

## Chinese Whispers:

A Story Translated from Italian to English to  
Japanese and, Finally, to Chinese

Chen Hung-shu<sup>\*</sup>

### Abstract

Bao Tianxiao (包天笑, 1876-1973) translated a number of education novels (教育小說) during the late Qing dynasty, among them *Xin's Journal about School Life* (馨兒就學記) being the most renowned. It is known that the novel was translated indirectly from a Japanese translation of the Italian novel *Cuore*. Bao's first education novel, *Children's Moral Cultivation* (兒童修身之感情), is also based on a story in *Cuore*, though it was translated indirectly from another Japanese translation by Hara Hōitsuan (原抱一庵, 1866-1904), which was itself translated from an English translation by Isabel F. Hapgood (1850-1928) of the 39<sup>th</sup> Italian edition of *Cuore*. These successive translations constitute an intriguing case in translation history. Under the influence of the traditional concept of faithfulness, the notion of relay translation has often been laden with

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negative connotations, thus the study of relay translation has received little attention. However, it is undeniable that relay translation greatly contributed to the introduction of Western knowledge to late-Qing China and Meiji Japan, suggesting that the study of relay translation is indeed valuable. Prospective research may trace the translation route and attempt to depict the details of the relay process, whether the texts have been changed, what styles the translators have inherited, and what phenomena the evolution reflects.

This study attempts to answer these questions through close reading and text comparison. It concludes with four observations as the primary results: 1) literal translation and appropriation happens more readily between similar languages; 2) preferences for archaic style indicate similarity among the translators; 3) effects of dramatic repetition have been accumulated and magnified; 4) omissions and mistranslations of one translator are unavoidably repeated in the following translators' works, except when such mistakes are too obvious to ignore.

The game "Chinese Whispers" is used as a metaphor to describe the relay process in which each player tries to re-present the information and style of the player before them. Closer similarity between languages and players' preferences may contribute to a better re-presentation of the message, which may be one analogy suggesting why the final Chinese version does not differ largely from the Italian original. However dismissive our impression of relay translation has been, it undeniably has opened up more paths for cultural exchange, while not necessarily resulting in major differences in the end products. Looking deeper into the circumstances of these indirect translations may give us reasons enough to revise our long-held negative view of relay translation.

Keywords: Bao Tianxiao, Hara Hōitsuan, indirect translation, relay translation

## 傳話遊戲：

### 一個層層轉譯的故事

陳 宏 淑

#### 摘 要

晚清文人包天笑（1876-1973）翻譯了不少教育小說，其中最著名的便是《馨兒就學記》，此書由日譯本轉譯而來，原著為義大利小說 *Cuore*。包天笑翻譯的第一本教育小說《兒童修身之感情》同樣取材自 *Cuore* 的故事，也是轉譯自日譯本，只不過根據的是另一個日譯本。目前已知此日譯本為原抱一庵（1866-1904）翻譯的《三千里》，此書是根據哈普古德（Isabel Florence Hapgood, 1850-1928）的英文譯本轉譯而來，而此英文譯本則是根據原著翻譯而成。如此層層轉譯的文本，成為翻譯史研究一個有趣的案例。在傳統的忠實翻譯觀影響之下，間接翻譯向來被投以懷疑或否定的眼光，因而這類研究相對來說顯得較為稀少，但不可否認的是，在中國晚清及日本明治時期，轉譯確實發揮了引介西學的功用，因此轉譯史的研究有其值得研究的價值。研究者可以針對單一文本追本溯源，仔細探究轉譯過程發生了什麼事，文本起了什麼變化，譯者承襲了什麼風格，而這些演變又反映出什麼現象。

本研究以《兒童修身之感情》的轉譯過程為個案，試圖回答上述

幾個問題。經過文本細讀與仔細比對，本研究從這個故事的轉譯過程，歸納出四個主要的觀察結果：一、相近的兩種語言之間更容易產生逐字逐句直譯與挪用類似用字的情形；二、各個譯者不約而同展現出對古雅風格的偏好，顯示出轉譯者之間存在某種相近性；三、重複語句所造成的誇大效果，會因為層層轉譯而逐漸增強；四、前一位譯者出現的漏譯或誤譯，下一位譯者幾乎一定會承襲下去，除非此錯誤非常明顯，致使後來的譯者可能發現而改正。若以「傳話遊戲」為譬喻來看，可以發現在這遊戲過程中，儘管有些小小的差異或疏漏，三位參與者皆盡力重新再現前人的訊息及風格，語言類似而偏好相近的參與者，把這個遊戲玩得很好，因此最後的中文譯本與最初的義大利原著基本上內容仍能保持一致，所以轉譯的最終成果未必與原著大相逕庭，長久以來大家對轉譯的負面印象其實有修正之必要。

關鍵詞：包天笑、原抱一庵、間接翻譯、轉譯

## Chinese Whispers:

### A Story Translated from Italian to English to Japanese and, finally, to Chinese

Chen Hung-shu

#### I. Introduction

Bao Tianxiao (包天笑, 1876-1973), one of the most important translators of the late Qing Dynasty, played an important role in the development of the Chinese bildungsroman. His “Three Education Novels” (*Jiaoyu sanji* 教育三記) are classic examples of his popular education novels, among which *Xin’s Journal about School Life* (*Xin’er jiuxueji* 馨兒就學記), published in 1910, is the most widely known. It has been known that it was translated indirectly from the Italian novel *Cuore*, or “Heart,” written by Edmondo de Amicis (1846-1908) in 1886, but the details of the relay process remained unknown until research by Chen<sup>1</sup> proved that its source text is *A School Boy’s Journal* (*Gakudou*

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<sup>1</sup> Chen Hung-shu 陳宏淑, “Ai de jiaoyu qian yi zhang: cong *Cuore* dao xin’er jiuxueji de zhuan yishi” [Predecessors of *Education of Love*: The Translation History from *Cuore* to *Xin’s Journal about School Life* 愛的教育前一章: 從 *Cuore* 到 馨兒就學記的轉譯史],” in *Fanyishi yanjiu 2012* [Studies in Translation History 2012 翻譯史研究2012], ed., Wong Wang Chi Lawrence

*nisshi* 學童日誌) by Sugitani Daisui (杉谷代水, 1874-1915). That Japanese rendition was in turn derived from *Cuore: An Italian Schoolboy's Journal*, translated by Isabel F. Hapgood (1850-1928) directly from the 39<sup>th</sup> Italian edition of *Cuore*.

The first education novel translated by Bao, before *Xin's Journal*, was also an indirect translation of *Cuore*. “From the Apennines to the Andes” (Dagli Appennini alle Ande), the longest monthly story in the book, was rendered into a novel named *Children's Moral Cultivation* (*Ertong xiushen zhi ganqing* 兒童修身之感情). Both *Children's Moral Cultivation* and *Xin's Journal about School Life* were products of relay translations from *Cuore*, though each came from a different Japanese version in 1902. According to another of Chen's journal papers,<sup>2</sup> *Moral Cultivation* was translated as *3,000 Leagues* (*Sanzenri* 三千里) by Hara Hōitsuan (原抱一庵, 1866-1904), while *School Life* was translated as the *A School Boy's Journal* by Sugitani Daisui, as we have seen above. Those two Japanese translations were both derived from Hapgood's English translation. In this study, I hope to explore the relay translation process to understand how Hapgood, Hara, and Bao handled their texts. In addition, using examples from this case, I will conclude with some of my own observations on this particular case of relay translation.

