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Personal Statement on Infrastructure Poetics

Anne Waldman

Abstract: This is a presentation delivered at the conference by focusing on the “infrastructure poetics” of the Kerouac School of Disembodied Poetics, Naropa University. This presentation explores its origin and its connections with “the New American Poetry,” and illuminates its mission, poetic ideas and practices, performative tradition, and political commitment.

Key words: The New American Poetry Infrastructure Poetics the Kerouac School of Disembodied Poetics performative poetics

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标题: 我的诗歌生存基础观

内容提要: 本文是在拿若葩大学克鲁亚克非实体诗学学院关于诗歌生存基础的会议上宣读的论文,探讨了诗歌生存基础的起源、与美国新诗的关系,阐明了它的使命、史学观念与实践、表演传统与政治义务。

关键词: 美国新诗 生存基础观 克鲁亚克非实体诗学学院 表演诗学

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I want to begin by giving some background into my own lineage and the specific communities I have been involved with, particularly the communities of the St. Mark’s Poetry Project in New York and The Jack Kerouac School of Disembodied Poetics housed within the Naropa University in Colorado. I have also been involved more recently with the pedagogical wing of the Bowery Poetry Club (founded by Bob Holman, a poet and performer with ties to the Poetry Project), which serves as a café, a bar, a bookstore, a performance venue (particularly the Study-Abroad-On-the-Bowery program founded in 2003), a panel and colloquia venue; the space itself is made available to many poetry presses and organizations in the city and beyond for minimal fees. The Poetry Is News collective (which I founded with Ammiel Alcalay) has also done events at the Poetry Project and the Bowery Poetry Club.

This presentation is rather “rhizomic”—from Deleuze & Guattari, a tuber system somewhat like Indra’s Net or Pratitya Samutpada, a Sanskrit term referring to the in-

terconnectedness and co-emergence of phenomena in relation to one another. I would like to bring in some of the practices of the so-called New American Poetry and suggest the ways in which this poetics (which led to some of practices of the Language School) was a radical departure from mainstream English Lit-based and content-driven poetics, and shaped subsequent writers and thinkers. I would also like to highlight my connection to the Beat literary movement (particularly through my friendship with Allen Ginsberg and the founding of the Kerouac School) and my sense of performance as a way to exist in the world—“singing for my supper”, which is an old troubadour trope.

The New American Poetry—coming on the heels of World War II—specifically refers to various communities and associated “schools” of writers who at that time thrived outside the literary mainstream and outside what one might call the controlling literary mafias of New York publishing and literary journalism. These individuals and communities fostered numerous small presses, engaged in major literary correspondences and debates with one another and benefited (some might disagree because there were also differences and rifts between some of these communities) from the famous Six Gallery reading in San Francisco on October 6, 1955, where Allen Ginsberg launched his poem “Howl” in 1958. A range of poets from these different loci convened on several historic occasions (Vancouver 1963 and Berkeley 1965, to name two) and a full number were represented in Donald Allen’s now-classic defining anthology *The New American Poetry* published by Grove Press in 1960, a book of major import to young writers of my generation at the time.

The “The New American Poetry” cohered as a term around that important anthology and its collection of writers from distinct communities operating outside the academic mainstream. These consisted of the Black Mountain School poets (Charles Olson, Robert Creeley, Ed Dorn, Denise Levertov), the Beat Literary generation (Allen Ginsberg, Jack Kerouac, Gary Snyder, Philip Whalen, Diane diPrima), the San Francisco Renaissance (Robert Duncan, Robin Blaser, Jack Spicer), and the New York School (Frank O’Hara, Kenneth Koch, James Schuyler), with a nod to the Black Arts Movement and the writings of African-American poet LeRoi Jones/Amiri Baraka. Again, this is post World War-II, post-Auschwitz and Hiroshima, and covers a time frame (that includes the 40-year Cold War, as well as the conflicts in Korea and Vietnam) in which a number of us picked up the strands of a strengthening counter-poetics (against the norms of the established English “great tradition,” which was perceived as retrograde) and proceeded with experimentation along the lines of “Projective Verse” (Charles Olson), “composition by field” (Robert Duncan), the Whitmanic ethical concerns, the breath-lines of Ginsberg and others, the experimental strategies of indeterminacy and chance operation of John Cage, Frank O’Hara’s “Personism” (where the poem is as immediate as a phone call), the cut-up methods of William Burroughs, Ted Berrigan and others, and the Oulipian strategies (*Tel Quel* magazine, Marcelin Pleynet) used by various French avant-gardists (which influenced members of the New York School—including John Ashbery and Harry Mathews—and which was picked up by Language Poetry practitioners). For the inheritors of these new traditions (the “second generation” of which I was a part)

there was a sense of hybridity; for example, some writers blended Beat and New York School aesthetics (Ted Berrigan, Ron Padgett, Clark Coolidge, Bernadette Mayer and others). Some of us further cultivated spoken word arts and performance.

We developed our own “modal structures” (Waldman) and communal sites for poetic activity, such as the literary cultures of The Poetry Project at St. Mark’s and later The Jack Kerouac School of Disembodied Poetics at Naropa University (formerly “The Naropa Institute”)—a Buddhist-inspired liberal arts college that became accredited in 1985 and now offers Master of Fine Arts degrees. These new institutions included projects for small-press publishing, correspondence with other writers, occasions for publishing and collaboration, oral performance, cultural activism (The Poetry Project was an active site during the American War in Vietnam), and the investigation and translation of the poetry and poetics of other cultures.

Naropa is now a fully-recognized academic institution, but the Writing & Poetics program still operates on a more bohemian and community-oriented mode; the program maintains its own “culture” and provides a lot of services gratis, including the long-standing tradition of placing writers in the public schools, in prisons, in community centers, and in many other contexts, to lead free writing workshops. There’s a constant exchange of energy and “goods.” Naropa’s Summer Writing Program, out of which the full MFA developed, has provided the guiding pedagogy for the Department of Writing & Poetics. The SWP is a month-long “temporary autonomous zone” (a term coined by Anarchist Hakim Bey—see his book *TAZ* published by Autonomedia) held each year, and out of many very particular summers a major literary archive has developed. Hundreds of hours are now provided free on the web by going to Archive.org and scrolling down to Naropa. Early recordings of Allen Ginsberg, John Cage, William Burroughs, RD Laing, Gregory Bateson, and others, are provided without charge. Naropa has spawned any number of books, small press magazines, and anthologies where authors donate their work and the editors work with little recompense.

It’s a complicated and under-investigated culture and economy that would not have come about without the auspicious coincidence of the meeting of a Buddhist meditation master with the New American poetry and particularly the “Beat” wing. One of the most seminal and perhaps fortuitous occasions in the world of contemporary poetics and the world of Tibetan Buddhist psychology and meditation was the arrival of Chogyam Trungpa into a very particular environment in the United States, which included the New American Poetry. His primary contacts were with poets and writers associated with the Beats, a branch of the New American “tree.” Trungpa, a re-incarnated tulku (meditation teacher or “rinpoche”—literally “precious one”) in the Buddhist and Shambhala traditions, had been writing poetry in his own tradition and language for some time and had also composed masterful sadhanas (practice liturgies) that came from profound meditative states or mind-transmissions (“terma”). He was a master calligrapher as well and a catalyst for a prodigious range of projects which involved meditation centers, the Maitri programs, retreat sites, seminaries, a body of orally transmitted teachings, and the development of strong “sanghas” or spiritual communities in the USA and Nova Scotia.

Trungpa taught what is referred to as “dharma art” on many occasions at Naropa. As poet Reed Bye has written in an essay on these specific teachings, Dharma means something like form or “isness” and refers to the experience of things as they are, free from projections. ‘Art’ comes from an Indo-European verb root meaning “to fit together; Dharma Art then refers to anything perceived and put together from the unbiased openness of original mind. Meditation is the practice of gaining direct familiarity with this openness.^① Trungpa was an indefatigable “activity demon” and a beloved spiritual leader until his untimely death in 1987. This unprecedented conjunction amounted to a meeting of two worlds—Trungpa’s (as holder of an ancient wisdom tradition which included classical Sanskrit-based poetics) and the New American Poetry’s (constituting a lineage which in addition to containing and honoring the larger “canons” of a world literature and prosody—Homer, Sappho, Dante, Shakespeare, Rimbaud, Yeats—also proposed radical shifts of attention for literature after the Modernist period)—and fostered the Kerouac School.

These projects started with very little capital. For years we needed to raise modest amounts of money to sustain these community activities. The avant-garde, experimental poetry communities operating outside of well-funded institutions and the academic mainstream have always functioned along the lines of a “gift economy.” I borrow the sense of this terms from French anthropologist and sociologist, Marcel Mauss (1872 – 1950), often considered the father of modern French anthropology. His most influential work is *Essai sur le Don*, translated as *The Gift: The Form and Reason for Exchange in Archaic Societies*. We are far from archaic but I think some of the paradigm still holds. Mauss writes that the “giver does not merely give an object but gives part of himself, the object is indissolubly tied to the giver. The objects are never merely separated from the men who exchange them.” Because of this bond between giver and gift, the act of giving creates a social bond with an obligation to reciprocate on the part of the recipient. He asks, “What power resides in the object that causes its recipient to pay it back?” There’s also the notion of “inalienability.” In a commodity economy there is a strong distinction between objects and persons through the notion of private property. Objects are sold, meaning that the ownership rights are transferred to the new owner. The object becomes “alienated” from its original owner. In a gift economy the objects are inalienable from the givers. They are loaned rather than sold and ceded. Gift exchange therefore leads to a mutual interdependence between giver and receiver. According to Mauss, the free gift that is not returned is a contradiction because it cannot create social ties. His argument is that solidarity is achieved through social bonds created by gift exchange. This has certainly been true of bohemian artist cultures (my own parents were part of such artistic “utopias”).

There is, of course, deeper complexity in these considerations of an individual’s intention, and the efficacy of one’s creative work in the world. As Joan Retallack, the poet and John Cage scholar has observed:

When you get down to the level of individual agency, the effects of any one person’s actions or work, particularly from the partial and myopic perspective of

that individual herself are quite mysterious. This means, I think, that each person has to make decisions based on prescription rather than prediction. You might prescribe, in an aesthetic context, that your own action will be based on our conscious framework of values, knowing that you can't predict the effect this will have on your audience, much less the world situation. (44 – 45)

One, as artist and cultural worker, cannot anticipate what the outcomes of one's work will be on another or on a community. The ethos is very individual. And yet, in my years of activity and in my close association with Allen Ginsberg and the project I have cited, I posit an impulse of intellectual honesty and generosity in the post-WWII experimental poetry communities.

The work that poets do is primarily non-income based. It's a spiritual, ethical inclination (Robert Creeley speaks of the "choicelessness" of writing poetry in his own life). The poem is not a commodity: you give it away and it carries part of you with it. Mid-century, rents were cheap. San Francisco was a "refuge city," as was New York. Artists such as Philip Guston, Larry Rivers, Jim Dine, James Rosenquist, Jane Freilicher, Joe Brainard, and George Schneeman were generous donating covers for small press publications. The makers of the work sought the means to maintain and fortify their independence. We empowered ourselves in the 1960s. Not waiting to be discovered by Random House or other big publishers. The coterie model, the salon model.

Are you motivated by greed and so on? These were basic questions for any sentient being, let alone the ambitious artist. Do artists require special pleading? Do you need the discursive mind that always comments on how you are doing. Do you need passion, ignorance and aggression to be an artist? Isn't William Burroughs' suspicion that the work can't be legitimate unless the art is as the only salvation for the artist too extreme? Isn't this, in fact, a time of grieving where as human beings we are being called upon to transcend Art or use it as upaya—skillful means—on a humanitarian path? Theodor Adorno asks in his famous question—can there be beauty—can there be art after Auschwitz? The compassionate answer would be we must never fall silent. We must struggle to create alternative realities—cultural interventions—in the samsaric world of passion, aggression, ignorance. To propagate sanity. To oppose war and torture and unmitigated violence. Whatever the means.

Trungpa clearly stated from the beginning of the visionary Naropa project that he hoped poets could make the meditators more articulate through original speech and mind, and that the poets might benefit by sitting meditation which would provide a greater grounding to their lives which would benefit others. And that there be no conflict between poetry and religion. Allen and I declared in our "mission statement" in 1974:

Though not all the poetry teachers are Buddhist, nor is it required of the teachers and students in this secular school to follow any specific meditative path, it is the happy accident of this century's poetic history—especially since Gertrude Stein—that the quality of mind and mindfulness probed by Buddhist

practice. There being no party line but mindfulness of thought and language itself, no conflict need arise between religion and poetry, and the marriage of two disciplines at Naropa is expected to flourish during the next hundred years. (“Sidebar: Tendrel” 165)

Allen also wrote in 1978: “Whatever the fate of The Jack Kerouac School of Disembodied Poetics, some climactic event has taken place in American poetry which will leave its imprint of frankness and wisdom on future American lyric thought” (“Sidebar: Tendrel” 165).

These activities of “poetry cultures” continue in the 21st century with an emphasis on the importance of “infrastructure poetics”—of finding sites to house activities, not only readings, panels, events, and even town meetings (as in the case of Poetry is News)—and with an urgent attention to protecting the language from euphemism, jingoism, ideology, and sustaining zones of poetic activity and discourse. But also with a realistic sense of urgency to “make a difference” in the face of serious climate change, the ongoing ravages of war (particularly in Iraq, exacerbated by the unresolved conflicts of Israel/Palestine), repressions elsewhere, the hegemony of the American Empire, displacement of individuals, racial and economic disparity, and so on. The practice and commitment to a public space for poetry continues within these sites in an attempt to “keep the world safe for poetry”—a kind of slogan for the Kerouac School at Naropa, which has an optimistic irony at its core. If the world were safe for poetry, it would also be safe for other forms of life and imagination. But there is also the very real sense of the poet being an “endangered species”; in the face of that condition, we at the Kerouac School are committed to providing an ongoing archive of audio and video recording and documents, as well as providing some of these materials on the world wide web.

This is also in keeping with Charles Olson’s sense (as presented at the 1965 Berkeley Poetry Conference) that the reading is an “event”, an enactment, a ritual, not merely the recitation from a book. Olson maintained that performance was a way to project into the psyche, which isn’t to say that books don’t do that powerfully. But they’re a different modality. There is a sense of “I Is Another” (Arthur Rimbaud) in the empathy of performance and the notion of “dissipative structures”; the idea of the writing as a “state of mind” that can shift and mutate in oral presentation, and the notion of being free of certain constraints of personal ego-bound identity were in the mix. Olson’s “projective verse,” with its notions of “one thought following instantly on the other” and the “kinetics of the thing,” was again a precursor to a vision of a performative poetics. It’s important to note the origin of the word performance—from *parformir*, to “enact in front of a community”—as well as the importance of “ritual” as efficacy. Some of us also saw the possibilities of performance as a “cultural intervention.” In “Feminafesto,” I wrote:

Perhaps women have the advantage of producing a radically disruptive and subversive kind of writing (and writing-in-performance) now because they are experiencing the current imbalances and power contradictions that drive them to

it—She—the practitioner—wishes to explore and dance with everything in the culture which is *unsung*, mute and controversial so that she may subvert the existing systems. (327)

The gathering of the “New American Poetry” has thus spawned further associations and further generations of writers in correspondence, often working in close proximity to one another in relations of mutual exchange and support. These, in this writer’s experience, included the founding and ongoing lives of both the Poetry Project and The Jack Kerouac School at Naropa University, as previously noted, which has a contemplative, non-competitive backdrop in his pedagogical practices. One might refer to the notion of the “gift” citing the work of Marcel Mauss, in his book *The Gift: The Form and Reason for Exchange in Archaic Societies*, as a way to reclaim or characterize the ‘poethics’ (Joan Retallack) of the recent past and new century. There is also a link re-established to the pre- and historical Modernists (such as Gertrude Stein) and a look toward other possibilities and traditions, as one finds in the Surrealists’ attention to dream, shamanism, the exploration of mytho-poetics, as well as important “poetic” translation work of Ezra Pound (Troubadour and classical Chinese poetry, and more), and the later travels of the Beats to “Fellaheen” worlds (Jack Kerouac). This thrust continues with many new and exciting cross-cultural explorations, as well as the empowerment of women writers, writers of color, and writers taking on issues of gender. Attention is paid to cross-genre writing, hybridity, the explorations of L = A = N = G = U = A-G-E poetry, poetry/art/music and new media intersections and beyond. The sense now, in poet and anthologist Jerome Rothenberg’s term, is the more appropriate and universal term “Post Bomb” or “Post Holocaust” (as opposed to “Postmodern”), which were world-shattering experiences that affected us all. A sense, too, of reclaiming the wisdom of the past with a look to the future as we move toward an inter-cultural poetics that breaks down borders and boundaries, keeping in mind the ever controversial yet powerful forces of worldwide “globalization.”

[Notes]

① See Reed Bye, “No One Spoke Chogyam Trungpa’s Teachings of Dharma Art,” *Civil Disobediences: Poetics and Politics in Action*, ed. Anne Waldman and Lisa Birman (Minneapolis, MN: Coffee House Press, 2004) 224 – 39.

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Dream Politics in the Poetry of Langston Hughes

Douglas Taylor

Abstract: This essay explores the use of dreams in Langston Hughes's poetry. The dream, for Hughes, represents a wide array of psychic phenomena ranging from wishes to utopian visions. By analyzing Hughes's poems "Lament for Dark People," "Hope," "Freedom's Plow," and "Dream" the essay seeks to demonstrate Hughes' concern with the capacity of dreaming and the imagination to overturn structures of race and class oppression. Then essay compares Hughes' utopian perspective on the power and potential of dreams to the tragic perspective of Freud. It suggests that Hughes, while skeptical of the more self-serving aspects of traditional African American dream interpretation, sought to combine the best of these African American folk methodologies with elements of the philosophical materialism of Marx and Freud. The result is a kind of oneiric materialism that views dreams as immanent, material objects that embody utopian possibilities.

Key words: Langston Hughes poetry dream politics

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标题: 兰斯顿·休斯诗歌中的梦想政治

内容提要: 在兰斯顿·休斯诗歌中,作为一种心理现象的梦想有着丰富的内涵:从希望的表达到乌托邦的构想。通过分析休斯的诗歌:“深色人种的悲歌”、“希望”、“自由的耕耘”和“梦想”,本文揭示休斯对梦想的多层含义的关注和他颠覆种族和阶级压迫的理想。休斯借助梦想表达他乌托邦式的构想而弗洛伊德悲观地认为梦想应该疗治人类的精神创伤。休斯质疑非裔美国文化传统中梦想的预言性功能,他认为应该将非裔美国文化的精华和马克思唯物主义哲学、弗洛伊德学说结合。其结果就是将梦想视为具有乌托邦精神的客观事务。

关键词: 兰斯顿·休斯 诗歌 梦想政治

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Langston Hughes was obsessed with dreams. Of the 879 poems in *The Collected Poems of Langston Hughes*, seventy-four make explicit reference to dreams. A number of the titles of Hughes' poems play with a variation on the word "dream," such

as “Dream,” “Dreams,” “Dream Variations,” “Dream Boogie,” “Dream Boogie: Variation,” “Dream Dust,” “The Dream Keeper,” “Dream of Freedom,” “Dreamer,” “I Dream a World,” “Montage of a Dream Deferred,” and “Slum Dreams.” Most often in Hughes’s poetry, the word “dream” does not refer to dreams in the literal sense, but rather in the metaphorical sense of hope and aspirations. Sometimes these aspirations are personal, as in the poem “Deferred” where we are allowed to listen in on speakers who dream of earning a high school diploma, owning a white enamel stove, studying French, and buying two suits at once, among other things (Hughes 413). At other times, the aspirations to which Hughes refers are clearly social and utopian, as in his famous, “I Dream a World.” Although most of his poems focus on the daytime aspirations of black folk, several of his poems such as “Dream,” “Beale Street,” and “Nightmare Boogie” take night dreams for their subject matter (Hughes 173, 418). Why, one might ask, do dreams figure so prominently in Hughes’s oeuvre? For Hughes, I would argue, “the dream” is a generic signifier, a placeholder if you will, for a wide array of psychic phenomena ranging from the smallest and seemingly most inconsequential wishes to the grandest utopian visions. Primarily focused on the dreams of oppressed people, especially people of color, Hughes’s poetry celebrates the capacity of dream-power to overturn established structures of race and class oppression. In the poetic vision of Langston Hughes, dreams can be deferred, but they can’t be stopped; they represent the irrepressible human desire to build a world based upon an ideal of social justice.

Hughes interest in dreams dates from the Harlem Renaissance, and coincides with the popularization of Freudian psychoanalysis in the United States. Accordingly, this paper will demonstrate the ways that Hughes borrows from Freud’s insights into dreams while simultaneously revising them to suit the hopes and aspirations of the African American community on whose behalf he wrote.

While the writers of the Harlem Renaissance attempted to celebrate what they saw as the vitality of black folk culture and thereby both forge and reflect a collective subjectivity that would come to be called, “The New Negro;” Freudian psychoanalysis concerned itself with attending to the spiritual malaise that accompanied the rationalization and disenchantment of Euro-American lifeworlds as western societies grappled with capitalism, imperialism, and a catastrophic global war. Langston Hughes, like his contemporaries, the Surrealists, was interested in the subversive power of the dream; Freud, by contrast, was far too cynical to embrace such utopian possibilities. Indeed, Freud’s social vision might best be described as “tragic,” inasmuch that he believed that the best that psychoanalysis could contribute to healing the wounds of modern society was to transform neurotic suffering into common unhappiness. Freud saw the minor rebellions of individual neurotic subjects as losing battles waged against the exigencies of a reality principle organized around order and production. The social repression Freud describes in *Civilization and its Discontents* (1930) is not something to be resisted, but rather something that one ultimately accepts as necessary to the functioning of any civilized society. Thus, instead of celebrating the dream, Freud sought to extend the rationalizing trends of western societies into the recalcitrant deep structures of human consciousness. He described this aspect of psychoanalysis with

the formulation: “Where id was, there ego shall be.”

As one of the victims of the imperialistic shadow of European civilization, Langston Hughes presented a very different perspective. In “Lament for Dark Peoples,” he provides a concise description of what “civilization” has meant for oppressed people of color.

I was a red man one time,
 But the white men came.
 I was a black man, too,
 But the white men came.

They drove me out of the forest.
 They took me away from the jungles.
 I lost my trees.
 I lost my silver moons.

Now they’ve caged me
 In the circus of civilization.
 Now I herd with the many—
 Caged in the circus of civilization. (39)

In this poem, civilization is synonymous with the erasure of indigenous identities and the colonization of Africa and the Americas. The red man and the black man are now forced to speak of the cultural self-sameness of their pre-colonial identities in the past tense (“I was a red man. . . I was a black man”) as these identities and the cultures in which they are grounded are now bracketed, interrupted, contradicted, and surrounded by historical forces that Hughes condenses into the initially non-threatening observation: “But the white men came.” The neutrality of this account of arrival, however, is itself erased once we situate it in the well-known narrative of European colonization. Then we realize that it is only a metonymic part of a larger series in which white men not only come, but see and conquer as well.

The second stanza is emblematic of the “racial mountain” that Hughes and other artists of the Harlem Renaissance faced as they attempted to articulate a critique of slavery, imperialism, and colonization using language and images acquired from Euro-American primitivism’s backhanded celebration of indigenous cultures. Inasmuch as this stanza associates black and red people exclusively with forests, jungles, trees, and moons, it unwittingly mirrors and reproduces the logic of the apologists of European colonization, who held that indigenous people occupied the wrong side of a supposed nature/culture divide, and were therefore in need of the “civilizing mission” of the colonizers. And yet, this stanza is not primarily about indigenous people’s relation to culture, it is about loss. Even as it labors under the weight of primitivist distortions, its critique of colonization can be heard in its choice of the verbs “drive,” “take,” and “lose.” While Freud, writing from the metropolis of European civilization, can speak of the loss of pleasure, freedom, and desire as the regrettable but

necessary sacrifices of modern life. The indigenous and African diasporic perspective from which Hughes writes “Lament for Dark Peoples” unmasks the violence and greed lurking behind the passive agentlessness of the euphemism “loss.” Loss, from the perspective of “Lament” cannot be thought of apart from the “driving” of people and “taking” of land that accompanied the expansion of European “civilization” to Africa and the Americas. And civilization itself, as we see in the third stanza, cannot be thought of in purely celebratory terms either.

As if revisiting, the perhaps necessary but problematic primitivist images that he uses to critique European colonization in the second stanza; in the third stanza, Hughes describes the way that African and Native American identities get redefined by their encounter with the west. The special relationship they once shared with nature is now turned against them as they are deprived of their personhood and “caged” and “herded” like animals for the entertainment of whites. Hughes’ choice of the circus as metaphor for European civilization is as interesting as it is ambivalent. On the one hand, it invokes the manic energy and joyful discovery that underlay what used to be referred to as the “Age of Exploration,” while at the same time drawing attention to the exploitation and dehumanization that red and black people suffered as a result of these historical forces. The circus not only perpetuates that exploitation but offers it up to Euro-American spectators in the form of entertainment. Such an analysis has application to a wide array of colonial era cultural phenomena ranging from primitivism in the arts to the zoological exhibition of Sara Baartman, the so-called Hottentot Venus. Hughes’ metaphor of civilization as circus disrupts traditional oppositions between barbarism and civilization, and reminds us of Walter Benjamin’s observation that “There is no document of civilization which is not at the same time a document of barbarism” (256).

The spiritual aspects of dreaming and dream interpretation most familiar to Hughes would have come from what Anthony Shafton calls the African American “way with dreams,” a tradition that originated in Africa and is characterized by “the importance placed on ancestor dreams, the predictive use of dreams, the fluidity of boundaries between dreams and other states of consciousness, such as visions, and the spirituality of dreams” (11). While Hughes as an African American whose greatest inspirations came from dreams, the Blues, and black vernacular cultural practices was certainly influenced by this tradition, he was not bound by it. Instead, Hughes approached dreams from a perspective I would like to refer to as oneiric materialism. Unlike the materialism Freud demonstrates in *The Interpretation of Dreams* (1900), Hughes’ materialism does not so much seek to negate the spirituality of dreams, as to give this spirituality practical, material application. However, for Hughes, there are good and bad uses of dreams. Hughes celebrates dreams that offer us a vision of a better society, but he is critical of those who would use dreams to exploit others and seek personal gain. Indeed, Hughes was particularly skeptical of the popular tradition within African American communities of using predictive dreams to gamble or play numbers. In the short poem “Hope,” for instance, we are told of a man who “rose up on his dying bed/and asked for fish.” His wife, hearing her husband mention fish, looks the image up in her dream book, and plays it (425).

Here, a dying man's final request is trivialized by the person he turns to for solace during his last hours when she takes his mention of fish to be a predictive dream that she can use to play and win the numbers. Although Hughes, in "The Dream-Keeper," says "bring me all of your dreams, / You dreamers" (Hughes 45), this poem demonstrates that there are differences between the dreams brought to (or borrowed by) a dream-keeper like Hughes, and the dreams bought to a book-keeper like the one that the wife visits to place her bet. "Hope" implies that it is not enough for a dream to be common to the members of a given community for it to be wrapped in a "blue cloud-cloth" of poetic affirmation; the dream must also help foster community, which is something that the dream in "Hope" obviously does not do.

A similar cynicism toward the use of predictive dreams to play the numbers can be seen in Hughes' "Madam and the Number Writer." In this poem, which is part of a series that features an outspoken character named Alberta K. Johnson, Hughes once again parodies what he regards as the misuse of black dreams. The immediate conflict that the poem sets up is one between Madam's conscious intent to stop wasting her money on the numbers game, and her fervent hope that hitting the number might change her economic circumstances. The comment Madam makes before placing her bet: "I had swore/I wouldn't play no more" speaks of the compulsive nature of her actions. The fact that she had felt the need to forswear the numbers game during some earlier pre-textual moment indicates that she has already been provided with ample evidence of its ineffectiveness in helping her to realize her dreams. Neither her awareness nor her intentions, however, are a match for her desire. And her powerlessness over gambling mirrors and reproduces her social powerlessness as a working-class, African American woman on the margins of U. S. society. Pretty soon, a case of the blind leading the blind ensues as the Numbers Writer's enthusiasm reverberates back and forth between him and the Madam in a kind of call-and-response sequence when he suggests "6 - 0 - 2 / Looks like a likely / Hit for you," to which Madam replies "... Last night, / I dreamed 7 - 0 - 3," and the Numbers Writer thinks "... That might / Be a hit for me" (270) When the number turns out 3 - 2 - 6, we see the transitory alliance between the two figures disintegrate as Madam projects the desire with which she had invested her fantasy into the post-mortem future, once again swearing:

Ain't gonna play no more [numbers]
Till I get over
To the other shore—

Then I can play
On them golden streets
Where the number not only
Comes out—but repeats! (270)

In these stanzas, the desperate nature of Madam's dream of hitting the number becomes clear as Hughes follows her conventional fantasy of a heaven paved with

“golden streets” with the comic exclamation: “Where the number not only/Comes out—but repeats!” (270). Our familiarity with the image of a heaven paved with “golden streets” obscures both its absurdity (and the avarice underlying it) until Hughes links it to Madam’s folksy elaboration of heaven as a place where she always wins at numbers because the number is always the same. While Madam’s fantasy is logically consistent with the image of a heaven paved with streets of gold, it begs the question of why one would need to play numbers in a heaven traditionally conceived of as a place where all of one’s worldly and spiritual needs are satisfied. The irony of this passage is that even in Madame’s most desperate attempt to transcend her social and economic circumstances she is unable to imagine a world in which the survival strategies that she has cultivated to endure those circumstances would no longer be necessary. Thus, her heaven is no more persuasive than the pledge she makes to abstain from playing numbers until she arrives there (270).

The numbers writer, for his part, has become jaded, or has, at least, reacquired the level of cynicism one would expect of a person who sees the overwhelming majority of his customers lose a much-needed portion of their weekly income (270). Realizing that he has staked his hard-earned cash on the desperate fantasy of a woman capable of believing her number will hit in heaven, the numbers writer expresses his anger and disappointment in a double-entendre designed to deflate Madam’s fantasy and convey a veiled desire of his own: “The runner said, Madam, / That’s all very well— / But suppose / You goes to hell?” (270).

If Hughes’ oneiric materialism differs from the mechanistic materialism of Freud, while simultaneously being critical of the crass materialism of the African American tradition of using predictive dreams to gamble or play numbers, what are the unique characteristics of Hughes’s approach to dreams? These can be seen in “Freedom’s Plow,” a poem Hughes first published in *Opportunity* magazine in 1943. Working against the grain of a tradition of American pragmatism and commonsense that tends to view dreams as insignificant idle fancy, “Freedom’s Plow” represents dreams as the building blocks of society.

First in the heart is the dream.
Then the mind starts seeking a way.
His eyes look out to the world
[. . . .]

The eyes see there materials for building,
See the difficulties, too, and the obstacles.
The hand seeks tools to cut the wood,
To till the soil, and harness the powers of the waters.
Then the hand seeks other hands to help,
A community of hands to help—
Thus the dream becomes not one man’s dream alone,
But a community dream.
Not my dream alone, but our dream.

Not my world alone,
 But your world and my world,
 Belonging to all the hands who build. (263 – 64)

These lines are filled with partial objects—hearts, dreams, minds, eyes, hands, wood, soil, water, forming what Gilles Deleuze and Felix Guattari in *Anti-Oedipus* refer to as “connective syntheses”^①. Hughes situates the dream alongside objects as mundane as “wood” and “soil,” and among actions as physical as “building,” “cutting,” “tilling,” and “harnessing,” thereby making an implicit argument for the materiality of dreams. Here the dream is no transcendent orchestrator of material transformation; instead, change occurs through the collective agency of each of the autonomous objects that participate in the building of this new world. Hearts hold dreams. Minds seek ways. Eyes see materials. And hands execute various forms of labor while also seeking the assistance of other hands. In other words, the dream exists in a horizontal relation to the other objects that make up the social body; it is immanent not transcendent, one of a multitude of objects necessary for the formation of a new social order.

In this passage, Hughes also presents a very different understanding of condensation than Freud provides in his *The Interpretation of Dreams*. For Freud, condensation was that part of the dreamwork that combined multiple thoughts into a single image, thus resulting in a disproportion between the narrative a dream related and the ideas that narrative represents. Freud observed this process at work so often in the dreams of his patients as well as his own dreams that it ultimately led him to conclude that the psyche seems to be under sort of some compulsion to combine all of the sources by which a dream is inspired into “a single unity in the dream itself” (179). But what if this compulsion to combine thoughts and images was not limited to the interior of dreams? What if there were a similar compulsion to combine dreams themselves into larger utopian visions? This is what “Freedom’s Plow” proposes as hands seek out other hands and individual dreams become communal dreams of a new and better world.

If “Freedom’s Plow” gives us insight into Hughes’ thoughts about the materiality of dreams, the poem “Dream” provides us with a key to Hughes’ preferred method of dream interpretation. The poem features a speaker who has just awakened from a dream of having become estranged from his lover. This estrangement is paralleled by the tone of what the speaker refers to as “This most strange dream. . .” (173). What accounts for the feeling that accompanies this most strange dream, a feeling that in psychoanalytic terms might be described as uncanny? We don’t have to search far for an answer. In the dream from which he has just awakened, however, the speaker claims to have seen that which defies reality, namely, the absence of his lover. The problem with the speaker’s understanding of reality is that it fails to see the signs and symptoms of the future in the present. His dream tries to make him aware of this wider reality, but when he awakes to find his lover lying next to him in bed, he reaffirms his more limited sense of reality by simply reaching out to touch him. It’s as if he hopes that touch will restore the reality of which sight has deprived him. His mis-

take is in making too literal an interpretation of his own dream, and then thinking that he has refuted its claim of his lover's absence by making physical contact with his sleeping body. This refutation turns out to be more of a disavowal as the speaker realizes: "Asleep/Face to the wall," his lover is really not "there at all" (173). The lover's physical presence cannot disguise his emotional absence, symbolized by his turned back.

If we only focus on the theme of lost love in our reading of this poem, we run the risk of making the same mistake as the speaker when he interprets his dream too literally. This poem, I would, argue is not simply about the end of a romantic relationship; as the title suggests, it is also about dreams. By reinterpreting the signs and symptoms of the future as it makes itself felt in the present, dreams, the poem tells us, enable us to see "What did not seem could ever be" (173).

A close reading of the single sentence upon which this poem centers, "everywhere I saw / what did not seem could ever be," reveals a complexity of structure that was uncharacteristic for Hughes who was known for what one scholar has termed an "aesthetic of simplicity." To "not... be" is a negation. To "seem" is to appear. And "could" describes a future possibility. To then say that, "... everywhere I saw/ What did not seem could ever be" (173) describes the denegation of an apparent future possibility. In this poem's literal meaning, that future possibility is the end of the speaker's relationship. It is apparent from the signs and symptoms displayed by his lover, metonymically symbolized in the poem with the line: "Face to the wall." The negation is the speaker's denial of the emotional distance that has come between him and his beloved. The denegation is the work that the dream undertakes by condensing what are presumably numerous minor instances of this emotional distance into a single stark image—the physical absence of the beloved. But again, if we only focus on the content of the poem, we wind up missing the ways that its form can be applied in other contexts. From this vantage point, the dream offers the possibility of seeing past one's cynicism and the perennial error of eternalizing present social circumstances, in order to consider new and different possibilities.

[Note]

① See Gilles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (Minneapolis: U of Minnesota P, 1983).

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Art and Ecology in Thomas A. Clark's Poetry

Daniela Kato

Abstract: Through his walks and encounters with the landscape and the weather, The Scottish poet Thomar A. Clark meditates on the ways in which art gives form to our active, perceptual engagement with the world. This article sets out to examine some of these themes and concerns in the poetry of Thomas A. Clark in the light of Tim Ingold's anthropological explorations of the relationship between perception, creativity and embodied skill. Particular attention will be given to Ingold's concept of "sentient ecology" as the kind of knowledge based on intuition and responsiveness, consisting in the skills, sensitivities and orientations developed through long experience of conducting one's life in a particular environment. It will be argued that Clark's poetry, through an emphasis on the skilled, everyday practice of walking, contributes to a symbiosis between art and ecology and challenges thereby the hierarchical ranking of humanity over nature that has dominated the Western imagination.

Key words: ecology environmental perception poetry walking

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标题: 托马斯·克拉克诗歌中的艺术与生态

内容提要: 当漫步于自然世界,感受风景和气候的时候,苏格兰诗人托马斯·克拉克思考的是艺术—尤其是诗歌—如何赋形予人对世界的感知。本文以提姆·英戈尔德对感知、创造、具象化技巧之间关系的人类学研究为理论基础,探讨了克拉克作品中有关生态与艺术的主题。本文尤其关注提姆·英戈尔德以直觉和敏感反应为基础的感知生态学,包括技能、对环境做出反应的敏感性和对环境的适应性,而这些是由一个人在某个特定环境中长期生活的经验发展而来的。本文试图证明克拉克的诗歌由于重视漫步这一有律动的日常行为,构建了艺术与生态共生互利关系,因此是对长期统治西方思想的人类凌驾于自然之上的秩序的挑战。

关键词: 生态系统 环境感知 诗歌 漫步

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Perception is not a representation, constitutive of things out of sense data; it is respect for things and respect for our environment. . . .

When we go out for a walk, our look is not continually interested, surveying the environment for landmarks and objectives Walking through the forest in autumn, our look does not grasp on to and circumscribe patterns, but dances through the spangled patches of light and shadow. . . . The perception of things, the apprehension of their forms, is not an appropriation of them, but an expropriation of our forces into them, and ends in enjoyment.

Alphonso Lingis, *The Imperative*

This article is an invitation to a short walk around the perceptual landscape of Thomas A. Clark's poetry—along some of its main themes and concerns. Clark is a contemporary Scottish poet whose work constitutes a meditation on the creative role of the mind and the movement of the body in the perception of the environment. Through his walks and encounters with the landscape and the weather, he rethinks and revitalises the ways in which art partakes of and shapes our active, perceptual engagement with the world.

Re-vitalisation becomes indeed a keyword here, for Clark acknowledges his belonging to a long tradition of landscape literature, and, in particular, to a genre of writing that has constituted a major tradition in the English-speaking world since Romanticism: the literature of walking. This tradition draws, no doubt, from ancient practices, such as those of peripatetic philosophers, of poets composing afoot, of pilgrims and practitioners of Buddhist walking meditation. However, in the West, it was in the Romantic era that walking emerged as a set of reflexive conventions, aesthetic imperatives and practical endeavours which produced a distinctive relationship between the body and the landscape, through the cultivation of new forms of subjectivity and ideas about landscape appreciation.^① Before moving on to Clark, we must thus briefly tour the Romantic walking tradition and its discontents.

Indeed, the solitary Romantic walker, epitomised by the English poet William Wordsworth and, in landscape painting, by Caspar David Friedrich's famous "Wanderer above a Sea of Fog" (1817), has provided the aesthetic and intellectual underpinning of much of landscape poetry, art, history, and even archaeology up to the present day, especially in Britain.^② Much has been written about the history of Romantic walking in the landscape and the ways in which it entails a new environmental sensibility.^③ Yet, authors have also drawn attention to the problematic moralising and aesthetic conventions that became attached to walking in the Romantic mode. Thus, for example, Rebecca Solnit, in her book *Wanderlust*, shows how in writers like William Hazlitt and Thoreau walking is consistently portrayed as virtuous and redemptive, and its practice permeated by rules and conventions, by must- and should dos concerning the proper ways to walk and be free. Solnit also points out that all too often these writers lose sight of the tread of the walk itself, of the actions of the walking body and the rhythms of walking in the walk, and focus instead on the walker's encounters with other people, on scenic views and the discovery of places *during* the walk (118–32).

This emphasis on scenic views and the conventional literary and visual images that became attached to them have largely determined the patterns of modern landscape appreciation, not only in the West but also in the East, as Yuriko Saito has demonstrated in her comparative study of scenic national landscapes in Japan and in the United States. Saito argues that the celebration of selected scenic landscapes has led to a devaluation of local, lived, everyday landscapes, which, because considered un-scenic and therefore uninteresting, became neglected in both our aesthetic and ecological consciousness. Much in the same vein, Yi-Fu Tuan, in his book significantly entitled *Escapism*, shows how this privileging of the spectacular in landscape appreciation is rooted in a gaze from above that surveys across things and stresses thereby human separateness from the world:^④

Only from a certain distance can an overall structure be discerned and a unique type of relationship, emotional yet cool, be established between a human individual and reality. But from a distance, harmonies of life and environment are not all that a viewer sees. He or she also sees discontinuities and isolation - the world's indifference. (110)

Reverting to Thomas A. Clark, his poetry provides fertile ground for the consideration of all these issues. Clark is no doubt indebted to Wordsworth and to the Romantic tradition, but he is also particularly concerned with grounding the romanticized walk so as to avoid its pitfalls and to forge a closer engagement with the environment that is distinct from "Nature" held as a view or as a spectacle to the detached observer. When asked, in an interview conducted by the poet and artist Alec Finlay, about the reasons why the practice of walking had become a vital aspect of his poetry, Clark replied:

[Walking] gives me a time in parenthesis, a contemplative time, when contemporary pressures are kept outside the brackets . . . so that there can be concentration on a few primary concerns. . . . You walk out of your usual context, into a more open relation with things. Hopefully, you arrive at a clarity, an immediacy of perception, and you lend attention to that, stay with whatever is happening, internally as well as externally, instead of being displaced into the past or future, instead of being caught up in an attitude. . . . You come closer to things, to natural objects and their particular ways of being, as well as with your own adequacy or inadequacy in dealing with time and identity in the absence of all little entertainments, the imaginary conversations we conduct with ourselves. ("Interview: Standing Still and Walking" n. p.)

It is worth paying close attention to "In Praise of Walking," the text in which Clark more fully explores his aesthetics of walking in the landscape and his ecology of perception. The text is a prose poem organised in the form of aphorisms. A few examples:

Walking is the human way of getting about.

There are things we will never see, unless we walk to them.

Convictions, directions, opinions, are of less importance than sensible shoes.

Walking is not so much romantic as reasonable. (*Distance and Proximity* 15 – 19)

These aphorisms might be read as part of the moralising, sermonising tendency pointed out before. I shall argue, nevertheless, that there is much more to them than just moralising. A closer look at the shape and self-sufficiency of the evenly spaced sentences on the page and the ways in which they invite us to read them bring to mind, not so much the familiar analogy between the rhythms of walking and of writing, but the creative, improvisational ways in which we relate to time and place, to movement and stillness, when we walk. It is as if each sentence were a place you visit. You may arrive there along one or several paths (because they do not require to be read in any particular order) and linger for a while before moving on, perhaps to circle around and return some time later. Each time you revisit it, the place—the sentence—is a little different, enriched by the memories and experience of your previous stay. You may lead other companions along the same pathways, though, again, as each brings along the particularities of their own previous experience, it will not be quite the same for one walker as for anyone else.⁵

Despite their seemingly aphoristic structure, Clark's poems are not walks into the world of common sense, but rather walks into a world *offered* by the senses. His is therefore a phenomenological view of the world that envisages to capture it in its immediacy to the senses, to educate our perception and open our eyes to other possibilities of being and knowing. As he phrases it in another text, "Jouissance," "the first of all pleasures is that things exist in and for themselves" (*Distance and Proximity* 41). And herein lies one of the central aspects of Clark's secular poetics of the discrete and the concrete, an aspect that may open it to the criticism that it excludes or evades the social, religious and political forces of reality and amounts therefore to a form of pastoral retreat. This is not so, however, in my reading, for I find that Clark's distancing from—or bracketing of—these forces aims to deliberately mark out an area of philosophical, phenomenological enquiry. He takes things out of circulation, as it were, so that he can focus on the essential process by which we know and perceive the world as we move in it, from place to place.

"Early one morning, any morning, we can set out, with the least possible baggage, and discover the world:" thus goes the opening sentence of "In Praise of Walking" (*Distance and Proximity* 15). This "baggage," as the poet himself acknowledges, is no less than the whole of the Western modern inheritance ("Interview: Standing Still and Walking" n. p.). As the critic Clive Bush cogently puts it, Clark "sets out the power of the 'foot' (from poetics to politics) against a world whose hysteria is manifest in its need to rule out the unpredictable" (52)—against a discredited tradition that has led to a devaluation and exploitation of the natural world and to a divorce of thought and feeling, mind and body, with its over-emphasis on Reason,

Truth, Progress and God.

Clark displaces the discourses of religious and capitalist views of nature—the one describing God and Truth everywhere; the other seeking profit and feeding on desire (while *consuming*, destroying it at the same time)—in order to restore the actual problematics of the human experience upon which these discourses are parasitical (Bush 79). His lack of obsession with the self restores a healthy sense of the outward world, and points instead to an ability to see the self as a presence only among other presences. The great chain of being, which in the Western imagination has been dominated by the hierarchical ranking of the human self over nature, is thereby de-hierarchised.

Worth of note in this respect is one of Clark's most emblematic walking poems:

as I walked out early
 into the order of things
 the world was up before me
 as I stepped out bravely
 the very camber of the road
 turned me to its purpose
 it was on a morning early
 I put design behind me
 hear us and deliver us
 to the hazard of the road
 in all the anonymous places
 where the couch grass grows
 watch over us and keep us
 to the temper of the road (*Sixteen Sonnets* n. p.)

Walking is here a response to a movement of desire that seeks not so much to transform the world as to reveal it. The poet is not so much a creator himself but joins the process of creation, the already existing, and becomes thereby part and parcel of the becoming of the world, of its continuous life processes:

This poem constitutes, in a sense, an *ars poetica* within Clark's oeuvre, in that it epitomises what I shall call his *ecological* poetics and his poetic ecology. Poetic art is envisaged as a path to knowledge, as a way of knowing how we inhabit and make our way through the world. Such knowledge is gained by walking in it, attending to it, being ever alert to the signs by which it is revealed. As Clark phrases it, "Daily walking, in all weathers, in every season, becomes a sort of ground or continuum upon which the least emphatic occurrences are registered clearly" (*Distance and Proximity* 20).

As mentioned earlier, the weather is a fundamental dimension in this poem – and, for that matter, in Clark's perceptual landscape as a whole, for our experience of the weather crucially affects not only our activities, moods and motivations, but al-

so the very way in which we perceive the landscape. The weather, however, does not appear as an object of perception; it is the very medium of perception. As the anthropologist Tim Ingold shows in his study of visual perception, the weather “is not what we have a perception of; it is rather what we perceive in. The weather is an experience of light; to see *in* the light is to see *in* the weather” (“The Eye of the Storm” 102).

Walking in the weather invites a state of attention that is “neither thought, nor logic, nor reverie, but a poised, relaxed yet disciplined way of attending things accompanied by the enormous patience of alert waiting. It is neither biological nor mental” (Bush 75). The following aphorisms vividly illustrate this embodied state of attention:

After rain, the trees seem to breathe more easily, to declare their own shapes more clearly, to be committed even more to the vertical. (“Jouissance,” *Distance and Proximity* 42)

Storm clouds, rain, hail, when we have survived these we seem to have taken some of the solidity of rocks and trees. (Clark, “In Praise of Walking,” *Distance and Proximity* 20)

But seeing and hearing in the weather is also a matter of learning, of acquiring the skills for direct perceptual engagement with the environment and its constituents, human and non-human, animate and inanimate. And it is at this juncture that art and ecology converge in Clark. Of particular interest in this respect is the concept of “sentient ecology” that Tim Ingold develops in *The Perception of the Environment* within the context of his studies of the animal paintings, drawings and carvings of our hunter-gatherer forbears.

