

DOCTORAL THESIS

愛麗絲的華文之旅: 兒童文學翻譯中的譯者角色研究

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Date of Award:
2018

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提 要

兒童文學故事經典 *Alice's Adventures in Wonderland* (以下簡稱 *Alice*) 創作於 1865 年的英國。在原著作者路易斯·卡羅爾 (Lewis Carroll) 筆下，故事主角愛麗絲展現了好奇勇敢、能思善辯、富有主見的兒童形象，她的漫遊奇遇詮釋了她由脆弱被動到強勢自主的形象轉變。1922 年，愛麗絲藉由趙元任的 *Alice* 華文譯本第一次進入華文語境，由此展開她在華文地區(中國大陸地區、港澳台地區、新加坡和馬來西亞華人地區) 迄今長達 93 年的旅行。旅程中，隨著譯本出現時間和地域的不同，被構建出的愛麗絲華文形象互不相同，構建這些華文形象的成人譯者亦扮演著不盡相同的角色。

本研究以文學理論家愛德華·賽義德 (Edward Said) 的「旅行四階段」和「歷史與情境」論為基本理論框架，並融入比較文學形象學 (Imagology) 中「自我—他者」這一核心概念帶來的啟示，由此推導出符合「歷史與情境」且強調人為因素的關鍵概念，即由成人自我構建出的他者「兒童形象」概念。在上述理論架構引導下，本研究首先對 1922—2014 年間的 338 個 *Alice* 華文譯本的譯本特點和出現原因進行分析和闡述，勾畫出愛麗絲在四個華文地區兩段旅程五條路線的旅行全景，再以四個華文地區中的 6 個 *Alice* 華文譯本為個案代表，深入探討成人譯者在構建愛麗絲華語形象過程中採取的翻譯策略、方法和來自其他參與者 (如出版者、繪圖師、譯序作者等等) 的制約因素。論文著重闡釋譯者在目標文本形象建構中的主動和被動特性，對每個案例中的成人譯者角色做了較為全面的解析。

本研究得出如下結論：(一) 華文地區「兒童形象」因「時」、因「地」不同而表現形式不同，它直接影響和決定 *Alice* 華文譯本出版數量和形態等譯本特徵的形成和演變，這是愛麗絲華文旅行呈現出的主體情形；(二) 在愛麗絲華文形象的具體建構過程中，因譯本創作時間和地點不同，目標文本形象會在源文本形象的兩個組成部分 (即：形象側面和形象轉變) 出現不同程度的改變；(三) 譯者主動特性和被動特性的作用過程即為愛麗絲華文形象的構建過程；在源文本和目標文化「兒童形象」的雙重影響下，成人譯者做出了靈活性不同的個人選擇，定義了複雜和多重的譯者角色。

ABSTRACT

Alice's Adventures in Wonderland (*Alice*, hereafter), a classic children's literature, was written by Lewis Carroll in 1865. In the original work, Alice, the protagonist, was a curious, brave, assertive and independent-minded child, and her adventurous journey symbolizes a metamorphosis of her image, from being weak and submissive to becoming powerful and independent. *Alice* first appeared in the Chinese-speaking world (i.e. the Chinese Mainland, Hong Kong, Macao, Taiwan, and the Chinese-speaking population of Singapore and Malaysia) in 1922 through its Chinese translation by the famous linguist and translator Chao Yuen-Ren. For 93 years since then, the Alice's image has been traveling unceasingly in these contexts. During her travels, her image has taken various forms, each in a different Chinese translation at a given time and a given place. Adult-translators, who construct these various images, play different and pivotal roles in the translation process.

The present thesis adopts Edward Said's "Four Stages of a Travel" and "History and Situation" as its theoretical frameworks. It also integrates insights from the "Self-Other" dynamic, a core concept in Imagology. From this integration, the idea of the child image is derived that not only it is by nature a product subject to historical and situational conditions, but it also evolves from the "Self-Other" dynamic as the image of the 'Other' child constructed by the adult 'Self'. Under this frame, the thesis first studied the 338 Chinese translations of *Alice* that were found made between 1922 and 2014, analyzed their features and interpreted their underlying rationales, and provided an account of Alice's travels by dividing them into two categories composed of five routes in four of the Chinese-speaking regions. After this first factual analysis, investigations on the six selected translations were conducted. In-depth discussions were made of the strategies and methods employed by the translators, who can be more specifically described as 'adult-translators', in their construction of the image of Alice, as well as the influence exerted on adult-translators by other participants in the translation process, e.g. the publishers, illustrators, authors of prefaces and so on.

The thesis concludes: (1) the fact that the child image in the Chinese-speaking world varies with the times and places tends to determine the basic features of *Alice's* translations such as the number of copies to be made and circulated, and the format those translations take; (2) in the construction process of Alice's image, the original image of Alice in the source text is changed in two respects, i.e. those of the "image facet" and the "image transformation", while to a different extent in different Chinese translations; (3) adult-translators construct the Alice image both through their self-initiated activities and non-self-initiated activities. Under the dual influences of the source text and the child image from the given target culture, adult-translators translate with confinement and flexibility to different degrees, upon which they make individual choices and thus define the complicated and multi-layered roles they play.

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