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FEATURED ARTICLE

「發明敵人」：《新潮》學生翻譯一則

葉嘉 香港中文大學翻譯系

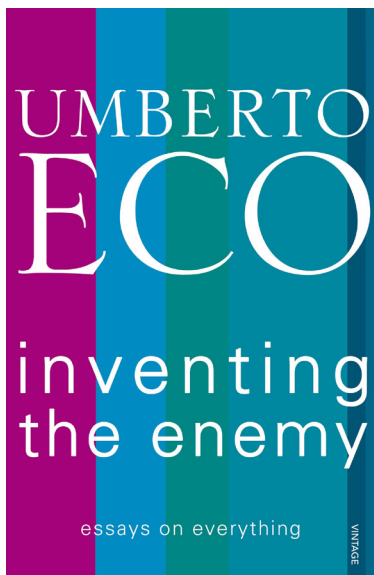
一、「發明敵人」與「五四」

意大利學者艾柯 (Umberto Eco) 在2008年一次演講中提到他在紐約與一位巴基斯坦裔的士司機的對談。這位司機訝於意大利人口之少，更難以相信其語言不是英文，繼而又問，意大利的敵人是誰？艾柯表示不解。司機再道，比如在領土、種族、邊疆之類的問題上，你們的宿敵是誰？有沒有殺過誰，或被誰殺過？一個國家總不可能沒有敵人吧？

短短車程之內，艾柯沒能讓司機滿意，之後寫下散文〈發明敵人〉 (Inventing the Enemy)。¹ 他指出，過去有奧地利帝國的存在，意大利方有統一的內力；北非多加利 (Dogali) 和阿杜瓦 (Adua) 戰役慘敗，墨索里尼遂能召喚全民，而有法西斯狂熱；二戰之後，意大利諸事不順，正是因為缺乏真正的敵人。他甚至認為，美國自蘇聯解體以來，幾乎找不到自己，直至拉登出現，新的敵人建立起來，美國才重拾國族身份。總而言之：

敵人很重要，不僅幫我們定義自己，也設下障礙，供我們測試自身的價值體系，並讓我們藉着清掃障礙，來證明自己的用處。所以，如果沒有敵人，就要發明一個。²

「敵人」固然不限於字面意義，而可與文化理論的「他者」相通，無彼則無此，顯然是通識，無須多言。究其「發明」過程，或許更有戲味，亦更能切中問題核心。敵我之分，流派之別，新舊之爭，古今之界，總該是促使二十世紀初中國文化場域乾坤挪移的幾種糾結。「新」、「舊」、「古」、「今」、「雅」、「俗」等二元對立的概念群組，早已進入歷



圖一：Inventing the Enemy: Essays on Everything 封面

1 Umberto Eco, "Inventing the Enemy". In Umberto Eco, *Inventing the Enemy: Essays on Everything* (London: Vintage, 2013), 1–21.

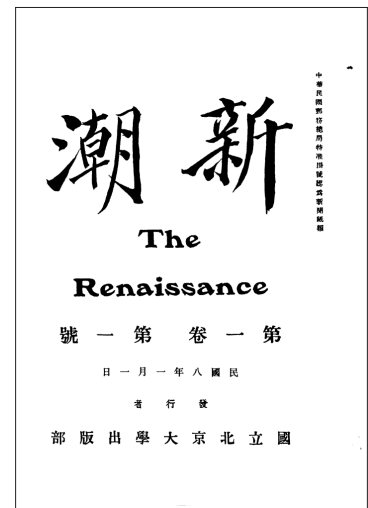
2 同上，頁2。

史文本，頗生變異，令人無法視若無睹，寫作時也揮之不去。承載這些概念的「五四」，同樣令人「難堪」。就起始而言，已鮮有共識；³ 就性質而論，也有狹義的學生運動、廣義的文化變革以及被政治化、經典化的符號等多種。更棘手者，是時段需與「事件」、「運動」、「思潮」、「精神」等名詞相吻合，選詞要及早，不宜含混。可以想像，不論取何路徑，都難免進入「五四」及後「五四」的龐大話語，不斷檢視自己的認知。誠如陳平原教授所察，關於「五四」，「不同政治立場和思想傾向的論者，會有相去甚遠的解釋」。⁴ 不論是對立的概念，還是相異的觀點，若不透析其「發明」過程，恐怕很多問題都說不清楚。

諸如「新」「舊」等對立概念之於「五四」研究的制肘，早有學者從不同角度發出提醒。羅志田認為，「五四」期間最激烈的鬥爭，往往發生在觀念相對接近的群體，而非主張迥然不同的社團之間；惟研究者多著眼於新舊樣態明顯的史料，容易忽略一些「不新不舊」的人和事；這些現象處於中間地帶，性質雜糅，難於歸類，於是長期「失語」，學術也出現缺陷。⁵ 羅鵬 (Carlos Rojas) 認為，所謂「新」「舊」其實同大於異。他以「五四」精英作家和鴛鴦蝴蝶派通俗作家為例，指出兩者的論爭，歸根結柢是源於佛洛伊德所說的「執於小異的自戀」(the narcissism of small differences)。也就是說，表面上你死我活，是因為底子裡難分彼此。⁶ 換言之，「新」「舊」越是意涵不明，就越需要劃清界線；越是相互混雜，「新」的成員越要以「舊」為對立面。「新」「舊」的相互定位，與艾柯所說的「發明敵人」，正是同一條道理。以此觀之，「五四」或是一場「發明敵人」的競技。於今人而言，拒絕受限於已知的對立，而嘗試看破對立者被「發明」的過程，或是一種拆局的方案。

在此，筆者並非要將「五四」呈現為一段勾心鬥角的歷史，而希望指出，歷史上的「五四」學子與今日的「五四」學者的困境其實極為相似。他們與我們一樣，須辨識文化遺產的明暗，須釐清各家學說的異同，須在衝擊中形成思維，須在顛覆中尋找秩序，須在師承關係和個人求索之間搖擺前行，亦須在筆戰與舌戰之中開闢格局。「發明敵人」是知識分子的內在衝動，也是知識產生的預備階段。

在重審「五四」的論著中，轉載率最高的事件之一「王敬軒案」就是「發明敵人」的實例。事緣1918年3月《新青年》四卷三號，錢玄同化名讀者「王敬軒」，去信盛讚晚清譯者林紓、嚴復，同期刊出劉半農的長文回應，批評二人為舊派「謬種」之首，與「新文學」勢不兩立。這齣雙簧戲成功把林紓「拖下水」，後有1919年3月林紓與蔡元培分別在《公言報》和《北京大學日刊》針對文學走向的互質。⁷ 一個月後，林、蔡二人的信函在北大學生雜誌《新潮》一卷四號合併重印。翻查《新潮》較早前的刊物，更可發現，以晚清「舊」譯為靶、且立且破的動作早有痕跡。最不起眼卻也最有力的證據，恰恰來自《新潮》的學生主編自己做的翻譯。在以下幾節，筆者希望說明，關乎「五四」核心的「新」「舊」之爭，實與翻譯頗有關係，學生也是關鍵所在。



圖二：《新潮》雜誌封面，創刊號，1919年1月1日

3 關於歷史分期的各家見解，見Chow Kai-wing, Hon Tze-ki, Ip Hung-yok and Don C. Price, eds., *Beyond the May Fourth Paradigm: In Search of Chinese Modernity* (Lanham, MD: Lexington Books, 2008)，頁1-2及頁17各註。

4 陳平原，《觸摸歷史與進入五四》(北京：北京大學出版社，2013)，頁11。

5 羅志田，《變動時代的文化履跡》(香港：三聯，2009)，頁91-92。

6 Carlos Rojas, "The Disease of Canonicity". In Carlos Rojas and Eileen Chow eds., *Rethinking Chinese Popular Culture: Cannibalizations of the Canon* (London: Routledge, 2009), 2.

