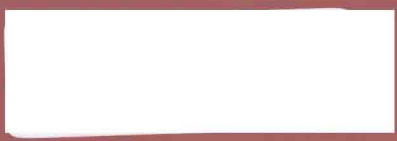




中国戏剧典籍译介研究

——以《牡丹亭》的英译与传播为中心

赵征军◎著



中国社会科学出版社

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摘 要

中国戏剧典籍作为中国传统戏剧文学、文化价值的重要承载者，在中西文化交流史上一直占有重要地位。《牡丹亭》因其浓艳华丽的语言、恍惚迷离的情节、宏大辉煌的结构、栩栩如生的人物刻画，以及反对封建礼教、追求自由幸福和要求个性解放的主题，感染了千千万万个读者，成为英美文化系统译介中国戏剧典籍的代表。在 280 多年的中国戏剧典籍“西渐”过程中，诸多汉学家和华裔学者如艾克顿、张心沧、翟楚/翟文伯、白之、宇文所安等人为中国戏剧典籍及《牡丹亭》的英译和对外传播作出了重要贡献。改革开放之后，尤其是在诸多国家翻译文化工程推动之下，中国戏剧典籍迎来了对外译介的黄金时期，《牡丹亭》的对外译介呈现加速度的发展趋势，张光前、汪榕培、许渊冲/许明等国内译者的新译本竞相涌现。到目前为止，国内外不同版本、类别的英译本已逾二十余种。然而与此形成鲜明对比的是，包括《牡丹亭》在内的中国戏剧典籍译介研究一直处于边缘化的状态，具有“单一性”“规定性”“分散性”的显著特征。研究者多从语文学模式出发，提出中国戏剧典籍“应该”如何翻译，而对作为跨文化交际意义而存在的戏剧典籍英译过程中涉及的机构、市场、形式库、消费者等各种制约因素，尤其是译本在目的语系统的传播与接受情况多有忽略。这与中国戏剧典籍英译的跨文化特性大相抵牾，也与当前《牡丹亭》的英译盛况及中国文化“走出去”国家战略意图的实现格格不入。因此，本书拟以翻译研究的文化学派理论、译介学、佐哈尔文化构建论为基础，以翻译规范、创造性叛逆、赞助者、诗学、意识形态等概念为切入点，在中英文学、文化系统之下客观考察、描述《牡丹亭》英译过程中的翻译、传播、影响等问题，总结其经验教训，以期对当下的戏剧典籍英译和其他翻译文化工程提供理论支持和实践意见。

研究表明，在中国戏剧典籍《牡丹亭》“西渐”过程中，形成了两种

截然不同的模式：汉学家、华裔学者“译入”模式和国内学者“译出”模式，而且两种模式产出文本的最终结果也截然不同。前者是英美文化系统在发展过程中，根据自身文化构建需求而对中国戏剧典籍进行的主动式译介。后者是在中国文化发展过程中，出于复兴中华文化、改变中国国家形象为目的，译者主体与国家意志相结合之后，面向英美文化系统的一种推介方式。

在第一种模式之下，身处英美文化系统之下的译者能够协调自身翻译活动与目标语机构、读者、市场等因素之间的关系，采用灵活多变的翻译策略，以适应本土意识形态、诗学及文化形式库调整的需求。其翻译规范由面向译语系统的可接受性原则转向面向原语系统的充分性原则，最后定格在以译者为中心、充分性与可接受性有机结合的规范之下。尽管汉学家和华裔学者的翻译风格不尽相同，但在唱词/诗文、双关/暗讽等文字游戏、个性化语言、文化意象这些关键要素的处理上，他们基本上形成了一定的默契：尊重原文唱腔和诗词的格律和形式，但绝不因韵损义，而是以英语自由诗灵活多变的诗行、大致相仿的节律来翻译原文的内容和神采，必要时，辅之以扼要的注释来解释文中带有强烈中国文化特色的语言和文化现象；在处理双关/暗讽等文字游戏和个性化的语言时，译者首选的策略是在原文语义框架内创造性地再现原文的表达效果，并以地道的语言将不同人物的语域特征加以区分；在对待中国文化的立场上，他们采取的是尊重而非清洗的态度。其文本接受对象，也由普通的英语大众读者转向具有汉语语言和文学教育背景的专业读者。从传播的角度来看，由于翻译策略、外部影响因素等差异的存在，不同的文本在流通渠道和象征性资本再生产领域的表现各不相同。艾克顿、翟氏父子译本逐渐被边缘化，而白之、宇文所安、张心沧的译本则得到了英美文化系统读者的青睐。尤其引人注目的是，白之译本在目的语市场、机构、读者等因素的推动之下，逐渐融入英美文化汉语文学教育体系，最终改变了目的语汉语戏剧文学形式库的构成。此外，白之所译《牡丹亭》还不断被收入到专业人士所编各类中国文学选集、中国文学史、中国文学研究工具书之中，实现了“经典化”，成为英美文化系统大中院校学生反复阅读的对象。就效果而论，白之《牡丹亭》译本的经典化不仅推动了《牡丹亭》在英美文化系统内的进一步传播和美国本土的文学创作，还对后续的文本生产、流通方式产生了持续的影响。

