

Goethe's *Faust* in Four Chinese Translations

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According to Wolfgang Bauer's bibliography of *German Impact on Modern Chinese Intellectual History*,¹ Goethe's *Faust* has 13 different versions of Chinese translations up to 1982, the year when the bibliography was published. Of these versions, four were published in Taipei and only one—the revised version of Kuo Mo-jou—in Peking after 1950. To this list can be added a bilingual edition of 1973 with the Chinese translation provided by Stewart S. Mo, his Chinese name is not given. This is a curious bilingual translation because the other language printed in English, not German.² In the same year as the publication of Bauer's bibliography three other Chinese translations appeared, one translated from English in Taipei,³ the other two translated from German in Shanghai.⁴ Thus Goethe's *Faust* has at least 16 different Chinese versions.⁵ However, there is still another version to be accounted for. Chou Hsueh-pu has a translation published in 1978 in Taipei.⁶ In the preface, Chou indicates that his translation has never been published before, while not only does Bauer list a published translation of Chou from the year 1935, but Kuo Mo-jou openly acknowledged his indebtedness to Chou's translation, stating that he took over many expressions directly from Chou.⁷ It would be most interesting to compare Chou's version of 1935 and Kuo's version of 1947. Since I do not have a copy of both versions,⁸ I can only compare the later versions of both translators, Chou's of 1978 and Kuo's of 1959. I shall also check the two Shanghai translations of 1982, since they are the first translations of *Faust* by Mainland scholars.

The two parts of *Faust* has 12,111 lines. It would take considerable more space to examine and analyse their rendition into Chinese in four different translations, which is physically an impossible task here. I shall, therefore, limit myself to check three sections dealing with different moods and originated from different periods since the work was written over a span of 60 years.

Thereafter I shall briefly discuss the translators' understanding of the drama. Since all four versions were translated directly from the German original, I shall use it as the basis of my comparison. For the non-German speaking public, I shall quote from the English translation prepared by Stuart Atkins⁸ as occasions demand. I shall begin with an analysis of the translation of "Zueignung," i.e., "Dedication," written in 1797. Goethe was then 48 years old. The "Dedication" has four stanzas of eight lines of iambic pentameters with a rhyme scheme of ABABABCC. Of the translators, none followed the rhyme scheme, and none reproduced the same number of syllables per line. Kuo Mo-jou managed to give his verses a regular length of 13 syllables or characters and the Shanghai translator Ch'ien varied between 12 and 13 syllables. The lines of other two translators are irregular, especially Chou Hsüeh-pu's. He sometimes has to count two printed lines of his rendition as a verse line of the original.¹⁰

The discussion begins with the translation of the title "Zueignung," i.e., "Dedication." Are these verses *shih* 詩 or *tzu* 詞? The solution is entirely subjective, those translators — Kuo and Ch'ien — with regular lines call it *hsien shih* 獻詩, and the other two with irregular line lengths translate the title as *hsien tzu*. In the first line, the term *schwankende Gestalten*, "elusive forms" in Atkin's translation, needs an interpretative rendition. The attribute *schwankend*, meaning literally "moving unsteadily," has, four different renditions of which Chou's *p'iao fu* 飄浮 and Tung's *p'iao yao* 飄搖 are similar. It seems that Chou's *p'iao fu* 飄浮 and also Kuo's *fu ch'en* 浮沉 conjure up a water image, and Chien's *p'iao-miao wu-ting* 縹緲無定 is the most poetic, but not necessarily the most appropriate expression, as we shall see later. For rendering *Gestalt* into Chinese, Kuo follows Chou in choosing *huan-ying* 幻影, meaning "imagined shadows," which is appropriate, Tung translates as *hsing-hsiang* which means "image." Ch'ien's *tzu-ying* 姿影, "graceful shadows," is suddenly the most expressive, but too lively. This we shall discuss below in more detail. In the second line, the key expression is *dem trüben Blick*, meaning "dim sight," along with the verb *gezeigt* — meaning "shown." This relative clause suggests a certain autonomy of the "elusive forms" as they showed themselves to the "clouded sight." All translators except Jung used the expression *meng-lung* 朦朧, or rather Chou chose while Kuo and Ch'ien followed suit. Only Tung preferred the more prosaic adjective *mo-hu* 模糊. For the verb "gezeigt," Tung followed Chou in rendering it as *hsien-hsing* 現形, which reminds me too much of demons and fox spirits who finally have to reveal their real terrible forms. Kuo wrote

hsien-hsien 顯現 which practically has the same meaning without the negative connotation, while Ch'ien added a certain flavour with a modifying adverb, his translations is *fu-hsien* 浮現, meaning "floatingly appeared" which agrees perfectly with the "graceful shadows." This harmony of impression Kuo tried to reach by repeating *huan-ying* in the second line.

In the third line, only Ch'ien translated the verb *versuch* (attempt), the others avoided this verb altogether, while the infinitive *festzuhalten* — to hold fast — is rendered in four different ways. To me, Kuo's rendition *pa-ting* 把定 seems to be the least prosaic. The fourth line is rather difficult to translate into Chinese since it has several words indicating an emotional state, which it is easy to be rendered into English. Atkin's translation reads simply: "Do these illusions still attract my heart?" Ch'ien chooses the neutral term *hsin* 心, Kuo interprets it as *hsin-ch'ing* 心情, while Tung follows Chou in rendering it as *hsin-erh* 心兒, a Wertherian expression, as Werther claimed that he treated his heart like a child. The "Dedication" was written when Goethe was forty-one years old and he was in a reflexive mood. In this connection, *hsin-erh* would hardly seem to be appropriate, especially *fuhl' geneigt* (feel attracted) is in the present tense. This verbal expression is rendered into Chinese into four different ways: Chou and Kuo both agreed on the word *ch'ing* 傾 as the determinative element of the cluster, thus making their translations similar, emphasizing the meaning of attraction. Although Tung uses a different expression, it practically has the same emphasis; only Ch'ien uses the term *huai-nien* 懷念 which puts Goethe in too much of a passive mood. The verb *zudrängen* (to crowd closer) is taken by Chou and Tung at its face value (*pi-chin* 逼近), Kuo translates it figuratively by adding the words *hsiung-hsing* 我的 bosom, while Ch'ien just says plaintively *kuo-lai-pa* 過來吧 (come over). The next expression *so mögt ihr walten* is difficult to translate. Stuart Atkins simply skipped it in his version, while Bayard Taylor, a *Faust*-translator of the late nineteenth century, whom both Chou and Kuo consulted, translated it as "be the reign assigned ye." Of the four Chinese versions, Chou has the most appropriate expression: *wei-so yu-wei* 爲所欲爲. Thus the characters of the drama who rise from *Dunst and Nebel* are taking over. Atkins renders this expression as "mist and fog," while Chou and Tung take it to mean *yen-wu* 烟霧 (smoke and fog), Kuo and Tung, on the other hand, translate it as *yun-wu* 雲霧 (cloud and fog). Although "Dunst" can mean smoke when used separately, however, in this fixed expression it does mean "mist and fog," therefore, *yun-wu* is the more appropriate expression, although *yun* is really too light and high. In this

