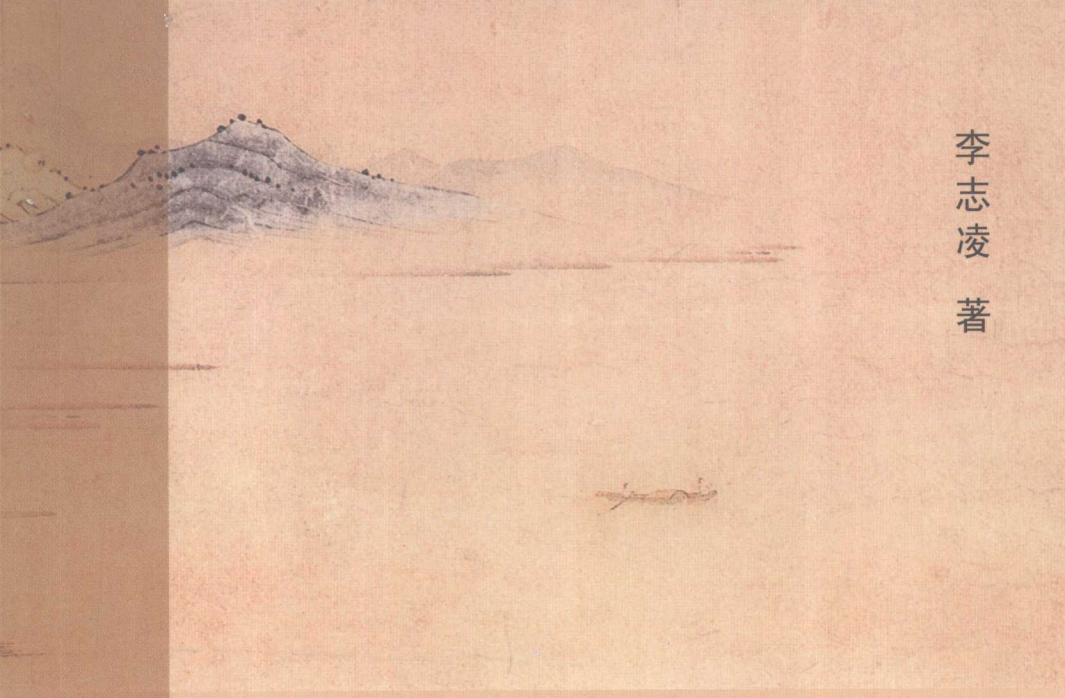


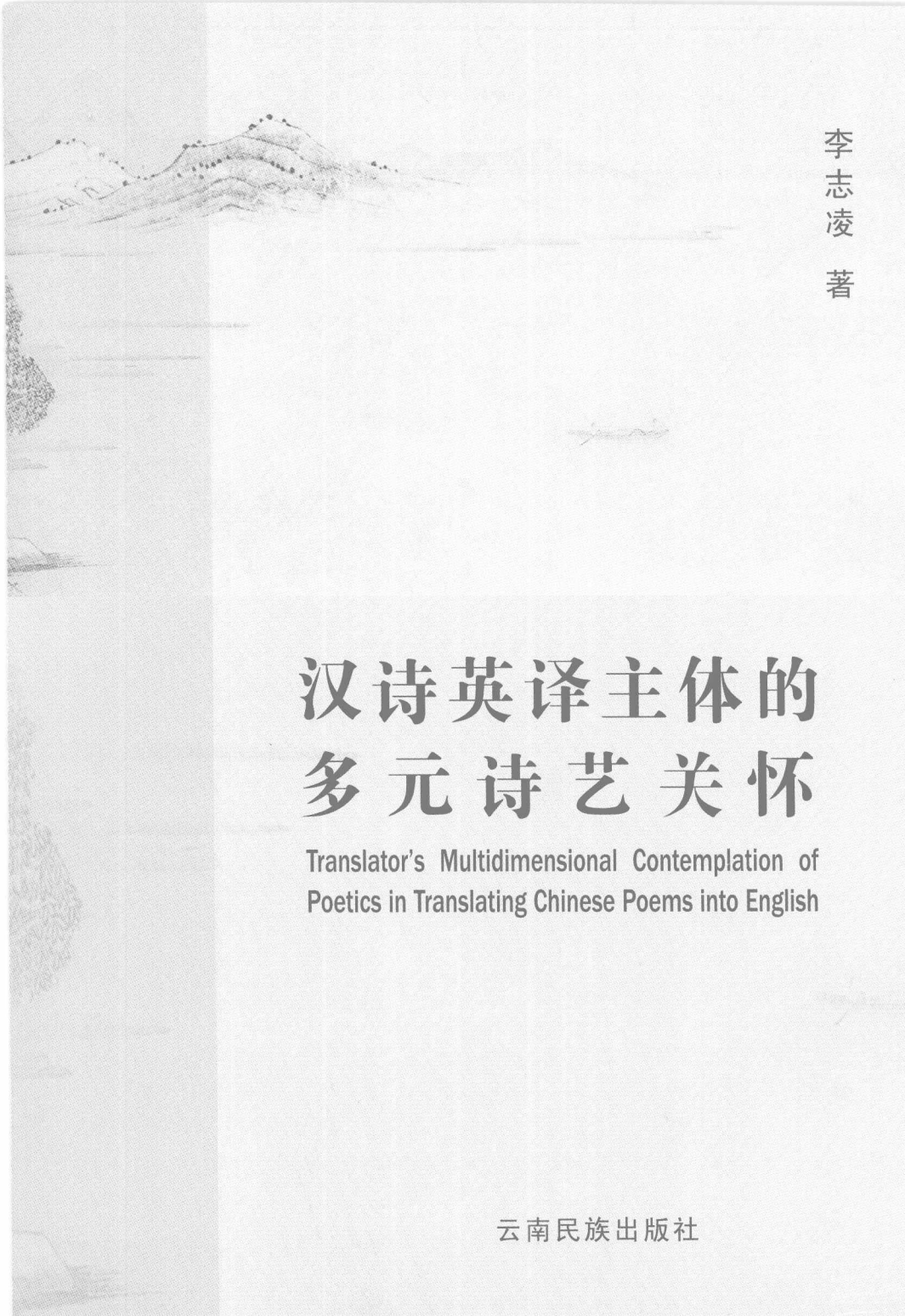


李志凌
著

汉诗英译主体的 多元诗艺关怀

Translator's Multidimensional Contemplation of
Poetics in Translating Chinese Poems into English

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前 言

中国古典诗歌的英语翻译长期以来积聚了国内外译者的巨大努力，大量经典的汉语古代诗词作品和杰出文人得以一种新的存在面貌呈现于西方读者面前。迄今为止，传介西方世界的中国古代诗词集中以唐宋诗词和活跃在这两个诗学发展巅峰时期的著名诗人代表。然而，这些优秀的诗人及作品并没有顺利地获得西方读者的普遍青睐和推崇。举一个简单的例子，西方人中，不论是普通民众，还是学过汉语的知识分子，抑或是精通汉语文化的学者，很少有人能够用英语随口说出几例经典的汉语古诗词句；即使说得出，听众也很难一下子明白。这类状况通常有两种原因：一是所颂译诗生涩难懂，文品不高；另一个原因则是同一诗篇词句并未以某种最终公认的权威表述形式寄托于外文中，导致引用时互不相认，难以“众口一词”，产生共鸣。咏者所歌的诗词曲调，结果经常是孤芳自赏，言者自得，闻者哑然。诚然，在百年的汉诗外译活动中，绝对不乏优秀且堪称经典的诗歌译作，也有无数妙笔生辉的名家大师为译出诗词一名旬月踟蹰，呕心沥血。尽管如此，西方读者对汉诗的接纳和认知效果却总是差强人意，很难取得持久可靠的作品地位。难道这是曲高和寡之故？其实不然。

