

詩人/譯者的內在對話：閱讀《守夜人》

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摘要

文學翻譯的最理想的狀態，是譯者「保存或再造了他可能在原文中所看到的美學意圖或效果」。從這個角度來看，由於最了解自己的作品的人莫過於作者本人，這是不是說譯者翻譯自己的創作，便會得到最完美的翻譯文本？何謂「完美的」譯本？「翻譯」是一項怎麼樣的行為？余光中的《守夜人》提供我們一個很合適的案例，讓我們深入了解一個詩人如何把自己的詩用另一種語言再現。本論文會把這本中英對照的詩集視為詩人/譯者的一種內在對話。這個對話過程是協商的、妥協的，是譯者對詩人的割捨、簡化，是詩人/譯者的互相闡發，而每個回合的對話都銘刻在翻譯文本中。閱讀《守夜人》中的翻譯文本，不僅讓我們更了解余光中的翻譯作為「妥協的藝術」如何落實在自己的詩作中，更使我們從這個詩人兼譯者的「極端」個案中，看見翻譯行為的某些普遍現象。

關鍵詞：翻譯研究、簡化、明確化、祕響旁通

The Internal Dialogue of a Poet-Translator: Reading *The Night Watchman*

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Abstract

The most ideal state of literary translation is that the translator “preserve[s] or recreate[s] the aesthetic intentions or effects that may be perceived in the source text.” From this perspective, given the fact that a poet knows his own work better than anyone else, does it mean that a translator translating his own poetry guarantees a perfect translation? What is a “perfect” translation? What kind of activity is involved in “translating”? Yu Kwang-chung’s *The Night Watchman* provides an appropriate case for the in-depth understanding of how a poet represents his poetry in another language. This paper argues that the bilingual, parallel text of *The Night Watchman* is an internal dialogue of a poet-translator, the process of which involves negotiation and compromise, exclusion and reduction, and mutual illumination of both the source and target texts. Being the inscription of such a dialogic process, *The Night Watchman* not only exemplifies the translator’s “art of compromise” practiced on his own poetry, but also offers glimpses of translation universals.

Keywords: Translation Studies, reduction, explicitation, intertextuality