connection, we shall re-examine the “*schwankende Gestalten*” of the first line. Ch'ien translates it as *p'iao-miao wu-ting te tzu-ying* which is much too airy for apparitions rising from vapour. Therefore, the verbs in line 6 of all versions, except Chou's, associated with flying — *fei* — are ignoring the light heaviness of *Faust*.

The words of line 7 seem to pose no difficulty except the verb *erschuttert* (shaken). Atkins translates it as “to stir” which is definitely too weak. Our Chinese translators are more precise — all include the element *chen* 震, the third element in *I Ching*, the thunder — in their renditions. Intriguing is the translation of *Zauberhauch* in the next line which Atkins renders as “breath of magic.” Tung follows Kuo in choosing *ling-feng* 靈風, Chou and Ch'ien translate *Hauch* literally as *ch'i-hsi* 氣息, but the former prefers *ch'i-yi* 奇異 (strange) and the latter *mei-huo* 魅惑 (enticing) for *Zauber* which literally means magic, enchantment. What is preferable: “supernatural wind or breeze,” “strange, extraordinary” or “enticing breath or airs”? The last one seems to be most suitable for the German expression. Along in this stanza of eight lines, we can find traces that Kuo occasionally improves on the expressions of Chou such as changing from *yen-wu*, to *yun-wu* and sometimes retains the same terms such as *meng-ching* in the 4th line, and, of course, he at times also chooses a different rendition altogether such as *ling-feng*. Both Tung and Ch'ien as late comers are indebted to Kuo and Chou, but Ch'ien attempts more often to find his own version of words. In the four renditions of the second stanza, we find confirmation of these provisional findings. For instance, in line 9, Chou translates *Bilder froher Tage* (images of happy days) as *k'uai-le-te hsi-jih ying-hsiang* 快樂的昔日影像, Kuo uses *huan-le* 歡樂 instead of *k'uai-lè*; *shih-fei* 時分 instead of *hsi-jih*. Ch'ien writes *huan-le shih-ch'en* 歡樂時辰 and Tung *huan-lè shih-jih* 歡樂時日. For *ying-hsiang* which is associated with photography, Kuo uses *hsieh-sheng* 寫生 which associated with drawing, while Ch'ien uses *hsin-hsiang* 形象 and Tung *hsin-ching* 形景. I prefer *hsien-hsiang* as it is the closest equivalent to *Bilder*, i.e., images. But these instances again show how closely interlinked the different translated expressions are. In line 10 we have a similar example. *Liebe Schatten* (dear shadows) is rendered by Chou and followed by Tung as *K'e-ai-te ying-erh* 可愛的影兒, Ch'ien retains *k'e-ai-te* and then innovates with the expression *yu-hun* 幽魂 (departed souls) which is certainly too spooky. The variations of the verb *aufsteigen* (to emerge, to rise) is even more obvious of the interdependence: Chou uses *p'iao-sheng* 飄升, Ch'ien varies it to *p'iao-p'iao shang-sheng*

飄飄上升 and Tung to *hsiang-shang p'iao-sheng* 向上飄升. This is certainly more than a mere coincidence as the following example reconfirms. In line 13, all four translators use the same words for rendering *der Schmerz wird neu* (pain is renewed): *h'u-tung kên-hsin* 苦痛更新. The *Zueignung* is full of such examples.

In line 28, there is an awkward term, *Aolsharfe* (aeolian harp), to be translated into Chinese. It is interesting to note that both Chou and Kuo simply transcribe the name phonetically into Chinese, using even exactly the same characters. It is reminiscent of a period when China was eager to absorb anything foreign, including the sounds of a word. During this period, picnic had also become a Chinese word. The translators were certain that the readers would put up with 愛渥魯司, a four-character name which conveys no meaning to them. The Shanghai translations have to find another solution because their readers are different. Ch'ien decides to describe the function of Aeolus, calling him *feng-shen* 風神. The harp he renders as *ch'in* 琴 which is the generic name for any stringed instrument. In a footnote the translator describes the shape of the aeolian harp and how sounds are produced. In this, Ch'ien is more or less following the path of his two predecessors who transcribed the Greek name into Chinese and explained it in a footnote. Tung decides that Aeolus conveys nothing to the readers, he just translates the word *Harfe*. As far as comprehension is concerned, Tung's rendition is probably the most effective, for Aeolus means nothing to the Chinese, and nowadays not even to Europeans, and *fêng-shen* might conjure up a different connotation than desired. *Shu-ch'in-shang te ai-yin* 豎琴上的哀音 seems to be the most appropriate and economical way to convey the meaning. If we were to sum up provisionally the four different versions of translation, we would state that Chou has a very accurate translation. We can even say that accuracy is the most important principle of Chou's translation. Because his first translation was into prose, he had the space to be as accurate as possible. Even though he later attempted to render his translation into verse, it never did shed off the prose characteristics completely. On the other hand, all the other three translators were using his rendition as a foundation to build on and improve upon, evidence of which we have seen in our analysis above. As far as the versification is concerned, Kuo's is the most fluid. Ch'ien tried to reach this fluidity. His verses are also very readable, although once or twice his lines are over-graceful. Tung translates very safely. He never hesitates to take over expressions from Chou and Kuo, but never blindly. When he disagrees, he uses his own words. We

shall continue with our spot-checking at other places to see if the above conclusion can be sustained.

