

中国古典文化翻译中的多维视角

——史志康教授《论语》翻译赏析

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摘要: 分析了史志康教授在翻译《论语》中的成功做法。译者牢牢把握原文的内涵, 翻译时紧密结合英语的风格和特点, 做到忠实而又生动地再现原文, 体现了“信”、“达”、“雅”的完美融合。同时译者从外延上对原文进一步诠释, 并与西方经典文化进行对比, 为读者展现了欣赏中国古典文化的立体画面。

关键词: 中国古典文化; 多视角; 翻译技巧; 《论语》

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A Multi-Perspective Approach to the Translation of Classic Chinese Works

—An Appreciative Study of Prof. Shi Zhikang's English Reproduction of *The Analects of Confucius*

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Abstract: The paper intends to highlight the whys and wherefores of Prof. Shi Zhikang's faithful-cum-graceful rendition of *The Analects of Confucius* into English. Shi goes beyond the scope of the original text to explore the depth of the Chinese classic in a global context, thus bringing to bear an Oriental and Occidental integration which is liable to be overlooked by the target readers. His English reproduction strikes the readers as most impeccable and impressive.

Key words: classics of Chinese culture; multiple perspectives; translation how-how; *The Analects of Confucius*

翻译是在理解原文的基础上用另一种语言再现原文的过程。翻译不仅是一种语言活动, 更是不同文化间的交流。如何实现有效的文化交流, 在“信达雅”的翻译“三字经”中, 就是以“信”为根本, 以“达”为手段, 追求“雅”的境界。“翻译艺术的妙理, 全在这方寸之地的亦步亦趋中, 力求做到与原

作者一样或情满于山, 或意溢于海。”^[1] 中国文化源远流长, 《论语》是一部智慧宝典, 论述了小到为人处世、大到齐家治国的方方面面, 语言优雅凝练, 寓意丰富, 不乏至理名言。对这样的古典文化精品进行翻译, 不仅需要译者在形式上准确把握语境、遣词、音韵、修辞、句子结构等特点, 还要在精神上领

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会作者的寓意和思想。史志康教授在翻译《论语》时,采用多维视角,从微观—宏观、内涵—外延上全方位展现其丰富的形式和内涵,使英文读者读了英文后能和中文读者读中文时产生相同的审美效果,并在译者对中西方文化的解析和对比中形成共鸣。

一、从原文作者的创作视角提炼精华

例1 子曰:“居上不宽,为礼不敬,临丧不哀,吾何以观之哉?”

译文 The Master says, “How can I bear to see that people of high places are without a kind heart and an expanded mind, people practice rituals without grave manners and go into mourning without sad airs?”

译者将句子重心放在“居上不宽,为礼不敬,临丧不哀”这一行为,而有另外的译本“What is there for me to observe of a man if he is not broad-minded when he is in high position, not reverent when he is performing the rites, and not sad when he is in mourning?”则是强调行为中的人。相比之下,前者更准确地表达了原作者(孔子)的思想,也反映出译者对切入点的准确把握。

例2 宰予昼寝。子曰:“朽木不可雕也,粪土之墙不可朽也;于予与何诛?”

译文 Zai Yu sleeps in day time. The Master says, “One cannot carve anything on the rotten wood; one cannot whitewash the wall made of dung and dirt. As to Zai Yu, I find him a despair.”

此处译者将源语中的主语调整为宾语,强调人在此类环境中的无奈。如果循规蹈矩地直译孔子的话,为“Rotten wood cannot be carved; a wall of dirty earth will not receive the trowel”,则凸显的是仅用作比喻的非核心部分。

例3 子见南子,子路不说。夫子矢之曰:“予所否者,天厌之!天厌之!”

译文 Zi Lu is unhappy when Confucius pays a visit to Nan Zi, ill-reputed wife of Lord Hui Ling. The Master says, “In faith, I swear if I had done any improper, God would have banned me! God would have forbidden me!”