Ingold contends that conceiving these depictions as representational or “symbolic” art is to project our modern, Western sensibility into them:

Neither in their painting nor in their carving do people seek to reconstruct the material world they know, through their mundane subsistence pursuits of hunting and gathering, on a higher plane of cultural or symbolic meaning. Whether their primary concern be with the land or its non-human inhabitants, their purpose is not to represent but to reveal, to penetrate beneath the surface of things so as to reach deeper levels of knowledge and understanding. It is at these levels that meaning is to be found. (130)⁶

The depictions stemmed, instead, from people's close and intimate knowledge of the landscape and its plant and animal inhabitants, on whose continuity or regeneration their life depended. For Ingold, “sentient ecology” is precisely this knowledge that people have of the environment and which is based on intuition and responsiveness, consisting in the embodied skills, sensitivities and orientations that develop through the long experience of conducting one's life in a particular environment, a-

long its paths of movement and perception (*The Perception of the Environment* 25). A knowledge that is acquired and transmitted, in sum, through what he calls a “sensory education” or “the education of attention” (*The Perception of the Environment* 9 – 10).^⑦

This non-representational view of art, as well as its underlying relation with the environment, have been an important source of inspiration for those artists who, like Thomas A. Clark, seek a relationship with the environment unmediated by dense representation and contextualization. And here Clark is particularly indebted to another innovative landscape tradition that opened up in the 1960s with the advent of Land Art: walking as art.^⑧ In Britain, Richard Long and Hamish Fulton have been the contemporary artists most dedicated to exploring walking as an artistic medium and as an alternative to the “traditional” relation to landscape through representation.

Richard Long’s works document his solitary walks across the English countryside and consist mainly of straight and ephemeral lines he maps across the landscape by pacing up and down in a field until a line appears in the grass, or by displacing small stones or twigs along arbitrarily selected stretches of ground. Some of his works consist of plain text describing in concise, simple words the route of a walk or the very process of making the work.

Clark has in common with Long this fascination with lines and paths as the quintessential human way of relating with the environment through bodily movement. “As walking, talking and gesticulating creatures, human beings generate lines wherever they go,” Tim Ingold shows in his recent study of the anthropology of the line (*Lines* 1). By slightly dislocating the Heideggerian emphasis on “dwelling,” Ingold cogently argues that we inhabit the world not so much by dwelling as *along* paths. In the same vein, Clark writes: “Always, everywhere, people have walked, veining the world with paths, visible and invisible, symmetrical and meandering,” adding that “the line of a walk is articulate in itself, a kind of statement” (“In Praise of Walking,” *Distance and Proximity* 15, 19).

Hamish Fulton’s work too results from his walks in the landscape. He emphasises a more spiritual and emotional side to his walking, focusing often on sacred sites, pilgrimage routes and ancient forests. Unlike Long, Fulton leaves no marks in the land, but documents, or rather, *evokes* his walks through the combined medium of texts, photographs and large-scale installations. Yet, these media always seem to stress that the artist is merely signalling an absence: the landscape is not in the art gallery. The walk itself is the essential aspect of the work, which is based on the maxim: “no walk, no work.” According to Fulton, the walks are recorded “out of respect for their existence” (qtd. in Kastner and Wallis 242 – 43).

Clark shares with Fulton a view of the lifeworld as a process of flows and moving transformations, in which movement is only apparently the opposite of stillness. As Clark puts it, “walking is a mobile form of waiting,” in a world where, to quote Fulton, “everything is changing. One thing leads to another:”

Staying in one place and “travelling“ are of equal importance. Far away and long ago. (No meaning in distant places, conversations of the here and

now.) In the valley, dreaming of the hill. On the hill, wishing for the valley. Lying, sitting, standing, walking. (Walking, standing, sitting, lying.) . . . The designed city exists in relation to its opposite, the landscape. Natural, but less wild. Interrelated borderline. Yin and Yang. Mountain high, river deep. Nothing stays the same. (qtd. in Kastner and Wallis 242)

In common with Fulton, for Clark too it is the bodily involvement of walking that creates a receptiveness to the landscape—and, indeed, Clark could say, with Fulton, “I walk on the land to be woven into nature” (qtd. in Kastner and Wallis 242).⁹ The metaphor of weaving assumes great importance in Clark and it reveals his distinctive way of perceiving the landscape. Clark's mode of apprehension is not that of the painter, who, positioning himself at a given location and using only the singular perspective of one eye, renders the walker as an object occupying a fixed location frozen in an abstract, flat, Newtonian space. This is the scenic conception of landscape to which I alluded before. By contrast, Clark's walker, to use Kenneth Olwig's phrasing:

experiences the material depth of the proximate environment through binocular vision and through the effect of motion parallax created by the blurring of near objects in contrast to those further away. The touched, smelled and heard proximate material world is thereby *woven* into the walker's sensory field, leading him to experience the landscape as a topological realm of contiguous places. (Olwig 84; *emphasis added*)

Hence, for Clark the landscape is not a scenic surface, but a *woven* material created through the merging of body and senses that occurs in the practice of walking.

This understanding of the landscape is radically different from the traditional Western understanding of the natural environment as a resistance to be overcome, as a physically given, material substance that has first to be “humanised” by imposing upon it forms stemming from the imagination before it can be inhabited. For Clark, the real-world landscape is not alien, but is there to be picked up by those willing and able to respond to its “directives,” to use Alphonso Lingis's felicitous formulation in *The Imperative*.

As mentioned above, Clark belongs no doubt with those artists who envisage a relationship with the environment unmediated by dense representation and contextualisation. Yet, unlike in Long and in Fulton, whose art medium varies, in Clark the medium remains constant; it is words. He has thus to accommodate language and tackle its persistent rhetoricity and opacity. If the landscape is for Clark a woven tapestry, he is well aware that seeing the text as such is to treat the metaphor in a much looser, rhetorical sense. Drawing an analogy between walking, writing and weaving is certainly tempting, but this wish is often thwarted by the author's own perception that writing consists of sentences and by its appearance on the page in the form of the discrete letters and evenly spaced words of typescript.¹⁰

It is in his “forest poems” that Clark more closely scrutinises this disjunction or

distance between poetry as writing / rhetoric and the environment, as well as the fears and anxieties that might arise therein. The forest is a place of silence, of shadow, where all forms, all contours blur. In Roger Deakin's words, "it is where you travel to find yourself, often, paradoxically, by getting lost"—and, I shall add, by facing fear (X). Where walking takes the body forward, fear draws it back into hesitation and stillness. The forest is thus the place where knowing (the way) and fearing (to get lost), confidence and hesitancy, certainty and uncertainty, distance and proximity, decisively confront each other:^①

If we wish to investigate the forest, in all its depths and ramifications, we must first subtract all those qualities, such as quiet, autonomy or peace, we have attributed to it.

It is not the forest we eventually discover but our own strategies of evasion.

All the verbs of the forest are intransitive.

On the outer edges of silence, wild flowers and rhetoric flourish.

When you walk in the forest, do you bring nothing with you but your own contingency, or do you carry a gun?

Many common words are darker than forests. (Clark, *Twenty Four Sentences About the Forest* n. p.)

I find, however, that Clark's poetic language, the delight he takes in its playful movement between transparency and opacity / rhetoricity, in no way hinders or deconstructs his ecological view of the environment. On the contrary, both language and the environment ultimately converge in the sense that they reveal themselves as something constructed while at the same time remaining something inherited, given, unchosen, only to change and bear new, unexpected meanings and paths in utterance—when walked "out into." Art, poetry, walking and ecology appear thereby interwoven in a dynamic relationship, for they all partake of the same movement of perception, desire, creativity, embodied skill and knowledge of the living world. This movement does not exclude uncertainty and the possibility of losing one's way (and one's life), for, as Ingold argues, the living world is never quite the same from one moment to the next, and its routes—the very threads from it is woven—are not determined in advance, but have continually to be worked out anew, in a permanent movement between weaving and unravelling, light and shadow (*The Perception of the Environment* 242).

I would thus like to end this article on an uncertain yet hopeful note – one that celebrates the living world's endless potential for generating symbiosis, in all its precariousness and contingency:

what the day weaves
 the night unravels
 here in the forest
 all roads run wrong
 what the weaver knows
 the forest soon undoes
 all roads lose themselves
 in the warp and woof
 somewhere in the poem
 a stag should enter
 but the stag is lost at
 a crossroad of sunbeams
 what the poem weaves
 the forest will unravel (Clark, *Sixteen Sonnets* n. p.)

[Notes]

- ①For an overview, see Edensor 83 – 88 and Solnit 104 – 117.
- ②For a recent debate on this pervasive influence, particularly within the context of British landscape archaeology, see Johnson 18 – 69.
- ③Jonathan Bate's work on Wordsworth is a good case in point: *Romantic Ecology: Wordsworth and the Environmental Tradition* (1991); and *The Song of the Earth* (2000).
- ④On the numerous problematic implications of this privileging of the scenic in landscape appreciation, see also Berleant 85 – 111; and Berque 83 – 96.
- ⑤I am indebted to the thought-provoking analogy between the creativity of social life and the pedestrian wayfarer suggested by Tim Ingold and Elizabeth Hallam in their introduction to the book *Creativity and Cultural Improvisation* 8.
- ⑥It is well worth reading the whole chapter, entitled "Totemism, animism and the depiction of animals" (Ingold, *The Perception of the Environment* 111 – 31).
- ⑦The second term, "education of attention," is widely used by Ingold in his essay "From the transmission of representations to the education of attention" (1999), an unpublished paper kindly provided by the author.
- ⑧A comprehensive account of this tradition can be found in Kastner and Wallis 11 – 43.
- ⑨This is also closely reminiscent of Alphonso Lingis's ecophenomenology. His book *The Imperative* sets out to show "how the movements of perception—both the perception which is scientific observation, and the continual perception which is the scientist's, and our, life—are neither reactions and adjustments nor intentional and teleological acts, but responses. If perception is not a succession of mechanical determinisms, our perception exercises freedom because it obeys directives it finds in the environment".
- ⑩ Another common analogy is that between walking, reading and narrative writing. For example, in *Wanderlust* Rebecca Solnit remarks:
 To write is to carve a new path through the terrain of the imagination, or to point out new features on a familiar route. To read is to travel through that terrain with the author as a guide. . . . I have often wished that my sentences could be written out as a single line running into the distance so that it would be clear that a sentence is likewise a road and reading is travelling(72).
 I am indebted to Ingold's insights and comments in this respect (*Lines* 9).
- ⑪ For an exploration of these topics, it is well worth reading Lye Tuck-Po's "Before a Step Too

Far: Walking with Batek Hunter-Gatherers in the Forests of Pahang, Malaysia,” Ingold and Vergunst 21 – 34.

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Mechanics of Allegory in Randall Jarrell

Stuart Christie

Abstract: I first argue that what a generation of scholarship has disinterred as moral “disturbances” in Jarrell’s poetry are not. Rather, Jarrell’s disturbances offer evidence for a functional reading of allegory as being and becoming otherwise than human. Typically, analyses of Jarrell’s allegory remain confined by an ontological circularity; moving beyond humanist poesis as both pretext and culmination, however, creates productive disturbances often and correctly associated with Ovid’s own. While affirming a formalist departure for poetry—changes in being tethered to changes in form—Jarrell’s use of allegory presents, I argue, an even more dynamic and functional model for an antinomialist poetry: the formlessness of primary being as proper, even necessary, to the arrived at (secondary) human event. Militating against this tendency to prefer human outcomes—as against processes of being—Jarrell’s mechanics recognize in formlessness the pleasures of nothingness out of which human subjectivity, the power to shape our own being, arises. A theory of accidents driving poetic change allows me in turn to invoke, and in part to challenge, the premise posed by Martin Heidegger that animal being is subordinated to the human. My analysis of Jarrell’s mechanics concludes with the suggestion that his poetry effectively subverts its own poetic inheritances, including the nineteenth-century premise that poetry, like biological necessity itself, is positive and positively human.

Key words: humanist allegory formalism antinomialist poetry

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标题: 兰德尔·贾雷尔的寓言技术

内容提要: 本文首先提出当代文人都挖掘了一些什么,对贾雷尔诗歌中的道德紊乱的挖掘常被忽视。他作品中的道德紊乱的寓言不仅仅关乎人,更关乎存在。他诗歌中的寓言非常典型地拘泥于存在论的框架之下。无论是作诗的目的还是作诗的完成,超越人道主义的作诗法会经常产生与奥维德诗歌创作同出一辙的紊乱。当确定形式主义者作诗的起点——在形式的变化中变化——笔者认为贾雷尔对寓言的运用为反唯名论诗歌展示了更具活力的样式:初始存在的无形式是人的活动的恰当先行和必须。与阻止存在的过程一样,贾雷尔打破人为活动优先的倾向,使其诗歌创作的技术在“无形式”中认可了“无”中的乐趣。而在这个“无”中,塑造人自身存在的力量——人的主体性出现。驱使诗歌变化的偶然

性理论使我求助于并质疑海德格尔提出的假设:动物的存在依附于人的存在。通过对贾雷尔技术的探讨,本文认为他的诗歌有效地颠覆了他自身诗歌的固有特征,包括颠覆了19世纪的假设,即诗歌与生物需要一样,是积极的而且必定是人道的。

关键词:人道主义寓言 形式主义 反唯名论诗歌

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In this essay, I first argue that what a generation of scholarship has disinterred as disturbing in Randall Jarrell's poetry is not. Typically, analyses of Jarrell's use of allegory remain confined by an ontological circularity—whereby his poems are, remain, and necessarily become their human subject. Rather, I suggest that his poetry offers evidence for a functional reading of allegory, what I call Jarrell's mechanics, as being and becoming otherwise. Moving beyond the human category as both pretext and culmination for poesis creates productive disturbances—metaphorical changes in signification linked to metamorphic changes in form-as-being—often and correctly associated with Ovid's own.^①

Rendering desire metamorphic, in turn, voids a moralist logic mandating specific formal attributes and outcomes. Jarrell's poetry is formalist rather than moralist. Attending his poems' processes, Jarrell's mechanics confabulate an exclusive, humanist epistemology as the right and proper domain of being—the preferred norm underlying all forms—even while sustaining desire for all forms preceding, succeeding, and including the human. So, too, Jarrell's formalism mandates change categorically, even beyond whatever forms desire itself may momentarily impose. Becoming human in Jarrell's work therefore requires entertaining alternative sites of subjectivity along the routes its very telos presupposes, and human imaginings may be revealed only by the light of other, vestigial traces (usually non-sentient, plant and animal forms) through which anterior versions of being have passed. As I attempt to show in my analysis of his later poems, “The Tree”, “The Woman at the Washington Zoo,” and “The Statue of the Donatello,” Jarrell's poetry benefits considerably from these accidental disturbances and disruptions the mechanics of his allegory require.

A functional theory of accidents driving emergent being, one that allows for disturbances attending the formation of subjectivity, allows me to challenge specific vocabulary provided by Martin Heidegger. In particular, I query the latter's concepts of weltarm (animals as poor in the world) and of weltbildend (the uniquely human privilege of being as world-forming). When applied to specific non-sentient and animal beings in Jarrell, these governing assumptions driving Heidegger's humanism frequently stutter and misfire. Indeed, Jarrell's mechanics effectively subvert their poetic inheritances, especially the late nineteenth-century premise that poetry, like biological necessity itself, is positive and positively human. Differently from his contemporaries Marianne Moore and Wallace Stevens, moreover, Jarrell's allegory veers through myriad animal forms which, leading powerfully nowhere, return the subject of

poetry to being and not to the mastery of human being Heidegger requires.

I

Perceived contrariness, alongside the lack of a stable position relative to his peers and the succeeding tradition, distinguished Jarrell from the very beginning as poet and critic. Yet his unique differences apart were more conventional than is often supposed. A specifically modernist version of allegory, Jarrell's poetry reacted predictably to a specific set of problems Auden identified, and responded to them in terms Auden helped to formulate.² Unlike Auden's, however, Jarrell's legacy has remained fettered to a lack of critical imagination which has not recognized sufficiently that, by returning to allegory, Jarrell was simply responding to the present and negative injunction Auden had first and emphatically declared: "poetry makes nothing happen" (Mendelson 248). Equally an illustration of and response to Auden's predicament for postwar Anglo-American poetry, Jarrell's turn toward allegory occurred at an important historical and ethical crossroads.

Remarkably, the tendency of the criticism has been to perpetuate the viewpoint that Jarrell's response to Auden's injunction was something idiosyncratic and peculiar, rather than appropriate or emblematic. Most recently, David Bergman affirms that Jarrell's poetry is "disturbing. . . [H]e fills his poems with folk- and fairy tales, children and talking animals, all the distractions of easy reading, and then shoots you between the eyes" (Bergman 350). How such disturbances are viewed in Bergman's analysis is not entirely clear, except as queer, for example, or imbued with Freudian significance. Yet by invoking Matthew Arnold as a prominent antecedent—and here I quote Bergman's own words: "how much harder is it for the rest of us [reading Jarrell] to cope with the unbearable about which we can do nothing?" (352)—Bergman also reminds us of far older coordinates for Jarrell's and Auden's disturbances, here post-dated, as ciphers of critical discomfort. As Bergman's rather reluctant praise suggests, Jarrell's shadowed, at times spiteful, and often willfully sentimental poetry engages with an inverted and hollowed-out modernism which is neither as clean nor as imagistic as the Arnoldian tradition, including its New Critical descendants, might have preferred.

Close-readings of specific poems below will, I hope, respond effectively to charges made against Jarrell's poetry in the brief literature review above, including the absence of technique as well as his dark and centered pathology. By taking on such a distinguished lineage, however, I am not interested in polemic for its own sake. Rather, I seek to correct a residual (and somewhat patronizing) strain in Jarrell criticism since Lowell which still refuses, to my mind squeamishly, to leave us kids at home alone with Uncle Randall's poems. Jarrell's refusal to pathologize allegory the way many of his critics assert he does—as disturbing—signals his preference for a poetry functional of becoming, rather than affirming the best that has been thought and known everywhere. He likewise seeks to re-route desiring energies, which otherwise link human mastery to subjectivity, toward poetic reconsiderations of form. Jarrell's mechanics motivate further discussion of poetry of perpetual motion to the very limit of subjectivity itself.

And if, by the end of this essay, I am to have made the case for preferring a functionalist to a norm-based criticism when reading Jarrell, the question of his disturbances can be argued either syllogistically (prompting an unsatisfactory circularity as to whether or not his work is for or against whatever canonizing tendency of whichever period), or alternatively, be characterized as a given set of dynamics perceptible to the reader. Using the latter approach, the singular and stubborn resistance of Jarrell's poetry to formal definition, even as it cycles through myriad forms, becomes decidedly more interesting. We realize that Jarrell's resistance to the particularity of form emerges as a motivation—more appropriately, a wish—for being beyond form which, once reincorporated, generates further energies necessary to the on-going search.

II

For all their differences, Auden and Jarrell believed faithfully in story telling as a necessary restorative when facing the modernist onslaught of truth. By attempting to make the poetry of storytelling answer to and for the present (modernist) paucity of context, both poets embraced narrative foundationalism as a compensatory salvation. Auden's preferred narrative was Anglo-Catholic, whether of inspiration or consequence; Jarrell's was confabulatory, as the necessary arrival of being at change. Both heaved with the fervor of the converted to the principle that our being necessarily derives from those stories we believe in and write about.

Yet, for Jarrell, the story a poem tells not only constitutes a proposition requiring evaluative judgment (as true or false, good or evil) but a functional process driven by the listener's root dissatisfaction with the world as it is, as well as with the world the story describes. This interactive negativity also motivates the listener-reader's present-continuous desire for change, through his or her wishing against the poem or story's form as presently told: "A story, then, tells the truth or a lie—is a wish, or a truth, or a wish modified by a truth. Children ask first of all: 'Is it a true story?' They ask this of the storyteller, but they ask of the story what they ask of a dream; that it satisfies their wishes" (Jarrell, *Kipling, Auden & Co* 143). Jarrell states the problem of such a wishing antinomianism succinctly, as the catalyst for narrative change once activated by the listener's or reader's desire. Delicate and precarious, the negativity of wishing transforms the given poem or story into a future narrative desired presently, and throws the gauntlet down before static forms of the narrative present. Wishes are thus prescient demands; not only that the poem or story as given must change but that they shall, in any event, intrinsic to generating narrativity as a forward process. Wishes transgress present stories as they find them and in so doing create new stories.

Moreover, such wishing negativity rewrites poems and stories beyond closure, as if; as if imparts the narrative basis of a desire for change beyond present context, world, and body. In such a rendering, desire is necessarily metamorphic of present narrative and wishing makes otherwise inert stories and poetry happen. But how to write the story of a poem itself in the process of changing, necessarily subjected to the catalytic power of the listener's wishing, and metamorphosing before our very eyes,

mutatis mutandis? Beyond futility, how can and should one write such a story of dissatisfaction with present stories at all? Such was Auden's pre-emptive strike against the Anglo-American modernist establishment before the Second World War, and in so doing he declared a vocation for the next generation of poets. Even so, I'd suggest it was Jarrell who was best equipped, after the war, to write the kind of poetry whose necessity Auden invoked; that is, the poetry of nothing as it is happening. Both poets participated equally in the movement requiring poetry to serve as an instrument of change beyond present context; characterizing such change, and to what purpose, was the agenda of the moment.

The two poets diverged considerably, however, when it came to the question of how best to trammel the negativity of wishes. They differed, that is, in whether or not to sacralize specific narratives as part of an evaluative process (better and worse stories, good versus evil wishes) so as to distinguish, in turn, between the precepts for which narratives serve as vehicles. They differed, to wit, about how to fix the problem of the same story satisfying conflicting wishes.

This problem of satisfying conflicting wishes presents a distinction of kind we can make between the two poets' use and appreciation of form, between Jarrell's antinomianism and Auden's skepticism. For Jarrell, wishing for alternative form is irrevocably productive and an end in itself; his wishing negativity assures the forward continuity of narrative potential heedless of the law. For Auden, wishing can only ever be a provisional, if nevertheless necessary, means of highlighting narrativity as an inescapable problem which the promise of God's Word alone satisfies. If Auden turned toward the telos of an Absolute Desire, the Form of all forms ("Jesu, Joy of Man's Desiring"), Jarrell settled on the lesser mechanics of formist desire as an engine of possibility regardless of the destination. For Jarrell, formism, like myth, requires the intervention of the lower gods as well as the plenitude and variety of their wishes. His wishes are therefore productive of proliferating words and the newer worlds they create. For Auden, the wishing negativity that would visit change upon worldly sin is a principal requirement of faith, but one that is also doomed to failure. (It is likewise a requirement for the Christian to submit himself to this wish, and its necessary failure, every day.) For Auden, only the promise of the Word, ultimately, can resolve conflicting forms and narratives, as well as the volatility of wishing as particularly human problems.

Ultimately, the functionality of Jarrell's allegory is best imparted by the variety of wishes his forms undertake; there is no meaning prior to (or succeeding) the wishes that give life to the inertness of narrative. The shape-shifting wishes of his personae are meant to break out into being rather than to sacralize it. Accordingly, Jarrell compels his allegory toward the formal domain, which remains the truth that best modifies, and is best modified by, wishing. His poetry's particular motivation is also its most distinguishing feature. Jarrell's mimesis-in-process—the momentary transit of desire through myriad forms or its transitive mimesis—achieves the status of narrative via a through-way allegory, whereby any desire only emerges by assuming other possible forms and guises.

III

Beyond narrativity, the promise of quietude motivates Jarrell's transitive mimesis, even as his formist engine of becoming otherwise defers the stasis upon which the resolution of the human/other story depends. Jarrell's allegory lives and dies—for Auden, must be resurrected—by the gerund of its own becoming unto formlessness. It is presently actual (I am becoming) but also transitive, insofar as it disrupts the exclusivity of human being as a necessary culmination (I will always only become). Human form migrates toward formlessness. Jarrell's allegory accordingly urges being beyond subjectivity, toward the synchronous construction of multiple engagements converging at one point in space and time.

Such a convergence occupies, in Martin Heidegger's famous formulation, a lizard lying on a rock:

When we say that the lizard is stretched out on the rock, we should cross through (*durchstreichen*) the word "rock," to indicate that while what the lizard is stretched out on is doubtless given him in some way [*irgendwie*], but is not known [*or recognized*] as rock. The crossing-through does not only mean: something else is apprehended, as something else, but; it is above all not accessible as entity. (qtd. in Derrida 52 – 53)

Heidegger further denotes the lizard's position described in the passage above as "poor in the world" (*weltarm*). Derrida elaborates upon *weltarm* as: "The animal has and does not have a world" (50); and accordingly, "the animal has and does not have spirit" (51). The suture created by the lizard at rest—the rock warms the lizard's belly on a summer's day but cannot be accessed as an entity by the lizard's being—accentuates rather than challenges *weltarm* and necessitates the lizard's crossing out as a primary being compared with human being. The rock, moreover, experiences a double crossing through; it sustains yet a third order subordinated to the human, again apart from what the animal has not, with both lizard and rock remaining equally unable to access the human as entity. Once and twice, animals and rocks are necessarily crossed out as entities in Heidegger's formulation; by contrast, humans can never be crossed or double crossed.

In a previously unpublished poem, "The Tree," Jarrell's persona wills his or her own crossing out, in an apparent challenge to Heidegger's imposition of *weltarm* as the exclusive domain of the animal and rock. In the poem, an observed tree and a recently departed bird occupy alternative sites of being the persona juxtaposes so as to articulate his own wish for metamorphosis beyond the present:

When I look at the tree the bough was still shaking,
So surely there was a bird
That lit for an instant and left its motion
To the dead wood.
But the bough has ceased; what the tree remembers

Who is there to tell?
 I have not changed, I have not forgotten,
 I am waiting still. (Jarrell, "The Tree" 190)

Here the poet's emphasis on the present absence ("surely") of the animal, the trace ("still shaking") of the trembling bough, initially seems to indicate the having-not having of *weltarm*, the dumb silence of animals and objects. Competing tenses in the first line are likewise jarring: simple present tense ("I look") collides and then merges with the past continuous ("the bough was still shaking"), effecting a present and declarative mood that declares the nothingness of the event not once (absent bird), but twice (dead tree). Yet the persona remains alone, standing as if fixed to the ground. His or her own memory of the event crafts another version of the suture from Heidegger's parable—the now-absent bird that just an instant ago was perching on the still-present tree.

In the poem, the persona uses memory to restage the connection between bird and tree in a space and time now departed. As merely the instrument of reckoning, however, the persona's memory cannot access the shared entity their joining (bird on bough) has created. Moreover, the apparent absence of the bird apart, the tree apparently has no subject or state it can share with the persona. (One has the impression it wouldn't own up, even if it could.) And, just now, the bird has also gone. In this doubled absence of entity, the persona of the "The Tree" crosses out his or her being not once, but twice; he or she merely waits for the change of becoming. Jarrell's persona is doubly passive under the sign of the human; with no being to tell, as well as no other being to recount what he or she may have told. The being—"I" of the human waits and, while waiting, is crossed out by the departed bird (human), and a second time by the present tree.

Moreover, as a human, the persona of "The Tree" wills the return of the bird, fails, and is impoverished by the world in so failing. Here is an instance where the power of Jarrell's wishing cannot transform the story of non-human being-in-world; instead, the persona waits to be transformed. Whereas the tree has and has not waited for the bird, the persona can only wait. Such waiting at once banishes the promise of a present fulfillment of desire, as well as creates forward conditions for its expression in some subsequent wish the persona cannot as yet foresee. But, at least apparently, he or she does not and cannot change ("I have not changed"). In a challenge to Heidegger's *weltarm*, the departure of the bird not only smites the tree down as "dead wood"—not in itself: the tree still lives—but just as plausibly, the persona, who will always still be waiting for the tree to tell. Here the animal's *weltarm*, attended by the tree, actually assumes the power of *weltbildend*. Their twinned entity intervenes so as to challenge the basis of the persona's ontology as a uniquely human and world-forming domain.

In "The Tree" this doubled crossing-through of the human category by animals and non-sentient objects cannot be explained by Heidegger's model: "Can one not say, then, that [Heidegger's] whole deconstruction of ontology, as it is begun in *Sein und Zeit* [Being and Time] and insofar as it unseats, as it were, the Cartesian-

Hegelian spiritus . . . is here threatened in its order, its implementation, its conceptual apparatus, by what is called, so obscurely still, ‘the animal?’” (Derrida 57). I agree with Derrida that animals threaten, even as they would also seem to serve, the explicitly humanist hierarchy of *dasein* Heidegger establishes. The persona of “The Tree” apparently wishes for a much more radical equivalence than Heidegger’s model can allow, between what the tree “remembers” and what the persona has “not forgotten.” Yet the humanist willfulness of Heidegger’s *dasein*, like Jarrell’s own motivating allegory for human unbecoming in the poem, also creates remarkable conditions for the metamorphosis of desire beyond Heidegger’s requirement of *weltbildend*, of human being alone as world forming.

Ultimately, by willing his or her double crossing-out, the human persona in “The Tree” awaits the presence of being in the absence of human mastery. And like so many of Ovid’s gods and figures, Jarrell’s persona, by waiting for the other (tree) to speak, comes to embody the silence of the tree not speaking. By the end of the poem, it seems clear that the persona has after all changed, and that present-absent wish of the persona presently describes two trees not-speaking, both waiting for a bird. By thus embracing stasis, Jarrell’s persona wills his or her nothingness into being as the tree. Yet by deferring the actuality of the bird’s return, metamorphosis occurs in the poem in the absence of the mastery human change typically wills as its own. As a tree, the human cannot will the bird to return; nor, indeed, can he write its return. Wishing as waiting thus achieves the transition as expectancy, beyond the passivity of stasis, toward a prospect of change as it is about to happen. Finally, the persona’s desiring the tree to speak—an impossibility attributable to, indeed deriving from, his or her own silence—establishes an equivalence that alters irrevocably the use of allegory as the humanist monopoly of *weltbildend*. The persona in “The Tree” seeks to share with the tree the absolute poverty of the bird’s absence, in contrast to the animal’s relative plenitude of spirit and world. In the bird’s absence, only the trembling branch and the trembling persona remain. They tremble together; indeed, they would become the trembling.

By embracing the poverty-in-world of rocks and trees, Jarrell’s allegory stages its own dissolution as the welcome return to organic totality. Yet it also defers the stasis of such a return, as well as invites the narrative-transforming wishes Jarrell’s functional allegory requires. Driven by the desire for change, Jarrell’s persona wills his being beyond the human form, and his allegory’s formist mechanics motivate the pondering of being (“waiting”) as a meaningful alternative to the present. As a re-writing of Heidegger’s *dasein*, such formist mechanics of here-not here require, for Jarrell, the promise of welcome disappearance, as well as a sense of mourning for the already departed. The trick of reading Jarrell’s transitivity therefore involves reading his allegory not only as the desire for change itself, but in abeyance of the allegory’s object once changed. The subject of Jarrell’s poetry is always at once beyond change as well as always poised to change. Given this dynamic, one reasonably expects the subject of Jarrell’s allegory to change into something, only to have the fact of change presented as either anterior or belated to our cognizance.

In Jarrell’s poetry, animal forms, too, enjoy their pound of humanist flesh. The

bird in “The Tree” smites the persona presently; its departure enables the persona’s death to humanity as well as transformation, his or her legs rooting deep into the ground that waiting becomes. Jarrell’s animals and non-sentient beings thus inhabit a radical negativity both of and beyond what we think of as human subjectivity. They inhabit for us—making us, in fact, an us—the necessary pivot in the formation of world consciousness Heidegger’s *weltbildend* requires. We cannot imagine or write either ourselves or our being in the world without animals. (To think, for example, that future remembrance will understand this year, any year, as the year the common honey bee became endangered.) It is unique to our humanity, however, that we require animals—as if our own animality could be suspended or held apart—to feel the effects of change first. Jarrell’s poetry disputes this species preference by acknowledging change as a strangely compelling tyranny which encompasses all creation equally.

In Heidegger’s hierarchy, the being of rocks and trees cannot exist without the *weltarm* of animals whose forms, in turn, beckon the desire and violence of human mastery. Just as often, however, Jarrell’s allegories trap his human subjects within the dynamic of their becoming otherwise. And notably, while animals are necessarily trapped by *weltbildend*, they never signify the trap. Accordingly, they serve their humanist masters in allegorical terms, yet never instrument its mastery as a language lorded over another being. Animals never seek to speak the language of their masters.

IV

By ensuring his poetry’s human subjects are mastered as equally by change as are animals, Jarrell addresses the problem of mastery as constitutive across all ranks of being. For Jarrell’s generation of poets, however, the wish for a return to an animalist totality belonged most particularly to Marianne Moore. In Jarrell’s high regard for Moore, we encounter his living and contemporary fascination with her animals as, in Jarrell’s terms, “with holes, a heavy defensive armament, or a massive and herbivorous placidity superior to either the dangers or temptations of aggression” (Jarrell, *Poetry and the Age* 198). In such terms, however, Jarrell also finds Moore’s animals too tame. They are essentially moralist, inverted signs of the human:

Because so much of our world is evil, she has transformed the Animal Kingdom, that amoral realm, into a realm of good; her consolatory, fabulous bestiary is more accurate than, but is almost arranged as, any medieval one. We need it as much as she does, but how can we help feeling that she relies, some of the time, too surely upon this last version of pastoral? “You reassure me and people don’t, except when they are like you, but really they are always like you,” [Moore’s] poems say sometimes, to the beasts; and it is wonderful to have it said so, and for a moment to forget, behind the animals of a darkening landscape, their dark companions. (Jarrell, *Poetry and the Age* 199)

I quote the passage at length, not only because it typifies Jarrell’s reading of a particularly moralist attribution for Moore’s animals, but because it says much about Jar-

rell's own allegorizing, as valorizing the resistance of mimesis to pastoral. Clearly, Jarrell is also reading a "dark" humanity back onto the innocence of Moore's animal realm.

In the above passage, we observe how Jarrell knowingly re-inscribes the human category ("but really they are always like you") onto Moore's animals, using an essential humanist circularity—humans are as animals do, and vice-versa—but with an important caveat: animals-as-humans are never themselves masters, no matter how much their being enables the mastery of others. It is this higher-order mastery, the human mastery, which is determining and binds the animal experience to the darkening world of humanity. It is this darkening world, then, and not only the compensatory, counter-morality of Moore's *hortus conclusus* that compels Jarrell's attention.

I suspect Jarrell is intrigued by Moore because, in his view, any moral response to human totality is compelling—much as it was for Nietzsche³—precisely because it must fail. Jarrell is intrigued by the necessary failure of Moore's compensatory, animal universe as an impossible refuge from being and time. Morals given flesh, Moore's animals are impoverished by human predicaments to the extent that they draw power from those very same categories they would seek to question. For Jarrell to embrace animality therefore requires that he must abandon, equally, the moral role for animals Moore preferred, as well the *sine qua non* animals fall into as a consequence of moralist projection: their derivative status as shadow-humans. (For his part, Nietzsche understood all too well, and celebrates, that animals cannot in themselves convey morality as truth.) Rather, another shadow lurks behind the animal, the master holding its leash. All more is the pity that Jarrell recognizes in Moore's sympathy another tether to such mastery.

Constructing animal subjectivities as Moore does therefore requires that animals be essence and their dark human companions accidental. Jarrell somewhat differently asserts that animal and human subjectivities exist in a shared relation of being subject to change—Moore's animals yoked to morals, Jarrell's to their accidents—and to the contingencies of nature which, once mastery is imposed, transmute the boxed turtle into a proper human tomb, and transform the protected animal into the projection of human desires exposed and vulnerable. If human subjectivity enshrouds animal being as merely its own inverted form or mold, it equally and remorselessly anticipates all too precisely the animal armaments designed to counter humanist incursion. Victims of moralist projection as well as the *weltarm* of being, animals are never permitted to be themselves.

Rather, as Wallace Stevens wrote, animals are represented by poets "who need what [they have] created" (51). Stevens's interest in Moore's work was, like Jarrell's, connotative. Both Stevens and Jarrell saw in Moore's animality a different cipher for the appearance of modernity: "When she observes [animals], she is transported into the presence of a recognizable reality because, as it happens, she has the faculty of digesting . . . appearance" (103). Stevens found Moore's representations salutary because her animals are appearances that may be equated (after William James) as perceptibly "real." Stevens' perceptible real is very much aligned with Moore's animal, and neither figure, as Stevens puts it so nicely, accedes to the com-

monplace that “the centuries have a way of being male” (Stevens 52). Stevens’ own interest in a perceptible formism is suggested by his recognition, along with Jarrell and Moore, that animals remain ungendered by being as well as by time, a fact which may account for their all too pathetic amenability to the mastery imposed by human mythology. Myths render animal being subservient to the on-going narrativity of the human species.

In a remarkable confabulation of poetic virility with myth, Stevens declares the emergence of a new figure for history which, bearing signatures of Plato’s *Phaedrus*, Nietzsche’s *Thus Spoke Zarathustra*, and Yeatsian symbolism combines human and animal forms: “[W]hat we are remembering is the rather haggard background of the incredible, the imagination without intelligence, from which a younger figure is emerging, stepping forward in the company of a muse of its own, still half-beast and somehow more than human, a kind of sister of the Minotaur. This younger figure is the intelligence that endures” (52). Stevens’ “half-beast and somehow more than human” figure is not entirely severed from its basis in myth. Yet in succeeding the “rather haggard background of the incredible,” this human-animal figure effectively supersedes a prior, brutish divinity (“imagination without intelligence”) and allows for the emergence of a modernist-pragmatist subject who can construct the modern (external) world based upon sensory perception rather than mythical antecedents.

For Stevens, that the perceiving and intelligent poet co-opts animal subjectivity in service to a practicable modernity is far preferable to the moral order Moore’s animal kingdom reserves in a fortified enclave threatened by (human) incursion. Stevens wants the natural world to be seen, and hence bounded by, human intelligence. For her part, Moore’s animal subjectivity reveals only what Stevens’ human intelligence cannot or would not see, even if it could. In Stevens’ vision of an emerging pragmatic subject, as well as in Moore’s cloistered animality, we readily observe animal subjectivity expressed, respectively, as the deficit and excess of human intelligence.

Rather differently than Stevens and Moore, Jarrell questions humanist assumptions underlying allegorizing as given—that the only allegories are human allegories—and seeks to evacuate allegorizing of *weltbildend*, of humanist primacy as world-forming. For his part, Jarrell grasped that humans master neither present desires whose objects they recognize as their own nor future desires whose as yet undiscovered objects achieve form independently through creative acts of imagination. Moreover, unlike Moore, Jarrell recognizes that animals cannot hide from the allegories of their masters. And unlike Stevens, Jarrell does not fully trust that animal subjectivities may be seen and perceived intelligently. Accordingly, Jarrell typically rejects any claims for allegory imposing one particular sovereign embodiment over and against alternative forms and expressions of being-in-world.

Yet to hold fast to this antinomian principle as Jarrell seems to do—namely, that the very presence of animals defies the law of human mastery (*weltbildend*), thereby creating forward space for post-human or human-animal subjectivities to emerge—necessarily imposes a false distinction in kind. The expression of any desire in whatever form, human and animal, necessitates the imposition of sovereignty over form as

an axiom. To desire at all requires the momentary imposition of the subject over its object. Accordingly, the desires for formist liberation Jarrell's poems encode cannot but help themselves to animals; his poems, like his personae's desires, will do with animals as they please. In writing of animals, the desires of Jarrell's poetry therefore bring "animals" into being only nominally; at one and the same moment, desires constrain and displace whatever it is animals actually are.

Along with Stevens and Moore, Jarrell ultimately cannot reject the constructive power of humanist allegory, however loosened it may be his vision, as the confining casement for alternative — notably, animal—forms. Accordingly, he never completely refutes the intrusion of humans looking into, so as to construct, animal being. Animals challenge human allegorizing as an exhaustive domain but are never held entirely independent from it. In his commitment to allegory, at least, Jarrell always and perhaps reluctantly remains one of us. Nevertheless, his contributions to Moore's and Stevens's lexicon of a human animality broaden, so as to diversify, the forms of expressive desire animals embody and, as above, seek to loosen the association of animals with *weltbildend* as a peculiarly human claim.

V

Asserting the irreducibility of being to any particular and sovereign form, Jarrell's allegory questions *weltbildend* as a human monopoly. It also draws considerable force from the impoverished domain (*weltarm*) it claims as its own animal or non-sentient legacy. Superseding the ontology imposed by "I," alternative forms crowd Jarrell's poetic landscape and provide unique texture: "The saris go by me from the embassies. / Cloth from the moon. Cloth from another planet. / They look back at the leopard like the leopard. / And I . . ." (Jarrell, *Complete Poems* 215). As above, in "Woman at the Washington Zoo," the persona watches ambulatory saris, their forms at once vacant and molded, inviting as well as shaping the projection of anthropomorphism. But projected by whom and upon whom or what? Left on their own, saris cannot watch; yet these do. And here, they watch leopards, as if they, too, were leopards, while the "I" trails on watching saris watch leopards. Here the "I" functions as merely a placeholder in the poem around which the logic of spectatorship revolves, motivating the dispersal of other forms centrifugally: saris, leopards, and a vulture without the "red helmet" (Jarrell, *Complete Poems* 216). And these are only those watchers named in the poem.

Clearly, the persona's initial take on the scene ("The saris go by me") establishes position for the poem and anchors his or her own subjectivity. Initially, he or she reads converging surfaces much as we read the poem's own representations—as the recognition of similar patterns. As we continue reading, however, accreting images (leopard spots and sari weaves, Washington D. C. transformed into a lunar landscape) interact with proliferating subject positions (leopard, sari, persona, you, me) which, in turn, constitute a community of responses within the broadening signifying field. The persona is quickly outdistanced, centrifugally, by the plenitude of others' readings. Such an outward radiation of alternative forms, itself the result of a breakaway reaction involving multilateral readership in the absence of a centered sub-

ject, disperses the allegorical potential for becoming well beyond ontology: I, not I, south Asia, the moon, a leopard, a sari, Washington, D. C. Hong Kong, the moon, Chicago, wherever and whenever I seek to pattern (belatedly) whatever others have patterned.

In “Woman at the Washington Zoo,” Jarrell showcases his allegory’s mechanism, whereby multiple readers encoding ever-shifting surfaces are united within the same interactive process. So, too, the mastery a localizing subjectivity might impose is perpetually displaced. Rather than seeking out the ontological substance underlying form, then, Jarrell is principally preoccupied with documenting those accidents attending the emergence of form in a process of collective readership. Accidents crystallize form in a momentary utterance, sign, or event only to have their metaphorical “housing,” as poet A. V. Christie calls it, be shed altogether, revealing nothing.^④

Jerome Mazzaro describes the urge toward dissolution in Jarrell as redemptive. By highlighting the link between embodiment and ontological certainty Jarrell’s personae are always involved with efforts to escape engulfment, implosion, and petrification, by demanding that they *somehow* be miraculously changed by life and art into people whose ontologies are psychically secure. The changes may allow them then to *drop the mechanism* by which in their relations they preserve themselves and to feel gratification in relatedness.^⑤

Mazzaro and I share an appreciation of Jarrell’s “miraculous” changes, but to a differing consequence. In my view, the mechanics underlying Jarrell’s miracles sustain not the demand for ontological security “somehow” but generate perpetual desires for change beyond the specific requirements of ontological security when expressed as particular formal demands. Jarrell’s demands upon form are consistently demanding indeed; but they never have as their goal the preservation of any existing form. Jarrell’s *somehow* is always, in fact, a something required to change into something else. To “drop the mechanism” of desire, as Mazzaro puts it, would therefore require dropping change, beyond present form, as a motivating prospect. And this Jarrell’s best writing can never allow. He willingly sacrifices present ontological security in favor of forward expressions of alternative being.

Nor, however, was Jarrell a believer in the rolling out of a soft, imagistic pluralism for its own sake. With its stunning appreciation of punishment, Jarrell’s poetry comes closer to Ovid than any other modern verse I can think of; its profusion of forms signify not multiplicity alone, but variety in the ultimate interest of documenting abuses arising whenever and wherever power and authority are localized to a preferred form. At this point it is important to remind ourselves, moreover, that Ovid’s personae are not born allegories as such—they arrive at a given form-in-being only after having passed through various phases co-articulating non-human and human states, and after having survived a violent process of being-transfer. The fact of surviving such change does not justify the violence of formism for its own sake but does occasion the becoming of difference as a meaningful consequence. Accordingly, I do not agree with the interpretation Michel Benamou provides, whereby the outputs of Jarrell’s allegory supersede its operative functionality, its becoming in transit whether most of Ovid’s changelings do not seem more truly themselves after their mutation. For my

purposes, the answer to this question is no. Jarrell's transitive mimesis affirms the subject's metamorphosis as necessarily reflexive of its object and heedless of whatever arrival the changing object may subsequently experience. To change must always involve changing.

Jarrell's poetry thus represents becoming as the effect of a gerund—preferring the description of processes to those of received states—whereby the force and momentum of metamorphosis exert heretofore unthinkable pressures upon static tenses. Or, again, in “The Bronze David of Donatello” Jarrell's forms are liberated via a sequence of similes:

To so much strength, those overborne by it
Seemed girls, and death came to it like a girl,
Came to it, through the soft air, like a bird—
So that the boy is like a girl, is like a bird
Standing on something it has pecked to death. (Jarrell, *Complete Poems*
275)

Benamou here rejects as too iterative the parade of metaphor Jarrell here unleashes (strength: girl/girl:bird/ boy:girl/boy:girl:bird:something). I suggest, rather, that it is precisely the on-going reiteration of assembled and subsequently dismantled forms, subject to the function of change and culminating in no particular referent or object—imagine a linguistic rather than metabolic economy, whereby a semiotic Krebs cycle draws perpetual energy from the recombination of different metaphors bonding and then breaking—that catalyzes Jarrell's allegory beyond the human form.

Ontologically insufficient, the force and power of relationality also offsets backside risks—most notably, the present danger of weltbildend lording over alternative forms—attending an undue dependence upon the human category. When Jarrell dispenses with metaphor, however, a curious positivism emerges in his work which denatures the functionality of his formism and re-centers weltbildend. In the final section of this essay, we peel back the armature protecting Jarrell's allegorical mechanism, only to reveal the fretwork of yet another throbbing engine, the beating of the tell-tale human heart.

VI

To conclude, it is a precondition of Jarrell's best work that once the desire for form has been baited, it has already been switched. Hence his allegory's extensive preoccupation with the inevitability of rebirth in forms transcending subjectivity-as-mastery. Jarrell's formalist mechanics likewise motivate change perpetually, as opposed to embracing outcomes designed to compensate for the alienation of being narrativity imposes. Such, at least, appears to have been one signal distinction between Auden's and Jarrell's approaches to allegory, not only as pertains to the writing of desire but its expression (or lack) as sexuality.

The operation of Jarrell's allegory is therefore best considered as the willful suspension—we note the oxymoron—of a particularly human desire, idling in the search

for quietude beyond subjectivity. That this proposition is itself vexing and tautological, the willfulness of no will, nevertheless enables the functional reading of Jarrell's allegory as those "mechanics" I've presented here. Embracing the accidents of being otherwise, Jarrell's allegory motivates changes in form away from Heidegger's poverty-in-world as *weltarm* (uniquely attributed to animals and non-sentient beings) and toward a surfeit of signifying possibilities. Formalist negativity in Jarrell requires readers to question the motivations and processes of being, rather than privileging ontological necessities.

When experiencing totalizing moments of metamorphic desire, Jarrell's personae appear at their most human. Jarrell's human subjects are themselves functional of change, and no longer its mere objects; no longer situated as progressive or retrogressive in tendency along a given *telos*; no longer in thrall to the sovereignty of the human idea; no longer limited by a disturbing mimetic *post hoc ergo propter hoc*. In Jarrell's poetry, trees, animals, and machines converge upon governing humanist assumptions as occult counter-forces. At such taut and tenuous moments, manifold versions of form populate the signifying field pleasurably and in a remarkable absence of antagonism. Recognizing being reflexively, as the shared subject of becoming differently, mimetic alternatives in Jarrell enliven the transitive subject we know ourselves to be. To be able to write as well as to read poetry at all requires being human; the mechanics of Randall Jarrell's allegory nevertheless urge us to imagine ourselves changing. We read his poetry and become.

[Notes]

① Jarrell's debt to Ovid has been long-established. For a formative reading of Jarrell's "transformation devices" (168) as a modernist rewriting of Ovid, see M. Bernetta Quinn, *The Metamorphic Tradition in Modern Poetry* (New Brunswick, N. J. : Rutgers Univ. Press, 1955) Chap. 5. Like Ovid, Jarrell's allegory possesses a mechanics that at once delimits the human category and presents contours for exceeding it.