We shall turn our attention to the first twelve lines (354 – 365) of the first scene of part I. The rendition of philosophy, medicine, law, and theology into Chinese poses no problem, but how is *leider* translated into Chinese when it is difficult to render into an Indo-European language. Chou uses *ke-t'an-ti* 可歎地, Tung follows it up with *k'e-hsi* 可惜. It goes without saying that both terms are correct. Kuo simply disregards it, while Ch'ien certainly produces the clearest and hence the most appropriate translation: *yi-han* 遺憾. It is not the only word that Kuo skipped. As a matter of fact, he merely reproduced eight of the twelve lines in the German original. Moreover, he mistranslated quite a few expressions. *Armer Tor* which literally means a "poor fool" was rendered by Kuo as *ts'ou-ta* 措大 which means a "poor scholar."¹¹ It creates the false impression that the purpose of Faust's studies was to acquire social position and riches. This is a rather significant mistake. The other three translators use *yü-jên* 愚人 or *sha-tzŭ* 傻子. Kuo also erred in translating *an die zehn Jahr* which means "close to ten years" as *shih-yü nien* 十餘年 meaning "over ten years." furthermore, he uses an inappropriate Chinese image to replace a German one. For *an der Nase herumziehen*, i.e., "to pull around by the nose," Kuo uses *yi-chih* 頤指 meaning "to indicate by using the cheek," a literary term hardly understood by the ordinary people. With his image, Kuo conveys the meaning that students did what they were told, but Faust is leading the students on a wild chase, as Atkins puts it correctly: "for nearly ten years I have led/my young students a merry chase." Last, but not least, Kuo also makes a mistake without being too erudite. Faust says expressedly *daß wir nichts wissen können* (that we can know nothing), but Kuo translated: *so-chih yu-hsian* 所知有限, i.e., our knowledge is limited. This translation might correspond more to the fact, but Faust did not say this in his mood of despair. It seems that Kuo not only reduced the number of lines, but also changed the substance of the text. If Kuo had read Chou's version more carefully, he could have avoided these mistakes, for the latter's translation was accurate. Seen in this light, it may be necessary to check the complete translated works of Kuo to assess him as a translator adequately. However, it is impossible for us to perform this task here. We shall continue to examine another section of the same scene.

Faust has conjured up the Earth Spirit and is told in no uncertain terms by the latter: *Du gleichst dem Geist, den Du begreifst, / Nicht mir* ("Your

peer is the spirit you comprehend; mine you are not", lines 512/3) and he has exchanged a few words with Wagner who is enthusiastic about learning. In the ensuing monologue Faust utters words of despair before his suicide attempt. This monologue is one of the most difficult passages to translate into a language which does not have the same religious background. What is in Chinese the *Ebenbild der Gottheit* (the image of the Godhead)? Chou, followed by Ch'ien, used *shên* 神, Kuo coined *shên-hsin* 神性, using *hsin* to correspond to *heit*, while Tung uses *shên-ming* which basically means *shên*.¹² Elsewhere Kuo used *shên-ming* 神明 as one of five synonyms to translate the word *Gott*.¹³ Kuo seems to have chosen the most appropriate term for *Gottheit*. He also has the most precise expression for *Ebenbild*, meaning the "exact image," using *hsieh-chên* 寫眞. *hsiao* 肖 used by Ch'ien and Tung lacks the same emphasis. Another challenging term is *Erdensohn*, the earthly son, who presumes he is basking in heavenly light. Chou, Kuo, and Ch'ien all chose the taoist-buddhist term *fan* 凡 in one variation or another. Kuo's coinage *fan-ch'ên* 凡塵 may be a lame attempt to conjure up an association with the Christian image that bodies are made of mud, but Ch'ien's *fan-tai* 凡胎 seems to carry the meaning best. The German term *Erdensohn* is meant to contrast *Himmelsglanz* (celestial radiance). It seems that neither *t'ien-tê kuang-ming* 天的光明 (Chuo), nor *t'ien-kuang* 天光 (Kuo and Tung) do not create an image concrete enough to contrast *fan*. Ch'ien selects a Christian image *t'ien-kuo tê kuang-hui* 天國的光輝 to match the *Erdensohn* which he translates fully as *shih-jên tê fan-tai* 世人的凡胎. To crown this imagery, he also coins the expression *cheng-ming tzu ching* 澄明之境 which connotes the supreme state of enlightenment attained by the adepts. This is very efficient rendition.

The next hurdle is to render the angel Cherub into Chinese. Since the Chinese mythology never produced a hierarchy of angels similar to that of the Old Testament, Cherub has no equivalent in Chinese religious life. It is a curious fact that none of the translators resorted to transcribing the sounds with Chinese characters as Chou and Kuo did with the word *Aolsharfe*. Nevertheless, the older translations did have a common denominator. Both of the older translations describe the appearance of Cherub by calling him a "flaming angel" which may be readily understood by the elite readers. However, the newer translations do not have such a group of readers to rely on, since the Old Testament is nowadays as remote as the Greek mythology over there. Ch'ien, therefore, paraphrases it as the "angel of knowledge," while Tung just calls it the "second class angel." Both translations are less

than ideal, probably Tung's translation is more readily comprehensible to present day Chinese than Ch'ien's. After Cherub, there is another difficult word to translate, namely *Götter*. Atkins simply writes gods, thus in his English translation *Gottheit* (godhead) in the genitive is "God's" and the genitive of *Götter* is "gods'"; the difference is that the first, but not the second, word is capitalized, and the apostrophe is shifted. These differences tend to be obscure. Of our Chinese translators, Chou distinguishes between the two: he translated *Gottheit* as *shen* and *Götter* as "*shen-chih*," "*chih*" being the earth-gods. While Kuo also makes a distinction, it is not very effective. He called *Gottheit* "*shen-hsin*" and *Götter* "*shen*" which practically equates the Christian (or pantheistic) god with pagan gods. Moreover, the two translated sentences connected with "gods" are not accurate. Faust may be presumptuous, but he does not think that he can re-create nature and live like the supreme being, as Kuo's translation of lines 619-20 suggest. In the last line of the stanza, however, Kuo again has a cogent translation for the expression *ein Donnerwort* (one thundered word): *yi-sheng p'i-li* 一聲霹靂. He also created a suitable image of being thrown into the abyss to accompany this word. Of the other translators, Tung also has a strong image for the same line invoking a sudden awakening associated with the Buddhists.

