Collating the Chinese Texts for a Bilingual Edition of David Hawkes's Translation of *The Story of the Stone*

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Adrian Armstrong said that "editors are the football referees of text-based research."[1] When editing a literary work with a textual history as long and complicated as *Hongloumeng* 紅樓夢 (*Dream of the Red Chamber*, also known as *The Story of the Stone* 石頭記), the most famous Chinese novel written in the 18th century, the issues and problems involved are at times more challenging than most referees could have anticipated. Since the novel's emergence, generation after generation of readers, critics, and editors have argued about how it should be read, without reaching any unanimous answers to the questions and doubts raised by commentators and general readers. Not even the basic text of the novel has been established with certainty. That is why David Hawkes (1923-2009), the primary English translator of the Penguin edition of the novel, stated at the very beginning of his introduction to Volume I in 1973: "It is a somewhat surprising fact that the most popular book in the whole of Chinese literature remained unpublished for nearly thirty years after its author's death, and exists in several different versions, none of which can be pointed to as definitively 'correct'."[2]

If the Chinese text itself carries such an unusual history, it is conceivable that more work would be required to prepare a bilingual (Chinese-English) edition of the novel. Such was the task I faced when I was editing a bilingual edition for the Shanghai Foreign Language Education

[1] Adrian Armstrong, "Scholarly Editing," *French Studies* 67 (2013): 232.
[2] David Hawkes, *The Story of the Stone,* "Introduction" to vol. 1, *The Golden Days* (London: Penguin, 1973), 15. Volumes in this series will henceforth be referred to by the volume title alone.

Press (SFLEP) in 2009. There were two main aspects to the work, namely: (i) collating the Chinese texts, and (ii) revising the English text. At the very beginning I assumed three months would be enough for this task, for I had written and published a Ph.D. thesis on this topic, and I thought it would not be too difficult for me to incorporate all those textual notes I had into the texts. Actually in the end the whole project took us three years (with indispensable help from Professor John Minford), and the final product consists of five volumes (following the format of the Penguin edition) totalling more than 3,000 pages. In this paper I attempt to analyze the first aspect of my work in editing the bilingual edition. By collating the Chinese texts, I aimed at faithfully presenting the Chinese source text as used by David Hawkes—a source text which was never written down but existed only in his head while he was translating. That notional source text is unique, differing in many ways from all existing written Chinese versions, copied or printed.[3]

David Hawkes did not simply follow any of the existing Chinese versions for his translation. Considering the novel's complicated textual history, the easier option would have been to render in English one or another Chinese printing. But David Hawkes chose a different strategy. Adrian Armstrong has described how French *critique génétique* regards works of literature as *processes* rather than products.[4] *Hongloumeng* was, in many respects, a collaborative project, and its textual history proves that it is indeed a "process." The editing and collating of the bilingual edition represents but one cycle among many which shape the history and meaning of the novel. Interestingly, the other English translator for the Penguin edition, David Hawkes' student and collaborator John Minford, once said: "In a very important sense, these new fuller translations were an integral part of the larger process of understanding and interpretation."[5] What the bilingual edition tries to present is David Hawkes' meticulous editorial work, the

[3] Hawkes translated the first 80 chapters as the first 3 volumes of *The Story of the Stone*, and John Minford (1946-) translated the last 40 chapters into volumes 4 and 5. The textual problems in the chapters translated by Minford are not as complicated or numerous as those in the first 80 chapters. Thus I focus on the first three volumes, and so indicate by taking "David Hawkes's *The Story of the Stone*" for the title of this paper.

[4] Adrian Armstrong, "Scholarly Editing," *French Studies* 67 (2013): 234.

[5] John Minford, "Review of Anthony C. Yu, *Rereading the Stone: Desire and the Making of Fiction in Dream of the Red Chamber*," *China Review International* 6 (1999): 311.

process by which he created this "fuller" translation, and which "lies at the very crux of his entire translation project." What we were trying to capture in the bilingual edition was to show one stage among many of the translator's hard work. If we were to use a chart to show the relationship among the English translation, manuscripts, and printed versions, it would appear like this:

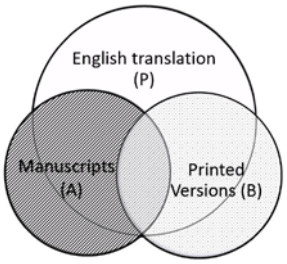

Chart 1

The source text of Hawkes' translation (P) was a combination of the two traditions of the novel's textual history (A and B), and sometimes a product of the translator's own creation as in a number of cases which will be discussed later. As David Hawkes admitted himself: "For the benefit of the learned reader I ought perhaps to explain that this translation in effect represents a new edition of my own."[6]

Why A New Bilingual Edition?

Why do we need a new bilingual edition for this novel? There are at least two bilingual editions of *Hongloumeng* already published in China, one in the "Great China Library" series jointly published in 1999 by the Foreign Languages Press (FLP) in Beijing and Hunan People's Press in Changsha, the other in the "Chinese-English Classics" series published by the FLP in 2003. The FLP used Yang Xianyi and Gladys Yang's translation for its editions, presumably because FLP holds the copyright of their translation. But the new bilingual edition by SFLEP

[6] Hawkes, "Preface," *The Crab-flower Club*, 18.

(with Penguin's permission to use its English text) comes out not simply for copyright reasons. It would have been much easier had I simply put the Penguin edition together alongside a popular Chinese version of the text, as in the two previous bilingual editions for which a Chinese text slightly different from that used by the Yangs was published. Convenient as that may sound, the consequences are disastrous. The previous "bilingual editions" are technically or strictly speaking not bilingual, for the Chinese text in many places does not correspond to the English translation exactly. Sometimes the differences between the various editions come down to words, yet at other times it is rather entire sentences or even paragraphs. D. C. Greetham has rightly said, "Editions are extremely powerful vehicles of thought and expression: they determine how an author will be approached, and often how valued."[7] Such is particularly the case for bilingual editions of novels, the potential readers of which are most likely to be those who are interested in examining in detail the translation; otherwise, they could simply choose a monolingual edition. As the translators of the bilingual edition of *Taipei People* said, "This volume will serve the purpose of three kinds of readers: those who know only Chinese; others who know only English; and a third, and most likely the largest group, bilingual readers interested not only in reading the stories but also in seeing how well they have weathered the sea change from one language to the other."[8] The bilingual edition of *Hongloumeng* would serve largely the third kind of readers mentioned here. Furthermore, a bilingual edition of David Hawkes' translation aims to help determine how the translator should be approached and valued. Normally when we judge a translator's work, we tend to compare the original with the translation, for only through reading them side by side can we come to a justified conclusion about whether the translator has achieved his aims or not. As Jerome McGann puts it, "Every new edition, including every critical edition, is an act of reimagining and redefining a text's audience(s) and its ways of interacting with those audience(s)."[9] So the potential readership for SFLEP's bilingual edition is totally different from the audience of, say, the Penguin edition. The

[7] D. C. Greetham, *Textual Scholarship: An Introduction* (New York: Garland, 1992), 372.
[8] Pai Hsien-yung, *Taipei People: Chinese-English Bilingual Edition,* translated by the author and Patia Yasin, ed. George Kao (Hong Kong: Chinese University Press, 2000), xii.
[9] Jerome McGann, "What is Critical Editing?" *Text* 5 (1991), 27.

bilingual edition aims to aid readers to see clearly the ways in which the translator dealt with his source texts, as well as how he tackled the complicated textual issues involved, and furthermore, the reasons behind his successes or mistakes.

