as her friend the surgeon told her; arranged herself, gave a rapid look at James, shut her eyes, rested herself on me, and took my hand. The operation was at once begun; it was necessarily slow; *and chloroform*—one of God's best gifts to his suffering children—*was unknown.* The surgeon did his work. The pale face showed its pain, but was still and silent.

(John Brown: "Rab and his Friends")

TT (11): 愛儷履登一座，即仰臥於桌上，如醫士言。已而遙視乾姆司，目光疾如電。一視之後，則立閉其目。半依其身向予，複把予手。少選，手術亦即開始施行。惟著手甚緩，不求其速。*斯時麻醉藥尚未發明，病者無逃其痛苦*。彼慘白之面上，瞬即呈爲痛楚之狀，然尚鎮靜如平時。[Ailie stepped up

> on a seat and laid herself on the table as requested by the surgeon. She gave a look at James, as rapid as lightning. The she shut her eyes immediately and rested half of her body on me and took my hand. Soon the operation was begun. At the beginning, it was slow and there was no need for speed. *At that time narcotics were not yet invented, so the patient could not escape the pain.* Her pale face instantly showed painful looks, but was still silent as usual.]
>
> (《義狗拉勃傳》，載 1916 年《中華小說界》第 3 卷第 6 號)

In ST (10), which is the beginning sentence of Conan Doyle's short story "Sweethearts", the narrator supplies a brief explanation of why it is difficult for the protagonist—a general practitioner—to have time to breathe the fresh air in the open in the day time: because he is fully occupied by the work. In TT (10) we see that, to the original terse, general phrase, "*who sits among his patients both morning and evening, and sees them in their homes between*" were added much more detail: "*一天從日出到日落，只和那些病人們厮混。按脈捫心，忙得甚麼似的。有時還像蒼蠅殺了頭，往來亂串，一會兒趕到東家，一會兒又趕到西家。*" [Every day from sunrise to sunset, (they) have to stay with patients, taking their pulses or examining their bodies. This work kept me busy all the time. Sometimes I was so busy that I had to hurry to patients' houses one after another during the day]. Clearly the TT also has an explanatory comment in the translation, just as the original does, but it is much more specific than the original. If we term the original explanation a "summary", then the translation would be more appropriately called a "scene" or a "picture". The somewhat abstract notion of "busy" indicated in the original is dramatized in the TT to achieve a more vivid effect. Similarly to TT (10), TT (11) is also an expansive rendition of the original explanation, but to a more moderate degree than TT (10). The original explanatory comment justifies the doctor's slow action in performing the operation in the very short clause "*and chloroform… was unknown*"[1], which just states a fact. The corresponding translation "*斯時麻醉藥尚未發明，病者無逃其痛苦*" [At that time narcotics were not yet invented, so the patient could not escape the pain] not only restates the original fact but also includes the explanatory clause "*病者無逃其痛苦*"[so the patient could not escape the pain], which makes clear the logical relationship of the patient's pain during the operation and the lack of chloroform. The translation thus makes explicit this causal relationship, which is only implied in the original. Our analysis of Zhou's translation of explanatory comments shows that expansions or explications of original explanatory contents more often occur in comments on characters or events than in comments on specific terms used. The translations of explanations of terms remain largely true to the originals and have fewer additions or deletions, though they are still slightly more explicit in meaning or logical relations than the originals. The following passages may serve as examples:

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[1] The clause "one of God's best gifts to his suffering children" in this explanatory comment does not serve as an explanation for the doctor's slow movement, but it is rather the narrator's evaluative comment on the discovery of chloroform.

> ST (12): Pilot Island, as its name implied, *had once on a time been the residence of a pilot—in the days when the Margaritas had pearl-shell, and were worth taking some trouble about—and his house still stood on the island's windiest beach, looking out to sea.*
>
> (Beatrice Grimshaw: "To the End of the World")

> TT(12): 要知道，這領港人島的得名，*實是爲了從前麥格立太產珠的時候，有一個領港人到來採珠，住在那屋子裏頭。人家就把這島兒喚做領港人島。這屋子面海而築，正坐落在島上多風的海灘上邊。*[As we know, the name of Pilot Island had its story. *When Margaritas were still rich in pearl-shells years ago, a pilot went to the island to search for the shells and lived in the house over there. And people named this island "Pilot Island" from that time on. The house was constructed with its front looking out to sea. And it was located just on the island's windy beach.*]
>
> (《世界盡處》，載 1915 年《女子世界》第 5 期)

ST (12) is an explanation of the origins of the geographical term “Pilot Island” mentioned in the story. Its corresponding translation “*實是爲了從前麥格立太産珠的時候，有一個領港人到來採珠，住在那屋子裏頭。人家就把這島兒喚做領港人島。這屋子面海而築，正坐落在島上多風的海灘上邊。*” [*When Margaritas were still rich in pearl-shells years ago, a pilot went to the island to search for the shells and lived in the house over there. And people named this island “Pilot Island” from that time on. The house was constructed with its front looking out to sea. And it was located just on the island’s windy beach*] is a very close rendering of the original semantic meaning, although it follows the original syntactic order only loosely. Of course, taken into scrutiny, the translation still deviates a bit from the original in some aspects: for instance, the clause “*and were worth taking some trouble about*”, which further justifies the pilot’s pearl-shell search, is omitted and an expression that makes explicit the pilot’s ownership of the house, “(*領港人*)*住在那屋子裏頭*”, is inserted. Nevertheless, it does not display such an apparent intention to expand or “picturize” the original information as TT (11) and (12) do. This tendency, in my opinion, may be due to the fact that explanations of specific terms, which are more technical in nature and more bound to the original text, provide less leeway for the translator’s involvement in the translation process than the translation of explanations of characters or events do. Even if the translator exerts great efforts to dramatize or expand the content, it is still doubtful whether the expanded translation could achieve more vivid effects than the original. Anyway, the translations of comments on specific terms do their job well as long as they clearly represent the major points of the originals.

In addition to the tendency to be expansive and explicit, another formal characteristic is observed in Zhou's translations—namely, the use of typical words or expressions that signal the commencement of explanatory comments in Chinese fiction at the beginning of the translations of explanatory comments. The words or expressions most frequently drawn on include "蓋" [because, owing to, etc.] and "然" [since], that are used in translations into classical Chinese, and "原來" [it turns out to be, it turns out that, etc.] and "因爲" [owing to…], that are used solely in vernacular translations. Following is a summary of the frequency of two most frequently-used words or expressions, "蓋" and "原來", in Zhou's translations:

Typical expressions	"蓋"[1]	"原來"
Frequency	72	131

Figure IX: Some language markers that introduce explanatory commentary in TTs

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[1] I am well aware that the causal relationship indicated by the word "蓋" is actually only one layer of the multiple meanings of this word. In addition to the meaning discussed here, "蓋" can also mean "cover", "surpass", "rake", "door leaf", etc. Only when "蓋" is used in the sense of "because" will it be included in the calculation.

The total number of these formal markers is 203, which is quite an impressive figure when we consider that nearly 36 percent of the total number of explanatory comments (569) is introduced by one or another of the above four language markers in the TTs. These four words or expressions are explicit causal markers that start explanatory comments in the TTs. However, if we consult the originals of the translations begun with these explicit markers, we find that more than 80 percent lack any words (such as “because”, “since”, “for”, etc.) or expressions (such as “owing to”, “due to”, etc.) that would imply an obvious causal relationship, as the following examples show:

> ST (13): To be frank, it was not the Danube, nor was it so deep that I was compelled to swim. ***But when*** *one is twenty and in love, one tells a story as best one can.* Many such stories I told her, while her dear eyes grew more and more amazed.
>
> (Sir Arthur Conan Doyle: “The Marriage of the Brigadier”)
>
> TT (13): 此言可欺我意中人，又焉能欺諸君。實告諸君，余實未嘗涉但紐勃河。***蓋****天下男子，與其情人絮語，必逞其三寸粲蓮之舌，亂墜天花，方能博玉人之歡*。余亦不得不循此常例。余以此等事指天畫地，歷歷言之，而梅麗一雙秋波中愈呈驚異之狀。[Such words could fool the lady of my heart, but

they could never deceive my dear readers. My readers, I told you honestly that I had never swum in the Danube. ***Because** when man in the world is talking love with his sweetheart, he uses his glib tongue to the utmost extent and tells a story as best as he can to try to gain her favor.* I, too, had to follow this common practice. I told her many such stories in great detail. And Marie's eyes grew more and more amazed as she listened to me.]

(《軍人之戀》，載 1912 年《婦女時報》第 7 號)

ST (14): Suddenly, the fixed features seemed to move, with dark emotion. Strange fantasy! ***It was*** but *the shadow of the fringed curtain, waving betwixt the dead face and the moonlight,…*

(Nathaniel Hawthorne: "The White Old Maid")

TT (14): 只見他呆滯不動的面龐，驀地似乎動了一動，***原來**是羅幃上花邊的影兒正在月光和死臉中間蕩漾著*，……[It was found that his fixed face suddenly seemed to move. ***It turned out that** this was but the shadow of the lace curtain which was waving between the moonlight and the dead face* …]

(《帷影》，載 1915 年《禮拜六》第 78 期)

As the examples ST (13) and (14) clearly indicate, the original explanatory comments are introduced by “but when” and “it was”, respectively. As these are not formal, explicit markers that indicate a sort of causal relationship, the explanatory functions of these two sentences are only implied, but not explicitly stated. To borrow a linguistic term, they are “unmarked” explanatory comments because, without the cues given by any causal connectives, they would surely be passed over and their explanatory functions ignored in the impetus of any normal, non-analytical reading. However, these “unmarked” comments are transformed into “marked” explanations in TTs (13) and (14), where the original implied explanatory functions are now expressly stated with the use of the explicit causal conjunctions “蓋” and “原來”. In this way, probably no target readers would fail to notice that the two italicized sentences in the TTs serve as explanations for something previously discussed.

Of course, the abundant use of these two typical introductory markers in the TTs can be interpreted as the influence of the explanatory traditions of both classical vernacular Chinese fiction, as they are exactly the words used in these two fiction genres to begin narrators’ explanatory commentaries. However, in addition to restoring to Chinese readers the commentary situations of Chinese traditional fiction, these typical introductory markers have an interpretive function: they help readers comprehend the translations better by making evident the logical links which are only conveyed implicitly in the original. Such means obviously helps to reduce target readers’ chances of misinterpreting the translation, but it also tends to discourage the readers from taking an active part in the reading process, a point I shall return to in 4.4.

Now if we switch our perspective from the source pole to the target pole, we will find another notable characteristic of Zhou’s translations—namely, Zhou’s frequent insertions of new explanatory comments in the TTs. Altogether there are two types of inserted comments, the first with Zhou’s identity as translator concealed and the second with his identity revealed.

In the first type of added comments, the translator has directly integrated the comments in the TTs without dropping any hints to the target reader (such as adding words or phrases like “按” [note] or “譯者按” [translator’s note], etc.) that the comments are in fact his own words rather than the author’s. This might lead to some confusion for readers, who cannot be sure whether it is the author or the translator who is offering explanations without referring back to the original works.

In Zhou’s early translations, we find 43 such inserted explanations: 25 of them are explanations of events (frequently used to provide clues for understanding the plots), 10 are of characters (often used to clarify their motivations) and 8 are of specific terms (especially those related to foreign cultures). Following are some examples (the inserted explanatory comments by the translator are italicized):

ST (15): His name was written in round hand on the grey paper of the cover, and the notes and reports, carefully classified, gave him his successive appellations: “Name, Leturc,” “the prisoner Leturc,” and, at last, “the criminal Leturc.”

(François Coppée: “The Substitute”)

TT (15): 而伊盎之名及其所犯之罪案，乃數數見於耶路撒冷街警署中冊籍之上。紙作灰色，字亦益覺其黯淡，初僅直書其姓曰：賴透克，繼則加以銜，曰：囚徒賴透克，後則直稱之曰：罪犯賴透克。*所稱屢易，而其墮落亦愈下矣*。[However, Jean’s name and the crimes he had committed frequently appeared on the record book of the police office of Jerusalem Street. The color of the paper in the record book was grey and the words on it were dim. At first, only his surname “Leturc” was shown. Then a modifier was added: “the prisoner Leturc”. And at last he was directly named as “the criminal Leturc”. *The change of these appellations indicate that Leturc became more and more morally decayed.*]

(《罪歟》，載 1917 年《小說大觀》第 9 集)

ST (16): All his memories of the springtime of life came dancing along in clouds of gossamer and enveloped her. He drew a cross at the bottom of the page, as lovers do, and by the side of it he wrote the words: ‘Kiss here.’

(August Strindberg: “Autumn”)

TT (16): 複憶春花春燕及春江之落日，鹹足助其文思，一無扞格。而明媚之春光，似亦幻爲巧雲萬朵，裹其愛妻之身，載欣載舞而至。書既畢，則於紙尾繪一十字，注以字曰：“接吻於此”。*蓋情人情書之中，往往有是者。*[(He) then recalled flowers and sparrows in spring and the setting sun on the rivers in spring, which all helped to liven up his ideas in writing. He wrote smoothly. And the enchanting spring scenery seemed to have transformed into thousands of beautiful clouds, which enveloped his wife who was dancing joyfully all her way to meet him. After he had finished writing, he drew a cross at the bottom of the page and noted down the words “Kiss here”. *Because such signs often appeared in lover’s letters.*]

(《秋》，載 1918 年《小說月報》第九卷第 1 號)

ST (17): Inflamed, however, by love, and inspired by wine, one day at a picnic at Kenilworth, Haggarty, whose love and raptures were the talk of the whole regiment, was induced by his waggish comrades to make a proposal in form.

“Are you aware, Mr. Haggarty, that you are speaking to a Molloy?” was all the reply majestic Mrs. Gam made when, according to the usual formula, the fluttering Jemima referred her suitor to “Mamma.”

(W. M. Thackeray: “Dennis Haggarty’s Wife”)

TT (17): 然而這位但奈哈加的也不是輕易便肯灰心的人，依舊脚踏實地，一意用情。他那些夥伴們原不是盲子，袖手旁觀，已覷得明明白白。一天，在堪尼爾華司一個宴會裏，有幾個好事的都紛紛議論他。還用著一種冰冷的口吻，向他說道：“密司脫哈加的，你可知道你自己在那裏和麻洛維爾家的人講話麼？”*話中自寓著你是個窮酸，怎能仰攀麻洛維爾家的意思*。但奈哈加的並不理會，依舊那麼顛倒。[But Haggarty was not a person who easily gave up or felt discouraged either. He still adopted a down-to-earth attitude and continued to give all his love for the girl. His friends were not blind people and they saw it clearly from an observer’s point of view. One day, at a party at Kenilworth, several nosy colleagues were talking about him. And they said in a cold tone to him: “Mr. Haggarty, are you aware that you are speaking to a Molloy?” *The words implied that Mr. Haggarty was only a poor and pedantic man and how dare he make a proposal to a member of the Molloy family.* But Haggarty did not pay attention to it and he was still completely captivated by her.]

(《情奴》，載 1917 年《歐美名家短篇小說叢刊》上卷)

In ST (15), the degeneration process of the protagonist Leturc—a thief in Paris—is forcefully and succinctly presented by three simple noun phrases: “Name, Leturc”; “the prisoner Leturc”; and “the criminal Leturc.” But fearing that Chinese readers might not understand the profound meanings of these phrases, the translator has inserted the explanatory clause “*所稱屢易，而其墮落亦愈下矣*” [The change of these appellations indicated Leturc became more and more morally decayed] in TT (15) to explicate the logical relations so as to facilitate the target reader’s understanding of the plot.

What the translator is concerned with in example (16) is not the understanding of the plot, but the interpretation of a particular cultural behavior. In ST (16), the protagonist drew a cross at the bottom of the letter to his wife and requested that his wife kiss that place. This was an intimate way of writing a letter to loved ones and also a way to show one’s affection in the West. But for the then Chinese readers who were not familiar with Western cultures, such an act would be considered bizarre or even crazy![1] Thus, the explanatory note “*蓋情人情書之中，往往有是者*” [Because such signs often appeared in lover's letters] in TT (16) seems quite necessary to justify the protagonist's action by relating it to established cultural norms in the West.

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[1] In Chinese culture, when someone’s name is drawn with a cross above it, it usually indicates the death of, or a curse on, the person.

In example (17), so many discrepancies between the ST and TT can be found that TT (17) would be more appropriately called a rewriting than a translation. However, what we focus on here is Zhou's translation of the words "Are you aware, Mr. Haggarty, that you are speaking to a Molloy?" spoken by Mrs. Gam (in the translation, these words are grafted onto the members of the party). Out of context, this is an ordinary question, asking the listener to understand the family background of the speaker (in the story, Mrs. Gam is a member of an esteemed Irish family named Molloy). In the story, however, it also carries the illocutionary force of refusing Mr. Haggarty's proposal to marry her daughter. Being afraid that target readers might fail to notice the overtone the speech, the translator inserts the explanatory sentence "*話中自寓著你是個窮酸，怎能仰攀麻洛維爾家的意思*" [The words implied that Mr. Haggarty was only a poor and pedantic man and how dare he make a proposal to a member of Molloy family] to clarify the motivation of the speaker. In TTs (15) to (17), the translator, by disguising himself as the narrator of the story, offers his explanations on the story from the narrator's perspective. In this sense, the translator's involvement (or intrusion) in the translation is achieved in a covert manner, and his manipulation of the text is not easily visible.

However, in the second type of inserted comments, things are just the opposite. Compared with the first type of inserted comments, the second type of added explanatory commentary is of more frequent occurrence: altogether there are 87 such instances of explanation. In this type of commentary, the translator directly declares his intrusions in the story by indicating that the explanations are supplied by himself, not by the author. The identification of the translator's presence is generally revealed by introducing a bracket in the sentence in which he wants to add comments. He then often begins his explanations with the word "按" [note, or translator's note], an important paratextual feature indicating the existence of a translator.

Before I conducted the analysis of these added explanations, I had hoped to map out the rules or patterns underlying Zhou's explanations or find out whether there were any motives, either ideological or aesthetic, in his choice of which elements to explain. However, it turned out that his added exegeses cover such a wide range of topics that they seem to defy attempts to locate any translation rules for them. There are explanations of foreign cultural elements, such as the origins of foreign festivals, the cultural significance of certain objects lacking in Chinese culture, foreign religions, different titles and their implied meanings, and even the names of Western people, etc. There are also explanations of some well-known authors, characters and allusions in Western literature; explanations of the political systems of some Western countries;

explanations of foreign economic and monetary terms; explanations of foreign military systems and terms; explanations of foreign places; and also explanations of the interpretation of the story. These explanations cover many areas of knowledge, and few people could offer explanations of them offhand. Of course, part of Zhou's explanations may have come from his common sense and part from his accumulated knowledge, but I believe that most are the result of consulting a variety of relevant materials, as the following examples will show (the concepts that are explained in Zhou's TTs will be bolded and italicized):

> ST (18): Bob and I buried the Game Chicken that night (we had not much of a tea) in the back-green of his house, in Melville Street, No. 17, with considerable gravity and silence; and being at the time in the ***Iliad***, and, like all boys, ***Trojans***, we called him ***Hector***, of course.
>
> (John Brown: "Rab and his Friends")

> TT (18): 是夕，白勃與予初未進茗，即瘞小獵狐鷄雛於梅爾維爾街十七號白勃屋後草地之下。這一重公案，如以賀末(按：即 Homer 希臘大詩人)之杰構《伊利亞特》(按：即 Iliad，爲世界最有名之詩)中事喻之，則吾群兒可謂屈琴群豪，而鷄雛則海克透也(考希臘野史，海克透 Hector 爲脫勞愛 Troy 王珀

拉姆 Priam 之子，爲屈琴群之領袖，後爲茂密棠族 Myrmidons 酋長阿堪萊 Achilles 所殺，以車載其屍繞脫勞愛城三匝，以示城人使各屈服。) [On that night, Bob and I buried the Game Chicken in the back-green of the house at No. 17 Melville Street before we had tea. If we borrowed Homer’s (note: Homer is a great poet in Greek) brilliant work, the *Iliad* [note: *The Iliad*, one of the most famous poems in the world] to describe this case, we were like heroes of the Achaeans tribe and Game Chicken was like Hector (according to the unofficial history in Greek, Hector was the son of King Priam of Troy, who was the leader of the Achaeans tribe. Later Hector was killed by Achilles of the Myrmidons tribe, and his body was placed on a carriage that circled the city three times to force citizens to surrender.)]

(《義狗拉勃傳》，載 1916 年《中華小說界》第 3 卷第 6 期)

ST (19): … the women tittered as he passed, and the little impudent lads and lasses shouted out, “How long is it sin” thou turned ***Quaker***?” or “Good-bye, ***Jonathan Broad-brim***,” and such jests.

(Mrs. Gaskell: “The Sexton’s Hero”)

TT (19): …… 少年及少女輩，偶見杰爾白，則大呼曰：“汝於何時變爲圭

哥兒教中人？”(按：圭哥兒教以平和爲主旨者。)“冠廣緣冠之喬南山，行再相見。”(按：圭哥兒教中人均冠廣緣冠之冠。)凡此調談之語，不一而足。[When young lads and lasses met Gilbert, they shouted out: “When did you become a Quaker?” (note: The religious school of the Quakers holds peace as its major tenet). “You are the Jonathan Broad-brim who wears broad-brimmed hat, good-bye.” (note: members of the Quaker school all wear broad-brimmed hats). There were a number of such remarks.]

(《情場俠骨》，載 1916 年《中華小說界》第 3 卷第 4 期)

On some occasions, to help target readers better understand some foreign cultural concepts mentioned in the translation, Zhou drew analogies for these foreign concepts with similar concepts in Chinese culture or custom. In the following example, Zhou compares the once-popular rites of May in Europe with the Dragon Boat Festival in China:

ST (20): …and still kept up some faint observance of the once ***popular rites of May***.

(Washington Irving: “The Pride of the Village”)

TT (20): ……而五朔之節，更爲注重（按：往時歐洲各國於五月一日舉行祝

> 典其習慣如吾國之端午，今窮鄉僻壤間尤有行之者。) [… and the May Day festival was celebrated in a grand manner (note: in the past, European countries held celebrations on the first day of May, just as the practice of observing the Dragon Boat Festival in our country. Now in some remote and backward villages, the tradition of observing the May Day festival still exists.)]
>
> (《這一番花殘月缺》，載 1915 年《禮拜六》第 60 期)

Based on the major characteristics and nature of all the inserted explanations, I have attempted to show the major types of Zhou's inserted explanations and their frequencies in the translations in the following figure:

Types of explanations	Cultural concepts	Literary concepts	Social and political concepts	Economic and military concepts	Interpretations of the story
Frequencies	43	6	18	15	5

Figure X: Types of inserted explanatory comments and their frequencies

From this simple chart, it is apparent that Zhou had a predilection for offering explanations of concepts related to foreign culture, as nearly 43 out of the total number (87) of added comments are of this sort. The situation is understandable because Chinese readers, who had long been denied the chance of communicating with the outside world because of the closed-door policy China had long adhered to, were in dire need of such knowledge to better understand foreign cultures.

The chart also reveals that issues related to social, political, economic and military areas were likely to receive Zhou's comments as well, as they constitute nearly 40 percent of all the inserted explanations. In contrast, concepts related to foreign literature and interpretations of the story are given the least priority, as they only account for less than 13 percent of all inserted comments. This finding is indeed interesting and thought-provoking: what Zhou translates are foreign literary works; but it is the cultural, social and political notions in these works, rather than the literary concepts, that he highly values. Why? In my opinion, Zhou's decision is actually the result of the social, political and literary atmosphere of the late Qing and early Republican period. We shall leave this particular question to Chapter Seven.

4.3.2.2 The translation of evaluative commentary

In 4.2.2.2, we mentioned that the function of evaluative commentary is to express the narrator's attitudes or judgments towards the characters or events in the story. In accordance with the three main dimensions of the story, we have evaluative commentary on characters, on events and on situations, respectively.

Like directional and explanatory comments, evaluative comments are also the overt signs of the narrator’s presence, but they also seem to have an additional “didactic” function, which the first two types of commentary lack, as they aim to keep the reader’s interpretations of the story and derivative values in line with the narrator’s.

To achieve this aim, narrators usually resort to a variety of techniques in his evaluative comments. Among the common means used are: “evaluative terms and evaluative inferences; ironic contrast and reversal; direct appeal to the reader through rhetorical questions and the like; indirect appeal to the reader through generic statements and other references to a communality of experience and judgment” (Leech and Short 1981: 283). In addition, evaluative comments are also highly flexible in terms of length: they can be as long as several paragraphs or as short as one or two clauses. The narrator has the utmost freedom in choosing different grammatical units to express his opinions.

Partly owning to its flexibility, evaluative commentary was often applied in Western fiction before the 20th century, but since the beginning of the 20th century, owing to the influence of analytic fiction criticism, first initiated by Flaubert, evaluative comments, in fact, together with other types of narratorial comments, have been used much more stringently than before (see 4.1).

In the present study, a number of evaluative comments that assume the various forms mentioned above have been found in the STs of Zhou's early translations. Our general survey found 501 instances of evaluative comments in all the STs. Many are running commentaries composed of more than one sentence. A great majority of these comments are intended to pronounce the narrator's own judgment of the character in the story, either his thoughts, actions, decisions, background, or anything else related to him that is narrated in the story. The second largest portion of the evaluative comments found belong to those on events in the narrative, in which the narrator makes explicit his philosophy or his judgment of the events. Only a small number of evaluative comments are on situations or surroundings where events are taking place. This type of commentary, which ultimately arises out of the narrator's attitude toward his subject, is effective in conveying a certain feeling which suffuses the work. Following is a brief summary of its occurrence in the STs:

Evaluations of characters	Evaluations of events	Evaluations of situations	Total evaluative comments
383	87	31	501

Figure XI: Evaluative commentary found in STs

All these evaluative comments are treated in Zhou's translations with the narrator's narrative functions of evaluation properly retained. Altogether 221 of them are rendered in classical Chinese and the rest (280) in the vernacular. Similarly to Zhou's translation of explanatory commentary, there are no direct, faithful retentions of these evaluative comments in Zhou's translations, and almost all of them entail small or large degrees of semantic shift.

Hanan, while portraying the general features of the first Chinese translations of Western novels before the 20th century, especially established a descriptive dichotomy of "preservation" versus "assimilation" for them. These two concepts are like two poles in a continuum. By "preservation", he meant "the attempt of the translator to replicate—or at least represent, so far as possible—all of the discernible features of the original work"; "assimilation" was "the translator's modification of the original into a form with which the general reader is familiar" (Hanan 2004: 90). In his opinion, any Chinese translations of Western fiction can be placed on this continuum in terms of the degree of preservation or assimilation.

Concerning Zhou's early translations of evaluative comments, it may be safe to say that quite a number of them (over 95 percent, with less than 5 percent being almost exact replicas of the original comments) show a moderate degree of assimilation in that the translator frequently adapts the features of the original text to make them seem familiar, and hence acceptable, to readers of the translation. The domesticating (to borrow Venuti's term) effects of the translations are especially apparent and strong when the translator has applied Chinese cultural or historical allusions to transform the original expressions.

In addition to this assimilative tendency, a great majority (more than 80 percent) of Zhou's translations of evaluative comments display a pronounced tendency to be "expansive", just as his translations of explanatory comments do. It is true that Zhou sometimes did delete some words or expressions in the original, but what he has added is generally much greater than what he has left out.

In these expansive translations, the translator often filled in the details or added further evaluative comments that were either absent or implied (no matter how vaguely) in the STs. In this way, the emotional force and evaluative tone of the original comments are by and large enhanced in the translation. Frequently, such expansions also cause a change of the narrative mode from summary to scene, moving the narrator from a covert position to a semi-dramatic one in the story.

Compare, for instance, the following source and target excerpts and notice the way in which the narrator's tone and emotional feeling towards the characters in the story are largely intensified in the TTs with the translator's expanded details:

ST (21): Woman for him was indeed the “child twelve times unclean” of whom the poet speaks. She was the temptress who had ensnared the first man, and who still continued her damnable work; …

(Guy de Maupassant: “In the Moonlight”)

TT (21): 覺彼詩人所謂“婦人叢天下之萬污兮”一語，良非過甚。且其吸引之力，强於磁石，盡吸男子入其彀中。當夫世界初闢，第一人即爲所吸。千年以還，猶力吸不已，此其爲害，直無異於亞非利加之毒蛇猛獸。吾人脫不避其吸力，世界終必至於滅裂而止，……[He can not agree more with the saying “woman is the dirtiest among millions of filthy things under the sun” that the poet speaks of. In addition, the attractive power of woman is greater than magnetite and she can ensnare all men in her traps. The first man exactly had fallen victim to her trap when the world was first created. Thousands of years had passed and her power to attract still lingered. Her harm was just like that of the poisonous snakes and ferocious beasts in Africa. If man cannot get away from her ensnarement, the world will surely end up in division or extermination. …]

(《月下》，載 1916 年《春聲》第 5 集)

Maupassant’s short story “In the Moonlight” is the story of a priest who despised women by instinct, and his unconscious hatred for women can be no better illustrated than by the evaluative comments quoted above, which are voiced by the omniscient narrator on the priest’s behalf. The comments in ST (21) are hostile, or indeed, virulent remarks about woman. Derogatory terms or phrases such as “child twelve times unclean”, “temptress” and “damnable work” all reveal the priest’s intense animosity toward the opposite sex. If we compare ST (21) with TT (21), we can see that all these evaluative sentences are expanded, elaborate added details. For instance, the words quoted from the poet “child twelve times unclean” are rendered into “婦人叢天下之萬污兮” [“woman is the dirtiest among millions of filthy things under the sun”], in which the ’filthiness’ quality of woman is increased to a considerable degree in the TT. But what is more prominent is the translator’s expansion of the sentence “She was the temptress who had ensnared the first man, and who still continued her damnable work”, which is greatly augmented as “且其吸引之力，强於磁石，盡吸男子入其彀中。當夫世界初闢，第一人即爲所吸。千年以還，猶力吸不已，此其爲害，直無異於亞非利加之毒蛇猛獸。吾人脫不避其吸力，世界終必至於滅裂而止。” [In addition, the attractive power of woman is greater than magnetite and she can ensnare all men in her traps. The first man exactly had fallen victim to her trap when the world was first created. Thousands of years had passed and her power to attract still lingered. Her harm was just like that of the poisonous snakes and ferocious beasts in Africa. If man cannot get away from her ensnarement, the world will surely end up in division or extermination.] By adding metaphors (magnetite, poisonous snakes and ferocious beasts in Africa) and elaborate details, the translator in fact exaggerates much of the “ensnaring” power of woman in the TT. Readers of the TT can clearly sense efforts made by the translator to influence their beliefs and judgments of the topic discussed. The narrator’s involvement is more emotional, more direct and more apparent in the TT than in the ST. The translator’s expansions of evaluative commentary on characters are frequently observed in Zhou’s translations in vernacular too, which lead to reinforcement of the original evaluative tone and emotion, as illustrated by example (22):

> ST (22): But there is no doubt this shy uncouth rough fellow had a warmer and more faithful heart hid within him than many a dandy who is as handsome as Apollo. I, for my part, never can understand why a man falls in love, and heartily give him credit for so doing, never mind with what or whom. That I take to be a point quite as much beyond an individual’s own control as the catching of the small-pox or the colour of his hair.

(W. M. Thackeray: “Dennis Haggarty’s Wife”)

TT (22): 看官們要知道這個粗魯羞澀的少年人胸中，委實懷著一個忠實誠懇的心兒，比了那些貌如大神阿波羅的花花公子，直有天壤之別。他一朝既傾情在一個人身上，便到死也不能變動。任是受了千魔萬劫，他那心依舊絲毫未變。加著人一被情絲牽惹，也好似患了天然痘，白了頭髮，一時竟沒法擺佈。至於那些朝三暮四不解愛情真諦的輕薄男子，自當作爲別論呢。[Dear readers, you should realize that there was indeed a faithful and honest heart that was hidden within the bosom of this crude and shy lad. His heart was vastly different from that of those dandies who are as handsome as Apollo. Once he fell in love with someone, he would not change his mind until he died. Even if he had to undergo inexorable tribulations, he would remain true to his loved one. In addition, when he was in love, it seemed that he could not get away from love’s control, just as he could not escape the catching of the small-pox or the graying of his hair. But of course, it would be another story for those frivolous and capricious young men who did not understand the essence of love.]

(《情奴》，載 1917 年《歐美名家短篇小說叢刊》上卷)

Among various Victorian novelists that had tendencies to intrude deliberately in the story, W. M. Thackeray is often listed as representative (Booth 1983: 25, 57), and there is no exception in his short story “Dennis Haggarty’s Wife”, in which he frequently makes his philosophy or judgment on the characters and events known to the reader. But even such a masterly and passionate intruder as Thackeray would surely be amazed at how his already emotional statements in ST (22) could be further heightened and presented in a more direct and affecting way in Zhou’s translation (TT (23)). It would be surely too prolix to list sentence by sentence all the elements that are expanded in Zhou’s translation; a comparative reading of the second sentence of ST (23) and Zhou’s translation will be sufficient to show how Zhou’s expansion of the ST contributes to an easier reading experience and thus a more emotional feeling for the target reader.

Originally, the second sentence in ST (22)—“I, for my part, never can understand why a man falls in love, and heartily give him credit for so doing, never mind with what or whom”—strikes readers as more like a spur-of-the-moment summary than a deliberate evaluation that aims at working on the beliefs of the reader, as is clearly evidenced by the somewhat “loose” quality of its structure (note the four commas used). And the narrator actually does not reveal his feelings towards the protagonist in this sentence, as it is more like a general statement that is applicable to human beings than an evaluation of a particular person. But the translation “他一朝既

傾情在一個人身上，便到死也不能變動。任是受了千魔萬劫，他那心依舊絲毫未變。” [Once he fell in love with someone, he would not change his mind until he died. Even if he had to undergo inexorable tribulations, he would remain true to his loved one] first deviates from the original in that it strikes readers as a deliberate thought of the narrator, as the translator has suppressed all the irregularities of style in the original and created an easily readable and familiar text (what Hanan called assimilative translation). Secondly, it purposefully transforms the original general statement to an evaluation specially designed for the protagonist “他” [he, him]. Here the translator has the goal of informing readers of a particular way of seeing the fictional character; and he also hopes to achieve a rapport with his readers, an identity of viewpoint whereby the character of the fiction will be interpreted and evaluated in an appropriate way. So, what strikes readers of the translation are the explicit value judgments and an emotional, involving stance of the narrator (who clearly shows his likes and dislikes in the story), which is exactly contrary to the non-judgmental and detached stance the narrator in the ST has adopted.

Zhou’s translation of evaluative comments on events had more or less the same form of expansion as illustrated above. Sometimes the translator even expanded the original in such a way as to transform the original abstract statement into concrete details in the TT, or changed the original narrative mode of “summary” into “scene” in the translation. In this way, in addition to a change of the degree of involvement of the narrator, a dramatizing narrative effect, which is absent in the original, is also achieved in the translation. Note in the following exemplifications of how the original abstract comments on death have been transformed into a concrete picture in the TT with details added (the evaluative parts in the following STs and TTs are italicized and bolded):

> ST (23): …James, in his old-fashioned way, held the mirror to her face. After a long pause, one small spot of dimness was breathed out; it vanished away, and never returned, leaving the blank clear darkness without a stain. ***What is our life? It is even a vapor, which appearth for a little time, and then vanisheth away.***
>
> Rab all this time had been fully awake and motionless: …
>
> (John Brown: "Rab and his Friends")

> TT (23): ……乾姆司循舊例，手鏡近死者面。呼吸既絕，鏡上惟有一片空明，了無些須濕痕。嗚呼愛儷，死矣死矣。***吾人處世，本屬無謂。形形色色，萬般皆空。數十年之光陰，一剎那耳。人各勾留須臾，即須離此世界而去。譬之過客入逆旅，寧能長此弗去耶。***當是時拉勃初未入睡，惟僵木不一動，……[… Conforming to the traditional practice, James held the mirror to the

> dead person’s face. As there was no more breath for the dead, the mirror was all clean, without any spot of dimness. Alas, Alison died. *It is in fact meaningless for us to live in this world. Things of different shapes and hues will end up in emptiness. Decades of years pass instantly. We are sojourners of the world and we should leave it after a short period of time. Just like passing travelers in an inn, we can not live there for ever.* At that time Rab did not fall asleep, staying motionless …]
>
> (《義狗拉勃傳》，載 1916 年《中華小說界》第 3 卷第 6 號)

John Brown’s short story “Rab and his Friends”, from which ST (23) is excerpted, is a narration of the moving story of a coachman named James and his loyal and devoted dog named Rab. ST (23) describes a parting scene between James and his dying wife Alison Graeme, whose name is rendered as “愛儷” [meaning “beloved couple” in Chinese] in the translation. When Alison dies, the narrator comments on the everlasting subject of death. This is an evaluative comment of a generalizing nature and in fact offers nothing new to the reader in terms of the message it conveys and the way it is presented (to compare “death” with “a vapor” is a somewhat trite and clichéd metaphor). Because of the explicit generic form used, the statements strike us as an abstract summary that conveys a certain alienating dogmatism. Surely the narrator senses this estranging effect too. This is why he resorts to the rhetorical question "What is life?", to make his ensuing intrusions more like answers to his own question than direct teachings to the reader. In the TT, such cunningly disguised comments have been omitted and replaced by evaluative comments that appeal more directly to the target reader. In the translation, there is no more artful delay or disguise of the narrator's judgment such as the rhetorical question provides in the ST. The first sentence of the translation ("It is in fact meaningless for us to live in this world") is a narrator's comment that directly works on the beliefs of the target reader. The original abstract summary is thus concretized with many added details in the TT, such as the final dissolution of all things in the world, the flying of time and the inevitable demise of human beings. These added details reinforce the evaluative force of the original and transform the original summary into a scene, a picture, a somewhat dramatized description. In addition, the metaphor of "vapor" for death was replaced by the metaphor of "passing travelers in an inn", that is more proverbial to Chinese readers, to create an easily readable and familiar text. All these lead to pictures of a subjective fictional world and an involving narrator in the target reader's mind.

Zhou's expansions occurred in all three types of evaluative commentary, but to varying degrees. Generally, comments on characters are more likely to receive more expansion than the other two types, while evaluations of situations usually receive the least expansion. The additional details are more often used to strengthen scenes or to liven up the atmosphere of the story than to make strong evaluative appeals to the reader. The following examples will help to make the point clear:

> ST (24): The afternoon sun shed down his glorious rays on the grassy churchyard, making the shadow cast by the old yew-tree under which we sat, seem deeper and deeper by contrast. The everlasting hum of myriads of summer insects made luxurious lullaby. ***Of the view that lay beneath our gaze, I cannot speak adequately.***
>
> (Mrs. Gaskell: “The Sexton’s Hero”)

> TT (24): 一日午後，日光杲杲然，映射於墓場草地之上。予與予友同坐一水松蔭下，槃譚滋樂。水松受日，寫修影於地，色漸暈漸深。夏蟲匝地而噪，聲喞喞相應，似唱催睡之歌，催人入睡。***爾時目前景物，美乃無藝，恨予無粲蓮之舌，未能曲狀其妙。*** [One afternoon, the sun shed down his bright rays on the meadow of the churchyard. Sitting in a place shadowed by a yew-tree, my friend and I were chatting with each other happily. Bathing in the sun, the yew-tree cast its slender shadow on the ground, with its color becoming deeper and deeper. Summer insects were all over the ground and they chirped nosily.

> Their sounds corresponded with each other and they were like lullabies that were putting people into a sleeplike state. ***The view was extremely beautiful. And I regretted that I did not have a clever tongue to describe all the fineness and subtlety of this beautiful place.***]
>
> (《情場俠骨》，載 1916 年《中華小說界》第 3 卷第 4 期)

In ST (24), the narrator uses the evaluative comment "***Of the view that lay beneath our gaze, I cannot speak adequately***" to express his admiration for the beauty of the scenery, which, in his view, was beyond description. While retaining the original evaluative fuction, the meaning of the translation largely remains true to the original. Of course, there are also some expanded elements observed in the TT, such as "***恨予無粲蓮之舌***" [And I regretted that I did not have a clever tongue], but these additions do not carry any emotive force and their major function is to give more credit to the topics discussed from the narrator's point of view and to liven up the scene of the story.

Zhou's expansive and assimilative strategy in translating the evaluative comments is an important factor in helping target readers to construct an image of a subjective and passionate narrator in the translation. But what is more crucial in forming such an image comes from Zhou's frequent insertion of his own value comments in the TTs, which in fact constitutes the most prominent feature of his translation of evaluative comments. These added comments, ranging from several words to several sentences, are quietly added by the translator to the narrator's comments, so that, without consulting the original (the usual case for Zhou's readers), they would surely mistake the translator's comments for the original narrator's.

Partly because of the flexible forms evaluative comments might adopt,[1] partly because of his purposeful attempt to make his translations conform to the conventions of Chinese colloquial fiction (which will be explained later in this section), Zhou inserted evaluative comments extensively in his early translations, with the total number of additions surpassing that of evaluations found in the STs. A full survey of Zhou's early translations shows that there are at least 437 instances of added evaluative comments in the TTs, with 331 instances commenting on the characters, 82 on the events and 24 on the situations in the story. Please see the following figure:

Inserted evaluations of characters	Inserted evaluations of events	Inserted evaluations of situations	Total number of inserted evaluations
331	82	24	437

Figure XII: The numbers of evaluative comments inserted by Zhou in his early translations

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[1] See the beginning part of this section for the possible forms an evaluative comment might adopt in a story.

能無感。

These inserted evaluations, which are the subjective views of the translator, give additional emotions, judgments or opinions in the TTs that are actually non-existent in the original. In addition to converting the originals into more emotional pieces, these added emotive elements sometimes also help to transform the original impersonal and objective narrator to an intrusive and engaging one in the TTs. Note the change of discoursal stance from a non-committal one in ST (25) to an involving one in TT (25) with the insertion of the translator's evaluative comments:

> ST (25): In this way she was seated between them one Sunday afternoon; her hands were clasped in theirs, the lattice was thrown open, and the soft air that stole in brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window.
>
> (Washington Irving: "The Pride of the Village")

> TT (25): 一日為來複日之午後，女又枯坐窗前，如恒狀。二纖手則為父母各把其一，撫摩弗已。綠窗方洞辟，溫軟之空氣，時挾金銀花馨，徐度入室，殢人魂醉。此花蓋為女平昔所手植。***今花容未蔫，而人面已非，令人對之不能無感。*** [On one Sunday afternoon, the girl sat idly in front of the window

> without doing anything, as usual. Each of her two delicate hands was clasped by one of her parents, who fondled it continuously. The green window that was hidden in the green was just thrown open, and the soft air that carried the intoxicating fragrance of honeysuckle went into the room gradually. The flowers were grown by the girl in the past. ***Now the flowers did not wither, but face of the girl did. One would surely show emotion when seeing such a situation.***]
>
> (《這一番花殘月缺》，載 1915 年《禮拜六》第 60 期)

ST (12) is selected from Washington Irving's short story "The Pride of the Village", the story of a country girl who pined away and finally died because her lover, a young army officer, deserted her despite his pledge to stay with her for ever. This extract, which describes the girl's waiting for her lover at the lattice of the house, is narrated by an omniscient narrator. This narrator can be termed objective, as he narrates the story in a completely neutral tone and hardly reveals his attitudes in the narration. In other words, he shows no likes or dislikes towards the country girl in the story. Highly indicative of this neutral pose is the sparing use of adjectives. In fact, readers can find no adjectives that directly reveal or suggest the narrator's feelings. But reading TT (12), we find the tone of the omniscient narrator in the text is much more passionate and subjective and the narrator's attitude towards the heroine is much more apparent.

This is partly achieved by the translator supplementation of the TT with many words or phrases that are expressive of the narrator's evaluative attitudes towards the event and the character. For instance, the neutral verb "seated" has been rewritten as "枯坐" [sat idly without doing anything], a phrase indicating the helpless state of the girl, and the expression "her hands were clasped in theirs" was rendered as "二纖手則為父母各把其一，撫摩弗已" [each of her two delicate hands were clasped by one of her parents, who fondled it continuously], a pathetic description which directly appeals to the reader for the tenderness or even fragility of the girl. However, the larger part of the change in the original discoursal stance is caused by the translator's insertion of an evaluative comment at the end of TT (12) ("今花容未蔫，而人面已非，令人對之不能無感" [Now the flower did not wither, but face of the girl did. One would surely show emotion when seeing such a situation]. With this overt evaluative comment, the narrator comes out from backstage and openly expresses his sympathies for the girl in the story, aiming at moving target readers, at soliciting sympathy from them. With this comment, the pathos of the episode is also considerably strengthened in the translation. Most importantly, by adding this evaluation, the translator/narrator directs the target reader's value responses to the character in question by his engaging narrative points of view. To sum up, the TT is no longer the impersonal narration of the original but is a personal and emotional "telling" of the story.

Linguistically speaking, Zhou’s inserted evaluative comments assume various surface structures, such as those of rhetorical questions, evaluative phrases and sentences, etc. Frequently, Zhou drew on stereotyped Chinese idioms, images or allusions to express his evaluations. As they are often composed of commonplace or ready-made phrases, they are not meant to shock or to impress target readers with their originality or the incisiveness of comments but, in my opinion, to create a streamlined, assimilative text for target readers as well as to remind them of the presence of a commentator behind the narration. Compare the following ST and TT and note the difference between the narrator’s positions in the excerpts, caused by the insertion of a trite evaluative sentence in the TT:

> ST (26): …; and there, in attempting to call for a boat, he awoke from a profound sleep, and found himself lying in his bed within his sister’s house, and the day sky just breaking.
>
> (James Hogg: “The Mysterious Bride”)

> TT (26): ……正要喚一艘小船過來，却便豁然而醒，原來是做了一場好夢。身體正躺在阿姊家裏的床上，曉光一綫，已上疏窗。***誰想紅葉三生，卻是黃粱一夢呢。***[…; when he was attempting to call for a boat, he awoke suddenly. It

> turned out that he had just had a good dream. He found himself lying in the bed of his sister's home and the light of morning sun had already appeared on the window nearby. ***A red leaf thought it had experienced three generations, but in fact it was only its Golden Millet Dream.***]
>
> (《鬼新娘》，載 1914 年《禮拜六》第 18 期)

Words like "impersonality" or "objectivity" certainly apply to the stance of the narrator of ST (26) as he just confines himself to the task of description and nothing more. He deliberately refuses to judge or to generalize from the description and avoides the "omniscient stance by which many novelists have claimed privileged inner views of their characters" (Fowler 1977: 53).

But in TT (26), the evaluative sentence "誰想紅葉三生，卻是黃粱一夢呢" [A red leaf thought it had experienced three generations, but in fact it was only its Golden Millet Dream] has been inserted by the translator to comment on the protagonist's waking up from a profound sleep, which colors the information presented with certain emotions and judgments. The typical Chinese idiom of "黃粱一夢" [Golden Millet Dream], whose origin can be traced back to an ancient Chinese fable,[1] has been inserted here by the translator to correlate the protagonist to the character in the fable, clarifying that the protagonist's action is no more than an illusion and is bound to fail in the end. As this cultural allusion had been frequently used in Chinese colloquial fiction, this staple image could hardly impress target readers, but it would surely make them recall the frequent and similar "asides" that narrators make in Chinese colloquial fiction and remind them of the typicality of the narrative situation, in which there exists an explicit and intrusive commentator.

---

[1] This fable is a narration of the dreaming experience of a man. The man, who was on a journey to take the national exam, fell asleep one day in an inn and had a splendiferous dream. But when he woke up, he found that all the high position and great wealth he had enjoyed minutes before in his dream had all vanished and the pot of millet was still cooking on the fire for him.

To sum up, it may be safe for us to say that Zhou's frequent expansions of the original evaluative comments and his many additions all lead to the image of a more passionate, personal and intrusive narrator in the TTs. The inserted evaluative comments contribute considerably to a subjective image of the fictional world in the translations, often at the expense of the illusion of veracity which the original impersonal and objective narrations attempt to create. But why did Zhou have such a tenacious tendency to let his narrators in the TTs intrude and pronounce their judgments so frequently? I think the answers must be closely related to the commentary conventions of Chinese vernacular fiction.

As mentioned in 3.2.1.2, one of the unique features of Chinese colloquial fiction is its story-telling narrative mode or "simulated context" of oral storyteller and audience. Unlike many omniscient narrators in modern English fiction, who tend to assume "an impersonal, Olympian angle" in describing a scene or a person (Hanan

2001: 68), relating the story in a realistic and non-committal way, omniscient narrators in traditional vernacular stories of China always to intervene in the story and make themselves visible by providing judgments of the characters, events or situations narrated. Such practices can be regarded as replications of the narrative strategies used by the storyteller in oral performance in China, where the narrator "takes care that his listeners will respond properly to his story and understand his intention in telling it" (Zhao Y. 1995: 64). As oral storytelling performance is generally regarded as the predecessor of colloquial fiction, it is no wonder that evaluative comments proliferate in vernacular stories.

As regards the narrator's position, the omniscient narrator in Chinese vernacular fiction always declared his narratorial presence in the story in an apparent way, trying to maintain an overt and loquacious relationship with the reader throughout the narration process. This is in fact one of the characteristics of the fairly established and idiographic omniscient narrative scheme of Chinese vernacular fiction, which had gradually been taking shape over many centuries of development[1] since the Tang Dynasty. The commentary convention of vernacular fiction has such a persistent and stable presence in colloquial fiction that it seemed impossible for Zhou, who was a fanatical fan of Chinese fiction,[1] to get away from its influence. So Zhou's decisions to expand and add evaluative comments in his translations, which conform perfectly to the commentary conventions of colloquial fiction, can be seen as part of his efforts to place the western forms of narration within the traditions of Chinese narrative.

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[1] Once the narrative scheme of omniscient narration finally came into being in the Song Dynasty, it enjoyed relatively stable narratological homogeneity and "radical change in the cultural strata of Chinese fiction did not occur until after the late Qing period, when a narratological revolution finally took place" (Zhao Y. 1995: 45).

4.4 Summary

In this chapter, we have conducted a comprehensive study of Zhou's treatment of narratorial commentary—an important narrative feature in molding the mind style of the story—in his early translations.

To many critics, the narrator's use of both directional and substantive comments is detrimental to the fictional reality the story has created, but the former certainly does greater harm than the latter because the narrator's explicit exhibition of his control over the organization and presentation of the story, or some tour de force of narrative logic, suggests "a lack of reality in the world with which one's artistry deals" (Booth 1983: 205). Probably due to the above reasons, blatantly explicit intrusions into the discourse level of the narrative, such as directional comments, are not frequent in the STs. When they do occur, Zhou retains most of them, together with their directional functions, in the TTs, despite some semantic incongruence. In fact, all of Zhou's translations of narratorial comments can be grouped under the heading of "assimilative translations", because none of them follow strictly the original semantic meanings but usually present them in only a loose and flexible manner, the translator frequently drawing on Chinese idioms or typical expressions to domesticate texts and to provide a fluent reading experience for target readers.

---

[1] When Zhou was only a primary student, he was already obsessed with reading Chinese *tongsu* fiction (colloquial fiction). Usually he piled up the stories beside his bed. But one day, when he was 14, the piles became so tall that they fell down and hit Zhou's legs, which made him unable to go to school for several days. From then on, his nickname of "*xiaoshumi*" (fiction fan) had been widely circulated among his friends and classmates. Please refer to Wang Z. 1993: 11-12 for more details.

In a small number of cases, the narrators of the STs resort to an elaborate sub-narrative directional device to express the directional function but, as our survey shows, it is usually either deleted or simplified in the TTs. This is partly due to the translator's decision to cater to the target reader's reading habits of running straight to the plot without being bothered by unnecessary details and partly due to the word limits of short stories of that time.

Instances of explanation proliferate in the STs, almost all of which are properly retained in Zhou's TTs. This shows the translator's clear intention to broaden the reader's knowledge and give an account of Western customs. However, the original explanatory comments, which are usually unmarked ones, become somewhat marked with the translator's use of the formal markers that begin explanations in traditional Chinese fiction, such as "蓋" ["gai", because, owing to, etc.] and "原來" ["yuanlai", it turns out to be, it turns out that, etc.]. As such, the narrator's explanatory position and the explanatory function become more prominent in the translations. Another point worth noting is Zhou's frequent addition of new explanatory comments, including clarification of a character's motives and annotations of cultural referents, etc., to make the original more explicit and understandable. From a narratological point of view, though the various types of explanatory comments the narrator supplies indeed relieve readers of possible reading difficulties by making things in question explicit and easily accessible, they also discourage the readers from taking initiatives in searching for the underlying meanings themselves. In addition, with everything clearly stated and ascertained (such as the clarification of the motivations of characters) in the translation by the added explanations, the mind style of the story (or the image of the fictional world) presented to target readers is thus much more unequivocal and definite than that of the original. With the uncertainties or ambiguities in the stories all pinned down, the target readers sometimes would fail to appreciate the multiple interpretations of the plots and the complex nature of human characters that the author might purposefully delineate. It is commonly believed that if explanatory commentaries are too long and of too frequent appearance in a narrative they can slow down the rhythm of the narration. However, Zhou seems to have been well aware that his added comments might be too lengthy, as they are generally composed of several words or a few clauses and only occur in a particular text five times, at most, so that the general rhythm of the narration in the TTs is almost the same as the original.

Among the three types of narrative commentary discussed here, evaluative commentary is the one that has undergone the largest degree of adaptation. Although almost all the evaluative narrative functions are kept by the translator, the TTs generally depart from the STs substantially in semantic aspects, in that they frequently contain expanded evaluative contents, thus coloring the message in the TTs with stronger narrator's emotions, judgments and opinions.

However, what is prominent in Zhou's translation of evaluative commentary is the change of the narrator's stance from impersonal to personal, objective to subjective, through Zhou's inserted evaluative comments, which occur in no smaller number than his supplementations of explanatory comments. When the translator's evaluative comments are added to the original restricted narration[1], it ceases to be an objective description but instead becomes tinged with the translator's value judgments and is transformed into a subjective and intrusive narration, emotional and engaging, such as is typically found in Chinese colloquial fiction.

To conclude, Zhou's translations of narratorial comments are the results of his deliberate and manipulative translation practices. The cumulative effect of the frequent and consistent expansions and additions of explanatory comments in the TTs is to present a more precise and specific mind style in translation, in which the narrator offers more precise and specific information about the fictional world's events, characters and situations, etc. The frequent and consistent expansions and additions of evaluative comments on the part of the translator are also conducive to forming a more subjective fictional world in which exists a more explicit and involving narrator, and also help to create a more evocative mind style in the TTs because of the specification and intensification of suggestive elements.

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[1] A restricted narration is conducted by a restricted narrator who restricts his observations to a limited physical area (the locale of the car accident) and makes no attempt to reveal what the characters think and what they feel (cf. Jacobus 1996: 121).

Chapter Five Characterization in Zhou Shoujuan's Early Translations

In a narrative text, characters,[1] though often equated with people in mimetic theories (Rimmon-Kenan 2002: 33), are actually creatures fabricated by the narrator. It is exactly these "textual constructs" that offer readers "an unparalleled opportunity to observe human nature in all its complexity and multiplicity", because from them readers can catch a glimpse of the inner lives of human beings "in a way that is impossible to us in ordinary life" (Perrine 1966: 84). Readers may develop deep insight into the minds of the multifarious characters portrayed in the story and into their unique behaviors and different motives and worldviews, thus enriching readers' lived experiences as well as broadening their horizons.

Character is "what most powerfully attracts readers to novels and stories" (Toolan 2001: 80). Many novels are read generation after generation and are likely to become eternal in this world simply because of the galaxy of unprecedentedly complex figures their authors have created, such as Cervantes's Don Quixote, Tolstoy's Anna Karenina, Cao Xueqing's Lin Daiyu, etc. The influence of some famous characters in fiction is so enormous that "in some respects we can know fictional characters even better than we know real people" (Perrrine 1966: 84).

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[1] Bal prefers the more abstract term "actor" to the more specific term "character" in the analysis of basic elements of a narrative text, because the former covers a larger area than the latter. In her opinion, in addition to actors that may resemble human beings, a dog, a machine, or other acting entities can also act as an actor (see Bal 1997: 114-119).

In some structuralist theories, characters are dissolved into “textuality”[1] or even pronounced as “dead” by some leading critics, such as Roland Barthes,[2] because the concept of character runs counter to their commitment to establishing “interpersonal and conventional systems which traverse the individual” (Culler 1975: 230). However, in our opinion, although the characters we read in fiction are not real human beings and are living in a fictional “reality”, they have countless ties to us in the macrocosm, for almost all of them “are partly modeled on the reader’s conception of people” in the real world (Rimmon-Kenan 2002: 33). In this sense, we may analyze fictional characters as we analyze how real people impress us in our daily lives.

In narrative fiction, in order to make the fictional characters seem person-like, the author of the story, by employing a series of means, endows characters with distinctive human features. This “set of techniques resulting in the constitution of character” (Prince 2003: 13) is named characterization in narrative studies.