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王宏志 (Shanghai: Fudan UP, 2012), 243-72.

<sup>2</sup> Chen Hung-shu 陳宏淑, “Xin'er jixueji qian yi zhang: Ertong xiushen zhi ganqing de zhuanyishi [The Predecessor of *Xin's Journal about School Life*: The Translation History of *Children's Moral Cultivation* 馨兒就學記前一章：兒童修身之感情的轉譯史],” *Fanyixue yanjiu jikan* [Studies of Interpretation and Translation 翻譯學研究集刊] 17(2014): 1-21.

## II. Relay translation

In many types of interlingual transfer, translations into several languages, one after the other, are possible. The journey of *Cuore* from Europe to Asia via America is a typical example of “relay translation,” a term used to denote the procedure whereby a text is not translated directly from an original source text, but via an intermediate translation in another language. It is also called “indirect translation,” “intermediate translation,” “mediated translation,” “retranslation,” or “second-hand translation.”<sup>3</sup> Gideon Toury uses “indirect translation” when describing the use of German as the mediating language for the translation of a range of texts into Hebrew.<sup>4</sup> Anthony Pym also prefers the term “indirect translation,” for he believes that the problem with the term “relay translation” seems to be that it describes the action of the first translator.<sup>5</sup> According to Martin Ringmar, “relay translation” refers to a chain of (at least) three texts, ending with a translation made from a separate translation, as in:

(original) ST > intermediate text (IT) > (end) TT.

He is of the opinion that the term “indirect translation” tends to focus on the end product, whereas “relay translation” highlights the process.<sup>6</sup> Cay Dollerup says that relay translation is different from indirect translation,

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<sup>3</sup> Mark Shuttleworth & Moira Cowie, *Dictionary of Translation Studies* (Shanghai: Shanghai Foreign Language Education Press, 2004), 76.

<sup>4</sup> Gideon Toury, *Descriptive Translation Studies and Beyond* (Shanghai: Shanghai Foreign Language Education Press, 2004), 129-146.

<sup>5</sup> Anthony Pym, “Translation research terms: a tentative glossary for moments of perplexity and dispute,” in *Translation Research Projects 3*, ed., Anthony Pym (Tarragona: Intercultural Studies Group, 2011), 82-83.

<sup>6</sup> Martin Ringmar, “Relay Translation,” in *Handbook of Translation Studies*, ed., Yves Gambier and Luc Van Doorslaer (Amsterdam: John Benjamins, 2012), 141.

a process in which the intermediary translation is not intended for publication but as a stepping stone for the next translation, just like in court proceedings when two parties must communicate by means of a third intermediary text which has no legitimate audience.<sup>7</sup> So, in conclusion, “indirect translation” focuses more on the end product, or the final translator, while “relay translation” focuses more on the first product or the first translator, and highlights the relay process. In the case of “Dagli Appennini alle Ande,” all the translations are intended for individual publication rather than as stepping stones, and Hapgood, the first translator in this relay process, had quite an influence on the subsequent Japanese and Chinese translations. Therefore, we may apply Dollerup’s definition perfectly to this case, especially in instances where this study highlights the process rather than the end product and focuses sharply on the implications of the intermediary, non-original realizations.

In China and Japan, several terms are used to describe relay translation, including *zhuanyi* (轉譯), *chongyi* (重譯), and *fuyi* (複譯). The first usually only refers to indirect or relay translation, but the latter two terms, “重譯” and “複譯,” sometimes mean double translation or repeated translation, used to describe a text being translated from the same source text either by the same translator in later years or by another translator during the same period or in later years. In “Double Translation Is Necessary” (*Fei you fuyi bu ke* 非有複譯不可),<sup>8</sup> Lu Xun (魯迅),

<sup>7</sup> Cay Dollerup, “‘Relay’ and ‘support’ translations,” in *Translation in Context: Selected papers from the EST Congress, Granada 1998*, ed., Andrew Chesterman, Natividad Gallardo San Salvador, and Yves Gambier (Amsterdam: John Benjamins, 2000), 19.

<sup>8</sup> The Chinese original: 「記得中國先前，有過一種風氣，遇見外國——大抵是日本——有一部書出版，想來當為中國人所要看的，便往往有人在報上，說：已在開譯，請萬勿重譯為幸。」Lu Xun 魯迅，“Fei you fu yi bu ke [Retranslation Is Necessary 非有複譯不可],” in *Fanyi Lunji* [Anthology of

1881-1936) criticizes people who post advertisements in newspapers dissuading other translators from producing more translations of the book in question since “there is already a translation in the works( 已在開譯，請萬勿重譯為幸),” but Lu Xun himself uses “複譯” when he discusses repeated translation and criticizes that person’s admonition of “重譯.” It seems that the two terms were used interchangeably.

Scholars even today use these terms in a confusing way. In the Japanese language, Saito Yumiko (齋藤由美子) uses “重譯” to describe Tawada Yoko’s (多和田葉子) retranslation of Tawada’s own German original,<sup>9</sup> while Kato Yuri (加藤百合) uses “重譯” to describe Uchida Roan’s (内田魯庵, 1868-1929) indirect translation from Fyodor Dostoyevsky’s (1821-1881) *Crime and Punishment* via an English translation.<sup>10</sup> In the Chinese language, Tsai Chu-ching (蔡祝青) uses “重譯” to discuss two translations of *The Lady of the Camellias*, by which term she means “repeated translation,”<sup>11</sup> while Eva Hung (孔慧怡) uses

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Essays on Translation 翻譯論集 ], ed., Luo Xinzhang 羅新璋 (Beijing: Beijing Commercial Press, 1984), 297-298.

<sup>9</sup> Saito Yumiko 齋藤由美子, “Jyūyaku no kokonomi: Tawada Yōko no sakuhin *borudō no ani* bunseki [ A try of retranslation: Analysis of Tawada Yōko’s *Bordeaux’s Brother-in-Law* 重訳の試み: 多和田葉子の作品『ポルドーの義兄』分析 ],” *Gendai bungeiron kenkyūsi* [Contemporary Literary Studies 現代文芸論研究室 ] 2 (2010): 162-180.

<sup>10</sup> Kato Yuri 加藤百合, “Roan yaku *tumi to batu* no saikentō: eiyaku kara no jyūyaku, futabatei to no kyōdōyaku wo kangaeru [A Review of Roan’s translation of *Crime and Punishment*: Discussing the indirect translation from the English translation with the cooperation of Futabatei 魯庵訳『罪と罰』の再検討: 英訳からの重訳, 二葉亭との協同訳を考える ],” *Bungei gogen kenkyū: bungei hen* [Studies in language and literature: Literature 文藝言語研究文藝篇 ] 64(2013): 27-64.

<sup>11</sup> Tsai Chu-ching 蔡祝青, “Chong yi zhi dongle, xin yi zhi biyao: yijiu erliu nian liangzhong chahuanu juben xilun [The Dynamics Behind the Retranslations: A Study of Two Versions of Chahwanu in 1926 China 重譯之動力, 新譯之必要: 一九二六年兩種《茶花女》劇本析論 ],” *Zhongguo wenzhe yanjiu*

“重譯” when studying the long history of indirect translation of religious and diplomatic texts in China.<sup>12</sup> Apparently, “重譯” and “複譯” have often been interpreted as repeated translation by some but as indirect translation by others. In order to avoid confusion, “轉譯” is a clearer term for discussing relay translation.

