

国外翻译研究丛书之二十四

**TRANSLATION, REWRITING AND
THE MANIPULATION OF
LITERARY FAME**

翻译、改写以及对文学名声的制控

ANDRÉ LEFEVERE



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曹乃谦著



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出版说明

近年来,国内翻译研究取得了很大进展,有关翻译研究的丛书也出了多套。不过,长期以来,国内引进的原版翻译著作匮乏,不少研究都是根据二手资料;另外,学习翻译专业的研究生人数越来越多,这种状况若继续存在,将十分不利于学科的发展和翻译人才的培养。鉴于此,上海外语教育出版社约请了多名国内翻译研究著名学者分别开列出最值得引进的国外翻译研究论著的书目,并对这些书目进行整理、排序,最终确定了准备引进的正式书单。该丛书涉及的论著时间跨度大,既有经典,也有新论;内容的覆盖面也相当广泛,既有翻译本体的研究,也有跨学科的研究。这套丛书的引进将会满足翻译专业研究生教学原版参考书和翻译理论研究的需要。

上海外语教育出版社谨以此丛书献给我国的翻译学界。

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(代序)

上海外语教育出版社自成立以来一直是我国外语教育最优秀的后勤部和侦察部。因为它不但为我国各个层次(尤其本科与研究生层次)的外语教育提供了多种高水平的教材、教参和工具书,而且还出版了多学科、多语种和多系列的中文版和外文版的学术著作,比如“现代语言学丛书”、“牛津应用语言学丛书”、“美国文学史论译丛”、“外国文学史丛书”、“剑桥文学指南丛书”、“当代英语语言学丛书”以及列入国家及教育部规划的人文社科重点项目的外国语言文学、文化等方面的图书等。为了适应我国现代化建设和教育改革的需要,还出版了一批国际金融、对外贸易、涉外保险、国际经济法、国际新闻和管理科学等方面的教材与专著。这些著作在外语的学科建设与学术研究以及复合型人才培养等方面都在发挥着强有力的侦察、调研和指导作用。这是外语界有口皆碑的。

随着中外文化交流的纵深发展以及我国现代化建设对人才的需求,对比语言学和翻译学近些年来在我国有了较快的发展,最突出的证据就是①外语类硕士博士点上研究对比与翻译方向的学生在逐年迅速增多,而且我们的高校已经有了翻译学院和翻译系(当然还太少)。②外语专业的学生考中文、法律等其他人文社科专业的硕士、博士以及反方向的走向已经起步。这种跨学科的人才已成为人才资源竞争的最主要对象,因此发展趋势定会看好。上海外语教育出版社为适应这种高层次人才培养和新学科建设的需要,不但积极出版国内关于对比研究和翻译研究的专著和论文集,最近又推出了原版“国外翻

译研究丛书”，这套丛书时间跨度从古代到现代，所选书目皆为译学发展史上有里程碑作用的名家名著，堪称译学经典。他们计划分批出版，以满足读者的需求。

这套丛书的出版首先可以解决国内翻译教学原版参考书多年匮乏的困难，真可以说是我国翻译教学与理论研究的及时雨。我想学习和关心这个学科的师生和其他人士定会对这套书的引进为之欢呼，为之祝贺。

这套丛书的价值还在于能大大促进我国翻译学科建设的发展。译学学科的发展依赖于研究者在三个方面的深入研究和结合。一是对本国译学的继承性研究；二是对外国译学的借鉴性研究；三是对翻译实践和翻译教学中新问题的探索性研究。只有这三者研究深入并结合好了，才可能从经验与技巧逐步升华为具有科学性的译学理论。这三个方面的研究，改革开放以来，我国已取得了很显著的成就，这是有目共睹的。翻译学在我国已于20世纪80年代末有了独立学科的初级形态，90年代又有了新的发展，对学科的独立性以及理论体系的结构与功能有了更多的探讨。依照学科建设的规律和研究现状，我们尚需在上述三个方面加大研究力度，而这套丛书就是借鉴性研究的主要资源。从这个角度讲，这套丛书的引进也是我国文化基本建设的重要工程之一。

