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朱生豪莎剧翻译经典化研究



A Study on the Canon Formation of Zhu Shenghao's Translation of Shakespeare Plays

朱生豪翻译的莎士比亚戏剧自1947年出版六十多年来，至始至终都是最受读者欢迎的莎剧汉译本，成为了中国翻译文学经典和跨文化传播他者文化的典范。



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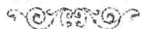
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前言



自朱生豪翻译的莎剧于1947年出版以来,翻译界对其语言流畅、优美多有褒扬之声,但与此同时,学者们对译本中的误译和素体诗形式缺失亦提出了诸多批评。然而,朱译莎剧60多年来自始至终都是最受读者欢迎的莎剧汉译本,成为中国翻译文学经典和跨文化传播他者文化的典范。本书在聚焦于作品审美特性等内在因素的经典化理论(即本质主义经典化理论)和聚焦于文化、诗学、政治等外在因素的经典化理论(即建构主义经典化理论)的共同视野下,笔者根据自己制作的8个朱译莎剧语料库检索所得数据,以及传播与接受事实的调查和梳理,从定量及定性角度,探讨了朱译莎剧经典化的内外因素及其在经典形成中的作用。在此基础上,探讨了朱译莎剧经典化对跨文化传播他者文化的启示。

笔者认为,朱译莎剧的经典化既有传播和接受的外在因素,又有朱译莎剧本身的内在因素。朱译莎剧具有独特的语言美及其与原文素体诗音乐性和功能的相似性,成功地建构了莎剧的人际意义,再现和建构了莎剧的文学文化意象和丰富的修辞手段,传递了原文的异质文化。这些内在因素再现和建构了原文的神韵,既与译入语语言文化联系紧密,又与原文文本息息相关。莎剧的汉译和接受都受到主流诗学、意识形态、语言文化心理等的影响,其中,位居首位的诗学在很大程度上决定了译本的内在审美特性以及传播与接受的广泛性和持久性。除第一章绪论和第七章结语外,另外五章分别阐述了朱译莎剧经典化的内外因素及其与经典化的关系和对当代的启示。

第一章除介绍研究背景,研究现状,研究目标、重点和难点,研究模式和研究方法,研究意义外,梳理和整合了中外文学经典化理论资源,尝试提出文学翻译经典化研究的基本理论框架,为朱译莎剧经典化研究提供理论基础。

第二章首次系统梳理和探讨了朱译莎剧经典化的传播和接受两大外在因素。传播因素包括:①不同形式的不断出版;②话剧舞台表演选作蓝本或脚

本;③教材选用。接受因素包括:①成千上万不同时代读者的阅读;②学者的译评、推荐、引用和校改。出版影响阅读,阅读促进出版。这些因素相互作用,推动了朱译莎剧经典化的进程。专家学者对朱译莎剧的校改是中国翻译传播和接受史上独一无二的现象。本章系统梳理和分析了人文版朱译莎剧的校改和补译,认为校译自身虽有不足,但校译本在朱译莎剧经典化过程中起着重要作用。传播和接受的方式也就是朱译莎剧经典化的建构方式。

第三章从宏观与微观两个层面,描写和分析了朱译莎剧中普遍存在的押韵和节奏两种现象。首先,梳理了译文中存在的三种押韵情况,重点分析了原文诗体台词的散文译文押韵和原文散文台词的散文译文押韵,总结了押韵的形式,揭示了诗体台词散文译文押韵的普遍性及与散文台词散文译文押韵比较所具有的显著性差异;其次,根据汉语节律学研究成果,系统描写和分析了朱译莎剧的声韵律和音顿律节奏模式,进而阐释了其与原文的关联关系,揭示了押韵与节奏隐含的音乐性与原文素体诗音乐性的不似之似,认为散点押韵及富有节奏的素体诗散文译文在一定程度上具有与原文素体诗相似的区分人物身份、地位、角色转换的功能,具有与韵诗相似的标示场幕结尾的功能。押韵和节奏赋予了译本独特的、符合中国诗学传统的语言美,契合了读者的语言心理,促进了译本的经典化。