Conforming to the narrative sub-model proposed in Chapter Two, this chapter will analyze how Zhou dealt with the original characterization in his early translations. Questions that are of interest include: What translation strategies are most frequently adopted to translate the original characterization? Do the characters in Zhou’s TTs give the same impression for TL readers as those of the original for SL readers? If differences do exist, what are the distortions? What general effects have been produced by these distortions to the characterization in the translation? Before we attempt comprehensive answers to these questions, let us first review the common means used in characterization.

---

[1] In this view, characters are regarded as elements of the narrative text in which they appear. For instance, they may be viewed as “patterns of recurrence” or “motifs which are continually recontextualized in other motifs” (Weinsheimer 1979: 195).

[2] In the book *S/Z*, Barthes voiced the well-known dictum: “What is obsolescent in today’s novel is not the novelistic, it is the character; what can no longer be written is the Proper Name” (Barthes 1974: 95).

5.1 Means of characterization

I have said above that characterization refers to the ways in which an author creates or delineates his characters in the story. In narrative studies, characters are described “in terms of a network of character-traits” (Rimmon-Kenan 2002: 59). By assembling these traits through their reading experience, readers obtain their primary impressions of the characters narrated in the text.[1] The discussion of the various means used to assign type traits to a character in narrative fiction can be traced as far back as Aristotle[2] and has always been fruitful in literary or narrative studies. If one consults some of the literary handbooks or primers for narrative studies (such as Frye et al 1985; Prince 2003) concerning this issue, one will find more or less the same ideas. Most such books indicate that characters can be directly defined by the narrator or can be indirectly presented through the narrator's description of a variety of elements that are closely related to the character concerned, such as his countenance, psychological status, action or speech. Sometimes the description of the environment or the settings of the story also have a role in fabricating a certain image of the character for readers (cf. Wellek and Warren 1956: 221).

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[1] Of course, readers’ interpretations also plays a part in forming the images of the characters in the story, but it is, undoubtedly, mainly from the various character traits described in the story that readers form their opinions of characters.

[2] Although he did not specify concrete ways of characterization, Aristotle advanced four principles for a successful characterization in any fiction. They are: (1) the agent (Aristotle’s term for character) should have a certain moral elevation (*chreston*); (2) s/he should be endowed with traits appropriately related to the action (*harmotton*); (3) s/he should have idiosyncrasies and be like an individual (*homoios*); and (4) s/he should be consistent (*homalon*) (see Hardison 1968).

Perrine may be regarded as one of the forerunners of the above dual categorization. In his book, *Story and Structure,* first published in 1959, Perrine classified all means of characterization according to two major types: direct presentation and indirect presentation (Perrine 1966: 83-87). In direct presentation, readers are informed directly what characters are like by means of exposition or analysis, either by the narrator or by other characters in the story. Thus the narrator's commentary on the character and his depiction of the character's countenance, as well as his own inner thoughts, all belong to the method of direct presentation. In indirect presentation, on the contrary, characters are presented to readers through the narrator's description of their actions, speech and interior thoughts. In Perrine's opinion, indirect presentation has advantages over direct presentation, as the former is more emotionally convincing than the latter.

In addition to Perrine's categorizations, Ewen proposed his well-known classification of the means of characterization, which, with small modifications, is also the categorization employed in this study. As his works are only available in Hebrew, most readers can only have access to his ideas through Rimmon-Kenan's introduction in her influential work *Narrative Fiction: Contemporary Poetics* (1983/2002), which is also the primary source that the following discussion of Ewen's classifications is based on.

Like Perrine's, Ewen's classifications also contain two categories: direct definition and indirect presentation, the latter of which includes five sub-categories, namely: descriptions of action, speech, external appearance and environment; and the use of analogy (Rimmon-Kenan 2002: 59). However, in our narratory sub-model, we revise Ewen's category of indirect presentation by adding a new sub-category, psychological description, and omit the sub-categories of environmental description and the use of analogy. The reason for the addition is that psychological description, together with the descriptions of action, speech and external appearance, which are descriptions of the inherent and indispensable qualities of a person, is the most straightforward and effective way of depicting a character in a story. The uses of environmental description and analogy, though they may enhance or reinforce the image of a character, are in fact far less direct and relevant than the above four sub-categories for characterization. What is more, these two can also be regarded as quite unstable factors in characterization, as readers may have very different interpretations and opinions as to whether they are related to characterization or not. For this reason, the present study revises Ewen's classifications as follows: (1) direct presentation; (2) indirect presentation, which is composed of descriptions of action, speech, external appearance and psychological characteristics. These, in my opinion, are the most fundamental methods of characterization, and will be expounded and exemplified in the following. It should be pointed out that though these means of characterization are discussed separately, they are not always readily separable from one another in narrative fiction; and we should bear in mind that the image of the character in the story is usually put together by the reader from the totality of these means dispersed throughout the text, rather than from only one or several of them. These techniques, often jointly used in the narrator's creation of the character in the story, complement each other to form a dynamic, inseparable artistic whole. So if we want to find the overall image of a particular character in Zhou's translations, we should taken into account his translated usage of all the above-mentioned means and should not base our conclusion on only one or several of them.

5.1.1 Direct definition

According to Ewen, "direct definition" refers to the use of an adjective (e.g. 'she is ***beautiful'***) or a noun, whether an abstract noun or a common one ('his ***generosity*** is well known to the neighbors'; 'he was a ***fox'***), etc., to define a character in the story. Chatman once defined character as an assemblage of traits, with the traits presented through "the narrative adjective tied to the narrative copula" (Chatman 1978: 125).

However, Chatman's traits are in fact only one form of direct definition. Here, distinctions should be made between direct definition and the evaluative commentary on characters discussed in Chapter Four (see 4.2.2.2), despite their seeming similarities. First, while direct definition is mainly used to name a character's intrinsic qualities (such as beauty, ethos, etc.) to facilitate readers' knowledge of the character in the most direct and unequivocal manner, evaluative comments are often used to relate the character in question to a wider social or cultural background, either to heighten the significance of the story or to express the personal thoughts of the narrator (or the author). Secondly, direct definitions are on the whole concise and generally assume the form of phrases or clauses in narrative texts. From a linguistic point of view, they are conducted within the sentence level. In contrast, evaluative comments are lengthier, usually being composed of several sentences or even several paragraphs. Thirdly, direct definitions can be given either by the narrator or by other characters in the story, but evaluative comments can only be voiced from the narrator's perspective.

As a technique of characterization, direct definition has been widely adopted in the traditional novels of both Western countries and China alike. However, from today’s perspective, the use of too many direct definitions in a narrative fiction may strike readers as too general or reductive and thus will not be easily tolerated. Critics since Flaubert have been convinced that direct appearances of the narrator in the description (such as direct definition) lead to a subjective mode of narration, or what they have conveniently labeled “telling”. “Telling”, according to Percy Lubbock, is naturally inferior to “showing”, which refers to “objective” or “impersonal” or “dramatic” modes of narration that exclude any traces of the narrator.[1] For this reason, direct definition “is less frequently used in twentieth-century fiction and indirect presentation tends to predominate” (Rimmon-Kenan 2002: 61).

5.1.2 Indirect definition

Indirect presentation of characterization refers to a narrator’s use of various ways to display certain inherent traits of the characters in the story. The reader, when reading of these traits, is left the task of inferring the qualities of the character they insinuate. The major and relevant means of indirect definition include the descriptions of action, external appearance, speech and psychological characteristics.

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[1] Percy Lubbock argues that “the art of fiction does not begin until the novelist thinks of his story as a matter to be *shown,* to be so exhibited that it will tell itself (Lubbock 1957: 62, original emphasis).

5.1.2.1 Description of action

In real life, people tend to act in accordance with their personalities and temperaments. Therefore, by reading the narrator’s description of the character’s actions in a story, readers may form a rough picture of what the character is like. In Ewen’s opinion, there are two types of character’s actions: one-time actions and habitual actions. The difference between these two actions, as described by Rimmon-Kenan, is:

> One-time actions tend to evoke the dynamic aspect of the character, often playing a part in a turning point in the narrative. By contrast, habitual actions tend to reveal the character’s unchanging or static aspect, often having a comic or ironic effect, as when a character clings to old habits in a situation which renders them inadequate.
>
> (Rimmon-Kenan 2002: 61)

In addition to the comic or ironic effects that descriptions of habitual actions of a character may evoke (such as 孔乙己 Kong Yiji’s habitual action of counting copper coins in Lu Xun’s short story *Kong Yiji*), the narrator’s repeated description of a character’s action in a story is also a very effective way of revealing the character’s personality to readers, as their image of the character concerned is continuously strengthened by the constant projection of his action. Although the description of one-time actions may be less effective in revealing the character's traits when compared with the description of habitual actions in a story, it can sometimes also render a dramatic effect to the character, because the narrator's choice of this action implicitly indicates that this action is "qualitatively more crucial than the numerous habits" (Rimmon-Kenan 2002: 61). In this sense, the description of one-time actions is also an indispensable element for successful characterization.

In Chinese fiction, the description of action has always been one of the major methods of character depiction, a tradition that can be traced back to *Zuozhuan* 左傳 [Biographies], by Zuo Qiuming] (Wang C. Y. 1977: 9). In fact, the actions of characters are so persistently emphasized in Chinese fiction that the martial arts novel, a unique Chinese literary genre that mainly revolves around the actions of the protagonist, can be termed a good exemplification of this tradition.

5.1.2.2 Description of speech

Speech representation has been one of the most productive areas of narrative studies in recent years and theories vary in regard to how to characterize the different ways in which a character speaks in a story (cf. Rimmon-Kenan 2002: 107-117).

Without getting hopelessly involved in the intricacies of these theories, let us concentrate on two proverbial distinctions of speech representation that have been widely endorsed in narrative studies: *diegesis* and *mimesis.* Socrates first drew this distinction, recorded in the third book of Plato's *Republic.* In diegesis, the character's speech is voiced from the narrator and the narrator "does not even attempt to suggest to us that anyone but himself is speaking" (Plato 1963: 638; quot. in Rimmon-Kenan 2002: 107); while in mimesis, the narrator's involvement is reduced to such a degree that the represented speech strikes the reader as being spoken by the character and not the narrator. Judged by this yardstick, the various forms that are attributed to character's speech today, such as dialogue and direct speech, would be mimetic in nature; whereas indirect speech (including free indirect discourse) would be diegetic.[1]

However, in the present study, only dialogue and direct speech of a mimetic nature are included in the analysis of characters' speech.[2] In other words, only the conversation that actually takes place between characters, or words that are spoken by the character, are deemed representative of a character's speech. The reasons for excluding indirect speech in the present research are: firstly, as indirect speech generally appears in the narrative without any tag clauses, such as "he said," "she asked,” “he replied”, or quotations marks to indicate that it is composed of the spoken words of the character, sometimes it is difficult to differentiate whether it represents the character’s inner thoughts or his actual words. For the present study, when such occasion arises, we will discuss indirect speech under the heading of “psychological description” (see 5.1.2.4). Second, as indirect speech is of a diegetic nature, the narrator’s mediation of the speech is usually apparent and intrusive. Therefore, it is better to regard indirect speech as a sort of mediated discourse of the narrator that somewhat reveals his stance toward the character than as a direct reflection of the character’s speech. In a similar fashion, a character’s monologue, though sometimes introduced by saying or thinking verbs such as “he said (to himself)” or “he thought (to himself)”, is actually a portrayal of the character’s inner world. The actual silence of the character is implied, despite the use of the words appropriate for actual speech. In other words, when such verbs are coupled with character’s monologue, they “are used less in a functional than in an incantatory manner” (Cohn 1978: 64). For this reason, a character’s monologue, coupled with no matter which verbs indicating speech or thought, is left to the province of psychological description.

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[1] Please refer to Rimmon-Kenan 2002: 107-117 for a full account of the different forms speech representation might assume in a story, on which the above discussion of speech is largely based.

[2] Speech tags or tag clauses (such as "he said", "she answered") will also be included in the analysis. One may argue that the discussion of tag clauses should not be grouped under the heading of the description of speech, as these clauses are actually not the words spoken by characters but are descriptions by the narrator in the story. However, in my opinion, as the function of a tag clause is designed to facilitate the reader's understanding of the content of the speech, tag clauses and speech are actually closely related to each other. Thus it will be better to discuss these two concepts as a whole.

Among various presentations of the character’s speech in a story, we should be alert and distinguish which speeches are only descriptions of his momentary mood and which speeches are reflections of his real personality, as for readers it is more important to pay attention to the latter, which reflect the character's "relatively stable or abiding personal quality" (Chatman 1978: 127), which in turn is important for a full comprehension of the story.

Like the description of action, the description of speech has been the other major method used by Chinese writers to characterize their figures throughout the history of Chinese fiction (See Průšek 1974: 278). In vernacular fiction, a character's speech is often described in great detail in accordance with the background of the character so as to position the character "geographically, temporally and sociologically" (Hanan 1974: 307). It is in this sense that the individual's speech in colloquial fiction is often termed "individualized" speech, which is in contrast to the dialogue in Western novel (such as *The Decameron*) that is "used less for the purpose of individualizing the speakers than for advocacy, for making set debating speeches" (Hanan 1974: 309). In addition, compared with the various forms of presenting characters' speech in Western stories, the pattern of speech representation in Chinese fiction is rather fixed: the narrator generally identifies the speaker first (sometimes with his background information), then introduces the character's direct speech by using "道" in vernacular fiction or "曰" in classical tales.

5.1.2.3 Description of external appearance

It may be safely said that description of external appearance is one of the oldest, as well as the most familiar, means of characterization. It is an effective way of portraying the character because readers tend to make associations between certain outward appearances of the character with certain temperaments during their reading, even though such associations may prove quite wrong, as may be shown in the later development of the story.

According to Ewen, there are two types of external appearances, namely, those involving "those external features which are grasped as beyond the character's control, such as height, color of eyes, length of nose…and those which at least partly depend on him, like hair style and clothes" (quoted in Rimmon-Kenan 2002: 66). Ewen also comments that the first type indicates the closest relationship to the characterization, while the second, though it is not as direct as the first one, "has additional causal overtones" (quoted in Rimmon-Kenan 2002: 66). Generally, while attempting external description of characters, the narrator will usually resort to the description of both types of external appearances so as to present a fuller picture of the character.

In Chinese vernacular fiction, the outward appearance of the character and his or her personal traits are usually described in an exhaustive manner, and the clothes the character wears are also depicted with great care, sometimes to the extent of recording every tiny fact or insignificant detail.[1] Frequently, such descriptions were introduced with typical rhetorical questions such as: “What did he look like?” or “How was he dressed?” (cf. Hanan 1974: 307). However, when it comes to the description of the outward appearance of young women (especially beautiful ones), the narrators in Chinese colloquial fiction often show homogeneity in the terms or phrases used: most of the descriptions are composed of stereotyped phrases and rather overblown imagery, which have been used repeatedly for centuries. Patrick Hanan is keen enough to notice such trends in what he termed “the description mode” of vernacular fiction and regards these clichés as distinct and formulaic markers which are clearly influenced by the formulaic nature of oral literature (Hanan 1974: 305).

5.1.2.4 Psychological description

The ability to describe and penetrate into the consciousness of the character may be termed the special preserve of narrative fiction. By means of psychological description, the narrator reveals the inner thoughts of a character in a story to readers, which, together with other character-indicators discussed above, helps readers to form a more comprehensive picture of the character concerned.

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[1] Průšek’s elaborate analysis of the characterization of the characters in a vernacular short story entitled *Jen Hsiao tzu lieh hsing wei shen (*任考子烈性爲神) clearly shows the above trends in the description of outward appearance in Chinese vernacular fiction. Průšek attributes such tendencies (including detailed descriptions of action and speech) to the tradition of Chinese historiography, which scrupulously respects truth and authenticity (cf. Průšek 1974: 278-281).

Narratologically speaking, the consciousness of a character in a story may be presented in the following three ways: psychonarration, quoted monologue and narrated monologue (see Cohn 1966, 1978). In psychonarration, the narrator directly describes a character's thoughts in his own words, as if he could peep through the physical body of the character and discern his/her hidden thoughts. As for quoted monologue, it represents the character's thoughts as if they were directly spoken by the character to the reader. It is a direct reflection of the character's mental discourse, and the narrator quotes the character's thoughts without any change, or in Prince's words, gives "a verbatim quotation of a character's mental language" (Prince 2003: 81). Quotation marks or other standard signs are generally used to signal the inception of quoted monologue. Both psychonarration and quoted monologue are usually introduced by mental verbs such as "thought", "thinking", "believing", etc., to indicate the beginning of the character's thought process. By contrast, such introductory phrases are totally omitted in narrated monologue. Narrated monologue here refers to a character's use of his own words to describe his thoughts. The narrator's mediation is reduced to the utmost degree in narrated monologue. Generally, it is distinguished from narrator's discourse by the tense used (for instance, if the narrator uses past tense in relating the story, then the narrated monologue appears in present tense). Compared with psychonarration, narrated monologue has the advantage of maintaining the flow of the narration by retaining the person and tense of the narrator's account, enabling the narrator "to recount the character's silent thoughts without a break in the narrative thread" (Cohn 1966: 98).

In Chinese vernacular or classical fiction, the narrator seldom, if ever, conducts a psychological penetration into the minds of the characters. Characters are presented with great detail concerning what they do and say in the story, but rarely do readers know what actually goes through the characters' minds. Of course it would be an overgeneralization to claim that psychological descriptions are virtually non-existent in all Chinese traditional fiction. On some occasions, psychonarration (or psychological description mediated by the narrator) has been used to reveal the character's calculation or his immediate motive for an action "rather than as a means of general understanding" (Hanan 1977: 95), as Hanan's analysis of Ling Mengchu's vernacular stories clearly has demonstrated. The lack of in-depth psychological description of character deters narrators of Chinese traditional fiction from revealing the intricacies or changes of heart of the character, thus often resulting in a static, two-dimensional image of the character.[1]

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[1] Why does Chinese traditional fiction lack psychological descriptions of characters? Andrew Plaks has original views on this question. In his article "Towards a Critical Theory of Chinese Narrative", he claims that "in most cases where the narrative texts fail to clearly set forth the internal deliberation leading up to specific actions, it is less a case of disinterest in human motivation than *an implicit understanding between narrator and audience that the causes of human behavior usually need not be spelled out, or are better off left unstated*. The circumstances themselves are seen to be the cause of any given action (italics added) (Plaks 1977: 348).

5.2 Characterization in Zhou’s early translations

Now let us move on to the issue of Zhou’s early translations in terms of characterization. As in chapters three and four, the research subjects are Zhou’s 61 fiction translations (TTs) from before the year 1920 and their corresponding STs. From a narrative point of view, the narrative function of various characterizations is to install certain images of the characters concerned in readers’ minds, as readers put together the various textual indications strewn in the story to form the image during the process of reading.

As has always been the focus of the narratory model, my emphasis in this section is on investigating whether the original narrative function (i.e. the images of the characters as established in the original) has been truly retained in Zhou’s translations. If the original narrative function has not been fulfilled in the TTs, then I will attempt to discover in what manners the original function (i.e. image of the character) has been distorted. Such a research aim is mainly achieved by examining whether there are any semantic or stylistic shifts in the five means of characterization in his translations. In other words, the “content” plane of narrative is under scrutiny in this section.

To some readers, such a move may seem to be inconsistent with the previous practices of chapters three and four, that put a premium on the “form” plane of narrative, or even to be contradictory to the initial intention of the narratory model, which seeks to examine translations from the perspective of narrative studies. However, as I have already mentioned above, characterization is one of the special narrative aspects in which narrative function is closely tied to the "content" plane (i.e. the semantic and stylistic meaning) of characterizations.[1] By examining whether there are any semantic and stylistic shifts in characterizations in the TTs, we are in fact simultaneously studying whether there are any shifts occurring to the narrative function of these characterizations. With this finding, we can reveal whether such shifts strengthen or deviate the literary and narrative conventions in target language system. So the study of the "content" plane in this section should not be regarded as a digression from our model, but should be interpreted as the necessary step to examine whether the original narrative function has been faithfully retained in the TTs.

As in the previous two chapters, this section will invoke statistics to illustrate the ratio of Zhou's translation tendencies in rendering characterizations. However, for certain means of characterization, such as action descriptions, the fact that they are of too numerous occurrence and are difficult to "chop off" as individual units from a series of actions makes any attempt to give them an exact figure futile as well as impractical. In such cases, I will just outline the general tendencies in their translation tendencies without giving exact statistics.

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[1] In contrast, the relationship between narrative function and the semantic meaning of narratorial commentary is rather "loose" or "detached". As we discussed in Chapter Four, the different functions of narratorial commentary can be perfectly kept in the translation even though the translation may only remotely resemble the original semantic meaning.

Another point that needs to be noted here is that I employ some of the standard critical lexicon of character studies, such as “round”, “flat”, “dynamic”, “two-dimensional”, “life-size”, and “dramatized” characters, to illustrate the shifts occurring to the character images in the TTs. The aim is less to inject a heavy dose of theoretical elements in the analysis than to enable us to apply these theories to particular cases with less ambiguity and more insight.

5.2.1 The translation of direct definition

Altogether 764 instances of direct definition were found in the 61 early STs. A considerable number of these direct definitions (about 90 percent) are made up of adjectives (the number of which ranges from one to five) either placed ahead of the character concerned or directly tied to the copula after the character. The rest (about 10 percent) are presented by means of nouns or noun phrases.

Of all these 764 direct definitions, nearly half of them (367) are faithfully or largely retained in both Zhou’s vernacular and classical language translations. 342 of them witness of various degrees of expansion,[1] prominently by the use of figurative language (what I called the figurative tendency, see below), and 55 of them have had various degrees of simplifications in the TTs. The following figure briefly illustrates the ratio of these three types of translations:

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[1] Please refer to 4.3.2.2 for my definition of “expansive translation” and the linguistic features demonstrated by Zhou’s expansive translations of evaluative comments.

Direct definitions retained	Direct definitions expanded	Direct definitions simplified	Total direct definitions found in the STs
367	342	55	764

Figure XIII: Zhou's translation of directional definitions

As the figure indicates, one of the notable trends in Zhou's early translation of direct definitions is retention. There are two types of retentions. The first type is named absolute retention, in which Zhou has preserved both the form and semantic meaning of the direct definitions, the original adjectives being translated into adjectives and sometimes even the order of adjectives (if the adjectives used surpasses one) being maintained in the TTs, and with any nouns or noun phrases or predicative clauses represented faithfully as exactly the same parts of speech in the translations. In this way, the character traits defined by direct definitions are retained to the utmost degree in the TTs. Following are a few examples of such exact reproductions (direct definitions in the ST and TT in this example and in other examples in this section will be italicized and bolded to facilitate reading):

ST (1): Leonora was ***proud***; Cecilia was ***vain***.

(Maria Edgeworth: “The Bracelets”)

TT (1): 西雪麗專務***虛榮，***麗娜拉頗自***矜貴***。[Cecilia was ***vain***; Leonora was ***proud***.]

(《手釧》，載 1916 年《中華婦女界》第 2 卷第 1 號——第 2 號)

ST (2): He was a ***noble and mighty*** prince, feared and respected by his neighbors, …

(Napoleon Bonaparte: “The Veiled Prophet”)

TT (2):其人實爲一***高貴而有勢力***之王子，鄰邦靡不敬畏…... [He was in fact a ***noble and mighty*** prince who was feared and respected by his neighbor countries …]

(《同歸於盡》，載 1915 年《禮拜六》第 52 期)

ST (3): There was an ***odious*** Irishwoman who with her daughter used to frequent the “Royal Hotel” at Leamington some years ago, and who went by the name of

Mrs. Major Gam.

(W. M. Thackeray: “Dennis Haggarty’s Wife”)

TT (3): 話說數年以前，利明頓地方有一個***面目可憎的***哀爾蘭婦人，和她女兒一塊兒住著。王家旅館中也不時有她們的蹤跡，大家都稱她做加姆少佐夫人。[It was said that several years ago, there was a ***detestable*** Irishwoman who lived with her daughter at Leamington. They were also frequently spotted in the “Royal Hotel” there. People called the woman Mrs. Major Gam.]

（《情奴》，載1917年《歐美名家短篇小說叢刊》上卷）

ST (4): Mme. Oreille was ***a very economical woman***; she thoroughly knew the value of a half-penny, …

(Guy de Maupassant: “The Umbrella”)

TT (4): 馬丹烏利爾***是個最有儉德的婦人***。人家瞧著半辨士，以爲區區無幾，她瞧去却好似幾千萬金鎊，……[Mme. Oreille was ***a most thrifty woman***. Some might regard a half-penny as having little value, but she thought that it was worth millions of golden pounds, …]

(《傘》，載1915年《禮拜六》第74期)

In the above examples, by rendering the definitive adjectives “proud” as “*矜貴*”, “vain” as “*虛榮*”, “noble and mighty” as “*高貴而有勢力*”, “odious” as “*面目可憎的*” and the noun phrase “a very economical woman” as “*是個最有儉德的婦人*”, Zhou kept both the form and meaning of the original direct definitions.

The other type of retention, which accounts for one third of the 367 retained translations, is paraphrased retention. As it would be too rigid syntactically to always reproduce exactly the parts of speech of English direct definitions in Chinese translations, Zhou sometimes paraphrased the original direct definitions, such as by changing the original narrative adjectives into nouns or noun phrases or transforming original noun phrases that have definitive functions into verb phrases, noun clauses, etc. in the TTs in order to produce more idiomatic versions for Chinese readers. Since these paraphrased translations did not substantially alter the original meaning, they too are regarded as instances of retention. Following are a few such paraphrased retentions:

> ST (5): The male stranger was a ***foreign-looking*** individual of about eight-and-twenty. He was close-shaven, excepting a moustache, …
>
> (Thomas Hardy: “Benighted Travelers”)

TT (5): 瞧那男客是個二十八歲左右的少年，面上***帶些外國的種氣***。兩腮剃得很光, 不過唇上留著一撮微鬚, …… [The male guest was a young man about eight-and-twenty, ***with a face that carried some traces of a foreign peoples***. His two cheeks were close-shaven, excepting a moustache above his upper lip, …]

(《回首》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (6): He was very ***domesticated***, perhaps too much so; his family was his world, the center and pivot of which he was. The children were the radii.

(August Strindberg: “Autumn”)

TT (6): ***顧彼頗愛其家庭,*** 直以家庭爲唯一之世界。自處其中乃同輪之有軸，而視其兒女則如輪葉。[***He loved his family very much*** to the extent of reckoning it as his only world. In the family, he was like the axis of a wheel, while his children were the radii.]

（《秋》，載 1918 年《小說月報》第九卷第 1 號）

ST (7): My mother was a laundress, her name was Adele. At one time she lived on the ground-floor at Montmartre. She was ***a hard-working woman and was***

fond of me.

(François Coppée: “The Substitute”)

TT (7): 吾母爲澣衣婦，名阿玳爾。平昔***勤於所事，*** 愛吾亦摯。[My mother was a laundress, her name was Adele. ***She worked very hard at everything she took up*** and loved me deeply.]

(《罪歟》，載 1917 年《小說大觀》季刊第 9 集)

In the above examples, the definitive adjective “foreign-looking” in ST (5) is paraphrased in the clause “***帶些外國的種氣***” [(with a face) that carries some traces of foreign peoples]; the adjective “domesticated” in ST (6) is rewritten as a verb clause, “***頗愛其家庭***” [(He) loved his family very much]; and the noun phrase “a hard-working woman” in ST (7) is translated in the form of a verb phrase, “***勤於所事***” [worked very hard at everything she took up]. Clearly, all the paraphrased translations are very close to the semantic meaning of the original direct definitions, despite their formal departures from them.

Zhou never stated expressly or dropped any hints in his writings as to why he took up certain strategies in his translations. Neither did he tell us why he paraphrased the original direct definitions in the ways discussed above. But Zhou’s choice of paraphrased translations rather than other alternatives, such as literal retentions, make us ponder upon whether there are any rules or norms at work here. Of course, it would be expedient, but also highly reasonable, to regard Zhou's paraphrased translations as part of his efforts to conform to certain linguistic norms of the target language so as to produce native-like, fluent translations; but then the question shifts to: What were the linguistic norms of Chinese (including vernacular and classical languages) at that time? This is a very challenging question that cannot be answered solely by investigating Zhou's translations, and thus is beyond the scope of the present research.

If linguistic norms of the target language were working in an indirect or unconfirmed way in Zhou's paraphrased translations, they were surely working in a much more obvious and affirmative manner in Zhou's simplified translations of direct definitions, which will be examined next.

As mentioned earlier in this section, about 90 percent of the direct definitions found in the STs are represented by adjectives. In most cases, the number of these definitive adjectives does not exceed two. This is understandable because direct definitions with three or more than three adjectives will more likely lead to awkward and cumbersome structures than definitions with one or two adjectives. Still, however, quite a number of direct definitions with three or even more than three adjectives are found in the STs, forming what I term 'extra-long direct definitions'. In addition to using multiple adjectives, authors sometimes resort to a number of nouns or noun phrases to form such an extra-long definition, aiming to portray the character concerned from more angles and dimensions.

It is exactly these extra-long direct definitions that are the most likely targets of simplification in Zhou's early translations. In fact, as our survey shows, 55 out of 71 extra-long direct definitions found in the STs receive various degrees of reduction in the TTs, most frequently with the omission of one or two of the original adjectives. Note in the following examples how the translator has simplified or omitted some of the original adjectives in the TTs to produce a more natural reading experience for target readers:

> ST (8): Cecilia was ***of an active, ambitious, enterprising disposition, more eager in the pursuit than happy in the enjoyment of her wishes***.
>
> (Maria Edgeworth: "The Bracelets")

> TT (8): 西雪麗***活潑多動，喜大而好功***。[Cecilia was ***vivacious and vain***.]
>
> (《手釧》，載 1916 年《中華婦女界》第 2 卷第 1 號——第 2 號)

> ST (9): No young people could be happier; they were ***good and gay***, ***emulous***,

but not envious of each other; for Mrs. Villars was ***impartially just***; her praise they felt to be the reward of merit, and her blame they knew to be the necessary consequence of ill-conduct.

(Maria Edgeworth: “The Bracelets”)

TT (9): 夫人之視諸女也，***無偏無私，一秉至公***，故諸女咸樂。平日晤言一室，***無所疑忌***。偶得夫人一語之褒，群以為榮於華袞，或受一語之貶，則覺其辱滋甚，直等於撲責。[Mrs. Villars adopted an ***impartial and just*** attitude towards all the girls in the school, so all the girls felt happy. Everyday they talked with each other in the same room, and they were ***not envious of each other***. If one got Mrs. Villars’ praise by chance, she regarded it as more glorious than having splendid clothes. If one got her blame, she felt shameful and considered it equal to physical punishment.]

(《手釧》，載 1916 年《中華婦女界》第 2 卷第 1 號——第 2 號)

ST (10): A bad lookout for you if it is. Poor Victor was a dead man on the fourth day—a ***strong, hearty young*** fellow.

(Arthur Conan Doyle: “The Adventure of the Dying Detective”)

TT (10): 特汝之之前途，實至可憂。不見吾之可憐之維克透，***年少精壯***，乃一罹是病，三日遂死。[So your future is indeed worrisome. Did you see my poor Victor—a ***young and strong*** fellow—died on the fourth day after he contracted the disease?]

(《病詭》，載 1917 年《歐美名家短篇小說叢刊》上卷)

Both ST (8) and ST (9) are chosen from Maria Edgeworth's short story "The Bracelets", which, because of its abundant use of extra-long direct definitions in characterization, furnishes good examples for analysis. In ST (8), the narrator defines the protagonist Cecilia with a noun ("disposition") modified by three adjectives ("active", "ambitious" and "enterprising") and a fairly long clause ("more eager in the pursuit than happy in the enjoyment of her wishes") to produce a static and authoritative impression of the character for the reader. This sophisticated description is greatly reduced in TT (8) to "***活潑多動，喜大而好功***" [vivacious and vain], which is only a very shallow summary of the personal traits of the original character. Similarly, a series of adjectives ("good", "gay" and "emulous") and a clause ("but not envious of each other") are employed in ST (9) to define the major characteristics of the students Mrs. Villars taught (to whom the pronoun "they" refers in the ST). In the corresponding TT, these elaborate definitions are rendered in a summary way, as "***無***

所疑忌” [not envious of each other], with the rest of character traits totally omitted. In contrast with Zhou’s drastic simplification of the extra-long definition used for describing the students, Zhou’s paraphrased translation of the direct definition for Mrs. Villars, “impartially just”, as “*無偏無私，一秉至公*” [impartial and just] can be regarded as quite faithful. In fact, it is no accident to find that most of the direct definitions that have been properly preserved in the TTs are those definitions that are made up of no more than two modifiers (be it a noun, a clause or an adjective), which is in direct antithesis to his free and reductive treatment of extra-long definitions that include three or more than three modifiers. This reductive tendency is again illustrated in example (10), where Zhou purposely reduces the extra-long definition “strong, hearty young” to “*年少精壯*” [young and strong], leaving out the descriptive adjective “hearty” in the TT.

As our survey shows, simplification of extra-long definitions is more likely to occur in Zhou’s classical language translations than in his vernacular translations, though some of his vernacular translations also exhibit a reductive tendency in simplifying lengthy definitive modifiers. In the following example, Zhou has streamlined the extra-long definition “sensitive, refined, elegant” and rewritten it in a briefer way, as “*温文婉淑*” [gentle and elegant], in the TT:

ST (11): “… But you see what ***a sensitive, refined, elegant*** creature she is, and may fancy that she’s often put out by a rough fellow like me.”

(W. M. Thackeray: “Dennis Haggarty’s Wife”)

TT (11): “…… 唉，此刻她雖不是個舊時的美人兒，然而***溫文婉淑，***仍當得上妙人兩字。像我這麼個魯男子，閨中卻有這麼個妙人兒，算來定是三生修到的呢！” [“… Well, she is not a beauty like she used to be, but she is still ***gentle and elegant*** and can be justifiably called a good woman. It is indeed lucky for a rude man like me to have such a good woman at home.]

（《情奴》，載 1917 年《歐美名家短篇小說叢刊》上卷）

Zhou’s reductive tendency in translating extra-long direct definitions, in my opinion, is prime evidence showing how linguistic norms of the target language might affect a translator’s translating decision. The dominant linguistic norms in the target culture propel a translator to choose certain surface structures from among possible alternatives to express the original message.

In Zhou’s case, we see that he invested a great deal of effort to reduce or omit part of the original lengthy direct definitions to avoid the piling up of modifiers in the target text. This can be regarded as his attempt to tally with the linguistic norm of using modifiers to define a noun in Chinese. As regards the use of modifiers in Chinese, it is commonly believed that the piling up of several adjectives or other parts of speech to modify a noun is unacceptable, as such usage will easily lead to topsy-turvy sentence structures (see Wang L. 1984, 1985). Although breaches of such a rule can be observed on some occasions in contemporary Chinese due to the diffusion of Europeanized grammar nowadays, such a rule must have had a binding efficacy for Zhou, who aimed at producing fluent and assimilative translations in his early period.

The expansive tendency, which is observed in Zhou’s translation of narratorial commentary, also exists in Zhou’s translation of direct definitions. In fact, there are so many direct definitions (342 out of 764 instances) that have undergone various degrees of expansion that such a tendency can be termed one of the prominent features of Zhou’s treatment of direct definitions.

In the expanded translations, the translator, based on his understanding of the story and his imagination, has rewritten the direct definitions with additional details (such as descriptions, explanations or evaluations) to make the original abstract concept more concrete, thus rendering more visual effects for the reader of the character being defined. Compare, for instance, the different images of characters projected by the original definitions and their expanded translations in the following examples:

ST (12): She was ***not a young woman***; Douglas and she were much of an age, and he was close on forty.

(Beatrice Grimshaw: “To the End of the World”)

TT (12): 看官，這格蘭絲***早過了廿四番花信，已不是個豆蔻年華的女郎***。那道格拉斯也已拋撇了他的青年時代，年紀將近四十歲了。[Dear readers, Grace was ***already over the age of twenty-four a long time ago. She was no more a girl of maiden years***. And Douglas was already not a man in his youth, as he was close on forty.]

(《世界盡處》，載 1915 年《女子世界》第 5 期)

ST (13): Once upon a time there lived in the city of Vladimir a young merchant named Aksenof. He had two shops and a house.

Aksenof had a ruddy complexion and curly hair; he was ***a very jolly fellow*** and ***a good singer***. When he was young he used to drink too much, …

(Leo Tolstoi: “A Long Exile”)

> TT (13): 却說佛拉迭末鎮中，住著少年商人，名兒喚做挨克西諾夫。開著兩處商店，生涯倒也不惡。他出落得也唇紅齒白，眉清目秀，好算得個美少年。***瞧他一天到晚，沒有不快意的事，只謔笑傲，拍手高歌***。***所以人家但見他天天開著笑口，從沒愁眉不展的時候***。他在十七八歲時，整日價沉溺在麴蘗裏頭，手不離杯，杯不離口……[Now the story goes that there lived in the city of Vladimir a young merchant whose name was Aksenof. He had two shops and lived quite a good life. His facial features were delicate, with red lips and white teeth. On a whole he was a handsome lad. ***He did not have anything unhappy from morning till night. He was making jokes and having fun all day long, clapping hands and singing songs in a loud voice. So everybody saw him laugh broadly every day. And he never had gloomy moments.*** When he was seventeen or eighteen, he was addicted to drinking: he held a glass everyday and the glass never left his lips…]
>
> （《寧人負我》，載 1917 年《歐美名家短篇小說叢刊》下卷）

In ST (12), the protagonist Grace (whom the pronoun “she” refers to) is simply defined succinctly as “not a young woman”. This is a somewhat abstract and fuzzy definition, as everyone holds different opinions as to what “a not young woman” should be like. In TT (12), this simple definition is expanded in much more detail, as

“（這格蘭絲）*早過了廿四番花信，已不是個豆蔻年華的女郎*” [Grace was already over the age of twenty-four a long time ago. She was no more a girl of maiden years. In Chinese, a twenty-four year old woman is called “*花信*”. According to Chinese tradition, when a woman becomes twenty-four, she is no longer considered a maiden, but a mature woman. So the word “*花信*” gives readers’ a very strong and specific indication about the actual age of the woman. In addition, the explanatory clause “*已不是個豆蔻年華的女郎*” strengthens target readers’ impressions that Grace was in fact a woman who had passed her prime. With this additional information, the TT gives us a more concrete picture of the protagonist than the original definition does.

The direct definitions in ST (13) undergo similar expansion in TT (13), where the translator has rewritten the original definitions “a very jolly fellow” and “a good singer” as “*瞧他一天到晚，沒有不快意的事，只謔笑傲，拍手高歌*。*所以人家但見他天天開著笑口，從沒愁眉不展的時候*。” [He did not have anything unhappy from morning till night. He was making jokes and having fun all day long, clapping hands and singing songs in a loud voice. So everybody saw him laugh broadly every day. And he never had gloomy moments], a translation with abundant additional details to describe how “jolly” the protagonist was. The personal trait of being “a good singer” is also retained in the TT as “*拍手高歌*”, but this is not the emphasis of the translator, as it is only briefly mentioned in the TT. Again, the original abstract definitions are made more concrete and vivid in the TT with the translator's description of the imagined jovial activities of the protagonist (for instance, "*瞧他一天到晚, 沒有不快意的事, 只譃笑傲*" , "*天天開著笑口, 從沒愁眉不展的時候*"). With these descriptions of movement, the static image of the protagonist projected by the original definition is changed into a dynamic one in the TT, since target readers' attentions are no longer simply directed towards the abstract qualities of the character but also toward his outward activities. In other words, the character is more perceptible in the TT than in the ST, as he is now *shown* to us rather than merely *told.*

One remarkable feature observed in Zhou's expansive translations is Zhou's propensity for using figurative language in his translations to expound and elaborate original direct definitions. This propensity is persistent and obvious in Zhou's early translations;[1] 310 out of 342 instances (more than 90 percent) of expansive translations contain added figurative language. This is indeed quite an impressive number. In most cases, the figurative language used in these expansive translations is simile, the tenor and vehicle of which is often linked with such explicit conjunctions as "如" [like], "宛然" [as if], "似" [seems to like], "像" [look as if] and "仿佛" [be more or less same], etc.). Occasionally, metaphor is used instead of simile. But no matter which type of figure of speech is used, they share the common goal of making original direct definitions more dramatic, concrete and vivid, as the following examples show:

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[1] As we will see in the following sections of this chapter, such a trend is also found in Zhou's translations of other means of characterization.

ST (14): …He saw two women walking under the plane-trees near his house. One was ***old*** and seemed to be thinking about nothing; the other was ***young*** and ***pretty*** and seemed to be in deep thought.

(Voltaire: “Memnon, or Human Wisdom”)

TT (14): ……見兩婦人同步於左近楓楊樹下。其一已***耄***，中心似空洞無一物者。其一則爲***少艾***，***娟娟如春葩***，鞸黛若有深思。[…He saw two women walking under the plane-trees nearby. One was ***old*** and seemed to be thinking about nothing; the other was ***young and as pretty as a flower in spring***, and her lowered head suggested that she was in deep thought.]

（《欲》，載 1917 年《歐美名家短篇小說叢刊》中卷）

ST (15): There the two maidens stood, both ***beautiful***, with the pale beauty of the dead between them. But she, who had first entered, was ***proud and stately***; and the other, a ***soft and fragile thing***.

(Nathaniel Hawthorne: “The White Old Maid”)

TT (15): 當下兩女郎相對而立，你瞧著吾，吾瞧著你。一樣的***蛾眉曼眼，美麗絕世***。只是態度大不相同。那先入的***又驕傲、又威嚴，宛然是百煉之鋼***，那後入的***又溫媚、又怯弱，彷彿是繞指之柔***。[There the two maidens stood, with each of them looking at the other. Both had pretty eyebrows and graceful eyes. They were all stunningly beautiful, but had different attitudes. The one who had first entered ***was not only proud, but also dignified, resembling a piece of steel that had been tempered a hundred times***. The one who had entered next ***was gentle as well as shy, just like soft winding fingers***.]

(《帷影》，載 1915 年《禮拜六》第 78 期)

ST (16): The peasant shrugged his shoulders.

"It is evident to me that you do not know the Count. It is this way, Colonel. What I tell you is the truth, and I am not afraid that you should test it. The Count of Chateau Noir is a ***hard*** man: even at the best time he was a ***hard*** man. But of late he has been ***terrible***.

(Arthur Conan Doyle: "The Lord of Chatean Noir")

TT (16): 苐朗莎聳肩曰：“參將自不知伯爵之爲人，奈何謂野人之謊君。野

人何人，烏敢誑參將。所言屬實，初匪誑語。參將當知彼黑別墅之伯爵，實爲一***忍刻殘酷之人。其心腸肺腑，似石範鐵鑄而成***。渠在昔日，即已爾爾。比以愛子之死，益***殘忍如獰獸***。[Francois shrugged his shoulders and said: “Colonel, you clearly do not know what a person the Count is. So why did you say that I lied to you? I know very well who I am, and I dare not deceive you. What I tell you is the truth and not a lie. Colonel, you should know that the Count of Chateau Noir ***is a cruel man. His heart and bowels are as if made of stone and steel***. In the past, he already behaved this way. After his beloved son died, he became ***as cruel as a ferocious animal***.]

（《黑別墅之主人》，載 1917 年《歐美名家短篇小說叢刊》上卷）

ST (17): Preben and Martha were ***a fine old couple***,…

(Hans Christian Andersen: “The Old Grave Stone”)

TT (17): 泊利本、瑪薩洵，***大好之老鴛鴦也***…… [Preben and Martha were ***a good pair of old mandarin ducks***…]

(《斷墳殘碣》，載 1915 年《禮拜六》第 68 期)

To facilitate comparison, I summarize the above definitions and their expansive translations in the following table:

Example	ST	TT
14	“the other was ***young*** and ***pretty***”	“其一則爲***少艾***，***娟娟如春葩***，” [the other was ***young and as pretty as a flower in spring***,]
15	“But she, who had first entered, was ***proud and stately***”	“那先入的***又驕傲、又威嚴，宛然是百煉之鋼***，” [The one who had first entered ***was not only proud, but also dignified, resembling a piece of steel that had been tempered a hundred times***.]
15	“and the other, a ***soft and fragile thing***. ”	“那後入的***又溫媚、又怯弱，彷佛是繞指之柔***。”[The one who had entered next ***was gentle as well as shy, just like soft winding fingers***.]

16	“The Count of Chateau Noir is a ***hard*** man: even at the best time he was a ***hard*** man.”	“參將當知彼黑別墅之伯爵，實爲一***忍刻殘酷之人。其心腸肺腑，似石範鐵鑄而成***。渠在昔日，即已爾爾。”[Colonel, you should know that the Count of Chateau Noir ***is a cruel man. His heart and bowels are as if made of stone and steel***.]
16	“But of late he has been ***terrible***.”	“比以愛子之死，益***殘忍如獰獸***。” [After his beloved son died, he became ***as cruel as a ferocious animal***.]
17	“Preben and Martha were ***a fine old couple***”	“泊利本、瑪薩洵，***大好之老鴛鴦也***。”[Preben and Martha were ***a good pair of old mandarin ducks***…]

In this table, we can clearly see the translator’s figurative tendency in rendering direct definitions. For instance, the simple narrative adjective “pretty” in example (14) is rendered as “*娟娟如春葩*’ [as pretty as a flower in spring] and the adjectives “***proud and stately***” and a noun phrase with two modifiers “a ***soft and fragile thing***” in example (15) are rewritten separately as “*又驕傲、又威嚴，宛然是百煉之鋼*’ [(She was) not only proud, but also dignified, resembling a piece of steel that had been tempered a hundred times] and as “*又溫媚、又怯弱，仿佛是繞指之柔*’ [(She was) gentle as well as shy, just like soft winding fingers], all with new similes inserted by the translator. Direct definitions in example (16) have undergone a similar expansive process, in which “a ***hard*** man” is described as “*忍刻殘酷之人。其心腸肺腑，似石范鐵鑄而成*。” [(He is) a cruel man. His heart and bowels are as if made of stone and steel.]. Both of these direct definitions have new similes inserted. Sometimes the expansive translation might include a metaphor, such as in example (17). Here, the direct definition “a fine old couple” is “*大好之老鴛鴦也*” [a good pair of old mandarin ducks]. Of course one might argue that the image of “*鴛鴦*’ [mandarin duck] has been so frequently used in traditional Chinese fiction to refer to a couple that it has already become a “dead metaphor”; however, the word “*鴛鴦*’, because of its rich metaphorical meanings, still projects a very different image from the word “couple” in the ST.

The original direct definitions listed in the table can be said to be quite general and lacking in specifications. It might be argued that the reader’s impressions from these broad definitions at best are vague images of the characters concerned. Of course, this might be exactly the effect that the original authors desire: to present a vague and general mind style in the story and to invite readers to draw implications and details based on their imaginations. But these plain and authoritative definitions are dramatized in the TTs with the addition of figurative language. The similes or metaphors used transform the original general and abstract definitive concepts into concrete and specific pictures, thus making them visually alive. Appealing to readers’ senses of sight, smell, and touch, similes such as “*春葩*’, “*百煉之鋼*’, “*繞指之柔*’, etc, all render the character defined a sort of “concreteness” or “roundness” [as opposed to flatness] that is lacking in the original. Thus the images of the characters projected by these similes are more clear-cut and unequivocal and undoubtedly more vivid than in the original. Yet one might equally be justified in arguing that such clear images deprive target readers of the possibility of making multiple interpretations of the characters a possibility that the original broad and less specific definitions might give to the source readers.

It is interesting to find that this figurative tendency does not solely occur in Zhou’s translation of direct definition, but also in other types of characterization (as will be shown later). So why has Zhou frequently resorted to figurative language to expand the original characterization? Are there any underlying causes? We will leave this question to the end of this section and discuss it with other tendencies found in Zhou’s translation of characterization within the tradition of Chinese fiction.

5.2.2 The translation of indirect presentation

In addition to directly defining the traits of the characters in a story, the narrator can also indirectly describe and exemplify the traits in various ways, leaving readers to interpret his descriptions and infer the qualities of the characters from them. In the following section, we will discuss how the four means of indirect presentation (see 5.1.2) of the original are represented in Zhou’s early translations.

5.2.2.1 The translation of action description

Tristram Shandy,[1] when facing his opaque uncle Toby, sets out to draw his character from his hobbyhorse and describes him in “an emphatically behavioristic ‘other way’” (Cohn 1978: 3). The overtone of Shandy’s description is that characters might reveal themselves solely through their actions, without any aid of other means of characterization. This view certainly holds water when we think of the burgeoning of the stereotyped “‘behaviorism’ of the Hemingway school” (Cohn 1978: 9) since the

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[1] Tristram Shandy is the cognominal character of *Tristram Shandy*, a novel written by Irish writer Lawrence Sterne which is generally regarded as a precursor to modern stream-of-consciousness novels.

1920s. By highlighting the importance of action description in the creation of a character, we by no means deny the importance of the other means of characterization mentioned above. Acknowledging this fact, we should not deny that there are really quite a number of stories that emphasize action description more than other ways of characterization in presenting a character.[1]

Besides helping to portray characters, action descriptions also have the additional function of forming plots, which are the essential elements that keep stories in progress. For this reason, action descriptions abound in every story: there may be stories that are totally void of other means of characterization, such as speech description, psychological description, etc, but very few are totally free from any action descriptions.

This is the case with the STs of Zhou's early translations. In fact, so many action descriptions can be spotted in these STs that it is impossible even to make a rough count of their instances.[2] But despite the unavailability of exact statistics for these action descriptions, several tendencies can be observed in the corresponding translations, notably the tendency to strengthen scenes of action description with additional detail and thus occasionally shift the narrative mode from summary to scene, and also the tendency to adapt or delete broad descriptions related to controversial issues such as sexual intercourse or kissing, etc.

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[1] Since the 18th century, novelists and short-story writers seem to believe that the actions of characters must be consistent with their personalities, a view that has been popular since the publication of Hume's work *A Treatise of Human Nature* in 1739.

[2] A few technicalities prevent us from giving an exact calculation of the instances of action descriptions occurring in the STs. Unlike some other characterizations, such as speech and psychological descriptions that have explicit tags to signal their inceptions and/or endings, action descriptions have no such formal marks at all. Also, the descriptions are often so closely intertwined that any attempt to separate and count them is nullified. On the other hand, shall we separate each action verb used in the description and count it as one instance or shall we take one sentence with action verbs as one instance? No matter which one of these two criteria we adopt, there will be too many instances to be counted, as a story generally contains thousands of action verbs.

In fact, Zhou's inclination to expand his early translations is not new at all. Such a tendency was also found in Zhou's translation of narratorial commentary (see Chapter Four) and direct definitions (see 5.2.1). Similarly, in Zhou's expansive translations of action description, the original is frequently supplemented with additional specifications to make the description more information-laden, more specific and usually more vivid. And this helps to produce a more "readable" translation text for target language readers.

The forms that the supplemented descriptions may assume are various. The following is a mere sampling of the possibilities: they may be adjectives, adverbs or figurative language that specifies the original action; or they may be explicit expressions of the original information that is only covertly implied in the original. Let us see in the following example how the translator used different forms of explication to expand the original action descriptions and thus endow them with more intense dramatic effects (action descriptions and their corresponding translations are bolded and italicized):

ST (18): He ***stopped suddenly***, and I ***glanced round at him in surprise***. He was ***shaking all over, in every fibre of his great body***. ***His hands were clawing at the woodwork***, and ***his feet shuffling on the gravel***. ***I saw what it was***. He was ***trying to rise***, but ***was so excited that he could not.*** I ***half extended my hand***, but a higher courtesy ***constrained me to draw it back*** again and ***turn my face to the sea***. An instant afterwards ***he was up and hurrying down the path***.

(Arthur Conan Doyle: "Sweethearts")

TT (18): 他***話兒還沒說完，欻的停了***。吾***好不詫異，即忙舉目四顧，瞧是什麼事***? 更***瞧他卻一陣子亂抖著，彷彿全身的肌肉，一絲絲都在那裏顫動***。***雙手把著長凳，指爪深深的陷入木中, 兩隻腳也兀是在下邊亂動，像要立將起來***。***只爲刺激戟過甚，一時卻立不起***。***吾伸過一隻手去，想助他一臂。一會兒卻又縮了回來, 眼兒也依舊注在海中, 定著不動***。這當兒***那老人已起了身，飛一般趕下小徑去***。[He did not finish his words when he stopped suddenly. I felt very surprised. I raised my eyes and look around to see what was happening. I saw him shaking all over for some time, as if every fibre of all his muscle was trembling. His hands were clawing at the bench, with his nails deeply cutting into the wood. His feet also shuffled excitedly on the gravel as if they were going to stand up. But because he was so excited that he just could not rise at this moment.

> I extended one of my hands and wanted to help him. But a minute later I withdrew it and turned my eyes to the sea, without moving them at all. At this moment the old man had already risen and was hurrying down the path as if he were flying.]

(《纏綿》，載 1915 年《禮拜六》第 57 期)

ST (18) describes an old man's waiting for the return of his wife who has gone away for a few days of travel, as seen through the eyes of the narrator "I". By using a number of action verbs to describe the old man's reaction when seeing his wife alighting from the ship, the narrator reveals to us the old man's deep affection for his wife. The narrator's subliminal response to help the old man, who was in a "frantic" state when seeing his wife back, was also vividly portrayed here to suggest how excited the old man was. All these actions are carefully preserved in the TT, but with various degrees of expansion. To facilitate comparison, I summarize some of the original descriptions and their expanded translations in the following table:

Examples	ST	TT
1	"He ***stopped suddenly***,"	"他***話兒還沒說完, 欻的停了***。" [He did not finish his words when he stopped

		suddenly.]
2	“I ***glanced round at him in surprise***”	“吾*好不詫異，即忙舉目四顧，瞧是什麼事？*”[I felt very surprised. I raised my eyes and look around to see what was happening.]
3	“***His hands were clawing at the woodwork***,”	“***雙手把著長凳，指爪深深的陷入木中***，” [His hands were clawing at the bench, with his nails deeply cutting into the wood.]
4	“I ***half extended my hand***,”	“***吾伸過一隻手去，想助他一臂。***”[I extended one of my hands and wanted to help him.]
5	“…***turn my face to the sea***.”	“***眼兒也依舊注在海中，定著不動***。”[…turned my eyes to the sea, without moving them at all]
6	“***he was up and hurrying down the path***. ”	“***那老人已起了身，飛一般趕下小徑去***。”[the old man had already risen and was hurrying down the path as if he were flying.]

From the left column, we can see that the original descriptions are actually given in quite a quite brief and impersonal way; but these succinct descriptions are substantially expanded in their corresponding TTs, either with the addition of clauses that either indicate the context of the action (example 1), or specify the underlying meaning of the action (example 2, 4), or emphasize the results of the action (example 3). Sometimes modifiers that further make explicit the action are supplemented (example 5), frequently appearing in the form of figurative language (example 6). With these extra visualized details, the original action descriptions are presented in a more dramatized manner, leading to a more intense effect of “showing”. Careful readers might find that Zhou actually did not expand all the original elements, and on one occasion, he even deleted an expression “but a higher courtesy constrained me to…” in the TT. In fact, as we discussed before, in addition to large scale expansion, there are usually small degrees of abridgment or deletion in Zhou’s expansive translations, but the translations still show a great tendency to be more explicit than the originals despite these abridgments or deletions, because what the translator has added to the TTs is far greater than what he has abridged or omitted.

This expansive tendency also exists in Zhou’s translations into classical Chinese, a language which is generally believed to be concentrated and elliptical in the expression of meaning. A random selection of a passage from one of Zhou’s early classical translations will suffice to illustrate the point:

ST (19): But, as the men who were not killed ***picked themselves up***, and as they and the surgeon’s people were ***carrying off the bodies***, there ***appeared Nolan***, ***in his shirt-sleeves, with the rammer in his hand***, and, just as if he had been the officer, ***told them off with authority***,—who should ***go to the cock-pit with the wounded men, who should stay with him***,—perfectly cheery, and with that way which makes men feel sure all is right and is going to be right. And ***he finished loading the gun with his own hands, aimed it, and bade the men fire***.

