

姜太公钓鱼
Jiang Taigong in Fishing^{*}

作者：周领顺

译者：周领顺 Lus Shih

翻译课上，学生们竟围着我书桌上的一尊“姜太公钓鱼”铜像^[1]，争得沸沸扬扬，这与上课要讨论的内容可没有一分钱的关系。

说起我这尊“姜太公钓鱼”，可是有它来历的^[2]。

四月下旬，朋友陪我去看温州的楠溪江。江边有一个古村落叫丽水街，说它古，古到连时间都放缓了脚步，任凭时光在蹲坐闲聊的老人们中间流泻，听

In my translation class, students once fell into a heated argument over a bronze sculpture on my desk of “Jiang Taigong in fishing”, and this did not even have the slightest relevance to the contents of my class.

This sculpture of mine has a story to tell about itself.

In late April this year, I went with the company of friends on a sightseeing trip to the Nanxi River in Wenzhou. Bordering on this river is an ancient village by the name of Lishuijie. It is old, and time

*Jiang Taigong was an old man of insight and talent living in the late Shang Dynasty (about 1558–1046 BC). As he detested the dark reign of his emperor, he resided in seclusion by the Weishui River, waiting for his chance to actualize his political aspiration. He used to fish at the north side of the river in an unusual style, i.e. casting above the water a fishing line with a straight “hook” going baitless. While passers-by all laughed at his stupidity, Jiang replied gravely, “Fish will rise and bite my ‘hook’ when they are voluntary.” Later, King Wen of the Zhou tribe went hunting by the same river and assigned Jiang as his prime minister after having had congenial conversations with him. Jiang assisted the king in the overturn of the Shang Dynasty. Jiang Taigong’s fishing tale is the source for the Chinese idiom ‘bite the hook of one’s own accord’, which denotes metaphorically ‘fall voluntarily into a possible trap’.

[1] “我书桌上的一尊‘姜太公钓鱼’铜像”译为 a bronze sculpture on my desk of “Jiang Taigong in fishing”。On my desk 是修饰语，位置提前，放在中心语 a bronze sculpture 和 of “Jiang Taigong in fishing” 之间，是为了保持结构上的平衡。若按照正常语序表达成 a bronze sculpture of “Jiang Taigong in fishing” on my desk，则显得头重脚轻。英语中的“尾重原则”在短语和分句等不同的句法层面都起作用。

[2] “可是有它来历的”译为 has a story to tell about itself。To have a story to tell 是英语的一个类习语结构，主语既可以是有人，也可以是无人的，例如 We all have a story to tell about our first days in this new country. (有灵主语)、Almost every Florida town has a story to tell about those who served in a war. (无灵主语) 等。在无灵主语句的用法中，to tell 相当于 to be told，但习惯用不定式的主动形式。

任寂寞在择菜的女人中间蔓延^[1]；说它古，古到连一段斑驳的墙壁上，还书写着当年林彪的铿锵话语。林彪 1971 年折戟外蒙，墙壁上的字起码在此前就已写就^[2]。

村前有一溜长廊，贩卖山货^[3]的小摊，鳞次栉比。长廊的入口处，并排放着几个叫卖古董的摊位，被灰尘罩上的“古朴”外衣，反倒与古董的色调和谐一致。我向来对旅游景点兜售的这类“古董”不屑一顾，多半有假，而我也不擅长砍价。正待匆匆前行，我回头一瞥，瞥见角落里放着一尊貌不惊人、难登大雅的渔翁^[4]钓鱼铜像。渔翁神态煞是可爱，特别是那份闲情，不禁让我为之动容。

铜像也就巴掌那么大。渔翁盘腿坐在三根竹子捆绑而成的竹筏上，背靠一只硕大的鱼篓，悠然作垂钓状。筏子的宽度刚好能容下渔翁的身子，猜得出，老人家定是划船、撑筏、潜水的高手。老者头戴竹编圆帽，身穿雕花长袄，光脚卷着裤腿，一幅做水中活计的打扮^[5]。右手闲散地搭在腿上，左手握成拳头，中间有孔，上下

seems to have decelerated, moving in slow motion for old people who sit or squat around chatting idly and for women who gather together trimming vegetables in creeping loneliness. It is old, and one weather-beaten wall still bears the then resonating quotations by Lin Biao, a late Vice President of the P. R. China. As Lin died a defector in 1971 in an aircraft crash in Mongolia, his catchwords must have been there before that year.

