

## 1. Is Chinese Literature Part of the "Soft Power Policy" ?

During the 20<sup>th</sup> century, one should not forget the tight relationships between Chinese intellectuals and national politics: the ambivalence towards Western influence and values, the international status of China and the desire for recognition that have been important elements.

A good example is the "Nobel complex" as described by Julia Lovell,<sup>(1)</sup> which "reveals pressure points in a modern intellectual entity not entirely sure of itself". This type of complex, the dominance of cultural industries from the West while the economic world-wide position of China was rapidly developing, was the basis for a cultural "soft power" policy.

It is not within our scope to analyze this policy but it is useful to realize that the book industry and literature are part of it. The imbalance of copyright between China and the West has been a permanent subject of frustration for the authorities. Ten years ago, one book was exported for every 17 that were imported; the ratio is now one to 3.3.<sup>(2)</sup> It is significant that these statements were made by Liu Binjie, the head of the General Administration of Press and Publication (GAAP), who explains that "Chinese books being exported will describe the country in an objective way".

China has the largest publishing industry in the world, certainly in terms of volumes (even excluding pirated copies), number four in terms of value and second only to the US if purchasing power parity is taken into account. On top of this, it is an expanding market and mainly consumed by young people, contrary to the situation in the West.

Chinese authorities have taken some measures to support the sale of copyrights, the development of translations and the publishing of Chinese literature in translation. This policy has received much less coverage in Europe than the fast development of Confucius

Centres.

The China Book International (CBI) project ([www.cbi.gov.cn](http://www.cbi.gov.cn)) was established in 2006 by the GAAP and the State Council of China. The project, based on a list of recommended books, established by Chinese publishing units, is meant to promote the sale of copyrights with the possible support of subsidies. The project also develops the contacts between Chinese and foreign publishers and attendance at international book fairs.

In 2009, the Frankfurt Book Fair, with China as a guest of honour, was the subject of heavy controversy. This was not only with regards to the role of the GAAP, organizing and controlling the Chinese delegation, but also concerning the difficult dialogue with a rather aggressive German press, especially after Tie Ning, chairwoman of the Chinese Writers Association, declared that censorship did not exist in China. Nevertheless, a grant of half a million euros has been given by the GAAP to develop translations into German.

Promotion of Chinese literature in translation is also organized by Chinese universities (anthologies by Tsinghua University) and publishers (Foreign Language Press).

More interesting is the agreement between Beijing Normal University and the University of Oklahoma, which publish the magazine *World Literature Today* and offer a major literature prize: the Neustadt (won in 2010 by the poet 多多 Duo Duo). Two issues of the bi-annual academic journal *Chinese Literature Today* have already been published, financed by USD1 million from Chinese authorities, which are also promoting the translation of a ten-volume series of contemporary Chinese novels.

Although very positive, these developments are unlikely to change the position of Chinese literature in the English speaking world.

## 2. The Three Percent Phenomenon

Translation in the UK/US represents less than 3% of books published (less than 1% for fiction) and for Chinese literature, it is a much lower figure.

Americans are culturally centred and cer-

1. Julia Lovell, *The Politics of Cultural Capital: China's Quest for a Nobel Prize in Literature*, University of Hawai'i Press, 2006.

2. China Daily, "Export of books set for a bright new page", 9<sup>th</sup> March 2011.



# 中国小说阅读在西方

## Reading Chinese Novels in the West

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### 一、中国文学是软实力政策的组成部分吗？

20世纪期间，人们不应忘记中国知识分子与国家政治之间的紧密联系：对西方的影响及价值观的矛盾心理，中国的国际地位及被承认的愿望，均是其中的重要因素。

蓝诗玲描述的“诺贝尔情结”，便是一个极好的例子，<sup>(1)</sup> 它“揭示了缺乏自信的现代知识分子群体的压力点。”这类情结——一方面是西方文化产业的霸主地位，另一方面是中国迅速提升的世界经济地位——构成了文化“软实力”政策的基础。

虽然分析这一政策不属于我们的研究范畴，但是了解图书业及文学是该政策的组成部分，仍然是有所裨益的。中国与西方之间的版权失衡，对当局来说，永远是一个令人头疼的话题。10年前，图书的进出口比例是17:1，现在这个比例为3.3:1。<sup>(2)</sup> 新闻出版总署署长柳斌杰解释说，“中国的出口图书将对中国进行客观描绘”，意味颇为深长。

从印刷数量(即便不含盗版书)上看，中国拥有世界上最大的出版业；从价值上看，中国位居世界第四；如果考虑购买力平价，中国则仅次于美国。除

此之外，中国图书市场在不断扩大，消费者主要为青少年，而西方的情形则截然不同。

为了支持版权销售、促进翻译事业以及外译中国文学的出版，中国当局采取了一些措施。这项政策在欧洲得到的报导，远不及迅猛发展的孔子中心。

2006年，国务院与新闻出版总署联合建立了中国图书对外推广计划网([www.cbi.gov.cn](http://www.cbi.gov.cn))。计划以中国出版单位提出的推荐书目为基础，旨在通过可能的资助，推动版权销售。中国图书对外推广计划还负责拓展中外出版商之间的联系，鼓励国内出版社参加国际书展。

中国作为主宾国的2009年法兰克福书展，成为一个备受争议的话题。不仅是因为新闻出版总署在组织和控制中国代表团的过程中扮演的角色，而是因为与咄咄逼人的德国媒体的艰难对话，特别是在中国作家协会主席铁凝宣称中国不存在新闻出版审查之后。尽管如此，新闻出版总署仍然拨款50万欧元，资助中国图书的德译活动。

1. 蓝诗玲，《文化资本的政治：中国对诺贝尔文学奖的追求》，夏威夷大学出版社，2006。  
2. 《中国日报》，2011年3月9日，“图书出口谱新篇”。

tainly this has more impact than the question of foreign languages. One American out of five has “some knowledge” of foreign languages via his parents, his neighbours and his education. But the strength of American culture is overpowering.

Clearly, Chinese style novels are difficult to accept for the general public: slow pace, little action, lack of strong characters... More importantly, the references are certainly not clear to the Western audience; there is a very strong culture gap. As explained by Luc Kwanten who heads the largest agency in Shanghai:<sup>(3)</sup> “It is difficult to find writers whose books have what I call legs, which means that they can travel abroad and be easily picked up by foreign readers... In most cases, Chinese books require readers to know a lot about the country before they can understand the books.”