As I have discussed previously in a short article entitled "The Translator as Scholar and Editor," David Hawkes' role in translating *Hongloumeng* combined the traditional roles of translator, scholar, and editor into one.[10] To quote D. C. Greetham once more: "It is a major responsibility when textual scholars become editors, and one which will give the widest currency to their theories and practices."[11] Hawkes may not have had any ready-made theories for what he was doing, but his practices are surely worthy of our attention, for no other translator of *Hongloumeng* has ever undertaken a similar amount of research and spadework of editing before the actual translation. This is reflected in his journals and letters when he was undertaking the project. What I endeavor to do in this paper is to trace back what the translator did more than forty years ago to locate where exactly he deviated from the printed version that he used as the copy text and where he drew from which manuscript, and also to offer my own explanation whenever possible. The goal of this bilingual edition is, as Ross Atkinson puts it, "to reproduce the Object with maximum precision in every detail."[12] My hope has been that the bilingual edition truthfully reflects the textual variations chosen and even the editorial alterations made by Hawkes, thus providing a solid foundation for further discussion.[13]

However, before explaining the issues and solutions or problems unsolved in the process of editing the bilingual edition, it is necessary for us to briefly trace the textual history of this 18th-century novel. Both for textual criticism and for translation studies, it is a unique example worthy of our attention. *Hongloumeng* is such a special case that David Hawkes admitted: "I do

[10] Fan Shengyu, "The Translator as Scholar and Editor: On Preparing a New Chinese Text for the Bilingual *The Story of the Stone*," in Tao Tao Liu, Laurence K.P. Wong and Chan Sin-wai, eds., *Style, Wit and Word-Play: Essays in Translation Studies in Memory of David Hawkes* (Cambridge, Eng.: Cambridge Scholars Publishing, 2012), 139-48.

[11] D. C. Greetham, *Textual Scholarship: An Introduction* (New York: Garland, 1992), 372.

[12] D. F. McKenzie, *Bibliography and the Sociology of Texts* (Cambridge, Eng.: Cambridge University Press, 1999), 9.

[13] Few critics have paid attention to the copy text and the alterations made by Hawkes. They simply quote from a popular edition, which is not exactly what Hawkes used, and then make comments on how excellent or disastrous his translation is. Two typical examples are quoted in Fan Shengyu, *Hongloumeng guankui—Yingyi, yuyan yu wenhua* 紅樓夢管窺——英譯、語言與文化 (Beijing: China Social Sciences Press, 2004), 16-18.

not think it is possible for a modern translator to follow any of the existing versions without deviating from it occasionally."[14] In other words, it is unimaginable that a modern translator would simply choose one of the existing versions without consulting the others, for none of them can be described as complete or convincing enough on their own. Therefore anyone who undertakes the task of translating this novel inevitably needs to choose and collate to some extent at some stage. James Thorpe once said, "the goal of textual criticism is to determine the text of what we are to read as the work of literary art. The establishment of the text is basic scholarship in the sense that most other forms of literary study depend upon the availability of a suitably reliable text."[15] If we want to criticize David Hawkes' translation, we need to first of all establish a "suitably reliable text." By presenting such a text, the bilingual edition helps to reshape our understanding of the translator and his scholarship, and the present paper serves to explain in detail the procedures and rationale behind the bilingual edition. In other words, this paper tries to explain some of the editorial decisions reflected in the collating of Chinese texts for the bilingual edition. As Thomas Tanselle said, "Editing is not simply a prerequisite to scholarly literary criticism; it is a part of that criticism."[16] If we want to make a fair judgement of David Hawkes' translation, it is necessary to have a carefully collated Chinese text to serve as the basis for discussion.

The Textual History of *Hongloumeng*

Before the author Cao Xueqin died in 1763,[17] *Hongloumeng* had circulated in manuscript form among his relatives and friends for a while. Most of these manuscripts contain red-inked annotations or commentary written by critics who only used their pen names, supposedly to dodge possible dire consequences, for this was a time when "literary persecution" 文字獄 was

[14] Hawkes, "Preface," *The Crab-flower Club*, 18.
[15] James Thorpe, "Preface," *Principles of Textual Criticism* (San Marino: The Huntington Library, 1972), vii.
[16] Thomas Tanselle, "Textual Study and Literary Judgement," *The Papers of the Bibliographical Society of America* 65 (1971): 122.
[17] Among Chinese scholars there is still no agreement on the time of the author's death (1763 or 1764). But that is of no major concern for the present paper.

still in full swing. In fact, the author himself did not even state clearly in the novel that he was the author; rather, he disguised himself simply as an editor of the novel.[18] The novel itself gradually became so popular that when the author died, there were already several versions in circulation, each of different length and completeness, and with different comments by several hands. However, it has been alleged that the author had not finished the novel when he died. According to some of the early commentators, presumably close friends or family members of the author, the last dozen chapters were "lost" when borrowed by relatives or friends, for everyone was keen to know how the story would end. Critics and scholars have suggested various theories as to what happened to the last section of the novel as originally written by Cao, but no theory has been accepted as definitive. The truth is, probably, if no one was sure about whether the novel was finished or not and how it ended when it first started circulating, the chances of future generations finding any exact answers are highly unlikely.

However, we are fortunate to have at least some subset of the very early manuscript versions. It should be noted here that none of the so-called manuscript versions was really written down by the author himself.[19] Rather, all were copied by either a scribe or a relative or friend who had borrowed the book from the author. Inevitably these versions became primary source materials for future scholars. Paul Mass said, "We have no autograph manuscripts of the Greek and Roman classical writers and no copies which have been collated with the originals; the manuscripts we possess derive from the originals through an unknown number of intermediate copies, and are consequently of questionable trustworthiness."[20] The same can be said of the manuscript versions of *Hongloumeng*. Meanwhile it should probably be pointed out that this situation is not particular to *Hongloumeng* but is the normal condition of any text before the widespread use of metal type and standardized editions in the history of Chinese literature or, for that matter, Chinese philosophy, history, etc.

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[18] A very interesting point here: author, translator, collator are all editors for this novel, further evidence that literary work is a "process rather than product".

[19] While it is rare for western readers to come across Shakespeare's signature, we do not have any of Cao Xueqin's autographs at all.

[20] Paul Mass, *Textual Criticism*, Barbara Flower trans. (Oxford: Oxford University Press, 1958), 1.

For several decades, *Hongloumeng* circulated in manuscript form, achieving such popularity that some copies were sold at unbelievably high prices at temple markets around Beijing. It was not until 1791 that the novel was published in printed form. Only then did the novel reach a sizeable audience, for printing allowed a much wider distribution than hand copying. The most commonly used printed version is that of 1792, which later became the base text for the 1964 Remin wenxue chubanshe (人民文學出版社 People's Literature Press) version, as well as the copy text for David Hawkes when he started translating. [21]

Principles of Editing the Bilingual Edition

Today we can compare eleven different existing manuscript copies, the shortest being only two chapters long, the others varying from sixteen to seventy-eight chapters, with none going beyond chapter 80. When David Hawkes started his work on *Hongloumeng*, he did not acquire all of these versions at the same time, as he said in an interview in 1997: "When I started off, I wasn't really thinking much about editions, I started off with I think it was the *Renmin wenxue* 3-volume [should be 4-volume] edition; but also I had the *bashihui jiaoben* [the 80-chapter variorum edition], by Yu Pingbo. But as time went on I gradually got more and more things... It's quite a big collection of *Hongloumeng* literature. Texts, and stuff about it, and so on. But it was really only as time went on that I started doing this."[22] The catalogue of the Hawkes Collection in the National Library of Wales reveals that he had seven different copies of the novel when translating, those commonly known as the Jiaxu 甲戌本, the Jimao 己卯本, the Gengchen 庚辰本, the Qixu 戚序本, the Yujiao 俞校本, the Qianchao 乾抄本, and the Chengyi 程乙本 versions.[23] If

[21] The Yangs, though chose one of the manuscript editions as their major text, also made minor corrections according to other editions, and the last forty chapters are translated from the 1959 printed version by People's Literature Press.

