Translating without the Source Text: A Case Study on Liang Tsung-Tai's Baudelaire[1]

Ma Yiu-Man

ABSTRACT

The paper argues that a translation comes about as the result of a complex process of decision-making which may be interfered by texts other than the original. A translated text is, as it were, a locus of manipulative efforts which sheds light on the translator's hidden agenda. Liang Tsung-tai's translation of Baudelaire's "Bénédiction" and "Correspondances" is illustrative. The two translated poems, plagued by deviations and unequivalence, "correspond" with Liang's version of "French Symbolism." But ironically, the "symbolist poetics" in question derives from Leibniz, Goethe, Dante, Chuang Tzu 莊子, T'ao Yüan-ming 陶淵明. The main interest of the paper is to show how different literary and philosophical discourses penetrate into the translated texts to replace Baudelaire's poetics. The last part of the paper further situates Liang's "French Symbolism" in his discourse on Modern Chinese Poetry, only to discover that "French Symbolism" is synonymous with "pure poetry" advocated by Paul Valéry—the kind of poetry Liang wanted to popularize in Peking in the 1930s.

KEY WORDS

Translation Studies
Liang, Tsung-tai
French Symbolism
Goethe
Descriptive Translation Studies
Baudelaire, Charles
Leibniz
Dante

Chuang Tzu T'ao Yüan-ming
Pure Poetry

The main interest of this paper is to gain insight into the specific rationale behind certain translation practices. It will present a case in which the translations of Charles Baudelaire's "Bénédiction" and "Correspondances" are done with a translation poetics not found in Baudelaire's source text but in the translator's writings on French Symbolism, Paul Valéry, and "pure poetry."

What sparks off the issue in this study is Liang Tsung-Tai's (梁宗岱1903-1983) translation of the final five stanzas of Baudelaire's "Bénédiction," which goes as follows:

"Soyez béni, mon Dieu, qui donnez la souffrance
Comme un divin remède à nos impuretés
Et comme la meilleure et la plus pure essence
Qui prépare les forts aux saintes voluptés!

Je sais que vous gardez une place au Poète
Dans les rangs bienheureux des saintes Légions
Et que vous l'invitez à l'éternelle fête
Des Trônes, des Vertus, des Dominations.

Je sais que la douleur est la noblesse unique
Où ne mordront jamais la terre et les enfers,
Et qu'il faut pour tresser ma couronne mystique
Imposer tous les temps et tous les univers.

Mais les bijoux perdus de l'antique Palmyre,
Les métaux inconnus, les perles de la mer,

Par votre main montés, ne pourraient pas suffire
À ce beau diadème éblouissant et clair;

Car il ne sera fait que de pure lumière,
Puisée au foyer saint des rayons primitifs,
Et dont les yeux mortels, dans leur splendeur entière,
Ne sont que des miroirs obscurcis et plaintifs!" (9)

——「我祝福你，上帝，你賜我們苦難
當作洗滌我們底罪惡的聖藥，
又當作至真至純的靈芝仙丹
修鍊強者去享受那天都極樂！

我知道你為詩人留一個位置
在那些聖徒們幸福的行列中，
我知道你邀請他去躬自參預
那寶座，德行和統治以至無窮。

我知道痛苦是人底唯一貴顯
永遠超脫地獄與人間底侵害，
而且，為要編織我底神祕冠冕，
應該受萬世和萬方頂禮膜拜。

可是古代棕櫚城散逸的珍飾，
不知名的純金，和海底的夜光，
縱使你親手採來，也不夠編織
這莊嚴的冠冕，璀璨而且輝煌；

因為，它底真體只是一片銀燄
汲自太初底晶瑩昭朗的大星：
人間凡夫底眼，無論怎樣光豔，
不過是些黯淡和淒涼的反映！」 (Liang 1936a: 30-32)

In the source text, these five stanzas mark the climax of the poem, in which the Poet, having endured all the sufferings on earth, in his

prayer to God, unfolds a vision of his reward in the other world. In the first stanza, the therapeutic metaphor of suffering, the divine "remedy" for our impurities, is extended to include the prescription in detail, 洗滌我們底罪惡的聖藥. This reworking of the metaphor intensifies the religious connotation in the target text: "洗滌," to purge, suggesting purgation. Hence the setting of the poem, supposed to be the world, is transformed into a purgatory. More ironically, this Christian purgatory "prepares" for the Buddhist and Taoist "天都極樂," which is reserved for "les forts" who would have achieved immortality through practicing or "修鍊" with Taoist pills "靈芝仙丹." The vision itself is over-decorated with images of brightness, purity, and truth which are unwarranted by the source text: "la meilleure" becomes "至真," "métaux inconnus" becomes "純金," "les perles" becomes "夜光" (suggesting brightness more than preciousness, though it being an exact Chinese equivalence for pearls), and "foyer saint" becomes "大星," with the forced attribute "晶瑩昭朗的" (again suggesting purity and brightness). The diadem, originally made of "pure light," is now given a "真體." But the purity of the "pure lumière" becomes a boundless stretch of space "一片," emphasizing extensity rather than quality. And finally we have the puzzling "而且，為要編織我底神祕冠冕，/應該受萬世和萬方頂禮膜拜," the biggest deviation resulting from mis-recognition of syntax and mistranslation.

