

## MASTER'S THESIS

### 重寫的重寫: 奧尼爾Long days's journey into night: 三個中文編譯本演出版的 研究

諾敏

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重寫的重寫：奧尼爾 *Long Day's Journey into Night*

三個中文編譯本演出的研究

Rewrites of Rewrites: A Study of Three Chinese

Performances of O'Neill's *Long Day's Journey into Night*

諾敏

哲學碩士學位課程

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## 論文提要

本研究討論美國現代劇作家尤金·奧尼爾的晚年名著 *Long Day's Journey into Night* (1956) 的三個中文演出 (1988、1994、1995)。沃特倫·祖伯一斯格里特 (1980、1984) 和安德烈·勒菲弗爾 (1980) 都認為，要研究戲劇翻譯，除了分析已出版的譯本以外，還應該探討翻譯劇的演出和排戲用的腳本。由於戲劇與社會文化、歷史背景、文藝思潮、觀眾心理等都有密切關係，譯者和導演在翻譯或排戲時所作的決定必然會受到譯語系統中種種因素的影響。本文擬從伊塔馬·埃文—佐哈爾提出的多元系統論的原理出發，嘗試運用勒菲弗爾、吉迪恩·圖里、安德魯·切斯特曼等人的描述翻譯學學說，以面向譯語系統的研究方法，把三次中文演出置於社會文化的大背景下，考察譯語多元系統如何影響導演對原劇的處理，並揭示制約整個重寫過程的種種規範。

本文主要根據勒菲弗爾提出的「重寫」、「操縱」等概念和「意識形態」、「文學觀」、「贊助者」和「專業隊伍」等幾個影響因素，介紹一個具體的分析模式，著重研究三位導演把譯本搬上舞臺的重寫過程，並結合漢斯·弗美爾的目的論和圖里等學者有關規範的分析，綜合各家觀點，充分利用當代翻譯學的理念對翻譯劇的演出所涉及的現象和事實作出一個較為合理和全面的分析。

論文第一章闡述本研究涉及的範圍、研究方法和目的，解釋本文要採用的學說和概念，並交代所依據的理論框架和模型。第二章回顧奧尼爾戲劇在中國的研究、翻譯和上演情況，介紹 *Long Day's Journey into Night* 的背景、劇情、中譯本和演出，說明本文的具體研究對象，最後列舉要探究的問題並提出一種分析模式。第三章考察幾位導演的選材情況，指出他們選擇劇作和譯本的因由，推究他們在重寫的「預備」和「起始」階段受甚麼因素和規範影響。第四章探討幾位導演對原劇整體風格的處理，分析他們在「起始」和「操作」階段，重寫舞臺藝術形式、內容風格和語言風格的時候，主要考慮哪些因素和規範。第五章描述幾位導演對於原劇內容的重寫，分析他們刪改原劇的主要制約因素，並討論這種操作可能產生的演出效果。第六章總結本文的研究結果，反觀多元系統理論和勒菲弗爾學說的優點和不足之處，嘗試提出新的問題，供研究者參考。

## Abstract

The present study centres on three Chinese performances (1988, 1994 and 1995) of *Long Day's Journey into Night* (*LDJ*, 1956), a masterpiece written late in the life of Eugene O'Neill, the leading American playwright of modern times. Both Ortrun Zuber-Skerritt (1980 & 1984) and André Lefevere (1980) suggest that to study drama translation, researchers should examine not only published translations of foreign plays, but also the acting scripts and the actual performances. Drama is closely related to the psychology of the audience, the current literary movements, and the social, cultural and historical background, so decisions made by directors and translators in their rewriting of a play will certainly be affected by factors in the polysystem of the target culture. The present study is based on Itamar Even-Zohar's polysystem theory and research conducted by Lefevere, Gideon Toury and Andrew Chesterman within the field of descriptive translation studies. Adopting a target-oriented approach, this thesis relates the three Chinese performances to their socio-cultural background so as to demonstrate the influences of the target polysystem on the directors' treatment of the original play and the norms constraining the whole process of rewriting.

Essential to the present study is Lefevere's *Translation, Rewriting, and the Manipulation of Literary Fame*, which explains in detail the concepts of "rewriting" and "manipulation", and explores how translation is affected by four important factors -- "ideology", "poetics", "patronage", and "professionals". Based on that monograph, the present thesis introduces a model of analysis that focuses on stage performances as rewrites of a play. The point is also made that Lefevere's ideas can be complemented by Hans Vermeer's skopos theory and Toury and other scholars' recent research on norms. By synthesizing insights put forward by various researchers in contemporary translation studies, this study aims at a comprehensive and coherent account of phenomena and facts related to the three *LDJ* performances.

