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乔利《红楼梦》回目英译风格研究

——兼与三个全译本回目英译对比

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摘要: H. B. 乔利的56回《红楼梦》译本在《红楼梦》翻译史上具有承上启下的作用, 却为学界所忽视。以该译本的回目为切入点, 从其章回体例、选字措辞、委婉语、典故四个维度入手, 兼与三个全译本的回目进行对比, 希冀较全面地呈现乔利《红楼梦》译本回目的译者风格。

关键词: 乔利《红楼梦》; 回目; 英译

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《红楼梦》作为中国古典章回小说的扛鼎之作, 其艺术成就向来为人们所称道, 单是其回目就有着夺人的艺术魅力, 堪称古典小说的典范。小说回目作为每一章的题目, 是该章回的精华所在, 好的回目能够起到提纲挈领、纲举目张的作用。俞平伯曾赞道“即以回目言之, 笔墨寥寥每含深意, 其暗示读者正如画龙点睛破壁飞去也, 岂仅综括事实已耶”^{[1]727}, 足可见《红楼梦》回目的艺术水准。《红楼梦》整部小说采用了八言回目的形式, 上下两句八字对仗, 整齐划一而又富于变化, 呈现出独特的美感, 确立了“八言回目在中国古典小说回目形态中可与七言回目分庭抗礼的地位”^[2]。回目在古典章回体小说中的地位不言而喻, 也是古典小说区别于现代小说的一大文体特征。在把《红楼梦》译为其他语言时, 如何将《红楼梦》回目这一独特形式传递出去, 同时又能再现其艺术魅力, 这是翻译时必须面对的问题。因此, 《红楼梦》回目的翻译研究是学者们历来都较为关注的一个热点。然而, 迄今为止的相关著述大多聚焦于三个120回的全译本, 即杨宪益与戴乃迭(Gladys B. Taylor)译本(以下简称杨译本)、霍克思(David Hawkes)与闵福德(John Minford)译本(以下简称霍译本)及邦斯尔(Bramwell Seaton Bonsall)译本(以下简称邦译本), 而对在此之

前的节译本关注较少。19世纪末由亨利·班柯拉夫特·乔利(Henry Bencraft Joly)翻译的第一本具有全译性质的56回译本(以下简称乔译本)在《红楼梦》翻译史上具有承上启下的作用, 却一直为学界所忽视, 研究该版本回目翻译的文献著作屈指可数。仅王沛、郭红^[3]在语音修辞视域下将乔译本与杨译本、霍译本进行对比, 分析了三个译本如何再现《红楼梦》原回目的“音乐美”。王沛^[4]还继续对上述三个译本的回目从语形修辞视角剖析了译者所进行的形式和内容的转化。冯全功^[5]对照三个全译本和乔译本, 对回目中人物评价词的英译进行了探析。几位学者的研究大多从某一个微观视角切入, 挖掘乔译本在回目的语音修辞、语形修辞以及人物评价词所呈现的特点, 但依然有“只见树木不见森林之感”, 难以对乔译本回目的全貌形成一个总体的认识。因此, 本文从乔译本回目的章回体例、选字措辞、委婉语、典故四个维度入手, 兼与三个全译本对比分析, 以求将乔利的译者风格更加完整地呈现出来。

一、章回目录体例

《红楼梦》原文120回, 其回目一般是以上下两句平行居中的形式出现在章回正文的前面, 下面以

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原文第3回为例,通过与《红楼梦》三个全译本的对比来呈现乔译本体例的特点。

例1 托内兄如海荐西宾 接外孙贾母惜孤女
(第3回)^{[6]113}

乔译: CHAPTER III.

Lin Ju-hai appeals to his brother-in-law, Chia Cheng, recommending Yue-ts'un, his daughter's tutor, to his consideration. / Dowager lady Chia sends to fetch her granddaughter, out of commiseration for her being a motherless child.^{[7]34}

邦译: Chapter iii.