Well-versed in the French language, himself being a poet writing both in French and Chinese, and having been professor and chairman of the Department of French Literature at Peking University in the early 1930s, Liang seemed to have failed to live up to his linguistic competence. And measured against the strict law of equivalence, Liang's translation can be judged a complete failure. But is it possible to open the "black box" of Liang's translation process to see how the translation of a poem comes about as the result of a complex process of decision-making which may be interfered by texts other than the original? Or can we see the fragment of translated text of "Bénédiction" I cited about, or any translated text, as a locus of manipulative efforts which sheds light on the translator's hidden agenda?

In 1934, Liang quitted his teaching post in Peking University and became the editor of "Shih t'e-k'an" 詩特刊 (Special issues on poetry), one of the literary supplements of *Ta-kung pao* 大公報. In its first issue, he wrote an article on the dilemma of new poetry "Hsin-shih-te fen-ch'i lu-kou" 新詩的紛歧路口. Having attributed the inferior quality of new poetry to its being formless and having called for a return to shackles of form to sharpen a poet's skills, he suggested a corrective *qua* directive at the end of his article:

> 翻譯，一個不獨傳達原作底神韻並且在可能內按照原作底韻律和格調的翻譯，正是移植外國詩體的一個最可靠的辦法。 (Liang 1934b: 86)

Although "spirit" 神韻, "rhythm" 韻律, and "style" 格調 are normative categories that proceed from the norms of personal, national, and time-bound values, we can still appreciate Liang's efforts in his translation project, we will recall, to follow the surface form of "Bénédiction"—12-word/syllable lines, their internal division, and rhyming (except one or two failures). But what should interest us more is the final statement on the function of translation in introducing new models. If we relate this statement to what concerned him most around the year 1934, we may discover that Symbolist poetry might have been one of the models he had in mind.

In his much remembered article "Hsiang-cheng-chu-i" 象徵主義 (Symbolism),[2] Liang's main concern is to clarify the idea of French Symbolism. But to approach this literary movement, he made use of ideas from German literary and philosophical tradition, Classical Chinese poetics, (specifically those of "hsing" 興 in *Shih Ching* 詩經 and T'ao Yüan-ming 陶淵明, whose poems Liang translated into French around 1929 and enjoyed an enthusiastic response in France), and the Taoist aesthetics, which T'ao Yüan-ming is familiar with. The convergence of these ideas is seen in his translation of Baudelaire's "Correspondances," which he thinks is the most eloquent exponent of French Symbolism. Before we return to the translation of "Bénédiction," let us focus our attention on how Liang establishes the

"correspondence" between a poem and a poetics, which I think can shed light on the constraints Liang works with in his translation.

Liang begins his article by quoting and translating the last lines of Goethe's *Faust Part II*, sung by the "Chorus Mysticus," which he reads as the "foreword" 題詞 to the short-lived French Symbolism, a literary movement that took place forty years later:

Alles Vergängliche	一切消逝的
Ist nur ein Gleichnis;	不過是象徵；
Das Unzulängliche,	那不美滿的
Hier wird's Ereignis;	在這裏完成；
Das Unbeschreibliche	不可言喻的
Hier ist's getan;	在這裏實行；
Das Ewig-Weibliche	永恆的女性
Zieht uns hinan.	引我們上昇。

(Liang 1934a: 20-21)

The symbolist poetic process, as these lines should suggest, takes place "elsewhere" and "above," accomplishes the unaccomplished, and articulates the unarticulated. Symbolism being taken as a cross-cultural and timeless literary expression—a German foreword to a French literary movement—, the supernatural setting and the all-fulfilling transformations are further elaborated by relevant concepts taken from different traditions. From the Chinese literary tradition, Liang discovers that the poetic technique of "hsing" 興 is capable of rendering the aesthetics of symbolism,[3] because it allows for the fusion of emotion and scene (景即是情，情即是景). And after asserting that T'ao Yüan-ming's famous lines "採菊東籬下，悠然見南山" as the paradigmatic case of such a fusion, he further argues, citing Chuang Tzu's 莊子 "一片化機，天真自具，既無名象，不落言詮" (Liang 1934a: 27), that the subtle relationship between T'ao and the mountain cannot be captured by human intellect. Instead, T'ao's "symbolist" aesthetics works to lure the reader into infinite musings. Then he obtained two characteristics of the aesthetics of symbolism: first, the fusion of emotion and scene and second, the suggestion of

infinity.