② See *Randall Jarrell on W. H. Auden*, ed. Stephen Burt and Hannah Brooks-Motl (New York: Columbia UP, 2005). Jarrell, after Ranier Maria Rilke, ascribes material and textual changes to modernist poetry without wishing to ascribe moral certainty to them. Auden and Jarrell diverged with respect to the relationship between being and liturgical necessity; that is, the extent to which the vagaries of representation, much as desires of the body, require ritual regulation. Jarrell, however, overstates Auden's "impossible moral demands [which] kept him from satisfying more ordinary, moderate, possible demands; he had, perhaps, preached so loudly, made such extraordinary sweeping gestures, in order in the commotion to hide himself even from himself" (Burt and Brooks-Motl 78).

③ The incitement of humanity beyond present domestication, as well as the reinscription of animality as humanity's vital consequence, demonstrates Jarrell's debt to Nietzsche. Attracted by the latter's formism, Jarrell is nevertheless suspicious of Nietzschean mastery and applauds Moore's refusal to subordinate animal subjectivity to dark, human becoming-in-time. In both Moore and Jarrell, emerging subjectivities of human animality fail to banish entirely those human desires that make pastoral projections possible. Accordingly, both poets challenge the Nietzschean lineage of animalings recast as overmen (*ubermensch*), with the latter category co-opting vital animality in the interests of sustaining human order and control. See Christa Davis Acampora and Ralph R. Acampora

eds. , *A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal* (Lanham: Rowman & Littlefield, 2004), particularly the “Introduction” and chapters by Gerd Schank and Vanessa Lemm.

④ Of Jarrell’s attraction to Ovid, poet A. V. Christie (*Nine Skies* [1995]; *Housing* [2005]) writes: “I guess God might reduce things for [Jarrell] whereas the lure of Ovid and myth and tale is that there’s a wide and rich array of effects and details before you’re eventually duped/disaffected by the same set of human plots. He’s—like the jay—dazzled by the glitter of the many/shiny/things—and then with great disaffection finds it’s the same old story” (correspondence with the author, 4 June 2005).

⑤ See Jerome Mazzaro, *Postmodern American Poetry* (Urbana: U of Illinois P, 1980) 99. Emphasis added.

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Eliot's Concept of Time in *Four Quartets*

Chen Hong

Abstract: T. S. Eliot as literary critic is most famous for his theories about literary tradition and individual talent, which, however, have been seriously misunderstood by some of his own critics. This paper is an attempt to prove, by focusing on the concept of time in *Four Quartets* and with supportive evidence from Eliot's critical essays, that Eliot is actually proposing a balance between individuality and tradition in poetic creation and that his sense of responsibility towards life has never died.

Key words: time tradition individuality balance

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标题:论艾略特《四个四重奏》中的时间观

内容提要:作为文学批评家,T. S. 艾略特因其关于文学传统的理论与个人天赋而广为人知,但也遭到严重误解。本文借用艾略特本人评论文章中的观点解读他的《四个四重奏》中的时间观,证明艾略特极力倡导诗歌创作中个性与传统之间的平衡,他的人生责任感从未消亡。

关键词:时间 传统 个性 平衡

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T. S. Eliot, both as poet and critic, has aroused much controversy in his own times and afterwards. F. R. Leavis is perhaps an outstanding one, though not the only one, among many of Eliot's critics, who cannot bring himself to accept Eliot's poetic theory, yet at the same time cannot help marvelling at his genius for poetic work. After reading *The Sacred Wood*, especially the most famous essay in the collection — "Tradition and the Individual Talent," Leavis wrote his own essay entitled "T. S. Eliot as Critic" in which he criticised, rather severely, Eliot's doctrine of impersonality (179). To him, the negation of personality equals that of the "distinguished individual" in a creative writer; and because Eliot is against the direct representation of living experience or emotion in poetry, he is thought to be denying the relation of literature to life, which also seems to indicate his lack of "courage of responsibility" towards life (179,181).

I find Leavis's charges wrong in every of its aspects. First of all, he misunder-

stood the word “personality” used by Eliot in its particular sense. By that word, Eliot does not mean the individuality or uniqueness of a poet or his art, but rather the kind of actual, crude, and private emotions the poet might be feeling at the moment when writing his poem.^① It is the latter, not the former, that Eliot thinks should be erased from poetry, because it is too personal. In Eliot’s view, literature is related to life, but it is a refined form of life worked out through “the process of transmutation of emotion,” especially in the case of poetry (“Tradition” 55). Besides, he is not at all trying to evade his responsibility towards life as poet. The contrary might be closer to the fact, as I will show later in this paper.

The argument I am going to put forward in this paper, partly in response to Leavis’s criticism of Eliot’s poetic theory and partly as a reflection on my reading of several of Eliot’s critical essays and his poem *Four Quartets*, is that, instead of denying the individual totally, Eliot is seeking a balance between the individual and the traditional. This we can see from Eliot’s concept of time in *Four Quartets*.

The first section of *Four Quartets*, “Burnt Norton,” begins with the poet’s thoughts about time:

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable. (189)

In his highly condensed poetic language, Eliot describes time not as developing in one direction but as going around in a circle. According to his concept of the cyclic time, the past can only find its meaning in the present, and the present must go further into the future. The future, however, relies on the present as its past, just as the present comes from its own past. So the past, present and future are linked together with no division in between, and are forever moving as well as still within the circle.

While Eliot was trying to frame his concept of time as he wrote the poem, he was probably having his Christian belief in mind, the idea of Jesus’s sacrifice, man’s faith in God, and the final redemption in correspondence with time past, present and future. But this is only something loose in the background as against the poet’s all-too-obvious obsession with the relation between literary tradition and individual talent at that time, supported with evidence from many of the lines in the poem that either allude to or discuss overtly the tradition of writing and its problems in the present time. Actually, Eliot’s consideration of the issue begins much earlier, especially in that essay attacked by Leavis, where he states his view with regard to the title clearly and systematically for the first time.

Eliot’s emphasis on the importance of literary tradition is made in the following long quotation from the essay:

Tradition is a matter of much wider significance. [...] It involves, in the first place, the historical sense, which we may call nearly indispensable to any-

one who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is the sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. (“Tradition” 49)

The sincere and lengthy words of Eliot convey to the reader an overwhelming sense of tradition and of the individual writer being submerged in literary tradition. In terms of the past-present relation, it is the past that is being established here as the greater power, for the present exists only in relation to the past. Later in the essay, however, Eliot puts more weight on the present, and makes it a counter force to the past. He does this by showing how the existing order of literary works is always modified by the introduction of new works of art. Eliot calls it the “conformity between the old and the new”, which actually contains the lesson that “the past should be altered by the present as much as the present is directed by the past” (Eliot, “Tradition” 50). It is not difficult to see that Eliot is trying to find a balance between the past and the present, the traditional and the individual. To reach the balanced point, or “The point of intersection of the timeless / With time,” one must go through the way of self-surrender (*Four Quartets* 212).

The way Eliot points at is a negative way, a process of “continual sacrifice, a continual extinction of personality” (“Tradition” 53). Such a “process of depersonalisation” is caused by “the sense of tradition” (53). In contrast to Wordsworth who declares that “all good poetry is the spontaneous overflow of powerful feelings” (139), Eliot says that “Poetry is not a turning loose of emotion, but an escape from emotion” (“Tradition” 58). While Leavis finds the idea of forgetting oneself extremely uncomfortable, Eliot regards it most necessary for the perfection of art itself, because art, or the emotion of art, is impersonal (“Tradition” 59). In Eliot's conception of creative art, especially poetry, the negation of the personal in the artist is for the assertion of his art; or in other words, the cultivation of the sense of tradition and the sense of the whole in the artist will ultimately lead to the individuality of his artistic creation and also the uniqueness of his place in history.

Reading Eliot's essay in the early 1990s, Michael Levenson comes to a totally different conclusion from Leavis's. Instead of being disturbed by Eliot's apparently negative attitude towards the living experience or the present, Levenson finds a disquieting element in the “aggressive appropriations” of the past by the contemporary poetic self (162). From the long passage I quoted earlier in this essay, especially the image of a simultaneous order, Levenson detects an attempt on the part of Eliot to “spatialize” time. He analyses the effect like this:

To use the past to solve the problems of the present, to see the dead poets

unbiased by time, as contemporaries, to see all history as a panorama displayed before the scanning eye of the critic — this is to take a view of tradition which avoids the challenge of temporality and jeopardizes the notion of literary change. (164)

Levenson might be going too far in accusing Eliot of being “the most cunning enemy of historical time” (163), but he is rather justified to see in that early essay by Eliot “a rival strain of emphasis” on the present along with that on the past (161).

Indeed, Eliot at that time sounds much more confident than later when he comes to write *Four Quartets* and some other critical essays. From his own life experience and poetic practice, the older poet sees more clearly as well as feel more acutely the temporality of one’s sensibility (“Social Functions” 20). He ponders on this problem in “East Coker”:

[. . .] There is, it seems to us,
At best, only a limited value
In the knowledge derived from experience.
The knowledge imposes a pattern, and falsifies,
For the pattern is new in every moment
And every moment is a new and shocking
Valuation of all we have been. (199)

It is impossible, then, to rely on the present only and look at it as if it were the final end, for that is to get oneself stuck in time, which is actually always changing and moving. Just as Eliot says at the beginning of “Burnt Norton”: “If all time is eternally present / All time is unredeemable” (189). Therefore, to get out of time and to redeem time, we must look forward to the future.

To understand Eliot’s view of the future, we must first of all know his ideas about the classics. In another of his famous essays “What is a Classic?”, published in 1944, Eliot proposes his definition for a “classic.” In this definition, to be classical means to be mature, to exhaust all the possibilities for the better (54 – 59). Judged by this standard, English literature has neither classic age nor classic poet, which, in the opinion of Eliot, “is not in itself any more a matter for regret than it is for congratulation” (54). Eliot is indeed much consoled by his own judgement that English language is far from perfection, for that means unexplored possibilities for the present and the future (66). He even sets it as a criterion for a great writer by saying,

The predecessors should be themselves great and honoured; but their accomplishment must be such as to suggest still undeveloped resources of the language, and not such as to oppress the young writers with the fear that everything that can be done has been done, in their language. (58)

Eliot is no doubt speaking from the point of view of a present writer to the old and the dead, but he is also speaking of himself and his contemporaries in anticipa-

tion of what must happen in the future. He knows that they as the present writers cannot accomplish everything, and therefore have to expect their followers to continue their work, in the same manner as their predecessors pass on to them the unfinished work. This is Eliot's idea of tradition, not as a dead end, but as a stream of life flowing forever, from one generation to another; and this is, in my opinion, Eliot's sense of responsibility toward life. He feels responsible not only for the past and the present, but also for the future. Like what he says in the essay: "If we cease to believe in the future, the past would cease to be fully our past; it would become the past of a dead civilisation" (65), the poetic voice in "Burnt Norton" repeats: "time future contained in time past" (189).

But time future and time past can only be linked together through the present. Therefore in Eliot's poem, we have: "Time past and time future / What might have been and what has been / Point to one end, which is always present" (190). The significance of the present moment, of being "in time," is reinforced later in the poem:

Time past and time future
 Allow but a little consciousness.
 To be conscious is not to be in time
 But only in time can the moment in the rose-garden,
 The moment in the arbour where the rain beat,
 The moment in the draughty church at smokefall
 Be remembered; involved with past and future. (192)

It should be noticed that the emphasis on the present here in the poem is a bit different from that in his early essay "Tradition and the Individual Talent." Here appears a new development in Eliot's concept of time with the addition of the element of the future, because in the presence of the future, the past and the present will be the same, be equally past. When the present is felt to be passing soon, what need is there to concern much about the result of the present work?

Unlike most of his contemporary poets who are eager to have their value recognised by renouncing the past or by creating something new in revolt against their predecessors, Eliot chooses to locate himself in tradition as a way of establishing his own position in history. He is not at all against the idea of being new, but the new, as he explains in the following passage from "East Coker," is not something out of a competition with the ancestry, but rather the thing that has not been done yet. Therefore he says,

[...] And what there is to conquer
 By strength and submission, has already been discovered
 Once or twice, or several times, by men whom one cannot
 hope
 To emulate — but there is no competition —
 There is only the fight to recover what has been lost

And found and lost again and again; and now, under conditions
That seem unpropitious. But perhaps neither gain nor loss.
For us, there is only the trying. The rest is not our business. (203)

Here again, we have this marvellous combination of the negative way and the positive way, the way down and the way up. On the one hand, we have to “wait without hope / For hope would be hope for the wrong thing” (*Four Quartets* 200); on the other hand, we must “fare forward” in order to fulfil our obligation of linking up the past and the future (*Four Quartets* 211). What Eliot requires here is actually “the purification of the motive” (220), which may enable one to get at the end at last, just as he says in the poem that: “In order to arrive at what you do not know / You must go by a way which is the way of ignorance” (201). In the passage that follows, however, Cleo McNelly Kearns observes Eliot’s double ways from a different perspective: “The negative way seeks, through a process of progressive elimination of the partial, to attain a posture of complete humility and self-erasure before the void; the positive way calls for escalating degrees of recognition and self-affirmation, proceeding from like to like to a place commensurate with contemplation of the whole” (132). What Kearns has successfully grasped here is the relation between the partial and the whole, or between the individual and the traditional, that Eliot has been ruminating in his mind for a long time.

We can see the relation more clearly in the title line of this paper quoted from “Burnt Norton” (192). In the context of the poem where it is from, the word “time” in its first appearance in the line means the present time, representing the individual life. Therefore, the whole line conveys the message that it is through the individual effort of the present time that the past revives, gets enriched, and continues into the future, which will ultimately free the poet from his bondage to time. If we consider poetic work as a form of limitation, like Edward Lobb does, then the poet can only conquer or transcend his limitation through the limitation itself, just as time is conquered through time (30). On the other hand, however, if we take the title line out of its context in the poem but not out of the larger context of Eliot’s concept of time, then the word “time” may also refer to historical time, or literary tradition. In that sense, tradition is the means by which the poet transcends time, or the limitation of individual talent. To explain Eliot’s idea in other words, the traditional and the general need to work through the individual, while the individual will have to go back to the traditional and the general and become part of it as time goes by. This, again, reflects Eliot’s concept of the cyclic time: “In my beginning is my end,” and “In my end is my beginning” (*Four Quartets* 196, 204). Eliot is so wise and subtle that, despite his consistent emphasis on the individual, he never appears personal. He seems to prefer to hide himself among the many individuals, which, together with the tradition, make up the ceaseless flow of time. In his firm but humble voice, the poet declares that time is the only conquering power: “Time the destroyer is time the preserver” (*Four Quartets* 209).

When Leavis came to read *Four Quartets* much later than he read *The Sacred Wood*, he gave it his generous praise in one of his lectures on “Eliot’s Classical

Standing.” What he appreciated most, and what he found incoherent with the poet's professed Anglo-Catholicism and classicism that he once noticed in Eliot's earlier book, is the traces of “positive aspiration and movement” in the poem (54). Leavis was sharp in his observation of the positive aspect of the poem, but he was wrong, again, in judging it as in conflict with the negative aspect of Eliot's thinking. He failed to see the balance between the positive and the negative emotions Eliot holds towards life and literary creation, behind which is the balance Eliot is trying to achieve between literary tradition and individual talent. To end my essay, therefore, I'd like to quote Eliot's own words speaking of the balance:

The persistence of literary creativeness in any people, accordingly, consists in the maintenance of an unconscious balance between tradition in the larger sense — the collective personality, so to speak, realised in the literature of the past — and the originality of the living generation. (“What is a Classic?” 58)

【 Notes 】

① The meaning of the word “personality” can be inferred from its context in “Tradition and the Individual Talent.” But a more explicit explanation of its meaning appears in another essay by Eliot—“The Social Functions of Poetry,” in the following one and a half sentence: “A thought expressed in a different language may be practically the same thought, but a feeling or emotion expressed in a different language is not the same feeling or emotion. One of the reasons for learning at least one foreign language well is that we acquire a kind of supplementary personality; . . .” (19).

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庞德, 意象主义和消费文化

李云峰

内容提要:通过对意象主义诗歌运动发展过程的考察,本文指出,庞德和意象主义运动都依循了消费市场的逻辑,被商品化的潮流所推动。在庞德提出的意象主义的主要原则和意象派的创作中,都明显表现出了商品世界的特性和追求感官满足的时尚美学。

关键词:庞德 意象主义 商品化 消费文化

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Title: Ezra Pound, Imagism and Consumer Culture

Abstract: This essay makes an exploration into the evolution of the Imagist Poetic Movement, believing that both of Ezra Pound and the Imagist Movement followed the logic of the market of consumer society and were driven by the waves of commercialization. The traits of the commercial world and the sensual satisfaction-oriented aesthetic in vogue are embodied in Pound's imagist principles and the creations of the imagist poets.

Key words: Ezra Pound Imagism commercialization Consumer Culture

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20世纪欧美现代主义文学全面否定了19世纪的现实主义文学。它重申精英艺术与消费文化之间的对立,力图重建贵族沙龙文化,拒日常生活于千里之外。但是,现代主义艺术家并不能真正冲出消费时代的层层包围。庞德,也许是最早意识到这种尴尬处境的现代主义者。实际上,他所推动的意象主义运动是“第一个反对先锋派”(雷尼50)的运动。因为他敏锐地意识到大众文化的潜在力量,把握了文化市场中艺术与商品之间的微妙关系。以此为出发点,本文论述了意象主义诗歌运动所依循的市场逻辑,分析了庞德提出的意象主义原则及意象派创作中所表现出来的商品化属性与时尚美学。

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汤因比批评过这样一群现代艺术家:“这些艺术家从不力图把他们艺术的原

材料加工制作成可传授的形式,或者他们至多满足于和自己小圈子里的人分享它,这是真正的反沟通主义”(汤因比等 18-19)。这些艺术家中的代表人物就是詹姆斯·乔伊斯、T. S. 艾略特和庞德。所谓“反沟通的真正含义是拒斥艺术家与其社会大多数成员之间的共同的传播、沟通媒介。……判别反沟通主义的标准不是它的风格,而是艺术家在创立一种新的风格时对公众的态度”(汤因比等 16)。在汤因比看来,这些“反沟通论者”的致命弱点就是:“当艺术家仅仅为自己或为自己小圈子的好友工作时,他们鄙视公众。反过来,公众则通过忽视这些艺术家的存在对之进行了报复。由此造成的真空被走江湖的庸医一样的冒牌艺术家作了填充。这既无益于公众也无益于艺术家”(汤因比等 19)。

约翰·凯里在《知识分子与大众》一书中提出了与汤因比类似的想法。他认为,欧洲知识分子对大众的敌视,使之殚精竭虑地要把大众排斥于文化领域之外,让文学变得不为大众所理解。“这场运动在英格兰称为现代主义”。“它既抛弃了那种据说为大众所欣赏的现实主义,也抛弃了逻辑连贯性,转而提倡非理性和模糊性”(19)。其结果是现代艺术成为一种贵族化的,属于精英和特权阶层的東西。而所谓艺术价值被认为只有少数知识分子才能发现和创造。正如克莱夫·贝尔所说:“所有的艺术家都是贵族”,真正的艺术鉴赏家必定总是少数人。“人类大众将永远不可能做出敏锐的美学判断”(转引自凯里 90-91)。庞德也曾直率地表示,除了艺术家,人类只是“一大群傻瓜”,一群“乌合之众”,代表能浇灌“艺术之树”的“废物和粪肥”(转引自凯里 28)。

但是,本文认为,现代艺术家们拒绝大众,并不意味着他们要拒绝市场。在与艺术与市场的不断碰撞中,我们看到了现代艺术正在发生着微妙的变化。劳伦斯·雷尼在“现代主义文化经济”一文中指出,对于英美先锋派而言,他们的未来主要是通过两种文化生产机构来实现,即小评论杂志和限量发行的精装本。英美先锋派的代表作品的问世,都离不开《小评论》、《自我主义者》和《日晷》,以及其他为数众多的昙花一现的期刊杂志。^①同时,这些作品的第二版问世,几乎都采用了限量发行的精装本形式。而这些杂志和书籍的购买者,其目的也主要不是为了阅读,而是为了收藏和投资。他们是珍本图书市场上的投资人、收藏家和投机商。他们已经认识到,先锋派艺术作品可以作为一种潜在的商品,具有未来的投资收益。^②

本文所关注的庞德似乎也深谙此道。1917年,玛格丽特·安德森问庞德,如何宣布后者与《小评论》的合作才能产生最佳的效果。庞德回答:“如果这对于做广告有用的话,你可以说,我的第一本书每册刚刚卖了8英镑(40美元)”。7年后,在为自己限量发行90册的诗集所写的简介中,他又强调“庞德先生的(第一本)书《一盏熄灭的灯》1908年出版时卖1美元,在最近的拍卖会上则卖了52.5美元”。这些话可以看做“是直接陈述在商品经济领域内投资的销售记录”(雷尼 56)。它试图证明,珍版图书(期刊)虽然与大众文化市场的需求脱钩,只针对少数精选的读者群,但是从长远看,却仍然具有很高的投资价值。

可以说,庞德和现代派艺术家们正在努力改变他们的创作与大众文化的关系。他们意识到,在商品世界里,依然可以重建高贵的文艺沙龙。虽然庞德曾经讽刺小说家阿诺德·贝内特(Arnold Bennett)是“腐败、贪财、平庸的尼克松先生,‘在他乳白色的镀金汽艇舱里’耀武扬威”(转引自凯里 174)。因为贝内特主张要用文学来赚钱,认为作家辛勤创作的目的,就是为了获得“食物、住房、衣服、女人、欧洲旅行、好马、剧院雅座、名烟和餐馆的美妙晚餐”(转引自凯里 175)。但是,与其说庞德对待艺术与金钱的关系是表里不一,不如说他拒斥艺术作品中的“大路货”,而要追求稀有罕见的“精品”。不管情愿与否,他已经明白,先锋派作为“纯粹”艺术而创作的艺术品,最终还是会被无形的市场之手所捕获。用经济学术语来说,先锋派艺术要变成一种“奢侈的消费品”,以迎合特定消费人群的需求,才能求得立足之地和发展空间。

我们知道,奢侈品居于消费品等级结构的顶端,只能被少数消费者拥有。对奢侈品的占有,不是简单的人与物的关系,而是通过物的消费,体现了人与人的社会关系。它区分了各自的社会地位,形成了身份认同,构建了社会的意义系统。因此,奢侈品消费不仅是一个财富的象征,而且具有某种文化意义。也许,现代派艺术家们并没有充当“奢侈品”的媚俗意识,但是 20 世纪日益发展的大众文化机构和消费品市场,正逐渐消除艺术与商品之间的差别。当远离大众世界的资产阶级精英文化成为了满足商品经济需要的一种特殊消费品的时候,现代派艺术家不仅是在创造艺术,也是在进行艺术生产。他们已经被不可逆转地纳入到强大的生产—消费的市场逻辑之中。

二

从意象主义诗歌运动的发展中,我们可以找到一些饶有趣味的事例。1912 年,庞德向《诗刊》大力推荐理查德·阿尔丁顿和 H. D. 的意象主义诗作,并打出了“意象派”的旗号。他说:“至于未来,意象派——1909 年的遭人忘却的学派的后裔们,将把未来握在他们手里”(转引自琼斯 9)。实际上,在庞德锐意进取的文学变革姿态的背后,还隐藏着他连续失去了两个主要经济资助后的经济困境。^③

随着意象主义运动的展开,庞德与其他意象主义诗人之间的矛盾也公开化了。他转而投身于漩涡主义。“漩涡主义是种形式更严的意象主义”(琼斯 14)。而且,庞德对意象主义的思考更加明晰。他提出,“1912 年到 1914 年的意象主义,旨在‘把诗歌提高到散文的水平’”。彼得·琼斯甚至认为,庞德对“意象主义”和“象征主义”所做的区分,构成了“意象主义的核心”。他也许是意象主义团体中“唯一完全认识它的含意的人”(16)。事实上,庞德对意象主义的诗学内涵和创作实践愈是有了准确、严格的“定位”,那么他将愈加不能接受爱米·罗厄尔对意象派所进行的“民主化”改造。他说:“我希望意象主义这个名字还能保留一些意义。它代表,我希望它代表光线硬朗、轮廓清晰。我不能信任一个民主

化了的委员会来维持这一标准。一些人准会是立场不稳,而另一些则是伤感浅薄”。他认为爱米·罗厄尔编选的诗集《意象派诗人们》不妨加上个副标题“献给诗歌中的意象派,自由诗和其他现代派运动的一本诗集”(转引自琼斯 17)。然而,这个建议未被后者采纳。我们当然可以把庞德与罗厄尔之争视为争夺意象主义运动领导地位的权力角逐。同时,我们也可以把庞德之举看作是他在努力捍卫意象主义诗歌形式上的“纯粹性”和“稀有性”。而这何尝又不是一种市场策略呢?不难看出,庞德对意象派诗歌形式的严苛,以及他本人在创作中的精雕细琢,都表现出一种“把玩”奢侈品的心态,包含着物化倾向和商品拜物教的逻辑。

本雅明曾指出,在传统社会,艺术品有一种此时此地的独一无二的特征——“光晕”。“所谓‘光晕’(Aura)意味着艺术作品在时间和空间上独一无二的存在,它总是蕴含着‘原作’的在场。‘光晕’使艺术作品对于‘复制品’和‘批量产品’保持着它的权威性和神圣性。与‘光晕’相关联的原作的在场使艺术作品成为不可复制的东西,从而赋予它以某种‘崇拜价值’和‘收藏价值’。这使得传统艺术作品具有‘拜物性’,即它只供少数有教养或有财富者享用,成为少数人的特权。”^④正是这种“光晕”使得传统的艺术品有一种高贵、稀罕和普通人难以企及的特质。但是,随着机械复制时代的降临,大量艺术复制品使得艺术内在的“光晕”消失了。于是,艺术品的生产者会自觉减少产品数量、控制发展规模来保护和提高产品的价格。这是寻求保值和增值的有效的市场化手段,与艺术品本身的美学价值并无直接关系。更重要的是,从消费角度来说,艺术品一旦变成了奢侈消费品,它就获得了一种符号价值,具有了指向家世身份、社会地位和财富权势等的象征意义,从而依旧保留了一种“光晕”。而艺术家自身也不失高蹈与尊严。因此,与其我们说“意象派”不是一个严格意义上的文学团体,不如说它就是一个“商标”,或者“品牌”。它标明的不是某种统一的诗学主张和创作追求,而是区别于同类商品的具有某种显著的专属特性,以便于消费者识别的一种标志。事实上,庞德恪守“意象派”的特性,从消费关系上讲就是要保证对这一“商标”和“品牌”的“专用权”,以避免他人未经许可的擅自使用带来“侵权”损失。

当然,本文无意于将庞德所推动的意象主义诗歌运动的产生与发展,最终归因于“消费决定论”的简单判断之上。但是,作为与消费时代同步崛起的现代主义诗歌运动,无疑也遵循着这个商品化世界的强大逻辑。从历史发展来看,20世纪的现代主义运动是19世纪末出现的唯美主义运动的后裔。而在唯美主义的创作观念和艺术实践的背后,就已经隐含着重新理解艺术与生活的关系的需要。我们知道,唯美主义者要“为艺术而生活”,赋予生活以艺术的形式。可以说,唯美主义既是一种“为艺术而艺术”的精英文化和高雅艺术,同时也是20世纪商品消费文化大潮来临的先声。就唯美主义的代表人物的创作与批评来说,他们的艺术自律的观念和印象主义批评模式并没有很多的创新意义。但是,在

日常生活中的艺术实践(时装、装潢设计、园艺、家居、仪表举止等)之中,唯美主义却获得了持久而广泛的影响。“这昭示了唯美主义运动本身的悖论:一个崇尚艺术自律的文艺思潮却在日常生活也就是非艺术领域取得了令人瞩目的成就”(周小仪 11)。这意味着,现代主义文艺从诞生起就与消费时代的商品文化具有逻辑上的同一性。虽然前者总在极力地批判和否定商品文化,但商品形式在他们的艺术中却有着某种隐蔽的作用和特殊的意义,两者之间存在一种若即若离的关系。

三

后期的意象主义更多地融入了绘画等造型艺术的技巧,追求绘画一样的强烈视觉效果。这正如休姆所预言的:“这种新诗不像音乐,更像雕塑,它竖立起一个石膏似的意象,并把它交给读者”(转引自琼斯 42)。而早在 1908 年,庞德就提出“诗艺的最终成就”是“按照我所见的事物来描绘”(转引自琼斯 7)。的确,“庞德对色彩非常敏感,而且有浓厚的兴趣,常常在诗中运用绘画的技巧”。^⑤在著名的“地铁车站”一诗中,庞德就是将“脸庞”(faces)和“花瓣”(petals)两个视觉图像叠置,构成了意象。他还不无遗憾地表示:“我强烈地感到,如果我是一个画家,如果我经常能够产生那种感情,如果我有专心致志于画笔和颜料的那种能量,我可能会创建一个新的绘画流派——专门以色彩的组织寻求表达的一个流派”(转引自黎志敏 102)。可以说,以文字实现“视觉化”呈现是庞德和意象主义运动一贯的追求。而这正与 20 世纪媒介文化、影像文化等视觉文化的高度发展是同步的。“所谓视觉文化,它的基本涵义在于视觉因素,或者说形象或影像占据了文化的主导地位”(周宪 29)。视觉文化的勃兴,是 20 世纪消费社会的产物。丹尼尔·贝尔指出,“目前居统治地位的是视觉观念,声音和景象,尤其是后者组织了美学,统帅了观众”,因此,“现代美学如此突出的变成了一种视觉美学”(9)。

在今天的都市生活中,与其说是越来越多的物包围着我们,毋宁说是越来越多的视觉形象包围着我们。无论我们喜欢与否,我们都已经处在视觉成为主导形式的社会中,生活在一个视觉刺激过剩的时代里。但是,由于这些视觉形象大多是人为制造的,具有同质化和类型化的特征。因此,为了填充视觉快感“匮乏”所带来的匮乏,追求视觉形象的“新奇特”成为一种无法逃避的潮流。从本质上来说,视觉文化是一种不同于语言—理性文化的感性文化,它更多地是关注“外观”。所谓“外观”,就是感性的、经验的,可以通过感觉来把握的形态,也就是我们能看得见的东西。

作为意象主义运动另一位代表人物的威廉·卡洛斯·威廉斯,在 20 世纪 20 年代前后,转而实践“客体派”诗学。他借助绘画和造型艺术手法写诗,纯粹地、直接地描绘存在之物,使诗歌成为了人、事物和现实生活场景的“快照”。他的“红色手推车”(Red Wheelbarrow)就是所谓“直接处理事物”的经典之作。可

以说,威廉斯一方面把意象主义的视觉化原则作了合乎逻辑的发展;另一方面,他也进一步把意象所包孕的多维的、动态的、理智与情感相熔合的“意蕴”凝聚在感性的“外观”之上。但是,读者阅读这样的诗作,就如同徜徉于现代都市中的超级市场——琳琅满目的商品更多满足的只是感官之欲。换句话说,意象派所追求的“视觉化”正暗合了现代意义上的商品消费的特点:商品的符号价值取代了使用价值。而这种视觉化呈现所获得的审美快感,相较于传统审美理念的自我实现的追求,显示出缺乏深度和流于模式化的倾向。正如有评论者所指出,“不幸的是,意象派已落到这个地步:它意味着任何一种不押韵、不规则的诗,而‘意象’——仅指其视觉上的意义——被人理解为仅意味着一种如画的印象”(转引自琼斯 18)。事实上,意象派追求视觉化呈现的结果,就是使语言文字等符号活动停留在以视觉为主的感觉层面。而伴随着文字感受性、形象性的加强,文字的思维性、抽象性都削弱了。一旦诗歌创作变成了图像生产——诗人把普通的生活变成艺术的世界,把现实转化为图像,并给予读者强烈的视觉效果的时候——诗歌就成了“可消费的文字商品”。这迫使诗人们不断改变着表达的方式,满足读者对时新商品的渴求。诗人把注意力都集中于语言本身,诗则失去了沟通心灵的作用。语言代替了存在,成为有名无实的东西。

庞德在倡导意象主义诗歌的过程中,始终还坚持着另一项重要的原则,即追求经验的直接性。在“意象主义”一文中,他要求“直接处理无论主观的或客观的‘事物’”;“绝对不用任何无益于表现的词”(转引自琼斯 10)。在“意象主义者的几‘不’”一文中,他更为具体地进行了阐述:“不要用多余的词,不要用不能揭示什么东西的形容词”;“不要沾抽象的边”;“不要用装饰或好的装饰”;“不要摆弄观点——把那留给写漂亮的哲学随笔的作家们。不要描绘,记着一个画家能比你出色得多地描绘一幅风景”(转引自琼斯 153-54)。本文认为,所谓追求经验的直接性,就是坚持个人生活经验的绝对在场,就是要获得感官体验的同步感与现场感。庞德构思“地铁车站”的过程或许能说明何谓“经验的直接性”。他回忆说,在地铁车站,他看到了一些脸庞而突然产生了某种情感和表达这种情感的冲动。在苦苦寻思之中,“突然,我找到了它——却非文字,而是一种对等物……不是语言,而是一小片的色彩”(转引自黎志敏 102)。可以说,庞德就是用诗的语言唤起某种色彩的经验。事实上,阅读意象派诗歌,我们常常面对这样的矛盾:一方面,我们似乎拥有了如此多的经验,另一方面,在我们拥有如此多的经验的同时,我们却又感到如此贫乏。因为它们总是在瞬间出现、彼此取代,又很快消失不见。本文由此认为,如实地、同步地再现感官经验,正是意象派的诗学追求。

在日常的感官世界里,由于 20 世纪科技、通讯、交通带来的运动、速度、光影的新变化,导致人们的空间感和时间感发生了“错乱”。今天的世界看起来就是像是一堆色彩斑驳、形状各异的碎片。庞德们不得不诉诸意象来聚拢这些碎片,获得现代生活的秩序和整体感。通过对瞬间经验的捕捉和凝固,他们力图在凌

乱的现代生活中把握某种确定性。可以说,正是这种对于运动、空间和变化的反应,促成了意象主义诗歌的新结构和新形式。“意象”的确能把事物从时间之流中分离出来,以直观性来揭示情感与经验。在这里,时间似乎已经停止,当前与过去和未来似乎都断裂开来。对真正的意象而言,刹那即永恒。意象在时间中“定格”,成为瞬间的“炙烈的、宝石般的火焰”。^⑥在静止的时间中,主体对现在的体验深度与强度极大地增加,感觉、视觉、和印象都得到了充分的扩张,感官世界得到了充分释放,获得了多彩的、热烈的呈现。但与此同时,在摧毁了时间的历时性链条之后,诗人的感受也被“物化”了。于是,在很多意象派诗歌中,诗人对感性经验的追逐取代了传统的审美静观,当下的即时反应代替了隽永的审美体验。而另一方面,意象派也不需要读者具备高深的文化素质和完备的审美能力。它提供的只是直接的“物”的诱惑和无深度的快感体验,并不期待读者精神生活的根本改善与丰富发展。

因此,本文认为,意象主义运动拆解了历史曾赋予艺术品的意义和价值,使之走出了经典美学的狭窄圈子,投身到现代审美感性泛化的潮流之中。而这股潮流正是以体验论为理论基础,以视觉化为表现形式,以追求当下快感的即时(瞬间)满足为目的。雅斯贝尔斯曾指出:“一切必须是当下的满足,精神生活已变成了飘忽而过的快感。随笔式的文章已成为合适的文学形式,报纸取代书籍,花样翻新的读物取代了伴随生命历程的著作。人们草草地阅读,追求简短的东西,但不是那种能引起反思的东西,而是那种快速告诉人们消息而又立刻被遗忘的东西。人们不再能真正地阅读,并与他所读的著作结成精神的同盟”(68)。总之,意象主义追求经验的真实,强调返回事物本身,力图呈现经验的“原生态”。结果是,诗歌失去了历史感,丧失了审美意境,只追逐当下的刺激和短暂的快感。这势必造成一种主体缺席的状态。虽然纯粹客观的、知觉化的经验世界并不存在,但意象派有意回避主观的判断与解释,意味着他们主动放弃了乌托邦的幻想和对彼岸世界的形而上玄思,自觉接受了消费社会感性的、平面的、无深度的文化准则。于是,在他们的诗作中,嘈杂的都市、窒息的人群、堆砌的物品,淹没了诗人自身的形象,模糊了诗人的伦理立场。在消费主义的洪流中,意象派诗歌创作也成为了快感的生产和审美的消费。

本文认为,意象派的理论阐述和创作实践,极为突出地表现了他们追求日常生活经验的视觉性表达和感官满足之上。而视觉形象的消费与生产在使精神平面化的同时,也肯定了一种时尚的美学话语,即非超越性的、消费性的日常生活的审美合法性。而且,庞德强调经验的直接性是和强调语言的创造性联系在一起的。经验不能拯救诗,经验只有在语言的创造中形成,才能获得艺术品格。诗的写作最终创造的不是经验,而是语言。在这方面,意象派的确有许多成功之处。但是,追求经验的直接性的时尚美学,就是对当前的强调。当下成为了被关注的焦点。而这些被强调的当下经验,是从人的整体审美感知中被分割出来的,与生命的具体性、丰富性背道而驰。这无疑是对生命本质的一种消解。

注解【Notes】

- ①有材料表明,在20世纪30年代,利维斯创办、编辑的 *Scrutiny*(《细绎》)季刊的印刷量从未超过750册。T. S. 艾略特创办的文化批评季刊 *Criterion*(《标准》)最多时候也只有区区800人订阅。参见凯里8,10-11。
- ②参见雷尼56-57。
- ③参见雷尼49。
- ④参见郭宏安等:《二十世纪西方文论研究》(北京:中国社会科学出版社,1997年)252。
- ⑤参见彭予:《二十世纪美国诗歌》(开封:河南大学出版社,1995年)16-17。
- ⑥佩特语。转引自周小仪,“绪论”4。

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论 W·S·默温诗歌的自然意象

杜娟

内容提要:本文主要以默温诗中大量的自然意象为例,指明默温诗歌意象既与传统的象征、隐喻有相通之处,也更注重意象并置和错位的层次感,带有很大程度的无意识成分。值得注意的是,在默温诗歌充斥着大量意象的同时,叙述者的身份和主体意识却被模糊化了。这实质与默温追求的天人合一、物我两忘的理想境界相关,一方面自然意象是一种缩略暗示,用“疏离”、“空缺”参与了人的存在主义生存体验。另一方面,这也是自然意象的无意识色彩所带来的。默温力图表示自然意象与主体精神在无意识领域内的沟通和认同,从而导致主体隐匿在自然物象之后,人类形象在诗中的不完全在场或缺场。

关键词:W·S·默温 言说困境 深层意象 自然 主体性

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Title: The Nature Images in W. S. Merwin's Poems

Abstract: The essay analyses the nature images in Merwin's poems, and points out that the images, though similar to the traditional symbolism and metaphor, places more emphasis on the level of juxtaposition and misplacement of images, with ingredients of unconsciousness. Nevertheless, with the presence of many images, the poetic narrator's subjective identity and subjective awareness become ambiguous. This phenomenon is actually related with Merwin's pursuit of harmony between man and nature. On the one hand, the nature image is an abbreviated hint, which is involved in the existential experience of human being by means of "alienation" and "vacancy." On the other hand, this phenomenon is caused by the unconsciousness of natural images. Merwin tries to convey the communication and recognition of nature images and human's "deep inwardness" in the realm of unconsciousness, and thus pulls the human subject hidden behind the natural images and makes the human images absent thoroughly or partially.

Key words: W. S. Merwin narrative quandary "Deep Image" nature subjectivity

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W·S·默温(William Stanley Merwin, 1927 -)作为青年诗人登上诗坛时,虽然马上赢得了诗界的注意^①,但并不被认为是一个“革新者和实验主义的诗人”^②。在他的早期诗集[《两面神的面具》(1952年),《跳舞的熊》(1954年)、《因野兽而发绿》(1956年)]中,有很多关于诗歌本身的歌咏,似乎诗人还在寻找自己的诗歌主题、风格的确切表达方式。默温在“当我来自科尔基斯”中借一个希腊的行吟诗人的角度,表达了自己对诗歌言说方式的焦虑感,诗中写道:“现在,惊奇吧,如果我来自/ 你的手的深深小河,/ 一个来自你的眼睛那曝晒的/ 大海的陌生人,女士,/ 我应该把什么寓言告诉他们,/ 因而他们才会相信我?”(《W·S·默温诗选》上:34)^③这里实际上是一个对诗歌言说困境的隐喻。面对“所有人都转动不轻信的耳朵”,和“带着一丝精明的笑容而倾听”的读者们,诗人该去寻找什么样的叙述方式来寻求突破呢?

西方诗歌的发展有着悠久的历史和传统,从早期叙事诗的繁荣,到19世纪前期抒情诗的蔚为大观,20世纪初期各现代主义诗歌流派也繁盛一时,如今20世纪中期,读者的口味在翻新,诗歌将如何从传统中推陈出新,获得新的发展呢?恐怕是当代诗人都面临的一个重要问题。从表面上看,这一困境是来源于读者的难以取悦,但读者心理的变化实际上与20世纪社会的非理性文化背景息息相关。较之以往的任何一个世纪,20世纪最为动荡,人类对于宇宙、对人生、对人的个体等的观念都发生了剧烈变革。人的认识领域从19世纪以前的“混沌”和19世纪的“有序”,进入了“无序”和“无限”的高级阶段,非理性主义思潮的影响最为深刻。非理性主义是对理性的反拨,也是对理性的超越和深化。伴随而生的是对理性的产物包括语言的怀疑。对诗人而言,诗歌的难以为继很大程度上来源于对诗歌语言确定性的怀疑和对语言陈规的否定。用何种语言言说才能取得读者的信赖,用何种语言言说才能有创新,才能营造诗歌创作的新境界?即便是创作后期,对语言和词语的思考也大量出现在默温的诗作中,默温说,“为了讲述真理和慰藉/我有一条不过是伤口的舌头”(“钉子”,上:107)。

从20世纪60年代开始,默温找到了自己的创作道路,其后他的诗歌风格虽然几经变化,但从传统脱胎而来的意象成为默温诗歌的一个重要的言说手段和承载方式。默温也被看作是美国“深层意象派”或称“新超现实主义”诗派的主要诗人之一。这一诗派比较松散,诗人们创作风格各异,总体而言,他们不像早期超现实主义诗人那样走极端,诗歌手法是温和、节制的,既强调意象的无意识和非意识成分的开掘,又不排斥传统的诗歌技巧。事实上,默温的诗歌意象既传统又现代,“作为一个历史性人物,默温充当了从庞德和奥登到当代文学的纽带”^④。默温现被认为是当今在世的最优秀的诗人之一,已经发表了近十五本诗集,问鼎了美国的三大诗歌奖——国家图书奖、普利策诗歌奖和波林根诗歌奖。在当许多同时代的诗人停顿和萎缩下来的时候,他仍借意象的奇诡、思路

的跳脱、奇幻,在诗坛独树一帜。

值得注意的是,从1970年发表的《搬运梯子的人》开始,自然主题在默温诗歌中越来越显明,有评论直接把默温称为是自然生态诗人^⑤。其实,从早期诗歌开始,自然意象和包含动物、植物在内的生命意象就在默温诗作中占有重要的地位,表达了诗人独特的生命意识和存在感觉。默温认为,“从理想上来说,诗歌的主题就是生命本身”(梅里尔 836)。本文力图追寻默温诗歌中自然意象的线索,对默温独特的艺术技巧做一番简要的探讨,兼及思考美国“新超现实主义”诗派的艺术特色和当代诗歌发展方向问题。

二

诗歌意象是作家思想、情绪、知觉的表征,默温诗歌的自然意象既与传统的象征、隐喻有相通之处,也带有很大程度的无意识的成分。

如前所述,默温早期的诗歌具有一种克制的、散文化的风格,善于从传统文化、神话、传说、寓言中汲取营养。早期的意象裹挟着情感的力量。这也表示默温对传统的抒情风格和象征手法并未一味抛弃。他一方面去追溯诗歌源流之初的“池沼”(“闭眼而唱的歌”,上:21),在希腊行吟文化源头去找寻自己的语调;另一方面从富于现代先锋精神的诗人,特别是庞德、T·S·艾略特那里获益良多。在超现实主义的潮流发展中,象征主义本身就给它带来了灵感,到1912年,法国象征主义诗人兰波被他们尊为先驱。如在“颂歌”中,默温用对上帝的反复呼告来节奏全诗,诗歌的第一段“预言之鸟在模糊的山冈上/现在吟唱夜晚被排干了水,/这个夜晚搅动的茎和源于/冬天地面的根是什么?”(上:22)很明显是对T·S·艾略特《荒原》开头的化用。此时的默温笔下的意象成为客观世界和抽象观念世界交叉渗透的联接点,强调世界是人的心灵的象征,与艾略特的象征主义诗学理论如出一辙。艾略特反对浪漫主义诗歌情感泛滥中抒情方法,开现代主义一代诗风。为此,他提出“诗不是放纵感情,而是避却感情;诗不是表现个性,而是避却个性”。并因之形成了独特的客观对应物理论,即“用艺术的形式表现情感的唯一方法是发现它的‘客观对应物’”。这就是说,通过“特定的媒介物”加以暗示和象征,造成气氛,使“印象与经验以特殊而意想不到的方式组合起来”^⑥。默温也在自然中寻找客观物象作为情感、思想、观念的象征,与艾略特的“客观对应物”有异曲同工之妙。如“墓志铭”：“死亡不是消息/那块我成为的石头,/他进入我的寂静/而我将依然为他静止”(上:12)。墓碑是客观的死亡消息的承载物,又是抽象的死亡的象征。

后来默温用更加个人化的方式写作。1960年,默温对无规则的韵律进行了大胆的实验,特别是到了70年代,他诗歌的“深层意象”具有偶然性的梦幻色彩,完全建立在个体心灵的感受上,是一种直觉心理的“撞击物”。默温曾表示,写诗要靠一种没有规律而言的灵感迸发,写作“遵循的不是某种靠智力拟定的计划。”一个诗人“能做的只是引导它(指才华或天分——笔者注),希望它常驻,喂

养它使它保持活跃、机灵、警觉……”^⑦，也就是说，在诗歌意象上，一种直击心灵的指示 (denotation) 要比内涵 (connotation) 更重要。用郑克鲁先生的话说，“这不是发现了两种事物之间的关系而产生的合理意象，而是完全自由的、‘撞击产生的意象’，它近似于一种心理的综合缩影” (78)。如一首短诗“詹姆斯” (下：616)，花朵的细小对应生命的纤弱感，花朵的年复一年出现的生机又反衬了生命的不可追回，“我”记忆的无能为力 (“想不起它们的名字”) 又与面对死亡的感受相沟通，种种复杂的情绪和知觉全都统一在“花朵”这一意象上。意识与无意识的霎那接通，意象也具有了多层次、复杂的审美效果。默温也汲取了早期超现实主义意象并置和错位的诗歌技巧，注重笔下的意象的层次感。如“春天满溢的月光”只有两行诗：“夜晚把这白色目光/送给她的兄弟雪之国王” (中：302)，“目光”与“雪”意象的并置，既富于女性的阴柔感，又增强了月光的清冽感觉。

虽然深层意象是破碎、隐晦、不确定的，但并不是没有条理和逻辑。深层意象派的另一代表诗人勃莱认为：“好的意象含有逻辑，也就是说思想”^⑧，能将诗歌有机地结合起来。因此，意象有时不仅是诗人情思把捉的对象，也是诗人思维的出发点，暗含诗中并统率全诗的内在结构，如“草莓”中并未直接描摹草莓，而是开篇就向我们展示了父亲的死亡印象——“父亲死去时我看见 一道狭窄的山谷” (下：585)，父亲意外摔下车之后，“有一个男孩驾驭 高高地满载着/两种浆果 其中一种是草莓” (下：586)，草莓有着与鲜血一般的颜色，成了死亡的鲜明预兆。最后又有这样的诗行——“我的母亲已经 醒了并且问我/我在早餐前 是否要洗淋浴/她说我们 早餐吃草莓”。原来，草莓还起到了类似于《追忆逝水年华》中“小玛德兰点心”的作用，打开了作者的记忆之门，并点染了记忆的鲜活印象。这种思路的倒叙步步解开了草莓的死亡预兆，使得读者对当前的事件也心存疑惧，拓宽了诗歌的想象空间，加深了其情感深度。