7 有關史證，見張耀杰，《北大教授：政學兩界的人和事》(臺北：秀威資訊，2007)，頁11-14；程巍，〈「王敬軒」案始末〉，《中華讀書報》，2009年3月25日；葉曙明，《重返五四現場：1919，一個國家的青春記憶》(北京：中國友誼出版公司，2009)，頁97-102。

二、《新潮》學生與翻譯

《新潮》(1919—1922)歷來被視為「五四」重要刊物，但它首先是一份學生雜誌。自辦雜誌的想法，形成於1917年秋天，是同住一個宿舍的傅斯年、顧頡剛和徐彥之閒談的結果。潘介泉、羅家倫、康白情後來也加入「頭腦風暴」，有意者愈眾。1918年10月13日，核心成員召開第一次預備會議，雜誌得名，同人成社。創刊號有不少文章，在此前後已寫成。⁸後得校方資助，1919年元旦正式出版。《新潮》堅持學生主理，不與出版社合作，不接受校外資助。稿件方面，主編亦求道同者，且與今日學人一樣，奉行「不出版便出局」的遊戲規則。社員有責任供稿，一年內不投稿則自動退社；欲入社者，須先在《新潮》發表三篇文章，並得社員推薦。這些原則之下，《新潮》三卷共十二期的刊物中，逾八成文章由社員發表。據筆者統計，75位投稿人中，38位多次發表，其中25位是社員；37位單次發表，6位是社員。另有7位社員從未發表，專責社務。社員投稿是命脈所在，亦讓雜誌脆弱非常。在四年內，《新潮》從月刊變為季刊，再變為年刊，蓋因核心社員奔走社運、各赴前程之故。⁹諸多不利因素之下，《新潮》數度瀕危仍堅持自理，正是學生為本的證明。

學生社團的雜誌與一般同人雜誌有何不同？或者說，學生這一群體，較之其他文人，有何特殊之處？敝校新亞書院通識課程設有必修科目〈學生為教學與研討〉，常設書目中有奧克碩(Michael Oakeshott)的〈大學之理念〉(The Idea of a University)，文中有言：「大學最特別的饋贈，就是給予學生一段完美的停頓期」，「論其特性，大學教育不是開始，也不是終結，而是中間。」¹⁰另有周保松、梁文道對談一篇，周教授道：「學生是一群沒有職業、不需要在社會上被嵌進一個固定工作位置，卻很難得有三四年時間自由浮動的實驗者」。¹¹可見，為人師者相信，大學生是一個待定的群體。學生雜誌應該正是編著者尋覓、摸索、躁動的記錄。



圖三：〈新潮社的同人〉，《北大生活》，1921年12月，頁34

《新潮》學生跟翻譯又有什麼關係？其一，從刊中登載之〈北京大學招考簡章〉可知，投考北大的學生，須先通過國文、外國語、數學三科初試；外國語試題分「文法」和「翻譯」兩部，考生可選英、法、德或俄文；到了複試，則要再次測試國語和外國語的互譯能力。¹²可以推知，此時的北大學子知道什麼是做翻譯，也明白翻譯是學校要求掌握的一種基本技能。也就是說，學生具備翻譯的能力和自覺。以《新潮》為例，考慮全譯、節譯、撮寫、文內引用等多種文本層次的翻譯類型，則十二期刊物中，逾半數稿件均含有譯自外文的材料。這表明學生不僅能翻譯，其話語也離不開翻譯。他們除了是大學學生，無疑也是一群譯者。

其二，大學學生和譯者有一奇妙的共通點，就是兩者都必然處於一種永恆拉扯的「臨界」狀態。前文提到，理想中的大學給予學生一個浮游的空間，一段無憂的停頓，以及一個多元並存的知識環境，任之盡情迷

8 雜誌文章的末尾往往附註成文日期。1919年1月1日創刊號中，譚鳴謙〈哲學對於科學宗教之聯繫論〉畢於1918年4月，是最早寫好的文章；傅斯年〈人生問題發端〉和〈萬惡之原〉，以及羅家倫〈今日世界之新潮〉和〈今日中國之新聞界〉，均成於1918年11月。

9 《新潮》始末的陳述，主要基於傅斯年〈新潮之回顧與前瞻〉（《新潮》，二卷一號，頁200—205）及徐彥之〈新潮社紀事〉（《新潮》，二卷二號，頁398—402）兩篇。周策縱在《五四運動史》亦早有詳述，惟敘事頗重於蔡元培、陳獨秀、李大釗、胡適等北大師長對《新潮》學生的影響，與筆者聚焦於學生身份及其自主性發揮的角度略有不同。見Chow Tse-tzung, *The May Fourth Movement: Intellectual Revolution in Modern China* (Cambridge: Harvard University Press, 1960), 51—61。

10 Academic Questions, 17:1, December 2003, 28.

11 周保松，〈大學的價值——周保松、梁文道對談〉，《走進生命的學問》（北京：三聯，2012），頁164。

12 見《新潮》，二卷三號，1920年2月1日，頁614—615。

失。多向而不定，就是學生的存在狀態。這與丹麥學者托馬森 (Bjørn Thomassen) 在《臨界與現代》(Liminality and the Modern) 一書中形容的人類處境甚為相似。¹³ 最直接體現「臨界」狀態的人，就是所有的作者，因其工作過程充滿待定因子；而作者之中，最不得不「臨界」的就是譯者。這是翻譯理論中相對較新的一種觀點。

三、翻譯「臨界」論

近半個世紀以來的翻譯理論，已逐漸拋開以衡量翻譯質量為宗旨、「老實」的規範性論述，亦慢慢走出以分析譯文生成始末為目標、「客觀」的描述性範式，並著手解決翻譯與文化、歷史、社會、意識形態等「結構」相互促成的「動態」框架，透析翻譯實踐中或大刀闊斧或細如秋毫的動作，如何引發或無法引發一時一地的變化，以求顯現譯者的歷史角色。這種研究路徑雖能有效將翻譯併入宏大敘事，卻也並非無懈可擊。主因在於，這種思路可能讓人急於歸納譯事的因果，以至將已知的因果強加於待察的翻譯現象。¹⁴ 於是，研究者的敘事角度（而非其真正觀點）或多或少受制於主流意識形態。有見及此，近期的譯論傾向強調，翻譯或譯者，與其說具有某種功能或角色，不如說是可能性的化身，是兼具中間性 (in-betweenness)、混雜性 (hybridity) 並遊走於原文與譯文世界之外第三空間 (third space) 的個體。¹⁵ 他們靈活而敏感，其生存和寫作就是各種嘗試、對話與掙扎的證據。如果傳統認知中的翻譯是連接此岸與彼岸的橋樑，那麼「臨界」的思維希望將翻譯形容為維也納的斯特魯德霍夫梯陣 (The Strudlhofstiege)，路線不止一種，來回可以自如，停頓或也無妨，每一次抵達皆有不同景觀。¹⁶ 換言之，譯者可被想像作一位邊走邊想的路人，自然不知終點在哪裡，也當然有前後不一、自相矛盾之處。

如此看來，大學生與譯者——起碼在理論上——實有本質的互通。一群位於中西古今之交的大學生，進入「思想自由、兼容並包」的北京大學，每日都有讀書寫作的內需，既水到渠成亦無可避免地以翻譯為知識生產的方式，他們的「梯陣」該是多麼恢弘，行走的軌跡該有多麼複雜。

我們不妨暫時接受這種「臨界」的想法（及其可能給研究者帶來的不安），看看中文學界兩部翻譯史通論對五四時期翻譯文學的概括：

翻譯文學在20世紀中國文學上的轉型、危機時期發揮了獨特的作用，促進了中國文學現代性的轉變，參與中國文學現代化的進程之中。在中國現當代文學史上，翻譯文學還被作為一種獨特的力量用來推翻和摧毀舊的文學範式、文學觀念以及種種對文學的桎梏。¹⁷

五四運動前後，中國文化處於又一個轉型期，急需新文學批判封建文化，這時大量的翻譯文學出現在文壇，對中國新文學的生成起了推波助瀾的巨大作用。¹⁸

讀者若覺得字裡行間似曾相識，實屬自然，因為文中確實滿佈近現代宏大敘事的常見表達，翻譯文學則鑲嵌其中，被描述成一種必然、積極的現象，既是應運而生，亦恰好發揮其該有的作用。這種圓滿的邏輯，縱有過分簡約之嫌，也未必代表著者有誤。畢竟，史家求真的使命，與統治者操縱歷史的傾向，向來是一種普遍的矛盾。¹⁹ 筆者看到的是，前文提到的「五四」話語中「新」「舊」對立，正是引言乃至原書的敘事框架。史

13 Bjørn Thomassen, *Liminality and the Modern: Living Through the In-Between* (Surrey, England; Burlington, USA: Ashgate, 2014).

