'Hard translation' in *Stories to Enlighten the World*

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Abstract
An illustrious figure of Ming-Qing fiction, Feng Menglong (1574-1646), compiled and edited a thought-provoking trilogy of short story anthologies towards the demise of the Ming (1368-1644) dynasty, which contributes to the thriving development of vernacular fiction. The first fascicle of the trilogy is an anthology entitled *Stories Old and New* (and subsequently *Stories to Enlighten the World*) that was published in 1620 and translated by Cyril Birch in 1958. In this research, I explore Birch's rendering that has not attained enough academic attention. I propound that the translation abounds with literal translations and transliterations, which is consistent with the approach of 'hard translation' advocated by a renowned writer and translator Lu Xun, aka Zhou Shuren (1881-1936). The 'hard translation' strategies can be embodied by Birch's translation of expressions pertaining to historical personages, religious and literary allusions, as well as sayings and idioms. Furthermore, Birch enriches literal translation and transliteration with illuminating notes and adopts the strategy of adaptation, so as to strike a balance between faithfulness and fluency.

Keywords
Lu Xun; yingyi; Ming-Qing fiction; Stories from a Ming Collection; Cyril Birch

INTRODUCTION

Chinese Ming-Qing fiction, viz. the fictional narratives composed during the Ming (1368-1644) and Qing (1644-1912) dynasties, is constituted of classical-language fiction (文言小说 *wenyan xiaoshuo*) and vernacular fiction (白话小说 *baihua xiaoshuo*) (Wei, 2010; Wu, 2013). The second half of the Ming dynasty is unanimously regarded as the pinnacle of vernacular fiction, in that it witnesses the creation of four masterpieces adulated as the Four Great Classical Novels (四大名著 *Sida Mingzhu*) of Chinese literature, viz. 红楼梦 *Hong Lou Meng* 'Dream of the Red Chamber/Mansion; Story of the Stone', 西游记 *Xi You Ji* 'Journey to the West; Records of the Westward Journey', 三国演义 *Sanguo Yanyi* 'Romance of the Three Kingdoms' and 水浒传 *Shuihu Zhuan* 'Water Margin; Outlaws of the Marsh' (Zhou, 2001, 2013; Hsia, 2004; Shep, 2011; Wang, 2011). Other vernacular novels with literary prominence are exemplified by 儒林外史 *Ruilin Waishi* 'The Scholars' satirising Confucian literati and the imperial examination system as well as a renowned realistic social novel 金瓶梅 *Jin Ping Mei* 'The Plum in a Golden Vase' that extricates sexual encounters in graphic detail (Slupski, 1989; Cheng et al., 2014; Yao, 2017). Additionally, Ming-Qing vernacular fiction is replete with narratives featuring male-male homoerotism, exemplified by three collections collectively extolled as 'three late-Ming classics on male beauty' (明末三大男色经典 *Mingmo sanda nanse jingdian*), viz. 弁而钗 *Bian Er Chai* 'Caps and Hairpins; Hairpins Beneath the Cap' (McMahon, 1988: 73-78; Wu, 2017), 龙阳逸史*Longyang Yishi* 'The Forgotten Stories of Longyang' (Vitiello, 1992, 2000a, 2000b, 2014) and 宜春香质 *Yichun Xiangzhi* 'Fragrant Essences of Spring' (Ruan & Tsai, 1987; Wu, 1995; McMahon, 2002).

Towards the demise of the Ming dynasty, there emerged an illustrious trilogy of vernacular fiction anthologies, aka话本 *huaben*, all of which were compiled and edited by an iconic figure of late-Ming literature, namely, the versatile novelist, poet and historian 冯梦龙Feng Menglong (1574-1646) (McLaren, 2012; Ling, 2014). In 1620, Feng published the first fascicle of the trilogy, namely, the compilation entitled 古今小说 *Gujin Xiaoshuo* 'Stories Old and New'; to accommodate its sequels, the title was subsequently revised into 喻世明言 *Yushi Mingyan* 'Stories to Enlighten the World; Illustrious Words to Instruct the World'. Spurred on by the tremendous success of the first fascicle, Feng released two additional volumes in 1624 and 1627 respectively, viz. 警世通言 *Jingshi Tongyan* 'Comprehensive Words to Admonish the World' and 醒世恒言 *Xingshi Hengyan* 'Constant Words to Sober the World' (Wang, 2013). By virtue of the identical character 言 *yan* in the titles, the three anthologies are collectively referred to as 三言 *Sanyan* (lit. 'Three Words') (Hanan, 1973; Yang, 2000). Feng 'creatively manipulated elements of both popular and literati cultures to elevate this then-underrated literary genre', and hence was granted the ultimate accolade of 'the most knowledgeable connoisseur of popular literature of his time' (Yang, 1998: 1), and '[t]he *Sanyan* collections have long been regarded as an outgrowth of the folk storytelling tradition' (Yang, 1998: 153).