[22] Chan Oi Sum, "*The Story of the Stone*'s Journey to the West: A Study in Chinese-English Translation History" (M.Phil. thesis, Hong Kong Polytechnic University, 2001), appendix.

[23] Hawkes donated his entire collection of books to the National Library of Wales when he moved from Oxford to live in the countryside. The catalogue of the Hawkes Collection is also available at the Shanghai Library, and the compiler of the catalogue, Mr. Wu Jianzhong (吳建中) is the head of the Shanghai Library now.

we were to use a chart to show the relationship between these versions, it would be something like this:[24]

Chart 2

If we divide the manuscript versions into category A and the printed versions into B, then A and B together make up the component parts of P. As shown in Chart 1, P follows A in some parts, or P follows B in other parts, or P follows neither A nor B.[25] Surely we need to mention two special cases here: one is Yujiao, which I call M1, for although it remains only in the form of a printed version, it was actually collated from A1, A2,…to A11;[26] the other is Qianchao, which I call M2, for it was claimed to be the base text Gao E (高鶚 1740-1815) and Cheng Weiyuan (程偉元 ?-1818) were editing before they published the Chengjia 程甲本 and Chengyi versions, which I call Bx and B respectively. M2 was reprinted not in movable type but as a photo-reproduction of a mid-eighteenth-century manuscript, which is why I categorize it under

[24] I have indicated the year in which the version appeared, or was claimed to appear. David Hawkes could not possibly have used the original manuscripts; what he was using were photo-reprints from the 1950-80s.

[25] In Chart 2 **Manuscripts (A)** and **B (1792) Chengyi 程乙本** are put in bold letters, to indicate that these are the two major sources of Hawkes's textual decisions.

[26] Hawkes did not directly use A5 to A11, thus they are put in brackets in Chart 2 as [A5 to A11], for those are either published after his translation was finished or not in his collection at all, and we have no evidence that he used them. But some of the textual differences recorded in A5 to A11 were already incorporated in Yu Pingbo's variorum edition, which should not be neglected.

group A as well. As for Bx, the Hawkes collection does not include this item and therefore it may be omitted; rather, B is actually the base text of the version read most in the 1960s and 1970s (i.e. the 1964 People's Literature Press edition), which is also the copy text that Hawkes used from the start of his translation project.[27]

Therefore the basic editorial principles for the Chinese text in the bilingual edition are:

1. If A=B, then there is no necessity to distinguish where P is coming from;

2. If A≠B, then

P could be from A, which means it could be A1, A2,… or M1, M2;

or P could be from B;

or P could be from none of the above. It may be David Hawkes' own creation, or in a few cases its provenance may remain undeterminable.[28]

I must admit that it is not my concern to rebuild the textual history of these versions, for that is the topic for another huge, complex, and perhaps impossible project. What I am interested in is to describe how these versions come into P, the Chinese text David Hawkes translated into English. In other words, what I want to trace is the synchronic picture of how these versions were combined into one text, rather than presenting a chronological outline of their intricate relationships. David Hawkes himself admitted it clearly: "In translating this novel I have felt unable to stick faithfully to any single text. I have mainly followed Gao E's version of the first chapter as being more consistent, though less interesting, than the other ones; but I have frequently followed a manuscript reading in subsequent chapters, and in a few, rare instances I have made small emendations of my own."[29] Surely, if after following every possible means I still could not tell from the translated English text which of these versions Hawkes was

[27] David Hawkes' annotated working copy is at present kept at the Lingnan University Library in Hong Kong.
[28] The description of my editorial principles here benefits a lot from William G. Boltz, "Textual Criticism and The Ma Wang tui *Lao tzu*," *Harvard Journal of Asiatic Studies* 44:1 (1984): 194-98.
[29] Hawkes, "Introduction," *The Golden Days*, 45-46.

following, then the safest solution seemed to be to follow a rule set up by Hawkes himself: "when in doubt, do nothing!"[30] In other words, in such instances, I had to leave the copy text as the 1964 People's Literature Press edition read. As Thomas Tanselle said, "'scholarly' or 'scientific' editing does not preclude literary judgement; rather, it relies on such judgment—but, for the scholarly editor as well as the scholarly critic, the judgement is effective to the extent that it reflects an insight into the author's thought and expression. In scholarly editing the role of literary judgment is vital to all decisions."[31] In the case of the bilingual edition of *Hongloumeng*, reflecting an insight into the *translator*'s thought and expression would be ideal, and that is why the translator's (as well as the collator's) literary judgement is vital to the outcome of the textual decisions made. The purpose is to determine "how and why" Hawkes made the various editorial decisions behind his translation. This can only be explained in detail on a case-by-case basis. I will try to illustrate through examples.

Procedures in Collating

The Bilingual Edition follows the format of one page of Chinese text followed by one page of English translation, as has been adopted in other published bilingual works such as the famous Loeb Classics. For the English text, I used the Penguin edition, with necessary revisions;[32] for the Chinese text, I mainly used the 1964 People's Literature Press edition, which basically reproduces the Chengyi text, as well as attempting to trace the other versions David Hawkes used when he deviated from the copy text. I have used a number of editorial symbols to mark the decisions made by David Hawkes, in order to draw readers' attention to his process.

(A) < > Triangular brackets

[30] Hawkes, personal communication (email to Fan Shengyu, June 26, 2009).
[31] Tanselle, "Textual Study and Literary Judgement," 114.
[32] The process of revision will be explained in detail in another paper in due course.

These indicate that the translation has followed a text other than the copy text. I did not specify which text, for this bilingual edition is not aimed at *Hongxuejia* (紅學家 *Hongloumeng* experts), and such details would be too cumbersome for common readers. But I would like to mention some of them here to illustrate why some readings were chosen over others. What I want to show follows Thomas Tanselle's observation: "the established text does not result from a process of emending a copy-text but instead from a process of combining certain features present in various surviving texts."[33]

(a)

Chinese edition, Renmin Wenxue (1964), 1:114:

秦鐘哭道：「有金榮在這裡，我是要回去的了。」

English edition, Penguin (1973), 1: 214:

"If Jokey Jin stays here," wailed Qin Zhong tearfully, "**I'm not studying in this school any longer.**"

Bilingual edition, SFLEP (2012), 1:226:

秦鐘哭道：「有金榮在這裡，**<我是不在這裡念書的。>**」

As we learn from *A Translator's Notebooks*, Hawkes did list the textual differences on page 3. "回去" could mean either "go back," "go home," or "report to someone." Here 我是不在這裡念書的 makes better sense. That's why Hawkes chose this reading from the Gengchen manuscript 庚辰本, 1: 285-86.

