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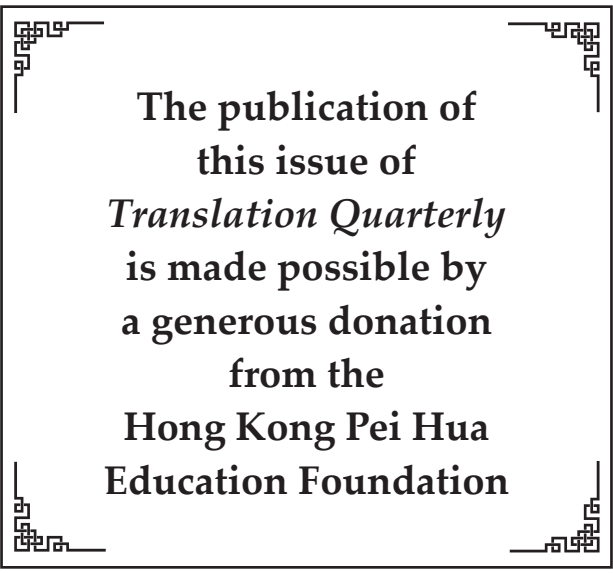
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# ***Pygmalion, Humor, and the Translation of Dialect***

*Sunny Tien*

## ***Abstract***

*The non-standard varieties of language in George Bernard Shaw's Pygmalion reflect the manners of the dramatic characters and satirical playfulness of his work, but at the same time pose unique challenges to the translators. This paper engages with issues of language variety and the creation of comic effects in the Chinese translations and visual transformations of Shaw's Pygmalion. Special attention is given to the renderings of Lin Yutang and Yang Xianyi. How is Shaw's linguistic humor represented in the Chinese context to capture the subtlety of his characters' "ungrammatical" Cockney English? This discussion not only concerns the translation of the play from one language to another but also the translation of the inter-relations of the dialects or languages used in it. Apart from the linguistic norms, a range of other factors affect the process of translation—associations and connotations attached to the languages, cultural expressions that occur in oral and written forms, the kinds of meaning engendered by the "literary dialect," comic effects of the language varieties, etc.*

Ovid's story of Pygmalion developed from its classical origin in Greek mythology to its modern rendition in Shaw's play *Pygmalion: A Romance in Five Acts* (1912) and subsequently the stage and film adaptation *My Fair Lady* (1956), which has in turn spawned musicals and films in other languages including Chinese. Issues of language and power, and the survival of "non-

standard” languages or dialects, have come much more to the fore in these translations and adapted versions. What is more interesting is the extent to which the linguistic expressions manifested in Shaw’s play have taken on a more complex character in the Chinese context. In this paper, I will first discuss the representation of dialect (in a humorous usage) and the strategies identified in the translations of Lin Yutang (林語堂) and Yang Xianyi (楊憲益), from neutralizing the language differences to replacing the dialectic features with some “equivalent” of the linguistic variation in the target culture.<sup>[1]</sup> Several factors play a role in the translation process, including the creation of comic effects, cultural connotations attached to the language varieties, differences in the oral and written forms, and the nature of the “literary dialect.” The second part of my discussion focuses on the recreation of the dialect in the adapted versions. The various dialects have been transformed in the adaptations so that different voices and accents come into play. The diverse accents thus contribute to a new comic heteroglossia which is unique to the Chinese version.<sup>[2]</sup>

## **Literary Dialect and Humor**

As Catford argues, while “languages may be described in terms of a number of varieties, the number and nature of these varies from one language to another—a fact of importance in connection with translation” (Catford 1965: 85). One of the most problematic challenges in drama translation is the treatment of dialect, which in the source text shapes dramatic characterization and positions the character within a certain social context or group and within a specific cultural and linguistic tradition. The identities of the characters are shaped by their use of language varieties. Dialect conveys considerable information about the character who uses it—something that cannot be easily ignored by the translator. It also plays an important role and is frequently employed in humorous works. As Apte suggests, “jokes... and the exaggerated



imitation of the phonological and grammatical characteristics of the speech of a specific geographical community or of a certain social class of people constitute *dialect humor*" (Apte 1997: 319). People who speak the superimposed variety of a language often find the speech patterns of people from other regions or in a lower stratum of society "strange" or "funny" (320). These could be unusual pronunciations or peculiar phrases that become the source of humor. In Barrett's discussion of linguistic variation, he proposes five domains of "dialect humor": (1) "the dialect joke" (focusing on wordplays deriving from dialectal components), (2) "comic narrative" (the use of a vernacular mode of speech as a major component of storytelling), (3) "dialect mixing" (contrasting elements of language variation mixed to generate humor), (4) "dialect clash" (concerning issues of communicative competence when two dialects are contrasted), and (5) "mimicry of dialect" (mimicking a dialect as a means of eliciting humor) (Barrett 2000: 57, 58, 60, 61). This taxonomy further defines the scope of "dialect humor" and introduces a new perspective on the study of the phenomenon in a literary context.

In drama, not only are non-standard features such as dialects used more frequently than in other literary works, but they can also be an important aspect of the main element of the plot, as well as a focus of humor. It should be noted, however, that any dialect in literature will be somewhat different from the speech it represents, as it involves the author's impressions or observations of the varieties of the language and the way people speak them. The author then selects the most typical features for humorous effect, or those which present a particular social type. Ives (1971) defines "literary dialect" as "an author's attempt to represent in writing a speech that is restricted regionally, socially, or both" (146). He suggests that the peculiarities of the dialectal features and the frequency of their occurrence are exaggerated in the literary medium (154). The literary dialect is an imitation with distance. The imitation of the accent cannot be too close to the real dialect, and yet not far from it, in order to maintain its comic atmosphere and effects. In other words, there

is a certain “foreignness” involved in the comic language, which prevents the readers from completely believing that it is a real language. To one degree or another, the readers distance themselves from the common language, achieved by the author’s exaggerating or adjusting the language features in the text. Further, as Blake suggests, the variety of non-standard languages in literature are “reduced to a limited number of stereotypes” in contrast to the standard (Blake 1981: 14). In other words, in literature there is no room for the varieties of language that are used in one’s daily speech.

Language varieties are often exploited for both comic and non-comic purposes in literature. Among the most typical examples are the multilingual comic scenes in Shakespeare’s *Henry V*, which “pose insurmountable problems in translation” (Hoenselaars 1999: xiv). In adaptations, multiple languages have also been used as a source of humor and to explore issues of identity that are relevant to the target culture. For example, The Chung Ying Theater Company in Hong Kong performed the Cantonese version of Tom Stoppard’s *Dogg’s Hamlet* in 2014, inventing a new “dialect” which consisted of Cantonese characters but with different combinations and contrasting meanings. The recent stage adaptation of *La Dame Aux Camellias* in 2011 in Taipei, directed by Tadashi Suzuki, has also merged canonical literature with different dialects and songs in Mandarin Chinese and Taiwanese. The multilingual performance not only revealed the current cultural condition in Taiwan, but also twisted the tragic play into an almost ironic (if not “comic”) performance.

## Translating Dialect Humor in *Pygmalion*

In *Pygmalion*, the Cockney dialect originally spoken in certain district of London is a source of the play’s humor. Many English playwrights of the eighteenth and nineteenth century who lived in London used Cockney humorously to represent the speech of the local lower class (Kökeritz 1949:

192). Shaw's play derives much humor from the phonological features of Cockney, such as Eliza Doolittle and other characters' inability to pronounce certain consonant sounds, for example, dropping the letter "h" as in 'ouse. Such variations, however, would have made no sense in another language (Conolly-Smith 2009: 133). Eliza's speech is typical of her Cockney dialect, particularly in the first half of the play. In Acts 1 and 2, she employs primarily non-standard modes of language, but in later acts her speech and social behavior have been transformed. Apart from her Cockney pronunciations, non-standard language forms are also expressed in double negatives ("I aint done nothing wrong...", "I dont want no balmies teaching me"), non-standard grammatical features ("What was you laughing at?" "I don't want no gold and no diamonds"); idiolects such as her whimpering interjections ("Ah-ah-ah-ow-ow-ow-oo," "Nah-ow") and other colloquialisms. Shaw uses these elements of dialect not merely for a realistic representation of his characters, but as "an instrument for comic power" (Mills 1969: 35).

Malapropisms, certain physical gestures, and idiolectic expressions can all create the comic qualities of a dramatic character. Dialect and comic expressiveness is used by Shaw as a necessary condition of the scheme and central action of the play, instead of appearing simply in a tangential fashion (Mills 1969: 56). However, much of the effect of the source text will be lost if these language varieties cannot be incorporated with the translations. While these distinctions constitute the style of the text and the humorous effect being conveyed by the author as a whole, the problem for the translator is how to recreate them in another language which does not share the same linguistic features. In the treatment of linguistic varieties in *Pygmalion*, different levels of transformation can be observed in the play's translations and adaptations:<sup>[3]</sup>

- (1) *Standardization*: Substituting standard language for dialect;
- (2) *Divergent varieties*: The use of features of a non-standard variety of the target language;

- (3) *Style shifting*: Dialect rendered by the colloquialisms or slang of the target culture that represent the stylistic differences;
- (4) *Bilingualism/multilingualism*: Dialect adapted into diverse languages;
- (5) *Non-translation*: Reproducing the dialect in its original form, without actually “translating” it;
- (6) *Omission*: Omitting the dialect features.

The first translation problem relates to the use of “visual dialect” to imitate Cockney pronunciation (Ives 1971: 154). When Shaw first represents Eliza’s pronunciation with non-standard spellings, he uses the “eye dialect”—a term used to define written representations of dialect speech, whereby words are spelled in a manner that indicates the non-standard pronunciation. The features of Cockney are phonetically marked, which makes intelligibility difficult. But the latter utterances do not make such frequent use of these features because the speech pattern of the characters has already been established (and too extended use of the non-standard pronunciations would be incomprehensible to the readers). The two Chinese translators of *Pygmalion*, Yang and Lin, have substituted standard language for dialect, despite Shaw’s intended nuances and humor:

- (1a) The Flower Girl: Ow, Eez ye-ooa san, is e? Wal, fewd dan y’ de-ooty bawmz a mather should, eed now bettern to spawl a pore gel’d flahrzn than ran awy atbaht pyin. Will ye-oo py me f’them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.]<sup>[4]</sup>
- (1b) 賣花女：哦，他是您的孩子嗎？哼，您作媽媽的要是管教管教孩子，他也不會把人家的花給糟蹋完了就跑開也不給錢。您替他給錢吧？  
注：英文此處為土語方言。(Yang 1982: 9)
- (1c) 賣花女：什麼？他是你的兒子，真的嗎？喝，倘使你盡過母親的本分，他應不至於這樣的不識大體，弄壞一個貧女的花兒而不給錢就跑開。你肯給錢嗎？【這裡，請看官原諒，這樣的不使用發音字母而勉強把她的方言寫出的嘗試應該放棄，認為除在倫敦以外看不明白。】(Lin 1994: 93)

Yang replaces Shaw's parenthetical note with his own footnotes (example 1b). When Tsai comments on the Chinese translation of Yang Xianyi, he points out that "Yang is not able to render the dialect in *Pygmalion*—that cannot be solved by anybody" (Tsai 2004: 3). Translation therefore inevitably implies the loss of some of the subtleties of sociolinguistic variation from the source text, as well as the loss of the play's humorous elements. The reason these translators have used a bland, standard version of the target language—a version in which no dialectal features are even noticeable—is that, among the several options available to them, the use of standard language is above all the easiest, always presuming that the original dialect is well understood by the translator. Another reason relates to the distinction between speech and written language. In the Chinese translation, the difficulty of representing a "written version" of different dialects has favored the use of the standard variety of the language over any other. With a few exceptions, one will not regularly encounter the written form of a Chinese dialect (Snow 2004: 2). The phonological aspects of the dialect are also rarely rendered in the target language, as a Chinese written character associates more directly with its meaning than its phonology. The text as a "written language," the channel which transmits the information in the literary work, has been one of the determining factors in the treatment of dialect in translated literary works.

Further, what should be noted is that the connotations of the two dialects involved might be very different. Since each dialect carries its cultural connotations, the dialect selected from the target culture might not reveal or recreate the sociolinguistic background or the desired comic effect of the original. A linguistic variety such as Hong Kong Cantonese may not have an association with the lower/higher class. Unlike Cockney, Cantonese apparently does not reveal social distinctions as far as phonology is concerned, which means that pronunciation alone might not really distinguish the speech of an upper class person from Hong Kong from that of a lower class person. The shift in dialect might also conflict with all the

other culture-specific issues in the text, which means along with the changes in dialect, the translator might need to universalize the proper names, other topical references or even the setting, in order to connect the speech and the action. One of the negative aspects of choosing a dialectal variant in the target language is “the lack of a natural background atmosphere” (Sánchez 1999: 308). For example, in the Spanish translation of *Pygmalion* by Floreal Mazía (1966), one of the characters uses a dialectal variant of Spanish, although the play has retained the original geographical location. It still takes place in London, but the character speaks a dialect from another language, which leads to an “artificiality” of characterization or discordant voices in the translation (308). While the standardization strategy distorts or obscures the sociolinguistic and comic dimension of the literary text, dialect translation might also misrepresent the characters or disrupt the logical flow of the text.<sup>[5]</sup> Rendering Cockney into a particular Chinese dialect also limits the size of the readership of the translation, as the language variety might be unintelligible to some of the general Chinese-language readers.

As shown in the following examples, Lin did not reflect the contrasts between the different language styles in the play and the dialect representation was leveled in his translation, while Yang used particular features of northern regional speech such as 啥 *sha* (“what”), 昨兒個 *zuor ge* (“yesterday”) and 答碴兒 *da char* (“speak”) (examples 4b, 5b, 6b):

(2a) The Flower Girl: ...So cheer up, Captain; and buy a flower off a poor girl.

(2b) 賣花女：別發愁啦，長官，買咱窮人一枝花吧。(Yang 1982: 11)6

(2c) 賣花女：所以，不用急，隊長，跟一個窮苦女子買一朵花吧。(Lin 1994: 95)

(3a) The Flower Girl: ...Here. What about the basket?

(3b) 賣花女：喂，這籃子咋辦？(Yang 1982: 31)

(3c) Not included in Lin's translation.

- (4a) The Flower Girl: ...Well, here I am ready to pay him—not asking any favor—and he treats me zif I was dirt.
- (4b) 賣花女：**咱**要付他學費，也不是跟他要**啥**好處，他幹嗎拿**咱**不當人看？(Yang 1982: 47)
- (4c) 賣花女：我來此地給他錢——不是向他求乞舍施——而他把我當做糞土款待。(Lin 1994: 108)
- (5a) The Flower Girl: ...Youd had a drop in, hadnt you?
- (5b) 賣花女：**昨兒個**你喝酒了吧？(Yang 1982: 49)
- (5c) 賣花女：你昨天喝了酒，不是嗎？(Lin 1994: 108)
- (6a) Liza: Youre no gentleman, youre not, to talk of such things. I'm a good girl, I am; and I know what the like of you are, I do.
- (6b) 伊莉莎：你不是正經人；你說的是什麼？**咱**是個好人；**咱**知道你是**啥樣**的人。(Yang 1982: 55)
- (6c) 利沙：你不是個君子，你不是，才說這種話。我是正經的女子，我是；而且我知道你們這類人是怎樣的人品，我知道。(Lin 1994: 112)
- (7a) Liza: ...I always been a good girl; and I never offered to say a word to him; and I dont owe him nothing; and I dont care; and I wont be put upon; and I have my feelings the same as anyone else—
- (7b) 伊莉莎：**咱**從來是個好姑娘；**咱**也沒跟他先**搭揷兒**，**咱**也不該他不欠他的；**咱**也不聽他那一套；**咱**也不奪他的騙；**咱**跟別人一樣也都有個心——(Yang 1982: 69)
- (7c) 利沙：我從來就是正經的女子；又未曾先同他說一句話；又未曾欠他分文；我不怕；我不受人欺詐；我有我的情感跟任何人一樣——(Lin 1994: 118)

The personal pronoun 咱 *za* (“me”) is used recurrently in Yang’s version throughout the first two acts as a feature of the variation or as a way to compensate for the loss of dialect, although the variety of non-standard words in the translation is still significantly reduced and the linguistic richness of the source text largely neutralized. He reverted back to the standard personal pronoun 我 *wo* (“I,” “me”) in Acts 4 and 5 to mark the change in Eliza’s speech.

Eliza's signature utterances and her caricature-like interjections are replaced by more realistic and common interjections with visible expressions of emotions. Another example of such compensation is the passage when Eliza is being taught by Higgins to pronounce the alphabet. Yang substituted the letters to be pronounced with Chinese characters that reveal distorted pronunciations of A, B, C, D (愛, 拜, 賽, 戴) and characters of the same sound but in four different tones (差, 茶, 詫, 岔):

(8a) Higgins: ...Say A, B, C, D

Liza: [almost in tears] But I'm sayin it. Ahyee, Bəyee, Cə-yee—

Higgins: Stop. Say a cup of tea.

Liza: A cappə-tə-ee...

Higgins: Put your tongue forward until it squeezes against the top of your lower teeth. Now say cup.

Liza: C-c-c—I cant. C-cup.

Pickering: Good. Splendid, Miss Doolittle.

(8b) 息金斯：(向伊莉莎) 你說 A, B, C, D.

伊莉莎：(差不多要哭了) 咱不是在念著，愛，拜，賽——

息金斯：別說了。說“一杯茶”。

伊莉莎：一杯(讀若“倍”)茶(讀若“詫”)。

息金斯：要念平聲，再說“茶”。

伊莉莎：“詫”——咱不會說。“茶”。

辟克林：好，太好了，杜小姐。(Yang 1982: 112-113)

(8c) Not included in Lin's translation.<sup>[7]</sup>

There are also cases when Yang neutralized the linguistic contrasts, one of the examples being the negligent pronunciation of Miss Eynsford Hill in contrast to her mother: “Mrs Hill: How do you do? ... Miss Hill: How d'you do?” The mispronunciation in Miss Hill's greeting is omitted in the translation and thus the differences between the two utterances cannot be distinguished. The difficulty in translating such dialect terms lies in the fact that they are not only different in linguistic structure, but also carry different social and



cultural associations. The translator could either neutralize the dialect into standard forms, or attempt to convert it into another dialectal form that is “comparable” in the target linguistic system (Horton 1998: 418). Between the two ends of the translation continuum there are other approaches such as the invention of a fictitious or virtual dialect. The effect, being far from natural, does tend to achieve an exotic effect, which creates a measure of cultural distance while avoiding the risk of selecting a real dialect from the target culture (Ranzato 2010: 115). Translating and adapting the dialect, in this case, is almost an invention of a language that sounds like the dialect but isn’t. But more typically, in the Chinese context, the regional dialect is rendered into colloquialisms or common words in the target culture. Halliday made a clear separation between dialects and registers when he sees dialects as being “different ways of saying the same thing,” while registers are “different ways of saying different things” (Halliday 2002: 169). In translation, however, register features are often used to generate similar meanings represented by the dialect in the literary text:

(9a) Liza: Gawd! Whats this? Is this where you wash clothes?