14 對於這種「後見之明」和決定論傾向的批評，首先見於赫曼斯 (Theo Hermans) 對多元系統論的評述。見 Theo Hermans, *Translation in Systems: Descriptive and Source-oriented Approaches Explained* (Manchester: St. Jerome, 1999), 117–119。

15 Rainer Guldin, *Translation as Metaphor* (London: Routledge, 2016), 55–58.

16 這一比喻以及翻譯屬「臨界」活動一說，瑞士學者戈登 (Rainer Guldin) 剛於中文大學翻譯系2018年12月舉辦的國際會議“A Space for Translation: Thresholds of Interpretation”之主題演講“From Threshold to Threshold: Translation as a Liminal Activity”中闡述。詳見 http://traserver.tra.cuhk.edu.hk/space-web/programme_d1.html。

17 謝天振、查明建編，《中國現代翻譯文學史》（上海：上海外語教育出版社，2003），頁11。

18 孟昭毅、李載道編，《中國翻譯文學史》（北京：北京大學，2005），頁3。

19 孔慧怡，《重寫翻譯史》（香港：香港中文大學，2005），頁113。

論所呈現的「五四」翻譯文學，縱然參與者眾，體裁題材廣，時間跨度長，卻無一不是「新」的代表，以淘汰「舊」為己任。如此整齊劃一、非此即彼的表述，無疑是「臨界」論所希望反思的現象，也是重審「五四」的學人歷來希望打破的慣性。²⁰ 在此，筆者欲以《新潮》一宗譯例，嘗試說明學生和翻譯都不單純，「新」「舊」的敵對亦非恆定，而是人為「發明」，一直隱匿於碎片式的翻譯材料之中，希望藉此打開「五四」研究的另一角度。

四、翻譯與「發明敵人」

《新潮》創刊之前，北京大學已由蔡元培改革，而具學術自由的品格。這種自由落實到《新潮》創辦人身上，從一開始就既有光面也有暗面。雜誌總編輯傅斯年於發刊詞強調：

本誌主張，以為羣衆不宜消滅個性；故同人意旨儘不必一致；但挾同一之希望，遵差近之徑途，小節出入，所不能免者。若讀者以「自相矛盾」見責，則同人不特不諱言之，且將引為榮幸。又本誌以批評為精神，不取乎「庸德之行，庸言之謹」。若讀者以「不能持平」騰誚，則同人更所樂聞。²¹

這是一段明智的宣言。既然主張個性和自由，又提倡批評的精神，則同人意見未必相同，甚至個人也可能前後不一，大有迴旋餘地。作為發刊詞，這段文字四平八穩，滴水難漏。但在同一期的「評壇」欄目，另一編輯羅家倫則以「記者志希」的署名，銳意發揮批評的攻擊力。羅氏在導言提到，「評壇」將大膽抨擊社會和學術界，矛頭直指耳目閉塞的「名流學者」，無懼世人指責學生無知：

諸位難道不知道真理是愈研究而愈明，學問是愈討論而愈精的嗎？以後若是名流學者同社會上一切人物，都肯見教，來批評我的批評，那是記者等不勝歡迎的。現在就放肆了！²²

在這一期，「放肆」的第一個對象就是「今日中國之小說界」。²³ 這篇短評分為兩節：「中國人之中國人做中國小說觀」和「外國人之中國人譯外國小說觀」。第一節為羅氏自己的意見，批判上海為中心的「黑幕派」、「濫調四六派」、「筆記派」三類小說，點了李定夷、徐枕亞的名。到了第二節，作者的姿態變了。他說中國譯介小說首推林紓，自己身為後輩，不便出言攻擊，且林紓不通西文，罵也無用，倒是自己看過的一本英文著作「對於林先生稍有微詞」，索性引述。所謂「引述」，實為原書某些段落的節譯。於是，短評的作者羅家倫其實是文內引用的譯者。細察可知，他並沒有真正擱置自己的想法，反而是借翻譯曲達，「發明」出一群「敵人」。

羅家倫引用的英文書是前美國駐華公使、政治學者芮恩施 (Paul Samuel Reinsch, 1869-1923) 的《遠東思想政治潮流》(Intellectual and Political Currents in the Far East)。²⁴ 引言如下，並有尾註：

「中國人中有一位嚴復的同鄉，名叫林琴南，他譯了許多西洋的小說，如Scott, Dumas, Hugo諸人的著作卻是最多的。…… [按：此為羅氏的省略] 中國雖自維新以來，對於文學一項，尚無確實有效的新動機，新標準，舊文學的遺傳還絲毫沒有打破，故新文學的潮流也無從發生。現在西洋文在中國雖然很有勢力，但是觀察中國人繙譯的西洋小說，中國人還沒有領略西洋文學的真價值呢。中國近來一班文人所譯的都是Harriet Beecher Stowe, Rider Haggard, Dumas, Hugo, Scott, Bulwer-Lytton, Cannan

20 在*Beyond the May Fourth Paradigm*一書的序言中，編者概括了收錄文章所呈現的兩種「為『五四』去中心化」(decentering May Fourth)的路徑。一為「尋求多元」(finding plurality)，即發掘二十世紀初其他現代性的嘗試與可能；二為「搖撼中心」(destabilizing the center)，即反思關於「五四」的既定基調，透析其曖昧不明、懸而未決、行而無效等種種不見於傳統論述的現象。見原書，頁1-26。

21 傅斯年，〈新潮發刊旨趣書〉，《新潮》，一卷一號，頁3。

22 記者志希，〈評壇〉，《新潮》，一卷一號，頁105。

23 見同名文章，《新潮》，一卷一號，頁106-117。

24 Paul Samuel Reinsch, *Intellectual and Political Currents in the Far East* (Boston and New York: Houghton Mifflin Co., 1911).

[按：Conan的誤印] Doyle, Jules Verne, Gaboria, Zola諸人的小說，多半是冒險的故事及「荒誕主義」(五)的矯揉造作品。東方讀者能領略Thackeray同Enatole [按：Anatole的誤印] France等派的著作，卻還慢呢。」(六)

[按：下為原文尾註]

(五) Romanticism一字無適當譯文。日本譯作「浪漫主義」，是因為無法可想，只有譯音。我譯他作荒誕，也是不對的。不過在此處取其意義明鮮一點罷了！

(六) 見Intellectual and Political Currents in the Far East中之The Chinese Reform Movement一篇，自一百五十七頁至一百六十五頁。

引文首先提到林紓(琴南)。說的大概是，林紓譯介雖多，但已是「舊」派，選譯又不精，無助國人了解西方文學，是「新」的阻礙。「新」「舊」對立赫然入目。尾註六提到，引文出處是原著的157頁至165頁，而引文只有數行，令人生疑。翻查原著可知，有關林紓的文句所對應的英文在第158頁，僅三行文字；有關「新」「舊」文學和譯介西洋小說的評論，則在第164至165頁。換言之，提及林紓前有一些內容，已被譯者略去；引文中的省略號則代表著原著超過五頁的內容。原著如何從林紓的翻譯，跳至「新」「舊」文學？此外，原著成於1911年，當時尚未有「新文學」與「舊文學」的術語。²⁵ 芮恩施何以能預知未來？這一點也很讓人好奇。

