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Translation and creation in Zheng Zhenduo's translation of "Apollo and Daphne"

Traducción y creación en la traducción de Zheng Zhenduo de "Apolo y Dafne"

郑振铎翻译《阿波罗和达芙妮》中的翻译与创作

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Abstract: Zheng Zhenduo, the Chinese translator, has made great contributions to the translation and introduction of Greek literature, and also put forward unique insights for the construction of

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Chinese translation theory. Based on Zheng Zhenduo's translation theory, this article takes Zheng Zhenduo's translation of Apollo and Daphne (*Aipoluo yu Dafen*), contained in *Lian'ai de gushi* (1929), a collection of Greek mythological stories that he selected and translated from English into Chinese as an example, it compares Zheng's version and English version to analyze whether or not he remained consistent to his own translation theory when translating Greek mythological stories.

Key Words: Zheng Zhenduo; translation studies; reception studies; Greek mythology.

Resumen: Zheng zhenduo, un traductor chino, ha hecho una gran contribución a la traducción de la literatura griega y ha presentado algunas ideas originales para la construcción de la teoría de la traducción china. El objetivo del artículo es analizar la traducción de Zheng Zhenduo de Apolo y Daphne (*Aipoluo yu Dafen*), contenida en *Lian'ai de gushi* (1929), una colección de historias mitológicas griegas que él ha seleccionado y ha traducido del inglés al chino. Teniendo en cuenta que las fuentes primarias de su trabajo fueron las traducciones al inglés de obras mitológicas griegas, el artículo tiene como objetivo comprender si Zheng Zhenduo se mantuvo o no consistente con su propia teoría de la traducción al traducir historias mitológicas griegas. Las opiniones de Zheng Zhenduo se discutirán y presentarán junto con una comparación entre el texto en inglés y la traducción de Zheng.

Palabras clave: estudios de traducción; estudios de recepción; mitología griega.

摘要: 中国翻译家郑振铎对希腊文学的译介做出了很大贡献，也为中国翻译理论构建提出了独到的见解。本文在梳理郑振铎翻译观的基础上，以其希腊神话故事集《戀愛的故事》（1929年）中《愛坡羅與達芬》的译本为例，将其译作与其他英文译本进行对比，分析郑振铎希腊神话故事译作与其翻译理论的一致性。

[关键词] 郑振铎；翻译研究；翻译理论；希腊神话

1. Introduction

As it is widely known, after the May Fourth Movement took place, a new generation of intellectuals started developing their own theories on literature and translation. During the Twenties, translation theory was a much-discussed topic and there were many different points of view about the best way to translate foreign works and the importance that had to be given to translation in order to renovate the Chinese literary environment. Before moving to the analysis of one of Zheng Zhenduo's translations, the famous Greek mythological story of *Apollo e Daphne*, it is important to spend a few words on the translational approach that he used for this myth and how it is related to that time's translational debate.

One issue put forward from many intellectuals was the assumed disbalance between translations and original writings in Chinese. In later years, research found out that during the end of the Nineteenth century and the beginning of the Twentieth century, the general feeling that translations

far outnumbered original works was not always valid (Tarumoto 1998, 39). At the time, this was an issue stressed by many young intellectuals, like Guo Moruo 郭沫若 (1892-1978). He condemned a massive translation activity that gave no importance to creation and encouraged original publications by stating that much relevance had been given to matchmakers (translated work), while virgins (original work) had been underestimated (Guo, 1921). Zheng Zhengduo 郑振铎 (1898-1958), who worked as a translator and a writer as well, gave Guo Moruo an answer which was very relevant to the debate. He stated that he considered translation not only as a process meant to transfer a cultural product from a language into another, but also as a creational process that involved no less effort than the writing process itself. He thought that the creative force of translation lies in the fact that, when translating, the translator creates a new work and its impact on the readers is substantial. In his view, “virgins” had to be respected, but defining translation only as a “matchmaker” was an oversimplification of the issue (Tak-hung Chan 2004, 251, trans. Rachel Lung). He underlined the importance that translation could have in the creation of a National Chinese Literature with a beautiful metaphor:

“[...] We need to know that translation not only serves to introduce world literature, but is also beneficial to the creation of a new literature in China. The fresh rendition of a literary work signifies more than the blooming of a flower in our literary garden; rather, it opens a new path for the supreme spirit of mankind, lighting the way for their greater consolation and communication. In the absence of a common language worldwide, if there were no translators, the harmonious light of a literary work is like creating one: they both have the same impact on the supreme spirit of mankind. Although literary creation is scarce at present, literary translation is hardly any better. How many brilliant flowers in the world’s literary garden have ever been seen by the Chinese people? Mr. Guo Moruo’s view of translation being “bloated with overweening arrogance” was obviously somewhat distorted.” (Tak-hung Chan 2004, 251, trans. Rachel Lung)

His view was supported by his colleague and fellow of the Literary Research Association (*Wenxue yanjiu hui* 文学研究会), Mao Dun 茅盾 (1896-1981). Zheng Zhenduo gave much importance to the impact that translated

literature could have on the Chinese context, and, as it will be mentioned later on this paper, by publishing his translations about mythology, he hoped to start a debate on the topic in China.