This is possibly why books with clear stereotypes and exoticism, generally by Asian-American writers, top the sales list. Translation is a major issue and American/British publishers are in general not in favour of translations. They speak few foreign languages and certainly not Chinese. This situation makes the selection process more difficult: they have to rely on reviews by one or several outsiders and then ask for sample translations; this of course takes time.

Many publishers also believe that translations do not appeal to readers and do not sell. Consequently they do not put the name of the translator on the cover or even do not mention that the book is a translation.

In fact, translations have proven to have less profit potential for the publisher: “There’s not been a single Chinese book that’s made it into the bestseller’s list in the West in recent years... Lack of profit makes Western publishers reluctant to take up Chinese translations.”<sup>(4)</sup>

They also are more complex and time-con-

suming (relations with a foreign author and a translator) and need different marketing: the writer, not speaking English in most cases, is generally of little help with the media and the promotion of the book.

Different types of bestsellers in China and Asia have found their way to British/American publishers. *Shanghai Baby* by 周卫慧 Zhou Weihui is a typical case: a beautiful writer of a sex scandal in a novel with a German lover, a book censored and withdrawn from distribution. The book was first translated in 2001 in France where it sold very well. A translation from the Chinese into English by Bruce Humes was also published. It took a long time for publishers to get interested in this book which caused a major buzz in China.

The *Wolf totem* by 姜戎 Jiang Rong (pen name) is another interesting example. This novel is the biggest success of the book industry in China (4 million copies sold, possibly 16 million copies pirated); only the *Little Red Book* by Mao Zedong performed better!<sup>(5)</sup>

Penguin bought the rights for USD100,000 (a record amount) and asked Howard Goldblatt to translate it.

The book obtained the first Man Asia prize in 2007; a heated and interesting political debate in China and Europe went on for months. Wolfgang Kubin went so far as to speak of fascist literature! But the sales of the book were highly disappointing (estimates are only 10,000 copies in the UK!).

Also it should be mentioned that publishing Chinese novels abroad seems also for some major publishers like HarperCollins or Penguin, a sort of public relations exercise with official authorities in order to obtain the green light to develop their business in China.

Films are for publishers a major issue and a good enough reason to publish a book in translation. The success of many of 张艺谋 Zhang Yimou’s films have helped to bring Chinese literature to the attention of international readers, especially *To Live* by 余华 Yu Hua or *Raise the Red Lantern* by 苏童 Su Tong.

A film gives the publisher’s marketing department confidence in the possible success of the book. The film by Zhang Yimou *The Flow-*

3. *Publishing Perspectives*, “China’s Big Apple Agency searches for the next Salinger in Shanghai”, 4<sup>th</sup> January 2010.

4. *Ibid.*

5. [www.mychinesebooks.com/tag/jian-rong/?lang=en](http://www.mychinesebooks.com/tag/jian-rong/?lang=en) This post was originally published by Rue89, 23<sup>th</sup> March 2010.



中国的大学(如清华大学的文集)和出版商(如外文出版社),同样组织推广中国文学的外译。

更为有趣的是北京师范大学与俄克拉荷马大学之间签署的协议。后者不仅编辑出版《当代世界文学》杂志,而且还负责文学大奖——纽斯塔特国际文学奖——的颁发(该奖的2010年得主为诗人多多)。由中国当局出资百万美元赞助的学术期刊《今日中国文学》(半年刊)已经出了两期,另外还打算推动10本当代中国长篇小说系列的外译工作。

上述发展固然值得肯定,但不可能改变中国文学在英语世界的地位。

## 二、百分之三现象

在英美国家,翻译图书所占的比例,不到图书出版总量的3%(翻译小说所占的比例不足1%),中国文学译著所占的比例更低。

美国人以本国文化为中心,这一点肯定比外语问题的影响更大。每五个美国人当中,就有一个透过父母、邻居及所受的教育对外语“有所知晓”。但是美国的文化却是强大无比的。

对于普通公众来说,中式小说显然难以接受:节奏慢,动作少,缺乏鲜明个性……。对西方读者来说,更为糟糕的是指涉不明,存在巨大的文化鸿沟。正如上海一家大型代理公司的执行董事吕光东所说<sup>(3)</sup>：“很难发现书长了脚的作家,就是说他们的书可以自己跑出国门,被外国读者轻松地拿起来……大多数情况下,中国图书要求读者对他们的国家有很多了解,否则就根本没法读懂。”

这也许就是为什么具有明显俗套及异国情调的书(通常为美籍亚裔所作),常常高居销售榜首的缘故。翻译是一个不容小视的问题,英美出版商一般不喜欢译作。他们会说的外语不多,汉语更

不用提。这种情形使得选书的过程更为困难:他们不得不依赖一至数个局外人写的书评来选书,然后请人试译。这当然要花时间。

许多出版商还认为,译作不能打动读者,卖不出去,因此他们不把译者的名字印上封面,或者压根不提该书是译作。

事实证明,译作给出版社带来的利润潜力较小:“近年来,没有一本中国图书在西方上了畅销书榜单……因为无利可图,西方出版商不愿接受中文图书的译作。”<sup>(4)</sup>

译作的出版更为复杂,更加耗时(因为和外国作者及译者的联系),并需采取不同的营销策略:在与媒体沟通及新书推介的过程中,作者(通常不会说英语)一般帮不上忙。

中国及亚洲的不同类别的畅销书,已经逐渐为英美出版商接受。周卫慧的《上海宝贝》便是一个典型例子:美女作家,小说主人公与德国情人的性丑闻,小说出版后遭查禁。该书2001年在法国首译,卖得不错。徐穆实的英语译本,也得到了出版。然而出版商却花了很长时间,才对这本在中国引起轩然大波的书产生兴趣。

姜戎(笔名)的《狼图腾》,是另一个有趣的例子。这部小说是中国图书业的最大成功(售出400万册,盗版数量可能达到1600万册),只有毛泽东的《红宝书》销量更大!<sup>(5)</sup>

企鹅出版社用10万美元(创纪录价码)买下该书版权,并请葛浩文翻译。

该书获得2007年首届曼亚洲文学奖,之后中欧之间发生了一场持续数月

3. 出版纵览网, 2010年1月4日, “中国大苹果代理公司正在上海寻找下一个塞林格”。

4. 同上。

5. 参见<http://www.mychinesebooks.com/tag/jian-rong/?lang=en>, 本文最初由Rue89发表于2010年3月3日。

ers of War, recently released, concerning the Nanjing massacre in 1937, will provide strong support for two novels by the Chinese-American writers 严歌苓 Yan Geling and 哈金 Ha Jin. Let's hope that the same will happen to *Under the Hawthorn Tree* by 艾米 Ai Mi, to be released in January 2012, and to the film by Zhang Yimou.