事實上，在英文原著第157至158頁，芮恩施先回顧晚清翻譯，然後才略略提到林紓。他認為，晚清最重要的譯者是嚴復、梁啟超、伍光建和一位譯音「Wong Chi」的人，因為他們譯介西方科技的最新發展，並創出中文的科學詞彙。相比之下，林紓的介紹則很粗淺，但評價是正面的：

Credit is also due to Sin Chin-nan [按：Sin是「林」的音譯]，a fellow provincial of Yen Fu, for his admirable rendering into Chinese of the novels of Scott, Dickens, Dumas, Hugo and other Western writers.²⁶

《新潮》此處的引文(即譯文)為：

中國人中有一位嚴復的同鄉，名叫林琴南，他譯了許多西洋的小說，如Scott, Dumas, Hugo諸人的著作卻是最多的。

段首的「also」，指向有關嚴復等人的評鑑，意即林紓亦是有貢獻的譯者之一。不難看出，譯文保留了原著陳述的事實，但略去「credit」、「admirable」等正面字眼，相信是譯者羅家倫的有意刪減。

至於引文餘下關於「新」「舊」文學的內容，乃出自原著第164至165頁一個完整文段。原文如下：

The definitive effect of the new movement of literary standards and production has therefore not yet declared itself. There has, however, been a great deal of indiscriminate borrowing from all kinds of sources. The fondness for literature inspired by the old traditions of China has not abated. But it cannot be said that any distinct tendencies of modern literature have emerged.

大意是：有關文學標準和創作的「那個新運動」(the new movement)尚未真正起效。國內素有「借用」

25 1917年初〈文學革命論〉和〈文學改良芻議〉提出時，今人所知的「新文學」一詞尚未流行。陳獨秀曾將所提倡的文學形式描述為「革新」、「社會」、「平民」、「寫實」的文學，胡適則提倡「改良」、「國語」的文學。1917年5月劉半農〈我之文學改良觀〉首次以「舊文學」一詞，概括陳胡二人視為腐朽的傳統文學形式。次年，胡適〈建設的文學革命論〉重申「八不主義」，作為「建設新文學」的意見；「新文學」首次作為固定術語，出現在新文化精英話語中。1919年底，李大釗在〈什麼是新文學〉提到，「現在大家都講新文學，都作新文學了」，有必要為之下一清晰定義。1921年《小說月報》改組，刊方陳述編輯方針的評論文章亦以「新文學」為關鍵字，例如〈改革宣言〉、〈新文學研究者的責任與努力〉和〈新文學與創作〉等篇。由此可知，「新文學」一詞的通用大致是由1918年胡適〈建設〉一文開始，到1920年左右已被廣泛接受。

26 Reinsch, *Intellectual and Political Currents in the Far East*, 158.

(*borrowing*)之舉，其過程不加選擇，來源亦多種多樣；在中國古老傳統 (*the old traditions of China*) 之下，人們熱愛文學之心亦未泯。但即便如此，仍不能說中國已出現任何現代文學的明顯徵兆。換言之，芮恩施的論點是，晚清以來中國已有革新的嘗試，甚至有「運動」的規模；引進外來物的實踐和愛好文學的傳統，都是現代文學產生的條件；然而現代文學尚未產生。與此相對的引文（即譯文）則為：

中國雖自維新以來，對於文學一項，尚無確實有效的新動機，新標準，舊文學的遺傳還絲毫沒有打破，故新文學的潮流也無從發生。

比起原著，譯文有所省略（「借用」一句），也有刻意曲解、移植之處。譯者的邏輯是，因為「舊文學」的傳統依然存在，所以「新文學」不能發生。意即傳統不是基礎或條件，而是阻力、障礙和「敵人」。對於「新」「舊」兩者的關係，譯文與原著有很大出入。由此推測，《新潮》的譯者有意借助英文字面上「new」和「old」的呼應，幻化為「新」「舊」文學的對立，並借引用的格式，將己見呈現為第三者的觀點。因此原文的「*the old traditions of China*」，變成譯文中的「舊文學」；「傳統未泯」，變成了「遺傳尚未打破」。此外，譯文中的「新文學」，並非對應原文的「new」，而是對應「*modern literature*」。顯然，譯者已將「新文學」視為中國現代文學之正統。這一移植，充分反映譯者不同於原著的文學史觀。

再者，芮恩施所說的「那個新運動」 (*the new movement*)，冠詞「*the*」顯然指向前文提到的某個時段或趨勢，「*therefore*」也似有前涉。由於前文已被略去，當時的讀者恐怕不會對「維新」產生懷疑。翻查原著可知，芮恩施雖有提及維新，但「新運動」所指遠不止於此。原著該段的前文，談及晚清器物革新、報業誕生、立憲運動、新式學堂的推廣、社會團體的興起和國家意識的萌芽等等。種種趨勢，皆源於晚清文人階層，而且與文學體式的轉變和文學翻譯相輔相成。這才是「那個新運動」的所指。芮恩施特別提到，上海位處租界，可保言論自由，堪稱「當代中國文學的日內瓦」；同時又指，過度膨脹的報刊和政治文學，讓中國的文學傳統日漸息微，以往的優雅文風不復存在，讀者的品位也不如從前。因此，晚清本應以文學傳統為基礎，生出新型文學，但現實中則未果。²⁷ 有關報業、出版業和上海的文化價值，以及傳統自發變革的可能，譯者都悉數刪去。這與前文處理林紓正面評價的手法是相似的。

我們大約能領略到，《新潮》學生譯者羅家倫在此處有意營造「新」「舊」對立，力證「新文學」為唯一進步之路。引文最後幾句也顯示，譯者有意將「新文學」同一時期的其他文人歸攏於「舊」的類別，加以貶抑，讓「敵人」的所指更加清楚。文中的「中國近來一班文人」，在英文原著中其實是「*editors and translators*」。量詞「班」固然略帶貶義，「文人」的統稱亦值得推敲。這一時期，新文化精英自稱「文學研究者」，或在雜誌語境簡稱「本誌同人」。「文人」的統稱，多指新文化圈子以外從事文字工作的人，本身已帶有價值判斷。譯者以「一班文人」取代「編輯和譯者」，並竭力在原文中發掘可能歸入「舊文學」的材料，藉此劃清營壘，意圖已相當明顯。

更明顯者，是譯者對「*romanticism*」的譯法——「荒誕主義」。尾註五表示，日文音譯「浪漫主義」，是「無法可想」，不願取用；「荒誕主義」這一譯法也不對，不過「取其意義明鮮一點」。在當時，「浪漫主義」確實不是通用譯法。《新青年》創刊之初，陳獨秀編譯〈現代歐洲文藝史譯〉時，將「*romanticism*」譯為「理想主義」，也提到「羅曼主義」、「浪漫主義」的說法。²⁸ 這些選詞，羅家倫並不參考，卻為「一班文人」的翻譯小說獨創「荒誕主義」的標籤，極可能是刻意發揮，以行貶斥。這些話語，被呈現為外國論著的直接引述，以譯文和引言的面目示人，更易讓人誤以為這確是外國學者對中國文學界的看法，而愈發相信「新文學」是眾望所歸。如此一來，引言背後的「隱性翻譯」 (*unmarked translation*)，不僅否定了林紓，將之劃入「舊文學」，亦將一群在林紓之後、「新文學」之外從事翻譯的文人，也納入了「舊文學」之營。不可忽略的是，羅家