The analysis thus far confirms our opinion of Chou that his rendition is accurate and that the language shows the prose origin of his translation. Kuo's language is more rhythmical with occasional cogent and powerful images; however, his translation is not always faithful. So far we have only examined some 50 odd lines and already found several serious mistakes. If this occurs throughout the 12,111 lines with the same frequency, then we may have a Chinese *Faust* co-created by Kuo. We can also confirm that both Shanghai translations are generally faithful and highly readable. We shall now continue with our examination.

Shortly before Faust is blinded by Care in Act V, he briefly reviews his life. This stanza of 20 lines (11,433 – 11,452) shall serve as our last analysis. Even after a cursory reading, we find that Chou's translation has the qualities at the end of the drama as at the beginning. You can trust him for accuracy, but his style is not the most fluid or elegant. The characteristics of Kuo's rendition have also basically remained the same. His verses are rhythmic; the lines are more or less regular, each having between 11 and 12 syllables. His rendition is correct in a general way, but one cannot trust him for details. Previously, we witnessed that he shortened one stanza, but this time, he produced 21 lines instead of twenty. One also has the impression that he did

the translation very fast, without checking the words carefully. Therefore, despite his fluid language, his wording is not always the most appropriate. Very often he seems just to be re-phrasing Chou's translation, substituting Chou's expressions with more elegant, but not necessarily with more appropriate ones. Even though he does, sometimes, have more suitable wording. The first line may serve as an example. Kuo is the only translator who uses a verb to connote the fast speed of Faust's life rushing from one lust to another desire. However, he does not have an appropriate word for *Gelüst*, meaning lust or desire. His translation *k'uai-lê* 快樂 is just a variation of Chou's *huan-le* 歡樂 which is much too lame to describe Faust's rushing through life and its various kind of pleasures. Of the translators, only Tung has grasped the strong desire of Faust. He is the only one to shake off *huan-le* or "*k'uai-le*" and uses "*yü-wang*" 慾望. He seems to have acquired confidence to choose his own words, instead of relying on the translations of Chou and Kuo to which Ch'ien is still clinging the word cluster "*pu-man wo-yi te*" 不滿我意的, is certainly superior to Kuo's "*pu-neng man-yi te*" 不能滿意的 or Ch'ien's variation of "*pu-neng man-tsu te*" 不能滿足的, even though the difference seems to be trivial, but the adding of "*wo*" emphasizes Faust's individualism. Also "*p'ao-cheng yi-p'ang*" 拋擲一旁 is certainly more expressive than "*tiu-tiao*" 丟掉 or "*fang-ch'i*" 放棄. His rendition of *begehrt* (craved), *vollbracht* (accomplished), and *durchgestürmt* (stormed through) shows that he has understood what the Faustian spirit is about, namely *wo p'u-tuan chui-ch'ü p'u-tuan ts'u-ch'i shih-hsien* 我不斷追求, 不斷促其實現, since he is "always, in every moment, never satisfied."

It is doubtful if the translators understood the precise meaning of line 11,442 which runs in Atkins' English translation thus: "and there's no seeing into the Beyond." None of the translators rendered this verse directly. Faust says that it is futile to project your experience into the Unknown through imagination, thus creating an anthropomorphic entity. If Faust could see a way leading to the Beyond, he would not have hesitated to go there. All four translators, led by Chou, think that because Faust is thoroughly familiar with the earth, he either cannot or would not go to the Beyond. This idea is wrong. Faust is recounting two different situations. Firstly, he knows the world in and out; secondly, the Beyond cannot be perceived, but only imagined. Only an imbecile would prefer being active on this earth where he can accomplish things to projecting himself into the Beyond. Moreover, in Faust's opinion there is nothing inferior about this world and he has no intention of leaving it, because it is not the "dusty world" for him as the

translations suggest. He is a man of action, and speculation about the eternity is futile for him. This meaning is not clearly indicated. Because of the Buddhist and/or Taoist terms used, the translations are entangled in a earth versus heaven antagonism which is not present in the original.

Of the four translators, Chou was the pioneer. Kuo leaned on him heavily. Chou stated in the preface of his translation that he used two English translations, including the one by Bayard, Taylor, and four Japanese translations, including the versions of Mori Ogai and Sakurai Masataka, of *Faust* to check his translation.¹⁴ Kuo also used Taylor, Mori Ogai, and Sakurai Masataka plus Chuo Hsueh-pu to collate his. He also claimed that the illustrations by Franz Staffen in the the German *Faust* — edition of Ludwig Schroeter were a major help for him to comprehend *Faust*. This statement makes you wonder how solid such a comprehension can be. Kuo also said that he translated the second part of the drama in less than a month's time.¹⁵ This is very impressive and could be considered a world record in translating *Faust II*. I suspect he relied heavily on editions other than German to make this at all possible, such as the Japanese translations and Chou's rendition. If Kuo's way of translation mainly means to re-phrase, and occasionally improve Chou's prose rendition, it would have been possible to complete the work in less than four weeks. This really seems to have been Kuo's way of translation for he stated clearly that he wrote his first version directly onto the blank space of each page of Chou's book.¹⁶ Even then it is still quite a feat to rephrase Chou's translation within four weeks. Kuo was always a fast worker. It only took him 10 days to complete the first part of *Faust*. If he took the translation more seriously, it might not have been necessary to have later translations. The fact that two other translations were published in Shanghai is evidence that the feeling was prevalent on the Mainland that there was a necessity for a more reliable and more scholarly, rendition. i.e., with elaborate footnotes. Tung acknowledged having consulted Kuo's version, but he did not mention Chou's translation. Tung's own translation shows that he must have used Chou's version. Ch'ien revealed nothing of this kind. It is not very likely that he did not consult any previous renditions, since occasionally all four translators used the same expressions. Therefore, Chou's importance in the reception of *Faust* in China must be affirmed, although stylistically his version is surpassed by the later translations.

