

# 翻译论坛

Translation Forum



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Translation Forum

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江苏省翻译协会 扬州大学外国语学院 编



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# 《翻译论坛》

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## Interdisciplinary Humanities: An Introduction Through Translation<sup>①</sup>

The University of Texas at Dallas Sean Cotter

The multilingual and multicultural experiences of my students at the University of Texas at Dallas fall somewhere along a spectrum, between those completely at home in the dominant culture—English-speaking, Anglo, conservative—and those of different ethnicities, some immigrants or their children, some with limited written or spoken English. A minority of my students identifies with the first pole. While the campus participates in the norms of English hegemony, it is in fact one of the most diverse student bodies in the country: just 36% of roughly 21,000 students identify as Anglo, 23% are international, and 39% list themselves as Hispanic, Asian-American, Native American, African-American, or multi-racial. Of course, ethnic identity is far from the only diverse factor. Some students returning from military service in Iraq or Afghanistan identify as Anglo and conservative but do not feel at home in our dominant culture. Most of the students, therefore, group toward the second pole, at a variance to normative culture.

This fact has consequences for disciplinary teaching in the humanities, the area that, more than any other, emphasizes language. Traditional classes in creative writing, English literature, and American history give an

advantage to students who were raised and schooled in English-language culture, but they penalize those who come from outside. As a teacher of translation, I attempt to turn my students' outsider experiences into advantages for academic study. This transformation depends on a dialectical relationship between the students and the field. The students must become better readers and writers of humanistic texts. And rather than presenting an idealized, monolingual humanities, I want to de-center English as the language of instruction through the material I teach. Translation is the linguistic and cultural practice that uniquely sets this dialectic going.

Hence I have made it the basis of "Reading and Writing Texts," a course that most undergraduate humanities majors must take as an introduction to interdisciplinary study. The course is highly structured, moving from a seven-line poem to a monograph, from highly directed research to independent application of theoretical material, and from modules on creative writing to literary analysis and historical study. It includes material which assumes the hegemonic status of English and uncovers the dependence of monolingual culture on the work of translators and

<sup>①</sup> first published: Cotter, Sean. "Interdisciplinary Humanities: An Introduction Through Translation." In *Teaching Translation: Programs, Courses, Pedagogies*, ed. Lawrence Venuti (Routledge, 2016), 141–149.

the erasure of other languages. At the same time, it reframes canonical texts and disrupts monolingual culture, creating support and space for outsider experiences. Translation is defined as both individual and social: it occurs in a gap between languages where a translator makes interpretive choices, using language systems implicated in complex networks of social power.

I move the students into the practice translation as quickly as possible. The longer they remain outside, the more calcified their prescriptive, conservative ideas of translation become (for instance, “translators should stay close to the original,” or “translation is impossible,” or “translators lie”). We begin with two short mock-translation exercises in which I provide poems in word-for-word trots and the students work these trots into English poems. I use two Romanian poems in the first assignment, since rarely do any students know the language, and poems by Goethe, Baudelaire, and Mistral in the second, when students with knowledge of the source languages have practice asking relevant questions.

We spend one day in a workshop format, discussing the students’ translations in groups. The workshop structure challenges Romantic, solipsistic ideas of inspired creativity. Inspiration is ultimately individualistic, and by that definition a workshop has nothing to contribute to the bettering of a creation. Language cannot be individual, however: it is social. Translation is a type of collaboration with another author, for the social purpose of moving a work from one group of language speakers to another. To make this point concrete, I ask the students to accept at least one change from the workshop, handwritten on

their submissions, and I grade the altered version. This assertion of the social broadens our examination of translation, building a bridge to issues considered later in the term, namely the power relationships that structure cultural contexts and the historical determinants that affect the translator’s interpretive choices.

Since the students work on the same texts, the workshop is also an introduction to one of the semester’s central motifs: multiple translations. I ask the students to explain their translation choices to each other, connecting their choices across the poem and aiming for a consistent interpretive stance. This exercise becomes a concrete demonstration of variation in interpretation. As students acquire the skills to read variations as motivated, rather than as mistakes, they gain experience in exploring nuances of meaning. These exercises accompany a set of translated poems, each in at least two versions, both of which are intelligent, creative renderings of the source text that disagree on central interpretive questions.