27 Reinsch, *Intellectual and Political Currents in the Far East*, 160–163.

28 連載於《新青年》，一卷三至四號，1915年11月15日及12月15日。

倫在短評第一節早已批評活躍於上海報業和文壇的小說家，並促請《小說月報》停止發表他們的作品，矛頭指向不言自明。

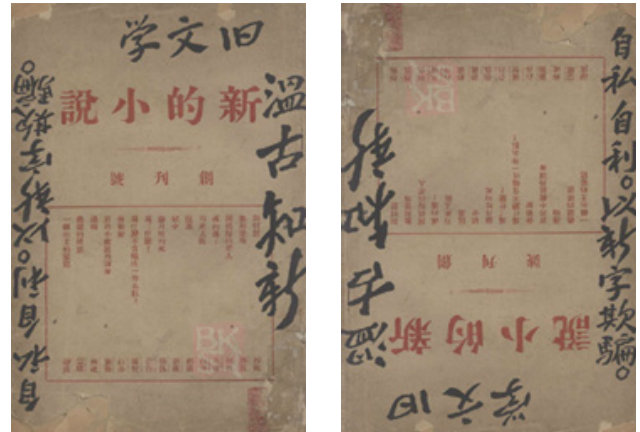
在《新潮》這一譯例中，譯者利用了文字策略、文內引述的形式以及「翻譯」給人的「對等錯覺」(illusion of equivalence)，既「發明」了「敵人」，也打擊了「敵人」。原著中多種素材和詮釋方向，都經過譯者的剪裁調適，在「梯陣」中走出一條通路，而收預期之效，令人嘆為觀止。

五、再看「新」「舊」

上述譯例固然銳氣十足，但也有點經不起推敲。這種手法是否代表《新潮》所有譯者乃至刊方呢？傅斯年回顧雜誌第一卷時，承認編著團隊「有點勇猛的精神，同時有個武斷的毛病」，「言論是極自由而極不一致的」，「要說便說，要止便止，有時也太覺隨便」。²⁹ 雖然不是針對羅家倫，但確實可見《新潮》同人的一點共性，也可看出他們在「臨界」中的恣意。在寫作與翻譯中，「舊」的內涵正被不斷拉伸，甚至延向覆蓋所有潛在的對立分子。同一時間，「新」的意味也不甚穩定。雜誌中英文題目將「新潮」與「文藝復興」(The Renaissance)列作字面上的對等，³⁰ 為「新」注入活化古典、重獲生命的含義，大有先理包袱再出發的意味。陳嘉謨曾特意撰文

〈新〉，希望撥開迷霧，理清頭緒，結論是「『新』就是『適應』」，著眼於當下。³¹ 羅家倫曾在「評壇」介紹牛津大學學生雜誌The Oxford Outlook，索性把雜誌名稱譯作「牛津大學的新潮」，內文有掙脫過去的呼籲，眼光已在將來。僅此三處，「新」的意涵已有不同版本，學生的想法也出現多個走向，並一直在雜誌的寫作與定期出版中變化、懸置。

至此，筆者希望說明，「五四」期間至關重要的「新」「舊」，很可能是在期刊被「發明」的一對「敵人」；而《新潮》學生的翻譯尤為隱匿，亦特別鋒利，值得細細推敲。這種針對「新」「舊」二元對立的懷疑，大概自泛指意義的「五四」以來就有，而不只是今日研究「五四」的學人所悟。猶記得上海圖書館藏有泰東圖書館雜誌《新的小說》1920年創刊號一冊(上圖)。不知是哪位主人，以大字在封面標題「新的小說」上寫道「舊文學」，相映成趣。目錄右書「溫古知新」，左邊仍有一豎行，字是反的。把書一百八十度翻轉，可見「自私自利。以新字欺騙」。人的意見總難免片面，但散落四方、無趣無關的材料，或許正指向某些解讀的可能，把後人帶進新的「臨界」。筆者以小文作一發端，幸得《中國文化研究所通訊》包涵，斗膽發表，望得校內外師友雅正。



圖四、五：《新的小說》創刊號，1920年3月15日

完

29 傅斯年，〈新潮之回顧與前瞻〉，頁202—203。

30 儘管《新潮》同人形容「新潮」與「The Renaissance」是「恰好可以互譯」的兩個名詞(傅斯年，〈新潮之回顧與前瞻〉，頁200)，但一般認為，這對中英文標題有不同的來源。余英時指出，「中國文藝復興」的說法是從胡適開始，而胡在1917年閱讀西切爾(Edith Sichel)的《文藝復興》(The Renaissance, 1915)之後而有此說。見Yü Ying-shih, "Neither Renaissance nor Enlightenment: A Historian's Reflections on the May Fourth Movement". In Milena Doleželová-Velingerová and Oldřich Král eds. *The Appropriation of Cultural Capital: China's May Fourth Project* (Cambridge, Massachusetts; London, UK: Harvard University Asia Center, 2001), 301。周策縱認為，中文標題「新潮」來自日本提倡文學自然主義的學生雜誌。見Chow, 頁55。

31 陳家謨，〈新〉，《新潮》，一卷一號，1919年1月1日，頁44。



Institute of Chinese Studies wins the Overseas Impactful Award for Sinology

The Institute of Chinese Studies has won the Overseas Impactful Award for Sinology in the “Tribute to Sinology: The 3rd Sinology Ceremony for Global Chinese”, hosted jointly by Yuelu Academy and three other institutions. The award has recognized the Institute which pulled its weight in the past half century in the promotion of traditional Chinese culture and academic exchanges with overseas institutions. This enables scholars to be exposed to the most cutting-edge research methods and academic ideas and to share the Chinese tradition and intellectual wisdom with their overseas counterparts.

Over the years winners of the “Overseas Impactful Award for Sinology have been premier masters and cultural institutions such as Professor Jao Tsung-I, Master Hsing Yun, Confucius Institute, and International Confucian Association. After undergoing numerous and rigorous reviews, which include nomination, preliminary evaluation, online voting, and the final evaluation, the Institute of Chinese Studies has become the first Hong Kong institution to be awarded such a prestigious prize in sinology



Achievement in Energy Conservation Incentive Scheme

The University implemented the Energy Conservation Incentive Scheme (ECIS) on 20 selected buildings in two phases from January 2014. At the end of the second phase of the ECIS, the Group A buildings (including ICS) have collectively reduced about 10,000,000 kWh, achieving the 8% reduction target. It is delighted to learn that ICS is awarded a certificate of recognition for the continuous commitment and contribution in energy conservation. Thanks to all our colleagues’ concerted effect, ICS is being an active part in the University in saving energy.

2018 ICS Luncheon V

The Old Master of Taihua Studio: Li Wentian and 19th-century Canton (with new discoveries of Li Wentian's stay in Hong Kong)

Dr. Liang Ji Yong

On 19 November 2018, Dr. Liang Ji Yong was invited by the Institute of Chinese Studies to deliver an interesting lecture on “The Old Master of Taihua Studio: Li Wentian and 19th-century Canton (with new discoveries of Li Wentian's stay in Hong Kong)”

Dr. Liang is a literature scholar, writer, painter, and collector. Born in a rich and notable family, he received a good education, especially in classical literature and music, at an early age. He excels at playing the piano, *guqin*, and calligraphy, and is also interested in collecting classical literature, Ming and Qing fans, porcelain, and other precious cultural relics. His publications include *Li Wentian* and *Qingdai jinhui shumu kaobu zhu*. He has been invited as a visiting scholar to many academic institutions, such as the Institute of History and Literature of the Academia Sinica of Taiwan and the College De France.

During his speech, Dr. Liang introduced the life story of Li Wentian, who came from a poor family but, with his diligence and perseverance, established himself as a government official, a prominent scholar, and a calligrapher. By examining his association with some of the important officials in the late Qing dynasty, participants were able to form a historical picture of the events that happened in the nineteenth-century Canton. More interestingly, Li had a connection with The Chinese University of Hong Kong, as his ink rubbing of the Shunde version *Huashan Stele* is one of the treasures at the Art Museum of the university. Li's grandson, Professor Lee Yim, has also taught at the university for years.