(9b) 伊莉莎：我的媽呀！這是什麼？你在這兒洗衣服嗎？(Yang 1982: 71)

(9c) Omitted in Lin’s translation (118)

(10a) Liza: Garn!

(10b) 伊莉莎：去你的！(Yang 1982: 59)

(10c) 利沙：胡說！(Lin, 113)

(11a) Ah-ah-ah-ow-ow-ow-oo / Ah-ah-ah-ow-oo-o / Ah-ow-oo

(11b) 哎—呀—呀 / 哎—呀 (Yang 1982: 31, 47, 57)

(11c) Ah-ah-ah-ow-ow-ow-oo / Ah-ah-ah-ow-oo-o / Ah-ow-oo (Lin 1994: 101, 102, 110)

For example, the cockney pronunciation of “garn” (which means “go on,” often used to express disbelief or ridicule) is translated as “去你的” (go to hell)

or “哎呀” (aiya) (examples 10b, 11b) or “胡說” (nonsense) (example 10c). “Gawd” (cockney pronunciation of “god”) is translated as “我的媽呀” (Oh my god) (9b). In other words, the translator makes use of the contrast between different registers of language in distinguishing between the characters, instead of a change in language variety. This case is analogous to Ramos Pinto’s discussion of the “oral discourse features” which are sometimes used to portray characteristics of the dialect, since the oral register tends to be associated with the non-standard discourse (Ramos Pinto 2009: 295). Eliza’s piercing cries are not translated into Chinese at all in Lin’s version, which shows his preference for “non-translation” in dealing with Eliza’s idiolectic expressions.

A further example below illustrates the clash between varieties, or “dialect mixing” in which “contrasting elements of language variation are mixed to elicit humor” (Barrett 2000: 58). At this stage of the transformation, Eliza has mastered the educated vernacular and is in a position to use both the non-standard dialect and the superimposed variety, but not in a consistent manner. Moving between the different forms of speech creates one of the funniest moments in *Pygmalion* (Levenston 1992: 47). In their conversation about the weather in Act 3, Eliza made her observations in a precise manner, but reverted to slang when she brought up the subject of her aunt’s death:

(12a) Mrs. Higgins: Will it rain, do you think?

Liza: The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation [...].

Liza: [*darkly*] My aunt died of influenza: so they said.

Mrs. Eynsford Hill: [*clicks her tongue sympathetically*]!!!

Liza: [*in the same tragic tone*] But it’s my belief they **done the old woman in**.

Mrs. Higgins: [*puzzled*] Done her in?

Liza: Y-e-e-e-es, Lord love you!

(12b) 息金斯夫人：您看這天氣會下雨嗎？

伊莉莎：英倫三島以西的輕微低氣壓大約要慢慢向東移動了。從氣壓看來還沒有天氣巨大變化的跡象。[...]

伊莉莎：(憂鬱地)他們說，我姑媽是得感冒死的。

希爾太太：(作嘖嘖聲表示同情)!!!

伊莉莎：可是我認為是他們**把她幹掉了**的。

希爾太太：(不懂她的土語)幹掉了？

伊莉莎：是——是呀，老天爺！(Yang 1982: 134-137)

(12c) 黑堇思太太：會不會下雨，你想？

利沙：這些島上西部空氣壓力的稍微降低大概會朝東而來。並未看見風雨的情勢上有什麼大變動的預兆。[...]

利沙：我的姑母是患流行性瘧疾死的，據他們說。

愛恩斯福黑羅太太：!!!

利沙：(用同樣的悲慘聲調)但是據我私見她們**把她老人家完結**。

黑堇思太太：(莫名其妙的)把她完結？

利沙：Sh-sh-sh——是，上帝保佑你！(Lin 1994: 143-144)

Both Yang and Lin attempt to recreate the small talk with a mixture of formal/written and informal/colloquial terms. Yang translates “to done” as “幹掉了” (to get rid of)(example 12b), which apparently forms a more striking contrast to the previous part of the speech, whereas the term is diluted to a more “standardized” form in Lin’s “完結” (to end)(example 12c). Yang added explanatory footnotes that help the target readers understand that dialectal language is being used. This strategy is more suitable for scholarly editions of drama, and for productions that universalize some of the issues or ideals in a foreign play. However, from another perspective, these mediating translation devices have also become part of the literary or dramatic experience, adding another voice to the “comic heteroglossia” (Carlson 2006: 182). While the voice of the “other,” representing dialectal variety is fading away, what can be seen is the emergence and interpolation of the translator’s voice. The play of language, in this case, has broadened to include not only the encounter of

diverse languages, but also the devices by which this encounter is negotiated and received.

## Adapting to Diverse Languages

Questions of translatability and dialect humor have also been dealt with in adaptations of *Pygmalion*, focusing on different levels of transformation such as the visual, gestural and linguistic. The concern with translating or representing the dialects in Shaw's play becomes a preoccupation with dialects and languages in different parts of China and abroad. In the 1988 film *Gongzi Duoqing* (公子多情), Locomotive Fat (the Chinese male counterpart to Eliza) speaks the Chiuchow dialect. He and his buddies, who swam with him to Hong Kong (the stereotype of the illegal mainland Chinese immigrant escaping to the British colony), have neither the money nor the manners to assimilate into the modern urban culture. His mixture of Cantonese and Chiuchow accents, like Eliza's Cockney and "proper" English, is a frequent source of humor in the film. Locomotive Fat goes through a linguistic transformation similar to Eliza's in order to become a *gongzi*, an upper-class gentleman, with the help of his "image consultant." Apart from overcoming his Chiuchow accent, the development of his second language is also important in his linguistic and social transformation. He switches to English from time to time. To pass as a member of upper-class society, he must learn not only Standard Cantonese, but also Standard English and Mandarin Chinese. An important difference from Eliza in *Pygmalion* is that Locomotive's lessons involve separate languages. Similarly, *Yaotiao Shunü* (窈窕淑女), the 1997 Hong Kong stage production of *Pygmalion*, also employed multiple dialects and languages to reflect the linguistic situation in present-day Hong Kong. The Higgins-like character, Professor Tam, is not a tutor to the rich but a professor of phonetics at the University

of Hong Kong, who is conducting phonetic research through To Lan-heung (Eliza), a flower girl working at the Sheung Wan market in Hong Kong. Thus the speech of “Eliza” in this production is a mixture of Chiuchow, Pun-yu, and Toishan dialects adopted from her father, mother and stepmother, respectively. The characters in the play not only speak in different Chinese dialects, but also in different languages including Chinese, English and Japanese (Li 2007: 221).

These adaptations of *Pygmalion* have been a particularly rich area of heteroglossic expression and reconstruction. Code-switching is not only used between dialect levels, but also between distinct languages. At the same time, these adaptations employ the comic language device of the character improperly using a higher-class “proper” language that he or she does not fully understand (usually in the process of their linguistic transformation). The non-standard language of the play is conveyed by the distortion of the standard grammar, strange pronunciations, misunderstandings, slips of the tongue, and so on, which all become fundamental to the comic effects in the Chinese versions. Another cinematic production, *Yaotiao Shenshi* (窈窕紳士), directed by Gui-yuen Lee in 2009, is a light comedy and an adapted version of the classic musical *My Fair Lady*. The character Charles Zeng Tiangao, a nouveau riche Chinese businessman, is wealthy enough but he does not have the manners to behave like a “gentleman” in social settings. His acquisition of manners is therefore treated as a kind of (re)packaging, which is required for him to achieve certain goals or to gain access to a particular market. The linguistic strategies in *Pygmalion* are also “translated” into various kinds of marketing strategies (Li 2013: 143). The transformation process, again, involves different elements of Western culture, such as Zeng’s need to appreciate da Vinci’s paintings and Italian opera and how to pronounce proper English to become a gentleman. These language and social transformations in the adaptations show the diversity and stratification of languages, while contributing to the comic style, also reveal the dynamics of different languages in the target culture, and contribute a special perspective to the understanding of the interactions and

tensions of voices in the play.

In the treatment of linguistic varieties in *Pygmalion*, three main levels of transformation can be observed: (1) “Divergent varieties”: dialect rendered by the “parallel” dialect of the target culture; (2) “Style shifting”: dialect rendered by colloquialisms or slang of the target culture that represent similar stylistic differences; (3) “Bilingualism/multilingualism”: dialect adapted to diverse languages. The use of multiple languages in the play’s adaptations not only reveals social class differences, but accentuates the central aspects of power relationships in the target culture as well. The process of translation illuminates how the linguistic issues explored in Shaw’s play are still a current challenge today. Higgins uses the “new speech” as a comic device and a tool of social change, a change that takes place through the medium of language. Such a world of multilingual articulations represents different identities and positionalities. The language varieties within the original work have been transformed in the translations and adapted versions, contributing to the emergence of new languages and voices that are capable of conveying their own messages. The employment of specific dialects in translation has also become an important marker of the comic imaginary.

## Notes

[1] *Pygmalion* was first translated into Chinese by Lin Yutang in 1932, while Yang Xianyi’s translation was published in 1956. For a bibliography of the different Chinese versions of Bernard Shaw’s plays, refer to Chan (1998: 62-66).

[2] The concept of “heteroglossia” and related concepts were developed especially in the works of Mikhail Bakhtin. What he calls “dialogized heteroglossia” refers to the interplay of a plurality of languages that reflects all manner of social variations. Language is not a unified entity, but is constituted of many social languages (and the tensions and struggles between them).

[3] Some of these categories are reminiscent of Ferguson’s subtypes of diglossia, which define a range of “linguistic relatedness” in diglossic relationships. See Fasold (1984: 54).

## *Pygmalion*, Humor, and the Translation of Dialect

- <sup>[4]</sup> All references are to Shaw, Bernard (2003).
- <sup>[5]</sup> Other factors come into play in the translation process as well. For example, the choice of strategy also depends on the medium. In film, understanding the subtitles is always accompanied and achieved by the interplay of extra-linguistic elements. Thus the differences in accent can still be identified by the audience even though the dialect is substituted with standard language in the subtitles. In other words, although the variety of accents has been neutralized as the dialogues are presented in Standard English, the viewers can still depend on the sound and visual images to grasp the linguistic humor.
- <sup>[6]</sup> The emphasis added to the quotations in bold type is my own.
- <sup>[7]</sup> Shaw added the phonetics scene in his 1941 *Pygmalion*.

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# 譯城上海在中國社會 發展史上的顯性軌跡

邵毅

## **Abstract**

The Contribution of Shanghai Translation to Chinese Society  
(by Shao Yi)

*This paper summarizes the translations in different fields in Shanghai in the past century—including scientific and technological translation, translation of social and literary works, political translation, drama translation, female translators in literary translation, translation of the revolutionary canon, publishers of translated works, and movie translation—so as to present the contribution of Shanghai.*

*In the field of scientific and technological translation, the brilliant achievements of Xu Guangqi, Li Shanlan, Fu Lanya, Xu Shou, and Hua Hengfang are presented. Most of them translated to propagate scientific knowledge, with the purpose of making China strong. The translation of Russian literary works, once dominant in China, was mostly done in Shanghai. The works of famous Russian or Soviet Union writers have been fully translated and published in the city. The first complete Chinese translations of The Communist Manifesto and Das Kapital were published in Shanghai, and they proved again the truth that translation is power and subversion. Shanghai is the birthplace of Chinese dramas: they not only brought maturity to the artistic forms of Chinese dramas but also became the artistic weapon for Chinese to deal with problems of real life. What also merits attention are female images and female literary translators in Shanghai. At the end of the Qing Dynasty, some of the earliest Chinese*

*female translators appeared in Shanghai, a ground-breaking historical fact. Although their translated works were popular at that time, they were not much discussed by subsequent researchers for a long time. With regard to the translation of the revolutionary canon, the work I will discuss is the Chinese translation of How the Steel Was Tempered, the most printed translation in China. Most of the major publishers of translated works in modern China worked in Shanghai, funded mainly by churches, the government or private citizens. Their publications of Western books imported knowledge much needed in China, thus advancing Chinese society. Although in the past few years subtitled movies have become more popular than dubbed ones, the two, as argued, will probably coexist in the future.*

作為光耀世界的國際化大都市，上海擁有悠久燦爛的歷史文化，積澱了豐厚的發展底蘊。上海於1843年正式開埠，之後外國經濟勢力和文化機構紛紛進駐，上海的翻譯活動也隨之漸趨頻繁。上海在上個世紀的歷史變遷，其實代表著中國現代史的發展，與中國的國際化進程同樣密不可分，其間此地翻譯活動的影響不可埋沒。回顧上海翻譯領域走過的道路，能夠看到上海為中國與世界接軌做出的努力，為中國的現代化、國際化做出了奠基性貢獻，從中可以獲取現代翻譯人前行的源力。

本文對百餘年來的上海翻譯進行了研究與總結，並藉此反思中國百餘年的歷史進程。那個動蕩與發展交迭的時代，是中國歷史發展過程中一個艱難的時代，中國最終走向獨立與發展，其中翻譯起了作用。本研究希冀揭示在中國歷史的發展進程中，上海翻譯在中國社會走向獨立自強的道路上不可缺席的角色，彰顯上海的翻譯在社會發展中的功用。本文中的上海翻譯指在上海歷史上發生的有顯著影響的翻譯事實，主要涵蓋上海的科技翻譯、社科和文學作品的翻譯、馬恩著作的翻譯、翻/改譯劇、上海文學翻譯中的女性形象和女性譯者、上海

與紅色經典的翻譯、翻譯出版機構、電影譯製等，下文逐一論述。

## 一、上海的科技翻譯

近代上海不僅有若干著名科技翻譯機構，還湧現出了流芳百世的科技翻譯家，如徐光啟、李善蘭、徐壽、華蘅芳以及傳教士傅蘭雅（John Fryer, 1839-1928）、林樂知（Young John Allen, 1836-1907）、麥都思（Walter Henry Medhurst, 1796-1857）等，上海的科技翻譯促使西方工藝在中國得以傳播，促進了近代中國的發展。

徐光啟在數學方面的最大成就是翻譯了《幾何原本》。徐光啟於1606年至1607年與利瑪竇（Matteo Ricci, 1552-1610）合作譯述《幾何原本》，他們合譯出《幾何原本》前六卷，這是第一部被譯成漢語的西方數學名著，也是第一部漢譯世界名著，此書的翻譯引起了明末清初科學翻譯的高潮，揭開了西方科學傳入中國的序幕，對我國的數學、天文學、科學、思想文化的發展影響長遠。此後經過徐光啟的多次修訂，《幾何原本》的譯文更加優美，雖然是文言譯成的數學專著，但今日讀來仍然暢達易懂，難怪梁啟超在《中國近三百年學術史》中稱之“字字精金美玉，是千古不朽之作，無用我再贊嘆了”

（梁啟超，2006: 7）。徐光啟在譯書中創造的許多幾何術語，一直沿用至今，比如“幾何”一詞就是由他據拉丁語“GEO”翻譯而來。當時他選用了十多個詞語均不滿意，吟誦古詩時突然想到“幾何”方豁然開朗，譯成“幾何”不僅音近，意思也吻合這門學科的實際含義（研究空間圖形的形狀、大小和位置的相互關係的學科），堪稱絕妙（周雙人，2004: 40）。其他詞語如點、綫、面、平行綫、直角、銳角等也貼切恰當，今日仍在使用，而且還影響了日本、朝鮮等國。有觀點

認為：數學語言和實證方法是近代思維的兩大工具，而利瑪竇和徐光啟對數學術語“幾何”的創譯，以及《幾何原本》中厘定的點、綫、直綫、平面、曲綫、對角綫、平行綫、直角、三角、面積、體積等術語，以及利瑪竇與李之藻合譯的《同文算指》中厘定的平方、立方等術語，構築了公理化數學系統，為中國思維方式的近代轉型奠定了術語基礎（馮天瑜，2003: 660）。

雖然《幾何原本》只是古希臘作品，不屬於近代科學的範疇，但對於當時的中國而言，是全新的知識，的確填補了空白。中國數學缺少形式邏輯系統和公理化體系，而《幾何原本》體現的正是形式邏輯和公理化思想（宋芝業、王雪源，2010: 133-134），徐光啟認為：

此書為益，能令學理者祛其浮氣；學事者資其定法，發其巧思，故舉世無一人不當學。……能精此書者，無一事不可精；好學此書者，無一事不可學。……竊意百年之後必人人習之，即又以為習之晚也。（1984: 76-77）

此外，徐光啟還在年邁之時擔當起修改曆法的重任。他擔任監督，帶領龍華民（Nicholas Longobardi，1559-1654）、鄧玉函（Johann Schreck，1576-1630）、湯若望（Johann Adam Schall von Bell，1591-1666）、羅雅古（Giacomo Rho，有一說為Jacques Rho，1593-1638）等傳教士推算曆法。崇禎六年（公元1632年），徐光啟推薦李天經代替自己，到崇禎七年，經徐光啟、李天經“先後董其事，成曆書一百三十餘卷”，這就是編譯出來的著名的《崇禎曆書》；曆書的理論部分由羅雅穀和湯若望合譯，曆書還是以當時的丹麥天文學家第穀的地心學說和計算方法為標準，宣傳哥白尼的學說（馬祖毅，1978: 38-39），但據此推算出的日月食等天文現象已較先前所用的中國傳統的《大統

曆》精確得多。該曆書因明朝滅亡，未及使用，至清代才正式公佈使用，直至今日，這就是俗稱的農曆。

徐光啓還譯述《測量法義》，首次向國人介紹西洋陸地測量方面的數學（黎難秋，1981: 86）。他編譯的《大測》兩卷，介紹了平面三角與球面三角，所介紹的《割圓八綫表》，即三角函數表（王瑞明，2004: 19）。他還與傳教士熊三拔（Sabatino de Ursis，1575-1620）合譯《泰西水法》。另外值得一提的是徐光啓提出的翻譯會通思想：“欲求起勝，必須會通；會通之前，先須繙譯”（引自梁啟超，2006: 296），這是徐光啓在晚明王學會通思潮盛行、耶穌會士西學東漸的背景下，反思傳統文化危機而提出的翻譯思想，它開啓了翻譯史上中國傳統文化尤其是儒學主動會通西學的先河（張德讓，2010: 67）。

