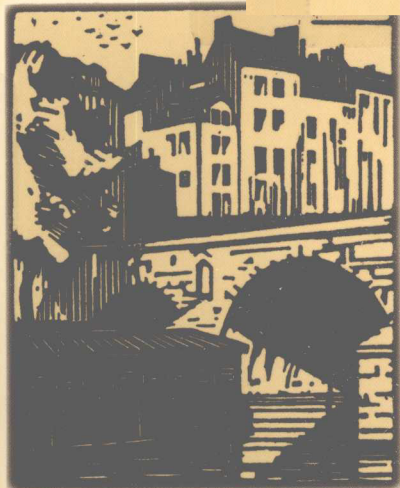


幻想与现实： 二十世纪科幻小说在中国的译介

Fantasy and Reality: A Cultural Study of Science-Fiction
Translation in Twentieth-Century China

● 姜 倩 著



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摘 要

本书着重考察中国在 20 世纪对科幻小说这一通俗小说门类的译介与接受状况,通过对典型文本的分析,由点及面,对各时期科幻小说的译介背景和特征进行深入的探讨,考察译介过程中翻译与政治、经济、科技、文化、文学等不同系统之间复杂微妙的关系,从而揭示不同历史时期制约或推动科幻小说的翻译与接受的种种因素,以及科幻翻译对本土科幻文学发展的深远影响。

本书共分五部分。导论部分主要涉及四方面的内容。首先提出翻译史研究在整个翻译研究学科中的重要地位及其组成部分;然后对埃文-佐哈尔的多元系统论、图里的规范论和皮姆的多元因果论进行了论述,提出描述翻译研究模式对译史研究的理论和实践意义;之后对国内的翻译史研究、国内外对科幻翻译的研究作了有选择性的综述,并由此阐明论文的选题意义;最后简述论文的写作框架,并对研究范围和个案分析时的选材依据作出说明。

正文第一部分为背景介绍部分,首先阐明了科幻小说的定义,并指出这一通俗文学门类的主要特征,然后对 20 世纪科幻小说在中国的发展作了简要的回顾。

正文第二部分为个案分析部分,从第一次科幻翻译浪潮(清末民初)、科幻翻译的相对沉寂期(20 年代至 40 年代)、第二次科幻翻译浪潮(50 年代)、第三次科幻译介浪潮(70 年代末至 80 年代初),以及第四次浪潮(90 年代)这五个历史时期中各选取一个典型的科幻翻译文本,通过对各文本所处的时代背景、文

学背景、以及翻译环境的分析,试图梳理出20世纪中国出现四次科幻译介浪潮的原因,从而勾勒出一百年间中国科幻小说翻译史的总体概貌。

正文第三部分主要探讨了翻译活动对科幻文学在中国的诞生,以及对本土科幻文学发展的影响,对“科幻小说”概念的理解(或误读)在科幻翻译中的体现等问题,由此关注翻译对科幻小说这一文学类型在中国的传播所起到的关键作用。

最后一部分为结论部分,对全书作了一个概况性的总结,并提出本书的理论贡献以及后续研究的可能。结论指出,作为最早介绍到中国来的现代小说的类型之一,科幻小说在中国文学的现代化进程中所起到的积极作用是不容忽视的。中国科幻文学的萌生与成长,同外国科幻小说的翻译有着直接的关系。因此,对于“科幻小说在中国的译介”的研究,在20世纪中国翻译文学史上具有一定的意义。同时,作为翻译文学研究领域较少触及的一个课题,它也是对现有的文学翻译史的必要补充。此外,作为对科幻翻译史的首项专题研究,本书也试图藉此来提升科幻小说这一边缘文学门类在文学翻译研究中的地位。

关键词:科幻小说;20世纪中国;译介;影响

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ABSTRACT

The present study aims to research into the translation and reception of science fiction as a popular genre in 20th-century China from a cultural and historical perspective. Five representative translated texts are selected from different phases of development in examining the one-hundred-year history of SF translation from 1900 to 1999, with the view of finding out the contextual factors that had determined when and how SF works were translated and published in China, identifying the major tendencies in translating SF literature in the one hundred years, and examining the impact of SF translation on original writings.

The book consists of five sections. The first section, Introduction, provides the theoretical context, a survey of the descriptive model of translation studies as a proper theoretical apparatus in translation history research, a literature review of previous research on translation history and SF translation, the statement of the research question, and a preview of the whole dissertation.

Part One examines the necessary background about science fiction, including the name and nature of this literary genre, and an account of its development in China from 1900 to 1999.

Part Two makes an in-depth exploration into SF translation in 20th-century China in a case study format. Five translations representing the major stages of development of SF translation are

discussed at some length following a chronological order: *Yuejie Lüxing* (《月界旅行》, 1903) rendered by Lu Xun, which epitomizes the first wave of SF translation in Late Qing and Early Republic period (roughly from 1900 to 1919); *Weilai Shijie* (《未来世界》, 1934) translated by Zhang Yiping and Chen Ruoshui, which represents an exceptional case in the low-tide period of SF translation between 1920s and 1940s; *Shuilu Liangqi Ren* (《水陆两栖人》, 1958) rendered by Chen Ji and Zou Xizhen, which exemplifies the second wave of SF translation in the 1950s; *Wo, Jiqiren* (《我, 机器人》, 1981) translated by Guo Qiang, Chen Wen and Saide, which epitomizes the third wave of SF translation in the late 1970s and early 1980s; and *Shenjing Langyouzhe* (《神经浪游者》, 1999) translated by Lei Liming, which embodies the fourth wave in the 1990s. In each of the case studies, there is an introduction of the source text and its author, but attention is directed to the contextual analysis of the translated text, focusing on the socio-cultural, literal, and translational norms of the historical period and their impact on the general selection and translation of science fiction at that time. Through the case studies, it is made explicit that alterations in the contextual variables surrounding SF translation, including the translator, the readers, the cultural ideologies, the literary and translation trends, produce significant changes in nearly all the aspects of translation activity, particularly in text selection and translation strategies. What's more, reconstructing all these contextual factors also provides possible explanations for the four upsurges of SF translation in the 20th century and the tendencies in different periods.