第四章系统分析了莎剧人际意义在朱译本中的跨文化建构。在系统功能语言学人际意义理论框架下,通过平行语料库检索方法,参照汉语语气词和语气副词所具有的含义和语气功能等研究成果,重点分析了朱生豪建构莎剧语气系统和情态系统所承载人际意义的两种方式:①汉语语气词、语气副词各自的单独使用和相互间的配合使用。这两类词语使用的种类多、数量大,两者间的配合具有普遍性,是建构莎剧人际意义的一个重要特征。②改变原文语气形式。事实分析表明,以上两种方式都有效地建构了戏剧人物的对话潜势,增强了意义的协商,实现了说话者的交际意图,建构了原剧人物对话的人际意义。笔者参照汉语文化中称谓体现的权势关系和一致关系,对莎剧第二人称代词、社会性称谓名词的人际意义在汉译时有意识的跨文化建构进行了探讨,并指出朱译莎剧,虽有其不足,但总体上建构了莎剧第二人称代词的人际意义。人际意义的建构从一个方面再现了莎剧人物的形象,同时,有助于激发读者的审美认知和审美感发,从而促进译作的经典化。

第五章从意象传递与原文功能关联的角度,采用描写、统计与个案分析相结合的方法,探讨了朱生豪传承莎剧主题意象、修辞意象、神话意象和宗教意象的方式。结果显示,绝大多数主题意象在译文中得以再现,并在很大程度上具

备原文意象所具有的烘托主题和背景的功能;83.7%的修辞意象和 79.7%的神话意象和宗教意象在译文中得到了传承,并在很大程度上保留了原文的“异”,也可以说是“把异作为异来接受”。由于原文他者因素的保留和传承,译文再现了原文的意象美和人物形象,满足了读者对异质他者文化的需求。译本使用了不少汉语成语翻译原文没有意象的表达,在译本中增添了汉语的文化意象。意象的再现和创造增强了译文的表现力和感染力,有利于译本的传播、接受和经典化。

第六章讨论了朱译莎剧经典化对求异翻译伦理研究和中国文化“走出去”战略的借鉴和启示。从朱译莎剧的传播接受效果和对异的翻译来看,不仅“异”的翻译要受到接受文化的主流意识形态、诗学、语言文化心理的影响,而且“异”的传播与接受同样要受到上述因素的制约。翻译时,不仅要注重对“异”的翻译,更要考虑如何以有效的方式翻译“异”,才能确保“异”在特定历史时期的接受文化中得到有效传播和接受。“投降式”求异翻译伦理,虽然能在译的层面上完全尊重差异,但在传播和接受层面,差异就很难得到尊重,因为它无法有效传播,无法得到读者的青睐。本质上,这是以求异之名行消灭差异之实。求异翻译伦理研究,即“异的翻译”事实如何的规律和应该如何的规范的研究,还需要考虑“异”在接受文化中如何有效传播和接受这一维度。朱译莎剧经典化内外成因的个案分析,给求异翻译伦理研究和当今中国文化实施“走出去”战略带来的借鉴和启示则是:化同与求异的有机结合是尊重差异、传播差异和接受差异的有效途径。化同就是要符合特定时期接受文化的诗学和语言文化心理;求异就是在特定历史时期以恰当方式适度传承他者文化的异质性和陌生性。

综上所述,本书认为,在众多莎剧汉译本中,朱生豪译本得到了最为广泛的传播和最好的接受。朱译莎剧是跨文化传播文化他者的典范之一。朱译莎剧经典化取决于译本具有的与原文、源语文化和特定历史时期译语接受语境相关联的内在本质,取决于译本对原文文体、语言和文化的化同与求异的有机结合。朱译莎剧经典化对“投降式”求异翻译伦理研究和中国文化“走出去”的翻译话语策略和伦理态度的选择具有借鉴和启示作用。尊重差异是当今翻译应该具有的伦理态度和追求,但在不平等的文化权力关系中,有效尊重差异还必须用合适的方式翻译差异才能确保差异得到有效传播和接受。

段自力

Preface

Since its first publication in 1947, Zhu Shenghao's prose translation of Shakespeare's plays has constantly been criticized for its mistranslation and the lack of blank verse in spite of constant praises for its elegance and smoothness. However, his translation has been the most popular Chinese version of Shakespeare's plays over sixty years and become one of the canonized literary translations in China and a model of transcultural communication and circulation. Guided by both essentialism and constructionism of literary canonization theories, whose focus is on such internal factors as aesthetic quality and such external factors as culture, poetics and politics respectively, based on eight databases from parallel Shakespeare corpus made by the writer himself and on analyzing circulation and reception facts of Zhu's translation, this book quantitatively and qualitatively probes into the external and internal factors to the canonization of Zhu's translation and their role in its canon formation. Then it discusses the enlightenment of the canonization of Zhu's translation for effectively translating and spreading cultural and linguistic other in a cross-cultural context.