Censorship helps, whether political or moral (as in *Shanghai Baby*), but publishers, at least in Europe, consider that it is a "has been" marketing tool and they no longer systematically mention difficulties with the authorities on the cover. Moreover, a censored book is not a guarantee of quality!

In some cases, the support of dissident groups in the West can be of value not only to the writer, but also to his books. This seems to be the case with 廖亦武 Liao Yiwu, whose books were strongly supported; he fled from China to Germany a few months ago.

Overall, a number of themes are considered "positive" by publishers: "good" topics are: Mao Zedong, the sufferings during the Cultural Revolution, memoirs during difficult times, prisons and camps. Modern urban China life is not deemed interesting, nor is the young Chinese generation, which in many respects is not very different from youth in the West. Novels should be exotic or ethnic like *Right Bank of the Argun* by 迟子建 Chi Zijian, translated by Bruce Humes.

The risk is to develop a sort of Chinese "fast food" that is deemed acceptable to Western readers. What is Chinese literature? Is it *The Song of Everlasting Sorrows* by 王安忆 Wang Anyi, where publishers wanted to cut the first 40 pages "because nothing happens", or is it *Balzac and the Little Chinese Seamstress* by 戴思杰 Dai Sijie, originally written in French, which has been a major success (as a book and as a film), but which is constructed like a

European novel?

In the interviews, this has been considered a difficult subject and some admit that to be a bit closer to a Chinese writer who speaks some English has helped in the decision as to whether to publish.

The figure of 3% is a major topic for translator (from Spanish) Edith Grossman;<sup>(6)</sup> she is not optimistic about the future, "I don't believe that this will change soon since almost all publishers... make their decisions under enormous pressure to be profitable". In the US, small independent publishers devoted to translations have difficulty in surviving and have insufficient marketing or distribution capabilities; the only specialist of the Far East was, for some years, Hyperion East with its editor Will Schwalbe.

These small publishers stress the importance of reviews for literature in translation and regret that reviews are often written by academics or historians who tend to highlight the socio/historical interest of the book above literary quality.

One translator in the US has had a major impact: Howard Goldblatt. He has translated some 40 Chinese and Taiwanese novels; he is sometimes better known than the writers he is translating! In an interview by colleague Andrea Lingenfelter,<sup>(7)</sup> he discusses criticism:

"I believe first of all that, like an editor, the translator's primary obligation is to the reader, not to the writer. I realize that a lot of people don't agree... but I do think that we need to produce something that can be readily accepted by an American readership."

Consequently, in some cases, major changes are for him acceptable. This has been the case for 60 pages in the *Wolf Totem*, with 莫言 Mo Yan's *Big Breasts, Wide Hips*, with the *Cell phone* by 刘震云 Liu Zhenyun (which has just been released).<sup>(8)</sup>

Mo Yan says "It's not my novel anymore, it's yours. It's got my name on it and my copyright but it belongs to you." Is that a good enough reason for significant alterations not being acceptable to most translators? The 2005 release of Mo Yan's novel was the translation of an abridged edition (240 pages), while the

6. *Publishing Perspectives*, "On the challenge of translation in America" by Edith Grossman, 29<sup>th</sup> August 2011.

7. Andrea Lingenfelter., "Howard Goldblatt...", <http://fulltilt.ncv.edu.tw>.

8. Liu Zhenyun, *The Cell Phone*, translated by Howard Goldblatt, Mervin Asia, Portland, 2011.



的激烈而有趣的政治论战。顾彬居然称之为法西斯文学！但是该书的销售却令人十分失望（估计英国只卖出一万册！）

应当一提的是，在海外出版中国小说，似乎是诸如哈珀-柯林斯集团或企鹅集团之类的大出版商的事，好比是他们在和中国官方搞公关演练，为他们在华做生意争取绿灯。

对出版商而言，电影是一个十分重要的因素，也是出版译著的一个充足理由。张艺谋执导的许多成功影片，唤起了国际读者对中国文学的关注，特别是余华的《活着》和苏童的《大红灯笼高高挂》。

电影给出版社的营销部门增添了出书可能成功的信心。张艺谋新近发布的描写1937年发生的南京大屠杀的影片《金陵十三钗》，对美籍华裔作家严歌苓和哈金的两部小说是一个强有力的支持。但愿2012年1月推出的艾米的《山楂树之恋》以及张艺谋执导的同名电影，会出现同样的结果。

查禁也有利于促销，不管是政治上还是道德上的原因（如《上海宝贝》）；但至少是欧洲的出版商认为，那是一个“过时”的营销工具，也不再在封面上系统地提及与当局的争执。另外，查禁的图书并不意味着质量上的保证！

在某些情况下，西方持不同政见团体的支持，不仅对作者有好处，对作者的书也大有裨益。廖亦武的情况似乎就是如此。其作品受到力挺，其本人也于数月前从中国逃亡德国。

从整体上看，出版商认为有些题材是“可取的”。“好”题材包括：毛泽东、文革期间的苦难、困难时期的回忆、监狱及劳改营。现代中国城市生活被认为无聊，中国的年轻一代（在许多方面和西方青年无甚差别）也是如此。小说应像迟子建的《额尔古纳河右岸》（徐穆实正在翻译）那样，充满异国情调或引发

人们对伦理的思考。

问题是要开发出一种西方读者能够接受的中国“快餐”。中国文学是什么？是王安忆的《长恨歌》（出版商想砍掉前40页，“因为什么事情也没发生”），或是戴思杰的《巴尔扎克和小裁缝》（法语原创，结构颇似欧洲小说。该小说与电影均大获成功）？

在采访中，这被认为是一个艰难的话题，但是一些人承认，与一个会说一点英文的中国作家的热乎关系，有助于做出出版决策。

对西班牙语翻译伊迪丝·格罗斯曼来说，百分之三这个数字不容小视。<sup>6</sup> 她对未来也不乐观，“我认为这一现实不会很快改变，因为几乎所有的出版商……决策时都存在巨大的利润压力。”美国专门出版译著的独立小社，均面临生存困境，而且营销及发行能力也欠缺；过去几年在远东图书出版方面独领风骚的，是威尔·施瓦尔贝任总编的亥伯龙东方出版社。

这些小出版社看重对翻译文学的书评，但略感遗憾的是，书评作者往往是学界人士或历史学家，他们注重的是图书的社会/历史价值而非其文学品质。

美国一位影响很大的翻译家葛浩文，译了约40部中国及台湾小说；名气有时比他所译的作者还要响亮！在和同事凌静怡的一次谈话中，<sup>7</sup> 他探讨了批评：

“我相信，翻译和编辑一样，其首要任务是对读者而非作者负责。我知道很多人不同意这个观点……但是我的确认为，我们需要生产一些美国读者喜闻乐见的东西。”

有鉴于此，他认为，在某些情况

6. 伊迪丝·格罗斯曼：“论美国的翻译挑战”，见出版纵览网，2011年8月29日。

7. 凌静怡：“葛浩文”，见<http://fulltilt.ncv.edu.tw>。

excellent French translation in 2004 by well-known translators Noël and Liliane Dutrait is an 825-page book!

