

The Diglossic Culture of Premodern China and the Paradigm of Translation

Rainier Lanselle

Ecole Pratique des Hautes Etudes, Paris

Research Center on East Asian Civilizations, Paris (crcao.fr)

rainier.lanselle@college-de-france.fr

“Current Trends in Translation & Intercultural Studies”

The Fourth Asia-Pacific Forum on Translation and Intercultural Studies, October 23-25, 2015, Durham University

- ❖ Three moments in the history of translation in imperial China:
 - ❖ 1. 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 long-present 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.

❖ Ferguson, Charles A. 1959. "Diglossia."

❖ 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.

❖ Ferguson, Charles A. 1959. "Diglossia."

- ❖ 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, whether 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.
 - ❖ Ferguson, Charles A. 1959. "Diglossia."

❖ 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 inimical 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.

❖ Ferguson, Charles A. 1959. "Diglossia."

❖ ya 雅 / su 俗

❖ refined / vulgar

❖ “Hierogloss” / “Laogloss”

❖ → λαός, “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 laogloss, 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'üianshu.*
- ❖ 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 only if you are able to explain them in your mind, using the vernacular language.

❖ *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 into 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
 - ❖ → “Source text” = historical source

Target text

話說金廢帝海陵王 [...] 字元功，遼王宗幹第二子也。為人善飾詐，慄急，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，加龍虎衛上將軍，為中京留守，遷光祿大夫。為人慄急，多猜忌，殘忍任數。

Source text, chap. y

海陵為人善飾詐。

Target text

話說金廢帝海陵王 [...] 字元功，遼王宗幹第二子也。為人善飾詐，慄急，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，加龍虎衛上將軍，為中京留守，遷光祿大夫。為人慄急，多猜忌，殘忍任數。

Source text, chap. y

海陵為人善飾詐。

Target text

話說金廢帝海陵王 [...] 字元功，遼王宗幹第二子也。為人善飾詐，慄急，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，加龍虎衛上將軍，為中京留守，遷光祿大夫。為人慄急，多猜忌，殘忍任數。

Source text, chap. y

海陵為人善飾詐。

Target text

話說金廢帝海陵王 [...] 字元功，遼王宗幹第二子也。為人善飾詐，慄急，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，加龍虎衛上將軍，為中京留守，遷光祿大夫。為人慄急，多猜忌，殘忍任數。

Source text, chap. y

海陵為人善飾詐。

Target text

話說金廢帝海陵王 [...] 字元功，遼王宗幹第二子也。為人善飾詐，慄急，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，加龍虎衛上將軍，為中京留守，遷光祿大夫。為人慄急，多猜忌，殘忍任數。

Source text, chap. y

海陵為人善飾詐。

Target text

話說金廢帝海陵王 [...] 字元功，遼王宗幹第二子也。為人善飾詐，慄急，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，加龍虎衛上將軍，為中京留守，遷光祿大夫。為人慄急，多猜忌，殘忍任數。

Source text, chap. y

海陵為人善飾詐。

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

Target text

且說海陵初為丞相，假意儉約。妾媵不過三數人。及踐大位，侈心頓萌，淫志蠱惑。自徒單皇后而下有大氏、蕭氏、耶律氏，俱以美色被寵。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。諸妃名號，共有十二位，昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。

So, the story goes, in his early days as Grand Councilor, Hailing made a show of frugality and restraint. He kept only three or so women in his household. After usurping the Throne, however, he suddenly developed a taste for luxury, and his lewd leanings poisoned and disordered him. Empress Tudan and the many women ranked below her—Lady Da, Lady Xiao, Lady Yelü—all received his affection on account of their beauty. He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts. An Imperial Consort bore one of twelve titles. First came Radiant Companion and Complete Beauty, between which there were nine levels. Then came Accomplished Damsel, Fair Lady and Talented Lady. Palace maidservants were the lowest. There were innumerable other women as well.