三

由此可见，融汇了传统和先锋精神的“深层意象”成为默温诗歌自我言说的方式，它不仅能含蓄地表现诗人的情感，而且成为诗歌的内在肌理。但是，饶有趣味的是，默温通过自然物象对生命意识强调的同时，诗歌叙述者的主体意识却被模糊化了，似乎取缔了自我的存在。这里面似乎又存在一个悖论，假借他意象物来自我言说似乎在一定程度上取缔了自我的存在，在诗歌中的具体表现就是叙述者身份的缺失。简·弗雷泽指出，“为了寻求自然中浑然分享的境界，默温诗歌的叙述者很少披露自身，或者没有个人的身份，好像是没有任何实体的说话的嗓音而已”^⑨。她认为，缺少独特个性的无实体的叙述者 (the disembodied narrators)，实际上是开启了对一个没有限制的、不详的自由境界的追寻。但是她通过对“云雀”一诗的解读，也意识到这种想解放精神的初衷，却最终落入了默温的一个用陈旧的二元对立模式建构的境界——“阴暗”和“光明”，自我的追寻似乎还在路上，没有抵达；或者导向了神话或宗教的领域，那里自我的丧失就是完

满。

的确,默温笔下的自然和动、植物是自明自足的,似乎不依赖任何事物而独立存在。“听到山谷的名字”一诗从自然的立场,表达了默温对理性的产物——语言的诘问:

最终那老人在述说
被遗忘的名字
以及它们自其而来的石头的名字
我很长时间向它询问哪些名字
而当他最终说出它们时
我没有听到意义
而且想不起那些声音

我不知道那给予源于
一块岩石的水和源于
另一块
掩饰的水的名字而生活
而在那我所没有的名字后面
水的颜色不舍昼夜地流动
那老人告诉我给予它的名字
而当它说出时我就把它遗忘

在那给予水的名字
在这里和那里之间
在现在消失了的地方之间
除了在墓碑的
陶瓷之脸上
和依然在这里的地方

而我再次向他询问
那给予水的颜色的名字
想要能够说它
仿佛我一生中不曾给予它一种思想
就了解过它(下:671-672)

自然并不因名字而存在,名字也不能概括水的形状和颜色。理性的语言与世界万物的非理性的存在本身就存在着巨大的悖论。这种观点带有浓厚的存在

主义意味。^⑩传统的形而上学对存在是什么的追问,包含了一种危险,就是对存在自身的遗忘。“清澈的天空”诗中这样描写:“因为我们丢失它们我们就说它们老了/因为它们盲目我们就说/它们不能找到我们/它们那布满云层的凝视/在我们的山上/不能触及我们/因为我们丢失了任何/它们呼唤着的人/我们就说它们并没有呼唤/我们”(中:349-350)。在人类悠久的历史中,出于人类自私的目的,自然被改造,被破坏,被误读,甚至被剥夺了自己话语的权利。默温表示,“自然界作为一个整体,毫无例外,在我看来它完全是政治化的。”^⑪他所说的“政治化”(political)实质是人类有组织的活动对自然环境的破坏。诗歌必须对自然的真实描绘,必须站在自然的立场,抛弃人类的妄自尊大和自以为是,“做一个绅士吧:你需要我们(指自然——引者注)时你就获得我们,我们做我们能愉悦的事情,我们有某些美,我们无助,依赖于我们”(“事物”,上:98)。“诺亚的乌鸦”改写了《圣经·旧约》中诺亚方舟的神话传说:“我为什么应该归来?/我的知识不会适合于他们的知识。/我找到了未触及的陌生沙漠,大得足以容纳我的脚。它是我的家园。/它总是远离他们。未来/用我的嗓音分裂现实的时间。/沙哑于实现,我从未许过诺言”(上:95)。这首诗与旧约宣告的意义反其道而行之,用动物的视角改写了人类的历史。这是对宇宙内每一个生命体的个体权利的确证,也表达了对自然家园的向往之情。

但是,尽管默温在诗作中延续了存在主义“存在先于本质”的观点,对人类破坏自然的现象表示出最大的愤懑之情,但是,他没有完全对人类的力量失去信任。存在主义在对世界悲观失望的同时,不也强调自我的主观能动性,强调人的“自由选择”吗?因此,一方面,诗中的自然和动、植物意象是对自我个体体验,甚至人类存在境遇的对应和强化。现代中的自然如同自我持有的一面镜子,笔下的自然物象不再是经验可以把握的此在世界,而是经过情感之火的煅烧,又经现实冷却的、冷静的心理的萃取物。默温的自然生态观也充分地建立在人类是世界的一员,应担负起主体责任的立场上。“我觉得我们的的重要性跟其他生物的重要性是分不开的。……我们的的重要性基于我们对所有生物的责任感和关注态度,基于我们是整个宇宙的一部分、我们的的重要性和宇宙的其余部分没有差别这样的事实。”^⑫

默温倡导天人合一、物我两忘的理想境界,诗作通过“自然体验”来深化个体生命体验,或以自然体验构成的复杂意象来隐喻个人的生存境遇,引发接受者的强烈生存共鸣。如“燃烧的山峦”一诗并不是对自然物象的描写,而是对矿工工作生涯的隐喻。“羞怯的火苗像夜间活动的土拨鼠/在它们的洞穴四处跳进跳出”(上:85)。除却我们分析的意象与诗人的情绪、思维方式的联系外,自然意象和动、植物意象也参与了存在主义视角下人的存在表述。从缩略暗示的角度,默温笔下的自然意象往往是以意识包裹的残缺状态来呈现的,“显现的形象不是完整、有机的”,甚至走向物象错置(吴忠诚73)。这种扭曲、错置的意象具有一种含混的直觉力量,能表述无法用理性言语加以言说的存在主义感受。如“十二

月之夜”出现了众多的意象：“长满羽毛的月光”、“白色植物”、“喜鹊”、“水”，这些自然意象并置在一起，提供了一种寒冷、干燥、苍老又清澈的冬夜印象。虽然诗作中的“我”只是一个观察者，但是诗作的最后一句“今夜我再一次/发现惟一的祈祷而它不适于人类”（上：179），将自然景象与人的生存境遇相沟通，奇异地参与了人的存在主义生存体验。人类在默温的诗作中不具备行动能力，往往是旁观者、思考者和记录者，默温将话语的主动权赋予了自然意象，“物体在你们可以的时候前来与我们交谈”（“第三颂歌”，中：316）。而这些自然意象往往不加阐释，显得凝练、简约，与人的“疏离”、“空缺”息息相通。如以“狗”命名的短诗并未描摹狗的形象，而是孤独、空缺，诗眼在于“你是你自己的狗”（中：413），实质描绘了现实生活中人类孤独的生存感受，而“河流”通篇没有人类，写来到城市，生活在一个公园的鳄鱼们的内心汹涌，“看起来似乎睡着了但绝不是这样”（下：709），却表达了现代人内心冻结的苦闷呐喊。简·弗雷泽认为默温的诗歌没有具体的自我回归进程，实际这种现时的表述就是存在主义式的“空缺”，默温表示，“我们对于我们周围的现时世界的感情，是一种不能触摸、或者把握、或者表达它的感觉。那就是空缺”（欧文 824）。主体的不完全在场甚至是缺场正体现了默温诗歌的存在主义意蕴。早在 80 年代的访谈中，针对“有评论说你的诗中没有出现人”的说法，默温表示了否认，他反驳说“我想用人的语言和人的感受写成并且涉及人的经验的诗都有人在里面。它是不是有戏剧成分，是不是有第三人称的人则是另一回事。我想第一、第二人称的人在我的诗中要比第三人称的人更常见”^⑩。他在另一访谈中又表示，“悖论是语言的基础，诗歌的基础。空缺与存在的混合是我们用来看待这种悖论的方式之一”（欧文 824）。

另一方面，这一自我的缺失也是自然意象的无意识色彩所带来的。默温力图表示自然意象与主体精神在无意识领域内的沟通和认同。对默温而言，诗歌是人类观察世界的一种方式，他曾将诗歌与祈祷相提并论，认为诗歌和祈祷有着相似的行为结构——“祈祷是二元论行为。……通常是在建立一种联系。”而“诗歌可能要做的就是认知这种联系，而不是试图去创造某种不存在的东西”^⑪。这种联系的背后实质上是一种人与自然关联的“感觉意识”——“我们与每种有生命的事物绝对彻底地、极其密切的相关相连”^⑫。语言无法信赖，但在混沌原始的状态，意识和感受能够沟通。所以“听到山谷的名字”才有那一句：“仿佛我一生中不曾给予它一种思想/就了解过它”（下：672）。自然与人类应该一种互相依存、水乳交融的二元关系，缺少任何一方都难以想象。失去了纯粹的自然固然可怕，缺少了人的主体性更为可悲。自然物本身丰富的传统文化意义也能促使默温将描述性和解释性的言语降到最低，诗歌语言含蓄简练。“苹果”这首诗营造了“在一间空屋的一堆未分捡的/钥匙旁边醒来/太阳高升”（中：476 - 477）的意境，是人类闭锁心灵，向往自由的隐喻，只有最后一段最后一行才出现了“苹果”——“那些钥匙寒冷得在我触摸时溶化/所有钥匙中只有一把/开启一个通往寒冷的早晨之门/苹果的色彩”。虽然意象不是简·弗雷泽的考察重心，但她

也发现这一诗中的“苹果”意象在希腊神话、圣经传说中意义丰富,“这首诗歌引起的神话回想允许默温进入一种简要的叙述,避免集中于当下自我的叙述”^⑥。由是观之,默温的诗作缺乏叙述者的身份定位和追寻经历,避免对自然意象作出解释,用朴质的语言包裹,甚而不提供与意象相关的语境给予提示,其实是力图回归到个体的无意识或人类的前意识中去。难怪他在诗歌中表示:“我想述说森林像什么/样子//我将得用一种/被遗忘的语言说话”(“证人”,下:679)。这里的“被遗忘的语言”实质指称就是人类难以察觉的无意识状态,个人体验与自然意象两相交汇。如“写在一片落叶上”:“霜会在群星下出来/鹰隼会像它们的嗓音变得微弱/狐狸会假装年老/猫头鹰会在夜里沐浴在雪中/野兔的痕迹会成为空寂的影子/我会遗忘”(中:431),多个自然意象糅合在一起,富有一种迷离的、梦幻的无意识色彩。无意识领域混沌、朦胧、模糊,然而却能达到物我两忘、“你中有我,我中有你”的理想境界。自我身份的遮蔽导致了对自然状态的敞开,主体从而隐匿在自然物象之后,人类形象在诗中的不完全在场或缺场。

总而言之,默温笔下的意象不仅是一种诗歌言说手段,还担负着诗歌主体的建构任务。通过对意象的接受,不仅使自我个体意识回复完整(因为文明史残害了人类朴拙的无意识),也能达到对万物的再度认知——“万物都以惊奇攫住我/万物都在黑暗中醒着”(“安汶岛的盲目观察者”,下:692)。当然,过于强调前意识、无意识也导致了诗歌所指意义的晦暗不明,显得过于抽象与玄奥,接受者的体验也陷入了不可知的前意识、无意识的直觉领悟中,同时也带来了诗歌的多义性,这恐怕是默温始料不及的。

注解【Notes】

① 默温步出大学校园后的第一部诗集《亚努斯神的面具》即被奥登编选入“耶鲁青年诗人系列”中,并获得了次年全国图书奖的提名。

② Richard Eberhart, “Like a Broad River Flowing,” June 2007, < <http://www.nytimes.com/books/99/04/04/specials/merwin-green.html> >

③ 本文引用的默温诗歌均据《W·S·默温诗选》(上、中、下),董继平译(石家庄:河北教育出版社,2003)。下文在圆括号内仅标注卷数和页码。

④⑦⑩⑫⑬ 参见丹尼尔·波恩:“与默温一席谈”,周旋久译,《天涯诗会网刊》第3期,2007年1月4日 < <http://www12.tianya.cn/new/Publicforum/Content.asp?idWriter=698216&Key=240446528&strItem=poem&idArticle=131252&flag=1> >。英文版本根据“A Conversation with W. S. Merwin,” *Transcribed by Don Boes*, < <http://www.wooster.edu/artfuldodge/interviews/merwin.htm> >

⑤ 如朱新福:“从《林中之雨》看美国当代诗人W·S·默温的生态诗学思想”,《当代外国文学》1(2005):55-62。

⑥ T·S·艾略特:“传统与个人才能”,《“新批评”文集》,赵毅衡编选(北京:中国社会科学出

版社,1988年)24-33。

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Recollection and Location in Elizabeth Bishop's *Geography III*

Zhang Yuejun

Abstract: This article addresses the issue of recollection and location in the modern American poet Elizabeth Bishop's *Geography III*. Focusing on "In the Waiting Room," "Crusoe in England," "The Moose" and "One Art," it argues that Bishop's curiosity about the specificities of time and place manifests her interest in how the experiences are transformed through the process of describing them; in other words, how perspective of observation changes with time and place.

Key words: Elizabeth Bishop recollection location

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标题: 伊丽莎白·毕肖普《地理学 III》中的回忆与定位

内容提要: 现代美国诗人伊丽莎白·毕肖普的诗集《地理学 III》中体现了她对时间与空间的特质性的关注。通过对其中四首诗：“在候诊室”、“克鲁索在英格兰”、“麋鹿”和“一种艺术”的分析，本文探讨毕肖普如何借助对时间与空间的描述来揭示人生体验，换言之，她的观察视角随时空而改变。

关键词: 伊丽莎白·毕肖普 回忆 定位

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Geography III (1976) is the traveler poet Elizabeth Bishop's last book, published three years before her sudden death in New York. Time is a great dissolver wherein a number of early life pictures fade out, though on the other hand some do loom large through the lens of time. For the aging Bishop who suffered an unhappy childhood and repeated misfortunes in adulthood, the distance of time overcame her fear of uncertainty and insecurity while fostering a sense of nostalgia for issues like travel, which remains her constant and prevailing concern. This article addresses the issue of recollection and location in *Geography III*, focusing on "In the Waiting Room," "Crusoe in England," "The Moose" and "One Art."

As the title reveals, *Geography III* promises to engage itself in the discussion of the basic issues of geography, for which the epigraph serves as proof in its providing two lessons from "First Lesson in Geography." Bishop's interest in the cartographic

is a traveler's curiosity about the specificities of place and, more importantly, it is a manifestation of her interest in the way that experiences are transformed through the process of describing them, i. e. the way perspective changes with time and place. Time and space co-exist to make the world multi-dimensional, with man as the subject who observes the constant happenings and simultaneously participates in the happenings himself.

"In the Waiting Room" (Bishop, *Collected Poems* 159 – 161) describes the teenager girl's experience in a dentist's clinic while waiting for her aunt. She was three days to seven—awkward time for a girl to be vaguely conscious of her sexual and personal identity. The girl appeared to be precocious among the grown-ups; at least she feigned behaving that way. She saw her aunt as "a foolish, timid woman." In this she showed superiority to her aunt and in a way to all the adults inside and outside the waiting room. However, the scenes in the *National Geographic* of the female nudity terrified her and made her "too shy to stop." It would be demanding for a girl of seven to fully comprehend the scenes; she was virtually shocked by the female nudity and voyeurism associated with it. Her consciousness of her female identity was awakened in the resisting manner by the scenes in the journal, as well as by what she saw and heard (her aunt's cry because of pain) in the clinic. Yet the consciousness had long been with her, hence the "oh" of pain "from inside" was both from inside the clinic and inside the girl; it was her internal and natural response; she "wasn't at all surprised" and not even embarrassed, since she knew her aunt was "a foolish, timid woman." She seems to condescend over her adult aunt and in that to condescend over the adults in general.

The poem is hardly confessional not merely because Bishop detests the label, but also because the poem aims not to engage in the excavation of the poet's privacy and the gender/sexual consciousness of the female child. Elizabeth Dodd maintained that in the poem, "the young Elizabeth is not really discovering her sexuality so much as her own participation in the human race" (Beach 169). The poem's ending specifies the historical background; it was Feb. 5, 1918, World War I was going on. Thus the poem which seems to have engaged in the personal experience extends to cover the panorama of history and society.

"In the Waiting Room" was written as a recollection of Bishop's childhood memory, something she managed to gather the courage to address after the so many hard years; the autobiographical feature distinguishes itself in the poem, as reflected in "you are an Elizabeth." However, the narrator could not remain a seven-year girl, and the poet must interfuse into the childhood and thus deprive of the neutrality of the speaker. The girl's sense of personal and sexual identity was reinforced with the poet's many years speculating over the role of woman. The poem of recollection also concerns itself with reality and the present since the profundity and accumulated depth of history cannot hold without the flowing reality and constant presentness. Memory faces the present, and functions in the ever increasing tension between the past and the present. The fusion of memory and reality finds itself also in the interfusion of the seven-year-old girl and the renowned poet; the seemingly matter-of-fact recall of the past experience becomes the poet's rewriting of it. The child and the adult

are both separate and fused: the existence and comprehension of either one requires that of the other. Bishop in the poem conflates the adult poet with the "cautiously authorial" child (Doreski 58).

In "In the Waiting Room," the painstakingly analytical and reflective rather than dramatic tone (Beach 170) could hardly come from a child. The changes of tense and points of view in several occasions are also quite telling. In the lines "I felt; you are an I, / you are an Elizabeth, / you are one of them," the switch from the past tense to the present seems to indicate the fluidity and continuity of the past moving into the present. Besides, the arrangement of the past tense in the main clause and the historical present tense in the subordinate clause seems to denote the constant condition of the equality of "you," "I" and "Elizabeth." This could be seen as the merging of the past into the present.

The issues of identity and its comprehension at different times also prevail in "Crusoe of England" (*Collected Poems* 162 – 166). The poem begins with an event, "A new volcano has erupted, / the papers say," and the poet very casually mentioned "They named it. But my poor old island's still / un-rediscovered, unrenamable." Confrontation occurs in the opposition of "they" and "I," in the essential gesture of naming. The rivalry comes out of Crusoe's difference in judgment from the others, and this difference in judgment reminds us of that in the Gulliver's travels where the Lilliputians are the norm makers while the normal are alienated as the other. What accounts here is the scale or criteria of judgment. For Crusoe, "Mont d'Espoir" (Mount of Hope) and "Mount Despair" makes no difference; since he had "time enough to play with names," the duality and dichotomy no longer stands since the oppositions have overcome their feud and become friends. "The Man-Moth" and "12 O'Clock News," two other poems from *Geography III*, also lead to the ambiguity of the scale of judgment. Crusoe's loss of the criteria of judgment was owing to his long stay in the isolated island, when authority had lost its control on him. Earlier on, he began to lose belief in books as vehicle of authority, so upon returning England, one of the first things he did was to consult books. Unfortunately, the "bliss of solitude" in Wordsworth's "I Wondered Lonely as a Cloud" fails to fit into his understanding. Surely the illiterate Crusoe would not trouble himself to consider issues like different shades of meaning owing to the change of times (note that the deliberate anachronism), or the metaphorical quality of language, etc. Once in the isolated island, Crusoe's physical return to the community makes a bad match with his spiritual status, and he remains irretrievably isolated in the thinking. He found things he himself could not have found before his exile, which the others would fail to find too: "The sun set in the sea; the same odd sun / rose from the sea, / and there was one of it and one of me." The unconscious comparison of the past and present things intensifies the fact that Crusoe still engaged himself in the past "happy old days." And he had difficulties in adapting himself to the society he was in.

The Crusoe in "Crusoe in England" actually identifies Bishop who was speaking via the mouth of Crusoe; the Crusoe in England was simply the Bishop back to the U. S. from Brazil. In the poetic form, "Crusoe in England" inherits the form of dramatic monologue which saw its development and maturity in Tennyson and Robert Brown-

ing, where the speaker recollects things that happened in the past. However, Bishop's Crusoe differs much from Tennyson's *Ulysses* in that the later strives forward after repeated victories while the former drowned merely himself in the vain past. Of course Bishop's Crusoe had little in common with Defoe's. In a conversation, Bishop told the interviewer that Defoe's Crusoe was "so moral. All that Christianity. So I think I wanted to re-see it with all that left out" (George Starbuck, "A Conversation with Elizabeth Bishop," qtd. in Monteiro 89).

Defoe's Crusoe is lonely in the sense of being physically alone, yet his loneliness resides on the logistical instead of metaphysical level; his worries are no more than looking for means of survival in the isolated island. The social and moral hierarchies inherent in Crusoe's understanding of the world are manifested immediately on Friday's arrival on the scene. He gives the name "Friday" to the savage he saved, to indicate the day of his salvation; while on the other hand, he only allows Friday to call him Master.

The isolated life deprived Crusoe of a reference point to claim his own identity and integrity, hence his resorting to his memories in hopes of finding stability. His recollection of the "happy old days" and things in the past merely reassures him of the disjunction between his reinvented self and the person he once was. Back in England, Crusoe's recollections of his time in the island are meant to guard against the erosion of memory and the broader implications of that loss, and yet the implied loss of memory and loss of identity reinforces the one inherent in the poet Bishop since her childhood. "Crusoe in England" is rewriting of Defoe's Crusoe story because Bishop needs the rewriting: she shares with Crusoe the terror of the possible loss of memory and hence of personal identity and integrity.

"The Moose" (Bishop, *Collected Poems* 169 – 173) records the poet's recollection in 1972 of her visit to Nova Scotia in 1946. It begins with exterior description and gradually turns to the interior. Like other poems in *Geography III* and many in her poetic oeuvre, this poem starts with geographic survey but as if unconsciously moves to interior psychological space, and sinks deep into memory. Time the great magician keeps altering things; in memory many insignificant details expand to be endowed with special meanings, hence the voices of the "Grandparents" at the back of the bus turned into "Eternity." The capitalized words transcend the grandparents as individuals and color them with a sense of universality and eternity. The aging Bishop's recalling her grandparents in her early days works in one way to associate the old couple with herself, owing to their blood relations and their similar "location" in their lives; in another way, it contrasts the old couple to the young girl. Young people always feel frightened to talk of aging and death, but the old man could face aging and death casually, having experience a lot and having learned to be natural and to be part of nature.

Geography III adopts three strategies of self-inspection, with a fictional self (as in "Crusoe in England"), an earlier self (as in "In the Waiting Room" and "The Moose"), and the present adult self for which "One Art" (*Collected Poems* 178) is an example (Beach 171). "One Art" discusses "the art of losing" which is an expression of how to deal with memory. The poet mentions the loss of three houses in A-

merica and Brazil, the loss of South America as a continent which he felt he lost with the death of her companion Lota. The "losing you" in the last stanza could mean to lose Alice Methfessel, her new companion at this time or even to lose herself, i. e. , the loss or betrayal of her early self. "The art of losing isn't hard to master," since losing happens too often and consequently it seems natural for its easy mastery. Yet actually this implies paradoxically the almost impossibility of mastering the art of losing, since the genuine mastery would mean not to lose at all. The poem could be approached as self-inspection of personal growth, or, as an inspection of Bishop's relation with Alice who was much younger and who was thinking of giving of their relations. Elizabeth saw Alice almost as herself in her youth, therefore losing her may look like disaster, though she seemingly optimistically claimed once again "the art of losing's not too hard to master," this time adding a "too," indicating actually the hardness of mastery. The would-be loss of this "you" is evidently a hard task, since it addresses the issue once again of self-identity. The loss of self-identity culminates after the losses of keys, places and names, houses and a continent; note that the losses of these things accumulate in significance. Whether to lose or not is based on the past experiences of losses, which means that the present judgment and decision work from recollection and location. Location here involves not merely one particular place; it implies to locate oneself in a specific life position.

With "your" "joking voice, a gesture / I love," and probably more importantly, with our knowledge of the Bishop's life track, we could read "One Art" as her hesitation on the relation with Alice. That does not mean her considering stopping relations with ladies (despite her confessing more than once her desire to marry and even to have a child), but merely with this lady. With this in mind, "In the Waiting Room" and even "Crusoe in England" could be approached in this light. "In the Waiting Room" shows clearly Elizabeth's fall into gender consciousness, in its showing that her ambivalence about the value of femininity would affect her self-location and her eventual sexual orientation, as well as her complex handling of questions of gender (Miller 27). The waiting room experience greatly shocked the young Elizabeth and promoted her to speculate on issues like female's value, social role, body feature and sexual orientation, etc. Friday is mentioned at the end of "Crusoe in England," with Crusoe's interest in him. This at least exhibits Crusoe's "sexual uncertainty" (Parker 131) that parallels issues concerning about her sexual orientation.

Though "In the Waiting Room" is noted for its description of female sexual nudity, the issue of *The National Geographic* the girl was supposed to read actually contained no such pictures (Parker 163). It must be the poet's sub-consciousness working at the details, having seen similar pictures before in *The National Geographic* or similar journals. The girl was just shocked at the pictures in the journal and the shocking all of a sudden broke open her internal sense of female sexual identity. Many years later the scenes were still vivid and fresh in her mind, and they emerge in the poem to be an exit of her emerging homoerotic curiosity.

In "The Moose," while the bus was moving on suddenly a moose came out of the wood and stood in the middle of the road, "high as a church, / homely as a house / (or, safe as houses)." The church and the house are indications of totally

different qualities, one religious and transcendental, the other homely and secular. The combination of seemingly rival qualities prepares for the real appearance of the creature, which is made clear with someone crying “Look! It’s a she!” The opposite but equally essential qualities merge to present the totality of the she-moose, and the merged and hence enhanced qualities get echoed and reinforced in the end of the poem, by the juxtaposition of the “moonlit macadam,” as well as “a dim / smell of moose, an acid / smell of gasoline.” Macadam, moose and gasoline, with their modifiers denoting different qualities, combine to constitute a complete picture of the genuinely poetic life.

All the four poems recall things that passed long ago. The distance of time could paradoxically unveil many perplexities, with the poet gathering sufficient courage through the years to give to the full what happened in the other end of life. After Bishop settled in Brazil, the lyrical scenery reminded her of her Nova Scotia days which were the happiest in her youth. The description of the sexual orientations that came into being owes also to the relaxation of social atmosphere. The poems share a concern over the poet’s personal identity, which the precocious poet expressed in the prose work “The Country Mouse” that “I felt … myself. In a few days it would be my seventh birthday. I felt I, I, I” (*The Collected Prose* 33). In *Geography III*, issues like identity and gender consciousness find superb expressions from the perspective of recollection and location. The poet Bishop was also a painter; her painting as well as her cartographic concern seemingly provides a static one-dimensional world where time seems not to exist at all. Some scholars maintain that Bishop’s cartographic concerns as shown in her poems reveal a discontinuous world where happenings at different times were put together, and scenes come out of this sort of description show man’s sense of fated homelessness (Breslin 36-37). However, time and space cannot be torn from one another, they together constitute the world in its totality, as exhibited in *Geography III* as well as all Bishop’s works, poetry and painting alike.

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道德作为民主之途：兰斯顿·休斯早期诗歌解读

罗良功

内容提要：哈莱姆文艺复兴时期，兰斯顿·休斯与其他美国黑人知识分子一样胸怀种族平等的理想，然而他更倾向于以道德力量来实现这一理想。就他而言，在当时的社会历史背景之下，黑人民族的自我完善和美国社会良知乃是解决种族问题的途径。自我完善即美国黑人树立民族自信心和涤除民族自身缺点，社会良知则体现出诗人对于人性的坚定信念。休斯的这种观点奠定了他一生艺术实践的思想基调。

关键词：兰斯顿·休斯 诗歌 种族 民主 道德

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Title: Morality as Approach to Democracy in Langston Hughes' s Early Poetry

Abstract: Langston Hughes, like other American black intellectuals in the Harlem Renaissance period, holds an ideal for democracy and racial equality, but, unlike others, he places an obvious emphasis on morality as an approach to this dream. In the realization of the ideal, as revealed in his early poetry, the self-consummation of African American people and the conscience of American society will play a vital role. The former means a stronger conviction in the black race and an expectation of African American people' s elimination of their defects and shortcomings, while the latter demonstrates a stubborn conviction in humanity. This idea, to a great extent, sets a keynote of his life-long literary creation.

Key words: Langston Hughes poetry race democracy morality

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崛起于哈莱姆文艺复兴时期的美国黑人诗人兰斯顿·休斯 (Langston Hughes, 1902 - 1967) 与当时其他美国黑人知识分子和作家一样,从一开始就表现出了强烈的种族政治意蕴,其诗歌所追求的以实现种族自由平等促进美国民主和人类社会和谐的政治理想为他赢得了“自惠特曼以来美国最伟大的民主诗人”^①的声誉。在二十年代哈莱姆文艺复兴期间他的诗歌从三个层面表达了他关于美国黑人实现自由平等的民主之梦。首先,他强调黑人种族身份认同,力图

将黑民族从自我束缚中解放出来。例如,他的《黑人谈河流》表现出对黑人种族的高度认同和强烈的种族自豪感。其次,他强调对美国身份的诉求,力图将黑民族从体制和观念的约束中解放出来,实现种族平等。例如,他在“我也”一诗中写道:“明天,/……/我,也是美国”(Hughes 46)^②,突显了黑民族对美国身份的诉求。第三,休斯呼唤种族之间相互接受友好相处,梦想构建一个和谐的未来世界。在“哈莱姆夜歌”中,休斯则站在被誉为美国黑人文化之都的哈莱姆向外轻轻地发出邀请:“来吧,/让我们在夜色中一起漫步/并歌唱”(Hughes 94)。当哈莱姆黑人区的言说者“我”邀请哈莱姆之外的人在夜色之中一同漫步和歌唱的时候,一种对种族之间友好和睦的期盼溢于字里行间。正是这种突出而又深刻的民主理想使休斯成为被公认的美国民主诗人,这也正是许多研究者所高度认同的一个方面。然而,当学界认同和肯定休斯民主理想的同时,往往忽视了对休斯关于如何实现民主理想的思考进行研究,这正是本文的研究重点所在。

休斯作为热血青年步入文坛的二十年代,正是哈莱姆文艺复兴或“新黑人运动”时期。如罗伯特·海登(Robert Hayden)指出的,这场运动“与其说是我们通常所说的一场运动,不如说是一种‘新’的种族态度和理想的形成,是一种在这些新的种族态度和理想以及反潮流的时代精神激发下喷涌而出的创造力”(Hayden ix)。这一运动见证了新一代的美国黑人知识分子在民族意识的觉醒和新的民族价值观形成的努力和整个黑人社会的进步。种族自由平等的理想成为美国黑人知识界的共同声音,如何实现种族自由平等的理想,也成为包括休斯在内的20年代美国黑人知识分子积极思考并且勇于探索的一个问题,但存在着众多不同的声音。哈莱姆文艺复兴的灵魂人物之一克劳德·麦凯(Claude McKay)作为一名俄国十月革命和共产国际的支持者,主张以流血革命的手段赢得种族自由。他在美国数城爆发仇黑骚乱之后写下的“假如我们必须死”这首诗中慷慨激昂,号召黑人以革命手段捍卫民族尊严和人的尊严,从而赢得人性上的平等和精神上的解放:“假如我们必须死,不要像猪猡一样死去/……/我们将面对那群凶狠而又胆怯的屠夫,/虽然被逼到墙角,至死也要回击,像男儿一样!”(McKay 355),而马科斯·加维(Marcus Garvey)则主张“回归非洲”,选择了看似激进实则回避现实的策略;布克·T·华盛顿(Booker T. Washington)的迁就主义在20年代仍然拥有很多追随者,主张黑人民众用务实的服务赢取白人美国社会的接纳;杜波依斯(W. E. B. Du Bois)则坚定地反对华盛顿的迁就主义,主张黑人应该积极行动,特别要依靠正面宣传树立黑人的良好形象,以赢得白人社会的尊重^③。休斯对于他的时代作出了回应,但他并不是随波逐流,而是站在时代的潮头塑造出狂放不羁的艺术个性,形成了自己具有浓厚的英雄主义色彩的种族意识和民主思想。休斯十分强调道德力量在实现民主理想过程中的作用,具体而言,美国黑人的自我完善和美国社会良知是通向种族自由平等的有效路径。

自我完善是休斯对黑人种族的呼吁。黑民族在美国社会实现自由平等首

先必须要完善自我,这是美国黑人民族通过自我发现、自我改造走向强大的过程,也是黑民族精神自由和与其他民族平等的基础。尽管二十年代对于美国黑人来说,是自黑人奴隶解放以来民族文化空前兴旺、种族意识空前高涨的时期,但是黑民族依然受到以白人盎格鲁-萨克逊清教徒(WASP)为主流的美国社会的歧视和压迫,而且歧视和压迫的形式也较之美国内战之前更加隐秘更加意识形态化,同时黑民族内部也暴露了许多缺点,因而整个民族仍然是一个处于美国社会的边缘的弱势群体。即便到了30年代初期,休斯受到激进左倾思想影响而倾向于以革命手段解决黑人问题的时候,他也清楚地认识到黑民族的脆弱。他在“骄傲”一诗中写道:“我踏实地工作, / 你付给的是可怜的报酬; / 我真诚地梦想, / 你却往我脸上吐痰; / 于是我握起拳头 / 我知道太无力。 / 但是我渴望变得强壮, / 砸向你的脸”(Hughes 131)。

休斯在这首三十年代初期的诗中表达的是一种反抗黑民族遭受不公正待遇的战斗精神,但同时表现出他在二十年代对自己民族的清醒认识:虚弱但是渴望变强。当然,休斯在20年代诗歌中,黑民族由弱变强的目的不是为了战斗,而是黑民族自我完善走向强大从而赢得社会尊重的基础条件。在他的1925年发表的“我也”一诗中,黑人面对不公正待遇表现出乐观、现实而又对未来充满自信的态度:“我大声地笑, / 好好地吃, / 长得强壮”(Hughes 46)。笑是美国黑民族在长期的压抑中形成的一种集生存策略与反抗策略于一体的自我表现手段。诗中“黑皮肤的兄弟”面对歧视没有表现出直接的尖锐的对抗,而是意识到自己的生存需要和力量弱小而采取了韬光养晦的策略,抓住机会完善自己、壮大自己,因为自身强大才是得到平等待遇的保障,才是使自身的美和潜在的美得到充分展示和充分认同的保障。这正是休斯强调民族自我完善的思想基础。

休斯在诗歌中就如何实现民族自我完善作出了深刻的思考。在他看来,美国黑民族的自我完善重要的在于两点:即树立种族自信心和涤除外加的或自身的民族劣根性。树立种族自信心是使黑民族在精神上坚强起来的根本,而缺乏种族自信心恰恰是二十年代美国黑人的一个普遍存在的奴性心态,这种心态使他们无法摆脱白人至上观念的影响,无法从白人种族主义在废除奴隶制之后对黑人在意识形态上的统治中解放出来。休斯的“害怕”一诗描写了黑人在二十年代的这种心态:“我们在摩天大楼的丛林中哭泣, / 正如我们的祖先 / 在非洲的棕榈树丛哭泣, / 因为孤独, / 天黑了, / 我们害怕”(Hughes 41)。美国黑人置身于现代文明之中表现出怯懦畏惧的民族心态,即便是天黑了,他们回到了自己的世界也无法摆脱害怕的阴影,其原因在于孤独。之所以孤独,一方面是因为黑人置身于白人文化的压抑以及自身(和自身的文化)不被接纳导致的情感反应,另一方面是由于黑人没有能够正确认识自身的内在力量,没有充分调动内在的力量来抵御和战胜外来的压力。这正是美国黑民族缺乏种族自信心的反映。正因为此,休斯对黑民族提出规劝,要大胆地面对自己,面对白人世界。他在“新来的卡巴莱女孩”(Hughes 87)一诗中用戏剧化的手法描写了一位混血女

孩,她不知道自己来自哪里,去往何处,独自在酒吧伤心落泪,这正是很多美国黑人的心态写照。作为一群无根的他者,他们认不清自己的身份属性和追求的方向,全然没有滋养自信心的源泉,陷入一种身份困惑的孤独和悲戚之中,于是一个声音(很可能是诗人自己的声音)喊道:“你不能那样活下去!”显然,这个声音的目的是要听者改变对待生活和对待自己的态度,找回迷失的自我,树立自信,勇敢面对生活现实。如果说这首诗是以隐喻的形式传达出诗人对黑民族的呼吁,那么在“歌”中,休斯更明确地呼吁黑民族自信地认识自己,在白人社会大胆地展示自己:“可爱的黑肤色的孤独的人, / 把你的胸膛向太阳敞开。 / 不要害怕那光亮, / 你这黑夜的宠孩”(Hughes 45)。只有自信才能帮助黑民族摆脱白人种族主义的精神枷锁,才能是黑人从看不见的世界走向社会的前台。

休斯坚持的黑民族自我完善还包括自我改造,即黑民族要勇于涤除自己内在的或者外部强加的弱点和缺陷。任何民族都有其缺点,而美国的黑民族由于其特殊的生活经历和压抑的文化环境,形成了极其复杂的民族性格,其中的弱点和缺陷有的是民族固有的,有的是种族主义者虚构的,有的是黑民族将外部强加于身上的污点内化为民族的实际存在的缺陷。因而如何对待民族弱点成为黑人知识分子面临的一个重要课题。黑人活动家杜波依斯选择了回避,他在“黑人艺术的标准”(1926年)一文中明确指出,“黑人艺术家的当然责任就是开始一项伟大的工作,那就是创造美、保存美、实现美”(Du Bois 39)。在杜波依斯看来,黑人艺术家表现的主题是美,而不是黑人的缺点,表现黑人的缺点和生活中的不光彩的一面无疑就是与白人种族主义者合谋是对黑人的贬损。而休斯者采取了直面黑民族的阴暗生活和民族弱点,并且在诗歌中直接描写和表现民族生活的“不光彩”的一面,这一点在他的第二部诗集《给犹太人的好衣裳》中表现得格外突出,受到了以杜波依斯为代表的黑人知识分子的批判。事实上,休斯敢于描写民族弱点和民族性格中的瑕疵,正是他的民族自信心使然。他认为这有助于美国黑人更清楚地认识自己的不足,改正自己的缺点,达到自我完善,实现种族的自由。在“火”这首诗中,休斯列举了一大串民族的“缺陷”和“劣迹”：“我不善良, / 我不纯洁, / 我发臭、我卑微、我低贱。 / [……] / 我一直在偷窃, / 我从来都撒谎, / 我睡过的女人 / 多过法老的三宫六院”(Hughes 117)。

这里列出的劣迹和缺点虚实参半,既有真实的一面,也有外部强加的污点,但从总体上看,这些都是局外人对于黑人的观念性思维,是种族主义者强加给黑人的刻板形象。这些定义性的概念都是借黑人张口说出,勾勒出一个旧黑人的形象。这些刻板印象是否真正被黑人全部内化而形成对自己的认识,在这里显得并不重要,真正值得关注的是黑人对火的反复呼唤:“火, / 火啊,主! / 火将要燃烧我的灵魂!”(Hughes 117)黑人呼唤火,是希望用火彻底燃烧掉自己旧的形象,将真实的缺点和种族主义者强加的丑陋形象一起烧掉,在火中涅槃,重铸民族灵魂,诞生一个新的完美的黑人形象。同时,这也是黑民族砸碎种族主义套在黑民族头上的精神枷锁、赢得心灵自由的必由之路。休斯用诗歌表现民族

弱点、强调自我改造的思想动机正在于此。

休斯在追求种族自由平等的过程中,一方面重视美国黑人自我完善,另一方面特别强调社会良知的作用;前者强调黑人自身的作用,后者则强调种族之间关系的改善。休斯对社会良知的重视,反映了他对人性和社会道德力量的信念。

休斯的许多诗歌是从人的善良本性出发来思考种族关系的。例如,在“白人”(Hughes 37)中,休斯写道:“我不憎恶你,/因为你的脸庞也很美丽”。诗人首先表现了黑人的善良宽容的性格,他们可以从伤害自己的白人身上看到美好的一面;黑人对白人善良相待,而白人却恃强欺弱,折磨黑人。诗中的言说者“我”(实际上是黑人的代言人)质问白人,“你们为什么折磨我?”这实际上是对白人良知和人性的拷问。从根本上说,黑人言说者质问的心理基础是认为白人本质上是善良的,黑人在种族关系上表现出善良的人性的同时,也表现出对白人的善良宽容的期待。然而黑人的这种期待与社会现实形成巨大反差,其原因是什么呢?休斯在其他的诗歌中给出了答案。在“巡演剧团演员”一诗中,黑人演员向白人问:“就因为我咧着嘴/在大笑,/就因为我喉咙深处/的歌声,/你就以为/我忍受了长期的/苦难之后/不再痛苦?”(Hughes 61)

在奴隶制时期,黑人们在痛苦中大笑、因苦难而发歌,不仅有助于黑人奴隶软化奴隶主的心而逃避更严酷的惩罚,而且可以使他们自己长期郁积的心理负荷得到一定程度的释放,从而形成了美国黑人一种特殊的生存策略和民族文化形式(Levine 1-30)。这种表达形式常常不为白人所理解,即便到了20世纪二十年代,奴隶制废除半个世纪之后,白人仍然无法理解黑人的精神世界,而白人对黑人缺乏了解导致了白人种族主义在社会制度、意识形态上的延续,从而强化奴隶社会的种族主义道德观念,因此黑人所面临的种族问题难以得到解决。在“做梦的人”这首诗中,休斯表现了类似的观点,即白人不理解黑人:“我问你:/你懂得我的梦吗?/有时候你说懂/有时候你又不说懂”(Hughes 111)。事实上,休斯也十分清楚,白人由于受到传统的白人至上观念的影响,将黑人视为次人类,因而他们即便对黑人文化感兴趣,也只是出于猎奇,而不愿意把黑人作为平等的民族去理解。从这里似乎可以看出,种族之间缺乏了解,尤其是白人缺少对黑人的理解,无论原因何在,都在客观上阻碍了种族之间平等关系的建立。

然而,在休斯的诗歌中,虽然美国黑人表现出来的善良和宽容没有得到其他民族尤其是白人的对等回应,但这并没有使黑人放弃希望或者产生暴力倾向,这正是休斯力图用诗歌传达的对人性和社会良知的乐观信念。在“做梦的人”一诗中,黑人对不理解他的梦想的白人说:“不管你是不是理解,/没关系。/我继续我的梦想”(Hughes 111)。黑人不仅要抓住梦想坚持希望,而且要勇敢地面对严酷的现实:“面对这墙黑门紧闭,/用你黄褐色的空拳猛击——/并等待”(Hughes 45)。休斯在这里希望黑人使用拳头并不是主张以暴力的手段来解决种族问题,事实上,这拳头是空的、手里没有武器,拳头击打的对象是墙,即他的“随着我长大”等许多诗中描述的隔断黑人和白人交流、使黑人处于阴影之中的墙,是种族

主义的喻指。而休斯要求黑人“等待”，是等待种族主义之墙的垮塌、种族之间的融合。可以看出，诗中的“拳头”不是黑人暴力对抗白人的象征，而是黑人以执着的希望和人性力量与种族主义的对抗。休斯的“阿拉巴马大地”一诗为此提供了佐证。他在1927年为布克·T·华盛顿创办的塔斯克基学院写的这首校歌中，高调颂扬了华盛顿的观点：“服务——仇恨将未生而亡，/爱——镣铐就会自然断裂”（Hughes 111）。当然，华盛顿主张以踏实的工作和人性的宽容来赢得黑人在美国社会的生存自由，而不是主张黑人与白人的融合；而休斯则是借华盛顿的观点来表达自己希望借助人性中的善良仁爱和黑人的踏实工作来消解白人种族主义对黑人的压制和误解、赢得黑人的新生和种族之间的融合。而这正是休斯在吸收华盛顿迁就主义思想的同时又不同于他的地方。

“等待”是休斯在20年代的诗歌中使用频率较高的一个词，它体现了休斯对未来的乐观和对现实的宽容，以及对人性和社会良知的信心。因为人性的复苏和社会良知的觉醒需要长期的持续的刺激，休斯劝告黑人坚持自己的梦想、善良宽容地对待社会现实正是这种社会良知苏醒的催化剂。在休斯的诗歌中，与社会良知苏醒相伴而生的是旧世界的死亡和新世界的诞生，这正是“等待”的终点，这一点艺术地反映在休斯关于死亡主题的诗歌中。

在二十年代，年轻的休斯写下了许多与死亡相关的诗歌，其中很多收入他的一本小册子《亲爱的可爱的死神》（*Dear Lovely Death*, 1931）。按照惠特曼的哲学，“只有了解死亡才能产生诗歌和生命原初的火花”（Rampersad 40）。休斯通过认识和思考死亡，逐渐在生与死、爱与恨、物质与精神、终结与重生等与人生和社会密切关联的基本问题上形成了辩证的思想。死亡在休斯表达其社会理想和人性信念时具有特别意义。“我在等待我的妈妈——/她是死神，”这是休斯在1924年写的“妈妈”（Hughes 40）一诗中的诗句。他将死与母亲联系在一起，母亲即死神，她同时集生命的终结者与赐予者于一身；“我”作为黑人民族的代言人等待死神的来临，其实是在等待一场生死轮回，等待旧的生命或生存状态的终结和新的生命或生存状态的开始。这中间蕴含着黑人民族对现世的不满和对来世的憧憬，是对社会变革的充满信心的期待。他在“亲爱的可爱的死神”一诗中将等待死神的意义表达得更加明确：“亲爱的可爱的死神，/你将一切囊括在你的翅下——/不是去杀死——/而是去改变/[……]/亲爱的可爱的死神，/改变才是你的名字”（Hughes 127）。

诗人以“亲爱的可爱的”两个形容词来描述死神，一方面是由于死神即将给个体生命和整个社会带来的改变，另一方面是由于死神不是对肉体生命的终结（“杀死”），而是对灵魂的重塑和改造。诗人在这里将“杀死”和“改变”两个概念以对比的形式体现出来，正是突出了人生和社会变革中重塑灵魂的重要性，而灵魂重塑正是人性和社会良知的苏醒。

总体来看，休斯在如何实现种族平等理想这一点上强调黑人民族的自我完善和社会良知，突显了他对道德力量的信念和诉求，这既不同于杜波依斯、麦凯、

布克·T·华盛顿等人的社会思想,又体现出对他们的有益吸收,这一观点渗透在他二十年代的诗歌之中。虽然休斯在三十年代一度变得非常左倾激进,主张以阶级斗争和暴力革命手段赢得包括种族自由平等在内的世界大同,但在四十年代初期基本上实现了向道德的回归。在一定程度上,休斯在二十年代民主理想的追求中对于道德力量的诉求奠定了他一生大部分艺术实践的思想基调。

注解【Notes】

- ① Early, Gerald. "Review of the Collected Poems of Langston Hughes," September 10, 2005, < www.bostonbookreview.com > .
- ② 本文所引用的诗歌均为作者从英文翻译而成,标注的出处和页码以原文为准。
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“希腊古瓮颂”中生态伦理的诗意建构

刘富丽

内容提要:“三颂”让英国浪漫主义诗人约翰·济慈跃上了艺术人生的最高峰,其中的“希腊古瓮颂”中“美”与“真”的丰富内涵和隐晦多义曾引起无尽的讨论和诠释。济慈对人与自然之间关系的直觉和体悟,其诗作中流露的“环境无意识”,引起了读者对返回生态、返回自然的无限向往。因此,本文将结合济慈诗歌创作的三条信念,尝试从自然生态的视角解读“希腊古瓮颂”中的“美即是真,真即是美”,进而探讨作品中生态伦理的诗性建构。

关键词:济慈 “希腊古瓮颂” 美 真 生态伦理

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Title: On the Poetic Construction of Ecological Ethics in “Ode on a Grecian Urn”

Abstract: The English Romantic poet John Keats was led to his artistic consummation by “The three Odes”, among which “Ode on a Grecian Urn” is the one that aroused endless discussions and interpretations for the abundant and opaque meanings of “beauty” and “truth” in the poem. The poet’s intuitive and physical awareness of the relationship between man and nature and the revelation of the “environmental unconsciousness” have left upon the readers a lasting impression of returning to the harmonious ecological system and nature. This paper therefore will tentatively interpret “Beauty is truth, truth beauty” in the poem from the perspective of constructing the natural ecology with the basis of Keats’ three composition principles, and the further discussion will be made on the poetic construction of the ecological ethics in the poem.