In this research, I investigate the first and most meritorious anthology of the trilogy (Li, 2015), viz. 古今小说 *Gujin Xiaoshuo* or 喻世明言 *Yushi Mingyan*, which has been rendered into 'Stories from a Ming Collection: The Art of the Chinese Storyteller' by Cyril Birch. Parallel to its two sequels, the first fascicle is comprised of forty short stories, whereas in *Stories from a Ming Collection: The Art of the Chinese Storyteller* (henceforward *Stories*), the translator only compiles six tales, namely: 1) 金玉奴棒打薄情郎*Jin Yunu Bangda Boqinglang* 'The Lady Who Was a Beggar', 2) 蒋兴哥重会珍珠衫 *Jiang Xingge Chonghui Zhenzhushan* 'The Pearl-Sewn Shirt', 3) 穷马周遭际卖䭔媪*Qiong Ma Zhou Zaoji Mai Dui Ao* 'Wine and Dumplings', 4) 吴保安弃家赎友 *Wu Baoan Qijia Shuyou* 'The Journey of the Corpse', 5) 沈小官一鸟害七命 *Shen Xiaoguan Yiniao Hai Qiming* 'The Canary Murders', and 6) 张古老种瓜娶文女 *Zhang Gulao Zhonggua Qu Wennü* 'The Fairy's Rescue' (Birch, 1958).

The translation approach I explore is 硬译 *yingyi* 'hard translation', which was dubbed in 1929 by an illustrious Chinese writer, translator, scholar and literary critic 鲁迅 Lu Xun (1881-1936). As a practical translation approach, 'hard translation' was propounded in a certain historical context and had its historical commitments to fulfill. Although 'hard translation' is not regarded as a mainstream translation approach, its features and purposes deserve more academic attention.

'HARD TRANSLATION' IN *STORIES TO ENLIGHTEN THE WORLD*

Modern Chinese literature is enriched by an illustrious intellectual 周树人 Zhou Shuren (1881-1936), who was more renowned for his pseudonym 鲁迅 Lu Xun (Wang, 2018). Predominantly lauded as the greatest Chinese creative writer in the 20th century (Harpham, 2013; Wang, 2020), Lu Xun composed a myriad of works under various genres, ranging from novels and essays to literary reviews and academic articles, represented by 狂人日记 *Kuangren Riji* 'A Madman's Diary' (1918), 孔乙己 *Kong Yiji* 'Kong Yiji' (1918), 药 *Yao* 'Medicine' (1919) and 阿Q正传 *A Q Zhengzhuan* 'The True Story of Ah Q' (1921) collected in a novella compilation 呐喊 *Nahan* 'Call to Arms' (1923) (Wang, 1998; Tambling, 2007: 1-3; Cheng, 2013: 10-11; Yang, 2020). Significantly, Lu Xun was intent on promulgating foreign constructs, so he acted as a proactive translator and cultural critic; his translation works are exemplified by a 1909 short story anthology 域外小说集 *Yuwai Xiaoshuo Ji* 'Stories from Abroad' that is a collaborative venture with his brother 周作人 Zhou Zuoren (1885-1967) (Huang, 2006; Ye, 2013, 2019; Cheng 2014). It is notable that *Stories from Abroad* is regarded as a threshold of Lu Xun's translation conception, since which he had deviated from the norm of liberal, free translation (Shen 2014, 2015; Sun 2018), viz. the so-called 豪杰译 *haojie yi* 'heroic translation' advocated by late Qing (1644-1912) literati such as 梁启超 Liang Qichao (1873-1929)

and 林纾 Lin Shu (1852-1924) (Nong, 2012; Zeng, 2013; Wang, 2013; Sun, 2014; Guan, 2017; Huang, 2017).

Being an iconic translation practitioner and theorist, Lu Xun is exalted as the pioneer of literalism and foreignisation during the May Fourth period (Chan, 2001), whose salient approach is 硬译 *yingyi* 'hard translation' (Chen, 2017). This terminology was dubbed during 1929, appearing in a translator's note in Lu Xun's rendering of *The Death of Tolstoy and the Young Europe* (托尔斯泰之死与少年欧罗巴 *Tuoersitai Zhisi Yu Shaonian Ouluoba*) by Anatoly Lunacharsky (Example (1)), and it was further expounded in Lu Xun's article '硬译'与'文学的阶级性' *Yingyi Yu Wenxuede Jiejixing* '"Hard Translation" and the "Class Nature of Literature"' (1930) (Wang, 2013; Cheng, 2015; Ruan, 2020). 'Hard translation' signifies an impenetrable quality and obstinate conduct, the pivotal construal of which lies in rigid literal or word-for-word rendering as well as transliteration of proper nouns (Ye, 2013; Shen, 2015; Sun, 2018).

(1) 从译本看来, 卢那卡尔斯基的论说就已经很够明白, 痛快了。但因为译者的能力不够和中国文本来的缺点, 译完一看, 晦涩甚而至于难解之处也真多; 倘将仂句拆下来呢, 又失了原来的精悍的语气。在我, 是除了还是这样的硬译之外, 只有 "束手" 这一条路——就是所谓 "没有出路"——了, 所余的惟一的希望, 只在读者还肯硬着头皮看下去而已。

Seen from the Japanese version, Lunacharsky's argument is clear and penetrating enough. Due to my inadequacy as a translator and the limitations inherent in the Chinese language, I found my translation obscure and uneven, and in many places very hard to understand. Yet if I were to tear apart those subordinate clauses, the essential linguistic vigor of the original will be lost. As far as I am concerned, I must either go on with my hard translation, or produce none at all. My only hope is that readers will be willing to toughen up and make hard efforts to read through it.