第二种模式生产的译本实际上出于原语文化建构的需求，对目的语文化形式库的一种的“规划”或“干涉”。在经历个人与国家意志结合的两种方式变革之后，在国家政治和文化需求或明或暗的影响之下，国内译者采用或选译，或编译，或全译的方式，实现了《牡丹亭》的对外译介。其翻译规范由面向译语系统的可接受性原则转向面向原语系统的充分性原则，最终定格在面向原语系统为主、以译者为中心的翻译规范之下。在杨氏夫妇早期的《牡丹亭》对外译介过程中，为英语读者计，译者对原文的戏剧形式、内容、文学意象、典故等具有中国文化特征的语言现象都被进行了简化处理，且少有注释。在唱词诗文的翻译上，译者不拘于原文的韵律和形式，采用自由诗的形式进行了对译。当20世纪90年代张光前英译《牡丹亭》时，译者对原文的文化内涵表现出了前所未有的尊重。在唱词和诗文的翻译上，译者采用素体诗英译的策略，并试图保留原文的节奏、韵律甚至是原文的分行方式。而2000年之后出现的汪榕培、许渊冲/许明译本则从自身的翻译理念出发，对原文的戏剧诗学形式给予了较多关注。其翻译规范基本上服务于译者“传神达意”“美化之艺术，创优似竞赛”的翻译理念。在唱词、诗文等关键点的翻译上，为了实现各自的翻译目标，三位译者都采取了多种方法来重塑原文的音韵和形式之美。但对原文韵律、形式的追求迫使译者不得不对原文诸多的语义信息、文学文化意象进行了抽象化、泛化、甚至是删节的处理。而且全剧55出，两类译文竟无一处英文注释对原文涉及的历史文化现象进行解释。这实际上是对中国文化信息的一种过滤，与英美文化系《牡丹亭》英译的主流翻译规范存在较大反差。当上述译文借国家之力进入英美文化体系之后，无论是在流通领域，还是在象征性资本的再生产渠道，它们都未得到目标语读者的充分肯定。以白之为代表的英美文化系统生产的《牡丹亭》译本仍处于绝对的主宰地位，国内各译本目前仍然无奈的处于“边缘化”状态。

“经典化”与“边缘化”的强烈对比实际上言说了《牡丹亭》国家译介形式的失利。追根溯源，其原因主要在于《牡丹亭》对外推介行为发起者和组织者对文学译介活动和英美文化系统《牡丹亭》译介现状认识的不足。从操作层面来看，国内译者不太合理的翻译策略和意向读者的错位也是其失利的重要根源。它对当下的中国戏剧典籍对外译介及中国文学“走出去”诸多翻译文化工程的启示在于：在启动某些翻译出版工程之前，必须树立正确的文学译介理念；在制订计划时，要广泛征求英语读

者，尤其是以汉学家为代表的专业人士的意见，进而理清“译什么”和“为谁译”的问题。在“谁来译”这一问题上，《牡丹亭》英译这一个案再次清楚表明单纯依赖国内译者的努力实在是不明智之举，充分发挥西方汉学家和华裔学者的优势，中外合作才是中国文学“走出去”的有效途径。在“如何译”这一问题上，则要求译者在进行翻译操作之前，客观细致分析具体文本的译介现状，从目的语市场和读者需求出发，超越归化和异化的藩篱，或编译、或选译、或全译，以灵活务实的方式将中国文学作品译入英美文化系统。当然，延伸、拓宽中国文学对外传播途径，开拓新的传播渠道，切实实行图书制作、出版、发行的“本土化”计划也是推进中国文学“走出去”的重要举措。