It is at this point that Liang's reworking of Baudelaire begins. The idea of fusion is used to understand Baudelaire's "Correspondances," the "Gospel of modern aesthetics" (近代美學的福音). Hence the use of "契合," meaning fusion, to render the title "Correspondances":

La Nature est un temple où de vivants piliers
Laissent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiers.

Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
—Et d'autres, corrompus, riches et triomphants,

Ayant l'expansion des choses infinies,
Comme l'ambre, le musc, le benjoin et l'encens,
Qui chantent les transports de l'esprit et des sens. (11)

自然是座大神殿，在那裏
活柱有時發出模糊的話；
行人經過象徵底森林下，
接受著它們親密的注視。

有如遠方的漫長的回聲
混成幽暗和深沉的一片，
渺茫如黑夜，浩蕩如白天，
顏色，芳香與聲音相呼應。

有些芳香如新鮮的孩肌，

宛轉如清笛，青綠如草地，
——更有些呢，朽腐，濃郁，雄壯，

具有無限底曠邈與開敞，
像琥珀，麝香，安息香，馨香，
歌唱心靈與官能底熱狂。 (Liang 1934a: 29-31)

What appeals to Liang is the second quatrain of the sonnet, which can be deduced from his speculation on the effect the poem has on the reader:

這首小詩不獨在我們靈魂底眼前展開一片浩蕩無邊的景色——一片非人間的，卻比我們所習見的都鮮明的景色。 (Liang 1934a: 31)

The reference to the non-terrestrial (非人間的), boundless stretch of vision (一片浩蕩無邊的景色) prepares the way for the metaphysics of Leibniz, the profound metaphysical truth (玄學上的深沉的基本真理) in Liang's words, to interfere with the interpretation of the sonnet, shifting from the horizontal, or terrestrial, inter-sensorial Baudelairean synaesthesia to the "vertical" correspondence of the material with the spiritual. Liang draws on Leibniz' idea of pre-established harmony which underlies his conception of the chain of being (生底鍊), bringing in the inherent "hierarchical" sequence from God to the lowest grade of sentient life, i.e. the religious aspect of the system:

「生存不過是一片大和諧。」宇宙間一切事物和現象，儘管如萊賓尼滋 (Leibniz) 另一句表面上彷彿相反的話，「一株樹上沒有兩張相同的葉子，」其實只是無限之生底鍊上的每個圈兒，同一的脈博和血液在裏面綿延不絕地跳動和流通著。 (Liang 1934a: 31)

"Harmony," achieved by fusion, is the idea that informs Liang's symbolist aesthetics. The substance, or monads in Leibniz' words, which constitutes the chain of being is equated with the "vivants piliers" in

the temple and the "forêts de symboles," producing harmonious sounds in the cosmic music box. He continues, paraphrasing the second quatrain, yet with added emphasis on Taoist "infinite creativity" of such a fusion:

> 裏面不時喧奏著浩瀚或幽微的歌吟與回聲；裏面顏色，芳香，聲音和蔭影都融作一片不可分離的永遠創造的化機；裏面沒有一張葉，只要微風輕輕地吹，正如一顆小石投落汪洋的海裏，它底音波不延長，擴大，傳播，而引起全座森林底颯颯的呻吟，振蕩和響應。
>
> (Liang 1934a: 31-32)

But this Leibnizian reading of Baudelaire's "nature," which presupposes the Great Harmony, is in fact unsupported by the first quatrain of the source text. The adverb "parfois," with its suggestion of nature's sporadic, or even fortuitous revelation, makes it difficult to perceive a universal harmony supposed to be constantly at work. Even if we understand the symbols that cast the "regards familiers" as objects in nature which reveal themselves "naturally" in terms of "non-verbal" medium, such as perfume, color or shape, we must not overlook the fact that it is nature that casts the glance, as is evident in the relative clause "Qui l'observent." In other words, the universal harmony sustained by the chain of being, which Liang meticulously builds up so far, is either discontinuous (parfois) or incomplete, (possibly being overlooked by man). But Liang skillfully imposes the Leibnizian chain of being on his translation of the first quatrain by carefully re-integrating the generic man into nature. This is accomplished by substituting the relative clause with a participial phrase,[4] so that "man" (consciously) "receives" 接受 the glances. Hence Liang by-passes Baudelaire's conception of Nature-Man relationship vaguely suggested in the first quatrain: Nature will be perceived by Man only at certain rare, privileged moments. However, this strategy enables him to acquire an interpretation of the sonnet which is more consistent with his conception of French Symbolism, which is a patchwork of different literary and philosophical traditions.