Analyzing multiple translations of the same poem serves several purposes. The shifting texts provoke students to develop strong attachments to specific verbal choices in the translations. This investment in words is a central value in literary study, an end in itself. I avoid, at first, comparing the translation to the source text, since students’ attachment to the author’s special status will inevitably lead them to favor the original composition. Multiple translations demonstrate the mobility of meaning in reception. Rather than a version of literary study in which students passively acquire knowledge of canonical texts, reading multiple translations



moves them toward active participation in textual production.

The concrete details in Anna Akhmatova's portrait of a marriage, "He Loved," make the poem an effective example. We read Judith Hemschemeyer's version:

He loved three things in life:  
Evensong, white peacocks  
And old maps of America.  
He hated it when children cried  
He hated tea with raspberry jam  
And women's hysterics.  
... And I was his wife.

(Hemschemeyer 1:261)

alongside an earlier version by D. M. Thomas:

He loved three things alone:  
White peacocks, evensong,  
Old maps of America.  
He hated children crying,  
And raspberry jam with his tea,  
And womanish hysteria.  
... And he had married me.

(Thomas 16)

Students are usually quick to note that the translations offer different interpretations of the speaker's relationship with the "he." In particular, Thomas's rhyme, "tea"/"me," suggests that the speaker is on the list of things hated, while Hemschemeyer's "life"/"wife" associates the speaker with things loved. Students are generally able to imagine that different people can picture a love affair differently, and a tolerance for ambiguity in social relationships opens them to ambiguity of interpretation in literature. Multiple translations offer effective entry into more sophisticated literary questions as well. In the case of Charles Baudelaire's "The Broken Bell,"

translators disagree on whether the final image of a soldier dying beneath a mound of corpses should be read as wistful or shocking (collected in Schulte). Paul Celan's "Deathfugue" may indict German mythology or the German language itself (see Felsteiner and Hamburger).

While the shorter poetic texts make introducing the exercise more manageable, it is also productive to read longer, prose texts in more than one version. We read three versions of Franz Kafka's *The Metamorphosis*: two interlingual translations by A. L. Lloyd and Willa and Edwin Muir (the earliest English versions) and a graphic adaptation by Peter Kuper. I ask the students to follow an interpretation throughout these long, complicated texts. We discover that the Muirs and Lloyd read Gregor in opposite ways. The Muirs strive to dehumanize Gregor completely, simplifying moments of ambiguity between insect and human. The Lloyd version, to a fault, maintains Gregor's partial humanity. This distinction shows in the choices made for an early sentence in the German text. When the chief clerk arrives at the Samsa home and insinuates that Gregor's tardiness has jeopardized his job, Gregor, on the other side of the door, exculpates himself in a rambling speech. The clerk does not understand the language and declares to Frau Samsa, "Das war eine Tierstimme" (Kafka 68). The word "Tier," meaning both insect and animal, contains a diversity of meaning that no one English word can accommodate. The Muirs rephrase the sentence as a negative: "That was no human voice." Their choice creates a parallel between the clerk's exclusion of Gregor from humanity and the translators' exclusion of "Tier" from English.

Gregor is “no human,” and “Tier” is “no language.” Lloyd chooses a half-way point. “That was an animal’s voice” is positive, in the sense that it suggests an equivalent does exist, and something about Gregor is at least partially recognizable to language. “Animal” signifies part of the range of the German word, and it is willing to translate something it cannot recognize completely. The clerk is in a parallel position, once again. While still disturbed, he does not find himself outside language and does not, therefore, maintain an ambiguity in the verbal depiction of Gregor.

This distinction makes an important difference in another scene, when Grete recoils in horror at seeing Gregor looking out the bedroom window, “well placed to look like a bogey” (Muir 53) or “in such a position as to inspire terror” (Lloyd 52). What is this position? The Muirs have Gregor “braced against the chair,” which suggests the back of the chair toward the window, and the insect legs spread against the arms. Here, Grete is frightened by the utterly alien insect. Lloyd has Gregor “propped on the seat,” that is, on a chair that faces the window, sitting like a human, perhaps with one or two sets of legs crossed. In this version, Grete is frightened by the ambiguous combination of human and insect.