(Lu, 1929, Trans. Wang, 2013: 327)

The strategy of 'hard translation' is encapsulated by Lu Xun's quintessential translation construct, viz. 宁信不顺 *ning xin bu shun* 'faithfulness rather than fluency' that advocates loyalty to source text, rather than readability of target text (Wang, 2004; He, 2009). As postulated by Lu Xun in an essay '题未定'草(二) *Ti Weiding Cao Er* 'Title Undecided, A Draft. II' (1935), translation drives are supposed to preserve 'foreignness' (Example (2)) (Yang, 2012; Wang et al., 2015), thereby enriching Chinese language and culture and demonstrating acknowledgement of peoples and nations outside China (Cui, 2004; Pei, 2009; Huang & Zhang, 2016). That is to say, Lu Xun's translation discourse embodies his perpetually rectified ideation of 拿来主义 *nalaizhuyi* 'grabbism', viz. 'the habit of grabbing anything useful to the Chinese' (Wang, 2008: 2), in that 'Lu Xun's translation process is replete with tensions and contradictions resonating with his simultaneous aspiration to and resistance against Western modernity' (Xie, 2020: 126).

(2) 动笔之前, 就先得解决一个问题: 竭力使它归化, 还是尽量保存洋气呢? 如果还是翻译, 那么, 首先的目的, 就在博览外国的作品, 不但移情, 也要益智, 至少是知道何地何时, 有这等事, 和旅行外国, 是很相像的: 它必须有异国情调, 就是所谓洋气。其实世界上也不会有完全归化的译文, 倘有, 就是貌合神离, 从严辨别起来, 它算不得翻译。凡是翻译, 必须兼顾着两面, 一当然力求其易解, 一则保存着原作的丰姿, 但这保存, 却又常常和易懂相矛盾: 看不惯了。不过它原是洋鬼子, 当然谁也看不惯, 为比较的顺眼起见, 只能改换他的衣裳, 却不该削低他的鼻子, 剜掉他的眼睛。我是不主张削鼻剜眼的, 所以有些地方, 仍然宁可译得不顺口。

Prior to translating, one question must be answered: should it be domesticised or kept foreign? If it is translation, then the foremost goal is to enable readers to extensively enjoy foreign works, not only for pleasure, but also for wisdom. At least readers should become aware that certain events have taken place in a certain place at certain time. It is very similar to travelling abroad: it must show exoticism, the so-called foreignness. Actually, there is never a fully domesticised text; even if there is, strictly speaking, it is too superficial to be regarded as translation. Any translation must take two aspects into consideration; that is to say, it must certainly strive for understandability while preserve the charm of source texts. However, the preservation often contradicts with understandability by virtue of unfamiliarity. However, since it is foreign, of course nobody is familiar with it. Therefore, in order to make him more native, his clothes have to be changed, but one should not cut off his nose or dig out his eyes. I am against the act of cutting nose and digging eyes, so for some expressions, I would rather make them unsmooth.

(Lu, 1935, Trans. Mine)

HISTORICAL PERSONAGES

In the source text, the first story is entitled 蒋兴哥重会珍珠衫 *Jiang Xingge Chonghui Zhenzhushan* 'The Pearl-Sewn Shirt' that is rewritten by Feng based on a classical tale entitled 珠衫 *Zhushan* 'The Pearl Vest' and is enriched with detailed additional scenes as well as mentalities and emotional entanglements of multi-faceted characters (Zhang, 1987; Yang, 1988: 49-50; Chen, 2017). The narrative is featured by the author's preoccupation with conventional moral norms and encapsulates the causality of adultery (McMahon, 1988: 43-50; Liu, 2004; Jia, 2018). In the narrative, a young, charming wife is seduced by a married merchant while her husband is on business. Her cuckolded husband divorces her yet refrains from exposing her adultery, so that the heroine is able to marry again. Afterwards, the heroine becomes an official's concubine and encounters her ex-husband when the latter is brought to the official on a murder charge, so the official dismisses the charge and allows the heroine and her ex-husband to remarry. Given the fact that the ex-husband already marries the adulterer's wife after his decease, he lives rapturously with two wives; the divine retribution for the heroine, however, is that she is then deemed 'a secondary wife' in the household (Hanan, 1973, 1981: 105; Yang, 1998: 49-51; Chen et al., 2017).

Examples (3-4) are extracted from *The Pearl-Sewn Shirt*, in which the demeanour of the adulterous heroine and her extramarital lover is depicted. As can be seen from the target text, the translator Romanises the names of a list of historical personages, which might impede the comprehension of target audiences unfamiliar with traditional Chinese culture. Birch, therefore, complements the rendering with illuminating notes that 西施 His-shih and 南威 Nan-wei serve as 'more frequent object[s] of allusion than any other Chinese beauty' while 宋玉 Sung Yü and 潘安 P'an An are the embodiment of masculine attractiveness; moreover, Birch also briefly introduces the identities and anecdotes of these figures (Birch, 1958: 200). Analogously, in 金玉奴棒打薄情郎 *Jin Yunu Bangda Boqinglang* 'The Lady Who Was a Beggar', when describing the beauty of the heroine, Birch also transliterates the name of a historical personage into the Roman alphabet (Example (5)), and enriches the transliteration with a note specifying the woman's appearance and intelligence (Birch, 1958: 199).