But the suppressed problem of the privileged perceiving subject in the first quatrain still returns to unsettle Liang's thesis. The idea of a privileged perceiving subject prevails in Liang's central argument in the article which he develops in his reference to T'ao Yüan-ming's poetry. (And undoubtedly it is this privilege that makes T'ao a different poet.) But ironically Liang is somewhat unwilling to admit, as suggested by the translated first quatrain, that there is always already a spiritual link between nature and man. Therefore he has to go all the way to circumscribe the conditions of that very privileged moment whereby man can glimpse at the great harmony, the "ténébreuse et profonde unité." Liang resorts to Baudelairean "ivress," or more specifically to the state of mind as suggested in Baudelaire's poem in prose "Enivrez-vous," though without giving the rationale for the four sources of "drunkenness" named:

> 只有醉裏的人們——以酒，以德，以愛，或以詩，隨你底便——才能夠在陶然忘機的頃間瞥見這一切都浸在「幽暗與深沉」的大和諧中的境界。 (Liang 1934a: 32)

This kind of people who can enter this state of mind is further identified as those who are sensitive, imaginative, and cultivated:

> 對於一顆感覺敏銳，想像豐富而且修養有素的靈魂，醉，夢或出神——其實只是各種不同原因所引起的同一的精神狀態——往往帶我們到那形神兩忘的無我底境界。 (Liang 1934a: 33)

Yet up to this point Liang still cannot overcome his resistance to explain the "different reasons" that evoke the same state of mind. Instead, he is fixated on the moment of its emergence:

> 即當作我們認識底對像，呈現于我們意識界的事事物物都要受我們底分析與解剖時那種主，認識的我，與客，被認識的物，之間的分辨也泯滅了。我們開始放棄了動

> 作，放棄了認識，而漸漸沉入一種恍惚非意識，近於空虛的境界，在那裏我們底心靈是這般寧靜，連我們自身底存在也不自覺了。 (Liang 1934a: 33)

Then he quotes a famous passage from *Les Paradis artificiels* to reiterate the kind of forgetfulness he mentioned:

> 「有時候自我消失了，那汎神派詩人所特有的客觀性在你裏面發展到那麼反常的程度，你對於外物的凝視竟然使你忘記了你自己底存在，並且立刻和它們混和起來了。你底眼凝望著一株在風中搖曳的樹；轉瞬間，那在詩人腦裏只是一個極自然的比喻在你腦裏竟變成現實了。最初你把你底熱情，欲望或憂鬱加在樹身上，它底呻吟和搖曳變成你底，不久你便是樹了。同樣，在藍天深處翱翔著的鳥兒最先只代表那翱翔于人間種種事物之上的永生的願望；但是立刻你已經是鳥兒自己了。」
> (Liang 1934a: 34)

In terms of the fusion of subject and object in this quoted passage, Baudelaire's artificial paradise is compatible to T'ao's realm of forgetfulness. But for one who is familiar with the structure of *Les Paradis artificiels*, one may locate the above passage in "Le Poème du haschisch," one of the two sections (the other being "Un Mangeur d'opium") that constitute the book. And most importantly, the supernaturalist vision described in the passage is exactly the result of the general effect of the drug. Obviously Liang juggles with the titles in order to avoid the unpleasant image of hashish to taint his picture of symbolist poetics on the one hand, and to impose the idea that "ivress" is a state of mind that can be achieve by willfulness ("我們開始放棄了動作，放棄了認識，而漸漸沉入一種恍惚非意識，近於空虛的境界"), not through hallucination or illusion.[5]

Liang further compares this state of mind (心靈), or "ivress," to a state of extreme clarity and brightness (清明), the latter being achieved by the seamless fusion of colors, perfumes and sounds. And in this state of clarity and brightness, one fuses with all (與萬化

冥合) and senses such fusion at the same time. These two moments, for Liang, approximate the last line of "Correspondances," which he translated as "歌唱心靈與官能底熱狂." Given his explanation of this line ("即是：形骸俱釋的陶醉和一念常惺的澈悟"), we may infer that Liang has deviated from the source text in favor of his "symbolist" narrative. And we may begin to understand why Liang does not refer to the partial "application" of "correspondence" which takes place from line 9 to line 13 of the sonnet.

If "Correspondances" has any relevance to Baudelaire's notion of poetic beauty, the tercets can bear testimony, for they act out the drama in which some perfumes respond to colours and sounds, in which "other perfumes" evoke moral ideas of corruption, richness, and triumph.[6] But Liang's overemphasis on the idea of fusion achieved by the "responding" colors, perfumes and sounds results in the neglect of how Baudelairean "correspondences," or the actual transposition of impressions from one sensory medium to another that takes place in lines 9 and 10. The perfume, felt in terms of tactile, olfactory and visual images of coolness, sweetness, and greenness respectively, becomes visual images of "新鮮" and "青綠" and auditive image of "宛轉," mere repetitions of the corresponding categories named in line 8. Similarly, of the three moral ideas, "corrompus," "riches," and "triomphants," only "triomphants," which is rendered as "雄壯," suggests a different category of sense impression, the other two, "corrumpus" and "riches," rendered as "朽腐" and "濃郁" respectively, are no more than attributes of the perfumes in question.