(Edward E. Hale: “The Man without a Country”)

TT (19): 未死者***麇集炮艙中***，***舁屍及創人起，入諸他艙***。方栗六間，拿蘭***忽出現於群人之中，外衣已去，但著襯衣。手一發炮時杖藥之鐵杆，一躍入艙，立下令以詔群人***，***孰當留，孰當舁創人去***，厥狀一若司令官也者。衆見其指揮頗合法度，則亦貼然無違。***拿蘭見艙中已複秩序，即親內彈藥於炮中，瞄準以向敵艦，令水手發之。炮發，竟命中***。[The men who were not killed crowded together in the firing cock-pit. The bodies and the wounded soldiers were carried into the other cock-pit. The soldiers were still shuddering when there appeared Nolan. He had taken off his overcoat and was only in shirt-sleeves. With a rammer that is used for firing the gun, he sprang into the cock-pit and immediately gave orders to the soldiers as to who should stay in the cock-pit,

> who should go to carry the wounded, just as if he had been the commander. The soldiers, seeing that he commanded well, all obeyed his orders. Having seen that the people in the cock-pit were in order again, Nolan loaded the gun with his own hands and aimed it at the enemy ship. Then he bade the men fire. The cannonball hit the enemy ship exactly.]
>
> (《無國之人》，載 1915 年《小說大觀》第 3 集)

ST (19) is taken from Hale's short story entitled "The Man without a Country", which illustrates a young marine officer's, Nolan's, rise and fall in his military career. The extract is a scene which describes a tense naval encounter that happened to Nolan and his colleagues. The intensity of the scene is mainly accomplished by describing a series of actions: how Nolan boosted the morale, commanded soldiers and how he launched a counterattack. Through these descriptions, Nolan's inner qualities of calmness, resolution and resourcefulness when facing danger are carefully revealed.

To quicken the narrative pace and increase the breathtaking effects of the description, the narrator deliberately employs very few adverbial clauses in indicating the scene and the results of each action, but in the translation, Zhou has supplemented almost every action with additional adverbs or adverbial clauses to specify the scene in which it takes place or the result it causes. The result is a more elaborate and explicit description of the original action, as is evidenced by the following examples (the added adverbials or modifiers are underlined in the TT):

Examples	ST	TT
1	“***picked themselves up***”	“***麇集炮艙中***” [crowded together in the firing cock-pit]
2	“***carrying off the bodies***”	“***舁屍及創人起，入諸他艙***”[The bodies and the wounded soldiers were carried into the other cock-pit.]
3	“***with the rammer in his hand***,”	“***手一發炮時杖藥之鐵杆，一躍入艙，***” [With a rammer that is used for firing the gun, he sprang into the cock-pit]
4	“***he finished loading the gun with his own hands, aimed it, and bade the men fire***.”	“***即親內彈藥於炮中，瞄準以向敵艦，令水手發之。炮發，竟命中***。”[Nolan loaded the gun with his own hands and aimed it at the enemy ship. Then he bade the men fire. The cannonball hit the enemy ship exactly.]

In example three, for instance, the original narrator does not mention at all how Nolan entered the cock-pit, but in the translation, Nolan "sprang into the cock-pit", a description which suggests his agility. Again in example four, after issuing orders, Nolan began to load the gun by himself and then bade the soldiers to fire it. In the TT, the translator not only preserved these descriptions but also added the expression "*竟命中*" that explicitly informs readers of the result of the shooting. It is true that the original action is made more specific and true to life with the above added particularities; but it should also be admitted that such effects are achieved at the cost of the narrative pace that is carefully engineered in the original story.

Although Zhou resorted to the expansive strategy to render most of the action descriptions, he is also found, on some occasions, to adapt, abridge substantially or completely delete some action descriptions.[1] This tendency may be said to be just contrary to the expansive tendency observed above. However, compared with the large scale of expansion, the method of adapting, abridging or deleting is used much more sparingly and restrictedly: it is only used to deal with action descriptions that are ethically sensitive or morally controversial in the target culture. Specifically, these include sexual descriptions or sometimes even descriptions of intimate contact between men with women, such as caressing, kissing, etc. By deleting such sensitive, or somewhat "indecent" descriptions or plots, the translator hopes to produce an ethically correct and morally pure version. Generally speaking, however, Zhou used this method so stringently that we only find 8 instances in his early translations.

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[1] Only the descriptions of action in the original that suffer from abridgement or deletion of more than one sentence in the translation will be considered as acts of abridgement or deletion, while shifts or omissions taking place within the boundary of a sentence will not be regarded as such acts.

For example, one case of deletion occurs in Zhou's translation of Maupassant's short story "A Vagabond", in which a rape scene has been completely deleted. Following is some of the original description:

> ST (20): He did not reply, however, but jumped down into the road, although it was at least six feet down, and when she saw him suddenly standing in front of her, she exclaimed: "Oh! Dear, how you frightened me!" …
>
> The girl started back from him, frightened at his face, his eyes, his half-open mouth, his outstretched hands, but he seized her by the shoulders, and without a word threw her down in the road.
>
> She let her two pails fall, and they rolled over noisily, and all the milk was spilt, and then she screamed, but comprehending that it would be of no use to call for help in that lonely spot, and seeing that he was not going to make an attempt on her life, she yielded without much difficulty, and was not very angry either…
>
> (Guy de Maupassant: "A Vagabond")

TT (20): 0

(《麵包》，載 1918 年《小說月報》第 9 卷第 9 號)

Zhou’s deletion of the above description of sexually-related action (though it is not at all a bawdy description) is understandable if we take into account the fact that China of the 1910s was still a very conservative society. By deleting such sensitive descriptions in the TTs, Zhou avoided potential criticism of “誨淫誨盜” [propagating sex and violence], which has often been invoked by traditional critics in China to disparage the genre of fiction, and helped to establish himself as a translator with moral correctness and purity.

If we say that Zhou’s deletion above is conducted out of ethical considerations, then the following one must have been done out of moral or filial concerns:

ST (21): He was almost self-conscious in her company and never went into her room when she was dressing. He worshiped her.

(August Strindberg: “Phoenix”)

TT (21): 不特愛昵而已，幾欲蘇蘇膜拜，如禮神祇。[He loved her very much to the extent of worshiping her, like worshiping a god.]

(《芳時》，載 1917 年《歐美名家短篇小說叢刊》下卷)

ST (21) describes a loving father who is extremely fond of his little daughter. In fact, he not only loved her, but also to some extent worshiped her, which is exemplified by the particularity of fearing to enter her room when she is dressing (even though his daughter was only four years old). In TT (21), we see that this detail is completely omitted. Zhou, being a father himself when the above ST was translated, probably deemed the description in ST (21) unnecessary and disingenuous. In China, a father was supposed to take care of everything of his children, especially when he or she was young. Helping his daughter to dress or undress was certainly one of the duties of a father and failure to do it would not have been regarded as an act of "worship" at all.

Compared with the deletion of explicit sexually or morally offensive descriptions, the descriptions of kissing—an issue "that for decades was the bane of Chinese and Japanese translators" (Hanan 2004: 98)—is generally treated with candor in Zhou's early translations. However, in at least one case, he falsified the original text. Please note how the translator has adapted the following kissing scene between a daughter and her mother into a scene between young men and the daughter:

ST (22): They used to come into the room with their arms round each other's waists: at dinner between the courses the mother would sit with one hand locked in her daughter’s; ***and if only two or three young men were present at the time, would be pretty sure to kiss her Jemima more than once during the time whilst the bohea was poured out.***

(W. M. Thackeray: “Dennis Haggarty’s Wife”)

TT (22): 母女倆在一塊兒時，總互相抱著腰，你偎我依的，分外親密。用餐時彼此也並肩而坐，她總把一手把著她女兒的手兒。但是這麼一來，旁的人却再也親熱不上。***偶有二三個慣於偷香竊玉的少年，也只能趁著她倒茶時，偷偷的和她琪美麥接吻。***[When the mother and daughter sat together, they always encircled each other’s waists with their arms. They leaned close to each other, behaving in a very intimate manner. At dinner they sat side by side, and the mother would sit with one hand held in her daughter’s. But the mother’s behavior also prevented other people from making intimate contact with her daughter. ***Occasionally, two or three youngsters who were fond of indulging in secret relations with women could only kiss her Jemima stealthily, when the mother was pouring out the tea.***]

(《情奴》，載 1917 年《歐美名家短篇小說叢刊》上卷)

Did Zhou make the above adaptation because kissing would be more natural between young women and young men than between daughter and mother? Because no similar adaptations are found in Zhou's translations, we are not in a position to make such a guess. However, one thing for sure is that a kissing scene was no longer the "bane" of translation for Zhou, as illustrated by his numerous preservations of original kissing scenes in his TTs. This clearly indicates that there already existed a receptive readership in China for such foreign social etiquette at that time.

5.2.2.2 The translation of speech description

A character's speech can also be highly indicative of a trait or traits of the character, since it reveals the speaker's flow of thoughts, opinions, and feelings in an explicit manner to readers. In this section, for reasons listed in 5.1.2.2, only conversation that has indeed taken place between characters, character's direct speech (such as lectures to an audience) and that employing speech tags will be included in the analysis, while the indirect speech or monologues of characters will be treated in the translation of psychological description.

I have attempted to count the occurrence of speech description in the STs of Zhou's early translations. The method is as follows: a speech description that is placed within quotation marks (‘’ or “”) to show that it is what someone actually said is counted as an instance of speech description, but characters' interior monologues, even though they are sometimes signaled with quotation marks, are not included in the counting. When a speech description shows an overlapping of function with other means of characterization (for instance, a speech description may be used for the purposes of direct definition or external description), it will be not be counted as an instance of speech description but as an instance of other types of characterization. The result of the count is remarkable: altogether 8271 instances of speech description are found in the 61 STs. The figure significantly reveals that speech description is one of the two most frequently adopted methods (the other being action description) in characterization. Ninety percent of these descriptions are composed of one to five sentences and more than half of them are introduced in the story without the aid of tags or tag clauses (such as "he said," "she asked," "he replied", etc.), that specify the act of the speaker or indicate various aspects of the act.

Of all these 8271 speech descriptions, nearly one fourth of them (2012) have been retained in quite a faithful way in both Zhou's vernacular and classical language translations, while a majority of them (6213) have witnessed various degrees of expansion or explication, notably by adding or specifying tags or tag clauses and by supplementing additional details to make the original description more explicit. Coupled with these expansive translations is also a naturalizing or assimilative tendency, in which typical Chinese images, expressions or address forms are extensively used to make the descriptions seem familiar, and hence acceptable, to readers of the target culture. Only a negligible number (46) of the speech descriptions have been simplified to various extents or deleted in the TTs. The following figure briefly illustrates the ratio of these three types of translations:

Speech descriptions retained	Speech descriptions expanded	Speech descriptions simplified or deleted	Total speech descriptions found in the STs
2012	6213	46	8271

Figure XIV: Zhou's translation of speech descriptions

As the figure indicates, one of the two methods that Zhou frequently resorted to in his translation of speech description is retention. In these retained translations, the translator reproduced all or most of the original description. Some semantic shifts are observed in these translations, but since these shifts do not substantially alter, condense or expand the original meaning, the translations can still be considered as fair representations of the STs. But even though the translator strove to make these translations true to the original, seldom did he attempt to mime the original sequencing of released information. Frequently, in the original, a speech description is presented to the reader before the speaker’s identification is revealed by the narrator, but in the TT, the withheld background information is almost always brought forward, with the speaker being identified first. With the tag clause being moved in front of the character’s direct speech, the translator then has often combined the speech that originally preceded the clause with the following speech to make longer speeches or accounts. Following are two such examples:

> ST (23): “He is dying, Dr. Watson,” said the landlady. “For three days he has been sinking, and I doubt if he will last the day. He would not let me get a doctor. …”
>
> (Arthur Conan Doyle: “The Adventure of the Dying Detective”)

> TT (23): 主婦之言曰：“達克透華生，渠將死矣。綿惙三日，爲勢滋惡，吾不審渠今日能否延至日挫。吾欲爲之延醫，渠又力止弗許。…”[The landlady said: “Dr. Watson, he is dying. He has been critically ill for three days, and I doubt if he will last the end of today. I wanted to send for a doctor for him, but he would never let me do so. …]
>
> (《病詭》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (24): “Take care, Charlie,” said his mama; “we do not know enough to feed young birds. We must leave that to their papa and mama, who probably started out bright and early in the morning to get breakfast for them.”

(Mrs. H. B. Stowe: “The History of Tip-Top”)

TT (24): 這當兒他們的母親放聲說道：“却利，你可仔細著。我們並不知道那喂小鳥的法兒，還是讓它們爸爸媽媽回來喂吧。它們兩口子大清早飛將出去，就是替他們的小的去覓早飯的呢。” [At this time their mother said loudly: “Charlie, be careful. We do not know ways how to feed young birds. We’d better leave that to their papa and mama. The two of them flew away in the early morning to get breakfast for them.”]

(《懲驕》，載 1917 年《歐美名家短篇小說叢刊》中卷)

Both TT (23) and (24) are quite faithful reproductions of the original. Though small semantic shifts are observed in TT (24) (for instance, “said his mama” is translated as “這當兒他們的母親放聲說道” [at this time their mother said loudly]) with the addition of the temporal adverbial “這當兒” and the change from “his” to “他們的” [their]), they are almost negligible, as they do not cause any substantial changes to the semantic meaning of the speech description within the quotation marks. Yet even though these TTs are semantically true to the originals, their syntactic orders are totally different. In order to suit the conventions of presenting speech in Chinese fiction (see 5.1.2.2), the translator has reordered the TT in each case so as to identify the character first. Also, the two instances of speech description have been combined into one, with the identification tags being brought forward in the Chinese to the beginning of the speech, so that they are perceived as more salient, or highlighted, than their postponed counterparts.

A much more prominent tendency in Zhou’s translation of speech description than retention is the expansive tendency, as almost three fourths of all speech representations had expansions of various degrees. In these expanded translations, Zhou frequently fills in additional details to make the original speech more specific. These details include: (1) added modifiers for specifying original tags or added tag clauses that identify the background information of the speaker, the manner in which the speaker delivers the speech, and/or even the reactions of an audience; (2) added text that attempts to enhance or amplify the original description to provide extra visualized detail for the target readership. These two details are often added side by side by the translator to give more scenic effect to the original speech description.

Of these two categories of added details, the first category is frequent and prominently marked, especially when a succession of tagless speech descriptions are supplemented with concrete tags in the TT. In Western fiction, typical verbs that indicate the act of speaking, such as “speak”, “answer”, “respond”, etc., may be placed either before or after the speech. On some occasions, these verbs or even the whole tag clauses may be omitted in a passage of speech description, since the context and the message of the speech furnish sufficient clues for readers to infer who the speaker is.

In fact, the omission of introductory tags during a conversation is very common in Western fiction. Many Western fictionists of the 18th and 19th centuries were accustomed to describing characters’ speeches without first setting the scene and providing background information about the speaker, evidently hoping for dramatic effects. The same situation exists in the STs of Zhou’s early translations. Many dialogue descriptions are found to start out before the readers know what the situation is, and sometimes even before they know who is speaking. Frequently, unnecessary and repetitive tag clauses are also reduced to the minimum to produce a succinct and compact style of the narration.

In Zhou’s early translations, however, speeches without any indication of the speakers’ identity are invariantly supplemented with tags (“he said,” “she answered”, etc.) to supply a shred of extra information for target readers. In addition, detailed descriptions of how the speakers deliver or react to speeches are also frequently added in these supplemented tags to provide a stage-like context for the speeches. Similarly, in the cases where there are already speech tags to identify the speakers, new adverbial phrases to modify the verbs used in the speech are also regularly found in the TTs, thus enriching the tone and gesture of the speaker. Note, in the following example, how Zhou has resorted to the above two methods to expand and supplement the original tags:

ST (25): “Yes, I have considered,” he said.

“Ah!”

“We must part.”

“O James!”

“I cannot forgive you; no man would. Enough is settled upon you to keep you in comfort whatever your father may do. I shall sail out, and disappear from this hemisphere.”

(Thomas Hardy: “Benighted Travellers”)

TT (25): 乾姆司慢吞吞地答道：“我已斟酌定咧。”羅雪德不覺吐著氣兒，等他下邊的話兒。他便又說道：“我們該在這裏分手。”羅雪德一聽這話，

好似當頭打了個霹靂，忙心碎也似的喊了一聲：“乾姆司!”乾姆司卻冷然道：“我萬萬不能恕你。即使旁的人處了我這地位，也萬萬不能恕你。只你父親總能恕你，使你安度那以後的光陰。我便扁舟遠去，從此銷聲匿迹咧。”

[James slowly replied: “I have already decided.” Laura was breathing out heavily and waiting for his following words. He then said again: “We should part company here.” When hearing this, Laura, as if a thunderbolt had run right across her head, cried out broken-heartedly: “James!” But James said coldly: “I can never forgive you. No one in my position would forgive you. And only your father can always forgive you and keep you live in comfort for the rest of your life. I shall sail out far away and disappear from now on.”]

(《回首》，載 1917 年《歐美名家短篇小說叢刊》上卷)

ST (25) is a short conversation between two protagonists—James and Laura—in Thomas Hardy’s short story “Benighted Travellers”, in which Laura begs for James’ forgiveness for her elopement with a young Italian man. For the present, we will focus solely on the question of tags despite the apparent expansive tendency shown in the speech content of the TT.

In ST (25), except the tag “he said” used in the first line, the whole conversation is presented without any aid of other tag clauses, though the speaker of each line can be inferred from the content of the speech. But the turn-taking relationship and the manners and reactions of the speakers are made explicit and vivid in the TT by the following inserted tag clauses: “他便又說道” [He then said again]; “羅雪德一聽這話，好似當頭打了個霹靂，忙心碎也似的喊了一聲” [When hearing this, Laura, as if a thunderbolt had run right across her head, cried out broken-heartedly]; and “乾姆司卻冷然道” [But James said coldly]). The translator’s intention to insert new tags to specify the conversation was so persistent and obvious that he even completely rewrote Laura’s exclamation “Ah!” in the second line in the form of a dramatic tag clause “羅雪德不覺吐著氣兒，等他下邊的話兒” [Laura was unaware that she was breathing heavily. She was waiting for his next words]. For the tag clause “he said” used in the original, Zhou also amplified the verb “said” with an imaginative detail: “乾姆司慢吞吞地答道” [James slowly replied]. All these added tags and details render additional scenic effects to the characters, as if they were asking and answering with different facial expressions on a stage, and also provide target readers with more clues to understand the real meaning of the speech. In addition, to produce a more fluent, uninterrupted reading experience, the translator also combined the several one-sentence paragraph in the original into a larger one that contains all the speeches concerned. The practice of combining the original short and independent speech paragraphs into a large one is clearly an imitation of the convention of describing speeches in Chinese vernacular fiction: speeches (related to an episode) in Chinese vernacular stories were often treated in a same, large paragraph; seldom were they dividied into several independent ones in the text.

Accompanying the practice of inserting and specifying tags in Zhou's early translation of speech description is the practice of expanding the content of original speech, in which Zhou has supplied additional particularity, which might be in the form of single words, clauses or sentences. By this is meant particularity of the event described, of person, of time, of place—almost of everything related to the content of the speech.

In fact, we have already caught a glimpse of such an expansive tendency of speech content in the TT of the above example. The following two examples are equally representative in this aspect:

ST (26): "There is something inside the ring," he said, and she looked, but could not read it.

"What character is it?" she asked. "Old Egyptian," he answered.

(Beatrice Grimshaw: "To the End of the World")

TT (26): 道格拉斯即忙把他的金指環放在格蘭絲掌中，含笑說道："指環的

裏邊有著字，你可瞧見麼？” 格蘭絲凝著星眸細細瞧去，無奈辨不分明，就嬌聲問道：“像這樣蚊子腳似的字，誰有這好眼力辨他出來？刻著的到底是什麼字？” 道格拉斯笑答道：“實是埃及的古文。”[Douglas immediately put the gold ring in Grace’s palm and said with a smile: “There are characters inside the ring. Haven’t you seen them? ” Grace fixed her eyes, which were like stars on it, but could not discern them. So she asked in a tender voice: “Who has such excellent eyesight to discern these characters which are just as small as the feet of mosquitoes? What on earth are these characters carved here?” Douglas answered with a grin: “They are in fact old Egyptian characters.”]

(《世界盡處》，載 1915 年《女子世界》第 5 期)

ST (27): “Why detain me, Colonel? I can tell you no more.”

“We shall need you as guide.”

“As guide! But the Count? If I were to fall into his hands? Ah, Colonel—”

(Arthur Conan Doyle: “The Lord of Chatean Noir”)

TT (27): 茀朗莎皇急曰：“參將，何事拘留野人？野人所知者，已盡爲參將告矣。” 參將曰：“吾將屬汝爲嚮導人，導吾人往黑別墅。” 茀朗莎顫聲曰：

> “命野人作嚮導耶？然伯爵至可怖，野人或墮入彼手，必且無幸。恐一入黑別墅，此生弗能複出矣。願參將將其……” [Feeling panic, Francois asked: “Colonel, why detain me? I have already told you all I know.” The Colonel answered: “I want you to be the guide, to guide us to the black chateau.” Francois spoke in a quavering voice: “Me as the guide? But the Count is extremely horrible. If I were to fall into his hands, I would perish. I am afraid that if I enter the black chateau, I will not escape from it in my life time. I wish the Colonel would…”]
>
> (《黑別墅之主人》，載 1917 年《歐美名家短篇小說叢刊》上卷)

TT (26) and (27), though translated differently, as vernacular Chinese and classical Chinese, respectively, show the same expansive tendency. Just as in example (25), the brief tag clauses used in ST (26), such as “he said”, “she asked” and “he answered”, are amplified with various adverbials, such as “含笑說道 [he said with a smile]”, “嬌聲問道 [she asked in a tender voice]” and “笑答道 [answered with a grin]”. Also similar to example (25), the implied turn-taking relationship in the original is made explicit in TT (27) with the addition of tag clauses that both specify the characters’ identities and their particular ways of speaking, such as “茀朗莎皇急曰” [Feeling panic, Francois asked], “參將曰” [the Colonel answered], and “茀朗莎顫聲曰”

[Francois spoke in a quavering voice].

In addition to adding new tags or explicating the original tags, Zhou also greatly expanded the original speeches by supplementing many particularities in the TTs. To list a few examples, “What character is it?” in example (24) is expanded to “像這樣蚊子腳似的字，誰有這好眼力辨他出來？刻著的到底是什麼字？” [Who has such excellent eyesight to discern these characters which are just as small as the feet of mosquitoes? What on earth are these characters carved here?], and “As guide! But the Count? If I were to fall into his hands? Ah, Colonel—” in example (25) is amplified with details: “命野人作嚮導耶？然伯爵至可怖，野人或墮入彼手，必且無幸。恐一入黑別墅，此生弗能複出矣。願參將將其……” [“Me as the guide? But the Count is extremely horrible. If I were to fall into his hands, I would perish. I am afraid that if I enter the black chateau, I will not escape from it in my life time. I wish the Colonel would…]. With these added elements, the original speeches are often presented to the target readers with accuracy—a quality that is lacking in the STs.

In TTs (25) and (26), we see that the translator has not followed the original sequencing in presenting the speeches, but has brought the tags forward to the beginning of the characters’ speeches. This again can be regarded as an attempt to suit the tradition of presenting speeches in Chinese fiction (see 5.1.2.2). Again, the tendency to combine short, independent speech paragraphs into a large, unifed one was detected in STs (25), (26) and (27): in the original, the dialogues are set off in separate paragraphs, but in the corresponding TTs Zhou has integrated them into one larger paragraph. Of course, Zhou may do such combinations according to the convention of writing speeches in traditional Chinese vernacular fiction as mentioned above. But it is also possible that Zhou combined them out of practical considerations, for example, to save space. Considerint the fact that Zhou almost invariably published his translations in magazines, we may understand that space was at too much of a premium for him.

What often goes hand in hand with the expansive tendency observed above is the assimilative or naturalizing tendency. By this is meant Zhou's practice of using typical Chinese elements to render the original speech. These elements include: (1) the abundant use of sentence patterns and typical Chinese images, adages, phrases or allusions that are especially seen in Chinese traditional fiction; and (2) the adoption of typical address forms for characters in Chinese traditional fiction. The resultant TTs are usually more like creations of native Chinese writers than translations of foreign works. Zhou's translation of a conversation between Sir Eustace and Madeline, two protagonists in Haggard's short story "The Blue Curtains", can provide a good case in point. In this conversation, Sir Eustace is trying to persuade the widow Madeline to marry him:

ST (28): Then came a pause.

“Madeline,” said Sir Eustace presently, in a changed voice, “I have something to say to you.”

“Indeed, Sir Eustace,” she answered, lifting her eyebrows again in her note of interrogation manner, “what is it?”

“It is this, Madeline—I want to ask you to be my wife.” …

“Listen to me, Madeline, before you answer,” and he drew his chair closer to her own. “I feel the loneliness of my position, and I want to get married. I think that we should suit each other very well. At our age, now that our youth is past”…

(Sir H. R. Haggard: “The Blue Curtains”)

TT (28): 二人默然者半響，尤斯推斯忽發爲沈重之聲曰：“梅蒂玲，吾有語語卿。”梅蒂玲微揚其修眉曰:“君有何事詔妾,請即垂告。”尤斯推斯曰：“梅蒂玲，吾欲懇卿下嫁，爲吾內助。”…尤斯推斯曰：“梅蒂玲，卿其三思之，然後答吾。”言次，移椅近梅蒂玲，又曰：“吾今塊然獨處，彌覺寂寞。樓上花枝，似亦笑吾獨眠。因急於賦求鳳之曲，清夜思維，覺吾二人已過青春,使君尚無婦,羅敷亦已無夫。一旦結爲夫婦,甯匪良匹。…[They two remained silent for several minutes. Then Eustace suddenly said in a low voice:

> “Madeline, I have something to say to you.” Madeline lifted her delicate eyebrow and answered: “Would you please tell me the things that you want to tell me now? ” Eustace said: “Madeline, I want you to marry me and be my wife. ”… Eustace said: “Madeline, could you think it thrice before you answer me?” After saying this, he drew his chair closer to Madeline and said again: “I now feel more intensely the feeling of loneliness when I am alone. And the flowers on the floor above seem to mock me for my sleeping alone. Therefore, I am eager to compose a song for seeking my phoenix. In quiet nights I was thinking that both of us have passed beyond youth. And I do not have a wife, and you do not have a husband now. So if we get married, we will be a very good couple. …]

(《紅樓翠幙》，載 1915 年《禮拜六》第 39 期)

In TT (28), in addition to the obvious expansive tendency caused by the addition and specification of tag clauses and amplification of the original content, we also see the translator’s conscious attempt to assimilate and naturalize the original speeches. This is evidenced by the profusion of elements specific to the target reader’s culture: from expressions to allusions to people and events. Short as TT (28) is, Zhou in fact has used quite a number of assimilative ways to rewrite the original. For instance, he has applied typical Chinese expressions in traditional prose or fiction (e.g. an expression indicating the act of wooing (“急於賦求鳳之曲” [(I am) eager to compose a song for seeking my phoenix]), Chinese allusions (e.g. “使君” [Shijun] and “羅敷” [Luo Fu], who are actually male and female characters in “陌上桑” [Mulberries on the field], one of the oldest of Chinese narrative poems) and address forms that are typically used in Chinese traditional literature (e.g. “君” [jun, a respectful address form for a man in ancient China], “妾” [qie, a humble self-address form for woman in ancient China]). With so many stock phrases and expressions from Chinese traditional fiction, the naturalized description of speech would have impressed target readers that they were actually reading dialogues of “the prudish, idealistic romances of the *caizi jiaren* (brilliant youth and beautiful girl) type” (Hanan 1981: 12) rather than translations from Western fiction.

The aim of assimilative translations, as we have already discussed, is to produce a kind of translation that is totally free from any foreign flavor. If we compare the above translation of speech with any of the speech descriptions in Zhou’s fiction in classical Chinese published in 1915 (e.g. “妻之罪” [The Sin of a Wife], “愛之犧牲” [The Sacrifice of Love], “桃李因緣” [The Karma of Peach and Plum], etc.), we will find that both his translations and creations share so much common ground in the vocabulary, syntax used that it would certainly be difficult to distinguish his translations from his creations without the aid of paratextual features of translations. In his study of the first novel translated into Chinese, Patrick Hanan also found a similar assimilative attitude of the Chinese translator towards the translation of dialogue, and attributed this to the translator's effort "to obtain a semblance of natural speech" in the target culture (Hanan 2004: 90). This is certainly one of the purposes of Zhou's assimilative translations. However, at a higher level of analysis, Zhou's assimilative translations of speech, with their rich borrowings from the narrative prose of the target culture, had the further function of giving Chinese readers a familiar reading experience, like that which they experience when reading Chinese traditional fiction.

Sporadic simplified or deleted cases are also found in Zhou's translation of speech description, in which Zhou has greatly condensed or even deleted the original description. The total number of these cases (altogether 46) is so small that these condensations or deletions do not constitute any statistical significance for the present study.

Though some of these simplified or deleted cases are the translator's fortuitous decisions, some seem to follow certain "patterns" or "rules". At a lower level of generality, speech descriptions that try to imitate the accent of the speaker are more likely to be simplified or deleted in the TTs than other types of speech descriptions, as one third of the simplified or deleted cases belong to this category.

It is well acknowledged that the use of social or regional variation in literary works is effective as a means of characterization. As our survey of the 61 STs shows, some English fictionists, such as James Hogg, John Brown and William M. Thackeray, seem to take pleasure in characterizing their Irish protagonists by imitating the strong accent of Irish English. Because of the absence of intonation signals in written language, these writers can only rely upon the irregular spelling of the words to give the flavor of spoken emphasis. Some of these carefully-contrived devices are completely deleted in Zhou’s TTs, as can be seen in the following example:

> ST (29): It was so boundless, that the credit of the Hall was finally exhausted, and the old squire was driven to remark, that ‘Och and to be sure it was a dreadfully and tirrabell concussion, to be put upon the equipment of seven daughters all at the same moment, as if the young gentleman could marry them all! Och, then, poor dear shoul, he would be after finding that one was sufficient, if not one too many. And, therefore, thee was no occasion, none at all, at all, and that there was not, for any of them to rig out more than one. ’
>
> (James Hogg: “The Mysterious Bride”)

TT (29): 0

(《鬼新娘》，載 1914 年《禮拜六》第 18 期)

of the protagonist is made prominent by the use of such words as “tirrabell” and “shoul”. By deleting it completely, the translator seems to have given up the idea of reproducing such idiosyncrasies of speech in the TT. In fact, for quite a number of accent-imitative speeches found in the STs, Zhou spared few efforts to represent such speech characteristics, though in most cases he has reproduced the original semantic meanings. The finding coincides with Shveitser’s observation that sociolect or dialect of characters in literary works is often and inevitably levelled out in TTs (Shveitser 1977: 61; quot. in Fawcett 1997: 120).

5.2.2.3 The translation of external description

As one of the most often employed methods in characterization, the description of external appearance helps readers to form a mental picture of how the character looks. We have mentioned in 5.1.2.3 that external description is a fairly broad term that encompasses all observable outward features of the character, such as his countenance, body features, manners, clothes or articles for personal adornment, etc. Generally, the description of a character’s external appearance will often be correlated with certain of his/her traits or qualities by readers, even though it may be proved at the end of the story that such a correlation is totally groundless.

Altogether 434 instances of external description are found in the STs of Zhou's early corpus. A majority of these descriptions (up to 90 percent) are made up of two or more sentences; others range from one clause or several clauses to one sentence. If classified by the gender of the characters these descriptions, 279 of the descriptions are used for describing women and 155 are for men.

Although with various degrees of tampering with the original, all of these descriptions are treated in Zhou's translation and none are omitted. Only a small number (less than 10 percent) of translations can be said to be faithful or exact reproductions of the original descriptions. The great majority are, just like his rendering of direct definition and action description, those that we term expansive translations. From the following statistics, we can see Zhou's tendency in translating external descriptions:

External descriptions retained	External descriptions expanded	Total external descriptions found in the STs
38	396	434

Figure XV: Zhou's translation of external descriptions

As the above chart indicates, only a small portion of external descriptions are exactly retained in the translation. They are generally short descriptions, usually comprising no more than two sentences. It is also interesting to find that most of these retentions are written in classical Chinese and designed to portray man’s outward features:

ST (30): The old Marquis, ***with his white hair, might have come down from some canvas of Murillo’s.***

(Honoré de Balzac: “El Verdugo”)

TT (30): 侯爵老矣，***髮已頒白，爲狀頗類摩立洛畫中人物***。 [The Marquis was old. His hair had turned white and his outward appearance resembled a character in a Murillo canvas.]

(《男兒死耳》，載 1917 年《歐美名家短篇小說叢刊》中卷)

ST (31): This morning when I saw ***his bones sticking out of his face and his great bright eyes looking at me*** I could stand no more of it.

(Arthur Conan Doyle: “The Adventure of the Dying Detective”)

TT (31): 今晨見***其顴骨突出於面，兩巨眼熠熠目吾***。吾睹狀，吾弗能復忍。

> [This morning I saw his bones sticking out of his face and his two big eyes looking at me brightly. When I saw this, I could stand no more of it.]
>
> (《病詭》，載 1917 年《歐美名家短篇小說叢刊》上卷)

In the above examples, the external features of the male protagonists are exactly reproduced in the TTs. In ST (30), the author compares the old Marquis to some character in a Murillo canvas. This comparison might pose comprehension problem to ordinary Chinese readers who lack extensive knowledge of Western art history, but even this recondite comparison is kept intact in the translation without any explanatory notes added. This makes us wonder whether the general reading public of the late Qing, when reading such a translation as "*爲狀頗類摩立洛畫中人物*" [his outward appearance resembled a character in a Murillo canvas] really understand the true meaning of such a description.[1]

For the present, it is difficult to guess why the retentions are mostly likely those in descriptions of male appearance because of the too-small corpus. Is it because Zhou deemed it more important to render the true pictures of male protagonists than those of women? Or is it because Zhou could not easily find suitable words and phrases to expand the originals due to a lack of such vocabulary in the Chinese textual repertoire for male description? The fact that many of these retentions occurr in Zhou's translations of detective stories makes us ponder whether there is a correlation between the specific type of fiction Zhou translated and the degree of faithfulness of reproduction of the external features of male characters, but, compared with the very numerous expansive translations, these retentions embody an exception to the general tendency rather than the norm of Zhou's early translations of external description.

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[1] Bartolomé Esteban Murillo (1617-1682) was a Spanish painter of genre scenes, portraits, and religious subjects. He was especially well known for the portrayal of religious subjects. So by comparing the Marquis to a character in a Murillo canvas, the author might imply that the Marquis also possessed a sort of sacred and dignified temperament which was characteristic of religious characters in Murillo's canvases.

As figure XV shows, more than 90 percent of external descriptions (396 out of 434) undergo various degrees of expansion in Zhou's translations. Similarly to Zhou's translations of other characterizations, these expansive translations, because of the details the translator has added, are more explicit, precise and often more concrete than the original descriptions. One of the most frequent ways of expanding the original is by supplementing figurative language (mostly consisting of similes, with a small number of metaphors) in description. Few, if any, of these similes or metaphors are original enough to impress target readers. In fact, most of them are conventionalized or stale ones that are directly copied from Chinese traditional fiction, either classical or vernacular. These inserted similes or metaphors are especially abundant in Zhou's translations of women's external appearance and are used to illustrate such a wide range of external features of women that almost every part of their outward features (including personal adornments and clothes) have a chance of being elaborated by an additional simile or metaphor. Figurative language is inserted most frequently to elaborate the facial features of women, as shown in the following examples:

> ST (32): No sooner were they alone than Blanche advanced towards Denis with ***her hands*** extended. ***Her face was flushed and exited, and her eyes shone with tears.***
>
> (Robert Louis Stevenson: “The Sire de Malétroit’s Door”)
>
> TT (32): 兩人去後，白朗希忽地伸了她那雙***羊脂白玉似的纖手***，掠燕般趕到但臬跟前，***花腮暈紅，活像是一枚玫瑰。只是眼波溶溶，含著淚光，又像玫瑰著露一般。*** [After the two of them departed, Blanche extended her delicate hands that were like pure white jade and rushed towards Denis like a flying sparrow. Her flowery face was flushed, resembling a rose. And her eyes shone with tears, just like dew on a rose.]
>
> (《意外鴛鴦》，載 1917 年《歐美名家短篇小說叢刊》上卷)
>
> ST (33): First of all, I will never fall in love with a woman, for when I see a

perfect beauty, I shall say to myself: One day ***those cheeks will be wrinkled, those lovely eyes will be red-rimmed, those round breasts will become flat and drooping, that fair head will be bald***.

(Voltaire: “Memnon, or Human Wisdom”)

TT (33): 第一步吾必不爲婦人所蠱，推情網於千里之外。即有一人天絕艷之姝，亭亭現於吾前，吾必自警曰：***彼春花之靨，他日且界皺紋；秋水之眸，他日且縁紅絲；凝酥之胸，他日且弗隆而平；而如雲之髮，他日亦且去其螓首。*** [The first step is that I should never be enchanted by women, and I should get a thousand miles away from the love net. Even when facing an extremely beautiful woman in front of me one day, I should admonish myself: ***those cheeks that are like spring flowers will be wrinkled one day; those eyes that resemble autumn water will be red-rimmed one day; those breasts that are as white as cream will be flat and will not be round one day and that hair that is like clouds will disappear from her head one day.***]

(《欲》，載 1917 年《歐美名家短篇小說叢刊》中卷)

To facilitate comparison, I summarize the above external descriptions and their corresponding expansive translations in figurative language in the following table:

Example	ST	TT
32	“with ***her hands*** extended”	“*羊脂白玉似的纖手*’ [delicate hands that were like pure white jade]
32	“***Her face was flushed and exited***”	“*花腮暈紅，活像是一枚玫瑰。*” [(her) flowery face was flushed, resembling a rose.]
32	“***and her eyes shone with tears.***”	“*只是眼波溶溶，含著淚光，又像玫瑰著露一般。*” [her eyes shone with tears, just like dew on a rose]
33	“***those cheeks will be wrinkled***”	“*彼春花之靨，他日且界皺紋*” [those cheeks that are like spring flowers will be wrinkled one day]
33	“***those lovely eyes will be red-rimmed,***”	“*秋水之眸，他日且緣紅絲；*” [those eyes that resemble autumn water will be red-rimmed one day.]
33	“***those round breasts will become flat and drooping,***”	“*凝酥之胸，他日且弗隆而平；*” [those breasts that are as white as cream will be flat and will not be round one

		day]
33	“***that fair head will be bald***.”	“*而如雲之髮，他日亦且去其螓首。*” [that hair that like clouds will disappear from her head one day.]

In ST (32), the descriptions of the particular parts of the female protagonist are presented in an objective and impersonal manner: the narrator does not reveal any of his attitudes towards the character in these descriptions. In the corresponding TT, however, all these descriptions are supplemented by the translator’s laudatory similes, such as “*羊脂白玉似的*”, “*活像是一枚玫瑰*” and “*又像玫瑰著露一般*”, which not only make the descriptions more vivid but also visibly reveal the translator’s admiration for the female protagonist described. The narrator even uses adjectives that are suggestive of his own attitudes in the external descriptions, such as the adjectives used in example (33), where the translator has inserted additional similes to concretize and specify these adjectives rather than retain them. For instance, “***lovely eyes***” became “*秋水之眸*”, “***round breasts***” are changed to “*凝酥之胸*” and “***fair head***” is turned into “*如雲之髮*”. With these similes, it might safely be said that the external descriptions in the TTs are more concrete, more perceptible, and thus more vivid than those in the original.

On the other hand, Chinese readers might feel familiar with the above similes as they are part of the ready-made vocabulary for describing women’s external appearances in Chinese traditional fiction and prose. In addition, Zhou’s translations demonstrate a strong assimilative tendency,[1] as he frequently borrows set phrases or stock metaphors for describing certain physical parts of women from Chinese traditional fiction, such as “香雲”and “雲髮” for hair, “玉膚” for skin, “明眸” for eyes, “酥胸” for breasts, “瓊鼻” for nose, “柔荑”, “纖手” for hands, “玉肩” , “香肩” for shoulders, “纖腰” for waist, “粉頸” for neck, to list a few. Because these set phrases generally contain metaphors or adjectives that describe either the color, size, or scent of the body parts concerned, they help target readers generate a more concrete and familiar picture of the external features of women than the original; but because of the strong overtones of descriptions of traditional Chinese beauties these phrases or metaphors carry, Chinese readers often have the impression that the women described are very much like the beauties who display great homogeneity in their external appearances in Chinese traditional literature. In this way, Zhou transforms the images of foreign women into typical traditional Chinese beauties that may meet Chinese reader’s aesthetic criteria. Though these assimilated images might help Chinese readers to receive and appreciate foreign women more readily in terms of external appearance, they might also lose the distinctive foreign flavor and exotic charm the original descriptions carry, or sometimes might even lead readers to fail to understand the true meanings of such descriptions.[1]

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[1] Please refer to 4.3.2.2 for the distinction between “preservation” and “assimilation” translations.

The figurative tendency is also observed in Zhou's translations of men's external features, but rather than transforming these features into familiar or assimilative ones for Chinese readers, they are largely used to make the original descriptions more explicit and concrete in the translations. What is more, the inserted similes or metaphors, though they should not be called very original, are also far from being stale ones. Indeed, Zhou sometimes uses them so fittingly that they help to liven up the original descriptions, such as the inserted metaphor in the following example:

> ST (34): The fire, as it spurted up, threw fitful lights upon ***his bold, clear-cut face, with its widely-opened grey eyes, its thick and yet firm lips, and the deep, square jaw, which had something Roman in its strength and its animalism.*** He smiled from time to time as he nestled back in his luxurious chair.
>
> (Arthur Conan Doyle: "The Case of Lady Sannox")

> TT (34): 是時爐中火炎上冒，絳光燭及***其面，英悍有武士風。雙眸明澈，作***

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[1] According to Wellek and Warren, even different skin colors may be viewed as metonymic, or metaphoric, expressions of women. In their opinion, "the blonde is the home-maker, unexciting by steady and sweet. The brunette—passionate, violent, mysterious, alluring, and untrustworthy—gathers up the characteristics of the Oriental, the Jewish, the Spanish, and the Italian as seen from the point of view of the 'Anglo-Saxon'" (1956: 220). Such overtones would surely be lost if all of the original descriptions were adapted as "玉膚" [jade skin] in Zhou's translations.

> ***灰褐色，唇厚顎廣，狀至堅定。舉其體魄及性格言之，頗肖羅馬人種。***時坐溫椅中，時時微笑。[At this time the fire in the grate spurted up and threw lights upon his face. This is a handsome and bold face resembling that of a warrior. He has a pair of bright, grey eyes, thick lips and a square jaw, all indicating his steadfastness. He was like a Roman in terms of his physique and disposition. He was sitting in a comfortable chair and smiling from time to time.]
>
> (《香櫻小劫》，載 1918 年《小說月報》第 9 卷第 6 號)

The narrator of ST (34) describes the external appearance of a doctor in London, whose features, such as his "bold, clear-cut face", "think and firm lips" and "deep, square jaw", all suggest the character's boundless energy and strong physical appetites. All of these features are rendered in a quite faithful way in the TT. The only discrepancy we can find in the TT is the metaphor "有武士風" [similar to that of a soldier] added by the translator, which is quite an apt and fresh simile that not only reinforces the 'bold' character of the protagonist but also suggests his ’animal' nature that, later in the story, exactly drives him to cut off the lips of his lover. Following are two more such examples in which the translator has added similes in such a skillful way that the external traits of the male characters are presented in a graphic manner in the corresponding TTs:

ST (35): He lived in much surprise among this group of prisoners, all very young, ***negligent in dress, who talked in loud voices***, and ***carried their heads in a very solemn fashion.***

(François Coppée: “The Substitute”)

TT (35): 獄中羣囚均年少，***禦敝衣冠，醜陋如鬼***。***每交語，聲若鴉噪***。***而行時尚昂其首，作貴公子狀***。[All the prisoners in the prison were young. They wore shabby clothes which made them look as ugly as ghosts. Whenever they talked, the voices the let out were like the noises made by ravens. When they walked, they held their heads high as if they were noble gentlemen.]

(《罪歟》，載 1917 年《小說大觀》季刊第 9 集)

ST (36): ***He looked worn out: his cheeks were pale, his eyes dim and faded.*** It was only when he heard my name that he recognized me.

(Juhani Aho: “Pioneers”)

TT (36): ***瞧他的樣兒，甚是困頓。兩個頰兒，慘白如紙。眼中也仿佛遮了個幕兒似的，一絲明光都沒有。***他見了我，憶瞠目不識。直到我道了姓名，他

才記將起來。[His face was quite worn out. His two cheeks were as white as a piece of paper and his eyes were dim as if they were blocked by a curtain.]

(《難夫難婦》，載 1917 年《歐美名家短篇小說叢刊》下卷)

To sum up, we might safely say that the figurative tendency observed in Zhou’s translation of external descriptions not only helps to concretize and dramatize the original descriptions to a greater degree (just as the figurative tendency found in Zhou’s translation of other characterizations), but can also help to “domesticate” or “naturalize” the descriptions to make them conform to the target reader’s aesthetic expectations.

5.2.2.4 The translation of psychological description

As a means of characterization, psychological description helps to reveal the character’s inner qualities. It may be expressed by either psychonarration, narrated monologue or quoted monologue in narrative fiction (see 5.1.2.4). In the West, the need to represent the visible traits of a character (such as his utterances, actions, etc.) and his inner thoughts and feelings that cannot be directly observed has been emphasized by modern critics and novelists, notably Flaubert and Henry James. The development of the novel since the 20th century clearly bears out the growing interest in playing within the consciousness of characters, a trend that is named by Erich Kahler and other literary historians an “inward turn” of the novel (Cohn 1978: 8). The stream-of-consciousness novel, a newly invented subtype of fiction that is mainly concerned with the presentation of characters’ consciousness, can be regarded as one of the direct results of this “inward turn”.

As for short stories in the West, psychological descriptions were also frequently employed to portray the unspoken thoughts, feelings and perceptions of a character, though they were generally of fewer occurrences and shorter lengths than those appearing in twentieth-century novels of psychological realism. Take Zhou’s early corpus for example: as many as 283 instances of psychological description are found in the 61 STs, with psychonarration, narrated monologue and quoted monologue often used side by side to present the inner thoughts of the character. Almost all these descriptions are composed of more than two sentences, with some even reaching several paragraphs.

Of all these 283 passages of thoughts, 189 are faithfully or largely retained in both Zhou’s vernacular and classical language translations. 83 witness various degrees of reduction, prominently by the use of a general statement indicating the thinking process to replace the specific and elaborate psychological descriptions in the original, and 21 of them have been totally omitted. The following figure briefly illustrates the ratio of these three types of translations:

Psychological descriptions retained	Psychological descriptions simplified	Psychological descriptions omitted	Total psychological descriptions found in the STs
189	83	11	283

Figure XVI: Zhou's translation of psychological descriptions

As the above statistics show, more than 66 percent of psychological descriptions are faithfully or largely retained in Zhou's early translations, which clearly shows that to reproduce the original mental descriptions is still Zhou's first choice. By "largely", I mean the translator has retained almost all of the original information, but small semantic shifts can also be found, which might be attributed to the influence of the "free translation" style of the time.[1] Following is one of such retentions (psychological descriptions and their translations are bolded and italicized in the following examples to facilitate comparison):

ST (37): ***"Has the course of true love at last begun to run smooth?"*** thought I, as I laid down the paper, ***and the old times, and the old leering bragging widow, and the high shoulders of her daughter, and the jolly days with the 120th, and Doctor Jephson's one-horse chaise, and the Warwickshire hunt, and—and Louisa S—, but never mind HER***, —came back to my mind. ***Has that good-natured simple fellow at last met with his reward?***

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[1] Please refer to note 1 on page 85 for the discussion of "the vogue of free translation" during the late Qing and early Republican period. Further discussions of this phenomenon can be seen in Chapter Seven.

(W. M. Thackeray: "Dennis Haggarty's Wife")

TT (37): 我看罷，不覺捺下了報紙，悄然想道：***"難道那真愛情的途徑，畢竟平坦了麼？"*** 想著，那前塵的影事，也一一潮上心來。***想起那斜眼覷人、大言不慚的老寡婦，想起她那個巨眸高肩的女公子，想起那當日在第一百二十營中的快樂光陰。接著，又想起那達克透杰甫遜的單馬車咧，華維克歇的獵會咧，和我的意中人露薏瑟施。咦，如今也不必想她，只想那忠實誠懇的但奈哈加的。到底老天不忍辜負他一番苦心，所以把他心目中唯一的可人賞給他麼？***[After I finished reading, I laid down the paper and thought quietly to myself: ***"Has the course at last begun to run smooth?"*** While I was thinking, those memories and events that happened in the past emerged in my mind one by one. ***I remembered the leering, bragging old widow, and her daughter with huge eyes and high shoulders. I remembered the happy days with the 120th battalion. Then I remembered Doctor Jephson's one-horse chaise, and the***

> ***Warwickshire hunt and the lady I was in love with—Louisa S. But I did not want to think of her at this moment, and I just wanted to think of the good-natured Dennis Haggarty. Was it because Heaven did not want to fail his efforts, so it rewarded him with the only girl he fancied?***]

(《情奴》，載 1917 年《歐美名家短篇小說叢刊》上卷)

In ST (37), both quoted monologue, psychonarration and narrated monologue are used simultaneously to observe a character’s thought processes more closely. All the psychological descriptions are constructed around the center of “my thoughts”, or “my own consciousness”, but with some coming at the reader directly and some with the mediation of a narrator. ***“Has the course of true love at last begun to run smooth?”*** is a quoted monologue of the character, which is introduced by a thinking verb (“thought I”). The quotation marks here signaled the switch from the narrator’s discourse to the inception of the character’s inner speech, and the reader is thus led to the inner world of the character directly without any interference from the narrator. But then, with the description of ’my actions’ (“I thought”, “I laid down the paper”), the reader’s attention is drawn to a narrative situation where a narrator is openly addressing his audience. The appearance of the narrator makes the junction between the fairly long passage of psychonarration (from “***and the old times***” to “***but never***

mind HER,”), which is the narrator’s discourse about the character’s consciousness (the character here is “I”[1]) and its narrative context, seamless. With the phrase “came back to my mind”, this long passage of psychonarration comes to a stop. But the narrator’s discourse soon lapses into a sentence of narrated monologue in the form of a question: “***Has that good-natured simple fellow at last met with his reward?***”. This direct representation of the character’s inner thoughts is distinguished from the narrator’s discourse by the change in basic tense, in this case, from past to present. With these three types of psychological description, the text weaves in and out of the character’s mind with such ease that it fuses outer with inner reality, gestures with thoughts.

The corresponding TT, as we can see from the back translation, largely remains true to the original. Both quoted monologue and psychonarration are exactly reproduced in the target, and the quotation marks that identify the character’s monologue from the narrator’s discourse are also retained. However, we also see a rearrangement of the structure in the TT. The translator has begun the translation with the character’s action (“我看罷，不覺捺下了報紙，悄然想道” [After I finished reading, I laid down the paper and thought quietly to myself]), which is withheld in the English until the quoted monologue is over, without knowing that the original sentence (“thought I, as I laid down the paper”) in fact functions as a transition phrase that not only identifies the source of the quoted monologue but also paves the way for the narrator’s own discourse for retelling the consciousness of the character “I”. This is why the translator, when he begins the psychonarration (“*想起那斜眼覷人*…”[***I remembered the leering, …***]), has to move the identification tag “came back to my mind” [Zhou’s translation: “想著，那前塵的影事，也一一潮上心來。” (While I was thinking, those memories and events that happened in the past emerged in my mind one by one.)], which was originally placed near the end of the paragraph to indicate that the psychological descriptions are in fact being presented from the narrator’s point of view. In addition to this structural difference, other small shifts are observed in the TT, notably the rewriting of the narrated monologue “***Has that good-natured simple fellow at last met with his reward?*** ” at the end of the paragraph as the psychonarration “*到底老天不忍辜負他一番苦心，所以把他心目中唯一的可人賞給他麼？*” [Was it because Heaven did not want to fail his efforts, so it rewarded him with the only girl he fancied?]. I think such a shift of psychological mode is mainly due to the translator’s rearrangement of the original structure. As we see above, the identification tag “came back to my mind” that signals the beginning of the narrated monologue has been moved to the second sentence, so it is more consistent with the narrative method to treat the last narrated monologue as part of the long psychonarration above—otherwise Zhou would have needed to supplement another identification tag to begin the narrated monologue. But despite these small shifts in semantic meaning and tone, it is still justifiable to claim that the TT largely preserves the original meaning.

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[1] It is important to distinguish the “I” as a narrator and “I” as a character in the story, in which the narrator “I” recounts “my” story long after it has happened. In ST (24), the quoted monologue exactly reproduces what “I” as a character thought when things happened. But the following psychonarration is what “I” as a narrator now retell what “I” as a character felt at the time the story happened (see also 3.1.2).

Our survey also reveals that nearly one third of the psychological descriptions (83 out of 283) suffer various, and usually considerable, degrees of simplification or abridgement in the translations. In the condensation process, Zhou, while omitting most of the original content, renders the original descriptions in a summary way. He often uses very general and broad statements (such as clauses or sentences indicating that the character is contemplating or meditating) to replace the original detailed psychological descriptions. Reading these highly condensed descriptions, target readers can only get a very rough picture of the inside views of the character portrayed.

It is also found that almost all of the psychological descriptions that have been simplified are those elaborate explorations of characters' inner emotional states. In contrast, the psychological descriptions that are used to clarify a character's motivation or intent are all preserved in the translation. Note how, in the following passages, the translator has greatly reduced the original detailed illustration of the complex emotions of the characters by using general and highly recapitulative descriptions and statements:

ST (38): “Good-night to you, Cecilia,” said Mrs. Villars, as she was crossing the hall. “Good-night to you, madam,” said Cecilia; and she ran upstairs to bed. She could not go to sleep; but she lay awake, ***reflecting upon the events of the preceding day, and forming resolutions for the future, at the same time that she had resolved, and resolved without effect, she wished to give her mind some more powerful motive. Ambition she knew to be its most powerful incentive. “Have I not,” said she to herself, “already won the prize of application, and cannot the same application procure me a much higher prize? Mrs. Villars said that if the prize had been promised to the most amiable, it would not have been given to me. Perhaps it would not yesterday, perhaps it might not tomorrow; but that is no reason that I should despair of ever deserving it.”***

(Maria Edgeworth: “The Bracelets”)

TT (38): 過廳事時，夫人立曰：“西雪麗，願汝夜中安。”西雪麗亦曰：“願夫人安。”遂疾馳登樓，歸其寢處，***顧以萬念縈心，輾轉弗能入寐。既念過去，複念將來，心頭憧憧，排之不去。***[When passing the office, Madam said immediately: “Cecilia, good-night to you.” Cecilia also said: “Good-night to you, Madam.” Then she ran upstairs quickly to bed. ***She just could not fall asleep because millions of thoughts were haunting her. She reflected upon the events in the past and envisaged the things in the future. She had so many thoughts that she just could not get rid of them.***]

(《手釧》，載1916年《中華婦女界》第2卷第1號——第2號)

ST (39): ***I longed to take her in my arms, and to carry her with her wrath through all the rooms, until at last she should laughingly exclaim, “Now it is enough.” Best of all, I should have liked to kneel before her, to confess my conjugal sins, and beg for absolution, or to fall upon her neck and kiss it until it was so red with my embraces that fright would have brought her back to her senses; in short, all the good thoughts that can only occur to the best sort of husband rose up in me.***

(Salvatore Farina: “Separation”)

TT (39): 斯時吾滋弗欲驟與決裂，頗思***長跽彼前，乞彼恕罪，或則攬其粉頸，親以無數之吻，俾平其怫怒，言歸如好。一時善念紛起，無複憤薄怨讟之思***。

[At this moment I really did not wish to break with her. And I had been thinking of ***kneeling before her and begging for her pardon. Or I should hug her fair***

> ***neck and press it with numberless kisses to appease her, to make peace with her. For a short while many good thoughts occurred to me, and I did not have the feelings of hatred and anger again.***]
>
> (《悲歡離合》，載 1917 年《歐美名家短篇小說叢刊》下卷)

In ST (38), Cecilia, the protagonist in the story, after being reminded by her teacher, Mrs. Villars, to mind her behavior, contemplates whether she should apologize to her best friend that she has offended several days previously. Her ambivalent thoughts are vividly expressed by the narrator’s psychonarration and Cecilia’s own interior monologue (see also 5.1.2.4). With these descriptions, readers understand better why Cecilia hesitates to offer her apologies and her disposition of always hoping to excel but not to yield to others. But these detailed psychological descriptions that illustrate the complex yet contradictory thoughts of the character are replaced in the TT with very general statements indicating the mental process of the character (“***顧以萬念縈心，輾轉弗能入寐。既念過去，複念將來，心頭憧憧，排之不去。”*** [“She just could not fall asleep because millions of thoughts were haunting her. She reflected upon the events in the past and envisaged the things in the future. She had so many thoughts that she just could not get rid of them.”] Leaving out much information of the original detailed psychological presentation, this simplified version at best can only give target readers a very sketchy picture of the private thoughts of the protagonist. The result is a jolting, fast narrative rhythm and a "flatter" and less fully shaped character than the original.