It is undeniable that relay translation is a viable possibility when a source text is not accessible or difficult to obtain, when knowledge of the source language is rare, or when a translation becomes so successful that it obscures its origins and itself becomes the source of subsequent translations into other languages.<sup>13</sup> In China, it served as an extremely important mediator in the late 19th and early 20th centuries. Due to the lack of competent translators capable of translating from languages other than English and Japanese, many Western books were introduced into China through their English and Japanese translations. There are many examples of relay translation in Chinese translation history. Bao Tianxiao's *Children's Moral Cultivation* and *3000 Leagues* are just two cases. In late-Qing China, Liang Qichao (梁啟超, 1873-1929) translated *Fifteen Little Heroes* (*Shiwu xiao haojie* 十五小豪傑) not from Jules Verne's (1828-1905) French original *Two Years of Vacation* (*Deux ans de vacances*), but from a Japanese translation titled *Fifteen Boys* (*Jyugo syonen* 十五少年) by Morita Shiken (森田思軒, 1861-1897). Wu Guangjian (伍光建, 1867-1943) translated his *Xia yin ji* (俠隱記) from Alexandre Dumas' (1802-1870) *The Three Musketeers* (*Les Trois*

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*tongxun* [Historical Materials of New Literature 中國文哲研究通訊] 22, no. 2 (2012): 1-19.

<sup>12</sup> Eva Hung 孔慧怡, *Chongxie fanyishi* [Rewriting Chinese Translation History 重寫翻譯史] (Hong Kong: Chinese University of Hong Kong, 2005), 24-25.

<sup>13</sup> Gillian Lathey, *The Role of Translators in Children's Literature: Invisible Storytellers* (New York: Routledge, 2010), 113.

*Mousquetaires*) via an English translation.<sup>14</sup> These and other Japanese translations served as a mediator for introducing Western literature to China. In fact, after 1900, books introduced from Europe or America to China via Japanese versions increased dramatically. During 1902-1904, among the 533 Western books translated into Chinese, 89 were translated from English versions (16%), 24 from German versions (4%), 17 from French versions (3%), and 321 from Japanese versions (60%).<sup>15</sup>

One of the reasons for so many Japanese translations may be due to the similarity of the Japanese and Chinese languages. Kang Youwei (康有為, 1858-1927) suggested that the emperor promote Western knowledge through Japanese translations, because translation would be more efficient due to the similarity of Chinese and Japanese.<sup>16</sup> Liang Qichao also indicated the advantages of learning from the West via Japan. In addition to the similarity of the two languages, he emphasized that Japan had

<sup>14</sup> Mao Dun (茅盾, 1896-1981) indicates that Wu's translation was an indirect and abridged translation from an English translation. 「我在商務印書館編譯所那時(注：1923年)，正在標點伍光建譯的大仲馬的《俠隱記》和《續俠隱記》。伍光建是根據英譯本轉譯的，而且不是全譯，有刪節……。」 Mao Dun 茅盾, "Mao Dun tan Xia in ji and Xu Xian in ji [Mao Dun talked about Xia in ji and Xu Xian in ji 茅盾談《俠隱記》、《續俠隱記》]," *Xin Wenxue Shiliao* [Historical Materials of New Literature 新文學史料] 1(2010): n. pag.

<sup>15</sup> Xiong Yuezhi 熊月之, "Wanqing shehui dui xixue de renzhi chengdu [The recognition of Western knowledge in late Qing society 晚清社會對西學的認知程度]," *Fanyi yu Chuangzu: Zhongguo Jindai Fanyi Xiaoshuo Lun* [Translation and Creation: Modern translated fictions in China 翻譯與創作：中國近代翻譯小說論], ed., Wong Wang Chi Lawrence 王宏志 (Beijing: Beijing Daxue Chubanshe, 2000), 39.

<sup>16</sup> The Chinese original: 「若因日本譯書之成業、政法之成績而妙用之，彼與我同文，則轉譯輯其成書，比其譯歐美之文，事一而功萬矣。」 Chen Fukang 陳福康, *Zhongguo yixue lilun shigao* [A Draft History of Chinese Translation Theory 中國譯學理論史稿] (Shanghai: Shanghai Foreign Language Education Press, 1992), 95.

already selected and translated the most important and successful Western texts, which would allow China to eschew the work of sifting through the texts themselves and thus make learning from the West more efficient.<sup>17</sup> Additionally, another reason for abundant Japanese translations is the increase of the number of Chinese students studying in Japan. Learning Japanese and coming into contact with Western literature in Japan, they became a major force of translators of Western literature.<sup>18</sup>

In the 19<sup>th</sup> century, relay translation was also quite common in Japan. Daniel Defoe's (1660-1731) *Robinson Crusoe* was first introduced into Japan in 1848. This British novel was translated as *The Journal of Adventure on a Desert Island* (*Hyōkō kiji* 漂荒記事) by Kuroda Gyōgan (黒田行元, 1827-1892) from a Dutch translation.<sup>19</sup> Translation from Dutch texts may have been a solution to keep learning from the West while Japan was closed to foreigners in 1641-1853 under its policy of national isolation (*Sakoku* 鎖国) and the only two foreign countries Japan maintained a relationship with were China and the Netherlands. Another example of relay translation is *Fifteen Boys*, which was mentioned above. This French story was translated by Morita Shiken via an English version. In the preface, Morita explains that his work is in fact a relay translation

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<sup>17</sup> The Chinese original: 「泰西諸學之書，其精者日文已略譯之矣，吾因其成功而用之，是吾以泰西爲牛，日本爲農夫，而吾坐而食之，用力甚鮮，而獲益甚巨。」 Jiang Lin 蔣林, *Liang Qichao hao jie yi" yanjiu* [A Study of Liang Qichao's "Heroes translation" 梁啟超「豪傑譯」研究] (Shanghai: Shanghai Translation Publishing House, 2009), 13-14.

<sup>18</sup> Guo Yanli 郭延禮, *Zhongguo jindai fanyi wenxue gailun* [Introduction to China's Modern Translated Literature 中國近代翻譯文學概論] (Wuhan: Hubei Education Press, 2005), 89-90.

<sup>19</sup> Yanagida Izumi 柳田泉, *Meiji syoki no honyaku bungaku* [The Translated Literature in the Early Meiji Period 明治初期の翻譯文學] (Tokyo: Syohakukan Syoten, 1935), 7-8.

but he does not identify his source text.<sup>20</sup>

Despite being commonplace throughout history, the notion of relay translation has often been laden with negative connotations.<sup>21</sup> The reason seems to be quite obvious—the traditional view regards translation as only a copy of the original. Just as St. André sarcastically indicates, “If translation is a poor copy, then why discuss poor copies of poor copies?”<sup>22</sup> This view certainly reveals people’s doubt about the quality of successive translations. Perhaps that is one of the reasons why relay translation has received very little attention from critics, theoreticians, and historians of translation, and studies of relay processes in written translation are similarly scarce.<sup>23</sup>

In spite of their scarcity, a few researchers have provided great insights into the subject, which may be classified into three types. The first type is a general description along with several examples supporting the discussion of the phenomenon of relay translation. Examples include She Xiebin (佘協彬) and Chen Jing’s (陳靜) journal paper discussing relay translation in general<sup>24</sup> and Sun Yue’s (孫悅) thesis arguing the importance of relay translation in Chinese translation history.<sup>25</sup> In Japan,

<sup>20</sup> The Japanese original: 「是篇は佛國ジユウールスヴエルヌの著はす所『二個年間の學校休暇』を、英譯に由りて、重譯したるなり。」Morita Shiken 森田思軒, trans. “*Jyugo syonen*[Fifteen Boys 十五少年],” by Jules Verne (Tokyo: Hakubunkan, 1896), n. pag.