在新的世纪，文化（包括各类科学技术）会多方面快速深入人类的日常生活，各国之间的交流会空前深广，因此翻译的功能会逐步扩大，实用性翻译人才的需求量定会空前增加。这就要求我们除了做好高层次研究型人才的培养以外，还应十分重视实用性人才的培养和应用译学的研究。我想出版社一定会关注和引导译学建设的理论研究与应用的发展趋势。

杨自俭

青岛海洋大学六三居室

2001年3月28日

出版前言

比利时学者安德烈·勒菲弗尔是翻译研究派的代表人物之一,该学派由J·霍姆斯创立,旨在建立一个用于指导译作产生的综合性理论。

勒菲弗尔认为翻译分四个层次:意识、诗学、论域和语言,同时他指出译者不仅要翻译词句,更重要的是翻译意识、诗学和论域。

本书通过把翻译放到政治、意识形态、经济和文化背景中,深入探讨了翻译过程中影响翻译策略的各个层面的限制。

本书中,作者引入了一个重要概念“改写”(rewriting),泛指对文学原作进行的翻译、改写、编选、批评和编辑等各种加工和调整过程。随着文学作品的普遍通俗化、专业读者和非专业读者的进一步分化,以及世界范围内的文化交融,对文学原作的改写形式也就更显出其在文学演变过程中的举足轻重的作用。作者指出,在不同的历史条件下,改写主要受到两方面的限制:意识形态(ideology)和诗学形态(poetology)。意识形态主要从政治、经济、和社会地位方面来限制和引导改写者的创作,而诗学形态则是改写者进行创作时所处的文化体系的重要组成部分。改写者往往会对原作进行一定程度上的调整,以使其符合改写者所处时期占统治地位的意识形态和诗学形态,以达到使改写的作品被尽可能多的读者接受的目的。

除了翻译之外,本书的第9到12章还分别探讨了其他四种形式的改写:撰史(historiography)、编选专集(anthology)、批评(criticism)和编辑(editing)。作者指出,在这些改写过程中,许多在文学史上深具名望的人或者作品也被进行了不同程度的处理(manipulation),以使其能够切合不同社会历史条件下的文化体系。因此,同一原作在不同的改写者手里,在不同的时代都会出现不同的形态。

在译者和译作的地位问题上,本书的论点也代表了翻译研究派一贯的观点。文学史上之所以鲜有翻译作品的位置,是因为翻译一直被认为仅仅是语言层面上的转换,因而不属于文学的范畴。然而作者认为,当语言学与意识形态或诗学形态发生矛盾时,往往是后者胜出,因此翻译的完全对等是不可能的,同时译者的工作实质上是文化层面上的改写。

本书在论证观点的过程中,引用了多国历代文学名著的翻译实例,分析研究了它们在各个时期被不同的人进行改写的过程。这些例子都具有相当浓厚的文化色彩和时代代表性,令读者在习得精妙理论的同时能够领略到世界文学殿堂的奥妙。

我们深信此书——作为翻译研究派的重要作品之一——的推出定能有力地促进我国翻译研究事业的进一步繁荣和发展。同时,本书所展示的理论还能给文学、语言学等学科的读者以新的启迪,为其理论研究提供一个新的视角。

作为翻译研究派代表人物,本书作者指出翻译不仅仅是语言层次上的转换,它更是译者对原作所进行的文化层面上的改写。本书中,作者引进了“改写”的重要概念,泛指对文学原作进行的翻译、改写、编选专集、批评和编辑等各种加工和调整过程。作者指出,在不同的历史条件下,改写主要受到两方面的限制:意识形态和诗学形态。改写者往往会对原作进行一定程度上的调整,以使其符合改写者所处时期占统治地位的意识形态和诗学形态,以达到使改写的作品被尽可能多的读者接受的目的。

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General editors' preface

The growth of Translation Studies as a separate discipline is a success story of the 1980s. The subject has developed in many parts of the world and is clearly destined to continue developng well into the 21st century. Translation studies brings together work in a wide variety of fields, including linguistics, literary study, history, anthropology, psychology and economics. This series of books will reflect the breadth of work in Translation Studies and will enable readers to share in the exciting new developments that are taking place at the present time.