Part Three discusses some specific topics under the title “SF translation and the spread of the genre in China”, which are

concerned with the cultural role played by SF translation in the literary evolution of the genre in China. In this part, discussions are centered upon SF translation as the trigger for the birth of the genre in the Late Qing period, the impact of translation upon original writings in different phases of development of Chinese SF, the conceptions or misconceptions of “science fiction” and their imprint on the policies of translation, and the translation of cultural elements and neologisms in science fiction. Through these discussions, we can see SF translation not only occupies a primary position in Chinese SF literature, shaping the modes of writing and poetics of the field, but serves as the main source of new themes and techniques.

In the last section, Conclusion, a brief review and summary of the whole dissertation is made, followed by some theoretical reflections as well as suggestions for future research. It is shown that the descriptive model in studying SF translation might also be usable and operative in the case of other popular genres.

Key Words: science fiction; 20th-century China; translation; reception

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Introduction

Science fiction (SF), as a distinct genre of literature, had not come into existence in China until it was introduced to the country through translation in early 20th century. It was brought in along with other literary works by reformist intellectuals, such as Liang Qichao and Lu Xun, with the intention of national salvation and mass education. Whether science fiction served their purpose well is open to discussion, but it is evident that this literary genre has taken root and flourished in China thereafter due to its unique charm. Immediately after the translation of foreign SF works, some Chinese writers began to produce SF novels of their own by imitation. And that is the beginning of a whole story. The SF genre, despite its rise and fall along the way, has gradually found its own position in the Chinese literary system. The number of SF readers has been increasing steadily with the passage of time. Meanwhile, SF translation has not been at a standstill. A wealth of foreign SF works have been introduced to China, especially in recent decades, challenging the imagination of Chinese readers and providing inspiration for native writers. Hence, considering its contribution to the diversity of modern Chinese fiction, an examination of SF translation in the 20th century as well as its impact on the domestic SF creation will surely shed new light on the studies of translated literature and offer a special angle of observation when we look into the translation activities in 20th-

century China.

Rationale for the Study

Translation history and its position in Holmes' Map

Just as Judith Woodsworth points out, interest in the history of translation has grown in recent years, with more and more academic efforts being focused on the subject. Meanwhile, scholars have emphasized the urgency of constructing a new sub-discipline of translation history with appropriate methods and theoretical models (2004: 100). "The construction of a history of translation is the first task of a modern theory of translation", said Antoine Berman (quoted from Delisle & Woodsworth, 1995: xv). And Lieven D'hulst maintains that history is "virtually the only means by which the discipline of translation studies can achieve some measure of coherence—by showing how divergent traditions of thought and activity are in fact similar or interconnected, by linking the past to the present" (ibid.). It is definitely not by hazard that the history and historiography of translation have also become fashionable in China. There are an increasing number of books and articles on the history of translation in China being published lately. Some Chinese scholars have also contended that translation history should be established as a new sub-discipline in its own right considering its nature as well as its significance for the whole field of translation studies (e. g., 穆雷, 2000; 刘宓庆, 2003).

Although people have realized the importance of translation history as a necessary part of translation studies, there is no definite view as regards the position of translation history in the

discipline. In his 1972 essay “The Name and Nature of Translation Studies”, James Holmes divided translation studies into two categories: “Applied Translation Studies” and “Pure Translation Studies”, the latter further divided into “Theoretical” and “Descriptive”. And the “Descriptive” branch was broken in turn into “Product Oriented”, “Process Oriented” and “Function Oriented”, and so on (2000: 176-180, see Figure 1). This map is viewed by many translation scholars as an epoch-making effort in envisaging the future of the whole field of translation studies as an independent discipline. But just as Anthony Pym points out, the curious fact remains that neither Holmes nor the scholars who later elaborated on the map, notably José Lambert, Mary Snell-Hornby, and Gideon Toury, explicitly named a “unified area” for the historical study of translation (1998: 1). It seems that the field of translation history is strangely “fragmented” on both sides of the descriptive and theoretical translation studies as it might be put either under the product-oriented descriptive branch, function-oriented descriptive branch, or time-restricted theoretical branch (2). This shows that translation history has not yet got an acknowledged and respected status within translation studies.

This limitation has also been noticed by Chinese translation scholars. Liu Miqing, for example, criticizes that a major defect in Holmes and Toury’s map of translation studies is that in its division of the field it fails to reserve a proper place for translation history, which means that neither Holmes nor Toury have paid due attention to the significance of translation history in the development of the whole discipline (刘宓庆, 2003: 354). The so-called time-restricted translation studies under the theoretical branch might be the most likely category that translation history might belong to, but this category seems too narrow to