Source text

海陵為人善飾詐，初為宰相，妾媵不過三數人。及踐大位，逞欲無厭，後宮諸妃十二位，又有昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。初即位，封岐國妃徒單氏為惠妃，後為皇后。第二娘子大氏封貴妃，第三娘子蕭氏封昭容，耶律氏封修容。其後貴妃大氏進封惠妃，貞元元年，進封姝妃，正隆二年，進封元妃。昭容蕭氏，天德二年，特封淑妃，貞元二年，進封宸妃。修容耶律氏，天德四年，進昭媛，貞元元年，進昭儀，三年，進封麗妃。即位之初，後宮止此三人，尊卑之敘，等威之辨，若有可觀者。及其侈心既萌，淫肆蠱惑，不可復振矣。

Target text

且說海陵初為丞相，假意儉約。妾媵不過三數人。及踐大位，侈心頓萌，淫志蠱惑。自徒單皇后而下有大氏、蕭氏、耶律氏，俱以美色被寵。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。諸妃名號，共有十二位，昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。

So, the story goes, in his early days as Grand Councilor, Hailing made a show of frugality and restraint. He kept only three or so women in his household. After usurping the Throne, however, he suddenly developed a taste for luxury, and his lewd leanings poisoned and disordered him. Empress Tudan and the many women ranked below her—Lady Da, Lady Xiao, Lady Yelü—all received his affection on account of their beauty. He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts. An Imperial Consort bore one of twelve titles. First came Radiant Companion and Complete Beauty, between which there were nine levels. Then came Accomplished Damsel, Fair Lady and Talented Lady. Palace maidservants were the lowest. There were innumerable other women as well.

Source text

海陵為人善飾詐，初為宰相，妾媵不過三數人。及踐大位，逞欲無厭，後宮諸妃十二位，又有昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。初即位，封岐國妃徒單氏為惠妃，後為皇后。第二娘子大氏封貴妃，第三娘子蕭氏封昭容，耶律氏封修容。其後貴妃大氏進封惠妃，貞元元年，進封姝妃，正隆二年，進封元妃。昭容蕭氏，天德二年，特封淑妃，貞元二年，進封宸妃。修容耶律氏，天德四年，進昭媛，貞元元年，進昭儀，三年，進封麗妃。即位之初，後宮止此三人，尊卑之敘，等威之辨，若有可觀者。及其侈心既萌，淫肆蠱惑，不可復振矣。

Target text

且說海陵初為丞相，假意儉約。妾媵不過三數人。及踐大位，侈心頓萌，淫志蠱惑。自徒單皇后而下有大氏、蕭氏、耶律氏，俱以美色被寵。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。諸妃名號，共有十二位，昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。

So, the story goes, in his early days as Grand Councilor, Hailing made a show of frugality and restraint. He kept only three or so women in his household. After usurping the Throne, however, he suddenly developed a taste for luxury, and his lewd leanings poisoned and disordered him. Empress Tudan and the many women ranked below her—Lady Da, Lady Xiao, Lady Yelü—all received his affection on account of their beauty. He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts. An Imperial Consort bore one of twelve titles. First came Radiant Companion and Complete Beauty, between which there were nine levels. Then came Accomplished Damsel, Fair Lady and Talented Lady. Palace maidservants were the lowest. There were innumerable other women as well.

Source text

海陵為人善飾詐，初為宰相，妾媵不過三數人。及踐大位，逞欲無厭，後宮諸妃十二位，又有昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。初即位，封岐國妃徒單氏為惠妃，後為皇后。第二娘子大氏封貴妃，第三娘子蕭氏封昭容，耶律氏封修容。其後貴妃大氏進封惠妃，貞元元年，進封姝妃，正隆二年，進封元妃。昭容蕭氏，天德二年，特封淑妃，貞元二年，進封宸妃。修容耶律氏，天德四年，進昭媛，貞元元年，進昭儀，三年，進封麗妃。即位之初，後宮止此三人，尊卑之敘，等威之辨，若有可觀者。及其侈心既萌，淫肆蠱惑，不可復振矣。

Target text

且說海陵初為丞相，假意儉約。妾媵不過三數人。及踐大位，侈心頓萌，淫志蠱惑。自徒單皇后而下有大氏、蕭氏、耶律氏，俱以美色被寵。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。諸妃名號，共有十二位，昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。

So, the story goes, in his early days as Grand Councilor, Hailing made a show of frugality and restraint. He kept only three or so women in his household. After usurping the Throne, however, he suddenly developed a taste for luxury, and his lewd leanings poisoned and disordered him. Empress Tudan and the many women ranked below her—Lady Da, Lady Xiao, Lady Yelü—all received his affection on account of their beauty. He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts. An Imperial Consort bore one of twelve titles. First came Radiant Companion and Complete Beauty, between which there were nine levels. Then came Accomplished Damsel, Fair Lady and Talented Lady. Palace maidservants were the lowest. There were innumerable other women as well.