(b)

Renmin Wenxue, 1: 153:

[33] Thomas Tanselle, "Editorial Apparatus for Radiating Texts," *Library*, 5th ser., 29 (1974), 330.

第十四回：眾人連忙讓坐倒茶，一面命人按數取紙；來旺抱著同來旺媳婦一路來至儀門，方交與來旺媳婦自己抱進去了。

Penguin, 1: 270:

The men pressed round her offering her a place to sit and a cup of tea to drink while **one of them hurried off with the list to fetch the needed items. Not only that, but, having fetched them, he carried them for her** all the way to the inner gate of the mansion, only handing them to her then so that she could take them in to Xi-feng.

SFLEP, 1:300:

第十四回：眾人連忙讓坐倒茶，**<一面命人按數取紙來抱著，同來旺媳婦>**一路來至儀門，方交與來旺媳婦自己抱進去了。

來旺 and 來旺媳婦 are both servants in the Rong Mansion, but as each of them is assigned a different job, it would be impossible for them both to appear in the Ning Mansion at the same time, and doing the same job. The original reading is surely wrong. Therefore Hawkes chose this reading from the Qixu manuscript 戚序本, 1:462.

(B) [ ] Square brackets

These indicate either deliberate or inadvertent omissions by the translator.

(a) Deliberate omissions:

1. Renmin Wenxue, 1:16:

第二回：年方五岁

SFLEP, 1: 32:

第二回：[年方五岁]

The heroine of the story, Lin Dai-yu, makes her first appearance in the novel in Chapter 2. All of the manuscript and printed versions have her as “five years old.” However, could she really have been just five years old when she first appears in the story? Surely we would not dare to argue with Cao Xueqin; of course she can be five, or any other age the author liked. But the complication comes only one chapter later, in Chapter 3, when Dai-yu’s behaviour does not resemble that of a five-year old child at all. Also in Chapter 3, when Grandmother Jia saw her granddaughter’s maid Snowgoose 雪雁, Snowgoose was only “a little ten-year-old maid,” whom Grandmother Jia thought “too young and irresponsible” “to be of much real service” to Dai-yu. Even if Dai-yu really was only five, then a ten-year-old maid would probably suffice to look after her and it would not be necessary for Nightingale 紫鵑 to be assigned to Dai-yu’s service instead. Checking the translator’s manuscript, we find that the phrase “who was now five years old” was crossed out with red pen at a later stage. The bilingual edition failed to catch this amendment, and it should be corrected in the next print.

2. Renmin Wenxue, 1: 51:

第四回中既將薛家母子在榮府中寄居等事略已表明，此回暫可不寫了。

(“Since it was already mentioned in Chapter 4 how the Xue family was lodging at the Rong Mansion, we may leave them temporarily in this chapter.” — Fan’s translation)

SFLEP, 1:104:

[第四回中既將薛家母子在榮府中寄居等事略已表明，此回暫可不寫了。]

This is the beginning of Chapter 5. Indeed it looks a bit redundant, for it simply adds no information at all. Hawkes decided to delete it. Another interesting example is the opening sentence of Chapter 1. Several different editions started with 此開卷第一回也 (This is the first chapter of the book). It looks funny, when you are reading Chapter 1, to have this sentence be the very first! Actually, according to one of the manuscript versions, this sentence should belong

to the “Author’s apologia” or a short preface written by the author’s brother instead. Somehow it was mixed into the novel in the process of copying and circulating and was left there. Hawkes decided to skip the original opening section and move 看官，你道此書從何而起 (Gentle reader, what, you may ask, was the origin of this book?) to the opening. Hawkes translated the original first couple of paragraphs as part of his introduction to the book instead.

3. Renmin Wenxue, 2: 494:

第四十回：只聽外面亂嚷嚷的，不知何事

(“They could hear some commotion outside, but were not sure what was happening”—Fan’s translation)

SFLEP, 2:374:

第四十回： [只聽外面亂嚷嚷的，不知何事]

This is another clearly deliberate omission. All extant manuscript versions that include Chapter 40 end in such an abrupt way. The characters in the story were playing a drinking game when in the midst of the joyful atmosphere something dramatic happened, which is why “they could hear some commotion outside.” As to what it was all about, we cannot be sure. What we know is that at the beginning of Chapter 41, the whole scene changed from the drinking game to a different subject. Presumably a page or two were missing here. But the lost episode must not have been a major one, as it seems not to influence or complicate the story at all.

(b) Inadvertent Omissions:

1. Renmin Wenxue, 1: 61:

第五回：卻說寶玉聽了此曲，散漫無稽，未見得好處；但其聲韻淒婉，竟能銷魂醉魄。因此也不問其原委，也不究其來歷，就暫以此釋悶而已。因又看下面道：

("Baoyu heard the songs, but he could not really understand them or tell their excellence. The melody and sound were so sad and touching that he felt as though he had almost been carried away. Therefore he did not even bother to ask why and how, he simply idled away the time with them. Subsequently he read:…" — Fan's translation)

SFLEP, 1:128:

第五回：[卻說寶玉聽了此曲，散漫無稽，未見得好處；但其聲韻淒婉，竟能銷魂醉魄。因此也不問其原委，也不究其來歷，就暫以此釋悶而已。因又看下面道：]

This paragraph is located between the first two songs and the rest of the twelve, in the passage wherein the fairy Disenchantment 警幻仙子 asked her followers to perform for Baoyu in his dream. All the songs were translated separately, for Hawkes' habit was to skip all the poems or songs while he was translating the prose text and deal with them separately.[34] It must be an inadvertent omission here, for there is no obvious reason to omit this paragraph, but it would have been easy to forget if the translator did not translate the songs together with the rest of this chapter.

2. Renmin Wenxue, 1: 72:

第六回：劉老老聽了，忙問道："原來是他？怪道呢，我當日就說他不錯。這麼說起來，我今兒還得見他了？"周瑞家的道："這個自然，如今有客來，都是鳳姑娘周旋接待，今兒寧可不見太太，倒得見他一面，才不枉走這一遭兒。"

("Granny Liu hurriedly asked: 'It was her? No wonder. I said she was good a long time ago. So I have to see her today?' Zhou Rui's wife said: 'Sure. These days when guests come, they are all received by Feng. We'd rather you didn't see the Lady today, but you must see *her*, otherwise you would be wasting your time.' " — Fan's translation)

SFLEP, 1: 148:

[34] Presumably poems and songs would be more difficult to translate than prose, for translators need to pay more attention to rhymes and rhythm, nuances and style, etc.

第六回：[劉老老聽了，忙問道：“原來是他？怪道呢，我當日就說他不錯。這麼說起來，我今兒還得見他了？”周瑞家的道：“這個自然，如今有客來，都是鳳姑娘周旋接待，今兒寧可不見太太，倒得見他一面，才不枉走這一遭兒。”]

Again, there is no apparent reason why the translator should have omitted these few sentences. The translator's manuscripts missed these sentences altogether. No explanation can be found for this.

(C) { } Squiggly brackets

These indicate the translator's own editorial emendations or creative additions. Again, these were made for a number of reasons, mostly connected with the translator's detailed study of the plot. As Hawkes explained: "I do so only because once or twice, in the interests of clarity and consistency, I have felt obliged to take some trifling liberties with the text… and hold myself honour bound not only to say what I have done—which I have tried to do in the Appendices—but also to explain, if I can, the circumstances in which I have felt obliged to do it."[35]

(a)

Renmin Wenxue, 1: 266:

二十三回：寶釵住了蘅蕪院，黛玉住了瀟湘館，迎春住了綴錦樓，探春住了秋掩書齋，惜春住了蓼風軒，李紈住了稻香村，寶玉住了怡紅院。

Penguin, 1: 459:

It was finally settled that Bao-chai should have All-spice Court, Dai-yu the Naiad's House, Ying-chun the building on **Amaryllis Eyot**, Tan-chun **the Autumn Studio**, Xi-chun **the Lotus Pavilion**, Li Wan Sweet-rice Village, and Bao-yu the House of Green Delights.

