

南京师范大学青年学者文丛

EMOTION & REASON

情感与理性

A STUDY OF VIRGINIA WOOLF'S CONCEPTION OF WOMEN'S WRITING

论弗吉尼亚·伍尔夫的妇女写作观

吕洪灵◎著

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总 序

公元 1998 年。21 世纪的钟声,已经在人们的心头敲响。

踩在新世纪的门坎上,我校领导立足于建设教学科研型的新型一流师范大学的高度,经多次研究决定,汇集本校历史上以及当今知名教授的学术著作,编辑出版《随园文库》;选择颇见功力的青年教学研究人员力作,编辑出版《青年学者文丛》;资助出版若干本校教师编写的优秀教材。这项举措,受到了全校广大师生的欢迎。为保证这三个系列图书的出版,由学校和校出版社共同出资,设立了“南京师范大学出版资助金”,成立了以校长为主任委员的“南京师范大学出版资助金管理委员会”,其职能机构为“南京师范大学出版资助金管理办公室”。同时,还专门成立了由数十位高水平专家学者组成的《随园文库》编辑委员会,以保证《随园文库》、《青年学者文丛》这两套丛书的学术质量。教材资助项目,则直接由出版资助金管理委员会把关。

《随园文库》所收学术著作,须是南京师范大学著名教授的代表性作品。南京师范大学的历史,可上溯至 1902 年由清末名臣张之洞奏请创办的“三江师范学堂”。百年沧桑,几度分合,时序交替,迭经变迁,这所学校终成南京乃至全国高等教育的重要发祥地之一,成为许多名校之宗。各校取其所取,彰其所彰。唯师范主脉,绵延而下,为今南京师范大学所承继。近百年间,多少学界巨子,讲坛精英,举师范薪火,耀群星而璀璨,传万姓以燎原。尤其是中华人民共和国成立以来,大江南北,教育事业空前发达起来。处在江苏省师范教育龙头地位、在全国颇有影响的

南京师范大学,越来越显示她巨大的作用和夺目的光彩。历史表明,要振兴教育,尤其是振兴高等教育,绝对要凭借一代又一代的名师硕儒,学术巨擘。否则,即使学校规模再大,也难免空头学府之讥。代表性学者的创造精神和他们的名家风范,对于文化的传播,对于科学的发展,对于学风的垂范,实在有无可估量的价值。出版他们的著作,虽然是求其学识品行于万一,但对于后学诸子,仍然弥足珍贵。

文库取名“随园”,盖因南京师范大学之老校区,是在原金陵女子文理学院的院址上扩而大之,其地在南京城内清凉山东,小仓山下,据考证乃清代文学家袁枚“随园”之故地。“随园”早湮灭难考,袁枚在此所著《随园诗话》却久传不衰。青年大学生们常喜以“随园学子”自称。昔日“随园”,亭台楼阁,堪称海内名园之最;今日校舍,雕梁画栋,享有“东方最美丽的校园”之誉。可见,“随园”二字,内含多少文化信息!以“随园”来命名这套文库,既发思古之幽情,又达传世之美意,更挟后学之襟怀,岂不善哉!

《青年学者文丛》所收著作,多为本校40岁以下之青年学者的扛鼎之作。他们正负重登山,不上则下。为他们出书,无疑是提供一点促进的助力。他们的著作,也许不如《随园文库》那样圆润周至,精辟老辣,但是他们敢立一家之言,敢树独家之帜,在知识创新的呼声日甚一日的今天,正顺应着时代的方向,代表着学术昌盛的未来。他们是学校学术发展的希望之所在。新一代的学界巨子,将从他们中间走出来。如果说,南京师范大学在过去一个世纪里,曾经风光过,靠的是《随园文库》作者那一批精英;那么,要风光未来的一个世纪,靠的将是这一代青年和他们的承继者!