The larger pay-off comes when the students are able to predict how the translations will differ. We examine the Muirs’ description of Gregor’s dead body as the charwoman encounters it, a long paragraph that ends with her exclamation, “Just look at this, it’s dead! It’s just lying here, dead and done for!” (84). I ask the students to deduce, given Lloyd’s other choices, how his version will maintain a sense of Gregor’s humanity. Every

class has been able to predict (among other changes) that the last line will change its pronoun. Indeed, Lloyd preserves a human aspect even in Gregor’s lifeless body: “Come and look! He’s stone dead! He’s lying there, absolutely dead as a doornail!” (92). The fact that Lloyd does not follow Kafka’s pronoun—the explicitly neuter “liegt es, ganz und gar krepirt” (Kafka 109)—demonstrates the overwhelming force of his commitment to his reading of Gregor.

The course extends the implications of the students’ reading of multiple translations to reading multiple critical interpretations. The end assignment for this section is an essay contrasting two academic articles, chosen from a list of six that I provide. We read two book chapters as a full class: Deleuze and Guattari’s “What Is Minor Literature?” and David Damrosch’s “Kafka Comes Home.” I ask students to write an abstract for the Damrosch chapter. Once they have my comments, I assign each student one of four essays on Kafka’s *The Metamorphosis* (Bouson, Sokel, Straus, and Zilcosky), and again they write abstracts. The class then repeats the workshop structure we followed for their translations, arriving at a similar point: scholarship, like creativity, is social. The students discuss their abstracts in groups, and again I ask them to make one, handwritten change. Only after I grade and return these abstracts do they move into an information-gap exercise. I place the students in groups in which each has read a different article, and I ask them to explain their articles to each other and establish grounds for comparison among four pairs. The other students help determine which articles would be useful to study for the assignment. Because the students’ work leads directly to their

comparative essay, they have an investment in their fellows' presentations.

Using a similar teaching method in these sections of the course allows translation to function in an interdisciplinary way. It is not only an object of study but also a teaching methodology, not only a topic of discussion but also an experience for the students. The commonly understood benefits of group work appear in this setting of exceptional diversity: the groups interrupt students' usual social activity and create meaningful engagements with those of different backgrounds, conversation styles, and viewpoints. The exercise with the academic articles usually precipitates conflicts. Students may find it difficult to trust the version of the article presented because of motives traceable to class difference, accented English, or other markers of otherness. I circulate during the exercise and help students to decompress afterwards, whether in office hours or over email. The students (and the instructor) practice translation in this way too.

These experiences of translation, as well as the fundamental connections between translation, interpretation, and social context, form the basis for the subsequent sections of the course. The readings in Kafka criticism, multiple perspectives on a shared central object, are followed by readings in cultural encounters, variations on ideas of power. We start again from Deleuze and Guattari's arguments for the political significance of language and their reading of orthographical changes and anti-metaphorical imagery in Kafka's writing. Mary Louis Pratt's article, "Arts of the Contact Zone," shifts emphasis from language to genre, explaining the acts of resistance encoded in Guaman

Poma's auto-ethnographic letter to the King of Spain. Damrosch's chapter on post-Encounter Aztec poetry explores ways in which a less powerful language may, through its creative and poetic possibilities, seduce the more powerful party. Excerpts from Gloria Anzaldúa's *Borderlands/La frontera* discuss the connection of language and individual identity, locating the strategic value of a restrictive adjective such as "border artist." An excerpt from Richard Rodriguez accepts the hegemonic role of language, but argues in favor of adopting English in order to participate in public discourse.

We finish this set of readings with two works concerning immigration: Eva Hoffman's memoir, *Lost in Translation*, and Euripides' play, *Medea*. Hoffman's text examines what selves she is able to inhabit when she changes social contexts. We watch her youthful ability at the piano become "Talent" in Poland, something that simultaneously belongs to both her and her culture. She struggles to maintain this identity in Vancouver, Canada, where no corresponding piano culture exists. Hoffman's seductive and fascinating introspection allows students to inhabit her transformation into a literary career. The students are also invited to experience a cross-cultural discontinuity in the trap-play, *Medea*. Euripides first offers a choice between two cultural sympathies: a version of Greekness heavily parodied through the character of Jason and Medea's Colchian culture made noble by the pathos of her immigrant sacrifices. Once the play establishes sympathy for Medea on these relativistic grounds, Euripides posits a second choice, this time between relativism itself and a universalist aversion to the murder of children. Yet the appearance of Medea's super-

natural dragon-wagon questions the transcendental basis of this aversion. By the end of the play, the audience has experienced an emigration from its attachment to its cultural identity to a type of placelessness: a hopeless embrace of a groundless universal. Many of my students (or their parents) have experience with immigration, and these texts help bridge textual translation questions to a larger scale, to those cultural crossings that create the need for translation.