東漢西嶽華山廟碑 (小玲瓏山館本)

Shunde version Huashan Stele

CUHK Art Museum collection

2018 ICS Luncheon VI

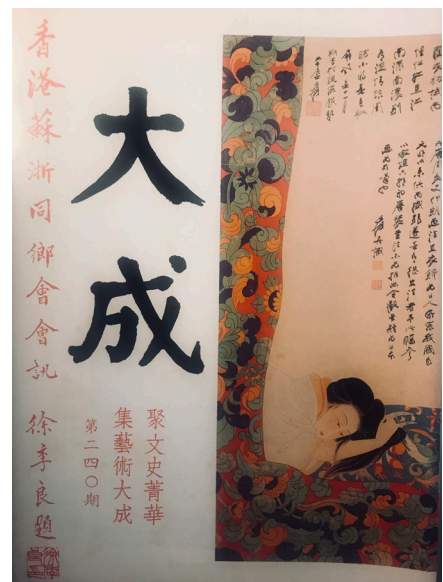
The Paintings Zhang Daqian Depicted for Dacheng and His Friends, Peers and Patrons from the 1970s to 1980s in Hong Kong

Ms. Fu Yiwen

Ms Fu Yiwen, an art critic and contributor, was invited to deliver a talk titled “The Paintings Zhang Daqian Depicted for Dacheng and His Friends, Peers and Patrons from 1970s to 1980s in Hong Kong” at the fifth luncheon on 30 November 2018. During her talk, Ms Fu provided a simple but profound introduction to Zhang Daqian’s social network and art life.

Ms Fu graduated from the school of art at SOAS, University of London, with an M.A. in History of Art and Archaeology of East Asia in 2018. Before that, she graduated from the Journalism and Media Studies Centre, HKU, with a Master of Journalism in 2009 and had worked at South China Morning Post and Phoenix TV for seven years. Her works have been published by *The Art Newspaper*, *HKEJ*, *Mingpao*, etc.

Ms Fu’s talk presented an interpretive discussion on paintings, publication, and their relationships in Hong Kong from the 1970s to the 1980s through a visual analysis of the paintings by the famous painter, Zhang Daqian, for a literary publication *Dacheng*. It probed into the representation of Zhang Daqian’s works in the publication by the editor-in-chief, Shen Weichuang, and the interaction with the celebrities including Zhang Xueliang, Meng Xiaodong, and Gui Xiaozhuang, thereby revealing the social exchanges and commodity value of Zhang Daqian’s works in Hong Kong.



CCKF Asia-Pacific Centre for Chinese Studies Visiting Scholar

Public Culture of the Mercantile Literati in Qing China

Nature as Art: Commerce and Garden Culture in Late Imperial China

Prof. Chow Kai-wing



Professor Chow Kai-wing, from University of Illinois, Urbana-Champaign (UIUC), was invited to CUHK in mid-October 2018. During his stay, he delivered two public lectures, one on 19 October and the other on 24 October. The latter was co-organized with the Department of History, CUHK. Chow is currently professor of East Asian Languages and Cultures, History, and Medieval Studies. He is also curator of the Spurlock Museum, UIUC. His research involves the history of thought, print culture, ritual, lineage, and public culture of imperial China from the tenth through the early twentieth century. He has

authored and edited six books, including *The Rise of Confucian Ritualism: Ethics, Classics, and Lineage Discourse* and *Publishing, Power, and Culture in Early Modern China*.

1st Lecture: Public Culture of the Mercantile Literati in Qing China

Chow gave the first fabulous talk about the “mercantile literati” (*shishang* 士商) in the Qing Chinese society. He focused on the repressed history of a specific social group, the mercantile literati, who had transformed society and pursued economic and official resources that contributed to the flourishing of the “public culture”. According to Chow, the rise and proliferation of associations, the awareness of the corporate properties, and the establishment of laws regulating economic and social conduct in local and translocal communities had contributed to the public culture of the mercantile literati in Qing China.

2nd Lecture: Nature as Art: Commerce and Garden Culture in Late Imperial China

Chow’s second talk was about the commerce and garden culture in late imperial China. The gradual merging of the careers of the literati and merchants in late imperial China had spawned a new culture of living and an aesthetics of garden. A residence worthy of the rich and powerful must be adorned with an elegant garden, which became a key criterion for defining the status and taste of the mercantile literati. Intensified commercialization had transformed the garden into a new type of commodity and an inhabitable form of art.

Opening Ceremony of “Jewels of Transcendence: Himalayan and Mongolian Treasures”, Art Museum

The opening ceremony for the exhibition “Jewels of Transcendence: Himalayan and Mongolian Treasures” was held on 29 September 2018. The officiating guests included Mr. and Mrs. Christopher MOK, owners of Cheng Xun Tang; Mr. and Mrs. Kenneth CHU, owners of Mengdiexuan; Prof. FOK Tai-fai, Pro-Vice-Chancellor and Vice President, CUHK; Prof. HO Che-wah, Acting Director of the Institute of Chinese Studies, CUHK; Prof. YIU Chun-chong, Josh, Director of the Art Museum, CUHK; and Prof. XU Xiaodong, Associate Director of the Art Museum, CUHK, and curator of the exhibition.



“Jewels of Transcendence”: Keynote Speech and Seminar, Art Museum

On the day of the exhibition opening, the Art Museum also hosted two related academic events. The first is a keynote speech by Dr. Katherine Anne Paul (Curator of the Arts of Asia, Newark Museum, New Jersey) on the topic “Magnificent Gems with Significant Meanings: Himalayan and Mongolian Jewelry”. The second is a seminar by Prof. Shang Gang (Professor, Academy of Arts and Design, Tsinghua University), Prof. Li Qinpu (Research Fellow, Zhejiang A&F University), Ms. Zhang Tong (Research Fellow, Inner Mongolia Museum), and Dr. Zhan Zhenpeng (Ph.D., Department of Fine Arts, CUHK), moderated by Prof. Xu Xiaodong, Associated Director of the Art Museum. The two events were attended by 44 and 31 people respectively.

Autumn Guqin Concert, Art Museum

The Art Museum and Deyin Qin Society co-organised an Autumn Guqin Concert on 5 October 2018 (Friday) at the Gallery I of the museum, attracting an audience of nearly 200, who filled the ground floor, as well as the stairs leading to 1/F, 2/F and 3/F.



Brewing Trou-ble in Yixing: A Sharing on the Children Art Book , Art Museum

On 24 November 2018, Prof. Josh Yiu, Director of the Art Museum, and Ms. Joey Leung, an artist in Hong Kong, shared the creation process of the children art book, *Brewing Trou-ble in Yixing* and performed storytelling at Eslite Spectrum, Tai Koo Store, from 5:00 pm to 6:00 pm. The sharing session attracted over 20 parents and children.





2018 Alumni Homecoming Day, Art Museum

The Art Museum took part in the 2018 Alumni Homecoming Day organised by CUHK Alumni Affairs Office. Various activities were organized for the alumni and their family members. A total of 2,101 visitors came to the three galleries on that day.

Arts Experience Workshop, Art Museum

From September to December 2018, the Art Museum organised the reputed “Arts Experience Workshop”. Themed on the exhibition “Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436–1464) of the Ming Dynasty”, the workshop included a guided tour, role-play games, and art creation. Through a range of interactive activities, participants would gain first-hand experience in the art and history of imperial porcelains during Zhengtong, Jingtai, and Tianshun Reigns of the Ming Dynasty. A total of 40 groups numbering 1,015 participants took part in the Arts Experience Workshop.



Unlocking the Sheng Xuanhuai Archive at CUHK, Art Museum

The Art Museum, Digital Services team of the University Library, and experts from Shanghai spent four years to digitize and transcript the Sheng Xuanhuai Archive, which comprises almost 4 million characters in over 13,000 correspondences. The archive is key to understand that period of seismic changes and will revolutionise the studies of late Qing and early Republican China. It also brings us to an important milestone in the skills and techniques of archival digitization.