A similar condensation process occurs in example (39). In ST (39), the protagonist "I", a husband, is repenting his rude behavior towards his wife and thinking of measures to make peace with her. The narrator here combines the methods of psychonarration and quoted monologue to imagine the husband's peace-soliciting moves and his wife's responses. Here a kind of panoramic view of the husband's inner self is achieved, and the reader is presented with a true-to-life picture of a whole and real narrated man. However, in the corresponding TT, most of the vivid and elaborate descriptions are simplified in Zhou's translation: many carefully engineered and specific remedial schemes devised by the husband, such as taking his wife in his arms and carrying her through all the rooms, as well as the imaginative responses of his wife, etc., have been all left out. What we read in the TT ("頗思*長跽彼前，乞彼恕罪，或則攬其粉頸，親以無數之吻，俾平其怫怒，言歸如好。一時善念紛起，無複憤薄怨讟之思*。" is only a very general and brief description of the original complex inner thoughts of the husband. It might be said that by simplifying the complex psychological descriptions, the translator has also reduced the inner depth of the character.

Simplification also occurs in Zhou’s translations into the vernacular. Note, in the following example, that Zhou uses a general statement “一時間思潮叠起” [for a moment many thoughts emerged in his mind], indicating that a thought process had happened, to replace the more specific and elaborate psychological descriptions in the original:

> ST (40): Denis sat down again. Externally he managed to keep pretty calm; but within, he was now boiling with anger, now chilled with apprehension. He no longer felt convinced that he was dealing with a madman. ***And if the old gentleman was sane, what, in God’s name, had he to look for? What absurd or tragical adventure had befallen him? What countenance was he to assume?***
>
> (Robert Louis Stevenson: “The Sire de Malétroit’s Door”)

> TT (40): 但臬司沒奈何，只得坐了。外面竭力裝著鎮靜，其實怒火中燒，已達到了沸度。想起前途危險，又禁不住戰栗起來。***一時間思潮叠起，攪得心中歷亂。***[Dennis had no idea but had to sit down. Externally he managed to keep calm, but within, he was boiling with anger. ***Thinking of the dangers ahead, he was chilled with apprehension. For a moment many thoughts emerged in his mind and disturbed him very much.***]

(《意外鴛鴦》，載 1917 年《歐美名家短篇小說叢刊》上卷)

In addition to simplification, cases of deletion can occasionally be spotted. Altogether 11 passages of thought are totally deleted in Zhou's early translations. It is no coincidence to find that all the deleted passages are sophisticated and lengthy observations of the character's mental activity, usually narrated in a portentous manner. By contrast, none of the psychological descriptions that are used to clarify the character's inner motives are omitted in the translation. Note how, in the following example, the translator has refused to reproduce the strong sentiments conveyed by the detailed and effusive psychological descriptions in the original by simply omitting the entire passage in his translation:

> ST (41): ***The Laird's feelings were now in terrible commotion. He was taken beyond measure with the beauty and elegance of the figure he had seen; but he remembered, with a mixture of admiration and horror, that a dream of the same enchanting object had haunted his slumbers all the days of his life; yet how singular that he should never have recollected the circumstance till now! But farther, with the dream there were connected some painful circumstances, which, though terrible in their issue, he could not recollect, so as to form them***

into any degree of arrangement.

(James Hogg: “The Mysterious Bride”)

TT (41): 0

(《鬼新娘》，載 1914 年《禮拜六》第 18 期)

Hogg’s story “The Mysterious Bride” relates a lord’s addiction to an attractive young girl who turns out to be a ghost, whom he by chance meets on a mountain one day. When the lord goes back home, he is so fascinated by the girl that he can not sleep at night. In ST (41) the narrator sneaks into the inner world of the lord and describes his hidden thoughts in an emphatic and passionate vein: strong emotive phrases such as “terrible commotion”, “a mixture of admiration and horror”, “painful circumstances”, and descriptions like “He was taken beyond measure with the beauty and elegance of the figure”, “a dream of the same enchanting object had haunted his slumbers all days of his life”, etc., clearly reveal an effusion of emotion as well as show a prominent tendency to arrest narration. In Zhou’s translation, all these effusive and elaborate psychological descriptions are completely left out, and the intricate and complex inner realm of the lord, which is accessible to source readers, is totally blocked for target readers.

Now an interesting question presents itself here: why are effusive representations of a character’s thoughts more likely to be condensed or even deleted by Zhou than the psychological presentations of a character’s motivation, as the above survey seems to suggest? I think this has to do with the convention of lyricism in Chinese traditional fiction, in which the emotions of characters tend to be expressed in verses begun with such set phrases as “有詩爲證” [here is a testimonial poem for…]. Zhao Yiheng ascribed such a usage of verse in Chinese traditional fiction to the lyrical Chinese nature poems and the “generic superiority” of Chinese poetry in the cultural hierarchy of discourses (Zhao Y. 1995: 68). In addition, as many of the narrative situations of the original have been transformed into the typical narrator-reader scheme of Chinese vernacular fiction as indicated in Chapter Three, the relations between narrator and reader in the vernacular narrative scheme “scarcely allow for this kind of effusion” (Hanan 2004: 95), because lengthy and portentous meditation often leads to the slowdown of narrative progress and thus fails to make the narrative arresting. Unlike the portentous descriptions that are largely concerned with creating a certain artistic ambience, descriptions that are used to clarify a character’s motivations have a more practical use, namely, to help readers get a better understanding of the character’s action and the plot. When we consider the fact that the general reading public of the late Qing had “plot-seeking” rather than “atmosphere-seeking” reading habits (Chen P. 1989: 44), it is highly possible that Zhou retained the motivation descriptions mainly for the reading convenience of the target readers, lest his readers be perplexed, to help readers follow the plot closely. Such a practice also conforms to general tendency in Chinese fiction, in which motivations are regularly explained to let readers understand what is going on in the story (see Hanan 2004: 93).

The translation of psychological description is the only type of translation of character description that does not witness the expansive tendency which is existent in Zhou's translation of other characterizations. Such a conspicuous absence makes us wonder whether there are any underlying reasons for Zhou's translation decisions. For the present, we will rest content with the explanation that Zhou's translation strategies are deeply colored by the Chinese fiction tradition. We will take up this issue again in 7.1.1.

5.3 Summary

With the above detailed analysis, we are now in a position to answer a few questions raised at the beginning of this chapter. As regards the dominant translation strategies used in translating characterizations, our survey shows that they differ according to the different means of characterization. While strategies of both retention and expansion predominate in direct definition translations, the strategy of expansion alone prevails in the translations of action, speech and external description. The latter types of translation also witness an apparent assimilative tendency which is lacking in the translations of direct definition. When translating psychological descriptions, Zhou frequently resorts to the strategies of retention and simplification. So except in the TTs of psychological description, the expansive tendency is markedly found in the TTs of the other means of characterization.

As a result of the various means used to adapt or to assimilate the characterizations, the image of the original characters undergo certain changes in the TT. The expansion of the external traits of action, speech, outward appearance and direct definitions in the TT, notably by inserting figurative language and extra visualized details, leads to an exhaustive description of character. As these added details also engender additional visual effects, the character is thus presented in a more dramatic way in the TT than in the original. At the same time, the target readers are afforded greater help for the visual imagination of the character than source readers when the translator borrows lots of cliché modifiers and images from traditional Chinese fiction to supplement the original description.

If we say that the rhetoric of description of external traits is plain and summary in the original, then it is right to call the rhetoric in TT explicit and elaborate. By invoking the above rhetoric in the translation, the translator has the goal of "informing" target readers about a particular fictional world they are already familiar with in Chinese traditional fiction: a world that emphasizes the particularities of the life-size character.

Seen through the concept of "mind style" (see 4.1), Zhou's expansive translations, with their specification of concrete elements, contribute to "a picturesque and suggestive mind style" in translation (Leuven-Zwart 1990: 71). This also explains why the descriptions of external traits are generally more concrete in the TT than in the original.

On the other hand, as a result of the frequent simplification or absence of psychological descriptions in the TT, the character is presented in a less-than-full-fledged manner, despite the elaborate descriptions of his external traits. To use Forster's lexicon, if the characters are "round" in the original because of the description of their rich and changeable interior movements, then the characters must be "flat" ones in the TT when those in-depth and insightful delineation of hidden thoughts are greatly simplified or omitted. For this reason, the characters in the TT sometimes strike us as rather "static" and "two-dimensional" especially when the description of a major change of heart of the character concerned is simplified or omitted.

Chapter Six Point of View, Narratorial Commentary and Characterization in Zhou Shoujuan's Later Translations

In the previous chapters (i.e. chapters three, four and five), we have discussed Zhou's early translations in relation to the three narrative features of point of view, narratorial commentary and characterization. Certain traits and tendencies have been observed in Zhou's translation in each of the above three aspects and they constitute part of the distinctive features of Zhou's early translations. In this chapter, we will conduct a comprehensive study of Zhou's treatment of the above narrative features in his later translations (i.e. translations from 1920 to 1947) with the aim to discover the regularities of Zhou's translation behavior within this fixed period of time. In this chapter, the findings of the early translations, where appropriate, will be compared with those of the later translations. We hope such comparisons may help to map out the developing trajectory of Zhou's translation strategies during his translation career as well as bring out our understanding of the change of Zhou's general attitudes towards Western fiction.

Compared with the exhaustive descriptions and analyses of Zhou's early translations (which account for nearly half of the length of the study), the discussion of his later translations conducted from the same narrative perspectives in this chapter might strike readers as disproportionately simple or even skimpy, to the extent of suggesting that the study prioritizes the early period over the latter one. This, of course, is a false impression. Equal emphasis has been laid on the analysis of the translations of these two periods throughout the study to identify the differences between ST and TT in terms of the three narrative aspects. However, contrary to his early liberal approach, which gave rise to numerous discrepancies in the TTs, Zhou's adopted such a source-oriented method in the great majority of his later translations that the resulting texts adhere to the original almost slavishly. The direct results of this shift of translation style are the much fewer appropriations and adaptations of the three narrative features observed in the TTs of the second period. Because of the fewer and less-diverse strategies used in the translations of the second stage, the discussions of the second-period translations are naturally simpler and shorter than those of the first-period translations, which witnessed a multitudinous narrative difference as a result of the sundry translation strategies employed. Brief as this chapter may seem to be, it offers a historical dimension to the study and brings to light the different translation norms inherent in these two periods.

In addition to examining how close the TTs have conformed to the originals in terms of the three narrative features, this chapter, in accordance with the fundamental change of the translation strategy, will discuss in detail how such literal translations created a peculiar ‘translationese’ style that potentially offers an innovation to enrich the target language and produced special exoticism for the target readership.

In this chapter, all the analyses and comparisons are based on Zhou’s later translation corpus, which consists of 108 TTs and their corresponding STs (see 1.5). One important feature of Zhou’s later translations is that they all are written in the vernacular. Several reasons may account for Zhou’s forsaking of classical Chinese. The New Culture Movement, which was initiated at the end of the 1910s and led by such renowned scholars as Hu Shi and Chen Duxiu, might, with its special emphasis on creating a new literature in vernacular Chinese, have exerted influence on Zhou’s decision. But a more direct cause might be the language ordinance officially promulgated by the then Ministry of Education in January 1920, which required all the textbooks of Chinese for primary students to be solely written in the vernacular. The wave of replacing texts in classical Chinese with texts in vernacular in textbooks soon swept across all schools of intermediate or above levels and had great impact on the literary scene of that time. Although Zhou did not make any public announcements to support this policy, his wholehearted endorsement of it was apparent, for he no longer used classical Chinese either in his fiction creation or translations after 1920.

As in my discussions of Zhou’s early translations conducted in chapters three, four and five, I shall also resort to extensive exemplifications to illustrate my points in this chapter, selecting passages from Zhou's later translations that best exhibit the entire spectrum of possibilities. To some readers, this selection method might seem to be one of choosing precisely what I am looking for (in the present chapter, it is the identity of the three narrative features in ST and TT), and to have the possibility of ignoring other textual or narrative differences that might also be important. To eliminate the potential risks of stacking the deck in the analyses in favor of prearranged conclusions, every effort has been made to scrutinize each ST and its corresponding TT to ensure that the selected examples are not special cases but in fact are quintessential of the textual repertoire. However, such confining to the preset research focus (i.e., the investigation of the three narrative features) unavoidably ignores other narrative factors that are worth investigating, given the scope of the study and the limited capabilities of a single researcher.

6.1 Point of view in Zhou Shoujuan's later translations

Among all the STs of these 108 translations, 58 completely or largely adopt the omniscient point of view, 43 employ an internal point of view, and only 7 have an external point of view. In addition, we have located 35 paragraphs of character narrations interspersed in 10 STs that largely adopt the omniscient point of view. The following figure shows the occurrences of different points of view used in the later STs that have been investigated:

Texts of omniscient point of view	Texts of internal point of view	Texts of external point of view	Character narrations spotted	Total number of STs
58	43	7	(35)	108

Figure XVII: Distribution of points of view in STs of later period

All of the original points of view, as our survey shows, are faithfully preserved in Zhou's TTs of the later period, which is in direct contrast to his frequent adaptations in his early translations.

6.1.1 Omniscient point of view in Zhou’s later translations

Our discussion in Chapter three (see 3.3.1) indicates that Zhou’s practice of adjusting the original omniscient point of view to the typical omniscient narration of Chinese vernacular fiction continued well into 1919, but that beginning from 1920 Zhou took a quite different approach in his translation of the omniscient point of view:

all the TTs examined here follow the original omniscient point of view closely, with no, or few, changes. The ubiquitous vantage point from which the original narrator recounts the story and the detached distance and impersonal tone that the original narrator strives to maintain are all faithfully reproduced in the TTs. Let us see how the covert, omniscient narrator in Chekhov's short story is closely represented in the translation:

> ST (1): A dull, rainy day. The sky is completely covered with heavy clouds, and there is no prospect of the rain ceasing. Outside sleet, puddles, and drenched jackdaws. Indoors it is half dark, and so cold that one wants the stove heated.
>
> Pavel Petrovitch Somov is pacing up and down his study, grumbling at the weather. The tears of rain on the windows and the darkness of the room make him depressed. He is insufferably bored and has nothing to do. The newspapers have not been brought yet; shooting is out of the question, and it is not nearly dinner-time.
>
> Somov is not alone in his study. Madame Somov, a pretty little lady in a light blouse and pink stockings, is sitting at his writing table. She is eagerly scribbling a letter. Every time he passes her as he strides up and down, Ivan Petrovitch looks over her shoulder at what she is writing. He sees big sprawling

letters, thin and narrow, with all sorts of tails and flourishes. There are numbers of blots, smears, and finger-marks. Madame Somov does not like ruled paper, and every line runs downhill with horrid wriggles as it reaches the margin….

(Anton Chekhov: “A Pink Stocking”)

TT (1): 一個陰雨之天。天空中完全遮蔽著重重的雲，而沒有停雨的光景。外面是落霰，泥潭，濕透了雨水的烏鴉。門內是半暗著，而冷得使人要生火爐。[An overcast and rainy day. The sky is completely covered with heavy folds of clouds, and there is no prospect of the rain ceasing. Outside are sleet, puddles, and drenched jackdaws. Indoors it is half dark, and so cold that one wants to heat the stove.]

柏佛爾•比德洛維克•沙木夫正在他的書室中往來踱著，呶呶地在怨恨天氣。那一滴滴的雨打在窗上和室中的幽暗，都使他鬱鬱不樂。他是煩悶得難堪而無事可做。新聞紙還沒有送來；打鳥是勢所不能，並且去用餐的時間尚遠。[Pavel Petrovitch Somov is pacing up and down in his study, grumbling at the weather. The sound of every drop of rain beating on the windows and the darkness of the room make him feel depressed. He feels very bored and has nothing to do. The newspapers have not been sent yet; shooting birds is out of the question, and it is far from dinner-time.]

> 沙木夫並不是獨在他的書室中。沙木夫夫人，一位美麗的小婦人穿著一件輕衫和紅色的襪，正坐在他的寫字臺旁。伊很懇切的在寫一封信。他往來踱步每次走過伊時，比德洛維克總得望過伊的肩頭，瞧伊在那裏寫什麼。他瞧見大而散漫的字，有瘦而狹的，拖著各種的尾兒花兒。此外又有許多墨斑，污點，與指印。沙木夫夫人不喜用劃線的紙張，於是每一行字曲曲折折地如下山坡而達到邊沿。…[Somov is not alone in his study. Madame Somov, a pretty little lady who wears a light blouse and pink stockings, is sitting at his writing table. She is eagerly writing a letter. Every time he passes her as he strides up and down, Ivan Petrovitch looks over her shoulder at what she is writing. He sees big rambling letters, thin and narrow, with all sorts of tails and flourishes. There are numbers of blots, smears, and finger-marks. Madame Somov does not like ruled paper, so every line runs downhill and wriggles as it reaches the margin….]
>
> (《矛盾的思想》，載 1931 年《新家庭》第 1 卷第 8 號)

In ST (1), an external narrator relates to readers what he sees in the room. He penetrates into the characters' inner minds freely (e.g., “The tears of rain on the windows and the darkness of the room make him depressed.”, “He is insufferably bored and has nothing to do.”, etc.) and knows everything that is going on around him (e.g. “The newspapers have not been brought yet”, “shooting is out of the question, and it is not nearly dinner-time.”, etc.). In addition, he shifts from one character’s perspective to another’s freely (e.g. “Madame Somov does not like ruled paper, and every line runs downhill with horrid wriggles as it reaches the margin.”). The change in the observational stance enables him to provide a panoramic and seemingly objective view of the situation described. This external and ubiquitous point of view is faithfully reflected in the TT. Following the narrator’s description in the TT, readers constantly shift their attention from one scene to another (“雲” [clouds], “雨” [rain], “門內” [indoors], “沙木夫” [Somov], “一個美麗的小婦人” [a pretty little lady]…), which are arranged in the exact order as the original.

As discussed in Chapter Three, Zhou in his early translations frequently resorted to a number of devices, such as overtly summoning the implied narratee of the story, changing the original narrator to the Chinese traditional storyteller or adopting typical language markers, etc. (see 3.3.1.2), to adapt the original omniscient narration to the story-telling narrative scheme of Chinese vernacular fiction. But in Zhou’s translations beginning from 1920, Zhou gave up all his former attempts to transform the original omniscient narration. The various means of adaptation that were so constantly adopted by Zhou in his early translations almost all disappear in his translations at the later stage. For example, before 1920, Zhou recurrently inserted typical address forms for storyteller and audience from Chinese vernacular fiction, such as “說書的” [storyteller] and “看官” [dear audience], in his translations, to remind target readers of the simulated storytelling context they were in, just as the writers of Chinese vernacular fiction do. However, of all the 86 translations of omniscient narration after 1920, Zhou only inserted the address form “看官” [dear audience] once,[1] which, because no similar cases have been spotted, can be more reasonably regarded as an idiosyncratic behavior than as a deliberate and systematic act of the translator.

The other terms that may cause readers’ associations with the omniscient narrative mode of Chinese stories, such as “說書的” [storyteller] and the many typical language markers mentioned in Chapter Two, all disappear completely. What we see in the second period is a very faithful representation of the original omniscient narrative mode in the TT—the stance and attitude of the original narrator and the position of the narratee are all faithfully reproduced.

6.1.2 Internal point of view in Zhou’s later translations

Our discussion in Chapter Three has shown that Zhou tended to preserve the original internal point of view (including the character point of view) in his early translations despite some losses of the original semantic meaning. However, a number of adaptations are also observed in Zhou's translations of the early period, in which he has either changed the original internal narration to omniscient narration by omitting the first-person narrator "I" or has adapted it into a special type of internal narration with the distinctive language markers of Chinese vernacular fiction. And all these adaptations only occur to the stories narrated by the internal narrator "I" who takes the role of "obsever" (as opposed to "protagonist") of the events (see 3.2.2.2). The practice of adaptation, though used less frequently than the practice of retention, was still one of the major methods employed to deal with internal point of view by Zhou in 1919—the watershed year for dividing Zhou's early and later translations.

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[1] This inserted address form for the audience appears in Zhou’s translation of Maupassant’s short story “Suicides”. The Chinese translation entitled “自殺者” [Suicides] was published in “紫羅蘭” [*Violet*], Volume 12, No. 3, 1928.

However, as we examine Zhou's later translations we find that Zhou has translated all of the internal narrations in quite a literal manner. In fact, he abandoned all the previous means used to adapt the original internal point of view so thoroughly and suddenly that no traces of them are found in his translations beginning from 1920. All his later translations retain faithfully the original internal stance from which the narrator recounts the story. The following TT, produced by Zhou in 1921, may help to illustrate the point:

ST (2): It was on a Saturday, at six in the morning, that I died after a three days' illness. My wife was searching a trunk for some linen, and when she rose and turned she saw me rigid, with open eyes and silent pulses. She ran to me, fancying that I had fainted, touched my hands and bent over me. Then she suddenly grew alarmed, burst into tears and stammered: “My God, my God! He is dead!”

I heard everything, but the sounds seemed to come from a great distance. My left eye still detected a faint glimmer, a whitish light in which all objects melted, but my right eye was quite bereft of sight. It was the coma of my whole being, as if a thunderbolt had struck me. My will was annihilated; not a fiber of flesh obeyed my bidding. And yet amid the impotency of my inert limbs my thoughts subsisted, sluggish and lazy, still perfectly clear.

(Emile Zola: “The Death of Olivier Becaille”)

TT(2): 一天是禮拜六早上六點鐘我害了三天的病死了。我妻正在一隻箱子裏找襯衣，站起身來時回頭瞧我，却見我已僵著不動，張開了眼，脉息停了。她趕過來，還當我是暈了過去，摸我的手，彎下身來瞧我。當下她忽地吃驚起來，哭著低呼道：“我的上帝！我的上帝！他死了！” [It was at six o’clock on a Saturday morning that I died after a three days’ illness. My wife was searching a trunk for some shirt, and when she rose and turned to me, she saw me rigid and fixed with open eyes and ceased pulse. She ran to me, still thinking that I had fainted, touched my hands and bent over to look at me. Then she suddenly grew alarmed, burst into tears and cried in a loving voice: “My God, my God! He is dead!”]

我什麼都聽得，但那聲音似乎從一個極遠的所在傳來。我的左眼仍能瞧見一些兒微光，是百物融合成的一種白光，不過我的右眼已瞧不見了。這是我全身的昏睡病，好似被雷電痛擊了一下似的。我自主力已沒有了，連一絲肌肉也不聽我的吩咐。只是我那虛弱無力的四肢雖不能動彈，思想却還不曾削減，很遲緩，很呆鈍，却又非常清明。[I heard everything, but the sounds seemed to come from a great distance. My left eye still saw some faint glimmers, a whitish light in which all objects melted, but my right eye was unable to see. It was the coma of my whole body, as if a thunderbolt had struck me. My will had disappeared; not a fiber of flesh obeyed my instruction. But though my inert limbs were not able to move, my thoughts subsisted, sluggish and lazy, still perfectly clear.]

(《一死一生》，載 1921 年《東方雜誌》第 18 卷第 15、16 號)

ST(2) is a passage selected from a short story written by one of the representative novelists of the French naturalist school, Emile Zola. The story, which is about the experience of a dying patient, is narrated from the patient’s internal point of view. The “I”-narrator here functions as protagonist-narrator and everything in the above ST is strictly presented through his senses, such as his sense of sight (e.g. “My wife was searching a trunk for some linen, and when she rose and turned…”, etc.), sense of hearing (e.g. “Then she suddenly grew alarmed, burst into tears and stammered…”, etc.) and sense of touch (e.g. “… touched my hands and bent over me”, etc.). Following his true-to-life descriptions, readers come to know what he has seen, heard and felt in the bed and thus have a better understanding of his agony and anxiety towards his inability to do anything. The unique internal “protagonist-narrator” stance is faithfully retained in the TT (2). Like the narrator in the original, the narrator in the TT also acts as a reflector by whom the descriptions are presented, directing target readers’ attention from the movement of “我妻” [my wife] in the distance to the detailed descriptions of “my” feeling when “I” was lying in the bed (such as “我什麼都聽得…”[I heard everything], “我的左眼…”[My left eye…], “我的右眼…”[My right eye…], “我的自主力…”[My will…], etc.). Reading the TT, target readers can sense the helpless and impotent feelings of the protagonist conveyed by the descriptions, which are exactly the sentiments the original narrator hopes to reveal in the story.

For the stories that use internal narrator “I” as witness or observer, Zhou retained faithfully the original point of view too. The various means that were found in the early period (cf. 3.2.2.2) to adapt the internal narrations conducted from observer-narrator (I)’s point of view were no longer detected in the translations of the later period. Instead, the particular “witness” stance of the original internal narrator was intactly retained in the translation. Note, in the following example, how Zhou has reproduced the neutral stance of the observer-narrator (I) in the original by faithfully recording the narrator’s denial of any personal commentary on the story as well as the narrator’s refusal to access the mental states of others:

> ST (3): There was a general astonishment in our little circle of friends when we heard of the approaching marriage of Valentin Sincère. … Valentin, after all, was going to join the great brotherhood! And of all women, whom was he going to marry?—a widow! We are bewildered. So, the first time I met him, I buttonholed him, and demanded explanations.
>
> (Jacques Normand: “The P.L.M. express”)

> TT (3): 我們一班朋友聽說沈山洛的婚期近了，大家都詫異起來。…沈山洛到底也進了婚姻的旋渦。他娶的是怎樣一個婦人呢？偏偏又是一個寡婦！我們委實詫異極咧。我第一回撞見他時，就拉住了他，要求把這件事說個明白。

> [We, a group of friends, when hearing Valentin Sincère's marriage is approaching, all felt surprised. …Valentin Sincère after all was going to the whirlpool of marriage. Whom was he going to marry? Just a widow! We were bewildered. When I the first time met him, I pulled him to stay and demanded explanations on this matter.]
>
> (《火車中》，載 1921 年《禮拜六》第 107 期)

In a story of omniscient narration, the narrator sometimes temporarily gives up his power of narrating the story and lets one of the characters in the story provide the narration of what he perceives (see 3.2.2). This is termed character narration in narrative studies, which is in essence a sub-type of internal point of view.

As discussed in 3.3.2.3, Zhou retained faithfully all the character narrations in his early translations, aiming at reproducing the original dramatic and realistic effects brought about by the usage of this special point of view. This retention tendency of character narration can be again observed in Zhou's later translations, as the following example shows:

> ST (4): The baron did not rise. He simply turned his head and looked fixedly at Nantas, who walked forward. The latter had had the good sense not to yield to

> any desire to dress himself up, he had simply bought a black coat and a pair of trousers, which were decent but very worn and gave him the appearance of a poor but careful student…
>
> (Emile Zola: “Nantas”)

> TT (4): 老男爵並不站起身來，只回過頭去，定睛向奈他士瞧。瞧奈他士便走上前去。他打扮得並不漂亮，只買了一件黑外衣和一條褲兒，雖很整潔，却已舊了，那模樣兒是一個很小心的苦學生…[The old baron did not rise, but just turned his head and fixed his eyes on Nantas. And Nantas walked forward. He had not dressed up: he had simply bought a black coat and a pair of trousers, which were decent but worn. He looked like a careful and poor student. …]
>
> (《奈他士傳》，載 1920 年《小說月報》第 11 卷第 11 號)

The above excerpt is selected from Zola’s short story “Nantas”, in which he describes an ambitious but poor young man—Nantas—who strives to climb to the top of the social ladder in Paris by his wisdom and courage. Nantas first marries a baron’s daughter, hoping that the marriage will be a stepping-stone to his later success. But in fact he did not love the baron’s daughter, and the baron views him with suspicion, as can be clearly seen from ST (4). The first two sentences of ST (4) are narrated from the third-person omniscient point of view, but soon the narrating process is taken over by the Baron, as he examines Nantas with doubtful eyes and also a vaguely appreciative feeling for Nantas' plain dress. This mixed, complex emotion, which is portrayed by means of character narration, is faithfully reproduced in the TT. As in ST (4), the shift from omniscent narration to character narration is clearly indicated in the TT, with the first two sentences ("老男爵並不站起身來，只回過頭去，定睛向奈他士瞧。瞧奈他士便走上前去。"[The old baron did not rise, but just turned his head and fixed his eyes at Nantas. And Nantas walked forward.]) being narrated from an omniscient narrator's point of view and the rest ("他打扮得並不漂亮，只買了一件黑外衣和一條褲兒，雖很整潔，却已舊了，那模樣兒是一個很小心的苦學生" [He did not dress up: he had simply bought a black coat and a pair of trousers, which were decent but worn. He looked like a careful and poor student.]) from the baron's point of view. By the change from omniscient narration to character narration, the translator, just as the narrator in the ST, makes the feelings of the character felt by the reader and thus guides the reader from the position of detached observer to that of an involved participator in the fictional world.

6.1.3 External point of view in Zhou's later translations

According to our survey, we have indicated in Chapter Three that there are no

STs and TTs that adopt an external point of view in Zhou's early translations. External narration, which emphasizes the absolute objective representation of the events and characters in a story, was actually a fairly new narrative technique at that time in the West and did not gain much ground until the 1920s (see 3.2.3). In narrative studies, an external narrator is frequently likened to a video camera that records everything that happens in the outside world exactly as it is. He does not know everything about the story, as an omniscient narrator does, because he restricts his observations "to one central character or to a limited physical area" (Jacobus 1996: 122) and makes no attempt to tell readers what the character does not know.

Examining the STs of Zhou's later translations, we find that altogether there are 7 texts narrated from an external point of view, and Zhou, without exception, has preserved faithfully their narrative schemes in his translations. As in the originals, the information in Zhou's translations is limited to what the characters do and say. Note how the narrator of the following TT refrains from revealing any feelings or thoughts towards the events or characters described in the story, just as the original narrator does:

> ST (5): "Wait a moment!" cried the father, and began to row toward his son. Then the son rolled over on his back, gave his father one long look, and sank.

Thord could scarcely believe it; he held the boat still, and stared at the spot where his son had gone down, as though he must surely come to the surface again. There rose some bubbles, then some more, and finally one large one that burst; and the lake lay there as smooth and bright as a mirror again.

For three days and three nights people saw the father rowing round and round the spot, without taking either food or sleep; he was dragging the lake for the body of his son. And toward morning of the third day he found it, and carried it in his arms up over the hills to his farm.

(Björnstjerne Björnson: “The Father”)

TT(5): “等一下子。”那父親嚷著向著他兒子劃過船去。當下他兒子滾了過來，向他父親長長的看了一眼便沉下去了。[“Wait a moment!” cried the father, and then rowed toward his son. Then the son rolled over, gave his father one long look and sank.]

陶德不大相信有這麼一回事。他仍然撐住了船，眼睜睜地望著他兒子沉下去的所在，似乎確知他定要浮起來似的。只見有幾個水泡勃勃地上升，接連又起來了幾個。末後升上了挺大的一個，便撲的碎裂了。湖面仍是平平的，像鏡子一樣的光明。[Thord could hardly believe it. He still held the boat and stared at the spot where his son had submerged, as though he were sure that his son must surely come to the surface again. There rose some bubbles, then some more. Finally one large one rose and burst instantly. The lake was still smooth and bright like a mirror.]

一連三日三夜，人家都瞧見那父親在他兒子下沉的所在繞圈，打著槳，不吃甚麼東西，也並不睡覺。他在湖中打撈他兒子的屍身。到得第三天的早上，纔打撈著了。他抱在臂間，一路踅上小山，到他的莊子裡去。[For three days and three nights, people saw the father rowing round and round the spot where his son had gone down, without eating or sleeping. He was dragging the lake for the body of his son. On the morning of the third day he found it. He held it and carried it in his arms and walked up over the hills to his farm.]

(《父》，載 1928 年《紫羅蘭》第 3 卷第 10 號)

ST (5) is selected from Norwegian writer Björnstjerne Björnson’s short story “The Father”, which narrates a father’s—Thord’s - whole life with and without his beloved son. The contrast between the happiness of Thord with his son and his wretchedness after losing his son makes readers ponder over the capriciousness of human relationships and the frailty of lives. All the descriptions in ST (5) are limited to what the father does and says, and the narrator just records everything in an impersonal and objective way. Like a fixed camera at the lake where Thord’s son drowns, the narrator is resolutely silent and non-committal, as he just provides a definite viewing position and nothing else. With such a narrative stance, the narrator reveals himself to be uuninvolved in the fictional world. A purely objective and unobtrusive external narrative scheme like this could easily have been transformed into an unrestricted omniscient narration in the TT if Zhou had supplemented it with comments that either revealed his own opinions or emotions. In fact, Zhou's practice of adding emotive and evaluative elements in the TT to make it more forceful and emotional is quite familiar to us, because it was one of the methods that he frequently resorted to in his translation of narratorial commentary in his early period (see Chapter 4, especially 4.3.2). However, quite contrary to our expectation, we see in TT (5) that Zhou does not alter any of these narrative features this time. The information in the TT is also conveyed by an imperturbable narrator in the story, who refuses to go any deeper in description (such as adding comments to explore Thord's psychological state) than to record what happens in a matter-of-fact way. The narrator and the target reader here share the position of "observer", standing well outside the protagonist "陶德" [Thord] and scrutinizing the details of his action and posture. Like the ST readers, the target readers are given much room to imagine the father's sufferings after losing his much-loved son by these objective descriptions.

6.2 Narratorial commentary in Zhou's later translations

Narratorial commentary, which is the most explicit form of the narrator's direct presence and intervention in a story, also abounds in the STs of Zhou's later translations. The following table illustrates the total frequencies of directional commentary, explanatory commentary and evaluative commentary found in the STs of the later period:

Instances of directional commentary	Instances of explanatory commentary	Instances of evaluative commentary	Total number of STs
52	723	784	108

Figure XVIII: Narratorial commentary found in STs of the later period

More than 95 percent of these narratorial comments are made up of one to five sentences and only a very small number of them exceed six or more than six sentences. Almost all of these comments are faithfully reproduced by Zhou in his later translations, with their narrative functions being exactly retained and their semantic meanings closely followed. The homogeneity of translation method, as indicated by these exact renditions, is in marked contrast to the diverse means used to adapt or expand the original commentaries in his early translations. In the following discussion, besides exemplifying Zhou's general tendency to retain narratorial commentary in his later translations, I will enumerate some cases in which adaptations or simplifications can be spotted, believing these small cases will only highlight, rather than undermine, the major retentive tendency. I also believe that the analysis of these exceptional cases will help us to understand the lingering influence of Chinese narrative tradition on Zhou's translation decisions despite the profound changes in the social, political and literary ambiance in China since 1920 and bring to light some long-standing technical problems Zhou encountered when he found himself "torn between western and Chinese forms of narration… in presenting western fiction in Chinese" (Hanan 2004: 6).

6.2.1 The translation of directional commentary

As noted in Chapter Four, Zhou adopted a variety of means, including retention, simplification and deletion, to render directional commentary in his early translations (see 4.3.1). It has also been shown that the over-narratives in the STs of the early period were the type of directional commentary that was most likely to receive simplification or deletion in the TTs. However, in all the 31 instances of directional commentary (including 7 over-narratives) we find in the later STs, none have undergone any modifications in their corresponding TTs. As the following example shows, the translation exactly reproduces what the narrator comments in the work itself, including both the tone and the message:

> ST (6): The ideas of my friend Watson, though limited, are exceedingly pertinacious. For a long time he has worried me to write an experience of my own. Perhaps I have rather invited this persecution, since I have often had occasion to point out to him how superficial are his own accounts and to accuse him of pandering to popular taste instead of confining himself rigidly to facts and figures. “Try it yourself, Holmes!” he has retorted, and I am compelled to admit that, having taken my pen in my hand, I do begin to realize that the matter must be presented in such a way as may interest the reader. The following case can hardly fail to do so, as it is among the strangest happenings in my collection though it chanced that Watson had no note of it in his collection.
>
> (Sir Arthur Conan Doyle: “The Adventure of the Blanched Soldier”)

> TT (6): 吾友華生的理想雖有限，卻是很固執的。他曾好久的纏擾著我，定要我將自己的經歷寫將下來。這一回事也許是我自己招惹來的。可是我往往指摘他的記事總是浮泛而不切事實，而以迎合公眾的愛好一句話給自己開

> 脫。他反唇道：“福爾摩斯，你自己試試。”我於是不得不執筆在手，而一面自知敍述此事，必須引起讀者的興味纔是。以下的一案不致掃讀者的興趣，因為這也是生平所採集的奇案之一，不過華生偶然沒有記下罷了。[The ideas of my friend Watson, though limited, are exceedingly pertinacious. He has for a long time been pestering me to write an experience of my own. Perhaps it is I that invited this business, for I have often criticized how superficial and baseless his own accounts are and accused him of excusing himself by saying that he pandered to popular taste. He has retorted, “Try it yourself, Holmes!” Then I have to hold my pen in my hand, knowing that my accounts must be interesting enough to attract the reader. The following case can hardly fail to do so, as it is among the strangest cases I have encountered in my life though it chanced that Watson did not record it.]
>
> (《諱疾記》，載 1926 年《紫羅蘭》第 2 卷第 1 號)

ST (6), which is selected from one of Conan Doyle’s detective stories, is quite different from his other stories in that it is narrated by Holmes, the detective himself, instead of by the usual narrator, Watson. Holmes’ justification for taking Watson’s usual job here can be broadly regarded as an over-narrative embedded within a super-narrative scheme that comprises two or more than two narratives (see 4.3.1).

Here this over-narrative also has the function of attracting the reader’s attention and livening up the atmosphere. Unlike the stereotyped directional commentary of Chinese vernacular fiction that often strikes readers as abrupt and unnecessary, the directional comments in ST (6) are quite original and fit the context of the story well. All these narrative features, as we see in the above example, are truly reproduced in the TT. As in the original, the narrator first comments that stories recounted by Watson are “…總是浮泛而不切事實 […superficial and baseless] and that ”…而以迎合公眾的愛好一句話給自己開脫” [(he) accused him of excusing himself by saying that he pandered to popular taste], and then says that his coming account should be interesting enough to attract the reader’s interest (“以下的一案不致掃讀者的興趣，因為這也是生平所採集的奇案之一” [The following case can hardly fail to do so, as it is among the strangest cases I have encountered in my life though it chanced that Watson did not record it.]). By “depreciating” Watson’s report and extoling his own, the narrator (Holmes), while suggesting his direct presence in the story, makes a straight appeal to the readers for their admiration of his narrating techniques. The resultant effect is an image of a pleasantly garrulous and somewhat arrogant detective Holmes, who oozes confidence in almost everything he engages in. This, I believe, is also the image that the original narrator aims to project with the directional comments. The full preservation of the tone, message and fictional effects of directional commentary is not solely found in the above example. In fact, Zhou used the same method in treating all directional comments in his later translations, which clearly indicates that he has completely given up the previous attempts to adapt directional commentary.

6.2.2 The translation of substantive commentary

Substantive commentary, which refers to the narrator's comments on the content of the story, is far more frequently found in the STs of Zhou's later translations than is directional commentary. It is used either to expound or to evaluate events or characters in the story so as to exert influence on readers.

The preservation of directional commentary by which Zhou replicated the original narrative features, was still the major strategy he used to translate substantive comments. More than 95 percent of the directional comments are preserved intact in Zhou's later TTs. Other strategies, like insertion and simplification, can also be spotted sporadically.

6.2.2.1 The translation of explanatory commentary

Of 723 explanatory comments that are found in the STs of Zhou's later translations, all are preserved in a fairly truthful manner. As explanatory commentary is mainly used to clarify reader’s possible doubts about plots, characters or cultural issues narrated in the story, Zhou’s complete preservation of them helps to make the content of the stories more accessible to Chinese readers. In addition, the early practice of beginning explanatory comments in TTs with typical markers such as “蓋” [because], “然” [since], “原來” [it turns out to be…] or “因爲” [owing to…], which could be regarded as obvious textual realizations of the influence of Chinese traditional fiction and part of the translator’s attempts to make the explanations more explicit for target readers (cf. 4.3.2.1), is rare, if not totally non-existent, in Zhou’s later translations. The absence of these formal markers prominently suggests, at least in regard to this particular narrative feature, the fading influence of Chinese traditional fiction in Zhou’s fiction translations. To illustrate Zhou’s complete retention of explanatory comments in this period, we can do no better than to draw exemplification from his translation of the following prolonged explanatory commentary, with which he retains closely the original narrative function and semantic meaning:

> ST (7): When the little seamstress had climbed to her room in the story over the top story of the great brick tenement house in which she lived, she was quite tired out. If you do not understand what a story over a top story is, you must

remember that there are no limits to human greed, and hardly any to the height of tenement houses. When the man who owned that seven-story tenement found that he could rent another floor, he found no difficulty in persuading the guardians of our building laws to let him clap another story on the roof, like a cabin on the deck of a ship; and in the southeasterly of the four apartments on this floor the little seamstress lived. You could just see the top of her window from the street—the huge cornice that had capped the original front, and that served as her window-sill now, quite hid all the lower part of the story on top of the top story.

(H.C. Bunner: “The Love Letters of Smith”)

TT (7): 那縫衣女郎一層又一層的爬上那座大磚屋，入到頂上一層伊的臥房中時，委實是乏極了。你要是不明白怎麼叫做頂上一層，該記取人類的貪欲是沒有限制的，而對於這種分間出租的屋子更是不厭其高。於是這一座七層高的屋子的主人，見他屋中還能租出一層，就要求我們地方上主持營造律法的官員，許他在屋頂上再添造出一層來，好似輪船甲板上的艙房一般。這頂上的一層又分作四部分，那縫衣女郎便住著東南角的一部分。你在街上能望見伊窗子的頂，屋前原有的大蒼板，如今恰好給伊做窗檻之用，而這頂樓的下半部，卻一齊遮去了。[When the little seamstress had climbed the great brick

> tenement house story by story till she finally reached the story on the roof where her bedroom was located, she was quite tired out. If you do not understand what a story over a top story is, you must remember that there are no limits to human greed, and hardly any to the height of tenement houses. When the owner of the seven-story tenement found that he could rent another floor from his house, he then requested the officials who were responsible for building laws in our region to allow him to clap another story on the roof, like a cabin on the deck of a ship. And on this top floor there were four apartments, and the apartment that the seamstress lived in was in the southeast part. You could just see the top of her window from the street. The original huge cornice that was placed before the house was now served as her window-sill. And all the lower part of the story on top of the top story was hid by the cornice too.]
>
> (《傳言玉女》，載 1927 年《紫羅蘭》第 2 卷第 17 號)

ST (7) is a fairly long narratorial commentary that tells the reader the special shape and place of the room in which the protagonist, a seamstress, lives, hoping to help the reader to have a better understanding of her poor living situation. Here the narrator provides an exhaustive description of "what a story over a top story is", combining it with his occasional evaluative remarks on human nature (e.g. "you must remember that there are no limits to human greed, and hardly any to the height of tenement houses.”) to heighten the significance of the description. These two types of narratorial commentary work so interdependently and effectively used in this excerpt that the long explanatory comments shade over imperceptibly into direct comments about the wretched living status of the seamstress. In TT (7), all these narratorial comments are carefully preserved and target readers are provided with facts about “頂上一層” [a story on the roof]—a cultural fact that they could not easily learn otherwise.

Examining Zhou’s later translations of explanatory commentary from a target perspective, we find that Zhou, on a number of occasions, inserted his own explanatory comments into the translation. As with his insertion of explanatory comments in his early translations, Zhou uses two ways to supplement additional explanatory comments in the TT. For the first method, he directly inserts the comments in the TT without giving any hints that they are actually his own additions. In the second method, Zhou indicates in the TT that the explanatory comments are actually his additions by bracketing the comments, which are usually introduced by the word “按” [note, or translator’s note]. In Zhou’s later translations, these two types of supplemented comments appear far less frequently than those occurring in early TTs, which might suggest target readers’ increasing knowledge of foreign culture of that time. Altogether 12 instances of the first type of addition and 9 instances of the second type are to be found in Zhou’s later translation. This marks a considerable decrease in frequency when compared with the same type of additions in the early translation, as the following figure shows:

	Frequency of added explanatory comments in the TTs (first type)	Frequency of added explanatory comments with “按” (second type)
Early Period	43	87
Later Period	12	9

Figure XIV: A comparison of the frequency of added explanatory comments in Zhou’s early and later translations

Among the 12 inserted comments that are integrated into the TTs, 8 are explanations of events and 4 are explanations of cultural terms or issues. The following are two examples (the added comments are bolded and italicized):

> ST (8): Growing sadder and sadder, he filled his pipe. “Fortunately I have still tobacco enough to hide the pistol,” he muttered, and began to smoke.

(Henry Murger: “Francine’s Muff”)

TT (8): 接著愁上加愁，萬分難堪，就裝了一鬥煙，向著自己說道：“我幸虧還有煙草在著，好借他遮去我手槍。”說時，吸起煙來。***遮去手槍，就是免去自殺的意思。***[Growing sadder and sadder, he could not tolerate the situation any more. So he filled his pipe and spoke to himself: “Fortunately I have still tobacco enough to hide the pistol,” he muttered, and began to smoke. ***“Hide the pistol” actually means that he would give up the idea of committing suicide.***]

(《黃葉》載《小說月報》1920 年第 11 卷第 2 號)

ST (9): Then they began to converse among themselves in German. The big boy walked out as proud as the Doge, clinking his money in his pocket.

(Alphonse Daudet: “The Child Spy”)

TT (9): 當下他們便操著德國話，很急促的彼此講著。那大孩子走將出去，像***古時威匿司和奇奴亞共和政府的***主裁一樣驕傲，在口袋里玩弄著他的錢。[Then they began to converse with each other in German. The big boy walked out ***as proud as the Doge of the ancient republics of Venice and Genoa***, clinking his money in his pocket.]

(《小间谍》，載 1921 年《東方雜誌》第 18 卷第 7 號)

ST (8) is the story of a young man who wishes to commit suicide with a pistol, who hopes that he may get rid of this crazy idea after he has smoked his pipe. In TT (8), the translator has added an explanatory comment, “遮去手槍，就是免去自殺的意思” [“Hide the pistol” actually means that he would give up the idea of committing suicide], for the action described in the ST, “hide the pistol”, facilitating target readers’ understanding of the underlying meaning of the character’s speech. While the italicized part of TT (8) is an added commentary of interpretation of the events of the story, the italicized part in TT (9) is an added explanation of specific cultural terms appearing in the ST. In ST (9), the cultural figure of the Doge, the elected chief magistrate of the former republics of Venice and Genoa, is expounded in the TT with the inserted commentary “像古時威匿司和奇奴亞共和政府的” [just like the Doge of the ancient republics of Venice and Genoa]. This addition was to smooth out target reader’s reading difficulties which might arise from the cultural concept of “Doge”.

Another way to add explanatory comments is by means of notes introduced by the marker indicating the inception of the explanation, “按”. Altogether 9 instances of such additions are found in Zhou’s later translations, with the subjects they annotate ranging from literary concepts to monetary terms. The following are two examples:

ST (10): And today he had probably forgotten her, if he did not relate this audacious, comical and tender farce to his comrades over their cups.

Had she seen him again? Did she still love him? And I thought: Here is an instance of modern love, grotesque and yet heroic. The Homer who should sing of this new Helen and the adventure of her Menelaus must be gifted with the soul of a Paul de Kock. And yet the hero of this deserted woman was brave, daring, handsome, strong as Achilles and more cunning than Ulysses.

(Guy de Maupassant: “Madame Parisse”)

TT (10): 他要是不把這一出又豪放、又滑稽、又溫柔的活劇在酒樓轟飲時告訴他的夥伴們，那麼他今天也許已忘却了伊。可會再見過他的面麼？伊可是再愛他麼？因此我想這倒是現代情愛的一個例子，雖覺狂妄而却很有英雄氣的。大詩人荷馬須天賦著一個保羅高克***(按：系法國之名小說家)***的靈魂，謳歌這新的海倫和那情郎曼尼勞的冒險史。而這棄婦巴黎士夫人的英雄又勇敢、又美秀，簡直是雄健如阿希兒，而狡猾過於尤立西呢***(按：海倫、曼尼勞、阿希兒、尤立西皆荷馬詩中人物)*** [If he did not relate this audacious, comical and tender farce to his friends when they were drinking in a bar, he had probably forgotten her today. Had she seen him again? Did she still love him? And I thought that this is an instance of modern love, grotesque and yet heroic. Great poet Homer should be gifted with the soul of a Paul de Kock (***note: a famous French novelist***) to sing of this new Helen and the adventure of her lover Menelaus. And yet the hero of this deserted woman, Madame Parisse, was brave, handsome, strong as Achilles and more cunning than Ulysses [***note: Helen, Menelaus, Achilles and Ulysses are all characters in Homer's epics***]].

(《蝶戀花》，載 1927 年《紫羅蘭》第 2 卷第 16 號)

ST (11): Jose with his wife and children were in the street, and he had to end by being the manager of a weekly paper at a salary of six reales a day, not always paid.

(Eusebio Blasco: "Modern Life")

TT (11): 而育山和他的妻子兒女，都流落了。末後他做了一種周刊的經理，薪水不過六利爾***(按：此系西班牙貨幣，每利爾合英幣二便士半)***一天還是不常常照付的。[But Jose, his wife and children wandered aimlessly in the street. Finally he had to act as the manager of a weekly and his salary was only six reales [***note: real is Spanish currency, and one real equals two pence and a half***] a day, not always paid.]

(《現代生活》，載 1927 年《紫羅蘭》第 2 卷第 20 號)

In TT (10) and (11), the translator has provided explanatory comments for Western literary figures (e.g. Homer, Paul de Kock), literary characters (e.g. Helen, Menelaus, Achilles, etc.) and monetary terms ("real"), respectively, to facilitate the understanding of these concepts.

As a reader, one may be curious about what Zhou usually did if he came across similar STs that were strewn with foreign cultural elements (such as example 9), as proper associations with these images cannot naturally spring from target readers if they do not have the relevant knowledge. The fact is, as our survey finds, Zhou most often resorted to the method of transliteration (i.e. literal retention) to translate these cultural images in his later translations, without adding any explanations at all. The following are two examples we have randomly selected from a multitude of similar transliteration cases in Zhou's later corpus:

ST (12): Pacing about his rooms he halts abruptly, ruffles up his hair, and says in the tone in which Laertes announces his intention of avenging his sister: …

(Eusebio Blasco: "Modern Life")

TT (12): 他在一間間的房中往來踱著，突然間又停住了，亂搔他的頭髮，用著藍爾志報告他决意給他妹妹報仇時的那種聲音說道∶…[He paces to and fro in each of his rooms. Suddenly he halts, ruffles up his hair, and says in the tone in which Laertes announces his intention of avenging his sister: …]

(《現代生活》，載 1927 年《紫羅蘭》第 2 卷第 20 號)

ST (13): I thought of Faust and his bulldog, and of the fact that nervous people sometimes when exhausted have hallucinations.

(Anton Chekhov: “Panic Fears”)

TT (13): 我想到了浮士德與他的猛狗，又想到神經質的人在疲乏時往往會生出幻想來。[I thought of Faust and his fierce dog, and of the fact that nervous people sometimes when exhausted have hallucinations.]

(《恐怖》，載 1929 年《紫羅蘭》第 4 卷第 9 號)

In the above two examples, we see that Zhou has directly transliterated the two cultural images of “Laertes” (a character in Greek mythology, the father of Odysseus.) and “Faust” (a magician and alchemist in German legend and the protagonist of the novel *Faust* written by Goethe) as “藍爾志” and “浮士德” respectively, without providing further information about these two cultural images that may lie beyond the range of target readers’ knowledge. The substantial decrease in the number of inserted explanatory comments (in various forms) and the tendency to transliterate most of the foreign cultural allusions without further explanations in Zhou’s later translations suggest at least two things: one is that Zhou, as a translator, had much more confidence in target readers’ comprehension and acceptability of foreign referents in the later period than in the early period; second, it may indicate that a receptive readership that appreciated exotic cultural elements was gradually being formed, beginning about 1920, and that this group of readers showed greater tolerance (or even appreciation) for cultural elements they did not understand than readers of the early period.[1]

6.2.2.2 The translation of evaluative commentary

In 4.3.2.2, we discovered that Zhou frequently expanded or assimilated the original evaluative commentary in his early translations, which clearly revealed his inclination to project himself and his desire to interfere in the narrating process and target readers’ reception.

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[1] Referring to example 10, we see that when Zhou added his own explanations for the Spanish monetary unit “real”, he converted one real into two pence and a half (“英幣二便士半”), that is, into British monetary units, rather than into Chinese monetary units (such as “圓”, yuan). This might suggest that Chinese readers of that time already had quite sufficient knowledge about the exchange rate of British currencies—an aspect of foreign culture.

In his later period, however, Zhou adopted a very literal approach in dealing with the original evaluative commentary. Among 784 instances of evaluative commentary that are found in the STs of the later corpus, 769 of them are faithfully retained in the TTs and only 15 of them have undergone various degrees of simplification. None of them have been deleted in translation. In fact, some of his later translations (especially those since the late 1920s) are so close to both the form and meaning of the original comments that they produced effects of literalism or translationese, which are in direct contrast to the fluent and domesticating language style prevalent in translations of his early period. If we examine the TT of the following translation of evaluative commentary, we will find that the usage of structures and language still sounds foreign to Chinese readers today (the evaluative commentary in the following examples will be italicized and bolded):

> ST (14): He stepped forward at a ghostly pace, and stood beside the widow, contrasting the awful simplicity of his shroud with the glare and glitter in which she had arrayed herself for this unhappy scene. ***None, that beheld them, could deny the terrible strength of the moral which his disordered intellect had contrived to draw***.
>
> (Hawthorne: “The Wedding Knell”)

> TT (14): 他惡很很的向前走了一步，站在這孀婦身旁。他身上殮謠可怖的色調和伊華服上發出的閃鑠的光彩正成個反比例。***凡是注視著他們倆的人，誰也不能否認他用他的失常的智慧設下這番局面所引起的驚人的偉力。***[He stepped forward in a menacing manner, and stood beside the widow. The awful color of his shroud contrasted with the glittering radiance given out from her panoply. ***None, that beheld them, could deny the frightening strength of the scene which his disordered intellect had contrived to plan***.]
>
> (《死的結婚》，載 1928 年《小說世界》第 17 卷第 1 號)

In this example, by translating the evaluative commentary “None, that beheld them, could deny the terrible strength of the moral which his disordered intellect had contrived to draw” as “凡是注視著他們倆的人，誰也不能否認他用他的失常的智慧設下這番局面所引起的驚人的偉力” [***None, that beheld them, could deny the frightening strength of the scene which his disordered intellect had contrived to plan***.], Zhou copied the original with an amazing degree of conformity both in content and form. The above translation might strike Chinese readers as awkward in syntactic structure, as the noun “偉力” is modified with the rather long attributing clause “他用他的失常的智慧設下這番局面所引起的驚人的” [***the frightening strength of the***

scene which his disordered intellect had contrived to plan.], which deviates from the general practice of using one to two adjectives to modify a noun in Chinese. This prolonged modifier, which is termed 'the expansion of partial elements' ("局部成份的誇張") in modern Chinese studies (cf. Lü S. 1979, 1999), is regarded as one of the seven features of the Europeanized grammar of Chinese by linguist Wang Li (Wang L. 1984, 1985). So this literal retention not only retains the original narrative function, but also introduces exotic-sounding structures into the Chinese language.

It is true that retention is the dominant strategy Zhou used in translating evaluative commentary in the later period. But in at least 11 cases we find that Zhou has simplified to various degrees (sometimes even to the extent of total omission) the original evaluative comments. Such practices are, however, mostly found in Zhou's translations from 1920 to 1922, with fewer and fewer cases detected afterwards, and no simplification or deletion cases are found in Zhou's translations after 1928. Examining these 11 simplified cases closely, we find that most are simplification (or deletion) of evaluative comments more or less related to religious concepts; and the rest are individual cases that are simplified either because of their lengthy and elaborate style or the sensitive topics they discuss.

In some Western stories, the narrator sometimes appeals to religious concepts or beliefs to express his evaluative comments. As these concepts or beliefs are usually valued as kind of norms in society, the narrator, by hinting that readers should judge the events or characters mentioned in the light of these norms, hopes to enhance the credibility and authoritativeness of his/her comments. However, in Zhou's later translations, at least 9 instances of evaluative commentary that involve religious elements undergo various degrees of simplification, or even deletion. ST (14) and ST (15) all contain religious elements in the evaluative comments, and none of them can be found in their corresponding TTs:

> ST (15): From the month of May to the month of July brave Jep did not cease to be the faultless watchman. We used to get a glimpse of him in the evening, when he woke up. ***What a bearing the chap had! Never a strong word nor a sign of obscenity. I will be damned if he knew where the Godmother's Arms was! If you offered him a glass, he politely refused—like Joshua in that, who seized the chance of such invitations to turn up his eyeballs and talk to you about his mother and sister.***
>
> (H. Barbusse: "The Watchman")

> TT (15): 從五月到七月，勇敢的杰泊一徑做著那毫無過失的守夜人。傍晚時，我們常能瞧見他剛睡醒了起來。***這廝是何等的好人。他從沒有一句剛愎***

的話，從沒有一些子淫亂的行爲。 [From May to July, the brave Jep continued to be the faultless watchman. In the evening, we could often see him when he just woke up. ***What a good chap he was! He never declared a headstrong statement and never conducted any licentious acts.***]

(《守夜人》，載 1921 年《禮拜六》第 142 期)

ST (16): He had turned into the house, and shut and bolted the door. ***True believers know that sin pollutes not only the sinner, but the sinner's children, and those who touch them. The punishment promised by the Lord for whomsoever violates the law lies patiently in wait to snatch away His eternal salvation on the slightest failing; and one must take all precautions against God's dreadful logic.***

(H. Barbusse: "The Stone Man")

TT (16): 他自管轉入屋中，把門關上了，上了閂。[He just turned into the house, and shut and bolted the door.]