Asking his brother-in-law for favour, Ju-hai recommends a visitor from the West. / Receiving her grand-daughter, the Dowager has pity on the motherless girl.^{[8]20}

杨译: CHAPTER 3

Lin Ruhai Recommends a Tutor to His Brother-in-law / The Lady Dowager Sends for Her Motherless Grand-Daughter^{[9]174}

霍译: CHAPTER 3

Lin Ru-hai recommends a private tutor to his brother-in-law; / And old Lady Jia extends a compassionate welcome to the motherless child^{[10]84}

由例1可见,乔译本和邦译本回目体制极为相似,都采用罗马拼音进行章节编号,人名采用威妥玛拼音进行标注,仅句首字母和专有名词首字母大写,每回分上下两句进行排列,上下句中间用句点分开,每句以句号结句;只是在句子长度上乔译本要远远大于邦译本。

霍译本和杨译本比较相似,章节编号都采用阿拉伯数字,人名采用汉语拼音进行音译,每回分上下两句平行排列;但在大小写和标点符号的使用上存在差异。霍译本仅句首字母和专有名词首字母大写,杨译本中每一个实义词首字母均大写。标点符号方面,霍译本前后两句之间用分号隔开,并用“and”连接上下两句,而杨译本中前后两句之间没有标点符号,两个译本句末都没有标点符号。

英文回目的长度也是考察译者回目体例翻译的一个指标。就乔译本的56回来看,译文句子数量与原文大致保持一致,个别回目出现了分句译法,如第9、第18、第34回都存在将一句分为两句的断句现象,使译文句子数量比原文增多。这种现象在邦

译本中也存在。据赵朝永^{[11]188}统计,邦译本“英译文中回目句子数为281个,比原文多出41句”。霍译本和杨译本译文句子的数量与原文保持一致,都是240句。“就句子数量和句子长度而言,邦译本要远远高出另外两个译本”^{[11]189-190},而乔译本的句子显然比邦译本又要长些。其差异原因主要在于乔译本试图通过补充词汇和增加句长的方式,一字不漏地传递原文的信息。出于实用功能的目的,几个译本在翻译策略上都体现了一个由隐到显、由虚到实的过程,但乔译本的显化处理最为明显,不遗余力地将每一个隐含信息呈现在读者面前。

二、选字措辞

中国古代作家向来注重锤炼字词,《红楼梦》更是如此,在其回目中体现得非常明显。古典小说的回目主要用来概括和呼应小说的文本内容,在字数和体例都受到较多限制的情况下,必须做到凝练概括,以少胜多。《红楼梦》回目的处理处处都体现出其语言艺术的魅力,尤其是其中一些关键词的重复出现显得别致巧妙、新意盎然,颇具艺术感染力。

例2 金兰契互剖金兰语 风雨夕闷制风雨词
(第45回)^{[6]121}

乔译: **Friends** interchange words of **friendship**. / Daiyu feels dull on a **windy and rainy** evening, and indites verses on **wind and rain**.^{[12]327}

邦译: An agreement of close **friendship** opens out words of close **friendship**. / In the melancholy of a **windy and rainy** evening is composed a poem of **wind and rain**.^{[8]part11-130}

杨译: Two Girls Pledge **Friendship** After a Heart-to-Heart Talk / A Plaintive Poem Is Written One **Windy, Rainy** Evening^{[9]899}

霍译: **Sisterly** understanding finds expression in words of **sisterly** frankness / And **autumnal** pluvioseness is celebrated in verses of **autumnal** melancholy.^{[13]384}

“金兰”原指朋友间感情投合,后来用作结拜为兄弟姐妹的代称。此回目中“金兰”“风雨”分别重复出现两次,形成工整对仗的偶联,读起来抑扬顿挫,富有节奏感。邦译本和乔译本对该回目的处理比较相似。上句乔译本用了同源词“friends”“friendship”来处理前后出现的两个“金兰”,邦译本

重复用了“friendship”一词。下句两者都用了“windy and rainy”“wind and rain”来再现两个“风雨”,基本达到了词语重叠再现的美感。只是乔译本上下两句译文长度相差颇大,原文的形式美有所缺失。杨译本采用意译的方式,将原文的深层含义提炼出来,但没有照顾到原文由于重复修辞所带来的形式美感。霍译本分别用两个“sisterly”“autumnal”来呼应原文,而且点明事情发生的时间是秋天,上下两句字数基本相同,既将原文的深层含义译出,又照顾到原语的形式美感,比其他三个译本略胜一筹。

《红楼梦》回目中善用人物评价词,这些人物评价词对于描写人物外貌特征、刻画人物性格具有画龙点睛之效。据冯全功^[5]统计,“120回目中,一字评价词共有46处……一字评价词并不限于概括人物的性格与外貌特征,还包括很多对人物行为的评价”。