In the introduction to *Lian ai de gushi* 恋爱的故事 (*Love stories*), Zheng Zhenduo claimed that he used free translation (*yishu* 译述) to translate the stories contained in the book. Given that the introduction is dated 15th January 1929, his admission of using such a technique is bizarre and could have somehow been perceived as backward at the time. Even if the intellectuals had very different views on translation, writers who took part in the May Fourth Movement tended to avoid using free translation (Tak-hung Chan 2004, 18) because this term was linked to a massive translation activity held at the turn of the century, and in the Twenties everyone seemed to agree on the low quality of the Late Qing translations¹. These translations were not faithful to the original to the extent that sometimes the content of novels was altered and parts of the text were not translated in order to make them more acceptable for the Chinese readers (Wong 1999, 29). So, the choice of free translation was condemned, even if these translations had a great impact on Chinese readership. The most avant-garde intellectuals like Lu Xun 鲁迅 (1881-1936) were keen on literalism (*zhiyi* 直译). They believed that faithfulness to the form and content should have been the most important achievement for a translator, even if this approach had the result to make their translations unreadable. They translated from European Languages, Russian and Japanese, so it goes without saying that it was impossible to translate these texts in a literal way and, at the same time, make them understandable for the large public, usually uneducated in such foreign languages. The extreme consequence was an Europeanization of Chinese language (*ouhua* 欧化), that was "too imprecise" in Lu Xun's opinion and had to undergo severe changes (Tak-hung Chan 2001, 206). Other translators, like Liang Shiqiu 梁实秋 (1903-1987), condemned such a technique. He strongly criticized Lu Xun, by calling his translations "stiff" (Liang, 1929) and promoted a more fluent translation, which aimed to Sinicize or partly Sinicize some foreign linguistic structures. In this case, it was important to remain faithful to the

¹ There is much confusion when it comes to the terms to describe translation techniques. Late Qing free translation is also sometimes mentioned as *zìyóu yì* 自由译, which also means "free translation", or even as "distorted translation", *wǎiyì* 歪译 (Tak-hung Chan 2001, 201).

content, but source text's language had to undergo severe changes in order to be readable and enjoyable in Chinese. In 1921, Zheng Zhenduo expressed warm feelings about a limited Europeanization of Chinese language; he strongly believed in the fact that Chinese classical language had to be reformed, but should have been put limits to an excessive Europeanization. Given these debates, Zheng Zhenduo's choice of translating using the free translation technique appears a bit outdated, but at the same time brave, because such an affirmation exposed him to the risk of harsh criticism.

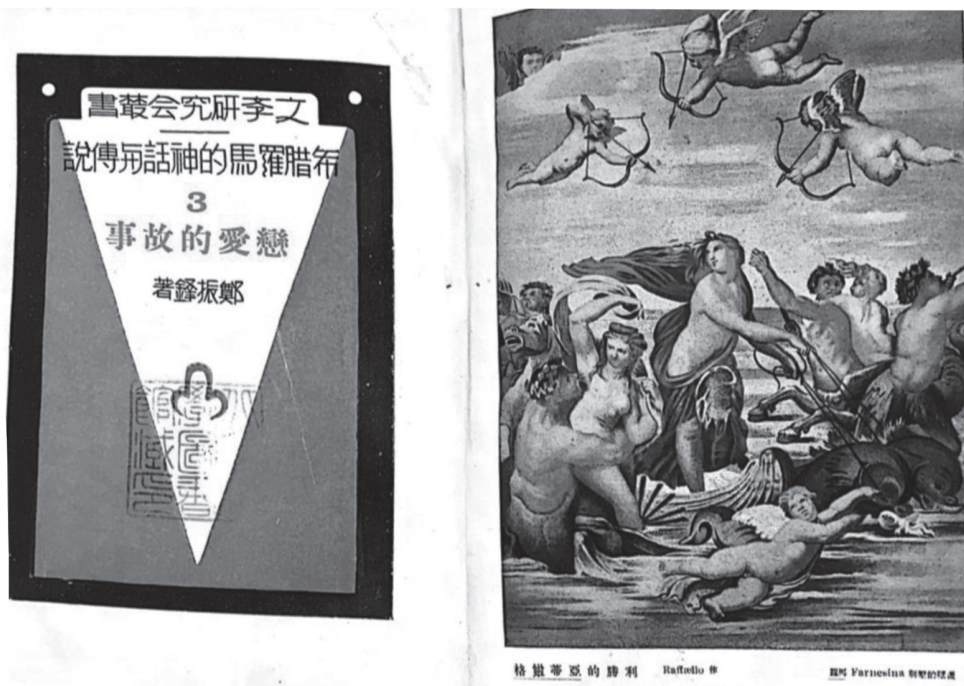
Having done this very brief introduction, the attention will now be focused on the translation of *Apollo and Daphne*. Which methodological choices Zheng Zhenduo actually made to translate this story? Does "free translation" have any similarities with late Qing techniques? Did he add or remove any relevant parts from his source text, or did he remain faithful to it? To what extent did he create a new adaptation of the story of *Apollo and Daphne* for Chinese readers?

