## The Diglossic Culture of Premodern China and the Paradigm of Translation

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- Three moments in the history of translation in imperial China:
  - Period of assimilation of Buddhism, late Han to Tang (3rd-8th c. AD)
  - 2. Jesuits' mission, late Ming to the reign of Qianlong (17th-18th c.)
  - 3. Contacts with the West (since mid-9th c.)

- As a matter of fact—and this is a situation much at variance with Christian Europe—the number of Chinese having direct access to the original languages of Buddhism was close to nil, the knowledge of those languages being restricted, apart from monks of foreign origins, to an extremely limited number of Chinese monks having travelled in the west (even then, to what degree, is more often than not to be questioned).
  - Martin, François. 2010. "Buddhism and Literature." In Early Chinese Religion, Part Two: The Period of Division (220-589 AD), v. 2, 892

- La technique de traduction d'œuvres occidentales en chinois était beaucoup plus simple que celle des traductions d'œuvres indiennes aux Ve-VIIIe siècles... Pour les œuvres d'origine missionnaire, il semble que la traduction orale ait été suivie d'une mise en forme en langue écrite et que les lettrés aient joué un rôle essentiel dans cette mise en forme et dans le polissage final (run 潤).
  - \* Gernet, Jacques, China and the Christian Impact, Fr. 1st. ed., 1982, Chine et Christianisme: Action et Réaction, 68

- \* The need for accurate renderings of Sanskrit or Pali sounds in Chinese favored the development of linguistic consciousness and made literati aware of the fact that Chinese was a tonal language, which they certainly had felt before, but had not yet conceptualized.
  - Martin, François. 2010. "Buddhism and Literature." In Early Chinese Religion, Part Two: The Period of Division (220-589 AD), v. 2, 937

- \* On the other hand, as aristocrat-poets regularly attended religious services, the hearing of sutras chanted according to the Indian rules of diction, with a sharp differentiation between long and short syllables, made them conscious of the rich possibilities of sound oppositions in poetry and gave them the idea of looking for similar oppositions in the tonal system... Tonal prosody is an important legacy of Buddhism to Chinese poetry... The new trends, which were eventually to produce the famous "new style" (xinti shi 新體詩) of Tang poetry...
  - \* Martin, François. 2010. "Buddhism and Literature." In Early Chinese Religion, Part Two: The Period of Division (220-589 AD), v. 2, 937
- \* Shen Yueh and his followers, under the influence of the Sanskrit theory of poetic defects, invented tonal prosody between 488 and 550 in an attempt to reproduce, in Chinese, the same euphonic effect achieved by meter in Sanskrit.
  - Mair, Victor H., and Tsu-Lin Mei. 1991. "The Sanskrit Origins of Recent Style Prosody", 462

- It appears that the vast translation movement that took place in China forces us to consider this phenomenon as a deep transformation, not just a transfer of philosophical and religious ideas and constructs. Indeed, deep within the process of translation another, less-apparent process is unfolding – the transfer of grammatical categories longpresent in the source language, but which the target language had never before felt the necessity to express in a systematic fashion. The systematization of expressing foreign grammatical categories led slowly but surely to changes in the very way that speakers of the target language comprehended the world.
  - Robert, Jean-Noël. 2014. "Translate Scripture and Change the World – How Translation Transformed a Language, a World-View, a Text: An Example from East Asia",29

\* Elman, Benjamin A., ed. 2014. Rethinking East Asian Languages, Vernaculars, and Literacies, 1000-1919.

- Gutt, Ernst-August. 2004. "Translation as Interlingual Interpretive Use."
- Newmark, Peter. 1981. Approaches to Translation.
- Newmark, Peter. 1999. "Taking a Stand on Mary Snell-Hornby."

- \* Toury's definition is likely to exclude many intralingual (or intersemiotic) translations, not because of his three postulates, which themselves rely on open concepts, namely source text, transfer and intertextual relationship, but because of two necessary conditions; to constitute a translation a transfer process must have taken place between two languages/cultures and most importantly the resulting product must be assumed to be a translation by people in general. In my view neither of these two requirements are necessary conditions for a document/ product to constitute a translation and they would effectively exclude all intralingual translation
  - Zethsen, Karen Korning. 2009. "Intralingual Translation: An Attempt at Description", 799
    - ♣ → Toury, Gideon. 1985. "A Rationale for Descriptive Translation Studies."
    - ♣ → Toury, Gideon. 1995. Descriptive Translation Studies and Beyond.

- \* The meaning of any linguistic sign is its translation into some further, alternative sign.
  - Jakobson, Roman. 1959. "On Linguistic Aspects of Translation", 114

- Three kinds of translation or ways of interpreting a verbal sign:
  - ❖ 1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
  - \* 2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
  - 3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems.
    - Jakobson, Roman. 1959. "On Linguistic Aspects of Translation", 114

- \* The act of interpretation, though important as a way of bridging linguistic distance, also... became subject to marginalization, both as an area of knowledge and as a historical phenomenon... Though elite writing seldom describes the discrimination of interpreters explicitly, we may infer... the inferior position of linguistic knowledge vis-à-vis classical learning.
  - Wang, Sixiang. 2014. "The Sounds of Our Country: Interpreters, Linguistic Knowledge, and the Politics of Language in Early Chosŏn Korea", 76

\* Ma Zuyi 马祖毅. Zhongguo fanyi tongshi 中国翻译通史. (A General History of Translation in China). 5 vols. Wuhan: Hubei jiaoyu chubanshe, 2006.

- The empirical nature of translation simply has to do with the fact that translation is a bilingual process conditioned and constrained by the linguistic and cultural coding systems of the source and the target text... Such a process makes translation differ from monolingual speech production and perception, such as reading and creative writing using one language only.
  - Luo, Xuanmin, and Yuanjian He, ed. 2009. Translating China. Topics in Translation, 2

In many speech communities two or more varieties of the same language are used by some speakers under different conditions.

\* H vs./ L

high low varieties of language

- One of the most important features of diglossia is the specialization of function for H and L. In one set of situations only H is appropriate and in another only L, with the two sets overlapping only very slightly.
- The most familiar example [of] standard language and regional dialect
  - Ferguson, Charles A. 1959. "Diglossia."

- \* wenyan 文言 / baihua 白話
- \* su 俗, tongsu 通俗 / wen 文

"vulgar",
"communicating
with the vulgar"

"literary" »,

"written"

speech

\* Diglossia typically persists at least several centuries, and evidence in some cases seems to show that it can last well over a thousand years. The communicative tensions which arise in the diglossia situation may be resolved by the use of relatively uncodified, unstable, intermediate forms of the language, ..., and repeated borrowing of vocabulary items from H to L.

- Diglossia is likely to come into being when the following three conditions hold in a given speech community: (1) There is a sizable body of literature in a language closely related to (or even identical with) the natural language of the community, and this literature embodies, wether as source (e.g., divine revelation) or reinforcement, some of the fundamental values of the community. (2) Literacy in the community is limited to a small elite. (3) A suitable period of time, of the order of several centuries, passes from the establishment of (1) and (2).
- \* ... Diglossia seems to be accepted and not regarded as a 'problem' by the community in which it is in force.
  - Ferguson, Charles A. 1959. "Diglossia."

\* Chinese should be cited because it probably represents diglossia on the largest scale of any attested instance.

- Indeed the complementary roles served by the literary and vernacular languages in pre-modern China are in many ways typical of the roles of H and L languages in classic diglossia.
  - Li, Chris Wen-chao. 2015. "Diglossia." In Encyclopedia of Chinese Language and Linguistics.

- With regard to the origins of the H language, which in many traditions consist of archaisms frozen by social conventions, Literary Chinese likewise traces its roots to canonical writings of the Warring States (403–255 b.c.) period, after which time writers continued to model their prose on this early language while the spoken language underwent independent development.
  - Li, Chris Wen-chao. 2015. "Diglossia." In Encyclopedia of Chinese Language and Linguistics.

\* Furthermore, in diglossia the H language is "a written variety which is the mother tongue of nobody" (Coulmas, Florian. 1987. "What Writing Can Do to Language: Some Preliminary Remarks", 117)—a designation that applies fittingly to Literary Chinese, which is learned in school by a small elite and is never used for daily conversation by any speech community (Snow, Don. 2010. "Hong Kong and Modern Diglossia", 160).

Li, Chris Wen-chao. 2015. "Diglossia." In Encyclopedia of Chinese Language and Linguistics.

 Perpetuation of the H language is helped along by its high social prestige, together with restricted access to the more formal situations for which H is appropriate—normally the reserve of the educationally privileged (Hudson, Alan. 2002. "Outline of a Theory of Diglossia", 5–6), resulting in H becoming part of a tradition of restricted literacy in a speech community that is overwhelmingly illiterate (Walters, Keith. 1996. "Diglossia, Linguistic Variation, and Language Change in Arabic", 161–162). Such is the case in China, where mastery of the literary language, while viewed by the populace as a road to power and glory via success in the imperial examinations, nevertheless was beyond the reach of the uneducated masses, and hence restricted to elite circles (Snow, Don. 2010. "Hong Kong and Modern Diglossia", 161).

\* Li, Chris Wen-chao. 2015. "Diglossia." In Encyclopedia of Chinese Language and Linguistics.

\* Dunhuang wenxue 敦煌文學

Tang period (618-907)

- \* sujiang 俗講 Vernacular preaching
- genres of literature:
  - \* sufu 俗賦 Rhapsodies in vernacular (verse)
  - ❖ bianwen 變文 "Transformation texts"(prose and/or verse)

- "Vernacular sinitic"
  - Mair, Victor H. 1994. "Buddhism and the Rise of the Written Vernacular in East Asia: The Making of National Languages", 62
- Fluid frontier between literary—classical—and vernacular Chinese
  - \* Shang, Wei. 2014. "Writing and Speech: Rethinking the Issue of Vernaculars in Early Modern China", 257

- (Vernacular elements) still contain a significant proportion of Literary Sinitic elements.
- \* (This) is probably due to the nature of the sinographic script... rather inamical to a full representation of any Vernacular Sinitic language.
- "Textualization" of the vernacular.
  - Mair, Victor H. 1994. "Buddhism and the Rise of the Written Vernacular in East Asia: The Making of National Languages", 62
- \* (Written genres in China) were hardly free of the influence of classical genres and styles.
  - Shang, Wei. 2014. "Writing and Speech: Rethinking the Issue of Vernaculars in Early Modern China", 273

The careful study of the mixed, intermediate forms [of H & L varieties], often in wider use (than the) 'pure' dialects or standard languages.