关键词：中国戏剧典籍；文学译介；《牡丹亭》；经典化；边缘化

Abstract

The classics of Chinese drama, one of the significant carriers of the literary and cultural values of Chinese traditional theatre, has always occupied an important position in the history of cross-cultural communication between China and the Western world. Owing to its beautiful language, complicated plots, magnificent structure, vivid characterization, and meaningful themes of aspiring for freedom, happiness, liberation of personality against feudal ethical code, *The Peony Pavilion* has successfully moved thousands of readers at home and abroad, becoming the symbolic ones translated by Sinologists and ethnic Chinese scholars living abroad in the Anglo-American cultural system such as Harold Action, Cyril Birch, Stephen Owen, H. C. Chang, and Ch'u Chai & Winberg Chai in the more than 280 years history of classical Chinese dramas' spreading into the western world. In China, after the implementation of reform and opening-up policy, sponsored by Chinese government's projects for translation and publication of Chinese cultural works, the classics of Chinese drama as a whole has experienced its golden season of translating and spreading into foreign countries, so has been the case of *The Peony Pavilion*. Many Chinese publishers have subsequently issued new English translations of this drama by Zhang Guangqian, Wang Rongpei, Xu Yuanchong & Xu Ming. Up until now, the variety of English translation of *The Peony Pavilion* has numbered 20 or even more. However, in contrast to the flourishing translation situation of *The Peony Pavilion*, the researches about classical Chinese drama translation and circulation, including *The Peony Pavilion*, have always been marginalized with the salient features of "oneness", "prescriptiveness" and "dispersivity". Researchers who start from the philological angle usually assert that the classical Chinese

drama “should” be translated in certain ways but neglect the controlling factors of institution, market, repertoire, consumer etc. and the circulation and reception of dramas in the target language system in particular. This not only contradicts with the true nature of classical Chinese drama translation as a means of cross-cultural communication, but also departs from the initial intention of Chinese Culture “Going-out” Strategy, and the flourishing translation situation of *The Peony Pavilion* at present. Therefore, in light of the theories of translation studies, media-translatology, and “The Making of Culture” advanced by Itamar Even-Zohar, this paper intends to describe objectively the translating and disseminating process of *The Peony Pavilion* in the Chinese and English cultural context respectively with translation norms, creative treason, patronage, poetics and ideology as the key points. Some suggestions and proposals are to be drawn to enhance the theoretical researches and actual translation practice of classical Chinese drama and other cultural projects at present.

This research shows that two different translation models have come into being in the process of *The Peony Pavilion*'s translation and spreading into the western world, namely, the “in-coming” translation model adopted by sinologists and ethnic Chinese scholars living abroad and “out-going” translation model adopted by domestic Chinese translators, which lead to wholly different results of text reception. The former is carried out actively by the Anglo-American cultural systems according to their own demands in the process of cultural development, while the latter, after the integration of individual translator's endeavor with state's will, is initiated to revive its culture and change China's image in the Anglo-American cultural systems.

In the first mode, the translators can co-ordinate the complicated relationships between translation activities, target language institution, readers and market, and use flexible translation strategies to meet the demand of ideology, poetics and cultural repertoire adjustments in the system. The translation norms they used has gradually shifted from target-language-oriented acceptability to source-language-oriented adequacy, and stopped finally at the translator-oriented one with the combination of acceptability and adequacy. Though the translation styles of sinologists and ethnic Chinese scholars living abroad are slightly

different, but they have reached a tacit agreement on the translation of intoned verses and arias, the language games such as puns, innuendos, personalized language and cultural images etc. in *The Peony Pavilion*, to wit, they respect the rhymes and forms of the intoned verses and arias in the original language, but never intends to transplant them at the sacrifice of meaning. Instead, they translate preferably the content and spirit of those verses and arias with free English verse featured with flexible lines and similar rhythms. If necessary, concise notes are frequently used to explain the meaning of these peculiar Chinese expressions and cultural items. When dealing with puns, innuendos, and extremely personalized dialogues, translators choose to recreate the expressive effect within the original semantic frames and to differentiate various characters' registers in idiomatic English. In terms of cultural stance, they respect Chinese cultural elements instead of cleansing them. The audience, accordingly, has shifted from the general public to the professional who has received Chinese language and literature education. Owing to different translation strategies and verified external controlling factors, the dissemination effects of all translations are quite different in the distribution channels and the field of symbolic capital reproduction. Harold Acton and the Chais' versions are gradually marginalized, whereas Cyril Birch, Stephen Owen and H. C. Chang's versions are favored by readers and professionals alike. It is noticeable that, urged by the target language market, institutions and readers etc, Cyril Birch's English translation of *The Peony Pavilion*, the most typical one, has gradually integrated into the Anglo-American education system of Chinese language and literature, changing finally the construct of Chinese drama repertoire in the target language, and fulfilling the canonization by entering into the anthology of Chinese literature and history of Chinese literature which are frequently read by college students. Its canonization, in turn, not only propels the further dissemination of *The Peony Pavilion* and literary creation in Anglo-American system, but also exerts a continuous influence upon the future translation and circulation mode of this drama.