SFLEP, 1: 550:

[35] Hawkes, "Preface", *The Warning Voice*, 19.

二十三回：寶釵住了蘅蕪院，黛玉住了瀟湘館，迎春住了**{紫菱洲}**，探春住了**<秋爽齋>**，惜春住了**{藕香榭}**，李紈住了稻香村，寶玉住了怡紅院。

綴錦樓, 秋掩書齋, and 蓼風軒 are the names of residences for the three Jia sisters. The other four major characters' lodgings were consistent throughout the novel, but not these three, and indeed they are relatively less important than the others. The reason could be that at a certain stage in his writing, the author had not quite decided what to call them yet. These different names are merely residues of his constant revisions. But since in the other parts of the novel, their residences were given as 紫菱洲, 秋爽齋, and 藕香榭**,** there is no reason why the collator would not follow the correct readings here. 秋爽齋 is from another extant edition, but 紫菱洲 and 藕香榭 have no textual support, therefore different brackets are used here.

(b)

Renmin Wenxue, 1: 283:

二十四回：秋紋、碧痕兩個去催水，檀雲又因他母親病了，接出去了，麝月現在家中病著。

Penguin, 1: 483:

Ripple and Emerald had gone off to see about the water. Of the other senior maids, **Skybright had been fetched home for her cousin's birthday** and Musk was away ill;…

SFLEP, 1: 582):

二十四回：秋紋、碧痕兩個去催水，**{晴雯因他表哥生日接了出去}**，麝月現在家中病著。

Sandal 檀雲 is a maid who appears only three times in the novel. The other two occasions being the two poems written by Baoyu, an instance which general readers would probably fail to notice. Here Sandal was only mentioned briefly. David Hawkes explains: "Since 'Sandal' belongs to an earlier version of the novel and has only strayed into the text of this version by oversight, I have got rid of her in these two verse passages, in the first instance by deliberately

mistranslating the couplet and in the second instance by substituting the name of another senior maid (Ripple). As for her solitary prose appearance in Chapter 24, she becomes 'Skybright' there in my translation (as she was in Gao E's draft) since Skybright is the only senior maid who remains unaccounted for; but since Skybright has no mother—indeed, had never known her parents—I have changed 'mother' to 'cousin'. I doubt very much whether the rules of the Jia household would have allowed a maid to go home for the birthday of so junior a person as a cousin, but the strain placed on the reader's credulity by this correction does not seem to me to be a very great one."[36] The alteration here serves two purposes: one is to remove the character Sandal, for she does not play a significant role in the story anyway; the other is to set up an echo with what will happen later in Chapter 78, when Skybright is expelled from Prospect Garden and has no place to go but to her cousin's home. It would not be difficult for readers to find out that, to some extent, Hawkes worked consistently in a meticulous way as the author of the novel.

(c)

Penguin, 3: 332:

This was because Er-jie, she had discovered, had not long since suffered a second and greater bereavement: old Mrs You, who had never quite recovered from the shock caused by her third daughter's suicide, had, only two or three weeks previous to this date, taken a nap which turned out to be her last.

SFLEP, 3: 414:

六十八回：**{原來熙鳳已經得知，二姐尚在孝中，卻是尤老娘因三姐兒自盡，受了驚嚇，半個月前已在睡夢中過世了。}**

These few sentences are not found in any of the existing editions. Hawkes used Appendix IV in Volume 3 to explain the matter in detail and it should be quoted in full:

[36] Hawkes, Appendix I, "Sandal, Musk and Skybright," *The Warning Voice*, 615.

> Old Mrs You is a considerable embarrassment to the author (or his editors) after her installation in Little Flower Lane…. In Chapter 65 the author (or editor) seems uncertain what to do with her during the outrageous scenes following Cousin Zhen's visit, and by the time Xi-feng appears on the scene in Chapter 68, she has dwindled away altogether. Towards the end of Chapter 68 Xi-feng refers to her as someone who is dead. The failure to account for Mrs You's disappearance is so obviously due to an editorial oversight that I thought no reader could object to my liquidating her myself. Xi-feng's turning up at the house in half mourning was almost certainly meant to be a reminder that Jia Lian had married Er-jie illegally in a period of national and family mourning—what we should nowadays call a put-down. I have deliberately misinterpreted it as a gesture of sympathy for Er-jie's bereavement in order to have an excuse for introducing a couple of lines about old Mrs You's demise. They are not to be found in any Chinese text.[37]

The above are some typical examples from the bilingual edition. I have explained them in detail in order to highlight the features of this new edition. Readers of the bilingual edition soon realize the enormous amount of time Hawkes spent establishing his Chinese text. Surely Hawkes himself was aware that his emendations were not always well-grounded, but he showed an acute awareness of his predicament: "Admittedly the decision where to draw the line between what may and what may not be emended is a somewhat arbitrary one, and to a textual critic the subjective arguments and rule-of-thumb methods of the translator-editor may seem arrogant and unscientific. But a translator has divided loyalties. He has a duty to his author, a duty to his reader and a duty to the text. The three are by no means identical and are often hard to reconcile."[38]

[37] Hawkes, Appendix IV, "Old Mrs You and the Zhangs," *The Warning Voice*, 624-25.
[38] Hawkes, "Preface," *The Crab-flower Club*, 20.

Form Affects Meaning

Another point worth mentioning is the layout of the bilingual edition, or, to be more specific, the typographical signs shown in the Penguin edition. As McKenzie said, "in some cases significantly informative readings may be recovered from typographic signs as well as verbal ones, that these are relevant to editorial decisions about the manner in which one might reproduce a text, and that a reading of such bibliographical signs may seriously shape our judgement of an author's work."[39]

A good example of interesting typography appears in Chapter 19, when Baoyu was fabricating a story about mice stealing different kinds of grains and fruits for Nibbansday 腊八节.

Renmin Wenxue, 1: 283:

因又拔令箭問：'誰去偷香芋？'只見一個極小極弱的小耗應道：'我願去偷香芋。'

Penguin, 1: 397:

'The Oldest Mouse took up another arrow.

' "Who will go to steal sweet potatoes?"

'A little puny, weak mouse replied,

' "I will!" '

It was a brilliant idea of Hawkes' to use small print for the little mouse's reply. Chang Nam Fung commented: "The small print used for the little mouse's reply of 'I will' visually depicts its physical weakness in a very vivid manner. But this is entirely Hawkes's invention. By manipulating typography for such artistic effect, Hawkes has not only superimposed his own style on Cao Xueqin's, but also introduced an eccentric element of the English literary tradition

[39] D. F. McKenzie, *Bibliography and the Sociology of Texts* (Cambridge, Eng.: Cambridge University Press, 1999), 18.

into a Chinese literary work."[40] Chang was right in commending the use of small print as "very vivid," but he was wrong in saying Hawkes "superimposed his own style on Cao Xueqin's" or "introduced an element of the English literary tradition into a Chinese literary work." On one hand, Hawkes' style was influenced by Cao Xueqin, who already used a lot of typographical variations in his novel for special effects. On the other hand, it was not a case of a Chinese literary work being "influenced" by "an element of the English literary tradition," for we can find numerous similar examples in Chinese literature before Cao Xueqin's era as well. A few examples from the novel will illustrate this point.