The power of perfumes to evoke tactile, olfactory and visual senses and various distinct impressions being suppressed, what does the phrase "les transports de l'esprit et des sens" mean to Liang? "L'esprit" and "les sens," rendered as "心靈" and "官能," have in fact been transformed into different categories in Liang's narrative: "心靈" becomes a supernatural space filled out by the fusion of different senses in the perceptual organs of the perceiving subject. The perfumes no longer stimulate the "mind" and the "senses"; they constitute a space of its own.

At this point the "correspondence" between Baudelaire's "Cor-

respondances" and Liang's "symbolist poetics" has already been established. And time is ripe for the final round-up for Liang's master narrative of symbolist poetic process, stated by "Chorus Mysticus" at the beginning of the article. The state of "ivress," now acquiring the qualities of clarity and brightness, and most remarkably, the sense of space,[7] now turns into Dante's paradise, where "symbolist poetry" is visualized:

> ..... 可是當我挽著詩人影子底手穿過淨土底幽谷嘉林底蔭影，渡忘河而達天堂底邊沿，在那裏貝雅特麗琪 (Beatrice) 像一朵愛花，一朵貞潔的火燄般在繽紛的花雨和天使底歌聲中用婉誚，輕譴和嫣笑來相迎——尤其是當我們追隨著貝雅特麗從碧霄到碧霄，從光華到光華，一層層地攀登，遞升，直至宇宙底中心，上帝寶座前，在一個極樂與光明的靈象裏諦聽著聖貝爾納向瑪利亞為我們底詩人低誦這聖潔和平的禱詞……我才恍然大悟了！因為在這震蕩著虔誠，悲憫，純潔與慈愛的禱詞裏，咒詛遠了，怨毒與仇恨遠了，但丁畢生底悲哀與失望，困苦與顛頓，和遠遠傳來的地獄裏被咒詛者慘怛的號啕，淨土裏懺悔的靈魂溫柔的哭泣，都融成一片，頌讚底歌聲或縷縷禮拜底爐香了。
>
> (Liang 1934a: 39-40)

This same process of purification and reconciliation is projected again on Baudelaire's *oeuvre*. And we find Baudelaire's poetry acting out the various literary and philosophical traditions mentioned previously:

> 從題材上說，再沒有比波特萊爾底惡之花裏大部分的詩那麼平凡，那麼偶然，那麼易朽，有時並且——我怎麼說好？——那麼醜惡和猥褻的。可是其中幾乎沒有一首不同時達到一種最內在的親切與不朽的偉大。無論是傴僂殘廢的老嫗，鮮血淋漓的兇手，兩個賣淫少女互相撫愛底親嫟與淫蕩，潰爛臭穢的死屍和死屍上面喧鬨著的蠅蚋與洶湧著的蟲蛆，一透過他底洪亮淒徨的聲音，無

> 不立刻輻射出一道強烈，陰深，莊嚴，淒美或澄淨的光芒，在我們靈魂裏散佈一陣「新的顫慄」——在那顫慄裏，我們幾乎等于重走但丁底全部神曲底歷程，從地獄歷淨土以達天堂。因為在波特萊爾底每首詩後面，我們所發現的已經不是偶然或剎那的靈境，而是整個破裂的受苦的靈魂帶著它底對於永恆的迫切呼喚，并且正憑著這呼喚底結晶而飛升到那萬籟皆天樂，呼吸皆清和的創造底宇宙：在那裡臭腐化為神奇了；卑微變為崇高了；矛盾的，一致了；枯澀的，調協了；不美滿的，完成了；不可言喻的，實行了。 (Liang 1934a: 40)

Dante's spiritual journey, or the upward movement in Goethe's "Chorus Mysticus,"[8] points to the realm of the Great Harmony, where Goethe's kind of all-fulfilling metamorphosis takes place. This is Liang's vision of Baudelaire's poetry, and it brings us back to the final stanzas of "Bénédiction."

