

<<文化语境中的林纾翻译研究>>

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内容概要

This book is one of the research results of Humanities and Social Science Projects of the Ministry of Education, China. It focuses on Lin Shu's translations in the cultural context of China. An investigation of Lin Shu's translation activities in the special cultural context will contribute to our right understanding of their significance and contributions. The target-oriented translation theory, the culture-oriented translation theory and the reader's reception criticism are used to elucidate Lin Shu's translation phenomenon.

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主要从事外国文学和文学翻译研究。

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Lin Shu's translations of detective fictions include A C Doyle's *A Study in Scarlet*, M. M. Dodkin's *The Quest of Paul Beck* and E P Oppenheim's *The Secret*, and Arthur Morrison's *Martin Hewitt*. Along with other translators, Lin Shu brought about the popularity of detective fiction in China. In "On the Chinese Translations of English Detective Novels during the Period of the Late Qing and the Early Republic", Kong Huiyi analyses the reasons for the popularity of detective fiction. She points out that on the one hand, the popularity of detective fiction in China was actually inseparable from the fact that detective fiction was very popular in all parts of the world, and for the intellectuals in the West, detective fiction was a literature of amusement; on the other hand, detective fiction in both content and form struck the Chinese readers as new, "the new science and technology frequently mentioned in the detective novels-train, underground, telegram and so on-all were the things the Chinese people of the 19th century admired." Therefore, if the objective of translating foreign novels is to fill the gaps in the target culture, this type of fiction naturally attracted the Chinese readers who were assimilating foreign knowledge with great eagerness. Moreover, the logical ways in the Western detective works are similar to the Chinese "fiction of detection" (gong'an xiaoshuo). Yet in general, the description in the Western detective novel is more subtle and meticulous, and the case is more complicated and, and so more attractive to the Chinese readers.

However, Lin Shu's consideration for translating Western detective stories might differ a little from the others. In the preface to his translation of Arthur Morrison's *Chronicles of Martin Hewitt* (Shen.shu Guicang Lu), Lin Shu mentioned the importance of detectives to the Western judicial process and emphasised the necessity of introducing Western detectives into China. He argued that "China's judicial system was far inferior to the West's". The main problem was that "no lawyers pleaded for the accused and no detectives looked into the case of the accused", which led to a number of wrong cases. In his view, "if Western detective stories could be popular in China, it would make the courts at different levels know how to improve the judicial system and make use of lawyers and detectives to decide a case". In addition, he argued that setting up "law schools to train men as qualified lawyers and detectives" would gradually establish a fairer judicial system. If this were true, "the detective stories would have a great achievement to their credit". This seems to show that Lin Shu had interests beyond a detective story itself in Conan Doyle's works. He translated Doyle's seven works of fiction, but only one among them is really a detective story, *The Others* seem to be little related to detective activities. For instance, *Beyond the City* is related to the issue of women's emancipation, *Uncle Bernac* is seen as an unauthorized biography of Napoleon, and *The White Company* is a historical novel. In fact, if we carefully examine Lin Shu's choice of the subject matters of the originals, it is not hard to see Lin Shu's likings: It is commonly acknowledged that, as far as the process of detecting a case is concerned, Conan Doyle's short stories are far better than his novels. But Lin Shu translated his novel *A Study in Scarlet*, and a half of the story is irrelevant to the process of detecting the case. In *A Study in Scarlet*, Conan Doyle incorporates a detective story with an adventure story. It is the latter that attracted Lin Shu. Lin Shu's other translations of Conan Doyle's works are adventure fictions or historical fictions. It explains that Lin Shu had definite social purposes in choosing or accepting the original.

Lin Shu's introduction of Western adventure fiction filled in the gaps in available Chinese fictions. Among Lin Shu's translated works of adventure fiction, *Lubinrun Piaoliu Ji* (Robinson Crusoe) was the most popular. It is a story of a man shipwrecked alone on an island. Defoe, employing a first-person narrator, created a realistic frame for the novel. The account of a shipwrecked sailor conveys both the human need for society and the equally powerful impulse for solitude. But it also offered a dream of building a private kingdom, a completely self-made, self-sufficient Utopia. By giving a vivid reality to a theme with large mythical implications, the story has fascinated generations of Western readers. Similarly, after rendered by Lin Shu into Chinese, it has also fascinated generations of the Chinese readers. Why could the hero of the novel have such an appeal to Lin Shu that he decided to translate the work?

In his preface to *Lubin_run Piaoliu Ji* (Robinson Crusoe), he gave a clear explanation: Traditional Chinese culture emphasizes the golden mean of Confucianism, and sets it up as a doctrine that a man should adhere to in

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his whole life. This might have made the Chinese people lack a pioneering and adventurous spirit. Lin Shu attempted to change this by introducing Robinson Crusoe , a hero of adventure. In the preface , he argued the followings.

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媒体关注与评论

I for one became increasingly interested in learning foreign languages after reading Lin's translations... It was not until I came into contact with Lin Shu's translations that I realized how captivating Western fiction could be.

——Qian Zhongshu Lin Shu, the most prolific and most influential of the late Qing translators, made a deep impression on the Chinese literary world... it forced them to reevaluate the status of fiction, and encourage China's novelists to write, and translators to continue rendering foreign fiction into Chinese. ——Qoлезелова Velingerova

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