



美國詼諧詩作家 Ogden Nash 曾經寫過這麼兩句詩：

In dealings with foreigners I have just one
rule that counts:
Live and let live, pronounce and mispronounce.

我把它戲譯如下：

與外國人交往我總用這個辦法：
隨他用什麼怪腔說話，我都放他一馬。

說外國話或難免荒腔走板，譯外國書可不能離譜太遠呀！

姜貴先生的鉅著「旋風」就是羅體模先生（Timothy A. Ross）在「半靠勇氣半傻氣，半查字典半猜謎」的狀態下譯成英文的。據悉英譯本（“The Whirlwind”）近期內將由「中文研究資料中心」（Chinese

Materials and Research Aids Service Center, Inc.) 出版。

今年夏天我有機會和羅體模先生作了一次短談，他是個木訥型的學者，鼻孔下淺褐色的鬍子遮住了大半張嘴，更顯得他很少開口。談到「旋風」的翻譯，他說前後花了五年的時間，碰到問題經常向夏志清教授請教，更常與姜貴先生通信討論，還曾於一九六四年乘來臺進修中文之便向姜貴先生當面討教，此外還寫過信給我國駐美大使館，詢問槍械方面的正確名稱。

由此可知羅體模先生翻譯「旋風」的態度是慎重的。不僅慎重，沒有幾分勇氣和傻氣的話，誰會做這種吃力而未必討好的苦事？

所以我對羅體模先生的執着精神是十分佩服的。

不過譯書和說話不同，它除了勇氣和傻氣之外，還需要具備對兩種文字的深刻了解和靈活運用以及對內容的融滙貫通。而這些都不是「半查字典半猜謎」所能解決的。

「旋風」這本書裏最讓羅體模先生傷腦筋的可能是中國話裏面的成話、俚語、行話等等小地方，三、兩個字分開來看或許全都面善，湊在一起可就不懂它的意思了。碰到這種情形的時候，羅體模先生沒有細心去請教，字典上查不到就憑空臆測了。

其實，和中文比較起來，英文的歷史真是短得可憐。駱賓王寫「爲徐敬業討武_曷檄」的時候，英國文學中最古老的敘事詩 *Beowulf* 還沒有出現；對英文的發展有深遠影響的 the Norman Conquest 發生時，中國的文學已經演進到宋詞的絢爛時代。英文的歷史如此淺短，就已經擁有了數不清的成語、俚語和行話，歷史悠久的中文當然更有着豐富的蘊藏。羅體模先生不該如此掉以輕心！

以下是幾個十分明顯的例子：

①「旋風」：「……小鼻子小眼睛，鬼頭鬼腦的……」

羅體模譯：“small nose, small eyes, head of a ghost and brain of a devil……”（第十七頁）

②「旋風」：於是他慢吞吞地問道……

羅體模譯：Thus he slowly swallowed and asked……（第

廿四頁)

③「旋風」：風塵中自有知己。

羅體模譯：He knew the world of wind and dust himself.
(第卅一頁)

④「旋風」：雖然董銀明自告奮勇，極願一往，史慎之却一口回絕了他。

羅體模譯：Although Tung Yin-ming declared himself ready to go, even willing to go alone, Shih Shen-chi cut him off with a word. (第卅七——卅八頁)

⑤「旋風」：倒像個剛剛開始的飯局的樣子。

羅體模譯：Like a restaurant that had only just opened.
(第卅九頁)

⑥「旋風」：無頭無緒的，

羅體模譯：incessantly (第卅九頁)

⑦「旋風」：她這兩天好不興頭，真教我看不上眼。

羅體模譯：She's been so happy these past two days, I hardly dare raise my eyes to her. (第四十一頁)

⑧「旋風」：送盤費，

羅體模譯：send a trayful of money

⑨「旋風」：專會灌米湯。

羅體模譯：It must be you drink only congee. (第五十頁)

⑩「旋風」：你的事情究竟怎樣了，什麼時候可以發表(差事)？

羅體模譯：What do you really do and when can you tell me? (第五十頁)

⑪「旋風」：他看了史慎之一眼，說道：「倒是個好外表……武器呢？」

羅體模譯：He looked at Shih Shen-chi and said, "Looks simple enough. Was he armed?" (第五十五頁)

⑫「旋風」：要是他有個三長兩短，你得賠我的兒子。

羅體模譯：If he is still alive, you must accompany my

son. (第七十四頁)

⑬「旋風」：秀才娘子爲了跟前不能缺少這樣一個能做活的人，故意高不成，低不就，以致方二姐卅多歲了還沒有出嫁。

羅體模譯：The Licentiate's widow, in order that she might not lack for the presence of such an able person, purposely found fault with all her suitors as either not tall enough or too short, and the result was that Second Sister Fang, over thirty, had never married. (第七十五頁)

⑭「旋風」：事到如今，我也不避那嫌疑。好！咱們走着瞧罷，看倒霉的是誰！

羅體模譯：Since matters have come to this stage, I can't help being suspicious. Good, we'll see, we'll see who's rotten. (第七十五頁)