Are we not facing another "correspondence" between a translation and a poetics? Hence Liang's translation of "Bénédiction," I would argue, is in actuality a "praxis" of the paragraphs I cited. Or to put it differently, it is these very paragraphs that provide the clue to the reason for his preference for "Bénédiction." Composed during the period 1844-46 (Leakey 4), this poem represents Baudelaire's youthful feeling for Nature, seen in his description of the infant Poet delighting in his instinctive communion with sun, wind and cloud:

> Pourtant, sous la tutelle invisible d'un Ange,
> L'Enfant déshérité s'enivre de soleil,
> Et dans tout ce qu'il boit et dans tout ce qu'il mange
> Retrouve l'ambroisie et le nectar vermeil.
>
> Il joue avec le vent, cause avec le nuage,
> Et s'enivre en chantant du chemin de la croix ;
> Et l'Esprit qui le suit dans son pèlerinage
> Pleure de le voir gai comme un oiseau des bois. (Vol. I, 7-8)

What interests the translator is not only the privileged state of "ivress" that befalls the Poet, but also the Messianic note imposed by the general theme of poem—the Poet, misunderstood and rejected by his fellow-men, finds his true reward in the Heaven from which originally, by divine 'decree,' he had been sent down on earth. The quoted paragraphs of Liang's article, as we may recall, depict the vision of a suffering soul achieving the final transcendence from purgatory to paradise. The five stanzas I cited at the beginning of this paper, rewritten by Liang, are a complete reproduction of such a master narrative: a suffering soul in the purgatory visualizing a Dantean paradise where the Goethean fulfillment takes place (assuming the reserved place, regaining the lost respect and acquiring the crown he deserves.) Hence the interpolation of the purgatorial setting and the overuse of images of brightness, purity and truth should now be more sympathetically understood. And not unaware of the fact that the light that fills Dante's paradise is now derived from the crown, Liang bestows upon the "beau diadem" certain "heavenly beauty" by exchanging "beau" for "莊嚴," one of the attributes he uses, as we may recall, to describe the light that produce the Hugolian "frisson neuveau" that knocks open the Dantean paradise in Baudelaire's works. And he should be excused for mis-translating "Et [je sais] qu'il faut pour tresser ma couronne mystique/ Imposer tous les temps et tous les univers" as "而且，為要編織我底神祕冠冕，應該受萬世和萬方頂禮膜拜," if he has to complete the narrative that in Paradise the humble will be dignified ("卑微變為崇高了"), a rather achievable reward, not an ideal that takes all times and all worlds to materialize.

Yet, strictly speaking, the concluding paragraphs of Liang's article still suffer from the vagueness that informs the whole mysterious religious experience that Baudelaire's poetry might inspire. Simply put, Liang does not tell *how a symbolist poem works* to produce or achieve the kind of experience he names. Even T'ao Yüan-ming's famous lines "採菊東籬下，悠然見南山" Liang quotes in the earlier part of his article cannot solve the problem, because on the one hand, like "Correspondances," T'ao's poem is not a symbolist poem, and on the other, too much has to be speculated on T'ao's private mystical

experience in his encounter with nature. In fact Liang would have got quite close to Baudelairean "correspondances," had he been content with the function of the Chinese poetic technique of "興" to achieve "景即是情，情即是景," which he illustrates as such:

> 當一件外物，譬如，一片自然風景映進我們眼簾的時候，我們猛然敢到它和我們當時或喜，或憂，或哀傷，或恬適的心情相彷彿，相逼肖，相會合。我們不摹擬我們底心情而把那片自然風景作傳達心情的符號，或者，較準確一點，把我們底心情印上那片風景去，這就是象徵。(Liang 1934a: 24)

Yet no sooner does he works out the analogy than he leaps to the idea of "fusion," or "契合," which necessitates the "profound unity" of subject and object in a state of forgetfulness, "心凝形釋，物我兩忘," leading to the final reconciliation of all agonizing emotions that ail and inspire a poet. Such a shift not only results in limiting the potential creativity of the symbolist aesthetics but also results in homogenizing the diversity of poetic themes in Baudelaire's *oeuvre*. More significantly, Baudelaire's obsession with the original sin has been quite evident from his poetry, but whether he subscribes to the idea of salvation is quite arguable, in view of his growing pessimism in his last years.[9] (After all, Faust's ascension to heaven is an act of grace of Virgin Mary, not a result of his repentance). If "poetic beauty" for Baudelaire lies in the "evocation" of emotive ideas, it is arguable too whether he would feel comfortable with his portrait of "le côté épique de la vie moderne" being staged as a "divine comedy," or whether he would compromise his stated intention in his *Le Spleen de Paris*, a work testifying to his pessimism toward the end of his poetic career, to "draw" from each object "une morale désagréable."

But all these criticisms of Liang's representation of Baudelaire is irrelevant in translation studies, for translation, as I suggested before, has always been a goal-oriented project that caters to the translator's agenda. If we pursue this line of argument even further, if we see more closely this "Chinese box" of translation, we may discover

that Liang's writing on French Symbolism is only part of his project of promoting a movement of "pure poetry" in China, and we may discover why the image of Baudelaire has to be created as such.