《随园文库》和《青年学者文丛》要通过多年才能臻于完成。

现在采用的是逐年申报、逐步实施的办法。每年申报的选题,经《随园文库》编辑委员会认真评选、投票表决而确定。出版费用由南京师范大学出版资助金全额资助或部分资助。从筛选书稿,到编辑校对、装帧设计,直至印刷包装,均严格按照出版精品的要求来对待,务求使其成为精品。这些书稿凝结着我校几代学者的心血汗水、聪明才智。《随园文库》的作者有的已经作古。为了确保这两套图书得以以精品的面貌问世,我们对书稿本身的要求是比较高的。为此,作者或者其亲友传人,在出版图书的过程中,付出了辛勤的劳动。在出版活动的各个环节,都有许多同志不辞辛劳、精益求精。谨此,我们一并表示衷心的感谢!

编辑出版这两套大规模的系列图书,我们尚缺乏经验。选题时间跨度较长,又涉及多种学科,有些书稿又需后人整理,客观上存在许多困难。我们一定通过自己不懈的努力,尽可能高质量地完成任务。但是,在编辑出版的过程中,肯定还会存在一些不足之处,祈请作者及读者海涵,并不吝赐教。

《随园文库》编辑委员会

PREFACE

Virginia Woolf, in her *A Room of One's Own*, pointed to the fact that in the past women were admired and celebrated in literary works but not in real life. To support her argument she created a fiction of Shakespeare's sister, who, though as gifted as her brother, could not have lived as a genius. Woolf called her Judith and said that no one could "measure the heat and violence of the poet's heart when caught and tangled in a woman's body". Judith's story was meant to show that "Any woman born with a great gift in the 16th century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked by all."

It seems that there were exceptions to Woolf's conclusion about women in the 16th century Britain. For instance, there was Queen Elizabeth, not only a monarch but also a gifted writer and a thinker in a sense. But the Queen was a queen and Woolf was talking about common British women in general. Furthermore, what Woolf said about British women applies well enough to women elsewhere in the world, including China. The fictional Shakespeare's sister reminds us of Su Xiaomei, the younger sister of the Chinese poet Su Shih (1036-1101) in the Song dynasty. There have been quite a number of short stories in China about this gifted lady whose intelligence

outwitted talented men, including her poet husband. As one of the stories goes, Su Shih recognized his younger sister's gift and once said to her that "if you were a man, you could have accomplished more than your brother." Yet, unfortunately, this gifted younger sister of Su Shih's, like Shakespeare's sister, has been only a fiction. In real life, Su Shih did have a sister, an elder one, whose life after marriage was far from being happy, very much the kind of life the fictional Judith might have lived if she had obeyed her father. Su Xiaomei serves fittingly as a Chinese example to support Woolf's assertion that women were generally admired in literary writings but not in actual life. In old China, as in old Britain, gifted women were not really regarded as normal since "lack of talent" was unabashedly counted as a virtue for a woman. Woolf's fiction of Shakespeare's sister has far-reaching universal implications.

Woolf was one of the few who have greatly influenced the cause of women's emancipation. Women, in the West and in the East, have suffered much. The history of British women trying to have a voice of their own is long but for most of the time not very successful. In the 19 century, women writers, such as Brontë sisters and George Eliot, wrote about the true state of women. Woolf, like her immediate predecessors, cared about the fate of women. Being a woman thinker and a thinker for women, she looked at women's issues both as a woman and not only as a woman. Her attention and sensibility toward women was marked by a broad vision very rare among women of her time.

Hence it is quite natural that her legacy should have

attracted great attention from other parts of the world. In China, research on Woolf has been increasingly hot and fruitful. The present book, by Dr Lü Hongling, is among the few that offer fresh insights into Woolf studies. A novelist and literary critic, Woolf saw the danger of unbridled anger among women and sought to balance emotion and reason. Lü Hongling in her book analyses why Woolf stresses resistance to anger in women's writing and tries to define what Woolf means by "women's sentence" and "androgyny". Lü argues that to Woolf, reason and feeling are mutually dependent and what one needs is reasoned emotion. She emphasizes the fact that Woolf's conception was much ahead of her own time and is still of great significance today. Lü's own research, I should say, is also very helpful, both as an academic work in Woolf studies and as a woman's voice among Chinese women in their efforts towards emancipation.

Judith and Su Xiaomei are fictional characters. The author of this book and the woman her book discusses are not. The world is making progress and things are much better today. Women, as gifted as Judith and Su Xiaomei, have more chance to succeed. Lü has been working steadily in her research and it is sincerely hoped that she will make more and greater contributions in her field, not just as a woman academic, but as an academic.