The question is: does it make a difference to the quality of the novel? Michael Berry, scouting to find a publisher,<sup>(9)</sup> or Philippe Picquier, who published *The Song of Everlasting Sorrows* in France, both agree that without the first 40 pages that American publishers were asking to cut, the novel changes significantly.

Anyhow, everybody agrees that Chinese novels are poorly edited: "Editors are held in such low regard in China. They're no better than copy editors."<sup>(10)</sup>

Finally, the international reputation of H. Goldblatt is such that three of his translations have won the Man Asia prize in four years: Ji-ang Rong, Su Tong and 毕飞宇 Bi Feiyu. This is an unprecedented achievement!

### 3. There Must be a Solution

Are Chinese-American writers part of the solution? Excepting major writers like Ha Jin, 李翊雲 Yiyun Li or Geling Yan, many of these writers are producing "Chinese Fast Food", exotic novels or memoirs geared to the American public.

A good post can be found on the web "How to write great American-Chinese novels".<sup>(11)</sup>

As the author points out, the risk is that Chinese-American writers "simplify history, reinforce and perpetuate stereotypes".

Others underline that the American public will consider all Sino-American writers as Chinese, just the same as Yu Hua or Mo Yan.

But for publishers, there is a lot of difference: no translator and no extra problems or costs. On top of this, these writers can be "persuaded" by publishers to eventually change their books (much more easily than with a Chinese writer living in China!) Finally, they

can support the promotion of their books without difficulty!

Many efforts are made to develop translations: university publishers, especially Columbia and Hawaii, play a very important role.

Their selection process with peer reviews is different from commercial publishers and they try to select what is culturally important and can be part of their backlist. They also sell to the general public and not only to students or academics. They adapt their prices to commercial levels and sell via general distribution or Amazon. They are generally successful via university contacts in being reviewed by the media.

The quality of their selection and of their backlist is quite impressive, especially Columbia's, featuring a great collection of literature from Taiwan which is on a par with what Isabelle Rabut and Angel Pino are publishing in France.

The translators of university presses are well known: we have mentioned Michael Berry, but many names should be listed and the claim by some commercial publishers that there is a shortage of quality translators is not correct, especially as efforts are made to develop talents.

Training is important and is handled by university programmes and training in China.

Associations of translators, conferences and websites also play a positive role.

Translators active with [www.paper-republic.org](http://www.paper-republic.org), a group of native English speakers, mostly living in China, have played a very active role in promoting Chinese literature abroad to publishers and to the general public.

In many cases, translators complain about the level of fees they receive. It is true that the "hourly tariff" of a translation which needs months is generally quite low and in some cases, royalties are not even included. Therefore, translation grants are important. The National Endowment for Arts plays a role in the US. In the UK, it is not clear what will happen in the future with the Arts Council. Other grants are provided by the Chinese CBI or by

9. *China Daily*, "A hard sell in translation but worth the effort", 19th July 2010.

10. Andrea Lingenfelter., "Howard Goldblatt...", <http://fulltilt.ncv.edu.tw>.

11. Christina Taylor, "How to write great American Chinese novels", [www.examiner.com](http://www.examiner.com), 1<sup>st</sup> September 2010.



下，对译作做出一些重大改动，是可以接受的，如《狼图腾》就改了60页，莫言的《丰乳肥臀》及刘震云的《手机》，也删改过。<sup>(8)</sup>

莫言说，“这已经不是我的小说了，是你的。虽然书上印着我的名字，版权也是我的，但它属于你。”对于绝大多数译者来说，这难道不是重大改动不可接受的一个充分理由吗？2005年发布的莫言小说，只是一个240页的简译本，而2004年法国著名译家杜特莱夫妇翻译的脍炙人口的法语版，竟然厚达825页！

问题在于这会不会改变小说的品质？负责联系出版社的白睿文<sup>(9)</sup>或在法国出版《长恨歌》的菲利普·毕基埃均认为，缺了美国出版商想要删除的前40页，小说便发生了显著的变化。

不管怎么说，所有人都一致认为，中国的小说编辑得都很差：“中国编辑不受人尊重，比责任编辑好不了多少。”<sup>(10)</sup>

最后要说的是，葛浩文的名气蜚声国际，四年之中他有三部译著荣获曼亚洲文学奖：姜戎、苏童和毕飞宇……其成就盖世无双！

### 三、肯定会有解决方案

美籍华裔作家是解决方案的组成部分吗？除了像哈金、李翊云或严歌苓那样的知名作家，许多华裔作家都在为美国公众制作“中国快餐”，异国风情小说或回忆录。

网站上可以找到这么一份好帖：“怎样写作伟大的美华小说”<sup>(11)</sup>

诚如本文作者指出的那样，问题在于美籍华裔作家“简化历史，强化俗套并使之不朽。”

其他人强调，美国公众将会把所有美籍华裔作家视为中国作家，就像余华或莫言一样。

但是对出版商而言，差别还是很大的：没有译者，没有额外的问题或成本。除此之外，这些作家会听从出版商的“规劝”，最终对作品做出修改（比劝说远在中国的中国作家容易得多！）。最后，他们能毫无困难地给予新书发布会支持！

在推动翻译图书的出版方面，人们做出了许多努力。大学出版社，尤其是哥伦比亚大学及夏威夷大学出版社，发挥了重要作用。

他们的选书过程，虽然也需经过同行评审，和商业出版社的有所不同，所选图书注重文化上的重要性，并可能成为重版书目的组成部分。他们不仅向学生和学界人士销售，而且也卖给普通民众。他们把书价调整到商业水平，并通过一般发行渠道或亚马孙销售。他们通过大学联系媒体写书评，一般都取得了成功。

他们所选图书及重版书目的品质，特别是哥伦比亚大学出版社的，均给人留下深刻印象，其大量的台湾文学书目，完全可以和法国的何碧玉（又译伊莎贝拉·拉碧）及安热尔·皮诺的发表相媲美。

大学出版社聘请的译家，名气均很响亮：我们已经提到了白睿文，其他翻译名家还可罗列一长串。一些商业出版社所称的缺乏高质量译者的说法，是不对的，特别是在努力开发人才的时候。

人才培养十分重要，一般由大学课程及赴华进修构成。

翻译家协会、学术会议及网站也发挥了积极的作用。

8. 刘震云，《手机》，葛浩文译，波特兰，Mervin Asia, 2011年。

9. 《中国日报》，2010年7月19日，“译著难销，但颇值一试”。

10. 凌静怡：“葛浩文”，见 <http://fulltilt.ncv.edu.tw>。

11. 克里斯蒂娜·泰勒，“怎样写作伟大的美华小说”，见 [www.examiner.com](http://www.examiner.com), 2010年9月1日。



some American foundations. The most effective programme is with Taiwan and can cover the cost of the translation.