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live.

Since this series of books on Translation Studies is the first of its kind, it will be concerned with its own genealogy. It will publish texts from the past that illustrate its concerns in the present, and will publish texts of a more theoretical nature immediately addressing those concerns, along with case studies illustrating manipulation through rewriting in varous literatures. It will be comparative in nature and will range through many literary traditions both Western and non-Western. Through the concepts of rewriting and manipulation, this series aims to tackle the problem of

ideology, change and power in literature and society and so assert the central function of translation as a shaping force.

Susan Bassnett

André Lefevere

1990

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Chapter 1

Prewrite

It is an amusement for me to take what Liberties I like with these Persians, who (as I think) are not Poets enough to frighten one from such excursions, and who really do want a little Art to shape them.

(Edward Fitzgerald xvi)

This book deals with those in the middle, the men and women who do not write literature, but rewrite it. It does so because they are, at present, responsible for the general reception and survival of works of literature among non-professional readers, who constitute the great majority of readers in our global culture, to at least the same, if not a greater extent than the writers themselves.

What is usually referred to as “the intrinsic value” of a work of literature plays much less of a part in this than is usually assumed. As is well known, the poetry of John Donne remained relatively unknown and unread from a few decades after his death until his rediscovery by T. S. Eliot and other modernists. Yet it is safe to assume that the “intrinsic value” of his poems must have been the same all along.

Similarly, many “forgotten” feminist classics originally published in the twenties, thirties, and forties of our century have been republished in the late seventies and eighties. The actual content of the novels was, presumably, no less feminist then than it is now, since we are dealing with exactly the same texts. The reason why the republished feminist classics are not forgotten all over again lies not in the intrinsic value of the texts themselves, or even the (possible) lack thereof, but in the fact that they are now being published against the background of an impressive array of

feminist criticism, which advertises, incorporates, and supports them.

Whoever identifies the goal of literary studies as such with the interpretation of texts will either have no explanation for these phenomena, or else have somewhat embarrassed recourse to vague notions such as fate. It is my contention that the process resulting in the acceptance or rejection, canonization or non-canonization of literary works is dominated not by vague, but by very concrete factors that are relatively easy to discern as soon as one decides to look for them, that is as soon as one eschews interpretation as the core literary studies and begins to address issues such as power, ideology, institution, and manipulation. As soon as one does this, one also realizes that rewriting in all its forms occupies a dominant position among the concrete factors just referred to. This book is an attempt to emphasize both the importance of rewriting as the motor force behind literary evolution, and the necessity for further in-depth study of the phenomenon.

Rewriters have always been with us, from the Greek slave who put together anthologies of the Greek classics to teach the children of his Roman masters, to the Renaissance scholar who collated various manuscripts and scraps of manuscripts to publish a more or less reliable edition of a Greek or Roman classic; from the seventeenth-century compilers of the first histories of Greek and Latin literature not to be written in either Greek or Latin, to the nineteenth-century critic expounding the sweetness and the light contained in works of classical or modern literature to an increasingly uninterested audience; from the twentieth-century translator trying to "bring the original across" cultures, as so many generations of translators tried before, to the twentieth-century compiler of "Reader's Guides" that provide quick reference to the authors and books that should have been read as part of the education of the non-professional reader, but go increasingly unread.

Their role has changed, though, and for two main reasons: the end of a period in at least Western civilization in which the book occupied a central position in both the teaching of writing and the transmission of values, and the split between "high" and "low" literature that began to take place toward roughly the middle of the nineteenth century, and led to a concomitant split