

句法文体视角下的 伍尔夫意识流小说 汉译研究

王林◎著



On the Chinese Translations
of Virginia Woolf's Stream
of Consciousness Novels:
A Syntactic Stylistic Approach



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· 北京 ·

内容简介

本书从跨学科的视角,运用翻译学、语言学、文体学等理论对伍尔夫意识流文学作品 *Mrs. Dalloway*(《达罗维夫人》)和 *To the Lighthouse*(《到灯塔去》)的汉译问题进行了较为全面的分析,从句子的角度对伍尔夫这两部重要的意识流小说的几个汉译本中的文体失落和变形问题及其背后的潜在原因进行了较为系统和客观的考察。

本书可供高等院校或科研院所从事翻译学、文学、比较文学研究和学习的科研人员、教师、学生及对该领域感兴趣的其他读者参考使用。

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序

时间过得真快。王林从华南师大考入广外攻读博士，快十年了。

离开广州后的五年多里，王林做了什么，我不清楚；她在广外读博的那几年，我记得很清楚。那时候广外的博士生稀少，基本上只有语言文学和英语语言文学方向的博士生，所以她常跟不同方向的博士生往来，由学友成为朋友。博士论坛啦，研讨会啦，校外专家的学术讲座啦，但凡可能，她都积极参加，从一开始就在知识结构、阅读范围、学术视野方面朝跨学科的方向走。她决定选择伍尔夫的小说来做翻译研究，选题本身是跨学科的，涉及文学、语言学和翻译学。我本人从事英国文学研究，在这个场域，有人做伍尔夫小说研究，但当时无人从翻译研究角度做伍尔夫；我本人从事翻译研究，在这个领域，有人做小说翻译研究，但无人从诗性句子入手研究一位意识流小说大家的汉译。

在学界，如今跨学科已经很时髦了。可一般人或许没意识到，但凡跨学科的东西，容易遭遇相关学科专家的抵制，遭遇行家的当头棒喝。做英国文学研究的，未必接受王林的研究。他们心里或想：“这是啥玩意儿？”“这样的研究属于哪个学科？”王林选题的一个潜在风险就在这里。一个青年学人想跨越学科的门槛，必须冒相关学科拒领“杂交儿”的风险。所幸后来评阅她的论文的专家大多具有跨学科意识，对她的研究多持肯定态度。这是要感谢那些专家的。

记得王林写这本书的初稿期间，父亲病重、病危、辞世。遭遇如此重大变故，她需要安慰与父亲相依为命的母亲，心头挂念着远在湖北的年幼儿子，她选择了不放弃。短暂回家看望母亲之后，她回到广外，咬牙坚持，在家人的支持下写出了初稿。这表现了她身为女性坚强的一面，作为青年学者直面困难、韧性的一面。论文初稿完成后，受到匿名

评审专家和答辩委员的好评。

我不知道广外生活的那几年在王林一生中占据什么位置,对她的生活产生了什么影响。但我知道,她在广外的学习,以及之前在华南师大的学习,让她在广州有了不少友朋师长。记得2008年,北京奥运会即将开幕前夕,我们同赴上海浦东参加“第十八届世界翻译大会”,这是迄今唯一一次在中国举办的世界翻译大会。我们在某个分会场发表自己的学术见解,穿梭于各个分会场聆听不同国籍的学者不同的声音;我们一起在四川北路的西湖酒家聚会,她还带着儿子,朋友们打趣、欢笑、畅谈、举杯。转眼间六年过去,当初相聚的朋友散落在上海、呼和浩特、长沙、襄樊、广州、美国。如今他们如果得知王林即将出版她第一部学术著作,或许会在不同的地方为她举杯。