⑮「旋風」：你怎麼，倒說起我的不是來了！

羅體模譯：What, didn't you say I was not to come? (第八十五頁)

除了不懂原著這些俚語，成語的意思外，羅體模先生還常常把字看錯了，於是譯出來就令人莫名其妙。下面也是幾個例子：

①「旋風」：快讓史老爺到妳房間裏歇一會去，

羅體模把「歇」看成了「喝」，譯爲：Hurry and take Mr. Shih to your room and drink awhile. (第卅五頁)

②「旋風」：我要是沒有那個用項，我要那些錢做什麼？

羅體模把「項」看成了「槍」，譯爲：If I didn't have that pistol, how could I ever get that money. (第五十三頁)

③「旋風」：他覺得頭脹欲裂，

羅體模把「脹」看成了「腸」，於是譯爲：He felt as though his head and belly wanted to split open. (第六十五頁)

④「旋風」：含辛茹苦，

羅體模把「辛」看成了「幸」，譯為：but in good fortune or in suffering. (第九十七頁)

⑤「旋風」：然而方培蘭的幸運也像曇花一現似的走過了尖頂，開始走下坡路。

羅體模誤把「曇」看成是「雲」，譯為：However, the good fortune of Fang Pei-lan also begun to disperse as dark clouds become blurred in passing through sharp peaks. (第一一〇頁)

從以上這些例證可以看出，羅體模先生對中文的了解是相當有限的，有限得沒有辦法把姜貴先生的原著適當的呈現在美國讀者的面前。

香港的「譯叢」(*Renditions*) 半年刊曾經在一九七四年春季那一期裏刊出 "*The Whirlwind*" 第九章，也就是講到方培蘭如何替父報仇，將刑二虎捉來開膛破肚的一幕。「譯叢」的態度十分審慎，曾經把「旋風」拿來對了一對，因而羅體模在這一章裏所犯的錯誤全經「譯叢」的編輯先生更正過來了，非僅如此，「譯叢」還把羅體模譯得不妥貼的地方修改了過來，所以出現在「譯叢」裏的那一章（譯者仍然註明是 Timothy A. Ross 却是十分够水準的翻譯作品。令人費解的是：*"The Whirlwind"* 於一九七七年以全譯本印行的時候，「譯叢」所改正過來的錯誤却又原原本本的出現了，而在第九章開始的第九十六頁下面印出一個四行的小註，小註是這麼寫的：

This chapter originally appeared in a slightly edited form in the second issue of Renditions (Chinese University of Hong Kong, Center for Translation Projects) and appears here by special permission of Mr. George Kao, editor-in-chief of Renditions.

既然經過「譯叢」主編的特許，羅體模先生就應該採用「譯叢」修改過

的第九章，不該擇錯固執。

中文作品的英譯一向不是一個受人重視的問題。固然，歷年來不乏默默譯述的中外人士，其中包括辜鴻銘、林語堂、熊式一、吳經熊，Herbert A. Giles, Arthur Waley, Charles Budd, James Legge, W.J.B. Fletcher, Amy Lowell, Ezra Pound, Gladys M. Taylor 等人，不過和中國數千年豐富的文化遺產相形之下，他們的努力顯得出奇的渺小罷了。更何況外國人翻譯中文作品首先遭遇的就是文字上的層層障礙，而西洋一般所謂的漢學家，能用中文寫上一封通順的信已經是難能可貴了。

詩和文言文的英譯，其難可知，但是偏偏有粗通中文的英美人士貿然從事，勇氣之大，令人咋舌，一般的手法不外是找人把詩句逐字譯成英文，然後把幾個字串將起來略加修飾而成，至於意思（更無論韻味）對不對，只有天知道了。以下舉個 Fletcher 譯的李白「月下獨酌」：

花間一壺酒	One pot of wine amid the Flowers.
獨酌無相親	Alone I pour, and none with me.
舉杯邀明月	The cup I lift; the Moon invite;
對影成三人	Who with my shadow makes us three.
月既不解飲	The Moon then drinks without a pause.
影徒隨我身	The shadow does what I begin.
暫伴月將影	The shadow, Moon and I in fere
行樂須及春	Rejoice until the spring come in.
我歌月徘徊	I sing: and wavers time the moon.
我舞影零亂	I dance: the shadow antics too.
醒時同交歡	Our joys are share while sobers still.
醉後各分散	When drunk, we part and bid adiea.
永結無情遊	Of loveless outing this is pact,
	Which we all swear to keep for age.
相期邈雲漢	The next time that we meet shall be
	Beside you distant milky way.