At the time Liang translated T'ao Yüan-ming's poetry into French in the late 1920s, he had had the friendship of Paul Valéry and Romain Rolland, the former being more influential to him.[10] Not trying to invest too much biographical information in this paper, I want to refer to Liang's presentation of his spiritual mentor in 1929, paying special attention to the effect of Valéry's poetry on the writer:

> 譬如幻美中的海墓——他底詩都是傑作，海墓，水仙辭，少艾的命運女神卻是傑作中的傑作——它底深沉和偉大，不在於詩人對於生與死的觀念，而在於茫漠的天海間，詩人心凝形釋，與宇宙息息相通，那種幽默的深遂的起伏縈洄。又如水仙辭，除了那少年作的純是美感底歌詠而外，從包含在幻美的三段片裏，我們可以聽到一種寧靜，微妙，雋永的音浪：時而為詩人對其創造之沉吟歌詠，時而為哲士對其自我之低會迴冥想。
>
> (Liang 1929: 29, my emphasis)

And then in 1934, when Liang wrote on the idea of "pure poetry," he defined:

> 所謂純詩，便是摒除一切客觀的寫景，敘事，說理以至感傷的情調，而純粹憑藉那構成它底形體的原素——音樂和色彩——產生一種符咒似的暗示力，以喚起我們感官與想像底感應，而超度我們底靈魂到一種神遊物表的光明極樂的境域。 (Liang 1934c: 45, my emphasis)

Through the emphasized statements of the two quoted passages, are we not re-experiencing T'ao Yüan-ming's kind of forgetfulness, the poetic effect of "Correspondances" as Liang sensed it (形骸俱釋的陶醉和一念常惺的澈悟), and the Dantean paradise that Baudelairean "symbolist poetry" evokes? In T'ao Yüan-ming, Leibniz, Goethe, Dante, Valéy, and Baudelaire, Liang discovers a common poetics.

Liang reinvents the predecessors of "pure poetry" and in doing so he reinvents Baudelaire when he asserts:

> 這純詩運動，其實就是象徵主義底後身，濫觴於法國底波特萊爾，奠基於馬拉美，到梵樂希而造極。 (Liang 1934c: 46)

In the foregoing analysis, I hope I have given due emphasis on the fact that Liang's translation project has been mediated by many factors, and Baudelaire's poetics, if any, is of the least importance. The translated Baudelaire is an assimilation and transformation of other texts. The "correspondence" between the original and the translation is lost in the echos of these "confuses paroles." But this recognition of the manipulative nature of the translation project in question should not shock us into despair. In compensation for a translated Baudelaire plagued by deviations and unequivalence, we not only identify the parameters of a literary discourse that produced the image of the poet that befits the translator's hidden agenda, but also glimpse at an aspect of the literary activities that took place in Peking in the mid-1930s.

NOTES

[1] This paper employs the Wade-Giles system for the transliteration of Chinese terms and names of people and places. All citations from Baudelaire's poems and writings are based on Volumes 1 and 2 of *Baudelaire: Oeuvres completes, text établi, présenté et annoté par Claude Pichois* (Paris: Gallimard, 1975). The volume number and page references will be given in the text.

[2] This article is the written version of a speech given in the Chinese Association 國文學會 of Peking University. It was published in *Wen-hsüeh chi-k'an* 文學季刊 (Literature quarterly) in 1934, when one of his students, Pien Chih-lin 卞之琳, was the executive editor of the journal. Although this paper deals with the relation between Liang's translation behavior and his literary agenda, mention should

be made of the fact that Liang's literary activities in fact partook in a Chinese "symbolist movement" in Peking in mid-1930s, which goes unmentioned in history books of Modern Chinese Literature, being propagated among teachers and students in educational institutions, such as Peking University, Tsing-hua University and Sino-French University. The influence of this movement spilled out of the academic walls to reach the reading public through literary supplements, such as *Hsüeh-yüan* 學園 (Study garden) and *Shih yü p'i-p'ing* 詩與批評 (poetry and criticism) of *Pei-p'ing ch'en-pao* 北平晨報 (Peking Morning Post), and literary journals, such as *Hsüeh-wen* 學文 (Study literature) and *Chung-fa-ta-hsüeh yüeh-k'an* 中法大學月刊 (Sino-French university monthly).

[3] As early as 1925, Chou Tso-jen 周作人 has been using the idea of "興" to approximate the Symbolist aesthetics. Obviously the emphasis is put on the power of physical objects to evoke feelings and emotions. It is arguable whether this technique is the counterpart of the idea of "correspondances" which, regardless of its mystico-religious implications, emphasizes the interchangeability, or substitutability, of different sense perceptions.