例3 王熙凤毒设相思局(第12回)^{[6]115}

乔译: Wang Hsi-feng **maliciously** lays a trap for Jia Rui, under pretence that his affection is reciprocated.^{[7]173}

邦译: Wang Hsi-feng makes an assignation with **evil** intent.^{[8]101}

杨译: Xifeng Sets a **Vicious** Trap for a lover^{[9]219}

霍译: Wang Xi-feng sets a trap for her admirer^{[10]243}

该回目中,贾瑞见了凤姐起了淫心,意图不轨,王熙凤设计害死贾瑞。作者巧用一个“毒”字来修饰动词“设”,一方面揭示了王熙凤的心机和毒辣的手段,另一方面表达了作者对王熙凤的批判,可见“毒”字称得上一字千金。“毒设相思局”这一典型情节将人物的性格特征刻画得入木三分。乔译本恪守原文词序,译文与原文一一对应,用“maliciously”来修饰“lays”,再现了凤姐的这一阴险行径,并进一步使原文隐含的信息显性化,便于读者清晰地掌握该章回的故事梗概。邦译本和杨译本都没有按照原文词序对动词“设”进行修饰,而是进行了一定的转换。邦译本用介词短语“with evil intent”作为后置定语来修饰“assignation”,传达了王熙凤的邪恶目的,基本上达意,但却使凸显人物这一行为动作的韵味有所丢失。杨译本则用“Sets a Vicious Trap”来对译“毒设相思局”,虽形式上不能与原文完全对应,但内容上贴近原意,语言简洁凝练,在塑造人物形象

方面与原文有异曲同工之妙。霍译本忽视了这一关键词在刻画人物行为中的作用,采用了省译法,没有译出“毒”的对应词,因此大大削弱了原文中的人物形象,没有再现原文的艺术效果。

三、委婉语

委婉语是人类社会一种普遍的语言文化现象,在交际中起着“润滑剂”的作用,因而深受各国人民的喜爱。在《红楼梦》中,曹雪芹以其精湛的语言驾驭技术,将委婉语运用到精妙之处,在作品中出现了众多“怨而不怒”“灵动避犯”的委婉语。委婉语种类繁多,限于篇幅,我们仅以死亡、性事两类委婉语为例,来考察乔译本委婉语翻译的风貌特征。

(一) 死亡委婉语

死亡是人类世界最重要的禁忌,英汉语都存在大量的死亡委婉语。《红楼梦》一书是“悲剧中的悲剧”,作品中存在形式多样、表达效果各异的委婉语,仅回目中就有多处关于死亡的委婉语,乔译本对这类现象是如何处理的呢?

例4 贾夫人仙逝扬州城(第2回)^{[6]113}

乔译: The spirit of Mrs. Chia Shih-yin **departs** from the town of Yang Chou.^{[7]20}

邦译: Madam Chia **departs** from Yang-chou to join the Immortals.^{[8]12}

杨译: Lady Jia **Dies** in the city of Yangzhou^{[9]25}

霍译: A daughter of the Jias **ends her days** in Yangchow city^{[10]67}

汉语文化受道教文化和佛教文化的深远影响,许多委婉语都来自宗教文化,原文中“仙逝”就是道教中对死亡的一种委婉说法,是指“登仙而去,像仙人一样离开人间”。四个译本在处理时方法各异。杨译本采用直译的方式,简单地用“dies”一词来翻译“仙逝”,没有传达原文的委婉含义。其他三种译文都采用了委婉说法,但方式各有不同,霍译本和乔译本分别译为“ends her days”“departs”,都采用英语国家熟悉的语言进行了委婉处理,但是原文的宗教信息有所丢失。邦译本在乔译本的基础上译为“departs ... to join the Immortals”,再现了原文的宗教文化色彩,在此例处理中似乎更胜一筹。

例5 秦鲸卿夭逝黄泉路(第16回)^{[6]116}

乔译: Ch'in Ching-ch'ing **departs, in the prime of life**, by the yellow spring road.^{[7]223}

邦译: Ch'in Ching-ch'ing **departs early** on the

road to the Yellow Springs. ^{[8]part1-130}

杨译: Qin Zhong **Dying Before His Time** Sets Off for the Nether Regions ^{[9]284}

霍译: And Qin Zhong is **summoned for premature departure** on the Journey into Night ^{[10]302}