<sup>21</sup> Martin Ringmar, “Relay Translation,” 142.

<sup>22</sup> James St. André, “Relay,” in *Routledge Encyclopedia of Translation Studies*, ed., Mona Baker and Gabriela Saldanha (London: Routledge, 2009), 230.

<sup>23</sup> Ibid.

<sup>24</sup> She Xiebin & Chen Jing 佘協彬、陳靜, “Wuoguo lishishang de zhuan yi ji xi libi deshi [The Application of ‘Indirect Translation’ And its Gains & Losses in Translation Practice in China 我國歷史上的轉譯及其利弊得失],” *Shanghai keji fanyi* [Shanghai Journal of Translators for Science and Technology 上海科技翻譯] 1(2004): 48-51.

<sup>25</sup> Sun Yue 孫悅, *A Cultural Analysis of Indirect Translation in China* (Ph.

Kato Yuri<sup>26</sup> also takes a broad perspective in her study on the translation of Russian Literature during the Meiji era. Generally speaking, this type of research is attempting to provide a grand view of the development of relay translation in history. The second type is a deeper analysis of relay translation of a particular translator or several translations of a well-known writer's works. Examples include Peng Jianhua's (彭建華)<sup>27</sup> study on the relay translation of Goethe's works during the first half of the 20th century and Zhou Haili's (周海麗)<sup>28</sup> discussion of the translation of *Aesop's Fables* in China. Yamato Teruyasu's (山戶照靖)<sup>29</sup> study on the translation history of Goethe's *The Sorrows of Young Werther* and Araki Shoji's (荒木詳二)<sup>30</sup> study on the translation history of *Heidi* are both

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D. diss., Department of Linguistics and Applied Linguistics, University of Electronic Science and Technology of China, 2006).

<sup>26</sup> Kato Yuri 加藤百合, *Meijiki Roshia bungaku hon'yaku ronkō* [Translation of Russian Literature in the Meiji Era 明治期露西亜文学翻訳論攷] (Tokyo: Toyo Shoten, 2012).

<sup>27</sup> Peng Jianhua 彭建華, "Wanqing minguo shiqi zhuanyi de gede zuopin [Relay Translation of J. W. von Goethe during the First Half of the 20th Century 晚清民國時期轉譯的歌德作品]," *Xihua daxue xuebao (zhexue shehuixue ban)* [Journal of Xihua University (Philosophy & Social Sciences) 西華大學學報 (哲學社會科學版)] 31, no. 4 (2012): 36-40.

<sup>28</sup> Zhou Haili 周海麗, *Kuawenhua chuanbo shiye hsia Yisuo Yuyan zai zhongguo de zhanyixing tedian yanjiu* [Translation Studies at the Turn of the Characteristics of the Spread of Cross-cultural Perspective, "Aesop's Fables" in China 跨文化傳播視野下《伊索寓言》在中國的譯轉性特點研究] (Ph.D. diss., Faculty of Journalism and Communication, Hebei University, 2014).

<sup>29</sup> Yamato Teruyasu 山戶照靖, "Gēte wakaki verutā no nayami siron [A Study on Goethe's *The Sorrows of Young Werther* ゲーテ『若きヴェルターの悩み』試論]," *Osaka Kyoiku Daigaku kiyō* [Osaka Kyoiku University Repository 大阪教育大学紀要] 41, no. 2 (1993): 97-110.

<sup>30</sup> Araki Shoji 荒木詳二, "Nihon honyakubungakusi ni okeru haiji honyaku [The Translation of "Heidi" in the Japanese Literature History 日本翻訳文学史における「ハイジ」翻訳]," *Gunma Daigaku Shakai Jōhō Gakubu kenkyū ronshū* [Faculty of Social and Information Studies, Gunma University 群馬大学社情報学部研究論集] 15(2008): 171-194.

similar counterparts in Japan. This type of research usually tries to explore several translations of an original or of a well-known writer's works.

Compared with the previous two types, which for the most part organize historical documentation in the literature review and occasionally analyze the indirectly translated texts, the third type focuses on finding the source and intermediate text(s) in the process of relay translation of one particular novel. Their discoveries clarify the actual translation process and illuminate the travel route of a story from its source culture to the target culture. Zou Bo's (鄒波) research finds that Lin Shu (林紓, 1852-1924) referred to the Japanese original when he was indirectly translating Tokutomi Roka's (徳富蘆花, 1868-1927) *Nami-ko* (不如歸) via an English translation published by Herbert B. Turner & Co.. Liang Yan's (梁艷) research finds the source text of Hara Hōitsuan's *Jean Valjean* (ジャンバルジャン) through comparing Hara's indirect translation of selections of Victor Hugo's (1802-1885) *Les Misérables*.<sup>31</sup>

All the literature on indirect translation combined is still far outnumbered by that on direct translation. In the field of Chinese translation history, a negative attitude towards relay translation may be one of the factors that marginalize the related research. The lack of information to identify source or intermediate texts and mediated translators is likely another obstacle. A number of third-study-type researchers, however, by collecting and comparing originals and related translated texts, have overcome these challenges. They successfully discovered the source and intermediate texts and confirmed the translation process for the indirectly-

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<sup>31</sup> Liang Yan 梁艷, "Hara Hōitsuan yaku *jan barujan* no teihon ni tsuite [On the original text of Hara Hōitsuan's Japanese translation : Janbaruian 原抱一庵訳「ジャンバルジャン」の底本について]," *Comparatio* 14 (2010): 27-36. Kyushu University Library 九州大学附属図書館 . <<http://hdl.handle.net/2324/24628>> (accessed September 9, 2013).

translated texts. Their work has established a workable model, and this present study is conducted along those very lines, albeit further: after identifying all intermediate texts and relay route, I attempt to observe the proceedings during the translation process. Which strategies they adopted, how they imitated the style of their source text, and how they were influenced by the language of their source text are the questions I set out to answer.

### III. Some observations

“Dagli Appennini alle Ande” is one of the many stories in the book *Cuore*. In Hapgood’s English translation, the title is “From the Apennines to the Andes.” The story describes the journey of the protagonist Marco in search of his mother, who has gone to Argentina to work and earn money to save her family from debt and poverty. After a year of absence, Marco and his family suddenly lose contact with the mother. Marco’s anxious father and elder brother are unable to leave due to their jobs, so Marco decides to go alone to America to look for his mother. It is a journey full of difficulty and frustration, but the boy persists, and in the end he finds his mother.

When reading this story by comparing the original text and all the translations involved, I discovered several interesting phenomena that occurred during this particular relay process: 1) literal translation and appropriation occur more readily due to the target language’s similarity to the source language; 2) the three translators studied prefer archaic writing styles; 3) the effect of dramatic repetition has been magnified; 4) omissions and mistranslations from the first translator were repeated in the second and third translations.