李善蘭與偉烈亞力（Alexander Wylie，1815-1887）合譯的《幾何原本》後九卷的譯刻標志著第二次西學東漸拉開序幕。從1852年至1856年，李善蘭與偉烈亞力經過四年努力續譯了《幾何原本》的後九卷，1857年刊刻，1865年《幾何原本》前六卷和後九卷一起出版，此時距《幾何原本》前六卷譯刻恰好相隔二百五十年，這部古希臘的數學巨著終於有了完整的中文譯本。

此外李善蘭先後在墨海書館和江南製造局翻譯館與傳教士合作譯述了許多重要科學書籍，多是各自領域在中國的首部譯著，比如《植物學》是譯入我國的第一部植物學著作，由李善蘭與韋廉臣（Alexander Williamson，1829-1890）、艾約瑟（Joseph Edkins，1823-1905）合譯。李善蘭譯此書時，參照中國傳統植物學知識，把英語“Botany”一詞首次譯為“植物學”，《植物學》後對日本生物學生了很大影響，“植物學”替代了日語中的舊名詞“植學”；李善蘭還創造了“科”（family）、“細胞”（cell）等植物分類術語，連傅蘭雅在十

九世紀後半葉編譯的三本有關植物學的譯著也大都沿用李善蘭所創譯的植物學名詞（尹蘇，1997: 43）。《代數學》十三卷是西方代數學的第一個中譯本，由李善蘭與偉烈亞力合譯。李善蘭認為這門數學的特點是“以字代數，或不定數，或未知已定數。……恒用之已知或因太繁，亦以字代”，所以他把 algebra 譯為“代數學”，這是該漢語名詞首次出現；偉烈亞力和李善蘭擬定的其他譯名，如方程式、極大、極小、無窮、根、方等，至今通用（馬祖毅，2006: 358）。此外，李善蘭和偉烈亞力合譯的《代微積拾級》十八卷是我國第一部中文高等數學書籍。

天文學譯著《談天》十八卷由李善蘭和偉烈亞力合譯，對包括哥白尼學說在內的西方近代天文學知識進行了較全面的介紹，《談天》譯出後深受國人重視，王韜、康有為、孫維新、梁啟超均介紹稱贊過該書，章太炎則據書中所概括的宇宙研究成果，提出只有“視天”，沒有“真天”的觀點，該書的影響持續至少四十年以上，戊戌變法時期，學術界仍對它評價甚高，直到三十年代，商務印書館還重印此書，編入“萬有文庫”第一集（鄒振環，1996: 49-52）。此外，由李善蘭與艾約瑟合譯的《重學》二十卷，是中國翻譯的第一部系統的力學著作，印本很多，影響廣泛。

傅蘭雅是洋務時期最重要的科技翻譯家、宣傳家、教育家，中國近代科學的啟蒙者之一。他本受英國聖公會派遣來華，卻最終成傳播科學的知名翻譯家。他任職江南製造局翻譯館達28個春秋，到清末止，在江南製造局譯印的178種譯書中，傅蘭雅自譯和合譯的達83種之多，是館中譯書最多之人，無人能望其項背；據《西學書目表》統計，傅蘭雅畢生譯了177種西書（鄒振環，1986: 12），遠超同時代中外譯人，包括當時的著名科學家和科技翻譯家徐壽、華蘅芳，以及許多人所知的傳教士林樂知、丁韞良（William Alexander Parsons

Martin, 1827-1916) 等。傅蘭雅的譯書影響很大，維新運動著名人士康有、梁啟超、譚嗣同等都受到傅氏西學譯著的影響，建構維新變法思想（徐振亞，2001: 63-64）。此外，傅蘭雅還和徐壽等人一起創辦了格致書院，使其成為當時傳播科技知識的主要場所之一，他還編譯出版第一種刊登科技知識的中文期刊《格致彙編》，介紹傳播西方科技知識，對我國近代科技的引進和發展起了重要的指導作用。

清末著名科學家徐壽不僅和其子徐建寅研製出中國第一艘小火輪船，還在江南製造局從事了十七年的翻譯工作，在向中國介紹傳播近代化學知識上貢獻突出，在晚清熱衷科學的知識份子中威望卓著，被後人譽為“近代中國化學的奠基人”。從1867年到1884年徐壽去世為止的十七年裏，他都以翻譯工作主，譯書達二十種，其中化學書籍六部（黎難秋，1983: 47）。最早翻譯出版的《化學鑒原》可說是徐壽所譯化學書籍的代表，刊行以後在我國影響較大。《化學鑒原》介紹化學基本原理和重要元素性質，徐壽翻譯該書時編入了我國最早的中文化學元素表，使用取英文第一音節造新字來命名化學基本物質的原則，該原則至今沿用；《化學鑒原》使我國有了一套系統的元素名稱，其中鈉、鉀、錳、鋅等絕大多數元素名稱使用至今（孫孝恩、修朋月，1983: 54）。《化學鑒原續編》討論有機化學，《化學鑒原補編》討論無機化學，《化學考質》和《化學求數》是關於定性分析和定量分析，《物體遇熱改易說》講述了物理化學的初步知識（徐寅，1986: 27-28）。通過譯述六部化學書籍，徐壽較系統全面地向國人傳播了近代化學的最主要內容，這些書籍尤其是一些化學元素的譯名較科學，受到好評。

華蘅芳是晚清時期屈指可數的知名數學家和科學文獻翻譯家，他在上海翻譯史上的傑出貢獻是首次把西方數學方面的



概率論和礦物學等近代科學著作介紹給中國讀者。由華蘅芳和瑪高溫（Daniel Jerome Magowan, 1814-1893）於1873年翻譯的《地學淺釋》三十八卷是最早輸入、也是晚清最著名的西方地質學譯作，它詳細介紹了西方近代地質學知識，包括地質結構、成因、生物進化論等。《地學淺釋》的翻譯工作極為艱巨，但對當時的中國社會影響巨大，它告訴人們，人類在不斷進化，進化觀因而成為維新思想家們變法的理論依據，康有為就以“進化”為開場白給光緒皇帝講變法（葉曉青，1982: 24-25）。華蘅芳翻譯的第一部外國科學書籍《金石識別》十二卷（即《系統礦物學》）是十九世紀英文礦物學的重要著作，它首次向中國介紹了關於地質探礦方面的知識，包括各種礦石的形狀、色、性質、用途以及鑒別方法與礦石分類方法。他與傅蘭雅合譯的《決疑數學》十卷是西方傳入中國的第一部概率論專著，在清末有較大影響和首倡意義，華蘅芳還譯有數學入門書籍《代數學》和講述微積分的《微積溯源》等。《防海新論》十八卷是晚清最早問世的重要戰爭實錄譯作，這種史書體裁對當時的國人而言是全新的，此書由傅蘭雅和華蘅芳合譯，分析美國南北戰爭時水路攻防情形的書籍，其中不少防禦觀點曾為李鴻章所借鑒，對晚清的海防起到直接的指導作用；《防海新論》譯刊後在晚清中國產生的影響達三十年以上，受到官方普遍歡迎，同時它與其他戰爭史譯著一同拓展了中國史學記述的內容和範圍（鄒振環，2008: 28-33）。此外，華蘅芳還翻譯了航海、氣象、天文等方面的著作。

李善蘭、徐壽、華蘅芳等科技翻譯家是帶著強烈的愛國主義精神，以傳播科學、增強國力為目的，以遠卓的見識、務實的態度進行科技翻譯工作的。在那個時代，知識分子依然熱衷於科舉之路，鄙夷格致之學，青年時期的徐壽卻認識到八股文對改造中國毫無用處，遂

放棄仕途，專攻科學技術，勇氣和眼光非同一般（黎難秋，1983: 46），他提出：“格致之學，大之可躋治平，小之可通藝術，是誠盡人所宜講求，今日所當急務也”；華蘅芳說自己翻譯《金石識別》是因“五金之礦藏往往與強兵富國之事大有相關”，二人都明確意識到近代西方科技是有效的救國方法（閻平，2009: 82）。另外，由於他們志向遠大，精通科學，生活有保障，科技譯介工作提供了必須的基礎性條件，從而保障了譯書質量的一流。

## 二、上海的社會科學翻譯和文學翻譯·俄蘇文學翻譯

上海的社會科學翻譯和文學翻譯使中國思想界產生非常大的轉變。嚴譯名著震撼了中國思想界，林譯小說大開國人眼界，打破了那時國人對外國文學的偏見，對中國的文學、語言的發展以及警醒國人知國恥、圖自強的愛國思想等方面均有頗大助益。中國文學巨匠魯迅先生生前的最後十年時光是在上海度過的，這也是他人生最艱苦、最輝煌的十年。他不僅譯作多，還提出了著名的“直譯說”等翻譯理論。文弱才子朱生豪耗盡生命翻譯莎劇，終成譯界巨匠。

俄蘇文學的翻譯一度是中國外國文學翻譯領域中的主角，漢譯的俄蘇文學影響了中國幾代人。文化中心上海從近代始就是俄蘇文學譯介、出版的重鎮，俄蘇文學於中國漢譯傳播的歷史，幾乎就是上海譯介俄蘇文學的歷史。在中國影響較大的俄蘇作家如普希金、萊蒙托夫、果戈裏、屠格涅夫、陀思妥耶夫斯基、列夫·托爾斯泰、契訶夫、高爾基、阿·托爾斯泰、肖洛霍夫等的作品在上海都得到充分譯介。俄蘇文學在中國的發展史上留下了永久的烙印，這是中國借鑒外國先進經驗為我所用的成功例子，是中國國際化進程中最為堅實的一段歷

程。上海無疑是這段歷程中的光源。本部分限於篇幅不再一一論述。

### 三、翻譯的力量：上海與馬恩著作的翻譯

值得特別書寫的還有《共產黨宣言》(Manifesto of the Communist Party)和《資本論》(Das Kapital)等馬恩著作的翻譯。在翻譯史上，翻譯雖然曾使毛利人失去了權力(disempowerment)，<sup>[1]</sup>起到了負面作用，不免令人遺憾，但是翻譯的巨大力量由此可見一斑。與此相反，對近現代中國社會來說，《共產黨宣言》和《資本論》等馬恩著作的翻譯卻證明：這是對中國人民獲得權力(empowerment)產生影響的偉大行為。《共產黨宣言》的第一個中譯本和《資本論》的第一部中文全譯本，都是由上海翻譯、出版的，它們對中國共產黨的領導人產生過深遠的影響，對社會主義新中國的成立功不可沒。

陳望道翻譯的《共產黨宣言》是在中國出版的第一個中文全譯本，也是中國共產黨早期共產主義小組出版的第一本馬克思主義著作。它於1920年8月在上海首版，出版一千冊，很快贈售完，9月第二次印刷，此後又多次在上海和全國各地出版，到1926年5月，此書已經印了十七版，但為了避免北洋軍閥和國民黨反動政府的迫害，書名和譯者變換甚多，據不完全統計，該譯本先後可能有十多種不同版本，流傳十分廣泛，對中國革命影響甚大；雖然這個譯本存在著不少缺點，但它把馬克思主義原理基本翻譯過來了(衛揚春，1983: 10-11；楊金海、胡永欽，1999: 43-44；吳志葵，1983: 23)，為當時進步人士尋求救國出路提供了導向，因此多次再版印刷。有觀點認為：陳望道翻譯的《共產黨宣言》的傳播“為中國共產黨的建立奠定了思想基礎，為黨的成長指明了正確方向”，為中國培養了一整代馬克思主義者；中國

共產黨的主要領導人大都是從學習《共產黨宣言》中受到馬克思主義的啓蒙教育（高放，1983: 49-50），如毛澤東、周恩來、劉少奇、朱德、彭德懷、賀龍、徐特立等（吳清安，1993: 95-96；中國社會科學院近代史研究所，1979: 17；艾格妮絲·史沫特萊，1979: 179；埃德加·斯諾，1979: 245；高放，1983: 50-53）。

《資本論》第一部中文全譯三卷本是1938年在上海出版的。該譯著是由郭大力、王亞南憑著超常的毅力與熱忱完成的巨著，翻譯過程困難艱苦，尤其是郭大力生活清貧，但他專注工作，日復一日，從未間斷。郭大力、王亞南的《資本論》三卷全譯本出版後，有若干經重慶到達延安，毛澤東保留有延安時期獲得的孤島印刷的初版本，留下了三行批註：“1938”、“1867”、“在71年之後中國才出版”（徐平，2001: 18；龔育之、逢先知、石仲泉，2010: 31）。當時在延安有兩個研習馬克思列寧主義的小組，一個是毛澤東領導的哲學小組，另一個是張聞天領導的《資本論》小組。1942年毛澤東在整風運動中提倡寫有內容的短文章，但為避免誤解，又專門提出《資本論》應當讀完，要“反對的是空話連篇言之無物的八股調”（毛澤東，1966 [1953]: 834）。上海印刷的《資本論》一直銷到江蘇新四軍地區，甚至抵達東北解放區（中共中央馬克思恩格斯列寧斯大林著作編譯局馬恩室，1983: 118），1947年的《資本論》重印本，主要運往解放區（胡培兆，1978: 16）。

《共產黨宣言》是全面闡述馬克思主義基本觀點的代表性綱領文獻，它的發表宣告了馬克思主義的正式創立。《資本論》則是馬克思主義世界觀和方法論的精闢應用和說明，是馬克思主義的主要經典著作，這兩部著作的翻譯，尤其是中文全譯本的出版發行，對中國無產階級革命運動產生了卓著的影響和指導作用。它們在引領中國人民走

上革命道路、建立無產階級政權的歷程中起到了航標性的作用。它們幫助中國人民找到了出路，獲得了權力。

同時，這兩部著作的翻譯也再次證明翻譯具有顛覆性。美國翻譯理論家甘茲勒（Edwin Gentzler）經研究指出，譯作可以改變美國社會的文學和文化中心（2007 [1996]: 117）。而諸如《共產黨宣言》和《資本論》此類巨著的翻譯，改變甚或顛覆的則是一個社會制度，因為它們反對的是當時社會中佔統治地位的資產階級的意識形態，揭露的是資產階級的弊端和必定消亡的規律。正如法國哲學家福柯（Michel Foucault，1926-1984）關於話語與權力的觀點：“翻譯已不是中性、遠離政治及意識形態鬥爭和其它社會、經濟因素制約的行為”，相反它是“政治性十分強烈的活動”。……通過翻譯引進的新思想和新知識，既能支持譯入語文化的社會秩序和意識形態，也能破壞甚至顛覆該文化中“現行的權力架構”以及“意識形態”，“在政治、社會、文化等方面”造成重大衝擊，“從而建立新的權力關係”（引自張瑜，2001: 71）。翻譯不僅只是傳播知識，它所造就的可能會是一個新的民族。經典巨著《共產黨宣言》和《資本論》及其他馬恩作品的翻譯，正展現了翻譯對一個國家的形成所起到的導引性作用，翻譯所產生的影響之深遠難以估測，所顯示的功能之卓著令人側目。這就是翻譯的力量。

#### 四、上海的翻/改譯劇

上海是中國話劇的發源地，中國話劇於上海生根開花，枝繁葉茂。自始至今，上海的話劇在中國是公認的一流。話劇在上海產生發展的過程中，翻譯劇、改譯劇所起的作用持續長遠，它們不僅促進了話劇藝術形式的成熟，在一定時期還成為與現實鬥爭的藝術武器。充

滿愛國熱忱的中國話劇人運用話劇來揭露反對帝國主義的侵略罪行，激勵中國人民奮起反抗的鬥志。《卡門》、《西綫無戰事》、《怒吼吧，中國》等抨擊現實的知名話劇，在中國的翻譯演出都取得了轟動性的成功。田漢賦予《卡門》革命色彩，借外國故事抒發革命感情，影射中國現實，被認為過激地攻擊了黑暗政治，1930年6月由南國社假上海中央大戲院進行的公演僅三天，即被國民黨反動派會同租界當局以“宣傳赤化”而被禁演。《西綫無戰事》是日本村山知義根據德國雷馬克的同名小說改編的，村山知義是日本著名左翼戲劇家，他的改編劇本突出揭露了帝國主義戰爭的非正義和殘酷，由上海藝術劇社於1930年4月在上海演藝館進行的演出被公眾認為嶄新成功。1933年9月，為紀念“九·一八”事件兩周年，由左翼力量主導的上海戲劇協社成功上演了反帝名劇《怒吼吧，中國！》，田漢為這次公演特意在《晨報》上發表文章。

總的來說，早期上海翻/改譯劇展現出以下幾個特點：

- (1) 作品來源國多樣，原作既有戲劇也有小說，風格各異既有英國劇作家王爾德唯美主義劇作《莎樂美》，也有挪威劇作家易卜生的現實主義劇作《玩偶之家》，還有俄國高爾基的無產階級小說《底層》、美國作家斯托夫人的現實主義小說《湯姆叔叔的小屋》、英國勃朗特的現實主義小說《簡愛》等，藝術風格多樣。
- (2) 改編上演的目的不同上海翻/改譯劇既有著眼於提高中國話劇演出水準的需要，也有主要出於現實鬥爭的需要而改編上演的劇目，這些劇作對中國話劇藝術水準的提高起到了必須歷經的磨煉作用，更為重要的是，這些劇作對中國現實鬥爭具有意義，成為與現實作鬥爭的有力武器。

- (3) 改編方式不同主要有兩種情況：一種是根據中國國情把外國劇本中國化，考慮目標語觀眾的文化背景與期待視野，改編成中國故事；另一種改編基本忠於原著，是直接移植。這與中國話劇史上改編外國戲劇的兩種主要方式一致：“一是‘中國化’方法，即把原作中的人物、時間、地點、情節、風俗等全部或基本上改成發生在中國的故事，力求符合中國的現實；另一種是‘西洋化’方法，即‘洋人洋裝’，人物、時間、地點、情節、風習等全部或基本上按照原作。”（田本相，1993: 640）
- (4) 演出場地從小劇院發展到大劇院，觀眾從小範圍的知識份子擴展到廣大市民，演出的水準和影響逐步發展壯大。