2. *Lian ai de gushi*: a translational work

Apollo and Daphne (*Aipoluo yu Dafen* 爱坡罗与达芬) is a translation contained in *Lian ai de gushi* 恋爱的故事 (*Love Stories*), a collection of twenty-seven Greek mythological stories selected and translated by Zheng Zhenduo, first published in 1929. It is the third book of a series entitled *Xila Luoma de Shenhua yu chuanshuo* 希腊罗马神话与传说 (Greek and Roman Myths and Legends), published in the Literary Association series². The first two books, *Shenhua* 神话 (Myths) and *Yingxiong de chuanshuo* 英雄的传说 (Legends of the Heroes) were also written by Zheng Zhenduo; this collection is his first research work on the topic. *Lian ai de gushi* may be considered a very interesting example of comparative literature work. In fact, not only is translation itself generally considered a work of comparative literature

² During the twenties and thirties there were published many books about Greek and Roman mythology. The vast majority of the authors who wrote about the topic were linked to the Literary Association. Here is a brief list of some of the publications: *Xila Shenhua ABC* 希腊神话 ABC, by Wang Tiran 汪倜然, (1928), *Shenhua lun* 神话论 Lin Huixiang 林惠祥 (1933). Xie Liuyi 谢六逸 in 1930 translated a short version of Iliad, *Yiliyate de gushi* 伊利亚特的故事, and published it as a book for children. He also published *Haiwai chuanshuo ji* 海外传说集 (1929). Zhou Zuoren 周作人 studied and published book and articles about Greek mythology during all his life, beginning from 1908. Most notably, the first chapters of *Ouzhou wenxue shi* 欧洲文学史 (1928) are dedicated to Greek mythology and he also published *Xila niqiu* 希腊拟曲 in 1934.

(Lefevere, 1992), but this work has many interdisciplinary connections as the author also paired every story with a famous corresponding artwork, therefore, creating a very interesting connection between literature, art and iconography in the European context. Greek mythology had a deep influence in European iconography among the centuries, and *Lian ai de gushi* sets a great example of the fact that strict boundaries did not exist between literature and other artistic expressions. Zheng Zhenduo selected various pieces of figurative art such as paintings, frescoes and sculptures to match the stories. He had the opportunity to personally see some of the artworks in London, Liverpool, Paris, Rome, Naples, Florence and Venice (Zheng, 1929: 4).



In the introduction, Zheng Zhenduo explains that he decided to translate these stories while he was living in London during his European period (1927-1929). At the time, he used to go to the British Museum's reading room to read books mainly connected with the Oriental context, until he decided to seek different kind of materials concerning European culture. We may read:

[...] 偶然，心里感到单调与疲乏，便想换一方面，去看看别的书。手头恰有一部 J. G. Frazer 译注的 Apollodorus 的 “The Library”，便常常的翻翻。每翻一次，便多一次为他的渊博无论的注解所迷醉了。Apollodorus 的本文，原来不过是一种古老神话的乾燥的节录而已，然而 Frazer 的注却引人入胜，处处诱导你向前走去。于是我便依了他的指导，陆续的去借阅许许多多的关于这一类的书。他所译注的另一部六大册的 Pausanias 的 “The Description of Greece”，也天天放在我的案头。 [...] (Zheng, 1929: 2)

[...] Occasionally, I felt bored and tired, so I wanted to change the range of the books that I was reading. There was a copy of “The Library” by Apollodorus translated by J. G. Frazer at hand, and I often leafed through its pages. Every time I turned a page, I was more fascinated by his profound comments. Apollodorus’ original text turned out to be just a dry excerpt of ancient myths, but Frazer’s annotations were fascinating and could lead you everywhere. So, I followed his lead and borrowed a lot of books about this topic. Another Frazer’s work, his six volumes translation of Pausanias’ “The Description of Greece”, was also placed on my desk every day³.