“Refilling the Interregnum”: Curator Tour and Public Lecture, Art Museum

On 7th December, two events related to the exhibition, “Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436–1464) of the Ming Dynasty”, were held at the Art Museum. At 4:30 pm, a curator tour was led by Dr. Wang Guanyu (Research Assistant Curator (Antiquities), Art Museum, CUHK) and joined by 43 people. At 5:30 pm, a lecture by Prof. Peter Lam on “Notes on the Studies of Jingdezhen Interregnum Porcelain” drew a crowd of 82 at L1, Institute of



“Art of War” Public Lectures, Art Museum

To accompany the exhibition, “Art of War: Chinese Woodcuts from Yan’an ca. 1944”, public lectures co-organized by the Art Museum and The Hong Kong Jockey Club University of Chicago Academic Complex, took place at the University of Chicago Francis and Rose Yuen Campus on 8th December, 10:15 am–1:00 pm. Prof. Thomas Ebrey and Prof. Josh Yiu lectured on the topics “Lu Xun and Me: Our Paths to Chinese Woodblock Prints of His Day” and “Art and War: A New and Real Front for Chinese Artists” respectively. 24 people attended the event.

“Jewels of Transcendence” Lecture Series I, Art Museum

On 8th December, 3:00 pm–4:30pm, the first talk of the “Jewels of Transcendence” Lecture Series took place at Bonhams Hong Kong Gallery. The speaker was Ms. Betty Lo, master of the Mengdiexuan Collection, and the title was “Jewels of Transcendence—the Religious Context of Jewellery from the Himalayas”. The talk attracted an audience of 33 people.



2018 International Forum of Young Museum Professionals, Art Museum

On 23–26 November, 2018, the 8th Chinese Museums and Relevant Products and Technologies Exposition and the 2018 International Forum of Young Museum Professionals, organised by the International Council of Museums, Chinese Museums Association, and the Fuzhou government, were held in Fuzhou. The theme of the forum was “Museums as Cutting-edge Spaces”. Ms. Prudence Wong, Executive Officer of the Art Museum, was selected as one of the presenters at the forum. She gave a presentation on “Reimagining Chinese Art: Rationale and Examples of Art Museum, CUHK’s Youth Programmes” and exchanged views with other participants of the event.



2018 Museum Poster Award, Art Museum

The Art Museum is honoured that the poster of the current exhibition, “Jewels of Transcendence: Himalayan and Mongolian Treasures”, was ranked among the Top 10 at the 2018 Museum Poster Award for its outstanding design, while Mr. Eric Leung, member of the museum, was awarded Top 10 Designer.

Linguistics Seminars and the 11th Cross-Strait Symposium on Modern Chinese Language, T. T. Ng Chinese Language Research Centre

Two linguistics seminars organised by the T. T. Ng Chinese Language Research Centre of the Institute of Chinese Studies were held at The Chinese University of Hong Kong (CUHK) on 18 October and 1 November. Prof. Meilan Zhang of the Hong Kong Baptist University was invited to deliver a talk on “文獻比較視閥下之粵語特徵研究” (Features of the Cantonese from the perspective of literature comparison) and Prof. Ryosuke Shibagaki of Nanzan University was invited to talk about “The Property of Mandarin Serial Verbs in the Syntax-semantics Interface”.



Documentary screening, Research Centre for Contemporary Chinese Culture and Universities Service Centre for China Studies

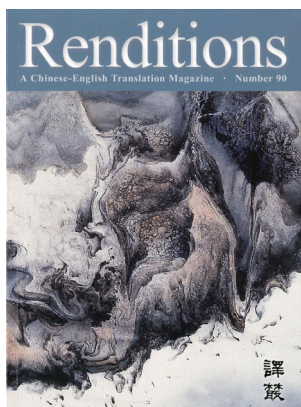
USC has been co-organising the documentary screening series “Reminiscence” with the Research Centre for Contemporary Chinese Culture since January 2016. The series aims at promoting documentaries on contemporary China, with a focus on folk history and real personages. This is an all-year-around project, starting from each year’s September to the next May. From October 2018, USC plans to hold four film screening events under “Reminiscence Documentary Screening Series”, namely “The Harsh Transition” screening event on 19 October, “Children at a Village School” on 15 November, “Beyond the Mountains” on 10 December, and “Orphans” on 14 January.

Luncheon seminars, Universities Service Centre for China Studies

From 30 September 2018 to 28 December 2018, the Universities Service Centre for China Studies (USC) organised 12 luncheon seminars on topics of Chinese anti-poverty campaign, economic trend, party governance, and many other issues. The seminars attracted over 200 participants, including local, Mainland and overseas undergraduates and postgraduates, scholars from various academic institutions, journalists, staff of non-governmental organisations, and members of the general public. Many insightful comments and questions were raised during the discussion sessions.

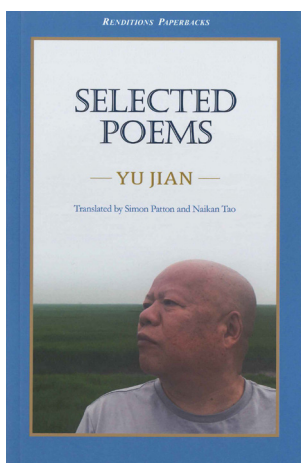
Conferences on Chinese Society and Policy, Universities Service Centre for China Studies

To promote academic exchanges and policy researches on poverty alleviation, USC holds a series of conferences on Chinese Society and Policy. The theme of the fourth meeting is “The Gains and Losses of China’s Healthcare Reform”, which was held on 16 November 2018. Experts and scholars from various fields were invited to discuss the current situation and the future of Chinese medical system. Speeches were given by Prof. Xin GU from Zhejiang University, Prof. Zhou YANG from World Bank, Prof. Lei JIN from CUHK and Prof. Jingwei HE from The Education University of Hong Kong at the conference. The event attracted an audience of over a hundred scholars, students, journalists, and members of the general public.



Renditions No. 90 (Autumn 2018), Research Centre for Translation

Renditions no. 90 is a general issue featuring a selection of writings from different periods of Chinese history. We begin with excerpts from Meng Jiao's 孟郊 set of poems 'Grief in the Gorges' 峽哀 and three ci poems by Li Qingzhao 李清照. Other highlights comprise Cai Yuanpei's 蔡元培 political allegory 'New Year's Dream' 新年夢, and 'Water and Clouds' 水雲, a long and rather baroque essay by Shen Congwen 沈從文 showing sides of that important author we do not often see. Finally, we offer three stories from contemporary China: Qiao Ye's 喬葉 'Golden Period' 黃金時間, with the focus on the marriage of urban middle-class, Xie Hong's 謝宏 'Who Flies in April?' 誰在四月飛翔, which captures the sad aftermath of the Cultural Revolution, and 'Belle and Grace' 沉魚落雁, a piece by Li Yanfeng 李延風 that offers an upbeat view of life in today's China.

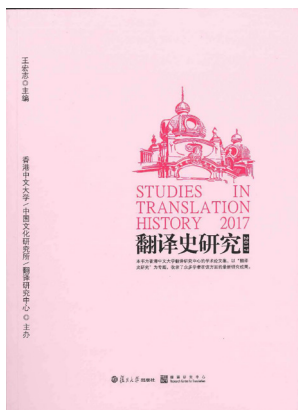


Yu Jian: Selected Poems, Research Centre for Translation

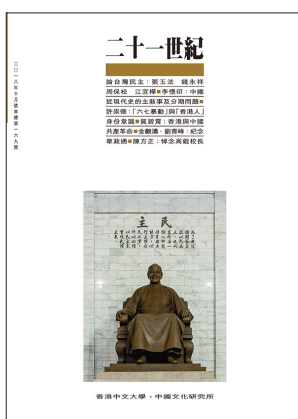
Renditions Paperbacks

Translated by Simon Patton and Naikan Tao

Born in Yunnan province in 1954, Yu Jian has developed a unique poetic voice that has little to do with the cultural centres of Beijing and Shanghai. In 1971, during the Great Proletarian Cultural Revolution (1966–1976), he came across a booklet of classical Chinese poetry hidden away in a remote village temple. This chance discovery 'ripped the blindfold' from his eyes and strengthened his desire to become a poet. Despite the fact that he was working as a riveter in a factory at the time, Yu managed to read widely in world literature thanks to the large volume of banned books in circulation underground. For many years he wrote in virtual isolation, but made an unexpected breakthrough in 1986 when his long, rough and tumble 'stream of life' poem '6 Shangyi Street' appeared in China's leading poetry journal. Since then, Yu has gone on to become one of China's most unlikely contemporary poets, combining a down-to-earth approach with strong interests in wilderness, the loss of local and indigenous ways of life, and a Taoist-inspired mysticism of the ordinary. His numerous books of poetry include *Sixty Poems* (1989), *Naming to a Crow* (1993), *Note of Anthology* (2001), *Anthology and Image* (2003), and *Only the Ocean is as Vast as a Screen* (2006). To this day, he continues to live and write in Kunming. This is the first representative selection of his work to appear in English.