是为序。

王友贵

2015年6月3日于广州

前 言

著名意识流小说家弗吉尼亚·伍尔夫的小说因其极高的艺术价值而被译成多种语言。伍尔夫的小说在语言和叙事艺术上富于创新性，对其翻译的研究将对文学翻译实践和译学研究带来一定启示，对国内的伍尔夫研究也应具有积极意义。因此，本研究以 *Mrs. Dalloway*（《达罗维夫人》）和 *To the Lighthouse*（《到灯塔去》）这两部小说为案例，考察伍尔夫小说的汉译。正如图里所说，“以翻译产品为导向的研究如果不考虑与该产品预计功能的决定力量有关的一些问题，也不考虑由决定什么是‘适当’的产品的规范所支配的策略问题，是没有真正意义的研究”（2001:13）。因此，以描述翻译学中的规范论为理论框架，以功能文体学以及叙述学中的叙述视角、叙述声音、话语和思想表达方式等相关概念作为分析工具，本研究主要从句子的角度对伍尔夫两部重要的意识流小说 *Mrs. Dalloway* 和 *To the Lighthouse* 的几个汉译本中的文体失落和变形问题及其背后的潜在原因进行较为系统和客观的考察。

首先，本研究描述和分析了这两部小说中伍尔夫主要的诗性句子结构的文体效果，阐明伍尔夫特别的、诗性的句子结构对其小说文体风格的重要作用；继而，本研究考察了伍尔夫主要的诗性句子在几个汉译本中的翻译，论证对其句子的不恰当处理会造成原作句子层面、甚至更高文本层面的文体和美学效果如叙述声音、叙述视角、话语和思想表达方式，节奏等的失落或者变形，进而影响作品主题意义和艺术效果的再现；然后，本研究考察了一些主要的可能导致句子以及相关文本层面文体失落和变形的潜在因素。研究表明，目的语文化中的文学传统、标点符号规约、语言规范、翻译规范和文化意识形态规范等对译者产生影响，以及译者文体意识和文体知识的不足也能造成译者对原作诗性句

子结构的处理不当,这些都是导致原作由句子结构创造的文体在翻译中失落和变形的主要因素。研究认为,译者通常下意识地遵从目的语文化中的传统、规约或者规范而意识不到,或者说没有完全意识到其对文学翻译的负面作用,这可能是其不能充分恰当地翻译原作的诗性句子及其文体效果的一个重要原因。同时,作者认为,一方面,译者文体知识的匮乏可能使他们更易于遵守目的语文化中的传统、规约或者规范;另一方面,译者会因对规范的性质的无知而缺乏为更好传译原作文体打破某些规范的自觉意识。

对翻译问题和现象的系统描述和分析以及对其成因的探索和阐释不仅可以深化人们对翻译的认识,而且对翻译实践以及译者培训也具有一定的启示意义。因此,本书第5章主要讨论前两章的研究发现对译者(尤其是文学翻译)培训的启示,旨在探索更好的传译小说文体的方法;进一步阐明了传统、规约和规范并非那么稳定;相反,它们是动态、变化的,在一定条件下是能够而且应该打破的。切斯特曼(2006:26)指出,情境因素如目的或社会文化因素如翻译规范,“实际上不过是通过译者的心智对翻译产生影响”,是译者对“规范、目的、原文本翻译理论等的态度,而不是这些外部因素本身在对翻译起作用”。鉴于原作句子及相关文本层面文体风格的失落和变形很大程度上源于译者对于目的语文化中的传统、规约或规范盲目顺从以及译者文体意识和文体知识的不足,作者认为,对译者进行文体学和规范论的培训对小说翻译至关重要,将有助于更好地传译原作的文体风格。

本书是在作者博士论文的基础上进一步修改润色而成的。作者在撰写博士论文的过程中得到了很多老师和友人的大力支持和帮助。首先,作者要感谢导师王友贵教授在论文选题、资料搜集、论文撰写和修改、答辩等各个环节严谨的指导和帮助,使作者能够顺利完成学业。作者还要感谢参与论文开题答辩的刘季春教授、武小龙教授和曹山柯教授对本论文的撰写提出的宝贵意见和建议;以及仲伟合教授、平洪教授、冯之琳教授、余东教授对论文提出的严格而友好的意见和建议使该论文得到不断修缮。求学广东外语外贸大学期间,作者有幸能够聆听吴旭东教授、冉永平教授、钱冠连教授、霍永寿教授、陈建平教授等的授课,为作者打下了较好的学术基础。另外,作者在攻读博士学位期间还

得到很多同学的鼓励和帮助使本研究得以早日顺利完成,特别是褚东伟、阿拉坦、涂兵兰、刘胡敏、肖云华、曹山鹰、倪秀华、程杰、马燕菁、张珊珊、杨竹、钟彩顺、王斌华和王加林等博士在学习和生活上的照顾,以及江晓红、李亮、李光泽、赵晨等博士对作者学业上的鼓励和帮助。作者还要对参加本研究中翻译试验的广东外语外贸大学的学姐学兄、学弟学妹们和朋友们表示衷心的感谢,限于篇幅,在此不一一列举,他们的友情作者会永记心间!