From Zheng Zhenduo’s words we may get the idea that he discovered the two texts accidentally, however, it is difficult to think that his choosing of these primary sources was a simple coincidence. At the time, Sir James George Frazer (1854-1941) was among the most famous Western intellectuals when it came to anthropology and studies about religion and mythology (Thornton 1988, 20). His books were easy to find in Japan where many young Chinese scholars studied and they were also used as a primary source by Zhou Zuoren 周作人 (1885-1967), the first Chinese intellectual to have a deep understanding of Greek mythology⁴. Considering the good reputation of these works and considering that at the time Zheng Zhenduo had a friendly relationship with Zhou Zuoren (thanks to their common fellowship in the *Literary Research Association* (McDougall, 1977)), it may not be impossible that he specifically searched for these books. During the

³ Translations in English by the author of the paper.

⁴ Zhou Zuoren started his extensive study of Greek mythology in 1907 and continued his research on the topic through all his life (Daruvala, 2000).

Victorian Age and at the end of the Nineteenth century, British classical studies had gone through a prosperous age (Dyson, 2006, 66). This was the time when many archaeological discoveries were made (many new excavations took place in Greece and Anatolia) so, the flourishing of new and innovative academic publications, translations, and treaties was a natural consequence of the new discoveries of the period. Among a vast number of books virtually available at the British Museum Library, Zheng Zhenduo decided to first study and translate these famous books. It is interesting to note that what mostly caught his interest were not the stories contained in the books, but the annotations made by the author. Nonetheless, these two books were not his only sources, in fact, we may also read:

我在一大推借来的参考书中，在白画也须开着的灯光之下，拣着我所喜欢的几个故事，逐一的译述出来。(Zheng, 1929: 2, 3)

From a large pile of books that I borrowed, under the light that had to be switched on during daytime, I selected the stories that I liked and translated them one by one using free translation.

It is clear that he also used other sources, a large pile, without naming them in the introduction. Fortunately, there is some reference at the end of the book. Apart from Frazer's translated works, he also used Ovid's *Metamorphoses*, Euripides' *Helen*, Lucian of Samosata's *Dialogues of the Gods*⁵, Hyginus' *Fables and Fasti* and Plutarch's *Parallel Lives* (Zheng 1929, 245-250). These books were used as sources for his work, but Zheng Zhenduo only mentioned their titles; he did not give other information about the English version of these works and neither did he mention the name of the translators.

Finally, it is interesting to note that Zheng Zhenduo did not pretend to have completely covered the topic but, he hoped to contribute some ideas for the debate on mythology:

[...] 将来继续写下去时，还不知道什时时候，所以先将这么一小册出版了，也许可以作一种“引玉”的砖，借以激起对于希腊罗马神话有兴趣 [...] (Zheng, 1929: 3)

⁵ Cited in the text as: Lucian, *Conabulations of the Deities* (Zheng 1929, 246).

I'll continue writing, I don't know when exactly, so for the moment I published such a booklet. Maybe this book will be as a modest inspiration to prompt others to come forward with better ideas, to increase other's interest in Greek and Roman mythology.

2. Apollo and Daphne

Apollo and Daphne is a very well-known mythological story, and in *Lian ai de gushi*, it is associated with not just one, but two artworks: the famous Bernini's statue kept in Galleria Borghese in Rome and a painting by Henrietta Rae. It is the fourth story presented in the collection.



In the second page of *Apollo and Dafne* there is the photography of Bernini's sculpture, in the seventh page there is the photography of Rae's painting.



Apollo e Daphne is not included in Apollodorus' work, while in Pausania's *The Description of Greece*, it is reported in a short version if compared to Zheng's translation. Also, Apollodorus and Pausania were both Greek writers who wrote in Ancient Greek, while Zheng Zhenduo used Latin names in his translation: he mentions Cupid instead of Eros, Venus instead of Aphrodite, Jupiter instead of Zeus, and so on. It is quite clear that none

of the above-mentioned texts is the primary source text for the translation. One of the most famous classical sources for this story is, in fact, Latin, that is to say Ovidius' *Metamorphoses*. The Library of the British Museum, where Zheng Zhenduo conducted his research in 1927, only owned one English version of the *Metamorphoses*, that is the translation made by the American classicist Frank Justus Miller (1858-1938), published in 1916 by Heinemann (London) and later reprinted by the same publishing house in 1922 and 1925. Zheng Zhenduo claimed to have visited the British Museum Library in 1927, so this is the only source that he may have used for his translation. By comparing Zheng's and Miller's translations, it becomes evident that Zheng used Miller's work as his primary source. The adherence of the two texts confirms the hypothesis.