此句中“ill-reputed wife of Lord Hui Ling”为译者所加,这一同位语恰当地解释并描述了 Nan Zi 这一人物,这不仅表明译者准确理解了这一人物的特点,而且这种解释比增加脚注更加妥帖,因为脚注有

时会打破读者一马平川的阅读快感。

二、用译者的独特视角诠释内涵

翻译家张今说:“在译文的艺术意境中,不但包含着原作艺术意境而且包含着译者按照自己对社会和对这一意境的理解和评价。”^[2] 本译著最大的特点之一就是译者的“Appreciation & Critical Comments”这一部分,即充分体现了译者对审美意境的全方位拓展。

在翻译“人不知,而不愠,不亦君子乎?”时,译者除将原句准确翻译外,还从译者本人对“君子”的定义用英文进行了阐述:What is a gentleman? The gentleman should refrain from promoting himself with an eye to achieving early publicity. In addition, it is normal that one's merits are obvious while others' merits are visible to those charitable eyes. So one should not expect to glean compliments by blowing one's own trumpet. Instead, one should gain his reputation in a natural way.

如“君子不重,则不威”,译者的译文是“If a gentleman fails to display gravity, he cannot inspire awe in others”,同时译者又用英文从自己的视角阐述这一缘由,即:Confucius thinks that a gentleman should not be a man of well-oiled disposition, for gravity means dignity, solemnity and reverend seriousness. That's why gravity inspires awe. 这样就完全揭示了原句的内涵,使译文读者一目了然。

例4 曾子曰:“慎终追远,民德归厚矣。”

译文 Zeng Zi says, “Mourning duties should be given to the dead and sacrifices should be offered to ancestors, so that honesty and simplicity can find their way into the folk customs.”

这里的“民德归厚”没有被直译为“the virtue will come to prevail”,而是形象地用了“honesty and simplicity can find their way into the folk customs”这一拟人结构表达,描述这一美德渐渐成为民风的过程,其生动性顿增,体现了译者的创造性。

三、用全球视角纵览中西文化

在翻译“学而时习之,不亦说乎?”时,译者引用了培根对“学习”的深刻阐述:To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect

nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study. 虽然国籍不同, 时代背景不一, 视角也不一样, 但对于同一概念的理解东西方学者的见地如出一辙, 同样深刻。这里, 译者用全球视角纵览中西文化, 成功架起了沟通中西文化的桥梁。

例5 子贡问君子。子曰:“先行其言而后从之。”

译文 Zi Gong asks about what a gentleman is, the Master answers, “A gentleman practices before he prattles; then preaches what he has practiced.”

此句译者巧妙地借鉴了莎士比亚《奥赛罗》中的一句话: “Mere prattle, without practice, is all his soldiership.” 译者用英语读者熟悉的名家名言来翻译中国古典名言, 并将其进行对照, 完美实现了中西文化的合璧。

对于“为政以德, 譬如北辰, 居其所而众星共之”中关于“德”的评价, 译者在翻译的基础上, 进一步拓宽视野, 巧妙借用英文中“Right is might”的一句反语, 将其赞美为“Morality is mighty”, 可谓精辟之至。同时, 译者又将其延伸到“morality”的另一个重要成分“mercy”(同情心), 并借用《威尼斯商人》中对“同情心”的优美表述, 将中西经典作品交织起来欣赏, 既和谐统一, 又相映成趣。

四、从英文的审美视角生动再现原文

在翻译《论语》这一中国古典文化精品时, 译者以其独特的审美视角诠释原文, 用优雅的英文再现原文。这一特点是译文的精华所在, 也是本文审美聚焦的核心。

例6 子曰:“学而时习之, 不亦乐乎?”

译文 The Master says, “It is a pleasure if you have learned something new and put it into practice in due time, isn’t it?”

译者避免了亦步亦趋的直接翻译法, 采用反义疑问句来代替一般疑问句, 这样结构上更凝练, 语气上也更符合说话人对这一事实的陈述。如果直接翻译为: “Isn’t it a pleasure to study and practice what you have learned?” 虽表达简洁, 但“study”一词使用不贴切, 且全句在语气上与原文“失真”。

例7 子曰:“里仁为美。择不处仁, 焉得知?”