This broader perspective leads the class to consider translation in history. My experience has been that of the majors I teach, the Historical Studies students hold most doggedly to ideas of self-evident truth. In the only reading we do explicitly about a discipline, we spend one class meeting on Paul Valéry's short essay, "Historical Fact," which argues that the work of history lies in the present, not the past, because its focus is on argument and interpretation. The connection of historical to literary study does not reside solely on the primacy of interpretation in both fields. If the theme of the course is to remain productive in this last section, the plasticity of translation must also obtain here. We read Lydia Liu and André Lefevere, who argue for the historicity of equivalence. We focus on an insightful and manageable monograph: Peter Thuesen's study of Bible translation in Protestantism, *In Discordance with the Scriptures*. Students generally find his material compelling, whether they come from conservative Christian backgrounds or have lived in a culture like Dallas which is saturated with conservative Christian discourse.

Thuesen makes the argument that the current proliferation of English-language Bible translations can be explained by an irony

built into Protestantism's theological structure at the Reformation. The Protestant position that one may have access to God through scripture, without the mediating role of a Church, requires the translation of scripture into the relevant vernacular. Yet the inherent difference between source text and translation leads, over six hundred years, to a crisis of interpretation around the 1946 Revised Standard Version translation. Thuesen documents the divergence between Protestant theology and translation ideology, focusing on the nineteenth and twentieth centuries, which results in textual changes—the prophecy that the messiah would be born of "a young girl" rather than "a virgin"—on academic grounds. This difficult challenge to the idea of self-authenticating scripture causes nationwide protests, even book burnings. The tension of translation ironically triggers the creation of "superchurches," national organizations which authorize various translations, intervening between the believer and scripture as the pre-Reformation church had done.

Rather than concluding this section with a disciplinary exercise (for example, one that involves reading a primary document for historical information), I ask for an essay interpreting, in light of an author from the syllabus, a multilingual or multicultural event that the student has experienced. I insist that the paper focus on the most minute details possible, so that it analyzes rather than recounts a story. A student who had come to Dallas to flee Hurricane Katrina analyzed the cultural content of a moment at dinner when her sister-in-law pushed away her salad and declared, "Honestly, if I didn't have to eat, I wouldn't." Pratt helped the student to identify the imbalance of power that allowed the

sister-in-law to deny her body and prevented the student from asserting the central importance of food, which her home culture of New Orleans took for granted.

While the assignment assesses the student's ability to analyze an event, its scope is broader. It presses the point that everyone has had a multilingual or multicultural experience, which is to say that translation is a part of everyone's world. Despite a broad definition (I suggest that "multi-cultural" could include moving from high school to college, or that "multi-lingual" could describe writing translations for the course), perhaps five percent of students have claimed that they have not had an experience worthy of analysis. The assignment allows most students to bring personal experiences to bear on academic work, experiences that impede their work in other settings but that here prove to be advantages. Through their analysis, these experiences become parseable in academic terms and connected to the experiences of others. Used in this way, cultural theory turns personal struggle into a source of insight, and after all, insight into translation, readings, and writing has been the goal of the course throughout the semester.

Term ends with the juxtaposition of a history, Michael Cronin's Translating Ireland, and a play, Brian Friel's Translations, which stages translation in early nineteenth-century Irish/English interaction. Students discuss the ways each discipline's genres of thought shape the presentation of translation in each text. The history readings help students spot the great variety of translations, literal and metaphorical, presented in the play. The final project of the term requires the students to re-write one of their

earlier assignments.