總而言之，上海翻/改譯劇對中國話劇事業的成長發展起到了啓蒙推動作用，更成為進步人士與現實作鬥爭的有力武器，在中國話劇歷史上佔有重要地位。

## 五、上海文學翻譯中的女性形象與女性譯者

從清末民初到二十世紀三四十年代，於上海出版發行的幾部知名文學譯作中的女性形象各有特點，不僅具有突出的社會功能，還產生了顯著的文學影響，這些女性形象同時也折射出中國社會在當時的發展變遷，她們分別是《巴黎茶花女遺事》（*La Dame aux Camélias*）中的茶花女馬克（*Marguerite Gautier*）、《娜拉》（*A Doll's House*）中的娜拉（*Nora*）、《母親》（*The Mother*）中的尼洛夫娜（*Pelagea Nilovna*）。

1899年林紓譯《巴黎茶花女遺事》出版發行，即風行海內，是介紹到中國第一部具有開創時代意義的西洋小說，它引發了中國小說翻

譯的真正興盛之時的到來。作品的主題具有反對資產階級的無恥殘暴和道德淪喪的意義，從而極易引起同樣處於等級觀念和權勢包圍的中國讀者尤其是青年男女的強烈共鳴和同情，激發他們反對封建禮教束縛的意志，增強勇敢追求愛情的決心。《茶花女》的成功引起國人對外國小說的強烈興趣，鼓舞了林紓繼續譯介大量外國文學作品，造就了達163種的“林譯小說”。它們成為中國現代作家瞭解外國文學及西方社會生活的窗口，如魯迅、周作人、郭沫若與錢鐘書均談及林紓譯作極富吸引力，林紓的翻譯文學文體為中國現代主義文學經典的形成奠定了語言文體基礎。

娜拉毅然出走，把傳統與專制拋在了一邊，追求個性自由，正合“五四”精神，所以影響極為巨大，當時許多學校都上演過該劇；《娜拉》是當時女性主義思潮的代表作品之一，這齣戲劇有著鮮明的社會批判意識，提出了女性解放的重大社會問題，為女權主義提供了一個重要的典型形象。娜拉追求尊嚴，富於堅強性格和獨立精神，她給中國廣大婦女帶來啓示，指明了方向，有利地促進了其時中國的女權主義運動。“五四”以後，娜拉的社會影響經久不衰，1935年中國各地還在爭相上演該劇，以致這一年被稱為“娜拉年”。《娜拉》是世界上批判現實主義戲劇最傑出的代表之一，它的成功促進了“五四”時期文學士人開始仿效易蔔生寫“問題小說”與“問題劇”，進行反映社會現實人生的創作（錢理群等，1998：14）。值得注意的是，受娜拉形象影響的女性主義思想鼓舞了“五四”時期一批女性走上文壇，諸如冰心、廬隱、馮沅君、凌叔華等，成為中國歷史上前所未有的新現象。

“母親”的形象在三十年代影響很大，1927年大革命失敗後，她激勵了許多青年投身於革命鬥爭的洪流，對中國無產階級隊伍的發展



壯大起到了宣傳鼓動作用。《母親》將現實主義與浪漫主義有機地結合起來，影響了中國一系列革命題材小說的創作。

此外，清末民初的上海文學翻譯領域中出現了部分中國首批女性譯者，她們與同時期其他地區出現的女性譯者改變了中國只有男性譯者的局面，在中國女性文學史上具有開創意義。薛紹徽、陳鴻壁、黃靜英、黃翠凝、陳翠娜、羅季芳、湯紅紱、鳳仙女史、劉韻琴等在小說翻譯方面取得了一定成績，薛琪瑛則在戲劇方面很有成就。20世紀初女性翻譯家群體的出現並非偶然，它是西學東漸的產物，也是近代新式教育發展、女學昌盛、女留學生日漸增多的必然結果；這些女性譯者的譯文大多是淺顯的文言文，也有白話文，譯文質量不一，“有的水準相當高，如薛紹徽譯的《八十日環遊記》，譯文洗練準確，頗能體現原著風格”，再如陳鴻壁的小說翻譯在當時就很受稱贊，她的譯文尤其注意原文的心理描寫，吳弱男和薛琪瑛的戲劇翻譯，從人物對話到每幕布景，都按原文對譯，毫不馬虎，“即使在‘五四’前夕的‘新青年’譯界，也屬上乘譯品”（郭延禮，2002）。

這些女譯者成績突出，很受時人歡迎，卻被後繼研究者長期忽略，這與女性譯者的地位和性別不無關係，由此也反映了在一定時期帶有歷史烙印的中國社會對女性成就的不以為意。比如，胡適的《最後一課》是首譯本，但有刪節，黃靜英的《最後之授課》是忠實的全譯本，在中國翻譯文學初期頗為難得，且語言自然流暢，卻一直不為人知，這也許與胡適在新文化運動中具有領袖地位，而黃靜英是位鮮為人知的普通女性有關；另如，薛紹徽的譯作《八十日環遊記》1900年首版，與1899年首版的林紓的《巴黎茶花女遺事》發表時間極為接近，且“翻譯水準相當不錯”、在“首次出版後就深受讀者歡迎”（郭延禮，2010: 43-44, 39），可後世少有人關注薛紹徽的作品。孔慧怡曾

以徐光啓憑《幾何原本》和李之藻憑《圓容較義》以合譯者身份名留後世，但和李提摩太合譯《泰西新史要覽》的蔡爾康卻少有人知，以及江南製造局翻譯館的不少本土合譯者也只屬社會邊緣人物等例，認為“譯者”的身份往往建立在他們本身的地位和權威之上（2000: 27-28）。此論斷很有說服力，但對於清末民初的女性譯者來說，她們當日成就顯著、受到贊揚，卻不為後人所知，不完全是因為她們社會地位不高（部分女譯者如薛紹徽、陳鴻壁是比較活躍的社會活動者），而未能樹立起譯者身份名留史冊，還有一個重要原因，即自古以來根深蒂固的男尊女卑思想的威力。中國女性地位低下歷史悠久，她們的功績更易被忽略似是順理成章的事，後世研究者只重該時期男性譯者即是明證（林紓、羅家倫、胡適、沈端先等名垂譯史），這分明是中國社會對女性成就的不以為然。即使在當代中國，對女性的忽視甚或歧視並不少見，中國女性的解放，任重道遠。

## 六、上海與紅色經典《鋼鐵是怎樣煉成的》的翻譯

紅色經典《鋼鐵是怎樣煉成的》（How the Steel Was Tempered）是中國發行量最大的譯作，上海出版了《鋼鐵是怎樣煉成的》最早的版本和流傳最久的版本，這是本文選取該書專門討論的原因。這本小說帶給無數中國人永不停止的力量、頑強的生命意識、高尚的道德情操。1935年上海潮鋒出版社出版了段洛夫、陳非璜翻譯的《鋼鐵是怎樣煉成的》，這是該書在我國最早的版本。1942年，上海新知出版社出版了梅益先生翻譯的《鋼鐵是怎樣煉成的》，該版本在中國印數最多、流傳最久、影響最大。據統計，《鋼鐵是怎樣煉成的》印數超千萬，是中國翻譯界一個獨有的勝景。梅益的翻譯態度嚴肅認真，體現

出很高的語言功底和藝術修養。《鋼鐵是怎樣煉成的》是梅益先生在上海用鮮血和生命換來的。1938年春天，八路軍辦事處的領導劉少文同志交給梅益先生一本《鋼鐵是怎樣煉成的》英譯本，梅益同志接受了這本後來影響了中國幾代人的名著的翻譯任務。在翻譯的過程中，梅益同志經歷了人生最慘痛的遭遇。聰明可愛的幼子不幸得了肺炎，因無錢醫治死於母親懷中。傷心和勞累過度的年輕的妻子不久也離開了人間，留下不滿四歲的長子。為了堅持翻譯《鋼鐵是怎樣煉成的》，為了孩子能活下去，梅益先生忍痛把孩子送進了育嬰堂。但當翻譯任務完成後，他去看孩子時，兒子卻死了。

1999年上海譯文出版社出版了《鋼鐵是怎樣煉成的》全譯本。這是由人稱“譯界保爾”的王志沖先生譯自俄文最新版本的《鋼鐵是怎樣煉成的》（王志沖先生在1996年翻譯出版過《鋼鐵是怎樣煉成的》少年版）。從1999年起，上海譯文出版社先後推出精裝本、故事本、名著必讀本等五種版式，印數已達20萬冊。2009年7月1日上海譯文出版社再次推出王志沖先生的譯本——配有紀念照片和原書插圖的、紅色硬封皮的最新譯本，採納讀者意見，遵循約定俗成的原則，把保爾、朱赫來等主要人物的名字“恢復原狀”了。王志沖先生翻譯的《鋼鐵是怎樣煉成的》，是根據前蘇聯1989年重新校訂後的全譯本直譯而成，這本《鋼鐵是怎樣煉成的》全譯本出版後影響很大，在同類譯作中印數最多。

梅益先生和王志沖先生翻譯的《鋼鐵是怎樣煉成的》，在同類譯本中影響卓著，使眾多的讀者受益豐富而深遠。

在中國，奧斯特洛夫斯基的這部作品，在抗日戰爭時期、解放戰爭時期曾經感動了無數從戰火硝煙中走過來的我們的先輩，全國解放後曾經鼓舞了和教育了許許多多在饑饉貧窮中生活過的中國讀者，特別是年青的讀者。尤其在五六十年代，更是廣大青年必讀的“革命教

科書”，影響了我國許多革命青年。到了新時期，這部超越時空、超越地域的“人生教科書”、“生活的教科書”又伴隨著新時代的中國青少年積極向上，追求崇高的人生理想。

《鋼鐵是怎樣煉成的》為什麼在中國擁有特殊的地位，成為“長銷書”？

建國前早期譯本的背後，中國處於水深火熱的戰爭環境，20世紀二三十年代的中國社會需要《鋼鐵是怎樣煉成的》之類的文學作品，也就是說革命的需要，是革命志士、進步青年等讀者特別需要的精神“軍火”。

建國初期，百廢待興，提倡理想主義、倡揚獻身精神和革命性的小說最“熱”，一批反映蘇聯革命與建設、有著堅強與無畏革命精神的人物形象的作品譯入中國，不是首次進入中國讀者視野的《鋼鐵是怎樣煉成的》依然是典型代表。有政權把握者的倡導，版本也多了，這時側重推崇保爾作為革命的、無產階級的、為共產主義而頑強奮鬥的英雄形象。當時的社會大力提倡英雄主義、理想主義，懷著輝煌的理想崇拜英雄是“火紅年代”青年人的特徵。值得一提的是很多出生於二十世紀四十年代末到五十年代初的一些讀者，理想主義、英雄主義伴隨了他們的全部成長時期。他們的青春歲月正值文化荒蕪、精神價值無限膨脹的年月，能夠閱讀的就是《牛虻》、《鋼鐵是怎樣煉成的》一類倡揚理想主義、英雄主義的書，理想主義、英雄主義的文化理念深入骨髓，成為永不磨滅的青春情節，保爾成為他們“無悔青春”時代融化於血液中的精神偶像。

新時期新版本（包括補譯本）的背後，社會環境是改革開放，思想解放、人性本位的回歸等是時代的特徵，側重推崇保爾精神的超階級性、超時代性，肯定保爾精神的全人類性，強調它的普遍性和永恆

性。“保爾精神”中關於生命意義、人生態度、人生追求的精神層面在中國社會發生深刻變革的轉型期，有著重要的現實意義。

上海，在這本書的傳播過程中所發揮的作用是無可替代的。

## 七、近代上海的翻譯出版機構

二十世紀上半葉的上海是中國出版業的半壁江山，當時中國主要的翻譯出版機構幾乎都在上海，近代上海的翻譯出版機構主要包括教會翻譯出版機構、官辦翻譯出版機構、民營翻譯出版機構，它們出版的西學書籍為當時中國社會引進了急需的西學知識，推動了社會的發展，其中功用最為顯著的當屬江南製造局翻譯館，它所譯刊的科技書籍多數填補了當時國內的空白，效果卓著。

在這些翻譯出版機構中，墨海書館、美華書館、格致彙編社、益智書會、廣學會為教會翻譯出版機構；江南製造局翻譯館是由政府主辦、長時期比較系統翻譯西書的官辦譯書機構；商務印書館和譯書公會同年成立，均為民營翻譯出版機構，譯書公會則是中國第一個民間翻譯出版機構（陳伯海，2001: 561-567）。1900年以前，上海最為重要的翻譯出版機構是墨海書館、江南製造局翻譯館和廣學會（熊月之、周武，2009: 138）。

這三類翻譯出版機構在譯書種類上表現出不同的特點，這取決於各機構贊助人的意識形態。教會翻譯機構的贊助人是教會，經費來自教會，它們以傳播宗教為宗旨，向中國引進西學只是為了達到傳教目的的一種途徑。所以，在教會這種意識形態的支配下，這幾個翻譯機構大多主要出版與宗教有關的書刊。這些教會翻譯機構發現通過傳播西方科學技術知識是傳教行之有效的途徑，所以它們也翻譯出版了一

定量的自然科學、社會科學方面的世俗書籍。

江南製造總局翻譯館由清政府創辦，是洋務運動時期江南製造總局的附設機構，贊助人為清政府，其目的是通過引進西方先進的科學技術來振興國家，所以作為其意識形態的體現，當時翻譯的均為清政府急需的科技書籍，連社會科學書籍編譯的數量都較少。翻譯館的經費來自清政府，也就是說贊助機制中的經濟成分得到保障，同時翻譯館的譯者作為政府官員，有一定社會地位，所以江南製造總局翻譯館是近代中國社會譯書質量最好、維持時間最長的官辦翻譯機構，在翻譯機構中對中國近代社會的發展起到的作用最大。雖然傳教士為翻譯館主力，但所譯書籍均為科技書籍。同時，雖然由於合作者傳教士的原因，選擇翻譯的科技書目並不全面，有些也不是最先進的科技著作，但它對中國社會很多方面的發展還是起到了啓蒙、促進的作用。在這些不同種類翻譯出版機構中，江南製造局翻譯館以振興民族為己任，在中國近代社會的發展中起到了龍頭作用，當然贊助人清政府所起的作用是主要原因。

作為民營機構，商務印書館和譯書公會的贊助人就是兩個機構的創始人，目的是追求商業利潤，作為其意識形態的體現，所選書目應合於社會潮流和人心所向，但商務印書館也有自己的文化訴求，比如它出版了大量西方學術文化名著，包括嚴復翻譯的《天演論》、《群己權界論》、《群學肄言》、《社會通詮》、《法意》、《穆勒名學》、《名學淺說》等，還有《林譯小說》等，銷路都很好（鄒振環，2000: 53-55），其中《天演論》至1921年已發行20版（賀麟，1982: 29）。

近代上海的翻譯出版機構在中國歷史上佔有一席之地，它們類型不同，特點各異，譯刊的書籍也就有明顯區別，但整體上對當時中國的社會發展起到了不可低估的作用。

## 八、電影譯製

上海的電影譯製又讓這個城市能夠翹首中國，展現出異彩魅力。上海電影譯製廠是上海電影翻譯的一個重要機構和標識，衆所公認，其譯製水準在專業譯製片製作單位中最高，二十世紀八十年代前後，“上譯廠”這個名稱在國人心目中基本就代表著譯製片。幾十年來，上譯廠譯配的影片數量衆多，品質出色，為中國觀眾提供了難得的娛樂學習機會。譯製片也在國人中傳播了文化，最為顯著的一個表現是，很多觀眾在人性的理解方面進一步解放思想，更為“人性化”。譯製片實現了向觀眾介紹外面的世界、學習借鑒外來的優秀文化、促進民族文化發展的目的。

譯製片同時還普及了經典名著。上海電影譯製廠所譯製的電影中，根據世界經典名著改編的電影為數不少。電影是傳播文化較快的一種媒介，譯製此類電影能讓世界名著在廣大觀眾中得到快速普及，對他們起到啓迪作用，諸如《紅與黑》、《悲慘世界》、《三劍客》、《巴黎聖母院》、《基度山恩仇記》、《孤星血淚》、《羅密歐與茱麗葉》、《王子復仇記》、《匹克威克先生傳》、《錦綉前程》等等。電影的普及反過來又帶動了這些名著書本的流傳，推廣了世界名著的閱讀。閱讀的影響又是顯而易見的。

譯製片還豐富了漢語語言。譯製片中的不少台詞成為社會上的流行語，譯製片中標準的普通話也推廣了當時普通話的應用。見證過譯製片風光年代的人都知道，此語不虛。常為人們提及的如《簡·愛》中堅強獨立的簡：“……我們的精神是同等的，就如同你跟我經過墳墓，將同樣地站在上帝面前……”，《葉塞尼婭》中葉賽尼婭的那句“當兵的！你不守信用，你不等我了？”；《列寧在1918》中的“麵包會有的，一切都會有的”等等。這些語言增添了人們的生活情趣，對

人們的用語規範產生了影響。另外，譯製片還培養了一批優秀的翻譯人才和配音演員。

## 電影譯製由盛轉弱的原因

近年時有關於電影譯製逐漸衰弱的評論，嘆惜和遺憾之聲見諸報刊或網路，甚至還有關於譯製片的存在有無必要的討論糾紛。不可否認，電影譯製進入了低谷。其中原因，仁智各見。

貝克 (Mona Baker) 總結說：一個國家主要用配音還是配字幕譯製影視作品，看來是由一系列複雜的因素決定的：成本、是否擁有相關技術、文字水平、對外國語言的興趣、文化開放的程度以及本國電影業的力量 (2004 [1998]: 75)。如果按照這些因素來分析上海的配音電影譯製，或可更為細緻分明地看出它由盛而弱的原因：

### 1. 成本

為電影配音的成本顯然比打字幕要高得多，研究資料表明，在歐洲配音譯製要比字幕譯製昂貴十五倍 (Luyken et al. 1991: 106)。據此推斷，在中國大陸，專業配音的成本比配字幕要高出不少。

### 2. 是否擁有相關技術

為電影添加字幕的製作單位不一定擁有配音技術，這顯然也是決定配音還是配字幕的一個主要因素。另外，設備先進還是落後也會直接影響配音效果。

### 3. 文字水平

觀眾的文字水平也決定他們是傾向於聽配音還是看字幕。在美國和法國，知識份子觀眾喜歡字幕甚於配音 (Gottlieb 1995: 1005)。二十世紀八九十年代後，中國觀眾的文字水準持續提高，認讀電影字幕應該沒有問題。