The village boasts a long corridor, lined up by booths selling dried mountain produce. Right at its entrance, placed in juxtaposition with each other, were several antique stalls, which, dust-coated, had a tonal congruence with the archaic items they were trading. I used to turn a cold shoulder to “antiques” for sale at scenic resorts. For one thing, they were mostly fakes; for another, I was a poor bargainer. As I was about to move on, I glanced back and spotted at a corner an uncomely and humble sculpture of bronze, carved in the image of an old angler in fishing. I was allured, however, by the endearing air and especially the light mood the angler was putting on.

The sculpture was a miniature about the size of a human palm. His back against a bulky bamboo basket, the angler was fishing in a leisurely manner, sitting cross-legged on a raft, which was made of three bamboo poles secured together, making a perfect width for his body. I figured that he was a good performer of skills in rowing, rafting and diving. He was dressed in a style suitable for aquatic work, wearing a bamboo hat and an embroidered coat, going bare-footed with his trousers rolled up to the knees. His right hand was casually placed

[1] “任凭……流泻”“听任……蔓延”这两个小句要译好并不容易，假如按照字面形式翻译，很可能成为硬译的死穴。原文将时间拟人化，译文用了两个 for 引导的结构，即 for old people who ... 和 for women who ...，来表达这两个“任凭”“听任”结构，也是考虑到原文的拟人修辞格，除了“流泻”一词没译出，基本上传递了原文的意义。此外，原文的这两个小句整齐对称，译文的结构也获得了类似的效果。

[2] 这一小句表达的是作者对过去事件的判断或推测，可用英语的情态助动词和完成体不定式的搭配来表达，即 his catchwords must have been there before that year.

[3] 汉语中的“山货”指“山区的一般土产，如山楂、榛子、栗子、胡桃等”，或“竹子、木头、苘麻、陶土等制成的日用器物，如扫帚、簸箕、麻绳、砂锅、瓦盆等”（《现代汉语词典（第6版）》，商务印书馆，2012：1130）。作者在小摊前看到的“山货”是前者，所以译为 dried mountain produce。作为土产的“山货”一般为非人工种植，而且是干货，而英语中的 produce 一般指农产品，而且是新鲜的。因此，译文中添加 dried、mountain 等修饰语，以减少“山货”和 produce 之间的语义差异。假如用 mountain product 这个词语来翻译“山货”，则主要与“山货”的第二个义项对应。

[4] “渔翁”译为 angler，指用鱼钩垂钓者，而英语的 fisherman 一词则指以捕鱼为业或以垂钓为娱乐的人，不适合原文的“渔翁”一词。

[5] 这几个小句描述渔翁的外貌，先说细节，后概括，即“老者头戴……，身穿……，光脚……，一幅……打扮”，而译文的语序则完全相反，先概括，后说细节，即 He was dressed in a style ..., wearing ..., going bare-footed with his trousers ..., 这样转换符合英语的思维方式和表达习惯。

见光，应是手握鱼竿之处。鱼竿不见踪影，或原为一节细竹，抑或一截木棍，因年久腐朽不见了踪迹。当然，也可能是金属棒，被人抽去^[1]。

好个讨价还价。我刚接货在手，耳畔就传来一声女子细声细气的呵护。

“你买这个‘姜太公钓鱼’买值了。”

啊，这是“姜太公钓鱼”？我若在交易前得知“姜太公”在此，料必难掩窃喜。这可是大名鼎鼎、尽人皆知、能令“诸神退位”的姜太公啊。一旦喜形于色，砍价断不会底气十足。看得出，她与卖主同村，却不像个“托儿”，毕竟我们已成交在先。她的一句“买值了”，实在言所非虚，单就告知“姜太公钓鱼”，已使我深以为喜。

放在书桌上，围着“姜太公钓鱼”的故事浮想联翩；把玩于手中，每一个细节都能荡起情感的涟漪。今天再次端详，不经意间竟发现鱼篓里画有鱼的图案。随着学生们鱼贯而入，争论便随之蔓延开去。