第16回“天逝黄泉路”中“天逝”一词表露出作者对秦钟之死的惋惜之情。在例5中,杨译本依然采用较为直接的翻译方式,委婉色彩损失。其余三个译本采用了委婉的方式进行翻译,霍译本采用了目的语读者熟悉的语言表达方式,译为“summoned for premature departure on the Journey into Night”,能被目的语读者所接受。邦译本和乔译本的处理较为相似,“天逝”都采用了委婉表达,但是“黄泉路”这一文化负载词直译为“the yellow spring road”“the Yellow Springs”,在未加注释的情况下,读者未必能领略到其指代“人死后所居住的地方”这一深层文化信息。

总体而言,邦译本和乔译本在死亡委婉语的处理上存在诸多相似之处,在忠实传达原文信息的基础上,尽量再现原文的委婉色彩;霍译本在考虑目的语读者接受的基础上,巧妙运用译入语言进行委婉处理,实现了译文与原文的功能对等;杨译本的处理使委婉程度大大降低。

(二) 性事委婉语

性爱是人类正常的生理现象。孟子曾说“食色,性也”。然而由于封建礼教对人的束缚,人们在涉及性爱方面的内容时,要么避而不谈,要么采用相对委婉和隐含的表达方式。《红楼梦》书中有多处对风花雪月、男欢女爱等性话题的描写,但是除了刻画人物的需要,一般都比较含蓄隐微,点到为止。

例6 贾宝玉初试云雨情(第6回) ^{[6]114}

乔译: Chia Pao-yü reaps **his first experience in licentious love.** ^{[7]89}

邦译: Chia Pao-yü for the first time makes trial of **the emotion of Clouds and rain.** ^{[8]54}

杨译: Baoyu Has **His First Taste of Love** ^{[9]113}

霍译: Jia Bao-yu conducts his first experiment in **the Art of Love** ^{[10]149}

“云雨”一词出自《唐高赋》,传说楚怀王曾游高唐,梦与巫山神女相会,神女临去时说自己“旦为朝云,暮为行雨”。后世用这种朦胧含蓄的说法“云雨”来代替“性爱”。该回目主要描述贾宝玉游太虚

幻境,警幻仙姑授之云雨之事,梦醒后与袭人同领仙姑所授之事——性爱。此处乔译本译为“licentious love”,“licentious”(淫荡的、淫乱的)一词使原文含蓄的朦胧美消失。实际上,袭人是宝玉的通房丫头,是“贾母将她与了宝玉的”,所以宝玉与袭人有性事活动亦不为越理。此处应是译者对源语文化了解不足而造成的误译。值得注意的是,对于同样的修辞手段,乔译本采取了多样化的处理方式,在第5回正文中,警幻“秘授以云雨之事”译为“the mysteries of licentious love”,而第6回正文中警幻所授云雨之情,译为“the mysteries of love”。相比回目中的翻译,第6回正文里的译法显得委婉含蓄,与原文的风格更加契合。邦译本直译为“the emotion of clouds and rain”,基本契合原文的含蓄委婉风格,但是在不加注释的情况下,外国读者可能会因不清楚其背后的文化背景而对“云”和“雨”产生理解上的问题。杨译本和霍译本分别译为“First Taste of Love”“the Art of Love”,一方面明示了原文隐含的信息,另一方面又保留了委婉的说法,与原文“云雨”一词所传递的含蓄美好的表达风格比较契合。

四、典故

典故是一个民族文化之精髓、智慧之结晶,是文学作品中常见的一种语言现象。《辞海》将其解释为“诗文中引用的古代故事和有来历出处的词语”。曹雪芹才气过人,博学多识,对中国的文学文化典故了如指掌。因此,《红楼梦》不仅正文中的典故随处可见,而且“在回目上,作者也善用典故,使之内容更加丰富深刻,语言概括力更强”^{[14]180}。回目中巧妙运用典故固然能彰显作品的语言艺术魅力,然而由于目的语读者缺乏与原文读者共同的文化认知,典故所蕴含的深厚的中国传统文化底蕴和象征意义可能会给目的语读者造成理解上的困难。因此,《红楼梦》回目中的典故也是翻译工作中的一个难点——既要传递典故的历史文化内涵,又要便于读者接受,同时还要兼顾章回体小说回目的体例和形式。