Key words: Keats “Ode on a Grecian Urn” Beauty Truth Ecological Ethics

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英国浪漫主义诗人约翰·济慈对美的无限眷恋让他在诗歌创作中“对美的感觉压倒了一切其他的考虑,或者进一步说,取消了一切的考虑”(Keats, *Letters of John Keats: To His Family and Friends* 41)。济慈创造的“美”具有脱俗的灵性和生命的活力,在诗歌中占据了中心位置。然而,浪漫主义诗学传统对自然的关注,济慈本人羸弱的身体对环境变迁的敏感使得我们在研究济慈诗歌时,不仅要

关注其美学价值,还应该重视诗歌中的自然因素及生态观照。以 1819 年为例,这一年,“三颂”^①让济慈跃上了艺术人生的最高峰,其中的“希腊古瓮颂”与“夜莺颂”几乎同时产生,艺术效果和感时伤怀也有异曲同工之妙。“夜莺颂”能让我们感知生态失衡在诗人心中引起的震荡(李小均 11),“希腊古瓮颂”则会引起我们对生态伦理的哲学思考。因此,本文将尝试从返回生态、返回自然,重构自然的“美”和“真”的视角来解读“美就是真,真就是美”,进而探讨作品中生态伦理的诗性建构。

一、绿叶镶边的传说——梦中的家园

“希腊古瓮颂”全诗五节,每节十行。

像济慈的许多其它诗歌一样,“希腊古瓮颂”的第一节前四行在哲理性地整体描述古瓮之后,马上在第五行让盎然的绿色映入读者的眼帘:诗人用“绿叶镶边的传说”(leaf-fringed legend)描述古瓮上的故事画面:远古田园,青年恋人,笛手、鼓手,祭祀人群,整个画面和谐美好,构建了一个“如花的故事”(a flowery tale),画中男女人神难辨,活动场所远离凡尘人间。

第一节的第六行这样揣度故事中的人物——那些欢乐的人物是“神或人,或神人一道”(deities or mortals, or of both)——和故事发生的地点:他们是在奥林匹斯山与奥萨山之间的滕佩河谷(Tempe)呢,还是在濒临爱琴海的阿卡狄亚山谷地区(dales of Arcady)?这样,时空再次流转,我们的思绪又从现实世界飘到远古时代。在古希腊的神话传说中,滕佩河谷是司掌艺术的太阳神阿波罗的圣地,阿卡狄亚地区是田园牧歌的理想国度。

古瓮上一片田园风光,绿叶围绕,生机勃勃,形成了济慈一生都在寻求、营建的心灵花园,在作品中时时不忘,精心刻画的“心灵的故乡”。

济慈一生中有大部分时间亲近大自然。1803 年夏天,济慈被父母送进位于伦敦以北 12 英里的乡间的恩菲尔德学校就读,那里丘陵起伏,树荫浓密,一条名为新河的引水渠道从恩菲尔德镇流过。学校外面是大片的草地,一直延伸到远处葱葱郁郁的森林边缘。年幼的济慈在空气清新风景如画的校园里徜徉,在校园外的旷野里漫步,和同学们在新河里游泳,甚至走进远处的森林聆听虫鸣鸟啼。和大自然的零距离接触让少年济慈对天籁之音和自然万物感觉敏锐,他多次在书信和谈话中提到,他可以“分享在地里啄食的麻雀的生存”(Keats, *Letters of John Keats: To His Family and Friends* 43),他能够感受到沉睡在深海海底的贝壳的孤独,他甚至说过他可以进入一只没有生命的撞球的内在,为自己的圆溜光滑而乐不可支(傅修延 143)。

济慈对大自然的热爱有增无减。在 1818 年,济慈和朋友布朗前往温德米尔湖区拜访前辈华兹华斯,不巧未遇。济慈正怏怏不快时,忽见华兹华斯的客厅窗户正对着波光粼粼的温德米尔湖面,这样富于诗意的环境简直使济慈产生了妒忌之情。以后在描绘幸福生活的场景时,他总会馋涎欲滴地提到一扇面对大湖

的明亮窗户(傅修延 193)。

在生命的最后时刻,济慈更需要良好的自然生态环境。只要浏览一下《环境科学大事记》,我们就不难理解居住在伦敦城对济慈的肺病是怎样的一种灾难:公元 1661 年,英国出版伊夫林的《驱逐烟气》一书,阐述了伦敦烟尘污染及其治理方面的见解;公元 1668 年,英国学者加斯特洛发表《消烟机械》,论述了消烟除尘的装置和原理;公元 1775 年,英国医生波特发现烟囱清扫工多患阴囊癌,指出某些癌症的发生同长期接触某种环境物质有关;公元 1809 年,英国开始用石灰乳脱除工业生产废气中的硫化氢;公元 1819 年,英国议会召开第一次烟尘控制委员会会议,讨论减少蒸汽机车和燃煤炉排放烟的问题。在地理环境上,英国属于温带海洋气候,温暖潮湿,少日照,多雨雾,已经为细菌病毒滋生提供了良好的环境。在工业革命中,医疗卫生条件不够发达,而污染日趋严重,更容易导致各种呼吸道疾病,因此,肺结核便成为了当时人们生活中的一大杀手。为能呼吸到对肺部有利的温暖清新的空气,济慈在 1820 年 7 月听从医生的建议去了意大利罗马的海边。

生活中的济慈崇尚自然之美,在他开始诗歌创作后,更是把对自然之美的敏感体悟带进了他的诗歌王国。因此,英国诗坛有了一位对美感觉敏锐,体会独特的诗人;于诗人自己,他也有了一个心灵的归属——想象中的“绿色故乡”。正因为如此,一生居无定所,多数时间都寓居于朋友檐下的济慈才是自由的:“人只有身处生机勃勃的故乡才是自由的,而不是在他们在外漂流和放逐……”(苗福光 039)。

在“绿叶镶边的传说”中,“美少年”(Fair youth)站在“永远不会凋谢的树下”,“永远不停地歌唱”;绿地上,大胆的情郎(bold lover)在“疯狂地追求”(mad pursuit)那位“永远美丽的姑娘”(For ever she be fair)。然而,大胆的情郎“虽然接近了目标”,却“永远得不到一吻”,诗人这样安慰热恋的青年:“别悲伤”(do not grieve), (你)“虽然没有吻到”(hast not thy bliss),却可以“永远爱着”,心爱的姑娘也“永远俊俏”(For ever wilt thou love, and she be fair)。绿色是生命的色彩,有了蓬勃的生命活力才有爱情的舞蹈、生命的欢歌。然而,现实世界中的济慈,疾病缠身,周围世界缺乏阳光缺乏生命,在一个了无生趣的世界里,只有“匮乏悲伤的心灵,发热的头脑,焦躁的唇舌”(a heart high-sorrowful and cloyed, / A burning forehead, and a parching tongue),爱情与人生理想都与诗人失之交臂,绝尘而去。“发热的头脑,焦躁的唇舌”暗指诗人自己已经染上的肺结核病,“匮乏悲伤的心灵”来自于诗人沉痾在身,与深爱的芳妮·布朗相爱而难以结合的事实。因此,第四节中祭祀的队伍,荒芜的小城,为缺失绿色的生命唱了一首挽歌,也应和了远离现实的古瓮上那首“冰冷的牧歌”(Cold Pastoral)。

二、自然的“美” = 自然的“真”

就在生态和谐的理想世界与失衡的现实世界对立僵持,诗人被两个世界撕

扯,痛苦地挣扎的时候,古瓮在本诗结尾的最后五行以人类朋友的身份(a friend to man)向人类说话,给脱离不了苦难的后世人以启示,所表达的是一个普遍的真理,一个我们“都知道的、也应该知道”的事实:

等老年摧毁了我们这一代,那时,
你将仍然是人类的朋友,面对
另一些哀愁,你会对人类说:
“美即是真,真即是美”——这就是
你们在世上所知道、该知道的一切。^②

“美”与“真”因为隐晦多义,曾引起了“无尽的讨论和诠释”(Austin 615)。奥斯汀(Allen C. Austin)早在1986年就集各家之说,整合出六种解读视角^③,在诠释“真”与“美”的丰富内涵时,各种解读见仁见智,彼此难以相容。我们不妨结合济慈诗歌创作的三条信念,从自然生态的视角解读“美即是真,真即是美”。

济慈说过:“我对诗歌有几条信念,你可从中看出我与他们的立足点距离有多远。第一,我认为诗之惊人在于一种美妙的充溢,而不在于稀奇少有——读者被打动是由于他自己最崇高的理想被一语道出,恍如回忆般似曾相识——第二,诗之妙触切勿止于中途,而应推向极致,务求令读者心满意足而不仅是敛息屏神地等待:诗之形象要像读者眼中的太阳那样自然地升起、运行与落下——先是照耀于中天,后来庄静肃然而又雍容华贵地降落下去,使读者融入黄昏时绚烂的霞光之中——不过做诗比议论诗应如何如何要难得多——这又把我带到了第三条信念:如果诗之产生不像枝头生叶那样自然,那它还是不写出来为妙”(97)。

这三条信念充分体现了济慈诗歌创作的根本原则:诗歌是强烈而崇高的情感的充盈和流溢,诗人要用理性的庄严,诗意而自然地启迪人生,在读者眼中的形象才会像光耀万物的太阳那样至高无上,像枝头嫩芽抽放那样自然、清新。当诗人的情感和太阳同起同落,诗作和嫩芽一样抽出、绽放在春天的枝头时,诗人的一颗“诗心”已经和隐藏在大自然背后的使大自然“成其所是”的本性——自然——息息相通了。人的本性与大自然的本性的“整一”(unity)(Coleridge 3247),使人性与自然本性具有了同一性,人对自然界也只有在这种情况下才心存敬畏,不忍再滥用、践踏自然界。济慈对美的热爱让他不断在自然界中寻求美的真谛,用一颗对美特别敏感的心灵去大自然中攫取美,让“美”变成“真”,因为“想象力以为是美而攫取的一定也是真的……所有激情……发展到极致时都能创造出纯粹的美”(Keats, *Letters of John Keats: To His Family and Friends* 43)。

济慈的诗歌创作三原则体现了诗人对自然万物的庄严静美那种自然而然的

敬重和怜惜,对自然之美那种感性的直觉和体认,即对自然的理解,而非在逻辑思维层面对自然界的认识,或对其规律和因果必然性的理性把握。运用逻辑思维认识的自然界是“物”,运用理解性思维能够在超越“物”的更高层面上理解自然界,理解自然界就是理解了人类自己。当自然界成了精神性的自然,人类就无法再从对自然的控制和破坏中获得心安理得的快意和享受,而是因大自然的牺牲而内疚。

作为个体的人,我们都是历史长河的瞬间。而人类却是历史的存在,也是社会的存在,历史和社会都会给人的意识和思维打上时代的烙印,这也表现在不同时代和不同社会的人们对自然界不同的理解和态度。如果一个时代的人与自然和谐相处,共存共生,那个时代的幸福就有了根本的物质保障;反之,来自自然界的惩罚会让人类在强大的敌对力量面前悲叹无力回天。所以,济慈预言“等老年摧毁了我们这一代”,另一代人“会遇到另一些哀愁”,这并不是诗人杞人忧天。在济慈所处的 19 世纪的英国,工业化对生态环境的破坏引起的一系列环境问题已经出现了恶性循环的迹象,环境的破坏就是预支子孙后代的幸福。于是,作为“人类的朋友”,承载了人类历史的古瓮不断冷静地提醒后世的人们:“美即是真,真即是美”。如果能够,也只有能够攫取自然界的真性,即济慈笔下的“美”与“真”,人与自然,自然与人才能获得精神上的和谐同一。

三、大地的新娘——生态伦理的哲学思考

读完全诗,才能理解诗人在第一节的前四行和第五节的前五行两次整体描述古瓮,回环呼应,在整体性地感受古瓮的自然之美时,所渗透的生态伦理的哲学思考。

这首诗一开始就把古瓮拟人化,直呼为“保持着童贞的新娘”(unravish'd bride)。其后的介词短语“of quietness”的一种解读是:它表示“新娘”的状态和环境,但是也可以解读为“新娘”的性质和“新娘”本身(袁宪军 49)。然而,这种解读似乎难以回答每个读者心中那个直觉性的问题:“谁是让古瓮新娘保持童贞的新郎?”(Hofmann 251)要回答这个问题,作为修饰性属格的“of quietness”的寓言性拟人修辞格意义便呼之欲出了。

“希腊古瓮颂”中的古瓮埋藏在地下年代已久,历经生活环境的静寂和历史的变迁,古瓮的形体庄严肃穆;古瓮上的浮雕是古代田园生活图景,自然和谐,那片没有受到现代文明污染的处女地令人神往。于是,诗人自然地把古瓮拟人化,比做“贞洁的新娘”。而让“古瓮新娘”完美如初,贞洁依旧的“新郎”显而易见是保全她的大地——古瓮是沉寂的大地的新娘。至此,古瓮和大地的和婚便有了深刻的生态伦理寓意。

1886 年德国生物学家海科尔(E. Haeckel)提出“生态学”的概念,他把生态学定义为研究动物与其有机环境和无机环境之间的关系的科学,即生态学研究的是动物与周围外部世界的关系,外部世界是广义的生存条件(Subrahmanyam

3)。生物无法离开其生存条件，“否则就是一种死物”（余谋昌 17）。古瓮委身于大地，由于大地的滋养，她魅影不衰，美丽常驻。承载着人类文明，象征了人类的古瓮与被济慈诗化了的大自然的命运相互交织，如同心灵与身体密不可分，人可以能动地改造自然，却永远无法脱离自然。虽然人与自然融为一体，相容共生，是回归自然的最高境界，但作为有理性的生物，人与自然界的其他存在物不同，人类需要建立一种对自然的伦理关系。“保持着童贞的新娘”圣洁典雅、光彩照人、庄严静穆，正如自然界中集万物之精华的人类。“unravish'd”表明“古瓮新娘”不是一个和自然界中其他存在物平等的生物与“大地新郎”发生生物意义上的“亲和”，而是在人类学意义上的“融合”，是在精神层面上，使得“人之为人”的“人性”和从自然界中抽象出来的自然界的本性即“自然”的“融通”（曹梦勤 213）。“人是自然界唯一的高级生物，不应该把自己降低到动物的认知水准上”（聂珍钊 89），如果人类简单地把自已看成自然界的一部分，把自己降低为动植物的同类，那样会丧失“人之为人”的理性尊严，在把人类还原为自然存在物的基础上构建的生态伦理势必由于伦理越位而造成伦理混乱。因此，“自然伦理和社会伦理即不能互换，也不能共用”（聂珍钊 89）。人类能否与自然界建立伦理关系，向自然界施以道德关怀，关键在于能否让自然界进入人的本质，人进入自然界的本质，让人性与自然融为一体（曹梦勤 232）。

也只有如此，人类才能“不只是提出对自然的合理利用而是提出对它的恰当的尊重和义务问题”，“进而维护自然系统的稳定与和谐，保证人类生存的幸福与繁荣”（雷毅 38）。从根本上讲，人是作为整体的自然的一个部分，或者说，人是自然实体的样式之一，人与自然是同一的，人不过是自然之子，正如济慈在第二诗行中描述的：（古瓮是）“沉默（的大地）和悠久（的时间）养育的孩子”（foster-child of silence and slow time）。值得注意的是，古瓮是大地的“养子”而非“亲生子”，再次表明自然界这个生态系统虽然是所有生物（包括人类）的生命摇篮和生活与存在的物质保障，但具有道德理性的人类不应“物化”，这一点有别于自然界的其它生物，这就呼应了第一行表明的构建生态伦理的禁忌。

古瓮承载着古代文明，经历了数千年的沧桑岁月，诗人因此赋予古瓮“史学家”的功能，作为“田园史家”（Sylvan historian），古瓮“应该了解历史，而且是历史知识的渊源”（Hofmann 253）。从远古人类诗意栖居的绿色家园，到现代工业文明践踏的人类赖以生息的“房子”和“家”，古瓮见证了人类古往今来的栖身环境。诗人先把古瓮称作“大地的新娘”，再唤作“沉寂的养子”，最后把古瓮唤作“田园史家”时，古瓮已经成了能够讲述“如花的故事”（flowery tale）的叙述者。济慈“把视觉艺术的功能从捕捉、展示瞬间扩展到诗歌的叙事功能”，这种功能不仅“在一定程度上为诗歌结尾处古瓮的‘说话’埋下伏笔”（袁宪军 51），而且为人类生态环境的变迁提供了见证。古瓮身上的雕刻是古代田园：宁静纯朴，绿意盎然，风景如画。而诗人生活在 19 世纪的伦敦，嘈杂喧嚣，空气污浊。所以，古瓮用视觉艺术所讲的“如花的故事”比诗人用诗歌讲述的“更甜美”，它仅仅属

于遥远的古代田园,是诗人可望不可及的理想王国,烟雾弥漫的伦敦城才是诗人栖身的现实世界。“Sylvan”来源于拉丁语 *sylvus* 或 *silvus*,意思是“森林,树木”,或指“林中居民”及神话传说中的“林中仙子”。“Sylvan”一词让理想的田园有了悦目的绿色,盎然的生机,也借“史家古瓮”传达了理想中的人类周围环境所特有的“女性的柔美”(O'Rourke 60)。古瓮那“如花的故事”令人陶醉,“我们的诗行”(our rhyme)却让人警醒,又把读者拉回到了19世纪的英国的现实。众所周知,工业革命首先开始于英国。在工业革命前,英国是个农业国,农村人口占全国人口很大的比重,农业是国民经济的核心。人们过着自给自足的小农生活。而开始于1770年,结束于1870年的第一次工业革命一跃把英国变成了“世界工厂”。工业生产所需要的劳动力通过大规模的“圈地运动”来获得,“圈地运动”把大量的农民赶出自己的家园,“圈”起来的土地用来放养羊群,为纺织工业提供原料羊毛。大量的良田耕地变成了牧场,许多村庄被废弃,成了荒村,直至消失。英国的工业革命使英国从田园诗般的农业社会飞速向工业化社会转变,在这一过程中,不仅农民流离失所,煤炭的开采和大量的燃烧也在城市造成了极大的空气污染。因为当时“英国的保存林正在被耗尽”,“它很早就开始用煤作燃料,利用煤来冶炼”(斯塔夫里阿诺斯 283)。作为“地球之肺”的森林的耗尽导致了人类肺病的多发,当时恶劣的空气使肺病成了一个时代瘟疫。正如济慈在《夜莺颂》中描写的那样:“年轻人变得苍白,瘦削,夭折死亡”,他渴望“离开这个世界……”。仅仅在济慈前后死于肺病的天才就足以令人扼腕痛惜:艾米丽·勃朗特和妹妹安妮、雪莱(在意大利溺水身亡时正在寻治他的肺病),以及后来的劳伦斯等。污染的空气俨然是一个恶魔,给当时的英国上空布满了死亡的阴影。现实世界中的济慈一生居无定所,空气污浊的伦敦城让他几次逃离,去寻找一个空气清新的创作环境。现实生活中那未被污染的绿色家园的缺失,让诗人在第五节再次呼唤古瓮,热切地慨叹:“典雅的形状!美的仪态!”(O Attic shape! Fair attitude!),(你)“像永恒”让“我们思绪万千”(tease us out of thought),(你是)“冰冷的牧歌”(Cold Pastoral)。济慈首先选用了“Attic”一词——古代希腊中东部一地区阿提卡(Attica)的方言——而不是常用的“Ancient”,然后又用“冰冷”(cold)修饰“牧歌”(Pastoral),不仅流露出远古与现在的距离以及想象与现实的距离感,而且浅唱低吟,表达了对温暖的田园逝去难返的无奈。

在伦理学历史上,把伦理学应用于自然,表达人与自然的关系,即生态伦理学,产生于20世纪七十年代后期。换句话说,在济慈生活的19世纪初,还没有生态学,更没有生态伦理学。可是由于对美和周围环境的敏感,对自然的热爱,济慈心中自觉的生态意识在他的作品中显示出外观,形成了他独特的自然观。以“希腊古瓮颂”为例,济慈在字里行间渗透着这样的理想:返回原生态,返回人与自然的原初关系——和谐共处,共生共存,天人合一,这种观点就是当代生态伦理学的基本主张。在生态环境严重失衡,而追求物质高度丰裕的工业文明正

在把生态环境的退化推向极致的今天,我们不得不承认诗人济慈早在 19 世纪初,对自然的审美就超越了自然风景的表面,进入了精神层面和大自然进行交流。在精神层面上和自然进行交融和渗透,是一种境界,这种境界仅仅靠理性和学识难以到达,还需要感知能力和敬畏生命、尊重大地共同体的人文情怀。有了这种人文情怀,我们就“能够调节同动物界、植物界和生态环境的关系,做到同自己周围的世界和平相处、共生共存”(聂珍钊 87)。这应该是济慈诗作给我们的深刻的启示之一。

注解【Notes】

- ①指 1819 年济慈创作的“夜莺颂”、“秋颂”和“希腊古瓮颂”。
 ②本译文在屠岸先生译文基础上有所修改。
 ③六种解读视角分别是:“真即是美”的概念存在于(1)生活中,(2)济慈的梦幻世界中,(3)柏拉图的理型世界中,(4)古瓮世界中,(5)想象或艺术的感知中,(6)永恒。参阅 Austin 615。

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“地铁站”中的环境关怀

周 昕

内容提要:庞德的“地铁站”不仅仅是意象派诗歌的标本诗,也寄予了庞德对环境的关怀。结合庞德 1913 年写作此诗的背景和感受,通过研究当时地铁车站的实际环境,发现庞德在诗中实际上表达了对工业化破坏的环境的忧虑,对恶劣环境下生存的花和人的赞叹,体现了他对各种生命形式的关怀,无论是自然的花还是社会中的人。

关键词:埃兹拉·庞德 “地铁站” 环境关怀

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Title: On Pound's Environmental Concern in "In a Station of the Metro"

Abstract: The exemplary poem of Ezra Pound's imagism—"In a Station of the Metro"—is embodied with his environmental concern. The writing background, his then emotion and the status quo in a station of the metro at that time in Paris taken into account, it is discovered that Pound showed his melancholy towards the industrialized environment and his appreciation of flowers and men living in the hard environment. The conclusion reaches that this short poem verifies Pound's care for all kinds of life, including the flowers in nature and men in society.

Key words: Ezra Pound "In a Station of the Metro" environmental concern

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美国意象主义大师埃兹拉·庞德的压卷之作“地铁站”(In a Station of the Metro)不仅开创了美国现代主义诗歌的起点,还被誉为“意象主义”的“标本诗”(黎志敏 102)。国内对意象派诗歌“地铁站”的研究主要集中在通过此诗对意象派原则的探讨,对意象派诗歌与中国的意象诗歌进行比较,庞德对中国古体诗的借鉴以及对“地铁站”的翻译及其评价上。本文拟从生态批评的角度,对“地铁站”进行解读,以期获得对这首玲珑短诗获得新的理解。

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与其他文学流派的出现一样,意象派诗歌的出现不是一种偶然。在流派的

背后有着相似的历史文化背景和思想渊源。尤其是近现代的工业物质文明、科学技术的飞速发展,刷新了西方文明的面貌,给人们传统的社会生活、精神信仰带来了新的冲击和压力。自19世纪后半期以来,一种强烈的危机意识和悲观主义压抑在人们心中。人类历史上第一次空前规模的世界大战彻底摧毁了人们心中的浪漫情调与虚幻信仰,艺术家们在这突如其来的灾难面前一下子手足无措,只能在迷失自我、失去中心的“荒原”上迷惘地面对现实。但为世人立言的天职与使命感使他们很快便收拾心情,抛弃了对田园风光、风花雪月的吟诵和对浪漫理想的追求,转而开始了对人类命运等命题深刻而沉重的反思。西方世界成为一个失去信仰而弥漫着幻灭的精神荒原。这种社会现实极大地刺激着文学的嬗变。作家们虽然在精神的荒原上迷惘、痛苦,但又寄希望于新的文学形式来表现自己对世界的认识,对人生的感悟和体验。各种现代派文学就在这样的社会文化条件下应运而生,意象派就是其中之一。

在表现形式上,意象派对后浪漫主义的矫揉造作、无病呻吟的感伤、甜得发腻的比喻和庸俗的训诲忍无可忍,于是用新的艺术形式作为精神和情感的栖居之地。它的矛头直指后浪漫主义的空洞无物及滥情化倾向,意在使诗歌具有凝炼和客观的品性,文字要简洁,感情要含蓄,意象要鲜明具体;整首诗要给人以雕塑感,线条明晰有力,坚实优美,同时兼有油画的浓郁色彩。意象派诗歌的重要贡献之一就是首次在英语诗歌中明确提出“意象”的概念。庞德说,“一个意象是在瞬息间呈现出的一个理性与感情的复合体”(“回顾”108)。创造意象的时候,理智与情感这些主观的介入,无疑表现了诗人对外部世界的体认。

二

“地铁站”仅有两行:

The apparition of these faces in the crowds;(人丛中这些幽灵般的脸)
Petals on a wet, black bough.(黑压压湿枝头上的花瓣)。(范岳 38)

要解读这首诗,必须首先了解它创作的直接背景。1916年在《高狄埃布热泽斯卡:回忆录》中,庞德写道:

三年前,我从巴黎协和广场地铁站走出,突然看见一张美丽的面庞,接着又是一张张秀美的面孔,然后是一张娇好的孩子的面容,接着又是一张动人的妇人面孔。整整一天我试图用语言来描述当时的情形,但我无法找到恰当的词语来传达那种可爱的瞬间感受。那天夜晚,我仍在为此而搜索枯肠,绞尽脑汁。突然,我获得了一种表达方式。我并不是指找到恰到好处词语;它是一种对应物,不是语言,而是斑斓的色彩和一个一个的单意象。单意象可以叠加,也就是说,可以把一个形象置于另一个形象之上。我发现

这种方法能帮我摆脱地铁车站情感的困境。我写了一首30行的诗,但又把它毁了。半年之后,我又重写变成了15行。一年之后,我又模仿日本俳句写下了这两行诗。(Pound, *Gaudier-Brzeska* 86)

很显然,走出地铁站,映入庞德眼帘的是瞬间的美感,这种美感给他留下了难以磨灭的印象,这个印象是1913年留下的。庞德认为,既然画家能用色彩来表达情感,诗人为什么不能用意象来表达呢?这种灵感导致了他《地铁站》的创作。通过对庞德回忆录的理解,众多学者分析了“地铁站”的内涵。王玉说,当诗人走出地铁站时,突然看见一张张美丽的面孔在黑压压的人群中,这些美丽的面孔显得格外光亮,这幅景象让酷爱东方诗画的庞德联想起被雨淋湿的黑色桃树枝干,点缀着朵朵鲜艳的花瓣。“我们可以把地铁的暗淡光线、人群的拥挤、都市的繁忙和阴湿给人的精神压抑作为背景,然后再把美丽的面孔(体现了诗人对生命中美好事物的向往)投射到这样的背景上,这种感情和思想的交融,就是这首诗所要表达的内容”(王玉9)。概括地说,这首诗所要表达的是:人们在忙碌而压抑的都市生活中对自然美的突然而短暂的体会(王玉9)。王晓莉也说:“在庞德笔下,许多张美丽的面庞构成的应当是一朵灿烂的生命之花。[……]黑湿的地铁是阴霾禁锢的现代都市生活的写照,更暗示着都市人潮湿、暗淡的心情。没有辽阔的绿色田野、无拘无束的羊群,吹笛子的牧童和羞涩的少女,有的只是冰冷的机器、密密匝匝的房屋和嘈杂的人群。然而,生命却依然在脉动,依然有像诗人这样的生命在思考”(王晓莉123)。然而,原诗中的看到“脸”为什么会变成诗人对“自然美”的体会呢?为什么说面庞是灿烂的生命之花呢?

许多学者从庞德的意象理论出发,对“地铁站”的意象营造进行了分析,特别是分析庞德如何运用意象的叠加作为把人的脸庞隐喻为花瓣的技术手段。除了王玉、王晓莉是这样,刘禹轩也在他的论文中分析了面庞和花瓣这样的意象如何叠加起来作为一个“复合体”,构成一个统一的意象,并在此基础上,对《地铁站》进行了解读:

地铁车厢无疑是沉闷的,在鱼贯而出的斑驳人流里连续出现了一些女人和儿童的美丽可爱的面孔,明眸皓齿,神采飞扬,艳如桃李,转动照人,使眼前和心头都为之一爽,不能不使庞德产生一种“突发情感”而不能自己。这是一种“感受”,需要表达出来,但他苦于找不到适当的文字。那人群,那面孔,形成了如此鲜明的对照,成了许多“颜色小斑点”,红的、白的、黑的、灰的,不断地在他的心目中呈现,逐渐组合为两个各自独立而又相互依存的意象:一个是“人群中出现的这些面庞”,一个是“潮湿黑树枝上的花瓣”。(刘禹轩54)

意象的叠加无疑使庞德看到了人面桃花——地铁车站走出来的妇孺的脸如花瓣一般美丽。“人面”其实就是平常所见的“人面”，为什么庞德在地铁车站对此突然有了感悟呢？查阅很多研究“地铁车站”的论文，没有找到对这些问题的合理解释。“地铁车站”的意义似乎与意象派产生的社会历史背景出现断裂。

三

还是走进现实中的地铁车站。进入了 21 世纪，中国的地铁车站里面干净、明亮，气派，我们想象不到庞德在诗中所用的“湿”和“黑”。今天，国外的纽约、伦敦的地铁车站相对中国的车站而言，显得朴实得多，不过灯光明亮，这一点毋庸置疑。现在世界绝大多数的地铁都是电气化的轨道交通。翻开轨道交通的历史，可以发现，第一条电气化地铁交通始于 1896 年的布达佩斯，由此，过去象伦敦地铁里由蒸汽机车牵引的地铁造成的地铁通道内的污染问题已经解决，于是世界范围的第一次地铁大规模兴建高潮持续到 1925 年（顾保南 8）。巴黎的地铁也于 1900 年开始兴建地铁，1907 年 7 月 19 号正式开通。巴黎的地铁一开始就已经是电动机车，地铁车站里面没有浓烟，“人面”不会被车站里的烟雾萦绕，所以“面庞象幻影一样”不是烟雾造成的。1907 年地铁开通的第一天没有多少人愿意乘坐地铁，甚至很多人认为地铁是穿行于地下黑暗中的怪物，阴冷、黑暗都是事实。巴黎市民哈瓦尔夫人是极少数第一天就乘坐地铁的少数勇敢者之一，她描述说：

那天的天气非常晴朗，地铁站里却冷得出奇，站台上只有几个人在昏暗的灯光里若隐若现。车来时，车厢里空无一人，结果这节车厢里也只有我们家七八个人，我们一直坐到万生门车站下车。当大家走出地铁站重新沐浴在阳光里时，每个人都长长地舒了口气。大家都说，明媚的蓝天确实要比‘车库’好多了。因为在我们看来，地铁站就像一个大车库。（转引自周家高 34）

除此之外，列车编组是第三节木制车厢，车厢狭窄，座椅硬，乘坐不舒服；另一方面，地铁使用硬制车轮，起动和制动性能差，噪音巨大，因此地铁车站里的环境让人们恐惧和担忧。到 1913 年，巴黎地铁车站的状况没有太多的改变，但是客运载量大大上升。直到 1953 年，巴黎的地铁才开始使用橡胶轮胎，行驶的速度和乘坐的舒适度才有提高（谭耀圣 咸同庆 24）；而且在 1953 年之后的近 20 年里，地铁车站的照明系统才逐步改善。

回想一下 1913 年的巴黎地铁车站的真实情境，再看看哈瓦尔夫人的一席话，庞德在地铁车站里的真实心境就不难看出来。在两行短诗中庞德对地铁车站里面人们面对的环境境遇给与了同情，对现代工业社会下人们生存的环境给与了极大的关注。当时的地铁车站空间狭小，匆匆而过的人群显得拥挤不堪，

照明系统不能和现代科技的人造光源相比,车站内光线阴暗,自然就有压抑的感觉。人群行色匆匆,似乎也是要尽快逃离黑暗、阴湿之地。阴暗的空间里人也没有办法看见他人的美丽。换言之,以地铁为代表的现代物质文明给人带来了精神上的压抑,要摆脱压抑就得走出车站的环境。当庞德走出车站时,也正如哈瓦尔夫人走出车站一样,重新沐浴在阳光下,重新被自然所关爱,心情豁然开朗,也自然能体会到人间的美丽。刚刚还是“车库”一样的黑暗、潮湿、阴冷,一会儿后走出车站令人长长舒了一口气,看见一张张秀丽的脸,激起了庞德瞬间的理智与情感:理智表现在庞德发现了身边的美,并用语言进行表达(尽管在《回忆录》中他声称他借助表达的媒介不是语言而是对应物、色彩和单意象);情感表现在对美的主观认识,人的面庞的美丽犹如花瓣。按照庞德的意象主义主张,“准确的意象”能使情绪找到它的“对等物”,因此主张用可感的意象代替主观情绪的发泄。于是庞德所说的一个意象在“地铁车站”里创造出来——面庞和花瓣叠加成一个复合体。

地铁车站是工业化的产物。诗作“地铁车站”反映了工业化对自然美和诗意生存的破坏。地铁车站内外的两种环境构成对照。从认知的观念来看,两种相对的事物互为对立面,互为对方意义产生的基础。庞德对“人面”的感悟得益于地铁车站内外截然不同的环境。没有车站里面黝黑的空间、阴湿的空气和冰冷的铁轨,就显现不出花瓣美丽的价值。花瓣是黝黑、阴湿、冰冷环境下的脆弱的生命,是恶劣环境下的生命之花;当人面被喻为花瓣时,人也成为生命之花,是人的生存环境被工业化破坏后残留的生命之花。人的美在地铁车站里是发现不了的,已经被诸如地铁这样的现代工业的恶果所掩盖。但是当庞德走出地铁站时,他发现人的美还是存在的,一旦离开恶劣的环境,它就彰显出来。庞德在“地铁车站”诗中实际上表达了他对生命美的赞叹,暗示了他对生命所处的环境的忧虑,他对人的美、花的美都表现出“怜香惜玉”之情。

由是看来,庞德的“地铁车站”体现了他对各种生命形式的关怀,不论是居于困境的生存生态中的人,还是自然生态中的花。这不正是庞德十分推崇的中国传统儒家文化“上天之大德曰:生”的思想吗?

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论杰弗斯诗歌的生态蕴涵

徐江清

内容提要:杰弗斯是现代美国诗坛的一位思想和诗风都很独特的诗人。就他的诗歌思想而言,其独特性主要在于他的诗歌反映了他对现代文明的厌恶与批判。然而,他对现代文明的批判却从一个方面反映了其诗歌的生态思想。他的诗歌在谴责现代文明的同时,也表现出他对自然的讴歌、对人类重返与自然的和谐的倡导、对生态整体思想的强调以及对人类生态责任的呼吁。因此,他的诗歌中的生态思想不仅是自觉的,而且也是系统的。

关键词:罗宾逊·杰弗斯 诗歌 现代文明 自然 生态蕴涵

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Title: Ecological Thoughts in Jeffers' s Poetry

Abstract: Robinson Jeffers is a unique poet in modern American poetry both in the thoughts and the style of his poetry. So far as the thoughts of his poetry are concerned, his uniqueness mainly lies in the fact that his poetry reflects his aversion to and criticism of modern civilization. However, his criticism of modern civilization reveals from one aspect his ecological thoughts. While criticizing modern civilization, his poetry also manifests his eulogy of nature, his advocacy of human beings' fusion and harmony with nature, his emphasis on ecological holism and his appeal to human beings for their ecological obligations. Therefore, the ecological thoughts in his poetry are not only conscious but also systematic.

Key words: Robinson Jeffers poetry modern civilization nature ecological thoughts

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罗宾逊·杰弗斯(Robinson Jeffers, 1887 - 1962)是 20 世纪美国诗坛一位多产诗人,其创作鼎盛期在 20 世纪 20 年代至 50 年代。1925 年他以诗集《花公马、塔马尔及其它》(*Roan Stallion, Tamar and Other Poems*)一举奠定了他在现代美国诗坛的地位。此后十年里,他被认为是美国最伟大的诗人之一。随着他的《自选集》(*Selected Poetry*)在 1938 年的出版,杰弗斯达到了其诗名的顶峰。杰弗

斯的诗歌分长诗和短诗两种,短诗题材广泛,多为抒情诗,长诗则大部分以神话为题材,多为叙事诗,常常是他的哲学思想的体现。他的诗歌在形式上多为长句自由体诗,风格脱俗,很少有传统色彩,在内容上则多表达激进的、反传统的主题,堪称“一个思想和诗风都极为独特的人”(赵毅衡 281)。由于其诗歌思想和风格的独特性,杰弗斯一度成为 20 世纪美国文学中最有争议的诗人之一,其诗名也在 20 世纪经历了几度沉浮。但在 20 世纪 80 年代以后,他已被公认为现代美国文学中最具影响的诗人之一。杰弗斯诗歌思想的独特性主要体现在他的诗歌中充满着对现代文明衰败的描述,透露出他对现代文明的极度厌恶和强烈谴责以及明显的悲观厌世思想,正如有的批评家所指出的那样,他的诗歌的“中心主题是尼采式的悲观主义”^①。由于其诗歌中所体现出的厌恶和谴责现代文明的思想,杰弗斯被称为“非人道主义诗人”(McMichael 1289)。非人道主义者反对视人类为宇宙中心的传统哲学与宗教,拥护诸如哥白尼的日心说等科学发现。与其他“非人道主义”者一样,杰弗斯也强烈反对“人类中心主义”^②。在他看来,人类中心主义思想是使现代文明充满庸俗、腐朽和堕落的罪魁祸首。正是由于杰弗斯看到了现代文明的庸俗、腐朽和堕落,他才对它深感绝望,并进而对其进行尖锐的批判。对现代文明的绝望使杰弗斯将目光投向了大自然,因为在他看来,大自然是神圣与不朽的,与现代文明形成鲜明的对照。大自然的不朽和神圣使杰弗斯在其诗歌中热情讴歌大自然,并进而呼吁人们回归自然,成为大自然的一部分,重返与大自然的和谐。

因此,从当下方兴未艾的生态批评的角度看,杰弗斯的诗歌蕴含着丰富的生态思想^③。在生态批评看来,“人类中心主义”思想鼓励人类“以统治者的态度对待自然”,将自然作为征服与改造的对象,是“生态危机的思想文化根源”(White 6-14),也是导致自然生态失衡的根本原因,而自然生态的失衡“势必深刻地影响着人类的整个社会生态和精神生态状况”(苗福光 28),进而导致社会生态和精神生态的失衡,这也是生态批评将对人类中心主义思想的批判作为其终极旨归之一^④的原因。可以说,杰弗斯对现代文明的谴责正是对社会生态和精神生态的关注。而他对人类与自然之间和谐相处的倡导也正体现了 20 世纪生态文学的思想内涵。下文拟从杰弗斯对现代文明的批判、对大自然的歌颂、对人类重返与大自然和谐的倡导、对生态整体思想的强调以及对人类生态责任的呼吁等方面对其诗歌中所蕴含的生态思想作一论述。

杰弗斯诗歌生态思想的主体是对现代文明的批判。这也是其诗歌最重要的主题之一。他清楚地看到了现代文明的取得所付出的代价,因而在其大量的诗歌中对它进行了强烈的谴责。在诗歌“大拉网”(“The Purse Seine”)中,他将现代工业文明比作一张巨大的罗网:我想,我们开动了一台台机器,把它们全部锁入/相互依存之中;我们建起了一座座巨大的城市;如今/在劫难逃。我们聚集了

众多的人口,他们/无力自由地生存下去,与强有力的/大地绝缘,人人无助,不能自立。圆圈封了口,网/正在收。……(转引自彭予 171-72)。从这首诗中,我们不难看出,在杰弗斯看来,在现代社会的机械化大生产中,人就像生产线上的各个环节一样互相牵制着,为人类创造文明的生产实则变成了对人的控制,人类难以逃脱它的禁锢,物我关系走向了异化。因此,人类创造文明变成了作茧自缚,以至于在一定意义上,生存就意味着为物所役,人的生活变成了哲学家马尔库塞所说的那种“被操纵、被愚弄、被欺骗的生活”(转引自张艳梅等 37)。杰弗斯不仅看到了现代文明对人类的束缚,而且看到了它所滋生的各种罪恶。在诗歌“阿尔卑斯山的基督”(“The Alpine Christ”)中,他这样历数了现代文明中的人类的罪状:……淫乐、谋杀、/纵火,公开的暴行,暴政、/压抑的、隐秘的性欲、/肉体的罪恶、/心灵的罪恶,灵魂深处/不可饶恕的罪过,亵渎,酗酒;/……女人的罪过、/乱伦的,根深蒂固的,疯狂的……(转引自彭予 171)。在杰弗斯眼里,人类罪恶的范围之广、危害之大已经让人触目惊心,而现代文明无疑是滋生这些罪恶的温床。在诗歌“燃烧吧,你这消失中的共和国”(“Shine, Perishing Republic”)^⑤中,他则进一步指出:现代文明已经使美国等资本主义国家蜕变成污浊的国家,在这样的国家里人们变得一天比一天庸俗、奸猾。他因此而诅咒美国早日走向灭亡。在杰弗斯看来,现代文明注定会因为自身的堕落而使人类最终走向毁灭。这一思想在他的“苏尔角的女人”(“The Women at Point Sur”)等诗中体现得尤为充分。在“苏尔角的女人”中,他这样写道:“世界在变化中病倒,雨变成毒药、/大地是一个坑,该毁灭了。/青藤枯萎,大自然的善良/腐蚀了过去她的残酷使之强化的事物。/一旦你登上时间的顶峰你就开始毁灭”(转引自彭予 171);在“夏天的假日”(“Summer Holiday”)中,他则通过隐喻的方式暗示了人类与其所创造的文明最终逃脱不了毁灭的命运的思想:……铁,这不稳的金属、/铁制的钢,不稳定一如其母;巍然高耸的城市将成为石灰堆上几点锈斑。/草根一时插不进,慈悲的雨能解决问题、/此后,铁器时代无物存留、/所有这些人,只剩一根大腿骨,几块碎片,……(转引自赵毅衡 285)在杰弗斯看来,钢铁建成的象征文明的高楼大厦最终逃脱不了毁灭的命运,人类最终将“只剩一根大腿骨,几块碎片”,文明的所有痕迹也将会最后消失。由此可见,杰弗斯实际上透过现代文明的表面看到了它的没落。在他看来,现代文明的没落主要是由于“人类已经致命地脱离了自然,病态地追求物质财富和感官享受”(McMichael 1289)。正因为看到了这一点,他才在诗歌中表现出对现代文明的强烈厌恶,甚至诅咒。

杰弗斯对作为现代文明重要标志的科技发展的批判也突出反映了其诗歌的生态意蕴。科技的发展给人类带来了丰富的物质财富和精神财富,无疑是推动社会发展的不可替代的力量。然而,科技具有天然的两面性,科技的非理性发展必然会暴露出它的负效应,正如卢梭所指出的那样,“科学技术同样可以造成人类的败坏甚至毁灭”(转引自斯特劳斯 12)。正因为如此,在人们的整体生态意识逐渐增强的今天,科技的潜在负效应越来越成为人们最为担心的问题之一。

杰弗斯正是深刻认识到了科技的潜在负效应,才导致他对科技发展的批判。在“科学”(“Science”)一诗中,他将科学比作一种怪兽,以此揭示人类创造了科技却反而被科技所控制、成为其受害者的荒唐悖论:“人创造了科学怪物,但却被那巨怪控制/就像自恋和灵魂分裂的疯子不能管束/他的私生子/他造出许多刺向自然的尖刀,本想/用它们实现无边的梦想,而嗜血的尖刀/却向内转刺向他自己。/他的思想预示着他自己的毁灭”(转引自王诺 187)。在这一认识上,杰弗斯并不是孤独的。19世纪英国小说家玛丽·雪莱(Mary Shelley)早在其1818出版的科幻小说《弗兰肯斯坦》(*Frankenstein*)中就对科技发展可能给人类带来的毁灭性灾难提出了警告。在这首诗里,杰弗斯与玛丽·雪莱一样,对科学的非理性发展作了具有远见卓识的预测。在“星光照耀着孤独的大洋”(“The Stars Go Over the Lonely Ocean”)里,杰弗斯更大胆地预测了科技发展到极端之后可能出现的可怕景象:地球上的冰山融化,将大片陆地淹没,幸存下来的人寥寥无几,他们在马尔帕索山顶上,靠残存的植物和昆虫为生,人的身体也大幅度退化。而星光则照耀着孤独的汪洋大海,嘲笑着人类的可悲结局。在诗的最后,诗人总结性地写道:“世界走错了路,我的人类,而且还将更糟,在它被修好之前;惟一不错的选择是躺在这山顶上/等待四百或五百年,/瞧着那些星星照耀孤独的大洋”(转引自王诺 190)。

对人类欲望膨胀的批判也是杰弗斯诗歌生态思想的重要体现。从某种意义上讲,欲望是推动社会发展特别是经济发展的重要动力。然而,现代社会中的人们在追求欲望满足的同时,也在不断地改变欲望的种类、扩大欲望的范畴,从而导致了更大的不满足,以致出现了社会文明程度越高,人们欲望膨胀的速度越快的现象。欲望的日益膨胀不仅加速了人类对自然资源的疯狂掠夺,而且给人类社会以及人自身也带来了巨大的危害,正如英国浪漫主义诗人华兹华斯所指出的那样,“物欲膨胀不仅伤害了自然,而且也伤害了人自身,使人丧失他的天真纯洁和美好的心灵”(转引自王诺 194)。杰弗斯对人类欲望膨胀的危害有着深刻的洞见,因而在诗歌中对它进行了入木三分的挞伐。他在“傍晚的云”(“Clouds of Evening”)一诗中揭示了人类欲望膨胀的普遍性:“……可怜的大地,你难道和你的孩子一样/也被无法克制的欲望折磨着,……?”(转引自赵毅衡 294)在“被打破的平衡”(“The Broken Balance”)中,他直截了当地揭示了人类以满足欲望为动力的发展所必然导致的结局:“不安、零碎的人,只能在周围人的/眼里和心里找到中心,他们唯一的作用是/维持和效力于人类之敌—文明,怪不得他们活得神神经,舌尖的/欲望:进步;眼里的欲望:欢乐;心底的欲望:死亡”(转引自彭予 171)。在杰弗斯看来,现代文明中的人类已经陷入欲望的深渊而不能自拔,因此终日“活得神神经”。耽于欲望而最终又将不堪欲望所带来的重负的人类,唯一的解脱之路恐怕就是将死亡本身当作自己的欲望。这一讽刺的深刻性不言而喻。

面对欲望膨胀给人类社会带来的危害,生态文学家和批评家呼吁人类理性

地控制欲望。杰弗斯也以一连串的责问向无节制追求欲望的人们敲响了警钟：“我们是什么？/一种长着稀疏的毛发和会说话的嘴唇，/能够直立行走的动物。/难道可以说我们应该永远地被供养，/永久地受到庇护，永久地不被伤害？/我们能够自我控制吗？”（转引自麦克基本 99）在杰弗斯的责问中，我们听到了他对人类滥用自然资源以最大限度地满足自己不断膨胀的欲望的控诉，以及他对人们控制自身欲望膨胀呼吁。要控制欲望膨胀，人类就必须树立享受尽可能简单化的物质生活、追求尽可能丰富的精神生活的意识。在杰弗斯的诗歌中同样可以听到这样的声音。他在“平静的承诺”（“Promise of Peace”）一诗中哲理般地指出了人类应该简单地生活的道理：“对我来说，/如果我还想活得长久/就只有以平静取代狂热，/想想坟墓里那些宁静而安详的死者吧/何谈享用他们曾经拥有的巨大财富？”（转引自王诺 206）显然，在杰弗斯看来，平静、简单的生活才是健康的，这种生活显然是不能以物质财富的多寡来衡量的。

杰弗斯诗歌对现代文明的厌弃是强烈的，对它的批判也是尖锐的，其中所透露出的悲观厌世思想也是明显的，由此他被视为美国文学中最伟大的悲剧诗人之一、被视为“厌世派”诗人，甚至“宿命论者”或者“虚无主义的信仰者”。杰弗斯悲观思想的形成在一定程度上是与尼采的《悲剧的诞生》和斯宾格勒（Oswald Spengler）的《西方的没落》（*The Decline of the West*）对他的影响分不开的。然而，他对现代文明的反对与挾伐绝不是对它的全面否定，而是对现代文明中的社会生态的关注。他对现代文明中工业发展的狂热、科技进步的非理性、人类欲望的急速膨胀等的批判是一针见血的，也是能够引起人们的反思的。