Source text

海陵為人善飾詐，初為宰相，妾媵不過三數人。及踐大位，逞欲無厭，後宮諸妃十二位，又有昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。初即位，封岐國妃徒單氏為惠妃，後為皇后。第二娘子大氏封貴妃，第三娘子蕭氏封昭容，耶律氏封修容。其後貴妃大氏進封惠妃，貞元元年，進封姝妃，正隆二年，進封元妃。昭容蕭氏，天德二年，特封淑妃，貞元二年，進封宸妃。修容耶律氏，天德四年，進昭媛，貞元元年，進昭儀，三年，進封麗妃。即位之初，後宮止此三人，尊卑之敘，等威之辨，若有可觀者。及其侈心既萌，淫肆蠱惑，不可復振矣。

Target text

且說海陵初為丞相，假意儉約。妾媵不過三數人。及踐大位，侈心頓萌，淫志蠱惑。自徒單皇后而下有大氏、蕭氏、耶律氏，俱以美色被寵。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。諸妃名號，共有十二位，昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。

So, the story goes, in his early days as Grand Councilor, Hailing made a show of frugality and restraint. He kept only three or so women in his household. After usurping the Throne, however, he suddenly developed a taste for luxury, and his lewd leanings poisoned and disordered him. Empress Tudan and the many women ranked below her—Lady Da, Lady Xiao, Lady Yelü—all received his affection on account of their beauty. He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts. An Imperial Consort bore one of twelve titles. First came Radiant Companion and Complete Beauty, between which there were nine levels. Then came Accomplished Damsel, Fair Lady and Talented Lady. Palace maidservants were the lowest. There were innumerable other women as well.

Source text

海陵為人善飾詐，初為宰相，妾媵不過三數人。及踐大位，逞欲無厭，後宮諸妃十二位，又有昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。初即位，封岐國妃徒單氏為惠妃，後為皇后。第二娘子大氏封貴妃，第三娘子蕭氏封昭容，耶律氏封修容。其後貴妃大氏進封惠妃，貞元元年，進封姝妃，正隆二年，進封元妃。昭容蕭氏，天德二年，特封淑妃，貞元二年，進封宸妃。修容耶律氏，天德四年，進昭媛，貞元元年，進昭儀，三年，進封麗妃。即位之初，後宮止此三人，尊卑之敘，等威之辨，若有可觀者。及其侈心既萌，淫肆蠱惑，不可復振矣。

Target text

。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。

He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts.

Source text

逞欲無厭

He indulged insatiably in his own desires.

Target text

且說海陵初為丞相，假意儉約。妾媵不過三數人。及踐大位，侈心頓萌，淫志蠱惑。自徒單皇后而下有大氏、蕭氏、耶律氏，俱以美色被寵。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。諸妃名號，共有十二位，昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。

So, the story goes, in his early days as Grand Councilor, Hailing made a show of frugality and restraint. He kept only three or so women in his household. After usurping the Throne, however, he suddenly developed a taste for luxury, and his lewd leanings poisoned and disordered him. Empress Tudan and the many women ranked below her—Lady Da, Lady Xiao, Lady Yelü—all received his affection on account of their beauty. He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts. An Imperial Consort bore one of twelve titles. First came Radiant Companion and Complete Beauty, between which there were nine levels. Then came Accomplished Damsel, Fair Lady and Talented Lady. Palace maidservants were the lowest. There were innumerable other women as well.

Source text

海陵為人善飾詐，初為宰相，妾媵不過三數人。及踐大位，逞欲無厭，後宮諸妃十二位，又有昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。初即位，封岐國妃徒單氏為惠妃，後為皇后。第二娘子大氏封貴妃，第三娘子蕭氏封昭容，耶律氏封修容。其後貴妃大氏進封惠妃，貞元元年，進封姝妃，正隆二年，進封元妃。昭容蕭氏，天德二年，特封淑妃，貞元二年，進封宸妃。修容耶律氏，天德四年，進昭媛，貞元元年，進昭儀，三年，進封麗妃。即位之初，後宮止此三人，尊卑之敘，等威之辨，若有可觀者。及其侈心既萌，淫肆蠱惑，不可復振矣。

Target text

且說海陵初為丞相，假意儉約。妾媵不過三數人。及踐大位，侈心頓萌，淫志蠱惑。自徒單皇后而下有大氏、蕭氏、耶律氏，俱以美色被寵。凡平日曾與淫者，悉召入內宮，列之妃位。又廣求美色，不論同姓、異姓，名分尊卑，及有夫無夫，但心中所好，百計求淫。多有封為妃嬪者。諸妃名號，共有十二位，昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。