There is another hidden fact which should be discussed; i.e., the translators' knowledge of Faust scholarship is obviously dated and one-sided which has a noticeable effect on their translations. In his preface, Chou cited

Wilhelm Windelband, the co-founder of the southwestern wing of Neo-Kantism, to prove the depth of Goethe. Windelband died in 1915. Then he evoked Franz Mehring to corroborate the greatness of Goethe. Mehring, a left-wing intellectual who founded the *Spartakusbund* with Rosa Luxemburg and Karl Liebknecht, and contributed significantly to Lessing-scholarship, died in 1919. The third German whom Chou quoted, the Swiss novelist Gottfried Keller, died in 1890. The biography which he relied on was written by Albert Bielowsky published in 1896.¹⁷ The most recent book Chou mentioned in the preface was published in 1923, a *Faust* edition prepared by Georg Witkowski. Chou is the resource person of Kuo. The latter, however, translated the drama with a higher degree of subjectivity. It became a substitute of his own writing, as he wrote in his "Afterword" of 1947.¹⁸ For him, for instance, the personified "Care" is the remnant of feudalistic forces, quite a singular interpretation. If the translator is openly subjective, then it would be safer to regard the rendition as a modified version.

The later translators also only have very limited access to Faust-scholarship. Ch'ien used a German edition of 1927 and consulted an East German edition of 1958. Germanists from East Germany are no mean scholars, so the consulted edition is quite respectable. Whence Ch'ien's explanatory notes are especially abundant and well done. His concern was the text and he made it comprehensible to the readers by supplying the necessary background information. He also refrained from abusing his "Translator's Afterword" for ideological lesson. However, Tung thought he had to exhibit some political colors. So he insisted on calling *Faust* a "capitalistic classical work" in his preface. In his footnotes he also felt obliged to show that he had the correct ideology. In the last stanza we analyzed, he was the only translator who felt the necessity to comment. To the line "no good and able man finds this world mute" he added the naive footnote: the progressive materialistic thinking of the author still shines today with indestructible brilliance. Or on the line "always, in every moment, never satisfied" he comments: This is materialistic activism....

It is difficult to decide which of the Shanghai translations is better. Each one has its own merits. Both translations are readable; both are on the whole, faithful to the original. The footnotes of Ch'ien are more extensive and very helpful for somebody who is not familiar with the classical and Biblical tradition, and he does not preach. But on the other hand, Tung's translation is often more accurate.

Of the 16 extant versions of *Faust* we have examined 4. Of the 12,111

lines of *Faust* we have collated about 100. A lot of basic research is still required.

Notes.

1. Wolfgang Bauer, *German Impact on Modern Chinese Intellectual History*. A bibliography of Chinese Publications (Wiesbaden: Franz Steiner Verlag, 1982), pp. 134-35.
2. Taipei: Chi Ming Book Co. My copy is a reprint of 1973.
3. Translated by Hai Ming (Taipei: Yuan Ching Ch'u-pan kung-ssu), 1982.
4. Tung Wen-ch'iao and Ch'ien Ch'un-ch'i. The former is a retired professor of German of Fudan University, the latter a free lance translator. Tung's translation was published by the Fudan University Press and Ch'ien's by the Yi-wen ch'u-pan-she, both in 1982.
5. Kuo Mo-jou is counted three times. According to Bauer, Kuo first published the first part of *Faust* in 1929, in 1949 the translation of both parts appeared and its revised edition is then published in 1959.
6. In the series "Hsin-ch'ao wen-ku" of Chih-wen ch'u-pan-she.
7. I have not seen a copy of this version. The information is provided in Milena Vellingerova's essay "Kuo Mo-jos ubersetzen von Goethes Werken". in : *Archiv Orientalni* 26, 1958, pp. 438-440.
8. Chou's translation can be found, according to Bauer, in the city libraries of Tai-chung and Tainan, while the library of Beijing University has the 1949 version of Kuo Mo-jou.
9. Johann Wolfgang von Goethe, *Faust I & II*, Edited and translated by Stuart Atkins (Cambridge: Suhrkamp/Insel Publishers Boston, Inc., 1984).
10. The text and its translations of "Zueignung" used here are appended and shall be referred as Appendix.
11. Cf. *Tzu-yuan*, no place and year given, published by Shang-wu yin-shu kuan, p. 639.
12. *Ibid.*, p. 1093.
13. Cf. Milena Vellingerova, *op. cit.*, pp. 444-446.
14. Chou Hsüeh-p'u, *op. cit.*, p. 42.
15. Cf. Milena Vellingerova, *op. cit.*, p. 439.
16. See Kuo's translation, *op. cit.*, vol. 2, p. 387.
17. Albert Bielschowsky, *Goethe. Sein Leben and seine Werke*, (Munchen: C.H. Beck'sche Verlagsbuchhandlung, 1896), 2 volumes.
18. Kuo, *op. cit.*, vol. 2. p. 386.

APPENDIX

獻 詞

(Chou)

你們這些飄浮的幻影，

以前曾經在我矇矓的眼前現形；

現在你們又向我走近，

這一次我可要捉住你們？

我的心兒可還是傾慕那昔日的夢境？

你們儘管向我逼近！

五

好罷，你們從煙霧中出來

儘可在我的周圍爲所欲爲。

由於在你們的

行列周圍吹動的奇異氣息，

我的心胸感到青春般地震撼。

你們帶來了快樂的昔日影像，

有許多可愛的影兒又飄升；

初戀和交情

像半淡忘的古老故事似地同時來臨；

苦痛更新，我的悲歌

又重複人生迷茫的旅程，

並且說出那些被幸運女神欺騙，

一五

未能過快樂的日子、先我逝去了的善人。

我曾向他們唱出最初的那些歌兒的人們，
不能將我其後的歌曲也都聽聞；
親愛的友群已經流散離分；
最初的回響，唉，也已經消泯！
我的歌聲雖傳向未知的人們；
但連他們的讚詞也使我煩悶。
往時愛聽我的歌兒的良友、縱然依然生存
也都在世界中飄零。

二〇

對於那幽靜莊嚴的精靈們的國土的
久已忘了的景慕之情、又侵襲我的心神。
我微語似的歌聲，像愛渥魯斯的豎琴一般
現在正以不確定的音調在飄行；
我渾身戰慄，眼淚撲簌灑落，
連嚴肅的心兒也覺得溫柔和平。
我目前所擁有的現實似乎遙不可及；
而久已消失了的却如實物般地顯現。

二五

三〇

獻 詩 (Kuo)