#### 4. 對外國語言的興趣

二十世紀八九十年代以來，隨著中國大陸的不斷對外開放，越來越多的人需要學習外語，特別是在校大學生對能通過看原版電影學習英語興趣十足，事實也證明這的確是一條有趣有效的學習英語的途徑，而配字幕的原版電影正適合這部分年輕觀眾，就像學者經研究指出：“配音剝奪了觀眾聽外語的機會，這可能是為什麼‘在字幕片國家，比如荷蘭和斯堪的納維亞國家，英語水平比德國<sup>[2]</sup>高出這麼多’的部分原因”（Herbst 1994: 258）。

#### 5. 文化開放的程度

古老的中國在歷史上本就不是極度保守的國度，對外來文化大多能夠包容，現今又愈加開放，不斷引入外來文化，而配音是用漢語代替外語，將異國文化進行較大程度的歸化，按中國現在的國情，能夠接受進而歡迎展示他國文化的字幕片。

#### 6. 本國電影業的力量

二十世紀的中國電影業經歷了從發展走向興旺乃至鼎盛，但自上世紀九十年代後，國產電影似已輝煌不再，對國民的吸引力大幅減弱，好萊塢影片在中國大陸從錄像廳裏放映的海盜版，到若干年後的合法引進、在電影院公映，在國人中一直頗具號召力，崇洋心理也促使部分觀眾想看“原汁原味”的字幕電影。

除了以上這些影響因素，還有兩個因素。第一，配音片花的時間比字幕片要長，這個因素也十分重要。過去上譯廠配製一部片子通常需要三個月，現在時間已大為壓縮，而字幕片譯製通常最少需要一個月，<sup>[3]</sup>近年出現的網絡翻譯字幕組配字幕的速度更快，有時兩天就可配一部（集）（“網絡配音組”，2007）。所以，觀眾看字幕片自然就可先睹為快。第二，有學者指出，“配音片可以說不如字幕片‘真實’”

(Goris 1993: 71)，再加上配音片正式上映時有時會有所刪減，比如由上譯廠配製的《廊橋遺夢》發行前顧及社會影響，就刪除了男女主人公的情愛鏡頭，儘管這些鏡頭並不過分而且已經配好了音（胡新亮，2006: 37），相較之下，盜版的字幕片看來更完整真實。

## 展望未來

對於譯製片的未來，有不同聲音，筆者贊同配音譯製片與字幕譯製片是可能共存的，因為前者相對於後者也有自己的優勢。

首先，它對觀眾的認知行為要求比字幕片要少（Delabastita 1989: 205）。顯然，看字幕片時，觀眾讀字幕的同時還需看畫面才能看懂影片（有時還會顧此失彼，不是字幕沒看全（清），就是畫面沒來得及細看），而配音則能讓觀眾在聽的同時專注於影片畫面，自然比兼顧字幕與畫面輕鬆。

其次，配音片比字幕片對電影源文的信息要壓縮得少（Luyken et al. 1991: 74）。這些西方學者通過研究找到了原因：“第一，打字幕必定會（在一定程度上）幹擾視覺影像，所以字幕總是置於熒（屏）幕的底部，一般限於兩行，每行最多約35個書寫符號。第二，呈現字幕所允許的時間首先取決於語言材料被說出來的速度（此速度一般比將語言材料轉換成完整書面語的速度要快），以及觀眾的平均閱讀速度和保留字幕（短的）間隙的必要，……所以給電影配字幕通常一定會整體上壓縮源文信息”（Luyken et al. 1991: 42-48）。這在中文字幕片裡同樣，據稱，中文字幕片的最佳字數是一行13個字左右，超過這個數量觀眾就來不及看完（呂媛，2007: A20版），那麼不難推測，很多時候中文字幕都需要壓縮原電影信息。

第三，配音片不要求觀眾的識字水平很高，即使兒童和不識字的

觀眾也都可從外國影片中獲得樂趣 (Baker 2004 [1998]: 75)，而字幕片他們顯然不大可能完全看懂。同時在中國，農村的觀眾雖然並非不識字，但不高的文化水準也難以使他們對字幕片感興趣，他們“仍然需要配音的譯製片” (陳鵬，2007: 63)。相對於字幕片，配音片的觀眾類型和人數都更為寬泛。

第四，高特裏布 (Henrik Gottlieb) 指出，“雖然字幕保留了原來的對話，讓目的語觀眾能夠欣賞原演員的音質和語調，但考慮到這是重構多重符號的整體，通過這種方式獲得的真實性就丟失了一部分。觀眾頭腦中進行的接受活動和原過程差異很大。那麼我們可能會問，需要進行一部分閱讀的電影是否能和需要聽的電影傳達同樣的印象，因為後者在熒（屏）幕上幾乎沒有可視的語言符號” (Gottlieb 2004 [1998]: 245)。可見，字幕片和原版電影傳達效果並不完全相同，並不見得一定比配音片多了許多“原汁原味”。

第五，優質的配音有助於觀眾對人物形象的準確接納，對劇情理解更為深入。以引進大片《達·芬奇密碼》為例，由於上譯廠的精准譯製，觀眾理解劇情迅速，看得津津有味，而字幕版則讓觀眾大呼“看不懂” (周銘，2007: A08版)。

電影譯製片的輝煌暫時不再，但也不會消隱，<sup>[4]</sup> 探析其中的各種制約因素，能讓我們明瞭其所以然，客觀地分析評判電影譯製的過去、現在及未來。對電影翻譯的探索也是對同時期中國社會精神文化生活的側面回望和思考。

## 九、口譯的發展——翻譯方式的演變

二十世紀九十年代中期以來興起的上海口譯聲勢日漸浩大，它掀

起學習外語提高口譯能力的浪潮，不僅在上海幾乎盡人皆知，影響力還輻射到外地乃至全國。上海成功地推動了口譯的發展，又進一步鼓勵了更多的機構參與，掀起了新一輪的口譯前進浪潮，促進了中國外語口譯事業的蓬勃發展，這是上海對口譯最大的貢獻。

回顧上海翻譯的發展過程，翻譯方式的演變也值得探究，從口述筆譯到獨立翻譯，從由日文轉譯到直接從源語翻譯，從譯述、節譯到全文翻譯，中國翻譯史的發展軌跡乃至社會的歷史進程由此可見一斑。翻譯方式的演變與社會的發展直接相關，社會的發展需求會推動翻譯不斷向前發展。

上海的翻譯活動廣博豐富，影響深遠，本文不揣淺陋，意在希冀展現百年翻譯的精髓，很多待深入之處還將不懈努力。

## 注 釋

- [1] 1840年簽訂的一則條約幫助了英國對毛利人實行殖民統治，傳教士譯者通過操縱條約中關鍵字語的翻譯，致使毛利人接受了條約；今日毛利激進分子堅持認為該條約被用來剝奪他們的土地、資源和自治權（Fenton & Moon 2002: 25-44）。
- [2] 在德國，電影譯製的規範（norm）是配音（Baker 2004 [1998]: 75）。
- [3] 字幕片譯製所需的時間參見呂媛（2007: A21版）。
- [4] 《怪物史萊克 4》於2010年8月在中國大陸上映，由上海電影譯製廠譯製。

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# 《孫子兵法》翻譯研究五十年： 回顧與展望

羅天 張美芳

## **Abstract**

Research on Translations of *The Art of War*: Past and Prospects  
(by Luo Tian and Zhang Meifang)

*The Art of War, a Chinese classical military text written by Sun Tzu, has been translated into various languages. These translations have become a rich resource for translation studies since 1965. The aim of this paper is to trace the development of previous research on translations of The Art of War and identify gaps for further work. It investigates the existent relevant literature, highlighting relevant published journal papers discussing English translations. Three periods of previous research are outlined: infancy, expansion and prosperity. It is found out that there exists a large body of literature, discussing a variety of themes with different approaches and methodologies from new interdisciplinary perspectives. However, this paper also identifies some limitations to previous research. It is suggested that well established theoretical models and research methods are badly needed to achieve more integrated and credible results.*

## 一、引言

誕生於2500多年前的《孫子兵法》是中國古代最著名的軍事著述，



也是世界上最古老的兵書，其內容涵蓋了戰爭觀、戰爭指導藝術、戰略戰術理論、軍隊建設思想等軍事理論，因其完整的體系、深刻的思想，對中國古代軍事學的發展產生了深遠的影響。從6世紀開始，《孫子兵法》被逐漸翻譯傳播到國外，開始在世界範圍內產生深遠的影響。

迄今，《孫子兵法》的翻譯已經成為一個蔚為壯觀的跨文化交流奇跡。據不完全統計，截至2011年底，《孫子兵法》已被譯為日語、朝鮮語、法語、俄語、英語等30餘種外語，譯入朝鮮、日本、法國、俄國、英國、美國等34個國家（蘇桂亮，2011:154）。在眾多外語譯文中，又存在不同的版本，如日語版本200種左右（於汝波，2001:15），韓文版本220餘種（邵青，2013:98），在印尼有10多個版本（韓勝寶，2011:146）。其他還有法語版本6種，俄語5種，朝鮮語5種，意大利語3種，德語2種（高殿芳，1995:33）。至於英語譯文，目前較為流行的說法有30多個版本（高殿芳，1995；蘇桂亮，2011），然而根據筆者的最新統計，其數量已經達到50多個（按每個譯者1種版本計）。

在國內，《孫子兵法》還被譯為5種少數民族語言，其中蒙古語6個版本，滿語4個版本，西夏語、藏語、維吾爾語各1個版本（高殿芳，1995）。此外，對於國外暢銷的譯本，我國學者還進行了回譯，如《孫子兵法之綜合研究》回譯自日本北村佳逸等的譯著，《孫子兵法——美國人的解讀》回譯自美國格裡菲思上將的英文譯本。

面對《孫子兵法》的翻譯奇觀，國內外學者也開始了孜孜不倦的研究。最早的翻譯研究文獻可以追溯到1965年劉殿爵的論文"Some Notes on Sun Tzu"。50年後的今天，已經形成了數量龐大的研究文獻，對它們的梳理綜述也就變得極為重要。目前，僅有文軍、李培甲(2012)對《孫子兵法》的英譯研究狀況有過綜述，他們分析了從1991年至2010年間的48篇論文，按照總括性介紹、譯者研究、翻譯策略、譯文對比

本文研究的數據主要來源於中國知網、萬方數據期刊網、讀秀網、國外學術期刊以及所出版的書籍等。例如，在萬方數據期刊網、中國知網，以“孫子兵法”+“譯”為關鍵詞檢索出論文，閱讀其摘要或全文，剔除與翻譯研究不相關的文章，就得到相關論文數據。統計發現，從1965年至2014年，《孫子兵法》翻譯研究的文獻共有174篇，其中學術專著3部，期刊論文121篇，博士論文3篇，碩士論文40篇，書籍章節5篇，重要報紙文章1篇，重要網絡文獻1篇。

圖1 文獻發表年度變化



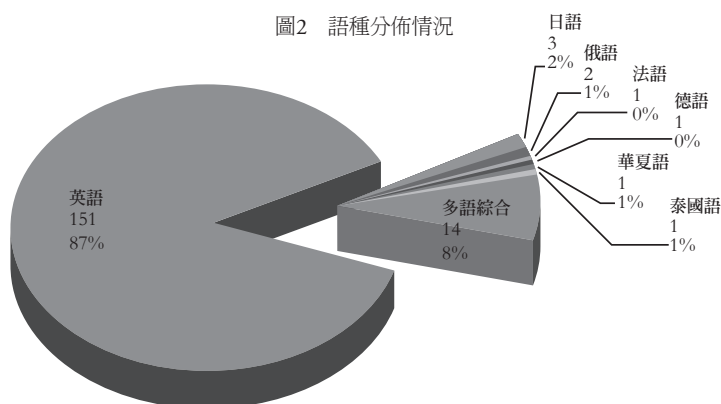
這些文獻的年均出版數量、翻譯學科的發展情況以及其它因素，可以將《孫子兵法》翻譯研究分為三個時期：萌芽期、發展期、繁榮期。

1965-1989年為萌芽期，特點是出版文獻數量少，研究時斷時續。僅有的兩篇文章發表時間相隔13年。一篇發表於1965年，從語言學的角度分析Griffith英譯本的誤譯（Lau 1965），另一篇從軍事歷史的角度介紹法、俄、英、德等譯本的傳播（潘嘉玢，1987）。

1990-2007年為發展期。在這18年間，共有研究文獻27篇，大體上每年都有發表，年均數量不足兩篇。這些文獻大部分為譯本介紹和譯文評析，但尚有7篇從軍事歷史學角度進行研究，發表在《孫子兵法》研究的期刊或論文集上（參見邱復興，2004）。

2008年至今可說是繁榮期。在此期間，文獻數量大幅上升，共有145篇，2008至2013年期間達到年平均18篇，絕大多數論文從翻譯學的角度進行探討，少有論文從軍事歷史學角度進行探討。2011年開始，出現3篇《孫子兵法》翻譯研究的博士論文：〈《孫子兵法》英譯研究〉（裘禾敏，2011）、〈跨文化傳播學視角下的《孫子兵法》英譯研究〉（吳莎，2012）、〈誤讀理論視角下的《孫子兵法》複譯研究〉（章國軍，2013b）。這一時期，出版了三本相關學術專著：《英語世界的《孫子兵法》英譯研究》（楊玉英，2012）、《兵學西漸：《孫子兵法》英譯研究》（吳莎，2013）和《孫子西行：名著複譯與誤讀》（章國軍，2014）。此外，各級課題的立項，推動了《孫子兵法》翻譯研究的蓬勃發展。如2008年濱州學院科研基金項目“文化翻譯觀化指導下的孫子兵法英譯本研究”，2009年廣州市哲學社會科學規劃課題“《孫子兵法》英譯的文化研究”，2010年浙江省哲學社會科學規劃課題“《孫子兵法》在英語世界的傳播”，2014年國家社科基金年度課題一般項目“20世紀《孫子兵法》英譯研究”（14BYY028）等，標誌著《孫子兵法》翻譯研究進入了一個嶄新的階段。

在這些文獻所論及的譯本中，語種分佈極為不均（圖2）。有87%的文獻（151篇）專門探討英語譯本。有8%的文獻為多語綜合，即論及兩種或兩種以上語種譯本。單獨討論日語、法語、俄語譯本的文獻數量很少。此外民族語言譯本的研究顯得更為薄弱，僅涉及到西夏文。



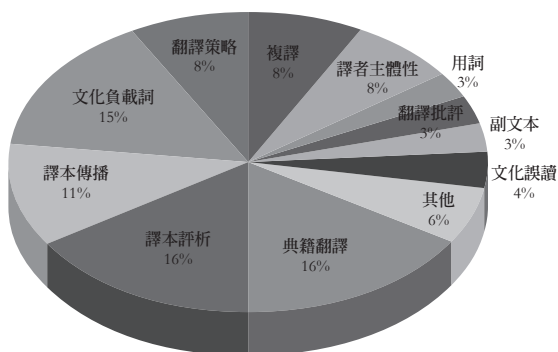
在174篇文獻中，討論《孫子兵法》英文譯本的期刊論文為121篇，佔了70%，這表明對英文譯本的研究發展較為充分。考慮到這些期刊論文數量較多，出版週期短、更新快，能比較及時全面地反映出該領域的現狀，本文接下來將重點考察這些期刊論文，以便對《孫子兵法》翻譯研究的狀況有一個較為系統和深入的回顧。由於這些文獻中對英文姓名的譯法不一，如Griffith有時譯成“格裡菲思”，有時譯成“格裡菲斯”，為統一起見，本文將直接採用英文原名。

### 三、研究主題

從現有數據來看，《孫子兵法》翻譯研究所涉及的主題較為豐富

(圖3)，主要有：譯文評析(16%)，典籍翻譯(16%)，文化負載詞(15%)，翻譯策略(8%)，譯本傳播(11%)，複譯(8%)，譯者主體性(7%)等。

圖3 研究主題統



對《孫子兵法》的譯文評析主要涉及誤譯分析和佳譯賞析兩個方面，常採用的方法是兩種譯文(或以上)的語言對比。這類文章著重關注從語言層面對不同譯本進行賞析或商榷，總體上偏重於討論譯本的質量。例如劉殿爵(Lau 1965)詳細分析了Griffith英譯本中的19處誤譯及其原因：語言陷阱及語篇難點。鮑世修(1996)以13處翻譯為例，對比Giles和Griffith譯本中的誤譯漏譯，令人信服地證明了林戊蓀譯本的精妙所在。

在漢語文化典籍英譯方面，《孫子兵法》頗具代表性，也有較多文章討論這一主題。例如，黃海翔(2008)以典籍翻譯的忠實標準為切入點，對比分析Griffith和林戊蓀的《孫子兵法·計篇》譯本，認為典籍翻譯的歷史性導致了譯者理解與闡釋的局限性，而歷史的忠實與闡釋的辯證是典籍翻譯達到忠實的有效手段。

文化負載詞歷來是翻譯研究中的重點問題之一。《孫子兵法》中存在著大量有關中國古代軍事、哲學、政治、經濟方面的術語，

一些論文從不同的角度對其英譯進行研究。有論文發現文化差異和譯者的文化背景等因素會影響古漢語文化負載詞的理解和翻譯（黃麗雲，2013a），有論文對比分析Griffith和林茂蓀的英譯版本，深刻地洞見到文化負載詞的翻譯會受到個人權力話語和社會權力話語的操控（王曉瑩，2011）。還有論文則認為諸如古代軍事術語之類的文化負載詞，在英譯宜採用模糊思維的方式（黃海翔，2011）。

譯本出版及其傳播也是學者們關注的重要主題。蘇桂亮（2011）回顧了《孫子兵法》英譯版本的歷史，其資料尤為詳實。裘禾敏（2012）恰當描繪了主要譯本在不同時期的傳播規律，比較、描摹《孫子兵法》在異質文化的運行軌跡與反撥情況。屠國元、吳莎（2011）則按歷史階段對《孫子兵法》的重要英譯者及優秀譯本進行分析，精當地總結各階段譯本的主要共性，探討了影響翻譯的社會文化歷史因素及譯本產生的影響。

翻譯策略歷來是翻譯學者的重點考察對象。程虎（2011b）對比林茂蓀和羅志野的譯本，總結出翻譯《孫子兵法》中文化空白問題的三種策略：異化、歸化、音譯補充闡釋法，然而作者此處似乎混淆了翻譯策略和方法的界限。屠國元、吳莎（2012）認為翻譯這一跨文化傳播活動，本質上是譯者對目的語的動態順應選擇的過程；Giles和Denma Translation Group英譯本在譯介辭格時，既注重滿足英語讀者的閱讀需要，同時也順應文化語境的動態變化，從而採取個性化的翻譯策略。謝柯（2013）則以《孫子兵法》英譯為例，較有創意地探討了中國典籍英譯過程中，文化要素的翻譯策略：“基因型譯文取向”和“表現型譯文取向”。

