

**Transition and Transformation:
Explorations in Language, Literature, Culture, and Translation**

輔仁大學外語學院2024跨文化研究國際學術研討會：
轉銜·轉變：外語、文學、文化與翻譯之探究

Paper Abstract (English)

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Title: Cross-Cultural Communication to Audiences: A Research on the Translation of <i>Romeo and Juliet</i> by Cao Yu in 1943			
Fields of specialization: Directing Art, History and Theory of Chinese Drama			
摘要：英文 250 或中文 500 字以內 Abstract: fewer than 250 words in English or 500 words in Chinese			
<p style="text-align: center;">Cross-Cultural Communication to Audiences: A Research on the Translation of <i>Romeo and Juliet</i> by Cao Yu in 1943</p>			
<p>In 1943, Cao Yu translated "<i>Romeo and Juliet</i>" at the invitation of Zhang Junxiang, who was planning to direct this play in Chengdu. Zhang Junxiang, in order to make the performance suit both refined and popular taste, invited good friends who were proficient in English and familiar with theatre specially to help. Cao Yu had set a translation strategy of "connecting with the audience".</p>			
<p>1、 For the convenience of the local audience to understand at that time and for the sake of theatrical effects, he pursued earthliness: he sinicized or routinized some characters' name, didn't avoid of the sexual jokes in the original, and even used the Chinese context to naturally and wildly amplify the metaphorical meaning, to seek the faithfulness and expressiveness of the translated work with the demotic element above.</p>			
<p>2、 To cultivate and enhance the taste of the audience, he pursued elegance: he translated the protagonists' name into "Rou Miou" and "You Liye", gave them the charm of "sugary love""indecisiveness" "elegance and beauty" and "a secret meeting of lovers" in the Chinese context. And he shortened the long sentences, restored the rhymes, and referred to the folk doggerel, mitigated the contradiction between colloquialism and poetry.</p>			
<p>3、 Actors are an important medium for the play to connect with the audience. In order to facilitate their performance, Cao Yu inserted a large number of prompts about actions and scenes, and annotated the allusions in the text.</p>			

Connecting with the audience off stage, not the readers in the study, guided the translation of Shakespeare's play as a cross-cultural communication, and ultimately led to the success of the performance. The only work by Cao Yu in the translated plays of Shakespeare in China, has a distinct theatricality, which is significantly different from the literality in the translations by Zhu Shenghao, Liang Shiqiu, Bian Zhilin, and others. It made the translation suit both refined and popular taste, and also alleviated the common contradictions between ancient and modern as well as foreign and local in the cross-cultural communication of Shakespeare's plays. It has also inspired the concept of translating and introducing overseas plays with performance as the purpose in the perspective of sinicization of theater.

Key Words: *Romeo and Juliet*, Cao Yu, translation of Shakespeare's plays, theatricality.

對接觀眾的跨文化傳播——1943年曹禺翻譯《柔密歐與幽麗葉》考探

摘要：1943年曹禺譯出《柔密歐與幽麗葉》（即《羅密歐與朱麗葉》），是應在成都欲排此劇的張駿祥之邀。後者為求演出雅俗共賞，特請精通英文且熟悉演劇的老友相助。曹禺設定了“對接觀眾”的翻譯策略。一，為方便當時當地觀眾理解，也為劇場效果而求“俗”：他將部分人物稱謂“中國化”“日常化”，毫不避諱原作的“性笑話”，甚至借中文語境自然、“狂放”地放大喻意，以“俗”求譯著的“信”“達”；二，為涵養、提升觀眾品位而求“雅”：譯主角名為“柔密歐”“幽麗葉”，賦其“柔情蜜意”“優柔寡斷”“幽雅俏麗”“幽期密約”之韻，截短長句，還原韻腳，參照民間順口溜，緩和了口語化、詩意的矛盾；三，演員是劇本對接觀眾的重要媒介，為方便其表演，曹禺插入大量關於動作及場景的提示，並注釋文中典故。對接場下觀眾，而非書齋讀者，指引著這次作為莎劇跨文化傳播的翻譯，並最終促成演出成功。這部中國莎劇譯本中唯一的曹譯作品，其鮮明的“劇場性”色彩，顯著區別於朱生豪、梁實秋、卞之琳等譯著的“文學性”取向，成就了譯本的雅俗共賞之效，也緩和了莎劇跨文化傳播中常見的“古與今”“洋與土”矛盾，更啟發了演劇中國化視域下，以演出為旨歸譯介海外劇作的理念。

關鍵字：《柔密歐與幽麗葉》 曹禺 莎士比亞戲劇翻譯 劇場性