例7 王熙凤效戏彩斑衣(第54回) ^{[6]123}

乔译: Wang Hsi-feng **imitates in just(the dutiful son), by getting herself up in gaudy theatrical clothes.** ^{[12]480}

邦译: Wang Hsi-feng **imitates theatrical ornaments and stage costumes.** ^{[8]219}

杨译: Xifeng **Clowns to Amuse Her Elders**^{[9]1099}

霍译: Wang Xifeng **emulates the filial antics of Lao Laizi**^[15]

该回目采用了老莱子“戏彩娱亲”的历史典故,说的是70多岁的老莱子非常孝顺,为取悦年迈的父母,经常穿彩衣、做婴儿的动作。本回中王熙凤故意引贾母发笑,于是自谓“效戏彩斑衣”。乔译本中不仅将其字面意思展现出来,还通过添加括号注释的形式,将模仿的对象“the dutiful son”补充出来,使译文符合英文表达的规范,同时也将该典故所蕴含的信息补充进来,降低了读者理解的难度。不过,乔译本采用补译方式,其结果是句子长度大大增加,远远超过了其他几个译本。邦译本显然没有弄清典故背后所蕴含的深层文化信息,只按照字面意思直译为“imitates theatrical ornaments and stage costumes”,与英文表达习惯不符,有硬译之嫌,属于文化信息缺失而造成的误译。杨译本基本采用了意译的方式,将事件的大体梗概表达出来,使读者通过回目便能大致了解本章节所关涉的内容。霍译本在熟稔中国传统文化的基础上,直接点出了“老莱子”的故事及其背后隐含的信息,无论就形式还是传达信息而言,都不失为佳译。

例8 情切切良宵花解语(第19回)^{[6]116}

乔译: In the vehemence of her feelings, **Hua (Xiren)** on a quiet evening admonishes Baoyu.^{[7]283}

邦译: Feelings very ardent. On a fine night **a flower** gives an explanation.^{[8]164}

杨译: **An Eloquent Maid** Offers Earnest Advice One Fine Night^{[9]361}

霍译: **A very earnest young woman** offers counsel by night^{[10]375}

“花解语”典故出自《开元天宝遗事》,据说唐玄宗与皇亲国戚一起欣赏太液池中盛开的数千枝白莲花时,指着杨贵妃对左右的人说“争如我解语花。”后人常用此来比喻美人。该回目中的“花”特指“花袭人”。乔译本采用音译的方式,将“花”译为“Hua”,为了让读者清晰地了解本章回所讲述的内容,将省略的“Xiren”(袭人)补充出来,但又采用括号的形式,以示读者这是译者补充的内容。这种译法避免了目的语读者因不了解中国传统文化而造成的阅读上的困难。邦译本采用直译的方式,“a flower gives an explanation”,这种翻译方式带来的问题极

大。一则,“a flower”是泛指花朵,与原文的特指“袭人”完全不能对应。二则,“a flower”直接作主语,目的语读者在不了解中国文化的条件下,很难产生与中国读者相同的语义联想,原文的雅趣无法再现。三则,该回目译文被人为地划分为两小句,造成前后语境和逻辑上的割裂,更不利于读者理解和接受,因此该译文无论从形式上还是内容上都与原文相差甚远。杨译本和霍译本都能准确理解原文的深层意义并成功地将花的谐音意表达出来,而且都采用了“earnest”一词,再现了袭人规劝宝玉的情真意切。两个译文形式上对仗工整,语言言简意赅,再现了原文独特之韵致及微妙之幽意,不失为佳译。