(3) 吴宫西子不如, 楚国南威难赛。若比水月观音, 一样烧香礼拜。
His-shih, in the palace at Wu, would not compare, Nan-wei, the beauty of Ch'u, would have to retire, As worthy to be worshipped, with incense and bowing, As the 'Moon and Water Kuan-yin' herself.

(*The Pearl-Sewn Shirt*. Trans. Birch, 1958: 49)

(4) 年方二十四岁, 且是生得一表人物, 虽胜不得宋玉、潘安, 也不在两人之下。

Though he might not have surpassed Sung Yü and P'an An, he would certainly not have fallen short of them.

(*The Pearl-Sewn Shirt*. Trans. Birch, 1958: 54)

(5) 那玉奴生得十分美貌, 怎见得? 有诗为证: 无瑕堪比玉, 有态欲羞花。只少宫妆扮, 分明张丽华。

Jade Slave was beautiful, as we are told by a verse about her: *Pure to compare with jade, Gracious to shame the flowers, Given the adornments of the court Here would be another Chang Li-hua.*

(*The Lady Who Was a Beggar*. Trans. Birch, 1958: 24-25)

Furthermore, depictions pertaining to comportment and experience of historical personages are also rendered literally, which hinders readers' understanding yet equips them with knowledge of traditional Chinese culture. For instance, Example (6) extracted from *The Pearl-Sewn Shirt* involves a metaphor: a plot between the libidinous merchant and a procuress is compared to the preparation endeavour of 刘邦 Liu Pang (256-195 BC) and 项羽 Hsiang Yu (232-202 BC); after transliterating the names of Liu Pang and Hsiang Yu in the Latin alphabet, Birch annotates them as the person who 'founded the great Han dynasty' and 'his chief rival for supreme power' respectively (Birch, 1958: 200), thereby facilitating readers' comprehension. In terms of Example (7) extracted from *The Lady Who Was a Beggar*, the experiences of 姜太公 Chiang T'ai-kung (aka 姜子牙 Jiang Ziya or 吕尚 *Lü Shang*) and 公孙弘 Kung-sun Hung are described explicitly in the source text, so Birch translates the descriptions faithfully; 甘罗 Kan Lo, however, is mentioned briefly without explanation, so in the translator's note, Birch clarifies his achievement of being ennobled at the age of eleven during the Warring States (475-221 BC) era (Birch, 1958: 199).

(6) 未曾灭项兴刘, 先见筑坛拜将。

Before Hsiang Yu is destroyed or Liu Pang enthroned Already they build their altars and salute their generals.

(*The Pearl-Sewn Shirt*. Trans. Birch, 1958: 58)

(7) 姜太公八十岁尚在渭水钓鱼, 遇了周文王以后, 车载之拜为尚父。本朝公孙弘丞相五十九岁上还在东海牧豕, 整整六十岁方才际遇今上, 拜将封侯。我五十岁上发迹, 比甘罗虽迟, 比那两个还早, 你须耐心等去。

'Chiang T'ai-kung was still a fisherman on the River Wei at the age of eighty,' replied Mai-ch'en, 'but when King Wen of Chou found him he took him into his chariot and honoured him as counsellor. Kung-sun Hung, a Chief Minister of the present dynasty, was still herding swine by the Eastern Ocean at the age of fifty-nine. He was turned sixty when fate presented him to the present Emperor, who made him a general and a marquis. If I begin when I am fifty I shall be some way behind Kan Lo, but in front of the two I have just mentioned. You must be patient and wait a while.'

(*The Lady Who Was a Beggar*. Trans. Birch, 1958: 20-21)

Analogously, in 张古老种瓜娶文女 *Zhang Gulao Zhonggua Qu Wenü* 'The Fairy's Rescue', the translator renders historical allusions pertaining to 老子 Laozi (aka Lao-Tzu) and Jiang Ziya in a literal manner, as in Example (8). In translator's note, Birch illustrates that 'Wang, Grand Duke of Chou, who according to tradition met Wen Wang (father of the first Emperor of the Chou Dynasty) when fishing in the P'an, a river in modern Shensi' (Birch, 1958: 205). Nevertheless, I propound that based on the translation in Example (8) and the accompanying annotation, target audiences might fail to perceive the implied meaning behind the interaction between Jiang Ziya and Wen Wang, which is correlated with an idiom (歇后语 *xiehouyu*) 姜太公钓鱼——愿者上钩 *Jiang*

