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摘 要

赫尔曼·梅尔维尔 (Herman Melville) 是 19 世纪美国最伟大的小说家、散文家和诗人之一。其根据自己早期航海经历所著的《白鲸》一书正式出版于 1851 年, 是现代文学史上最重要的作品之一, 也可以说是美国最伟大的小说之一, 但直到 19 世纪末才声名鹊起。作曲家鲍勃·迪伦在获得诺贝尔文学奖致辞时也曾说: “有些书对我影响至深, 其中就有《白鲸》。”这部文学巨著被翻译成多种语言, 仅在中国到目前为止就有 24 个版本。

国内对于《白鲸》的研究, 大多是聚焦其作品所呈现的人与自然的主题, 研究视角则多以文学与语言学为主, 翻译研究相对较少, 美学翻译更是鲜有涉足。但翻译与美学密不可分, 二者渊源深厚。而刘宓庆翻译美学原理为译者提供了系统的美学理论框架, 有助于译者采用合适的翻译策略重现审美信息。因此本论文将以刘宓庆翻译美学原理为理论依据, 以曹庸先生与罗山川先生的汉译本《白鲸》为语料, 运用对比分析的方法, 深入研究探讨《白鲸》两个汉译本在声音、词汇、句法等层面所体现的美学信息, 从而分析汉译本是如何对原作进行审美再现的。

本论文首先介绍了前人对《白鲸》译本的相关研究现状, 以及国内外翻译美学相关理论研究, 之后重点介绍刘宓庆翻译美学理论的基本框架, 最后在此理论基础上对曹庸与罗山川两汉译本进行对比分析, 找出它们在语音、词汇、句法等方面所体现的不同的或者相同的审美信息, 进而找出两汉译本中所体现出的翻译美学思想。同时, 本文从刘宓庆翻译美学的角度为《白鲸》的汉译研究提供了一个实例, 希望本论文对于研究译本审美再现的翻译学者有所帮助。

关键词: 《白鲸》汉译 翻译美学 审美再现

Introduction

Moby dick, undoubtedly, is one of the most famous American novels in the literary history. The well-known British writer D.H. Lawrence (1977) praised it for being a great work". Up to now, there have been 24 different versions in China. This novel has long been the object of many studies since it was introduced to China in 1957. Numerous scholars from China and abroad have utilized traditional or modern theories to carry out their studies on this well-known classic. However, most of them conduct researches from the view of tragic theme, characterization, rhetoric and symbolic studies, or ecological criticism. By contrast, the studies on translation are relatively inadequate, and particularly the translation aesthetics studies can be rarely seen. But in fact, it is very important for us to form the capability of appreciating the aesthetic information of the original text.

Bob Dylan says "*Moby Dick* is a fascinating book, a book that's filled with scenes of high drama and dramatic dialogue." (Bu 8) There are so many Chinese versions of *Moby Dick*, and one of the most highly recognized is Cao Yong's version. Meanwhile, the version of Luo Shanchuan's translation scored highest on Douban website, which is 9.2. For this reason, these above-mentioned translations are selected as the objects of the comparative study in this paper.

Therefore, under the guidance of Liu Miqing's translation aesthetics, this paper will develop research and analysis from two major aspects: aesthetic object of translation and the aesthetic subject of translation, aiming to find out how these two versions show the aesthetic information of the original text, and what translation strategies can be explored.

This paper is mainly composed of five parts: the first part is the Introduction which mainly contains the general description of the study, the research background, purpose, and the structure of the paper as well.

Chapter One represents the literature review, which is divided into three parts, studies on *Moby Dick*, studies on translation aesthetics and the limitations of previous studies. Chapter Two shows the theoretical framework, illustrating the aesthetic object of

translation and the aesthetic subject of translation. Specifically, the aesthetic object of translation includes the formal system aesthetics and non-formal system aesthetics. The aesthetic subject of translation consists of the restriction of the aesthetic object and the subjectivity of the translator.