(《石人》，載 1921 年《禮拜六》第 1 卷第 4 號)

In ST (15), the narrator invokes the religious reference to Joshuain in his evaluative comments to make them more convincing to the reader, but this element disappeared completely in the TT, and the fairly long commentary in the original is condensed to "*這廝是何等的好人。他從沒有一句剛愎的話，從沒有一些子淫亂的行爲*" [What a good chap he was! He never declared a headstrong statement and never conducted any licentious acts]. Similar simplification can be observed in example (16) too, but with a greater degree of omission. As we can see, ST (16) is an evaluative comment that is packed with religious beliefs and concepts, such as "True believers know that sin pollutes not only the sinner, but the sinner's children, and those who touch them"; "The punishment promised by the Lord for whomsoever violates the law lies patiently in wait to snatch away His eternal salvation on the slightest failing"; and "God's dreadful logic", which clearly demonstrates the narrator's intention to relate the protagonist's particular behavior to the established religious norms. But Zhou completely deleted these religiously-tainted comments in the TT, probably thinking that they were not important enough to be worth the trouble of explaining. Zhou's hesitation to reproduce intact the evaluative comments with religious elements in the TTs of 1920 to 1922[1] might suggest that both the translator and the target readership were not yet ready to accept wholesale foreign religious elements at that time. This is understandable, as Chinese people, who had long been under the influence of

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[1] Zhou's simplification or deletion of religious images in metaphors is also detected in his translations of the early period, a fact which suggests that Zhou's simplification of religiously-tainted comments was not a spur-of-the-moment decision, but actually a continuation of the early practice.

Buddhism and Taoism, would really have needed to take some time to accept a totally different religion such as Christianity. Nevertheless, the fact that all foreign religious elements (no matter in the form of narratorial comments or metaphors) are faithfully reproduced in Zhou's translations after 1928 might also indicate that the translator and Chinese reader were ready to fully appreciate the ideas of a foreign religion—which is an essential part of western culture—by the end of the 1920s at the latest.

Of the remaining two simplified cases of evaluative commentary found in Zhou's later translations, one might have been simplified because of its verbose style, as the following example shows:

> ST(17): It is likewise of no use to ponder over the intelligence of crazy people, for their most weird notions are, in fact, only ideas that are already known, which appear strange simply because they are no longer under the restraint of reason. Their whimsical source surprises us because we do not see it bubbling up. Doubtless the dropping of a little stone into the current was sufficient to cause these ebullitions. Nevertheless crazy people attract me and I always return to them, drawn in spite of myself by this trivial mystery of dementia.
>
> (Guy De Maupassant: "Madame Hermet")

> TT (17): 我因為喜歡狂人，因此也喜歡觀察他們。[I like crazy people, so I enjoy observing them.]
>
> (《歐梅夫人》，載 1920 年《小說月報》第 11 卷第 4 號)

In the above example, the original lengthy evaluative commentary, which is composed of nearly a hundred words, is reduced to one very general descriptive sentence, “我因為喜歡狂人，因此也喜歡觀察他們”[I like crazy people, so I enjoy observing them] in the TT. It may be conjectured that the translator has simplified the original lengthy comments to make the translation fit for publication in the weekly and to speed up the narrative pace of the story.

However, the next simplified case (example 18), which is also a great condensation of the prolonged original, can be more justifiably explained in the light of the sensitive topic it touches:

> ST(18): Do you believe, monsieur, that it is always in our power to resist, that we can keep up the struggle forever, and refuse to yield to the prayers, the supplications, the tears, the frenzied words, the appeals on bended knees, the transports of passion, with which we are pursued by the man we adore, whom we want to gratify even in his slightest wishes, whom we desire to crown with every

> possible happiness, and whom, if we are to be guided by a worldly code of honor, we must drive to despair? What strength would it not require? What a renunciation of happiness? What self-denial? And even what virtuous selfishness?
>
> (Guy de Maupassant: “Mother and Son”)

> TT(18): 先生，你想我們還有這能力絕情割愛，不爲籲求和眼淚所感動，不爲熱愛和深情所轉移麼？[Monsieur, do you believe that we are still able to sever our love and relationship, not moved by appeals and tears or not touched by devotion and passion?]
>
> (《酷相思》，載 1926 年《紫羅蘭》第 1 卷第 13 號)

The long and passionate evaluative commentary in ST(18) is greatly reduced to a rhetorical question that only summarizes the main idea of the original in the TT. The verbose style of the original evaluative comments, of course, might be part of the reasons for Zhou’s simplification practice here. But a more cogent explanation, in my opinion, is that the commentary touches on a rather sensitive topic, namely, the love between a mother and a son. Zhou, as a traditional man of letters who has long been under the influence of Chinese ethics, might not have been accustomed to such explicit and overt revelation of the mother’s love for her child. In addition, such a passionate love proclamation between mother and son, if directly rendered in Chinese, may even arouse the target reader’s suspicions that the sin of incest is being committed. In other words, Zhou probably made the above condensation out of ethical considerations.[1]

6.3 Characterization in Zhou’s later translations

As an essential component of narrative fiction, characterization here especially refers to the two major means of portraying a character, direct definition and indirect presentation, with the latter being further classified as the description of action, of speech, of external appearance, and as psychological presentation. All of these means of characterization can be spotted, with different frequencies, in the STs of Zhou’s later translations. On the whole, action description and speech description appear most frequently in the STs. The following figure illustrates the total frequencies of direct definition, speech description, external description and psychological description found in the STs of the later period:[2]

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[1] According to Hanan, it is ethical issues, rather than the descriptions of “kiss”, that was the “bane” of Chinese translators (Hanan 2004: 98) during the late Qing and early Republican period. As Hanan has already noted, even a literal translator such as 林纾 [Lin Shu], who adopted a most straightforward approach in translating Jonathan Swift's satire Gulliver's Travels, had to turn to the practice of rewriting and simplification to translate a passage in Chapter Six, in which children are described as merely as “the result of their parents’ concupiscence and therefore owe their parents no affection” (Hanan 2004: 121). This statement is evidently more than Lin could bear, as Lin always stressed the importance of filial piety.

[2] The frequency of action description is not calculated here due to its progressive narrative nature; please refer to 5.2.2.1 for the reasons for not determining the total number of action descriptions in the STs.

Instances of direct definition	Instances of speech description	Instances of external description	Instances of psychological description
1125	12184	862	736

Figure XX: Frequency of different means of characterization found in STs of the later period

Similarly to his translation of narratorial commentary of the later period, Zhou adopted a very literal approach to rendering most of the different means of characterization during this same period. Frequently, the translator has reproduced exactly the order in which information is conveyed even though the TT conflicts with Chinese practice. As a result, a peculiar translationese style that is not seen in the early translations has been created in the TTs of the later period. Though retention is the dominant strategy used in Zhou's later translations, it would be still too sweeping a statement to claim that Zhou rendered all characterizations faithfully in this period, as some instances of characterization (especially speech description) also have various degrees of expansion or simplification. Some of these adaptations, as will be illustrated in the following discussion, apparently can be attributed to the enduring influence of the narrative conventions of Chinese traditional fiction and some can be ascribed to Zhou's decisions to adjust his translations to suit his own ethical and other standards. But the fact that almost no such modifications were made to the original characterizations after 1926 suggests these adaptations and simplifications are only exceptional cases rather than the norm. Literalism is undoubtedly the dominant translation strategy Zhou used in the later period.

6.3.1 The translation of direct definition

In 5.2.1, we have noted that retention and expansion are the two major strategies Zhou resorted to when translating direct definition in the early period. In the expanded translations, Zhou has frequently inserted similes or metaphors to make the definitions more explicit and vivid. A small number of simplified cases are also detected, mainly due to the constraints of the linguistic norms of the Chinese language.

In contrast, the early practices of expansion and simplification are never found in Zhou's later translations. What we see in the TTs are very faithful or even literal renderings of all the 1125 direct definitions found in the STs. In fact, many of his translations follow the original definitions so closely that even the original syntax, including the convoluted structure and the sentence or word order, is entirely copied in the TTs. This particular way of preserving the syntax, which is termed the

Europeanized grammar of Chinese today, usually gives the translations a foreignizing effect not usually seen in his early translations. Let us see the following example (the direct definitions are italicized and bolded):

> ST(19): Lyubov Grigoryevna, ***a substantial, buxom lady of forty who undertook matchmaking and many other matters of which it is usual to speak only in whisper***s, had come to see Stytchkin, the head guard, on a day when he was off duty.
>
> (Anton Tchehov: “A Happy Ending”)

> TT(19): 呂白芙・葛麗高蘭芙娜，***一個堅定而壯健快樂的四十歲的婦人，專給人家做媒並擔任那種只能低聲私語的事情的***，伊來瞧車守的頭領史鐵區根，恰在他休假的一天。[Lyubov Grigoryevna, ***a steadfast, buxom and happy lady of forty who undertook matchmaking and matters that can be only dealt with in whispers***, had come to see Stytchkin, the head guard, on a day when he was off duty.]
>
> (《良緣》，載 1930 年《紫羅蘭》第 4 卷第 14 號)

In ST (19), the direct definitions, including the adjectives “substantial”, “buxom” and the long noun phrase “lady of forty who undertook matchmaking and many other matters of which it is usual to speak only in whispers”, are all translated in a very literal way in TT (19) as “***一個堅定而壯健快樂的四十歲的婦人，專給人家做媒並擔任那種只能低聲私語的事情的***’ [***a steadfast, buxom and happy lady of forty who undertook matchmaking and matters that can be only dealt with in whispers***]. In the TT, even the sequence of the original sentences is reproduced, which makes the translation a bit awkward in the sentence structures used. Such literal rendering of direct definitions, in which Zhou attempts to achieve the highest degree of resemblance between the TTs and the STs in terms of structure and content, are actually not uncommonly found in his later translations. These translations, with their apparent literalist effects in language style, mark a significant departure from the fluent and idiomatic language style that characterizes Zhou’s early translations.

The tendency to be very literal in representing the original definitions is especially apparent in Zhou’s translations of the 1930s. To illustrate the extreme literal effects of his translations of this time, we can do no better than to quote Zhou’s translations of long modifiers (more than three adjectives), which were generally the subjects of simplification in the early period:

ST(20): ***From the once well-made, adroit attorney with a mobile, insolent, and***

> ***always drunken face, Shapkin had changed into a modest, grey-headed, decrepit old man***.
>
> (Anton Tchehov: “Old Age”)

> TT(20): *從一個身材相稱舉動敏捷而帶著一張傲慢易變常有醉意的面龐的大律師，夏伯京已變做了一個頭髮花白謙卑而衰弱的老頭兒了。*[***From the once well-made, adroit attorney with an insolent, mobile and often drunken face, Shapkin had changed into a modest, grey-headed, decrepit old man***.]
>
> (《老年》，載 1930 年《紫羅蘭》第 4 卷第 15 號)

In TT (20), the translator renders the original definitions in such a literal way that the TT is actually a word-for-word translation of the original syntax. The dense adjectives “身材相稱舉動敏捷而帶著一張傲慢易變常有醉意的面龐的” [***the once well-made, adroit attorney with an insolent, mobile and often drunken face***] (altogether six adjectives piled up in succession in Chinese) and “一個頭髮花白謙卑而衰弱的” [***a modest, grey-headed, decrepit***] (altogether three adjectives piled up in succession in Chinese) used in the TT to modify the nouns “大律師” and “老頭兒” respectively, depart greatly from the general practice of using no more than two adjectives as modifiers in standard Chinese. The use of Europeanized grammar to render the definitions not only helps to preserve the original narrative function but also brings a unique foreignizing effect to Zhou’s translations since the 1930s.

6.3.2 The translation of indirect presentation

As in his translation of indirect definition, Zhou most frequently resorted to preservation to translate various means of indirect presentation in the later period. Sometimes he even copied the form and content of the original indirect presentations with such a surprising degree of fidelity that the expressions he used might even strike Chinese readers today as unnatural. The early practices of adapting the original indirect presentations, such as expansion and simplification, are occasionally spotted in Zhou’s translations from 1920 to 1922, with fewer and fewer such cases being found afterwards. Such practices almost disappear completely after 1930.

6.3.2.1 The translation of action description

In 5.2.2.1, we have discussed how Zhou frequently enhances the original action description by supplementing extra visualized detail or figurative language in the TTs. The resultant action descriptions, as we have noted, have more dramatizing effects and are generally more vivid than the originals, but since 1920, such a liberal, adaptive approach gradually gives way to a faithful or even literal translation method.

Our survey indicates that almost all of the action descriptions are faithfully preserved in the TTs, with every detail reproduced in a fairly literal way. No cases of simplification or deletion have been found in the TTs of this period. To see how closely Zhou followed the original action description, we can take a look at the following example, in which Zhou has exactly reproduced the original sentence structure, repetition of words and even punctuation to achieve the highest degree of resemblance between the ST and the TT in terms of content and form:

> ST (21): [H]e made his way uninterruptedly, …, through the blue chamber to the purple—through the purple to the green—through the green to the orange—through this again to the white—and even thence to the violet, ere a decided movement had been made to arrest him.
>
> (E. Allan Poe: “The Red Death”)

> TT (21):他便又無遮無礙的一路走去，…，穿過了藍色的房間，到紫色的房中——穿過了紫色的房，到綠色的房中——穿過了綠色的房，到橘色的房中——穿過了這一間，又到白色的房中——更轉到紫羅蘭色的房中去，誰也沒有決心挐下他的行動。[He walked on his way uninterruptedly, …, through the blue chamber to the purple chamber—through the purple chamber to the

> green chamber—through the green chamber to the orange chamber—through this chamber again to the white chamber—and even turned to the violet chamber, no one had decided to take action to stop his movement.]
>
> (《紅死》，載 1927 年《紫羅蘭》第 2 卷第 23 號)

ST (21) is an except from Poe's short story "The Red Death", which tells how the ghost, Red Death, devastates the whole country. The narrator of the ST here, by describing the ghost's movement in a deliberately slow and repetitive manner (for instance, the parallel use of several similar sentence structures beginning with the same preposition "through" and the repetitive use of the dash punctuation mark), helps to reinforce the desolate and mysterious atmosphere that characterizes the story. In addition, it also helps to build up the singleness of effect (in this case, the effect of unutterable horror) in fiction, which Poe most valued in literature. In TT (21), Zhou has kept his translation very close to the original narrative and syntactic features. As in the original, Zhou deliberately uses the same short and parallel sentence structures (i.e. "穿過了…到…") throughout the whole passage to create a monotonous yet tense feeling for the reader; and the direct copy of the punctuation dash (——) in the TT, which exactly symbolizes the slow but intimidating movement of the ghost, not only slows down the rhythm of the narration but achieves the same ghostly atmosphere as the original which is typical of Gothic novels.

It is true that the period from 1920 onwards saw a shift from assimilation towards literalism in Zhou’s later translations. However, as far as the translation of action description is concerned, occasional cases of expanding the original description with figurative language can be spotted in Zhou’s later translations. The added figurative language, which usually consists of similes, helps to amplify the original visual description and contribute to an “explicit and even obtrusive” rhetoric that is characteristic of Chinese vernacular fiction (Hanan 1974: 304). Note in the following example how the translator, by adding a simile in the TT, ridicules the old man’s way of eating in a more penetrating and vivid manner:

> ST (22): He slobbered on to his table napkin with eagerness, while uttering inarticulate grunts, and the whole family was highly amused at this horrible and grotesque scene.
>
> (Guy de Maupassant: “A Family”)
>
> TT(22): 急到連饞涎都流下來，沾濕了他的食巾，嘴裏還咕咕響著，好像畜類吃東西的一般。那時闔家瞧著這種可笑可憐之狀，都覺得非常的好玩。[He was so eager that he slobbered on to his table napkin. At the same time, he

> uttered grunts, which were similar to the sound made by an animal when it is eating. And the whole family, when watching this horrible and grotesque scene, felt highly amused.]
>
> (《吾友的一家》，載 1922 年《遊戲世界》第 17 期)

In TT (22), Zhou not only retains faithfully all the original description, but also adds a simile, "好像畜類吃東西的一般" [similar to the sound made by an animal when it was eating], which he invents to further describe the old man's gluttony and amplify the original description of eating. It might also be argued that such additions make the descriptions in the TT more specific and vivid than those in the original. Of the few expanded cases action descriptions, most are found in Zhou's translations from 1920 to 1922, with fewer and fewer similar cases detected afterwards. Such practice is totally forsaken by Zhou in his translations after 1930.

6.3.2.2 The translation of speech description

As for his translation of action description, Zhou mainly adopts a literal approach in rendering speech descriptions in the later period, though a few cases of expansive translations can be spotted too. Among the 12184 instances of speech description found in the STs, 11898 are faithfully preserved in the translation and only

286 of them have undergone small degrees of expansion. No cases of simplification or deletion are found. The following figure briefly illustrates the ratios of these three types of translations:

Speech descriptions retained	Speech descriptions expanded	Speech descriptions simplified or deleted	Total Speech descriptions found in the STs
11898	286	0	12184

Figure XXI: Zhou's translation of speech descriptions of the later period

As the figure indicates, the dominant method of translating speech description is retention, which is in direct contrast to the prevailing strategy of expansion used in the early period. In these retained translations, all elements in the original speech, from introductory clauses to foreign cultural images, are faithfully preserved. Even the blind openings of stories with dialogues, which were often the subject of specification or adaptation by late Qing and early Republican translators because such openings run directly counter to the traditional ways of beginning a story by answering "fundamental questions such as where and how the tale was to begin, and by whom and on what authority it was to be told" (Hanan 2004: 148), are reproduced intact in the TT without rearrangement of the original structure or supplemention. Previous attempts to adapt or expand these openings to make them conform to the convention of Chinese fiction are no longer seen in his later translations. The following is an example of the total reproduction of the original blind opening:

> ST (23): “The Comtesse Samoris.” “That lady in black over there?” “The very one. She’s wearing mourning for her daughter, whom she killed.” “You don’t mean that seriously? How did she die?”
>
> (Guy de Maupassant: “Yvette Samoris”)

> TT(23): “這便是山木蓮伯爵夫人。”“可就是那邊那個穿黑衣服的女人麼？”“正是此人。伊正給女兒服喪。那女兒實是被伊殺死的。”“這是真的麼？伊是怎樣死的？”[“This is the Comtesse Samoris.” “That lady in black over there?” “That is the one. She is wearing mourning for her daughter. Her daughter was really killed by her.” “You don’t mean that seriously? How did she die?”]
>
> (《蓮花出土記》，載 1925 年《半月》第 4 卷第 21 號)

ST (23) is the opening paragraph of Maupassant’s short story *Yvette Samoris*, in which the narrator presents dialogues directly to the reader without disclosing further information about the speaker and the hearer. In the corresponding TT, this special narrative structure of withholding information about the speaker has been totally retained by Zhou. Like the narrator of the ST, the narrator in the TT also does not reveal background knowledge about the speaker, thus rendering the TT the same additional effects of "abruptness" and "mystery" as the original. The faithful rendition of blind openings like this marks a clear departure from Zhou's early practices of expanding or specifying such openings. Let us see in the following example how Zhou faithfully retains the original speech description, sometimes even at the expense of the general collocation in written Chinese.

> ST (24): "Here comes the General's cook, ask him... Hi, Prohor! Come here, my dear man! Look at this dog …. Is it one of yours?"
>
> "What an idea! We have never had one like that!" …
>
> "It is not our dog," Prohor goes on. "It belongs to the General's brother, who arrived the other day. Our master does not care for hounds. But his honour is fond of them…."
>
> "You don't say his Excellency's brother is here? Vladimir Ivanitch?" inquires Otchumyelov, and his whole face beams with an ecstatic smile. "Well, I

never! And I didn’t know! Has he come on a visit? ”

“Yes.”

(Anton Chekhov: “A Chameleon”)

TT (24): “將軍的廚子到這兒來了，且問問他。…嘻，柏洛霍!我親愛的人，到這兒來!瞧這頭狗。…這可是你家的麼？” [“Here comes the General’s cook. Let me ask him... Hi, Prohor! Come here, my dear man! Look at this dog …. Is it one of yours?”]

“那裡來的話!我們從沒有像這樣的狗的!” [“Nonsense! We have never had a dog like that!”]

“這並不是我們的狗，” 柏洛霍又說下去。“這狗是將軍的哥哥的，他老人家前天到此。我們的主人並不愛狗。但他老人家卻是很愛的。” [“It is not our dog,” Prohor then goes on. “The dog belongs to the General’s older brother. He arrived here the other day. Our master does not care for dogs. But his honour is fond of them….”]

“你不是說將軍大眾的令兄在這裏麼？可是佛拉狄末伊凡尼克麼？” 華區葉洛夫問，他的全部的臉上都放出愉快的笑容來：“我決不!我並未知道!他可是來探親的麼？” [“You don’t say that the general’s brother is here? Isn’t he Vladimir Ivanitch?” inquires Otchumyelov, and his whole face sends out an ecstatic smile. “I never! And I didn’t know! Has he come on a visit? ”]

“是的。” [“Yes.”]

(《善變者》，載 1930 年《紫羅蘭》第 4 卷第 21 號)

ST (24), which consists of a conversation between a police officer and a chef, is organized by the narrator in such a compact way that some paragraphs are linked with each other without any introductory clauses. The absence of these usual cohesive devices of conversation does not pose difficulties for readers, as they can infer exactly who the speaker is from the content of the speech as well as from the context of the story. In Western fiction, the technique of directly recording the characters’ speeches is often used to hold the reader’s attention and make the story more concise. By swiftly changing the speaker of different passages, the narrator vividly and directly presents to the reader’s eyes a cunning police officer who changes his attitudes frequently in order to curry favor with the general. Zhou renders the original description in a fairly close way in TT (24). Like the English-language translator of the original, he does not add any introductory clauses, words or expressions that might either specify or naturalize the original content. As for the last sentence but one, “and his whole face beams with an ecstatic smile”, Zhou translates it in a very literal way, as “他的全部的臉上都放出愉快的笑容來” [his whole face sends out an ecstatic smile]. The translation is not an idiomatic expression as the noun “笑容” [smile] is seldom collocated with “放出” [send out] in standard Chinese. Probably it comes from the translator’s literal translation of the verb “beam” in the original, as it has the meaning of “radiate” or “shine”. We might also imagine that if Zhou had rendered the above sentence in his early translations, he would surely have used more idiomatic Chinese expressions such as “滿臉堆笑” [smiles pile up all over his face].

Despite the major trend of faithful translation of the original speech descriptions in his later period, in a small number of Zhou’s later translations, especially translations from 1920 to 1922, can be found traces of the previous adapting practices of expanding or specifying the original speech description. These include adding introductory clauses or supplementing additional information in the TTs, though the degree of expansion this time is much milder than in the early period:

> ST (25): Sometimes she would ask me: “Suppose they, should say something rude to me in those places, what would you do?” “Why, I would defend you, parbleu!” I would reply in a resolute manner. And she would squeeze my arm for happiness, perhaps with a vague wish that she might be insulted and protected, that she might see men fight on her account, even those men, with me!
>
> (Guy de Maupassant: “*Misti*”)

> TT (25): 他又不時的問我道，“倘我在這種地方受人侮辱時，你可怎麼樣？”我誇口道：“如此我定須保衛你，雖死也一百個願意。”他聽了，握了握我的臂，又親熱，又快慰，瞧他的意思，或者很願受人侮辱，瞧我保衛他，爲了他和人死戰呢。[She now and again asked me: “Suppose I was humiliated by someone in these places, what would you do?” I answered in a bragging manner: “If this was the case, I would surely defend you, and I would surely have no regrets even if I died for it.” After hearing it, she would hold my arm for affection and happiness, perhaps she was thinking that she might be insulted by other people so as to see that I fight to the death with these people on her account.”]
>
> (《貓妒》，載 1922 年《禮拜六》第 156 期)

In TT (25), Zhou adapts the original by translating the descriptive sentence “‘Why, I would defend you, parbleu!’” into the much more emphatic sentence “如此我定須保衛你，雖死也一百個願意” [If this was the case, I would surely defend you, and I would surely have no regrets even if I died for it], supplementing it with additional elements that makes the original speech more specific and forceful. This supplementation of original speech can be regarded as the result of the remaining influence of the expansive tendency in translating speech description in the early period. Except for this sentence, the rest of the TT is quite a faithful reproduction of the original message.

A more-often-seen addition in the later period than the supplementation of the speech content is the addition of tag questions, such as the following example shows:

ST (26): “Is it not splendid?” cried Pericord.

“It is satisfactory,” said the more phlegmatic Anglo-Saxon.

“There’s immortality in it!”

“There’s money in it!”

“Our names will go down with Montgolfier’s.”

(Sir Conan Doyle: “The Great Brown-Pericord Motor”)

TT (26): 貝立高歡呼道：“你瞧這玩意兒不是很可愛麼？”白朗冷冷的答道︰“總算滿意的。”貝立高道︰“這其間包含著不朽之業。”白朗道︰“這其間有金錢在著。”貝立高道︰“我們的名兒可要和莽德古爾非柏並。” [“Is it not splendid?” cried Pericord. Brown answered in a cold voice: “It is satisfactory.” Pericord said: “There’s immortality in it!” Brown said: “There’s money in it!” Pericord said: “Our names will go down with Montgolfier’s.”]

(《發明與製造》，載 1922 年《游戲世界》第 12 期)

The narrator of ST (26) only uses two tag questions to identify the two sentences in the conversation, leaving the other three untagged, as he wishes readers to identify the speakers of these sentences according to the content of the speech and the context of the story, but Zhou supplies these “untagged” speeches with tag questions, such as “貝立高道” [Pericord said] and “白朗道” [Brown said] to differentiate the speakers for the reader. These additions can be regarded as part of Zhou’s efforts to locate the original speech descriptions in the usual way for describing conversations in Chinese traditional fiction, in which the content of speech is always followed by an identification of the speaker, sometimes even with a detailed description of how the speaker speaks. They clearly testify to the fact that Chinese narrative tradition still exerted influence on Zhou’s translation of speech, at least as late as 1922.

Several instances of speech description that imitate the speaker’s accent are also found in the STs, but, just as in his treatment of similar cases in the early period, Zhou made no attempt to reproduce the pronunciation differences in the speeches, only rendering their literal meaning in the TTs:

ST (27): Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

‘Vass!’ he cried. ‘Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der brain of her? Ach, dot poor leetle Miss Yohnsy.’

(O Henry: “The Last Leaf”)

TT (27): 老裴爾曼的一雙紅眼中流著淚，對了這樣痴呆的幻想，很輕蔑和發狂似的喊罵著。他嚷道：“可是世界中竟有人如此痴呆，爲了那萬惡的藤上落著葉子，就要死麼？我從沒聽得過這麼一回事。不，我可不願再做你那畫中傻隱士的范人了。你爲什麼使這樣痴想鑽進伊的腦袋？唉，那可憐的小密司瓊珊。” [Old Behrman, whose red eyes were shedding tears, shouted his contempt and derision for such idiotic imaginings. He cried: “Are there people in the world who are so foolish as to die because of the fallen leaves from a confounded vine? I have never heard of such a thing. No, I will not pose as a model of drawing for your fool hermit. Why do you let that silly thought creep into her brain? Alas, the poor little Miss Yohnsy.]

(《末一葉》，載 1923 年《半月》第 2 卷第 18 號)

TT (27), which is an excerpt selected from O Henry's short story entitled "The Last Leaf", contains speech spelt in such a way as to imitate the pronunciation of a lower class German immigrant worker in New York. "'*Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine?*" is how the worker would pronounce "*Is there people in the world with the foolishness to die because leaves drop off from a confounded vine?*". But this sociolinguistic level of language indicated by the original speech is completely expunged in the TT which is only a semantic translation of the original. TT (27) is a perfectly grammatical and standard Chinese sentence and cannot arouse in target readers any association with the immigrant, educational and working background of the speaker. This might be considered a minor "fault" of the translation. In any event, we have to admit that even today translators are still in want of a better solution to deal with speech that uses social or regional variability as a means of characterization. So it is quite understandable that Zhou could find no way out for the translation of such sociolinguistically-influenced speech in the 1920s.

6.3.2.3 The translation of external description

Our study in 5.2.2.3 reveals that Zhou tended to expand and assimilate original external descriptions in his early translations. While the tendency to expand the original description with figurative language can be found both in the translation of male and female external features, the assimilative tendency is especially prominent in Zhou’s translation of female external descriptions. In the assimilative translations, Zhou transforms the original young women into typical beauties of Chinese literature to make them more conformable to the aesthetic expectations of Chinese readers. Sometimes the female features are even assimilated in such a way that no traces of exoticism can be found in the descriptions. Therefore, by naturalizing the original female descriptions in the TT, Zhou in his early period actually fosters a false, distorted image of Western woman for target readers.

However, in his later translations Zhou modified his strategies. Altogether 862 instances of external description are found in the STs of Zhou’s later corpus, with 383 used for describing men and 479 for women. Our survey shows that 824 of these descriptions (including male and female) are faithfully retained and only 18 of them are witness to small degrees of expansion, notably by the addition of similes. Zhou’s tendency to preserve the original external descriptions can be seen in the following figure:

External descriptions retained	External descriptions expanded	Total external descriptions found in the STs
824	38	862

Figure XV: Zhou's translation of external descriptions

As the above figure shows, a great majority (up to 96%) of external descriptions are retained. In these retained translations, Zhou faithfully preserves every feature of the original external descriptions (including those of males and females). The external characteristics suggestive of foreign peoples, which were often the subjects of adaptation or simplification in the early period, are kept intact. In the following example, we can see that the TT faithfully reproduces every detail of the original external description, including the exotic features:

> ST (28): His European reputation for beauty was fully deserved. In figure he was not more than of middle size, but was built upon graceful and active lines. His face was swarthy, almost Oriental, with large, dark eyes which might easily hold an irresistible fascination for women. His hair and moustache were raven black, the latter short, pointed, and carefully waxed. His features were regular and

pleasing, save only his straight, thin-lipped mouth.

(Conan Doyle: “The Adventure of the Illustrious Client”)

TT (28): 他那傳遍歐洲的美名，確是應得的。他的身材不能說是中等身材，但也很挺拔，很活潑。臉色微帶棱黑，很像東方人種。那雙點漆般黑而大的眼睛，最容易使婦女迷惑的。他的頭髮和鬚子，都像鴉羽般黑。鬚子又短又尖，很著意的上過蠟。他的五官，都很端正，不過嘴唇太薄了些。[His European reputation for beauty was fully deserved. His figure was not of middle size, but was straight and active. His face was swarthy, very much like an Oriental face. His large, dark eyes were irresistible to women. His hair and moustache were raven black. His moustache was short and pointed, and it was carefully waxed. His facial features were regular and pleasing, except that his lips were too thin.]

(《拯豔記》，載 1925 年《半月》第 4 卷第 6 號、第 8 號)

ST (28) describes in detail the external features of a Western man, ranging from his figure to every feature in his face, such as eyes, mouth, hair and moustache, etc. And all these features were carefully preserved in the TT, including some typical characteristics that indicate his foreign origin (e.g. the description of his moustache as “鬚子又短又尖，很著意的上過蠟” [His moustache was short and pointed, and it was carefully waxed].

Similarly to his translation of male external features, Zhou also adopted a very literal approach in rendering the description of female (including young beautiful women's) outward features. The various means that he customarily used in the early period to adapt the original description (such as adding cliché similes and expressions) have all disappeared. What we see in the TTs of this time are true reflections of the external features of Western women. Let us read the following example:

> ST (29): And this was Miggles! This bright-eyed, full-throated, young woman, whose wet gown of coarse blue stuff could not hide the beauty of the feminine curves to which it clung; from the chestnut crown of whose head, topped by a man's oil-skin sou'wester, to the little feet and ankles, hidden somewhere in the recesses of her boy's brogans, all was grace—this was Miggles, laughing at us, too, in the most airy, frank, off-hand manner imaginable.
>
> (Francis Bret Harte: "Miggles")

> TT(29): 原來這便是梅葛兒。這一個明眸巧舌的少婦。伊那粗藍布的濕衣服，再也掩藏不過那種女子的曲線美。頭上一頭栗色髮，戴一頂男子的油布帽。小小的腳和腳踝，穿著男子粗笨的鞾子。從頭到腳，竟是無一不美——

> 這便是梅葛兒，帶著那極活潑極誠實而又極突兀的態度，對我們笑著。[It turned out that this was Miggles. A bright-eyed, eloquent young woman. Her wet clothes of coarse blue stuff could not hide the beauty of the feminine curves to which it clung. Her hair was of chestnut color and she wore a man’s oil-skin hat. She had little feet and ankles, wearing man’s bulky boots. She was beautiful from head to feet—this was Miggles, who laughed at us in the most airy, frank, off-hand manner.]
>
> (《梅葛兒》，載 1928 年《旅行雜誌》第 2 卷冬季號)

By describing the various external features, such as the clothes, the hair, and the manner, in ST (29), the narrator portrays a picture of a beautiful young Western woman of vigorous and hospitable nature. In contradistinction to his early practices of replacing external descriptions of women with stock metaphors or expressions from Chinese traditional fiction, Zhou retains all of the above individuated descriptions faithfully in the TT. What target readers read in the translation is also a vivacious young foreign woman with distinct external features, such as her chestnut hair (“頭上一頭栗色發”), her beautiful feminine curves (“曲線美”) and the man’s brogans, cap and garment she is wearing (“男子的油布帽”, “男子粗笨的鞾子” and “粗藍布的濕衣服”, etc.). For the then Chinese readers, who were long accustomed to reading cliché descriptions of Chinese beauties in vernacular fiction, the novel, modern expressions (e.g. "女子的曲線美"), sentences of Europeanized grammar (e.g. "帶著那極活潑極誠實而又極突兀的態度") and exotic features of foreign woman (e.g. "一頭栗色發") would surely strike them as quite fresh and original. In fact, our survey shows that almost all similar individualistic and original descriptions of Western female protagonists found in the STs, which would surely have been deleted or adapted in Zhou's early translations, are all rendered in a literal way in Zhou's later translations.

Besides the faithful retentions, we also find 18 external descriptions (most of which were produced from 1920 to 1922) that have undergone small degrees of expansion, most notably by the addition of extra similes to make the original descriptions more specific and vivid. The following example is one of the cases of expansion:

> ST (30): The old lady, who had a sweet face, with a snowy line of curly white hair between her forehead and her bonnet, turned around in her chair and observed her servant with a surprised look, exclaiming: "Aye, my poor Alexandre! … "
>
> (Guy De Maupassant: "Alexandre")

> TT(30): 麥拉培夫人雖已老了，還生著一張很美麗的臉。他那頭額和頭巾之間，露著白髮，天天卷得光光的，像天鵝的柔羽一樣。這當兒他在輪椅中振了振身子，張大了兩眼，很詫異的向亞歷山大瞧著道：“我可憐的亞歷山大，…” [Although Madame Maramballe was old, she had a very beautiful face. The place between her forehead and bonnet exposed her white hair, which was curling with luster every day and was similar to the soft feathers of a swan. At this moment she moved her body in the chair and said to her servant, in a surprised manner, with two wide-opened eyes: “My poor Alexandre, …”]
>
> (《奴愛》，載 1922 年《禮拜六》第 160 期)

In ST (30), the narrator describes the old lady’s hair as “a snowy line of curly white hair between her forehead and her bonnet”, without mentioning at all the quality of the hair. But Zhou translates the above sentence as “他那頭額和頭巾之間，露著白髮，天天卷得光光的，像天鵝的柔羽一樣” [The place between her forehead and bonnet exposed her white hair, which was curling with luster every day and was similar to the soft feathers of a swan], with the addition of the simile “像天鵝的柔羽一樣” [similar to the soft feathers of a swan] to stress the silky and lustrous quality of the old lady’s white hair. This addition is a sheer invention of the translator, who hopes to give the target reader a more vivid picture. Once again, the explicit and elaborate rhetoric that is typical of Chinese vernacular fiction (see Hanan 1974: 304) seems to have weighed on Zhou's decision here. But it was not long until such influence of Chinese traditional fiction completely subsided.

6.3.2.4 The translation of psychological description

As noted in 5.2.2.4, Zhou was regularly evasive about revealing the inner emotions of the original characters in his early translations, as nearly one third of the original psychological descriptions are either simplified or deleted. The simplified versions are generally précis of the original and often could not render the progression of the inner thoughts of the character concerned. Therefore, it would not an exaggeration to claim that some of the characters portrayed in Zhou's early translations lack the same mental profundities as the original characters.

However, beginning in 1920, Zhou abandoned completely the previous practices of deletion or abridgement and adopted a literal approach to render all three types of psychological descriptions (including psychonarration, quoted monologue and narrated monologue). Of the 736 instances of psychological description found in the STs of the later period, all are reproduced with a high degree of fidelity in the TTs, such as the following example shows:

> ST (31): The doctor quickly approached the bed. I guessed that he was bored, tired and impatient. Had he touched my wrists? Had he placed his hand on my heart? I could not tell, but I fancied that he had only carelessly bent over me.
>
> (Emile Zola: “The Death of Oliver Becoille”)

> TT(31): 那醫生急急的走近床來。我猜他很煩擾，很疲乏，又很不耐。他可曾把我的腕麼？他可曾把手按在我心上麼？我不能說明白; 然而我只見他很不在意的彎下身來罷了。[The doctor quickly walked close to the bed. I guessed that he was bored, tired and impatient. Had he touched my wrists? Had he placed his hand on my heart? I could not tell it clearly, but I only saw that he had carelessly bent over me.]
>
> (《一死一生》，載 1921 年《東方雜誌》第 18 卷第 15、第 16 號)

ST (31) is an excerpt of psychonarration in which the narrator “I” describes his own mental activities while a doctor is coming to examine him. By using a succession of rhetorical questions, the narrator tries to minimize the traces of his mediation, as if the thoughts directly flowed uninterruptedly from the character concerned. These representations of the character’s inner world vividly and directly present the protagonist’s feelings of worry, anxiety and fear to the reader. In TT (31), all these inner activities are carefully reproduced. Both the semantic meaning and the form of rhetorical questions are exactly preserved in the translation “他可曾把我的腕麼？他可曾把手按在我心上麼？” [Had he touched my wrists? Had he placed his hand on my heart?]. Reading the TT, Chinese readers can sense the character’s inner emotion in the same way as the ST readers can.

From the late 1920s, Zhou retained the original psychological descriptions in such a close way that they not only reproduce literally the original meaning (including novel vocabularies and metaphors) but also the original grammar and syntax. These literal translations, unnatural in both expression and structure, clearly reveal Zhou’s source-oriented attitude toward foreign literature in the later period. Let us examine the following example and see how a peculiar translationese style is created when Zhou follows the original psychological descriptions closely:

> ST (32): He had not yet chosen a revolver or killed anyone, but already in imagination he saw three bloodstained corpses, broken skulls, brains oozing from them, the commotion, the crowd of gaping spectators, the post-mortem…. With the malignant joy of an insulted man he pictured the horror of the relations and the public, the agony of the traitress, and was mentally reading leading articles

on the destruction of the traditions of the home.

(Anton Chekhov: “An Avenger”)

TT (32): 他還沒有選定一柄手槍，也還不曾殺死過什麼人，但他的幻想中早已瞧見三具血迹模糊的屍身，腦殼已破碎了，腦汁正漏將出來，又瞧見四下裏的騷動無數看熱鬧的閒人和驗屍時的一番情景……他處於受辱人的地位，懷著一種惡毒的樂意，推想到親戚和社會中的驚惶和姦婦的苦痛，精神上正讀著新聞紙中關於家庭破毀的重要論文。[He had not yet chosen a revolver or killed anyone. But in his imagination he had already seen three bloodstained corpses, broken skulls, brains oozing from them. The he saw the commotion around, the crowd of gaping idle spectators and the post-mortem…. He was in the place of a man being humiliated and he had a malignant joy when he pictured the horror of the relations and the public and the agony of the traitress. And he was mentally reading important articles on the destruction of home.]

(《復仇者》，載 1927 年《紫羅蘭》第 2 卷第 11 號)

The predominant technique of psychological description in ST (32) is still psycho-narration, judged by the profusion of verbs and nouns of consciousness, such as “in imagination he saw”, “he pictured” and “mentally reading”. With these descriptions, readers get a glimpse of the solitary, bizarre and totally inward scene of a worldly young man who can only indulge in imagination for revenge but lacks the guts to take it. All these mental pictures are literally reproduced in TT (32). Like ST (32), TT (32) is also made up of unusually long sentences which are generally regarded as one of the typical features of Europeanized grammar in written Chinese. In addition, the somewhat weird collocations in the translation (e.g. “懷著一種惡毒的樂意” [with a malignant joy], “精神上正讀著…的重要論文” [was mentally reading…important articles]) that are directly traceable to the English translation structures remind target readers immediately that it is a translation rather than a creation by a Chinese writer. The above highly-Europeanized Chinese text, which departs greatly from Zhou’s fluent language style of the early period, clearly suggests that translation can be a driving force to reform language as well as to remold the traditions of Chinese fiction and culture. We will return to this point with more details in Chapter Seven.

6.4 Summary

In this chapter, in accordance with the narrative sub-model proposed in 2.4.1, we have conducted a comprehensive study of how Zhou rendered point of view, narratorial commentary and characterization in his later translations. These translations, which were produced by Zhou during the time span of 1920 to 1947, were all without exception written in vernacular Chinese.

Our study reveals that the year 1920 was actually a watershed year for Zhou’s translation career. Zhou’s translations before 1920 are mostly rewritings which are dominated by various means of adaptation, but after 1920 there is an obvious change in Zhou’s translation strategy from the previous liberal approach to a literal one. If we say that Zhou was an adaptationist or assimilationist in his early translations, then he was essentially a preservationist in the later translations. After 1920, adaptations, rearrangements and deletions are almost non-existent, which tends to indicate a general respect for the ST that was seldom seen in the early period.

As the above analysis shows, a great majority of Zhou’s later translations keep close to the original narrative features faithfully, though Zhou was equally capable of adjusting and streamlining these translations to suit different needs or purposes, as he had done in his early period. The fact that Zhou was hesitant to follow his early translation practices strongly suggests that a major shift of translation strategy was taking place during this period. But such a shift of translation approach was not consummated overnight, as the early practices of expansion and simplification of the discussed narrative features are still sporadically spotted especially in the translations during 1920 to 1922. This might suggest that though Zhou had largely changed his translation strategy since 1920, he still could not cast off the influence of his early translation methods entirely during the early years of the 1920s. It was not until 1923 that Zhou adopted a complete literal approach in the translations. From a theoretical perspective, the exceptional cases that run counter to Zhou's general translation practices since 1920 might fully justify Mona Baker's claim that a translator's decisions are sometimes "not the result of a simple, consistent, coherent overall strategy" (2001: 16), as many researchers of translation studies are apt to think.

Another prominent feature we find in Zhou's later translations is the growing literalism in terms of language style. As we see in the previous analyses, some of Zhou's translations since the end of the 1920s are so source-oriented that a particular translationese (or Europeanized grammar) style is created in the TTs. Specifically, this involves the use of unnatural expressions (or collocations) and unnatural syntactic ordering, which is in stark contrast to the fluent language style Zhou adopted in the early period. It is true, as some scholars have argued, that the use of unusual collocations and structures in translation that highly resemble the original language might "affect the text's readability" and "create a distance between the reader and the fictional world" (Leuven-Zwart 1990: 75), especially considering the fact that the general reading public in China at that time had no, or slight, knowledge of the grammar and syntax of Western languages, especially English. But on the other hand these unnatural expressions and syntactic orders extraordinarily highlight effect of consciously reminding readers of their literary foregroundedness and helped to foster a new literariness in the target literature that in fact became a mainstream expressive mode in Chinese literary narration during the 1930s.

Chapter Seven Explanations for the Tendencies in Zhou's Early and Later Translations

In this chapter, we will seek explanations for Zhou's tendencies in rendering point of view, narratorial commentary and characterization in the early and later phases within the framework of the explanatory sub-model proposed in 2.3.2. Although it might be true that some translators' decisions are the results of sizing up all the possible factors that are listed on the translator's level and socio-cultural level in the sub-model, a lot more translators in the main work out their strategies based on one or several of the above factors. In other words, there are individual differences for the factors that may influence a translator's decision and the factors listed in the sub-model (as well as other potential ones that are not listed) essentially serve as possible points of orientation to which we can turn in order to locate the proper factors that govern a translator's behavior, and do not constitute an all-inclusive checklist that one should follow unconditionally in order to attempt explanations for translation tendencies.

Among the various factors that exerted influence on Zhou's translation decisions, some were of primary importance and were more direct in precipitating Zhou's translation performance than others. Therefore, when discussing the underlying causes for the tendencies observed in Zhou's early and later translations, we will discuss the above factors in order of importance rather than strictly follow the sequence of factors listed in the explanatory sub-model (see 2.3.2). We will elaborate on those factors that were most relevant to Zhou's translation decisions while only mentioning briefly those that were of secondary importance for Zhou's decision-making process.

Our discussion in the above chapters (chapter three to six) has demonstrated that Zhou adopted different strategies in rendering point of view, narratorial commentary and characterization in his early and later translations. Correspondingly, the major factors that motivated Zhou's translation decisions of these two periods, which are the topics of following sections, must have been different too.

7.1 Explanations for the tendencies of early translations

To seek adequate explanations for the general tendencies in Zhou's early translations, we have first and foremost to site Zhou's translation activity within the context of the literary, and especially the fiction, traditions of China, which actually account for the majority of shifts occurring in the TTs.[1] Other factors which may explain Zhou's early translation decisions include the translator's skopos[1] or intended purposes for the TTs; the translation convention; the attitudes towards translation and foreign literature of that time; the cultural, especially aesthetic and ethical, concepts during the late Qing and early Republican period; and the translator's personality and life experience.

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[1] In fact, we have already resorted to the tradition of Chinese traditional fiction, especially vernacular fiction, in seeking justifications for some of the minor narratorial changes occurring in Zhou's early translations, such as Zhou's tendency to simplify or delete over-narratives in the early period (see 4.3.1), etc.

7.1.1 The influence of the fiction tradition of the target culture

In contemporary translation studies, there has been an increasing emphasis on the influence of target culture factors as relevant to the formation of literary translations of a certain period. Among myriad elements that are subsumed under the concept of culture, such as politics, ideology, poetics, etc., the important role of poetic factors—or, more specifically, the literary tradition of the host culture—has often been underscored to explain certain translation decisions.[2] Following this line of thought, some scholars (such as Eva Hung, etc.), not without justification, argue that the main concern of translation studies should be the interaction between translation and the target literary tradition and its influence on the establishment of a new literary system in the host culture, instead of solely clinging to an exhaustive linguistic analysis and textual comparison between ST and TT (cf. Hung 1999: 3). This opinion is certainly legitimate as far as Zhou's early translations are concerned, because most of the translation tendencies observed in this period evince a very close relationship with the Chinese literary tradition, or more specifically, the narrative conventions of Chinese vernacular fiction.[1] In fact, these conventions must be the main sources or inspirations on which Zhou drew in producing his translations, as most of the translation tendencies and features observed in the TTs coincide with a number of unique narrative and rhetorical features of vernacular fiction.

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[1] The word *skopos*, which is derived from Greek, is used as the technical term by the scholars of functional school in Germany, such as Vermeer, Reiss, Nord, etc., to refer to the purpose of a translation.

[2] In Lefevere's opinion, a translation should be studied within the context of "power", "patronage", "ideology", "poetics" and "Universe of Discourse" (Lefevere 1992b: 10). Poetics in his definition includes two components: the first is "an inventory of literary devices, genres, prototypical characters and situations, and symbols", and the second is "a concept of what the role of literature is, or should be, in the social system as a whole" (Lefevere 1992a:26). Howeever, what I mean by poetics here only includes the first component of his definition, i.e. the literary tradition of the host culture.

Specifically, three narrative characteristics of vernacular fiction that have exercised profound influence on Zhou's rendering of point of view, narratorial commentary and means of characterization are: (1) the narrative mode, (2) the explicit and intrusive nature of the storyteller and (3) the elaborate and dramatic method of presentation.

(1) The narrative mode

As already mentioned in 3.2.1.2 (especially pp. 97-99), the narrative mode of vernacular fiction is an imitation of the oral storytelling situation, or what Hanan terms a "simulated context". In the simulacrum situation, an omniscient storyteller

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[1] By "Chinese vernacular fiction", I exclusively use this term to mean the traditional vernacular stories that originated in the Song dynasty. They are distinctively different from modern vernacular stories that have used Western narrative techniques in their presentation, or have modern narratological traits. The first vernacular story, in the modern sense, was Lu Xun's 狂人日記 [A madman's diary], which was published in 新青年 [New Youth] in May 1918.

(usually addressing himself as “*shuoshude*” or “*shuohuade*”), who unexceptionally adopts an overt stance in the story, assumes the persona of the public storyteller addressing some imagined listener. The listener (or more exactly, narratee) in the story is also in an overt position, as he may either initiate the conversation with the storyteller or be summoned by the storyteller at any point of the narrating process so as to enhance the verisimilitude of the simulated context.

As quite a number of scholars have noted (cf. Plaks 1977; Hanan 1981), such a unique narrative mode resembles closely a very popular and specialized form of art, “說話” [storytelling], of the Song Dynasty, in which an incarnate storyteller presented stories to a group of audience in public places for entertainment purposes. What is of interest is the fact that this oral story-telling convention remained firmly established in a written form during centuries of development, from the oral art of “說話” [storytelling] to that of the written genre of “Chinese vernacular fiction”. In Zhou’s early translation of point of view, this narrative tradition exerted such a persisting influence on Zhou that, as we can see in the whole spectrum of his early period, Zhou drew heavily on this fixed “simulated context” to adapt his translations. Frequently he added the typical overt storyteller (who addresses himself as “說書的” [storyteller] or “說話的” [speaker]), or inserts additional narratee(s) (who was/were termed as “看官” [audience] or “看官們” [members of the audience]), reminding readers of the typical overt audience of vernacular fiction in the original omniscient narrative scheme, thereby aiming to transform the original narrative scheme into the oral-storytelling narrative mode that is characteristic of Chinese vernacular fiction (see 3.2.1.2). As Chinese vernacular fiction is all, without exception, narrated from an omniscient point of view, it is also quite natural for us to find that Zhou was more inclined to adapt originals that adopt omniscient narration than to adapt texts with other types of point of view,[1] the former were more likely to evoke in his mind the oral-storytelling mode of vernacular fiction than the latter.

Another important feature of the narrative mode of vernacular fiction is the preservation of the oral markers used by the story-teller in “說話” [storytelling]. These markers, such as “單表”, “怎見得”, “話分兩頭”, “未知後事如何，且聽下回分解”, etc.,[2] were once “functional literary devices” (Bishop 1956b: 241) used by the incarnate story-teller to control the progress of narration and regulate the audience’s feeling. However, these oral conventions persist to such a degree in versions designed to be read that they become indispensable formalistic markers of the “simulated context”, as the use of such words immediately makes readers sense the existence of the overt and professional storyteller characteristic of Chinese vernacular fiction. In his early translations, Zhou also resorted to these formalistic language markers a great deal in order to strengthen the storyteller-audience narrative scheme that was newly established in his translations of original omniscient narration. He was so accustomed to using these markers in his early translations that he even attempted to apply them in his translations of internal narration (see 3.2.2.2 and figure IV), thus resulting in a mixed narrative mode—namely, a combination of internal narration and distinct omniscient narrative features of Chinese vernacular fiction—in the TT. This again testifies to the strong influence of the narrative mode of vernacular fiction on Zhou's early translations.

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[1] Nearly 70% of all omniscient texts in the early period underwent transformation of narrative scheme. This figure is indeed impressive when we see that only 14% of texts that adopted internal point of view were modified during the same period (see figure VI).

[2] Please refer to figures III and IV for more oral markers (and their back-translations) used in vernacular fiction.

As discussed in 3.2.2.3, Zhou preserved all paragraphs that adopt a character point of view in his early translations. True, Zhou was capable of transforming these instances of character narration into the "simulated context" of vernacular fiction, as he frequently did with texts of omniscient narration. But as Zhao Yiheng had pointed out, character narration is actually quite a common narrative means in traditional Chinese fiction, especially in the vernacular novel (see Zhao Y. 1994: 65-68; Zhao Y. 1998: 26-28). In addition, such narrative mode also has the advantage of keeping the suspense and arousing the reader's interest. There was no point for Zhou to make any adaptations to character narration, as his retention conforms perfectly to the narrative conventions of Chinese fiction and does not pose any comprehension problems for Chinese readers. Anyway, the ultimate purpose of Zhou's early adaptations was to locate target readers within the narrative conventions they were familiar with. As long as direct retention of internal narrations would be understood and well received by target readers, Zhou probably did not see any necessity to adapt them. In other words, the need to be in line with the narrative mode of Chinese traditional fiction is also why internal narrations are all kept intact in Zhou's early translations.

(2) The explicit and obtrusive nature of the storyteller

As mentioned above, though "說話" [storytelling] had developed from an oral art into a written genre after centuries of development, the survival of conventions used by oral narrators is still evident in vernacular fiction, which is usually presumed to be the written form of "說話" [storytelling]. In addition to the retention of this apparent, formalistic narrative scheme and these linguistic markers, the narrator/storyteller of Chinese vernacular fiction also represents its pattern—the incarnate storyteller of "說話" [storytelling]—in the sense that both adopt an explicit and intrusive attitude towards the story being narrated.

In the oral art of "說話" [storytelling], one of the main functions of the storyteller is to "interpret literary works to an illiterate public" (Průšek 1974: 283). In order to help the general public to better understand the story, as well as its significance, if any, for them, the storyteller intervenes in the storytelling process in an open and explicit way by frequently explaining key issues in the story, giving evaluative comment (especially moralizing comment) and directing the audience's attention to the parts which they might have missed.

The storyteller/narrator in vernacular fiction resembles closely the explicit and obtrusive incarnate storyteller in "說話" [storytelling]. Like the incarnate storyteller, the storyteller/narrator also "felt free to intrude in his own person into the story" (Bishop 1956b: 241) and reminded readers of his obvious presence and functions by constantly delivering various directional or substantive comments on the story. These comments, some lecturing his readers "on some moral problem raised by the plot", some answering their potential questions and some "even exhibiting to them some tour de force of narrative logic" (Bishop 1956b: 241), occur in the story in such a bountiful number that readers are seldom left unaware of the intermediary through whom the story is conveyed. With his explicit and obtrusive intervention, the storyteller/narrator of vernacular fiction successfully attracts the readers' attention and holds their interests, just as the incarnate storyteller of "說話" [storytelling] does.

In Zhou's early translations, the narrator reminds us of the explicit and obtrusive natural characteristic of the storyteller in vernacular fiction. As discussed in 4.3.2.1 and 4.3.2.2, Zhou frequently expanded the original substantive commentary or added new ones in the TT, thus transforming the original detached, distancing narrator[1] into an involving one. Like the storyteller’s comments in vernacular fiction, the added narratorial comments also consist of various explanations of the original work (the subjects being explained cover quite a broad scope, from socio-cultural elements in the story to issues related to plot comprehension) as well as evaluative comments that are intended to mold the reader’s beliefs, heighten the significance of events or of the whole work, and manipulate mood. These inserted comments in the translation, which markedly remind target readers of the ubiquitous presence of the involving storyteller of Chinese vernacular fiction, are apparently the results that Zhou takes advantage of the license allowed him by the explicit and obtrusive storyteller in traditional Chinese fictional model.

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[1] The term "distancing narrator", which originates from one meaning of Booth's "distance" (see Booth 1983: 155-59), is defined here as exercising a conscious distance between himself and the characters and fictional world he narrates.

(3) The elaborate and dramatic method of presentation

Regarding the method of description in the narration, Chinese vernacular fiction also distinguishes itself from classical tales or Western fiction in the elaborate and dramatic way it adopts in presenting the story to the reader.

As mentioned earlier, the general audience of the oral art of “說話” [storytelling] of the Song Dynasty, which is commonly believed to be the archetypal reader of Chinese vernacular fiction, were middle and lower class civilians who often possessed little or no knowledge. In order to hold the interest of the audience and promote mass consumption of this oral art, the storyteller had either to resort to sensational themes, such as terror-inspiring, “supernatural, murderous and sexual” (Bishop 1956b: 240) ones, or to elaborate stories with a wealth of imaginative details to enhance the dramatic and sensational effects of the stories. By painting the stories with painstaking niceties, the storyteller also helped to “convince his auditors of the plausibility of what was inherently incredible” (Bishop 1956b: 240).