五、结语

通过对《红楼梦》四个译本前56个回目语言风格的个案分析,我们可以得出结论:乔译本和邦译本的回目体制和文体特点较为相似,都采用了直译手法,译文和结构都紧扣原文,力图将原文全部信息译出,这也与学界之前的评价相吻合,“力求密合原文,无所删汰”^[16]。两者译文句子较长,较大程度上改变了汉语古典章回体小说回目的体例风格。但是二者又不完全相同,相较邦译本,乔译本无论在结构、内容还是词序等细节方面更加忠实于原文。而且与邦译本“逐词对译”的翻译策略不同的是,乔译本较注重锤炼字词,尽力保留原文的委婉语以及挖掘典故的文化蕴意,不仅将字面信息翻译出来,还进一步挖掘背后的深层文化信息,使所隐含的信息最大限度地显性化,以便目的语读者清晰地理解该回目的主要内容,因此在四个译本中,乔译本的句子最长。后世学者将其诟病为“冗长拖沓”之弊,却也凸显了语言资料的“辅助性”特征^[17]。由于《红楼梦》使用的语言是北京官话,因此成为19世纪西方人在华学习汉语的重要学习材料。乔利翻译的《红楼梦》是以协助来华西人学习汉语为旨归,“作为一部语言学习的辅助性资料,这样的翻译方法原本无可厚非”^[17]。杨译本回目体制风格与霍译本较为相似,但在句子长度、翻译策略等方面都存在差异。杨译本采用了异化的翻译策略,将原文基本信息概括出来,语言简短凝练,句子较短,在形式上较贴近原文,更能展现章回体小说回目的形式美感,但有时译文过于直白,原文的委婉含蓄韵味有所丢失。霍译本中将直译和意译相结合,更加贴近目的语读者的阅读习惯,句子比杨译本要长,但比其他两个译本要

短;回目的上下句之间统一用“and”进行连接,工整对仗,再现了回目的形式美感。在注重小说回目形式的同时,霍译本还注重保留原文委婉语的内敛含蓄,在中国传统文化典故的处理上也更加巧妙,再现了中国文化的意象之美;但在字词的锤炼方面,也偶有疏漏,造成原文形象刻画的弱化。

乔利在来到中国学习汉语短短几年后,便开始尝试翻译《红楼梦》,面对这座对于西方人来说不可逾越的高山,在诸多历史文化知识储备不足的情况下,误读误译也散见其译本之中。例如第2回的回目“贾夫人仙逝扬州城”乔译为“The spirit of Mrs. Chia Shih-yin departs from the town of Yang Chou”,这里的“贾夫人”指代的是林黛玉的母亲贾敏,乔氏在这里错当成“甄士隐夫人”,这属于未能理解人物关系而造成的误译。类似的误译还出现在第24回的回目翻译中,“痴女儿遗帕惹相思”中“痴女儿”指小红对贾芸的痴情,乔译为“the foolish girl”(愚蠢的女孩),使人物形象遭到了扭曲,不利于传递原文的意象。当然,面对《红楼梦》这样一部语言艺术的巅峰之作,后世专业的翻译家都难以全部再现原文的艺术魅力,都或多或少地存在不足和缺憾。19世纪的乔利在没有前人译文可以参照的情况下,首次尝试全译《红楼梦》实属勇气可嘉,不可求全责备。乔译本首次以单行本的形式发行,虽然只有56回,在《红楼梦》英译历史上却具有重要的里程碑意义,其首译之功不可磨灭。

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Abstracts of Major Papers in Issue

On the Moral Practice Implication of Carrying Forward the Great Anti-epidemic Spirit: from the Perspective of Moral Narrative Theory by GUO Xiaoyu P. 5

As a kind of specific moral inquiry methodology originated from virtue ethics, moral narrative theory pays deep theoretical attention to the external context and internal path of moral practice and character cultivation, and has become a theoretical perspective to explore and promote the moral practice implication of the great anti-epidemic spirit. To vigorously promote the spirit is to strive to integrate it into the spiritual character of the Chinese nation, so that the anti-epidemic spirit can lead the moral cultivation of individual citizens. From the perspective of ethics, it is helpful for the great anti-epidemic spirit to give full play to the value leading role in the process of creating a new historical cause and speed up the pace of Chinese people to achieve a better life.

Key words: anti-epidemic spirit; moral narrative; spiritual character; moral cultivation

Research on the Application of Machine Learning in Default Bond Investment in China by BAO Junying, SHI Chengxiang P. 15

In recent years, China's bond defaults occur frequently, the number and the amount of defaults continue to reach new highs. High yield bonds have the characteristics of high yield and high credit risk. Referring to the international mature capital market, China's high-yield bond market has broad development space. First time default bonds have the characteristics of high-yield bonds, and the probability of cashing is relatively high. This paper takes the first default high-yield bonds as the research object, and uses Gaussian naive Bayesian model and logistic regression model to select Default bonds with high cashing probability, which has certain practical reference significance for participating in high-yield bond investment.