The author argues that its canonization may attribute to such external factors as wide circulation and reception and the internal factors of the translation itself. Zhu's translation has unique beauty of the Chinese language and its similarity to the musical quality and function conveyed by the blank verse in a very large measure. It succeeds in constructing the interpersonal meanings of the original, in

reproducing and constructing poetic, cultural images and the rich rhetoric in Shakespeare plays and in conveying the cultural and linguistic other. These internal factors contribute to the reproduction and construction of the original spirit and flavor and are closely related to both the receptor language and culture and the source text. Both the translation and reception of Shakespeare are largely influenced by the dominating ideology, poetics, linguistic and cultural attitudes of the readers in the target culture. The dominating poetics has the greatest influence because it determines the internal aesthetic quality, the wide and lasting circulation and reception of the translation. Besides the introduction and conclusion, the other five chapters discuss the external and internal factors to the canonization of Zhu's translation and its modern enlightenment.

The first chapter introduces the background, present situation, the goals, key point and difficult points, methodology and significance of the research. Besides, based on Chinese and Western theories of literature canonization, it attempts to put forward the theoretical framework for studying the canon formation of translated literature, specifically for the canonization of Zhu Shenghao's translation of Shakespeare's plays.

The second chapter systematically deals with circulation and reception factors to the canonization of Zhu's translation for the first time. The circulation factors include the constant publication in various forms, its choice as a script for staging, dubbing and subtitling, and its choice as textbook material. The reception factors consist of thousands upon thousands of readers' reading in different times, scholars' reviewing, evaluating, recommending and quoting his translation, scholars' correcting the mistranslations and translating the omitted lines and words in his original translation. Publication and reading promote each other. All these factors work together for the canon formation of Zhu's translation. It is unique in the history of translation circulation and reception in China that other translators and scholars received a

translation whose translator was dead by correcting the mistranslations and translating the omitted lines and words in it. This book systematically analyzes the correction and the translation of the omitted in the 1978 edition by China People's Literature Press, and argues that this edition plays a big role in the canonization of Zhu's translation in spite of the shortcomings of the correction itself. The ways of circulation and reception are the ones of canonization of Zhu's translation.

The third chapter describes and analyzes the widespread dotted rhymes and the rhythmic patterns in Zhu's prose translation at macro and micro levels. Firstly, describing three categories of rhymes with emphasis on the rhyme in the prose translation of the blank verse and prose in Shakespeare, and summarizing the rhyme schemes, it reveals that the rhyme in the prose translation of the blank verse far outnumbers that in the prose translation of the prose in Shakespeare and has significant difference. Secondly, based on the fruit of modern Chinese prosodic studies, it systematically describes and analyzes two rhythmic patterns of prosody and of syllable—pause, and then elaborates their relation to the original. It argues that the musical quality conveyed by the rhymes and rhythmic patterns in Zhu's translation is not similar to that of the blank verse. It also holds that to a certain extent the dotted rhymes and rhythmic patterns have functions similar to blank verse in the original to distinguish the characters' identity, social status, the shift of role by the same character in different situations, and functions similar to rhymed lines in the original to mark the end of an act or a scene. The rhymes and rhythmic patterns endow the translation with unique linguistic beauty, which is in conformity with Chinese poetic tradition and meets Chinese readers' linguistic attitudes, contributing to the canonization of Zhu's translation.