Liu Naiyin

East China Normal University

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My sincere gratitude goes first to Prof. Liu Naiyin, whose kind but hard counsel over the entire process of writing is indeed valuable, and has furthered my understanding of what a real critic should be like. I'm very thankful for his supervision, which made me write with pain and pleasure, pain for struggling with problems one after another, pleasure for tiding over them.

I am deeply grateful to Prof. Zhang Jie in Nanjing Normal University, and Liu Feng, editor in chief of Yi Lin Press, for their constant and friendly support and precious advice when I met difficulty in writing. American Prof. Linell Davis read part of my book, whose intelligence and criticism has benefited me a lot in my revision. I also wish to thank Prof. Huang Yuanshen, Prof. Fei Chunfang, and Prof. Zhang Hong in East China Normal University for their advice when I was planning the book.

My appreciation to my classmates such as Zhu Jianping, Wei Qingqi, Zhu Hongxia, and Xu Yanxia knows no bound, for their selfless help whenever needed. Also, I would express my thanks to Gong Liqing and Chen Min, who are now abroad in America, for their help with the research materials on Woolf.

I'm greatly indebted to Woolf scholars, for the legacy of their studies on Woolf has been a great source of my knowledge of Woolf, and of the arguments in this book. And through reading their works, I know better how to do criticism.

There are no adequate words to express my gratitude towards my parents and my sister for their sustaining love and care while I was doing the writing.

ABSTRACT

The renowned British woman writer and critic Virginia Woolf (1882—1941) developed her conception of women's writing in early 1900s, which covers a range of basic issues concerning women writing's meaning, significance, style, developing trend as well as the issue whether it has its own discourse. With respect to this, modern critics more often than not focus on Woolf's identity as a feminist, trying to locate her and her conception by studying her experience or fiction writings. Indeed, their studies have contributed to the knowledge of the social and historical origins of Woolf's thinking and have revealed its social significance. However, there are still conspicuous deficiencies regarding the theoretical exploration of the essential features of her thinking about literature. Often, their criticism is overpowered by biographic elements, or too much involved in a unilateral gender-based perspective. Therefore, a proper understanding and illustration of Woolf's thinking upon literature is still an urgent and critical issue in need of study.

The present book assumes that, if we study from the perspective of emotion/reason, in light of feminism, psychoanalysis, narratology, and if we put more attention on her essays, diaries, as well as on her fiction, we can possibly

delve into the rich connotations and essence of her conception in a historical context. It is argued that the issue of emotion/reason is the core of Woolf's writings and theoretical thinking about women's writing. Either in the argumentation about truth or about tradition, either in the exploration of writing subjects or styles, the issue of emotion/reason is a consistent concern, which develops into a theoretic conception of reasoned emotion for art.

The book begins with an exploration of Woolf's understanding of emotion. Woolf's discard of anger, which is also a form of emotion, does not mean that she denies the literary presentation of emotion in the broad sense. On the one hand, Woolf concerns herself with emotion revealed in women's writing, and on the other, she stresses reason from different perspectives. She holds that the writer should take an integral attitude, adhere to the human element, write in a state of anonymous freedom, and treat tradition dialectically. Generally speaking, reason is conceptualized as "integrity" and her devotion to reason in writing embodies an artist's particular rational contemplation on artistic creation.

It is further argued that emotion and reason are interdependent in Woolf's conception, which, in reality, demands that the writer should acquire an understanding of reasoned emotion in art so that eternity can be achieved. With a particular look at Woolf's idea of recollection and concentration, the book examines her view of poetic spirit, and of impersonality as the ideal means to effect good writing.

In light of Woolf's theoretical thinking about reasoned emotion, the two most controversial concepts "woman's sentence" and "androgyny" are then brought into focus and explored for their implication of emotion/reason. With the two concepts, Woolf calls for the consciousness of reasoned emotion in women writers. For her, since future women's writing will be characterized with a poetic spirit, women writers should try to work beyond as well as work at gender consciousness, so that they can fully exert their creativity and achieve the perfect union of emotion and reason to endow their writing with perpetual energy. In view of this, her idea of reasoned emotion should be of particular significance to those women writers keen on expressing personal emotions.