Taigong diaoyu—yuanzhe shanggou 'like the fish rising to Grand Duke Jiang's hookless and baitless line; a willing victim letting himself be caught of his own will'. Moreover, in the translator's note, although Birch clarifies that 'Lao Tzu was the founder of the Taoist school of philosophy', I suggest it might not accurate to state that '*Hu* and *Ti* have the same meaning, "barbarian", and I therefore read Hua Ti, the legendary inventor of boats' (Birch, 1958: 205). I posit that the expression 化胡老子 is actually derived from 太上灵宝老子化胡妙经 *Taishang Lingbao Laozi Huahu Miaojing* 'The Supreme Numinous Treasure's Sublime Classic on Laozi's Conversion of the Barbarians' or 老子化胡经 *Laozi Huahu Jing* 'Laozi's Conversion of the Barbarians' for short, which was compiled by a Taoist 王浮 Wang Fu circa 300 AD to express resistance to Buddhism and associate Taoism with the essence of Chinese civilisation (Buswell & Lopez, 2013: 467; Raz, 2014).

(8) 颔边银剪苍髯, 头上雪堆白发。鸢肩龟背, 有如天降明星; 鹤骨松形, 好似化胡老子。多疑商岭逃秦客, 料是磻溪执钓人。

Forked grey beard like a pair of silver scissors, White hair piled like snow on his head. Back bowed like a tortoise, Shoulders hunched like a kite, Like a star-spirit banished from the sky; Legs as long as a crane, Trunk as gaunt as a pine, Reminds one of Hua Ti or Lao Tzu. Perhaps Ch'in K'o has escaped from Shang-ling, Or is this the fisherman of the river P'an?

(*The Fairy's Rescue*. Trans. Birch, 1958: 196)

RELIGIOUS ALLUSIONS

As can be seen from Example (8) above, apart from historical allusions, the source text also alludes to religion, viz. Taoism. Similarly, 姑射真人 *Gushe Zhenren* 'Fairy of Ku-she' in Example (9) is a deity derived from the Chapter 逍遥游 *Xiaoyao You* 'Free and Easy Wandering' in a Taoist classic 庄子 *Zhuangzi* (Kohn, 2014: 50). Moreover, the expression 水月观音 *Shuiyu Guanyin* 'Moon and Water Kuan-yin' in Example (3) is related to Buddhism: as '[a] popular mode of portraying the Goddess of Mercy (Avalokitesvara, Kuan-yin)', the expression 'shows her watching the reflection of moonlight on water' (Birch, 1958: 200). Moreover, notwithstanding Taoist and Buddhist representation, *Stories* manifests orthodox Confucian ethos and precepts, embodied by its advocacy of 仁 *ren* 'benevolence', 义 *yi* 'rightness', 礼 *li* 'propriety', 智 *zhi* 'wisdom' and 信 *xin* 'faithfulness' (Li, 2015; Jia, 2018).

(9) 这八句诗题雪, 那雪下相似三件物事: 似盐, 似柳絮, 似梨花…雪似三件物事, 又有三个神人掌管。那三个神人? 姑射真人、周琼姬、董双成。周琼姬掌管芙蓉城; 董双成掌管贮雪琉璃净瓶, 瓶内盛着数片雪; 每遇彤云密布, 姑射真人用黄金箸敲出一片雪来, 下一尺瑞雪。

The falling of snow recalls three things: salt, willow-floss, pear-blossom…Thus, snow can be likened to three things; and it is in the charge of three fairies. These three fairies are the Fairy of Ku-she, Chou Ch'iung-i and Tung Shuang-ch'eng. Chou Ch'iung-i is in charge of 'Hibiscus Village' or Fairyland, and Tung Shuang-ch'eng looks after the crystal snow-vase. This vase contains a number of snowflakes. Whenever the clouds are close-packed and red, it is the task of the Fairy of Ku-she to pick out, with gold chopsticks, one of these snowflakes, whereupon there will fall a foot of seasonable snow.

(*The Fairy's Rescue*. Trans. Birch, 1958: 177-178)

Furthermore, *Stories* draws on figures and anecdotes of folk religion, aka popular religion (民间宗教 *minjian zongjiao*). For instance, the dialogue in Example (10) occurs in the context of the Qixi Festival (七夕 *Qixi*), so it involves the mythological figures 'the Herd-boy' (牛郎 *Niulang*) and 'the Weaving-girl' (织女 *Zhinü*) who are intractably intertwined with popular religion (Sun, 1985). As can be seen from the target text, instead of transliterating, Birch indicates the meanings of their names and introduces the folklore in a translator's note preceding Example (10). As for Example

(11), apart from the Weaving-girl of the popular religion, it also contains Taoist 玉女 *Yunü* 'Jade Maiden' and 金童 *Jintong* 'Golden Boy'. The translation strategy in Example (11) is identical to that concerning folk religion in Example (10): the meanings of *Yunü* and *Jintong* are demonstrated, along with a note indicating their identities as servants of Taoist immortals (Birch, 1958: 204).

(10) 婆子道: "牛郎织女, 也是一年一会, 你比他到多隔了半年。常言道一品官, 二品客。做客的那一处没有风花雪月? 只苦了家中娘子。" 三巧儿叹了口气, 低头不语。婆子道: "是老身多嘴了。今夜牛女佳期, 只该饮酒作乐, 不该说伤情话儿。"

'Even the Herd-boy and the Weaving-girl come together once a year,' said the old woman.' You have been alone now six months longer than they. It's a common saying, "if you can't be an official, a merchant's the next best thing". A travelling merchant can find romance anywhere he goes—the one who suffers is the wife he leaves behind.'