- \* ya雅 / su俗
- refined / vulgar

"Hierogloss" / "Laogloss"

\*  $\rightarrow \lambda \alpha \acute{o}\varsigma$ , "common people", "crowd" (root of "lay", "laity")

Robert, Jean-Noël. 2006. "Hieroglossia: A Proposal."

❖ By this I mean the sum of relations that develop between a language perceived as a central or founding element in a given culture area (this language being the hierogloss) and a language or languages that are perceived as being dependent, not historically or linguistically, but ontologically or theologically, on that hierogloss. Within a hieroglossic relationship, the language perceived as dependent, often called the "vulgar tongue" or "vernacular" (or, as I will call it, "laogloss"), is clearly considered not to be self-sufficient. The "vulgar tongue" will either supply its vocabulary, be it abstract, religious, or philosophic, by borrowing massively from the hierogloss, content with simply adapting the foreign terms to its own phonetic system; or it will undertake, through the work of the clergy and literati, the much more subtle and deep task of reconstructing its own vocabulary, reorientating its conceptual links on the basis of the hierogloss and attempting to reestablish within its own frame the mental association of the model tongue. New associations of ideas may develop within the langloss, but these will be understood as enriching and concretizing the potentialities of the hierogloss. This new phenomenon within the laogloss will thus be considered an exegesis of the hieroglossic original, but not a true innovation. Such a hieroglossic relationship seems to obtain in all the religious and cultural areas of Eurasia.

\* Robert, Jean-Noël. 2006. "Hieroglossia: A Proposal", 26

- \*經書著其理,史傳述其事(...)。村夫稚子、里婦估兒(...) 以道聽途說為學問:而通俗演義一種遂足以佐經書史傳之 窮。
- \* Classics put the principles into light, historical monographies and biographies narrate the facts (...). The villagers and the young people, the town women and the merchants (...) draw their knowledge from street gossips and road hearsay: thus the species of dramatized romances in vernacular, which are meant to provide for the insufficiencies of the Classics and historical monographies.
  - \* Feng Menglong 馮夢龍 (1574-1646), "Preface" to the Penetrating Words to Caution the World 警世通言序

❖ yulu 語錄 "the recorded sayings" or "conversations"

\* aka

\* yulei 語類 "the recorded sayings", or "conversations", "arranged topically"

- \* Zhuzi yulei 朱子語類, The recorded sayings of Master Zhu, arranged topically
- \* Zhu Xi 朱熹 (1130-1200)

- \* zhe 這
- \* shenme 什麼
- \* ta 他
- \* ge 個
- \* di 底
- \* liao 了, guo 過
- \* de 得
- \* jiang 將.....
- disyllabic words:
  - ◆ nanchu 難處 ("difficult point")
  - \* yichu 疑處 ("questionable point")...

- \* 聖人是經歷見得許多,所以寫在冊上與人看。......蓋天 下義理只有一個是與非而已。是便是是,非便是非。
- \* The Sage has gone through plenty of experiences, and this is why they have been written in books for all to see. ..... As a matter of fact, under Heaven, there is only one standard of what is ethically right and wrong. Right is right, and wrong is wrong.
  - \* Zhuzi yulei 朱子語類

- \* Gardner, Daniel K. 1990. Learning to Be a Sage: Selections from the Conversations of Master Chu, Arranged Topically.
- \* ——. 1991. "Modes of Thinking and Modes of Discourse in the Sung: Some Thoughts on the Yü-Lu ('Recorded Conversations') Texts."
- \* ——. 2003. Zhu Xi's Reading of the Analects: Canon, Commentary, and the Classical Tradition.
- \* Kallgren, Gerty. 1958. Studies in Sung Time Colloquial Chinese as Revealed in Chu Hi's Ts'üanshu.
- \* Hymes, Robert. 2006. "Getting the Words Right: Speech, Vernacular Language, and Classical Language in Song Neo-Confucian 'Records of Words.'"

Vetrov, Viatcheslav. 2011. "Zhu Xi's Sayings in Search of an Author: The Vernacular as a Philosophical Lieu de Mémoire."

- \* It is significant that Zhu Xi relates ethical correctness with a strong belief in the power of the word, with a full conviction that the verbal medium is able to correspond to the moral principle and to express it.
  - Vetrov, Viatcheslav. 2011. "Zhu Xi's Sayings in Search of an Author: The Vernacular as a Philosophical Lieu de Mémoire."

- \* 聖人之言坦易明白, 因言以明道。
- The words of the Sage are open and easy to understand.
- ❖ common characters 尋常底字
  - \* Zhuzi yulei 朱子語類

- \* 聖人教人,大概只是說孝弟忠信日用常行底話。
- \* When the Sage instructed people, generally speaking he was talking about things of everyday concern, about filial piety, brotherly relations, loyalty and truthfulness.
- \* 不惟念得正文,要自家暗地以俗語解得,方是。
- It is not enough to read the text of the Classics and the commentaries. Understanding them is possible <u>only if</u> <u>you are able to explain them</u> in your mind, <u>using the</u> <u>vernacular language</u>.
  - \* Zhuzi yulei 朱子語類

\* zhengming 正名 "correct denominations", "correct wording"

New associations of ideas may develop within the laogloss, but these will be understood as enriching and concretizing the potentialities of the hierogloss.

Robert, Jean-Noël. 2006. "Hieroglossia: A Proposal", 26

\* Wang Yangming 王陽明 (1472-1529)

\* Sanguo yanyi 三國演義, The Romance of the Three kingdoms

\* yanyi 演義:

- \* "explanation", "elaboration", "development" (yan 演)
- ❖ of the "meaning" (yi 義)

- \* Chunqiu yanyi 春秋衍義, An Explanation of the Spring and Autumn Annals, by Wang Yan 王炎 (1137-1218)
- ❖ Daxue yanyi 大學衍義, An Explanation of the Great Learning, by Zhen Dexiu 真德秀 (1178-1235)
- \* Du lü yanyi 杜律演義, An Explanation of the Verse of Du Fu, by Zhang Xing 張性 (13th-14th c.)
- \* Shi yanyi 詩演義, An Explanation of the Odes, by Liang Yin 梁寅 (14th c.)
- ❖ Gujin Lienü zhuan yanyi 古今列女傳演義, An Explanation of the Biographies of Exemplary Women, Past and Present (1668)

\* .....

\* Barbara Bisetto, University of Milan Bicocca

\* huaben 話本, novellas (late Ming to early Qing, 16th-17th c.)

❖ → sources in classical language:

- Classics
- Official history
- \* biji 筆記, "notebook literature"
- \* chuanqi 傳奇, "transmission of the strange": fantastic stories (mainly Tang, 618-907)

- 1. Quotation from the source text into the target text
- 2. Translation, adaptation and amplification from classical Chinese to classical Chinese
- 3. Translation from classical Chinese into vernacular
- 4. Free amplification from the source in classical Chinese into vernacular

1.	Quotation from the source text int	o the target text

- \* Constant Words to Awaken the World 醒世恒言 (1627) by Feng Menglong 馮夢龍 (1574-1646)
- \* Chapter 23: "The Unbridled Lust and Untimely Death of Prince Hailing" 金海陵縱慾亡身
  - ♣ Hailing Wang 海陵王, Prince of Hailing, Jin 金 (Jurchen) dynasty, 1115–1234
- \* Jin Shi 金史, History of the Jin Dynasty
  - ◆ "Target text" = Novella

話說金廢帝海陵王 [...] 字元功,遼王宗斡第二子也。為人善飾詐,慓急,多猜忌,殘忍任數。年十八,以宗室子為奉國將軍,赴梁王宗弼軍前任使,梁王以為行軍萬戶,遷驃騎上將軍。

The story goes that Prince Hailing, the Deposed Emperor, [...] styled Yuangong, was the second son of Zonggan the Prince of Liao. As for his character, he was an artful dissembler and manipulator, he was impulsive, deeply suspicious, and capable of limitless cruelty. At age eighteen, since he was a scion of the imperial family, he was appointed Supporter General of the State, serving in the army under Zongbi, the Prince of Liang. Zongbi promoted him to Campaign Commander of Ten Thousand. From that position he rose to Senior Adjutant of the Cavalry.

# Source text, chap. x

廢帝海陵[...],字元功 [...],遼王宗幹第二子也。母大氏。天輔六年壬寅 歲生。天眷三年,年十八,以宗室子為奉國上將軍,赴梁王宗弼軍前任使,以為行軍萬戶,遷驃騎上將軍。皇統四年,加龍虎衞上將軍,為中京留守,遷光祿大夫。為人僄急,多猜忌,殘忍任數。

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廢帝海陵[...],字元功 [...],遼王宗幹第二子也。母大氏。天輔六年壬寅 歲生。天眷三年,年十八,以宗室子為奉國上將軍,赴梁王宗弼軍前任使,以為行軍萬戶,遷驃騎上將軍。皇統四年,加龍虎衞上將軍,為中京留守,遷光祿大夫。為人僄急,多猜忌,殘忍任數。

# Source text, chap. y

2. Translation, adaptation and amplification from classical Chinese to classical Chinese

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逞欲無厭

He indulged insatiably in his own desires.

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3	Translation from classical Chinese into vernacular
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- \* Luminous Words to Instruct the World 喻世明言 (1620) by Feng Menglong 馮夢龍 (1574-1646)
- \* Chapter 1: "Jiang Xingge Reencounters the Pearl-Sewn Shirt" 蔣興哥重會珍珠衫

### Source text

- \* History of love 情史, by Feng Menglong 馮夢龍 (1574-1646), chap. 16
  - \* quoting: Collectanea of Nine-Flutes 九籥集, by Song Maocheng 宋懋澄 (1569~ca. 1620), chap. 11

只見一個飛蛾在燈上旋轉,婆子便把扇來一撲,故意撲滅了燈,叫聲:「阿呀!老身自去點個燈來。」

At this moment a flying moth came fluttering around the lamp; the old woman gave it a flick with her fan, intentionally putting it out, and exclaiming: "Aya! I am going outside to light a lamp."