## 1. Literal translation and appropriation

Hapgood's translation, compared with a later English translation by Prof. G. Mantellini in 1895, is highly faithful to the Italian original. The English words she uses share roots with the Italian words in the original *Cuore*, which results in such translation pairs as *conducted* for *condusse*, *passes* for *passai*, and *gymnasium* for *Ginnasio*, while Mantellini uses the markedly Anglo-Saxon *took*, *spent*, and *the high school*. Her word-for-word faithfulness is also reflected in her translation of sentences, as she tends to follow the syntax of the Italian original. Her review of the 1886 edition of *War and Peace* (the second Tolstoy work to be published in America at the time) made a point of the fact that the novel had been translated not from the Russian original, but from a French translation. She found the miserable rendition to have resulted from "ignorance of French on the part of both translators, as well as to carelessness, but chiefly [from] the headlong manner in which the version ... has been prepared, in which everything-sense, accuracy, and style-has been sacrificed to speed." She provided numerous examples of "mistranslations and anachronisms" which more than "sustain the translator's well-earned reputation for carelessness."<sup>32</sup> She probably could not imagine that her English translation of *Cuore* would play an important role in the relay process of its subsequent Japanese and Chinese translations, but her insistence on the faithfulness to the original text is absolutely reflected in her translation of *Cuore*.

Comparing Hapgood's translation with Mantellini's English translation easily demonstrates her tendency towards faithful, literal

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<sup>32</sup> Robert Whittaker, "Tolstoy's American Translator: Letters to Isabel Hapgood, 1888-1903," *Triquarterly* 102 (1998): 10.

translation. Examples are listed in Table 1.

Table 1: Comparison of the Italian original and two English translations

|   | de Amicis' original  | Hapgood's translation   | Mantellini's translation   |
|---|--|---|--|
| 1 | dove la donna era a <u>sevire</u>  | where the woman was <u>at service</u>   | by whom she had been <u>employed</u>   |
| 2 | Ed egli per <u>lunghe ore</u> stava appoggiato al parapetto  | And for <u>long hours</u> he stood leaning on the bulwarks  | He would lean over the bulwarks <u>for hours</u>   |
| 3 | <u>Il ventisettesimo giorno</u> dopo quello della partenza, arrivarono.  | <u>On the twenty-seventh day</u> after their departure they arrived.  | They arrived at Buenos Ayres <u>the twenty-seventh day</u> after their departure.  |
| 4 | Qui sta la famiglia Mequinz, <u>non è vero?</u>  | The Mequinez family lives here, <u>does it not?</u>   | Does the family of Mequinez live here?   |
| 5 | In quell malessere inquieto, <u>in mezzo a quell silenzio tetro della natura</u> , la sua immaginazione s' eccitava e volgeva al nero. | In this state of anxious illness, <u>in the midst of that dark silence of nature</u> , his imagination grew excited, and looked on the dark side of things. | <u>In the midst of the restless agitation of that sad silence of nature</u> , his imagination would become excited and grow very somber. |

In the first example, every word of the Italian phrase “dove la donna era a sevire” is literally translated: *dove* means “where,” *la* “the,” *era* “is,” and *a sevire* “to serve.” The sentence patterns in Examples 2-5 also show that she generally follows the syntax of the Italian sentences. When the Italian sentence begins with an adverb clause of time, such as *per lunghe ore* (for long hours) in example 2 and *Il ventisettesimo giorno* (the twenty-

seventh day) in example 3, Hapgood also begins her sentence with the adverb clause of time. When the Italian sentence has the adverb clause of place in the middle, such as *in mezzo a quell silenzio tetro della natura* (in the midst of that dark silence of nature) in example 5, she faithfully places the clause in the middle. Similarly, the Italian tag question in example 4 is faithfully translated as an English tag question in Hapgood's version. In comparison with Mantellini's translation, Hapgood's literal translation is quite obvious.

Like English and Italian, the similarity of Japanese and Chinese could also lead to the Chinese version using the same syntax or Chinese characters as its source text—the Japanese translation. Here I use the first sentence of the story to demonstrate the similarity between the wording and syntax of the Chinese translation and that of the Japanese translation.

數年前<sup>33</sup>のとなり、伊太利ゼノアの勞碌者の一子にして、  
僅か十三<sup>34</sup>の少童が、母を尋ねて單身<sup>35</sup>北亞米利加に旅せる話  
あり。

距今數年前<sup>33</sup>，意大利之瑞那地方，有一工人子，以  
年僅十三歲<sup>34</sup>之少年，而有單身<sup>35</sup>隻影，尋其母<sup>35</sup>於北亞美利加洲  
之事。

In Bao Tianxiao's Chinese version, he has a tendency to directly borrow the Chinese characters (hanzi 漢字) from his source text, namely Hara Hōitsuan's Japanese translation. The terms in Table 2 and phrases in Table

<sup>33</sup> Font borders mine, here and in other places below in this paper.

<sup>34</sup> Hara Hōitsuan 原抱一庵, trans. *Sanzenri* [3000 Leagues 三千里], by Edmondo de Amicis (Tokyo: Kinkoudou, 1902), 2.

<sup>35</sup> Bao Tianxiao 包天笑, trans. *Ertong xiushen zhi ganqing* [Children's Moral Cultivation 兒童修身之感情], by Edmondo de Amicis (Shanghai: Wenming Shuju, 1917), 1.

3 are all directly copied from Hara's *3000 Leagues*.

Table 2: The terms Bao directly copied from Hara's version

| Bao Tianxiao | Hara Hōitsuan |
|--------------|---------------|
| 地平線          | 地平線           |
| 大西洋          | 太西洋           |
| 四輪車          | 四輪車           |
| 旅囊           | 旅囊            |
| 風帆船          | 風帆船           |
| 黑麵包          | 黑麵包           |
| 同國人          | 同國人           |
| 吾同胞          | 吾同胞           |
| 汽車           | 瀛車            |
| 角燈           | 角燈            |
| 一百十緯度        | 一百十緯度         |
| 自動人形         | 自動人形          |
| 急性貌儂倔        | 急性貌儂倔         |
| 運命           | 運命            |
| 看護婦          | 看護婦           |
| 大奇觀          | 大奇觀           |
| 補助醫          | 補助醫           |
| 領事館          | 領事館           |
| 戶口           | 戶口            |
| 婢女           | 婢女            |

Table 3: The phrases Bao directly copied from Hara's version

| Bao Tianxiao | Hara Hōitsuan |
|--------------|---------------|
| 西班牙風之意大利語    | 西班牙風の伊太利語     |
| 材木堆積之上       | 材木の堆積の上       |
| 四邊寂寥         | 四邊の寂寥         |
| 異口同音         | 異口同音          |
| 髭髯蓬蓬         | 髭髯蓬々          |
| 多少憐憫之感       | 多少憐憫の感        |
| 此夜此時         | 此夜此時          |
| 怪樹巨木         | 怪樹巨木          |
| 殿院之大圓柱       | 殿堂の大圓柱        |
| 森嚴壯偉         | 森嚴壯偉          |
| 艱難辛苦         | 艱難辛苦          |
| 鐵石之心         | 鐵石の心          |
| 海潮之勢         | 海潮の勢          |
| 無益之痛苦        | 無益の痛苦         |

It is visibly clear that many Chinese characters in Bao Tianxiao's translation are exactly the same as those in Hara's translation. The similarity between Chinese and Japanese, echoing the similarity between English and Italian, leads to the translator's literal translation and appropriation.