译诗的成败很难界定。古今中外优秀译家的优秀译作可谓多矣，但由于中西文化特式、思维意识、价值观念、生态风俗的种种巨大差别，使得文学艺术作品的表现形式和产生价值在相异语言文化体系交汇碰撞过程中获得的认知交集相对狭小。简言之，就是一方认为好的东西，要极力呈现的事物，也许另一方并不在意。或者说，译者认为传译得好的诗作，可能读者并不认可；又或者，某个读者群体认可的译作，有可能遭到另一个读者群体的质疑甚至排斥。这是很难取得平衡的文化活动。但是，就汉诗英译来说，无论

是我们国内的翻译者，还是西方的文化使者，根本目的都是成功实现汉语文化精粹的海外传播，目标都不得不指向海外的生存空间，眷顾到受众的接受效果。因此，翻译活动中的诗学造诣便必然地超出了文本构建的自身要求，同时还要考虑到特殊的作品定位、价值权衡和综合的文化意义等多元因素。

回顾汉诗外译的历史，虽有诸多失意，但我们绝对不会感到绝望。因为我们在努力求索中不断会有新的启示、新的发现和新的成就。一个特殊的人物、一个特别的文化现象，还有一个特别的时代符号，都可能为我们的宏伟事业启明新的路径。

颇令很多人意外的是，一位在国内诗坛频受冷遇，名气与影响远不及李白、杜甫、王维等诗学大家，甚至连姓名都无人知晓的初唐诗人寒山，居然香飘海外，仅凭为数不多的诗作译本便在西方社会迅速获得接纳和推广。寒山诗学和寒山精神甚至在一些国家（如加拿大、美国、英国、法国等）燃起一股影响深远的“寒山热”，寒山本人甚至成为许多西方青年心中膜拜的偶像。这些不单是特殊的社会现象，更值得我们采用文化比较、文学翻译的视角，对中国古典诗词对外传播的形式、手段与过程展开深入探讨，特别应该注意到中国诗歌文化的本质特点，从作者、作品、译者、译品和读者的不同角度来考察译诗行为的可操作性与实效性。

目前，关于汉语古典诗词作品外译的研究已有不少成果，其中，大多数的学术探索主要着力于针对单篇（部）或多篇（部）作品，单个或几个诗人或译者的完成作品，进行语篇质量评价、文化比较、翻译评析等层面的研究。然而，对于汉诗外译各个环节中所关涉的行为主、客体诗艺关怀的相关研究却非常有限。具体而言，翻译者在译介汉诗时，应该具备怎样的诗学素养，拥有何种程度的翻译素质，做好怎样的文化心理准备，以及如何完成理想的审美与表美活动等问题，还存在很大的探析空间，综合性的系统研究成果还很不够，特别是从中西诗学比较和诗歌传播者的诗艺角度来评论汉诗外译效果的研究仍显薄弱和不足。

本书将透过对寒山诗学西渐原因的分析，指出中国古典汉诗译介的效果在很大程度上取决于译者对中国诗词文化和中国诗人精神的理解，以及在此基础上所具有的译诗准备，主要包括译者的素养，诗学的审美观，译艺与诗艺的发挥、结合、运用等方面的情况。这种准备，也就是本书举论的核心与根基——译者主体的“诗艺关怀”。全书由三个部分组成，上编主要讨论译诗之“器”，从汉诗英译的现状分析与艺术本质溯源出发，辨明译者主体诗艺关怀的多重内涵及其审美意义；中编针对译诗之“技”进行探析，检验诗艺与译艺相结合的效果，提出具有一定实践指导意义的译诗策略；下编重在将译者的诗艺关怀这个核心融入具体的实践活动中加以检验，评价译作成功的价值标准，并尝试总结出一套有积极意义的译诗活动发展策略。本书将通过理论分析与实证研究，探讨汉诗英译的质量与推介效果同翻译实践者诗艺关怀之间存在着密切关系。