The thesis is divided into six chapters. Chapter One describes the scope, method and purpose of the present study. It also delineates a theoretical framework and a causal model, and explains the relevant theories and concepts. Chapter Two first reviews very briefly Chinese translations and performances of O'Neill's plays and O'Neill studies in China. It then turns to *LDJ* and provides

background material on the writing of this play, a summary of its plot, and pertinent points about the Chinese translations and performances of *LDJ*. Lastly, this chapter introduces the three Chinese performances under study, raises a number of significant questions to be answered in the following chapters, and puts forward a model of analysis. Chapter Three examines the reasons why the directors chose this particular play and adopted a particular Chinese translation of *LDJ*. It also discusses the factors and norms and their influence in the "preliminary" and "initial" phases of the rewriting process. Chapter Four analyzes the directors' treatment of the theatrical and linguistic style of the original play. Chapter Five considers how the directors manipulated the original content of *LDJ*. Chapter Six summarizes the findings of the thesis, offers a brief assessment of the polysystem theory and Lefevere's ideas, and discusses the significance of the present study.

# 目 錄

|      |                          |     |
|------|--------------------------|-----|
| 聲明   |                          | i   |
| 中文提要 |                          | ii  |
| 英文提要 |                          | iii |
| 謝辭   |                          | v   |
| 目錄   |                          | vii |
| 圖表目錄 |                          | x   |
| <br> |                          |     |
| 第一章  | 緒論                       | 1   |
| 第一節  | 研究範圍、目的和方法               | 1   |
| 一、   | 研究範圍                     | 1   |
| 二、   | 研究目的與方法                  | 2   |
| 第二節  | 描述翻譯學和勒菲弗爾的學說介紹          | 4   |
| 第三節  | 描述翻譯學的個案研究：《哈姆雷特》的六個法文演出 | 13  |
| 第四節  | 因果模型、目的理論和規範             | 16  |
| 一、   | 切斯特曼的因果模型                | 16  |
| 二、   | 弗美爾的目的理論                 | 20  |
| 三、   | 規範                       | 21  |
| <br> |                          |     |
| 第二章  | 研究背景與研究對象                | 31  |
| 第一節  | 奧尼爾在中國                   | 31  |
| 第二節  | 劇作家背景、劇本背景及劇情簡介          | 34  |
| 第三節  | <i>LDJ</i> 中譯本簡介         | 38  |
| 第四節  | 本研究的具體研究對象               | 40  |
| 第五節  | 本研究的分析模式                 | 42  |
| <br> |                          |     |
| 第三章  | 關於劇作和譯本的選擇               | 49  |
| 第一節  | 關於劇作選擇                   | 49  |
| 一、   | 三位導演為甚麼選擇 <i>LDJ</i>     | 49  |
| 二、   | 綜合分析                     | 54  |
| 三、   | 小結                       | 63  |
| 第二節  | 關於譯本選擇                   | 66  |
| 一、   | <i>LDJ</i> 中譯本的出版情況      | 66  |
| 二、   | 三位導演選擇的譯本及有關分析           | 68  |
| 三、   | 小結                       | 73  |

|   |     |
|---|-----|
| 本章總結  | 76  |
| 第四章    導演對原劇風格的重寫                                   | 82  |
| 第一節    導演採用的舞臺形式                                    | 83  |
| 一、    奧尼爾劇作的風格及 <i>LDJ</i> 的藝術手法                    | 83  |
| 二、    三個演出的導演風格及有關分析                                | 85  |
| 三、    小結  | 99  |
| 第二節    演出的語言風格和內容風格                                 | 102 |
| 一、    劉雲演出的內容風格和語言風格及有關分析                           | 104 |
| 二、    小結：三位導演處理演出內容風格和語言風格的共同點                      | 110 |
| 本章總結  | 112 |
| 第五章    導演對原劇內容的重寫                                   | 117 |
| 第一節    張孚琛對原劇內容的重寫                                  | 117 |
| 一、    演出對原劇的刪改                                      | 118 |
| 二、    分析  | 127 |
| 第二節    李志輿對原劇內容的重寫                                  | 132 |
| 一、    演出對原劇的刪改                                      | 133 |
| 二、    分析  | 139 |
| 第三節    劉雲對原劇內容的重寫                                   | 144 |
| 一、    演出對原劇的刪改                                      | 145 |
| 二、    分析  | 147 |
| 本章總結：三個演出如何反映原劇                                     | 150 |
| 第六章    結語   | 159 |
| 附錄  |     |
| 附表一：奧尼爾劇作一覽   | 169 |
| 附表二：奧尼爾劇作中譯本一覽                                      | 171 |
| 附表三：奧尼爾劇作在中國上演情況                                    | 175 |
| 附表四：中國劇團上演 <i>Long Day's Journey into Night</i> 的情況 | 179 |
| 附表五： <i>Long Day's Journey into Night</i> 的中譯本      | 180 |
| 附表六：歷屆全國尤金·奧尼爾學術研討會                                 | 182 |
| 徵引書目  |     |
| 英文專著  | 184 |
| 英文論文  | 191 |

中文專著  
中文論文

194  
195

簡歷

198