If I have focused here on what students bring to the class, then I will end with what they take away. Some students bring travel experience to the class, while others travel afterwards, with new ways of interpreting their encounters. One exceptional student, the daughter of American missionaries in Mexico, accepted a position in Army Intelligence upon graduation and served in Afghanistan. A few years later, in an email, she described a surprising social role for the course material:

I study reports, history, intelligence injects, and quite literally sometimes, translations. My knowing the delicate differences between what one tribe might mean when they use the word "rockets" vs. the way another tribe uses it—though the translator may have used the same English word for both translations—actually influences what military actions the unit might then take or not take in that area.

In no other course of mine have I seen such a direct connection between course material and the abatement of violence in the world. Even in the midst of an exercise in American hegemony, translation can make a small but significant change. The interdisciplinary nature of translation can transform the humanities by creating the grounds for social connections, avoiding Romantic, individualistic ideas and practicing collaboration. By the same token, the interdisciplinary study of translation can transform students into more nuanced readers, better able to interpret multiple versions of a truth. These great benefits await a more thorough interaction of the humanities with translation.

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# 专题访谈

## 翻译研究的“中国学派”:现状、理据与践行

### ——潘文国教授访谈录

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**摘要:**翻译界关于构建“中国学派”的呼声越来越高,有学者做了尝试,在国内外取得了一定的影响。同时,也有学者对“中国学派”的翻译理论提出质疑。潘文国教授出于对国家科研发展的战略考虑,认为不论是在学理上还是在实践当中,都很有必要创建中国本土的翻译理论,提出“立足当前实践,继承中国传统,借鉴外国新知,发展中国学术”的观点,并且从语言学的本质出发,回应了“‘中国翻译学’是一个民族主义问题”的论调,进而阐述了构建“文章学翻译学”的初衷和理念。最后,围绕“古今中外”四个字提出了自己的学术主张。

**关键词:**中国学派;中国翻译学;民族主义;文章学翻译学

现今译学界存在诸多质疑:中国本土译者是否能担起中国文化对外翻译的责任?中国文学对外译介和中国译论是否要守土有责?翻译理论中的“中国学派”倡导是不是民族主义?继《翻译论坛》上一期潘文国教授关于《新科技信息时代对翻译的定位与认知》的访谈后,本期针对上述问题展开了深入访谈。

**赵、周:**潘老师您好,非常感谢您能百忙之中抽空接受我们的访谈!翻译学借助西方翻译理论分析中国翻译现象比比皆是,有些甚至是生搬硬套。2014年,Mona Baker在接受中国学者专访时表示:“中国学者完全不必要受西方或其他地域理论的约束。我不是说他们应该发展自己独特的完全不同的理论,而是说他们要以对本国的语境有实际意义为前提去对接这些理论,不必仅仅因为有些最新的理论观点在英国、美国或其他什么地方受欢迎或者很流行,就感觉应该追随那些理论。”<sup>①</sup>请问,您对Baker的这一观点有何看法?

**潘:**我2002年到Mona Baker处访学,与她交往已有十多年了。你引的话其实我与她

也谈起过。如果你注意到的话,从2001年开始,在21世纪的开头十年里我先后发表了好几篇文章,都是谈学习西方理论与发展中国语言学的问题的,如《论中国语言学的“落后”》《汉语特色的音韵学研究》《外国语言学与中国语言学》《关于外国语言学研究的几点思考》《中国语言学的未来在哪里》《反思:振兴中国语言学的必由之路》等,直到前几年还发表了《中国学者从事外国语言学研究正道》和《论中学与西学》等文。这还只是从标题上就可以看出其相关性的,标题上没有显示而实质上谈这个问题的就更多了。在翻译研究方面我写过《从文章正轨看中西译论的不同传统》《译学研究的哲学思考》《中国译论与中国话语》《构建中国学派翻译理论,是否必要,有否可能》等。大概我是国内语言学界、翻译界谈这个问题最多的人之一。但我与Mona Baker还是有不同。她作为国际著名翻译理论家,是从理论研究和创新的一般规律谈这个问题的,而我更多的是出于对国家科研发展战略的考虑。

**赵、周:**在上世纪末,已有国内学者潜心钻

① 赵文静,胡海珠.社会学视阈下的翻译叙事建构研究——访谈注明翻译理论家Mona Baker教授[J].中国翻译,2015(1):69.