Based on a holistic study of literature, Woolf shows her stance as a conscious female writer by her theoretical thinking. Especially concerned with the issue of gender consciousness in writing, she acknowledges gender difference and advocates a dynamic treatment of it. She doesn't put emotion and reason in an absolute opposite dualistic relation. Marked by a pluralistic thinking paradigm, her literary conception is revealing for today's construction of literary theory as well as for women's writing.

概 要

英国女小说家、评论家弗吉尼亚·伍尔夫的妇女创作观形成于二十世纪初期,涉及妇女写作的内涵、意义、写作形式、发展趋向,以及妇女写作是否应具有自己的话语等基本问题。目前有关伍尔夫妇女创作观的研究中,评论者多围绕伍尔夫的女权主义者身份展开探讨,试图通过分析她的个人经历或小说创作,给予伍尔夫及其创作观定位。他们的研究追溯了伍尔夫思想的社会历史根源,在很大程度上揭示了其创作观的社会内涵,但从艺术角度在理论上探讨伍尔夫文学思想本质特征方面则有较明显的不足,主要表现在研究时传记色彩过于浓厚,常常囿于单一的性别评判立场。因此,正确地理解和描述伍尔夫文学思想的本质特征仍然是该作家研究领域有待解决的重大理论问题。

本书认为,如果扩大研究范围,不仅注重其小说创作,而且将其数量众多的散文和日记纳入考察视野,在充分研读第一手资料的基础之上,结合女性主义、精神分析学、叙事学等领域的研究成果,从“情感与理性”的角度切入,历史地探讨伍尔夫有关妇女创作思想形成的过程,可以揭示其文学思想的内涵与本质特征。本书的基本观点是,“情感与理性”的关系是伍尔夫文学创作以及妇女创作思想的理论核心。无论是对主观真实与客观真实的争辩,对写作传统的考察与扬弃,对艺术内容的延续与拓展,抑或是对艺术形式的探索与创新,对情感与理性的思考始终贯穿伍尔夫的理论思考过程中,并构成一种理性的情感艺术观。

本书首先讨论了伍尔夫对情感的认识。伍尔夫对妇女写作

的考察是从讨论作品中表现出的缺乏艺术性、个人化的愤怒入手的。在艺术创作中摒弃作为情感的表现形式之一的愤怒的影响,并不意味着否定广义上的情感在艺术创作中的地位,相反,正是基于对情感的重要性充分认识的基础上,伍尔夫才提出作家切不可让愤怒在创作中恣意膨胀。这一立场充分表明她作为一名女艺术家对于妇女作家的深切同情。

伍尔夫对情感的肯定并不意味着对理性的否定。本书论述了伍尔夫对于理性的认知,指出伍尔夫在辨析妇女写作中暴露出的情感问题的同时,从不同角度强调了理性的重要性。她强调作家要保持中和的态度,要紧扣人这一要素,保持一种自由的创作状态,并要辩证地看待传统。从整体上来说,伍尔夫将理性通过“中和”这个概念体现出来,她关于创作中要坚持理性的思想,表现出一名艺术家对于艺术创作持有的理性思考。

不仅如此,在伍尔夫看来,情感必须与理性结合,也就是说,作家必须具备一种理性的情感艺术观,才能创作出经久不衰的作品。本书特别探讨了伍尔夫对“回顾与专注”的看法,分析她对“诗的境界”的理解,指出“非个人化”是实现其艺术观的理想手段。

在讨论伍尔夫理性的情感艺术观的基础上,本书聚焦“女性的句子”以及“双性同体”这两个学术界颇具争议的概念,探讨其中蕴含的关于情感/理性的思考,并指出,伍尔夫的这两个概念强调的是女性作家要具备理性处理情感的意识。在伍尔夫看来,作品中融入诗的境界是今后妇女创作发展的方向,因此,女作家在创作中既要以性别意识为起点,又不要拘泥于性别意识,从而充分发挥自己的创造力,将理性与情感完美地结合在一起,使妇女创作获得更持久的生命力。伍尔夫这种理性的情感艺术观对于当今听任个人情感在自己的作品中滥觞的女性小说家来