二

如果说杰弗斯对现代文明的谴责体现出他对社会生态的关注的话，那么他对大自然的讴歌、对人类与大自然和谐关系的倡导并进而对生态整体思想的强调以及对人类生态责任的呼吁则充分揭示出他对自然生态以及生态整体的重视，从而使其诗歌的生态蕴含更丰富。

杰弗斯的诗歌明显反映出他对自然的热爱以及对人类与自然之间和谐相处的追求。杰弗斯认为人类只有摆脱人性而融于自然之中，才能找到自身的价值以及生存的意义。在他看来，“大自然虽然是严厉的，然而却是纯洁的”（索普 236）。在长达四十多年的时间里，杰弗斯隐居在加利福尼亚州太平洋海岸的卡梅尔山上的一座石头房子里，终日与大自然为伍，正是他向往自然的体现。对于杰弗斯来说，大自然首先是永恒的。在“它们的美具有更多的意义”（“Their Beauty Has More Meaning”）一诗中，他这样写道：“……当整个人类/像我一样被岁月磨掉痕迹，/它们仍将在这儿：暴风雨/月亮和海洋，/黎明和鸟”（qtd. in High 129）。暴风雨、月亮、海洋、黎明等都是大自然的象征，它们的永恒存在代表着大自然的永恒。在他笔下，大自然也是美丽的。他的“雾中船”（“Boats in a Fog”）一诗展现了大自然的静谧之美：“……一群飞翔的塘鹅/比什么都好看；/一群行

星比什么都高雅……”(转引自彭予 168)“傍晚的云”(“Clouds of Evening”)一诗描绘了大自然的壮丽雄奇之美:“巨大的云山,在洛伯斯角的上空,映着斜阳,/火的形象,在今夜风暴的墙上,/火的峡谷里有金色波浪,巨大的战神排成行……”(转引自杨传纬 180)“神圣地多余的美”(“Divinely Superfluous Beauty”)一诗揭示了大自然的力量之美:“海鸥的暴风舞蹈,海豹的嗥叫比赛,/在海面上,在海水里……/神圣地多余的美,/控制比赛,君临命运,催树生长,/拔山巍耸,推浪倒倾。/欢乐,这难以置信的美/像燃烧的星……”(转引自赵毅衡 283)在“晚潮退去”(“Evening Ebb”)一诗展现了大自然的和谐之美:

大海已很久没有这样安宁;/五只夜鹭/越过几乎能映出它们翅膀的平静的退/潮水面,/在阒寂无声的空中沿岸默默飞行。/太阳已经落下,海水已经落下/那水草漫生的礁石,但是远处的云墙/壁立。退却的潮水在轻声絮语。/巨大的云影在乳白色水面飘浮。/透过这世界的大幕的缝隙,淡淡的金/光闪射,而那颗黄昏/星,突然滑动,像飞行的火炬。/我们似乎并非她心目中的看客;她,/是在世界大幕后为另一批观众排演。(转引自江枫 230)

在“秃鹰”(“Vulture”)一诗中,秃鹰则是美的化身:“凭那副大翼朝下滑翔的它看来多漂亮;/从映着波光的悬崖转身飞去的它看来多漂亮。……享有它那副翅膀和眼睛——/这将是躯体多么奇妙的结局……”(转引自黄杲炘 黄杲昶 212)。大自然的美丽与和谐使杰弗斯萌生出对自然万物的热爱与敬畏。在“要爱野天鹅”(“Love the Wild Swan”)一诗中,他呼吁人类尊重大自然中的生命,与动物和睦相处:“这万千野天鹅不是人的猎物。……要爱野天鹅”(黄杲炘 黄杲昶 211)。大自然的永恒、美丽与和谐使杰弗斯向人类发出了重归与自然和谐的呼声。在“路标”(“Sign Post”)一诗中,他这样表达了回归自然、融入自然的强烈愿望:

转向那些可爱的东西,……/……设想你像百合那样生长,/依偎着沉静的岩石,直至你感到它的神性/使你的血管冰凉,抬头凝望那些沉静的星辰,让你的目光/……顺着那通天长梯向上攀升。/万事万物将变得如此美丽,你的爱将跟随你的目光前行;……现在你自由了,即使你又变成了人,/也不是妇人所生,而是出自岩石和空气。(Jeffers 574)

在杰弗斯看来,那些没有经过现代文明污染的大自然中的“百合”、“岩石”、“星辰”是具有“神性”的、可爱而美丽的,是值得人类追求的东西。人类只有与它们融为一体才能真正恢复自己的自然本性。而在叙事长诗“花公马”(“Roan Stallion”)中,他甚至通过女主人公与象征大自然力量的公马结合这一听似荒唐

的极端的隐喻,来反映人类重返与大自然和谐的思想。

杰弗斯诗歌的生态蕴涵也体现在他对生态整体思想(ecological holism)的强调上。生态整体思想是生态文学的核心思想。它认为宇宙万物是一个整体,这个整体内的万物休戚相关。它倡导从生态整体利益的角度审视包括人类在内的宇宙万物。生态批评呼吁人类重返生态整体之中、重新确认人类在生态整体中正确的位置、恢复和重建与生态整体以及整体中的各个其他组成部分的和谐、稳定、生死与共的密切关系。在杰弗斯看来,生态整体具有最高的价值:“在我看来,人、种族、岩石和星星,……它们之中没有哪一个具有单一的重要性,它们的重要性仅仅存在于整体之中……在我看来,只有这个整体才值得我们付出深深的爱……”(麦克基本 70)他进一步认为,生态整体是最大、最神圣的美,人类只有维护这种生态整体才能长存于世界:“完整是一个整体,是最大的美,/生命与物质的有机体,是宇宙最神圣的美,/热爱它们,而不是人。/除此之外,你就只能分享人类可怜的困惑,/或者当它们走向末日的时候陷入绝望”(转引自麦克基本 211)。

此外,杰弗斯对人类生态责任的呼唤也充分反映出其诗歌的生态意蕴。生态危机的逐步缓解有待人类的生态意识的逐步增强。生态意识是产生自觉的生态行为的前提。为此,生态文学家与批评家以大量的、雄辩的、触目惊心的生态危机事实对人们大声疾呼,倡导人们树立生态责任意识并积极主动地承担起保护和回馈自然的责任。美国生态文学家卡森曾尖锐而忧心忡忡地指出:“具备了无限能力的人类,如果继续不负责任、没有理性、缺乏智慧地征服自然,带给地球和他自己的只能是彻底毁灭”(Gartner 100)。杰弗斯是一位具有高度的生态责任心和神圣的生态使命感的诗人,他的名诗“卡桑德拉”(“Cassandra”)充分体现了他对生态责任的呼喊:

这目光凝滞的疯狂女孩用修长而苍白的手/勾住城墙的石缝,/长发在狂风中飞舞,口中发出凄厉的尖叫;那/有用吗,卡桑德拉? /人们是否相信你的苦口良言? 人们确实讨厌真相,哪怕/真相是他们即将路遇猛虎。/所以诗人们用谎言的蜜裹住真实;而把/老谎言浇盖上新谎言的/宗教骗子和政客们,却被肉麻/地吹捧/为智慧。肮脏可鄙的智慧。/绝不:你依旧站在那真相的坚硬墙角不停倾诉,对人们/和那些可恶的神。——你和我,卡桑德拉。(qtd. in Williams 242 - 243)

卡桑德拉是希腊神话里命运悲惨的女预言家,杰弗斯用她对即将面临灾难的人们的“苦口良言”的劝说来隐喻具有高度责任心和使命感、为生态危机而忧虑不已并高声呐喊的人们。杰弗斯充分肯定那些能够正视生态危机现实、从而树立起了生态责任意识、自觉承担起了生态责任的、具有远见卓识的人们,但同时也对那些对生态危机视而不见、麻木不仁的人们进行了尖锐的讽刺。

人类回归自然,与自然和睦相处、繁荣共生是生态文学家与生态批评家的美好愿望,也是生态文学与生态批评的永恒主题。杰弗斯的生活与创作实践都充分反映了这一愿望和主题。他一生亲近大自然,在大自然中寻找生活与精神依托。他赞美大自然,因为在他看来,大自然是永恒的、美丽的、和谐的,人类只有成为大自然的一部分,复活并遵循自然本性,才能活出真正的自我。他崇尚生态整体思想,呼唤人类的生态使命,都体现出他作为一位生态诗人的远见卓识。

著名的《文学与环境跨学科研究》杂志主编、美国内华达州立大学英文系教授司各特·斯拉维克(Scott Slovic)认为:“没有一部文学作品完全拒斥生态批评的阐释”(转引自苗福光 154)。杰弗斯的诗歌便是如此。在他的诗歌中既有对现代文明的总体批判,也有对作为现代文明主要推动力的科学技术和人类欲望的强烈质疑与深刻反思。他在诗歌中描写和讴歌大自然的永恒、美丽、纯洁、和谐。由于他对现代文明的强烈谴责,他的诗歌被人们认为体现了尼采式的反人类进步的思想,他甚至被视为厌恶人类的人。由于他在诗歌中常常以大自然的纯洁、和谐与美来反观人类社会的腐朽、污浊与丑,人们往往认为他歌颂大自然的美丽与永恒不过是从另一个方面来证明现代文明的堕落和短暂。然而,杰弗斯诗歌所反映出的绝不仅仅是对现代人类文明的厌弃和逃避,从生态批评的角度讲,他的诗歌富有深刻的哲理性、预言性和启示性,他对现代人类文明的谴责、对大自然的赞美、对生态整体意识的强调、对人类生态责任的呼吁无不体现出其诗歌的生态思想。他的诗歌所蕴含的生态思想是自觉和系统的。

注解【Notes】

- ①赵毅衡编译:《美国现代诗选》(上)(北京:外国文学出版社,1985年)“序”,12。有关杰弗斯“悲观厌世”思想的论述还可参看彭予 166、170;杨传纬 179;庄彦选译:《二十世纪美国诗选》(沈阳:春风文艺出版社,1990年)263、264;索普 236;张礼龙编著:《20世纪英美诗歌导读》(厦门:厦门大学出版社,2007年)191。
- ②有关杰弗斯诗歌“非人道主义”思想的论述可参看彭予 166、170。
- ③关于杰弗斯诗歌生态思想的论述可参看王诺:《欧美生态文学》(北京:北京大学出版社,2003年)。
- ④参看张艳梅 蒋学杰 吴景明 9。
- ⑤董衡巽主编:《美国文学简史》(修订本)(北京:人民文学出版社,2003年)281。

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拉金式的风景：失落的伊甸园

吕爱晶

内容提要: 菲利浦·拉金的许多诗歌带着一痕蓝色的忧伤。他眷恋旖旎的自然风光,直陈工业革命对自然景物的蹂躏,意欲提醒人们大自然的独特内在生命价值。他描写罹难中的动物,盛赞它们生存的独立意义和价值。物欲的膨胀使许多女性变成了拜金女郎而从众多男性的眼中消逝。自然的风景、自由的动物和美丽的女性都是英国风景中不可缺少的元素,是诗人心目中“英国性”的代表,是诗人梦中伊甸园的内容,但这些正历经一场人为的浩劫灾难。拉金立足自己的生存环境,用冷静、平实的笔调记录了这一道道风景的历史变更,书写自己最深切的生命体验。

关键词: 菲利浦·拉金 英国性 伊甸园 风景

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Title: Larkin's Landscapes: The Lost Eden

Abstract: A number of Philip Larkin's poems are a little blue. He is nostalgic for natural beautiful scenery and depicts the exploitation and poisoning of landscapes by industry in order to remind people of the special dignity and sanctity of nature. He sings highly of the inherent value of animals' lives, coupled with his deep sympathy with their suffering life. Material worship has made a lot of young and beautiful girls into material ones whose spirit is broken and empty. Natural scenery, free animals and beautiful girls are the making of Larkin's dreamy Eden which is lost. Larkin calmly and honestly records the changeable history of landscapes of England to tell his full understanding of life.

Key words: Philip Larkin Englishness Eden landscape

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菲利浦·拉金(Philip Larkin, 1922 - 1985)被公认为二十世纪下半叶最杰出的英国诗人之一,也是当代著名的小说家、爵士乐评论家和英国图书馆委员会委员。拉金的性格在许多人的眼中有点冷傲、幽远和怪癖。可他的诗歌浸透着一种清新、凝练与朴素。特别是他对身边景物的独特描绘构成了文学史上一道

瑰丽的风景画。K. 雷杰莫利(K. Rajamouly)在其新作《论菲利普·拉金的诗歌》(*The Poetry of Philip Larkin: A Critical Study*)中的一小节探讨了拉金的自然观,指出拉金是一个自然诗人。在拉金看来,自然蕴含着一种自我更新的、毁灭人欲的无形力量;人类无法从自然中得到永恒的慰藉和欢乐,诗人常常远远地观赏大自然的美丽风景,寻找片刻的欢欣。但雷杰莫利没有继续深入探讨拉金自然观的具体内容和形成的原因。唐纳德·戴维(Donald Davie)在《托马斯·哈代与英国诗歌》(*Thomas Hardy and British Poetry*)中的第三章《拉金的风景》(“Landscapes of Larkin”)指出,拉金是一个受哈代影响较深的诗人(63)。他们都关心英国的风景、人物和政治。拉金对自然风景的描写是提醒人们大自然的傳統意象正在丧失其潜在的意蕴,但戴维认为拉金是把自然比作一种象征。国内学者对拉金式风景的研究不多,主要集中在翻译和介绍阶段。有评论家戏说拉金有“偷窥癖”,喜欢站在窗边、门后、暗室等偷看外面的风景。于是,漂浮运河上的废物、试验室里血淋的动物、伊家性感的女性等都绘进了拉金的风景画卷,构成了一组组“失落的伊甸园”图景。

一、消失的风景

拉金的世界似乎带有一丝淡淡的忧伤。“生活首先是厌倦,其次是恐惧”(45)。^①“荒野一样的模糊国度/石头间出没的游牧者/……生活就是慢慢地死去”(1-2,6)。拉金的这些蓝调诗歌直陈诗人的厌世、怀疑、期冀、选择及放弃,反映了二战后英国社会的精神现实,寻找失落的伊甸园的历程。如“她边梳头发边等早餐”(“‘Waiting for breakfast, while she brushed her hair’”):“一年后,无色的日子容器里无痛地溢出/我的世界,那久远的失落伊甸园/像一只走失的小鹿又出现在我家的小径上”(13-15)。二次世界大战后,越来越多的英属殖民地相继获得独立,到了1962年,昔日伊甸园式的大英帝国已不复存在;英国在世界事务中的主导作用已逐渐被美国取代,特别是在埃及于1956年将苏伊士河收归国有后引发的危机和60年代的一系列国际事务中,英国的国际影响更是直线下降;从40年代末至60年代,英镑贬值和英国国内的经济危机又进一步削弱了英国的整体国力。英国文学的正统地位逐渐被美国文学取代。英国开始走向衰亡,拉金的世界也因此抹上了蓝色的色彩,寻觅失落伊甸园里的“英国性”(Englishness)^②成了诗人的使命。风景是拉金诗歌中的“英国性”的重要英国元素。

拉金关心英国的风景,他用平静的语调描写世界上最早的工业化的英国风景。如“这里”(“Here”)“转向东面,从浓浓的工业化阴影里/从北面车辆喧嚣的夜晚:转向田野/它稀疏长着蓟草而不能称作草地”(1-3)。工业革命给人们带来废气笼罩的城市和寸草难生的荒野,以前旖旎的自然风光在人们的眼前消失殆尽。又如“降灵节婚礼”(“The Whitsun Weddings”):

火车开开停停,缓慢的画下一条南下的弧线。
 开过了大农场,影子小小的牛群,
 浮着工业废品的运河,
 罕见的暖房一闪而过,树篱随着地势
 起伏;偶有草地的清香
 代替了车厢椅套的气味,
 直到下一个城市,没有风格的新城,
 用整片的废汽车来迎接我们。(飞白编,王佐良译 13-20)

火车是工业文明的标志,但它和铁路又是破坏自然美的工业文明和科技发展的象征。铁路的延伸就是森林砍伐、田地淹埋、山丘夷平的过程;火车的行驶又是浓烟弥漫、河水污染、废品漂浮的蔓延。清澈的江河、成群的牛羊、清香的花草、绿油的麦田等作为自然美的代表随着火车的远去在人的视野中变得越来越小,直至消失。拉金眷恋昔日自然风光美丽的伦敦:“我想到舒展在阳光下的伦敦,/它那紧密相连的邮区就像一块块麦田(飞白编,王佐良译 69-70)。阳光和麦田代表了自然美,而铁路和火车却无情地破坏了这种自然美。这些美丽的自然意象是英国元素不可缺少的一部份,而高速发展的工业文明吞噬这些自然景观!其中又有多少是不可再生的?人们利用地球资源进行大规模的殖民地开拓与残酷的财富掠夺的事实告知人们:人类自我意志过度膨胀所造成的独断与专制,将会或正在给人类和自然带来灾难性的后果!

拉金的风景诗歌没有热情洋溢的歌颂,也没有歇斯底里的愤怒和咒骂,有的是平稳沉静的语调,真实的笔录。“拉金的如实写实并非毫无意图。相反,他正是企图提醒人们正视现实”(傅浩 156)。拉金把工业化的城市风景赤裸裸地呈现在读者的面前,希冀人类能够直面工业化对自然风景的恣意破坏,意欲提醒人们保护自然,重新建立人与自然的亲密和谐关系。拉金的这种意图在他的“逝矣,逝矣”(“Going, Going”)等诗中更为明显:

这一来英伦遂告逝矣,
 绿荫、草坪、小巷、
 会馆、雕饰唱诗廊。
 书籍犹存,在展览馆中
 苟延下去;但留下给我们的
 只有混凝土和轮胎。(44-49)

拉金心中的伊甸园有阳光、绿地、小巷、会馆、歌声、书籍……可是这一切似乎都正在人们的眼前慢慢地消失,科学的进步可能留给人类的只有一片冰冷的水泥地和一堆废弃的轮胎。人类以飞速发展的科学技术和工业生产,剥离了自

然同自己的密切联系与和谐关系,使得梦中的伊甸园一去不复返了。拉金在诗歌中不断地反问“除了在日子里,我们还能生活在哪儿?”(6)。“它去哪儿,这一生的时间? / 寻找着我。所留下的是阴郁”(11-12)。那如画的自然风景去了哪儿? 拉金在“来临”(“Coming”)、“缺席”(“Absences”)、“日子”(“Days”)、“继续活下去”(“Continuing to Live”)、“远离”(“Far Out”)、“多么遥远”(“How Distant”)、“生活”(“Livings”)等诗歌中表达了徘徊在时间长廊寻找伊甸园的困惑。

寻寻觅觅,冷冷清清,终有一线亮光。孤郁的拉金在《太阳能》(“Solar”)中赞道:“你烈焰花瓣的头/永无止歇地爆炸。/热是你黄金的/回声(11-14)。太阳象征着能量、力量、温暖和生命。有研究者认为:“拉金世界里的太阳是慈善和神秘的,象征着生命和希望的崇高意义”(Rajamouly 162)。希望总是埋藏在人们的心中,不久的将来人们又会看到美丽的自然风景。正如“树”(“The Trees”)中所道:“永不歇息的树丛依旧摇曳/在成熟茂盛的年年五月。/去年已死,它们似在诉说,/开始重生,重生,重生(9-12)。枯死的树丛在春风的吹拂下又焕然一新。终究有一天,人类会抛弃人类中心主义的樊篱,重新建立人与自然的亲密和谐关系,尊重自然的独特内在价值。于是,消逝的牛羊闲荡,牧笛悠扬,淡泊清幽的自然风景如同冬后的绿树终究会发芽重生,绿意盎然。

二、罹难的动物

拉金诗作中的第二道风景是动物。拉金喜欢动物。当人类残忍地杀戮动物时,诗人感到无比地痛心和痛恨。在“猩猩实验室”(“Ape Experiment Room”)里,诗人描写了猩猩解剖室的场景:“埋葬在白色的屋里/灯光如炬/如突然降临的痛苦”(1-3)。诗人向读者展现了一副血淋淋的解剖现场:白色的墙壁,刺眼的灯光,手术刀切肤的剧痛……可怜无助的猩猩就埋葬在无情的医学博士手中。再环顾试验室的四周,屋里陈列着一具具已被医学博士解剖的支离破碎的动物尸体。“密密麻麻,T形面具/下面的,更小,有耳朵的/头盖骨像一枚暗淡的坚果/手臂环抱着”(14-17)。那些动物的身份已经无法辨认,但那环抱的手臂令人想起了人类自己。十八世纪晚期,人们已经意识到,从骨骼结构到生理结构,人类和动物都极为相像,相像得就像远亲近邻。拉金曾声称自己是无神论者。他认同进化论,赞同猩猩与人都是灵长类的动物,猩猩与人本是同类。他们和人类一样,有头、手臂、耳朵等,还有一颗同样能感受痛苦的心。虽然猩猩无法用语言来表达他们的疼痛和恐惧,然而他们肢体的异样已经透露他们的痛苦已经达到极限。这是一首警世性的作品。人们为了自己的利益而对动物滥加戕害,就只能给子孙后代留下一个寂静的世界。

又如诗歌“瘤”(“Myxomatosis”):在静穆的田中被卡住/炙热的、漫长的时间流逝/许多是什么陷阱?哪里是毒牙的藏入?(1-3)。可怜的小兔子在空旷炎热的田里被一卡子掐住了咽喉,伤口开始化脓,等待它的是无情的死亡!又有

“割草机”(“The Mower”):我曾见过这刺猬,甚至喂过,一次。/现在我扼杀了它小心翼翼的世界/无法弥补。埋葬也无益(4-6)。诗中浸透一种无比懊悔和悲伤的情愫,呈现了诗人对不幸刺猬的浓浓怜惜之情。在“带一只回家给孩子们”(“Take One Home for the Kiddies”)表达了诗人对那些被人类当作玩偶的小动物悲惨命运的同情。由于人类的无情捕杀和自然的任意肆虐,自然中的许多动物正慢慢从人类的视线中消失,地球的风景也即将失却一份生机。

为了人类的生存意义和价值,有些人漠视、利用甚至抹杀其他生命的存在,无视人也是自然生物链中的一员,无限度地向动物索取,从而切断人与动物的血缘亲情。如名篇“草地上”(“At Grass”):

眼睛几乎不能分辨
那躲藏在寒冷树荫下的它们,
寒风弄伤了它们的尾巴和鬃毛;
……
然而在十五年前,它们或许
在二十多次比赛中不负众望
成为传奇:那依稀的午后
到处是奖杯、赌注和障碍赛。(1-3,7-10)

老马昔日的辉煌已一去不复返,以前高大俊美的形象现已是羸弱病残。它们容存的地方是阴冷稀疏的树荫,陪伴它们的是刺骨寒冷的西风。一些人把动物当作人类的奴隶和机器。当马年轻时,人们利用它牟取暴利;当衰老时,人们就把它遗弃路边。老马已经习惯由人喂养,此时的它既不能回到人类的生活,也不能回归自由的原野。它是一只丢失家园的、无家可归的西风瘦马。失落的忧伤弥漫在老马模糊的眼球,它抬眼望向远处依稀的森林,何时才能回到自己的伊甸园?

动物是人类的朋友,它们的生存具有独立的意义和价值。兹举“鸽子”(“Pigeons”)为例:

一群鸽子在薄薄的石板上挪动着,
迎着西风细雨
风掠过它们歪斜的脑袋和已固的羽毛。
拥挤在温暖的、舒适的烟囱周围,
直到冬季的日光变弱,而它们长大。(1-5)

诗人用寥寥的几笔刻画了一群小鸽子的可爱精神,迎着西风细雨顽强地、惬意地成长。弱小的鸽子敢于抗争强大的西风,显示出九死不悔的伟大精神力量。

在“初见”(“First Sight”)中,诗人刻画了一群在雪地里学习走路的小羊群。在“铁丝网”(“Wires”)中,一群老牛老实地呆在装有电篱笆的牛棚里,小牛却在追寻外面的精彩世界:“小牛犊总能闻到更纯净水的味道,不在此处而在别处。在铁网外”(48)。又如“等待早餐,而她梳了头发”(“‘Waiting for breakfast, while she brushed her hair’”)诗中快活的小鹿意象……拉金诗中的动物都有自己的故事。保护动物是人类应尽的义务。

三、女人如烟

女性,在男性看来就像一道流动的美丽风景。拉金也不例外,只是女性这道风景对诗人来说还是一道遥不可及的如烟风景。如“明媚的普莱斯塔廷”(“Sunny Prestatyn”):

来明媚的普莱斯塔廷吧
广告画中的女人媚笑着,
双膝跪在沙滩上
她穿着亮白的紧身衣。
身后,是蔓延的海岸线,一家
棕榈丛中的酒店
沿着她的大腿延伸,并
伸展着齐胸的双臂。(1-8)

画中的性感女人千娇百媚,摄人心魂。她们妩媚、多情、前卫、所向无敌,可是漂亮的姑娘只出现在美丽缥缈的地方。现实生活中众多男人并没有机会邂逅那些诱人的美丽女子。诗中的广告就像一堵不可逾越的墙分隔了现实和梦想。正所谓女人如花,花是梦。画中的女子虚无缥缈,离现实的生活越来越远。“又大又凉爽的商店”(“The Large Cool Store”):

爱是如此缥缈和可怕,
女人是什么,或她们在干什么,
或在我们年轻的不真切的愿望中
好像是:带着合成的、新的、
不自然的狂喜。(16-20)

女人是什么?随着人类社会的发展,人们对金钱的欲望不仅伤害了自然和动物,也伤害了人自身,使人丧失天真纯洁和美好的心灵。许多女性的精神世界变得黑暗和贫困,于是自私、贪婪的女性出现在拉金的诗歌中。如同“北纬800以北”(“Above 800N”)中所言:“一个女人有十个锐利的爪子”(1)。许多美丽

的女子都成了魔鬼般的拜金女郎,她们如同合成的人造美女一样虚假和可怕。又如“彼此彼此”(“Self’s the Man”):“现在她整天在那儿// 他把一生浪费在工作上所得的钱/ 被她全部攫去当了津贴”(5-6)。主人公阿诺德把在工作上努力赚的钱全部用来养家糊口,可是下班回家还得忙前忙后整理家务,甚至连晚饭后读报纸的时间都被剥夺了。他的妻子如同洪水猛兽,吸干男人的腰包,叉着腰,瞪圆双眼,指挥着男人按她的意愿不停地转动。拉金还在“题在一位年轻女士影集上的诗行”(“Lines on a Young Lady’s Photograph Album”)、“极致美丽”(“Essential Beauty”)等诗歌中表达了同样的观点。美丽可爱的女性已在众多男性的现实生活中渐渐消逝,却又如烟如梦永远萦绕在男性的记忆中。“在众人的脸庞中我寻找着你的脸// 美丽而虔诚”(6-7)。在“为什么昨夜我又梦见了你”(“Why did I dream of you last night”):“那么多我以为已经忘掉的事/ 带着更奇异的痛楚又回到心间”(6-7)。又如“野燕麦”(“Wild Oats”):

大约二十年前
两个姑娘来到我工作的地方——
一朵乳房丰满的英国玫瑰
和她那戴眼镜的、能与我攀谈的朋友。
在那些日子里脸面放光
所有的一切,我怀疑
还有谁能拥有她那般脸庞:
但我带出去的却是她的朋友,(1-8)

那个玫瑰般的姑娘是发话者心中渴望得到的姑娘,可因为自卑而选择了“她那戴眼镜的、能与我交谈的朋友”。在诗歌的结尾,发话者透露他最终与那戴眼镜的姑娘分手的原因是:“我的皮夹子里仍珍藏两张快照,/ 乳房饱满的玫瑰戴着毛皮手套。/不幸的魔咒,或许”(22-24)。发话者忘不了那玫瑰般的女人,心中的玫瑰如中了魔咒,永远无法抹去。玫瑰是英国的国花,也是“英国性”的象征。也许那就是发话者一直掩埋在心灵深处的、永不磨灭的根——“英国性”!诗中的玫瑰女性是拉金心中“英国性”的一种象征。拉金在诸多诗歌中对女性的责骂、痛惜和怜爱之情可以看作是诗人对“英国性”感情的一种移植。当英帝国陨落、外来文化的干涉和英国风景的消逝使拉金时而痛恨,时而又痛惜。长此以往,“英国性”恐怕会给日益强大的“美国性”(这里主要指美国的主流文化)所淹没。拉金不仅在写女性的诗歌中表达了一种这样的情感,还在很多诗中直抒其意。如在“基金自然会承担你的损失”(“Naturally the Foundation will Bear Your Expense”),诗人问道:“噢! 英格兰什么时候长大?”(19)。拉金追寻失落的伊甸园,在“当我们第一次面对”(“‘When first we faced, and touching showed’”)中呼吁道:“这个世界,让它回到从前——没有代价”(15)。回归美丽

的伊甸园是拉金的梦想。拉金对女性的责骂折射了诗人对“英国性”陨落的愤懑之情,对女性的惦念映射了对伊甸园的怀念。拉金的女性观反映了诗人对“英国性”的历史变迁的情感变化,表达了一种寻找失落伊甸园的情愫。

英国的风景在工业革命和人们的物欲膨胀下花容失色。拉金关爱英国的风景,用真实、客观的笔调告知世人,我们正在失却自然的独特内在价值;人类利用甚至谋杀动物的存在,漠视动物的生存的意义和价值,必将切断人与动物的血缘亲情;物欲的膨胀使许多女性变得自私和贪婪,失却了天真纯洁和美好的心灵。诗人梦中的伊甸园正在失落,寻找失落的伊甸园是诗人肩负的重大责任。拉金虽不能称作一个完全的生态诗人,但他用诗歌的形式告知后人:学会尊重自然、尊重动物和他人,培养博大的生命情怀。唯有如此,人们才能找回失落的伊甸园。

注解【Notes】

①本文的诗歌引自 Anthony Thwaite 编的《拉金诗歌集》(*Collected Poems*) (1988),引文未注明译者的姓名为本文作者翻译。

② 英国性:也称英国精神,是一个比较复杂的概念。来源 David Gervais 的 *Literary England* (1993) 和 Kenneth Millard 的 *Edwardian Poetry* (1991)。本文主要是指拉金心目中英国本土文化的特质。

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论丝蒂薇·斯密斯诗歌的延续与超越

李 玲

内容提要:20 世纪三、四十年代的英国伦敦出现一群看似另类的文学群体,评论家用一个新名词“跨现代主义”来定义他们,给他们贴上“激进的怪人”的标签。女作家丝蒂薇·斯密斯是其中的代表作家,在 20 世纪上中叶英国诗坛上十分特殊而又具广泛影响力。文章从丝蒂薇诗歌对英国诗歌传统的延续和超越的视角,以作品中生存与死亡的交织、文本与图像的拼贴以及作品内容的不确定性等特征为主要切入点,分析论述丝蒂薇诗歌是延续和超越的一个典范。

关键词:丝蒂薇·斯密斯 延续与超越 拼贴 不确定性

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Title: A Model of Continuity and Transcendence: Study of Stevie Smith's Poetry

Abstract: From 1930s to 1940s, a group of seemingly idiosyncratic and different literary team emerged in London in Britain. Critics coined the word “intermodernism” to define this group of writers and labeled them with “radical eccentrics”. Stevie Smith is just one representative figure, an unique and influential poetess in the mid-20th century history of English poetry. From the perspective of intermodernism, this paper tries to take its features, such as the perfect combination between professional work and amateur literary creation of the middle social strata, coexistence of life and death as a theme of the works, the use of collage with texts and paintings in the poems and the indeterminacy of the contents as case study in order to analyze and present the continuity of British literary tradition and the transcendence of modernism in Stevie Smith.

Key words: Stevie Smith continuity and transcendence collage indeterminacy

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纵观四百年英国诗歌发展的历史,20 世纪的英国诗歌发展呈现出更为复杂和多样的趋势,多种不同风格的诗歌作品在相互对抗与对话中寻求自身的发展,显现出多面和多元的格局。20 世纪三、四十年代的英国伦敦就出现一群看似另类的文学群体,评论家克里斯汀·布鲁梅尔(Bluemel)用一个新名词“跨现

代主义”(intermodernism)来定义这一新颖别致的文学现象,给他们贴上“激进的怪人”(radical eccentrics)的标签(Bluemel 4)。布鲁梅尔认为,跨现代主义为人们提供了一个新的思维指针,一个处于现代和后现代之间或其中的“过渡(inter)”——一座桥梁、一个更复杂、更细微地将许多伦敦作家与英国 20 世纪上中叶文学连接的中介(6)。他们是奥威尔(Oswald)、丝蒂薇(Stevie)、阿兰德(Anand)和霍登(Holden)的四人组合。他们在现代主义和后现代主义的跨界非常活跃、繁荣,对当时的文学批评语言提出了挑战。这群作家都来自英国中产阶级,在拥有专业工作或职业的同时,或出于爱好,或为了补贴家用,都在业余进行文学创作,形成了专业和业余相结合的中产阶层的知识分子独特的群体。在文学创作形式和风格上敢于尝试和创新,其新闻写实风格又明显地表现出现实主义的传统。其作品主题生存与死亡的交织、呈现方式上文本与图像的拼贴以及作品内容的不确定性,皆显现出兼具现代和后现代主义的双重性,即跨现代主义的特征。丝蒂薇·史密斯(Stevie Smith, 1902 - 1971)是其中一位极具代表性的作家,一位 20 世纪上中叶英国诗坛上十分特殊而又具广泛影响力的女诗人。英国评论界称她为“英国文学中最具独创性的作家之一”。“丝蒂薇·史密斯是最广泛地被当今各家诗歌定本选入的现代英国女诗人,没有一本现代英国诗歌选集不选她的诗作”(Sternlicht 2)。丝蒂薇在当时文学多元化的态势下,不追随任何思潮和流派,默默地以一个“局外人”的身份观察着周围的世界,以女性独特而敏感细腻的眼光,以极具个人特征的语言创造意识,叙写着自己的思想和感受,她既写小说又写诗歌,还写散文和书评,她的诗歌诙谐且幽默、平淡又沉重、细腻而洒脱,成为当时复合乐音中一个动人的音符。丝蒂薇诗歌对英国文学传统的延续与超越,为跨现代主义视域下的丝蒂薇研究提供了极大的可行性,也将开启英国文学断代研究的新视角。

一、生存与死亡的交织

丝蒂薇一生亲历了人类历史上的两次灾难性战争,再加上父亲的离弃,母亲的早逝,她与姨妈在伦敦郊区帕尔默·格林地区相依为命。生活的艰难、世态的变幻莫测、生命的脆弱无助,曾让丝蒂薇绝望之极割腕自杀。生存、孤独与死亡是她诗歌的一大主题。在生命垂危之时,她还示意好朋友、文学主编詹姆斯·迈克吉本从家里给她拿安眠药,这样就可命令死神之奴早点完成使命。她一生在抗争、在呐喊、在挣扎,也在细细品味生活的酸甜苦辣,丝蒂薇用诗歌描写了孤独的生命与死亡的游戏和对话。而死亡这一沉重的主题,死神这个可怕的形象在她的诗中却是通过轻松而不经意的语言风格表达出来的。

丝蒂薇著名的诗作“不是在挥手而是在没顶”,就是用平淡、诙谐和讥讽结合的游戏般的语气对生存与死亡描写的最好诠释。孤立无援、濒临死亡的人全部的绝望之情,人处于绝望时游走生死之间的情形,面对孤独和死亡,叙述者平淡的语气,仿佛人的一生早已经注定要走向遥远的彼岸。诗人将沉重而宏大的

叙事悄然隐藏在叙述者自叹式的独白和旁人的冷漠话语之中。生与死的混杂、交替和共存在这里有着突出的表现,而语言表达的口吻却是轻松而快慰的。沉重的话题说得轻松幽默,但同时,沉重在轻松中的消散却带来了进一步的对灵魂深处的求索。

丝蒂薇的诗歌对死亡这一永恒的主题也有独到的看法,在“迪本河”(The River Deben)中,没顶(Drowning)的甜蜜,尽管死亡的结局“不请自来”(GT, 51)。^①在“上和下”(Up and Down)中,忙碌的世界使诗人沮丧绝望,以至无法忍受而渴望死亡:“我将非常高兴当到了生命的尽头/所有刺耳的声音也将结束/我的心,依然如黑夜,掩藏、下降”(GT, 27)。她认为,当这个世界令人失望,死亡总是一种选择。在“只对一个人温柔”(Tender only to one)一诗中,诗人最终似乎只对“死神”温柔。诗歌以儿童游戏般的语调,一层层揭开谜底。她在“这是否明智?”中写到“这是否明智/去爱戴死亡/...../不,这绝不明智。/.....这是否明智/去忍受/去唤醒早有的愤怒/当死亡成为/一笔易得的横财时,...../不,这绝不明智”(CP, 93)。^②爱戴死亡和死亡是一笔易得的横财,似乎死亡已不再是恐怖,而成了一种难得的体验和财富。生存的有限性和不确定性,死亡的必然和无法预知,总给人类惶惑和恐惧。生存与死亡、欢乐与悲哀的相互交融,成为激发生命意识的原动力。诗歌中,生与死是没有界限的,生与死只是一种意识,一种对人生本真状态的追溯意识、探索意识。一首诗歌的完成,也许就是一次生死轮回的过程。死亡并非一种消极,相反,它是一种净化,一种升华。有一种精神,在这种轮回里生长,并且永恒、不朽。她的诗让我们窥见了坟墓之后的光辉。人生如诗,是一次次因生悟死而又在对死亡的审视中发现永生的精神之旅。死亡有时也无关生死,而是一种精神的顿悟乃至精神的涅槃,是一种皈依意识。丝蒂薇的诗关于死的描写不仅没有太多的恐惧,还混合更多的调侃、戏谑,这是诗人内心对生存、死亡的感悟和超然的写照。

二、诗歌与图画拼贴

著名画家毕加索说过:“艺术并不依赖自身的进化,人的观念转变了,其表达方式也随之转变”(转引自胡全生 123)。拼贴原为一种绘画技巧,是立体派画家常用的技法,即把偶得材料:报纸碎片、布块、糊墙纸等贴在画板或画布上的粘贴技法。依据哈桑对后现代文化艺术特征的概括,笔者认为,拼贴可归于其中的“种类混杂”,或称“四不象”、“大杂烩”,即“.....两种艺术表现方式辩证地出现在一种现在与非现在、同一与差异的交织中”(朱立元 382)。至 20 世纪 60 年代,拼贴画已成为大众艺术,而拼贴作为一种写作技法,也在后现代主义小说中流行。从拼贴的性质来看,它可分为动态拼贴和静态拼贴,或异质拼贴与同质拼贴。就丝蒂薇的诗歌作品而言,文本与图象的拼贴,当属异质拼贴。拼贴艺术打破了常规的诗歌平面结构,使文本的统一性与连贯性受到威胁,但它们并没有完全消失。拼贴加强了诗歌文本意思的不确定性和艺术表现的零散性,也更有

利于读者的参与。

相对小说创作而言,丝蒂薇更擅长写诗,她曾说过“写诗方便容易多了,你可以一边做家务活,一边写作。”而不写诗时,她会在纸上胡写乱画,有时突然被自己的胡写乱画吸引住了,就会用心把它好好修改成图画。她收集了几箱这样的图画。这些图画不是对诗歌的解释。丝蒂薇作图画和诗歌的拼贴,是因为图象是对诗歌精神或观点的说明,而不是表明某些事件。绘画激起她更大的诗歌创作灵感,图画与诗歌的拼贴构成丝蒂薇创作的一道别致的风景,这样的写作方法和技巧赋予诗人极大的想象力和空间,直到她去世前几周,诗歌创作是丝一生赖以生存的主要内容(Sternlicht 46)。

“不是在挥手而是在没顶”(Not Waving but Drowning, 1957),是丝蒂薇最著名的诗歌之一,也是文本与图象拼贴的范例。诗中一个落水的人对活着的熟人抗议“我走得比你想象的远得多/ 不是在挥手而是在没顶。”他在恳求理解,但朋友认为他在玩弄人,“可怜的人,他总是爱戏谑/ 现在他死了,对他来说一定很冷。”他躺在那呻吟不停“噢,不,不,不,它总是很冷/ …………… 我这一辈子都走的太远/ 不是在挥手而是在没顶”(NW 13)。③诗人描写了孤立无援、濒临死亡的人全部的绝望之情,也表达了人处于绝望时游走生死之间的情形。一方面,人之孤独无助恰似死亡的来临,孤寂中的生不如死,死是更真实的生。而面对这样的孤独和死亡,叙述者的口吻是平淡的,仿佛他的一生早已经注定要走向遥远的彼岸;另一方面,丝蒂薇惯有的平淡、诙谐而讥讽结合的语气把孤独和死亡描绘成人生的平常存在,沉重而宏大的叙事悄然隐藏在叙述者自叹式的独白和旁人的冷漠话语之中。生与死的混杂、交替和共存在这里有着突出的表现,而语言表达的口吻却是轻松而快慰的。严肃的主题与言语间流露出的对生死的不屑一顾在此并置。而这首诗歌所配的图画却是另一副景象,诗中是一个已死的男人,不是在挥手而是在没顶。而画上却是一名女子,站在齐腰深的水中,既没挥手,也没灭顶,而是透过湿漉漉的长发向外窥视。在这里,图象与文本的拼贴,诗画意境似乎互为矛盾,因而也透露出调侃的情调,使诗成为一个运动的过程,一个值得探究的未知的神秘。诗歌成为不定的、开放的和运动的过程而非成品。诗中的意义便含有滑动的,充满多解的不确定性。可以说丝蒂薇不是在没顶,而是在挥手,一扇门关上了,另一扇又向她敞开了,她又从人生的绝境中爬了出来,绝处逢生,走向辉煌。诸如此类拼贴的典型作品还有“我的缪斯”(My Muse)和“他结婚了吗?”(Was He Married?)。

细读 18 世纪英国诗人布莱克的作品,我们可以发现同样的创作技巧,他的作品也是由图像和文本结合的整体。文本不仅仅是用来说明图画,图画也不仅仅是用来表现原文。两者都需要解释性或推测性的阅读。丝蒂薇作品图像和文本的拼贴,从另一个视角反映出她对英国诗歌传统的延续和超越。

三、文本内容的不确定性

哈桑认为,后现代主义的两个核心构成原则是“不确定性”和“内在性”,其

中“不确定性”主要代表中心消失和主体论消失之结果。在缺少本质和主体论中心的情况下,人类可以通过一种语言来创造自己及世界。不确定性具有多重衍生性含义,如模糊性、反讽、多元论等等。这些特征在丝蒂薇的诗歌中得到具体的体现。在“*Our Bog Is Dood*”中,诗人通过小孩子的天真话语,表达了对上帝的怀疑和不信任。“*Bog IS Dood*”是孩子带有口音的咿呀叫嚷的声音。其意思难以确定。或许,诗人欲表达孩子们发出的“*Our God Is Good*”(我们的上帝是仁慈的)声音。但由于其不确定的意义,这个声音倒可以被认为在诗人心中唤起了这样的意思:“*Our God Is Dead*”,即“我们的上帝死了”。这两种截然相反的意义同时存在于这几个词汇中,开放式的解读在诗的一开始便登场。诗中与孩子的对话者可以被看作是诗人自己。通过描写对话者与孩子们的交流,诗歌表现了基督教徒对上帝的含混而盲目的信仰。诗人用孩子的意象来比喻基督教徒是含有寓意的,说明在诗人的眼里,基督教徒就象幼稚的孩童,而非具有清醒理性认知的智者。诗歌似乎在暗示着:他们对自己的信仰和行为并没有清晰而明确的认识,信仰多半是盲从。“*Our Bog Is Dood, Bog Is Dood, / 他们带着些许口音咿呀叫嚷, / …… / 他们点点头。我们的 Bog 是我们的 / 我们全都是他的。 ……直勾勾在每个小孩子眼中 / 闪烁着骄傲的火焰, / 若不是这么想的话, / 你就回被钉上十字架*”(章燕 253 - 254)。孩子的儿语是随意的,不清晰,更不庄重,同时,他们又十分认真,甚至有些固执。然而,这里探讨的问题却是严肃而沉重的,来不得半点儿戏。庄重的话题说得天真、轻松幽默,严肃在轻松中的消散却带来进一步对信仰深处的求索。同时这种亦庄亦谐的风格构成诗歌话语的幽默反讽效果。

丝蒂薇善于用重构和戏仿文学经典,通过戏仿,原作中的格调、主题都受到瓦解而被赋予了新的意境,充满反讽的深意,诗歌的意思也颇具不确定性。“青蛙王子”一诗即是一个例证。这首诗源于尽人皆知的经典童话,童话中对幸福渴望的青蛙王子在诗中被幻化成对生活现状宽容和忍耐的青蛙。“青蛙王子”接受做一个青蛙的现实,直面现实,而不抱有任何幻想。“我一直都是只青蛙 / 到现在已有百年 / 但我并不流泪哀泣 / 来度过这时光漫漫, / 我快乐,我爱这生活, ……我永远敏捷有活力。”青蛙的快乐中似乎有一种隐蔽的深度悲哀与宿命的基调,读者或许可以读出诗人对命运的改变,对理想和幸福的怀疑态度,而在它们背后的则是坚定的现实感。

20世纪三、四十年代英国伦敦以丝蒂薇为代表的文学群体,以其独特另类的姿态,在英国文学发展历史上写下了浓墨重彩的一笔。作品中文本与图画拼贴的表达方式、生存与死亡并存的主题和文本内容的不确定性等主要特征,在丝蒂薇·斯密斯诗歌中得到极好的体现。丝蒂薇作品看似天真,充满稚气,还透出些许古怪。她的不少诗的形式采用的是民谣体或童谣体,但里面却夹杂着她怪异的想像,反映女性在面对生活时的敏感和坚韧。严肃与戏仿、天真与反讽、

真诚与谐谑,这些相互矛盾的二元对立项在她的诗歌中相互穿插,同时并存。对权威意识的蔑视,对保守、墨守成规的同行的不屑一顾,对传统的延续和超越,使她兼具时代的多元气息。对丝蒂薇的跨现代主义研究开启了英美文学研究的新思路,使文学研究从精英走向平民,从主流转向边缘,从经典跨入时尚,在当今多元化的时代,这应是一个好的尝试。

注解【Notes】

- ①文中的 *GT*,代表 1937 年出版的丝蒂薇的诗集 *A Good Time Was Had by All*,紧随其后的数字则是所选诗歌的序号。
- ②文中的 *CP* 代表 1975 年出版的丝蒂薇的诗集 *Collected Poems*,紧随其后的数字则是所选诗歌的序号。
- ③文中的 *NW* 代表 1957 年出版的丝蒂薇的诗集 *Not Waving but Drowning*,紧随其后的数字则是所选诗歌的序号。

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查理斯·雷兹尼科夫诗歌中的飞散情结

王 卓

内容提要:被誉为“(美国犹太)诗歌试金石”的雷兹尼科夫一生都在庞德的现代诗学和犹太弥赛亚主义的神圣阐释中苦苦挣扎。这种挣扎带来了雷兹尼科夫诗歌一种朦胧的迟疑、一种矛盾的和谐、一种不定的延宕和一种超越了他的时代的伦理道德取向。而这些让他的时代困惑的诗学特征却在全球化和后殖民时代的多元视角下焕发出了迷人的光彩,在雷兹尼科夫游弋、混杂的诗歌文本中飞散的文化符号无声地阐释着诗人开放的民族思维和超越时代的诗学理念。本文将从飞散文化视角出发,对雷兹尼科夫诗歌进行文本细读,探讨了诗人在超越地理的界限、打破文本的局限、断裂历史的时限之后创作的诗歌所呈现出的独特的动态的辩证力量,并特别审视了诗人对犹太复国主义复杂的心态。

关键词:查理斯·雷兹尼科夫 飞散 文本阐释 犹太复国主义

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Title: Diasporic Complex in Charles Reznikoff's Poems

Abstract: Charles Reznikoff, the “test of (Jewish American) poetry,” had been struggling bitterly all his life between Poundian Modernism and holy Hermeneutics of Jewish Messianism, which endowed an ambiguous hesitation, a contradictory coherence, an instable différance as well as an ethical value beyond his era. And these poetic features which frustrated his age are gleaming charmingly from the multi-perspectives of globalization and post-colonization. The cultural signs of Diaspora in Reznikoff's drifting and hybrid poetic texts convey silently his open ethnic concept and his poetic tenets. From the perspective of Diasporism, this paper, based on a careful reading of Reznikoff's poems, attempts to explore the unique dynamic forces of his poems he composed when he transcended the geographic limits, unbound the confinement of the text and ruptured historical constraints. A special attention is given to the poet's complex attitude towards the Zionist Movement.