浮沉著的幻影呀，你們又來親近，
曾經顯現在我矇矓眼中的幻影。
在這回，我敢不是要將你們把定？
我的心情還傾向在那樣的夢境？
你們逼迫着我的胸心呀，你們請！
儘可昇出雲霧裏在我周圍飛騰；
我的心旌感覺着青春般的搖震，
環繞你們的靈風搖震我的心旌。

你們攜帶着那歡樂時分的寫生，
和許多親愛的形象呵一併來臨：
同來的初次的戀愛，初交的友情，
好像半分忘了的古話一般模稜；
苦痛更新，又來反復着訴說衷情，
訴說生涯中走錯了的歧路迷津，
善良的人們已從我的眼前消盡，
他們是被幸運欺騙了，令我傷神。

對他們我唱出過第一部的人們，
再也聽不到我這後半部的歌詠；
友愛情深的聚會，如今久已離分，
消失了的呀，啊！是那當年的共鳴。
我的哀情唱給那未知的人群聽，
他們的讚嘆之聲適足使我心疼，
往日裏，曾諦聽過我歌詞的友人
縱使還在，已離散在世界的中心。

對那寂靜森嚴的靈境，早已忘情，
一種景仰的至誠又來繫人緊緊；
我幽渺的歌詞一聲聲搖曳不定，
好像是愛渥魯司上流出的哀吟，
我戰慄難任，眼淚在連連地湧迸，
感覺着柔和了呵，這硬化的寸心；
我眼前所有的，要爲我呈現原形。

獻 詩 (Ch'ien)

你們又走近了，縹緲無定的姿影
當初曾在我矇矓的眼前浮現。
這次我可要試圖把你們抓緊？
我的心似乎還把那幻想懷念？
你們過來吧！很好，隨你們高興，
你們已從雲霧中飄到我身邊；
在你們四周蕩漾的魅感和氣息，
使我胸中震撼著青春的活力。

你們帶來了歡樂時辰的形象，
許多可愛的幽魂飄飄上升；
就像半忘的古老的故事一樣，
初戀和友誼也隨着你們復生；
苦痛更新，又勾起我的哀傷，
重尋那迷宮似的人生旅程，
呼喚先我而逝的良朋的名字，
他們被命運播弄，喪失了良時。

聽我朗誦最初幾幕的人們，
他們再聽不到以後的詩章；
親切的友群如今各自飛分，
最初的共鳴可謂已經絕響。
我的悲歌打動陌生的世人，
他們的讚許反使我覺得心傷，
從前欣賞過我的詩歌的諸公，
即使還健在，也已各自西東。

我又感到久已忘情的憧憬，
懷念起森嚴沉寂的幽靈之邦，
我的微語之歌，像風神之琴，
發出的音調飄忽無定地蕩漾，
我全身戰慄，我的眼淚盈盈，
嚴酷的心也像軟化了一樣；
眼前的一切，彷彿已跟我遠離，
消逝的一切，却又在化爲現實。

獻詞 (Tung)

飄搖的形象，你們又漸漸走近，
從前曾經在我模糊的眼前現形。
這回我可是要將你們牢牢握緊？
難道我的心兒還向往昔時的夢境？
好吧，你們要來就儘管向前逼近！
從烟霧中升起在我周圍飛行；
環繞你們行列的靈風陣陣，
使我的心胸感到青春一般震蕩難平。

你們帶來了歡樂時日的形景，
好些可愛的影兒向上飄升；
同來的有初戀和友情，
這好似一段古老的傳說已半消沉；
苦痛更新，哀嘆又生，
嘆人生處處是歧路迷津，
屈指算善良的人們已先我逝盡，
他們在美好的時分受盡了命運的欺凌。

聽我唱過前部歌詞的人們，
再也聽不到後部的歌咏；
友誼的聚首已四散離分，
最初的反響啊，也一併消沉。
我的苦痛傳向陌生的人群，
他們的讚美適足使我心驚。
往昔欣賞我歌詞的人們，
縱然活着，在世上也如飄蓬斷梗。

驀然間有種忘却已久的心情，
令我嚮往那肅穆莊嚴的靈境。
我微語般的歌詞像是豎琴上的哀音，
一聲聲搖曳不定。
我渾身戰慄，淚漣漣流個不停，
鐵石的心腸也覺得溫柔和平；
我眼前的所有已遙遙退隱，
渺茫的往事却一一現形。

夜 (Chou)

在一個高穹形 狹小的哥德式房間裏 浮士德
不安地坐在書桌靠椅上

浮士德

我到如今，
唉，已經把哲學、法學、醫學， 三五五
可嘆地連神學等學問，
都熱心地精深鑽研！
但是我還是這樣，一個可憐的愚人，
我並不比從前稍微高明；
雖然名爲學士乃至博士， 三六〇
而在大約十年之間，
將學生們的鼻子，
上下縱橫地牽引——
自己却明白我們不能知道什麼事情！
簡直使我心焦如焚。 三六五
我是神的形象，
自以爲和永恆的真理鏡子已經接近， 六一五
在天的光明和清澄之中自得其樂，
以爲已經解脫了凡身，
我以爲自己更優於火燄的天使，
自己的自由力量已經在自然的脈管中流行，
冀望能夠創造而且享受神祇的生活； 六二〇
那裏期望受到如此的痛懲！
霹靂般的一響把我嚇出了那種夢境。

浮士德

我只匆匆地走過世間；

我抓住了各種歡樂的頭髮而把它們嬉戲。

凡是不能使我滿足的

東西，我就將它放棄； 一一四三五

凡是從我手裏逃脫的東西，我就由它逃竄。

我常有所渴望把它們實現；

然後又有所渴望，一直這樣不停地蠻幹，

過着我的生涯。當初是宏毅英勇，

現在却是賢明而穩健。 一一四四〇

這個世界，我已經瞭然，

不復有超越塵世的妄念。

如果轉動眼睛仰望天空，

以為雲上有類似

自己的人物，無疑的，那是癡漢！

人務須堅定地站在地上，環顧四周。 一一四四五

這個世界，對於有所作為的人，並不是默然。

他何必要向永遠的境界中去逍遙盤桓！

他所能認識的事物，都可以把它捉住。

他可以這樣消磨他在塵世間的歲月，

即使有妖魔出現，

也仍然走自己的道路。 一一四五〇

他在進行中可能遇到困苦或幸福，

在任何瞬間，他總不能滿足！

夜 (Kuo)