作者博士论文的完成和该书的成稿更离不开作者的父母、兄长和姐姐们的无私支持;在广外求学期间的2007年,父亲病重并继而过世,作者没能很好地照顾患病的父亲、安慰无助的母亲,女儿深感愧疚,愿此书的出版能告慰九泉之下的父亲和含辛茹苦、为孩子无私操劳一生的母亲;最后,作者要特别感谢为本书的成稿付出无限爱心和劳动的丈夫施文峰和可爱而懂事的儿子施恩泽,丈夫对作者学业的一贯支持和对作者生活的照顾、在家对儿子的悉心照料和教育是作者能够安心学习、顺利完成博士论文撰写和本书完稿的力量源泉和保障,他伟大的爱永远是作者不懈前进的支撑力量;儿子在妈妈离家求学期间乖巧懂事、自觉学习,用他的优异成绩、健康成长无形地帮助妈妈,是妈妈学习和工作的动力源泉和精神支柱。他们的爱心和支持成就了本书的早日出版,作者将永远珍藏他们的无私之爱并永远珍视他们!

本书是目前首部从句子结构的视角研究伍尔夫意识流小说汉译的专著,有一定的创新性;作者运用翻译学、语言学、文体学和叙述学等理论,使用经过精心挑选的例子及其不同译本,从句子的层面对意识流文学作品的汉译问题进行了较为全面的分析,增强了说服力和论证力,研究成果具有一定的理论价值和实践意义。然而,由于作者水平有限,虽经多次修改,其中仍可能存在一些谬误,敬请广大读者提出批评意见和建议。

List of Abbreviations

MD; *Mrs. Dalloway*

TL; *To the Lighthouse*

TW; *The Waves*

JR; *Jacob's Room*

TVO; *The Voyage Out*

ND; *Night and Day*

MT; *Monday or Tuesday*

DD; Direct Discourse

ID; Indirect Discourse

DS; Direct Speech

DT; Direct Thought

IS; Indirect Speech

FID; Free Indirect Discourse

FIS; Free Indirect Speech

FIT; Free Indirect Thought

DTS; Descriptive Translation Studies

ST; Source Text

TT; Target Text

SL; Source Language

TL; Target Language

p. s. All the emphases in the book are mine unless otherwise indicate.

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Chapter 1

Introduction

1.1 Research Background

Virginia Woolf is widely considered as one of the most significant modernist writers of the early 20th century. She is a novelist, an essayist, as well as a critic and a stylist, leaving behind her a number of excellent novels, essays and valuable diaries and letters. Woolf ranks among the greatest stream-of-consciousness novelists in the world literature along with Joyce, Proust and Faulkner with a number of well-known novels such as *JR*, *MD*, *TL*, *TW*, etc. Unsatisfied with the traditional realist novelists of the Edwardian era, Woolf was constantly experimenting with her writing of novels. As a novelist, Woolf undoubtedly knew the importance of language in shaping literature, on many occasions and in her novels and diaries she talked about language and she even probed into the nature of language in her novel *TW*. She drastically invented new narrative forms and innovative language techniques, and developed her own peculiar style as a stream-of-consciousness novelist. In the academic circle of literature and related fields, numerous essays and monographs studying her works and herself have been published both at home and abroad from various perspectives, and many scholars and critics think highly of her excellent command of language and narrative art in her works. David

Dowling holds that “Woolf uses language as a painter uses paint, each stroke having a relationship primarily with the colors or words next to it and in the canvas as a whole” (cf. Evans, 1989: vii).