Translation into English is key as it is a gateway language; generally other translations follow. It is a reference for the sale of rights. This can happen in other countries and it is clear that the success of a book in France is an incentive for Latin countries to buy it but also in some cases for the UK.

The dominance of English creates the danger of translations directly from English; this happens already in some countries which perhaps do not have really qualified translators from the Chinese.

Another difficulty is the policy of international publishers willing to launch a book in many countries at the same time; this can be understood when the launch is supported by the success of a film but is certainly not optimal for the quality of the translation shared between several translators.

#### 4. Publishing in France

The French are certainly less culturally open than what they think or claim to be but nevertheless, translation represents 15% of total sales and a higher percentage with regard to literature which represents 25% of the total market.

Prices for new books are fixed by the publisher and printed on the cover; discounts can only be given two years after the release of the book. This helps to maintain a very important network of independent bookshops (25% of the total market) which are active in promoting literature.

Three active publishers that specialize in Asia/China are a big asset. The largest, "Editions Philippe Picquier", was created in 1986 and has published around 900 titles on Asia. For Chinese literature, Philippe Picquier has been a strong supporter of 阎连科 Yan Lianke, Bi Feiyu, Su Tong, Wang Anyi ... and also 老舍 Lao She. "Bleu de Chine" specialized on China, publishes four novels yearly and is now a unit of the publisher Gallimard.

Two major publishers, "Le Seuil" and "Actes Sud" have a strong interest in Chinese

literature (and for "Actes Sud", Taiwanese). Isabelle Rabut and Angel Pino for "Actes Sud" and Anne Sastourne for "Le Seuil" have created a strong backlist with translations of Yu Hua, Chi Li, Mo Yan and 高行健 Gao Xingjian. In total, one can estimate that twice as many Chinese novels are published in France than in the United States!

Translation grants by "Centre National du Livre", which can cover 60% of the cost of the translation, help a lot, and the quality of French translators is well-known in Europe.

In 2004, following a year of cultural exchanges between France and China, and the release of numerous translations, the Paris Book Fair, developed a strong interest in Chinese culture and literature. The present situation is perhaps slightly less positive: the economic crisis in Europe, the impact of China on unemployment and some political issues (Tibet, censorship) play a role.

Professors of Chinese culture underline also that their students seem less interested in literature, especially modern literature. Few academics work on these subjects; they prefer socio-economic areas of research. There is a strong interest in Chinese philosophy: the lectures given on Confucius and "The Analects" for three years in a row by Professor Anne Cheng are attended weekly by 400 people.

Nevertheless, in France, Chinese literature is a niche market; Japanese novels have a much greater visibility, although the language barrier is the same.

This brings us to question the overall quality of Chinese novels, even if such a global approach does not make much sense. The question of censorship, and more importantly (according to 阎连科 Yan Lianke) self-censorship, surfaces regularly in the media even if censorship nowadays has little in common with what it used to be.

Comments suggest that writers are not concentrating on the language and the literary quality but are playing the marketing game looking for success with their Chinese readers.

The statements by sinologist and German translator Wolfgang Kubin can be discussed; sometimes he tends to promote, as in Frank-



活跃在 [www.paper-republic.org](http://www.paper-republic.org) 网站上的译者(一群操英语的老外,大部分生活在中国),发挥了非常积极的作用,是他们将中国文学推给了海外的出版社及普罗大众。

在很多情况下,译者们都抱怨报酬太低。的确,对需要耗时数月的翻译工作来说,“钟点价”一般都不高,很多时候也不含稿酬。因此,翻译资助就很重要。美国国家艺术基金会就资助翻译项目。英国艺术委员会今后会怎样,目前还不清楚。其他资助由中国图书对外推广计划网或一些美国基金会提供。和台湾的合作计划最为有效,可支付翻译费用。

汉语英译最为关键,因为英语是一门关口语言,其他语种的译本通常紧随其后。它是版权交易的一个参考。这也可以发生在其他国家。显然,在法国获得成功的图书,可促使拉丁语国家或者(有时)英国购买版权。

英语的霸主地位,可能制造直接根据英语版本翻译的危险。在一些也许缺乏真正合格的汉译外人才的国家,这类现象业已发生。

另一个困难,是国际出版商中意在多个国家同时发布某一图书的政策。在成功的电影的支持下,这种发布是可以理解的,但是由几个译者分担的译作,质量就难以保障。

#### 四、法国的出版情况

法国人在文化上肯定不像他们认为或宣称的那样开放,然而译著占了该国图书总销量的15%,文学译著的比例更高,占整个市场的25%。

新书价格由出版商制定,印在图书封面;新书发布两年后可以打折。这一政策有助于维持一个非常重要的积极推广文学的独立书店(占整个市场的25%)网络。

积极出版亚洲/中国作品的三家专业出版社,是一项重要资产。其中最大的菲利普·毕基埃出版社,自1986年创办以来,已经出版约900种亚洲图书。就中国文学而言,菲利普·毕基埃力挺阎连科、毕飞宇、苏童、王安忆……及老舍。专出中国图书的“中国蓝”出版社,现属伽利玛出版社旗下,每年出版四部小说。

“门槛”出版社(又译色伊出版社)及“南方文献”出版社这两家大社,对中国文学怀有浓厚的兴趣(“南方文献”尤其注重出版台湾文学)。何碧玉及安热尔·皮诺为“南方文献”出版社、安妮·萨斯通(Anne Sastourne)为“门槛”出版社翻译了余华、池莉、莫言和高行健的作品,创建了一份优质重版书目。总的来说,法国出版的中国小说,估计要比美国出版的多一倍……!