译文 The Master says, “It is advisable to settle down in the neighborhood where kindness and benevolence prevail. It is certainly less wise if one chooses not to live in the neighborhood where

kindness and benevolence prevail.”

此句由疑问句转换为陈述句, 更能准确传递原文思想。如果将后半句直译为: “If a man chooses a neighborhood which lacks virtues, how can he be wise?” 虽然结构上和原句对称, 但不仅表达不地道, 也未能准确传递原文之主旨。

例8 子曰:“温故而知新……”

译文 The Master says, “If you constantly review your knowledge in stock, you will feel freshly enlightened...”

此句译者没有采用“Reviewing the past helps one to understand the present”的常规表达来翻译, 而是使用条件句, 这在语气上更平缓, 逻辑上也更清晰, 而用“knowledge in stock”来表达“故”, 完全符合“汉语重归纳, 而英语重分析”的思维模式转换之要求。

例9 子曰:“德不孤, 必有邻。”

译文 The Master says, “A man of moral integrity will never be alone, for he is sure to enjoy company of congenial friends.”

与“If you are virtuous, you will not be lonely. You will always have friends.”的直译相比, 译者按照“归化”的原则, 采用完全符合英文习惯的表达方式, 将陈述句转换为因果关系从句, 脉络分明, 说理透彻。

例10 樊迟问知。子曰:“务民之义, 敬鬼神而远之, 可谓知矣。”问仁。曰:“仁者先难而后获, 可谓仁矣。”

译文 Fan Chi asks, “What is wisdom?” The Master answers, “One shows wisdom if he is committed to the interests of the people in general and shows due respect to various gods, but stays away from them.” “What is maturity and integrity?” “He shows maturity and integrity if he has experienced hardships before he is blessed with gains.”

译者打破常规, 采用问答的形式来翻译陈述的内容, 条理清晰, 结构分明, 让人感觉一目了然。试比较直译: “One is to know the obligations of man in a society, and to hold in awe the spiritual powers of the Universe while staying aloof from gods; that may be viewed as wisdom.” “To long for a meaningful life, one must, first of all, be aware of the difficulty and then strives to overcome it: that is defined as benevolence.” 相比之下, 后者的机械处理显得呆板冗赘, 用词准确

性也有瑕疵,不够简洁流畅。

例 11 子贡曰:“我不欲人之加诸我也,吾亦欲无加诸人。”

译文 Zi Gong says, “I don’t like any impositions from others. I don’t like to impose anything upon others, either.”

句中表示“加”的意思,译者分别用了“imposition”和“impose”这一名词和动词形式,这样的词性变换为译文带来了活力和新意。有人将其译为“What I do not wish people do to me, I will not do to them either”,这借鉴了“do not do to others what you would not have them do to you”(己所不欲,勿施于人)的译法,但表达欠妥,“do”的使用不仅没有“impose”精确,且重复使用显得单调。

例 12 子曰:“敏而好学,不耻下问,是以谓之‘文’也。”

译文 The Master says, “He was diligent and intelligent, and doted on reading and learning. In addition, he never felt ashamed of stooping himself to learn from those with inferior social positions. Hence the title ‘Wen’.”

语言不仅有交际功能,也具有审美功能。译者使用了“diligent”和“intelligent”以及“reading”和“learning”,在语感上抑扬顿挫,另外,使用“stoop oneself to learn from those with inferior positions”描绘出“弯腰请教”的生动性,远比“condescend to learn from one’s subordinates”形象得多。

例 13 子曰:“知者乐水,仁者乐山。知者动,仁者静。知者乐,仁者寿。”

译文 The Master says, “Intelligent people love flowing waters; Benevolent people love solid mountains. With active temperament, intelligent people prefer mobility; With quiet temperament, benevolent people prefer tranquility. Intelligent people are cheerful; Benevolent people enjoy longevity.”

句中利用“intelligent”,“benevolent”以及“mobility”和“tranquility”的尾韵,生动表达出中文中的“知者”、“仁者”的韵味以及“动”、“静”的对比,神形兼备,达到转义美和形象美共存。

例 14 敏于事而慎于言。

译文 He is assiduous in work, but cautious in words.