Chapter Three deals with the aesthetic object of two Chinese versions by comparison and analysis, from the perspective of the level of sound, lexicon, and syntax, as well as the emotion and aspiration, image and symbol. Conclusion summarizes the study and raises some suggestions for scholars and translators. Meanwhile, limitations and suggestions for further studies will be pointed out.

Chapter 1

Literature Review

This chapter firstly reviews the previous studies on *Moby Dick* abroad and at home. Then it describes the development of translation aesthetic at home and abroad. Lastly, it presents the paper's thesis statement.

1.1 Studies on *Moby Dick* Abroad and at Home

Herman Melville's masterpiece, *Moby Dick*, was firstly published in 1851, but didn't gain the political and popular recognition until 1930s. *Moby Dick* is then regarded as one of the greatest works of American literature. The well-known British writer D.H. Lawrence regards it as a great work and the winner of Nobel Prize for Literature in 2016, Bob Dylan, also mentions in his acceptance speech that *Moby Dick* is one of three books that most influenced him. Therefore, the relevant study about this novel around the world never ends. In the west, some scholars attach importance to the literature and national identity, playful art, symbolisms, translation nature and culture. By in-depth reading of *Moby Dick*, Viola Sachs (48) gets an insight into the labyrinthic form and primordial language in *Moby Dick*, which is called "mythic" in American culture. Viola Sachs (49) believes that Herman Melville inherited from the Puritans and their rhetoric and ability to feel the greatness in every minute and daily activities of the real world. Besides, Brian Edwards (1) analyzes the "peculiar text" as fundamental indicators of Melville's "playful art" to argue the usefulness of a concept of "play" to its appreciation. Charles Child Walcott (304) conducts a study on the fire symbolism in *Moby Dick*, and particularly analyzes why Ahab hates the fire as he hates *Moby Dick*. Besides, Alan Heimert (498) puts forward that *Moby Dick* can work as a symbolism of America's politics. Phillip Armstrong (1039) studies on the translations of nature and culture in *Moby Dick*, pointing out that it documents the America's consumption of the bodies and energies of women, people of color, and non-humans, representing the fragility of the cultural network of modernity, and anticipating its imminent collapse and subsequent.

Domestically, studies on *Moby Dick* are mainly carried out from the perspectives of

ecological theme, symbolism, tragic and humanism theme. Zhan (32) focuses on analyzing the emotions and human reasoning involved in the sublime experience in *Moby Dick*, with the aim to see how emotions and human reasoning are involved but not overriding the experience, and how it is possible to obtain an ecological view. Liu (52) and Dong (78) both analyze the various symbolisms including sea, Ahab and so on. Meng (124) carries out an analysis on the modern humanism contained in *Moby Dick*, and refined its warning and enlightenment significance to next generations. Besides, there are many scholars focusing on the Chinese translation versions. Zhao (19) conducts a study on *Moby Dick* from the perspective of the equivalence theory, giving suggestions on how to properly understand the concept of equivalence, especially the relationship between equivalence in forms and that in functions. Wen and Qu (63-67) analyzes and compare two translated texts of *Moby Dick* from different aspects, and proposes that the key to the question lies in sticking to the principle of appropriateness, keeping the balance between equivalence and recreation, and combining them in a better way. Xu (11-13) develops his study taking the *Moby Dick* as example to point out the importance of translation aesthetics during literature translation. In addition, many scholars do studies from other perspectives. Shao (67) sums up the implicated meaning system of *Moby Dick*. Duan (38) puts forward that *Moby Dick* depicts a conflict and presents a dialogue between American singularity and community. Hao (180-182) focuses on Ahab and the aesthetic sublime in *Moby Dick*.