Key words: default bond; machine learning; high yield; high risk

Dramaturgical Analysis of Early Etiquette Activities in China by LI Xiangxiang P. 26

The etiquette activities before Confucius paid too much attention to the external form rather than the inner true feelings, thus with the characteristics of performance. With the help of Goffman's dramaturgical theory, it is more clearly to see the similarities between Chinese early ritual activities and stage performances: the roles on the stage were assigned according to ritual system, ritual utensils were used as props for performances, and ceremonies were stage performances one after another. Although the etiquette activities aimed to educate all social strata to be content with their roles, it was difficult to integrate the performers with their roles because of the lack of real feelings in this kind of "performance", which eventually led to the collapse of etiquette and music. Therefore, Confucius emphasized that etiquette should be supported by benevolence, and the moral significance of etiquette is to realize the integration of roles and performers, so as to enhance the binding and persuasive power of etiquette.

Key words: character; etiquette; dramaturgical theory; original Confucianism

Study of English Translation Style of Chapter Titles in *Hong Lou Meng* by H. B. Joly: Comparing with Three Complete English Translation Versions by JI Shufeng P. 40

H. B. Joly's translation of *Hong Lou Meng* (56 chapters) serves as a connecting link between the preceding and the following in the history of translation of *Hong Lou Meng*. It is a pity that it has not attracted much attention

in the academic circles. A contrastive study of the chapter titles with other three full English versions is made from the four dimensions of stylistic layouts , refining words and phrases , euphemism , allusion , hoping to present Joly's translation style of the chapter titles more completely.

Key words: H. B. Joly; *Hong Lou Meng*; chapter titles; English translations

On the Literary Argument Triggered by Two Anonymous Articles: from the Event of the "Two-Man Action of Writing Letters" to the Event of "Review of JIN Yong and LIANG Yusheng" by WANG Zonghui P. 61

At the beginning of the rise of the new literature of May 4th Movement , it did not immediately take the leading position in the literary world. At that time , popular literature represented by the Mandarin Duck and Butterfly School was still the major. In order to support the literary revolution and fight for the right of literary discourse , the anonymous "Two-man Action of Writing Letters Event" emerged. After nearly half a century , the anonymous event of "Review of JIN Yong and LIANG Yusheng" echoed the metaphorical theme of the former. From the background of the two literary arguments which took place in different context , they seem to lack a common narrative discourse , but they are just different in form and actually the essence is the same. The arguments still focus on how to define or write popular literature.

Key words: the two-man action of writing letters; review of JIN Yong and LANG Yusheng; popular literature; discourse right

Analysis Effectiveness on the Third "Three-year Action Plan for Preschool Education" of Kindergarten Teacher Construction: Taking N District of Chongqing as an Example by XIE Mengxue , DU Weiwei P. 75

Teacher construction is the key to ensure the quality of preschool education development. Based on the data of kindergarten teacher construction in N district of Chongqing from 2016 to 2019 , this paper analyzes the achievements of the third "three-year action plan for preschool education" in Chongqing from four aspects: teacher allocation , team structure , welfare treatment and professional quality. It is found that the welfare of kindergarten teachers and the teacher-child ratio both increase , the overall quality of teachers has also improved year by year , and the overall construction of teachers has shown a good trend of development. But at the same time , there are some problems , such as the shortage of teachers in private kindergartens , the serious loss of young teachers , the low proportion of male teachers , and the continuous improving needs of teachers' quality. It is suggested to support the private kindergarten teacher construction in the implementation of preschool education action plan , building a learning community of private and public kindergarten teachers , innovating and introducing male education resources , building a welfare guarantee mechanism for kindergarten teachers , so as to guarantee kindergarten teachers to work with certificates from the system.

Key words: preschool education; action plan; kindergarten; teaching staff

On the Integration of Socialist Core Values into School Education: Research Progress , Realistic Dilemma and Future Trend by TIAN Zhenhua , LI Fangfang P. 97

School education is the main channel to cultivate and form socialist core values. Based on the theory of root , this paper carried on the qualitative analysis by the literature statistics tool of Nvivo11.0. It is found that the theoretical research of socialist core values integrated into school education is constantly rich and expanding , and it is also facing the practical difficulties of insufficient theoretical research and single acquisition mode of students. Therefore , in the new era , on the socialist core values into school education , it is necessary to expand the scope and depth of the theoretical research , integrate the education strategic methods , innovate the education management mechanism , and construct the evaluation and monitoring system. It is the deepening path and future trend of the socialist core values integrated into school education.

Key words: socialist core values; school education; management concept; cultivation path