“美感的个性差异,集中表现于不同的审美主体对同一客体对象有不同的审美判断。”^[3]此句中

译者巧妙地用“assiduous”和“cautious”的尾韵以及work和words的头韵,完美再现了原句的节奏,运用“以形摄神”的翻译艺术,既生动又悦耳。相比之下,直接的译法“Quick in work and cautious in speech”则逊色得多。

例 15 子曰:“《关雎》,乐而不淫,哀而不伤。”

译文 The Master says, “That melodious ode Guanju gives the audience a feel of happiness without driving them crazy for extravagant excitements; gives the audience a feel of sorrow without making them indulged in helpless despair.”

莎士比亚说过,“Brevity is the soul of wit”。此处中文中“《关雎》,乐而不淫,哀而不伤”只有10个汉字,言简意赅,但句意饱满,体现了中文的简约美。翻译中,译者充分把握了中英文表达上各自的特点,由简入繁,将简洁美转化为丰润美,可谓异曲同工,毫不逊色。

例 16 子贡曰:“贫而无谄,富而无骄。何如?”

译文 Zi Gong says, “When in poverty, one should never be servile in fawning on the rich; When in possession of wealth, one should never wax arrogant in despising the poor. What is your view?”

中文用词十分简约,如果直接译为“poor but unflattering; rich but free from arrogance”虽简洁,但显得平淡,也没了教诲的语气。译者选用对应的书面语体,加上用词的雅致和句子的饱满,恰到好处地传递了原有的美感。

例 17 子游曰:“事君数,斯辱矣;朋友数,斯疏矣。”

译文 Zi You says, “In your service to your emperor, you are bound to incur insults if you have insinuated yourself into his favor with too many extravagantly servile deeds; If you associate with your friends too frequently, the friendship between you may be less intense to a certain extent.”

英语重形合,汉语重意合。上述形合到意合的翻译转换可谓典范。

例 18 子曰:“老者安之,朋友信之,少者怀之。”

译文 The Master answers, “I wish I would make myself a soothing comfort to the elderly, a trustworthy man to the middle-aged and a worthy guard and guide to the young.”

此处译者分别使用了“soothing”,“trustworthy”和“worthy”这三个形容词,恰如其分地表达了原

文意境，既有节奏感，又有内涵美。

例 19 子华使于齐，冉子为其母请粟。子曰：“与之釜。”请益。曰：“与之庾。”冉子与之粟五秉。

译文 Zi Hua is appointed as an ambassador to State of Qi, Ran Zi asks for some millet as a special favor for Zi Hua's mother. The Master says, "Give her a fu of millet." When Ran Zi asks for more, the Master says, "Just give her another yu, a smaller unit than fu, of millet." But Ran Zi gives her much more.

此句中的计量单位译者并没有使用精确的数量概念表达，而是作了较为模糊的巧妙处理，看似模糊，其实精确，是翻译中的一门艺术。

《论语》是一部语言优美、寓意深刻的中国文化经典，如何通过翻译，让译文读者充分领略中国古典文化的丰富内涵，深刻品味中西文化的各自优点

和共同特点？这并非是全新的课题，但长期以来对绝大多数译者都是一个挑战。史志康教授在翻译中运用多维视角审美，用优雅的英语表达，为译文读者展现了欣赏中国古典文化的立体画面，成功实现了翻译中“信”、“达”、“雅”的完美统一，可谓翻译实践中的一大创新和突破。

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◇ 会 讯 ◇

2004年11月，华东地区六省一市外文学会协作组成立。自成立以来，协作组每年在各省市轮流举办一次外语教学和学术研讨大会，今年将是第十届研讨大会，11月初在山东青岛的中国海洋大学举行。讨论的中心主题有三：

- (1) 新形势下我国外语教学的思考和创新
- (2) 新形势下我国外语教学的发展趋向和如何突破
- (3) 我国外语学习的理论研究和实践探讨

今年出版的主题论文集，如同往年一样，分为：教学篇、语言学篇、文学篇和翻译学篇。欢迎广大教师踊跃投稿。