台灣文學研究學報第三十三期
2021 年 10 月，頁 181-210
國立臺灣文學館

白先勇西遊記

——如何翻譯？怎樣重寫？*

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摘要

1980 年代後，西方翻譯研究學界發生「文化轉向」（the cultural turn），勒弗菲爾（André Lefevere）等論者紛紛提出翻譯的本質其實是「重寫」（rewriting）——特別是文學作品，翻譯活動背後受到意識形態（ideology）與詩學（poetics）兩大因素制約，且不是只有譯者會影響翻譯的產出，各種專家如編輯、出版人、文評家等都可能在翻譯過程中扮演重要角色。從此一角度出發，本論文聚焦探討作家白先勇的兩部代表作，《臺北人》與《孽子》在世界文壇中的奇特旅程。印第安納大學出版社出版《臺北人》的英譯版時為何將書名改譯成「遊園驚夢」？香港中文大學出版社出版《臺北人》中英對照版後又將書名改回直譯的「臺北人」，這一改變又造成了什麼影響？《孽子》英譯本出版時書名被改成「水晶男孩」（*Crystal Boys*），且法譯本於 1993 年出版時也採用這個書名，但為何 2005 年義大利文譯本出版時，卻會把書名改譯為「夜晚的師傅」（*Il maestro della notte*）？這可能會如何影響各國讀者們對於此一小說的理解？這兩個文學作品歷經了一連串的翻譯與重寫後，究竟重塑（reframing）出哪些可能與原文不同的論述（narrative）？這又造成了哪些影響？經過仔細分析後，我們會

* 本論文之初稿曾發表於台灣大學台灣文學研究所主辦之「第四屆文化流動與知識傳播國際學術研討會：台灣文學的斷裂與蔓生」（2020.09.26），當時之題名為〈白先勇西遊記：一部（不可）翻譯簡史〉，感謝評論人台灣師範大學翻譯研究所賴慈芸教授提供寶貴意見。《台灣文學研究學報》的諸位審查委員也提供許多寶貴修正意見，在此特致謝忱。

發現白先勇文學作品的「西遊記」可說是一段精彩的重寫與重塑史，外國讀者所認識的白先勇，不見得等於白先勇自己透過原文所提供的形象。

關鍵詞：白先勇、《臺北人》、《孽子》、翻譯即重寫、翻譯論述、重述

Pai Hsien-yung's Journey to the West:

A Brief Translation History of Rewriting and Reframing

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Abstract

Since the cultural turn in the 1980s, under the influence of André Lefevere, generations of Translation Studies scholars in the West have argued that translation in general, and literary translation in particular, is essentially a process of "rewriting". As a process of textual production, translation is constrained by the factors of ideology and poetics, with professionals, such as editors, publishers, and literary critics, etc., all having their say in that process. Thus, translators are just one of the types of agents at play. Benefitting from this perspective, this study will focus on the unique global journey of Pai Hsien-yung's two iconic works, *Taibei ren*（臺北人）and *Niezi*（孽子）. When publishing the English translation of *Taibei ren*, why did Indiana University Press render the book title as *Wandering in the Garden, Waking from a Dream*, rather than choosing a title that employed a more literal translation? After Hong Kong Chinese University Press published a bilingual edition of *Taibei ren*, renaming it as *Taipei People*, what impacts have been made by this change in book title? In the English-speaking world, *Niezi* has been translated and published as *Crystal Boys*, a title also used by the 1993 French translation (*Garçons de cristal*). When the novel was translated and published in Italy in 2005, why was the title renamed again as *Il maestro della notte*? How might the title influence the way readers understand the novel? Evidently the two books have

undergone a series of translations and rewritings. What narratives might result from reframing, and how are they different from the original texts? What effects have these rewritings produced? After meticulous analysis, the journey to the West of *Taibei ren* and *Niezi* can be summed up as an intriguing history of rewriting and narrative reframing, and the images provided by the original works might not be the same as those seen by foreign readers via various translations.

Keywords: Pai Hsien-Yung (Bai Xianyong), *Taibei ren*, *Niezi*, Translation as Rewriting, Narrative of Translation, Reframing