In Chapter 13 there is a short paragraph describing a pair of "vermilion-painted boards inscribed in large golden characters boldly announcing the status of the bereaved":

Renmin Wenxue, 1: 148:

更有兩面朱紅銷金大字牌對豎在門外，上面大書道："防護內廷紫禁道禦前侍衛龍禁尉"。

Penguin, 1: 264:

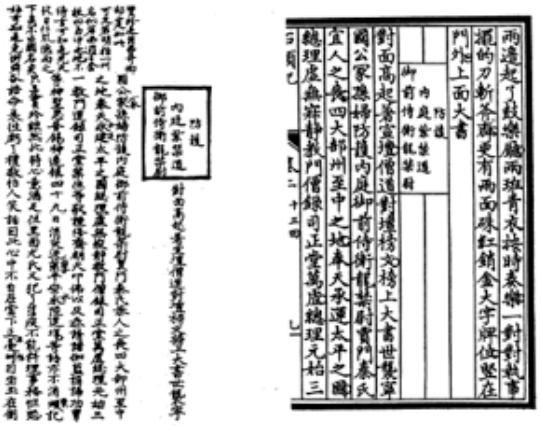
Honorary Captain of the Imperial Bodyguard

Inner Palace, Northern Capital Division

In some of the manuscript versions, the wording of this pair of vermilion-painted boards is set in a frame that looks exactly like the ones used in an aristocratic family.[41] Readers would immediately notice the difference from the rest of the text:

[40] Chang Nam Fung, "The Implications of Hawkes's *The Story of the Stone* to Translation Theorists," *Waiguo yu* 3 (1991): 56.

[41] Cf. *Qiliaosheng xu ben Shitouji* 戚蓼生序本石頭記 (Beijing: Renmin wenxue chubanshe, 2006), 1:449, *Zhiyanzhai chongping Shitouji (gengchen ben)* 脂硯齋重評石頭記（庚辰本）(Beijing: Renminwenxue chubanshe, 2006), 1: 279, and *Zhiyanzhai chongping Shitouji (jimao ben)* 脂硯齋重評石頭記 （己卯本） (Shanghai guji chubanshe, 1981), 1: 249.

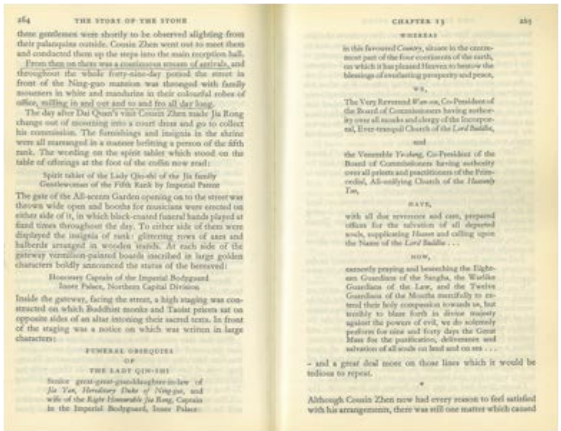


Right after these boards there appears a notice written in large characters as follows:

Renmin Wenxue, 1: 148:

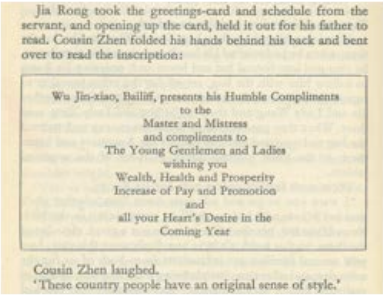
“世襲寧國公冢孫媳防護內廷禦前侍衛龍禁尉賈門秦氏恭人之喪。四大部洲至中之地、奉天永運太平之國、總理虛無寂靜教門僧錄司正堂萬虛、總理元始三一教門道錄司正堂葉生等敬謹修齋、朝天叩佛以及恭請諸伽藍、揭諦、功曹等神聖恩普錫神遠鎮四十九日消災洗孽平安水陸道場”.

Penguin, 1: 264-5:



This format evokes the funeral obsequies normally used in ceremonies, a visual effect not presented at this point in the original Chinese text. It seems to be Hawkes distributing more widely the typographic device used for the above-mentioned vermilion boards. Another

example is Bailiff Wu's greeting card in Chapter 53, also presented by Hawkes in the form of a card. Here too Hawkes seems to follow Cao Xueqin's example in Chapter 13:[42]



Jia Rong took the greetings-card and schedule from the servant, and opening up the card, held it out for his father to read. Cousin Zhen folded his hands behind his back and bent over to read the inscription:

Wu Jin-xiao, Bailiff, presents his Humble Compliments
to the
Master and Mistress
and compliments to
The Young Gentlemen and Ladies
wishing you
Wealth, Health and Prosperity
Increase of Pay and Promotion
and
all your Heart's Desire in the
Coming Year

Cousin Zhen laughed.
'These country people have an original sense of style.'

However, there is a very important illustration that Hawkes should not have removed; the picture given in Chapter 8 of the precious jade and golden locket:

Because Hawkes chose not to include these two pictures, he had to delete a paragraph from the text as well:

Renmin Wenxue, 1: 95:

"那頑石亦曾記下他這幻相並癩僧所鐫篆文，今亦按圖畫於後面，——但其真體最小，方能從胎中小兒口內銜下。今若按式畫出，恐字跡過於微細，使觀者大廢眼光，亦非暢事。所以略展放些，以便燈下醉中可閱。今註明此故，方不至以胎中之兒口有多大、怎得銜此狼抗蠢大之物為誚。"

[42] Hawkes, *The Crab-flower Club*, 560.

("The Stone also made a record of the shape of the jade and the curly writing on it, which is depicted in the form of the original as attached. However, the actual object is so small that it could be held in the mouth of a baby. If shown in their original form and size, the characters would be too small for readers to read. Therefore the font has been slightly enlarged here so that the characters can be read if placed under the light of a lamp or even after having had a drink or two. I had to make a note of this, otherwise people would have started grumbling about how big a baby's mouth can be, and how it could possibly hold such a clumsy object, etc."—Fan's translation)

An anonymous comment made on the Jiaxu manuscript says: "The author suddenly said these. Truth is fiction, and fiction is truth. The author plays with truth and fiction, and indeed he is a most cunning writer who freely plays with his writing 又忽作此數語，以幻弄成真，以真弄成幻，真真假假，恣意遊戲於筆墨之中，可謂狡猾之至. "[43] Clearly the whole paragraph had to be deleted as well once the pictures were gone. Zhao Yiheng discussed this relation of text, image, and translation: "The front and back of the 'precious jade' are drawn out in the novel *Hongloumeng*—this is not an illustration, for illustrations are paratext factors outside the text, which could be different from edition to edition. But the pictures of the jade can never be deleted or changed (just like the musical scores in [Roman Rolland's novel about a musician] *Jean-Christophe*), for they are part of the text itself."[44] If these pictures are indeed a part of the narrative text, then they should not be deleted. The bilingual edition has included the images in the Chinese text, to make up for the loss in the English translation.