Indeed, more examples may be found in the works of other Chinese translators, such as Liang Qichao and Lin Shu. In Liang's *Fifteen Little Heroes*, he translates Morita Shiken's first chapter title “太平洋心の一孤舟、只だ是等の童子のめ” as “茫茫大海上一葉孤舟，滾滾怒濤中幾個童子，” where “孤舟” and “童子” are both borrowed from Morita's translation. In Lin Shu's translation of Tokutomi Roka's *Nami-ko*, despite it being based on an English translation, Lin still refers back to the

Japanese original for proper names. He copies the same terms, like “安祿山” and “鹿兒島,” or slightly revises them: the character’s name “駒” was translated as “駒子,” the place name “麿藩” was translated as “霓藩,” and “芝桜川町” was translated as “櫻川町.”<sup>36</sup>

It is more likely that one will see this phenomenon between Italian and English, or between Japanese and Chinese, than between English and Japanese, as some English sentence patterns simply do not exist in Japanese. The same tag question in example 4 could not be reproduced in the Japanese version, simply due to the lack of that sentence pattern in the Japanese language.

“Qui sta la famiglia Mequinz, non è vero?” domandò ansiosamente il ragazzo.<sup>37</sup>

“The Mequinez family lives here, does it not?” demanded the lad anxiously.<sup>38</sup>

マーコは氣遣はしげに「メクイ子ヅの家族は爰に住せらるゝや。」<sup>39</sup> (Marco asked anxiously, “Does Mequinez’s family live here?”)

Once again, we see the similar words in the Italian original and the English translation: famiglia vs. family, domandò vs. demanded, and ansiosamente

<sup>36</sup> Zou Bo 鄒波, “Lin Shu zhanyi zhongguo jindai xiaoshuo burugui zhi diben kaozheng [The source text of Lin Shu’s indirect translation of the modern novel *Burugui* 林紓轉譯中國近代小說《不如歸》之底本考證],” *Fudan waiguo yuyan lunxong* [Fudan Forum on Foreign Languages and Literature 復旦外國語言文學論叢] fall (2009): 123-129.

<sup>37</sup> Edmondo de Amicis, *Cuore* (Torino: Societa Editrice Internazionale, 1995), 173.

<sup>38</sup> Isabel F. Hapgood, trans. *Cuore: An Italian Schoolboy’s Journal*, by Edmondo de Amicis (New York: Thomas Y Crowell & Company, 1895), 247.

<sup>39</sup> Hara, *Sanzenri*, 26.

vs. anxiously. In the Japanese translation, it is of course impossible to use similar words because English and Japanese belong to different linguistic systems. Neither could the tag question in the English translation be re-presented in the Japanese translation. These examples demonstrate that similarity in wordings and sentence patterns may occur more easily when the languages of the original and translation are similar.

## 2. Archaic writing style

In addition to literal translation, parts of Hapgood's translation seem to deliberately emulate an old style with her use of *thither*, *thou*, *thee*, *thine*, *thy*, and *hast*. In one example, when Marco is yearning for his mother and wondering where she could be, he cries,

O madre mia, dove sei? Che cosa fai in questo momento? Pensi al tuo figliuolo? Pensi al tuo Marco, che ti è tanto vicino?<sup>40</sup>

And Hapgood's translation:

O my mother, where art thou? What art thou doing at this moment? Dost thou think of thy son? Dost thou think of thy Marco, who is so near to thee?<sup>41</sup>

Next, Mantellini's translation:

Oh, my mother, where are you? What are you doing at this moment? Do you think of your child? Do you think of your Marco, who is so near you?<sup>42</sup>

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<sup>40</sup> De Amicis, *Cuore*, 185.

<sup>41</sup> Hapgood, *Cuore: An Italian Schoolboy's Journal*, 265.

<sup>42</sup> G., Mantellini, trans. *The Heart of a Boy*, by Edmondo de Amicis (Chicago:

Compared with Mantellini's English, Hapgood's translation effects an obvious archaism, which is also revealed in Hara Hōitsuan's Japanese translation, only in a different way. Chinese literature exerted a great influence on the development of Japanese literature, so when the Japanese writer uses a larger proportion of Chinese characters, the work is seen as more archaic due to the heritage of Chinese style (*hanbuncho* 漢文調). Similar to the comparison of Hapgood's and Mantellini's English translations, the comparison of Hara Hōitsuan's and Sugitani Daisui's Japanese translations also shows that Hara uses more archaic Chinese literary expressions and that Sugitani uses more Japanese colloquial expressions.

De Amicis' original:

Ma trascorso un anno dalla partenza, dopo una lettera breve nella quale essa diceva di star poco bene di salute, non ne ricevertero piu.<sup>43</sup>

Hapgood's translation:

But a year had elapsed since they had parted; after a brief letter, in which she said that her health was not very good, they heard nothing more.<sup>44</sup>

Hara's translation:

渠等相談れてより既に①一歳を②経過せ③り、如何にせることか、④微恙の由を報じ越せる⑤簡單なる⑥書状を最後とし

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Laird & Lee. 1895), 238.

<sup>43</sup> De Amicis, *Cuore*, 167-168.

<sup>44</sup> Hapgood, *Cuore: An Italian Schoolboy's Journal*, 238-239.

て、亜米利加よりの消息は確と途絶えぬ⑦、……<sup>45</sup>

Sugitani's translation:

免角するうち、別れてから①一年②経つ③て、或時の⑥手紙  
に、母親は④少し気分が悪いと⑤簡単に書いて越したが、ど  
うした様子か、その後は一向に音信が無くなつた⑦。<sup>46</sup>

In comparison with the terms of ②, ④, and ⑥, Hara's “経過せ,” “微恙,” and “書状” convey a strong archaic Chinese style, while Sugitani's “経つ,” “少し気分が悪い,” “手紙” are apparently in a more modern Japanese style. In the grammatical expression of Hara's sentence, the り of ③ and the ぬ of ⑦ are both perfect auxiliaries (完了助動詞) and the 簡単なる of ⑤ is an adjective conjunction in the classical grammar of the Japanese language. Compared with Hara's preference for classical grammar, Sugitani's ③, ⑤, and ⑦ are modern Japanese usage.

Hara's Chinese style was possibly influenced by his mentor Morita Shiken, who was well-known for his *hanbuncho* style. A simple quotation from *The Iron World* (*Tetu sekai* 鐵世界), one of Morita's translations, demonstrates his inclination to the Chinese style: “忍毘ハ今ハ世界にて第二と落ちぬ鋼鐵の大製造家となりて殊に大砲の鑄造に至ては東西兩半球を合せて之に企て及ふ者なき迄の精巧銳利の譽をえたり。”<sup>47</sup> The underlined phrases can easily be understood by Chinese readers as “鋼鐵之大製造家,” “大砲之鑄造,” “東西兩半球,” and “精巧銳利之

<sup>45</sup> Hara, *Sanzenri*, 4.

<sup>46</sup> Sugitani Daisui 杉谷代水, trans. *Gakudou nisshi* [A School Boy's Journal 學童日誌] by Edmondo de Amicis (Tokyo: Tomiyamabou, 1938), 191.

<sup>47</sup> Morita Shiken 森田思軒, trans. *Tetu sekai* [The Iron World 鐵世界] by Jules Verne (Tokyo: Syūseisya Syoten, 1887, 30).

響,” even by those who do not read Japanese.

The following paragraph is another example showing Hara Hōitsuan’s archaic Chinese style. Hara Hōitsuan indicates who the speaker is at the very beginning of each dialogue without following the English style, which is to identify the speaker after the quote and describe actions in pauses during the speech. This archaic style is of course reproduced in Bao Tianxiao’s translation, because it is, after all, a Chinese literary tradition to identify the speaker at the beginning of the utterance.