《孫子兵法》因有眾多的譯本而成為複譯研究的重要對象。有文章以《孫子兵法》英譯為案例，詳細深入地探究了典籍的複譯過程中，不同譯者如何通過增加各種文化資本，贏得競爭（Song 2012）。

也有文章梳理了幾位最有影響的權威譯者，從嶄新的視角闡釋了後來譯者通過誤讀前驅譯本的方式來獲得競爭優勢，並較有創造性地提出了名著複譯“誤讀進化論”（章國軍, 2013a）。

《孫子兵法》英譯研究中也涉及到了譯者主體性的問題。謝道挺（2010）選取 Giles 譯本和 Minford 譯本中的例子，從底本選擇、體例編排、文本解讀和翻譯策略四個方面，對譯者主體性進行探討，認為翻譯過程的各個環節依賴於主體性的發揮。龐冬、毛忠明（2009）參照林戊荪譯本，探討 Griffith 譯本涉及的多元主體間的關係，創作主體、翻譯主體、讀者主體三者間相互制約、互相協調的主體間性關係是促進英譯軍事版本誕生的關鍵，其對主體間性的討論較為全面。

#### 四、理論途徑及研究方法

從研究方法來看，所調查的 121 篇討論《孫子兵法》英譯的論文中，絕大多數（97%）採用了質性研究，包括譯文對比、個案研究等；僅4篇論文採用量化研究，所佔比例約為3%。可見，量化研究發展滯後，明顯不足。

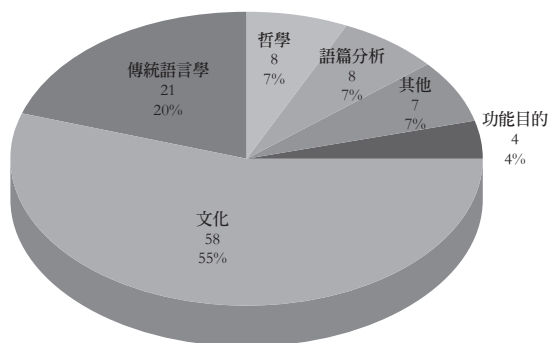
無論是質性還是量化研究，這些論文大都沿用了不同的理論途徑。在本文中，我們綜合 Munday (2012) 以及 Millan & Bartrina (2013) 對當今翻譯學理論的介紹和分類，將翻譯研究的理論途徑分為傳統語言學、語篇分析、功能目的、文化、哲學以及其它途徑。

在 121 篇論文中，有 106 篇論文的理論途徑清楚可辨；其中有 98 篇採用了單一的理論途徑，有 8 篇綜合了兩種或兩種以上的理論途徑。例如，有文章借鑒人類學研究的高、低文化語境的概念，參照認知語言學的視角，並運用關聯交際原則，研究《孫子兵法·九地篇》

Mair的英譯本（黃海翔，2014）。該文涉及到多種理論途徑，其嘗試多學科的交叉融合的努力讓人欽佩，然而由於篇幅有限，邏輯似乎不太連貫，論述稍顯不夠充分。

根據統計，在上述 106 篇論文中，採用文化途徑的有 55%，佔比例最大，其次是傳統語言學途徑 20%，哲學途徑、語篇分析途徑、其它途徑佔各 7%，再次是功能目的途徑佔 4%（參看圖 4）。數據顯示，《孫子兵法》英譯研究在理論途徑方面不斷推陳出新，展現出越來越明顯的跨學科的特點。

圖4 研究途徑統



傳統語言學研究途徑主要運用對比語言學、語義學等理論，從詞、句等層面研究翻譯現象。例如，黃麗雲（2013a）從詞源學的角度，對 Giles 和林戊蓀譯本中古漢語文化負載詞的翻譯進行對比分析。周建川（2009）根據漢英句式之間意合與形合的差異，對比分析了《孫子兵法》的幾個譯本，有效概括了幾種有效的形合意合轉換手段。

語篇分析與傳統語言學的主要不同之處在於，它不僅重視研究高於句子層面的語言使用，而且把語言使用與語境及文化背景聯繫起來。本文所歸類的語篇分析途徑，主要使用文本語言學、系統功能語法和語用學等理論。例如，有論文成功地應用系統功能語法理論中的情態系



統，對比 Griffith 和 Gagliardi 譯本，深入探討社會文化語境、翻譯目的如何影響翻譯選擇，而這種選擇又如何通過文本的詞匯語法得以表現（Fang, Song & Wu 2008）。有的論文以關聯理論為理論基礎，對林戊蓀和袁士楨兩個英譯本進行了翻譯評價（張琳瑜、習海宇，2010）。還有的以韓禮德與哈桑的英語銜接理論為基礎，對袁士楨和林戊蓀譯本進行對比，探究語篇翻譯中有效的銜接技巧（張琳瑜、李彩霞，2013）。

德國功能目的主義學派翻譯理論認為文本功能、翻譯目的決定翻譯策略，不少學者採用功能目的理論研究《孫子兵法》翻譯。例如，李豔（2012）引用功能理論中的目的原則、篇內一致原則和忠誠原則，對兩個英譯本進行比較，評價不同譯者翻譯的準確度。黃麗雲（2013b）從目的論的視角，分析多個英譯本，研究譯者的身份、研究方向及其經歷對翻譯目的的影響。

在採用文化途徑的論文中，涉及到的理論有：描寫翻譯理論、多元系統理論、翻譯操控理論、權力話語理論、文化模因論、社會學理論等。程虎（2011a）以描述翻譯觀為基礎，對 Griffith 和林戊蓀譯本進行文本內分析，並揭示了兩位譯者在翻譯過程中的文外影響因素及其獨特的語言選擇策略，從社會文化維度闡釋了翻譯過程的實質。張琳瑜、李彩霞（2011）以多元系統理論為基礎，對比袁譯與林譯兩譯本時代背景、風格以及術語翻譯的異同，揭示出袁譯重“接受性”，林譯重“充分性”的特點，證明了贊助人因素對譯者選取翻譯策略的影響。黃海翔（2009）討論了意識形態對翻譯的影響，洞察到了 Minford 基於東方主義的思維方式與意識形態立場，發現其對孫子思想進行曲解，採用醜化的翻譯策略，體現了其東方主義者的譯者身份。謝柯（2013）根據文化研究中的模因論，以《孫子兵法》為例，提出中國典籍中文化要素的翻譯策略有兩種取向，即“基因型譯文取向”和“表現型譯文取向”，具有一定的創

新。Song (2012) 應用社會學領域的場域和資本理論，通過《孫子兵法》的案例分析，探究了典籍的複譯競爭現象。

採用哲學途徑的論文大多運用闡釋學的理論框架，也有的論文涉及主體間性。張婧、劉兵 (2013) 根據喬治·斯坦納在哲學闡釋學基礎上提出的翻譯四步驟理論（“信任”、“侵入”、“吸收”和“補償”），以林戊蓀譯本為個案，探討譯者主體性對譯本的影響和作用。龐冬、毛忠明 (2009) 以哲學上的主體間性理論為基礎，對比 Griffith 和林戊蓀英譯本，研究創作主體、翻譯主體、讀者主體之間相互制約、互相協調的多元主體間性關係對翻譯的影響。

《孫子兵法》翻譯研究的其它途徑包括：認知途徑、語料庫語言學、信息論、文獻學等等。申蕾等 (2013) 採用語料庫語言學方法，對林戊蓀和 Minford 英譯本進行對比，使用 wordsmith 軟件對類符、形符和高頻詞匯等基本數據進行量化分析，有理有據地探討中外譯者在翻譯過程中對詞匯廣度和難度選擇上的異同。章國軍 (2013c) 則關注一個長久以來被忽視的現象，對 Giles 譯本中的中國古代文獻、多種輯本以及名家注解的引用參閱情況進行數據分析，認為 Giles 作為前驅譯者開創了從文獻學視角闡釋《孫子兵法》的傳統，其譯本為後世奠定了闡釋標準，產生了深遠影響。吳莎 (2011) 另闢蹊徑，以信息論為理論基礎，考察了譯者對冗餘信息的調整和處理。張鴻 (2013) 則嘗試運用較為模糊的生態翻譯的概念來研究 Minford 譯本，認為翻譯是譯者為適應翻譯生態環境做出的選擇。

## 五、展望

從1965年至今，《孫子兵法》翻譯研究經歷了各具特色的三個時

期：萌芽期、發展期和繁榮期。從整體上看，已經取得了顯著成績：首先，研究文獻的數量龐大；其次，已經形成了非常豐富的研究主題；再次，有了不斷更新的跨學科視角，理論途徑漸趨多樣，質性研究發展較為充分。當然，《孫子兵法》翻譯研究仍然存在一些不足，從這些不足可以發現該研究領域仍有較大發展空間。

首先，從研究對象上看，大部分譯本尚未得到充分的探討。一是英譯研究的文獻雖然數量最大，但據筆者統計，僅涉及到 20 部左右的譯本，尚有 60% 的英文譯本未進入學者的研究視野。二是英譯本之外的其它語種譯本研究的文獻屈指可數，在數量和質量上均存在著巨大差異，亟需日語、韓語、法語等領域的翻譯學者以及相關文化研究者的積極參與。三是國內民族語言翻譯的版本很少涉及。四是從日語、英語等回譯的版本極少得到關注及探討。

其次，從研究主題來看，對語內翻譯、翻譯過程、軍事文化等重視程度不夠。第一，《孫子兵法》原文為古漢語，譯成英文之前大多要經歷一個白話文翻譯的過程，而這種語內翻譯對於語際翻譯的影響值得深入探討。第二，現有的研究主題主要集中在翻譯產品、翻譯功能兩大領域，很少觸及到翻譯過程，較少探討《孫子兵法》翻譯中的認知、心理因素和抉擇過程。第三，《孫子兵法》首先是一個典型的軍事戰略文本，然而，尚未有文章系統深入地研究它如何作為軍事文本被翻譯，其譯本如何對西方戰略文化產生深遠的影響。

從研究方法看來，絕大部分的研究都是質性的，極少數使用量化的研究方法。如果能把質性研究和量化研究相結合，則更能凸顯研究的科學性，所得的結果也有可能更加可信。為加強量化研究，可以建立《孫子兵法》雙語對照語料庫（漢英、漢日、漢法等），為研究術語翻譯、譯者風格、翻譯策略等提供堅實的數據。

存在的問題還包括：有的論文提出以某種理論途徑為研究基礎，然而在具體案例分析的時候，卻是自說自話，未能將所提的理論途徑及方法貫穿於研究和論證過程之中。有些論文篇幅短小，但過分追求跨學科的視野，試圖套用幾個不同學科領域的理論框架，彼此之間也未形成嚴密的邏輯體系，因此難免會給人一種空泛甚至是混亂的感覺。還有的論文為了標新立異，把大量的概念和術語隨意而雜亂地堆砌在一起，卻忽視實證研究，使得研究的意義大為降低。所有這些都是有待改進與加強的研究領域。

在文化交流日益頻繁的今天，《孫子兵法》翻譯研究的重要性更加凸顯。我們相信，隨著我國翻譯學科以及孫子學研究的深入發展，越來越多的學者將涉足《孫子兵法》翻譯研究這一領域，為我們帶來更為豐富的研究思路方法和更為豐碩的成果。

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# **Histrionic Translation: A Methodology for Promoting the Translator's Inter-Subjectivity as Co-Producer**

*Dawn Tsang*

## **Abstract**

*This paper will focus on Ezra Pound's poem, "Histrion", its associations with Stanislavskian Method Acting and their interface with translation studies. The title of "Histrion" is derived from the Latin word for an actor and Pound clearly wishes to suggest strong parallels between the voice of the poet and the voice of the actor. The work evokes a clairvoyant state of heightened consciousness achieved by the poet, in which he melds the subjectivities of the modern writer and the "souls of all men great" (earlier poets such as Dante and Villon) in a translucent flame of fused form. The paper will explore the phenomenological implications of merging two identities and then apply the seemingly far-fetched concept of metempsychosis suggested in Pound's poem to translation studies with reference to contemporaneous (to Pound) Stanislavskian acting approaches. For Pound as creative re-writer, as for the creative method actor, all demarcation between the two subjects dissolves. Likewise, in literary translation, as much of Pound's work exemplifies, the melding and mingling of the author's and the translator's subjectivities can be a viable methodology. Such histrionic translation attempts to enact and even resurrect the persona of the source text in the target version. Thus I propose to meld*



*Stanislavskian acting theories with Pound's sense of metempsychosis and metamorphosis with an eye to the study of literary translation.*

“All the world's a stage and all the men and women merely players.” – William Shakespeare, As You Like It. (Act II, Scene 7, 39-40)

The purpose of this paper is to argue for a methodology by which the literary translator fuses her own subjectivity with that of the source text in a balanced and reciprocal relationship in order to produce the most effective result in the process of literary translation. Furthermore, this process of fusing or melding the double subjectivities of the personae of the translator and source text creator is highly relevant to the construction of character in method acting. The argument presented here demonstrates how a translator can merge with the personae in the source text in a remarkably similar way to that of an actor fusing her subjectivity with the target character.<sup>[1]</sup>

## **1. Research Questions and Research Methodology**

In order to re-conceptualize the translator as co-producer, I have merged the concept of method acting developed by Konstantin Stanislavsky with the practice of literary translation. The purpose is to exploit acting methodology to probe into the potential for the translator's psychological and emotional identification with the personae in the source text.

By adopting this methodology the translator as co-producer becomes more conscious of the ways in which words and locutions in one language and culture can be transposed into another, while retaining as much as possible the life force and core meaning of the original. In this research I

will demonstrate how Stanislavsky's system of method acting can illuminate this process and serve as a fruitful model. The research outcome that I am pursuing will be to systematize the translation theory and practice involved in this process, and to assess how and to what extent the personae and life force in the original can be carried over in a translation that is predicated on the translator's capacity for "method acting" in terms of voice and style.

My hypothesis is that we may envisage the translation as a translator's "stage" and thus a virtual space for her to "perform". On this "stage", the first role a translator plays is that of the "director" of the translation. She studies the source text thoroughly, clarifies "the most probable" intentionality of the source personae embedded in the text, and finally determines how the source personae and dramatic motivation of the text may be re-enacted in translation. The second role a translator plays on this virtual stage is that of "actor". She identifies psychologically and emotionally with the source personae and communicates appropriate thought and emotion to the target readers. This acting is made believable for the readers so that the translation can be accepted and authenticated by the readers, thereby re-creating an approximately parallel set of intentional effects and range of emotional intensity as those of the source text for its target readers. The third role the translator plays is that of the "audience/reader". She is the critic of her own translation, who needs to be able at this stage to "estrangle" herself from the emotional attachment and review the work critically. Such "alienation" or detachment offers a chance for a translator to see if her "acting" can re-create the truthful portrayal of the source personae. This triple function facilitates the translator's inter-subjectivity in moving in and out of these roles. I refer to this notion of a translator's "role-play" as "histrionic translation".

My focus is primarily on investigating the inter-subjectivity of a translator with source personae and text while playing the triple roles of director, actor and audience in the target version. I want to investigate

the intricacies of such role-playing and as a corollary its significance for contemporary translators. The attendant challenge includes re-creating the parallel personae and voice in the task of translation and thus assuring the authenticity of the texts in translation. Our task here is to investigate how and why “histrionic translation” can reproduce the life force of the original, and we do this by interrogating the concepts of intentionality and translator-author inter-subjectivity more closely. The second focus of this research is to assess translated works using a “histrionic yardstick”. This constitutes an attempt to test the theoretical framework, which is a conjunction of method acting and translation, and apply it to actual examples of literary translation. This enables us to assess whether a translation is histrionic or not, whether a translation can be authenticated, and whether a particular translator has engaged in the triple roles of director, actor and audience, whilst maintaining a balance between the three and acting as co-producer of the target text.

My working hypothesis is that “histrionic translation” functions at two levels: mediation and meta-commentary. In practical terms this means that a translator plays the triple roles of assimilating and determining the intentionality of the source persona or personae (director/producer), re-creating the source persona or personae (the role of an actor, or Pound’s “Histrion”) and evaluating and critiquing her own translation (audience). Theoretically, histrionic translation provides a valuable inter-disciplinary arena for conjoining translation and acting practices in that they are conventionally separate but communicatively similar. For the research outcomes, I aim to establish through this research a strategy and rationale for inter-relating these two avenues of research: translation and method acting. This paper attempts to create a new methodology and to this end different research methodologies are adopted, namely practitioners’ experiential insights, theoretical exploration and textual analysis.

The central argument of my paper is that the translation discipline

needs newer approaches to examining the concept of a translator's inter-subjectivity in the light of contemporary cultural theorizing. What I propose to do in the present study is to combine Stanislavsky's concept of method acting and Ezra Pound's idea of "Histrion" to construct a new theoretical space for the study of a translator's inter-subjectivity with the original producer of the text. To the best of my knowledge, a project to clear the conceptual space for this type of inter-disciplinary study of translation has not been undertaken before.

## 2. Critical Analysis of "Histrion"

In this research, the usage, connotation and implications of "histrionic translation" are inspired by Ezra Pound's poem, "Histrion":

No man hath dared to write this thing as yet,  
And yet I know, how that the souls of all men great  
At times pass through us,  
And we are melted into them, and are not  
Save reflexions of their souls.

Thus am I Dante for a space and am  
One Francois Villon, ballad-lord and thief  
Or am such holy ones I may not write,  
Lest blasphemy be writ against my name;  
This for an instant and the flame is gone.

'Tis as in midmost us there glows a sphere  
Translucent, molten gold, that is the "I"  
And into this some form projects itself:  
Christus, or John, or eke the Florentine;

And as the clear space is not if a form's  
Imposed thereon,  
So cease we from all being for the time,  
And these, the Masters of the Souls, live on.  
(Pound 1973: 38)

In this poem Ezra Pound describes the intuitive experience of identifying with other poets' "souls". It symbolizes a mental and psychic process, which can raise a series of metaphysical and philosophical questions relating to a translator's inter-subjectivity. This section will analyze the poem and its significance to this research.

