

翻譯語言的意識形態：  
以《聲音與憤怒》中個人習語與方言之中譯為例

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摘 要

本文旨在透過文學語用分析與批評性話語分析，來探討譯者如何處理《聲音與憤怒》小說中的語用差異，即敘事聲音與人物話語意識的呈現，這本小說的兩位譯者均採用同質化翻譯策略，雖提高了譯著的可親性與可讀性，但南方方言的「異質性」在譯文裏已不復見，並且削弱了作者在原著中特意運用方言的差異來建構黑白族群的身分與美國南方社會族群的動態組成，無法把福克納在小說中所打造不同階級與種族之意識形態及其意涵反映出來。此外，譯者在選擇使用翻譯語言時，選擇流暢的目的語試圖正確譯出方言的語義，卻忽略此部作品多音結構的再現與其所蘊含的種族意識形態，此舉不但反映出譯者單語語言意識形態，凸顯其單語文化視角的翻譯觀，在翻譯過程中藉由同化白人與黑人的方言語用，不免將種族之意識形態中立化。

**關鍵詞：**文學方言，敘事聲音，翻譯意識形態，福克納，《聲音與憤怒》

**Chinese Translation of Idiolects and Dialects in  
*The Sound and the Fury* as a Case Study on the Ideology of  
Translation Language**

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**Abstract**

Taking the form of code-switching between blacks and whites, Faulkner's *The Sound and the Fury* is appreciated for a type of literary heteroglossia which serves a performed ideology. This paper examines two Chinese translations of this novel, focusing on how the novel's polyphonic structures, the idiosyncratic diction and style of each speaker in a novel, were dealt with. In order to reflect on the act of mediation the translator takes on between ideologies, critical discourse analysis (CDA) is elaborated into a potentially usable method to expose the ideological nature of translation language in use. The findings show that the colloquial speech with dialectal nuance which has not been approximated in the translation reduces the ethnic characterization and limits the reader's apprehension of the formation of polyphonic structure and multiracial dynamics constructed by Faulkner. This tendency of translation makes us aware of the fact that the representation of polyglossia in literary translation is still confined to the conventional notion and translated discourse of monolingualism. Homogenization of dialect variation in both translations points towards an ideological manipulation on the part of neutralization and obliteration of racial ideology.

**Keywords:** literary dialect, ideology of translation, *The Sound an the Fury*