<div align="right">(The Pearl-Sewn Shirt. Trans. Birch, 1958: 71)</div>

(11) 传言玉女, 用机关把手拖来; 侍香金童, 下说辞拦腰抱祝引得巫山偷汉子, 唆教织女害相思。

At their request, the Jade Maiden By her arts grasps you firmly by the hand; They offer incense to the Golden Boy Who grapples you with words and brings you down. They snare the rake who snatches at Wu-shan's joys, And bring love-sickness to the Weaving-girl herself.

<div align="right">(The Fairy's Rescue. Trans. Birch, 1958: 184)</div>

In Example (12), a cohort of impertinent and barbarous beggars are compared to demons and hence the expression 钟馗 Chung K'uei from folk religion. In the target text, the name is transliterated, accompanied by an annotation defining Chung K'uei as a '[s]layer of demons, whose image is posted on festival days to ward off evil spirits' (Birch, 1958: 199).

(12) 叫起五六十个丐户, 一齐奔到金老大家里来。但见: 开花帽子, 打结衫儿。旧席片对着破毡条, 短竹根配着缺糙碗。叫爹叫娘叫财主, 门前只见喧哗; 弄蛇弄狗弄猢孙, 口内各呈伎俩。敲板唱杨花, 恶声聒耳; 打砖搽粉脸, 丑态逼人。一班泼鬼聚成群, 便是钟馗收不得。

Thereupon he called together fifty or sixty of his beggars, and took the lot of them along to Chin Lao-ta's house. What a sight—*Hats bursting into flower, shirts tied up in knots, A rag of old matting or a strip of worn rug, a bamboo stick and a rough chipped bowl. Shouting 'Father!', shouting 'Mother!', shouting 'Benefactor!', what a commotion before the gate! Writhing snakes, yapping dogs, chattering apes and monkeys, what sly cunning they all display! Beating clappers, singing 'Yang Hua', the clamour deafens the ear; Clattering tiles, faces white with chalk, the sight offends the eye. A troop of rowdies banded together, not Chung K'uei himself could contain them.*

<div align="right">(The Lady Who Was a Beggar. Trans. Birch, 1958: 26-27)</div>

LITERARY ALLUSIONS

The source text of *Stories* abounds with literary allusions, and the translator predominantly renders them literally. A typical paradigm can be attested from 穷马周遭际卖馋媪 *Qiong Ma Zhou Zaoji Mai Dui Ao* 'Wine and Dumplings'. In Example (13), the expression 投瓜报玉 *tougua bayou* is translated literally into 'offering a melon and receiving a jade' without annotation, which, I posit, is derived from 诗经 *Shijing* 'Book of Songs; Classic of Poetry'. *Shijing* is the earliest extant classic ode anthology cumulating 305 works in the Zhou (1046-256 BC) dynasty (Leeming, 2002; Rouzer, 2012), the majority of which are short folk poems originated from religious and political rituals (Idema & Haft, 1997: 9; Leeming, 2002; Allen, 2012; Ashmore, 2012). As can be seen from Examples (13-14), 木瓜 *mugua* 'quince; melon' is employed in both *Wine and Dumplings* and an

ode entitled 木瓜 *Mugua* from Chapter 卫风 *Weifeng* in *Shijing*, functioning as a metaphor indicating reciprocity; in terms of 玉 *yu* and 琼瑶 *qiongyao* in Examples (13-14) respectively, they are interchangeable in certain contexts (Xinhua Dictionary, 2004: 402).

(13) 此乃投瓜报玉, 施恩报恩, 也不在话下。
This was a case of 'offering a melon and receiving a jade', and also of 'rewarding kindness with kindness'.

(*Wine and Dumplings*. Trans. Birch, 1985: 109)

(14) 投我以木瓜, 报之以琼瑶。匪报也, 永以为好也。
She threw a quince to me; In requital I gave a bright girdle-gem. No, not just as requital; But meaning I would love her forever.

(*Shijing. Weifeng. Mugua*. Trans. Waley, 2005: 31)

Literary allusions in *Stories* are also derived from poetry in the Tang (618-907 AD) dynasty. For instance, in Example (15) extracted from 沈小官一鸟害七命 *Shen Xiaoguan Yiniao Hai Qiming* 'The Canary Murders', the metaphor is adapted based on a poem 杂感 *Za Gan* 'Miscellaneous Feelings' (Trans. Mine) that is composed by a renowned realistic poet 白居易 Bai Juyi (aka Po Chü-I, 772-846 AD), as in Example (16). A similar example is (17) that bears similitude to a verse 曲江二首其二 *Qujiang Ershou Qier* 'Twisting River II' composed by a celebrated poet Du Fu 杜甫 (712-770 AD) in Example (18). When translating Examples (15) and (17), Birch renders them in a literal manner.