研和整理中国的传统译论,但毕竟是少数,也未曾明确地提出要“发展自己独特的完全不同的理论”,大多数人还是在追随着西方的理论和话语体系。新世纪以来学界倡导对西方译论要选择性地吸收,创建中国本土翻译理论的呼声越来越高。您是基于何种考虑而倡导创建中国本土翻译理论的?

潘:为什么本世纪初我会集中谈这个问题?因为伴随着世纪之交,我对一百年来来的中国语言学发展进行了认真的反思。我认为这一百年来中国的人文学术研究有成绩,但有很大的问题,核心就是没有处理好中与外、古与今的问题。对传统否定太多,而对西方是一味崇拜。这三十多年来尤其到了登峰造极的地步。所谓登峰造极,是与前几代人相比。“五四”前后的人不管如何鼓吹“全盘西化”,自小受到的传统教育使多数人在接受西方学说时总会自觉不自觉地与传统进行比较,有所取舍;五六十年代由于国家意识形态的缘故,对西方来的东西总有一些戒备心理,除了对苏联那一套心悦诚服,对欧美的学说还是批字当头。只有到了这三十年,传统在多数人的脑子里已经没有了影子,对外开放也没有了顾忌,因而大规模、大范围、大批量,义无反顾地全面拥抱、全盘吸收西方的理论、学说成了“赶超国际先进水平”的不二之选。如果说上世纪七十年代以前我们引进国外理论还会带个批判的尾巴,八十年代之后就看不到了。国外每出现一个理论甚至只是动向,我们首先想到的是赶快引进、抢在别人前面引进,根本来不及研究消化。因为国外就代表先进,代表“现代”,代表“国际水平”。有的地方的硕、博士论文的撰写甚至规定必须要引用一种或几种国外理论作为论文的支撑,否则就缺少“理论基础”这个环节。造成的后果就是我们的研究,看起来轰轰烈烈,但实质上是总体“失语”的,我们只是做了国外理论话语的传声筒和应声虫。这情况甚至引起国外 Mona Baker 那样的有识之士的忧虑。因为真正的学术研究应该是平等的交流,不可能一方永远先进、永远领先,另一方

永远在追赶、在学习。这不仅是 Baker 教授的看法,我见过许多外国学者都有这样的看法,不喜欢去的中国学者只是忠实的听众甚至粉丝。

赵、周:那么,为了扭转这种“追随者”和忠实“粉丝”的角色,我们中国学者应该如何面对西方译论?

潘:从道理上来讲,就如我前面说的,任何理论只能是特定时空条件、针对特定对象的产物。它必须先要证明能解释它所由产生的问题,然后才有可能推广到其他地方、其他对象。没有天生就正确、就普适的东西。就算已经证明了它想证明的问题,在用到别的场合的时候还需要针对别的场合作出修正和补充。因此对于外国理论,正确的做法第一是认真研究,看它说的是什么;第二是以子之矛,攻子之盾,看它解决了它所要解决的问题没有;第三是这个理论的背景条件,在运用到新的场合(比如说中文背景)会有什么变化,应如何调整、适应、修正。

这还是谈学习、应用国外理论,事实上真正合适的理论应该是自己发明的,就如 Mona Baker 提到的,“应该发展自己独特的完全不同的理论”。作为外国人,她不好明白说,但我们自己就应该坚定地这样说。不管是翻译学,还是语言学,还是其他人文学科,不可能脱离自己的传统,光把一个或几个西方理论拿过来进行修修补补、拼拼凑凑,就能产生出一个指导中国实际的理论。外国的理论只能作为参照。我很赞成这样一个说法:立足当前实践,继承中国传统,借鉴外国新知,发展中国学术。这才是中国学术发展的根本之路。

赵、周:罗新璋先生最早提出了“我国自成体系的翻译理论”,许渊冲先生也提出了“中国学派”的翻译理论。实际上,构建“中国学派”不仅仅是在翻译研究领域,在人文社科其他领域都有相同的提法,国内顶级社科刊物《中国社会科学》就开通了官方的微信公众号,其用户名就是“中国学派”。您认为中国翻译理论形成自己的“中国学派”依据是什么?又该如何发展?