The story of Apollo and Daphne begins at the verse n. 452 of *Metamorphoses*; while Miller translated the entire story, Zheng Zhenduo omitted the first two lines:

v. 452 Now the first love of Phoebus was Daphne, daughter of Peneus, the river-god. It was no blind chance that gave this love, but the malicious wrath of Cupid. (Miller, 1916: 35)

He probably didn't translate the first two lines in order to not ruin the suspense for his readership, so he started his translation from v. 454.

v. 454 Delian Apollo, while still exulting over his conquest of the serpent, had seen him bending his bow with tight-drawn string, and had said: "What hast thou to do with the arms of men, thou wanton boy? That weapon befits my shoulders; for I have strength to give unerring wounds to the wild beasts, my foes and have but now laid low the Python swollen with countless darts, covering whole acres with plague-engendering form. Do thou be content with thy torch to light the hidden fires of love, and lay not claim to my honours." (Miller, 1916: 35)

爱坡罗射杀了太蛇闾松，心裡很得意，肩著箭袋，执著银弓，趾高气扬而来。邱比特(Cupid)正站在路旁，笑嘻嘻的将他的的小弓轻矢，西比东试，久久不发一箭。爱坡罗见了他，便站住了，说到：“你这好色的孩子，执了这张小弓有什鳗用处？你看我的弓，银光闪闪，安上

了箭，杀那野兽顽敌，每发必中，直如探囊取物；新近才发了一个巨怪鬃松，他的身体真是硕大无朋，你见了一定要惊逃的。

你的箭有什么用处？他们说，你是用牠来燃起情人脑中的情火的。我不明白这是怎样一回事，我也不来管你的那末些坏事，反正你抢不了我的弓神的荣誉。” (Zheng, 1929: 18, 19)

From the comparison of the two paragraphs, it emerges that some changes have been made. In the source text, Cupid is not explicitly named in v. 454. His presence is assumed because he is named in v. 452-453, but Zheng Zhenguó omitted this part, so he had to insert Cupid in the text. He also added the adjective *xiao xixi de* 笑嘻嘻的, and in Zheng's version this adjective will be frequently used in correlation with Cupid. Cupid is probably grinning in Zheng Zhenduo's text because in Western iconography he is usually represented as a child or a teenager. His appearance is delicate and beautiful, but his character is quite difficult to handle. Even Aphrodite/Venus, his own mother, is not always able to have any influence on his indomitable personality. This adjective helps Chinese readers to better understand from the beginning something that is given for granted by Western readers.

And to him Venus' son replied: "Thy dart may pierce all things else, Apollo, but mine shall pierce thee; and by as much as all living things are less than deity, by so much less is thy glory than mine." So saying he shook his wings and, dashing upward through the air, quickly alighted on the shady peak of Parnassus. There he took from his quiver two darts of opposite effect: one puts to flight, the other kindles the flame of love. The one which kindles love is of gold and has a sharp, gleaming point; the other is blunt and tipped with lead. This last the god fixed in the heart of Peneus' daughter, but with the other he smote Apollo, piercing even unto the bones and marrow. (Miller, 1916: 35)

委纳丝(Venus)的儿子玩皮的回答他道：“爱坡罗，你的箭百发百中，专射巨怪狠敌，我的箭却要射中你；你以杀死巨怪自夸，我的光荣却要比你更大。”他说罢，便展开银白色的一双小翼，在空中轻鼓著，悄然的飞上了巴那修斯(Parnassus)山的峰尖，笑嘻嘻的用他肥白的小手，在箭袋中取出了两支性质不同的箭来，一直是燃起爱情的，一支是拒却爱情的；第一支是金子做的，箭头上金光闪闪，似有火焰

发出，第二支颜色暗淡，箭头是铅的。他不轻意的弯了弓，安上铅箭向闾尼斯河的仙女达芬(Daphne)射去；又安上金箭，笑嘻嘻的向爱坡罗射去，这一支箭直中在他的骨中。(Zheng, 1929: 19)

Again, the translation is faithful to the English source. The main additions always concern the characterization of Cupid. In Zheng's text he answers to Apollo in a naughty way, joking with him (*wanpi de huida ta dao* 玩皮的回答他道). His hand is described as being white and chubby (*feibai de xiaoshou* 肥白的小手), as children's hands often are. Zheng is once again suggesting the idea of a naughty child because he is always grinning (*xiao xixi de* 笑嘻嘻的) while carrying on his evil plan. Also, Daphne in the English text is only mentioned as being Peneus' daughter; Daphne though, is not famous for being a typical young girl, but a nymph. Zheng Zhenduo knew that, so, even if it is not mentioned in the English source yet, he qualifies her as a *xiannü* 仙女, which does not correspond perfectly to the concept of a nymph, but gives a proper idea of Daphne's supernatural nature.