(15) 老龟煮不烂, 移祸于枯桑。
When the old turtle won't turn tender You shift the blame on to the firewood.

(*The Canary Murders*. Trans. Birch, 1985: 165)

(16) 犬啮桃树根, 李树反见伤。老龟烹不烂, 延祸及枯桑。城门自焚爇, 池鱼罹其殃。
A dog gnaws the root of a peach tree, yet the plum tree is injured. If an old turtle cannot be well-cooked, the firewood is blamed. When a city gate is on fire, it brings doom to pond fish.

(*Miscellaneous Feelings*. Trans. Mine)

(17) 百岁光阴如捻指, 人生七十古来希。
A hundred years are like the crooking of a finger, But how many live to be much past seventy?

(*The Fairy's Rescue*. Trans. Birch, 1958: 183)

(18) 酒债寻常行处有, 人生七十古来稀。
My debts for ale are commonplace everywhere I go, for a man to live to seventy has always been quite rare.

(*Twisting River II*. Trans. Owen, 2016: Vol. 2. 11)

SAYINGS AND IDIOMS

Narratives collected in *Stories* are replete with sayings (谚语 *yanyu*) and idioms (成语 *chengyu*), the vast majority of which are translated literally. Examples (19-23) encompass a range of well-established sayings, all of which are rendered in a literal fashion, so as to familiarise target audiences with Chinese culture.

(19) 哑子尝黄柏, 苦味自家知。
When a mute tastes the bitterness of cork-tree wood He must swallow his disgust with his medicine.

(*The Lady Who Was a Beggar*. Trans. Birch, 1958: 27)

(20) 常言 "坐吃山空", 我夫妻两口, 也要成家立业, 终不然抛了这行衣食道路?
They often talk about 'sitting and eating the mountain away'! The two of us, husband and wife, must set up the family business, or we'll find ourselves with nothing to eat or wear.

<div align="right">(The Pearl-Sewn Shirt. Trans. Birch, 1958: 50)</div>

(21) 达奚拜倒在地, 口称: "有眼不识泰山, 望乞恕罪。"
Ta Hsi prostrated himself on the floor, muttering, '"Though I had eyes I did not recognize Mount T'ai"—I beg you to forgive me.'

<div align="right">(Wine and Dumplings. Trans. Birch, 1985: 114)</div>

(22) 画虎画皮难画骨, 知人知面不知心。
A tiger's skin may be drawn, but it's hard to draw the bones; A man's face may be known, but how can you know his heart?

<div align="right">(The Lady Who Was a Beggar. Trans. Birch, 1958: 68)</div>

(23) 古人云: "天下无不散的筵席。" 才过十五元宵夜, 又是清明三月天。
But let us leave all this. The ancients used to say, 'there never was a feast but the guests had to depart'. *Hardly have we passed the First Full Moon, Already it's the third month, Feast of the Tombs.*

<div align="right">(The Pearl-Sewn Shirt. Trans. Birch, 1958: 75)</div>

Parallel to the translation strategy deployed in Examples (19-23), the strategy in Example (24), which contains two idioms 望梅止渴 *wangmei zhike* 'gazing at plum-blossom to slake your thirst' and 画饼充饥 *huabing chongji* 'drawing a cake to satisfy hunger', also places emphasis on the literal meaning of the source text. It is worth mentioning that in addition to two idioms, Example (24) also involves a list of terminologies pertaining to traditional divination and 五行 *Wuxing* 'Five Elements; Five Agents', viz. Gold, Wood, Water, Fire and Earth, all of which are translated in a literal fashion.

(24) 先生道: "青龙治世, 财爻发动。若是妻问夫, 行人在半途, 金帛千箱有, 风波一点无。青龙属木, 木旺于春, 立春前后, 己动身了。月尽月初, 必然回家, 更兼十分财采。" 三巧儿叫买办的, 把三分银子打发他去, 欢天喜地, 上楼去了。真所谓 "望梅止渴"、"画饼充饥"。
'When the green dragon Jupiter rules the world, the sign of wealth becomes active,' said the fortune-teller. 'If the lady is asking about her husband, he is on his way home. Gold and rich stuffs fill his chests, nor wind nor wave disturbs him. The green dragon belongs to the element wood, and wood flourishes in the spring. His homeward journey began about the time of 'spring beginning', and he will not fail to be here by the end of this month or the beginning of the next. Moreover, he will bring with him wealth in abundance.' Fortune instructed her servant to give the man three silver cents and see him off the premises; then, filled with joy, she returned to her upper room. This sort of thing is exactly what is meant by 'gazing at plum-blossom to slake your thirst' or 'drawing a cake to satisfy hunger'.