Woolf’s fictional artistry is extremely anti-traditional not only for its theme representation but also for its innovative forms and narrative techniques, which brings to it both enduring status on the stage of world literature and challenge of being “migrated” into other cultures. Woolf’s stream of consciousness novels challenge both target culture’s choice of foreign literatures to be translated and the translation practices of translators throughout the world. With regard to her “travel” to China, since the 1930s, Woolf’s works have been translated, introduced, commented and studied more or less in different periods in China, especially from the 1980s onwards, her novels, essays, a great number of diaries and letters were translated in succession into Chinese, and there are even retranslation of some of her major novels. For years in China, critics, or literary professionals discuss and explore Woolf or her works in numerous essays or monographs from the angles of psychoanalysis, philosophy, feminism and other socio-cultural dimensions as well as from the perspectives of language and narrative technique. The upsurge of translations of and studies in Woolf’s works in China as well as in other cultures shows the great charm of her literary art and the potential great value of doing research on the translation of her works into Chinese. However, to my knowledge, despite the fact that large amount of Woolf’s works have been translated and introduced into China and large quantities of studies have been conducted regarding Woolf and her works, few studies have been done in terms of the translation of her works into Chinese. In contrast, In French, Germany, Italy, Finland and a few other countries, quite a few researchers have already explored or are probing into the translation of Woolf’s novels into respective languages. This shows the significance of investigating Woolf’s “traveling” into other lan-

guages and cultures. The present author believes that studies in the translation of the experimental and innovative language and narrative art of stream-of-consciousness novels such as Woolf's will bring certain inspiration and insight to the rendering of similar poetic text, especially into Chinese as a non-Indo-European language. Therefore, this project attempts to do a tentative research on the Chinese translation of Woolf's major novels, examining the problems, potential causes and possible solutions to better rendition of the style of Woolf's stream of consciousness novels and similar poetic texts.

1.2 Why the Perspective of Syntax

Sentence is one of the most important aspects among the elements constituting a text, and it is one of the most important levels of a literary text on which style is embodied. A number of great writers and critics have emphasized the significant role played by sentence in literary works. From the following conversation between James Joyce and Frank Budgen, we can see how the former as a world-renowned novelist attaches much attention to sentence in a literary work:

“You have been seeking the *mot juste*?” I asked.

“No,” said Joyce. “I have the words already. What I am seeking is the perfect order of the words in the sentence. There is an order in every way appropriate.” (Gottfried, 1980; 157)

Flaubert is another famous writer who puts great emphasis on sentence in writing. According to Raffel (1994; 45-46), he “has been well known for more than a century as ‘the impeccable and patient polisher of sentences’... ‘I have obsesses of style’, Flaubert wrote to Louise Colet, as he was settling into the book *Madame Bovary*, ‘I itch with sentences that never appear.’ ‘No one has ever taken more

pains than I... Oh, what a slippery customer style is!”

British novelist and critic David Lodge also holds that “meaning is vitally connected with the linguistic form of the sentence, and it may be interesting to see how much of this has been carried over in translation. The order of words and phrases follows the pattern of the narrator’s thought...” (Lodge, 1966: 23).

Virginia Woolf, one of the leading figures of stream-of-consciousness novelists in the early twentieth century, is a great embracer, practitioner and master of syntactic art. More than once she identified sentence as the important medium for prose writing. In *A Room of One’s Own* she stated that there is a kind of “a man’s sentence; behind it one can see Johnson, Gibbon, and the rest” and that “Jane Austen... devised a perfectly natural, shapely sentence proper for her own use and never departed from it” (Woolf, 1957: 79-80). Woolf claimed that Jane Austen and Dorothy Richardson “invented” syntactic patterns, “which we might call the psychological sentence of the feminine gender. It is of a more elastic fibre than the old, capable of stretching to the extreme, of suspending the frailest particles, of enveloping the vaguest shapes” (Bradford, 1997: 87). Again, in *Women and Fiction*, she expressed the same idea: “the novel is a form evolved by men, and the English narrative sentence is itself ‘a sentence made by men; it is too loose, too heavy, too pompous for a woman’s use’. A woman novelist has to invent a new kind of sentence for herself, ‘altering and adapting the current sentence until she writes one that takes the natural shape of her thought without crushing or distorting’” (Bachelor, 1991: 44). In 1924, in “Character in Fiction”, Virginia Woolf wrote that “the writers of her time must put aside the tools used by writers in the past. And in trying to find ways to capture the reality of Mrs. Brown, writers will cause “smashing and crashing” in their destruction of literary conventions. “Grammar is violated; syntax disintegrated...” In correspondence with the painter