Key words: Charles Reznikoff Diaspora textual hermeneutics Zionism

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在美国诗歌史上,查理斯·雷兹尼科夫(Charles Reznikoff)的名字似乎注定要与路易斯·朱可夫斯基(Louis Zukofsky)以及乔治·奥本(George Oppen)如影随形,因为此三人的诗作代表了被称为“客观主义”(Objectivist)诗歌的最高成就。在这一三角组合中,朱可夫斯基的名气最大,而最显暗弱的就是雷兹尼科夫。事实上雷兹尼科夫颇为高产,一生中出版诗集19部、小说3部,更有大量的译著及历史学编著。然而,尽管出版商曾不遗余力地推介其作品,乔弗瑞·沃尔夫(Geoffrey Wolff)和辛西娅·欧芝克(Cynthia Ozick)等人也激情洋溢地评论助阵,评论界和读者的反应却总是“负面的”或是令人恼火的“沉默”^①。对雷兹尼科夫为数不多的研究主要集中在两个方面:一方面主要关注雷兹尼科夫作为“客观主义”诗人与以庞德和威廉姆斯为代表的现代派之间在诗学理念和美学特征上千丝万缕的联系;另一方面则主要关注了他的两部文献诗——《大屠杀》(*Holocaust*)和《证词》(*Testimony*)所创造的“新文献式文化”特征及其表现出的诗人不动声色的犹太伦理意识。这两类研究有一个共同的视角,那就是雷兹尼科夫诗歌的现代性美学特征,尽管诗人的犹太性也一再被提及,但常常是作为其现代性的补充和延伸,这是雷兹尼科夫作为现代派诗人的不幸,也是他在“客观主义”的三角组合中一直处于尴尬地位的原因所在。对于雷兹尼科夫和朱可夫斯基同为“客观主义”诗人,其诗歌的接受命运却迥异的原因,麦阿瑞·Y.施瑞博(Maera Y. Shreiber)在其美国犹太诗歌研究的力作“美国犹太诗歌”一文中做出了比较中肯的解释:“在他的诗歌生涯中,雷兹尼科夫一直致力于探求犹太的美学和主题的含义……”;而朱可夫斯基却干脆利落地挣脱了“这种种族/宗教身份可能施加的美学束缚”(Shreiber 15)。换言之,朱可夫斯基的诗歌表现出了更为纯粹的现代性,而雷兹尼科夫却在庞德的现代诗学和犹太弥赛亚主义的神圣阐释中多情地苦苦挣扎。这种挣扎带给了雷兹尼科夫诗歌一种朦胧的迟疑、一种矛盾的犹豫、一种不定的延宕和一种超越了他的时代的伦理道德取向。而这些让他的时代困惑的诗学特征却在全球化和后殖民时代的多元视角下焕发出了迷人的光彩,在雷兹尼科夫游弋、混杂的诗歌文本中飞散^②的文化符号无声地阐释着诗人开放的民族思维和超越时代的诗学理念。本文将从飞散文化视角,对雷兹尼科夫诗歌进行文本细读,探讨诗人在超越了地理的界限、打破了文本的局限、断裂了历史时限之后创作的诗歌所呈现出的独特的动态的辩证力量,并将特别关注诗人对犹太复国主义复杂的心态。

一、飞散在“地理的谬误”中

被誉为“(美国犹太)诗歌试金石”^③的雷兹尼科夫是第一代美国犹太移民,这种处于“在跨越地域、跨越文化开始时期的状态”定格在他的童年记忆中,仿佛是在令人压抑的灰色胶片上的一幅幅暗影,朦胧、晦暗、破碎却又纠缠,无法被清晰地冲洗,却也不能被彻底地抹去:“很久之后我还记得一个白头发的爱尔兰孩子,一个红脸小男孩,他不过就是六七岁——或是长得身材太小了——一次次

过来过去,当我想要坐在门口台阶上时/在我认识邻居之前,/用一种让我吃惊的
不倦的愤怒不住口地对我喊叫/犹太佬! 犹太佬! /那孩子的姐姐,16岁左右刚
下班回家,/怂恿着他,/憎恨在她苍白的脸上/在那太亮的眼中/好象我不知为何
要为她不快受责。”^④孩子之间的仇视是可怕的,而更可怕的是这种仇视是莫
名的,它像还没有被命名的瘟疫一样在孩子们的灵魂中传播:“在布鲁克林街上
对犹太人的厌恶,然而/也,在教室里,/有时,当犹太小学生忘掉它时/或是把某
个不经意的友善误当作了友谊,/他们突然发现,像生活在地理的谬误中的
人们,/地面多么不稳固”(46)。一句“地面多么不稳固”不由得让人联想起弗朗
兹·法农所说的“人们处在一个神秘的不稳定地带”的断语(法农 80),从而陡
然间把读者推向了后殖民理论构建下的神秘的再生空间,即霍米·巴巴的“第三
空间”^⑤。正如霍米·巴巴在“第三空间”中建构起了独特的后殖民理论,雷兹尼
科夫也在这“不稳固”的“地面”和这“地理的谬误”中建构起了他独特的诗歌文
本。可以说,在某种程度上这“不稳固”的“地面”成就了一位独特的美国犹太诗
人,在他的世界中这“不稳固”的“地面”没有塌陷下去,事实上地面是否稳固已
经不那么重要的,因为诗人的生命和思想在诗歌中升腾和飞散开去,并具有了
“生产性的能力”。在雷兹尼科夫的诗学世界中,这种建立在“不稳固”意识上的
“处于中心之外”的文化定位在诗人不经意的喃喃声中飘散开来:“不是因为胜
利/我歌唱,/没有什么胜利,/而是为了平常的阳光,/清风,/春天的慷慨/不是为
了胜利/而是为了一天的工作完成/尽我的所能;/不是为了讲坛中央的一个位
子/而是在普通的桌旁”(54)。这是儿时的诗人潜意识中朴素的文化定位,是作
为第一代美国犹太移民中尚未成年的群体独特的心态。他想要占据的不是“讲
坛中央地一个位子”,因为流散的身份意识已经在儿时的诗人思维深处打上了深
深的烙印,“他属于流亡”,“他不仅不在自己的家园中,而且他在自身之外”,这
正是诗人所言的“地理的谬误”的含义所在:犹太人“生活在那种人们被排斥在
某种程度上像从自身中被排斥的那种排斥中”(布朗肖 63)。然而对雷兹尼科夫
来说,尤其是对于他的诗歌写作策略而言,这“地理的谬误”和“排斥”“并不意味
着“处于中心之外”,更意味着“边缘”;情况可能恰恰相反,在他的世界中“中
心”无处不在,而“疆界”却无处可循。在流散的历史悲歌中创作的犹太诗人注
定承载了太多的文化意义的重负,而写作本身则成为一场无出路也无把握的抗
争。这场抗争的结果就是使“谬误成为新的自由的原则和本源”(布朗肖 56)。
看来,雷兹尼科夫也试图把“地理的谬误”变成他的诗学原则和本源了。

可以说,评论界对少数族裔诗人采用的二元对立的研究视角以及惯性思维
模式对于雷兹尼科夫这样的诗人就有点先入为主和一厢情愿了。诺曼·芬克尔
斯坦在其“传统和现代:查理斯·雷兹尼科夫和(犹太)诗歌的试金石”一文中,
就从现代派对犹太客观主义者的影响的角度探讨了雷兹尼科夫作为诗人在美国
现代都市文化与直接和预言似的犹太历史之间的困惑和挣扎;保罗·奥斯特
(Paul Auster)也曾经从犹太主义和客观主义的角度指出:“犹太人雷兹尼科夫和

美国人雷兹尼科夫不能被彼此分开,因为后一个的观念包含着前一个”(Auster 18)。当哈罗德·布鲁姆试图用他那著名的“影响的焦虑”理论来研究美国犹太诗人时,不经意间也陷入了二元对立的诱人模式。在“美国犹太诗歌的悲哀”一文中,他在阐述了他那独特的“诗的传统—诗的影响—新诗形成”的“误读”和“逆反”过程之后,这样剖析了美国犹太诗人的“焦虑情结”:

可以理解,这几乎不是一个典型的犹太的过程,然而如果诗人想要继续得到启迪,相似的东西好像是必要的。尽管他们可能与犹太传统相距甚远,年轻的犹太诗人的精神上对权威的反抗性阻止他们一开始就全身心地屈从于非犹太的前辈,确实这使得他们对这一过程本身忧心忡忡。错置的犹太主义有可能变成一种或是另一种道德主义,但不是青年诗人在一段时间内必须接受的实用诗歌的宗教。(Bloom 253)

布鲁姆之所以认为犹太诗人不可能“全身心地屈从于非犹太的前辈”,不是因为他明智地避开了这一二元对立的模式,而是因为他对庞德和现代派诗学所持有的保留态度,对此,玛乔瑞·帕洛夫(Marjorie Perloff)曾做出过明确的解释,她认为布鲁姆对现代派的否定,特别是对庞德现代派的否定,表明了他对后浪漫主义诗歌的偏爱。^⑥尽管布鲁姆对现代派诗学是否适合犹太诗人持保留态度,但他也试图从二元对立的模式对他的研究下了结论,那就是美国犹太诗歌内容上的犹太性和形式上的现代性之间的分裂。显然,当布鲁姆为自己的研究下了这样结论的时候,他的对象可能是雷兹尼科夫,也可能不是雷兹尼科夫,因为这种简单化的迥异的二分法似乎适用于所有的美国犹太诗人,也适用于美国黑人或是美国墨西哥人,抑或是美裔华人。简单化的迥异的二分法不但模糊了诗人独特的个性也使得原本十分复杂的雷兹尼科夫的文化身份意识被故作轻松地简单化了。可见,雷兹尼科夫的身份意识也一直是围绕着他的一个研究热点,然而大多数都未能走出二元对立的陷阱,相比之下,黛姆伯(L. S. Dembo)的观点可能较为成熟和辩证:

然而,成为他自己实际上意味着不仅是一名犹太人或仅仅是一个美国人而是二者都是或者二者都不是。当他写作客观主义诗歌时,他是一名客观主义者;当他书写他的“民族”的时候,以一种讲述的方式,他是一名赞美诗作者……。一名放逐者,他坐在曼哈顿河边啜泣;一丝苦笑浮现在他的脸上,因为他意识到他在家,然后他真的哭了。(Dembo 129)

黛姆伯的这段颇为煽情的论述凸现出了雷兹尼科夫作为诗人其文化身份的复杂性和辩证性,然而一个“他在家”却还是不小心暴露了黛姆伯试图为诗人找到一个立足点的善意企图。

不过,雷兹尼科夫本人却未必领情,因为诗人自己一直都在小心翼翼地设法规避着为自己找“一个家”这种与生俱来的人的天性。雷兹尼科夫的诗歌志向是创造一个“无空间根基”的诗歌世界,一个流浪的、漂浮的、修辞的文本世界。在雷兹尼科夫的诗中,“家园”仿佛无处不在,却又无处是家:“就像当一棵大树,枝繁叶茂硕果累累,/被砍倒它的种子被带向远方/被空中的风被河海中的浪/它在远方的山坡和海岸再次生长/同时在很多地方,/依旧枝繁叶茂硕果累累百倍千倍,/那么,在圣殿坍塌之际/在教士被杀之时,成千上万的犹太教堂/生根发芽/在巴勒斯坦在巴比伦在地中海沿岸;/海潮从西班牙到葡萄牙翻卷/斯宾诺莎到荷兰/狄斯雷利去了英格兰”(60)。这段诗文是一段典型的雷兹尼科夫式的飞散的、寓言性的诗性表达,与诗人的前世今生可能发生关联的地理符号与宗教隐喻符号在诗歌中流动、旅行、相互跨越、相互混合,构成了一幅动态的飞散图景。这种动态的飞散意识成全了也成就了像雷兹尼科夫与卡夫卡等犹太作家的执拗与悲情,使他们试图把“这块荒谬之地”变成他们“流浪的可能性”的梦想在一定程度上得以实现(布朗肖 63)。

二、飞散在文本阐释的家园

在雷兹尼科夫的诗歌世界中,犹太人的流散经历和生活状态是历史的、动态的、现实界和想象界共生的,而这种动态的飞散是在诗人独特的语言观、文本翻译和文本阐释的共同作用下生产出的奇妙效果。在后殖民时代的历史语境中,飞散的含义已经不仅仅局限于犹太人的经历,在多元文化的视角下,飞散的概念经历了重构和解构的嬗变,形成了具有生产性的动态力量,而其含义也从意识形态的层面拓展到包括语言和文本等文化和美学等更为宽泛的层面。然而,对于美国犹太作家来说,语言和文本的意义还要特殊一些,具有一种历史的特殊性,因为在他们的意识中,语言和文本才是唯一自然的犹太家园。对于语言之于犹太民族的意义,诺斯罗普·弗莱在《可怕的对称》中这样写到:“文字的拼写系统可以追溯到‘迦南’的闪族人,如果我们对其了解更多的话,也许我们应该发现希伯来人在西奈山上学到的不是道德法典而是字母,那是一个具有足够想象力的上帝,他理解一组字母要比一组禁令重要得多”(转引自米歇尔 137)。我们有理由认为,犹太人的根本特征不在于他们的国家和法律——他们已经失去国家达千年之久,也不在于血缘——在历史上同样存在其他非常具有内聚性、历经磨难而不消亡的民族;犹太人的独特性在于他们与一个“绝对他者”的关系,与在犹太民族的流散中确立的一种精神权威、一种生活方式和一种文化模式的关系。这种关系很大程度上是通过语言而得以建立的,是在对以《圣经》和《塔木德》为代表的神圣文本的阐释和再阐释中实现的。在某种意义上,言辞的力量避免了犹太民族散居各地而被主体文化彻底同化的命运。正如亚伦·埃兹拉希(Yaron Ezrahi)所言:“上帝的言辞、神圣文本、以及拉比们的言论变成了世界的最终途径——创造、行事、阐释、塑形、保护生命、拯救摇摇欲坠的圣殿、被征服的圣地和

失落的王国”(Ezrahi 178)。

对于像雷兹尼科夫一样“换语”的犹太作家,语言的含义远不止是海德格尔的“存在”,久已陌生但却越发亲切的意第绪语与希伯来语蕴含和寄托着诗人复杂的情感、思想和写作策略。雷兹尼科夫这样述说了他对希伯来语的困惑:“希伯来语对我对我来说多么难啊:/甚至希伯来语的妈妈,面包和太阳/都是陌生的。我已经流亡的太遥远了,锡安”(72)。事实上,雷兹尼科夫对在犹太教的神圣布道和祈祷中的语言——希伯来语十分偏爱,认为它是“在所有语言背后的语言”,是“半宗教化”的“神圣语言”(Shreiber 154),然而诗人却“拒绝希伯来语作为他的犹太现代主义的直接媒介”(Omer,“The Stranger in Metropolis: Urban Identities in the Poetry of Charles Reznikoff” 49);诗人也同样拒绝了意第绪语,然而却出于不尽相同的原因。尽管诗人从小生活在一个意第绪语家庭,但可能是因为它是一种“与日常生活相连”得太过于紧密的语言(Shreiber 155),所以“对于诗歌不够成熟”(Ozick 32);抑或是意第绪语诗歌运动的声势过于夺人,诗人恐有追逐潮流之嫌。总之,雷兹尼科夫像一个执拗的孩子一样,把自己心中的母语小心翼翼地收藏了起来。有趣的是,尽管诗人果断地摒弃了用此两种语言写作,与之有关的因素却不时地出现在诗人的诗歌中,成为诗人驾轻就熟的一种诗歌写作策略。斯蒂芬·弗瑞德曼曾说:“深入查理斯·雷兹尼科夫作品中犹太困境核心的一个途径就是考察一下希伯来语在其中扮演的象征角色,以及希伯来语和英语在他的生活和作品中的复杂的相互作用——雷兹尼科夫把犹太性与希伯来语联系起来”(Fredman 13)。诗人对自己名字在不同语境中的解释就是一个有趣而生动的例子:“因为,我是头生的,得不到救赎,/我属于我的主,不属于你或我:/我的名字,在英语中,我是他的圣殿,/某个卡利斯——某个查利斯,一个下贱人;/我的名字在希伯来语中是^{以西结}/(上帝给予力量的人)/我的力量,尽管如此,是他的”(80-81)。这段很有影响的对自己名字把玩的诗行与其说是诗人对自我身份的思索,不如说是对代表着自我身份的语言和文化略带嘲讽的阐释。弗瑞德曼认为这首诗“是一种优雅的合成的尝试,表现了微妙的米大示般诠释的能力,但诗人致力于的编织的传统脱线了,因为他没有表现出封建的英格兰和正统的犹太教世界的不可通约性”(Fredman 57)。弗瑞德曼的这段评论没错,雷兹尼科夫的确“没有表现出封建的英格兰和正统的犹太教世界的不可通约性”,不过诗人似乎对于是否“通约”没有多大兴趣,他更关注的是“差异”,而且他似乎很满意这种差异的存在。短短的诗行中不动声色地充塞着希伯来和意第绪文学传统的代表符号:“头生的”、“他的圣殿”、“以西结”、“上帝给予力量的人”等均^是此两种语言写就的文本中典型的符号,而这些文字和文化符号形成了一幅文字的飞散意象图,多种文字符号相互阐释,相互揶揄,相互反驳,他们似乎在证明着诗人的犹太文化身份的独特性,又似乎在消解着这一身份的独立性;他们似乎在述说着诗人被同化的殖民身份的必然性,又似乎在无声地抵御着英语的单一性和完整性的神话。英语、希伯来语和意第绪语在彼此扮演着彼此的“他

者”，而在对语言他者的诉求中，诗人在不经意间消解了他的边缘化的身份困惑，在语言之域构建起了一个霍米·巴巴的所谓“第三空间”。对于雷兹尼科夫的“第三空间”，为数不少的评论家已经注意到了，并用不同的方式表达出来；一直对诗人的名字饶有兴致的弗瑞德曼注意到诗人“没有中间名字”（no middle name），并认为：“缺少中间名表明了一种不稳定性，它就像我们所谓的‘基督教’名字和（犹太的）姓氏之间的裂痕。在一个诸如母亲的未婚名或其他家人名字的文化性的令人安慰的中间地带，只有令人困惑的‘查理斯’加‘雷兹尼科夫’的不和谐”（Fredman 14）。弗瑞德曼的所谓的“没有中间名字”以及“裂痕”都表明了他对文化差异存在的一种潜意识中的焦虑，而这种焦虑使他轻率地下了一个结论：“调和他的美国和犹太名字成为雷兹尼科夫写作的中心困境”（Fredman 14）。然而弗瑞德曼忽略了一点，这个“没有中间名字”的中间地带的存在却恰恰成为了诗人可以自由驰骋的想象的空间。与弗瑞德曼的焦灼相比，保罗·奥斯特却表现出了难得的理解力和洞见度：“至少可以说，它是一个不稳固的位置。既没有完全同化也不是完全不同化，雷兹尼科夫占据了两种语言的不稳固的中间地带，从来不能声称哪一个属于他自己。然而，毫无疑问正是这种模棱两可使它成为了一个特别丰产的地带……”（Auster 156）。奥斯特为这个“丰产的地带”生产出一个用连字符连接的“第三词”：“犹太（人）-美国（人）”，它表明“同时处于两个地带”，或是“不在任何地方”（being nowhere）（Auster 157）。奥斯特所言的这种无处不在，又茫茫不知何处的“中间地带”以及“第三词”正是雷兹尼科夫语言观、诗学观和文化身份观的真实写照。

雷兹尼科夫这种对语言的独特理解使他在诗歌文本的构建中表现出了对“他者”文本的特殊兴趣，而这一文本志趣在不经意间又成为了一种诗歌文本的写作策略。这里的“他者”文本主要是传统的犹太经典和神圣文本。雷兹尼科夫的一大批诗歌均是对这些犹太经典文本和神圣文本的翻译或是阐释，这一现象不能不令人深思。雷兹尼科夫对于翻译有着自己独特的理解，当谈及他对犹太诗人、哲人哈勒维（Yehudah Halevi）诗歌的翻译时，他这样写到：“另一种语言中韵律的再创造不一定在原语言中能够产生同样的效果：在希伯来语中令人激动的韵脚和韵律在英语中可能令人腻烦和厌倦；[……]值得注意的有趣现象是，犹太·哈勒维本人说过：‘仅仅是声音之美会产生话语的透明性是不合适的’”（qtd. in Finkelstein 19）。雷兹尼科夫的这段话是有针对性的。他的哈勒维诗歌翻译在当时受到不少诟病，其中以犹太思想家、作家罗森茨威格（Franz Rosenzweig）的观点最为坚决而鲜明。罗森茨威格认为语言只可能是一种事物，是世界与他物之间的桥梁，而且语言是贴着上帝和人的标签的，为了维护语言的客观性和神圣性，他认为哈勒维诗歌的翻译应该保持原有的音韵和格律。^⑦而这种观点在雷兹尼科夫看来却是不可为的，也是不愿为的，这其中包含着诗人对于文化差异的深刻的认识和文学实践的客观看法。这表明雷兹尼科夫已经意识到犹太文本和英语之间的翻译决不仅仅是声韵和韵律的问题，而是在文化差异的

作用下两者之间出现的可译和不可译的问题。在这里诗人没有用“翻译”(translation)而是用了“再创造”(reproduction),这种理解与本雅明在《翻译者的任务》中提出的翻译观有着某种契合,尽管雷兹尼科夫从未试图使自己的翻译理论系统化,但却在丰富的翻译实践中实现了本雅明所说的“更丰富的语言”^⑧。事实上,翻译问题在后殖民理论中是核心问题之一,其代表人物对此都从各个角度进行过论述。霍米·巴巴认为翻译是不同语言之间的互动关系,是一种对话关系,因此当把一种语言译为另一种语言时,意味着把一个语言的内在特质去掉而让它变成与翻译语言所拥有特质一样的东西,变成翻译语言的延长物,但是被译语言在成为附属的延长物时,又不可避免地还带着原来文化的印迹,从这一角度来说,语言和文本翻译可以说是一种混合物,而被译文本就在这一混杂的状态中有序或无序地飞散开来。^⑨雷兹尼科夫把自己对美国犹太文化身份和现代派诗学理念融入了他对犹太经典诗文的翻译实践之中,在诗歌翻译的再创造中实现了诗歌的可译性,也实现了其文化身份的分散。雷兹尼科夫最让人津津乐道的一首哈勒维诗歌的译诗是“我心在东方”(My Heart Is in the East):

My heart is in the East
and I at the farthest West :
how can I taste what I eat or find it sweet
while Zion
is in the cords of Edom and I
bound by the Arab?
Beside the dust of Zion
all the good of Spain is light;
and a light thing to leave it. (69)

哈勒维的原诗是用希伯来语写就的六行诗,鉴于希伯来语造成的理解上的困难,历来的评论者都只引用雷兹尼科夫的译文,然而这样一来比较的直观性就被削弱了,因此本文退而求其次,引用了以色列作家阿密·伊瑟奥夫(Ami Isseroff)的译文加以比较:

My heart is in the East, and I am at the ends of the West;
How can I taste what I eat and how could it be pleasing to me?
How shall I render my vows and my bonds, while yet
Zion lies beneath the fetter of Edom, and I am in the chains of Arabia?
It would be easy for me to leave all the bounty of Spain --
As it is precious for me to behold the dust of the desolate sanctuary. ^⑩

两个译文从视觉上产生了截然不同的审美效果,伊瑟奥夫的译文保持了原诗的六行体,每一行语义连贯,第一行与第四行遥相呼应,形成一个完整而封闭的语义环境;而雷兹尼科夫的译文则彻底改变诗歌原有的格式,原诗完整的语义环境被敲碎,而原诗中的修饰限定性的语言均被毫不留情地剔除得干干净净,从而成为了一首典型的现代派自由体诗歌。然而“这被修剪过的语言却同时容纳了许多语言的领域;诗人的信息和含义是那么无法梳理地联结在一起,以至于通常的对于诗歌特许的信念和诠释不再能够适用”(Heller 61)。海勒(Michael Heller)的这段评论是精辟而准确的:在雷兹尼科夫的诗歌译文中犹太文化与现代派技巧、东方情结与西方现实、历史与现在等诸多因素纠结、混合在一起,形成了奇特的“文化的混杂”现象。雷兹尼科夫的翻译赋予了哈勒维的诗歌新的生命,而这种再生的力量来源于雷兹尼科夫开放的文化观和对犹太流散历史及经历的辩证的认识。雷兹尼科夫的翻译策略为犹太经典文本的诠释提供了一个生动的范本,但更为重要的是,这一策略也实现了犹太文化和诗人身份的动态的飞散。

除了翻译性的诗歌文本,在雷兹尼科夫繁杂的诗歌中还有一类是不容忽视的,那就是诗人对犹太经典或是犹太文化的诗性阐释。阐释这个词“历史上主要用于对经典文本的注疏”,“因为经典是取之不尽的,用之不竭的‘神的话语’,所以对经典的阐释也是无穷无尽的”(佩顿 13)。对于犹太宗教和文化而言,阐释的意义无疑是巨大的。佩顿(William E. Paden)在其《阐释神圣》一书中指出:“公元70年,当‘世界中心’的耶鲁撒冷的圣殿被毁,再也无法重建以后,越来越多的注意力就转到经典的评注上来,犹太教的拉比,即《摩西五经》的评注家们,取代了以前的祭祀,即主持牺牲仪式的司仪。《摩西五经》在某种意义上变成了神圣之所;为《塔木德》精心制作内容广泛的评注,成了进入这个神圣之所的必由之路”(佩顿 121)。对犹太经典捻熟在心的雷兹尼科夫成功地把阐释的理念糅杂在诗歌当中,从而实现了对犹太经典的能动的诗性阐释,并在这一过程中诠释了犹太流散经历的历史复杂性。犹太教的神圣文本《旧约全书》是雷兹尼科夫诗歌的一个重要的灵感和主题来源,而其中他最偏爱的神圣角色就是以撒。在创世纪中,以撒是唯一的一个生在迦南,也死在迦南,从来没有离开过迦南之地的人。在“旧约”中可以看到,以撒的特点就是他一生一世所有的一切都是接受。在“创世纪”第26:15-31中有这样一段记载:以撒的仆人在谷中挖了一口活水井。基拉耳的牧人与以撒的牧人争抢水井。以撒就给那井起名叫“埃色”,即相争的意思。以撒的仆人又挖了一口井,他们又为这井争抢,以撒给这井起名叫“西提拿”,即为敌的意思。以撒远离了那里,又挖了一口井,他们不为这井争抢了,他就给那井起名叫“利河伯”,即宽阔的意思。这段与以撒有关的记载与“亚伯拉罕献子祭祀”或是“以撒娶妻”等相比,往往并不被诠释者所看重,而雷兹尼科夫却偏偏对此情有独钟。^①他的诗剧《九戏剧》即以《圣经》中对以撒的记载为蓝本写就。在雷兹尼科夫的神圣想象中,“以撒的脸像蜂蜜”,“以撒的眼神

像一位父亲注释着自己长大的儿子”，“他的手掌张开好像要帮忙或是祈福”，诗人更是把他的想象一直探伸到这位遥远的智者的内心深处，并在以撒诗意的独白中阐释着神圣的文本：“我的财富就是土地的财富/我生于此，/在你我的饥荒之时；/我的人在此时也是你的。/我的父亲，亚伯拉罕，从不攫取别人的，但如果人们说起/他的，/这是我的，他回答，它也是你的；/然而，他变得富有。/这是我父亲做的，不是出于恐惧……/亚伯拉罕给予因为友善。/在这点上我是我父亲的儿子：/我希望所有人一切都好；/当然星星带给他们太多的烦忧。/但如果你说这没有我们的一席之地，/我父亲，亚伯拉罕，和他的父亲，他拉，流浪/远方；/大地是宽广的，/当他们昌盛了，他们的子孙有望兴旺”（转引自 Omer, “*Pal-estine Was a Halting Place, One of Many*” 165）。“创世记”的水井之争在雷兹尼科夫的诗学想象中变成了犹太民族的道德意识和伦理策略。这一阐释产生了令人意想不到的审美效果和伦理内涵，从而使犹太民族的流亡史被赋予了寓言般的合理内核和教诲意义。流亡成为了一种犹太民族的道德选择，一种与世无争的超脱和潇洒，一份祈福朋友和敌人的宽厚，一种苦中有乐的达观，一种跨越了时空的理性追索。

三、飞散在历史的时空

如果说文本编织的互文之网为雷兹尼科夫创造了一个犹太文化身份超验的动态的共时空间，那么历史的时空变迁就为他的流散情结创造了一个动态的历时空间。犹太教是历史的宗教似乎已经成为一个古老的陈词滥调，那么为这个旧瓶装上新酒，我们也可以说犹太诗学在某种程度上也可以说是历史的诗学。鲍亚林在《互文性与米大士解读》中就提到，米大士本身的出现就是阐释者试图把文本与历史编织在一起的冲动。^⑩对于和雷兹尼科夫一样生活在 19 世纪末、20 世纪初的美国犹太作家来说，世纪之交的国际政治和经济气候的戏剧性变化以及他们自身所经历的同化浪潮的冲击都驱使他们在意识上认同了现代派的天启历史观。然而这种历史观事实上却是犹太作家生来就带有的烙印，因为这种天启历史观在犹太教的弥赛亚信念（*Missianism*）中可以找到清晰的根源。正如瑞宾巴赫（*Anson Rabinbach*）所言：“天启的、灾难的、乌托邦的、悲观的，弥赛亚主义吸引住了第一次世界大战之前一代犹太知识分子。弥赛亚的冲动以许多形式出现在 1914 年的犹太一代……”（*qtd. in Finkelstein* 20）。雷兹尼科夫正是这样的犹太一代的代表人物。弥赛亚主义的观念最早出现在公元前 1000 年大卫时代，在犹太教中本意是指“受膏者”（*the anointed one*），一个终将复活的不死者。犹太教中的弥赛亚基本上是现世的，犹太人不灭的希望正是来源于弥赛亚，他们相信总有一天会有一位弥赛亚来拯救他们，总有那么一天会有一位救世主来结束历史和终止所有的苦难，他将主持正义，对善恶做出终极的审判，并在地上建立天国。^⑪弥赛亚主义的意义在于将包括伦理道德在内的全部价值观和判断的终极根据从此岸交给了彼岸，这就意味着道德与正义在一个不受现世人间

干预的信念的世界中得到庇护。而这个世界将以承诺的力量改变现世的意义。可以说,它在“现在”与“未来”的两个世界之间造成了一种变革的张力。这样,在犹太教中历史获得了一种目标和意义。在历史的终结之处,一切获得了说明,一切得到了答案,谜底也终将揭开。弥赛亚不仅仅是历史和时间的尽头,因为站在时间尽头的神是一位正义的上帝,因此正义和公正成为弥赛亚的精神核心。那么,在雷兹尼科夫的诗歌中,这种弥赛亚思想又是如何表现出来呢?

芬克尔斯坦对雷兹尼科夫身份意识与犹太宗教关系的界定是基本准确的:他“是已经多少与传统的犹太宗教和文化习俗疏远了的第一代美国犹太人;他也是想要一种不仅仅是‘假花/在我走过的街道上’的诗歌,因此更被‘某些美国人开始写作的崭新的诗歌’所吸引的第二代美国犹太人”(Finkelstein 23)。在现代美国犹太作家的视域中,历史与宗教,历史与记忆都处于矛盾的统一体之中。现代犹太美国作家有一种根深蒂固的重构犹太历史的冲动,这种冲动“开始于见证了犹太生活的连续性蓦然断裂的时代,也是一种不断滋生的犹太集体记忆衰退的[时代]”(Finkelstein 23)。这种冲动是通过对犹太宗教和犹太文化的历史化实现的。换言之,历史在他的诗歌中成为了一种诗性表达的动力。飞散理论中的历史内涵“不是单一性的、空洞的时间,而是显现当下的时间”(Benjamin 261)。也可以说,“过去”是因为“当下的需要而显现的”,“当下”的“文化和政治的需要是历史叙述的动因”(童明 96)。对于雷兹尼科夫来说,这种飞散的历史意识首先体现在他对弥赛亚思想的动态的改写。

雷兹尼科夫于1936年发表了“弥塞亚”一诗,该诗是包括“萧条”、“维也纳的社会主义者们”、“新土地”以及“卡迪什”在内的系列诗歌之一。该诗从美国纽约都市的典型场景和意象写起,却无时无刻不在回响着历史的回声:“多么遥远和宽阔/这上下海湾,/沿着河道傍着海洋,/多么贴近和平坦/街灯闪烁:/你应该知道你父亲的森林/在这些驿站之中,/你他们的沙漠/在这几英里的人行道上/水的云母/在阳光和灯光中闪闪发光/在夏日的热浪或是冬日的霜雾中,/雨中的湿润或是雪中的洁白。/尽管你的部落是最小的并且你是微不足道的,/你应该说出,你应该训练,你应该战斗:/然后,垂死,/如此飞快地旋转而去/你看到太阳/不过晚星那么大,/他们的靴子将带着你的血—/它的红血球/种子/将在沙土地上成长,/在小径和人行道间的鹅卵石路上/大街的”(174)。纽约都市的“街灯”和“人行道”与充满寓意的“父亲的森林”和“他们的沙漠”具有讽刺意味地并置一处,仿佛身居现代都市的犹太移民的后裔在与祖先的灵魂进行的一场心灵的对话。随着父亲的森林变成了都市的街灯,讲话者的犹太身份在这摇曳的街灯闪烁中变得模糊不定,仿佛有被这可怕的城市之魔吞噬的危险。然而如犹太祈祷文的回声却不停地敲击着讲话者的耳膜,告诫他“你应该说出,你应该训练,你应该战斗”,仿佛在诗歌文本之外有一位犹太拉比在鼓励着迷茫的讲述者勇敢地直面历史和未来。诗行中颇有气势的排比句式和第二人称的指代都似乎在印证着这位隐身拉比的存在。诗中的“靴子”的意象仿佛使我们听到了纳

粹军官和士兵的军靴和铁骑令人毛骨悚然的“咔”、“咔”声,而被比喻成“种子”的犹太人的血红细胞则毫不隐讳地表明了诗人心中犹太人顽强的生命力以及被迫流散所带来的具有繁衍力量的历史机缘。考虑到该诗发表的时间和历史背景,这首诗在这样的语境下所传达的拯救和希望以及对苦难的认同感都带有明显的弥赛亚精神气质。只不过,这个拯救者不再是传统犹太弥赛亚的带有宗教色彩的人或是神,而是历史本身,是必然的或是偶然的的历史事件和实践本身充当着这个拯救者的角色。

从以上的分析可以看出,雷兹尼科夫心中的家园不但有空间性,而且具有鲜明的时间性,换言之,就是具有强烈的历史感。犹太民族历史上经历的一次又一次毁灭性的灾难成为了唤醒诗人心中犹太性的历史的颤音。雷兹尼科夫的这种历史观和时间意识带有鲜明的弥赛亚特征,在这一点上,雷兹尼科夫与本雅明倒是有几分共通之处。本雅明将弥赛亚的时间种子包藏在过去的历史中,过去的真实能否被“引用”是当下的使命,而现在能否被拯救则在于是否能使过去复现,而这也正是雷兹尼科夫的诗歌写作策略。雷兹尼科夫诗歌中经常诉求的“过去”与“当下”的并置策略最终是要在弥赛亚的“未来”中寻求归宿的,而这也正是诗人诗歌中“矛盾的和谐”的魅力所在(Finkelstein 24),同时也解释了其诗歌中表现出来的犹太身份的不稳定性的原因。

组诗的最后一首“卡迪什”(Kaddish)是对犹太教的礼拜典仪词的诗性阐释。礼拜典仪是犹太文化的伟大传统之一,旧约时代犹太民族就以敬拜为生活中心从而完成上帝的旨意。犹太典仪中的“卡迪什”洋溢着祈福和赞颂之词:“降福以色列降福拉比,降福他们的信徒和所有/信徒的信徒,降福所有致力于研习/他拉者于此地和每一个地方,赐予他们和你们/和平,尊严,友爱,怜悯,长寿,丰腴和/拯救,从天堂中的上帝。阿门”^⑥。而在雷兹尼科夫的诗中,“卡迪什”成为了诗人重新审视犹太民族国家概念和伦理意识的反思性的文字:“祈福以色列人和所有遭遇敌意的眼神,/棍棒和石头和名字的人——/在海报、报纸或是书中延续,/用粉笔写在沥青上或在玻璃上的酸中,/从成千上万的窗户通过收音机高喊。[……]你活着/像大街上的麻雀/在他人的屋檐下,/像兔子/在陌生人的田地中/靠季节的慷慨/和拾麦者见有来人留下的;你们这些风的孩子——/以知识之树为食的鸟/在此地和每一个地方/一种生活”(186)。在雷兹尼科夫的诗性阐释中,宗教的神圣被历史的无奈所代替,这是诗人阐释视角转变的必然结果。正如犹太历史学家耶鲁沙利米(Yosef Yerushalmi)所言,对于现代世俗的犹太人来说,历史已经变成了“堕落的犹太人的忠诚”的感情(Yerushalmi 86),成为了宗教的替代形式。这种阐释也构成了佩顿的宗教阐释的“镜像效应”(佩顿 146)。在这里历史和宗教互为镜像:阐释是语境性的,随着地点、时间和阐释者的处境而改变。雷兹尼科夫的“第三地带”的特殊文化身份意识为他的宗教阐释提供了一种独特的视角:犹太人不再是被祈福的“选民”,而是处于“敌意的眼神,棍棒和石头”的威慑之下。犹太民族的神圣光环消失殆尽,但在历史的变迁

中流散的犹太人像风中的种子,像“以知识之树为食的鸟”,把生的希望带到了“此地和每一个地方”。诗中的“风”的意象不由得使人想起本雅明那“风”中的“历史天使”的意象:“历史天使就可以描绘成这个样子。他回头看着过去,在我们看来是一连串事件的地方,他看到的只是一整场灾难。这场灾难不断把新的废墟堆到旧的废墟上,然后把这一切抛在他的脚下。天使不想留下来,唤醒死者,把碎片弥合起来。但一阵大风从天堂吹来;大风猛烈地吹到他的翅膀上,他再也无法把它们合拢回来。大风势不可挡,推送他飞向他背朝着的未来,而他所面对着的那堵断壁残垣则拔地而起,挺立参天。这大风是我们称之为进步的力量”(本雅明 408)。对于雷兹尼科夫而言,犹太民族拯救的力量正是蕴藏在历史的灾难和断壁残垣当中。

雷兹尼科夫的“卡迪什”还有一个视角转变,即讲述人以“他者”身份的出现。在原祈祷文中,只有一个在场的祈祷者和一个在场的听者群,而在雷兹尼科夫的诗中讲述人以一种超然的局外人的身份在对“你们这些风中的孩子”冷静地述说。这个仿佛无所不在的局外人的声音如同画外音,神秘而不确定,时而如上帝般庄重,时而如魔鬼般咬牙切齿,时而如诗人般抒情,这个游走的局外的声音不停地变换着诗歌的视角,使诗歌中的含义变得飘忽不定,耐人寻味。这个局外人事实上是处于流散状态的犹太人的典型的文化身份特征:“即使进入了却总是身处在外,审视熟悉的事物仿佛它是陌生的研究对象……”,他们成为了“内部的外人”,这个局外人在塞义德的话语体系中是那个“东方”的“他者”(张京媛 22),在法农的理论中就是“黑皮肤”和“白面具”(法农 7),在拉康那里成为“大写的他者”(方生 27),在福柯那里体现为“权力的关系”(方生 155),而在霍米·巴巴那里则成为“杂交的身份”,这使得“他者”“可能避开极端政治”,而将我们自己表现为他者的必然(Bhabha 148)。无论哪一种“他者”话语都揭示了自我主体与他人的互动关系。这种互动关系从历史的视角来看,也是历史和宗教的互动关系,同时也是诗歌和历史的动态关系。耶鲁沙利米总结得言简意赅:“第一次,历史,不是一个神圣文本,变成了犹太教的仲裁者”(Yerushalmi 86)。具体到雷兹尼科夫就意味着,犹太历史,而不是犹太传统,是他维系自己犹太文化身份和诗歌的犹太性的根基所在。对于诗人和历史的动态关系,芬克尔斯坦认为“在雷兹尼科夫诗歌中犹太历史的处理本身就是犹太历史的产物,同时,在历史意义上,作为犹太人对于他作为一名诗人是关键所在。对于雷兹尼科夫,诗歌赋予了历史以意义:正如历史变成了犹太教的仲裁者,诗歌也变成了历史的仲裁者”(Finkelstein 21)。可以说,犹太历史的神圣意识和写作诗歌的神圣行动补偿了处于流散之中的犹太民族传统的缺失。

在雷兹尼科夫的诗歌中,流散被赋予了抒情的、创造性的诗性表达;而诗人的犹太身份也在文本的阐释中,在历史叙述的动态力量中微妙地保持了平衡状态。诗人对于流散的动态理解使得他保持了犹太民族特有的思辨思维,没有一头扎进犹太复国主义的避难所,而是对于一浪高过一浪的犹太复国主义保持了

谨慎的距离。这种审慎也同样要感谢犹太民族与生俱来的思辨性,这种思辨性使雷兹尼科夫冷静地、客观地分析了反犹太主义的历史双刃剑:“我个人的感觉是,反犹太主义的效果是双重的;一种情形是你被同化了,而另一种情形是你强化了人们认为是犹太主义的东西”(Schiffer 120)。在他的晚年,他更是坚信“反犹太主义可能有时会把你身上最好的东西动员出来。就我来说,我知道它加强了我的身份和我的决心。美国人经常仅仅出于歧视冲动地做得很极端—黑人就是个例子”(Rovner 16)。而作为著名的犹太复国主义者塞瑞金(Marie Syrkin)的丈夫,雷兹尼科夫却从未踏足以色列,这不能不令人产生颇多猜测。对于雷兹尼科夫与妻子对犹太复国主义的不同态度,不少采访者都曾经问过,而对此,诗人的回答淡然而简单:“无论我在这或是在亚历山大、俄国、德国——在任何地方,我都是犹太人”(Rovner 15-16)。在雷兹尼科夫的诗歌中和其他作品中,他都很少提及复国主义的字眼,也很少直接提及复国主义的政治主张。这种缺席似乎在悄悄地提醒着我们他对犹太复国主义的审慎的距离感。事实上,复国主义的胜利对于仍旧处于流散状态的犹太作家的创作心理是一个极大的挑战,雷兹尼科夫对于复国主义的胜利的这种复杂的心态在美国犹太作家中是有一定代表性的。犹太身份使他们应当无条件地接受复国主义,因为复国主义肯定了尘世的生活,肯定了犹太民族不仅是把神圣文本当作居所,而且还有土地,而不是流失在时间当中。然而,雷兹尼科夫没有,也不能全身心地为犹太复国主义摇旗呐喊,他给人的感觉甚至是令人困惑的左右摇摆。雷兹尼科夫在给朋友阿尔波特·莱文(Albert Lewin)的信中曾经提到过一件令他本人恼火、而令他的研究者着迷的例子。当他试图发表他的“黑死”(“The Black Death”)一诗时,编辑的反应是“读过了,也接受了,但接着就犹豫了,因为有些内容看起来是反复国主义的,而特别的论点却是极其复国主义的”(qtd. in Omer, “Palestine Was a Halting Place, One of Many” 158)。看来,这位编辑之所以犹豫是因为雷兹尼科夫的政治态度不太好界定,因为他既非复国主义者,也非反复国主义者。这一点使雷兹尼科夫与同为犹太作家的卡夫卡成为勾手同盟。当谈到犹太复国主义时,卡夫卡用他那惯用的揶揄的腔调说:“这一切美妙极了,除了对于我,而这完全在理”(转引自布朗肖 56)。究其原因,布朗肖的解释颇有道理:“他必须是一个反犹太复国主义者,……他已属于彼岸,他的迁移并不是向着迦南靠近,而是走向荒漠,走向荒漠的真理,……就在荒漠中游荡,而正是这种境况使他的斗争感动人,使他的希望变为绝望,……他必须不停地抗争以使这外部变成另一个世界,以使这个谬误成为新的自由的原则和本源”(布朗肖 55-56)。布朗肖的这段话是在解读卡夫卡的世界,而对于雷兹尼科夫也同样适用。因为这两位来自犹太民族的天才作家均身在“别处”,他们清醒地知道,他们无以为家,或者至少意识到他们的写作使得他们熟悉的事物变得陌生了。他们清醒他们的精神上的无家可归是任何形式的政治干涉都无法征服的自由之域,是他们构建飞散的诗意家园的唯一可行的写作策略。

注解【Notes】

- ① See Milton Hindus, *Charles Reznikoff: Man and Poet* (Orono, Maine: National Poetry Foundation, 1984).
- ② “飞散”的英文原文为“diaspora”,最早出现在圣经《旧约》的希腊语版本,称为七十子译本(Septuagint,又名LXX)。“diaspora”常被译为“离散”、“流散”或是“散居”,是从犹太人的流亡经历产生的语义。在后现代和后殖民的语境中,该词被赋予了动态的、生产性的文化含义,因此童明教授将该词译为“飞散”。本文即借用了童明教授的译法。有关该词的语义演变和文化含义参见童明:“飞散的文化和文学”,《外国文学》1(2007):89-99。
- ③ See Norman Finkelstein, *Not One of Them in Place: Modern Poetry and Jewish American Identity* (New York: State University of New York Press, 2001) 17.
- ④ 引文原文见 Charles Reznikoff, *The Complete Poems of Charles Reznikoff* 12。以下凡出自该书的引文只标注页码,不再一一注明。本文中引用的英文诗歌均由笔者自译。
- ⑤ “第三空间”的概念是霍米·巴巴(Homi Bhabha)在《文化所在》(*Location of Culture*)一书中首先提出的。其后,巴巴又在:“Of Mimicry and Man: The Ambivalence of Colonial Discourse,” October 28 (Spring, 1989): 125-133; “Introduction: Narrating the Nation” and “DissemiNations: Time, Narrative, and the Margins of the Modern Nation,” *Nation and Narration*, ed. Bhabha (London, B. F. I. Publishing, 1990) 1-7, 291-322。等论著中进一步阐释和完善,使这一概念成为后殖民理论的核心概念之一。
- ⑥ See Marjorie Perloff, *The Dance of the Intellect: Studies in the Poetry of the Pound Tradition* (Cambridge: Cambridge UP, 1995) 21-22.
- ⑦ 参见弗朗兹·罗森茨威:“论世界、人和上帝”,2007年, < <http://www.zgyspp.com/Article/ShowArticle.asp?ArticleID=6289> >。
- ⑧ 本雅明的翻译观可参见 Walter Benjamin, “The Task of the Translator,” *Illuminations: Essays and Reflections*, trans. Harry Zohn, ed. Hannah Arendt (New York: Schocken, 1969); “The Translation of Cultures,” *Contemporary Literary Criticism*, ed. Robert Con Davis and Ronald Schleifer (New York: Longman, 1998)。
- ⑨ 关于霍米·巴巴对于翻译的论述参见霍米·巴巴编:《民族和叙述》(*Nation and Narration*)的“导言”(伦敦和纽约:路特利支出版社,1990年)。国内对于该领域的研究可参见王宁:“翻译的文化建构和文化研究的翻译学转向”,《中国翻译》6(2005);叙述、文化定位和身份认同——霍米·巴巴的后殖民批评理论,《外国文学》6(2002)。
- ⑩ See Yehuda Halevi, Two Poems: “My heart Is in the East” and “Zion, Thou Art Anxious”. < <http://www.zionismontheweb.org/yehudalevi.htm> >。
- ⑪ “亚伯拉罕献子献祭”参见《创世纪》22:1-22:19;“以撒娶妻”参见《创世纪》22:20-23; 23。
- ⑫ See Daniel Boyarin, *Intertextuality and the Reading of Midrash* (Bloomington: Indiana University Press, 1994) 28.
- ⑬ 参见《旧约·撒母耳记上》7:12-13及《旧约·诗篇》132。
- ⑭ See Mourner's “Kaddish: An English Translation,” August, 2007, < <http://www.ou.org/yerushalayim/kadish.htm> >。

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论美国经典文学作品中的溪水与河流

曾 莉

内容提要: 本文从生态文学批评研究视角分析了美国文学中有关溪水与河流的互文主题,分别解读了《瑞普·凡·温克尔》、《睡谷的传说》、《红字》、《在密西西比河上》、《哈克贝利·费恩历险记》、《宠儿》以及《黑人谈河》等美国经典文学作品中的溪水与河流。对美国文学中原生态的溪水与河流、美国文学中的成熟态河流以及美国文学中精神态河流进行了分别阐述,体现了美国文学作品中生态文本的人文自然的精神。揭示出不同时期的作家对溪水与河流的态度,反映了人与自然关系的不同阶段,同时也丰富了不同文学时期文学思潮的内涵。

关键词: 美国文学 溪水 河流

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Title: On the Creeks and Rivers in American Literary Classics

Abstract: From the perspective of ecocriticism, this article analyses the intertextual themes about the creeks and the rivers in classical American literary works, such as *Rip Van Winkle*, *The Legend of Sleep Hollow*, *The Scarlet Letter*, *Old Times on the Mississippi*, *Adventures of Huckleberry Finn*, *Beloved*, and *The Negro Speaks of Rivers*. This article separately analyses the “primeval” creeks and rivers, the “maturity” ones and the “spirit” ones in American literary works. And it also explores the spirit of humanity-nature in American literary works. This article concludes that the attitudes toward the creeks and the rivers of different writers in different periods reflect the different stages of the relationship between man and nature which also have spontaneously enriched the intension of literary trend of thoughts in different literary periods.