我特式的居室，狹隘，屋頂穹窿，
浮士德坐案旁靠椅上，呈不安態。

浮士德

哲理呀，法律呀，醫典，
甚至於神學的一切簡篇，
我如今，啊！都已努力鑽研遍。
畢竟是措大依然，
毫不見聰明半點；
稱什麼導師，更叫什麼博士，
頤指了一群弟子東西南北十餘年，
我心焦欲燃，究竟所知有限！
我，這個神性的寫真，
自以為和真理的鏡台已經逼近，
自以為在天光與澄清中享樂，
我已遠遠地超脫了凡塵；
我，自以為超過了火焰天使，
已把自由的力量使自然甦生，
滿以為創造的生活可以儼然如神！
啊，我現在是受了個怎樣的處分！
一聲霹靂把我推墮下萬丈的深坑。

浮士德

我只慫慫地把世界跑了一遭，
凡是快樂我都抓着它的頭毛，
不能滿意的，我就把它丟掉，
從我脫手的，我就讓它脫逃。
我只是貪圖，只是求其實現，
這之後又再貪圖，用盡威權，
使我的生涯如像風暴一般；
起初是規模宏大而又蠻幹；
如今已漸多考慮不走極端。
這個人寰在我是詳細知道，
要想要超脫它，誰也無法辦到；
是愚人才把眼睛仰望着上天，
以為有自己的同類高坐雲端！
人是只須堅定，向着周圍四看，
這世界對於有為者並不默然。
他何須向永恆中去滉蕩流連！
凡是認識到的便要趕快把握，
就這樣來把塵世的光陰消遣；
即使妖魔現形，他也不改故道，
再朝前走會遇到幸福與艱難，
總之，他對於這眼前總是不滿。

夜 (Ch'ien)

高拱頂的、狹窄的哥特式房間。

浮士德不安地坐在書桌旁靠背椅裡。

浮士德

到如今，唉！我已對哲學、
法學以及醫學方面，
而且，遺憾，還對神學！
都化過苦功，徹底鑽研。
我這可憐的傻子，如今
依然像以前一樣聰明；
稱爲碩士，甚至稱爲博士，
牽著我學生們的鼻子，
上上下下，縱橫馳騁，
已經有十年光景——
我知道，我們無法弄清！
真有點令我心痛如焚。
我佯似神的形象，我自己認爲
已跟永恆的真理之鏡接近，
悠游於天國的光輝與澄明之境，
已經脫却世人的凡胎；
我超過知天使，我的自由之力
已在自然的脈管之中周流，
滿以爲憑着創造，可以享受
神的生活，却偏偏自取其咎！
雷鳴般的語言奪去我的一切。

浮士德

我只管在世間到處漫遊；
把一切歡樂緊緊抓在手裏，
不能滿足的，就將它放棄，
逃出掌心的，就讓它脫離。
我只管渴望，只管實行，
然後再希望，就這樣以全副精神
沖出我的生路；開始很有幹勁，
現在却趨於明智，謹慎小心。
塵世的一切我已充分看穿，
再不存什麼指望要超升彼岸；
蠢人才眨着眼睛向那邊仰望，
以為有他的同類在雲端之上。
他應當立定腳跟，觀看四周；
這世界對有為之士並不減口；
他又何須逍遙於永恆的淨土；
他所認識的，都能把握；
就這樣完成他的浮生行旅，
出現幽靈依舊我行我素，
在前進的路上會碰到困苦和幸福，
他！在任何瞬間都不會滿足。

夜 (Tung)

歌特式的狹隘居室，穹窿屋頂，浮士德不安地坐在書案旁的靠椅上。

浮士德

唉！我到而今已把哲學，
 醫學和法律，
 可惜還有神學，
 都徹底地發奮攻讀。
 到頭來還是個可憐的愚人！
 不見得比從前聰明進步；
 誇稱什麼碩士，更叫什麼博士，
 差不多已經有了十年，
 我牽着學生們的鼻子
 橫冲直闖地團團轉——
 其實看來，我並不知道什麼事情！
 這簡直叫我心內如焚，
 我是神明的肖像，
 自以為已很接近永恆真理的鏡子，
 在天光和清澄中自得其趣，
 解脫了塵世的凡軀；
 我覺得自己比二級天使更優，
 誇說自由的力量已通過大自然的脉管流
 自己也能創造，而神的生活也可享受。
 哪知道狂妄招尤！
 當頭棒喝，一句話有如雷吼。

浮士德

我只是匆匆地周遊世界一趟；
劈頭抓牢了每種慾望，
不滿我意的，我拋擲一旁，
滑脫我手的，我聽其長往。
我不斷追求，不斷促其實現，
然後又重新希望，盡力在生活中掀起波瀾；
開始是規模宏偉而氣魄磅礴，
可是如今則行動明智而謹慎思索。
我已經熟識這攘攘人寰，
要離塵棄俗決無法辦；
是痴人才眨眼望着上天，
幻想那雲霧中有自己的同伴；
人要立定脚跟，向四周環顧！
這世界對於有爲者並非默然無語。
他何必向那永恆之中馳騫？
凡是認識到的東西就不妨把握。
就這樣把塵世光明度過；
縱有妖魔出現，也不改變道路。
在前進中他會遇到痛苦和幸福，
可是他呀！隨時隨刻都不滿足。