De Amicis’ original:<sup>48</sup>

- Che volete, ragazzo? – gli domandò quella, in spagnolo.
- Non è questa, - disse il ragazzo, stentando a metter fuori la voce, - la bottega di Francesco Merelli?
- Francesco Merelli è morto, - rispose la donna in italiano.

Hapgood’s translation:<sup>49</sup>

- “What do you want, boy?” she asked him in Spanish.
- “Is not this,” said the boy, making an effort to utter a sound, “the shop of Francesco Merelli?”
- “Francesco Merelli is dead,” replied the woman in Italian.

Hara’s translation:<sup>50</sup>

- 老婦人は西班牙語もて「少年、何の用事ぞ」 (The old lady spoke in Spanish, “Young man, what do you want?”)
- マーコは辛うじて息吐きながら「フランセスコ、メレルリの店は當店にはあらざる歟」 (Marco tried very hard to catch his

<sup>48</sup> De Amicis, *Cuore*, 172.

<sup>49</sup> Hapgood, *Cuore: An Italian Schoolboy’s Journal*, 245.

<sup>50</sup> Hara, *Sanzenri*, 22.

breath and said, “Isn’t this shop Francesco Merelli’s shop?”)

婦人は此度は伊太利語もて「フランセスコ、メレルリは死せり」 (The old lady said in Italian this time, “Francesco Merelli was dead.”)

Bao Tianxiao’s translation:<sup>51</sup>

老婦人即操西班牙語問曰，少年，汝來此何事也。 (The old lady asked in Spanish, “Young man, what do you want?”)

馬克略定喘息曰：「此非呼倫瑞士克梅來里之店乎？」 (Marco tried to catch his breath and said, “Isn’t this Francesco Merelli’s shop?”)

此時老嫗乃作意大利語曰：「呼倫瑞士克梅來里先生死矣。」 (Then the old lady spoke in Italian, “Francesco Merelli has been dead.”)

Hara’s Chinese style could be explained as resulting from his tendency towards a more archaic literary tradition or his preference for domestication rather than foreignization. It is difficult to say whether this tendency is influenced by Hapgood’s Early Modern English expressions, or by his mentor Morita Shiken. Nevertheless, one thing is certain: Hara’s traditional Chinese style was reflected and even enhanced in Bao Tianxiao’s Chinese translation.

At the turn of the 20th century, Chinese writers and translators also had to face the modernization of the Chinese language. Some writers embraced plain, colloquial language (*baihua* 白話), while others stuck to classical Chinese (*wenyan* 文言). Bao Tianxiao accepted classical Chinese

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<sup>51</sup> Bao, *Ertong xiushen zhi ganqing*, 7.

education in his childhood, and he admired the great translator Lin Shu, who was praised especially for his excellent classical Chinese writing and translation. Therefore, it is no wonder that Bao would retain archaism in his Chinese translations. His uses many four-character phrases,<sup>52</sup> which is a feature often seen in classical Chinese, such as:

“兩日之內，不進粒食，唯獨蹲船尾，潸然出涕而已……若一奇異之人，閃灼眼前，聲咽氣塞，苦不堪耐，驚而自寤，乃一噩夢焉。”<sup>53</sup>

or

“同此馬路坦平，了無涯際，同此白髯雕欄，鱗次櫛比。然到處皆有公園曠地，空氣清新，花香馥郁，晴空高爽，街衢通明。”<sup>54</sup>

Additionally, parallel constructions like “茫茫之大海如顛播於篩中，炎炎之酷熱如悶鬱於蒸籠”<sup>55</sup> or “如雲霓之待澤，如草木之重蘇”<sup>56</sup> invoke a classical Chinese style. Once again, Bao Tianxiao’s archaic writing could be a demonstration of his own preferences rather

<sup>52</sup> Bao’s four-character style is apparently similar to the one in Lin Shu’s translation. Below is an excerpt of Lin Shu’s *Biographical Sketch of Jiayin* (*Jiayin xiaozhuan* 迦茵小傳), translated from H. Rider Haggard’s (1856-1925) *Joan Haste*: 「吾書開場之首章，事在夏之六月，時天氣清佳，赤日無雲，海水澄碧，光景奇麗，遊蜂作聲於墮塋野花之上求蜜，黃鶯飛鳴樹間，有女子迦茵者，坐於風光之中，如感秋思，雖當盛年，而生此家鄉，所接於目，半皆窳窳。」 Shu Lin & Wei, Yi 林紓、魏易, trans. *Jiayin xiaozhuan* [Biographical Sketch of Jiayin 迦茵小傳], by Haggard, H. Rider (Shanghai: Shanghai Commercial Press, 1917), 2.

<sup>53</sup> Bao, *Ertong xiushen zhi ganqing*, 4.

<sup>54</sup> *Ibid.*, 23.

<sup>55</sup> *Ibid.*, 4.

<sup>56</sup> *Ibid.*, 23.

than the influence of his source text, but after observing the archaism shared by the three translators, it is very possible to conclude that the old-fashioned writing style may be one of the reasons that attracted Hara and Bao to select their source text, and that this archaic style revealed in their translations distinguishes them as old-fashioned writers and translators when compared with their contemporary colleagues.

### 3. The magnification of dramatic repetition

In the Italian original, there are several repetitive sentences, especially in Marco's or his mother's exclamations. The repetition in crying or yelling reflects intense emotions—sadness or anger, which arouse the reader's compassion. Most of those repetitive sentences have been represented and even magnified in their translations. Maintaining her faithful approach, Hapgood follows de Amicis' repetition, and Hara follows Hapgood's repetition, while Bao follows Hara's repetition. Examples 1-2 in Table 4 show how this pattern has been repeated, and examples 3-8 show the evolution of this pattern.

Table 4: The evolution of the repeated pattern

|   | de Amicis' original                              | Hapgood's translation           | Hara's translation             | Bao's translation    |
|---|--|---------------------------------|--------------------------------|----------------------|
| 1 | O h i m i e i<br>figliuoli!<br>i miei figliuoli! | O my sons!<br>my sons!          | オ、吾兒！吾兒！                       | 噫，我兒，我兒。             |
| 2 | Dio!<br>Dio!<br>Dio mio!                         | God!<br>God!<br>My God!         | 神よ！<br>神よ！<br>吾神よ！             | 噫，我主，我主。             |
| 3 | Pur che io la<br>riveda una<br>volta!            | If only I can<br>see her again! | 一たび母を見るを得ば、<br>一たび母を見るを得ば      | 兒必一見吾母。<br>兒必一見吾母。   |
| 4 | E ora ... come<br>faccio?                        | And now what<br>am I to do?     | 余は如何にすべき、<br>余は如何にすべき          | 然則我將奈何。<br>然則我將奈何。   |
| 5 | none   | none                            | 争て、争て                          | 怎能。怎能。               |
| 6 | none   | none                            | 御身等一ト目渠を見なば、<br>オ、御身等一ト目渠を見なば！ | 如何得一見汝等。<br>如何得一見汝等。 |
| 7 | none   | none                            | none                           | 嗚呼嗚呼                 |
| 8 | none   | none                            | none                           | 勿爾。勿爾。               |

As shown in the examples 3-4 of Table 4, some sentences that are not repeated in either de Amicis' original or Hapgood's translation are repeated in Hara's Japanese translation. Examples 5-6 show that he applies the repetitive pattern to more sentences, even when these sentences are absent in the English translation and the Italian original. Hara's repetition seems intended primarily for the magnification of emotions and production

of dramatic effect. That very same tendency also appears in Bao Tianxiao's translation. His Chinese translation was apparently influenced by that magnifying effect and thus uses even more repeated sentences. Examples 7-8 show Bao Tianxiao's own additions.

