

<<莎士比亚在中国>>

图书基本信息

书名：<<莎士比亚在中国>>

13位ISBN编号：9787564902063

10位ISBN编号：756490206X

出版时间：2010-9

出版时间：孙艳娜 河南大学出版社 (2010-09出版)

作者：孙艳娜

页数：341

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内容概要

《莎士比亚在中国》对莎士比亚进行了研究。

Dr. Yanna Sun has undertaken the challenging task to document the cultural and literary exchange between Chinese artists, translators and theatre directors on the one hand, and English-speaking Shakespearean scholars of the West on the other. Thus her book embarks on an important but hitherto rather marginalized topic. She does this with an unusual commitment to scholarly learning, going beyond Zhang Xiaoyang's study *Shakespeare in China*

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作者简介

孙艳娜，1971年生，河南郑州人。

郑州轻工业学院外语系校聘副教授。

先后获河南大学文学学士学位，德累斯顿工业大学文学硕士学位和文学博士学位。

研究方向为莎士比亚在中国、英美文学。

归国两年先后在国内外期刊发表专业论文数篇，完成河南省教育厅人文社科课题一项，河南省哲学社会科学规划项目正在研究之中。

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章节摘录

版权页：插图：In Lin's opinion, these translation criteria stand for three responsibilities of the translator: fidelity/faithfulness emphasizes the translator's responsibility to the original author, melliflence/readability requires the translator's fluency in Chinese, his/her responsibility for his//her target reader, aesthetic quality/refinement is an artistic responsibility in terms of art. With the development of translation studies in China, the introduction of Western translation theories in particular, Yan Fu's three-character translation criteria have suffered from severe criticism: "Yan Fu has apparently done little to deserve the conspicuous, almost overblown, position he has been granted in the history of translation theory." ~ Some translation critics condemned its vagueness and called for concrete theories through the studies of Western linguistics. "The result is that the content of these three traditional criteria has been greatly enriched, especially by the effect equivalence theory, which in a broad sense means that the target language should be equivalent to the source language from a semantic, pragmatic, and stylistic point of view." @ For example, the linguistic approach to translation studies has become popular in the field of translation, as shown in Luo Xuanmin's "Linguistic Contributions to the Development of Translation Studies."

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媒体关注与评论

Dr. Sun has made a successful effort to utilize Chinese as well as German and English primary materials. This is evident also from her careful treatment of these materials in the notes, from the bilingual bibliography, the inclusion of Chinese characters in the footnotes, and a helpful glossary. Thus, Dr. Sun's study is a valuable contribution to Shakespeare criticism, and it is hoped that she will help Chinese students to come to terms with the plays of the eminent English playwright. —Prof. Dr. Uwe BSker

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