Hawkes was clearly inspired by Cao Xueqin, for his use of typography at times demonstrates his own creativity. For example:

1. Chapter 25:

SFLEP, 1: 600:

[43] Chan Hing-ho 陳慶浩, ed., *Xinbian Zhiyanzhai Shitouji pingyu jijiao (Revised Edition)* 新編脂硯齋石頭記評語輯校（增訂本） (Beijing: Zhongguo youyi chuban gongsi, 1987), 177.
[44] Zhao Yiheng 趙毅衡, *Kunao de xushuzhe* 苦惱的敘述者 (Beijing: Shiyue wenyi chubanshe, 1994), 24.

趙姨娘道："這如何還撒得謊。"說著便叫過一個心腹婆子來，耳根底下嘁嘁喳喳說了幾句話。

Penguin, 1: 497:

'Why should I tell a lie?' said Aunt Zhao, and summoned a trusted crone into whose ear she whispered instructions:

'Ps-ps-ps-ps-ps-ps-ps-ps-ps.'

'Ps-ps-ps-ps-ps-ps-ps-ps-ps' is neither a proper word nor a grammatical sentence. But the translation more than vividly depicts the sound and atmosphere of two women whispering to each other.

2. Chapter 30: when Charmante 龄官 was found writing her lover's name on the ground:

Renmin Wenxue, 1: 365:

裏面的原是早已癡了，畫完一個"薔"又畫一個"薔"，已經畫了有幾十個。

Penguin, 2: 103:

As soon as she had finished writing one QIANG she began writing another.

QIANG QIANG QIANG QIANG QIANG QIANG QIANG…

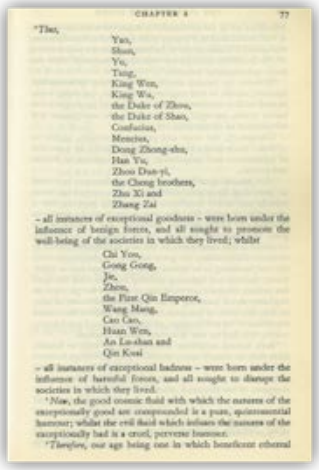
He must have watched her write several dozen **QIANG**s in succession.

Hawkes' translation gives a long list of her lover's name, which is another outstanding visual effect not sourced from the original.

From what has been discussed above, we can be sure that: a. the use of print and layout in the translation was not invented by Hawkes, and neither was it styled on the standard typography of English literature; b. Hawkes made some questionable choices, such as deleting the pictures of the jade and the lock; c. Hawkes did invent various visual effects of his own, which can be traced back to Cao Xueqin's influence.

The bilingual edition made every effort to keep the original format and font of the English translation. However, due to the page arrangement of the bilingual edition and the differences in length between the Chinese and English texts, sometimes the publisher had to use unrelated illustrations to fill up the space left by the Chinese text, which is almost always shorter, especially when the author is using classical Chinese (which is more concise and connotative). However, there are some inappropriate examples of changing the format of the English translation.

One is in Chapter 2 (Penguin, 1: 43), when Hawkes translated the long list of famous Chinese names into English, the Penguin edition (Penguin, 1: 77, 79) listed the names separately, each in one line:



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'Thus,

Yao,
Shun,
Yu,
Tang,
King Wen,
King Wu,
the Duke of Zhou,
the Duke of Shao,
Confucius,
Mencius,
Dong Zhong-shu,
Han Yu,
Zhou Dun-yi,
the Cheng brothers,
Zhu Xi and
Zhang Zai

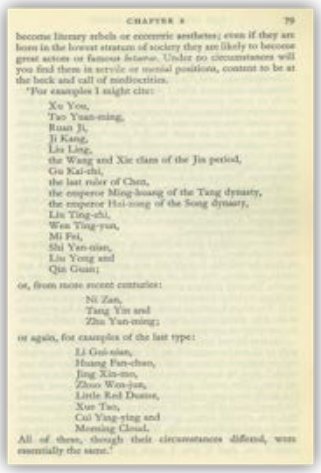
– all instances of exceptional goodness – were born under the influence of benign forces, and all sought to promote the well-being of the societies in which they lived; whilst

Chi You,
Gong Gong,
Jie,
Zhou,
the First Qin Emperor,
Wang Mang,
Cao Cao,
Huan Wen,
An Lu-shan and
Qin Kui

– all instances of exceptional badness – were born under the influence of harmful forces, and all sought to disrupt the societies in which they lived.

'Now, the good cosmic fluid with which the natures of the exceptionally good are compounded is a pure, quintessential humour; whilst the evil fluid which infuses the natures of the exceptionally bad is a cruel, perverse humour.

'Therefore, our age being one in which beneficent ethereal



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become literary rebels or eccentric aesthetes; even if they are born in the lowest stratum of society they are likely to become great actors or famous *hetaerae*. Under no circumstances will you find them in servile or menial positions, content to be at the beck and call of mediocrities.

'For examples I might cite:

Xu You,
Tao Yuan-ming,
Ruan Ji,
Ji Kang,
Liu Ling,
the Wang and Xie clans of the Jin period,
Gu Kai-zhi,
the last ruler of Chen,
the emperor Ming-huang of the Tang dynasty,
the emperor Hui-zong of the Song dynasty,
Liu Ting-zhi,
Wen Ting-yun,
Mi Fei,
Shi Yan-nian,
Liu Yong and
Qin Guan;

or, from more recent centuries:

Ni Zan,
Tang Yin and
Zhu Yun-ming;

or again, for examples of the last type:

Li Gui-nian,
Huang Fan-chuo,
Jing Xin-mo,
Zhou Wen-jun,
Little Red Damse,
Xue Tao,
Cui Ying-ying and
Morning Cloud.

All of these, though their circumstances differed, were essentially the same.'

This is a feature not found in the original Chinese text. But it is a reasonably creative arrangement by the translator. The so-called "instances of exceptional goodness and exceptional badness," or "great lovers or the occasion of great love in others," "literary rebels or eccentric aesthetes" or "great actors or famous hetaerae" as Jia Yu-cun 賈雨村 explained, are all "superior to all the rest in sharpness and intelligence and inferior to all the rest in perversity, wrongheadedness and eccentricity."[45] Therefore to list them each separately in a line would probably help to emphasise their individuality and eccentricities. All kinds of posh lists in the novel, i.e. lists of rare precious items to savour and linger upon are all presented vertically as

[45] Hawkes, *The Golden Days,* 77-79. Also compare the bilingual edition, 1: 41-43.

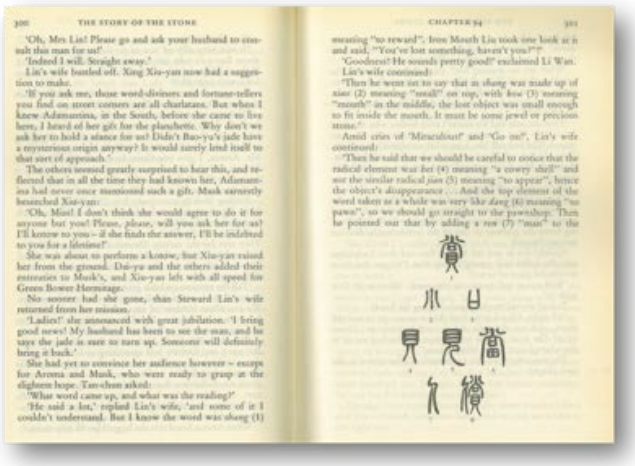
such. The reader knows they are special because they are presented *poetically*. But the bilingual edition changed the format here, putting these names all together in one paragraph:

This is probably due to the fact that the Chinese and the English text would have to roughly match each other on opposite pages, and it would be difficult to present them in the way they are listed in the Penguin edition. As James Thorpe says: "It can be claimed that nearly every person involved in the transmission of literary works helps, in some sense, to shape the effect that a work will have on a reader. The designer, for example, can in some measure make the experience of reading the book a little more pleasant or easy or irritating by the appropriateness of the format, paper, binding, font and size of type."[46] In David Hawkes' translation of *Hongloumeng*, we can see that apart from being translator and textual scholar, he was at the same time a designer as well.