除逐字翻譯、串連成句者外，更有借題發揮而一發不可收拾者，譬如 Charles Budd 譯的「木蘭詩」一小段，原文寥寥八句：

「朝辭耶孃去，暮宿黃河邊，
不聞耶孃喚女聲，但聞黃河流水鳴濺濺。
旦辭黃河去，暮至黑水頭；
不聞耶孃喚女聲，但聞燕山胡騎聲啾啾。」

Budd 譯爲：

And then before the sun begin his journey steep
She kissed her parents in their troubled sleep.
Caressing them with fingers soft and light,
She quietly passed from their conscious sight.
And mounting her horse she with her comrades
rode
Into the night to meet with fate forebode;
And as her secret not a comrade knew,
Her fears soon vanished as the morning dew.
That day they galloped westward fast and far,
Nor pause until they saw the evening star,
Then by the Yellow River's rushing flood
They stopped to rest and cool their fevered blood.
The turbid stream swept on the whirl and foam
Dispelling Muh-Lan's dreams of friends and home;
Muh-Lan! Muh-Lan! she heard her mother cry—
The waters roared and thundered in reply!
Muh-Lan! Muh-Lan! she heard her father sigh—
The river surged in angry billow by!
The second night they reach the River Black,

And on the range which feeds it, bivouac;
 Muh-Lan! Muh-Lan! she heard her father pray—
 While on the ridge the Tartars' horses neigh;
 Muh-Lan! Muh-Lan! her mother's lips let fall!
 The Tartars's camp sends forth a bugle call!

此君的想像力真可謂之豐富也。

外國人翻譯中文作品的另一個困難是思想上的隔膜，譬如說他們不會了解中國人「夜半等客客不至，輕敲竹碁落燈花」這裏面「等」的不一定是個女人，而且十之八九不是女人。Giles 曾經譯了孟浩然的「宿業師山房待丁大不至」，譯文韻律優美，爲不可多得之作，可惜把孟浩然在業師山房裏等的人誤會了，破壞了整首詩的味道：

「夕陽度西嶺，羣壑條已暝。
 松月生夜涼，風泉滿清聽。
 樵人歸欲盡，烟鳥棲初定。
 之子期宿來，孤琴候蘿逕。」

The sun has sunk behind the western hill,
 And darkness glider cross the vale below;
 Between the firs the moon shines cold and chill,
 No breezes whisper to the streamlet's blow.
 Belated woodsman homeward hurry past,
 Birds seek their evening refuge in the tree.
 O my beloved, wilt thou come at last?
 With lute, among the flowers, I wait for thee.

由於對文字的了解不够深刻，思想的背景又大異其趣，中文作品落在外國譯者手裏而能幸免沾污者真可謂少之又少。

相反的，中國人譯本國的作品却經常能有佳作，這當然是因爲敢動

筆翻譯的皆非等閒之輩的緣故。林語堂先生已經作古，舉兩個他的例子應該不致遭人物議吧？

林語堂先生曾譯蔣坦的「秋鐙瑣憶」四句如下：

「是誰多事種芭蕉？早也瀟瀟，晚也瀟瀟！
是君心緒太無聊！種了芭蕉，又怨芭蕉！」

What busybody planted this sapling?
Morning tapping,
Evening tapping!

It's you who're lonesome, fretting!
Banāna getting,
Banana regretting!

又曾譯陶淵明之「歸去來辭」，擇其四句爲例：

「舟遙遙以輕颺，風飄飄以吹衣。
問征夫以前路，恨晨光之熹微。」

Lightly floats and drifts the boat, and gently flows
and flaps my gown.
I inquire the road of a wayfarer, and sulk at the
dimness of the dawn.

林先生翻譯的「浮生六記」被公認是譯品中的瑰寶，試舉三小段如下：

「每當風生竹院，月上蕉牕，對景懷人，夢魂顛倒。」

"Whenever the breeze blow past my bamboo court-

yard, or the moon shone upon my window behind the green banana leaves, I thought of her and was carried away into a region of dreams.”

「杜詩錘鍊精純，李詩瀟灑落拓；與其學杜之森嚴，不如學李之活潑。」

“Tu’s poems are known for their workmanship and artistic refinement, while Li’s poems are known for their freedom and naturalness of expression. I prefer the vivacity of Li Po to the severity of Tu Fu.”

「但見隔岸螢火明滅萬點，流織于柳堤蓼渚間。」

“As we looked across the creek, we saw wil-o’-the-wisps flitting in crowds hither and thither like ten thousand candle-lights threading their way through the willows and smartweeds.”

雖然有林語堂等幾位先生的努力，中文作品的英譯仍是不太受人重視。「譯叢」的工作是值得喝采的，另外就是很高興看到國立編譯館居然有魄力出了兩大本「中國現代文學選集」(*An Anthology of Contemporary Chinese Literature*)，第一本譯的是詩和散文，第二本是小說。這兩本書最重要的是能够把我國近代文學上有代表性的作品正確的介紹給對我們(遑論我們的文學作品)相當隔膜的英、美人士。這種有意義的工作，的確是國立編譯館責無旁貸的重要使命之一。

如果我們自己能做這種譯介工作，姜貴先生的「旋風」也就用不着由美國教授羅體模先生來「越俎代庖」了。