The second textual production model is actually a kind of "planning" or "interference", started by the need of cultural construction in the source language, of cultural repertoire in the target language system. After the combination

of individual's endeavors with the government's will in two ways, under the direct and indirect influence of political and cultural demands of Chinese government, Chinese domestic translators has also completed the translation and dissemination of *The Peony Pavilion* in the mode of selective translation, editing translation, and full-translation. The translation norms have similarly shifted from target-language-oriented acceptability to source-language-oriented adequacy, and stopped at translator-oriented norms mainly constrained by the source language system, which are actually employed to fulfill scholars' translating ideas—"vivid in description and faithful in meaning" and "the art of beautification and creative competition" etc. In the earlier translation stage of *The Peony Pavilion*, Yang Xianyi and Gladys Yang takes the target reader into consideration and simplifies the original drama's content, form, literary images and some peculiar Chinese expressions such as puns and idioms with few notes. When translating intoned verses and arias, they are not confined by the rhymes and forms, but resorts to free verse for the expression of the meaning. In 1990s when Zhang Guangqian retranslates *The Peony Pavilion*, he delivers great respect to the cultural meaning of the drama with adequate notes, and even tries to retain the intoned verses and arias' rhythms, prosody and the line-dividing way by blank verse. While in the translations of Wang Rongpei, Xu Yuanchong and Xu Ming published in the 2000s, translators pay more attentions to the original drama's poetic forms according to their own translation ideas, which are enthusiastically embodied by the recreation of intoned verses and arias' charms of sound and forms. But this kind of pursuit is achieved at the sacrifices of semantic meanings and cultural images with the translation method of abstraction, generalization and omission. Further more, there is not any English note in the long and heavy translation of 55 parts to explain the historical and cultural items concerned. This is, in fact, a type of cultural cleansing and filtration, forming a sharp contrast to the prevalent translation norms of *The Peony Pavilion* in Anglo-American cultural system. When these versions enter into the Anglo-American cultural systems with the patronage of Chinese government, they are treated indifferently by the target language readers both in the channels of distribution, reception and symbolic production. Cyril Birch's translation, the typical one pro-

duced by the Anglo-American cultural system, still occupies the dominant position in the polysystem of translated Chinese literature, whereas translations produced by domestic Chinese scholars are trapped helplessly in the state of marginalization.

The sharp contrast between “canonization” and “marginalization” depicts the failure of the translation model of *The Peony Pavilion* under the patronage of Chinese Government. The main reasons are the initiators and organizers’ inadequate cognition of the true nature of literature translation and dissemination, and the current translation and reception situation of *The Peony Pavilion* in the Anglo-American cultural system, the unreasonable translation strategies of the domestic Chinese scholars, and dislocated audience of the target language system. For the benefits of translation and dissemination of Chinese classical drama and other translation projects related to Chinese Literature “Going-out” at present, it is suggested that an impartial concept of literature translation and dissemination should be established before the initiation of certain translation project; adequate advice and suggestion before translation planning should be collected from the English readers, especially the professionals represented by sinologists so as to get a clear idea about “what to translate” and “for whom to translate”. As for the issue “who to translate”, the case of *The Peony Pavilion* proves again that it is inadvisable to rely solely on domestic Chinese translators. Full plays are strongly suggested to give to sinologists and ethnic Chinese scholars living abroad, and Sino-foreign cooperation is the effective way for Chinese literature “Going-out”. On the question of “how to translate”, translators are recommended to research carefully about the translation and reception situation of certain work before actual translating, and to transcend the dichotomy of naturalization and foreignization in the process of translating Chinese literature into Anglo-American cultural systems, which will be followed by some flexible and practical methods such as selective translation, editing translation and full translation etc. to meet the needs of intended audience in the target language system. Of course, to facilitate Chinese literature “Going-out”, measures in the circulation channels are also needed, for instance, broadening the old circulation channels and exploring new ones, the strict implementation of “locali-

zation Strategy” in the production and promotion process etc.

Key words: The classics of Chinese Drama, Literary Translation and Dissemination, *The Peony Pavilion*, Canonization, Marginalization

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