### Source text

適有飛蛾來火上, 媼佯以扇撲之, 燈滅, 偽啟門點燈。

At this moment a flying moth came near the flame; the old woman intentionally gave it a flick with her fan, putting it out, and then pretending to open the door in order to light a lamp.

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只見一個飛蛾在燈上旋轉,婆子便把扇來一撲,故意撲滅了燈,叫聲:「阿呀!老身自去點個燈來。」

At this moment a flying moth came fluttering around the lamp; the old woman gave it a flick with her fan, intentionally putting it out, and exclaiming: "Aya! I am going outside to light a lamp."

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4. Free amplification from the source in classical Chinese into vernacular

#### Source text

貴妃定哥,姓唐括氏。有容色。崇義節度使鳥帶之妻。海陵舊嘗有私,侍婢貴哥與知 之。烏帶在鎮,每遇元會生辰,使家奴葛魯、葛溫詣闕上壽,定哥亦使貴哥候問海陵及兩宮太后起居。海陵因貴哥傳語定哥曰: 「自古天子亦有兩后者,能殺汝夫以從我乎。」 貴哥歸, 具以海陵言告定哥。定哥曰: 「少時醜惡,事已可恥。今兒女已成立,豈可為此。」海陵聞 之,使謂定哥: 「汝不忍殺汝夫,我將族滅汝家。」定哥大恐,乃以子烏荅補為辭,曰: 「彼常侍 其父,不得便。」海陵即召烏荅補為符寶祗候。定哥曰: 「事不可止矣。」因烏帶醉酒,令葛 溫、葛魯縊殺烏帶,天德四年七月也。海陵聞烏帶死,詐為哀傷。已葬烏帶,即納定哥宮中 為娘子。貞元元年,封為貴妃,大愛幸,許以為后。每同輦遊瑤池,諸妃步從之。海陵嬖寵 愈多,定哥希得見。一日獨居樓上,海陵與他妃同輦從樓下過,定哥望見,號呼求去,詛罵 海陵,海陵陽為不聞而去。

定哥自其夫時,與家奴閻乞兒通,嘗以衣服遺乞兒。及為貴妃,乞兒以妃家舊人,給事本位。定哥既怨海陵疏己,欲復與乞兒通。有比丘尼三人出入宮中,定哥使比丘尼向乞兒 索所遺衣服以調之。乞兒識其意,笑曰:「妃今日富貴忘我耶。」定哥欲以計納乞兒宮中,恐 閻者索之,乃令侍兒以大篋盛褻衣其中,遣人載之入宮。閻者索之,見篋中皆褻衣,固已悔 懼。定哥使人詰責閻者曰:「我,天子妃。親體之衣,爾故翫視,何也?我且奏之。」閻者惶 恐曰:「死罪。請後不敢。」定哥乃使人以篋盛乞兒載入宮中,閻者果不敢復索。乞兒入宮 十餘日,使衣婦人衣,雜諸宮婢,抵暮遣出。貴哥以告海陵。定哥縊死,乞兒及比丘尼三人皆伏誅。封貴哥莘國夫人。

初,海陵既使定哥殺其夫烏帶,使小底藥師奴傳旨定哥,告以納之之意。藥師奴知定 哥與閻乞兒有姦,定哥以奴婢十八口賂藥師奴使無言與乞兒私事。定哥敗,杖藥師奴百五 十。先是,藥師奴嘗盜玉帶當死,海陵釋其罪,逐去。及遷中都,復召為小底。及藥師 奴既 以匿定哥姦事被杖,後與祕書監文俱與靈壽縣主有姦,文杖二百除名,藥師奴當斬。海陵 欲杖之,謂近臣曰:「藥師奴於朕有功,再杖之即死矣。」丞相李睹等執奏藥師奴於法不可 恕,遂伏誅。海陵以葛溫、葛魯為護衞,葛溫累官常安縣令,葛魯累官襄 城縣令,大定初,皆 除名。

麗妃石哥者,定哥之妹,祕書監文之妻也。海陵私之,欲納宮中。乃使文庶母按都瓜 主文家。海陵謂按都瓜曰:「必出而婦,不然我將別有所行。」按都瓜以語文,文難之。按都 瓜曰:「上謂別有所行,是欲殺汝也。豈以一妻殺其身乎。」文不得已,與石哥相 持慟哭而 訣。是時,海陵遷都至中京,遣石哥至中都,俱納之。海陵召文至便殿,使石哥穢談戲文以 為笑。定哥死,遣石哥出宫。不數日復召入,封為修容。貞元三年,進昭儀。正隆元年,進 封柔妃。二年,進麗妃。

栄養節度使烏帶之妻定哥,姓唐姓氏,眼横秋木、如月殿與娥、眉插春山,似瑞池玉女,說不盡的風流萬種。窈窕千般。海疫在汴京時,偶於離子下應見定等美貌,不覺魄散魂飛,癡呆了半晌,自想道:「世上如何有這等一個美婦人,倒落在別人手裡,豈不可惜。」便暗暗著人打聽是誰家宅眷。探事人回覆:「是節度使烏帶之妻,極是好幾月有情趣的人,只是沒人近得他。他家中侍婢極多,止有一個賞哥是他得意丫鬟,常時使用的。這賞哥也有幾分姿色。

海陵就思量一個計策,差人去尋著烏帶家中時常走動的一個女待詔,叫他到家裡來,與自己篦了個頭,實他十兩銀子。這女侍詔遊:「在悉老爺吩咐,若可戲的,小婦人盡心竭力去散就是,怎敢望這許多實賜?」海陵笑道:「你不肯收我銀子,就是不肯善我盡心竭力敵了。你若肯為我做事,日後我還有複舉你處。」女侍詔道:「不知要婦人做恁麼事?」海陵 道:「大街南百高門樓內,是烏帶節度使衝內麼?」女侍詔道:「是節度使術。」海陵道:「國你常常在他家中篦頭,果然否?」女侍詔道:「他夫人與侍婢,俱用小婦人篦頭。」海陵道:「他家中有一個丫襲叫做貴哥,你認得否?」女侍詔道:「這個是夫人得意的侍婢,與小婦人種歷,與小婦人種歷,以

海胺道:「我有資環一雙、珠釧一對,央你轉送與貴哥,就是我送與他的。你肯拿去麼?」女侍詔道:「象便小婦人拿去,只是老爺與他既非進觀,又非近鄰,平壽不相識,平白地送這許多東西與他。倘他細細盤同時,叫小婦人如何答應?」海胺道:「你就得有理,難道教他齋受謎不成?我說與你聽,須要替我用心委曲,不可亂事。」女侍詔道:「吩咐得明白,婦人自有處置。」海胺道:「我兩日前在簾子下看見他夫人立在那裡,十分美貌可愛,只是無緣與他相會。打聽得他家,只有你在裡面走動。夫人也只數喜貴哥一人。故此賞你銀子,央你轉送這些東西與他,要他在夫人跟前通一個信兒,引我進去,博他夫人一肯思愛。」女侍韶道:「偷寒送暖,大是難事,況且他夫人有些古怪完搭,婦人如何去做得?」海陵怒道:「你這老瘦婆,敢說三個不去麼?我目下就斷送你這老豬狗!」

只這一句,嚇得女悖語毛髮都豎了。抖做一關道:「婦人不說不去,只說這件事。必须容疑款、性急不得。怎麼老爺敢養是極懷字。」海院道:「李田今也不惱你了。只果你在一個月內,要風成這事。不可十分怠髮。」女侍詔連走壁、跑到家中,第計了一夜,沒法入職,只得早早起來,就在完單,或門連見賣爭。費哥問道:「今日有何事?來得愁早?」女侍詔道:「李也今也不惱你了。只果你在一個月內,要風成這事。不可十分怠髮。」女侍詔道:「李也今也不惱你了。只果你在一個月內,要風成這事。不可十分怠髮。」女侍詔道:「李也今也不惱你了。只果你在一個月內,要風成這事。不可十分怠髮。」女侍詔道:「李也不惱你了。只果你在一番」」女侍詔道:「我知今也不懂你是一番」」女侍詔道:「我见说鬼質殺的來西,我便免得起。若說這一部多年,與我我沒有,就是我夫人一時間也拿不相來,只好看看罷。」又道:「待我拿去果夫」聽一應,也讓得世間有這數好首飾。」

女待韶道: 「且慢著!我有句話與你說個明白,拿去不運。」貴哥道: 「有話盡說,不必隱瞞。」女侍韶道: 「我承你日常看顧,感恩不盡。今日有句不識進退的話,說與你聽,你不要怪我。」貴哥道: 「你定婆子說話真個風了!我從幼兒 來在府中,再不曾出門去,又不曾與慈人相熟,為何有人送這幾千冊銀子的首飾與我。想是那個要夾人做前程,你婆子在外邊,指著我老爺的名頭,說騙他這些首飾,今日露出馬腳,恐怕我老爺知道,你故此早來府中說這話騙我?」女侍韶道: 「若是這般說,我就該死了。你將耳朵來,我悄悄說與你聽。」貴哥道: 「這裡再沒有人來聽的,你輕輕說就是了。」

女侍韶道: 「這實環珠釧,不是別人送你的,是那遮王宗幹第二世子,現做當朝右丞,領行臺尚書省事完顏迪古老爺,央我送來與你的。」貴哥笑道: 「那完顏老爺不是那白白澤泽、沒髭鬚的傻官兒麼?」女侍韶道: 「正是那俊俏後生官兒。」貴哥道: 「這到希奇了! 他雖然與我老爺往來,不遇是人情體面上走動,既非府中族分親戚,又非遇家兄弟,並不曾有杯酌往來。若說起我,一面也不曾相見,他如何肯送我這許多首飾?」 女侍韶道: 「說來果忒希奇,忒好笑!我若不說,便不是受人之托,終人之事:我若輕輕說出來,連你也吃一個大驚。」貴哥笑道: 「果是恁麼事情? 你須說個明白。」