This meticulous presentation style of the oral art of “說話” [storytelling] is, unsurprisingly, copied in Chinese vernacular fiction, as the mass readers of vernacular fiction, who resemble the general audience of “說話” [storytelling], are also of the middle or lower class public, although they are literate or semi-literate and have the need for literary entertainment in their spare time. With a view to attract these readers’ interests and arouse their desire to buy, vernacular stories, like “說話” [storytelling], are presented with such graphic illustrations as to foreground their dramatic and scenic effects. Characters, including their movements, clothes and external features, are meticulously described so that readers retain a clear and visual picture of all the details of the characters mentioned. Conversations, with speakers’ identities and manners of speaking clearly specified, are used extensively throughout the narration to advance the plot, because such a narrative style enables the reader “to differentiate speakers in a semi-dramatic fashion” (Bishop 1956b: 241). All these detailed descriptions lead to a narrative style “which is preoccupied with surface reality”

(Bishop 1956b: 242) and produces theatrical effects for the events, characters and situations narrated.

Zhou’s translation of different means of characterization in the early period can be said to closely embody the elaborate and dramatic presentation method of vernacular fiction. As shown in 5.2, some of the means of characterization in the original, such as direct definition, action description, speech description and external description, are frequently expanded to a great extent in Zhou’s early translations. In these expanded translations, Zhou has inserted the original with detailed additional particularities (for example, the addition of figurative language and tags of speech) designed to enhance the dramatic quality of the description, hoping to present to the target reader a clearer and more vivid picture of the outward appearance, movement and speech than the original writer does for the source reader. These expanded translations result in an exhaustive description of the surface traits of characters, rendering them with the “testifying details”[1] that are usually seen in the description of characters in Chinese vernacular fiction.

Zhou’s conformity to the literary tradition of vernacular fiction is not only seen in what he has added in the TT, but is also found in what he has deleted from the ST. As mentioned earlier in this section, Chinese vernacular fiction has always placed a high premium on the elaboration of the outward, surface details of characters to the extent of producing scenic effects, so that readers might immediately be attracted by the visual descriptions. However, compared with the abundance of details devoted to describing the external facets of the character, few, if any, attempts are made by the storyteller/narrator of vernacular fiction to peer through the external features of characters to their states of mind and hidden thoughts, as such psychological penetration affords little help to the visual imagination of the reader and might slow down the pace of the story as well.[1] Without the mental representations of the characters, the figures in Chinese vernacular stories strike readers as lacking the mental or moral developments that are characteristic of Western fiction and as remaining fixed "throughout a work as 'whole' as they will ever be"[2] (Birch 1977: xi).

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[1] By “testifying details”, we mean that the narrator recounts the story in such an elaborate and exhaustive manner that the details he furnishes are just like “reading evidence in a court of justice” (see Hanan 1974: 307).

The convention of making light of inner representations in vernacular fiction also leaves its traces in Zhou's early translation of psychological description, as one third of the original characters undergo various degrees of simplification or even deletion (see 5.2.2.4). It is very likely that Zhou, who was under the strong influence of the presentation tradition of vernacular fiction, deliberately made the above compressions and omissions. The original psychological descriptions were, in his mind, not conducive to the culmination of the dramatic effects of the story. But what he failed to see was that his abridgment or deletion at the same time also transformed original “round”, changeable and psychologically-developed characters into “flat”, fixed and psychologically-underdeveloped ones reminiscent of Chinese vernacular fiction.

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[1] For more discussions on why psychological descriptions were lacking in Chinese fiction, please refer to Andrew Plaks (1977: 347-349).

[2] The lack of psychological descriptions may also explain some critic's criticisms that there is a "lack of movement in terms of character development in Chinese fiction" (Plaks 1977: 342).

From the above discussions, we can clearly see Zhou’s hesitation when confronted with the unfamiliar forms of western fiction in the early period of his translation career. His adaptive methods, discussed in chapters three, four and five, were part of his efforts to safely locate his early translations within the fiction tradition of the target culture. By keeping his translations as close as possible to the Chinese vernacular fiction in terms of the narrative mode, the nature of the storyteller and the particular way of presentation, Zhou tries to lead target readers to identify his translations, especially vernacular translations, with Chinese vernacular fiction. Such identifications cater to most ordinary Chinese readers’ reading habits and help to stimulate their reading and buying interests. This is one of the major skopos of Zhou’s early translations, a subject we are going to discuss in the next section.

7.1.2 The influence of the translator’s skopos in the translation decision-making process

Reiss and Vermeer argued, in the Skopos Theory they propounded in the late 1970s and early 1980s, that “the shape of TT should above all be determined by the function or ‘skopos’ that it is intended to fulfill in the target context” (quot. in Shuttleworth and Cowie 1997: 156). Such a principle entails that a translator can do whatever he feels right to the ST (whether it is an act of retention, adaptation, condensation or omission) as long as he can achieve the purpose for which the TT is intended. For this reason, the thrust of Skopos Theory has often been paraphrased as “the end justifies the means” or “the translation purpose justifies the translation procedures” (Nord 1997: 124). Although the radicalness of this pragmatic approach to translation has often been criticized[1] (cf. Newmark 1990; Pym 1996, etc.), it rightly points out the importance of “knowing why an ST is to be translated and what the function of the TT” (Munday 2001: 79) is for the translator to produce a functionally satisfactory result. In addition, it might also be used as an explanatory tool for translation tendencies observed within a specific sociocultural situation.

If we situate Zhou’s early translation activity against the backdrop of the literary environment, especially the wave of re-evaluation of the status and function of fiction during the late Qing period, and take into account Zhou’s role as one of the leading writers and editors of popular literature of the early Republican period, then two major functions of Zhou’s TTs loom large: the edifying function and the entertaining function.

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[1] Nord puts forward the idea of “function plus loyalty” (1997: 123-128) so as to differentiate the funtionalist’s approach to translation from the translator’s mistranslation. She argues that a translator should be loyal to the author and also has a moral responsibility of not deceiving the target reader (cf. Nord 1991; 1997).

In the hierarchy of genres in the Chinese literary system, the genre of fiction for a long time “belonged to a minor tradition rather than to the central elite culture of historiography, philosophical prose, and lyric verse” (Birch 1977: x) and was often disparaged as “小道” [an unorthodox learning]. Fictional technique was also disapprovingly labeled “雕蟲小技，壯夫不為” [too insignificant to be tackled by man]. However, the end of the 19th century witnessed the radical shift of the status of fiction from the periphery to the center in the Chinese literary polysystem with the efforts of some well-known literary activists, such as Liang Qichao and Kang Youwei. In an highly influential essay entitled “印譯政治小說序” [Foreword to the publication of political novels in translation], Liang passionately promotes the use of fiction as an instrument for national reform. He believes that “小說有不可思議之力” [fiction has a magical power] and “小說為文學之最上乘” [(fiction) is the supreme form of literature], claiming that fiction can “renovate morality, politics, social customs, learning and arts, the human mind and character” (Denton 1996: 74). He then calls for the translation of Western fiction, especially that which may be of direct help for the revamping of Chinese tradition and the introduction of modern concepts into China. Following Liang’s call was an unprecedented boom in fiction writing and translation[1] (cf. A Ying 1937). What characterizes the translations of this period is the foregrounding of the edifying function embodied in these works. In other words, their translators were more concerned with whether the translations could function in the target society as edifying materials for target readers than with transplanting Western works of literary excellence into China. Lin Shu, the most prolific[2]—and arguably the most influential—literary translator of foreign literatures in China, tells us that the main reason he picked up the job of translating foreign fiction is because he wanted to use it as a didactic tool to reform society and hearten the people's spirit;[3] and Zhi Xi (志希), a critic of the late Qing period, argues that translators, while planning foreign fiction translations, should only choose those stories that lay particular emphasis on the didactic function:

> 最要緊的就是選擇材料……小說是要改良社會的，所以取材異國，總要可以借鑑、合於這個宗旨的為妙。[What most matters is the selection of materials. … Fiction is expected to reform society. Therefore, when translating foreign fiction, we had better draw lessons from this tenet as well as conform to

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[1] According to A Ying's survey, about 1,100 volumes of fiction were published during the late Qing period. This period also witnessed a considerable number of translations produced by more than 300 translators and the publication of up to 100 magazines that were solely devoted to fiction (Zheng F. 1983: 392-400).

[2] Lin Shu translated more foreign literature than anybody else in the modern history of Chinese translated literature. Altogether there are 184 translations to his credit.

[3] Lin Shu and his co-translator Wei Yi once wrote in a preface ("夙以譯述泰西小說寓其改良社會、激動人心之雅志" [Our purpose in translating Western stories is to discover the spirit of reforming society and heartening people embodied by them]) of a fiction translation concerning their purpose in translating the book (Lin S. and Wei Y. 1908: 1)

> it.]
>
> (Zhi X. 1918: 113)

Far from an exceptional observation, this pragmatic, didactic criterion for the introduction of foreign fiction was actually quite popular in the literati circles of the late Qing and early Republican period. Shouldering what Keats calls “the burden of society”,[1] the translators of this period evince an unparalleled strong desire to reform the people and the nation. Similar to Lu Xun’s hope of using literature to enlighten national citizens, most late Qing translators placed the education and enlightenment of the vast majority of the uneducated and ignorant mass as their primary concern The following remarks from the anonymous translator of the story “母夜叉” [An Ugly Shrew] representatively expresses such feelings:

> 有這樣好書，我不譯出來給國民瞧，我那懶惰的罪真是上通於天了。… 我中國這班又聾又瞎、臃腫不寧、茅草塞心肝的許多國民，就得給他讀這種書。[It was such a good book that I would be severely blamed for my laziness if I did not render it for Chinese readers. … Many of the readers in China, who are deaf, mute, inflexible and whose minds are stuffed thatch, should be given such

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[1] The intellectual’s social burden is not unique to Chinese scholars, as we see that the Romantic and Victorian poets also had such uneasiness (cf. Baker 1950).

a book to read.]

(Xiaoshuolinshe 1905: 2-3)

Regarding literature (including foreign literature) as a tool for cultural transformation, these translators actually follow in one continuous line the didactic tradition of “文以載道” [literature as a vehicle for Dao] in China, though their goal of cultural transformation seems to be a much higher and more concrete objective. Influenced by mainstream thought on the pragmatic aspects of literature, Zhou, like his contemporary translators and writers, also firmly believes that he can help his readers become informed citizens by educating and enlightening them with his translations and creations. As he clearly indicates in the postscript of his book entitled “亡國奴之日記” [*Diary of a Subjugated People*], a well-received fiction infused with his patriotic feelings triggered by Japan’s Twenty-One Demands on China in 1915, his aim in composing the diary, just as his other writings and translations, is to “將以警吾醉生夢死之國人” [to admonish Chinese readers who were still living a befuddled life] (Zhou S. 1993: 227). This end unsurprisingly leads to Zhou’s emphasis in the early period on introducing the contents of foreign fiction that he regards helpful to the general reading public rather than on importing new fiction techniques into Chinese literature.[1] It would not go too far to argue that, for Zhou, the more accessible the content and form of his translations were to the target readership, the better they could fulfill their edifying function; and the use of the form and typical vocabulary of Chinese vernacular fiction to render foreign fiction accessible was one of the effective ways to shorten the distance between the translation and the vast number of semi-literate Chinese readers. It is not at all surprising to find that Zhou employs a variety of means, such as the adaptation of original point of view, the insertion of narratorial commentary and the assimilation of external features of characters, etc., so as to locate TTs within the traditional Chinese fictional model, because all of these means would help target readers identify TT with the vernacular fiction and allow them to maintain their habitual way of reading narratives. In this way, Zhou reduces to the greatest extent the target reader's reading difficulties, which may result from their unfamiliarity with the form and narrative techniques used in foreign fiction, ensuring them an easy and familiar reading experience.[2]

In addition to the edifying function, Zhou also strives for the entertainment function in his translations, a goal which he also pursues in his literary creations. As one of the key members of the Butterfly literature group and a frequent contributor to a number of popular magazines of that time, Zhou shares the manner in which most Butterfly writers conceived of literature: it should aim to supply literary pleasure for readers, as well as to instruct them.[1] In Zhou's opinion, it is quite necessary to introduce the concepts of "entertainment" or "leisure" as important components within a didactic theory of fiction. He also thinks that one should put an equal premium on the edifying function (i.e. to instruct) and the entertaining function (to amuse) when one produces literary works. In his congratulatory preface for the launching of "快活" [Happy Magazine], a weekly devoted to the publication of short stories, Zhou indicates that fiction can provide a chance for readers to "forget the many unhappy things in the current world that is full of hardship and unhappiness" (Denton 1996: 246) and help them enter a more relaxed and receptive state of life.

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[1] As a matter of fact, the predominant interest in the content but not the form of the foreign fiction is not solely seen in Zhou's early translations, but also in other translators' works of this period too. This may be illustrated by Liu Shusen's recent study, in which he reveals that more than half of the first-person internal narrations of Western fiction were transformed into other types of narrations in Chinese during the late Qing period (Liu S. 1997b: 60).

[2] The intention to iron out the distinct features of the original form in the translated literature of modern China is in direct opposition to the Russian formalists' doctrine that the literariness of literature lies in its defamilarising effect. The translators of the late Qing and early Republican period, however, were more concerned with the familiarity effect brought about by using the traditional narrative techniques than with the defamilarising effect resulting from retaining the original techniques in the translation.

There are also some practical reasons underlying Zhou's ardent upholding of the entertaining function of translations, especially when we consider the boom of popular culture and the growing needs for literary entertainment by urban readers during the 1910s.

At the beginning of the 20th century, the introduction of a number of new printing techniques, developed in the West, into Shanghai greatly facilitated the reproduction of books, photographs, and illustrations in very large quantities and at very low cost (cf. Hockx 2003: 316). As Shanghai developed into a cosmopolitan city, there was also a considerable growth of urban workers who wanted to have a taste of literary entertainment during their leisure time.[1] All these factors contributed to the boom of urban print culture in Shanghai during the 1910s, which is evidenced by the numerous publications of newspapers and popular magazines of that time. Seeing that there were no more hopes of becoming officials through the conventional "科舉" [imperial examination] system, many traditionally trained intellectuals devoted themselves to this new industry of providing entertainment for the general populace. With this, they became the first professional men of letters in Chinese literary history to totally live on writing, translating or editing.[2] For them, the literary works or translations they produced were not only for appreciation by friends or fellow writers, which was the aim of most writers in China before, but also for a more economic purpose—to earn them a living. Correspondingly, their attitudes towards Chinese readers also underwent some subtle changes. Although these readers were still generally considered poorly educated and in need of enlightenment, their needs and expectation for literary entertainment was more catered to than ever before, because it was mainly on the readers' purchases of books or magazines that these writers' livelihoods depended. Zhou, as one of the professional men of letters of that time, had to accommodate the needs for literary entertainment of these semi-literate readers who constituted the largest proportion of his readership.

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[1] This idea is first and best expounded in Wang Dungen's opening remarks in 1914 on the publication of *Saturday* (see 1.2). This periodical is one of the representative magazines of the Butterfly school, and was specially designed to meet the increasing needs for literary entertainment of the growing number of the urban readers in Shanghai. Indeed, Zhou followed this policy so brilliantly that he was soon appointed chief editor of this weekly.

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[1] These urban readers together with the traditional literati constituted the two major reading groups of Zhou's translations.

[2] See Bao Tianxiao's recollection for how men of letters of that time were able to live comfortably with the remunerations they earned by writing and translating (cf. Bao T. 1971).

Generally, the edifying function and the entertaining function coexist in a peaceful manner in Zhou's translations. On some rare cases when there is really a tension between the lofty mission of renovating national spirits and the practical purpose of satisfying popular desires, the later more often than not prevails.[1] For example, almost all the original titles (which are usually descriptive phrases that succinctly summarize the original contents) have been adapted and rewritten into more sensational or eye-catching ones in Chinese (see appendix). Of course, some of these tendencies might be regarded as Zhou's attempt to follow the narrative conventions of vernacular fiction, as discussed in 7.1.1. Considering the generally low education level of his urban readers, Zhou also transformed many descriptions with distinct foreign flavor into images familiar to Chinese readers (for example, the naturalization of the external features of foreign women into typical Chinese beauties), granting Chinese reader more familiar and comfortable reading experience. Modern readers may find the rhetoric of excess and hyperbole prevalent in the above adaptations naïve and self-indulgent, but by using these popular forms, mostly derived from the vernacular fiction, Zhou popularized his translations by restoring readers to their habitual reading habits. Indeed, the adapted translations, with their elaborate (or to some extent, exaggerated) and naturalized descriptions, are really effective in shortening the distance between Chinese readers and Western fiction and thus arousing their reading and buying interests. As Zhou recalled in the 1950s, "*Li Bai Liu*" [*Saturday*], a weekly popular magazine in which Zhou published most of his early translations, sold extremely well and became part and parcel of the urban citizen's daily life:

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[1] As a matter of fact, the growing emphasis on the entertaining function of literary works by the Butterfly writers during the mid-1910s resulted in the consumerism of literary pleasure in Butterfly literature, which is one of the main aspects of it that were severely attacked by May Fourth critics (cf. Zhao Y. 1995: 25).

> 《禮拜六》曾經風行一時，每逢星期六清早，發行《禮拜六》的中華圖書館門前，就有許多讀者在等候著，門一開，就爭先恐後地湧進去購買。這情況倒像清早爭買大餅油條一樣。[*Saturday* was very popular at that time. Every Saturday morning, there would be quite a few readers waiting at a very early time outside the door of the China Library Company, which distributed *Saturday*. When the door was opened, they would rush in to buy it. It was just like the scramble in the morning when people were hurrying to buy sesame seed cakes and deep-fried twisted dough sticks for breakfast.]
>
> (Zhou S. 1993: 250)

By making his translations entertaining and appealing, Zhou successfully provided “psychological comfort” (Link 1981: 20) to the urban readers who were longing to escape from the heavy work pressure. Therefore, this “familiarizing” or naturalizing translation strategy helped boost the sales of his translations, which, in a reciprocal way, enabled him to earn enough means to support his family.

7.1.3 The influence of the general attitude towards translation and foreign literature in the late Qing and early Republican period

Generally, Zhou’s translations of point of view, narratorial commentary and means of characterization in the early period can be generally termed quite liberal, as adaptations, omissions and insertions are frequently found in TTs. The semantic incongruence may be partly the result of Zhou’s intention to keep his translations in line with the narrative traditions of Chinese vernacular fiction, and partly due to his objective to make his translations more vivid and interesting so as to fully realize both the edifying and entertainment functions of translations for target readers. However, this liberal approach so consistently found in Zhou’s early translations was, according to the norm theory in contemporary translation studies, also closely related to the general attitude towards translation activity at that period of time (i.e. translation norms), which was an important social factor that exerted influence on the final product of translation.

According to translation norm theory first proposed by Toury (1980; 1995) and further developed by Hermans (1991; 1996; 1999) and Chesterman (1993; 1997b), a translator's decision in adopting a certain translation strategy is not only an individual's choice, but also governed by translation norms within a specific sociocultural situation. Translation norms, as Toury defines them, are:

> The translation of general values or ideas shared by a community—as to what is right or wrong, adequate or inadequate—into performance instructions appropriate for and applicable to particular situations.
>
> (Toury 1995: 55)

By choosing a certain strategy and omitting other possible options, a translator at the same time has to decide whether to follow the current norm or to break with it, which also "allows us to glimpse the agenda behind the choices that are made" (Hermans 1999: 88). Seen from this perspective, Zhou's consistent adoption of a liberal approach in his early translations is no longer an isolated translational phenomenon, but actually a reflection of the general attitudes towards the act of translation itself during the late Qing and early Republican period. Indeed, Chen Pingyuan, on the basis of his study of the literary translations during this period, exactly points out that "意譯" [free translation] was a prevailing trend of this period (Chen P. 1989: 41). Most translators took liberties with ST, usually under the blatant pretext of "譯意不譯詞" [translating meaning, but not translating words] (Liang Q. 1997: 64) or "取長棄短，譯其意不必譯其辭" [(our translation method is) to retain long sentences and discard short ones, focusing on the reproduction of meaning instead of words.] (Manhong nüshi 1914: 33). This was a period when "豪傑譯" [radical translation][1] predominated the scene of literary translation. In fact, one of the important criteria of good translations of that time, as Chen Pingyuan has observed, is whether the translator had composed the TT in elegant and fluent Chinese; but the criteria of whether he/she had accurately reproduced the original meaning was not so important (Chen P. 1989: 41). For instance, Lin Shu was widely acclaimed by critics and readers alike mainly for the graceful prose style of his translations, despite his significant appropriation of ST. The alleged purposes of such a wide extent of cultural, formal and content interference, as some translators have commented, was to "冀免翻譯痕跡" [free TTs from any foreign imprints] (Wu J. 1905: 5) or to impress readers that "雖屬譯本……不啻自撰" [translations are the same as creations] (Pifasheng 1909: 1). In this way, translators hoped to produce versions which did not sound "foreign" to

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[1] "豪傑譯" is an extremely radical form of translation in which all information in the ST is greatly adapted or rewritten.

Chinese readers, as “foreignized” texts may have discouraged reader’s buying interests. In addition to this practical motivation, I would argue here that a generally low opinion of foreign literature among intellectuals of that time was also an important factor in influencing Chinese translators’ prevalence for the adoption of a liberal approach to translation.

Seen retrospectively, the intellectuals of the late Qing and early Republican period had a complex anxiety[1] that is typically found in a culture facing crises and a turning point of historic transformation. Shocked by the succession of China’s humiliating defeats since the first Opium War and the great disparity in national power between China and Western countries, they, for the first time in Chinese literary history, began to ponder such critical questions as the life and death of Chinese culture and the rebuilding of China as a modern and powerful nation.

What initially impressed the scholars and officials during the late Qing period were the advanced science and effective social systems of the West, the lack of which, in their opinion, was the main cause for China’s backwardness. In order to keep up with the technological progress of Western powers, they began to introduce a considerable amount of books related to Western science and technology (what they called *Gezhi* in Chinese) into China.

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[1] Such ambivalent feelings of late Qing translators, in C.T. Hsia’s opinion, come from the “moral burdens” they imposed on literature (Hsia 1999: 533).

Although late Qing intellectuals were quite willing to admit that China was lagging far behind technologically, they still firmly believed that Chinese literary works were superior to foreign literature. This superiority complex is especially characteristic of the views of the traditionally trained men of letters, which is especially evidenced by the following remarks offered by Feng Ping, a renowned member of the “南社” [Southern Society] literary society of that time[1]:

> 若以文學論，未必不足以稱伯五洲，彼白倫、莎士比亞、福祿特兒輩，固不逮我少陵、太白、稼軒、白石諸先哲遠甚也。[Regarding literature, (Chinese literature) was actually excelling other literatures of the world. The well-known foreign writers such as Byron, Shakespeare, Voltaire, etc., were far behind our great writers of the past such as Shao Lin, Tai Bai, Jia Xuan, Bai Shi, etc.]
>
> (Quot. in Guo Y. 1998：14)

Even Wang Tao, an early Reformist thinker who had been to a number of European countries, held surprisingly similar opinion when commenting on English literature:

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[1] “南社” society was established around 1900 by a group of traditional literati who wanted to renovate and reform China with their pens. They met informally for exchange of opinion and company several times a year. The society was forced to disband when Japan invaded Shanghai in the mid 1930s (please refer to Link 1981: 167-170).

> 英國以天文、地理、電學、火學(熱學)、氣學、光學、化學、重學(力學)為實學，弗尚詩賦詞章。[In Britain, only astronomy, geography, electronics, calorifics, meteorology, optics, chemistry, dynamics were regarded as real learning, but poetry and literature were not given much attention.]
>
> (Wang T. 1983: 122-123).

In fact, traditional intellectuals showed so much pride and confidence in Chinese literary tradition that they were apt to believe that it was the best in the world.

Because of their depreciative attitude towards foreign literature, it is not surprising at all that a utilitarian agenda is so frequently detected in their own writings or translations of Western literature. In fiction translation alone, what they valorized most was the introduction of new social thoughts and technological advancements touched on by Western fiction[1], because works containing these elements might be used as didactic tools to enlighten Chinese readers. As the literary merits of, or techniques embodied in, the foreign stories were thus not the center of the translator's attention, they are largely overlooked in the translations. Zhou's insertion of explanatory comments in the early period provides a telling example in this respect.

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[1] This might explain why the translations of political fiction and scientific fiction were so popular and voluminous in the late Qing. The translation boom of these two types of fiction elevated the English political fictionist Disaraeli (who once was also the prime minister of the UK under Queen Victoria) and the French scientific writer Venere to the status of being, in China, the two most influential foreign writers (cf. Chen P. 1989). Liang Qichao, for instance, was himself an enthusiast in promoting the translation of foreign political fiction (see Liang Q. 1902).

As discussed in 4.3.2.2, a majority of the added comments are used to explain terms related to politics, military affairs and Western culture, and only a small number explain terms related to Western literature. The fact that Zhou did not take as much pain to annotate Western literary terms as he did to explain concepts related to other subjects probably reveals his subconscious preconception of Western literature- viz., a view that Western literature was not as developed as Chinese literature and that there were not many important concepts in Western literature that were worthy of the addition of explanatory notes for further elaboration. For Zhou, the knowledge of some practical subjects, such as politics, military affairs and economics, etc, in the West was of more direct edifying importance to the Chinese reader than the knowledge of Western literature.

Indeed, to the translators of the late Qing and early Republican period, foreign stories were more like textbooks with educational functions rather than literary artifacts in their own right. Such beliefs naturally led to the "dethroning" of ST and the emphasis on the reception of the target reader. ST could be freely tampered with as long as it can fulfill a didactic function in the target culture. With this thought, the method of free translation becomes the favorite choice of Chinese translators, as they could use it to manipulate the ST to the fullest extent for their own purposes.[1]

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[1] It is worth noting that Zhou, though perhaps influenced by his contemporaries' low opinions of Western literature, actually does not openly make any depreciatory comments on it in the early period. However, his feeling of the superiority of Chinese literature over Western literature can still be sensed in some of his remarks on

Therefore, if we situate Zhou's translational behavior within the literary environment of the late Qing and early Republican period, we will find that his adoption of a liberal approach in translating foreign fiction is actually an embodiment of the prevailing cavalier attitude towards the foreign literature.

7.1.4 Ethical norms during the late Qing and early Republican period

As translation norms theory indicates, translators' decisions are not only constrained by the host culture's literary tradition, with which they try to reconcile, but also by the times in which they live. This is because the translation of literature takes place "not in a vacuum in which two languages meet" (Lefevere 1992b: 6), but in the wide context of all traditions and constraints of the two cultures. The ethical norms that are dominant in the receiving culture at the time the translation is made often shape the image of the work of literature as projected by the translation. In an article entitled "Lifelines, noses, legs, handles: the Lysistrata of Aristophanes", Lefevere illustrates how the word "penis" in the final part of Aristophanes' play *Lysistrata* was replaced by drastically irrelevant terms, such as lifeline, nose, leg or handle, by translators of different periods (cf. Lefevere 1992a: 41-58). Lefevere considers that translators may use all kinds of manipulative techniques in a translation

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Chinese literature. For example, when known as master of the "sad love story" in the mid-1910s, he commented, with the voice of authority, that Chinese *yanqing xiaoshuo* [love stories] are far better than Western sentimental fiction, for the former are closer to life and possess a "genuine loving and plaintive feeling" that is not usually detected in Western literature (Zhou S. 1915: 22).

to make it fit the ideology dominant at a certain time in a certain society. However, I would argue here that the term “ideology” nowadays used in translation studies and literary studies[1] usually covers too wide a scope and lacks a clear demarcation. In fact, it almost becomes an umbrella term, and is not very helpful in outlining the direct causes of translational phenomena. What we need is a finer distinction under the broad category of “ideology”. As far as Aristophanes’ case is concerned, it would be more accurate to attribute the causes of the adaptations to the binding effects of the ethical norms dominant in the target culture at the time the translation is made.

By ethical norms, we mean the accepted principles within a system of moral values, which are used to judge what is right or wrong, what is acceptable or unacceptable for people’s conduct.[2] These are usually used to keep a society socially and hierarchically in order and to limit one’s behavior in conformity to the general expectation of others. In the present study, most of the adaptations, additions or omissions in Zhou’s early translations are inspired by the narrative conventions of Chinese vernacular fiction or produced under the constraint of the translator’s purposes, but some are apparently the results of ethical constraints.

Previous researches have revealed that the ethical norms dominant in the translations of the late Qing and early Republican period are rather conservative (cf. Chen P. 1989; Yuan J. 1992, etc). When there are descriptions of sex or other bawdy elements in ST, translators most frequently have resorted to the strategies of omission or adaptation so as to make the TT become so-called morally and ethically prudish. In order to produce an ethically acceptable version in his well-known translation of Alexandre Dumas' novel *La Dame aux caméllias* ("茶花女" in Chinese), Lin Shu "deleted much of the material that would be morally offensive" (such as certain voluptuous descriptions) and "some of the dialogues which challenged orthodox Chinese thought" (Yuan J. 1998: 286-287). One of the most striking examples of how dominant ethical norms have influenced translators' decisions may be provided by Yang Zilin and Bao Tianxiao's translation of Rider Haggard's *Joan Haste* ("迦因小傳" in Chinese) in 1905, in which they completely deleted the love-making scenes and the account of the premarital pregnancy of the protagonist, Joan. The image of Joan thus projected by the translation is a pure and noble figure who quite conforms to the Chinese reader's ethical and moral expectations of a gentlewoman.

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[1] Terry Eagleton lists, in his book *Ideology: An Introduction,* 16 definitions of this complicated term (Eagleton 1991:1-2). However, he admits that these definitions only provide a basic point of orientation for the understanding of the profound meaning of this term, but not an exhaustive checklist of all its possible meanings.

[2] Unlike the sense of the word “ethical” used here, Chesterman uses it in his concept of “ethical norms” to mean the translator’s responsibility of being loyal to the original author (cf. Chesterman 1993; 1997).

The dominant ethical norms had such strong binding effects on translators that anyone who violated them, even only to a slight degree, would often immediately find himself or herself under severe fire from critics or moralists. There was no exception to this, even for renowned and much applauded translators such as Lin Shu.

Fascinated by the same Haggard work, Lin decided to produce another version of it. Although Lin excluded some sexual descriptions between Joan and her lover under the pressure of prevalent ethical norms, he still retained the plot details regarding the birth of an illegitimate child by the protagonist, which was a radical departure from Chinese family values and ethical views of that time. Ever since its publication, the translation has ibrought Lin many fierce attacks for its possible threat to the traditional moral values in Chinese society (Wang Dongfeng 1998: 8). Jin Tianhe, a late Qing reformist, harshly criticized Lin to the effect that, with the appearance of such a translation in China, "young women with erotic feelings can now justify the breaking of the code of chastity saying 'I am Joan Haste'" (quot. in Yuan J. 1998: 286). Other important critics of that time also voiced their approval by comparing Lin's translation with Yang and Bao's "purer" version. One of these, Zhong Junwen, who used the pen name "Yinbansheng", wrote:

> Where Panxizi [Yang and Bao's pseudonym] tried his best to gloss over Joan's errors, Lin had to expose her shame to the full … Where is the propriety in this?
>
> (Yin 1907, quot. in Yuan J. 1998: 286)

Therefore, a late Qing translator had to follow closely the prevalent ethical norms if he or she hoped to avoid other's criticism of the ethical and moral aspects of the translations. It is probably due to this reason that Zhou in his early translations also wrote out some descriptions (see 5.2.2.1) that were offensive to the prevalent ethical norms. For instance, in his translation of Maupassant's short story "A Vagabond" ("麵包" in Chinese) in 1918, Zhou deleted the description of the raping scene of a milkmaid by the protagonist, Randel. Similar cases can also be found in Zhou's translation of Thackeray's "Dennis Haggarty's Wife" ("情奴" in Chinese) in 1917, in which the detailed description of a passionate kissing scene between Jemima, the protagonist, and her boyfriend was deliberately rewritten as having occurred between Jemima and her mother. Zhou's omissions or adaptations are understandable, as the subjects described were still sensitive topics at the time. They were quite necessary if Zhou wanted his early translations to be socially and ethically acceptable.

7.1.5 The translator's personality and life experience.

Ever since James Holmes' mapping of translation studies as an intellectual discipline in 1972, it has witnessed a rapid expansion of research foci. Inspired by Holmes' blueprint, many scholars are no longer confined to comparing and analyzing the stylistic, syntactic and semantic features of ST and TT, but turn to the social-cultural levels of both the source culture and target culture to look for explanations for translations. New insights in the field of translation studies, such as those of polysystems, translation norms and skopos theory, have emerged and "have become standard points of reference for the translation researcher in many parts of the world" (Hung 2005: viii). The emphasis in translation studies, as Eva Hung rightly points out, has shifted from text to context (Hung 2005: viii). However, one type of translation context which still lacks adequate investigation is that of the influence of the translator's individual factors, such as his personal character and life experiences, on the translation process.[1] Part of this negligence "might be attributed to the descriptive focus on translations rather than people" (Pym 1998: 162) in contemporary translation studies, especially DTS. Other reasons for this ignorance may be that the study of translator's personal factors "constantly involves the risk of getting lost in biographical details" (Pym 1998: 160) and has almost nothing to offer for the construction of meta translation theories, as proposed by DTS.

However, the fact that quite a few translators throughout the world devote their whole lives solely to translating one or two foreign authors' works has amply demonstrated that there is certainly some kind of personal feeling or emotional link between a translator and his choice of ST to be translated. We actually need not search too hard to find examples: Fu Lei's consistent passion for Balzac, Chapman for

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[1] Pym expresses his discontent for Holmes' exclusion of the factor "translators" from the pure research of translation studies in his map of the discipline. He argues that the translators themselves should be under careful examination in translation research, as translations are done by people and not by something else (Pym 1998: 4).

Homer, Jackson Knight for Virgil, Baudelaire for Poe and perhaps Henri Albert for Nietzsche.

In Zhou's early translations, though he did not display tendencies in choosing one particular author's works to translate (quite the opposite:, he rendered more than 50 foreign authors' works into Chinese in the early period), he did show preferences for certain types of subject matter in the STs he chose. Among the 61 early Chinese translations examined in the present study, 54 are stories of love or marriage. In addition, about one third of these love stories are tinged with gloomy or melancholic elements and usually end on a sad note, which is quite different from the conventional happy endings in Chinese traditional fiction.[1]

In fact, Zhou shows such great interests in melancholy or tragic subject matter in fiction that he has even tampered with the original happy endings in some of his early translations. In a translation entitled "空墓" [Empty Tomb] in 1917, Zhou changes the original all-happy-ending into a tragic one, on which he comments in the epilogue:

> 這一篇小說原意是圓滿的。…我想情節上果然圓滿，但我這小說可給他作踐了。於是疾忙咬了一咬牙齒，一刀兩斷不再說下去。看滿月不如看碎月，圓圓的一輪像胖子的臉一般，又有甚麼好看。看他個殘缺不全，倒是覺得

---

[1] Among Butterfly translators, Zhou is not the only one that had a special preference for the subject matter of ST. For example, Chen Xiaoqing had an exceptional liking for detective and adventurous stories, and Bao Tianxiao seems to have had great interest in translating educational fiction.

> 別有韻味呢。看官們，我本來喜歡說哀情的，請你們恕我殺風景罷。[The original story had a happy-ending. … I thought, though the original plots were indeed complete and ended on a happy note, my translation of the story would be ruined by this happy-ending. So I hurried to sever the original story into two parts, leaving aside the happy-ending part in the translation. It is more enjoyable to watch a crescent moon than a full moon. The round shape of a full moon resembles the face of a fat person. How would one feel happy when watching it? But if you watch a crescent moon, you will find that it has a special appeal because of its incompleteness. Readers, I have long been fond of telling sad love stories, so please excuse me for spoiling the possible reading pleasure that you might have got in reading the original happy ending.]
>
> (Zhou S. 1917: 7)

For Zhou’s choice of tragic love stories and adaptations of original happy endings, we would be in a quite contradictory situation if we hoped to justify his decisions in terms of modern translation theories, especially those proposed by DTS. In fact, none of the explanatory tools offered by DTS (with its emphasis on seeking answers in literary conventions in the host culture) seem to be able to explain adequately Zhou’s particular preferences, as his rewriting is just the opposite to the happy endings usually found in most traditional literary works in China and thus should not be deemed as conforming to the Chinese fiction tradition and the general public's reading expectation. To find out the real causes of Zhou's somewhat anti-traditional translation behavior, we have to make allowances for Zhou's personal factors, including his personality and life experience.

Born in a poor family in Shanghai, Zhou experienced the hardships of life at a very young age. He began to support the family by writing when he was only sixteen. His views of life and the future are on a whole pessimistic, which may be well illustrated by his recollection of choosing Shoujuan ['Lean Cuckoo']—a melancholy name—as his pseudonym (see 1.1). His unrequited love experience in his early years, which left him indelible pain and sadness all his life, further deepened his sensitive and sentimental personality. In fact, Zhou's unhappy love affair, which is termed "the unfulfilled authorial experience" in literary psychology (Liu Y. 1997: 119), looms large in Zhou's literary career. Often claiming himself to be "a sentimental man", Zhou frequently portrayed his sentimentalism about love in fiction of his own (Chen J. 2002:168), for which he was applauded as the king of the "sad love stories" during the late Qing and early Republican period. In a reminiscent article entitled "一生低首紫羅蘭" [My lifelong worship of violet] in 1956, Zhou openly admitted the everlasting influence of this unrequited love experience in his young age on his literary career and his lifelong obsession with Violet, the Western name of his lover:

> 我之與紫羅蘭，不用諱言，自有一段影事，刻骨傾心，達四十餘年之久，還是忘不了。只為她的西名是紫羅蘭，我就把紫羅蘭作為她的象徵，於是我往年所編的雜誌，就定名為《紫羅蘭》、《紫蘭花片》，我的小品集定名為《紫蘭芽》、《紫蘭小譜》…**我往年所有的作品中，不論是散文、小說或詩詞，幾乎有一半兒都嵌著紫羅蘭的影子**。[Plainly speaking, Violet and I fell in love with each other many years ago. This love experience has left such an indelible imprint on me that I can vividly recall it even after forty years. Because her English name was Violet, I regarded violet as a symbol for her. That was why I named the magazines I compiled in the past "Violet" and "Petals of Violet" and titled my essay collections "The Sprouts of Violet", "Violet Records"… ***The image of Violet was engraved on almost half of all my works in the past, including prose, fiction or poetry.***] (emphasis added)
>
> (Zhou S. 1993: 134-135)

Just as Zhou finds comfort in intertwining his sad love stories with his own unrequited love experience and his mysterious loss of Violet, he may also want to seek some consolation or something that might remind him of his bitter past experience from his translations. Therefore, foreign love stories, especially melancholic and tragic ones become his first choice, as they could more easily arouse Zhou's sentimental feelings and memories of his love experience than stories with other subject matter. Sometimes Zhou has such a strong anxiety to express his sentimental or tragic feelings through translations that he even manipulates the TT to achieve his own purpose, which is evidenced by his "tragification" of the happy endings in some of his translations.

To sum up, some of the phenomena observed in Zhou's early translations defy explanation from the socio-cultural level. When confronting such cases, we should turn to the translator's subjective level, including his personality and life experience, to look for justification. That is also why the translator's level, in addition to the socio-cultural level, is incorporated in our explanatory sub-model.

7.2 Explanations for the tendencies of later translations

Zhou's later translations display distinctive different features in terms of the rendering of points of view, narratorial commentary and means of characterization from his early translations. Almost all these narrative features, which are the subjects of frequent adaptations, expansions and simplifications in the early period, are preserved intact in the later translations. This clearly shows the diminishing influence of the narrative tradition of Chinese vernacular fiction on Zhou in the later period.

If we again place Zhou's translation activity against the social, cultural and literary backgrounds in China from the 1920s to the 1940s, we find that his drastic changes of translation strategies are attributable to the following factors: (1) the change of Chinese intellectuals' attitudes towards foreign literature; (2) the change of the translation conventions; and (3) the change of the translator's intended purposes for TT and the reader's expectations of foreign literature.

7.2.1 The change of Chinese intellectuals' attitudes towards foreign literature: from a vehicle to an art in its own right

In 7.1, one of the major reasons we have offered for Zhou's frequent adoption of the free approach in his early translations is the widespread assumption that literary works (including foreign works) should be used as essential and effective tools to educate and enlighten the mass. However, such a pragmatic approach to literature, as advocated by new fictionists (typically represented by Liang Qichao), whose provenance can be traced back to the traditional belief in literature as a means of Dao ("文以載道"), was greatly challenged during the May Fourth period by a group of writers and critics who went all out to revolutionize Chinese literature. Along with this stupendous movement, there emerged in the late 1910s new artistic and aesthetic views that aimed to re-evaluate the true merits of literature.

These new literary views, which were largely proposed by the May Fourth writers, had great repercussions on writers of various schools and gained much ground in the 1920s and 1930s. Rather than endorsing the new fictionists' utilitarian views that literary works, especially fictional works, can be used to reform society and express political views, these May Fourth writers contested for the "文學獨立" [independence of literature] and the "藝術家之獨立人格" [independent personalities of writers]. In their opinion, a writer, on the basis of his true world knowledge and own life experiences, should only represent images or events that are characteristic of the world, but "need not pose any solutions for the social problems or advance any ideals in their literary works" (Yuan J. 1992: 166). Some May Fourth theorists feared that the use of literature as a didactic tool would undermine the independent status and the true merits of literary works. Chen Duxiu, a leader of the new culture movement that was initiated in 1917, first expressed his qualms for the practical use of literature in a letter answering Hu Shih's calls for literary reform in China:

> 鄙意欲救國文浮誇空泛之病，只第六項‘不作無病之呻吟’一語足矣。若專求‘言之有物’，其流弊將毋同於‘文以載道’之說？以文學為手段為器械，必附他物以生存。竊以為文學之作品，與應用文字作用不同。其美

> 感與伎倆，所謂文學美術自身獨立存在之價值，是否可以輕輕抹殺，豈無研究之餘地？[In my opinion, the sixth criterion, “do not adopt a sentimental pose in prose writing”, that you propose will suffice if we want to prevent Chinese language from being turgid and vague in style. If we pursue that “there should be substance in the writing”, wouldn’t this statement have the same flaw as the traditional saying “to use literature as a means of Dao”? If literature is deemed as a means, an instrument, it will have to rely on other things for existence. My humble opinion is that the function of literature should be different from that of practical writing. The aesthetic feeling and techniques are two merits of literature and art that enable them to exist independently in their own rights. Should these two merits be ignored? And shouldn’t there be room for the study of them?]
>
> (Chen D. 1987: 636)

He later reiterates the above viewpoint in a more emphatic tone by arguing that the nature of literary works is to unconditionally describe objects and express the author’s ideas. Any attempts to associate literature with other practical functions are bound to ruin literature as a self-sufficient artistic genre:

> 狀物達意之外，倘加以他種作用，附以別項條件，則文學之為物，其自身獨立存在之價值，不已破壞無餘乎？[If we impose other conditions or functions on literature to achieve other purposes in addition to its function of describing things and expressing ideas, then literature would become an object and the values for its individual existence would be completely destroyed too.]
>
> (Chen D. 1987: 681)

Chen’s view soon found echo in the works of a great number of fictionists and literary critics of the 1920s (Yuan J. 1992: 169). Although some of them, such as Shen Yanbing, did hope that literary works may help readers to “注意社會問題，愛被損害者和被侮辱者” [pay special heed to social issues and love the impaired and the insulted] (Mao D. 1997: 230), they unanimously upheld the belief that literature is nothing but an expression of an author’s observation and feeling. Neither is it intended for pure entertainment, nor for propagandistic or moralistic purposes. Zheng Zhenduo, a leading literary critic and chief founder of the influential society “文學研究會” [Literary Studies Association], issued the following statements, which might be regarded as a summary of May Fourth writers’ views on literature:

> 文學就是文學，不是為娛樂的目的而作之，而讀之，也不是為宣傳、教訓

> 的目的而作之，而讀之。作者不過是把自己觀察的，感覺的情緒的自然的寫了出來。讀者自然的會受他的同化，受他的感動。…如以文學為傳道之用，則一切文學作品都要消滅了。[Literature is literature. Neither is composed and read for entertainment purposes nor for propagandistic and didactic purposes. Authors of literary works just write down what they have observed and what they have felt naturally. Readers simultaneously will be affected and moved by their works. … If literature is used as a means to disseminate Dao, then all literary works will perish.]
>
> (Xi D. 1922: 8)

The overall examination of the nature, value and function of literature, especially fiction, from different perspectives and various levels by the May Fourth writers and critics as listed above deepened the general public’s understanding of the true merits of literature and initiated a thorough and full-scale reform in literary beliefs that had never been touched in an in-depth way in the “fiction, poetry and prose revolution” proposed by Liang Qichao in the early nineteenth century. As one of the important genres of literature, fiction really and truly became what Liang Qichao termed “the supreme form of literature” [文學之最上乘] only when it was no longer read and interpreted from a practical point of view, but appreciated for its unique artistic forms and features.

The change of the mainstream thought on literature since the 1920s has also led to a re-evaluation of foreign fiction. The previous views on foreign fiction as a vehicle have been replaced with the appreciation of its artistic merits, as an art in its own right, and it is well accepted that the true artistic values of the foreign fiction should be recognized and the efforts of the foreign fictionists should be respected. Jun Shi was one of the first critics who stated explicitly that the artistic value of foreign fiction should not be underestimated:

> 小說本為一種藝術。歐美文學家往往殫精竭慮，傾畢生之心力於其中，於以表示國性，闡揚文化。讀者亦由是以窺見其精神思想，尊重其價值，不特不能視為遊戲之作，亦不敢僅以儆世勸俗目之。其文學之日趨高尚，時辟新境，良非無故。[At its root, fiction is a type of art. Fictionists in Europe and America often racked their brains and spent lifelong efforts in the creation of fiction to reveal national identity and propagate civilization. By reading their works, readers can get a glimpse of their spirits and thoughts. So readers tend to recognize the importance of stories and will not regard them as works of recreation or works solely with the functions of admonishing the world and advising the general public. That is why fiction in European and American

> countries is becoming more and more a noble genre and frequently opening up new horizons.]
>
> (Jun S. 1919: 22)

It would certainly be too sweeping a statement to claim that all the writers, no matter whichever school they are from, have unreservedly accepted the above new concepts of literature and foreign fiction, but, as one of the most important achievements of the Chinese writer's pursuit of modernity of the genre of fiction since the 1920s, Wu Fuhui has pointed out, the campaign of re-evaluating both the concept and function of fiction (including foreign fiction) that was first waged by the May Fourth writers and then continued by the Left-league Writers in the 1930s is one of the most important events in the modern history of Chinese literature and had far-reaching effects on traditional men of letters, no matter whether they supported it or opposed it (Wu F. 1997: 5-8). Apparently, Zhou was one of the traditional intellectuals who underwent the change of attitude towards foreign fiction.

It is true that Zhou always has a favorable opinion of Western fiction, a fact which he admitted in the 1950s in an article recalling his translating career (Zhou S. 1957: 11). Throughout his translating career, he often made approving comments on foreign fiction and foreign writers, though sometimes only in one or few lines in his articles or in introductory prefaces or epilogues to his translations. However, when we compare the comments he made on foreign fiction before and after 1920, we find that they are actually voiced from different standpoints, or more exactly, according to different evaluative criteria. In conformity with the prevailing thoughts on literature in the early Republican era, Zhou's assessments of foreign novelists during the 1910s were largely utilitarian. For instance, Zhou thought highly of Conan Doyle in his early period and regarded him as "one of the greatest masters of Western literature" (Shoujuan 1912: 57). However, what Zhou appreciated were not the literary merits or novel narrative techniques that were embodied in Doyle's works, but the potential educational function of the works for Chinese readers, as he claimed that Doyle's detective stories were effective for "molding the new brains of citizens" [陶鑄國民之新腦] (Shoujuan 1912: 57). This evaluation, which is quite contrary to the general conviction that the primary function of detective stories is to provide reading pleasure for the reader, exhibits Zhou's strong utilitarian motivations in appreciating and translating foreign literature in his early period. However, similar pragmatic remarks are never found in Zhou's commentaries on foreign fiction in his later period. The laudatory remarks that Zhou wrote for foreign fiction during the second stage were largely centered upon the artistic merits of the foreign fiction, as well as on the particular writing styles of different fictionists, which might be illustrated by Zhou's article entitled “說觚” [“On Fiction”], published in 1926. In this long article, Zhou conducts an extensive review of the writing styles of the foreign novelists (altogether he mentions 25) he has translated, as well as of the merits of some of their representative works, exalting the moving events narrated in foreign stories and expressing his admiration for their craftsmanship (Zhou S. 1926: 58-91). In Zhou’s comments on the American writer Washington Irving, whom he considered a literary genius, for instance, he highly extols the “creativity and uniqueness” embodied in Irving’s *Sketch-Book* and summarizes the general features of Irving’s writing as follows:

> [歐文]為文幽馨淡遠，如花中紫蘭。而其輕倩飄逸處，則又類擲筆空中作游龍之夭嬌。[His writings are secluded and fragrant, crystal and stretching far, like violets in flower-shrubs; they are also delicate and charming, drifting aloof, as a pen thrown into the sky becomes a capricious dragon.]
>
> (Zhou S. 1926: 80-81)

Although the above comments are regarded by some critic as “saturated with the classical poetics” (Chen J. 2000: 55) and somewhat abstract or impressionistic, they yet demonstrate Zhou’s progress from the adoption of a mere functionalist stance in understanding foreign fiction to appreciating it as a self-sufficient literary artifact.

The ascendancy of the position of foreign literature from merely a tool to an art during the 1920s naturally and gradually led to many critics' belief that in addition to the content, the form of foreign literature should also be respected and preserved intact, as it is an important component of the artistic value and a indispensable feature of modern Western fiction. In fact, claims had already been heard, ever since the end of the 1910s, that the original form of Western fiction should be exactly represented in the translation so that Chinese writers might learn and imitate them in their own creations. According to Zhou Zuoren, the use of the form and narrative techniques directly borrowed from Western fiction is "an important distinction between new fiction and old fiction in China" (Zhou Z. 1918: 33). Clearly, as one of the translators who changed their attitudes towards foreign fiction, Zhou Shoujuan certainly accepted the above conviction. Although he did not make any public appeals to maintain the original forms of foreign fiction, his translations in the second period were enough to prove this point: an attempt to follow closely the original narrative features (such as the preservation of the original points of view) and content is found in almost all of the fiction translations of this stage. Zhou's practice leaves no doubt that it is a direct result of his changed attitude towards foreign fiction - namely, from the belief that it is a tool to the belief that it is an art in its own right. When treated as a tool, foreign fiction can be tampered with in terms of content and form in the interests of achieving the translator's designated aims; but when regarded as an art, the content and form of foreign fiction should be respected and preserved intact, as they are both indispensable elements of this artifact and both have their singular values. Looming in the background of Zhou's general tendency to preserve the original narrative features is a deeply-felt need to modernize the traditional fiction in terms of its content, linguistic and narrative forms; or, in other words, to realize the grand project of modernizing Chinese fiction with the help and inspiration of Western fiction.

7.2.2 The change of translation convention during the second period

Already noted above (see 7.1.3) is the prevalent use of the liberal approach in rendering foreign fiction by a great majority of translators during the late Qing and early Republican period, with Lin Shu being an emblematic figure. Zhou's early translations certainly evince his compliance with this "initial norm", as Toury puts it, of his early period, as he also favors producing naturalized translation (culturally and linguistically) at the expense of the original form and meaning. Such an approach to translation continued to be used by translators until the tables were turned at the beginning of the 1920s.

Surveying the gamut of modern Chinese translation history, some scholars have correctly pointed out that “it is in the 1920s and 30s that one sees translation theory entering a distinctly modern phase” in China, when the plentiful translations produced are largely responsible for “ushering in what has been termed Chinese modernity” (Chan T. 2004:15). It is also in these periods that heated contentions or debates on translation principles were conducted and various translation theories fervently propounded. All these helped to release the discussion of translation from the constraints imposed by Yan Fu’s three principles and the vague, impressionistic and intuitive tradition in Chinese translation history and to propel the study of translation theory to a distinctly modern phase (Chan T. 2004:15).[1]

For this post-May Fourth period that is characterized by diversifying thoughts or opinions, any attempt to summarize the major translation convention during this fairly long time-span would certainly involve a certain degree of overgeneralization, but, judging from the existing documents on translation that were written by intellectuals and practitioners of the 1920s and 30s, we can still detect a general tendency to “revile the liberal method” (Chan T. 2004: 18) and uphold the literal approach in translating foreign literary works, as evidenced by a number of debates or discussions that took place during this period. These debates, though they were among scholars or practitioners of different literary beliefs or educational backgrounds, display a certain degree of uniformity in the topics discussed, with “the poles of contention as ever being ‘fidelity’ versus ‘license’” (Hung and Pollard 1998: 372), or in more familiar terms, “literalism” versus “liberalism”[1]. However, this debate could be regarded as out of proportion in terms of the number of supporters of the two arguments, as what one finds is an overwhelming advocacy of a literal approach to translation. The popular mode of “free translation” or “rewriting” (*yiyi*), in which most of the late Qing translators’ works were essentially cast, now became the target of attack. “Straightforward translation” or “direct translation” (*zhiyi*), which was generally regarded as positioned right opposite “free translation” in the continuum of principles of translation, was openly upheld. The shift of attitude towards Lin Shu’s fiction translations, in direct contrast to the praise they had received a decade previously, may be best indicative of the change of the translation convention in the second period.

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[1] According to Chan Tak-hung, it is exactly the discussion and debates of translation theories in the 1920s and 30s that set the stage for much of the theorizing to follow in the century (see Chan T. 2004: 16).

It is well-known that Lin Shu’s fiction translations were very influential during the late Qing period and were often respected as the models to be imitated by scholars or translators at that time.[2] However, since the 1920s, they had been repeatedly charged with having taken liberties with the original texts and even questioned for their viability as translations per se. Some literary giants of this period, such as Mao Dun, flatly denounced Lin's fiction translations. For Mao Dun, Lin Shu's translations are in fact "歪譯" ["distorted translations"] rather than "意譯" [free translations] of STs:

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[1] For a comprehensive discussion of the debates taking place during the 1920s and the 30s, please refer to chapter two of Chan Tak-hung (2004).

[2] For example, Kang Youwei, an eminent reformist in the early twentieth century, was one of those who thought highly of Lin Shu’s translations, as is indicated from the line “譯材並世舉嚴林” [Yan Fu and Lin Shu were two foremost translators in the world] in one of his poems, which was often quoted by scholars of late Qing literary history. Yan Fu, a renowned translator himself, specially composed the following lines: “可憐一卷茶花女，斷盡支那蕩子腸” [The Chinese version of *La Dame aux Camélias* was so heartbreaking that many libertines in China cannot help shedding their tears when reading it], to show his admiration for Lin’s literary translations.

> "直譯"這名詞，在"五四"以後方成為權威。這是反抗林琴南氏的"歪譯"而起得。我們說林譯是"歪譯"，…， 是覺得"意譯"這名詞用在林譯身上並不妥當，所以稱它為"歪譯"。[The concept of "literal translations" did not have established authority until after the May Fourth movement. It got its name from the prevalent revolt against Lin Qinnan's "distorted translations". We say that Lin's translations are distorted ones, …, because we do not think his translated works deserve the term "free translations". That is why we call them "distorted translations".]
>
> (Mao D. 1984: 351)

Diametrically opposing Lin's liberal translation approaches, Mao emphasizes that the best translation strategy is "直譯" [straightforward translation] (Mao D. 1984: 351). In Mao's opinion, a translator should retain faithfully the original meaning and form to the utmost extent that Chinese language and grammar can allow (cf. Mao D. 1921).

Another famous literary figure of that time, Lu Xun, goes even further than Mao Dun in terms of the degree of literalism a translator should aim for in the translation. In his article answering Liang Shiqiu's attack on his close following of the original syntax in translating Lunacharsky's works (cf. Liang S. 1929; Chan T. 2004), Lu Xun defends his method of extreme literalism in the translation by arguing that only in this way can his translations convey the tone of their originals and reach his intended audience, i.e., the proletarian literary critics (cf. Lu X. 1930). In contrast to Mao Dun's modest proposition that won him many followers, few critics of that time actually took in Lu's rationale.[1] But all these efforts, though some attempted a radical form, clearly indicate a concerted movement to reverse the free translation style that was typical of the late Qing period and institute a new mode of translation that favored achieving in the TT "greater accuracy and presenting the original as it is" (Chan T. 2004: 18).

It is certainly no coincidence to see that the move from a free approach towards a faithful and literal one in translating foreign literary works since the 1920s almost goes hand in hand with the renewed views on foreign literature that appeared at the end of the 1910s (see 7.2.1). In fact, it may be conjectured that it is exactly the renovated views on foreign literature that assumed a key role in bringing about the shift in the convention translating foreign works.

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[1] Qu Qiubai, a Marxist literary critic of that time, is one of the few critics that share Lu's views wholeheartedly.