The forth chapter systematically analyzes the cross-cultural construction of interpersonal meaning of Shakespeare's plays in Zhu's translation. Guided by the interpersonal meaning of systemic functional grammar, by way of parallel corpus, and based on the study of the

meaning and function of Chinese mood particles and mood adverbs, it focuses on two ways to construct the interpersonal meaning carried by the mood and modal systems of Shakespeare's plays in the translation. One is to construct interpersonal meaning by proper Chinese mood particles and mood adverbs used separately or cooperatively in a large number and variety. Their cooperative use is unique and important in constructing interpersonal meanings in Zhu's version. The other is to change the original mood. Facts show that both ways effectively construct the conversational potential of the characters, increase meaning negotiation between them, and convey the speakers' communicative intention in the translation. As a whole, the translation successfully constructs the interpersonal meanings of the original. This chapter also studies the translator's conscious cross-cultural construction of the interpersonal meaning of second personal pronouns and social address forms in Shakespeare's plays by referring to power relation and equal relation expressed by Chinese address forms. It holds that among all the Chinese versions of Shakespeare's plays, Zhu's is the best one to convey the interpersonal meaning of second personal pronouns in Shakespeare's plays despite its weakness. The successful construction of interpersonal meaning reproduces the characterization of the characters in the plays and therefore promotes the canonization of Zhu's translation.

Through descriptive study, statistic data and case study, the fifth chapter explores the ways to convey thematic images, rhetorical images, images from mythology and religion, and rhetorical devices from the perspective of image translation and the relation to its function in the original. The result is as follows. The majority of thematic images are conveyed in the translation, having the same function as the original to highlight the theme and background. 83.7% of rhetorical images and 79.7% of images from mythology and religion are kept in the translation, through which the cultural and linguistic other is conveyed and the foreign is received as the foreign. Because of this, the translation

reproduces the beauty of images and vividly portrays the personality of the characters. These meet the Chinese readers' needs to understand the cultural other. Chinese idioms are also used in translating English words without images, adding Chinese cultural images to the translation. The reproduction and creation of images increase expressive power and appeal of the translation in favor of its circulation and reception and hence its canon formation.

The sixth chapter discusses the enlightenment gained from the canonization of Zhu's translation for the pursuit of translation ethics of difference and the strategies for Chinese culture and literature "going global". From the perspective of translating foreignness in Zhu's translation and the effect of its circulation and reception, the translation of foreignness is governed by dominating ideology, poetics, linguistic and cultural psychology in the target culture, so are the spreading and reception of foreignness. Therefore, it is necessary to respect foreignness in translation, but it is more important to translate foreignness effectively to ensure its successful and effective circulation and reception in a given period in a given target culture. The extreme pursuit of ethics of difference such as the so-called "surrender translation" can ensure that the foreignness is respected in translating but it is hard to be respected in circulation and reception because such a translation is difficult to win readers and spread effectively. Essentially, this pursuit of difference is to eliminate the difference in name of respecting it. The study and pursuit of translation ethics of difference should consider how to spread the foreignness effectively in the target culture. The enlightenment from the canonization of Zhu's translation for the pursuit of translation ethics of difference and the strategies for Chinese culture and literature "going global" is to integrate the sameness with the difference, which is one of the most effective ways to respect, spread and receive the foreignness. Sameness means the translation conforming to the ruling ideology or poetics or linguistic and cultural psychology; difference means moderately conveying the foreignness and strangeness of the foreign text.

The book draws the conclusion as follows. Zhu's translation has been most widely and effectively circulated and received among the Chinese versions of Shakespeare's plays. It is a model of cross-culturally spreading the cultural other. Its canonization depends on the internal qualities closely related to the foreign text and culture, the target culture and language as well as the integration of sameness and difference about the source style, language and culture. Its canonization draws enlightenment for the pursuit of translation ethics of difference and the choice of discursive strategies for and ethical attitudes toward “going global” of the Chinese culture and literature. Respect for the foreign is the proper ethical attitude in present international context, but in an unequal relation of cultural power, this can be effective only by proper ways of translating the foreign to ensure its circulation and reception.

剧名缩略语

文中和表格中涉及的剧名原名和中文译名均使用下列缩略语

Hamlet, Prince of Denmark (《哈姆雷特》): *Ham.*

Romeo and Juliet (《罗密欧与朱丽叶》): *R&J*

Othello, the Moor of Venice (《奥瑟罗》): *Oth.*

The Twelveth Night (《第十二夜》): *TN*

Merchant of Venice (《威尼斯商人》): *Merch.*

Midsummer Night Dream (《仲夏夜之梦》): *MND*

The First Part of Henry IV (《亨利四世上篇》): *1H4*

The Second Part of Henry IV (《亨利四世下篇》): *2H4*

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