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## **Motivations of Literary Retranslation:**

A Case Study of Liu Zhongde's Translation of Emma

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In Partial Fulfillment of the Requirements

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By

XXX

Under the Supervision of

(Associate) Professor XXX

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March, 2020



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#### **Abstract**

On the basis of existing researches of motivations for retranslation, this thesis carries out a research exampled by Liu Zhongde's translation of Jane Austen's *Emma*, to summarize motivations of his retranslation.

Retranslation means translating some work again. According to the most common classification method, the two types of retranslation are the retranslation of some literary work done by different translators and the retranslation done by the same translator. The research object of this thesis belongs to the latter type. Liu Zhongde's translation of *Emma* is quite a complex process: translation—revision—retranslation. His translation in 1949 is the first Chinese version of *Emma*, and later in the 1980s, Liu revised his first translation; finally he retranslated *Emma* in 1993. And this research finds there are mainly three motivations of his retranslation of *Emma*:

Firstly, the improvement of the translation theory and practice. With

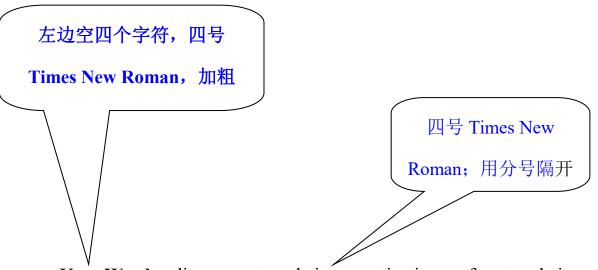
enriched translation practice and increasingly mature translation theories, Liu Zhongde wanted to retranslate *Emma* and sought improvement according to his mature theories. This is the most chief reason for his retranslation. For example, his new three-character principle, "faithfulness", "expressiveness" and "closeness", especially "closeness", influenced his retranslation. He retranslated improper translations where the words of characters in the dialogue failed to match his or her identity. In addition, although he did not intentionally apply any translation method at first, some sentences were over-literally translated, and led to unsmooth expressions in the old translations; as his sense of translation methods deepened, he tended to use literal translation and free translation more flexibly in the retranslation.

Secondly, the need to revise mistakes in the old version. During the first translation of *Emma* in 1949, the whole translation was published without final revision; during the revising process, Liu Zhongde just read the translation, without looking into the original text, and besides, he asked a friend to help write down the revised translation. Liu Zhongde regarded this "two regrets" in his translation life. Through reading and comparing the two old versions, he noticed some mistakes and stuck to revise them through retranslation. This research finds that Liu did revise mistranslations and add missing parts. And the number of such revisions is up to 67 in the first twenty chapters.

Thirdly, others' comments on the old version. Others' comments has never been seen as a motivation of retranslation in existing researches, but it is a noticeable factor that led to Liu Zhongde's retranslation of *Emma*.

Liu Zhongde affirmed the close relationship between foreign literary translation and translation comments, and thought the latter could purify and improve translation quality. In fact, many scholars have made comments regarding Liu's old translations of *Emma*. For example, Li Derong listed 20 translation examples, except for the 4 affirmative examples, there are 9 examples that influenced Liu Zhongde's retranslation. As for Stephen C. Soong's suggestion of a flexible use of dictionaries, Liu Zhongde retranslated some polysemous words.

**Key words:** literary retranslation; motivations of retranslation; other's comment; Liu Zhongde; *Emma* 



**Key Words:** literary retranslation; motivations of retranslation; other's comment; Liu Zhongde; *Emma* 



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#### 摘要

本文在以往重译动因研究的基础上,以刘重德翻译简·奥斯汀的《爱玛》为例,旨在总结其重译《爱玛》的动因。

重译,即重新翻译。按照重译分类类型中较为普遍的一种,重译可分为不同译者对同一作品的翻译以及同一个译者对同一作品的翻译,本文的研究对象即属于后一种类型。刘重德翻译《爱玛》经历了翻译→修订→重译的复杂过程。其公开出版于 1949 年的《爱玛》译本为《爱玛》首个汉译本,后于 1980 年代初修订了该译本,并最终于 1993 对《爱玛》进行了重译。本研究发现刘重德重译《爱玛》,主要存在三个动因:

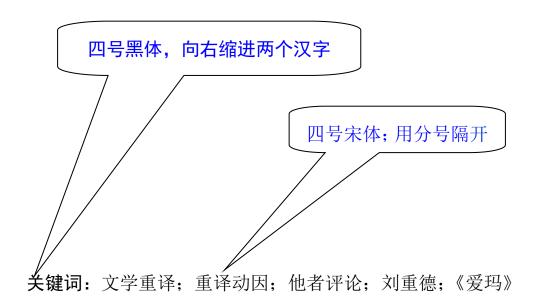
其一,译者翻译理论和实践水平的提高。随着翻译实践及理论的不断丰富与成熟,刘重德精益求精,想要根据其翻译理论进行重译并完善其译著,这是其重译《爱玛》的最主要动因。例如:对"信""达""切"中"切"字的认识,使得其在重译本中将对话中人物的语气用词与身份不符之处进行了修改;初译时未自觉采取任何译法,译本中存在不通顺的译句,随着对翻译方法的认识加深,在重译本中更加灵

活运用直译法和意译法。

其二,旧译本存在失误之处。初译时,全稿未经校对就仓促出版;修订旧译本时,只是将译文过一遍,略加修订,同时又托人帮忙抄写。刘重德将此称为翻译生涯的"两次憾事"。通过阅读原文,对比初译本与修订本,刘重德发现其中均存在失误之处,决心重译以将其修正。研究发现在其重译本中确实有大量关于误译及漏译方面的改动,就笔者所选取的前二十章来看,刘重德修改误译、补足漏译共计67处。

其三,他者评论因素。他者评论因素在以往重译动因研究中均未提及,但确实是影响刘重德重译的不容忽视的因素。刘重德肯定外国文学翻译和外国文学翻译评论关系密切,认为后者对前者具有净化和提高作用。因此,针对其他学者对于《爱玛》旧译本提出的不同评论意见,刘重德予以客观接受。例如:李德荣共列举20个译例,除去对刘旧译肯定的4处译例外,其中有9处影响了刘重德重译《爱玛》,他在重译本中进行了相应修改;而对于宋淇通过4处译例提出的恰当使用词典工具等意见,刘重德针对多义词的不当翻译,亦作出了重译。

关键词:文学重译:重译动因:他者评论:刘重德:《爱玛》



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#### 1.1.2 Studies on Addition in the West

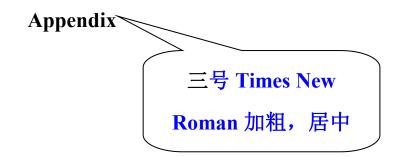
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#### 1.2 Future Trends of Studies on Addition

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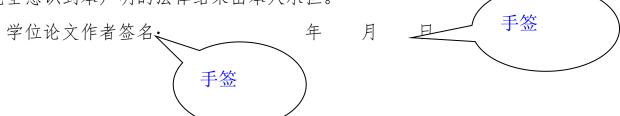
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