Straightway he burned with love; but she fled the very name of love, rejoicing in the deep fastness of the woods, and in the spoils of beasts which she had snared, vying with the virgin Phoebe. A single fillet bound her locks all unarranged. Many sought her; but she, averse to all suitors, impatient of control and without thought for man, roamed the pathless woods, nor cared at all what Hymen, love, or wedlock might be. Often her father said: "Daughter, you owe me a son-in-law"; and often: "Daughter, you owe me grandsons." But she, hating the wedding torch as if it were a thing of evil, would blush rosy red over her fair face, and, clinging around her father's neck with coaxing arms, would say: "O father, dearest, grant me to enjoy perpetual virginity. Her father has already granted this to Diana." He, indeed, yielded to her request. But that beauty of thine, Daphne, forbade the fulfilment of the desire, and thy form fitted not with thy prayer. (Miller, 1916: 35, 37)

立刻，那个男的心中燃著熊熊的烈火，那个女的却躲避爱情若将浼焉。她止爱那没有人的深林，以猎取野兽为乐，她把独身与田野生活看得比爱情更重。

她的金发，只用一根丝带束住，如万缕金泉似的松流在双肩上。许多男子要向她求婚，她一一的峻拒了；她怕讲爱情，怕与男子接近。

她每每独憩于幽悄的树荫，再也不想到什鰻爱情，什鰻结婚，什鰻家庭之乐。她父亲闢尼斯常常对她说道，“女儿，你要为我寻一个女婿，”又道，“女儿，你要为我生一个外孙。”她只把爱情与结婚看成一种罪恶，一闻父亲提起这事，娇嫩可喜的双颊便长满了羞红，一对白臂搂著她的父亲的颈，说道，“父亲呀，请你充许我以处女终身吧；狄爱娜的父亲也会这样的充许过她。”辟尼斯不得已，便充许了她。然而她的美貌就是她的敌人，她的娇媚的身材不容许她完成她的志愿。(Zheng, 1929: 19, 20)

This part of the story has been translated quite faithfully. The names Phoebe and Hymen have been omitted, probably because these characters are very little-known and do not have great importance in the episode translated, so that could have been a choice made to avoid confusion for the readers. Also, every time a new name was presented, Zheng Zhenduo had inserted its Latin writing in parenthesis, but when mentioning Diana in the first place he did not do so. Finally, he slightly changed the nature of Daphne's feelings in his translation. In the English version we may read that she was averse, impatient, and had no thought for men. Zheng Zhenduo expressed this complex set of emotions with the world *pa* 怕, even if in the English text there's no trace of fear in her feelings.

Phoebus loves Daphne at sight, and longs to wed her; and what he longs for, that he hopes; and his own gifts of prophecy deceive him. And as the stubble of the harvested grain is kindled, as hedges burn with the torches which some traveller has chanced to put too near, or has gone off and left at break of day, so was the god consumed with flames, so did he burn in all his heart, and feed his fruitless love on hope. He looks at her eyes gleaming like stars, he gazes upon her lips, which but to gaze one does not satisfy. He marvels at her fingers, hands, and wrists, and her arms, bare to the shoulder; and what is hid he deems still lovelier. But she flees him swifter than the fleeting breeze, nor does she stop when he calls after her: "O nymph. O Peneus' daughter, stay! I who pursue thee am no enemy. Oh stay! So does the lamb flee from the wolf; the deer from the lion; so doves on fluttering wing flee from the eagle; so every creature flees its foes. But love is the cause of my pursuit. Ah me! I fear that thou wilt fall, or brambles mar thy innocent limbs, and I be cause of pain to thee. The region here is rough through which thou hastenest. Run

with less speed, I pray, and hold thy flight. I, too, will follow with less speed. Nay, stop and ask who thy lover is. I am no mountain-dweller, no shepherd I, no unkempt guardian here on flocks and herds. Thou knowest not, rash one, thou knowest not whom thou fleest, and for that reason dost thou flee. Mine is the Delphian land, and Claros, Tenedos, and the realm of Patara acknowledge me as lord. Jove is my father. By me what shall be, has been, and what is are all revealed; by me the lyre responds in harmony to song. My arrow is sure of aim, but oh, one arrow, surer than my own, has wounded my heart but now so fancy free. The art of medicine is my discovery. I am called Help-Bringer throughout the world, and all the potency of herbs is given unto me. Alas, that love is curable by no herbs, and the arts which heal all others cannot heal their lord!". (Miller, 1916: 37, 39)

爱坡罗热烈的爱上了她，只想和她结婚。他得不到他所求的，也忘记了问问自己的预言能力：正如一带乾燥的逐，篱，旅人的火炬不留意放的太近了，他便熊熊的延烧起来；如此的，爱坡罗的心中种下了火苗，天天将希望的煤炭送下去。他疑望著她的雪白的嫩颈被围在不轻易梳理的散发里，说道：“这些美髻要是梳理起来，更将如何的美好呢。”

他疑望著她的双眼，觉得明星还没有那样光亮可爱；他疑望著她的樱唇，却感觉仅仅疑望未能满足。他讚美欣赏她的手指，手和白臂；他幻想她衣服裡面的肌体更将如何的柔嫩可爱呢。他正在呆呆的出神幻想，她却比风还快的飞逃去了。他说了许多甜言蜜语要求她停步，他如塞了双耳似的仍然飞逃。