女侍韶才定了嘴总,低了聲音,附著貴哥耳朵說道:「數日前,完顏右丞在街上過,恰好你家夫人立在簾子下面,被他瞧見了。他思量要與你夫人會一會兒,沒倒進身的路頭。打聽得只有你在夫人眼前說得一句話,故此央我幸這實環珠鯛送與你,要你做個針兒將線引,你說希奇也不希奇,好笑也不好笑!」

費哥道:「無煙蜘棘在除溝洞裡指望天鵝肉吃。 忒差做夢了!夫人好不兜搭性手!侍婢們維敢在他跟前道個不字,莫線跟生面不熟的人要見他。就是我老爺與他做了這幾年夫妻,他若不歡喜時,等周不許他近身。 怎麼完颜右系微這個大春夢來!」女侍韶道:「依外這較說,大事能不得的。 是像完颜右系微這個大春夢來!」女侍韶道:「你長老人家,積年做馬尚六的主子,又不是少年總 婦,不曾經滅神的,又不是如生兒,為向這麼性急? 人事須從長部 去。 三思而行。世上哪裡有一機撥倒井的道理?」女侍韶道:「不是我性急,体說的話,沒有一些兒口風,教我如何去回覆石系。 不如送還了他這兩件首飾,倒得安靜。」貴哥道:「說便是這較減,且把這環側百在我這裡,待我慢慢地看觀倒万便時節,凝抹一個消息回話你。 若有得一線的門路,我便將這物件送了夫人。你對右承說,另拿兩件送我何如?」女侍韶道:「這個使得。只是你須要小心在意,緊急緊破,不可丟得冰洋了。 現場所三日逐步計劃首為, 長年月回覆石系。 認

貴哥便把這東西,放在自己箱內,躊躇算計,不敢提起。一夕晚,月明如晝,玉字無塵。定哥獨自一個坐在那軒廊下,倚著欄杆看月。貴哥也上前去,站在那裡,細細地雕他的面離。果是生得有沉魚落雁之容,閉月羞花之貌。只是眉目之間,覺道有些不快活的意思。便精酸他的心事八九分,淡淡的說道:「夫人獨自一個看月,也覺得淒涼,何不接老爺進來,杯酒交數,同坐一看,更熱悶有趣。」定哥戴眉,答道:「從來說道人月雙清。我獨自坐在月下,雖是孤零,還不辜負了這好月。若接這腌臜獨物來,舉杯邀月,可不被嫦娥連我也笑得俗了!」貴哥道:「夫人在上,小妮子聚思接舉,卻不曉得怎麼樣的人叫做趣人,怎麼樣的叫做俗人?」定哥笑道:「你是也不曉得,我說與你聽。日後練一個知趣的才嫁他,若要這一個是格人。我前世裡不曾救修得,如今嫁了這個獨物,那眼稍裡看得他上!倒不如自家看看月,倒還有些趣。」貴哥道:「小妮子不知事,敢問夫人,比如小妮子,不幸嫁了倒俗丈夫,還好再尋個趣丈夫麼?」定哥哈第一笑了一聲道:「這就子倒說得有趣!世上婦人只有一個丈夫,那有兩個的理?這就是偷情,不正氣的勾當了。」貴哥道:「小妮子來聽人說有偷情之事,原來不是親丈夫就叫偷情了。」定哥道:「正是!你他日嫁了丈夫莫要偷情。」

貴哥苦笑說道:「若是夫人包得小妮子嫁得個離丈夫,又去偷甚麼情!倘或像夫人今日,限前人不中意,常常計不快活吃,不如肯地裡另尋一個清雅文物,知輕減重的,與他領她往來,也聽得人道之樂。終不然人生一世,草生一秋,就只管這般問昏昏過日子不成?那見得那正氣不愉情的故事了節婦,名標青史?」定哥半新不語,方才道:「妮子禁口,勿得胡言!恐有人聽得,不當穩便。」貴哥道:「一府之中,老爺是主父,夫人是主母,再無以次做得主的人。老爺又趁常不在府中。夫人就真個有些小做作,誰人故說個不字!況且說話之間,何足為慮。」定哥對著月色,嘆了一口氣,欲言還止。貴哥又道:「小妮子是夫人心酸之人,夫人有甚心話,不要痛我。」定哥道:「你方才所言,我非不知。只是我如今好似蔥中之鳥,就有此心,眼前也沒一個中得我意的人,小妮子便做個紅娘,替夫人傳清應束,怎麼夫人說沒人敢去?」定哥又迷迷的笑一聲,不答應他。貴哥轉身就走。定哥叫性她道:「你在哪裡去? 英哥起。你在那样人能,这你是你不答應,心下著了忙麼?我不是你意,只笑你這個小妮子。說話倒風得有應。」貴哥道:「小妮子是大說沒人敢去?」食哥在戶種。」貴哥道:「小娘子早間拾得一样實具,藏故在戶裡,要去拿來與夫人議一讀賣」」是哥道:「多麼實具?哪裡在得來的?我又不是讓實的三叔公」」貴哥也不同言,忙忙的走回房中,拿了實環來網,遞與定哥,道:「夫人,這兩件首飾,好做得人家的聘禮樂了」是哥拿在手種有了一回道:「這東西哪裡來的?果是好得緊,隨你恁麼人家下轉,也沒這等好首節落塞。除事是鬼親國威、賴耳公使人家,才拿得這樣東西出來。你這妮子如何有在身邊?實質的說與我聽。」貴哥道:「不敢職夫人說,這是一個人央著女待詔,來我你裡做媒,先行來的聘禮。」定哥美道:「你也不說另說女,也不說姑娘小叔。他說的媒達不遠千里,近只在目前。」定哥道:「難道女待詔來替你做媒?」貴哥道:「你是不是你說,」定哥道:「雖直女待詔來替你做媒?」貴哥道:「你也不說另說女,也不說姑娘小叔。他說的媒達不遠千里,近只在目前。」定哥道:「雖近女待詔來替你做媒?」貴哥道:「小娘子不知了。」

了,以定是有那個人兒看上了我家夫人,你思量做圆馬百六,你害扯扯拽拽,排佈這個大套子了。那女侍韶瘦出,你不須發懷,我不過是趁口取笑你,難道你這般決別索性的姐姐,身邊就肯添倒影人兒。」小妮子道:「你這頭蛇。 我是天生天化。 辦者尼巴頭便動的,那個和你這麼要取業!」那女侍韶道:「好姐姐,你不須發懷,我不過是趁口取笑你,難道你這般決別索性的姐姐,身邊就肯添倒影人兒。」小妮子道:「你這頭蛇。 其餘失去,不存在此刻鄉!那你自衛上不養的自這一個。怎麼教我就去了。你且把夫人平日的性格放浪免题。我是明面相,同聲相,指看相、麻衣相、達麼相、一下輕軟知道他的心事了。」小妮子道:「你這般說,眼睛待要,兒我夫人。正色治家。 嚴肅待要,兒我夫人。正色治家。 嚴肅待要,兒我夫人。正色治家。 嚴肅待要,兒我自一一些笑容也是没有的,誰敢在他眼前把身子刺立立兒?」那女侍韶道:「牙供物為某人來,被你拍自這一個。怎麼教我就去了。你且把夫人平日的性格放浪免题。我是明面相,同聲相,獨有相、麻衣相、達麼相,一些笑容也是没有的,誰敢不舍那沒好了一樣。 我是我人人。正色治家。 嚴肅待要,兒我有一一些笑容也是没有的,誰敢不告題之說,就是明面不不如此說話?」却不可此說話?」地言:「你都就得好!如如哈哈,不要惹他,驗兒我是,一門就肯。」」定可正可著一日茶,如果我自己,一個人沒要要,我是可不是不知他!」我們不可以不知意,我是不可以不知。我們不可以不可以他們不要一個人人身的時本,也去取了一樣,我們不可以不知。」我們不可以不知。我們不可以不知。我們不可以不知,你不消性之一頭身不受用,就們了一大人頭手,只說一定一定一道:「且故來,那時便選了,反可道:「五人人中日為何不考去。」與可道:「不是小學不多會,老爺常不在家,夫人,每日為一個人,我人妻上了,那時便選了,」竟可说:「我們不要不好性人,」完可道:「你們你就一要好了,我们不是不要你看!」我可道:「不是小學不多言,老爺常不在家,夫人獨用一個人類是读你,那不得夫人的腳。待這標她人來若夫人將一般,也強如冬天用湯婆子,更天用竹夫人,」定可道:「你們不要。」我可道:「不是小學不多言,老爺常不在家,夫人與看一個個人類是沒不好,我們不要你們一樣,我們不要你們們一樣,我們不要你們們一樣,我們不要你們們一樣,我們不要你們一樣,我們不要你們一樣,我們不要你們就一一個人類是沒不可以不要你們一樣,我們們們們一樣,我們就就們們一樣,我們不要你們一樣,我們不要你們們一樣,我們不要你們一樣,我們不可以就們一樣就們們就們一樣,我們不要你們一樣,我們一個一個是沒來,我們一個一個人類是你們不要,但那你一樣不好你們一樣那麼一個一個人們們一來。」是可道:「我們不要那么一個一個一樣,我們不可以就們一樣的我們一樣的一樣,我們不可以就們一樣的一樣,我們不可以就們一樣一樣,我們不可以就們一樣一樣,我們不可以就們不可以就就不得在婆?」我可道:「你就話我們來可好家!」我可道:「你就話我們來了一樣一樣,我們就們就可以我們一樣,我們就不可以就們一樣就就們一樣一樣,我們就們們一樣,我們就們一樣,我們就們一樣一樣,我們就們們一樣,我們就們一樣一樣,我們就們們一樣,我們就們一樣,我們們一樣,我們就們們一樣,我們就們一樣,我們就們一樣,我們就們一樣就們一樣的一樣,我們們一樣就們一樣,我們