潘:刚才我提到发展中国学术的四句话:



“立足当前实践,继承中国传统,借鉴外国新知,发展中国学术。”这也就是构建中国学派理论的必由之路。前面三个是条件,缺一不可。第一,实践是基础,研究翻译学而没有翻译的实践,没有自己动手翻译过几十万字、上百万字甚至更多,这是不可想象的。由于中文与西方语言文字间的巨大差异,这个实践还应该包括两个方向,不仅有外译中的实践,还应有中译外的实践。这样你才能体会到两种语言的真正区别以及翻译会碰到的真正问题,这不是理论上谈什么共性、个性可以解决的。而适合外译中的理论又不一定适合中译外。比如我们以前提到过一种“不平等条约”:在英译中时强调直译,亦步亦趋地追随英文的字法、句法,放手制造“翻译腔”的中文;而在中译外时反复强调要打散中文的结构、字序,要使用“地道”的英语。对两种翻译实际上采用的是双重标准。这样的理论还可靠吗?第二,继承中国传统。我始终相信,真正适合中国翻译实践的理论一定是立足本土的理论,只在外国理论上进行修修补补形不成中国特色的理论。许渊冲先生就很注意这一点,他提出的三美、三似等等都是有中国学术资源背景的。他最新提出的“随心所欲不逾矩”,更是利用了《论语》的智慧。中国翻译有世界上历史最悠久、产品最丰富的翻译实践,这就是历时一千多年的佛经翻译、明末清初的传教士翻译,以及近代以来的翻译。丰富的实践资源一定会提供丰富的理论资源,但是需要我们去发现、去总结、去继承。关键在于如何去发现、去总结。我们不能走以外律中的路子,那是发现不了问题的,即使你总结出了一套东西,事实证明也将是对传统的扭曲。而19世纪以来很多人就是这样做的。例如马建忠把拉丁语法往古汉语上一套,搞了个孙中山说的“拉丁文法汉证”,就自以为发现了“自有文字以来至今未宣之秘奥”,建立了中国语法学。事实证明只是方枘圆凿,之后语法学界修补了一百多年,还是修补不起来,至今未能拿出一个令人满意的汉语语法体系。又如梁启超把一部佛经翻译史简化为直译与

意译之争,后人概括为“汉末直译”、“鸠摩罗什意译”、“玄奘则直译意译,圆满调和,斯道之极致也”,不仅结论不足取,而且关上了翻译研究的大门。从这一点出发,我认为罗新璋先生提出的“我国自成体系的翻译理论”也是有问题的。首先“案本—求信—神似—化境”这四者,其内容和追求各异,可以说是译学发展过程中的四种主张,但很难合起来构成一个体系;其次,把佛经翻译的传统归结为“案本”并不符合实际,把严复的理论归结为“求信”也是对信达雅的误解。而其原因也在于用西方译论史上的“忠实”作为观察的基本出发点,实际上还是把中国传统译论纳入了西方“忠实论”的洪流。因此,怎么正视、发掘、继承中国的学术传统是当前最困难的事。第三,借鉴外来新知。因为当代的学术研究已经成了国际共同体,理论研究必须有国际视野,光有自身特色还不够,又要能与国际同行交流。总之,一个真正的中国特色的理论一定要同时符合这三方的要求,既有传统特色,又有国际视野,而且首先是针对并且要解决当前中国所面对的实际问题的。

**赵、周:**目前,国内翻译界有些学者创建“中国学派”在国内外产生了一定的影响,您对目前翻译研究的“中国学派”所取得的成绩是怎么看的?

**潘:**从翻译研究来看,翻译家们提出了许多真知灼见,从严复开始,朱生豪、傅雷、钱锺书,直到近些年汪榕培提出的“传神达意”,都为此作出了贡献。但从理论的角度,形成体系的还不多,只有许渊冲提出了一个相对比较成形的理论。随着中国国际地位的提高,越来越多的人意识到中国在国际学术领域实际上的“失语”,开始关注中国特色理论的构建,这方面的前景是被看好的。

**赵、周:**当然,学界有人赞同构建中国特色的译学理论,有人则反对构建中国特色的译学理论,认为“中国特色”表述具有明显的政治色彩,也有人认为“中国翻译学”的说法可能是一个民族主义的问题,全世界的翻译研究应该是一个整体,不应分“中国翻译学”和“西方翻译