So, the story goes, in his early days as Grand Councilor, Hailing made a show of frugality and restraint. He kept only three or so women in his household. After usurping the Throne, however, he suddenly developed a taste for luxury, and his lewd leanings poisoned and disordered him. Empress Tudan and the many women ranked below her—Lady Da, Lady Xiao, Lady Yelü—all received his affection on account of their beauty. He also summoned into the palace and ennobled as Imperial Consorts all of the women with whom he had shared his excesses in the days before his rise. He eventually sent agents far and wide to seek out beautiful women. Whether or not the woman shared his surname, whether she was noble or common or whether she was married was no concern of him, as long as he was attracted, he would use any means to satisfy his lust. Many of the women he ennobled as Imperial Consorts. An Imperial Consort bore one of twelve titles. First came Radiant Companion and Complete Beauty, between which there were nine levels. Then came Accomplished Damsel, Fair Lady and Talented Lady. Palace maidservants were the lowest. There were innumerable other women as well.

Source text

海陵為人善飾詐，初為宰相，妾媵不過三數人。及踐大位，逞欲無厭，後宮諸妃十二位，又有昭儀至充媛九位，婕妤、美人、才人三位，殿直最下，其他不可舉數。初即位，封岐國妃徒單氏為惠妃，後為皇后。第二娘子大氏封貴妃，第三娘子蕭氏封昭容，耶律氏封修容。其後貴妃大氏進封惠妃，貞元元年，進封姝妃，正隆二年，進封元妃。昭容蕭氏，天德二年，特封淑妃，貞元二年，進封宸妃。修容耶律氏，天德四年，進昭媛，貞元元年，進昭儀，三年，進封麗妃。即位之初，後宮止此三人，尊卑之敘，等威之辨，若有可觀者。及其侈心既萌，淫肆蠱惑，不可復振矣。

3. Translation from classical Chinese into vernacular

Target text

- ❖ *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

Target text

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，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

Target text

只見一個飛蛾在燈上旋轉，婆子便把扇來一撲，故意撲滅了
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, a am going outside to light a lamp."

Source text

適有飛蛾來火上，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

Target text

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，媪佯以扇撲之，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.

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，乃以子烏蒼補為辭，曰：「彼常侍 其父，不得便。」海陵即召烏蒼補為符寶祗候。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 闈者索之，乃令侍兒以大篋盛褻衣其中，遣人載之入宮。闈者索之，見篋中皆褻衣，固已悔 懼。定哥使人詰責闈者曰：「我，天子妃。親體之衣，爾故翫視，何也？我且奏之。」闈者惶 恐曰：「死罪。請後不敢。」定哥乃使人以篋盛乞兒載入宮中，闈者果不敢復索。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。」丞相李曙等執奏藥師奴於法不可 恕，遂伏誅。海陵以葛溫、葛魯為護衛，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。

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

Target text

一日，乞兒張著眼錯把貴哥一把摟住了要咬嘴，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，再不敢來詭弄貴哥。

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？」

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。」

❖ ... 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, “The Transformation text of Shun”
- ❖ 瞽叟打舜子，感得百鳥自鳴，慈烏灑血不止。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 孟榮 (fl. 841-886)
3. *Tang zheyen* 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* 二老堂雜誌, *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 吳敬所 (16th c.)