Another factor that might also have contributed to the shift, as some scholars have discussed (cf. Yuan J. 1992; Chan T. 2004, etc.), was the common enthusiastic quest for creating a new modern Chinese language. Fu Sinian was one of the first scholars in China who believed that a literal or straightforward approach in translation was beneficial for the development of the vernacular because, in his opinion, the use of Europeanized structures and expressions directly introduced by the literal translations could replenish the Chinese language:

> 況且直用西文的句調譯書，更有一重絕大的用處，——就是幫助我們自做文章的方法。我們有不能不使國語受歐化的形勢，所以必須用西文的意味做中國文。唯其如此，所以更不能不用直譯，更不能不把直譯所得的手段，作為自己做文的手段。[There is an additional major benefit if we use the sentence patterns of Western language to render books—namely, this would assist our own creation. We have to face the situation that our national language would be Europeanized, so we must compose our own essays in accordance with the tone and style of Western language. Because of this aim, we must resort to the strategy of literal translation, and should apply what we have learnt from literal translations to our own writing.]

(Fu S. 1984：367)

Fu’s arguments for the use of Europeanization instead of Sinicization in translation and creation, later taken up by such scholars and writers as Qu Qiubai, Fu Donghua, Mao Dun, Zheng Zhenduo, etc., became one of the major dimensions that characterized the discourse on translation in the 1920s and 30s (cf. Chan T. 2004: 20-25). While the preservation of foreign syntax sometimes can be misleading (such as Lun Xun’s incomprehensible translations)[1], we should admit, after many years of development, that the vital diversity introduced by direct or literal translations since the 1920s has really nourished the language and forms of Chinese literature and become part and parcel of modern written Chinese.

Zhou Shoujuan, like other Butterfly writers or translators, did not take part in any of the heated discussions or debates concerning translation during the 1920s or 30s.[2] Neither did he voice any views on the issues concerning translation. However, his seemingly detached stance from the debates or discussions does not mean that he was totally free from the influence of mainstream thought in the wider cultural and literary context—in this case, that of the translation convention during the 1920s and

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[1] Please refer to Pollard (1991) for a comprehensive analysis and critique of Lu Xun’s stiff translations.

[2] It is interesting to note that few writers or translators of the Mandarin school ever joined the major literary polemics that were rumbling on during the 1920s and 1930s. They even lacked the interest to formally answer many May Fourth writers’ fierce attacks for their creations and translations. Their unresponsive attitudes, rather than pacify the charges, only begat more slashing criticisms from May Fourth writers.

30s. On the contrary, his second-phase translations, as our study has already shown (see Chapter Six), clearly indicate a shift from the liberal translation approach used in the early period to a very faithful one after the end of the 1910s. In some of his second-phase translations, Zhou adheres very closely to the original, even to the extent of introducing unnatural expressions or sentence structures into the translation, which is in sharp contrast to the fluent and Sinincized style he aims to achieve in his early translations.[1] Zhou's deliberate pursuit of a different translation style, one that would conform to the translation convention since the 1920s, again illustrates the fact that a translator's decision is constrained by the social, political and literary background at the time the translation is made, no matter whether he openly admits it or not.

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[1] In fact, the change of style in Zhou's second phase translations is so significant that one may even doubt whether these translations were produced by the same person. But again, Zhou never mentioned, either in his translations or his later recollections, his underlying purposes in producing such Europeanized TTs.

Chapter Eight Conclusion

Does Zhou belong to the old type of translators who, as has often been asserted, tend to radically rewrite foreign literary works for their own practical agenda? Or should he be regarded as one of the new group of “serious” translators, typified by May Fourth writers, who strive for an overall transplantation of foreign literature so as to give inspirations to both Chinese language and literature? China has followed a practice of positioning a writer’s (or a translator’s) literary standing by the camp(s) he or she belongs to since the May Fourth New Literary Movement, and so the answer to the above questions acquires significance for assessing Zhou’s role in the modern history of literary translation in China, as the two types of translators mentioned are generally regarded as diametrically opposed to each other, with the first being backward, conservative and traditional and the second being innovative, progressive and modern. In the past, Zhou was generally placed within the camp of the old type of translators, standing side by side with his notorious predecessor Lin Shu and his contemporary translator Bao Tianxiao as a glaring example of mistranslation or distortion of the original (cf. Chen P. 1989: 52-53; Guo Y. 1998: 441). For this reason, his reputation as a translator is more often than not tinged with a note of disapproval, even though his translation achievements are gradually becoming recognized.

However, our diachronic investigation of Zhou's rendering of points of view, narratorial commentary and means of characterization in his fiction translations shows strong evidence that the above answer to the above questions is at least partially wrong. It is true that before 1920, Zhou frequently practiced extreme liberalism in his translation of the above-mentioned three narrative aspects, just like Lin Shu or other Butterfly translators did during this period, but after the end of the 1910s Zhou began deliberately to pursue an entirely different path in his translation. As if to counteract his early abusive translations, Zhou in his later renderings represents faithfully the three narrative features of the original, sometimes even at the expense of fluency or idiomaticity of Chinese. His Chinese translations during the late 1920s and the early 1930s, especially those of French writer Maupassant and Russian novelist Chekhov, were exemplary in this regard. Indeed, if we compare Zhou's fiction translations produced at the end of 1920s with those translations done by May Fourth writers, such as Lu Xun's translations of Russian literary works of the same period, we will find that they actually share quite a few common grounds, both in translation strategies and language structures used. Both of them practiced fairly literal approaches in retaining the forms and contents of the originals (though Lu undoubtedly went more to the extreme); sometimes they all followed the original texts too closely and ended up with a kind of "Europeanized" discourse too convoluted to be understood.[1] Considering the fact that his contemporary Butterfly translators, such as Bao Tianxiao, still stuck to their liberal way of translation even in the 1930s (cf. Guo Y. 1998:427-428), we may safely say that Zhou consciously distanced himself from the radical ways of translation that characterized the old type of translators and became a member of the new group of translators by shifting his strategy and language in translation completely after the end of the 1910s. So rather than taking his translation career as a monolithic bloc, we should adopt an evolving perspective in examining Zhou's role and contributions in the modern history of literary translation in China.

It should be admitted that Zhou's early fiction translations, though they did perform didactic function for the late Qing readers in terms of the vast number of subject matters they introduce,[2] actually present a distorted picture of foreign fiction with their frequent omissions or adaptations of the three narrative features. Functionally speaking, they are the same as the large number of translations that were produced by British diplomats in the early nineteen century, which aimed more to familiarize British people with the contents of certain foreign works than to explore the formal properties of the texts.

In contrast, his later translations are more effective in conveying the literary essence of foreign fiction than the previous ones, because they not only represent the content, but also the forms of the originals—one of the sources of artistic appeal of foreign fiction. These translations, together with the contributions from other May Fourth translators, helped to transform Chinese people's stereotypical and unfavorable opinions of foreign fiction and anticipated the boom of modern Chinese fiction from in the mid-1920s and 1930s.

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[1] Please see Chan's analysis of Lu Xun's convoluted sentence structures in his translations (Chan T. 2004: 18-22).

[2] Please refer to 1.4 for the total number of works and foreign writers Zhou introduced in his early years.

It is interesting for us to observe that Zhou's translations, if seen from today's post-colonial perspective in translation studies, which accentuates the inequality of the translation between different cultures, have always exhibited unbalanced power relations between ST and TT. While the inequality in his early translations is represented by a Sino-centric attitude towards originals (as exemplified by his frequent adaptations or omissions of STs and his domesticating translation strategy), it is embodied by a reverse order (viz. Western-centric) in his later translations. In Zhou's translations before 1920, the contents and the formal attributes of the original fiction were often greatly adapted, yielding to the hegemonic power of images or generic structures that are inherent in the target culture. Zhou, merely taking foreign fiction as a practical tool rather than as literary work with its own merits, frequently avails himself of his own creative impulses to tamper with the originals in the translation, attempting to place TT within the literary and cultural grids of China. On the contrary, STs begin to take a superior position over TTs in Zhou’s later translations. The total preservation of the original (including the content, the form and ST language structure) even at the expense of breaking the aesthetic and literary conventions of the target culture or producing ungainly TL style, all indicate his submission to the increasingly dominating power of ST in the mechanics of textual production. Given that the colonial perspective on translation is based on the concept of a superior culture appropriating an inferior one, it is natural for us to attribute the shift of power relationships as manifested in the different stages of Zhou’s translations to his changing stance towards Chinese culture and foreign culture in general. Zhou’s move from a Sino-centric cultural attitude to a Eurocentric (or Western-centric) one might seem sudden or even queer according to today’s views, but, far from being an idiosyncratic practice, it in fact mirrors the wide-spread uncertainty of cultural status that haunted the intellectuals of Zhou’s generation. The radical societal and political changes that have taken place in China since the end of the 1910s have totally shattered many writers’ illusions of cultural, especially literary, superiority over Western countries, which were created and nurtured through Chinese classical canons and early translated texts, and have compelled them to rethink and explore questions of cultural identity. In view of the intimate interaction between translation activity and the construction of culture identity, a diachronic study of a translator’s translations can shed light on the interplay between translation and emergent nationalism, as well as on the different interpretation of culture during a certain historical period.

One of the major developments that characterize much recent translation research is "an emphasis on cultural aspects of translation, on the contexts within which translation occurs" (Bassnett 2002: 2; also see 2.1). The discussion of the broader contextual dimensions in which translation takes place has indeed freed the previous obsessions with either seeking equivalence between ST and TT by linguists or making pointless idiosyncratic value judgments on randomly-selected translations by literary scholars in translation research, infusing translation studies—this newly established discipline—with lively diversifications by opening up vast possible points of departure (for instance, from cultural, historical, political perspectives, etc.) in the research. Peter France, editor of the renowned *Oxford Guide to Literature in English Translation*, aptly summarizes this trend in translation studies when reviewing the major development lines of English translation history in the book:

> Theorists and scholars have a far more complex agenda than deciding between the good and the bad; they are concerned, for instance, to tease out the different possibilities open to the translator, and the way these change according to the historical, social, and cultural context.

(France 2000: 3)

Drawing parallels with many case studies that illustrate the various manipulative powers underlying translation in various literatures since the 1990s, the present dissertation also follows largely the same descriptive and contextual lines of approach that were first introduced by Toury (1980; 1995), Bassnett (1980; 2002) and Lefevere (1990; 1992a). Zhou's fiction translations, no matter of early or later periods, are no longer judged by the old evaluative criteria of 'good' and 'bad', but are scrutinized according to their relationships with the traditions of host culture and their function as a shaping force in the evolution of a literature and a society. What this study aims to point out is that Zhou's translation as an activity was never done solely out of his personal interests, but is "made to respond to the demands of a culture, and of various groups within that culture" (Bassnett and Lefevere 1990: 7). This central thread is clearly in evidence in the explanatory sub-model that is proposed in 2.3.2. While examining this sub-model, readers can immediately see that most of the potential points of orientation for seeking justifications for translation activity actually come down in one continuous line with the cultural turn in translation studies that was initiated at the beginning of the 1980s. However, despite the above similarities, the dissertation also noticeably diverges from the this contextual or descriptive approach by incorporating a linguistic comparison of three narrative aspects between ST and TT and by drawing on the factor of subjectivity to account for a translator's decision (see 2.3 for details of the narratory model).

One important task for translators who adopt a contextual approach in translation research is the reconstruction of translation norms,[1] or translation guidelines or rules underlying translation practices within a sociocultural situation during a specific period of time (cf. Toury 1980, 1995; Hermans 1991, 1996, etc.). As translation norms vary from period to period, our ensuing question will naturally be the "lifespan" of a particular norm within a particular culture. In other words, how long will a translation norm be in operation before it is replaced by a new one? What factors cause the shift of the norm? And is the shift a radical, rapid change or the result of a gradual transformation process? As far as the history of Chinese literary translation in the first half of the 20th century is concerned, no researchers, at least to the best of my knowledge, have come up with any answers for the above questions. Of course, in order to provide satisfactory answers for the above issues, one has to scrutinize all the literary translations produced during the period. Considering the numerous literary translations produced during the time, it would certainly be a formidable task for any individual. My diachronic study of Zhou's literary translations from 1911 to 1947 can at least shed some light on the above questions, as Zhou's translations account for no small part of the literary translations produced during the period from 1900 to 1949 (see 1.4). As my study indicates, Zhou mainly adopts the same translation strategy from 1911 to 1919, which strongly suggests that the translation norm governing translation practices during this period was largely stable. My study also suggests that the year 1920 may have special significance for the research of translation norms in the modern history of Chinese translated literature as Zhou's fiction translations greatly part company with the previous ones from that time on: the influence of host culture, and especially of the literary tradition of China, which is the major component of translation norms before 1920, was greatly weakened in Zhou's later translations. Such a shift of norm paradigm, in Zhou's case, can be termed quite radical, as more than 80 percent of Zhou's translations in 1920 witnessed both stylistic, semantic and syntactic departures from his translations in 1919, though small traces of previous norm influence can still be sporadically detected. It was not until 1927 that such an influence completely disappears in Zhou's translations. Though the above observations are based solely on Zhou's literary translations (I am clearly aware that, in order to lend more credibility and validity to the above assertions, many more diachronic studies of individual literary translators during this period have to be done), they provide useful points of departure in conducting a more exact and specific study of translations norms during the first half of the 20th century in China.

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[1] Toury classified translation norms into preliminary norms, initial norms and operational norms, the last of which can be further classified as matrical norms and textual norms (see Toury 1995). Chesterman, in his norm typology, proposed two major types of norms: product norms and process norms, the latter of which are further categorized into accountability norm, communication norm and relation norm (see Chesterman 1997).

As for the question of whether linguistic comparisons between ST and TT should be a necessary step in translation studies, scholars who uphold a cultural line of enquiry share rather concordant views that it should be completely ousted from the realm of translation research. Lefevere and Bassnett, in their preface to the seminal collection *Translation, History and Culture* that probably serves as a manifesto for what they call "the cultural turn"[1] in translation studies, summarily dismiss linguistic descriptions for their only "paying lip service to the text-as-unit" and "fall[ing] victim to the 'invisible theory' of the *tertium comparationis* which is implicitly postulated to underwrite judgments on why a certain translation ... is better than another " (1990: 4). This view is also echoed by some leading translation scholars such as Toury, Hermans and Lambert, who fear that the inclusion of a comparative linguistic analysis may be detrimental to their construction of a descriptive and value-freed meta theory in translation studies. But as I have already argued in 2.2, the "painstaking comparisons between originals and translations" (Lefevere and Bassnett 1990:4) is in fact quite necessary in enhancing our understanding of translation as long as the comparative results are not simply taken as absolute standards that all translators shall follow in order to produce an "ideal" translation. Lefevere and Bassnett are certainly right in pointing out that there are no good or bad translations from a historical perspective, because all of them "have been produced to satisfy different demands" and the appropriate conditions vary in accordance with the change of "rules and norms dominant ... in a certain culture at a certain time" (Lefevere and Bassnett 1990: 5). But still an objective, descriptive comparison of certain linguistic features (including narrative features) between ST and TT at different periods will help us to map out the evolutionary process of translation tradition by foregrounding systematically what items are deliberately added, deleted or transformed by translator. Therefore, rather than aiming to revive the prescriptivist tradition in translation studies, the narrative comparative sub-model in the study (which is used in its descriptive sense here) actually complements the explanatory sub-model, both of which are indispensable in accounting for translation as a linguistically and culturally bounded activity. The linguistic approach provides us with a set of tools to study the language of both ST and TT; but we need to move beyond it and examine the interaction between translation and culture, the way in which culture impacts and constrains a translator's decision-making process. For the future development of translation studies, it is therefore highly recommended that both of these two approaches should be integrated rather than set against each other, as they both help to inform translation studies in their own ways.

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[1] This term is first proposed by Mary Snell-Horny in her paper entitled "Linguistic Transcoding or Cultural Transfer? A Critique of Translation Theory in Germany" in the same collection, and is taken up by Bassnett and Lefevere to identify the cultural move in translation studies, as exhibited by the other case studies in the collection.

Generally speaking, scholars who advocated looking into translation from “the larger issues of context, history, and convention” (Lefevere and Bassnett 1990: 11) at the beginning of the 1990s were often reluctant to include the subjectivity of the translator as one of the factors in explaining his translation decision. These cultural scholars’ stance is understandable, because if they want to start a new approach to translation rooted in cultural history, they have to be defensive about their basic position. In addition, their determination to establish translation studies as an objective, independent discipline that is free from the impressions of subjectivity and subordination that were often associated with translation before naturally leads them to exclude the translator’s subjectivity—this highly idiosyncratic factor—in their blueprint for a cultural approach to translation. But just as our analysis in 7.1.5 has amply demonstrated, their blindness to the shaping force of the individual factors of a translator (such as his temperament, life or love experiences, etc) makes them sometimes unable to explain adequately why certain traits are consistently exhibited in a translator’s translations. It is thereby argued that the incorporation of the translator’s subjective factors is quite necessary in a cultural approach to translation, because it is not simply a culturally or politically motivated event, but also an individually propelled activity.

At the end of this dissertation, some suggestions on possible follow-up study of its subject matter might be welcomed by those who are also interested in diachronic study of the translations of an individual translator so as to reflect the change of translation conventions during his time. The thesis has confined itself to the description and explanation of Zhou’s fiction translations in his life, but there is apparently room for examining other major Butterfly translators’ translations to present a fuller picture of how they adapted to the changing cultural, social and literary situations, as exhibited in their translation strategies, language types and choices of originals. Studies of how Zhou’s translations affected his own creative writing would also be of particular interest because, as one of the well-known fictionists of modern China, Zhou’s reformation of his own fictional skills will undoubtedly shed light on the modernization process of Chinese fiction.

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Appendix: A Complete List of Zhou Shoujuan’s Translations (1911—1947)[1]

一九一一年

八月

豪侈之我妻(小說)[英]約翰·麥特菲作。署瘦鵑譯。載宣統三年辛亥八日朔月上海《婦女時報》月刊第3號。

九月

飛行日記(小說)[美]仇·麗痕·托麥司夫人作。署瘦鵑譯。載宣統三年辛亥九月望日上海《婦女時報》月刊第4號。

將奈何(小說)[美]諾頓作。署瘦鵑譯。載宣統三年辛亥九月望日上海《婦女時報》月刊第4號。

愛之花(八幕話劇)無原著者名。署泣紅譯述。宣統二年庚戌(1910年)七月翻譯、改編。載宣統三年辛亥九月二十五日、十月二十五日、十一月二十五日、十二月二十五日上海《小說月報》月刊第2卷第9號——第12號。

十一月

鴛鴦血(小說)[英]達維遜作。署瘦鵑譯。載宣統三年辛亥十一月二十五日上海《小說時報》月刊第14號。

十二月

儂之處女時代(小說)[法]弗羅拉作。署瘦鵑譯。載宣統三年辛亥十二月初五日上

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[1] For the Chinese translation that can be traced of its English original, I include the English title, the publication date, the original author and the name of the journals or books where it is published (if necessary) in a bracket behind the Chinese translation. Those translations that are selected for analysis are given an asterisk in front of their Chinese names. Some English titles for the translations, though the specific information about their publication date and outlets is not available, are also listed for reference.

海《婦女時報》月刊第 5 號。

一九一二年

四月

孝子碧血記(小說)[俄]某文豪作。署瘦鵑譯。載 1912 年 4 月 5 日上海《小說時報》月刊第 15 號。

五月

賣花女郎(小說)[意]賴莽脫。署瘦鵑譯。載 1912 年 5 月 1 日上海《婦女時報》月刊第 6 號。

*軍人之戀(小說)[英]柯南達利作。署瘦鵑譯。載 1912 年 7 月 10 日上海《婦女時報》月刊第 7 號。(‘The marriage of the brigadier, by Sir Arthur Conan Doyle, in *The Strand Magazine*, September, 1910.)

無名之女俠(小說)[英]哈斯汀作。署瘦鵑譯。載 1912 年 7 月 10 日上海《婦女時報》月刊第 7 號。

八萬九千磅(小說)[英]竇倫特作。署瘦鵑譯。載 1912 年 7 月 26 日上海《小說時報》月刊第 16 號。

戀愛之花(林肯之情史)(人物傳記)[美]挨金生女士作。署瘦鵑譯。載 1912 年 9 月 5 日上海《婦女時報》月刊第 8 號。

十月

六年中之拿破崙(人物傳記)[法]龐拿姆作。署瘦鵑譯。載 1912 年 10 月 1 日上海《小說時報》月刊第 17 號。

一九一三年

二月

大仲馬之大著作(雜談)[美]亨利·哈特作。署瘦鵑譯。載 1913 年 2 月 25 日上海《小說月報》月刊第 3 卷第 11 號。

林肯之家庭生活(人物傳記)[美]克羅克作。署瘦鵑譯。載 1913 年 2 月 25 日上海《婦女時報》月刊第 9 號。

英倫之花(人物傳記)(愛德華七世之王后)無原著者名。署瘦鵑譯。載 1913 年 2 月 25 日上海《婦女時報》月刊第 9 號。

綠衣女(小說)[英]亨梯爾作。署瘦鵑譯。載 1913 年 2 月 25 日上海《婦女時報》月刊第 9 號。(‘The Maid in Green Gown’)

四月

拿破之子(人物傳記)無原著者名。署瘦鵑譯。載 1913 年 4 月 1 日上海《東方雜誌》月刊第 9 卷第 10 號。

五月

鐵血女兒(小說)[法]毛柏霜(今譯莫泊桑)作。署瘦鵑譯。載 1913 年 5 月 1 日上海《小說時報》月刊第 18 號。

盲虛無黨員(小說)[英]拉惠克作。署瘦鵑譯。載 1913 年 5 月 1 日上海《小說時報》月刊第 18 號。

血海翻波錄(小說)[法]大仲馬作。署瘦鵑譯。載 1913 年 5 月 1 日、8 月 20 日上海《小說時報》月刊第 18、19 號。

新大陸之紅粉英雄(雜談)無原著者名。署瘦鵑譯。載 1913 年 5 月 25 日上海《婦女時報》月刊第 10 號。

胭脂血(小說)[法]費奈作。署瘦鵑譯。載 1913 年 5 月 25 日上海《婦女時報》月刊第 10 號。

八月

近世界至老之皇帝(雜談)無原著者名。署周瘦鵑譯自英國《喀瑟爾》雜誌。載 1913 年 8 月 1 日上海《東方雜誌》月刊第 10 卷第 2 號。

神聖之軍人(小說)無原著者名。署瘦鵑譯。載 1913 年 8 月 20 日上海《小說時報》月刊第 19 號。

十月

英倫之花(維多利亞女皇)(人物傳記)無原著者名。署瘦鵑譯。載 1913 年 10 月 20 日上海《婦女時報》月刊第 11 號。

華盛頓之母(人物傳記)無原著者名。署瘦鵑譯。載 1913 年 10 月 20 日上海《婦女時報》月刊第 11 號。

華盛頓之妻(人物傳記)無原著者名。署瘦鵑譯。載 1913 年 10 月 20 日上海《婦女時報》月刊第 11 號。

一九一四年

一月

白宮中之海伊司夫人(人物傳記)無原著者名。署瘦鵑譯。載 1914 年 1 月 20 日上海《婦女時報》月刊第 12 號。

褐衣女郎(小說)無原著者名。署瘦鵑譯。載 1914 年 3 月 1 日上海《小說時報》月刊第 21 號。

四月

德意志之花(人物傳記，威廉二世之女維多利亞·路易瑟)無原著者名。署瘦鵑譯。載 1914 年 4 月 1 日上海《婦女時報》月刊第 13 號。

萬里飛鴻記(小說)無原著名。署瘦鵑譯。載 1914 年 4 月 25 日上海《民權素》不定期刊第 1 集“說海”欄。

五月

足印(小說)無原著者名。署瘦鵑譯。載 1914 年 5 月 1 日上海《中華小說界》月刊第 1 卷第 4 期“偵探小說”欄。

鐵窗人語(小說)無原著者名。署瘦鵑譯。載 1914 年 5 月上海《小說時報》月刊第 22 號。

逸犯小史(小說)無原著者名。署瘦鵑譯。載 1914 年 5 月上海《小說時報》月刊第 22 號。

愛河雙鴛(小說)[英]卻爾司·佳維作。署吳門瘦鵑譯。載 1914 年 5 月、9 月、12 月上海《小說時報》月刊第 22－24 號。

六月

拿破崙之友(小說)無原著者名。署瘦鵑譯。載 1914 年 6 月 6 日上海《禮拜六》週刊第 1 期(創刊號)。

*黑獄天良(小說)[俄]托爾斯泰作。署瘦鵑譯。載 1914 年 6 月 27 日上海《禮拜六》週刊第 4 期“社會小說”欄。(‘A Long Exile’, by Leo Tolstoy, in *The Long Exile and Other Stories for Children*, W. Scott: London, 1889.)

郎心何忍(小說)無原著者名。署瘦鵑譯。載 1914 年 6 月 27 日上海《禮拜六》週刊第 4 期“苦情小說”欄。

七月

青年(七幕話劇)無原著者名。署瘦鵑譯。載 1914 年 7 月 1 日、8 月 1 日上海《中華小說界》月刊第 1 卷第 7－8 期。

五十年前(小說)無原著者名。署瘦鵑譯。載 1914 年 7 月 18 日上海《禮拜六》週

刊第 7 期“寫情小說”欄。

八月

恐怖(小說)無原著者名。署瘦鵑譯。載 1914 年 8 月 8 日上海《禮拜六》週刊第 10 期“搭記小說”欄。

心碎矣(小說)[英]無名氏(Anonymous)作。署瘦鵑譯。1914 年 7 月譯。載 1914 年 8 月 8 日上海《禮拜六》週刊第 10 期“悲慘紀事”欄。收入 1935 年 3 月上海時還出版書局五版《紫羅蘭言情叢刊》二集。

霧中人面(小說)無原著者名。署瘦鵑譯。載 1914 年 8 月 15 日上海《禮拜六》週刊第 11 期“復仇小說”欄。

九月

銀十字架(小說)無原著者名。署瘦鵑譯。載 1914 年 9 月 1 日上海《中華小說界》月刊第 1 卷第 9 期。

翻雲覆雨(小說)[英]威廉·勒格作。署瘦鵑譯。載 1914 年 9 月 12 日上海《禮拜六》週刊第 15 期“虛無黨小說”欄。

情海禍水(小說)無原著者名。署瘦鵑譯。載 1914 年 9 月 26 日上海《禮拜六》週刊第 17 期“偵探小說”欄。

殺人者誰(小說)無原著者名。署瘦鵑譯。載 1914 年 9 月 1 日上海《小說時報》月刊第 23 號。

霜刃碧血記(小說)無原著者名。署吳門周瘦鵑譯述。1914 年 9 月上海有正書局初版。

十月

*鬼新娘(小說)[英]幹姆司·霍格(James Hogg)作。署瘦鵑譯。載 1914 年 10 月 3 日上海《禮拜六》週刊第 18 期。收入 1917 年 3 月上海中華收局初版《歐美名家短

篇小說叢刊》上卷。(‘The Mysterious Bride’, by James Hogg.)

無可奈何花落去(小說)[法]施退爾夫人作(Madame de Stael)。署瘦鵑譯。載 1914 年 10 月 17 日上海《禮拜六》週刊第 20 期“哀情小說”欄。收入 1917 年 3 月上海中華收局初版《歐美名家短篇小說叢刊》中卷。(‘Corinne’, by Madame de Stael)

十一月

但爲卿故(小說)無原著者名。署瘦鵑譯。載 1914 年 11 月 21 日上海《禮拜六》週刊第 25 期“俠情小說”欄。

十二月

帝女豔話(雜談，英國公主瑪麗之佚事)無原著者名。署瘦鵑譯。載 1914 年 12 月 1 日上海《女子世界》週刊第 1 期(創刊號)“譯著”欄。

情場之拿破崙(人物傳記，英國大詩人擺倫)無原著者名。署瘦鵑譯。載 1914 年 12 月 1 日上海《女子世界》週刊第 1 期(創刊號)“譯著”欄。

戀者帝(小說)無原著者名。署瘦鵑譯。載 1914 年 12 月 1 日上海《女子世界》週刊第 1 期(創刊號)“哀情小說”欄。

亞森羅蘋之勁敵(小說，收入《亞森羅蘋案全集》時易名《勁敵》)[法]瑪麗·瑟勃朗(又譯“瑪麗·勒白朗”)作。署瘦鵑譯。1914 年 10 月譯。載 1914 年 12 月 5 日、12 日上海《禮拜六》週刊第 27－28 期“偵探小說”欄。收入 1929 年 9 月上海大東書局初版《亞森羅蘋案全集》。(‘The Radium Robbers’, by Maurice Leblanc)

一九一五年

一月

*美人之頭(小說)[法]大仲馬作。署瘦鵑譯。載 1915 年 1 月 2 日上海《禮拜六》週刊第 31 期“慘情小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短

篇小說叢刊》中卷。(‘Solange’, by Dumas Alexandre, in *The London Journal* 1849. It was later collected in *The Dedalus Book of French Horror: the 19th Century*, Terry Hale (ed.), Dedalus 1998)

嗚呼……戰(獨幕話劇，原題作《戰之罪》)M·Alfred Machin 作。署瘦鵑譯。載1915年1月16日上海《禮拜六》週刊第33期“警世小說”欄。

五年之約(小說)[英]Tom Gallon 作。署瘦鵑譯。載1915年1月23日上海《禮拜六》週刊第34期“義俠小說”欄。

孝女殲仇記(小說)無原著者名。署瘦鵑譯。載1915年1月30日上海《禮拜六》週刊第35期“倫理小說”欄。

德意志未來之皇后(太子妃茜雪麗·奧格司德·麥麗)(人物傳記)無原著者名。署瘦鵑譯。載1915年1月上海《女子世界》月刊第2期“譯著”欄。

二月

妻之心(小說，有序)[法]毛亨(Mothorn)作。署瘦鵑譯。1915年2月1日譯。載1915年2月25日上海《中華婦女界》月刊第1卷第2號。

*紅樓翠幕(小說)[英]哈葛德作。署瘦鵑譯。1915年2月11日譯。載1915年2月27日上海《禮拜六》週刊第39期“哀情小說”欄。收入1917年3月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Blue Curtains’, by Henry Rider Haggard, in *Cornhill Magazine*, 1886. It was later collected in *Smith and the Pharaohs and Other Tales*, Bristol: Arrowsmith, 1920.)

三月

危險之新婦(世界第一女子大運動家法蘭西麥麗·麥文德女士)(人物傳記)無原著者名。署瘦鵑譯。載1915年3月5日上海《女子世界》月刊第3期“譯著”欄。

亞森羅蘋之失敗(小說，收入《亞森羅蘋案》時易名《亞森羅蘋就擒記》)[法]瑪黎瑟·勒勃朗(又譯“瑪黎瑟·勒白朗”)作。署屏周、瘦鵑合譯。載1915年3月6

日上海《禮拜六》週刊第 40 期“偵探小說”欄。收入 1947 年 2 月上海大東書局初版《亞森羅蘋案》。

玫瑰有刺(小說，文後有《附志》)[英]莎士比亞作。署瘦鵑譯。1915 年 2 月 11 譯。載 1915 年 3 月 13 日上海《禮拜六》週刊第 41 期“怨情小說”欄。收入 1935 年 3 月上海時還書局五版《紫羅蘭言情叢刊》初集。

電(小說)無原著名。署瘦鵑譯。載 1915 年 3 月 20 日上海《禮拜六》週刊第 42 期“最新軍事偵探小說”欄。

英國海軍之母威士頓女士(人物傳記)譯自英國《世界報》。署瘦鵑譯。載 1915 年 3 月 25 日上海《中華婦女界》月刊第 1 卷第 3 號。

愛國少年傳(小說)無原著者名。署瘦鵑譯。載 1915 年 3 月 27 日上海《禮拜六》週刊第 43 期“愛國小說”欄。

*妻(小說)[美]馬克·吐溫作。署瘦鵑譯。載 1915 年 3 月上海《小說大觀》季刊第 1 集“哀情小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The Californian’s Tale’, by Mark Twain.)

四月

吾教你們一首功課(小說)無原著者名。署瘦鵑譯。載 1915 年 4 月 3 日上海《禮拜六》週刊第 44 期“寓言小說”欄。

愛夫與愛國(小說)無原著者名。署瘦鵑譯。載 1915 年 4 月 3 日上海《禮拜六》週刊第 44 期“愛國小說”欄。

好男兒不當如是耶(小說)無原著者名。署瘦鵑譯。載 1915 年 4 月 10 日上海《禮拜六》週刊第 45 期“軍人小說”欄。

血性男兒(小說)無原著者名。署瘦鵑譯。載 1915 年 4 月 10 日上海《禮拜六》週刊第 45 期“國民小說”欄。

法蘭西革命風雲中之英雄兒女(小說)無原著者名。署瘦鵑譯。載 1915 年 4 月 10 日上海《女子世界》月刊第 4 期“譯著”欄。

FAITH(小說)無原著者名。署瘦鵑譯。載 1915 年 4 月 10 日上海《女子世界》月刊第 4 期“說部·家庭小說”欄。

*黑別墅之主人(小說)[英]柯南達利(又譯“柯南道爾”作)。署瘦鵑譯。載 1915 年 4 月 24 日上海《禮拜六》週刊第 47 期“復仇小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Lord of Chatean Noir’, by Conan Doyle.)

德國婦人之大戰爭觀(書信)[德]尼山·達德夫人作。署瘦鵑譯。載 1915 年 4 月 25 日上海《中華婦女界》月刊第 1 卷第 4 號。

五月

小鼓手施頓傳(小說)無原著者名。署瘦鵑譯。載 1915 年 5 月 1 日上海《禮拜六》週刊第 48 期“軍人小說”欄。

真是勇兒(小說)無原著者名。署瘦鵑譯。載 1915 年 5 月 8 日上海《禮拜六》週刊第 49 期“軍人小說”欄。

多情之拿破崙與愛國之波蘭女子(人物傳記)無原著者名。署瘦鵑譯。載 1915 年 5 月 10 日上海《女子世界》月刊第 5 期“譯著”欄。

*世界盡處(小說，收入《世界名家短篇小說全集》時易名《世界盡頭處》)[莫]葛麗旭女士作。署瘦鵑譯。1915 年 4 月譯。載 1915 年 5 月 10 日上海《女子世界》月刊第 5 期“說部·懺情小說”欄。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。(‘To the End of the World’, by Beatrice Grimshaw, in *Everybody’s Magazine*, August, 1914.)

情人歟祖國歟(小說)無原著者名。署瘦鵑譯。載 1915 年 5 月 15 日上海《禮拜六》週刊第 50 期“愛國小說”欄。

*同歸於盡(小說)[法]拿破崙·薄那伯脫作 Napoleon。署瘦鵑譯。載 1915 年 5 月 29 日上海《禮拜六》週刊第 52 期。(‘The Veiled Prophet’, by Napoleon Bonaparte, in *Pearson’s Magazine*, December, 1909.)

六月

哲學之禍(小說)[法]瑪黎瑟·勒勃朗(又譯“瑪黎瑟·勒白朗”)作。載 1915 年 6 月 1 日上海《中華小說界》月刊第 2 卷第 6 號。

十年後(小說)無原著者名。署瘦鵑譯。載 1915 年 6 月 12 日上海《禮拜六》週刊第 54 期“軍人小說”欄。

二十年前(小說)無原著者名。署瘦鵑譯。載 1915 年 6 月 25 日上海《中華婦女界》月刊第 1 卷第 6 號“倫理小說”欄。

七月

美國影戲中明星曼麗·碧華自述之語(雜談)[美]曼麗·碧華作。署瘦鵑譯。載 1915 年 7 月 1 日上海《中華小說界》月刊第 2 卷第 7 號“談薈”欄。

*纏綿(小說)[英]柯南達利(又譯“柯南道爾”)作。署瘦鵑譯。1915 年 6 月譯。載 1915 年 7 月 3 日上海《禮拜六》週刊第 57 期“言情小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘Sweethearts’, by Conan Doyle.)

德意志皇帝與德意志皇后(人物傳記)無原著者名。署瘦鵑譯。載 1915 年 7 月 6 日上海《女子世界》月刊第 6 期“譯著”欄。

*三百年前之愛情(小說)[英]曼麗·柯麗烈作。署瘦鵑譯。載 1915 年 7 月 6 日上海《女子世界》月刊第 6 期“說部·哀情小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘Old-Fashioned Fidelity’, by Marie Corelli, in *The London Magazine*, November, 1905.)

余香(小說)[英]William Le Queux 作。署瘦鵑譯。載 1915 年 7 月 10 日上海《禮拜六》週刊第 58 期“偵探小說”欄。

*這一番花殘月缺(小說)[美]華盛頓·歐文作。署瘦鵑譯。載 1915 年 7 月 24 日上海《禮拜六》週刊第 60 期。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小

說叢刊》中卷。(‘The Pride of the Village’, by Washington Irving, in *Sketch Book*, Philadelphia: David McKay, 1895.)

八月

*夜車(小說)[英]Fred M. White 作。署瘦鵑譯。載 1915 年 8 月 1 日上海《中華小說界》月刊第 2 卷第 8 號“偵探小說”欄。(‘A Sleeping Partner’, by Fred M. White, in *The Windsor Magazine*, April, 1912.)

*慈母之心(小說)[英]韋達作。署瘦鵑譯。載 1915 年 8 月 7 日上海《禮拜六》週刊第 62 期“倫理小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Halt’, by Ouida.)

*噫！(小說)[丹麥]亨斯克·立司金·盎特遜作。署瘦鵑譯。載 1915 年 8 月 14 日、21 日上海《禮拜六》週刊第 63－64 期“哀情小說”欄。(共包括 4 篇翻譯小說,分別爲《噫!祖母》(‘Grandmother’, by Hans Christian Anderson)，　《噫!最後之接吻》(安徒生作)，《噫!歸矣》(‘The Man of No Account’, by Francis Bret Harte, 《傷心之父》，都德作，署屏周譯。)[丹麥]亨斯克·立司金·盎特遜作。署瘦鵑譯。載 1915 年 8 月 14 日、21 日上海《禮拜六》週刊第 63－64 期“哀情小說”欄。)

美國一百賢妻之自述(雜談)譯自美國《婦女家庭報》徵文。署瘦鵑譯。載 1915 年 8 月 25 日、9 月 25 日、10 月 25 日、11 月 25 日上海《中華婦女界》月刊第 1 卷第 8 號——第 11 號。

*世界思潮(小說)[英]卻爾·迭更司(今譯“狄更斯”)作。署瘦鵑譯。載 1915 年 8 月 28 日、9 月 4 日上海《禮拜六》週刊第 65——66 期。(‘A Child’s Dream of a Star’, by Charles Dickens.)

偵探家之亞森羅蘋(小說)[法]瑪黎瑟·勒勃朗(又譯勒白朗)作。署屏周、瘦鵑譯。載 1915 年 9 月 1 日上海《中華小說界》月刊第 2 卷第 9 號“偵探小說”欄。

*斷墳殘碣(小說)[丹麥]亨司·盎特遜作。署瘦鵑譯。載 1915 年 9 月 18 日上海《禮拜六》週刊第 68 期“倫理小說”欄。收入 1917 年 3 月上海中華書局初版《歐美

名家短篇小說叢刊》下卷。(‘The Old Gravestone’, by Hans Christian Anderson.)

*無國之人(小說)[美]愛得華·哀佛萊·海爾作。署瘦鵑譯。載 1915 年 9 月上海《小說大觀》季刊第 3 集“愛國小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The Man Without a Country’, by Edward E. Hale.)

自殺日記(小說)無原著者名。署瘦鵑、紫鴛合譯。載 1915 年 9 月上海《小說大觀》季刊第 3 集。

十月

亞森羅蘋失敗史(小說)[法]瑪黎瑟·勒勃朗(又譯勒白朗)作。署屏周、瘦鵑譯。載 1915 年 10 月 1 日上海《中華小說界》月刊第 2 卷第 10 號“滑稽小說”欄。

*傘(小說)[法]毛柏桑(今譯“莫泊桑”)作。署中華瘦鵑譯。載 1915 年 10 月 30 日上海《禮拜六》週刊第 74 期“滑稽小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The Umbrella’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

十一月

人歟猩猩歟(小說)無原著者名。署瘦鵑譯。署屏周、瘦鵑譯。載 1915 年 11 月 1 日上海《中華小說界》月刊第 2 卷第 11 號“復仇小說”欄。

香夢·美人夢中之拿破崙(雜談)無原著者名。署瘦鵑譯。載 1915 年 11 月 6 日上海《禮拜六》週刊第 75 期“寫情小說”欄。

慈母·法蘭西大革命佚史之一(人物傳記)無原著者名。署瘦鵑譯。載 1915 年 11 月 20 日上海《禮拜六》週刊第 77 期“倫理小說”欄。

*帷影(小說)[美]南山尼爾·霍桑作。署瘦鵑譯。1915 年 9 月譯。載 1915 年 11 月 27 日上海《禮拜六》週刊第 78 期“哀情小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The White Old Maid’, by Nathaniel

Hawthorne.)

十二月

勳爵亦爲盜乎(小說)無原著者名。署屏周、瘦鵑合譯。載 1915 年 12 月 1 日上海《中華小說界》月刊第 2 卷第 12 號“復仇小說”欄。

畢竟是誰(小說)[英]梅生作。署名吳門瘦鵑譯。載 1915 年 12 月 1 日、1916 年 1 月 1 日、7 月 1 日上海《小說時報》月刊第 25——27 號。

無名之俠士(小說)無原著者名。署瘦鵑譯。載 1915 年 12 月 11 日、1916 年 1 月 8 日上海《禮拜六》週刊第 80 期、第 84 期“義俠小說”欄。

一九一六年

一月

*手釧(小說)[英]曼麗·哀奇華司(又譯“安奇華斯”)作。署瘦鵑譯。1915 年 11 月譯。載 1916 年 1 月 25 日、2 月 25 日上海《中華婦女界》月刊第 2 卷第 1 號——第 2 號“女子德育小說”欄。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。(‘Bracelets’, by Maria Edgeworth.)

二月

情苗怨果(小說)[美]哀麗娜·格林(又譯“葛琳”，即 Elinor Glyn)作。署瘦鵑譯。載 1916 年 2 月 1 日上海《春聲》月刊第 2 集。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

三月

猴(小說)[法]阿爾芳斯·桃苔作。署瘦鵑譯。載 1916 年 3 月上海《小說大觀》季刊第 5 集“家庭小說”欄。(‘The Monkey’, by Alphonse Daudet.)

四月

*情場俠骨(小說)[英]賈斯·夫人作。署瘦鵑譯。載 1916 年 4 月 1 日上海《中華小說界》月刊第 3 卷第 4 期“俠情小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Sexton’s Hero’, by Mrs. Gaskell.)

五月

*月下(小說)[法]毛柏霜(今譯“莫泊桑”)作。署瘦鵑譯。1916 年 3 月。載 1916 年 5 月 1 日上海《春聲》月刊第 5 集。(‘In the Moonlight’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

六月

偉影(小說)無原著者名。署瘦鵑譯。載 1916 年 6 月上海《小說大觀》季刊第 6 集“愛國小說”欄。

*至情(小說)[英]卻爾司·狄根司(今譯“狄更斯”)作。署瘦鵑譯。1916 年 4 月譯。載 1916 年 6 月上海《小說大觀》季刊第 6 集“言情小說”欄。(‘The Battle of Life’, by Charles Dickens.)

八月

*義狗拉勃傳(小說)[英]約翰·白朗作，署瘦鵑譯。1916 年 6 月譯。載 1916 年 8 月上海《中華小說界》月刊第 3 卷第 6 號“義烈小說”欄。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。[‘Rab and his friends’, by John Brown.]

九月

墜落(小說)[法]大仲馬作，署瘦鵑譯。1916 年 6——7 月譯。載 1916 年 9 月、1917 年 2 月上海《小說時報》月刊第 28——29 號。

十二月

夢耳(小說)[法]大仲馬作，署瘦鵑譯。1916 年 10 月譯。載 1916 年 12 月上海《小說大觀》季刊第 8 集“哲理小說”欄。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

一九一七年

三月

*罪欵(小說)[法]法朗莎·柯貝作。署瘦鵑譯。載 1917 年 3 月上海《小說大觀》季刊第 9 集“社會小說”欄。(‘The Substitute’, by François Coppée, in *The Masterpiece Library of Short Stories*, Vol. V.)

功……罪(小說) [法]法朗莎·柯貝作。署瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The Bullte-hole’, by François Coppée.)

*死後之相見(小說)[英]但尼爾·談福(今譯“笛福”)作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The apparition of Mrs. Veal’, by Daniel Defoe, in *The Masterpiece Library of Short Stories*, Vol. 7.)

*貪(小說)[英]奧利佛·古爾斯密作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘Whang, the Miller’, by Oliver Goldsmith.)

*古室鬼影(小說)[英]華爾透·斯各德作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Tapestried Chamber’, by Sir Walter Scott.)

*故鄉(小說)[英]卻爾司·蘭姆作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Native Village’, by Charles Lamb.)

*情奴(小說)[英]山格萊作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘Dennis Haggarty’s Wife’, by W. M. Thackeray, in *The Masterpiece Library of Short Stories*, Vol. 7.)

*星(小說)[英]卻爾司·迭更司作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘A Child’s Dream of a Star’, by Charles Dickens.)

*良師(小說)[英]卻爾司·李特作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘A Practical Joke’, by Charles Reade)

*病詭(小說) [英]柯南達利(又譯“柯南道爾”)作。署瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Adventure of the Dying Detective’, by Conan Doyle.)

*回首(小說)[英]湯麥司·哈苔作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘Benighted Travellers’, by Thomas Hardy)

*意外鴛鴦(小說)[英]史蒂文遜作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》上卷。(‘The Sire de Maletroit’s Door’, by R. L. B. Stevenson)

*欲(小說)[法]伏爾泰作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘Memnon, or Human Wisdom’, by Voltaire. It was later collected in *Candide and Other Romances by Voltaire*, 1928.)

*男兒死耳(小說)[法]鄔拿特·白爾石克作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘El Verdugo’, by Honore de Balza, in *The Masterpiece Library of Short Stories*, Vol. 3.)

阿兄(小說)[法]阿爾芳士·陶苔作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘Le Petit Chose/ Little What's-his-Name’, by Alphonse Daudet.)

*傷心之父(小說)[法]阿爾芳士·陶苔作。署周瘦鵑譯。收入 1917 年 3 月上海中華

書局初版《歐美名家短篇小說叢刊》中卷。(‘The Loyal Zouave’, by Alphonse Daudet, in *Harvard Classics Shelf of Fiction: Balzac, Sand, de Musset, Daudet, de Maupassant*, New York: P. F. Collier and Son Company, 1903.)

*洪水(小說)[法]哀密葉·查拉作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The Inundation’, by Emile Zola. It was later collected in *The Omnibus of Adventure*, 1930.)

恩歟怨歟(小說)[法]保羅·鮑葉德作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘A Patch of Nettles’, by Paul Bourget.)

*心聲(小說)[美]哀特加挨·蘭波作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The Tell-Tale Heart’, by Edgar Allan Poe.)

*懲驕(小說)[美]施土活夫人作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The History of Tip-top’, by Mrs. H. B. Stowe.)

*噫歸矣(小說)[美]白來脫·哈脫作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》中卷。(‘The Man of no Account’, by Brete Harte.)

死(小說)[俄]杜瑾納夫作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘How the Russian Meets Death’, by Ivan S. Turgenieff .)

*寧人負我(小說)[俄]托爾斯泰作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘A Long Exile’, by Leo Tolstoy, in *The Long Exile and other stories for children*, W. Scott: London, 1889.)

大義(小說)[俄]麥克昔姆·高甘作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘The Traitor’s Mother’, by M. Gorky.)

*紅笑(小說)[俄]盎崛利夫作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Red Laugh’, by Leonid Andreef. It was later collected in *Seven who were Hanged and Other Stories*, New York: Viking, 1961.)

馴獅(小說)[德]貴推作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美

名家短篇小說叢刊》下卷。(‘A Tale’, by J. W. von Goethe.)

破題兒第一遭(小說)[德]盎利克·查格作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Max Stolprian’, by Heinrich Zschokke.)

*悲歡離合(小說)[意]法利那作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Separation’, by Salvatore Farina, in *The Masterpiece Library of Short Stories*, Vol. 2.)

兄弟(小說)[匈]瑪立司法利那作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘The Brother’s Due’, by Maurice Jokai.)

碧水雙鴛(小說)[西班牙]佛爾苔作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Love by the Ocean’, by Armando Palacio Valdes.)

逝者如斯(小說)[瑞士]甘勒作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘The Funeral’, by Gottfried Keller.)

*芳時(小說)[瑞典]史屈恩白作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Phoenix’, by August Strindberg, in *Married; twenty stories of married life*, Lodon: F. Palmer, 1913.)

*除夕(小說)[荷蘭]安娜·高白德作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Our First New Year’s Eve’, by Anna Kaubert.)

一吻之代價(小說)[塞爾維亞]崛古立克作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Vengeanco’, by T. Drakulitch.)

*難夫難婦(小說)[芬蘭]瞿梅尼·挨訶作。署周瘦鵑譯。收入 1917 年 3 月上海中華書局初版《歐美名家短篇小說叢刊》下卷。(‘Pioneers’, by Juhani Aho, in *The Masterpiece Library of Short Stories*, Vol. 19.)

四月

歌場喋血記(小說)[英]梅麗·柯麗作。署瘦鵑譯。載 1917 年 4 月上海《婦女雜誌》月刊第 21 號“倫理小說”欄。

情祟(小說)無原著者名。署周瘦鵑譯述。1917 年 4 月上海中華書局初版。

六月

*玫瑰一枝(小說)[法]大仲馬作。署瘦鵑譯。載 1917 年 6 月 30 日上海《小說大觀》季刊第 10 集“歷史小說”欄。(‘Marceau’s Prisoner’, by Alexandre Dumas, in *The Masterpiece Library of Short Stories*, Vol. III.)

怪乎(小說)[美]亞李英作。署吳門周瘦鵑譯。1917 年 6 月上海中華書局初版。

七月

賊之覺悟(小說)無原著者名。署瘦鵑譯。載 1917 年 7 月上海《小說時報》月刊第 32 號。

八月

福爾摩斯別傳(小說)[法]瑪利瑟·勒勃朗作。署吳門周瘦鵑、杭縣董皙鄉合譯。1917 年 8 月上海中華書局初版。

十二月

假鳳虛凰(小說)[英]威廉·勒勾作。署瘦鵑譯。載 1917 年 12 月上海《小說新報》月刊第 3 年第 12 期“奇情小說”欄。

*心照(小說)[法]毛柏桑(今譯“莫泊桑”)作。署瘦鵑譯。載 1917 年 12 月上海《小說大觀》季刊第 12 集“言情小說”欄。(‘A Traveler’s Tale’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

*鸚鵡(小說)[法]毛柏桑作。署瘦鵑譯。載 1917 年 12 月上海《小說大觀》季刊第

12 集“奇情小說”欄。(‘The Parrot’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. VIII.)

一九一八年

一月

懊儂(小說)[法]毛柏霜作。署吳門周瘦鵑譯。收入 1918 年 1 月上海中華書局初版《瘦鵑短篇小說》下冊。

幻影(小說)[英]卻爾司·狄更斯作。署吳門周瘦鵑譯。收入 1918 年 1 月上海中華書局初版《瘦鵑短篇小說》下冊。

隱情(小說)[英]柯南道爾作。署吳門周瘦鵑譯。收入 1918 年 1 月上海中華書局初版《瘦鵑短篇小說》下冊。

誰之罪(小說)[俄]利哇·托爾斯泰作。署吳門周瘦鵑譯。收入 1918 年 1 月上海中華書局初版《瘦鵑短篇小說》下冊。

恐怖黨(小說)無原著者名。署吳門周瘦鵑譯。載 1918 年 1 月——12 月上海《小說新報》月刊第 4 年第 1 期——12 期“偵探小說”欄。1920 年 2 月上海國華書局初版單行本。

冰天豔影(小說)無原著者名。署周瘦鵑譯述。1918 年 1 月上海中華書局初版。

二月

午(小說)[法]毛柏桑作。署瘦鵑譯。載 1918 年 2 月上海《小說新報》月刊第 4 年第 2 期。

七月

*孤島哀鵜記(小說)[英]C. C. Andrews 作。署瘦鵑譯。載 1918 年 7 月上海《小說季報》季刊第 1 集“哀情小說”欄。(‘The House of Waiting’, by C. C. Andrews, in *The Strand Magazine*, Vol. 32, 1906.)

八月

*香櫻小劫 (小說) [英]柯南達利(又譯“柯南道爾”)作。署瘦鵑譯。載 1918 年《小說月報》第 9 卷第 6 號。(‘The Case of Lady Sannox’, by Connan Doyle. It was later collected in *Tales of Terror and Mystery*, 1922)

九月

*秋(小說) [瑞典]史屈恩白作。署周瘦鵑譯。載 1918 年《小說月報》第九卷第 1 號。(‘Autumn’, by August Strindberg, in *Married; twenty stories of married life*, Lodon: F. Palmer, 1913.)

*麵包(小說)[法]毛柏桑作。署瘦鵑譯。載 1918 年《小說月報》第 9 卷第 9 號。譯作前有對莫伯桑的詳細介紹。 (‘A Vagabond’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

一九一九年

五月

黃眉虎(小說)[英]柯南道爾作。署周瘦鵑譯。收入 1919 年 5 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第一集。

雙耳記(小說)[英]柯南道爾作。署周瘦鵑譯。收入 1919 年 5 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第一集。

死神(小說)[英]柯南道爾作。署周瘦鵑譯。收入 1919 年 5 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第一集。

艇圖案(小說)[英]柯南道爾作。署周瘦鵑譯。收入 1919 年 5 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第一集。

慧中女(小說)[英]柯南道爾作。署周瘦鵑譯。收入 1919 年 5 月 1 日上海交通圖書

館初版《歐美名家偵探小說大觀》第一集。

岩屋破奸(小說)[英]柯南道爾作。署周瘦鵑譯。收入 1919 年 5 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第一集。

七月

墨異(小說)[美]亞塞李芙作。署周瘦鵑等譯。收入 1919 年 7 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第二集。

地震表(小說)[美]亞塞李芙作。署周瘦鵑等譯。收入 1919 年 7 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第二集。

X 光(小說)[美]亞塞李芙作。署周瘦鵑等譯。收入 1919 年 7 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第二集。

火魔(小說)[美]亞塞李芙作。署周瘦鵑等譯。收入 1919 年 7 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第二集。

鋼門(小說)[美]亞塞李芙作。署周瘦鵑等譯。收入 1919 年 7 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第二集。

百寶箱(小說)[美]亞塞李芙作。署周瘦鵑等譯。收入 1919 年 7 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第二集。

十一月

璧返珠還(小說)[英]維廉·弗利門作。署周瘦鵑等譯。收入 1919 年 11 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第三集。

鏡詭(小說)[英]維廉·弗利門作。署周瘦鵑等譯。收入 1919 年 11 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第三集。

牛角(小說)[英]維廉·弗利門作。署周瘦鵑等譯。收入 1919 年 11 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第三集。

飛刀(小說)[英]維廉·弗利門作。署周瘦鵑等譯。收入 1919 年 11 月 1 日上海交通

圖書館初版《歐美名家偵探小說大觀》第三集。

情海一波(小說)[英]維廉·弗利門作。署周瘦鵑等譯。收入 1919 年 11 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第三集。

*勢利(小說)[法]毛柏桑作。署瘦鵑譯。載 1919 年《小說月報》第 10 卷第 5 號。(‘My Uncle Jules’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. VIII.)

*私兒(小說)[法]毛柏桑作。署瘦鵑譯。載 1919 年《小說月報》第 10 卷第 7 號。(‘Abandoned’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. VII.)

*歐梅夫人(小說)[法]毛柏桑作。署瘦鵑譯。載 1920 年 4 月 25 日出版之《小說月報》第 11 卷第 4 號。(‘Madame Hermet’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. XIII)

*殉家(小說)[法]法朗莎·柯貝作。署瘦鵑譯。載 1919 年《小說月報》第 10 卷第 10 號。(‘A Voluntary Death’, by Françoise Coppée, in *Ten Tales by Françoise Coppée*, London: James R. Osgood, McIlvaine and Co., 1892.)