女侍韶將著他兩個的頭道:「好個不聰明的老爺、杯兒就在嘴上、好酒就在嘴裡。你兩個香噴噴、美甜甜吧一個嘴,就是合卺杯了。」海稜道:「果是小生呆蠢,見不到此。」便接著賣哥,要與他敵嘴。那貴哥扭頭捏頸,不肯順從。被海稜無便拖住,左接右湊。貴哥憐不遇,只得做了個肥嘴。海稜就用出那水糖的工夫,順極吹吹,多時還不放縣。女侍韶笑道:「好姐姐、酒便少吃些,莫要食杯吃醉了,撒酒風。」海稜便照女侍韶肩胛上拍一下道:「老皮喽。一味胡言,全不理論正事。」三個人說 說道道,走到定哥房中。只見他爆瞬煌,杯盤顯列,珍羞單傷,水熔兼降。恰便似:會親見德,男男女女門新放:慶喜芳筵,色色乾穀堆美品。海疫近前下拜,定哥懷江答德。分寶主坐下。女侍韶坐在傍邊,左斟右勸,黄哥捧著酒壺、立在椅子背 後,看他們們情門也,是得臉上,熟了又冷,冷了又熱。均莫酒至半醋,女侍韶道:「散娘夜短,寂寞更長,早結同心,英教錯過。」便收拾過酒館几案,拽上了門關,自和貴哥去睡了。他兩個預歸羅帳,各逞風流。解和輕寡,如此不是 後,看他們情情可以來。

是這個乞兒。所以要和你計較一個長便。」貴哥道:「不是這個乞兒,卻是那個乞兒?」定哥道:「是家中的問乞兒。」貴哥道:「若是闆乞兒衛漱了夫人,一發好懲治的了。夫人自己不耐煩打他,也不消送官府,只待老爺回來,著著實實的打他處百,趕逐他應了府門,就夠了,有恁麼長便輕便要計較的?」 定哥附著貴哥的耳朵道:「不是這般說話。數目前我被闆乞兒強姦了,不好對別倒說得,只等你回來,和你商議一個長便。」貴哥笑道:「府中規矩,從來不許男子擅入中堂,便是那人來,也有個女侍詔做來頭,小蛇子做彈力,才走得進來,這狗才怎的敢閱進雜房,強姦夫人?真是夫人受虧了。這狗才的膽,不知是怎麼樣大的。但不知他是日間闖來的,是夜間闖來的?」定哥的臉,紅了又白,白了又紅、羞慚滿面道:「不瞞你說,是夜裡進來的。」貴哥笑道:「賴夫人說來,是和姦,不是強姦 了。不要說乞兒有罪,連夫人也有個罪了。」定哥道:「我睡著在床上,不知他怎地走將進來把我騙了。」貴哥笑道:「這狗才倒是個啄木鳥。」定哥也笑道:「她怎的是個啄木鳥。」定哥也笑道:「如此姐姐,你又來取笑。我實實

又使人對定可說道: 「汝不忍殺汝夫,我將族滅汝家。」定司大恐,乃以于乌答褚為辭,說: 「彼常侍其父,無黥可乘。」海陵即召乌答褚為符實祗侯。定司與貴哥商議道: 「事不可止矣。」因烏帶酒醉,令家奴葛鲁、點盡縊殺烏帶。時天德三年七月也。 烏帶死,海陵偽為哀解,以他原來之。使外成薬師如漢方可並遊逐池,諸妃步從之。國名兒以以京辭人,母弟侍本位。後海陵孽幸愈多,定哥希得見。一日,獨居懷上,海陵與他妃问章從懷下過。定可望見,號呼求去,誰因海按。 海陵僅為不同而去。定帝老後無難,欲便與身後是,乃使此氏的自乞弟告诉改秦取以異之。冬民美工矣。 東西衛衛而去,定帝老後無難,欲便與身後是,乃使此氏的自乞弟告诉改秦取以異之。冬民美工矣。

#### Source text

貴妃定哥,姓唐括氏。有容色。崇義節度使烏帶之妻。海陵舊嘗有私,侍婢貴哥與知 之。烏帶在鎮,每遇元會生辰,使家奴葛魯、葛溫詣闕上壽,定哥亦使貴哥候問海陵及兩宮太后起居。海陵因貴哥傳語定哥曰:「自古天子亦有兩后者,能殺汝夫以從我乎。」 貴哥歸, 具以海陵言告定哥。定哥曰:「少時醜惡,事已可恥。今兒女已成立,豈可為此。」海陵聞 之,使謂定哥:「汝不忍殺汝夫,我將族滅汝家。」定哥大恐,乃以子烏荅補為辭,曰:「彼常侍 其父,不得便。」海陵即召烏荅補為符寶祗候。定哥曰: 「事不可止矣。」因烏帶醉酒,令葛 溫、葛魯縊殺烏帶,天德四年七月也。海陵聞烏帶死,詐為哀傷。已葬烏帶,即納定哥宮中 為娘子。貞元元年,封為貴妃,大愛幸,許以為后。每同輦遊瑤池,諸妃步從之。海陵嬖寵 愈多,定哥希得見。一日獨居樓上,海陵與他妃同輦從樓下過,定哥望見,號呼求去,詛罵 海陵,海陵陽為不聞而去。

定哥自其夫時,與家奴閻乞兒通,嘗以衣服遺乞兒。及為貴妃,乞兒以妃家舊人,給事 本位。定哥既怨海陵疏己,欲復與乞兒通。有比丘尼三人出入宫中,定哥使比丘尼向乞兒 索所遺衣服以調之。乞兒識其意,笑曰: 「妃今日富貴忘我耶。」定哥欲以計納乞兒 宫中,恐 閽者索之,乃令侍兒以大篋盛褻衣其中,遣人載之入宫。閽者索之,見篋中皆褻衣,固已悔 懼。定哥使人詰責閽者曰: 「我,天子妃。親體之衣,爾故翫視,何也?我且奏之。」閽者惶 恐曰: 「死罪。請後不敢。」定哥乃使人以篋盛乞兒載入宫中, 閻者果不敢復索。乞兒入宫 十餘日,使衣婦人衣,雜諸宫婢,抵暮遣出。貴哥以告海陵。定哥縊死,乞兒及比丘尼三人皆伏誅。封貴哥莘國夫人。

初,海陵既使定哥殺其夫烏帶,使小底藥師奴傳旨定哥,告以納之之意。藥師奴知定 哥與閻乞兒有姦,定哥以奴婢十八口賂藥師奴使無言與乞兒私事。定哥敗,杖藥師奴百五 十。先是,藥師奴嘗盜玉帶當死,海陵釋其罪,逐去。及遷中都,復召為小底。及藥師奴既 以匿定哥姦事被杖,後與祕書監文俱與靈壽縣主有姦,文杖二百除名,藥師奴當斬。海陵 欲杖之,謂近臣曰:「藥師奴於朕有功,再杖之即死矣。」丞相李睹等執奏藥師奴於法不可 恕,遂伏誅。海陵以葛溫、葛魯為護衞,葛溫累官常安縣令,葛魯累官襄 財民人,共党初,民於及

麗妃石哥者,定哥之妹,祕書監文之妻也。海陵私之,欲納宮中。乃使文庶母按都瓜 主文家。海陵謂按都瓜曰:「必出而婦,不然我將別有所行。」按都瓜以語文,文難之。按都 瓜曰:「上謂別有所行,是欲殺汝也。豈以一妻殺其身乎。」文不得已,與石哥相 持慟哭而 訣。是時,海陵遷都至中京,遺石哥至中都,俱納之。海陵召文至便殿,使石哥穢談戲文以 為笑。定哥死,遣石哥出宮。不數日復召入,封為修容。貞元三年,進昭儀。正隆元年,進 封柔妃。二年,進麗妃。

崇義節度使鳥帶之妻定哥,姓唐妹氏、眼梗秋木、如月殿蜘蟟,眉插春山、似瑶池玉女、說不盡的風流萬種,窈窕千般。海陵在汴京時。偶於龍子下應見定哥美貌,不要槐散魂飛,癡呆了半晌,自想道:「世上如何有這等一個美婦人」傳落在別人手裡,豈不可惜,」便暗暗著人打聽是誰家宅眷,探事人回覆:「是節度使鳥帶之妻、極是好風月有情趣的人,只是沒人近得他。他家中侍婢種多,止有一個賞哥是他得意丫鬟,常時使用的。這貴哥也有幾分姿色。」

海陵就思量一個計策,差人去尋著烏帶家中時常走動的一個女待詔,叫他到家裡來,與自己龍了個頭,賞他十兩銀子。這女待詔遊:「在憑老爺吩咐,若可做的,小婦人盡心竭力去做就是,怎敢望這許多賞嗎?」海陵笑道:「你不肯收我銀子,就是不昔春我盡心竭力做了。你若肯為我做事,日後我還有複舉你處。」女待詔道:「不知要婦人做恁麼事?」海陵 道:「大街南首為門樓內,是烏帶節度使衝內麼?」女待詔遊:「他家中有一個丫鬟叫做貴哥,你認得否?」女待詔道:「他家中有一個丫鬟叫做貴哥,你認得否?」女待詔道:「他家中有一個丫鬟叫做貴哥,你認得否?」女待詔道:「這個是夫人得意的侍蜂,與小婦人種題,」海陵道:「她家中有一個丫鬟叫做貴哥,你認得否?」女待詔道:「這個是夫人得意的侍蜂,與小婦人種題,」海陵道:「她家中有一個丫鬟叫做貴哥,你認得否?」女待詔道:「這個是夫人得意的侍蜂,與小婦人種題,」

海陵道:「夫人心性何如?」女侍韶道:「英非與衝內女使們是親眷往來,老爺認得他麼?」海陵也說:「來是,当來也說:「莫非與衝內女使們是親眷往來,老爺認得他麼?」海陵道:「不是。」女侍韶道:「莫非與看內女使們是親眷往來,老爺認得他麼?」海陵也說:「不是。」女侍韶道:「莫非原是衝內打發出去的人?」海陵道:「他不是。」女侍韶道:「既然一些沒相干,要小婦人去對他說恁麼話?」