李謫仙醉草吓蠻書



李謫仙醉草吓蠻書

- ❖ 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!*

Bibliography

- ❖ Elman, Benjamin A., ed. 2014. *Rethinking East Asian Languages, Vernaculars, and Literacies, 1000-1919*. Sinica Leidensia 115. Leiden ; Boston: Brill.
- ❖ Ferguson, Charles A. 1959. "Diglossia." *Word*, no. 15: 325–40.
- ❖ Gardner, Daniel K. 1990. *Learning to Be a Sage: Selections from the Conversations of Master Chu, Arranged Topically*. Berkeley: University of California Press.
- ❖ ———. 1991. "Modes of Thinking and Modes of Discourse in the Sung: Some Thoughts on the Yü-Lu ('Recorded Conversations') Texts." *The Journal of Asian Studies* 50 (3): 574–603.
- ❖ ———. 2003. *Zhu Xi's Reading of the Analects: Canon, Commentary, and the Classical Tradition*. New York: Columbia University Press.
- ❖ Gernet, Jacques. 1982. *Chine et Christianisme : Action et Réaction*. Bibliothèque Des Histoires. Paris: Gallimard.
- ❖ Gutt, Ernst-August. 2004. "Translation as Interlingual Interpretive Use." In *The Translation Studies Reader*, edited by Lawrence Venuti, 376–96. New York: Routledge.
- ❖ Hymes, Robert. 2006. "Getting the Words Right: Speech, Vernacular Language, and Classical Language in Song Neo-Confucian 'Records of Words.'" *Journal of Song-Yuan Studies*, no. 36: 25–55.
- ❖ Jakobson, Roman. 1959. "On Linguistic Aspects of Translation." In *The Translation Studies Reader*, edited by Lawrence Venuti, 113–18. New York: Routledge.
- ❖ Kallgren, Gerty. 1958. *Studies in Sung Time Colloquial Chinese as Revealed in Chu Hi's Ts'üianshu*. Stockholm, Ph. D. diss., Univ. of Stockholm. Göteborg: Elander.
- ❖ Kaske, Elisabeth. 2008. *The Politics of Language in Chinese Education, 1895-1919*. Sinica Leidensia 82. Leiden, Boston: Brill.
- ❖ Lefevere, André. 1992. *Translation, Rewriting, and the Manipulation of Literary Fame*. Translation Studies. London ; New York: Routledge.
- ❖ Li, Chris Wen-chao. 2015. "Diglossia." In *Encyclopedia of Chinese Language and Linguistics.*, edited by Rint Sybesma, Wolfgang Behr, and & a. Leiden ; Boston: E.J. Brill.
- ❖ Luo, Xuanmin, and Yuanjian He, ed. 2009. *Translating China*. Topics in Translation. Bristol, UK ; Buffalo, NY: Multilingual Matters.

- ❖ Mair, Victor H. 1994. "Buddhism and the Rise of the Written Vernacular in East Asia: The Making of National Languages." *Journal of Asian Studies* 53 (3): 707–51.
- ❖ Mair, Victor H., and Tsu-Lin Mei. 1991. "The Sanskrit Origins of Recent Style Prosody." *Harvard Journal of Asiatic Studies* 51 (2): 375–470.
- ❖ Martin, François. 2010. "Buddhism and Literature." In *Early Chinese Religion, Part Two: The Period of Division (220-589 AD)*, edited by John Lagerwey and Pengzhi Lü, 2:891–951. Handbook of Oriental Studies. Section 4, China. Leiden, Boston: Brill.
- ❖ Newmark, Peter. 1981. *Approaches to Translation*. London: Pergamon Press.
- ❖ ———. 1999. "Taking a Stand on Mary Snell-Hornby." *Current Issues in Language and Society* 2 (6): 152–54.
- ❖ Robert, Jean-Noël. 2006. "Hieroglossia: A Proposal." *Nanzan Institute for Religion & Culture Bulletin*, no. 30: 25–48.
- ❖ ———. 2014. "Translate Scripture and Change the World – How Translation Transformed a Language, a World-View, a Text: An Example from East Asia." In *Translation in an International Perspective: Cultural Interaction and Disciplinary Transformation*, edited by Antoine Cazé and Rainier Lanselle, 23–49. Bern, New York: Peter Lang.
- ❖ Shang, Wei. 2014. "Writing and Speech: Rethinking the Issue of Vernaculars in Early Modern China." In *Rethinking East Asian Languages, Vernaculars, and Literacies, 1000-1919*, edited by Benjamin A. Elman, 254–301. Sinica Leidensia 115. Leiden ; Boston: Brill.
- ❖ Steiner, George. 1975. *After Babel: Aspects of Language and Translation*. London: Oxford University Press.
- ❖ Toury, Gideon. 1985. "A Rationale for Descriptive Translation Studies." In *The Manipulation of Literature. Studies in Literary Translation*, ed. by Theo Hermans, 16–41. London: Croom Helm.
- ❖ ———. 1995. *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins.
- ❖ Vetrov, Viatcheslav. 2011. "Zhu Xi's Sayings in Search of an Author: The Vernacular as a Philosophical Lieu de Mémoire." *Monumenta Serica*, no. 59: 73–98.
- ❖ Wang, Sixiang. 2014. "The Sounds of Our Country: Interpreters, Linguistic Knowledge, and the Politics of Language in Early Chosŏn Korea." In *Rethinking East Asian Languages, Vernaculars, and Literacies, 1000-1919*, edited by Benjamin A. Elman, 58–94. Sinica Leidensia 115. Leiden ; Boston: Brill.
- ❖ Zethsen, Karen Korning. 2009. "Intralingual Translation: An Attempt at Description." *Meta: Journal Des Traducteurs* 54 (4): 795–812.