他说道：“请你停步，闾尼斯河的仙女，我并不是像敌人似的追逐你；可爱的仙女，请你停了步吧；羊在狼前飞逃，发抖的鹿在狮子前奔避，鸽子急鼓著颤抖抖的双翼要逃开贲鹰的利爪；这些抖因为惧怕他们的敌人之故。我跟著你却是为恋爱。唉，我怕你失足跌了一交，有怕你轻不起创伤的嫩足为荆棘所刺，又怕你因我跟在背后之故，受到苦厄。你所走的那条路怪崎浊不平的；我求你不要那末快的奔跑吧，你慢慢的跑，我也将慢慢的追。你想想看，这个喜欢你的人是谁。我不是山中的居民，我不是伺守牛羊的牧人。鲁莽对的仙女呀，你不知道你逃避的是谁，才这样逃避的。我在许多地方为人民所崇奉，我的父亲是周必特。我知道一切过去，未来，现在的事；我和著鞞的琴声二歌唱，我的箭是每发必中的，但是唉！他的箭比我的更利害，竟使我脑中受到从未受过的重伤，我发明了医乐；世人崇拜我为医生之祖，我知道一切的乐品。唉！只恨恋爱不能用乐草医治；乐

草的力量使一切世人脱离苦境，独不能医治他们的主人！”。(Zheng, 1929: 20, 21, 22)

The section where Apollo unsuccessfully pursues Daphne's love is translated faithfully; there are no significant changes in the text. For the first time in this story, Apollo's father, Jupiter, is named, but his name is not mentioned using Latin characters in parenthesis. This omission is made because Jupiter has already been portrayed in the first three stories contained in the book, so the readers were already familiar with him.

He would have said more, but the maiden pursued her frightened way and left him with his words unfinished, even in her desertion seeming fair. The winds bared her limbs, the opposing breezes set her garments a-flutter as she ran, and a light air flung her locks streaming behind her. Her beauty was enhanced by flight. But the chase drew to an end, for the youthful god would not longer waste his time in coaxing words, and urged on by love, he pursued at utmost speed. Just as when a gallic hound has seen a hare in an open plain, and seeks his prey on flying feet, but the hare, safety; he, just about to fasten on her, now, even now thinks he has her, and grazes her very heels with his outstretched muzzle; but she knows not whether or no she be already caught, and barely escapes from those sharp fangs and leaves behind the jaws just closing on her: so ran the god and the maid, he sped by hope and she by fear. But he ran the more swiftly, borne on the wings of love, gave her no time to rest, hung over her fleeing shoulders and breathed on the hair that streamed over her neck. Now was her strength all gone, and, pale with fear and utterly overcome by the toil of her swift flight, seeing her father's waters near, she cried: "O father, help! if your waters hold divinity; change and destroy this beauty by which I pleased o'er well." Scarce had she thus prayed when a down-dragging numbness seized her limbs, and her soft sides were begirt with thin bark. Her hair was changed to leaves, her arms to branches. Her feet, but now so swift, grew fast in sluggish roots, and her head was now but a tree's top. Her gleaming beauty alone remained. (Miller, 1916: 39, 41)

达芬仍然飞奔的逃避著，不原他的絮絮刀刀的情话；他的话断断续续的到了他的耳边便都死去了。她如今显得更可爱：大风将她的长衣

飘飘的向后吹开，显露出她的肌肤来，微风将她的金发向后吹散：她的飞逃更增加她的美态。少年的天神，不欲多费时间空言哀求，她的心为爱情所催迫，足步便加快了。正如一双猎狗在旷野中看见了一双白兔，没命的追过去，而她也没命的逃避著：一个是时时刻刻预备扑向前去捉住他的牺牲，伸开了爪牙，紧迫在她的足跟之后；一个是时时刻刻疑心已被捉住，仅在间不容髮之时脱出了他的爪牙，正当他的口要触著她时，她却一惊跳后飞逝了。这便是天神追著，仙女逃著的情形。

他为爱欲而追，她因恐惧而逃。但追著附上了恋爱的双翼，已将追上她了，不让她有透一口气的余裕。现在她听见他的足步紧跟在她的足后了；现在她感到他的温暖的呼吸已搨著她的散发了。仙女有力气了，双腿软颤，脸色灰白，呼吸急喘得透不过来，她悲哀的眼望著闾尼斯河水道，“唉！父亲帮助我，唉！大地，裂开了吞我进去吧，或者将我这个百忧之原的身体变了样子吧。”

她刚刚说完了祷语，她的骨节使硬化了；身体变成树干，头髮变成树菜，双臂变成树枝，能奔善跑的足，如今固著在地，生出细根来了：她的头遮蔽在浓荫之中，遗存的止是她的美于洁淨。(Zheng, 1929: 22, 23)

