

BILINGUALISM

The question most often asked us, in writing or by word of mouth, is: Why not print more Chinese texts? Or, why not carry *all* of the original texts from which the English translations are made? This is a legitimate question, and one to which the editors had given some thought prior to the publication of the first issue. There are two ways of looking at the matter: To readers of *Renditions* who know little or no Chinese, pages full of Chinese type would seem to be a waste. On the other hand, to those who are bilingual, who wish to use the magazine as an aid in the study of Chinese-to-English translation or simply to check on the accuracy of its offerings, the inclusion of the original texts would be helpful, if not essential.

What we arrived at was a compromise. We carry the Chinese original of all our poetry and some, but not all of our prose pieces.

There are practical reasons for not putting out an entirely bilingual book. To do so would easily double the size of each issue. This would not only put it beyond our budget but also result in an unwieldy magazine. Alternatively, we could cut down on the number of English pages, thus losing in what richness and variety we try to achieve. In the case of some of the better-known works translated, the originals are readily available and to reprint them would seem to be superfluous.

Sometimes the printing of a given text in two different languages, especially in adjacent columns, can result in typographical oddities which should be avoided. On the level of the art of translation, it may be argued that imaginative writing is not suited for literal treatment. Unlike the multilingual instructions enclosed with a bottle of patent medicine, the English rendition of a Sung lyric does not always lend itself to line-for-line scanning. Nevertheless, we shall endeavour to publish an adequate amount of Chinese texts, as we have done with the 15-page sampler in this issue and the poems scattered throughout the magazine.

ACKNOWLEDGEMENTS

While on the subject, we want to thank all our contributors who have taken the trouble to enclose copies of the original poems or articles with their manuscripts. This practice facilitates our editorial work no end, even though we cannot promise to run the Chinese with the translation in every case.

In this space in our Inaugural Issue (Autumn 1973), we noted our indebtedness to Mrs. Mae Soong for her all-round editorial help. It is time to reaffirm our appreciation for her continued and unstinted support. In this issue alone no less than three articles have had the benefit of her sympathetic but critical attention.

Our warm thanks to Mr. King-Chau Mui of Honolulu for leading us to Shang-lan Mui Yeh's translation of Pa Chin's *Family*, made as long ago as 1947. The original Ms. went unplaced, perhaps the victim of a fluctuating Western reading taste on China, but we are fortunate to have the opportunity of bringing to light an important Preface hitherto unavailable in English. Also to Ling Shuhua, for letting us translate two of her stories and reprint the originals.

We are grateful to Mrs. Rosalind Bullett for her kind permission to reproduce the article on poetry translation by her late husband Gerald Bullett, along with some of the products of the "experiment". Similarly, we appreciate the privilege of excerpting part of a discussion on the same subject granted by its author, Prof. Wang Fang-yu.

The title-page to the Chinese texts section in this issue is dedicated to the memory of a friend, Wang Chi Yuan, Director of the School of Chinese Brushwork in New York, whose calligraphy adorns it. For most of his eighty years, in China and the United States, Prof. Wang worked indefatigably at his art and at translating culture through the medium of the painter's brush.

CORRECTION

The printer's "gremlins" have always been with us, but in *Renditions* No. 3 (Special Drama Issue) they were more active than usual. The result, among other things, was two serious errors, both in the nature of transpositions, for which we apologize to the translator and to our readers as well. The offending passages occur in "The Ghost of the Pot" and should be corrected as follows:

- p. 47, Act IV—first 5 lines in right column, move to bottom of that column.
- p. 48, left column—entire passage beginning "CHANG CH'EN: Face the court." up to middle of right column, "CHANG: . . . One, two, three—pot!", move to p. 49 and insert in middle of left column, after "PAO: . . . Bring him forward."

—G. K.