In Chapter 94 when Steward Lin Zhi-xiao's wife is retelling the interpretation of the word-diviner Iron Mouth Liu 劉鐵嘴, there are three Chinese characters mentioned and the relationship between these characters is not made apparent at all when printed in simplified Chinese characters: 赏, 偿, and 当. They are better represented in the traditional Chinese characters: 賞, 償 and 當. The SFLEP uses simplified characters throughout the book, but on

[46] James Thorpe, "The Aesthetics of Textual Criticism," *PMLA* 80 (1965): 473.

this page these traditional Chinese characters (indeed, their archaic forms from many centuries before Cao Xueqin's time) have to be preserved. The Penguin edition has a piece of calligraphy showing clearly the difference and similarity between these characters, which was kept in the bilingual edition.[47]



One interesting problem for us resulted from our determination to have the bilingual edition reflect every feature of Hawkes's *The Story of the Stone*. That was the Latin colophon he introduced at the end of the first four volumes of the Penguin edition. For example, at the end of the first volume it reads: EXPLICIT PRIMA PARS LAPIDIS HISTORIAE, which if translated into English should read: "Here ends the first part of *The Story of the Stone,*" and if translated into Chinese should read: "《石頭記》第一卷終". Although *The Story of the Stone* is actually *Dream of the Red Chamber (Hongloumeng),* since this is a bilingual edition, maybe it is better to use the first title here. The same is applicable to Volumes 2, 3, and 4. I did propose that we use 石頭記 as the Chinese title for the book, but both Professor John Minford and the publisher thought that 紅樓夢 is a much more commonly used title and thus that was our final decision.

Problems Unsolved

[47] A publisher in Hong Kong is said to be interested in bringing out a traditional-character version of the bilingual edition. I do hope that this will eventuate in the near future.

It would be impossible to solve all the textual problems of *Hongloumeng* in one edition, and the bilingual edition is no exception. There are still problems left unsolved where no editorial effort could help. Hawkes himself admitted this issue as well when he was translating: "There are some discrepancies which no amount of editing could remove and with which it would be dangerous to tamper: for example, Bao-yu's and Bao-chai's repeated assertions in the opening chapters of volume 2, that he and Dai-yu grew up together from infancy and that Bao-chai was a comparative late-comer, clash with the narrative in chapters 3 and 4, in which Bao-chai is shown arriving only days or at the most weeks after Dai-yu."[48] The translator had to leave the text as it is, and so does the collator. Two other prominent examples are the episodes about Jia Rui 賈瑞 and You San-jie 尤三姐. Hawkes talked about the complications brought up by these two episodes in Appendix III of vol. 3: "The Jia Rui episode begins 'in the eleventh month' and covers a period of nearly a whole year. After Jia Rui's death at the end of chapter 12 we simply move back to the end of the year and carry on as if Jia Rui had never existed. The graft is a somewhat clumsy one but at least has no harmful effect—indeed no effect at all—on the surrounding tissue. But the insertion of the San-jie episode into the story of Jia Lian's secret marriage and its tragic outcome produced complications and led to a whole series of difficulties which no amount of editing could overcome."[49]

Hongloumeng is basically an unfinished novel. Inasmuch as, according to the author himself, "Cao Xueqin in his Nostalgia Studio worked on it for ten years, in the course of which he rewrote it no less than five times," unavoidably there would be some pieces of the puzzle missing or some loose ends untied. The author left the novel unfinished (for whatever reason) and also left a lot of problems for future editors to reconcile. One of the novel's translators, Chi-Chen Wang (王際真 1899-2001), commented on its drawbacks, saying that for a novel of such length and scope, "flaws and inconsistencies are inevitable, and it would be prudish for us to find fault with

[48] Hawkes, "Preface," *The Crab-Flower Club*, 20.
[49] Hawkes, Appendix III, "You San-jie, Liu Xiang-lian and Jia Lian's Journeys," *The Warning Voice*, 621.

such unimportant details."[50] Wang made a correct judgement when he said that the author "never quite finished revising it or reconciling its numerous inconsistencies," and also when he said that a novel "is to be judged by the total effect it produces, not by the blemishes that loom large only in the microscopic vision of the pedantic scholar and irritate only the translator who has to remove or retouch them."[51]

Even though it is a flawed book, the novel has enchanted generations of readers. David Hawkes once said: "But for all the little hair-cracks that the scholar's magnifying-glass reveals, *The Story of the Stone* is an amazing achievement and the psychological insight and sophisticated humour with which it is written can often delude a reader into judging it as if it were a modern novel."[52] Undoubtedly, every translation is flawed to some extent; even translators of the so-called Authorized Version (KJV) made mistakes. I am sure that the bilingual edition is flawed as well, as are all previous printed editions, let alone all the manuscript versions, for no editor can say that his editing is perfect and free from any mistakes. But in the long history of the novel's numerous editions from its earliest circulation to the 21st century, every editor, should he be conscientious and seriously committed to his task, aims at the ultimate "best," even though none could actually reach that goal.

As I said in the "Collator's Note" to the bilingual edition: "In a word, the basic principle of this bilingual edition has been to match the Chinese text faithfully with the English text. However, it would have been impossible (and indeed futile) to try to match every Chinese word or sentence with its equivalent in the English translation. Translation does not work like that."[53] This echoes what Eugène Vinaver said in "Principles of Textual Emendation":

[50] Wang, Chi-chen, "Introduction" in *Dream of the Red Chamber* (London: Routledge. 1929), xxii.
[51] Wang, Chi-chen, "Introduction" in *Dream of the Red Chamber* (New York: Doubleday Anchor, 1958), xx.
[52] Hawkes, "Introduction," *The Golden Days*, 43.
[53] Fan Shengyu, "Collator's Note" 校勘說明, *The Story of the Stone* (Shanghai: SFLEP, 2012), 1: 14.

> An analogy with the plastic arts might perhaps make this clearer. Historians of art, who have over textual critics the advantage of dealing with more tangible material, have long since realised that to "restore" does not mean to reconstruct an object in its entirety, but to clear it as far as possible of adventitious and foreign matter. A textual critic should proceed likewise: he should reproduce what is extant with such modifications as a strictly scientific "cleaning" process would allow. He should approach his task in much the same spirit as if he were an archaeologist anxious to preserve every shade of colour that can possibly be authentic in a dilapidated mural painting, every detail of the sculptor's design in a broken statue, every stone in a battered building that may conceivably belong to the original structure.[54]

I have tried my best in the bilingual edition to present as faithfully as possible David Hawkes' textual choices and emendations, and it is now to be judged by readers to what extent that goal has been achieved.

[54] Eugène Vinaver, "Principles of Textual Emendation," *Studies in French Language and Mediaeval Literature presented to Professor Mildred K, Pope* (Manchester: Manchester University Press, 1939), 366-67.