

DOCTORAL THESIS

翻譯規範的破與立: 朱湘譯詩新探

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翻譯規範的破與立：朱湘譯詩新探

**Breaking and Setting of Norms:
New Perspectives on Zhu Xiang's Poetry Translation**

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提 要

詩人是如何譯詩的？在翻譯的過程中他是否遵從某些翻譯規範？這些翻譯規範是否會演進為目標文化內翻譯文學的基本特徵？這些特徵是否會成為目標文化系統內新文學規範的一部分？如果答案是肯定的，那麼就有一個問題：它們是以何種方式作用於目標文化系統？本文試圖運用多元系統理論，通過對詩人兼翻譯家朱湘(1904—1933)的譯詩研究，來探討上述問題。在他短暫的十餘年的文學生涯中，朱湘共翻譯了一百二十餘首詩歌，這些詩歌有些出自英語，有些來自法語、德語、古希臘語，甚至阿拉伯語等。朱湘對中國新文學發展曾做出了卓越的貢獻，然而以往的批評者甚少留意到詩人在熔鑄兩種不同文學傳統時做出的創新努力，更沒有注意到其翻譯詩歌。有鑒於此，本課題將以朱湘譯詩的形式層為切入點展開全面深入的研究。全篇共分七章。第一章為緒論，介紹本研究的目的、背景、範圍、方法和意義；第二章提供本研究的理論框架，回顧主體詩學系統內各種主要形式規範，以及白話新詩時期業已形成的新格律體譯詩規範；第三章主要就朱湘譯詩的文獻進行梳正，同時討論其譯詩開展的外緣語境問題。這裏分別考察他在上世紀二三十年代翻譯的一百二十餘首詩歌及其接受情況，尤其是過去中國文學批評界對翻譯家朱湘表現的矛盾心理，以此來討論以朱湘為代表的新格律派詩人的翻譯作品在中國文學經典中所處的爭議性地位；第四章分別對朱湘的譯詩文本進行向心式關照，主要從目標語系統內的翻譯規範著眼，考察詩人那些長期為人忽視的於譯入語方面進行的種種實驗，以此來評價他對現代漢語詩歌語言發展做出的貢獻；第五章討論朱湘在譯詩形式上進行的實驗，主要檢視他在格律、字數和譯詩建築形體所做出的創新舉措；第六章審視朱湘在譯詩節奏、韻律等方面進行的實驗，以及與之緊密相聯的音韻疊用和重複手段的使用情況。通過對詩人譯詩文本的細緻分析，考察他是如何不斷地協調接受性規範和充分性規範，進而滿足於源語文化體系內的詩學需求。第七章為結語，通過對詩人兼翻譯家的譯詩實驗進行評估，以此說明描寫研究途徑和翻譯規範理論的適用性，然後就此提出研究者的批評意見。

關鍵詞：詩歌翻譯；新格律詩；規範；操縱；詩學；重寫

Abstract

How does a poet translate? In the process of translating, does he habitually adopt certain translational norms? Do such translational norms then become characteristic features of the translated literature within the target culture? Do these features in turn become part of the new literary norms of the target language culture system? If they do, in what way do they benefit the target culture system? This thesis proposes to use the polysystem approach to address these questions through a study of the translations and works of a poet-translator Zhu Xiang (1904-1933). Within the short span of 15 years, Zhu had translated into Chinese a total of around 120 poems, some of which are written not in English but in other European languages such as French, German and Old Greek, and also in Arabic. He had made important contributions to the development of modern Chinese literature. However, most Chinese literary critics have paid little attention to his innovative attempt at blending two literary traditions. They place little emphasis on his translations of poems. The present study hopes to redress this situation by conducting a comprehensive and in-depth examination of the formal features of the poems Zhu translated. The first chapter, a general introduction, describes the background, motivation, scope, methodology, and significance of the present research project. The second chapter presents the theoretical framework for the investigation, and includes a review of the major norms -- implicit and explicit-- within the host poetic system. The third chapter gives a bibliographical study of the source material Zhu used in order to provide a context for the corpus of his translated texts. The chapter comprises (1) an overview of around 120 poems he translated, over 15 years, between the 1920s and the 1930s; (2) a historical account of the reception of these translations, particularly the ambivalent attitude of Chinese poetry critics towards Zhu Xiang's work; (3) an explanation of why the translations of Zhu and his fellow poets known as the New Metrical poets are so controversial within the Chinese poetic canons. The fourth chapter gives an analysis of Zhu's translations. It analyzes, from the perspective of poetic norms of the target system, the neglected aspects of his experiments with the target language, and assesses his unique contribution to modern Chinese poetic language. The fifth chapter investigates his experiments with the poetic forms, focusing in particular on his experiments with the visual features such as meter, word number, and the typographical arrangement in his translations. The sixth chapter examines his experiments with rhythm, rhyme, and various kinds of verbal echoes and repetitions. A detailed analysis of the poet's translations shows how they mediate between the ever-changing norms of acceptability and adequacy to serve the poetic interests of the source culture system. In the seventh, concluding chapter, the significance of the poet-translator's experiments is evaluated; and the usefulness of the descriptive approach and the theory of norms are assessed.

Key words: poetic translation, New Metrical Verse, norms, manipulation, poetics, rewriting

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