海胺道:「我有寶環一雙、珠釧一對、央你轉送與貴哥,說是我送與他的。你肯拿主際?」女待韶道:「象便小婦人拿去,只是無線與他相會。打聽得他家,只有你在裡面走 動。夫人也只歡喜貴哥一人。故此貴你親子,央你轉送這些東西與他。要他在夫人與前通一個信兒,引我進去,博他夫人一官思愛。」女待韶道:「象便小婦人拿去,只是無線與他相會。打聽得他家,只有你在裡面走 動。夫人也只歡喜貴哥一人。故此貴你親子,央你轉送這些東西與他,要他在夫人與前通一個信兒,引我進去,博他夫人一官思愛。」女待韶道:「偷寒送暖,大是離事,況且他夫人有些古怪完搭,婦人如何去戲得?」再胺怒道:「你這老虔婆,敢說三個不去麼?我目下就斷送你這老豬狗!」 只這一句,嚇得女待詔毛髮都豎了,抖散一圈道:「婦人不說不去,只說這件事,必須從容緩款,性急不得。怎麼老爺就發起懷來?」海胺道:「我如今也不惱你了。只限你在一個月內,要圓成這事,不可十分怠緩。」女待韶道:「有一個親眷,為些小官事,有兩件好首飾,托我來府中變責些賴兩,是以早來。」貴

,以直一切,縣侍女付請七安命並1,升限一面郎:「鄭人小祝小女子、光成近行學,必須從谷級承、任立不傳作之母。」又付請追:「有一間報係,為些小目學,不用下力自弊,北次州中堂理些規用,走以十來。」以 審道:「首都心理學,我用得的解學,女侍部道:「正是你問題的解字」。黄帝祖、正是你問題的解字,一致言語。「我與此一雙章環故在桌子上,那環上是四顆祖母錄織嵌的,果然握目開光,世所罕見。貴哥一見,滿心數喜,便說:「他要多少銀子?」女侍認道:「他要一千冊一雙。」貴哥都舌道:「我只說幾貫錢的東西,我便兌得起。若說道 許多銀子,英說我沒有,就是我夫人一時間也拿不出來,只好看看罷。」又道:「待我拿去與夫人騰一騰,也識得世間有這般好首飾。」

女侍韶道:「且慢著!我有句話與你說側明白,拿去不遲。」貴哥道:「有話盡說,不必隱瞞。」女侍韶道:「我承你日常看顧,感恩不盡。今日有句不識進退的話,說與你聽,你不要怪我。」費哥道:「你今日想是風了。你在府中走動多年,那一日不設幾句話,怎的今日說話我數怪你、惱你不成?你說!你說!」女侍韶道:「這環兒是一個人央我送你的,不要你的銀子。還有一變珠鯛在此。」達忙向腰間摸出珠鰂,放在桌子上。貴哥見了,笑道:「你這婆子說話真個風了!我從幼兒來在府中,再不曾出門去,又不曾與恁人相熟,為何有人送這幾千兩銀子的首飾與我?想是那個要央人做前程,你婆子在外邊,指著我老爺的名頭,說騙他這些首飾,今日露出「禪子及在一般,我就談死了。你將耳朵來,我悄悄說與你聽。」貴哥道:「這裡再沒有人來聽的,你輕輕說就是了。」

女传韶道:「這實環珠釧,不是別人送你的,是那違王宗幹第二世子,現做當朝右丞,領行臺尚書省事完領迪古老爺,央我送來與你的。」貴哥笑道:「那完颜老爺不是那白白浮澤、沒髭鬍的複官兒麼?」女侍韶道:「正是那俊俏後生官兒。」貴哥道:「這到希奇了!他雖然與我老爺往來,不遇是人情體面上走動,既非府中族分觀藏,又非邇家兄弟,並不曾有杯酌往來。若說起我,一面也不曾相見,他如何肯送我這許多首飾?」

女侍韶道:「說來果忒希奇,忒好笑!我若不說,便不是受人之托,終人之事:我若輕輕說出來,達你也吃一個大驚。」貴哥笑道:「果是恁麼事情? 你須說個明白。」

女待韶才定了嘴息、低了聲音,附著貴哥耳朵說道:「數日前,完顏石丞在街上過,恰好你家夫人立在雇子下面,被他應見了。他思量要與你夫人會一會兒,沒個進身的路頭。打聽得只有你在夫人眼前說得一句話,故此央我拿這資環珠測送與你,要你做個針兒將線引。你說希奇也不希奇,好笑也不好笑!」 貴哥道:「癩蝦蟆線在陰溝洞裡指望天賴內吃,忒差做夢了!夫人好不兜搭性子!侍脾門誰敢在他跟前遺個不字? 英說眼生面不熟的人要見他,就是我爺與她做了這幾年夫妻,他若不歡喜時,等閒不許他近身。怎麼完顏石丞做這個大春夢來!」女待溜道:「依从這戲說,大事成不得了。我依先拿這環劃送還了他,兩下撒開,省得他來絮聒。」那貴哥口裡雕是這戲回覆,恰看了這兩雙好環劑,有些脈黃地黑,心下不刻拾得還他,便對女待溜道:「你是老人家,積年做馬泊六的主子,又不是少年媳

婦,不曾經識事的,又不是頭生兒,為何這般性急?凡事須從長計較,三思而行。世上哪裡有一類縮側井的道理?」女待韶道:「這個使得,只是你須要小心在意,聚差聚散,不可丢得冰洋了。 我過用三日敞來討倒消息,好去回覆石丞。」說學、叫聲莊映去了。

貴哥便把這東西,放在自己稍內,跳踏幹計,不敢提起。一夕晚,月明如晝,玉字無應。定哥獨自一個坐在那軒席下,倚著欄杆看月。貴哥也上前去,站在那裡,细細地應他的面應。果是生得有沉魚落雕之容,同月素花之貌。只是眉目之間,覺還有些不快活的意思。便精酸他的心事八九分,淡淡的說道:「夫人獨自一個看月,也覺得淒涼,何不接卷能進來,杯酒交數,同學一看,更熱悶有趣。」定哥戴眉,答道:「從来設道人月雙清。我獨自坐在月下,雖是孤零,還不辜負了這好月。若接這晚費獨物來,舉杯邀月,可不被嫁嫁連老他使笑得俗了!」貴哥道:「夫人在上,小妮子望是接舉,卻不聽得之麼樣的人叫做變人,怎麼樣的叫做能人了」定哥了道:「你是也不晓得,表說與於哪。日後接一個知趣的才像他,若遇著那樣俗物,事可一世沒有老么,不要被他污辱了身子。」貴哥道:「那人生得清疾歷,侧慮脫灑,傷雅文墨,讓重知輕,這便是極人。那人生得清極不完,這便是極人。那人生得清極不可,如自家看看月,倒還有些趣。」貴哥道:「小娘子至失情極所鄙狠,粗测蠢恶,取惜討斯,關鍵不濟,這便是俗人。我前世裡不曾故修得,如今嫁了這個獨物,那眼稍裡看得他上!倒不如自家看看月,例還有些趣。」貴哥道:「小娘子不知事,故問夫人、此如小娘子,不幸嫁了個俗丈夫。漢子師母的一笑了一聲道:「這就子可說我看懂,」吳哥道:「小娘子不知事,故問夫人因子,你是你是你人自己,我们不敢。我们是不是你他自己我不是你人自己,我们不敢。我们是不是你人的人,我们不敢。不要不是我人也得小鬼子你得倒睡丈夫,又去像甚麼情,倘成像夫人今日,眼前人不敢。我一点我们是她,我他就是一样,我们是这些一样,你是不是一样,我们就是一样,不能够了,这哥说:「一府之中,老爺是主父,夫人是主母,拜無以欢做得主的人。老爺又趁常不在府中。夫人就真個有

貴哥道:「使女們如何有福消受运件? 只除是天上仙姬、瑤遊玉女,像得夫人追較人物,才有福受用他。」定哥笑道:「據你這般說,我如今另尋一個頭路去做新媳婦,作興女侍詔戲園媒人,你這親子做個從嫁雇。」貴哥跪在她上道:「若得夫人作成女待湖,小妮子情顯從嫁夫人。」定哥 柳眉倒豎,星眼圓睜,勃然怒道:「我是二品夫人,不是小戶人家、孤端嫠婦,他怎敢小親我,把這樣沒根蒂的話,來便落我!明日對老爺說,著人去拿他來,拷打他一番,也出這一口氣。」貴哥道:「不說不笑,不打不叫。」只怕小妮子說出來,夫人又笑又叫。」定哥一向是喜歡貴哥的。大凡有事發怒,見了貴哥,就解散了,何况他今日自家的言語唐突,怎肯與他計較,故此順口說道:「你說我聽。」那一腔怒氣直走到爪哇 國去了。貴哥道:「幾日前頭有一個尚書右丞,打從俺府門首絕過,聽見夫人立在鄉子下面,生得婚姨美艷,如毛嬌、養養一般。他那一點魂靈見就掉在夫人身上。歸家去,整整依昏迷痴想了兩日,再不得湊巧是遇見夫人。因此,上托這女侍詔送這兩件首飾與夫人,求夫人再見一面。夫人若肯看賴他,便再在鄉子下與他一見,也好收他這兩件環倒。況這個右丞,就是那完施油古,好不生得聽後灑落,極是有福分的官兒!算來夫人也曾瞧見他來?」

女侍韶將著他兩個的頭道:「好個不聰明的老爺、杯兒就在嘴上、好酒就在嘴裡。你兩個香噴噴、美甜甜吧一個嘴,就是合卺杯了。」海稜道:「果是小生呆蠢,見不到此。」便接著賣哥,要與他敵嘴。那貴哥扭頭捏頸,不肯順從。被海稜無便拖住,左接右湊。貴哥憐不遇,只得做了個肥嘴。海稜就用出那水糖的工夫,順極吹吹,多時還不放縣。女侍韶笑道:「好姐姐、酒便少吃些,莫要食杯吃醉了,撒酒風。」海稜便照女侍韶肩胛上拍一下道:「老皮喽。一味胡言,全不理論正事。」三個人說 說道道,走到定哥房中。只見他爆瞬煌,杯盤顯列,珍羞單傷,水熔兼降。恰便似:會親見德,男男女女門新放:慶喜芳筵,色色乾穀堆美品。海疫近前下拜,定哥懷江答德。分寶主坐下。女侍韶坐在傍邊,左斟右勸,黄哥捧著酒壺、立在椅子背 後,看他們們情門也,是得臉上,熟了又冷,冷了又熱。均莫酒至半醋,女侍韶道:「散娘夜短,寂寞更長,早結同心,英教錯過。」便收拾過酒館几案,拽上了門關,自和貴哥去睡了。他兩個預歸羅帳,各逞風流。解和輕寡,如此不是 後,看他們情情可以來。