法国国家图书中心给予的翻译资助,可支付60%的翻译费用,因而十分有益;而法国译者的质量,也是誉满欧洲的。

2004年,继法中文化交流一年及发布许多译著之后,巴黎国际图书博览会对中国文化及文学表现出强烈的兴趣。现在的局势也许不那么乐观:欧洲的经济危机,中国对失业率的影响,以及某些政治问题(西藏、查禁),均为不利因素。

开设中国文化课的教授们也强调,他们的学生对中国文学(特别是现代文学)的兴趣,似乎有所减弱。学界人士大都喜欢社会经济领域的研究,问津这些题材的不多。对中国哲学的兴趣十分高涨:程艾蓝教授开设的孔子及《论语》讲座,连续三年每周都有400人听讲。

然而在法国,中国文学仍是利基市场;日本小说的能见度更大,尽管语言障碍相同。

现在让我们来考问一下中国文学的整体质量,尽管这种总揽法意义不大。

furt, writers who are also politicians (Tie Ning), or poets who he translates. I also find his approach too elitist, positioning poetry and style as the centre of all culture, but he makes a few interesting points: contrary to the generation before 1949, writers do not speak foreign languages and some of them have only limited knowledge of world literature. It is true that some readers outside China are more interested in the sociological aspects of Chinese literature than in the literary quality. It is also correct that many books by young writers “are from a narcissist and egocentric generation, that of the one child policy who has for himself two parents and four grandparents”.<sup>(12)</sup>

Some of his statements are quite excessive but as Yu Hua says,<sup>(13)</sup> “what is interesting are the rather hysterical reactions of the Chinese media... Concerning literature, China has still a small provincial complex.”

We should remain optimistic; quality sells: Philippe Picquier mentioned that “*Les jours, les mois, les années*” (年月日 *Nian yue ri*) by Yan Lianke, is a beautiful “classical” novella (not yet translated into English) and is selling more than *The Dream of Ding village*, a more spectacular censored novel on blood selling and AIDS!

### 5. To be Published, You Have to be Over 50!

Most writers published outside China are over 50; the number of young writers is very limited: they write about the young generation from the cities and not about peasants in the countryside or the Cultural Revolution. It is quite true that they are self-centred; products of the one child policy, they did not live the difficult period of the 70s or the 80s and some people consider that they have nothing to say!

Also sometimes, quality is questionable, because the books are written in a few months

or weeks and with hardly any editing. Publishers being reluctant to take risks with well-known writers, it is difficult to imagine that they are going to support younger and relatively unknown writers.

Moreover, short stories, which are often written by young writers, are not very popular with publishers and generally do not sell well. Even if publishers feel that this generation can be of interest, it is more a sociological interest which they do not want to mix with literary quality. Consequently, they are more than reluctant to publish anthologies of works of this generation.

On top of this, things change fast; some of these writers, even though promising, stop writing after one or two books; there is no follow up.

韩寒 Han Han is a torch bearer; this “super star” is 29, a best-selling novelist, amateur race car driver and top Chinese blogger. He is a high school dropout and refused to join Fudan University or the Chinese Writers Association. A top earner among writers, he is financially independent.

In 2010, he was, according to the American *Time magazine*, the second most influential personality in the world; this pushed official dailies in China to downplay this situation and created quite a controversy.

His blog<sup>(14)</sup> has been viewed by 400 million people and is sometimes “harmonized” by censorship. He can be witty, funny and tackle real issues even if he plays brilliantly with the rules; very critical of authorities and abuse of power, he does not touch very hot topics nor challenge the monopoly on power by the Communist Party.

In July 2010, he launched a 120-page magazine (priced 16 *yuan*), classified as a book (to avoid the far stricter censorship for magazines) after long negotiations with the authorities. The content was more literary than critical and has slightly disappointed some of his followers. A total of 500,000 copies were sold, but number 2 of the magazine was pulped; end of the story!

Only his first novel has been translated and only into French;<sup>(15)</sup> it was written when

12. Wolfgang Kubin, “Le romancier chinois type est un inculte”, *Books*, November-December 2009

13. Interview with Yu Hua, [www.Rue89.com](http://www.Rue89.com), 17<sup>th</sup> April 2008.

14. Han Han, many translations of posts of his blog can be found on the internet [www.hanhandigest.com](http://www.hanhandigest.com).

15. Han Han, *Les Trois Portes*, Editions JC Lattes, 2000.



审查与自我审查(阎连科认为后者更为重要)的问题,在媒体中定期浮现,即便当今的审查与以往的大相径庭。

评论认为,中国作家并没有集中精力去提高语言及文学质量,而是在玩争取读者青睐的营销把戏。

德国汉学家、翻译家顾彬的言论,可以探讨;他有时(如在法兰克福)倾向于宣扬同时身为政客的作家(铁凝)或他译过的诗人。笔者也觉得他的方法过于精英化,将诗歌及风格视为整个文化的中心,但是他也说过一些有趣的、一语中的的话:与1949年前的那一代人不同,现在的中国作家不会说外语,而且有些作家对世界文学不甚了了。的确,中国以外的一些读者,对中国文学的社会学方面而非文学品质更感兴趣。的确,许多作品出自“自恋的、自以为是的年轻一代。他们是独生子女政策的产物,每个人有两个父母和四个祖父母。”<sup>(12)</sup>

顾彬的一些言论虽然有些过分,但是诚如余华所说,<sup>(13)</sup>“有趣的是中国媒体的近乎歇斯底里的反应……就文学而言,中国依然未能摆脱小农情结。”

我们应当保持乐观,质量好才卖得好:菲利普·毕基埃称,“阎连科的精彩经典中篇《年月日》(尚未译为英语),比其反映大卖血和热病(艾滋病)的、更为引人入胜的禁书《丁庄梦》还热销!

### 五、想出版,年龄必须过半百!

绝大多数在中国以外有出版的作家,年龄都在50以上,年轻作家的数量极其有限:他们写的是城里的青年一代,而不是乡下的农民或文化大革命。不错,他们是自我中心者,一孩政策的产物,没有经历过70或80年代的困难时期。有些人认为,这些人没啥可说!

