「もののあはれ」意譯考

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摘 要

「もののあはれ」（Mono-no-Aware）由日本江戶時期著名的國學者本居宣長發現後，首次將該詞提昇為解讀日本文藝理念、和歌與物語的「術語」。由於該詞的意義豐富，無法一言以蔽之，因此至今中譯者將「もののあはれ」（Mono-no-Aware）一詞，採用對應的日文漢字，即以「借形」(calquing) 的方式，譯為「物哀」，形成新語。然而，至今譯文的受眾若未具日本古典相關背景知識，難以明白其意，並對認識日本古典文藝產生艱澀感。此結果不論在文化傳承或古典文學理解上皆是相當可觀的損失。對此，本研究將以「意譯」(paraphrasing) 的角度，重新思考譯詞的概念，確認其中的核心語意。探索當該詞作為「獨立」的專有名詞使用時，最可能接近「語義對等」(equivalence in meaning) 的意譯詞。

Abstract

After being discovered by the famous Edo period classical Japanese scholar Motoori Norinaga, the term *Mono no Aware* has become a part of the terminology for interpreting literary concepts such as *Waka* (Japanese poetry) and *Monogatari* (Japanese tales). As the term *Mono no Aware* holds meaning more profound than can be described, Chinese translators have used the strategy of calquing, translating it as "an empathy toward things." For the common readers with no background knowledge regarding traditional Japanese literature, however, it is difficult to understand this term, which makes it harder to pass down cultural heritage and knowledge pertaining to classical literature. Thus, this study aims to reevaluate *Mono no Aware* from the perspective of paraphrasing and explore the closest semantic equivalences in Chinese when the term is used independently.