借助本专题研究，我们可以对汉语古典诗歌作品的外译活动产生新的思维空间，将译者主体的审美因素同诗歌艺术原质及翻译的客体对象特征结合起来，从而期望在更加合理的翻译思想指导下达到理想的翻译效果。

Foreword

Thanks to both Chinese and overseas translators' great endeavors, English translation of ancient Chinese poetry has been refreshed into a new look and bestowed to the West. Up to now, a great number of Chinese classical poems and remarkable poets have been particularly sorted out from the many in the Tang and the Song Dynasties, with an assumption of being the outstanding representatives of Chinese poetry. Contrary to this expectation, they fail to gain universal applause from western readers.

A noteless poet, however, who is not widely renowned at home in China and far incomparable to other great Chinese poets, say Li Bai, Du Fu and Wang Wei, has incredibly won big fame far abroad. This legendary poet does not even have a real name but merely a legendary one, that is, Han Shan or Cold Mountain, which, nevertheless, does not barricade his overseas popularity with assistance of just a few translated verses. Han Shan and his poems ever aroused profound social reaction in the West called "Craze for Han Shan". The youth in many countries even divinized Han Shan to be an idol. This extraordinary phenomenon deserves our deep concern and analysis in the perspectives of cultural comparison and literary translating studies. We must be particular about the modes, methods and process of translating Chinese poems, focusing our attention on the cultural essence of Chinese poetry. A feasible and functional translating ought to be done with full consideration of the author, poem, translator, version and reader.

Principal achievements in poetic studies that have been made by far are generally in the form of quality evaluation, cultural contrast and

translating review on a certain poem or a serial of works by one or more poets or translators. Comparatively, research into the interaction between the subject and the object tied by the translator's concerns with poetic art is yet quite limited. There is still a huge room for studying poem translation in terms of the translator's poetic equipment including his knowledge of poetry, translating aptitudes, cultural psychology, mission – awareness and aesthetic performance. Apart from that, it appears that systematic research with regard to contrastive studies of Chinese and English poetic cultures and the translating subject's poetic concerns is largely wanting.

In the light of the exemplary cultural export of Han Shan, this research presents a finding that successful translating of Chinese poetry, to a large extent, depends on the translator's poetic accomplishment, i. e. knowledge and interpretation of Chinese poetic culture, art and the poet's spirit. The translator's accomplishment consists of cultural attainment, aesthetic contemplation in verse, strategic application of the combination of arts of both versifying and translating. Accordingly, the discussion within this paper is based on a specific academic kernel: translator's poetic concerns.

The contents within this book can be generalized into three volumes: The first one shows “the Way of Poem Translation”, which originates from comprehensive traits of poetic translating and extends to the multi – attributes of translator's poetic concerns. The second part is about “Vehicles for Poem Translation”. Through demonstration of translation practice, approaches shaped from the combination of poetic and translating arts are carefully examined; furthermore, some pragmatic strategies for poetic translation and introduction are constructively shaped. Last but not least, critical comments are made in volume three, entitled “the Balance of Poem Translation” on the practical effectiveness of overall ful-

fillment of translation in terms of the translator's subjective accomplishment in translation preparation, his actual contribution to every detail, and his post - translation contemplation of the new verse. By theoretical analysis and practical demonstration, a conclusion has been drawn that the quality and effect of translating Chinese poems are tightly related to the translator's poetic concerns and capabilities.

Hopefully, the ideas presented inside can open a new field for the study of ancient Chinese poem translation, urging a good use of interactions among translating subject's aesthetic character, objective features and artistic origins of a poem. Finally, with the guidance of a more reliable ideology, we intend to find a way to yield ideal versions of Chinese poems.

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