

從戲劇臺詞的動作性及人物性看余光中的戲劇翻譯

——以《不可兒戲》為例

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摘要

戲劇文學是一種特殊的文學形式，其創作目的有別於其他形式的文學作品，它面對的主要是觀眾，而不是讀者，只有搬上舞臺戲劇作品才算完成了它的使命，因此戲劇文學具有表演性，其翻譯也必須突出這一表演性。就戲劇文本而言，其表演性主要表現在人物語言的動作性和人物性上，即人物臺詞要與人物的身份、性格、場合等等相吻合，更要具有展開、推動劇情的功能。本文從余光中先生的戲劇譯作《不可兒戲》中摘取了若干譯例，並為討論之便，還借助張南峰先生的譯文做對照，意不在評判孰優孰劣，而在探討餘光中譯文中更突出的臺詞動作性和人物性。

關鍵詞：戲劇翻譯、戲劇臺詞、動作性、人物性、余光中、《不可兒戲》

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**Action and Individuality of Dramatic Dialogues in Yu
Kwang-chung's Drama Translation**
---- Take *The Importance of Being Earnest* as an Example

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Abstract

Drama is a special type of literary form. Its ultimate purpose is to be on the stage rather than on the page, and to face the spectator rather than the reader, differentiating it from other forms of literature. The mission of a play is not completed until it is performed. Drama is therefore characterized by its performability; accordingly, performability should also be highlighted in its translation of the target language. The performability of dramatic dialogues relies mainly on their individuality and action. Individuality of dramatic language should conform to the characters' social status, personalities, situations and so on while action is essential to the development of the plot. With selected examples from Yu Kwang-chung's translation of Oscar Wilde's *The Importance of Being Earnest*, this paper discusses how individuality and action of the dialogues are represented in the Chinese language. For the convenience of discussion, Zhang Nan-feng's Chinese version is also used as reference to highlight Yu's achievements in transferring individuality and action in translation rather than to make a subjective comparative judgment on them.

Keywords: drama translation, dramatic dialogue, action, individuality, Yu Kwang-chung, *The Importance of Being Earnest*

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