1.2 Studies on Translation Aesthetics Abroad

In the West, aesthetics and philosophy are inseparable, both of which can be traced back to ancient Greece. Therefore, western translation theory also contains philosophical thoughts. Plato pointed out that the understanding of beauty must go through a gradual process from level of perceptual knowledge to rational one. For the first time in the history of western aesthetics, Plato proposed the form of goodness and beauty. And Plato's idea has largely influenced Cicero. However, Cicero is to abandon the principle of "word for word", but stick to the translation principle of "sense for sense". A. F. Tytler, Ferdinand, proposed that translators should seek aesthetic information of the original works in

translation. Meanwhile, the beauty of the source text is hidden in the original text. The success of a translation depends to a large extent on whether the translator can successfully convey the aesthetic message of the original text in the target language, whether the target language readers can feel the meaning that the author wants to express from the language and context (Chen 1). Arnold Mathew pointed out that the most crucial part of poetry translation lies in whether the translator can get the aesthetic information expressed in the work. And the development and application of translation aesthetics were not limited to the translation. Joseph B Casagrande (335) put forward that the most demanding of poetic translation was the realization and the translator's art and skills. According to Chen (1), the officially earliest work of describing and studying the translation aesthetics theory was the *Translating Life: Studies in Translation Aesthetics* written by Shirley Chew and Alistair Stead. And Bassnett and Lefevere from America wrote the *Constructing Cultures: Essays on Literary Translation*, making great contributions to the development of translation aesthetics. Peter Newmark (56-60) advocated in the *A Text Book of Translation* that we should not only focus on the beauty of form, at the same time, we are expected to pay enough attention to the organic unity of beauty of implicated meanings and beauty of reception, which is the unity of general rule and special expression of translation aesthetics. Later, after the publication of *Cours de Linguistique Generale* written by Saussure, scholars attached much importance to the basic theory about modern linguistics. Then Saussure's method which is for analyzing the linguistics has been widely used. Roman Jakobson, a famous scholar about phonology, his exposition on translating poetry was mainly based on phonological analysis. Jean Paul Vinay and Jean Darbenet mainly studied on the questions of rhetorical translation from the perspective of functional stylistics and contrastive linguistics. J.C. Catford utilized the linguistic theory to solve the problems of bilingual conversion. E. Nida and G. Mounin analyzed the translation process mainly from structural linguistics angle of view. In a word, scholars never end up in exploring the essence the translation and translation aesthetics.

1.3 Studies on Translation Aesthetics at Home

Translation aesthetics can date back to ancient China. Aesthetics and translation are closely related from the very beginning. Early in 520 B.C., Confucius created the Confucian aesthetic theory of “as perfect as possible” (Liu 56). And then Meng Zi and Xun Zi developed this theory into “kindness is beauty” and “beauty and kindness can shine more brilliantly in the other’s company”. There were always two schools of literary translation methods, namely, “literal translation and free translation”. Wang Chong firstly put these two methods under the aesthetic subject (Liu 57), and scholars later mostly acclaimed their opinions or suggestions on poetry and writing from this point of view. At that time, Chinese philosophy led the general direction of aesthetic thoughts, so the Buddhist scriptures’ translation took up a major part. Zhi Qian advocated that good translation is supposed to convey the essence and quality of original text, pointing out that there is no need doing much embellishment to text. Xuan Zang put forward the theory of "Five Untranslated" and the “Perfect Harmony” Theory, which marked the zenith of translation. Besides, Yan Cong attached more importance to the skill and ability of translators themselves, which was unique and worthy of attention. In modern times, with the spreading of western technologies and new thinking, the translation activities became flourished again in China. Ma Jianzhong put forth the concept of "sense" and "form", which is later merged into the Chinese translation theory. After that, Yan Fu created the well-known triple Criteria, "faithfulness, expressiveness, elegance", which was regarded as a comprehensive standard of aesthetic translation. In the 1950s, Fu Lei proposed "resemblance in spirit" in his translation theory, emphasizing spirit rather than form, thus combining translation with aesthetics. Qian Zhongshu raised the concept of "sublimation" in literary translation, advancing the rapid development of translation aesthetics in China. Especially after the reform and opening up, Chinese scholars began to create our own theoretical framework. In the early 1980s, Zhu Guangqian for the first time introduced the concept of translation aesthetics, marking the beginning of systematic study on translation in China. The most outstanding and famous theory is the three principles about literary translation: beauty in sense, sound, and form, which was figured out by Xu Yuanchong. In

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