Studies in Translation History (2017), Research Centre for Translation



Twenty-First Century Bimonthly (Issue 169, October 2018),
Research Centre for Contemporary Chinese Culture

The topic for the current Twenty-First Century Review is *Democracy in Taiwan*. The four essays are from the round table discussion in the Second Chen Kai-wen Lecture on Modern Chinese History.

From Revolutionary Democracy to Democratic Revolution: Development and Transformation of Democratic

Politics in Taiwan by Chang Yu-fa

Merits and Flaws of Taiwanese Democracy by Sechin Yeong-shyang Chien

Revolution, Democracy and National Identity by Chow Po-chung

Reflections on Taiwanese Democracy: Present and Future by Jiang Yi-huah

Four research articles were published in this issue.

History-Writing in the Global Age: The Master Narratives and Periodization of Modern Chinese History Revisited by Li Huai-yin

The Unconventional Interprovincial Movement of the Chinese Communist Party Members (1927-1931) by Li Li

Hong Kong and the Chinese Communist Revolution in 1930s and 1940s by He Bi-xiao

1967 Riots and the Emergence of the Identity of "Hongkonger" by Hui Sung-tak

Dr Chen Fong Ching contributed his article In Memory of Professor Sir Charles K. Kao in the column Scholar's Reminiscences.

Twenty-First Century Bimonthly (Issue 169, October 2018),
Research Centre for Contemporary Chinese Culture



The topic for the current Twenty-First Century Review is *Four Decades of Reform and Opening Up in China II*. The three essays reflect on the heritage of the reform and investigate its future direction.

Forty Years of Reform and Opening Up in Historical Perspective by Zhou Xue-guang

A Great Leap Forward: China's Road to Being a Global Power by Ren Jian-tao

The Rise and Fall of the Mass Line in the People's Republic of China: A Perspective on Forty Years of Reform by He Zhao-tian

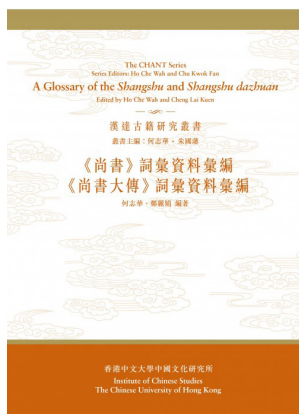
Four research articles on the social development brought about by the Reform were also published in this issue.

The "Re-Chineseness" of Hakka Associations in Hong Kong since China's Reform and Opening Up by Chong Yuk-sik, Leung Yuen-sang, Victor Zheng

Examining China's Rural Land Management Rights under the Framework of the "Separation of Three Rights" by Liu Xu-dong, He Dong

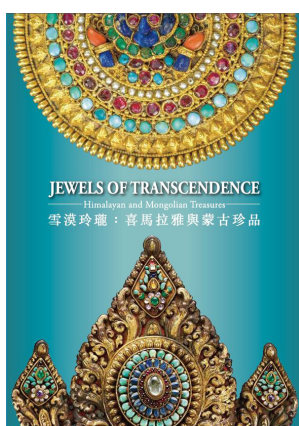
Toward an Era of Individualization: An Exposition on the Rise of Rights Theory in Contemporary China by Huang Tao

The Return of the "Avant-garde"? — Wu Liang's Sunflower and Contemporary Chinese Avant-garde Literature by Chen Jian-hua



Glossaries of the Shangshu and the Shangshu dazhuan, D.C. Lau Research Centre for Chinese Ancient Texts

The 44th and 45th titles of The CHANT Series, *A Glossary of the Shangshu* and *A Glossary of the Shangshu dazhuan*, co-edited by Professor Ho Che Wah, Dr. Chu Kwok Fan, and Dr. Cheng Lai Kuen, were published by the Chinese University Press in December 2018. The two books made use of the CHANT Database and a newly designed computer program to cull words from all extant texts and build up specific glossaries for the *Shangshu* and the *Shangshu dazhuan*. In these books, the vocabulary first found in the *Shangshu* and the *Shangshu dazhuan* are listed and compiled for the first time. The books can also provide empirical data regarding the development of pre-Han and Han lexicons and, as a result of that, broaden the current field of study.

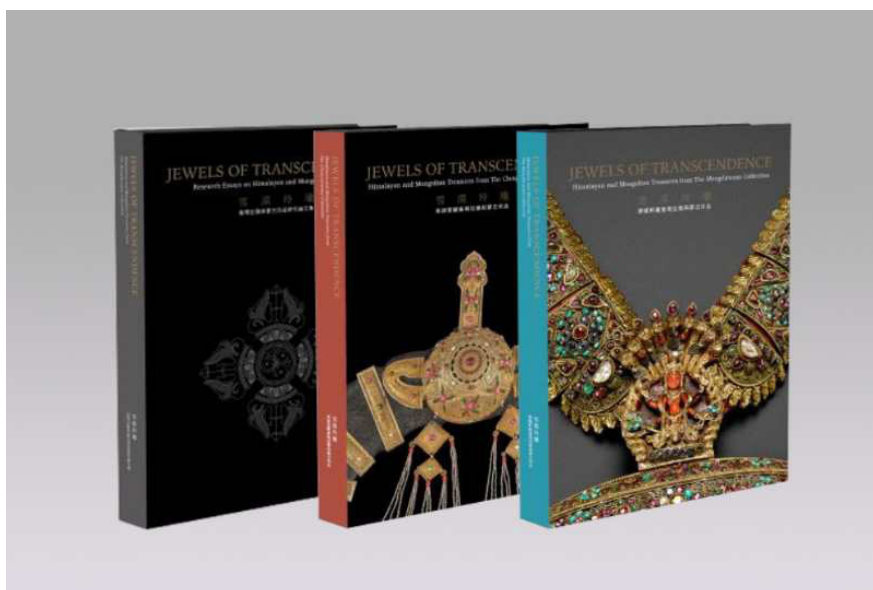


Exhibition Brochure of Jewels of Transcendence: Himalayan and Mongolian Treasures, Art Museum

This bilingual exhibition brochure with full-colour illustrations is published in conjunction with the exhibition, “Jewels of Transcendence: Himalayan and Mongolian Treasures”.

Jewels of Transcendence: Himalayan and Mongolian Treasures, Art Museum

Published in conjunction with the exhibition, “Jewels of Transcendence: Himalayan and Mongolian Treasures”, the catalogue comes with 3 volumes, featuring the collections of Chengxuntang and Mengdiexuan, as well as the proceedings.





Fai Chun Writing to Celebrate the Chinese New Year

Date: 16 January 2019 (Wednesday)
 Time: 12:30 pm–2:00 pm
 Venue: Foyer, East Wing, Art Museum, CUHK



Ancient Chinese Gold Techniques Lecture Series, Art Museum

Date: 4 January 2019 (Friday)
 Time: 3 pm–5 pm
 Venue: LT9, Yasumoto International Park, CUHK
 Medium: Putonghua



The World of Mandala: On the Tibetan Buddhist Ritual Implements and Iconography of the Mengdiexuan Collection, Art Museum

Speaker: Dr. Huang Yangxing (Head of Ancient Art Department, Shenzhen Museum)
 Date: 11 January 2019 (Friday)
 Time: 7:00 pm–8:30 pm
 Venue: Tsimshatsui Book Centre, The Commercial Press
 Medium: Putonghua

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