

誰才是作者？

各譯／異其趣的後現代翻譯美學——以楊牧、傅浩為例

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摘要

自傳統以來，文學閱讀與詮釋總以作者為中心，因為作者被視為文本的創造者和詮釋者。在作者獨大的同時，譯者的重要性常被忽略，因為傳統翻譯理論認為，譯者充其量只是個模仿者，透過翻譯試圖提取原文的精髓。然而，自 20 世紀八〇年代以來，這種以作者為導向的翻譯觀遭遇挑戰。本文討論翻譯美學的轉變，以及作者和譯者角色的變化。除了文學及翻譯理論的探討之外，文中並舉詩人楊牧與學者傅浩的葉慈詩歌中譯為例，討論翻譯美學轉向的意義。傅浩與楊牧的譯文，證明作者與譯者之間的動態關聯。傅浩的譯文彰顯原文的參考價值，而楊牧的翻譯則強調譯者的創造力量，印證後現代重視多元、尊重差異的文化特色。

關鍵詞：作者、譯者、翻譯美學、楊牧、傅浩

Who Is the Real Author?

Translating amid Differences in Postmodern Translation Aesthetics:

Lessons from Yang Mu and Fu Hao

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Abstract

Traditionally, authors dominate literary reading and interpretation, as they are considered to be the creators and thus sole interpreters of the textual meanings of their works. While authors are highly regarded, the importance of translators is unfairly downgraded because they are simply regarded as imitators who manage to get at the original meaning of the source language. However, this author-centered emphasis on translation has met with several challenges since the 1980s. This paper discusses the role played by authors in the transformation of translation aesthetics. Apart from relevant literary and translation theories, Yang Mu's and Fu Hao's translations of W. B. Yeats's poetry are included to discuss this change and its implications. Their renditions attest to the dynamic relationship between authors and translators. Fu's translation reinforces the original text's value, whereas Yang's rendition highlights the translator's creative potential, echoing postmodernist culture's respect for diversity and difference.

Keywords: the Author, the Translator, Aesthetics of Translation, Yang Mu, Fu Hao