“有三条鱼。”一声惊呼，凑过来几个脑袋。

“是四条，里面还夹着一条小鱼。”又是一阵骚动。

“不对，是五条，你数数鱼的眼睛！”果然如此，方法决定结果。

“也不对，‘竹篮子打水一场空’，竹篓怎能盛水？几条鱼怎么可能一直摆放^[2]到鱼篓的口沿呢？”我自以为是，一下子甩出个现实问题。

“肯定是鱼太多，堆到了口沿。”学生对渔翁的高超技艺赞美有加。

on the lower thigh while his left was curled into a hollow fist, with light going through it. So it should be where a fishing pole had been. The pole was gone now, and it might have been a piece of bamboo or wood, which should have perished with age, or a metal bar, which could have been snatched away.

I negotiated a bargain. Just as I took the sculpture from the vendor, a soft female voice came into my ears.

“It’s worth the price, I mean this ‘Jiang Taigong in fishing’ you got.”

What? Was it? Had I known it before the deal I would have failed to conceal my delight. Jiang Taigong was such a well-known figure! He was even fictionalized as a master deity, so mighty as could scare off all other lesser deities. With visible delight I would have placed myself in an unfavorable position in the bargain. I could tell that she was a fellow villager of the vendor but was not acting as his shill for sure, as she showed up after our deal was closed. She could not have been more right in her it’s-worth-the-price comment. And she pleased me more than anything else by her mere mention of “Jiang Taigong”, the name itself.

The figurine stands on my desk, and the legend about Jiang Taigong’s fishing sparks my imagination now and then. I hold it in my hands, and every detail of it sets off ripples in my heart. Today when my eyes rested upon it again, I noticed by accident carvings of fish in the basket. And arguments sprang up as students walked into my office.

“I see three fish.” At this, more heads came closer.

“It’s four. There’s a smaller one between them.” Another stir arose.

“No, it’s five. Count their eyes!” So it was. The right method had the say about the result.

“Impossible. A bamboo basket doesn’t hold water, see? How is it several fish can pile up to the brim of a basket?” I tossed out a real-life question, self-contentedly.

“There must be a lot more inside.” This remark was also a compliment to the angler’s superb fishing skill.

[1]同注[4]，这几个小句表达的也是作者对过去状态或事件的判断或推测，可用情态助动词和动词完成体的搭配来表达，即 it might have been、should have perished with age、could have been snatched away。

[2]这个小句中的“摆放”译成不及物用法的 pile up 为妥，当说话者不强调动作的施事时，不必使用英语的被动形式，又如 On the floor of the boat the fish piled up, gasping their last breaths.、The junk could pile up to the ceiling. 等。

“可鱼是活的，鱼篓又没盖子，怎么可能不跳出来呢？”我再次甩出个现实问题，甩出的是生活阅历。“姜还是老的辣”嘛。

.....

争论戛然而止，悠忽间却飙升到了更高层次，从物质层面转战精神领域^[1]。

“艺术嘛，讲究的就是写实和写意的结合。”

“画的那几条鱼就是象征性的^[2]，不然鱼怎可能都是平躺的呢？”

“姜太公是神，对于神，一切皆有可能。”

“或者，这是不是姜太公还说不定。如果不是，这就是一个伪命题。”

一语爆出，振聋发聩。认识在升级，答案在颠覆。

这不是姜太公吗？

我从网上找到了好几幅网友拍的实物照，和我手里这尊极其神似^[3]。虽然缺少关键证据^[4]，但我愿将其理解为“姜太公钓鱼”^[5]，皆因对“愿者上钩”意义的解读而让我获得的无限释怀之感。姜太公明着钓的是鱼，

“They are live fish, and the basket has no cover. How come they don't jump out?” I popped up another real-life question upon life experience. Just as “an older ginger is hotter”, so an older person is more experienced.

...

The argument ground to an abrupt halt and resumed instantly at a higher level from concrete to abstract.

“Art is art. It's a clever mixture of realism and the freehand style.”

“Those fish are art images only. Otherwise, why are they all lying flat?”

“Jiang Taigong was a deity. For him, nothing was impossible.”

“Or, it might be someone else in fishing. If so, we are arguing on a false track.”

The words burst out and provoked thought. As understanding deepened, answers were ruled out one by one.

Was the angler not Jiang Taigong at all?