Pound writes in a manuscript note to his poem: "I do not teach – I awake". Louis L. Martz suggests that "Histrion" shows Pound's "own sense of remarkable mimetic genius, his ability to absorb the style, manner, and meaning of another poet, and then to interpret and recreate that role in translation, in creative adaptation, or in original poems in a particular kind of writing. His masks, his personae, his 'pastiche' are modes of poetry: masks through which the modern poet transmits his apprehension of the past and makes it available to the present, as a civilizing force" (Martz 1969: 65). It is interesting to note that Pound's craft of translation is being termed as "pastiche", meaning: "1. A medley of various things; specially (a.) a picture or a musical composition made up of pieces derived from or imitating various sources; (b) a literary or other work of art composed in the style of a well-known author, artist, etc.; [and] copy or imitate the style of (an artist, author, etc.)." (*The New Shorter Oxford English Dictionary*). The key words in Martz's comments and in the dictionary meanings worth noting are: "mimetic genius", "creative adaptation", "his masks, his personae, and his 'pastiche'" – all these terms refer to the Poundian way of translation. As a pasticheur of translation, his imitating is done so credibly that he melds with the persona or personae of the source text and is thus able to perform the "pastiche" in his translation for the target readers. This phenomenon

best describes the notion of histrionic translation as Pound is employing an essentially theatrical device – method acting – by bringing together two personae. In his translation, Pound brings in the persona of himself, i.e., his subjectivity; simultaneously, his subjectivity would be able to interact and interface with the persona of his character, i.e., the “souls” of the great poets. The inter-subjectivity generated by this symbiotic relationship enables the original poets’ “souls” to shine in and through Pound’s works.

The definitions, usage and connotation of “histrion”, “histrionic”, “histrionicism” etc. have tended to be slighting and dismissive. It raises the interesting question of why and how a translation can be “histrionic” in the sense of basic mimetic acting by “parroting”, “mimicking” and “parodying”, or why and how a translation can become truly “histrionic” in the sense of sophisticated, artful and inter-subjective performing. Concerning the “parroting” and “parodying” style of translation, a translator translates with imitation – by imitating the source persona or personae. Here the translator may lose her subjectivity, as her foremost task is to repeat what the source text narrates. Alternatively the translator highlights the fact that a translation is a translation, just like an over-wrought, melodramatic or “histrionic” (in the later adapted usage of the term) actor, who tries to show – perhaps for valid artistic reasons – that she is acting. At worst, at a very rudimentary level of the “histrionic” act the actor seems to be performing a poor imitation which is lifeless, possessing merely the form. This more rudimentary kind of acting intends to appeal to the audience by projecting the source persona or character without too much emphasis on the actor’s own subjectivity. Likewise the absence of a translator’s subjectivity would most likely turn the translation into a similarly lifeless form in production because of the lack of the re-creator’s presence and sensibility. This mediocre level of “histrion” is to perform through parodying and formulaic acting following the commonly accepted traits and routines. However, the theatre audience may well feel tired of such parodying traits because too much imitation can quickly become

tedious. On the other hand, a more sophisticated level of a translator's performance – histrionic translation – can be achieved according to Pound's insights, where the translator seeks to give life force to the source personae by adding in and melding her subjectivity with that of the text originator. The translator produces the work with reference to her own style, with her own judgment, sensibility, experience, and renews each performance with the injection of her subjectivity. Such inter-subjective methodology relies on a translator's sensitivity to linguistic nuance and to the life of the source personae, and re-presents the life force of the text to its target readers.

The concept of histrionic translation arises therefore from Ezra Pound's poem, "Histrion", which depicts a poet's "assimilation" into the personae of other past-masters. Stanislavskian Method Acting – especially his preaching of "reincarnation" of the character onstage through intensive preparation and penetration by the actor – also inspires this research because this theme of method acting shares much in common with Ezra Pound's "Histrion". In this way my argument for histrionic translation invokes a translator's "metamorphosis" and "metempsychosis" in facing the challenge of how a translator can merge with the "soul" and personae of the source text in order to produce the most proximate "intended effect" on the target readers. My notion of histrionic translation argues for a translator's role to be elevated to that of a co-producer by virtue of revivifying the life force of the original in translation. Yet at the same time this original life force should be penetrable and readable in translation for the target readers. "Life force" refers to Walter Benjamin's notion of "life" in that it relates to the "purposeful manifestations", "their very purposiveness", "the expression of its nature" and "the representation of its significance", which are "all determined by nature and by such tenuous factors as sensation and soul" (Benjamin 1970: 71-72). Revivifying the life force of the source text in translation parallels the problematic of acting, recalling the way an actor identifies with the role and "constructs" the role (to employ Stanislavsky's term) in such a way that it is

credible and aesthetically satisfying for the audience.

### **3. Critiques on Pound's Translation Method**

I should now turn to the question of how Pound transposed the source masks in his translation, and how critics viewed such transpositions of personae. The gist of the Method is intuited by the great 20th century Swedish actor Max von Sydow. It involves "Understanding what your character wants to do and acting accordingly. If the intention is correct, the emotion will come. You live your life and use the experience to build up the personality – that's the base and try to get to know the character and try to fill it in" (Bloomberg Interview). Applying Stanislavsky's methodology, the stance and implications of "Histrior" can serve as a "translator's preparation". Pound's description of "And yet I know, how that the souls of all men great/ At times pass through us,/ And we are melted into them, and are not,/ Save reflexions of their souls" is the feeling and experience of a translator's becoming and being another persona that comes from melding herself with the source text. By mimicking and penetrating into the source, that is, the intention, the emotion, the insight and the ambience portrayed in the source, as closely and as intimately as possible, a translator tries to immerse and visualize the personae of the source text and "project" all of these elements in her translation. Pound's translation of poetry exemplifies this absorption and portrayal of the feeling and intention from the source to the target language and culture.

Hugh Kenner (1972) observes that Pound translates a poem as if he were writing the original poem. Pound sees through the stylistics and goes above it, grasping in the process the central idea and emotion. Pound, on the one hand, totally assimilates his materials by overpowering his own language to fully portray his vision and to "bring the emotion into focus"; on the other hand,



he disallows arbitrary modification or deviation. This is because Pound regards translation as an exact and exhausting “emotional discipline” with “expedient transformations”. For Kenner, a distinctive example of this phenomenon is the well-known example of Pound taking up to half a year to “fix a complex instantaneous emotion in fourteen words” (ibid.: 1-10). He goes beyond translating words and meanings and instead strictly conveys the emotional force of the source. Through this emotional discipline, Pound re-creates a whole new world in the source poem for himself to translate into the target creation.

Pound’s emotional discipline also utilizes his subjectivity to construct a mental world of his own to imitate and re-create a similar “ambience” for the target text. Yet this world is based on the thorough understanding of the blue-print set by the author, i.e., an intense penetration of the author’s sense. In Ezra Pound’s *Cathay*, Wai-lim Yip makes a similar observation that he considers “prob[ing] into the internal thought process of either the original or the translations” more important than just “detecting linguistic errors” (1969: 5-6). Yip has in fact probed into Pound’s thought processes in analyzing his translation. He tries to understand Pound as fully as he can, for the purpose of “widen[ing] the possibility of communication, by virtue of looking into Pound’s mind as a poet, knowing the obsessive concepts and techniques he cherished at the time he translated these Chinese poems and seeing how these conditioned his translations” (ibid.: 7). Yip’s analysis of Pound’s approaches to translation, including his citation of other critics’ viewpoints, helps with the critical exegesis of “Histrion”. First, Pound’s “histrionic” approach to literary taste and translation is based on a “demand for precise visualization” rather than arbitrary understanding or vague suggestiveness. A translator opts for “precise visualization”, i.e., an exact definition, which, to use Herbert Newton Schneidau’s words as quoted by Yip, depends on “visualization, primary epithets, precision and accuracy in reproduction” (ibid.: 35-36). Pound performs the role of an artist, “seeks out the luminous detail and presents it. He does not comment. His work remains the permanent basis of psychology and metaphysics” (ibid.: 51). Accordingly, in the Poundian sense of translation, a

translator needs to seek out the luminous details of his source text, language and culture, and present it in translation. Pound concedes the impossibility of “total translation” in terms of poetry translation. Nevertheless, a translator transposes and reconstructs the source, and “aims at the transmission of the ‘indestructible’ part of the poem and lets the rest go. ... He aims at finding ‘equations for the human emotion’” (ibid.: 72). The “indestructible part” is “the state of mind” and the emotional intensity of the persona of the source which has to be determined and carried over by the translator.

This “undefined” part of the translator’s “state of mind” resembles the method Stanislavsky is pursuing: resurrecting the persona of the source by virtue of the actor vivifying the life force in every word, every line, look, facial expression, gesture, body movement. One crucial step is first to determine the persona of the source. In connection with this determination of the source personae, Yip (1969) writes that the first act of translating should start with the translator’s entering into the consciousness and becoming aware of the “state of mind of the author”, which is “constituted by the power of tradition, of centuries of rare consciousness, of agreement, of association” (79).

Pound uses his authority as a co-producer to make decisions and execute these decisions in translation. He does this by adapting the essence of “Histrion” – to “get into the central consciousness of the original author by what we may perhaps call a kind of clairvoyance” (Steiner 1998: 359). Pound is clearly capable of exploiting this clairvoyance to great effect “even when he is given only the barest details” (Yip 1969: 88). This quality of “clairvoyance” is what made Pound such a “superlative translator” as it enables him to:

[cross] the border of textual translation into cultural translation ... Even more stimulating than this visual recreation of cultural detail, which restores flesh to the skeleton of dictionary meanings, is Pound’s ability to go beyond the ‘word-sense’ and ‘phrase-sense’ and capture the voice and tone of the speaker, something which no dictionary can ever provide and which it takes a student

years of familiarity with the language to grasp. (Yip 1969: 90).

Thus Pound is a “superlative translator” because he can incorporate the sense of the “personae” of the original work and equally make sense of them in the translation.

We see that for Pound “personae” in translation arises from the translator’s inter-subjective perception of the source text which in turn stimulates the reader’s interpretation of the personae re-projected in translation. Pound, as a translator, is commended by Hugh Kenner and Yip Wai-lim for his perceptive power to penetrate into the personae of the source text. Louis L. Martz also affirms Pound’s remarkable mimetic genius as Pound does not merely imitate but empowers his characters with life force and emotional intension. His imitative genius has enabled and empowered him to absorb the spirit of the author in his reading of the original, but in addition he moves the poem forward into a fresh sphere of literary appreciation. Thus mimesis and re-creation go hand in hand in Pound’s translation. He close-reads the source text, thoroughly engaging and identifying with it. Most significantly, his method is successful in facilitating the regeneration of the personae in a convincing aesthetic sphere of being, which represents what Kenner has called Pound’s “emotional discipline”. This is also suggested by Yip Wai-lim as the quality of “emotional intensity” and re-presents the “indestructible part” of Pound’s translation of the collection published as *Cathay* (Pound 1915: 79-80).

In some of the *Cathay* poems Pound’s own male ego is subsumed under and substituted by the tender, timid female figures of the source text poems. Thus for a temporary personality metempsychosis, while resurrecting the source personae in translation, Pound adopts the different “masks” of the poems’ personae. For example, in the “The Jewel Stairs’ Grievance” and “The River Merchant’s Wife”, which we will explore further in the following section, Pound’s translation visualized two distinctly different feminine figures both, we may infer, yearning for love and company – the former being a solitary palace-

lady and the latter a teenage wife, both devoted to their respective absent husbands. This melding of masks includes Pound's in-depth understanding of the source text, but it may or may not include Pound's own subjectivity. An inter-subjectivity exists in the act of translation and involves the subjectivity of the translator and the subjectivity of the source personae. Yet in Poundian translation, there seems to be an alter-ego re-created by Pound – an inter-subjectivity of the source personae interacting with Pound's interpretation of the role through his creative transmogrification. When Pound attempts to “imitate” and “transmogrify”, it means that, as in the Stanislavsky system of acting, Pound re-enacts the persona of the source text in translation. Two subjectivities co-exist and are then interwoven in translation: Pound's subjectivity melds with that of the original. Pound's persona becomes inseparable from and is melded with the source personae because through his translation, the readers understand the original without the trace of Pound's subjectivity. In other words, Pound's subjectivity disappears and the source personae come through in translation.

What is problematic is this: if Pound “is” the source persona, has he totally surrendered himself to the source text by annihilating his own sense of existence? Or has he totally immersed his own subjectivity in the source personae, so that his translation expresses a “translucent” inter-subjectivity? Therefore, one could say that his translation employs “translucent masks” enabling him to meld himself with the source personae in such a way that the readers cannot differentiate between Pound's subjectivity and the source personae. For these “translucent masks”, the demarcation between the source personae and the translator's subjectivity has disappeared: as a reader, we cannot discern who has invaded whom. In Pound's translation, the double subjectivities are converged into a new, “translucent inter-subjectivity”.

What is striking here is that Ezra Pound's philosophy of translation is akin to the Stanislavskian Method Acting, as illustrated in the opening chapter in his poem, “Histrior”. Humphrey Carpenter, Yip Wai-lim and

George Steiner all agree in their comments on Pound's genius in translation: "[Pound] is able to get into the central consciousness of the original author by what we may perhaps call a kind of 'clairvoyance' – [and this] insinuation of self into otherness is the final secret of the translator's craft" (Steiner 1998: 359). Pound's translation philosophy, in particular the imitation concept, is highly regarded by Steiner:

to add new Beauties to the piece, thereby to recompense the loss which it sustains by change of Language ... Pound consciously restricted his own poetic license in 'adding new Beauties to the piece' to those which are a 'derivative' or an 'equivalent' of something in the original poem. Thus, he was describing creative translation, not imitation. (Steiner 1998: 359)

"Beauties" here refers to the "emotional intensity" of his original. This is Nietzsche's idea of having one's new understanding of the original. Pound's and all these past masters' "insinuation of self into otherness" is the gist of what I have called histrionic translation. For the translation of any genre will depend on the translator's interpretation of the source text and finally the reception by readers. In connection with this pursuit of interpretation or close reading of the original/translation, the principle of melding with the source persona, and the cultivation of a dynamic *alter ego*, have been compellingly elaborated in Stanislavskian acting methodology.

A more significant finding is the "transvaluation of value": in order to metempsychosize and metamorphose into the author and the original work, translators need to elevate their subjectivity and authenticity to give birth to the life force and to impart some impact to every word in the target translation. This elevation of the translator's subjectivity and authenticity in histrionic translation, in Nietzsche's original idea, refers to the mentality of breaking out of the prison of languages and being empowered to "dance [one's] vision" (Schrift 1990: 5).

The aim of such practices is to convey to the reader subtle thoughts through expressive means metaphysically, that is, to reproduce the life of a poem through the beauty of new diction and words.

## **4. An Actor's Inter-Subjectivity**

Inter-subjectivity, in Stanislavsky's sense, refers to a simultaneous sublimation of the actor's self and his salvation of the character's persona. The rationale for this concept is to keep an actor's persona intact in order to get close to the audience's empathic feeling and perception about reality and avoiding stagy, superficial theatricality. The concept of inter-subjectivity plays a central role in Method Acting; it also sheds light on the interpretation of the intentionality of the dramatic text: the actor gets the advantage of both exoteric and esoteric perspectives as he is aiming at straddling the boundaries encompassing his own persona and that of the role, which necessitates stimulating the imagination and creativity of both the actor and audience. It leads to thinking and reacting to ideas behind and beyond the roots of the play's problems and situations – in Stanislavsky's case, the roots of creating emotion and character. The rationale and outcome of inter-subjectivity is an actor playing the double roles of “insider” and “observer” onstage. By being an observer or bystander, the performer preserves a clear analytical head; at the same time, there is no one else who can be clearer about the depth of the play and the intense interaction with other actors and audience than the performer himself.

George Steiner explains this sublimation and salvation process succinctly with the metaphor of the actor as “vampire”: “actors readily bear witness to their own absorption into the vampire-visitation of the *dramatis persona*” (Steiner 2001: 134). This sublimation and salvation testify to the feeling of absorption, incarnation and metamorphosis from human to vampire – sucking almost all

the blood out of the original/human body and at the same time infusing and re-embodying both the original (human) and target (vampire) bodies with new essence – and portray the main target and synergy of an actor's inter-subjectivity. First, “personae” means “personify[ing]” certain phenomenological aspects of human stories and emotions. An actor can only create convincing personae by creating an alternative reality, but its success in becoming “actual” relies on “a pressure of presence, an intrusive impact, a memorability” (ibid.: 136). As Steiner sees it, this presence, impact and memorability are rooted in the life force of the personae. As in Stanislavsky's case, an actor infuses and re-embodyes life force to every character each time he performs onstage. For this life force, life means a role coming to life and “living” onstage to reflect his whole life, representing his life before and after. To empower the creation of a new life, every performance onstage reintegrates and revivifies the intact soul of a role, while the life force enforces the impact of the role on fellow performers and audience, eventually leading to their concentration, belief and appreciation. As Steiner suggests, the character comes to life first to the author and then to the readers: “Emma Bovary, *c'est moi*” (ibid.: 136). As such, translation, as if performance, is a re-creation of life force. Semantic values can generate the life of the character, and in turn readers believe in it. The similarities of re-creating this life force in translation and performance lie in the fact that both are based on text as the semantic powers controlling the whole show. The difference is that translation is an extension of semantic powers in a static mode while acting extends the semantic powers through embodiment on stage. Yet both bring alive the life force in a purposeful way.

In Stanislavsky's writings, he reiterates the connection of inter-subjectivity with the focus of infusing life force. He encourages actors to act out his true self for any character, for this will reinvigorate a soul by combining it with factual material to make the role unique and unprecedented. More importantly, he urges them to transcend and surpass what other actors have already accomplished. As to the extraneous means, the notion of inter-subjectivity can help the actor to

control his relaxation. An actor needs to control his body and muscles onstage so as to stimulate his muse and creativity in a stress-free situation. And this controlling and letting out of relaxation liberates and submits the actor's body to true emotion (Stanislavsky 1962: 1.135). This self-control also directs the "crescendo" of emotion – an epistasis from feeling weak to strong, from submissive to exhilarating, and from being tranquil to passionate. The longer the self-control, the longer this process of crescendo can last (1962: 1.138). It implies that the stronger the actor's subjectivity is in place and in control, the more powerful the "crescendo".

The new life force, sublimation and salvation of inter-subjectivity serve to elicit an actor's most truthful feeling created for realistic acting. These prerequisites for performative creation are also an enticement to an actor's true persona, as well as innocence and insight, which parallels that of the character. This truthful feeling is realized, concretized, and recreated by natural acting. By concretizing the image created by actors, metempsychosis and metamorphosis from actor to character emerges.