Hara likely relied heavily on repetition in light of its use as a powerful tool to express the intense emotions of the characters in the story. Bao Tianxiao must have also found its use for dramatic effect and so expanded that effect with even more repetition. Therefore, when comparing the three translations, it is clear that the Japanese and Chinese translations have many more repeated sentences. The magnification of repetition reinforces dramatic effect in the characters' dialogues.

#### 4. Preservation of omissions and mistranslations

Due to the nature of the relay process, those parts omitted in Hapgood's English translation will likely remain unknown to Hara Hōitsuan and Bao Tianxiao. In Hapgood's faithful translation of this story, she makes only three omissions, and in turn, these sentences are missing from the Japanese and Chinese translations. For example, when Marco's mother loses all hope and asks her doctor to leave her to die, she says, "Grazie, signor dottore. È destinato così. Mi lasci morir tranquilla."<sup>57</sup> Hapgood omits the first two sentences, which are, "Thanks, doctor. It is my destiny," and translates only the third sentence as "Leave me to die in peace."<sup>58</sup> Following his source, Hara similarly translates it as 平和に此まゝ死せしめよ、平和に此まゝ死せしめよ!<sup>59</sup> (Let me die in peace. Let me die in peace.), without the mother giving thanks to the doctor, nor supplying

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<sup>57</sup> De Amicis, *Cuore*, 190.

<sup>58</sup> Hapgood, *Cuore: An Italian Schoolboy's Journal*, 273.

<sup>59</sup> Hara, *Sanzenri*, 100.

words about her destiny. In the same way, Bao translates it as 願受平和之一死，願受平和之一死<sup>60</sup> (I'm willing to accept a peaceful death. I'm willing to accept a peaceful death).

Mistranslation resulting from the first translator is another example of textual traits that can be carried down to the second and third translators. Hapgood made a translation mistake in the sentence “Tucuman è a cinque miglia di qui<sup>61</sup> (Tucuman is five miles from here).” She translates “cinque miglia” as “fifty miles,” whereas the correct translation should be “five miles.” Like his source, Hara translates that sentence as タクマンは此處より五十マイル<sup>62</sup> (Tucuman is fifty miles from here), and Bao Tianxiao translates it as 此處距他苦孟，不過五十邁羅之遙耳<sup>63</sup> (It is only fifty miles from here to Tucuman). It is apparent from the three texts that the mistranslated “fifty miles” has been repeated throughout. The first mistranslation is nearly impossible for the second and third translators to avoid unless they refer to more than one source text—either the original or a separate translation—and find through comparison the discrepancy.

However, if the mistranslation is apparently illogical in the context, it is possible that the translator could discover the mistake and correct it. Hapgood is not the only translator who mistranslated a number. Hara has committed an error as well. In the Italian original and Hapgood's translation, the cousin's shop was No. 175, while Hara presented it as No. 170 (百七十番),<sup>64</sup> but on the same page, when Marco finally arrived at the shop, Hara's sentence reads, “これ即ち百七十五番なり,”<sup>65</sup>

<sup>60</sup> Bao, *Ertong xiushen zhi ganqing*, 27.

<sup>61</sup> Hapgood, *Cuore: An Italian Schoolboy's Journal*, 185.

<sup>62</sup> Hara, *Sanzenri*, 74.

<sup>63</sup> Bao, *Ertong xiushen zhi ganqing*, 20.

<sup>64</sup> Hara, *Sanzenri*, 21.

<sup>65</sup> *Ibid.*

which means “This is number 175.” Bao Tianxiao must have found the inconsistency and then corrected it: “從兄之店爲一百七十五號。” This example tells us that numbers, while deceptively easy, can actually be a knotty issue in translation. Even now, translators still mistranslate numbers from time to time. Such inconsistency is one possible indicator that could help a translator to detect mistranslation; but mistakes like “fifty miles” above are nearly impossible to detect unless the relay translator refers to more than one text or has access to knowledge of the actual physical circumstances—such as geography—to detect the erroneous distance between the two locations.

#### IV. Conclusion

In this study, I use “Chinese Whispers” as a metaphor to describe the relay process, which is strikingly similar to the game “telephone” played in countries all around the world. Often the final message of that game is very different from the original, because the players, deliberately or not, change the message to some degree as they pass it along. The three players in this study, Isabel F. Hapgood, Hara Hōitsuan, and Bao Tianxiao, played important roles in presenting this story to their target readers. Through the exploration of the relay process, my observations above may be seen as analogous to our impressions of the game Chinese Whispers. The first observation, literal translation and appropriation, reflects each player’s intention to faithfully re-present the previous player’s message. If a player’s spoken language is similar to the next player, it is then easier for the next player to directly copy the wordings and the sentence patterns and successfully transfer the information without much effort spent on decoding and recoding. The second observation, the archaic writing

style, indicates that players' common preferences could also be a factor that connects them in finishing the relay activity. The third observation, the magnification of repetition, shows that each player imitates and even exaggerates the previous player's dramatic effects, which may be helpful to pass down not only the message but also the connotative and emotive elements. Finally, the fourth observation, omission and mistranslation, is the image we often have of the game Chinese Whispers. If a message or its part is omitted by the first player, the second player, not knowing what was omitted, will not be able to pass the message along in its entirety to the next player, but a mistake, which is often passed down, might be corrected if it is detectable.

The magnified repetition effect and occasional omissions or mistakes are consistent with the normal impression of the game: some messages may be exaggerated, others missing or incorrect. These differences demonstrate that even with the goodwill to pursue faithfulness, as shown in the first observation, the more the players, the more the likelihood that the final product will differ from the original; though, generally speaking, the three translators have tried their best to faithfully transfer the message so that the story that the audience read does not differ largely from the Italian original, with only scarce and minor differences in the content. Although, it is not quite fair to compare this relay process with the game Chinese Whispers, because the Chinese version "whispered" by Bao Tianxiao is basically the same as the original Italian story. Maybe it is better to say that this is similar to a game of Chinese Whispers, only the translators are more careful players.

In considering the results of the game, we often pay too much attention to the differences accumulated in the retelling process but neglect the similarities existing among players. The three translators each have

their own way of literally translating or appropriating their source text, and they prefer to present part of their translation in an antiquated style. These two features show that their conception of translation is relatively traditional and conservative, and that they are strongly nostalgic for classical literature, which is reflected in their archaic writing style. A translator's preferences could be an important motivator for their selection of source materials, and that tendency may be one of the factors that link them together as the three players in this amazing game. Closer similarity between languages and players' preferences may contribute to a better re-presentation of the message, which may be one analogy suggesting why Bao's final Chinese version does not differ largely from the Italian original. Thanks to the choices of the translators, this story has crossed halfway across the globe, from Italy to America, passing through Japan, and landing, finally, in China. However dismissive our impression of relay translation has been, it undeniably has opened up more paths for cultural exchange, while not necessarily resulting in major differences in the end products. Looking deeper into the circumstances of these indirect translations may give us reasons enough to revise our long-held negative view of relay translation.

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