和倒约有兩個更次、還像雞膠一般、不肯放開。兩個狂得無度、方才合眼安息。那女待詔也解射的睡著不醒。只有責哥一個聽他門一會,又走起來晚他門一會,又走起來晚他門一會,耳間目擊,這許多每弄的光景,弄得沒情沒绪,輾轉無聊,眼也合不上。看看護樓上鐘鳴漏盡,畫角高吹,貴哥只得五前叫道:「雞豬鸡臭,請早起身,以圓再會。」海陵從魂夢中爬起來,披衣就走。定哥也披了衣服,要送海陵。海陵叫他將息,不要他起來。定哥吩咐貴哥:「好好送爺出去,你就進來。」貴哥便拿了燈,悄悄地一重熏開了門送海陵。海皮不養幾,見剛邊一間廂房淨滿滿沒有人,便捷往貴哥求歡,貴哥道:「夫人處是疑心重的,我進去得遅,他立不怪。」海陵道:「你是有功之人,夫人也要剛識你的,定不作破。」」頭說,一頭就被了貴哥走遊廂房。恰好有衛椅子一张客落壁,海陵就那椅子上,與貴哥行事。原來貴哥年紀只得十五六歲,島帶雖是看上他,幾番要偷接他,怕落定哥,不曾到手。他只唆見定哥與海陵這般思愛,只道怎地快樂,所以欣然相就。不道初時如此疼痛,連聲舌鏡。海陵亦愛情他,不敢恣意,卻又捨不得放弃,除弄多時,才出角門而去。卻說定哥見留哥送海陵去,許久不轉,是我是被一大,在衛門神等他。見他慢慢地轉來,便將身子影在黑地裡,聚他說些其話。只見他一路闡門,口裡喃喃的遊遊:「這樣事有於牙族,另來時,才出角門而去,卻說之那麼。

當時定哥雖對責哥說了這一番,心中卻不捨得斷絕乞兒,依先暗暗地趕著空兒幹事。只不敢通宵作樂。貴哥明知其事,也只做不知,不去參破他。婢中有個小底藥師奴也不對人說。乞兒常常來撩撥貴哥,要圓貴哥打做一家。貴哥只是不理他。一日,乞兒張著眼緒把貴哥一把摟住了要哽嘴,被貴哥罵道:「你這狗才,身上惹下了夜遅的罪兒,還不知死活,又來撩我。我說出來時,只怕你這狗才死無莽身之地。」那乞兒吃了這一場搶白,暗暗對定哥說,才絕了這個念頭,再不敢來読弄貴哥。後來海陵即了大位,烏帶置做崇義節度使。每遇元會生辰,使家奴葛鲁、葛温識剛上壽。定哥亦使貴哥候問兩官太后起居。海陵一見貴哥,就提起昔日的情意,因貴哥傳語定哥道:「自古天子亦有兩后者,能殺汝夫以從我,當以汝為后。」貴哥歸,具以海陵言告定哥。定哥笑道:「少時概惠事已可恥,今兒女已成立,豈可更為此事,以贻兒女羞?」蓋與問乞兒相得,不忍捨之也。海陵間其言,又使人對定哥說道:「故不忍殺汝夫,我將族滅汝家。」定哥大恐,乃以子島答補為辯,說:「彼常侍其父,無際可乘。」海陵即召島答補為符實祗侯。定哥與貴哥高議道:「事不可止矣。」因烏帶酒醉,令家奴葛魯、葛溫縊殺烏帶。時天德三年七月也。

烏帶死,海胺偽為哀傳,以禮厚葬之。使小底葉師奴傳旨定哥,告以執之之意。定哥將行,貴哥為從。小底葉師奴離之曰:「夫人行矣、闖乞兒何以為情?」定哥懼其進於海接也,以奴婢十八口略之,使無言與闖乞兒私事。定哥公良,海胺母與定哥同輸遊路池,諸妃步從之。闖乞兒以妃家舊人,得給侍本位。後海胺嬖幸愈多,定哥希得見。一日,獨居樓上,海胺與他妃同輦從樓下過。定哥望見,號呼求去,祖罵海胺。海胺伴為不聞而去。定哥益無聊賴,欲復與乞兒通,乃使比丘尼向乞兄索所遣衣服以調之。乞兒識其意,笑曰:「妃今日富貴忘我耶?」定哥欲以計納乞兒於宮中,惟恐閻者察其隱,乃先令侍兒以大寶盛衰衣其中,遣人载之入宫。國者索之,見篡中皆衰衣。鬩者已悔懼。定哥使人詰責閻者,曰:「我天子妃,魏體之衣,爾故玩視,何也?我且奏闖之。」鬩者惶懼,甘死罪,諸後不敢再視。定哥乃使尼以大寶盛乞兒載入宮中,閻者果不敢復素。乞兒入宮十餘日,定哥得恣情散謝,喜出望外。然樂不可極,不得已,使衣婦人衣,雜諸侍鄉,抵暮混出。貴哥閒其事,以告海胺。海陵乃缢死定哥,搜補乞兒及比丘尼,皆代誅。封貴尋孝闖夫人。小底藥師奴以匿定哥奸事,杖百五十,後亦賜死。

#### Source text

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貴妃定哥,姓唐括氏。有容色。崇義節度使烏帶之妻。海陵舊嘗有私,侍婢貴哥與知之。烏帶在鎮,每遇元會生辰,使家奴葛魯、葛溫詣闕上壽,定哥亦使貴哥候問海陵及兩宮太后起居。海陵因貴哥傳語定哥曰: 「自古天子亦有兩后者,能殺汝夫以從我乎。」 貴哥歸, 具以海陵言告定哥。定哥曰: 「少時醜惡,事已可恥。今兒女已成立,豈可為此。」海陵聞之,使謂定哥: 「汝不忍殺汝夫,我將族滅汝家。」定哥大恐,乃以子烏荅補為辭,曰: 「彼常侍 其父,不得便。」海陵即召烏荅補為符寶祗候。定哥曰: 「事不可止矣。」因烏帶醉酒,令葛 溫、葛魯縊殺烏帶,天德四年七月也。海陵聞烏帶死,詐為哀傷。已葬烏帶,即納定哥宮中 為娘子。貞元元年,封為貴妃,大愛幸,許以為后。每同輦遊瑤池,諸妃步從之。海陵嬖寵 愈多,定哥希得見。一日獨居樓上,海陵與他妃同輦從樓下過,定哥望見,號呼求去,詛罵 海陵,海陵陽為不聞而去。

定哥自其夫時,與家奴閻乞兒通,嘗以衣服遺乞兒。及為貴妃,乞兒以妃家舊人,給事 本位。定哥既怨海陵疏已,欲復與乞兒通。有比丘尼三人出入宮中,定哥使比丘尼向乞兒 索所遺衣服以調之。乞兒識其意,笑曰:「妃今日富貴忘我耶。」定哥欲以計納乞兒宮中,恐 閻者索之,乃令侍兒以大篋盛褻衣其中,遣人載之入宮。閻者索之,見篋中皆褻衣,固已悔 懼。定哥使人詰責閻者曰:「我,天子妃。親體之衣,爾故翫視,何也?我且奏之。」閻者惶 恐曰:「死罪。請後不敢。」定哥乃使人以篋盛乞兒載入宮中,閻者果不敢復索。乞兒入宮 十餘日,使衣婦人衣,雜諸宮婢,抵暮遣出。貴哥以告海陵。定哥縊死,乞兒及比丘尼三人皆伏誅。封貴哥莘國夫人。

初,海陵既使定哥殺其夫烏帶,使小底藥師奴傳旨定哥,告以納之之意。藥師奴知定 哥與閻乞兒有姦,定哥以奴婢十八口賂藥師奴使無言與乞兒私事。定哥敗,杖藥師奴百五 十。先是,藥師奴嘗盜玉帶當死,海陵釋其罪,逐去。及遷中都,復召為小底。及藥師 奴既 以匿定哥姦事被杖,後與祕書監文俱與靈壽縣主有姦,文杖二百除名,藥師奴當斬。海陵 欲杖之,謂近臣曰:「藥師奴於朕有功,再杖之即死矣。」丞相李睹等執奏藥師奴於法不可 恕,遂伏誅。海陵以葛溫、葛魯為護衞,葛溫累官常安縣令,葛魯累官襄

麗妃石哥者,定哥之妹,祕書監文之妻也。海陵私之,欲納宮中。乃使文庶母按都瓜 主文家。海陵謂按都瓜曰:「必出而婦,不然我將別有所行。」按都瓜以語文,文難之。按都 瓜曰:「上謂別有所行,是欲殺汝也。豈以一妻殺其身乎。」文不得已,與石哥相 持慟哭而 訣。是時,海陵遷都至中京,遺石哥至中都,俱納之。海陵召文至便殿,使石哥穢談戲文以 為笑。定哥死,遣石哥出宮。不數日復召入,封為修容。貞元三年,進昭儀。正隆元年,進 封柔妃。二年,進麗妃。

一日,乞兒張著眼錯把貴哥一把摟住了要唚嘴,被貴哥罵道:「你這狗才,身上惹下了凌遲的罪兒,還不知死活,又來撩我。我說出來時,只怕你這狗才死無葬身之地。」那乞兒吃了這一場搶白,暗暗對定哥說,才絕了這個念頭,再不敢來誂弄貴哥。

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後來海陵即了大位,烏帶還做崇義節度使。每遇元會生辰,使家奴葛魯、 葛溫詣闕上壽。定哥亦使貴哥候問兩宮太后起居。海陵一見貴哥,就想起 昔日的情意,因貴哥傳語定哥道:「自古天子亦有兩后者,能殺汝夫以從 我,當以汝為后。」

貴哥歸,具以海陵言告定哥。定哥笑道:「少時醜惡事已可恥,今兒女已成立,豈可更為此事,以貽兒女羞?」

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\* ... argues for the proper inclusion of intralingual translation on the grounds of its many similarities with interlingual translation, ... the differences between intralingual and interlingual translation (seeming) to be more a question of degree than of kind.