另外,质量有时也有问题,因为

他们的作品是在几个月或几个星期内完成的,而且几乎不加编辑。鉴于出版商都不愿为知名作家冒任何风险的事实,很难想象他们会支持名不见经传的青年作家。

此外,青年作家经常写的短篇小说,往往不受出版商青睐,通常也卖不动。即便是出版商觉得这一代人有趣,那么它也是社会学意义上的兴趣,不会和文学质量搅在一起。因此,他们不情愿出版这一代人的作品集。

更重要的是,世事千变万化,有些青年作家,即便是前途无量,在出了一两本书以后就搁笔了,没有后续作品……

韩寒是青年作家中的火炬手;这位“超新星”29岁,是最畅销的小说家,业余赛车手,人气最旺的中国博主。中学辍学后,他拒上复旦,也拒绝加入中国作协。为中国作家首富,经济独立。

根据美国《时代周刊》,韩寒为2010年全球第二位最具影响力人物。该次排行促使中国的官方日报大事化小,引发了一场争端。

韩寒的博文<sup>(14)</sup>点击人次达到四亿,有时因审查而被“和谐”。即便是遵守游戏规则,他也不失诙谐和滑稽,直击真正的问题;虽然强烈批评当局和滥用职权,但他不会触及十分热门的话题,也不会去挑战共产党的权力垄断。

2010年7月,经与当局长期协商,他推出了一本120页的杂志书(定价16元,称其为“书”是为了规避对杂志的更为严格的审查),内容文学居多,批评甚少,其拥趸未免有些失望。该杂志书售

12. 顾彬,“Le romancier chinois type est un inculte”,见Books, 2009年11-12月。

13. “余华采访记”,见 [www.Rue89.com](http://www.Rue89.com), 2008年4月17日。

14. 韩寒,其博文的许多译文可在 [www.hanhandigest.com](http://www.hanhandigest.com) 上看到。

he was eighteen. This situation is hard to believe: if Han Han was a young American, publishers around the world would compete to publish him! Finally, a few weeks ago, two books were bought by Simon & Schuster in the US to be translated by Allan Barr: a collection of essays and a novel, a road trip in 1988, *I Want to Talk to the World*.

In the post-80 generation, we have to mention 郭敬明 Guo Jingming, Han Han's arch rival in terms of royalties. He is 28, more a pop star than a writer but one of his novels *A City of Fantasy* sold 1.5 million copies in 2003. Love and money are the main topics; he is not interested at all in politics and only claims that he wants to be successful in business which is the case as his magazine sells half a million copies per issue.

安妮宝贝 Annie Baobei is 37; she was a bank employee and started in 1998 to post short stories on the internet with great success. Then she began working as an editor for the most popular literature website in China ([www.rongshu.com](http://www.rongshu.com)). Her novel *Padma* has sold 600,000 copies and some translations of her short stories can be found on the internet.

冯唐 Feng Tang is a very different personality; he is 40, a doctor of gynaecology, with an MBA from an American university. He has been a partner in Hong Kong with McKinsey, the management consultancy and has worked there for a big corporation. Two of his novels (*Everything Grows and Given a chick at 18*) have been translated into French.<sup>(16)</sup> They are semi-autobiographical; it is about youth, student life and sex. Contrary to 慕容雪村 Murong Xuecun, he considers that censorship is part of the package and has to be accepted.

Murong Xuecun is 37. He is certainly outside China the most famous of his generation. If not for the internet, he would still be selling cars in Chengdu. In 2001, he published on

the internet *Leave me alone, a novel of Chengdu* which was translated into French by Claude Payen in 2006 and recently published in Australia.<sup>(17)</sup> It is an interesting novel about money, cynicism, a rather desperate quest for love and friendship.

Recently, Murong Xuecun investigated a fraudulent pyramid-selling organization and published a book which received the 2010 *People's Literature Award*. But he was not allowed to deliver his speech which is a very interesting document on censorship,<sup>(18)</sup> with a very straightforward conclusion: "Why does China not have great writers? Because they are castrated during their first years."

In total, very few young writers are translated and known outside China; some translations are coming in the near future (李洱 Li Er, 盛可以 Sheng Keyi). But with the internet, the situation might change dramatically.

### Conclusion: is the Internet the Future of Chinese Literature?

The most interesting development in the last ten years has been the impact of web literature.

Thousands of writers, amateurs or professionals are directly publishing on specialized platforms on the Web. Readers have free access. Success will oblige readers to pay a very small fee to be able to access the following chapters of the serialized novel. Proceeds are split equally between writer and platform. The most successful novels are then published as books which turn out to be a by-product!

Figures are staggering: of 480 million internet users in China, 195 million connect to online literature sites; 1.5 million writers are involved with 4.1 million fiction novels that are accessed by 70 million unique visitors every month.

Shanda Interactive Entertainment, a Chinese corporation, listed on the Nasdaq, controls the seven most popular literary websites; one of them, 起点 Qidian, is among the 30 most visited sites in China. We will not analyze further the fact that today, 120 million mobile phone owners use them to access novels on the move!

16. Feng Tang, *Qiu comme l'automne* and *Une fille pour mes 18 ans*, translated by Sylvie Gentil and published by Editions de l'Olivier. 2007 and 2009.

17. Murong Xuecun, *Leave Me Alone—A Novel of Chengdu*, translated by Harvey Thomlinson, Allen&Unwin, Australia, 2010.

18. *The New York Times*, "Words we can use, and those we can not" by Murong Xuecun.





出50万本。然而第二期却被化为纸浆；故事结束！

只有他的第一部小说被译成了法语(此外再无其他语种)；<sup>(15)</sup> 该小说作于他18岁那年。说来难以置信，如果韩寒是一个美国青年，那么全世界的出版商都会抢着出版他的作品！最后要说的是，数周以前，美国出版社西蒙与舒斯特公司购买了其两本书的版权，并请白亚仁翻译：一本散文随笔和小说集，一本旅途故事《1988：我想和这个世界谈谈》。

在80后的那一代作家中，我们必须想到韩寒的稿酬劲敌郭敬明。郭敬明28岁，更像个流行明星而非作家，但是他的一本小说《幻城》，2003年卖了150万册。爱情和金钱是他的主题；他对政治毫无兴趣，并宣称想做一个生意人。果不其然，他的杂志卖出了50万本。

安妮宝贝37岁，原为银行职员，1998年开始在互联网上发表短篇小说，大获成功，之后开始担任中国最为流行的文学网站 [www.rongshu.com](http://www.rongshu.com) 的编辑。其长篇小说《莲花》售出60万册，互联网上也可读到一些她的短篇小说译本。

冯唐是个截然不同的人物，40岁，妇科医生，拥有美国大学的工商管理硕士学位。他在香港是麦肯锡管理咨询公司的拍档，也曾为一家大公司效力。其两部小说(《万物生长》及《十八岁给我一个姑娘》)被译为法文。<sup>(16)</sup> 它们都是半自传体，讲述青年、学生生活及性。和慕容雪村不同，他认为审查是交易的一部分，只能接受。