一九二〇年

一月

小金盒(小說)無原著者名。署周瘦鵑譯。收入 1920 年 1 月 10 日上海交通圖書館初版《歐美名家偵探小說大觀》第四集。

毒藥樽(小說)無原著者名。署周瘦鵑譯。收入 1920 年 1 月 10 日上海交通圖書館初版《歐美名家偵探小說大觀》第四集。

金箱(小說)無原著者名。署周瘦鵑譯。收入 1920 年 1 月 10 日上海交通圖書館初版《歐美名家偵探小說大觀》第四集。

頸圈(小說)無原著者名。署周瘦鵑譯。收入 1920 年 1 月 10 日上海交通圖書館初

版《歐美名家偵探小說大觀》第四集。

僞票(小說)無原著者名。署周瘦鵑譯。收入 1920 年 1 月 10 日上海交通圖書館初版《歐美名家偵探小說大觀》第四集。

黃鑽石(小說)無原著者名。署周瘦鵑譯。收入 1920 年 1 月 10 日上海交通圖書館初版《歐美名家偵探小說大觀》第四集。

毒梳(小說)無原著者名。署周瘦鵑譯。收入 1920 年 1 月 10 日上海交通圖書館初版《歐美名家偵探小說大觀》第四集。

畸人(小說)[法國]伏蘭氏(Gabruel Volland)作。署瘦鵑譯。載《小說月報》第 11 卷第 1 號，1920 年 1 月 25 日出版。

二月：

*黃葉(法國盎利梅爾伊著)。盎利梅爾伊(Henry Murger)作品 署瘦鵑譯。載《小說月報》第 11 卷第 2 號，1920 年 2 月 25 日出版。(‘Francine’s Muff’, in *The Masterpiece Library of Short Stories*, Vol. 4.)

三月

社會柱石(話劇)[挪威]易蔔生作。署瘦鵑譯。1919 年 12 月譯。載 1920 年 3 月、4 月、5 月、6 月、7 月、8 月、9 月、10 月、11 月、12 月上海《小說月報》第 11 卷第 3 號——第 12 號。1921 年 10 月上海商務印書館初版單行本。

一百萬金(小說)[法]毛柏桑作。署瘦鵑譯。載 1920 年 11 月上海《遊戲新報》月刊第 1 期(創刊號)。

僞病(小說)無原著者名。署周瘦鵑等譯。收入 1920 年 11 月上海交通圖書館初版《歐美名家偵探小說大觀》第五集。(‘The Adventure of the Dying Detective’, by Conan Doyle.)

賊妻(小說)無原著者名。署周瘦鵑等譯。收入 1920 年 11 月上海交通圖書館初版《歐美名家偵探小說大觀》第五集。

化身人(小說)無原著者名。署周瘦鵑等譯。收入 1920 年 11 月上海交通圖書館初版《歐美名家偵探小說大觀》第五集。

藥酒(小說)無原著者名。署周瘦鵑等譯。收入 1920 年 11 月上海交通圖書館初版《歐美名家偵探小說大觀》第五集。

獄秘(小說)無原著者名。署周瘦鵑等譯。收入 1920 年 11 月上海交通圖書館初版《歐美名家偵探小說大觀》第五集。

幕後人(小說)無原著者名。署周瘦鵑等譯。收入 1920 年 11 月上海交通圖書館初版《歐美名家偵探小說大觀》第五集。

報復(小說)[法]毛柏桑作。署瘦鵑譯。載 1920 年 4 月 25 日出版之《小說月報》第 11 卷第 9 號。(‘La Revanche’)

六月

一見(法國 Jean Rameau 著)。署瘦鵑譯。載《小說月報》第 11 卷第 6 號，1920 年 6 月出版。(Original title unknown. But Zhou indicated that the ST was taken from *Le Petit Journal*.)

十一月

*奈他士傳 (法國左拉原著)。署瘦鵑譯。載《小說月報》第 11 卷第 11 號，1920 年 11 月 25 日出版。(‘Nanatas’, by Emile Zola. It was later collected in *The Best Known Works Of Emile Zola*, New York: Blue Ribbon Books, 1941.)

一九二一年

二月

*試驗(小說)[法]莫泊三作。署瘦鵑譯。載 1921 年 2 月 10 日上海《東方雜誌》月刊第 18 卷第 3 號。(‘The Test’, by Guy de Maupassant, in *Guy de Maupassant*

Original Short Stories, Vol. VIII.)

衛生俱樂部(小說)無原著名。署周瘦鵑譯著。1921 年 2 月上海國華書局初版。

四月

蝴蝶(小說)[匈牙利]華士伯爵作。署周瘦鵑譯。載 1921 年 4 月 9 日上海《禮拜六》週刊第 104 期。(‘Butterfly’, by Count George Wass.)

*小間諜(小說)[法]杜德作。署瘦鵑譯。載 1921 年 4 月 10 日上海《東方雜誌》第 18 卷第 7 號。(‘The Child Spy’, by Alphonse Daudet, in *The Harvard Classics Shelf of Fiction: Five short stories from Alphonse Daudet*, New York: P. F. Collier and Son Company, 1917.)

*情書一束(小說)[匈牙利]莫勒士·姚開作。署周瘦鵑譯。載 1921 年 4 月 16 日上海《禮拜六》週刊第 105 期。“寫情小說”欄。(‘The Bundle of Letters’, by Maurus JoKai, in *The Strand Magazine*, No. 7, 1891.)

*火車中(小說)[法]亞克·瑙孟作。署周瘦鵑譯。載 1921 年 4 月 30 日上海《禮拜六》週刊第 107 期“言情小說”欄。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘The P.L.M. Express’, by Jackdues Normand, in *The Masterpiece Library of Short Stories*, Vol. V.)

八月

手套(小說)[法]柏來福作。署周瘦鵑譯。載 1921 年 8 月 20 日上海《禮拜六》週刊第 123 期“言情小說”欄。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘The Gloves’, by Marcel Prevost.)

*一死一生(小說)[法]曹拉著。署瘦鵑譯。1921 年 5 月譯。載 1921 年 8 月 10 日、25 日上海《東方雜誌》半月刊第 18 卷第 15、第 16 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘The Death of Oliver Becoille’, by Émile Zola, in *The Honour of the Army, and Other Stories*, London: Chatto and

Windus, 1901.)

九月

*癱(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 9 月 3 日上海《禮拜六》週刊第 125 期“言情小說”欄。(‘Immobility’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

*力(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 9 月 17 日上海《禮拜六》週刊第 127 期“言情小說”欄。(‘Force’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

十月

*定數(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 10 月 15 日上海《禮拜六》週刊第 131 期“寫情小說”欄。(‘Fate’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

*四人(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 10 月 29 日上海《禮拜六》週刊第 133 期“言情小說”欄。(‘A Tale of Four’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

*石人(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 10 月 31 日上海《禮拜六》第 1 卷第 4 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘The Stone Man’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

十一月

*阿弟(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 11 月 12 日上海《禮拜六》週刊第 135 期“寫情小說”欄。(‘The Brother’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

*夫婦(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 11 月 26 日上海《禮拜六》週刊第 137 期“言情小說”欄。(‘The Way They Went’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

匣劍帷燈(小說)[英]牛登·本甘(Newton Bungey)作。署周瘦鵑譯。載 1921 年 11 月 29 日、12 月 13 日、1922 年 1 月 12 日、2 月 4 日、2 月 27 日、3 月 13 日、3 月 28 日、5 月 11 日、5 月 27 日、6 月 10 日、6 月 25 日上海《半月》半月刊第 1 卷第 6 號、第 7 號、第 9 號、第 11 號——第 14 號、第 17 號——第 20 號。1929 年 9 月上海大東書局初版單行本。

十二月

*駿馬(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 12 月 10 日上海《禮拜六》週刊第 139 期“實事小說”欄。(‘The Great Deeds of Lanturlu’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

*同病(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 12 月 17 日上海《禮拜六》週刊第 140 期“實事小說”欄。(‘The Stricken’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

*守夜人(小說)[法]巴比賽(H. Barbusse)作。署周瘦鵑譯。載 1921 年 12 月 31 日上海《禮拜六》週刊第 142 期“實事小說”欄。(‘The Watchman’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

一九二二年

二月

*歸鄉(小說)[法]巴比賽(H. Barbusse)作。署瘦鵑譯。載 1922 年 2 月 25 日上海《禮拜六》週刊第 150 期“實事小說”欄。(‘The Others’, by H. Barbusse, in *We Others: Stories of Fate, Love and Pity*, New York: E.P. Dutton and Company, 1918.)

三月

無線電秘密(小說)[英]威廉·勒勾(William Le Quenx)作。署周瘦鵑譯。載 1922 年 3 月 11 日上海《禮拜六》週刊第 152 期“寫情小說”欄。

*雷神橋畔(小說)[英]柯南道爾作。署周瘦鵑譯。載 1922 年 3 月 3 日、3 月 28 日、4 月 11 日上海《半月》半月刊第 1 卷第 13 號——第 15 號。收入 1923 年 11 月上海大東書局初版《福爾摩斯新探案》集。(‘The Problem of Thor Bridge’, by Conan Doyle. It was later collected in *The Case Book of Sherlock Holmes*)。

神龍(小說)[英]威廉·勒勾(William Le Quenx)作。署周瘦鵑譯。載 1922 年 3 月 25 日上海《禮拜六》週刊第 152 期“言情小說”欄。

一幕(小說)[英]柯南道爾(Sir A. C. Doyle)作。署周瘦鵑譯。載 1922 年 3 月上海《遊戲世界》月刊第 10 期“說苑”欄。

移屍案(小說)無原著者名。署周瘦鵑等譯。收入 1922 年 3 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第六集。

情人失蹤(小說)無原著者名。署周瘦鵑等譯。收入 1922 年 3 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第六集。

牛篣子(小說)無原著者名。署周瘦鵑等譯。收入 1922 年 3 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第六集。

一串珠(小說)無原著者名。署周瘦鵑等譯。收入 1922 年 3 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第六集。

錯姻緣(小說)移屍案(小說)無原著者名。署周瘦鵑等譯。收入 1922 年 3 月 1 日上海交通圖書館初版《歐美名家偵探小說大觀》第六集。

僞裝(小說)無原著者名。署周瘦鵑等譯。收入 1922 年 3 月 1 日上海交通圖書館

初版《歐美名家偵探小說大觀》第六集。

四月

*貓妒 [法]莫泊桑作。署周瘦鵑譯。載 1922 年 4 月 8 日上海《禮拜六》週刊第 156 期。(‘Misti’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. XIII)

難問題[法]莫泊桑作。署周瘦鵑譯。載 1922 年 4 月 22 日上海《禮拜六》週刊第 158 期。

華盛頓兒時之記(名人軼事)無原著者名。署周瘦鵑譯。載 1922 年 4 月 27 日上海《半月》半月刊第 1 卷第 16 號。

*鬼(小說)[法]莫泊桑作。署周瘦鵑譯。載 1922 年 4 月 29 日上海《禮拜六》週刊第 159 期。(‘The Specter’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

恐怖黨續編(小說)無原著者名。署名周瘦鵑譯。1922 年 4 月上海國華書局初版。

五月

*奴愛(小說)[法]莫泊桑作。署周瘦鵑譯。載 1922 年 5 月 6 日上海《禮拜六》週刊第 160 期。(‘Alexandre’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. VI)

慈母(小說)[美]歐文作。署周瘦鵑譯。收入 1922 年 5 月 10 日上海大東書局初版《紫羅蘭集》上冊；又收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

前塵(小說)[英]狄更司作。署周瘦鵑譯。收入 1922 年 5 月 10 日上海大東書局初版《紫羅蘭集》上冊；又收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

孝(小說)[法]柯貝作。署周瘦鵑譯。收入 1922 年 5 月 10 日上海大東書局初版《紫

羅蘭集》上冊。

家(小說)[俄]但欽古作。署周瘦鵑譯。收入 1922 年 5 月 10 日上海大東書局初版《紫羅蘭集》下冊；又收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

鑰匙(小說)[義大利]鄧南遮(Gabriele D’Annunzio)作。署周瘦鵑譯。收入 1922 年 5 月 10 日上海大東書局初版《紫羅蘭集》下冊；又收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

幸福(小說)[法]毛柏桑作。署周瘦鵑譯。收入 1922 年 5 月 10 日上海大東書局初版《紫羅蘭集》下冊。

*海上(小說)[法]莫柏桑作。署周瘦鵑譯。載 1922 年 5 月 20 日上海《禮拜六》週刊第 162 期。(‘Selfishness’ by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

維繫(小說)[瑞典]史德林堡作。署周瘦鵑譯。載 1922 年 5 月 28 日上海《星期》週刊第 13 號(婚姻號)。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

*發明與創造(小說)[英]柯南道爾作。署周瘦鵑譯。載 1922 年 5 月上海《遊戲世界》月刊第 12 期“說苑”欄。 (The Great Brown-Pericord Motor, by Conan Doyle. It was also collected in *The Last Galley Impressions and Tales.*)

七月

重圓(獨幕話劇)[美]史冰瑟女士作。署周瘦鵑譯。載 1922 年 7 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 2 集。(‘The Closed Garden’, by Frances P. Spencer.)。

*死神(小說)[法]杜德作。署周瘦鵑譯。載 1922 年 7 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 2 集。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘The Death of the Dauphin’, by Alphonse Daudet, in *The*

Masterpiece Library of Short Stories, Vol. 4.)

八月

啞兒多多(小說)[意]鄧南遮作。署周瘦鵑譯。載 1922 年 8 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 3 集。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。(‘Toto, the Mute’, by Gabriele D’Annunzio.)

九月

*在柏林(小說)[美]鄔麗蘭女士作。署周瘦鵑譯。載 1922 年 9 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 4 集。(‘In Berlin’, by M. B. O’Reilly, in *The Masterpiece Library of Short Stories*, Vol. 20.)

我之憶語(小說)[德]廢太子威廉作。署周瘦鵑譯。載 1922 年 9 月 6 日、21 日、10 月 5 日、11 月 3 日、19 日、12 月 18 日、1923 年 1 月 1 日、17 日、3 月 2 日、31 日、4 月 30 日、6 月 14 日、7 月 14 日、28 日上海《半月》半月刊第 2 卷第 1 號——第 5 號、第 7 號——第 9 號、第 12 號、第 14 號、第 16 號、第 19 號、第 21 號——第 22 號。

驕與愛(話劇)[英]笠頓作。署周瘦鵑譯。載 1922 年 9 月 6 日、21 日、10 月 5 日、11 月 3 日、19 日、12 月 18 日、1923 年 1 月 1 日、17 日、31 日、3 月 2 日、17 日、31 日、4 月 16 日上海《半月》半月刊第 2 卷第 1 號——第 5 號，第 7 號——第 10 號、第 12 號——第 15 號。

十月

*吾友的一家(小說)[法]毛柏桑作。署周瘦鵑譯。載 1922 年 10 月 20 日上海《遊戲世界》月刊第 17 期。(‘A Family’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

十一月

月光(短劇)[意]利馬立南蒂(F. T. Marinetti)作。署周瘦鵑譯。載 1922 年 11 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 6 集。

爆彈(小說)[法]瑪麗塞·勒勃朗作。署周瘦鵑譯。載 1922 年 11 月、12 月、1923 年 1 月、2 月、3 月、4 月上海《遊戲世界》月刊第 18 期——第 23 期。

一九二三年

一月

綠貓(小說)[俄]高爾甘作。署周瘦鵑譯。載 1923 年 1 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 8 集。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘Thre Green Cat’, by M. Gorky.)

鐘鳴八下(小說)無原著。署周瘦鵑譯。1923 年 1 月上海大東書局初版。

二月

最後的一擲(小說)[巴西]夏士佛多作。署周瘦鵑譯。載 1923 年 2 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 9 集。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘The Last Throw’, by A. de Azevedo.)

三月

蝴蝶(小說)[匈牙利]喬治·華士作。署周瘦鵑譯。載 1923 年 3 月 5 日上海《紫蘭花片》月刊(周瘦鵑個人小雜誌)第 10 集。(‘Butterfly’, by Count George Wass.)。

*匍匐之人(小說)[英]柯南道爾作。署周瘦鵑譯。載 1923 年 3 月 17 日上海《半月》半月刊第 2 鄭第 13 號(至第 15 號載完)。收入 1923 年 11 月上海大東書局初版《福爾摩斯新探案》集。(‘The Adventure of the Creeping Man’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

四月

*母親(小說)[美]露意絲·傅西士作。署周瘦鵑譯。載 1923 年 4 月 5 日上海《紫蘭花片》月刊第 11 集。(‘Mother’, by Louise Forsyth, in *Every Week*, June, 1918)

五月

*末一葉(小說)[英]歐·亨利作。署周瘦鵑譯。載 1923 年 5 月 30 日上海《半月》半月刊第 2 卷第 18 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘The Last Leaf’, by O. Henry.)

十一月

瘋人院(小說)[法]蒲鐵(Frederic Boutet)作。署周瘦鵑譯。載 1923 年 11 月 8 日上海《半月》半月刊第 3 卷第 4 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

十二月

*柩中人(小說)[英]柯南道爾作。署周瘦鵑譯。載 1923 年 12 月 8 日上海《半月》半月刊第 3 卷第 6 號。收入 1926 年 3 月上海大東書局初版《福爾摩斯新探案全集》。(‘The Disappearance of Lady Frances Carfax’, by Conan Doyle. It was also collected in *His Last Bow.*)

一九二四年

一月

*魔鬼(小說)[法]毛柏桑作。署周瘦鵑譯。載 1924 年 1 月 6 日上海《半月》半月刊第 3 卷第 8 號。(‘The Devil’, by Guy de Maupassant, in *The Complete Short Stories* *of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

二月

*吸血記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1924 年 2 月 5 日上海《半月》半月刊第 3 卷第 10 號。(‘The Sussex Vampire’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

*新年的禮物(小說)[法]毛柏桑作。署周瘦鵑譯。載 1924 年 2 月 19 日上海《半月》半月刊第 3 卷第 11 號。(‘A New Year’s Gift’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

臨城案中之福爾摩斯(小說)[英]柯南道爾作。署周瘦鵑譯。載 1924 年 2 月上海《滑稽》月刊第一輯、第二輯合刊。

熱愛(小說)[法]囂俄(Hugo)作。署周瘦鵑譯。收入 1924 年 2 月上海大東書局三版《紫羅蘭外集》上冊。

*最後之課(小說)[法]都德作。署周瘦鵑譯。收入 1924 年 2 月上海大東書局三版《紫羅蘭外集》上冊。(‘The Last Lesson’, by Alphonse Daudet, in *The Masterpiece Library of Short Stories*, Vol. 4.)

畫中人(小說)[美]哀特加浦作。署周瘦鵑譯。收入 1924 年 2 月上海大東書局三版《紫羅蘭外集》上冊。

*情書一束(小說)[匈牙利]姚開作。署周瘦鵑譯。收入 1924 年 2 月上海大東書局三版《紫羅蘭外集》下冊。(‘The Bundle of Letters’, by Maurus JoKai, in *The Strand Magazine*, No. 7, 1891.)

英雄之母(小說)[法]毛柏桑(今譯“莫泊桑”)作。署周瘦鵑譯。收入 1924 年 2 月上海大東書局三版《紫羅蘭外集》上冊。

四月

*新婚第一夜(小說)[法]毛柏桑作。署周瘦鵑譯。載 1924 年 4 月 4 日上海《半月》

半月刊第 3 卷第 14 期。(‘Complication’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

五月

他來麼(小說)[布(保)加利亞]範召夫作。署周瘦鵑譯。載 1924 年 5 月 18 日上海《半月》半月刊第 3 卷第 17 期。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘Will he come?’, by Ivan Vazoff.)

六月

*寡妻(小說)[法]毛柏桑作。署周瘦鵑譯。載 1924 年 6 月 16 日上海《半月》半月刊第 3 卷第 19 期。(‘Sentiment’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

賴婚(小說)葛立士·茂衍作，署周瘦鵑譯。1924 年 6 月上海大東書局。

七月

夢盡時(小說)[義大利]鄧南遮作。署周瘦鵑譯。載 1924 年 7 月 16 日上海《半月》半月刊第 3 卷第 21 期。(‘The end of a Dream’, by G. D’nnunzio.)

十二月

殺(小說)[法]穆麗士·羅士堂(Edmorel Rostand)作。署周瘦鵑譯。載 1924 年 12 月 11 日上海《半月》半月刊第 4 卷第 1 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘The Man I Killed’, by Edmorel Rostand.)

一九二五年

一月

世界中最幸運的人(小說)[俄]安特列夫作。署周瘦鵑譯。載 1925 年 1 月 9 日上海《半月》半月刊第 4 卷第 3 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

二月

*利誘記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1925 年 2 月 23 日上海《半月》半月刊第 4 卷第 5 號。收入 1926 年 3 月上海大東書局初版《福爾摩斯新探案全集》。(‘The Adventure of the Three Garridebs’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

三月

*拯豔記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1925 年 3 月 9 日、4 月 7 日上海《半月》半月刊第 4 卷第 6 號、第 8 號。收入 1926 年 3 月上海大東書局初版《福爾摩斯新探案全集》。(‘The Adventure of the Illustrious Client’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

五月

*寶藏(小說)[葡萄牙]蒯洛士作。署周瘦鵑譯。載 1925 年 5 月 7 日上海《半月》半月刊第 4 卷第 10 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘The Three Brothers and the Treasure’, by Ecade Queiroz, in *The Masterpiece Library of Short Stories*, Vol. 18.)

古城秘密(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第一冊。

空心石柱(小說)[法]勒白朗作。署張碧梧譯、周瘦鵑校。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第二冊。

劫婚(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞

森羅蘋案全集》第三冊。

七心紙牌(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第三冊。

黑珠(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第三冊。

草人記(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第三冊。

神秘之畫(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第四冊。

隧道(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第四冊。

箱中女屍(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第四冊。

車中怪客(小說)[法]勒白朗作。署周瘦鵑譯。收入 1925 年 5 月上海大東書局初版《亞森羅蘋案全集》第四冊。

六月

懶人(小說)[俄]亞佛·欽古(A. Averchenko)作。署周瘦鵑譯。載 1925 年 6 月 5 日上海《半月》半月刊第 4 卷第 12 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四冊。

馬喜菊(小說)[法]杜凡惱(Henri Duvernois)作。署周瘦鵑譯。載 1925 年 7 月 5 日上海《半月》半月刊第 4 卷第 14 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二冊。

心弦(小說集，《我們的情侶》叢書[全四種]之第四種)[英]李嘉生等作。署周瘦鵑譯。1925 年 7 月上海大東書局初版。

焚蘭記(小說)[英]李嘉生等作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版

《心弦》。

同命記(小說)[法]聖泌爾作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

豔蠱記(小說)[法]梅裏美作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

赤書記(小說)[美]霍桑作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

慰情記(小說)[法]喬治·山德作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

沈沙記(小說)[英]施各德作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

鏡圓記(小說)[英]笠頓作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

重光記(小說)[英]嘉綠·白朗蝶女士作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

海媒記(小說)[英]李德作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

護花記(小說)[英]白來穆作。署周瘦鵑譯。收入 1925 年 7 月上海大東書局初版《心弦》。

八月

登天之路(小說，附《作者簡介》)[瑞典]賴格羅夫(Selma Logerlof)作。署周瘦鵑譯。載 1925 年 8 月 4 日上海《半月》半月刊第 4 卷第 16 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

九月

*殺子之母(小說，附《作者簡介》)[法]端黎作。署周瘦鵑譯。載 1925 年 9 月 18 日上海《半月》半月刊第 4 卷第 19 號。收入 1947 年上海大東書局初版《世界名家短篇小說全集》第二集。('La Bretonne', by A. Theuriet, in *The Masterpiece Library of Short Stories*, Vol. 4.)

十月

*蓮花出土記(小說)[法]毛柏桑作。署周瘦鵑譯。載 1925 年 10 月 18 日上海《半月》半月刊第 4 卷第 21 號。('Yvette Samoris', by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. VII.)

十一月

*亡妻的遺愛(小說)[法]毛柏桑作。署周瘦鵑譯。載 1925 年 11 月 1 日上海《半月》半月刊第 4 卷第 22 號。('The Child', by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. XII.)

*戀人之屍(小說)[法]毛柏桑作。署周瘦鵑譯。載 1925 年 11 月 30 日上海《半月》半月刊第 4 卷第 24 號。('The Grave', by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. XII.)

十二月

*絳珠怨(小說)[西班牙]裴高伯爵夫人作。署周瘦鵑譯。載 1925 年 12 月 30 日上海《紫羅蘭》月刊第 1 卷第 2 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集(改名爲《絳珠》)。('The Pink Pearl', by Countess Emilia Pardo Bazan, in *The Masterpiece Library of Short Stories*, Vol. 18.)

一九二六年

一月

*惜餘歡(小說)[法]毛柏桑作。署周瘦鵑譯。載 1926 年 1 月 28 日上海《紫羅蘭》半月刊第 1 卷第 4 號。(‘Regret’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. XII.)

二月

*薄命女(小說)[俄]高爾甘作。署周瘦鵑譯。載 1926 年 1 月 28 日上海《紫羅蘭》半月刊第 1 卷第 6 號。(‘Boleslov’, by M. Gorky, in *The Masterpiece Library of Short Stories*, Vol. 12.)

三月

孤雁兒(小說)[德]海根·賣腦作。署周瘦鵑譯。載 1926 年 3 月 14 日上海《紫羅蘭》半月刊第 1 卷第 7 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘Atlas’, by Carl Hagen-Thurnau.)

四月

*一餅金(小說)[法]柯貝作。署周瘦鵑譯。載 1926 年 4 月 12 日上海《紫羅蘭》半月刊第 1 卷第 9 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。(‘The Gold Coin’, by François Coppée, in *The Masterpiece Library of Short Stories*, Vol. 5)

五月

小樓連苑(小說)[法]鮑葉德作。署周瘦鵑譯。載 1926 年 5 月 12 日上海《紫羅蘭》半月刊第 1 卷第 11 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

六月

*酷相思(小說)[法]毛柏桑作。署周瘦鵑譯。載 1926 年 6 月 10 日上海《紫羅蘭》半月刊第 1 卷第 13 號。(‘Mother and Son’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. VI.)

七月

*春去也(小說)[法]柯貝作。署周瘦鵑譯。載 1926 年 7 月 10 日上海《紫羅蘭》半月刊第 1 卷第 15 號。(‘The Foster Sister’, by Françoís Coppée, in *Ten Tales by Françoís Coppée*, London: James R. Osgood, McIlvaine and Co., 1892.)

別一世界中(小說)[英]許麗南女士作。署周瘦鵑譯。載 1926 年 7 月 15 日上海《良》畫報第 6 期“穿珠集”欄。

八月

烏夜啼(小說)[義大利]畢朗·台(狄)洛(Luigi Pirandello)作。署周瘦鵑譯。載 1926 年 8 月 8 日上海《紫羅蘭》半月刊第 1 卷第 17 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

快樂之園(小說)[英]許麗南女士作。署周瘦鵑譯。載 1926 年 8 月 15 日上海《良友》畫報月刊第 7 期“穿珠集”欄。

九月

戀情深(小說，文後有《按語》)[英]甘梨痕作。署周瘦鵑譯。載 1926 年 9 月 7 日上海《紫羅蘭》半月刊第 1 卷第 19 號。(‘Berga Mot’, by R. Le Galliane.)

*猴掌(小說)[英]賈可白作。署周瘦鵑譯。載 1926 年 9 月 21 日上海《紫羅蘭》半月刊第 1 卷第 20 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。(‘The Monkey’s Paw’, by W. W. Jacobs, in *Harper’s* No. 9, 1902.)

十月

一封信的一節(小說)[法]鄔度女士作。署周瘦鵑譯。載 1926 年 10 月 15 日上海《良友》畫報月刊第 9 期“穿珠集”欄。

*遊俠兒(小說，文後有《按語》)[俄]蒲置根作。署周瘦鵑譯。載 1926 年 10 月 21 日上海《紫羅蘭》半月刊第 1 卷第 22 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘The Pistol-Shot’, by Alexander Pushkin, in *The Masterpiece Library of Short Stories*, Vol. 12.)

十一月

*焚稿記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1926 年 11 月 5 日上海《紫羅蘭》半月刊第 1 卷第 23 號。(‘The Adventure of the Three Gables’, by Conan Doyle, in *The Strand Magazine*, October, 1926.)

未婚妻(小說)[法]鄔度女士作。署周瘦鵑譯。載 1926 年 11 月 15 日上海《良友》畫報月刊第 10 期“穿珠集”欄。

*紅笑(小說)[俄]安德列夫(Leonidas Andreev)作。署周瘦鵑譯。載 1926 年 11 月 19 日上海《紫羅蘭》半月刊第 1 卷第 24 期。(‘Red Laugh’, by Leonid Andreef. It was later collected in *Seven who were Hanged and Other Stories*, New York: Viking, 1961.)

十二月

療貧之法(小說)[法]培來·潘思作。署周瘦鵑譯。載 1926 年 12 月 15 日上海《良友》畫報月刊第 11 期“穿珠集”欄。

*諱疾記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1926 年 12 月 19 日上海《紫羅蘭》半月刊第 2 卷第 1 號。(‘The Adventure of the Blanched Soldier’, by Conan Doyle, in *The Strand Magazine*, November, 1926.)

一九二七年

一月

*獅鬚記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1927 年 1 月 4 日、18 日上海《紫羅蘭》半月刊第 2 卷第 2 號——第 3 號。(‘The Adventure of the Lion's Mane’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

二月

*藏屍記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1927 年 2 月 16 日、3 月 4 日上海《紫羅蘭》半月刊第 2 卷第 5 號——第 6 號。(‘The Adventure of the Retired Colourman’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

三月

*幕面記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1927 年 3 月 18 日上海《紫羅蘭》半月刊第 2 卷第 7 號。(‘The Adventure of the Veiled Lodger’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

五月

*移屍記(小說)[英]柯南道爾作。署周瘦鵑譯。載 1927 年 5 月 15 日上海《紫羅蘭》半月刊第 2 卷第 9 號。(‘The Adventure of Shoscombe Old Place’, by Conan Doyle. It was also collected in *The Case Book of Sherlock Holmes*.)

感恩多(小說)[俄]羅曼諾夫作。署周瘦鵑譯。載 1927 年 5 月 31 日上海《紫羅蘭》半月刊第 2 卷第 10 號。(‘The First Love’, by P. Romanov)

*復仇者(小說)[俄]柴霍甫作。署周瘦鵑譯。載 1927 年 6 月 14 日上海《紫羅蘭》半月刊第 2 卷第 11 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說

全集》第四集。(‘An Avenger’, by Anton Tchehov, in *The Horse Stealers and Other Stories*, London: Chatto and Windus, 1921.)

意難忘(小說)[俄]阿志白綏夫(M. P. Arizybsheff)作。署周瘦鵑譯。載 1927 年 6 月 29 日上海《紫羅蘭》半月刊第 2 卷第 12 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

七月

沉默之人(小說)[俄]亞凡欽古(A. Averchenko)作。署周瘦鵑譯。載 1927 年 7 月 13 日上海《紫羅蘭》半月刊第 2 卷第 13 號。

洪爐(小說)[英]威爾斯(H.G. Wells)作。署周瘦鵑譯。載 1927 年 7 月 29 日上海《紫羅蘭》半月刊第 2 卷第 14 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

八月

*蝶戀花(小說)[法]莫泊桑作。署周瘦鵑譯。載 1927 年 8 月 27 日上海《紫羅蘭》半月刊第 2 卷第 16 號。(‘Madame Parisse’, by Guy de Maupassant, in *Guy de Maupassant Original Short Stories*, Vol. I.)

九月

*傳言玉女(小說)[美]彭南()作。署周瘦鵑譯。載 1927 年 9 月 10 日上海《紫羅蘭》半月刊第 2 卷第 17 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘The Love Letters of Smith’, by H.C. Bunner, in *Everybody’s Magazine*, Aug, 1926.)

旅行者言(小說)[法]莫泊桑作。署周瘦鵑譯。載 1927 年 9 月上海《旅行雜誌》季刊(後改爲月刊)第 1 卷秋季號。

十月

*于飛樂(小說)[法]莫泊桑作。署周瘦鵑譯。載 1927 年 10 月 10 日上海《紫羅蘭》半月刊第 2 卷第 19 號。(‘In the Wood’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

*現代生活(小說)[西班牙]白勒士穀作。署周瘦鵑譯。載 1927 年 10 月 25 日上海《紫羅蘭》半月刊第 2 卷第 20 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘Modern Life’, by Eusebio Blasco, in *The Masterpiece Library of Short Stoires*, Volumne 18.)

十一月

*脫羈之馬(小說)[波蘭]葛羅平斯基作。署周瘦鵑譯。載 1927 年 10 月 25 日上海《紫羅蘭》半月刊第 2 卷第 20 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘Jerzy’, by W. Grubinski, in *Up Hill, Down Dale. A volume of short stories*, London: Hutchinson and Co., 1925.]

*一杯茶(小說)[英]曼殊斐兒女士作。署周瘦鵑譯。載 1927 年 11 月 24 日上海《紫羅蘭》半月刊第 2 卷第 22 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。(‘A Cup of Tea’, by Katherine Mansfield.)

十二月

*紅死(小說)[美]愛倫堡作。署周瘦鵑譯。載 1927 年 11 月 24 日上海《紫羅蘭》半月刊第 2 卷第 23 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘The Masque of the Red Death’, by Edgar Allan Poe.)

快樂(小說)[布(保)加利亞]班諾夫(T. Ponov)作。署周瘦鵑譯。載 1927 年 12 月 24 日上海《紫羅蘭》半月刊第 2 卷第 24 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

冬夜訴心(小說)[德]蘇德曼(H. Sudermann)作。署周瘦鵑譯。載 1927 年 12 月上海

《旅行雜誌》季刊(後改爲月刊)第 1 卷冬季號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

一九二八年

三月

*死的結婚(小說)[美]Hawthorne 作。署周瘦鵑譯。載 1928 年 3 月上海《小說世界》月刊第 17 卷第 1 號(總第 257 號)。(‘The Wedding Knell’, by Nathaniel Hawthorne, in *Twice Told Tales*,New York: H. M. Caldwell, 1900.)

碎心(小說)[意]薛維尼尼作。署周瘦鵑譯。載 1928 年 3 月上海《旅行雜誌》季刊(後改爲月刊)第 2 卷春季號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

四月

珍珠項圈(小說)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 4 月 5 日上海《紫羅蘭》半月刊第 3 卷第 1 號。

島(小說)[捷克]加烈·約瑟·賈貝克(Karel Capek)作。署周瘦鵑譯。載 1928 年 4 月 20 日上海《紫羅蘭》半月刊第 3 卷第 2 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

英王的情書(小說，與張碧梧合譯)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 4 月 20 日上海《紫羅蘭》半月刊第 3 卷第 2 號。

五月

櫻島繡袍(小說)[義大利]龍南蒂作。署周瘦鵑譯。載 1928 年 5 月 4 日上海《紫羅蘭》半月刊第 3 卷第 3 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

賭後(小說)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 5 月 4 日、19 日上海

《紫羅蘭》半月刊第 3 卷第 3 號、第 4 號。

一個靈魂破碎的人(小說)[巨古斯拉夫]梅士穀(F. X. Mesko)作。署周瘦鵑譯。載 1928 年 5 月 19 日上海《紫羅蘭》半月刊第 3 卷第 4 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

六月

金齒人(小說，亞森羅萊最新奇案)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 6 月 2 日上海《紫羅蘭》半月刊第 3 卷第 5 號。

盜與官(小說)[西班牙]伊彭年(Vicente Blasco Ibanez)作。署周瘦鵑譯。載 1928 年 6 月 2 日上海《紫羅蘭》半月刊第 3 卷第 5 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

言爲心聲(小說)[土耳其]紀南作。署周瘦鵑譯。載 1928 年 6 月 18 日上海《紫羅蘭》半月刊第 3 卷第 6 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘Spent Years’, by Hussein Kenaan.)

*黑面幕(小說)[美]Hawthorne 作。署周瘦鵑譯。載 1928 年 6 月上海《小說世界》季刊(原爲月刊)第 17 卷第 2 號(總第 258 號)。(‘The Minister’s Black Veil’, by Nathaniel Hawthorne, in *Twice Told Tales*,New York: H. M. Caldwell, 1900.)

七月

十二個黑小子(小說，亞森羅蘋最新奇案)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 7 月 2 日上海《紫羅蘭》半月刊第 3 卷第 7 號。

*沙妍霞(小說)[丹麥]鄔都倫作,署周瘦鵑譯。載 1928 年 7 月 17 日、31 日上海《紫羅蘭》半月刊第 3 卷第 8 號、第 9 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘The Merry Wheel’, by Otto Rung, in *Everybody’s Magazine*, November, 1923.)

古塔奇案(小說，亞森羅蘋最新奇案)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928

年 7 月 17 日上海《紫羅蘭》半月刊第 3 卷第 8 號。

斷橋(小說，亞森羅蘋最新奇案)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 7 月 31 日上海《紫羅蘭》半月刊第 3 卷第 9 號。

八月

*父(小說)[挪威]龐生作。署周瘦鵑譯。載 1928 年 8 月 15 日上海《紫羅蘭》半月刊第 3 卷第 10 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘The Father’, by B. Bjornson, in *The Masterpeice Library of Short Stories*, Vol. 19.)

*花(小說)[奧地利]許泥紫勒作。署周瘦鵑譯。載 1928 年 8 月 29 日上海《紫羅蘭》半月刊第 3 卷第 11 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘The Flowers’, by Arthur Schnitzler, in *Beatrice: A Novel and other Stories*, London: Laurie, 1926.)

化身人(小說)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 8 月 29 日、9 月 14 日上海《紫羅蘭》半月刊第 3 卷第 11 號——第 12 號。

九月

*自殺者(小說)[挪威]莫泊桑作。署周瘦鵑譯。載 1928 年 9 月 14 日上海《紫羅蘭》半月刊第 3 卷第 12 號。(‘Suicides’, by Guy de Maupassant, in *The Complete Short Stories of Guy de Maupassant*, New York: Walter J. Black Co, 1903.)

死仇(小說，文後有作者簡短《小傳》)[塞爾維亞]曲洛維克作。署周瘦鵑譯。載 1928 年 9 月 28 日上海《紫羅蘭》半月刊第 3 卷第 13 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘Deadly Enemies’, by S. Chorowioh.)

車中怪手(小說)[法]勒白朗作。署張碧梧、周瘦鵑譯。載 1928 年 9 月 28 日、10 月 13 日上海《紫羅蘭》半月刊第 3 卷第 13 號、第 14 號。

十月

*誘惑(小說，文後有譯者《附識》)[荷蘭]華德女士作。署周瘦鵑譯。載 1928 年 10 月 13 日上海《紫羅蘭》半月刊第 3 卷第 14 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘Temptation’, by Johanna Van Woude, in *The Masterpiece Library of Short Stories*, Vol. 19.)

嫉妒(小說。)[瑞士]甘士南作。署周瘦鵑譯。載 1928 年 10 月 27 日上海《紫羅蘭》半月刊第 3 卷第 15 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘Jealousy’, by S.Gessner)

方多麥士傳(小說，法蘭西第一劇盜奇案)[法]蘇佛斯德、馬山亞蘭合作。署張碧梧、周瘦鵑譯。載 1928 年 10 月 27 日、11 月 12、26 日、12 月 12 日、26 日、1929 年 1 月 11 日、25 日、2 月 10 日、24 日、3 月 11 日、7 月 1 日、15 日、8 月 1 日、15 日、9 月 1 日、15 日、10 月 1 日、15 日、11 月 1 日、15 日、12 月 1 日、15 日、2 月 1 日、15 日、3 月 1 日、15 日、4 月 1 日、15 日、5 月 1 日、15 日、6 月 1 日、15 日上海《紫羅蘭》半月刊第 3 卷第 15 號——第 4 卷第 24 號。

長相思(小說)[印度]太谷兒(R. Tagore)作。署周瘦鵑譯。載 1928 年 11 月 12 日上海《紫羅蘭》半月刊第 3 卷第 16 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

飄泊者(小說)[羅馬尼亞]沙杜維努(M. Sadoveanu)作。署周瘦鵑譯。載 1928 年 11 月 16 日上海《紫羅蘭》半月刊第 3 卷第 17 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

十二月

新郎(話劇)[匈牙利]昆洛(Lajos Biro)作。署周瘦鵑譯。載 1928 年 12 月 12 日上海《紫羅蘭》半月刊第 3 卷第 18 號。

*他是不能久活的了(小說)[比利時]鄔白勞作。署周瘦鵑譯。載 1928 年 12 月 26 日上海《紫羅蘭》半月刊第 3 卷第 19 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘Zire Buzette’, by Mdes Omdrianx, in *The Masterpiece Library of Short Stories*, Vol. 6.)

*梅葛兒(小說)[美]哈德作。署周瘦鵑譯。載 1928 年 12 月上海《旅行雜誌》季刊(後改爲月刊)第 2 卷冬季號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘Miggles’, by Bret Harte, in *The Masterpiece Library of Short Stories*, Vol. 15.)

一九二九年

一月

*黑貓(小說)[俄]平士基作。署周瘦鵑譯。載 1929 年 1 月 11 日上海《紫羅蘭》半月刊第 3 卷第 20 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘The Black Cat’, by David Pinski, in *Temptations. A book of short stories*, Allen and Unwin: London, 1921.)

送君南浦(小說)[日]森鷗外作。署周瘦鵑譯。載 1929 年 1 月 25 日上海《紫羅蘭》半月刊第 3 卷第 21 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

情海潮音錄(小說)[法]勒白朗作。署周瘦鵑譯。載 1929 年 1 月——12 月上海《旅行雜誌》月刊第 3 卷第 1——第 12 號。

二月

*忠實(小說)[芬蘭]亞訶作。署周瘦鵑譯。載 1929 年 2 月 10 日上海《紫羅蘭》半月刊第 3 卷第 22 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。(‘Loyal’, by Juhani Aho, in *The Masterpiece Library of Short Stories*, Vol.

19.)

你記得麼(小說)[波蘭]奧才古華(E. O. Yzszkowa)作。署周瘦鵑譯。載 1929 年 2 月 24 日上海《紫羅蘭》半月刊第 3 卷第 23 號。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

三月

*失蹤的姐妹(小說)[美]歐·亨利作。署周瘦鵑譯。載 1929 年 3 月 11 日上海《紫羅蘭》半月刊第 3 卷第 24 號。(‘The Sleuths’, by O. Henry.)

七月

紫羅蘭曲(詩歌)[英]司各德作。署袁寒雲、周瘦鵑合譯。載 1929 年 7 月 1 日上海《紫羅蘭》半月刊第 4 卷第 1 號。

頑劣的孩子(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 7 月 1 日上海《紫羅蘭》半月刊第 4 卷第 1 號“少少許集”。

*男朋友(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 7 月 1 日上海《紫羅蘭》半月刊第 4 卷第 1 號“少少許集”。(‘A Gentleman Friend’, by Anton Tchehov, in *The Chorus Girl and Other Stories*, London: Chatto and Windus, 1920.)

*樂(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 7 月 15 日上海《紫羅蘭》半月刊第 4 卷第 2 號“少少許集”。(‘Joy’, in *The Schoolmaster and Other Stories*, by Anton Tchehov, London: Chatto and Windus, 1921.)

*驗屍官(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 7 月 15 日上海《紫羅蘭》半月刊第 4 卷第 2 號“少少許集”。(‘The Examining Magistrate’, by Anton Tchehov, in *The Schoolmaster and Other Stories*, London: Chatto and Windus, 1921.)

八月

我能購買女子(小說)[英]濟坦大尉(Captain Harry Lello Zeitun)作。署周瘦鵑譯。載

1929 年 8 月 1 日上海《紫羅蘭》半月刊第 4 卷第 3 號。

*村舍(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 8 月 1 日上海《紫羅蘭》半月刊第 4 卷第 3 號“少少許集”。(‘A Country Cottage’, by Anton Tchehov, in *Love and Other Stories*, London: Chatto and Windus, 1922.)

*在消夏別墅(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 8 月 1 日上海《紫羅蘭》半月刊第 4 卷第 3 號“少少許集”。(‘At a Summer Villa’, by Anton Tchehov, in *Love and Other Stories*, London: Chatto and Windus, 1922.)

*在墳場中(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 8 月 15 日上海《紫羅蘭》半月刊第 4 卷第 4 號“少少許集”。(‘In the Graveyard’, by Anton Tchehov, in *The Schoolmaster and Other Stories*, London: Chatto and Windus, 1921.)

*不要響(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 8 月 15 日上海《紫羅蘭》半月刊第 4 卷第 4 號“少少許集”。(‘Hush’, by Anton Tchehov, in *The Schoolmaster and Other Stories*, London: Chatto and Windus, 1921.)

九月

*旅館中(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 9 月 1 日上海《紫羅蘭》半月刊第 4 卷第 5 號“少少許集”。(‘In an Hotel’, by Anton Tchehov, in *The Schoolmaster and Other Stories*, London: Chatto and Windus, 1921.)

*罪孽(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 9 月 1 日上海《紫羅蘭》半月刊第 4 卷第 5 號“少少許集”。(‘A Transgression’, by Anton Tchehov, in *The Schoolmistress and Other Stories*, London: Chatto and Windus, 1920.)

*演說家(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 9 月 15 日上海《紫羅蘭》半月刊第 4 卷第 6 號“少少許集”。(‘The Orator’, in *The Schoolmaster and Other Stories*, by Anton Tchehov, London: Chatto and Windus, 1921.)

十月

*黑暗中(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 10 月 1 日上海《紫羅蘭》半月刊第 4 卷第 7 號“少少許集”。(‘In the Dark’, by Anton Tchehov, in *The Schoolmaster and Other Stories*, London: Chatto and Windus, 1921.)

十一月

*恐怖(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 11 月 15 日上海《紫羅蘭》半月刊第 4 卷第 9 號“少少許集”。(‘Panic Fears’, by Anton Tchehov, in *The Schoolmistress and Other Stories*, London: Chatto and Windus, 1920.)

*闢謠(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 11 月 15 日上海《紫羅蘭》半月刊第 4 卷第 10 號“少少許集”。(‘A Slander’, by Anton Tchehov, in *The Horse Stealers and Other Stories*, London: Chatto and Windus, 1921.)

十二月

*人生的片段(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1929 年 12 月 1 日上海《紫羅蘭》半月刊第 4 卷第 11 號“少少許集”。(‘A Trifle from Life’, by Anton Tchehov, in *The Party and Other Stories*, London: Chatto and Windus, 1917.)

金星(小說)[英]愛德溫·浦作。署周瘦鵑譯。載 1929 年 12 月 15 日上海《紫羅蘭》半月刊第 4 卷第 12 號“少少許集”。

一九三〇年

一月

*鏡中幻影(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 1 月 1 日上海《紫羅蘭》半月刊第 4 卷第 13 號“少少許集”。(‘The Looking-Glass’, in *The Horse Stealers and Other Stories*, London: Chatto & Windus, 1921, by Anton Tchehov)

*良緣(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 1 月 15 日上海《紫羅蘭》

半月刊第 4 卷第 14 號“少少許集”。(‘A Happy Ending’, by Anton Tchehov, in *The Horse Stealers and Other Stories*, London: Chatto and Windus, 1921.)

二月

*老年(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 2 月 1 日上海《紫羅蘭》半月刊第 4 卷第 15 號“少少許集”。(‘Old Age’, by Anton Tchehov, in *The Horse Stealers and Other Stories*, London: Chatto and Windus, 1921.)

*乞兒(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 2 月 15 日上海《紫羅蘭》半月刊第 4 卷第 16 號“少少許集”。(‘The Beggar’, by Anton Tchehov, in *The Horse Stealers and Other Stories*, London: Chatto and Windus, 1921.)

可歌可泣(小說)[美]鐸爾作。署周瘦鵑譯。載 1930 年 2 月——12 月上海《旅行雜誌》月刊第 4 卷第 2 號——第 12 號。

三月

*安玉妲(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 3 月 15 日上海《紫羅蘭》半月刊第 4 卷第 18 號“少少許集”。(‘Anyuta’, by Anton Tchehov, in *The Darling and Other Stories*, London: Chatto and Windus, 1916.)

四月

*遲暮(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 4 月 1 日上海《紫羅蘭》半月刊第 4 卷第 19 號“少少許集”。(‘A Lady’s Story’, by Anton Tchehov, in *The Schoolmistress and Other Stories*, London: Chatto and Windus, 1920.)

*醫士(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 4 月 15 日上海《紫羅蘭》半月刊第 4 卷第 20 號“少少許集”。(‘The Doctor’, by Anton Tchehov, in *Love and Other Stories*, London: Chatto and Windus, 1922.)

五月

*善變者(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 5 月 1 日上海《紫羅蘭》半月刊第 4 卷第 21 號“少少許集”。(‘A Chameleon’, by Anton Tchehov, in *The Cook's Wedding and Other Stories*, London: Chatto and Windus, 1922.)

六月

*醉歸(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 6 月 1 日上海《紫羅蘭》半月刊第 4 卷第 23 號“少少許集”。(‘Gone Astray’, by Anton Tchehov, in *The Horse Stealers and Other Stories*, London: Chatto and Windus, 1921.)

*可憐蟲(小小說)[俄]柴霍夫作。署周瘦鵑譯。載 1930 年 6 月 15 日上海《紫羅蘭》半月刊第 4 卷第 24 號“少少許集”。(‘A Defenceless Creature’, by Anton Tchehov, in *The Horse Stealers and Other Stories*, London: Chatto and Windus, 1921.)

七月

真男子(小說)[美]葛蘭博士(Dr. Frank Crane)。署周瘦鵑譯。載 1930 年 7 月上海《中華畫報》月刊第 1 期(創刊號)。

九月

忘卻它(小說)[美]葛蘭博士(Dr. Frank Crane)。署周瘦鵑譯。載 1930 年 9 月上海《中華畫報》月刊第 2 期。

一九三一年

一月

一朵紫羅蘭(小說)[法]杜德作。署周瘦鵑譯。載 1931 年 1 月上海《新家庭》月刊第 1 卷第 1 號(創刊號)。(‘A Violet’, by Alphonse Daudet.)

三月

冷的紫羅蘭(小說)[法]梅吉作。署周瘦鵑譯。載 1931 年 3 月上海《新家庭》月刊第 1 卷第 3 號。(‘Arctic Violets’, by Henri Murger.)

四月

婦女運動的經難談(雜談)[英]葛恩(Murvel A. Gunn)作。署周瘦鵑譯。載 1931 年 4 月上海《新家庭》月刊第 1 卷第 4 號。

五月

*死的紫羅蘭(小說)[英]梅立克作。署周瘦鵑譯。載 1931 年 5 月上海《新家庭》月刊第 1 卷第 5 號。(‘Dead Violets’, by Leonard Merrick, in *Argosy (UK)* Oct 1929.)

七月

戶外(小說)[美]葛蘭博士(Dr. Frank Crane)作。署周瘦鵑譯。載 1931 年 7 月上海《中華畫報》不定期刊第 4 期。

八月

和氣(小說)[美]葛蘭博士作。署周瘦鵑譯。載 1931 年 8 月上海《中華畫報》不定期刊第 5 期。(By Dr. Frank Crane)

矛盾的思想(小說)[俄]柴霍甫作。署周瘦鵑譯。載 1931 年 8 月上海《新家庭》月刊第 1 卷第 8 號。(‘A Pink Stocking’, in *Love and Other Stories.* London: Chatto & Windus, 1922, by Anton Tchehov)

十月

義氣(小說)[美]葛利博士(Dr. Frank Crane)作。署周瘦鵑譯。載 1931 年 10 月上海

《中華畫報》不定期刊第 6 期。

一九三二年

一月

你窮麼(小說)[美]葛利博士(Dr. Frank Crane)作。署周瘦鵑譯。載 1932 年 1 月上海《中華畫報》不定期刊第 8 期。

七月

死後(小說)[英]G. Frankau 作。署周瘦鵑譯。載 1932 年 7 月 1 日上海《珊瑚》半月刊第 1 卷第 1 號(創刊號)。

一九三三年

十二月

死纏綿(小說)[英]湯宗龍作。署周瘦鵑譯。載 1933 年 12 月 10 日——1934 年 5 月 10 日上海《新上海》月刊第 1 卷第 4 期——第 9 期。

八千里路馬背上(小說)[英]費爾登(A.M.Felton)作。署周瘦鵑譯。載 1933 年 12 月上海《旅行雜誌》月刊第 7 卷第 12 號。

一九三四年

一月

同舟(小說)[德]歐士克福(G. Hirschfeld)作。署周瘦鵑譯。載 1934 年 1 月上海《旅行雜誌》月刊第 8 卷第 1 號。

三月

死樹(小說)[英]巴萊·潘恩(Barry Pain)作。署周瘦鵑譯。載 1934 年 3 月上海《旅行雜誌》月刊第 8 卷第 3 號。

五月

南飛情鳥(小說)[美]威爾遜(J.F. Wilson)作。署周瘦鵑譯。載 1934 年 5 月上海《旅行雜誌》月刊第 8 卷第 5 號。

九月

海(小說)[土耳其]賈爾格維薩(A. Karkavitsas)作。署周瘦鵑譯。載 1934 年 9 月上海《旅行雜誌》月刊第 8 卷第 9 號。

十月

威尼斯的一夜(小說)署周瘦鵑譯。載 1934 年 10 月上海《旅行雜誌》月刊第 8 第 10 號。(‘One Night in Venice’ , by F. Britten Austin)

*遲暮(小說)署周瘦鵑譯。載 1934 年 10 月上海《旅行雜誌》月刊第 8 第 8 號。(‘Late Season’, by Lion Feuchtwanger, in *Argosy (UK)* Mar 1931.)

一九三五年

四月

情盲(小說)[英]J. D Beresford 作。署周瘦鵑譯。載 1935 年 4 月上海《旅行雜誌》月刊第 9 卷第 4 號。(‘Love’s Blindness’, by J. D Beresford)

九月

*馬來情蠱(小說)[英]Somerset Maugham 作。署周瘦鵑譯。載 1935 年 9 月上海《旅

行雜誌》月刊第 9 卷第 9 號。('P. & O.', by Somerset Maughamlater. It was also collected in *Maugham's Malaysian Stories*, Kuala Lumpur: Heinemann Educational Books (Asia) Ltd, 1989.)

一九三六年

十二月

*遠征(小說)[德]J. Wassermann 作。署周瘦鵑譯。載 1936 年 12 月上海《旅行雜誌》月刊第 10 卷第 12 號。('To Lands Unknown', by J. Wassermann, in *Argosy (UK)* Oct 1934.)

一九三九年

九月

吻(小說)[瑞典]蘇特白(H.Soderberg)作。署周瘦鵑譯。載 1939 年 9 月 1 日上海《永安月刊》第 5 期。

一九四一年

五月

蛾眉鴆毒(小說，文前有《弁言》介紹作者)[義大利]墨索里尼(Benito Mussolini)作。署周瘦鵑譯。載 1941 年 5 月 1 日、6 月 1 日、7 月 1 日、8 月 1 日、9 月 1 日、10 月 1 日、11 月 1 日、12 月 1 日、1942 年 1 月 1 日、2 月 1 日、3 月 1 日、4 月 1 日上海《樂觀》月刊第 1 期(創刊號)——第 12 期(未完)。

一九四三年

二月

劫婚(翻譯小說)[法]勒白朗作。署周瘦鵑譯。1943 年 2 月上海大東書局初版。

一九四四年

五月

風和日麗之晨(獨幕話劇)[西班牙]S. & J. A. Quintero 作。署周瘦鵑譯。載 1944 年 5 月上海《紫羅蘭》月刊第 14 期。

六月

懸崖之上(獨幕話劇)[俄]安特列夫(L. Andreyev)作。署周瘦鵑譯。載 1944 年 6 月、8 月上海《紫羅蘭》月刊第 14、15 期。

一九四六年

一月

第五供狀(小說)C. Carousso 作。署周瘦鵑譯。載 1946 年 1 月 10 日上海《新偵探》月刊第 1 期(創刊號)。

二月

秘窟洗冤記(小說)[美]M.W. Mosser 作。署周瘦鵑譯。載 1946 年 2 月 10 日、3 月 15 日上海《新偵探》月刊第 2 期、第 3 期。

一九四七年

五月

死神與醫生(小說)[匈牙利]海爾泰作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第一集。

舊名(小說)[法]勒佛爾作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

吾友茂脫利(小說)[法]柯貝(Francois Coppee)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

兒時恩物(小說)[法]愛加爾作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

短弦(小說)[法]莫泊桑 (Guy De Maupassant)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第二集。

離婚後(小說)[意]薛綠女士(Matilde Serao)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

駝背哲學家(小說)[英]祁樂爾作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

神龍片影(小說)[英]華克西男爵夫人(Baroness Orczy)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

兒子的禁令(小說)[英]哈代(Thomas Hardy)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

待郎草堂(小說)[英]安淳羅魯士作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

夢魘之室(小說)[英]柯南道爾(Sir A. C. Doyle)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第三集。

戀愛女神像(小說)[美]馬克·杜溫(Mark Twain)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

舊歡(小說)[俄]羅曼諾夫(P. Romanov)作。署周瘦鵑譯。收入 1947 年 5 月上海大

東書局初版《世界名家短篇小說全集》第四集。

換魂記(小說)[俄]高爾基(M. Gorky)作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。

友(小說)[俄]安特列夫作。署周瘦鵑譯。收入 1947 年 5 月上海大東書局初版《世界名家短篇小說全集》第四集。(‘The Friend’, by Leonidas Andreev, in *The Crushed Flower, and other stories.* London: Duckworth and Co., 1917.)