The final run of Apollo and Daphne is, again, translated faithfully. Miller repeats that Daphne did not want to hear another prayer from Apollo: [Apollo] he would have said more and [Daphne] left him with his words unfinished, even in her desertion seeming fair, but Zheng Zhenduo only translated the latter sentence. That seems unusual as Zheng Zhenduo always tended to add some small repetitions. For example, he repeated two times that when running away from Apollo, Daphne becomes more beautiful (*ta rujin xian de geng ke'ai* 她如今显得更可爱 and *ta de fei tao geng zengjia ta de meitai* 她的飞逃更增加她的美态), while in the English text this is a less important matter, only mentioned one time. These slight changes are probably due to stylistic reasons, as in Chinese texts repetitions are more frequent and acceptable, while he probably fought that it was not necessary to underline the fact that Daphne did not want to hear from Apollo.

But even now in this new form Apollo loved her; and placing his hand upon the trunk, he felt the heart still fluttering beneath the bark. He embraced the branches as if human limbs, and pressed his lips upon the wood. But even the woods shrank from his kisses. And

the god cried out to this: "Since thou canst no be my bride, thou shalt at least be my tree. My hair, my lyre my quiver shall always be entwined with thee, O laurel. With thee shall Roman generals wreath their heads when shouts of joy shall acclaim their triumph, and long processions climb the Capitol. Thou at Augustus' portals shalt stand a trusty guardian, and keep watch over the civic crown of oak which hangs between. And as my head is ever young and my locks unshorn, so do thou keep the beauty of thy leaves perpetual." Paean was done. The laurel waved her new head-like top in full consent. (Miller 1916: 41, 43)

她虽变了树，爱坡罗还是喜爱著她，他用双手紧抱树干，觉得她的心仍在树干中卜卜的跳著。他的臂围抱著树干，嘴唇连吻这株新树。她虽成了树，也似乎惊怯的退回，不原受他的拥抱。他说道：“你虽不能成为我的妻，我仍将宠你为我的树。我的发上，我的琴上，我的箭袋上常常用你所变的桂树的枝叶缀饰著；你将成为胜利者的荣冠。我的头髮是永久不落的，你的绿叶也将中年常青。”爱坡罗戚戚的不言了，桂树似乎感谢的点动她的娅枝，表白她的喜悦。(Zheng, 1929: 23, 24)

Finally, the last part of the translation is faithful to the English source, but Zheng omitted to translate the part where Apollo declares that Roman generals will wear laurel on their head when celebrating their triumph. He more broadly mentions that laurel will be worn by winners (*Ni jiang chengwei shengli zhe de rong guan* 你将成为胜利者的荣冠). In fact, the custom to wear a crown made by laurel leaves as an honor survived the Roman world and it is not unlikely to find such a representation in paintings and sculptures produced many centuries after the end of the Roman Empire. In this case, he probably decided not to translate this part of the story in order to avoid adding too much information about the Capitol, Augustus and Roman military uses.

To conclude, after comparing the two texts, it can be affirmed with a high degree of certainty that Miller's translation of the *Metamorphoses* has been Zheng Zhengduo's primary source for the translation of Apollo and Daphne into Chinese. It should be underlined that apparently 1929 had been a very important year for the knowledge of Ovid in China. In fact, not only did Zheng Zhenduo publish *Lian ai de gushi*, where he translated *Apollo and Daphne* and other stories from the *Metamorphoses*, but in the

same year Dai Wangshu戴望舒 (1905-1950) published the very first integral translation of one of Ovid's most famous works, *Ars Amatoria* (Xiao and Bao 2020).

3. Conclusions

After comparing the two texts it is difficult to define Zheng Zhenduo's translation of *Apollo and Daphne* as a free translation if we mean "free translation" as Late Qing's period unfaithful translation technique. There is, however, a lot of consistency between the Chinese and the English versions. The content is faithfully translated, with the few additions or removals to the source text being strictly necessary to help Chinese readership to better understand the characters and the context described in the story and, in general, do not significantly change the original text in its content. Zheng Zhenduo translated a story, which is very well known and important in the European context and made it accessible to the Chinese readership (even if most of its readers presumably had little or no knowledge of Greek mythology). So, as far as the single story of *Apollo and Daphne* is concerned, he did not remain consistent with his introduction to his work; his "free translation" technique only altered small parts of the text that did not have great significance. The language used by Zheng Zhenduo does not try to imitate English syntax and word order. There are also some *chengyu* and fixed phrases, so even if a closer and more detailed analysis of the text may lead to the finding of unusual Chinese terms or neologisms, the language that he used is not Europeanized to a great extent, coherently with his ideas on Europeanization.

It seems safe to say that, if Zheng Zhenduo's aim was to "let Chinese readers enjoy flowers from world's literary garden", he succeeded in his purpose. He translated the text faithfully, producing a nice story, a good, entertaining, source to have a glance at Western mythology through literature and art.

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