An actor creates and encounters his own persona and those parts of it that are pertinent to the character. The strongest motivation for this creation is truthful feeling where there is no place for imitation. And this truthful feeling serves as the strongest motivation alternating between emotion, artistic experience, imagination and creation (Stanislavsky 1962: 1.141-143). Stanislavsky analyzes himself as a character actor both inward and outward. His philosophy urges an actor to discover his own charisma and persona in every role, aiming at every role to be distinctive from and to surpass any other performed role. His ideal acting practice also requires an actor to love the role in himself instead of loving himself in the role. One ramification of this philosophy is that loving the role in an actor's self contributes to the art world and thus the successes of being a true artist. By comparison, loving an actor's self in the role merely pays tribute to an actor's own success and ego. If the latter was the case, art would be missing from theatre. Subsequently, the stage would be dismissed as nothing



more than a window for the actor's exhibitionism. An actor's inner invention of the role is the key to reenact both the actor's and character's emotion in order to "become" the role. It means an actor sharing the same perspectives, mind-set, hope and desire with the character by going through the script in depth, extracting the essence of the role and then transforming this essence into an artistic image (1962: 1.147-164). Thus, inter-subjectivity relates to the essential element of an actor's mission -- creating truthful emotion by a belief of "I am" -- I am the role: I am existing, living, breathing. The notion of "I and the role feel, think and act the same way" generates the sincere feeling and truthful experience for an actor performing onstage (1962: 1.157, 263, 279-80). Moreover, an actor's own emotional memory, worked out and obtained in reality, is reserved as power-assistance of "I am", while "I am" serves as the power-base of instigating an actor's nature and subconsciousness to create a new life force for the purpose of executing the acting logically and truthfully onstage (1962: 2. 453).

## 5. "Histrionic Translation" of *Cathay*

Pound received Fenollosa's notes of *Cathay* explaining the "English equivalents for Chinese characters but no ancient forms of meter or rime to be followed" (Martz 1976: 39). This lacuna somehow allowed Pound to fill in these spaces from his own resources of imaginative sympathy: "The void was suddenly filled with the riches of an entire civilization, ready to be transmitted by his highly prepared and adaptable muse". He presents his "mature voice through a new mask" (ibid.). Interestingly, Pound fills in the blanks with his imaginative sympathy based on his emotional memory and his impressive cultural store, aesthetically valid from the misunderstanding and non-understanding of Chinese culture. In this case, demanding the translation to be accurate and/or faithful would be wrongfully translating the intentionality of the source text.

Among the entire collection of *Cathay* poems, the emotional density and emotional force are far more significant for the translation than the rhetorical devices and beautiful wordings. Different “masks”, or source personae, can come through Pound’s histrionic use of expressive language and vivid images in his English re-creation. In the following section I will analyse four personae from the *Cathay* poems and discuss how Pound exemplifies the spirit of histrionic translation in his cultural appropriations.

### **5.1 Persona One: Pound as a Re-narrator in “The Beautiful Toilet”**

The original poem portrays a lonely and abandoned former courtesan, now the wife of a debauched man. In the poem’s implicit monologue the reference to “The Mistress” in Line 3 suggests that the point of view and implied narrative voice is that of a maidservant. The woman is perceived as lonely, waiting in vain for her non-returning husband. Pound’s translation is a re-narration of the scenario. The title itself is an outstanding example of re-creation as the literal translation would be “Green, Green, River-side Grass” for 青青河畔草. Pound has rendered this as “Beautiful Toilet” in order to convey the image of the woman and her youth and beauty more forcefully. In a brilliantly imaginative stroke he boldly substitutes the colour blue for the “green” of the original title. The grass is blue in Pound’s vision because it reflects the blue moonlight and shadows, emphasizing the lateness of the hour. The whole poem is a dramatic re-creation of the image of the female character. However, through the medium of Pound’s translation, the woman is reincarnated as an admired mistress of a sympathetic maid. Pound’s re-narration of her body gestures provides an interesting perspective, almost a voyeuristic observation of both her beauty and her sorrow, glimpsed through a door-frame. It is highly imagistic in line with Pound’s own poetry from this period and creates a dramatic snapshot that necessitates the reader viewing the scene through the eyes of the unseen and unspecified persona:

And within, the mistress, in the midmost of her youth,  
 White, white of face, hesitates, passing the door.  
 Slender. She puts forth a slender hand;  
 Who now goes drunkenly out  
 And leaves her too much alone. (Pound 2010: 55)

盈盈樓上女，皎皎當窗牖。  
 娥娥紅粉妝，纖纖出素手。  
 蕩子行不歸，空床難獨守。

Pound's dramatic re-creation employs plain English to naturalize his translation, yet the last line "leaves her too much alone" re-enacts the emotion and the hollowness of the original. Readers can feel the pain felt by the courtesan-wife, even though Pound has disregarded the word-play of "double wordings" in the original.

Another interesting phenomenon is Pound's injection of his subjectivity. The original Chinese refers to the husband as "蕩子", which can mean wanderer, someone not returning home, etc. Pound translates the word into "sot", (from the French word meaning "A foolish or stupid person, a dolt, a habitual drunkard" (*The New Shorter Oxford English Dictionary*)). Instead of translating it as "non-returning husband" or simply "man", Pound creates a sarcastic effect through the double meaning of "sot" (foolish and/or drunkard). The last two lines change the subject of emphasis from the female in the original to the male in the English translation. In Chinese, the subject is the wife's loneliness. In Pound's translation, the sot is to be blamed. The original Chinese line, which reads "it is hard to stay by an empty bed alone" (空床難獨守), becomes "And leaves her too much alone" in the translation. In the original, "bed" is both the subject and object. In English, the object/furniture is replaced by "her" and her feeling of "too much alone". There is also the contradiction between "too much" and "alone". No normal wife will accept or expect to be "alone enough", not to mention "too much alone".

In Pound, the idea is conveyed that the sot remains “drunkenly away” and “leaves her too much alone”. It seems that the theatrical effect is well attained throughout the whole poem as Pound is reincarnating the lady in his vivid and more elaborated description. He shows the lady’s feeling with dramatic effect yet by natural wordings, logical flow and realistic emotion.

## 5.2 Persona Two: Pound as the Unhappy Court Lady in “The Jewel Stairs’ Grievance”

The Chinese source text comprises five-characters per line, in the standard format of classical Chinese poetry. The original imagery of the poem does not denote any subject, only objects are included, e.g. “玉階” (Jewel Staircase), “白露” (white dew) and “秋月” (autumn moon). In the English version, Pound’s masculine subjectivity is completely subsumed in the persona of the court lady. Only the unnamed and enigmatic female persona is shown through the insertion of the subject forms “my” and “I”:

It is so late the dew soaks my gauze stockings,  
And I let down the crystal curtain  
And watch the moon through the clear autumn (Pound 2010: 59)

The English version here portrays a solitary court lady. She only has the moon for company. In traditional Chinese culture and literature, the moon signifies family union and/or a melancholy feeling of departure. In the accompanying note to his translation, Pound explains his observation about the poem’s implicature and claims that his subjective view as a translator becomes a key to textual meaning in the extra-textual material which comments on the subtextual connotations implicit in the voice of the waiting persona. Pound’s translation echoes with Stanislavsky’s preoccupations concerning the premiere performance of Chekhov’s *The Seagull*: to show or not to show the intentionality to readers, or in Stanislavsky’s case, the spectators. Pound chooses “showing”

by adding the first-person subject so that readers can identify with this persona.

### 5.3 Persona Three: Pound as the Yearning Housewife in the “River Merchant’s Wife: A Letter”

This Chinese poem is famous for the depiction of a young wife who is longing for her husband to return home from a long journey. The original Chinese title is “Leaving for Chang-kuo” (長干行). It is composed using five Chinese characters per line, narrated from the first-person viewpoint of the young wife. It is interesting to note that the first-person subject “I” is absent from the entire poem, except in the first Chinese character in the opening line “妾”: literally meaning “little wife”.

In the first part of the original poem, the little wife is telling her story – how they met while she was a little girl. In Pound’s translation, the female persona and the absent husband address each other more equally, using simply “I”, “you” and “we”. The first-person diminutive identifying the Chinese narrator – “little wife” – is omitted in the first stanza.

WHILE my hair was still cut straight across my forehead  
 I PLAYED about the front gate, pulling flowers.  
 You came by on bamboo stilts, playing horse,  
 You walked about my seat, playing with blue plums.  
 And we went on living in the village of Chokan:  
 Two small people, without dislike or suspicion. (Pound 2010: 57)

妾發初覆額。  
 折花門前劇。  
 郎騎竹馬來。  
 繞床弄青梅。  
 同居長干裡。  
 兩小無嫌猜。

In the second part of Pound’s translation, the persona addresses her husband

using honorific reference as the age of the characters grows:

At fourteen I married My Lord you, I never laughed, being bashful.

Lowering my head, I looked at the wall. Called to, a thousand times, I never looked back.

At fifteen I stopped scowling, I desired my dust to be mingled with yours

Forever and forever and forever. Why should I climb the look out? (Pound 2010: 57)

十四為君婦。羞顏未嘗開。

低頭向暗壁。千喚不一回。

十五始展眉。願同塵與灰。

常存抱柱信。豈上望夫臺。

The line “At fourteen I married my Lord you” is particularly worth noting. From Pound’s interpretation, English readers can visualize a young wife deeply in love with her departed husband, yet shy with love, respect and humility. In his imaginative sympathy with the source persona, Pound conceives the character not as a contemporary American male writer, but by imagining himself as a lonely, girlish, housewife waiting painfully for her young husband’s return. “She” does not know what he is doing or when he will be back. We can also sense a strong mental struggle between hopefulness and hopelessness. Pound’s version re-enacts the scenario rather than simply rendering her physical and emotional state.

In the original text, the Chinese folk-tale of a man holding a pillar to death while waiting for his lover, which the poet Li Po alludes to, is deleted. Instead, the whole line is transformed by substituting the emotional intensity of the source persona: “Forever and forever and forever”. The young wife is here expressing her yearning for her husband’s safe return. By replaying the scenes of her childhood meeting with and youthful marriage to her husband in her mind, she becomes aware that her bashful reserve has now metamorphosed

into an intense and intimate feeling. Her change of psychology and the intensification of longing for her husband's safe return is better re-presented in Pound's English version than in the original because in his translation he literally plays the role of the river merchant's wife.

Moreover, the emotional intensity is more palpable in English. At the beginning, "Played I about the front gate, pulling flowers. You came by on bamboo stilts, playing horse ... Two small people, without dislike or suspicion". Instead of "two children", Pound uses the contrast of "small people" to imply their secret maturity. In the wife's narration, "Called to, a thousand times, I never looked back", the original five-character line has turned into three short phrases to create a strong dramatic effect. "You dragged your feet when you went out" is not explicit in Chinese. Pound's translation shows the husband's unwillingness to depart from his wife, according to the wife. For the line "They hurt me" (Pound 2010: 57), the original reads "I feel sad". Pound's translation depicts the source persona as one who is extremely sensitive and vulnerable, presenting the image of palpable yearning and fragile hope.

#### **5.4 Persona Four: Pound as the Pseudo-Joyful Traveller in "The River Song"**

The original poem by Li Po describes a joyful boat voyage. The description of the scenery, the boat and the musical instruments is expressed through "spectacular" Chinese wordings. There is however a subtext conveying the feeling of loss and under-appreciation in the daily context of court life by the poet-persona. This is especially evident in the middle section of the poem, which subtly shifts the emotion of the traveller during the river journey from euphoria to poignancy. The Chinese original is composed of seven-character lines. The word choice, rhyme, pattern and parallelism are very refined.

In Pound's translation, the semantic value of the original word-play, i.e., the use of a couplet in each stanza, has been simplified in English. The intense feeling of a joyful travelling is mixed with melancholy feelings of inactivity and

frustration. For example:

Kutsu's prose song Hangs with the sun and moon.  
King So's terraced palace is now but barren hill,  
But I draw pen on this barge Causing the five peaks to tremble,  
And I have joy in these words like the joy of blue islands.  
If glory could last forever Then the waters of Han would flow northward.  
(Pound 2010: 56)  
屈平詞賦懸日月。  
楚王臺榭空山丘。  
興酣落筆搖五嶽。  
詩成笑傲凌滄洲。

The story of the Chinese tragic hero – 屈平 – is indicated by the solid image “Hangs with the sun and moon”. It is a metaphor of the traveller's own self-appraisal – his lofty mission and his capability to write “Causing the five peaks to tremble”. The English translation foregrounds the truthful feeling of the traveller who is perhaps the poet Li Po himself. Pound has added words to elaborate contrast (“But ... causing”) as well as more positive emotions (“I draw...” and “I have joy...”). The subjectivity of the source persona is thus more clearly defined and projected in the translation. Instead of employing the ellipses of the original to similar effect as in “The Beautiful Toilet”, here Pound elaborates and expands the source persona by inserting himself into the role of the poet and his bittersweet emotion.

For the theatrical use of language to show the subtext that the persona feels under-appreciated, Pound uses “drift with drifting water” to indicate the sense of moving “passively, aimlessly”, or being “brought involuntarily or imperceptibly into a condition, a way of life” (definition of “drift” taken here from *The New Shorter Oxford English Dictionary*). Moreover, a sharp contrast of images is evident in the English version: “Kutsu's prose



song, Hangs with the sun and moon/ King So's terraced palace is now but a barren hill". In Chinese, the former line indicates timeless treasure, and Pound employs a transparent strategy to create a dramatic effect: "Hangs with sun and moon". The short phrase "is now but a barren hill" is very simple and direct and contrasts with the sun and moon reference. Another contrast is "And I have joy in these words, like the joy of blue islands". The Chinese original includes a geographical name, and Pound renders this as "blue islands". Figuratively, blue signifies the mood of sadness and depression, which is contradictory to the evocation of "joy" elsewhere in the poem. The subtext of "blue" occurs in other lines, including "South of the pond the willow-tips are half-blue and bluer" and "The wind bundles itself into a bluish cloud and wanders off" (Pound 2010: 58). The original Chinese could simply imply "green" as opposed to "blue".

Pound's translation of this poem is very transparent, and the emotion shown is very direct and forceful. The line: "And I have moped in the Emperor's garden, awaiting an order-to-write!" (Pound 2010: 59) is not mentioned explicitly in Chinese; Pound adds this emphasis to abruptly change the poetic mood from euphoria to poignancy. Moreover, the subject is "we" at the beginning of the poem: "We carry singing girls, drift with the drifting water". In the middle section, this is changed into the single "I" persona: "But I draw pen on this barge causing the five peaks to tremble, and I have joy in these words" and "And I have moped in the Emperor's garden, awaiting an order-to-write! I looked at the dragon-pond, with its willow-colored water". By transforming the collective pronoun to the singular, Pound identifies with the source intentionality to express the pseudo-joy of travelling in group – pseudo-joy because the source character is aware of the festive mood on the boat but is not truly enjoying it. Then, the "I" emerges later in the poem to convey the subtext of frustration about being under-appreciated. Again this may be called an emotional crescendo: "We" to "I", and then to the scenery and music at the end.

Pound's translation suggests that the source persona is trying to suppress his feelings by concentrating on the external environment. Thus the English poem hinges on the tension between the external and the internal, between surface and subtext.

## **6. Applicability of Method Acting to Histrionic Translation**

This section will conclude the ways in which Stanislavsky's method can be seen to resonate with and even share certain synergies with Pound's inspirational method of histrionic writing and creative translation. Although the two were contemporaneous there is no evidence of collaboration or definite influence.

The conceptualization of histrionic translation, which originated in Poundian translation, is historic and creative. Two types of fidelity can be observed at work here, despite the fact that Poundian translation is not normally associated with fidelity but rather with creativity, and these co-exist in his schema: first, fidelity to history and the original text; second, fidelity to the ambience of the historical context and spirit of the original text – thus the second element belongs to the creative principle. The negotiation between the source author's text and the translator's inter-subjectivity operates in the interstices – just as the playwright's drama text does with the subjectivity of the actor.

Pound's histrionic translation is a creative force instead of a static and scholastic stipulation. Pound re-creates a parallel persona in the target language for the target readers. In the case of “non-reconstructable” personae, such as the young wife in “The River-Merchant's Wife – A Letter”, he re-creates a new persona. Here “persona” refers to the addressee of the source text. For example, in “At fourteen I married my lord you”, Pound's English translation exaggerates the “you” to empathize intimacy. The female persona is pejorative, for Pound has exploited and exaggerated

the differences between the source and target receptions. Pound is using what is comparable to a Stanislavsky method by imitating the character's persona. More specifically, Stanislavsky's "magic if" is adopted: How would this girl address herself if she were to speak in English?" Pound infuses the yearning young wife's soul with his own in metempsychotic but beyond their histrionic fusion. A "method acting" strategy is employed here: "If Pound were the persona in the poem, what forms of address and what locutions would 'she' use in English?" The concepts of metempsychosis and identification so central to Stanislavskian acting are also relevant here. Pound's histrionic translation imaginatively projects into the persona's mind and body by applying the translator's subjectivity and visualizations to the persona's subjectivity.

Nonetheless, this does not mean Stanislavskian Method Acting can be uncritically applied to translation. One problematic area of Stanislavskian theory and practice lies in his idea that "If I get my psychological self to come to the surface, my psychological self would speak directly and enlighten the audience". This is not always the case and not all audience will be involved. It also may not work every time for every member of the audience. The second major caveat relates to the ideas of losing oneself in the role of and "sympathizing with the role". Being too intimate with the role may well cause the actor to lose judgment and perform the role distortedly. Another loophole is that Stanislavsky did not analyze the same performances by a single actor. Each acting process cannot be identical to the previous one; each is an ongoing process. There is rediscovery in every performance as there is in every new iteration of translation.

In conclusion, the four personae selected are a fair representation of personae in both the shorter and the longer poems translated by Pound, illustrating the effectiveness of his method. The personae tend to be more developed in the more narrative poems. Examples are used here for analysis as they are particularly helpful and suggestive of Pound's virtuosity in the practice of translation. For instance, we can find nothing masculine in Pound's translation

of “The River Merchant’s Wife” and “The Jewel Stairs’ Grievance”. Instead, an aura of delicate femininity impresses us with Pound’s intuitive understanding of the temperament of the poem’s persona. Histrionic translation is explicit but not unnatural. In relation to acting principles, Pound’s translation is similar to Brechtian acting as the translation is self-conscious and explicitly stylized; it also contains a Stanislavskian method of being implicit and naturalistic. Thus we see two kinds of acting in Pound’s histrionic performance, although the Stanislavskian mode predominates.

## Notes

- <sup>[1]</sup> For the generic use of pronouns referring to the categories of translator and actor, “he” will be used to represent actor while “she” for translator in this paper.

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