 Zethsen, Karen Korning. 2009. "Intralingual Translation: An Attempt at Description", 795

- \* 4 main influential factors in intralingual translation:
  - 1. Knowledge
  - \* 2. Time
  - \* 3. Culture
  - 4. Space
    - Zethsen, Karen Korning. 2009. "Intralingual Translation: An Attempt at Description", 805-807

1. Knowledge

Typical intralingual translations instigated by the parameter of knowledge (explanatory translations) are typically of the expert-to-layman kind.

> Zethsen, Karen Korning. 2009. "Intralingual Translation: An Attempt at Description"

昨日流鶯今日蟬,Yesterday orioles warbled, cicadas buzz today,

起來又是夕陽天。 You rise again from slumber as the sun begins to fall.

六龍飛轡長相窘, The sun's six dragons never fail to draw the day to close,

何忍乘危自著鞭。 Why apply your whip too, rushing them towards their goal?

這四句詩是唐朝司空圖所作。他說流光迅速,人壽無多,何苦貪戀色慾,自促其命。看來這還是勸化平人的。平人所有者,不過一身一家,就是好色貧淫,還只心有餘而力不足。

This quatrain was composed by the Tang poet Sikong Tu. What the poet is asking us is this: Given the speed of time and the brevity of life, why risk early death by overindulging in sexual pleasure? The poet clearly intends his counsel for the average man—the average man who has nothing beyond himself and his family, who even if he is lust prone must reconcile the luxury of his fantasies to the dearth of his means.

\* 2. Time

- The schematic model of translation is one in which a message from a source-language passes into a receptor-language via a transformational process. The barrier is the obvious fact that one language differs from the other [...] Exactly the same model—and this is what is rarely stressed—is operative within a single language. But here the barrier or distance between source and receptor is time.
  - \* Steiner, George. 1975. After Babel: Aspects of Language and Translation, 28

- ❖ bianwen 變文, "Transformation texts"
- \* Shunzi bian 舜子變, "Th Transformation text of Shun"
- \* 瞽叟打舜子,感得百鳥自鳴,慈鳥灑血不止。舜子是孝順之男,上界帝釋知委,化一老人,便往下界,來至 方便與舜,猶如不打相似。舜即歸來書堂裏,先念論語 孝經,後讀毛詩禮記。

\* 3. Culture

- \* Constant Words to Awaken the World 醒世恒言 (1627) by Feng Menglong 馮夢龍 (1574-1646)
- \* Chapter 2: "Three Devoted Brothers Win Honor by Yielding Family Property to One Another" 三孝廉讓產立高名
- \* 若依了今日事勢, 州縣考個童生, 還有几十封荐書, 若是舉孝廉時, 不知多少分上鑽刺, 依舊是富貴子弟鑽去了。孤寒的便有曾參之孝, 伯夷之廉, 休想揚名顯姓。 只是漢時法度甚妙, 但是舉過芋人孝廉, 其人若困然有才有德, 不拘資格, 驟熬升擢, 連舉主俱紀錄受賞; 若所舉不得其人, 后日或貪財坏法, 輕則罪黜, 重則抄沒, 連舉主一同受罪。那荐人的与所荐之人, 休戚相關, 不敢胡亂。所以公道大明, 朝班清肅。不在話下。

4. Space

\* It is suggested that the de facto degree of freedom is larger in intralingual translation than in most instances of translation proper. In addition, this may entail that there is also more room for interpretation, and perhaps even a certain degree of subjectivity, in intralingual translation.

 Zethsen, Karen Korning. 2009. "Intralingual Translation: An Attempt at Description", 809

- \* Shuihu zhuan 水滸傳, Water Margin (14th c.)
- \* Li Zhi 李贄 (1527-1602)

\* Lefevere, André. 1992. Translation, Rewriting, and the Manipulation of Literary Fame.

- Images of a writer, a work, a period, a genre, sometimes a whole literature. These images existed side by side with the realities they competed with, but the images always tended to reach more people than the corresponding realities did. Yet... the impact (of these images) has not often been studied... This is all the more strange since the power wielded by these images, and therefore by their makers, is enormous.
  - Lefevere, André. 1992. Translation, Rewriting, and the Manipulation of Literary Fame, 5

- \* ... Translation is the most obviously recognizable type of rewriting, and... it is potentially the most influential because it is able to project the image of an author and/or a (series of) work(s) in another culture.
  - \* Lefevere, André. 1992. Translation, Rewriting, and the Manipulation of Literary Fame, 8-9

\* Li Bai 李白 (701-762)

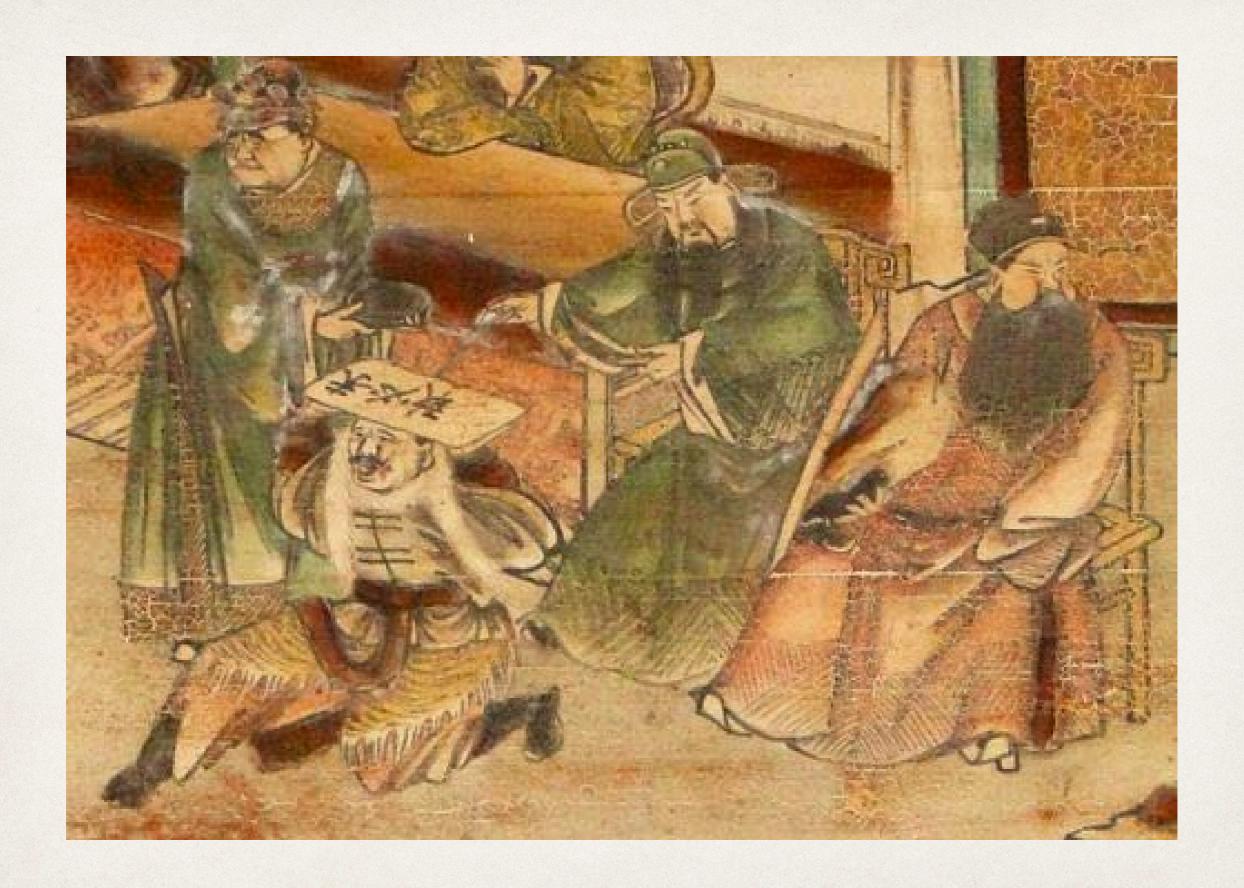
- \* Penetrating Words to Caution the World 警世通言 (1624), by Feng Menglong 馮夢龍 (1574-1646)
- \* Chap. 9: "Li Bai the Exiled Immortal Drafts in Drunkenness the Letter that Daunts the Barbarians" 李 謫仙醉草嚇蠻書

- 1. Youyang zazu 酉陽雜俎, Miscellaneous Morsels from Youyang, by Duan Chengshi, 段成式 (803?-863)
- 2. Benshi shi 本事詩, Poetic Compositions on Original Events, by Meng Qi 孟 棨 (fl. 841-886)
- 3. Tang zheyan 唐摭言, Selected Talks from the Tang, by Wang Dingbao 王定保 (870-940)
- 4. Jiu Tang shu 舊唐書, The Old Book of Tang, by Liu Xu 劉昫 (887-946)
- 5. Songchuang zalu 松牕雜錄, Records by the Pine Window, by Li Jun 李濬 (9th cent.)
- 6. Xin Tang shu 新唐書, The New Book of Tang, by Ouyang Xiu 歐陽修 (1007-1072)
- 7. Qingsuo gaoyi 青瑣高議, High

  Judgements at the Palace Gates, by
  Liu Fu 劉斧 (1040-after 1113)

- 8. Rongzhai suibi 容齋隨筆, Miscellaneous Notes from the Tolerant Studio, by Hong Mai 洪邁 (1123-1202)
- 9. Erlaotang zazhi 二老堂雜志,
  Miscellanea from the Hall of the Two
  Elders, by Zhou Bida 周必大
  (1126-1204)
- 10.Yeke congshu 野客叢書, Collectanea of a Hermit, by Wang Mao 王楙 (1151-1213)
- 11. Jiushi 酒史, History of Wine, by Feng Shihua 馮時化 (1526-1568)
- 12.Caihao ji 彩毫記, Records of Colourful Hair, chuanqi 傳奇 by Tu Long 屠隆 (1543-1605)
- 13.Guose tianxiang 國色天香, National Grace, Divine Fragrance, by Wu Jingsuo 吴敬所 (16th c.)









\* Kaske, Elisabeth. 2008. The Politics of Language in Chinese Education, 1895-1919.

In all the defining languages the speakers regard H as superior to L in a number of respects. Sometimes the feeling is so strong that H alone is regarded as real and L is reported 'not to exist'.

Ferguson, Charles A. 1959. "Diglossia."

## 謝謝! Thank you!

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