I found on the internet pictures taken of the “Jiang Taigong in fishing” that might belong to the photographers and recognized a close resemblance between theirs and mine. Even without crucial evidence for a definite conclusion, I would still opt to believe mine was a Jiang Taigong, just for the ease of mind I had from my reading of the idiom that derives from Jiang Taigong's fishing tale, “bite the hook of one's own accord”. Jiang cast a fishing line with a straight “hook” for fish when his real intent was to “hook” King Wen of the Zhou Tribe. The king got himself “on the hook”, as had been expected, by assigning

[1] “从物质层面转战精神领域”指的是，争论从围绕具体问题发展到围绕抽象问题而展开，可译为 resumed instantly at a higher level from concrete to abstract.

[2] “象征性的”指“把鱼画到竹篓的口沿，就代表鱼篓里装满了鱼”，可意译为 Those fish are art images only.

[3] 假如信息表达完整，这两个小句表达的意思是“我从网上找到了好几幅网友拍的实物照，照片中的姜太公钓鱼和我手里这尊极其神似”。汉语在表达时常常隐含或省略一些信息，以至于看上去不合逻辑，只要不造成理解困难即可。而英语的表达习惯则讲究语言的形式和语义逻辑高度一致，不留模糊之处。因此，翻译这两个小句时，就必须添加必要的成分，补充信息，可译为 I found on the internet pictures taken of the “Jiang Taigong in fishing” that might belong to the photographers and recognized a close resemblance between theirs and mine.

[4] 这个小句中的“关键证据”（crucial evidence）指姜太公钓鱼所用的“直钩”，译文中是否补充“直钩”的信息都可接受，不影响理解。

[5] 这个小句中的“姜太公钓鱼”实际指“姜太公钓鱼的雕像”，用雕像表现的主题指代物体本身，是“借代”修辞法，为的是表达简洁，译为 believe mine was a Jiang Taigong, 译文中的 a Jiang Taigong 是英语中的转喻修辞用法，意为 a sculpture of Jiang Taigong. 英语中的专有名词可用单数或复数的形式，用来指称以该专有名词命名的人或物、艺术家的作品等等。例如，a Mary 意为 someone whose name is Mary、a Monet 指代 a painting painted by Monet.

实际钓的是人；这人，历史上是周文王，而今却是人的心态。“愿者上钩”不一定都意味着上当，还意味着积极心态者的主动进取，虽蕴含着冒险和投机，但与“我愿意”的心态并行不悖。学生们和我争论的升级，证明了认识的提升和境界达到的层次。

“姜太公钓‘鱼’”，却把我“钓”上了，人家买的是古董，而我买的却是百读不厌的人生大哲理！

Jiang as his prime minister. Thus the idiom now applies to a mental outlook, i.e. a willingness to take a chance. Though it implies venture and risk-taking, the idiom does not necessarily mean an outcome of being entrapped. On the contrary, it can suggest an affirmative mental outlook as I understand it, connoting an active aggressiveness that represents an I'm-willing-to attitude and characterizes people with a positive mindset. The escalating argument between students and me attested to an improved understanding and an elevated level in the spiritual plane.

Jiang Taigong was hooking “fish”, and had me “hooked” as well. While other people may take the sculpture as an antique, I got to read into my purchase a wisdom of life that will never cease to intrigue me.

作者简介：周领顺，博士、二级教授、博导和博士后合作导师、中国英汉语比较研究会常务理事、中国翻译协会翻译理论与翻译教学委员会委员、扬州大学学术委员会委员、扬州大学“杰出人才”和“领军人才”；任广东外语外贸大学等高校客座教授和《上海翻译》《外语教学理论与实践》《外语学刊》《解放军外国语学院学报》《北京第二外国语学院学报》等学术期刊编委；主持并完成国家社科基金重点项目、国家社科基金后期资助项目、教育部人文社科基金项目和省社科基金项目等十余项；原创性构建“译者行为批评”理论；在重要学术期刊发表论文上百篇，出版专著、译著十余部；获教育部“高等学校科学研究优秀成果奖”二等奖、三等奖、省人民政府“哲学社会科学优秀成果奖”一等奖（两次）、三等奖、省“优秀教学成果奖”一等奖、二等奖和扬州大学人文社会科学“突出贡献奖”等奖项，研究方向为译者行为研究。《中国社会科学报》作过人物专访。