ZUEIGNUNG

- Ihr naht euch wieder, schwankende Gestalten,
 Die fröhlich sich einst dem trüben Blick gezeigt.
 Versuch' ich wohl, euch diesmal festzuhalten?
 Fühl' ich mein Herz noch jenem Wahn geneigt?
 Ihr drängt euch zu! nun gut, so mögt ihr walten, 5
 Wie ihr aus Dunst und Nebel um mich steigt;
 Mein Busen fühlt sich jugendlich erschüttert
 Vom Zauberhauch, der euren Zug umwittert.
- Ihr bringt mit euch die Bilder froher Tage,
 Und manche liebe Schatten steigen auf; 10
 Gleich einer alten, halbverklungenen Sage
 Kommt erste Lieb' und Freundschaft mit herauf;
 Der Schmerz wird neu, es wiederholt die Klage
 Des Lebens labyrinthisch irren Lauf,
 Und nennt die Guten, die, um schöne Stunden 15
 Vom Glück getäuscht, vor mir hinweggeschwunden.
- Sie hören nicht die folgenden Gesänge,
 Die Seelen, denen ich die ersten sang;
 Zerstoben ist das freundliche Gedränge,
 Verklungen, ach! der erste Widerklang. 20
 Mein Leid ertönt der unbekanntnen Menge,
 Ihr Beifall selbst macht meinem Herzen bang,
 Und was sich sonst an meinem Lied erfreuet,
 Wenn es noch lebt, irrt in der Welt zerstreuet.
- Und mich ergreift ein längst entwöhntes Sehnen 25
 Nach jenem stillen, ernsten Geisterreich,
 Es schwebet nun in unbestimmten Tönen
 Mein lispelnd Lied, der Aolsharfe gleich,
 Ein Schauer faßt mich, Träne folgt den Tränen,
 Das strenge Herz, es fühlt sich mild und weich; 30
 Was ich besitze, seh' ich wie im Weiten,
 Und was verschwand, wird mir zu Wirklichkeiten.

A TRAGEDY

DEDICATION

Once more you hover close, elusive shapes
 my eyes but dimly glimpsed when I was young.
 Shall I now try to hold you captive?

Do these illusions still attract my heart?

Nearer yet you crowd! So be it! Do your will
 as forth from mist and fog you rise about me—
 the breath of magic that surrounds your train
 stirs in my breast a youthful strength of feeling.

5

Images of happy days accompany you,
 and many dear familiar shades emerge,
 first loves and early friendships too,
 like ancient tales whose words are half forgotten;
 pain is renewed, lament reiterates

10

life's perplexing labyrinth
 and names kind friends, cheated of joy by fortune,
 who have disappeared ahead of me.

15

The souls for whom I sang my early songs
 will never hear the songs that follow;
 those many friends are all dispersed,
 their first response, alas! is long since muted.
 My tragic song will now be heard by strangers
 whose very praise must cause my heart misgivings,
 and whose to whom my song gave pleasure,
 if still they live, roam scattered everywhere.

20

I feel the spell of long-forgotten yearning
 for that serene and solemn spirit realm,
 and like an aeolian harp my murmuring song
 lets its uncertain tones float through the air.
 I feel a sense of dread, tear after tear is falling,
 my rigid heart is tenderly unmanned—
 what I possess seems something far away
 and what had disappeared proves real.

25

30

NACHT

In einem hochgewölbten, engen gotischen Zimmer
Faust unruhig auf seinem Sessel am Pulte.

- FAUST. Habe nun, ach! Philosophie,
Juristerei und Medizin, 355
Und leider auch Theologie
Durchaus studiert, mit heißem Bemühn.
Da steh' ich nun, ich ormer Tor, 360
Und bin so klug als wie zuvor!
Heiße Magister, heiße Doktor gar,
Und ziehe schon an die zehen Jahr'
Herauf, herab und quer und krumm
Meine Schüler an der Nase herum –
Und sehe, daß wir nichts wissen können!
- Ich, Ebenbild der Gottheit, das sich schon
Ganz nah gedünkt dem Spiegel ew'ger Wahrheit, 615
Sein selbst genoß in Himmelsglanz und Klarheit,
Und abgestreift den Erdensohn;
Ich, mehr als Cherub, dessen freie Kraft
Schon durch die Adern der Natur zu fließen
Und, schaffend, Götterleben zu genießen 620
Sich ahnungsvoll vermaß, wie muß ich's büßen!
Ein Donnerwort hat mich hinweggerafft.
- FAUST. Ich bin nur durch die Welt gerrant;
Ein jed' Gelüst ergriff ich bei den Haaren,
Was nicht genügte, ließ ich fahren, 11435
Was mir entwischte, ließ ich ziehn.
Ich habe nur begehrt und nur vollbracht
Und abermals gewünscht und so mit Macht
Mein Leben durchgestürmt; erst groß und mächtig, 11440
Nun aber geht es weise, geht bedächtig.
Der Erdenkreis ist mir genug bekannt,
Nach drüben ist die Aussicht uns verrannt;

Tor, wer dorthin die Augen blinzelnd richtet,
Sich über Wolken seinesgleichen dichtet ! 11445
Er stehe fest und sehe hier sich um;
Dem Tüchtigen ist diese Welt nicht stumm.
Was braucht er in die Ewigkeit zu schweifen!
Was er erkennt, läßt sich ergreifen.
Er wandle so den Erdentag entlang;
Wenn Geister spuken, geh'er seinen Gang, 11450
Im Weiterschreiten find'er Qual und Glück,
Er, unbefriedigt jeden Augenblick!

NIGHT

- A high-vaulted, narrow Gothic room. FAUST, sitting restless at a desk.* FAUST. I've studied now, to my regret.
 Philosophy, Law, Medicine,
 and—what is worst—Theology 355
 from end to end with diligence.
 Yet here I am, a wretched fool
 and still no wiser than before,
 I've become Master, and Doctor as well,
 and for nearly ten years I have led 360
 my young students a merry chase,
 up, down, and every which way—
 and find we can't have certitude
- I, made in God's image, who fancied
 that I was close to truth's eternal mirror, 615
 who, sloughing off mortality,
 reveled in clear celestial radiance;
 I, more than Cherub, whose presentient powers then
 dared flow untrammelled through the veins of Nature
 and share the gods' creative life— 620
 how I am punished!
 One thundered word has been my death.
- FAUST. I've never tarried anywhere;
 I snatched from fortune what I wanted.
 what did not please me I let go. 11,435
 and disregarded what eluded me.
 I've only had desires to fulfill them.
 then wished anew, and so I've stormed amain
 my way through life; once grand and vigorous,
 my days are spent with prudent caution. 11,440
 I know this mortal sphere sufficiently.
 and there's no seeing into the Beyond;
 he is a fool who casts a sheep's eye at it,
 invents himself some peers above the clouds— 11,445
 let him stand firm and look at what's around him:

no good and able man finds this world mute!
What need has he to float into eternity—
the things he knows are tangible!
Let his path be this earth while he exists;
if spirits haunt him, let him not break stride
but, keeping on, find all life's pains and joys,
always, in every moment, never satisfied!