慕容雪村37岁，在海外无疑是那一代作家中最负盛名者。如果不是互联网，他肯定还在成都卖汽车。2001年，他在互联网上发表了《成都：今夜请将我遗忘》，2006年由巴彦译为法语，最近又在澳大利亚出版，<sup>(17)</sup> 是一本关于纸

醉金迷、玩世不恭、绝望地追求爱情和友谊的有趣小说。

最近，慕容雪村通过在非法传销团伙中的卧底调查，出版了一部荣获2010年人民文学“特别行动奖”的作品。但是他被禁止发表获奖感言(一篇十分有趣的谈审查的文章)，<sup>(18)</sup> 其结论可谓直抒胸臆：“为什么当代中国缺少大师？那是因为还在幼儿园的时候，他就已经丧失大师的特质了。”

总而言之，被翻译并在海外为人知晓的中国年轻作家，可谓凤毛麟角；然而在不久的将来，会出现一些译本(李洱、盛可以……)。但是有了互联网，形势可能发生巨变。

### 结论：互联网是 中国文学的未来吗？

在过去十年中，最为有趣的发展，便是网络文学的影响。

成千上万的写手，业余的或专业的，纷纷在网络的各专业平台直接发表作品。读者可以免费试读。对于成功的连载小说，读者就必须支付一些小钱，才能读到其余章节。利润由写手和平台均分。最成功的小说日后出版成书，作为网络文学的副产品！

数字是惊人的：中国有4.8亿网民，其中1.95亿浏览文学网站。150万写手参与创作了410万部虚构小说，每月点击人数达7000万。

在纳斯达克上市的中国盛大互动娱乐有限公司，旗下拥有七家人气最旺的文学网站；其中“起点”是中国30家点击率最高的网站之一……我们不打算

15. 韩寒，《三重门》，JC Lattes出版社，2000年。
16. 冯唐，《Qiu comme l'automne》和《十八岁给我一个姑娘》，Sylvie Gentil译，奥利维尔出版社，2007及2009年。
17. 慕容雪村，《成都：今夜请将我遗忘》，哈维·汤姆林森译。澳大利亚：艾伦和昂文出版公司，2010年。
18. 慕容雪村，“能用的和不能用的词”，见《纽约时报》，2011年2月24日。

All the Chinese writers I have interviewed (Yu Hua, Bi Feiyu, Yan Lianke, Mo Yan...) consider that this is a major development. Very few people are interested in Europe or in the US. These novels are not translated as they are not considered to be literature!

We will have to wait for the coming subsidiary of 盛大 Shanda in the US to start promoting some translations online and in the future translations of novels by well-known writers.

This type of website and the development of eBooks/eReaders will dramatically change the industry and the role of editors and publishers. The limits between eBooks and Web literature will probably become less clear in the future, especially if piracy is kept under control.

These technological innovations, the development of what is now called “self-publishing”<sup>(19)</sup> and the possible impact of subsidiaries in the US of Chinese media companies such as Shanda, can be a major opportunity for the development of Chinese literature in the West. 🐉

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Chen Feng, manages the Chinese novels

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**Bertrand Mialaret** was born in Paris (France) in 1944. He has studied law, public government and political sciences. After some years in government administration in Algeria and in France, he joined a multinational corporation. After different positions in France, Morocco and Holland, he was appointed chairman of the subsidiaries in Egypt and later on in Malaysia. Moving back to France as chief financial officer, he took over after some years the financial responsibility of the international Telecom division with several commercial and industrial operations in China and Asia. After leaving this company, he was elected chairman of a non-profit organization “Couleurs de Chine” devoted to support the schooling of thousands of children of Miao and Dong villages in Guizhou (China). An avid reader of Chinese literature in translation for many years, he has been reviewing Chinese novels for [Rue89.com](http://Rue89.com), the largest independent internet daily in France. More than a hundred posts on Chinese literature can be found both in French and English on his blog [www.mychinesebooks.com](http://www.mychinesebooks.com).

19. Geoffrey A. Fowler and Jeffrey A Trachtenberg, “Vanity Press goes Digital”, [Online.wsj.com](http://Online.wsj.com), 3rd June 2010.



进一步分析以下事实：今天，中国有1.2亿手机用户在移动中用手机上网阅读小说！

我采访过的所有中国作家(余华、毕飞宇、阎连科、莫言……)都认为，这是一个重大发展。对欧洲或美国感兴趣的人少之又少。网上的小说没有被翻译，甚至不被认为是文学！

我们将不得不等待盛大的美国子公司推介一些网上翻译作品，期待将来能读到知名作者的翻译小说……

这类网站及电子图书/电子读者的发展，将会导致出版业、编辑及出版商的作用发生巨变。电子图书及网络文学之间的局限，今后可能会变得日益模糊，特别是在盗版得到控制的情况下。

这些技术上的创新，当今称之为“自我出版”<sup>(19)</sup>事业的发展，以及在美国的中国媒体公司如盛大的子公司可能发挥的作用，将成为中国文学在西方发展的重大机遇。✎

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瑞贝卡·卡特，伦敦哈维尔·塞克出版社小说与非小说编辑。

Chen Feng，菲利普·毕基埃出版社中国小说

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诺埃尔·杜特莱，（法国）普罗旺斯大学教授，著名翻译家，译过莫言和高行健的作品。

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何碧玉，（巴黎）国立东方语言文化学院现代中国文学教授，为南方文献出版社翻译并编辑了一系列中国及台湾文学作品。

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本文由英文原文翻译

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伯特兰·米阿拉雷，1944年生于（法国）巴黎，学过法律、公共行政及政治学。在阿尔及利亚及法国从事政务管理数年之后，加盟一家跨国公司。在法国、摩洛哥及荷兰担任不同职务后，被先后任命为埃及和马来西亚子公司的总裁。他以首席财务官的身份回到法国，数年后执掌在中国及亚洲有数个商业电讯业务的国际电讯公司部门的财务大权。离任后被选为一家非营利组织“中国色彩”的总裁，投身于资助（中国）贵州苗、侗村寨数千儿童上学的工作。多年以来，他是外译中国文学的狂热读者，并为法国最大的独立互联网日报Rue89.com评介中国小说。在他的博客(www.mychinesebooks.com)上，可以看到一百多篇用法语和英语写的关于中国文学的文章。

19. 杰奥弗里·福勒、杰弗里·崔切伯格，“自费出版社数字化了”，见 [Online.wsj.com](http://Online.wsj.com)，2010年6月3日。