[4] We should sympathetically understand this shift in syntax in the target text, because the Chinese language cannot render subject focus relative clause without repeating the subject, which may be quite redundant in translating poetry. Mu Mu-t'ien's 穆木天 rendering of this quatrain, which follows closely the sentence structure of the source text, best serves as an illustration:

> 自然是一座聖殿，那裏邊，活的柱子
> 時時地洩散出漠然不可捉摸的話語，
> 人在那裏經過，穿過了像徵的森林，
> 森林在注視著他，用著熟悉的眼睛。 (Mu 1935: 115)

[5] He categorically denies hallucination and illusion as the basis for the perception of fusion or correspondences:

> 可是各位不要誤會。陶醉所以宜于領會「契合」或象徵

底靈境，並不完全像一般心理學家底解釋，因為那時候最容易起幻覺或錯覺。 (Liang 1934a: 33)

[6] We may compare this "law" of correspondence with the emphasis Baudelaire places on the evocative power of the "habit noire" worn by modern man in his *Salon de 1846*, written at about the same time he composed "Correspondances":

> Et cependant, n'a-t-il pas sa beauté et son charme indigène, cet habit tant victimé? N'est-il pas l'habit nécessaire de notre époque, souffrante et portant jusque sur ses épaules noires et maigres le symbole d'un deuil perpétuel? Remarquez bien que l'habit noir et la redingote ont non seulement leur beauté politique, qui est l'expression de l'égalité universelle, mais encore leur beauté poétique, qui est l'expression de l'âme publique;—une immense défilade de croque-morts, corque-morts politiques, croque-morts amoureux, croque-morts bourgeois. Nous célébrons tous quelque enterrement. (vol. 2, 494)

[7] In fact the term "一片," used both as an adjective and noun, has been employed by Liang throughout his article whenever he describes the conditions of fusion. When it is used as an adjective, it conveys the sense of space, such as "生存不過是一片大和諧," "一片浩蕩無邊的景色——一片非人間的." When it is used as a noun, it refers to the extensity of the fusion, such as "融成一片," "融作一片不可分離的永遠創造的化機," "舞成一片."

[8] Although the quoted passage suggests that it is the soul which initiates the upward movement or "飛升," it is clear that this and the subsequent sentences are modeled on the theme of "Chorus Mysticus."

[9] "Le Voyage," one of the poems written toward the end of his poetic career, is a case in point.

[10] This is what he wrote in an article commemorating Romain Rolland:

因為稟性和氣質的關係，無疑地，梵樂希影響我底思想和藝術之深永是超出一切比較之外的：如果我底思想有相當的嚴密，如果我今日敢對於詩以及其他文藝問題發表意見，都不得不敢激他。 (Liang 1936b: 102)

WORKS CITED

Baudelaire, Charles. *Oeuvres completes, text établi, présenté et annoté par Claude Pichois*. 2 vols. Paris: Gallimard, 1975.

Leakey, F. W. *Baudelaire and Nature*. Manchester: Manchester UP, 1969.

Liang, Tsung-tai 梁宗岱. "Pao-lo wa-lai-li p'ing-chuan" 保羅哇萊荔評傳 (A critical biography of Paul Valéry). *Hsiao-shuo yüeh-pao* 小說月報 (Short story magazine) 20.1 (1929): 21-30.

——. 1934a. "Hsiang-cheng chu-i" 象徵主義 (Symbolism). *Liang-tsung-tai hsüan-chi* 梁宗岱選集 (Selected works of Liang Tsung-tai). Hong Kong: Association of Literary Studies, n.d. 20-41.

——. 1934b. "Hsin-shih-ti fen-ch'I lu-kuo" 新詩底紛岐路口 (The dilemma of new poetry). *Liang-tsung-tai hsüan-chi* 梁宗岱選集 (Selected works of Liang Tsung-tai). Hong Kong: Association of Literary Studies, n.d. 82-86.

——. 1934c. "T'an-shih" 談詩 (On Poetry). *Liang-tsung-tai hsüan-chi* 梁宗岱選集 (Selected works of Liang Tsung-tai). Hong Kong: Association of Literary Studies, n.d. 42-58.

——. 1936a, trans. "Chu-fu" 祝福 (Bénédiction). *I-ch'ieh-ti feng-ting* 一切的峰頂 (All the mountain-tops). Shanghai: Shanghai Time Publishing House, 1936. 25-32.

——. 1936b. "I lo-man-lo-lan" 憶羅曼羅蘭 (Recollecting Romain Rolland). *Liang-tsung-tai hsüan-chi* 梁宗岱選集 (Selected works of Liang Tsung-tai). Hong Kong: Association of Literary Studies, n.d. 102-112.

Mu, Mu-t'ien 穆木天. "Shen-mo-shih hsiang-cheng-chu-i?" 什麼是象徵主義？ (What is symbolism?) *Wen-hsüeh pai-t'i* 文學百題 (One hundred questions on literature). Ed. Fu Tung-hua 傅東華. 1935. Cheng Chou: Chung-chou ku-chi Publishing House, 1992. 110-118.