<div align="right">(The Pearl-Sewn Shirt. Trans. Birch, 1958: 53)</div>

ADAPTATION AND TRANSLATION ERRORS

There is no denying the fact that 'hard translation' is not the sole approach adopted by Birch, in that in the target text, there are adaptations, exemplified by terminologies of self-addressing and addressing others. In Example (25), the first-person pronoun employed by an aged procuress is 老身 *laoshen* that literally means 'old body', while she addresses her interlocutor, an affluent 24-year-old man, as 大官人 *da guanren* that literally means 'great official'. In Ming-Qing narratives, *laoshen* is frequently used by aged women as a self-referring term expressing self-denigration and modesty (Li,

2012), both of which are pivotal functions of self-referring terms in Chinese (Chen, 2013). As can be seen from Example (25), Birch adapts the first-person and second-person pronouns into 'I' and 'sir/you', which might have reduced the cultural connotations but produced a smoother translation. As for her interlocuter, the second-person pronoun he uses is 干娘 *ganniang*, the literal meaning of which is 'godmother' in modern Mandarin. Nevertheless, as pointed out by Li (2012), *ganniang* serves as an honorific way to address aged women in the Ming dynasty, in stark contrast to its contemporary meaning. Therefore, I postulate that the literal translation of 'godmother' might trigger readers' misconstrual.

(25) 才听说出 "徽州陈" 三字, 慌忙开门请进, 道: 老身未曾梳洗, 不敢为礼了。大官人起得好早! 有何贵干?...陈大郎道: "这里可说得话么?" 薛婆便把大门关上, 请他到小阁儿坐着, 问道: "大官人有何分付?" 大郎见四下无人, 便向衣袖里摸出银子, 解开布包, 摊在桌上, 道: "这一百两白银, 干娘收过了, 方才敢说。"
But as soon as she heard the words 'Ch'en of Hweichow' she hastened to open the door and invite him in. 'I'm not yet washed and so I won't presume to receive you formally,' she said. 'What noble errand is it, sir, that brings you out at this time of the morning?'…'Can we talk here?' asked Ch'en, whereupon Dame Hsueh bolted the front door and invited him to take a seat in a little private room. 'What are your instructions, sir?' she inquired. Satisfied that there was no one else about, Ta-lang drew the silver from his sleeve, unwrapped it and placed it on the table. 'I can mention it, godmother, only when you have agreed to accept these hundred taels of silver,' he said.

(*The Pearl-Sewn Shirt*. Trans. Birch, 1958: 55-56)

Furthermore, there are translation errors in the target text. For instance, in Example (26), the expression 山根不断 *shangen buduan* is translated into 'a regular line of the neck'. Notwithstanding its literal meaning of 'mountain foot', *shangen* denotes radix nasi, so Example (26) contains a mistranslation and *shangen buduan* should be translated into 'unbroken radix nasi'. As for the surmise that women's smooth radix nasi bodes their affluence and jubilation, it is propounded by traditional physiognomic theory: according to a well-established Song (960-1279) treatise 麻衣相法 *Mayi Xiangfa* 'Mayi Physiognomy', 山根不断年寿润 *shangen buduan nianshou run* 'unbroken radix nasi augurs longevity' (Vol.1) and 山根不断必得贤夫 *shangen buguan bide xianfu* 'unbroken radix nasi augurs a virtuous husband' (Vol.4) (Trans. Mine). Another paradigm lies in 叔公 *shugong* 'uncle' in Example (27): in the previous context, the character Scabby is described to be a 族人 *zuren* 'kinsman' of the heroine's father, rather than brother, so the translation 'uncle' in Example (27) potentially triggers readers' misperception.

(26) 此媪面如满月, 唇若红莲, 声响神清, 山根不断, 乃大贵之相! 他日定为一品夫人, 如何屈居此地?
This woman has cheeks like the full moon, lips like red lotus-petals, a voice of marvellous clarity and a regular line of the neck. Hers is a physiognomy of the highest promise and one day she will undoubtedly become a lady of the first rank. How does she come to be living in a place like this?

(*Wine and Dumplings*. Trans. Birch, 1985: 109)

(27) 癞子径奔席上, 拣好酒好食只顾吃, 口里叫道: "快教侄婿夫妻, 来拜见叔公!"
Scabby himself hurried to a seat, snatched the choicest of the meats and wines and began to stuff himself, calling meanwhile for the happy couple to come and make their obeisances before their uncle.

(*The Lady Who Was a Beggar*. Trans. Birch, 1958: 27)

As can be seen from the target text, when translating the names of historical personages, literary and religious allusions as well as sayings and idioms, 'hard translation' strategies in the forms of literal translation and transliteration can be attested.

CONCLUSION

As the first anthology of the *Sanyan* trilogy, *Stories to Enlighten the World* plays a preponderant role and it is comprised of forty narratives. Although in *Stories* Birch only collects and translates six stories, both the selection and the rendering are meritorious. To be more specific, Birch's translation complies with the approach of 'hard translation' advocated by Lu Xun, in that it predominantly manifests literal translation and transliteration of myriads of expressions concerning historical personages, religious and literary allusions, as well as sayings and idioms. In order to facilitate target readers' comprehension and appreciation of Chinese culture, Birch enriches rendering with detailed and enlightening annotations. Notwithstanding predominant 'hard translation' strategies, Birch also adapts self-referring terms and horrific terms to address others, so as to render the target text smoother. Nonetheless, there are occasional translation errors that potentially impede understanding.

Future research could investigate Lu Xun's translation works and his perpetually rectified ideation of 'grabbism', as well as Birch's other renderings such as *Mistress and Maid (Jiaohongji)* (2001).

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