Key words: American Literature Creeks Rivers

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英国作家罗素(David Russell)在散文“论老之将至”(“How to Grow Old”)中有一段关于人生的比喻:“每一个人的生活都应该像河水一样——开始是细小的,被限制在狭窄的两岸之间,然后热烈地冲过巨石,滑下瀑布。渐渐地,河道变

宽了,河岸扩展了,河水流得更平稳了。最后,河水流入了海洋,不再有明显的间断和停顿,而后便毫无痛苦地摆脱了自身的存在。能够这样理解自己的一生的老人,将不会因害怕死亡而痛苦,因为他所珍爱的一切都将继续存在下去。而且,如果随着精力的衰退,疲倦之感日益增加,长眠并非是不受欢迎的念头”(转引自朱红 644)。作者将一个人的存在比作一条河流:青年时,无忧无虑地在一小片属于自己的小天地里欢乐、富有激情地生活着。随着时间的流逝,见识经历的愈多,视野也越宽阔。在经历一番风雨之后,失去了青年时的激情,沉淀出一份稳重与成就。到了老年,修正了原有激情澎湃的个性,淡泊于名利,拥有了海纳百川的情怀。而彼得·斯坦哈特(Peter Steinhart)在“迷人的小溪”(“The Enchantment of Creeks”)中,让我们领略到了小溪给人们带来的快乐。在作者眼里,小溪便是我们美丽的童年,或者是与童年密不可分、让我们缅怀的时光。作品赞美心灵中的那份纯真、那份勇敢去追逐的梦想,这也正是罗素笔下那小而窄的却又激情四溢的河流的雏形。河水是流动的,富有生命的。从涓涓细流到惊涛骇浪,最后注入宽阔的海洋,它与人类的发展、个人成长历程都有着相似之处。而这种人与自然统一,早在圣经中都有体现:上帝所代表的公平正义会像滔天洪流那样洗涤世间的肮脏与邪恶。回顾美国文学史,水的意象对西方文化影响深远,强烈地渗透在各领域之中。在不同的时代里,我们发现以水为背景的小说、诗歌和散文,无形连成了一种河水流域文学。在著作中出现的以水为主体的河流、小溪都将作者的思想 and 经历以及对这条河流的理解巧妙地结合在一起。通过以水为象征载体的角度来剖析美国文学史,不仅让我们感受到在天地万物、宇宙自然之间那一种震撼心灵的和谐共鸣,而且使文学作品价值获得了从历史的有限到自然的无限超越。

一、美国文学中原生态的溪水与河流

美国早期浪漫主义文学的代表华盛顿·欧文(Washington Irving)向他所倾慕的欧洲借鉴了德国的民间传说,来增添一点古老的神秘感、一点浪漫的气息。作者将神奇的传说与美国独立前后纽约的社会形势结合起来,创作出一篇既具有浓郁的浪漫主义色彩,又具有朴素的现实主义风情的作品,刻画出具有美国风尚的人物性格,反映了早年北美大陆人民善良淳朴的精神面貌,生动而形象地描述出独立战争给当地社会带来的影响。其中的河流细诉了一系列的传奇故事。在“瑞普·凡·温克尔”(Rip Van Winkle)中首先出现的就是那条哈得逊河(Hudson)“在下面静默而又庄严的流着,如镜的水面有时倒映着一片紫色的云霞和稀朗懒洋洋的孤帆。这条河最后终于消失在苍翠的高山之间”(涂沙丽 29)。作为这部文学大餐中的佐料——河流见证了一个荷兰人统治末期的纽约州乡村的人与人、人与物、人与社会的关系的变化,欧文流露出一些伤感的情绪,以一种缅怀的情感去追忆过去年代的生活。小说中“神奇的群山”、“奇幻的山峦”、“谈谈的烟”、“高处的青葱”、“近景的新绿”、“雄伟的哈得逊河”和瑞普身

上流露出的“淳朴善良”、“和蔼可亲”、“驯顺惧内”、“温和驯良的脾性”一并反映了那种原始的、质朴的文明精神,这与当时美国社会中惟利是图、互相争夺的腐败风气形成了鲜明的对照。

瑞普睡去的20年正是独立革命的年代。回村后生活所发生的变化并不使他称心如意。独立战争前的生活悠闲,一片和平谐顺。独立后出现了政党之间争权夺利的情形,昔日悠游自在的谈天说地已被面红耳赤的争辩所替代。生活的节奏加快了,以往的轻裘缓带与徜徉自在已一去不复返,在当时的政治背景下,哈得逊河是一条未被发掘变更的原生态河流,是自然的一部分,这就使作者赋予了它更深层次的含义。欧文将恒稳不变的自然与瞬息多变的人世形成鲜明对比。在他笔下,自然不仅是主人公远离尘嚣的避难所,还是他遇难获救的向导,因为最终使他认定没有走错地方的是卡兹基尔群山和奔腾不息的哈得逊河。

“睡谷的传说”和“瑞普·凡·温克尔”均以介绍哈得逊河开场,这两个富有传奇色彩的故事是以哈得逊河为背景展开的。而作为哈得逊河本身而言,在故事里就带着传奇的色彩。其名字的由来给河与周围的一切都增添了几分神秘,藉此也为在河畔村庄里发生的传奇故事埋下伏笔。哈得逊河多用来反映主人公不同境遇时显现出来的不同心情,主要表现在:当Ichabod满怀欣喜接受塔赛尔的邀请去参加舞会时,途中经过一座山坡,那里可以看见哈得逊河最好的风景。此时在心情愉快的Ichabod眼里这条河是如此的壮观,晴空万里,美好的景色尽收眼底。可当夜晚宴会结束后,在返回的途中,Ichabod再次路过这个山坡,神情沮丧的他看到却是另一番哈得逊河的景象。也就在这个时候,在神秘的哈得逊河旁,无头骑士与Ichabod相遇的神奇故事开始上演了。欧文笔下的河流是神秘纯美的、保留着纯态的原生态河流,如同一个童心未泯的成年人,他成长了但仍有几分童趣,岁月在欧文的河流中没有留下任何沧桑与沉重。

再来看看霍桑(Hawthorne)笔下的溪流,在《红字》中第十九章“溪边的孩子”指的是珠儿,“就在她停下脚步的地方,小溪恰好聚成一个池塘,水面平静而光滑,把珠儿那小小的身影完满地映现出来:她腰缠嫩枝编的花带,使她美貌绚丽如画,比本人还要精美,更像仙女”(霍桑162)。丁梅斯代尔有一种奇怪的幻想,认为这条小溪是两个世界之间的分界线,一边是生活在天真童话中的珠儿,另一边是挣扎在精神磨难中丁梅斯代尔。在溪边的珠儿对世界充满着疑虑:“他爱我们吗?”“牧师干嘛坐在哪儿?”(霍桑166)小溪是珠儿情绪的一面镜子。在孩子溪畔这章里,霍桑描写了海斯特、丁梅斯代尔牧师和珠儿在溪边相会的情景。作者以小溪为背景,多处运用了象征和比喻的手法来刻画珠儿、海斯特和丁梅斯代尔牧师不同的性格特征,从而深化文章的主题:道德和原罪的冲突变得更加突出,令人深思。当珠儿在小溪的一边与海斯特和牧师相望的时候,他们之间的情感结构和境遇已被这条溪流无声的隔开了。平静的水面犹如一面镜子,不仅映现出珠儿精美的模样,更加突出了珠儿内心的纯净和美丽。由于大人们身上的罪恶使这个小生命从一出身便被视为“婴孩天地的弃儿”,她是一个邪恶

的小精灵,是罪孽的标志和产物,无权跻身于首席的婴孩之列。然而就是这样的一个小精灵,在大自然眼里,则是从未被人类法律管制过、也从未被更高的真理照射过的森林。在未被人类罪恶所污染的纯净快乐流淌的小溪眼中,这个孩子是纯净无暇的,她未浸染一点世俗尘埃,她就是一颗珍珠。当经过一番周折,珠儿终于跳过小溪,来到海斯特和丁梅斯代尔牧师身边。此时,牧师为了以示友好,亲近珠儿,便弯下腰亲吻了珠儿的额头。而珠儿却立即挣脱她母亲的手,跑到小溪边,猫下身子,洗起她的额头,直到那不受欢迎的亲吻完全洗净,散进潺潺流逝的溪水中。通过珠儿的行动,我们可以清楚的了解这小溪在珠儿心目中的含义:小溪干净、透明,可以照射出自己美丽,更能洗涤自己不喜欢的东西。此时珠儿的心与小溪的特质很巧妙的结合在一起。珠儿是喜爱这小溪的,而她对牧师却感到不满,洗净牧师的亲吻就是一种无声的对抗,因为她不愿接受牧师,更不愿看见牧师分流海斯特对她的宠爱。与此同时,在牧师的眼中,在看着珠儿与小溪的联系中,这条小溪在牧师眼里也有了不同的含义。

望着小溪对岸的珠儿,成年人都会敏感地说:“这条小溪是两个世界的分界线,你永远不会再和珠儿相会了”(霍桑 163)。显然,在丁梅斯代尔牧师的眼中,这条小溪已不仅是一条默默流淌的溪流,它更像是一个鸿沟,将两代人相隔于不同的世界。溪的对岸是珠儿纯净的世界,没有世俗罪恶,没有无尽的欲望,名利的追逐。看着天真无邪珠儿,丁梅斯代尔牧师心里感受到了自己深重的罪恶感,追求名誉的他自私地掩盖内心的罪恶,同时还要让海斯特与纯净的珠儿去承受罪恶的后果。这种鲜明的对比让他感到了作为一名牧师,自己的渺小和惭愧。这条溪水似一面明镜,照清了牧师内心的点滴污浊。对于丁梅斯代尔牧师,他的外表受人敬仰的身份与他内心的罪恶是形成鲜明反差的。当面对这面如镜的小溪时,他仿佛看见自己罪行和丑陋无疑暴露出来。

海斯特多次尝试将珠儿从溪的对岸呼唤过来,然而珠儿却始终没有动静,并开始一个人发起脾气来,海斯特最后才明白为何珠儿不愿跳过小溪,“我明白这孩子是怎么回事了”海斯特对牧师低声的说:“……珠儿是看不见我不离身佩戴的东西了!”(霍桑 164)而那个红字此时正躺在溪边的岸上,金丝刺绣还在溪中反着光。当海斯特与牧师计划一起逃走的时候,她将这个红字抛到了丛林中,恰巧落到了小溪不远处,只消再飞过几指宽距离,红字就会落进水里。海斯特多么愿意将红字扔到水中,让它随水流向远处,永远也不会出现在她的眼前,让心中的哀怨随溪水流淌,以为这样可以减少其内心的罪恶感。对于海斯特来说,这条小溪仿佛能洗脱罪恶的约束,让自己负罪的心灵得到永久解放。

这条忧郁的小溪怀揣着珠儿、丁梅斯代尔牧师和海斯特三人不同的心情和故事,继续潺潺向前,悄声低语,它沉重的小小心灵绝不会有半点欢快。霍桑笔下的小溪保留着本真美与纯净态,让人想到珠儿,想到了童年。

二、美国文学中的成熟态河流

美国现实主义作家马克·吐温的《在密西西比河上》(*Old Times on the Mis-*

issippi, 1875)和长篇小说《哈克贝利·费恩历险记》(*Adventures of Huckleberry Finn*, 1883)中的大河形象有着丰富的意象意蕴,这种意蕴植根于人类从古至今对大自然普遍的感知经验,并在现代思想理论的理解下,显示为完整、生动、合乎逻辑的原始文化内涵,这也就成为作家创造出的独特的原始意象。其一,这是一条人格化的大河。在哈克带有自然神论倾向的感知体验中,她是一个富于神秘色彩和永恒魅力的母体,哈克和吉姆就是大河的孩子,或者是合为一体的健全的男性,从而与大河构成相互依存的亲缘或相互包容的和谐整体。我们从作者笔下看到过大河的宁静、温情和慈爱,那就是大河在夜色中传来的蛙声,大河在黎明雾散后现出的红色,她那摇篮般的波动,以及她与赤身裸体的漂泊者的水乳交融。她无尽无休,绵延万里,象孕育原初生命的原始的水流,涌着原始的生命律动。时间消失了,浮现的只是原始的生命;尘世远遁了,存在的只是自然和人的本性。人和自然联结为一个凌驾于现实之上的新天地。其二,这是一条性格化的大河,她的喜怒哀乐与主人公的际遇休戚相关。哈克和吉姆登上木筏、初享自由时,大河是温柔宽厚的怀抱;哈克用诈死来戏弄吉姆时,河上水急浪险,满是迷雾鬼影;哈克从贵族械斗中逃回时,大河又成为充满灵性的朋友、尘世喧嚣之外的净土;当两个骗子上了木筏,大河则象受了玷污,雷霆爆发,狂啸怒吼。与两个孩子朝夕相处的大河已既非自然中的无情之物,亦非现实中的实有之物,而是作家艺术创造的理想长河。其三,这也是一条神话化的大河。大河与主人公历险生活的神异联系产生出现代神话的意义,与远古创世神话中神的诞生历险故事相暗合。我们知道,在世界许多民族的创世神话中,最初的存在便是“无底的水的深渊”,而化生万物的开辟神、宇宙胚胎或蛋则处在水中或浮在水上,以后才有了神的诞生、成长、历险。远古各主要的、傍河而居的民族——埃及、印度、巴比伦等都相似地留下了这样的神话,这表明水的孕育和神的历险是不可分隔的,它构成了原始文化的核心表象。并相沿至马克·吐温笔下的核心意象。

我们知道爱默生认为“河造就了自己的岸,每一种合法的观念都创造了自己的渠道”(307)。而惠特曼笔下的密西西比河是世界上最重要的河,“好像作了安排作了规划似的,它由北向南缓缓而流,流经五六种地带,都适于人们安居;它的出口处终年不冻,河道成了陆上商业的一大动脉,安全而又便宜,也是由北部的温带到热带的通道”(胡家峦 163)。最重要的是密西西比河流域或河区迅速地集中了美国联邦的政治力量。人们不禁感到它就是联邦——或者很快就会成为联邦。在惠特曼眼中密西西比河流域的文学殿堂里,有着“纯洁的气息,原始的特色;无限的富庶和充裕;审慎、力量与克制的奇异融合;现实与理想的奇异融合;独特与优良的奇异融合;这些草原与落基山脉的奇异融合;密西西比河与密苏里河的奇异融合”(胡家峦 167 - 169)。还收藏着“更深邃、更广阔、更坚实的却是一种伟大、跳动、有活力、富于想象的作品或多种作品或文学。要创造这样一种文学,大平原、大草原、密西西比河及其多样而富饶的流域所遍及的地方,都应当是具体的背景;美国现在的人性、激情、斗争、希望——在这新大陆的舞台

上,在迄今为止的一切时代的战争、传奇和演化中——现在是将来也是一种说明——应当闪出轻轻摇曳的火和理想”(胡家峦 169)。

三、美国文学中的精神态河流

作为一位美国当代黑人女作家,托尼·莫里森(Toni Morrison)的小说创作始终植根于美国黑人的文化传统,美国黑人的历史、命运和前途是她的小说创作的主题。她的关注点在处于社会最底层的黑人妇女的命运和她们的精神世界上。莫里森作品中的主要人物几乎都是黑人女性,是莫里森把黑人女性推上了美国文学的殿堂,让世人听到了她们的呻吟和呐喊。她用史诗般的语言,为读者建构了一个个在异质文化侵蚀下怪诞,变形的黑人世界,成功地塑造了一组组黑人女性群像,道出了黑人无法言说的悲愤以及他们为寻找自我,重塑自我所做出的努力。莫里森的艺术手法的独特源于她对欧美文化传统和黑人文化艺术瑰宝的兼收并蓄。她不仅熟悉黑人民间传说,希腊神话和圣经(*Bible*),而且也深受西方古典文学的浸染和熏陶。她成功地将现实主义与神话结合在一起,给现实披上一层魔幻的外衣;她善于以口语化的语言和象征的手法来刻画人物,使其笔下的形象鲜活生动,栩栩如生。在《宠儿》(*Beloved*)中,象征和隐喻的成功运用是其艺术上的一个突出特征。要再现奴隶制下的黑奴屈辱的历史和他们顽强生存追求自由的艰难历程,完全用写实的手法是很难完成。运用象征和隐喻来完成这一历史使命是莫里森智慧的选择。小说中的隐喻和象征,俯拾即是。小到人物的名字和数字,大到书名的涵义。而在文中出现的雨、水以及赛丝(*Sethe*)逃亡过程中经过俄亥俄河,莫里森也运用了象征手法,在上大做文章。

在《宠儿》中,莫里森借助“水”这一传统的神话的力量,使整部早期黑人心灵史在水的冲刷下从主人公赛丝的记忆中逐渐显现。在《宠儿》中,水的意象和象征贯穿全文。在非洲的文化传统里,水是生命的力量,意味着治疗、清洗、破坏、与再生。赛丝作为一名种植园时期的女奴,和大多数曾生活在白人庄园里的奴隶一样,有着屈辱难言的过去。在小说的开端,赛丝生活在忘却的记忆中,她拼命地工作,尽可能谨慎地不去想任何事情。到底是怎样的原因导致这种矛盾而压抑的心态呢?莫里森以水的意象暗示了其根源:赛丝站在水泵前,沾满双腿的春黄菊汁无可避免地勾起她对“甜蜜之家”的回忆,水冲刷着她的耻辱,她的罪孽,但是过去的景象在经过记忆的荡涤之后却愈加清晰:(水波中)突然,“甜蜜之家”在她眼前摇晃,摇晃,摇晃。这一段实质是女主人公不由自主地回忆不堪启齿的过去,在不经意之间如潮水般涌动。莫里森以水的意象反映一种心理的真实。她指出,奴隶制作为一种制度虽已土崩瓦解,但黑人心理生活无意识的底层,仍潜藏着对这段历史的恐惧。对于赛丝来说,奴隶生活的阴暗与罪恶一直隐隐蛰伏在心底,成为她回顾从前的障碍。

兰斯顿·休斯(Langston Hughes)与许多后殖民作家一样,休斯非常注重探索民族文化的历史之源,以此作为黑人民族自我的根基。在诗歌中,他通过寻根

探源,努力去重新建构被殖民统治破坏的民族文化属性。他在第一篇诗作《黑人谈河》中就以他 18 岁年轻的视角自豪地回眸黑人文明之源:他将几条具有象征意义的著名河流(幼发拉底河、刚果河、尼罗河、密西西比河)排列出来,展示了美国黑人民族悠久的文明以及千百年来文化的迁徙所体现的生生不息的力量。我们了解到,河流是文明的发源地,是生命和精神的起源。黑人与河流的渊源可以追溯到古老的尼罗河、刚果河和幼发拉底河,在那里,河流孕育生命,创造文明。对于生活在 19 世纪的美国黑人而言,河流代表的意义远不止这些。在密西西比(Mississippi)河畔他们为自由,为平等庄严而战,而多数逃亡的奴隶选择水路来到北方,害怕陆上会留下追踪的气息。流动的河水给了他们安全感,涉水而行,躲避奴隶主的捕猎,成为生存的希望。在这一点上,河流意味着救赎,而俄亥俄河则是救赎的象征。而在《宠儿》中,莫里森也在俄亥俄河上大做文章,它作为赛丝逃亡过程中生育 Denver 的巨幅背景,成功地将生命的诞生和历史结合在一起。同许多逃亡奴隶一样,赛丝在这里获得了精神的再生。赤脚在荒野里蹒跚了 28 天以后,怀着身孕的赛丝在埃米的帮助下终于来到了俄亥俄河边。听着汨汨的河水,看着“绵延一英里的混暗水流通向百里之外的密西西比”,她找到了家一般的感觉,因为河的对岸就是“北方”,预示着安静,平和,普通的家庭生活。临近河的一刻,“她的羊水破了,流进了河里”。她肚子上的胎儿(Denver)此刻也要同她一起在这条河流上降生。她们的生命如此紧密地与俄亥俄河联系在一起。河流成为生与死的界限:浮舟承载着两名死亡之神不小心遗忘的女子(一黑一白)和一名新生的婴儿飘到了死亡的对岸。赛丝在破陋的船舱里昏死过去,当她醒来的时候,她以为“她从死一般的梦里逃了出来”。她的疲惫,虚弱,和肿胀,被俄亥俄河冰凉的河水冲洗殆尽,过去的一切苦难都被逝去的河水带走。她由一名低贱、下流的女奴变为一个母亲,一个妻子,一个女人。一睁眼,她看到的是女儿,是河边丛生的蓝色羊齿厥种子。“它们睡在那里,一大片种子,一点都不担心将来”(莫里森 108)。深深地打动了赛丝。那就是她的将来,是 Denver,是千千万万逃亡到北方的黑奴的命运,等待它们的,是即将开花的希望。俄亥俄河是一条积淀着黑人历史的河流,一条象征着自由的河流。赛丝的故事流淌在其中,和她的人民的历史交汇在一起。在这条河上诞生的 Denver 成为未来美好新生活的象征。她在俄亥俄河的北面长大,脱离了奴隶制,却仍生活在奴隶制的阴影下。她不得不帮助母亲在过去的重压之下保持生的希望,正常面对现实和未来。

墨西哥诗人奥克塔维奥·帕斯(Octavio Paz)在作品《没有出路》中写到“河流唱着歌流进沉睡的平原/湿润自由这个词的词根”(转引自王军 67)。这里河流指自然界存在的流动,直到对立事物的和解。对于诗人来说,河流的首要价值主要取决于所有流动的事物所具有的积极意义。因为流动是生命的最高符号之一,同时也是永恒的一种形式。这样,河流就主要指所有流动中的、有活力的可贵本质。具体的说河流可以指代意识的流动和精神的承传。

谈到溪水就让人想起了人的童年时代,充满梦想、希望与不确定性,沉淀出许多纯态的美丽故事;而河流是一个人成熟的象征,象一个如日中天的中年人,蕴藏着欲望、惆怅、矛盾与危机;但海洋则象一个伟人,象征着人类永远的家园,就象一个长者,人生一切都对他来讲赋予了确定性,海洋让人想到了成就的辉煌、尊敬与敬佩。美国河流文学呈现出多元共存的格局。马克·吐温在《密西西比河上》中对这一雄浑的“民族之躯”流露出了神秘的感情“伟大的密西西比河,雄浑庄严、秀丽无匹的密西西比河,在阳光下泛着粼粼碧波,涌着一英里宽的大潮奔腾向前……极目望去,使人如临旷古如斯的大海,充满宁静、庄美”(32)。河流将小溪的无序变为有序与规则,河流增强了溪水的生命力和可持续性,河流化作了所有热爱自由、追求真善美的人们心中不朽的神,从大自然化成了意象,一个凝聚着无限丰富的民族生活内涵的意象,美国河流文学体现了河流审美与文化价值的可持续性,在美国文学中的许多作家的河流作品中受到的礼赞不是偶然的。这标志着美国民族精神的形成和美国民族文学的成熟。

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新历史语境下《弗兰肯斯坦》的生态伦理学解读

陈礼珍

内容提要:长期以来,国内批评界对《弗兰肯斯坦》关注很多,但批评重点一般都集中在批判维克多·弗兰肯斯坦这一问题上,认为他不应该滥用科技力量和违背自然规律,以至造成伦理和生态灾难。本文试图从生态伦理角度出发,关注在这本小说中另一个常被忽视的关于遗弃与教养的主题。在21世纪新的历史语境下重新审视人类与非人类自然生态力量之间应如何和谐共存,如何共同建立一个安全、健康和可持续发展的生态环境。

关键词:《弗兰肯斯坦》 生态伦理批评 和谐共存

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Title: Mary Shelley's *Frankenstein* in the 21st Century Historical Context: an Eco-ethical Perspective

Abstract: Critics in China paid much attention to *Frankenstein* and contributed a lot to the reading and re-reading of this famous novel. However, the analytical and critical focus is, for the most part, on one motif: by abusing the power of science and breaking the laws of nature, Victor Frankenstein brings ethical and ecological disaster to human beings. This paper shifts the critical engagement to another motif, namely, the issue of desertion and education. It reconsiders the issue of human beings' coexistence in harmony with other non-human ecological forces, and tackles the problem of how to build a safe, healthy and sustainable eco system.

Key words: *Frankenstein* eco-ethical criticism coexistence in harmony

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英国女作家玛丽·雪莱的小说《弗兰肯斯坦》对中国读者来说并不陌生,在将近两百年的时间里,国内外评论界围绕它衍生出来的研究著述和论文非常多。《弗兰肯斯坦》往往被评论界推举为“第一部科幻小说”,它已经成了世界文学中的经典名著,在中国知名度也非常高。根据美国普林斯顿大学高特博士(Lucy Pollard-Gott)前几年做出的调查研究表明,在世界文学和传说最著名的一百个虚构人物中,弗兰肯斯坦排第三十三名(第一名是哈姆雷特,贾宝玉排第八)(转引自张金凤94)。自1818年出版问世以来,《弗兰肯斯坦》已经被翻译成一百多种语言,不断被复制和改写,衍生出几十个舞台和电影版本。

故事由探险家沃尔顿写给姐姐的四封书信组成,信中讲述了他 在北极探险中如何救起一个垂死之人,即书中主人公维克多。维克多向沃尔顿讲述了自己的往事。维克多在德国的英戈尔施塔特读书,研究化学和生物学。他执迷于弄清生命的起源,为此还专门学习了解剖学,天天关在实验室里用残缺的人体器官拼装出人体。终于有一天,他通过电击的方法使它获得了生命。可是拼装的人体在接受电击复活的过程中毁了容,变成了奇丑无比的大怪物。维克多在惊吓之余夺路而逃,将它遗弃在实验室里。等他第二天回去时发现怪物已经逃走。从此以后维克多就开始了精神失常和家人接连遭受怪物迫害而亡的悲惨生活。玛丽·雪莱笔下的科学家弗兰肯斯坦和希腊神话中盗火拯救人类的普罗米修斯一样具有奉献精神。然而,他却又一手造成了自己、亲人、朋友以及怪物的悲剧。维克多追杀怪物一直到了北极冰原,追捕未果即葬身在那里,怪物最后也自焚而亡。

长期以来,所有人似乎都在关注一个问题:怪物是违背生态和自然规律的,它根本就不应该存在于这个世界上。几乎所有的人都在批评故事主人公维克多·弗兰肯斯坦,认为他不应该滥用科技力量,违背自然规律,无中生有地创造出一个恐怖的人造怪人。在克隆技术和基因工程到来之前,这些似乎都无可厚非,但是在 21 世纪的今天,复制、改造和创造出一个生物或者一个物种在技术上都已经成熟。现在,生物工程技术正在大规模地改造世界和造福人类(同时也带来威胁,远期生态效应还有待时间来证明),“弗兰肯斯坦”早已来到了我们每个人身边。笔者认为,既然如此,如果现在再来谴责和声讨维克多·弗兰肯斯坦,呼吁玛丽·雪莱笔下的怪物没有存在的必要,似乎已经没有太大的意义了。既然如此,我们能否将关注的目光转向另外一个维度,即人与自然生态(即便是在科学技术背景下催生的崭新物种和生态力量)应该如何和谐相处,共同发展,造福世界。有鉴于此,笔者着手梳理了一下国内近期对《弗兰肯斯坦》的研究论文,试图从生态伦理角度重新阐释这部小说。

一、国内研究现状综述

近几年来,国内掀起了一个对《弗兰肯斯坦》研究的热潮,许多作者从不同角度来重新阐释和解读这个经典文本。^①归纳起来,国内这些众多著述基本都集中在以下三个理论视角:女性批评、叙事学和伦理学。其中,已有许多评论家从伦理学和生态环境理论的视角来观照《弗兰肯斯坦》这个深刻的道德寓言,用新的理论框架来重新阐释和深化传统文学批评中对书中涉及的生命危机和生态危机等方面的认识。^②中国批评界主要聚焦在《弗兰肯斯坦》全书最核心的寓意之一:滥用高度发达的科学技术,不顾自然规则和秩序,企图和上帝一样创作生灵的 个人主义野心给自己、社会和地球生态带来巨大危害与恐慌。

总的来说,批评界都公认玛丽·雪莱在书中探讨了科学和技术进步在生态和伦理方面的双刃剑作用,她关心的是人违背天性滥用科学力量僭越自然规律

之后造成的毁灭性后果,批评了以维克多为代表的脱离人文精神寄托的纯科学进步观,批判了典型男权意识性质的人类中心主义伦理观。这是玛丽·雪莱在《弗兰肯斯坦》书中所传达的最醒目也是最核心的观点之一。这些论文各自从不同理论角度出发,对我们理解《弗兰肯斯坦》提供了许多新的视角,对更好地解读文本多层次意义很有帮助。然而,纵观国内从伦理学和生态学角度出发研究《弗兰肯斯坦》的文章,似乎所有评论的重点都集中在阐明上述论点,而对书中另一个(也许是更为重要的)主题却常常忽视或者语焉不详。这个主题就是社会人际关系中的养育与遗弃的问题。结合以上原因,本文拟从生态伦理学角度来阐发《弗兰肯斯坦》在人际关系主题上所传达的现实意义。

二、被“浪漫主义”所遮蔽的生态伦理忧患意识

玛丽·雪莱受她父亲威廉·哥德温和母亲玛丽·沃尔斯通克拉夫特影响很深。她在思想上她接受了父亲早年激进哲学社会学思想,在文学创作上,她甚至还模仿了父亲小说中“疯狂科学家”的形象。此外,她还借鉴了玫瑰十字会秘术小说中寻找隐秘知识的文学原型。她还有机会接触到了十八、十九世纪之交出现的电力、磁力和电流刺激等新兴科学。^③玛丽·雪莱在她早期的多部作品中都设置了一些极端的场景,将故事中人物放在巨大的自然环境变动之中。她很关注人与生存生态环境的互动问题,关注人的行为如何影响自然,以及自然又如何反过来影响、威胁、限制甚至中断灭绝人类的生存与发展。《弗兰肯斯坦》如此,她的另一部小说《最后一个人》同样如此。它用科幻的形式讲述了一个发生在21世纪的故事,讲述了人类社会如何在空前的巨大瘟疫前束手无策,濒临灭绝。和她父母一样,在玛丽·雪莱看来,人的性格和行为形成是受周围环境的强大力量塑造的。可是,和她思想偏激和激进的父母相比,玛丽·雪莱同时也意识到人的性格和行为对周围环境有巨大的能动作用。她正是在这种人与周围环境的双向互动中看到了当时风头正劲的浪漫主义意识形态背后埋藏的巨大隐患。

提起浪漫主义流派这个词,很多人会将它与一些阐释定见联系在一起,比如说“人与自然的和谐”,“人与自然浑然一体”,“大自然慰藉和净化灵魂的功能”,“人是大自然的一部分”等等。笔者认为这种笼统的观点未免有失偏颇。纵观雪莱、济慈和拜伦的文学作品,他们都描写到了人与自然的冲突,艺术与现实的冲突(有许多人将这一点看作是将浪漫主义作为现代主义源头之一的证据),而且已经认识到这些冲突根本无法调和。他们意识到人类注定要在自然的世界里完成自我救赎,而周围的一切都是陌生、冷漠和并不让人愉悦的。这个观点在当时为许多哲学家、神学家和科学家所认同(Gaull 225)。作为玛丽·雪莱的丈夫和好朋友,雪莱和拜伦在他们各自的作品中都毫不隐晦地流露出了上述思想倾向。^④而长期以来,这一点却又往往被“浪漫主义”和“崇尚自然”这些标签式解读定见所遮蔽。其实,拜伦和雪莱的作品一向都关注人、自然和艺术之间的冲突问题。拜伦在很多作品中都赞美大自然,颂扬自然造化景物和风雨雷电等自然元

素震撼人心的伟力。但是,拜伦更擅长和专注的是讽刺性质的叙事,他在代表作《唐璜》中就用嘲讽和愤世嫉俗的笔调“粉碎了有关高尚仁慈、养育万物的大自然的浪漫幻想,以及对人性善的卢梭主义的信念”(桑德斯 556)。雪莱在诗歌里也经常涉及到自然,可是在他眼里外界自然似乎只是触发人内在感觉和思考的引信,大自然中各种触动人心的景物都是一种无形力量的外化,是人获取知识的一种来源,而赋予一切道德意义的是人类意志。这在他专门探讨人与外在自然关系的两篇哲思性诗歌“勃朗峰”和“智力美颂”中尤为明显。这样一来,笔者认为在雪莱和拜伦眼里似乎人与外在自然并不是同而化一,二者之间基本上是体与用的关系;他们关注的是作为个体的人生命的意义以及作为整体的人类社会的进步,自然只是一种手段与过程。这样一来,简单地认为浪漫主义着重描写自然、强调回归自然、人与自然的和谐这一说法似乎就不大妥当了。浪漫主义确实是对启蒙运动一来崇尚理性和科学思潮的反拨,但是这种反拨在浪漫主义代表作家的作品中表现得并不是很彻底,尤其是后期浪漫主义作家,他们的作品本身就包含了一些对浪漫主义思潮的反思与扬弃。因此,这种将浪漫主义意识形态概念化和简单化的阐释方法往往容易误导对文本的解读。玛丽·雪莱在《弗兰肯斯坦》中就表达了当时浪漫主义思潮两面性的冲突,她通过虚构一个浪漫和哥特气息浓烈的寓言,聚焦于书中人物心理和感情维度的描写,用振聋发聩的声音警醒人们在面对非人类的他者自然时应该如何互相尊重与和谐共存。

三、生态伦理视角下人的教养与成长环境问题

作为一个深受浪漫主义思潮影响的作家,玛丽·雪莱崇尚自然,对科技和工业有厌恶与抗拒感,或许正是由于这个原因造成她对弗兰肯斯坦和他创造的怪物态度既矛盾又模糊。^⑤但毫无疑问的是,她在书中明显流露出对个人英雄主义行为的担忧,她看重的是个人行为背后的社会伦理意义。玛丽·雪莱在书中“揭示了现代个人主义追求对社会秩序和传统价值观的冲击和破坏,警醒现代人应节制个人欲望,尊重社会规范,体现了作者对现代化进程中个人和社会问题的超前关注和思考”(陈姝波 129)。她用科幻的文学体裁虚构了一个哥特氛围很浓的寓言故事,体现的是她对人与自然之间如何和谐共存,如何利用科学为人类造福,如何实现人类的可持续发展这些终极问题的关怀。这体现了玛丽·雪莱重视生态与环境问题的超前思维。

下面让我们从生态伦理学的角度来考察一下《弗兰肯斯坦》在人际关系主题上所传达的现实意义。玛丽·雪莱对书中人物的态度非常微妙,她通过对叙述距离的变化控制来传达她对人物价值判断的变化。其中,怪物在书中形象的变化最有意思。读者首先都是通过维克多的叙述来了解怪物,这样,它就被描述成了一个蛮不讲理和纠缠不休的杀人恶魔,后来到了第11-16章,怪物现身了。玛丽·雪莱给了它话语权,让它亲身讲述自己的经历。这样一来,读者心中对怪物的印象马上就改变了,立刻对它产生同情。玛丽·雪莱给怪物话语权让它出

面澄清维克多对它形象的歪曲这一举动是极不寻常的,这里面暗示了她对怪物同情的基本面。另外,我们还可以注意到玛丽·雪莱本人对书中维克多拼装并重新赋予生命的“人”没有用过怪物(monster)这个词,P. B. 雪莱在 1816 版的前言中也将它称为生物(being)。他们之所以用较为中性的“生物”,而不是带有强烈感情色彩的“怪物”来称呼它,这本身就包含了情感和价值判断在里面。在玛丽·雪莱写作《弗兰肯斯坦》时,P. B. 雪莱和拜伦经常讨论生物和生命科学,他们对达尔文医生的生物试验很感兴趣。^⑥他们很明显接受了当时进步的生命和生物科学,认识到了地球上所有的生物和物种都是联系在一起,是互相影响的。他们扬弃了中世纪“伟大的生存之链”那种森严的等级制度,认识到了地球和宇宙中所有的一切都有尊严,都值得尊敬。这其实就是对生态和环境重视和保护的早期自发意识。他们并没有将人类活动与自然界割裂开,相反,他们积极地同情和探寻那些处于弱势地位的生态种类,他们不反对当时科学界最新进展提出的人类从低级到高级进化的学说,但是却不愿相信由此带来的物种灭绝说。因此,P. B. 雪莱和济慈他们才在他们作品中一次次地诉诸于久远的自然神话,尤其是一些描述仪式性质的婚姻、出生、献祭和死亡巡回等季节和生殖原型神话(Gaull 226)。虽然玛丽·雪莱很多时候并不追随丈夫 P. B. 雪莱的激进观点,但是在对待物种和生态这个问题上他们的看法是一致的。她对维克多僭越伦理和生态规律行为的批评并不仅仅是从描写维克多本身的悲惨遭遇着笔,更具艺术感染力的是,她用折射的方法从维克多的行为对周围人的影响,以及对这一行为的当事人怪物造成的巨大心灵和肉体悲苦遭遇着笔。据此,我们可以看出玛丽·雪莱对待怪物的态度并不是居高临下的,她放弃了西方秉持的人类中心论,将作为非人类物种代表的怪物放在她整个叙述行为的最里层。即使怪物的出现是伦理和生态上的一个巨大错误,并且由于自身道德伦理意识的缺陷做了很多错误的事情,但玛丽·雪莱并没有剥夺它对教育和情感的强烈要求。这就表明了你对人类行为和整个地球生态系统联系性和互动性有了深刻的认识,并且她还将怪物当作拟人化的自然之力,用一个虚构的寓言启示了我们应该如何妥善处理人与自然的关系。

生态文学研究者克洛伯尔认为这个怪物完全可以比拟为 20 世纪的原子弹或将来的基因怪物(转引自徐健 428)。克洛伯尔如此评述怪物可能是从维克多僭越自然规律可能对自然生态造成巨大的负面影响角度出发的。但是,《弗兰肯斯坦》中的怪物其实也有无辜的一面:它被创造出来就被维克多遗弃,不得不在野外艰难地生存和学习。遗弃和教养的问题其实是《弗兰肯斯坦》的一个重大主题,它贯穿了全书的始终。设想一下,假如维克多没有遗弃他创造出来的怪物,结局会怎样?《弗兰肯斯坦》讲述的其实是一个道德困境,它探讨了个人行为如何对社会产生影响,人类的行为如何对周围的环境产生影响。怪物自我叙述的成长史往往被视作人类历史的缩影。“它所讲述的自我作为饱受困难的个体在逆境中存活和成长的历史其实就是对人类发展史的寓言性描述。它的基本

理念是讲述人的自然和天性的善良如何被文明社会所玷污腐化”(Clemit 35)。当怪物发现自己有了生命意识后离开实验室来到树林,这时它见到了月亮,但是此时它还没有学习语言,也不知道如何命名物体,所以它将月亮升起的过程描述为“一个闪闪发光的物体从树林里升起”,看到雪也只知道那是白色的“又冷又湿的东西盖住了大地”(Shelley 80-82)。有许多批评家在《弗兰肯斯坦》中发现了它与《失乐园》的互文性,将其解读为一个讽喻人类对上帝怨恨的宗教寓言。^⑦国外批评家已经注意到《弗兰肯斯坦》中的怪物身上除了可以看到《失乐园》中撒旦般邪恶的行为,还同时兼有亚当的影子和卢梭“高尚的野蛮人”的印记。批评家马绍尔(David Marshall)在他的专著里讨论《弗兰肯斯坦》的章节中就指出:“评论家在怪物身上看到了一个启蒙运动意义上的高尚的野蛮人,它早期在森林中的生活(饮用溪水、采食野果、栖身树底、首次看见和使用火以及学习语言等)与卢梭笔下野人的生活极其相似”(Marshall 183)。在怪物自我的叙述中它讲述了自己被创造者遗弃后的孤独,讲述它如何渴望和人类交流。它每次都是怀着善良与诚挚的心去接近人们,可他们总是不给他开口的机会,看到它的模样就被吓坏,不是夺路而逃就是用石块扔它。虽然人们不理解它,但是它在叙述中仍然称他们为“我的人类邻居”(Shelley 85),仍然会在夜晚偷偷地给它想接近的人家打柴,尽力想帮助他们。在一次次试图与人交流失败后,它感到越来越失望,觉得自己很委屈,有一天它终于到了忍耐的极限:它好心救了落水的姑娘,却因为自己面目狰狞而被别人开枪击中。它哀叹道:“这就是我做好事的下场!……我彻底发怒了,发誓永远都要仇恨和报复所有的人”(Shelley 108)。在玛丽·雪莱笔下,怪物并不是生来就邪恶的,它完全是被他的创造者维克多一手推上阴谋、报复与杀戮的道路。在怪物本身来说,它是被创造者遗弃,并且无法与人交往,无法融入人类社会,被人不断误解之后才开始痛恨人类的。它性格的嬗变与它所处的成长环境和所受的教育密切相关。如果把这个问题放到生态伦理的视角下,我们可以发现,怪物作为拟人化的地球生态之力(虽然它的出现本身就是人类智慧失去伦理考量而产生的畸形结果),它和人是需要互动的,它的本性是善良和亲近人类的,它渴望与人类和平共存,渴望与人类交流,渴望得到人类的尊重。如果它最起码的需求也得不到满足,它的尊严得不到维持,它就会蜕变成与人为害的邪恶力量。

《弗兰肯斯坦》是一部含义极其含混和复杂的作品,可以从不同理论维度展开讨论。玛丽·雪莱在将近两百年前虚构的寓言具有惊人的预见性,穿过历史时空,如果我们将这个道德寓言放在二十一世纪的新历史语境下进行解读,就可以看到随着科学和技术的进步,那时使玛丽·雪莱和她的同代人怀有无比恐惧和忧虑的弗兰肯斯坦(或者说它的同类)已经真实地走进我们的生活。当我们再也无法回避科学和技术进步可能带来的生态威胁时,我们应该如何学会与新兴的非人类他者生态力量和谐共存,如何避免生态危机,如何共同建立一个安全、健康和可持续发展的生态环境已经成了一个迫切的生态伦理课题。而解决

这个伦理困境的第一步就是加深我们对这些新兴的非人类它者生态力量的了解,并且放弃人类中心主义,充分考虑到这些新兴生态力量生存和成长的需求,给他们创造和保留适宜的生存空间。我们需要将它们和人类放在同一个有机联系的生态体系内,做到互相了解和互相尊重。只有这样,才有和谐共存的可能;只有这样,才能避免重蹈弗兰肯斯坦悲剧的覆辙。

注解【Notes】

① 据笔者电子检索的资料显示,2000—2008(10月份止)年间国内正式刊物上大约发表了51篇研究《弗兰肯斯坦》的论文,另外还有14篇硕士论文以它为题。(此数据仅作参考,并非严格意义上考证统计的结果)

② 国内从伦理学和生态伦理学角度专门论述《弗兰肯斯坦》的论文主要有:郭方云:“分裂的文本虚构的权威——从‘弗兰肯斯坦’看西方女性早期书写的双重叙事策略”,《外国文学研究》4(2004):5—11;陈姝波:“悔悟激情——重读《弗兰肯斯坦》”,《外国文学评论》2(2005):129—136;张喆:“《弗兰肯斯坦》:一个生态伦理学的个案”,《世界文学评论》3(2007):72—75;张枫:“《弗兰肯斯坦》的科技伦理解读”,《林区教学》3(2007):65—67;阮世勤:“《弗兰肯斯坦》的生态伦理学意义”,《安徽文学》7(2007):30—31;张金凤:“现代寓言《弗兰肯斯坦》”,《解放军外国语学院学报》2(2008):94—98;徐健:“新视角下的‘巨人怪物’:论《弗兰肯斯坦》的生态意义”,《辽宁工程技术大学学报》(社科版)4(2008):427—428等。

③ See Rictor Norton, ed. *Gothic Readings: The First Wave, 1764—1840* (London & New York: Leicester UP, 2000) 157.

④ 雪莱和拜伦对玛丽·雪莱的影响是显而易见的,甚至《弗兰肯斯坦》这本书写作的机缘都出自拜伦的一个小建议。那是1816年夏天,雪莱夫妇侨居日内瓦时,天气阴雨连绵,在看了一些恐怖故事和小说后,拜伦提议当时在场的四个人每人写个恐怖故事作为娱乐。于是,才有了玛丽·雪莱写作《弗兰肯斯坦》一事。

⑤ 关于玛丽·雪莱的浪漫主义倾向及其担心科技和工业威胁自然天道的思想背景,可参见 Michael Manson & Robert Scott Stewart, “Heroes and Hideousness: Frankenstein and Failed Unity.” *Substance* 22 (1993): 228—42.

⑥ Erasmus Darwin(1731—1802),写《物种起源》的 Charles Darwin 之祖父,十八世纪著名医学家、植物学家、哲学家、诗人、发明家和自然科学家,进化论这个词由他最早使用。玛丽·雪莱在《弗兰肯斯坦》中描述维克多用电击方法获得生命的灵感或许就是来源于他之前一个相类似的科学实验。详细参见《弗兰肯斯坦》1831年版玛丽·雪莱的序言部分。

⑦ 在1817年出版的《弗兰肯斯坦》第一版中,玛丽·雪莱在卷首引用《失乐园》中的诗句,非常明显地隐射上帝创造人类的故事,很多读者尤其是宗教人士对此感到非常反感,所以她在1831年再版小说时就删减和修改了许多敏感的词句和段落,以至于她在1831年版的序文最后不得不为此找了所谓“改动皆在措辞文风之毫末,而无伤故事大意之根本”之类的托词。

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论《黑暗之心》中的女性形象

姜文泉

内容提要:在小说《黑暗之心》中,作者康拉德将几位女性人物对称地分布在殖民活动的内外:马洛的姑姑和库兹的未婚妻在殖民活动的大门之外,画中女人和库兹在刚果河当地的情人身处殖民活动的第一线,甚至还安排了两个织黑毛线的女人作为通向殖民活动的守门人。这三组女性的所见、所闻、所思、所想就构成了殖民活动的全貌。局外人被殖民活动美丽的谎言所欺骗,成为间接的受害者;局内人身处“黑暗之心”,遭受着殖民地恶劣的自然和社会环境,而守门人处于两个世界交接点,虽然作者着墨不多,但在故事中却是唯一全知的角色。因此,康拉德似乎借助于这两位对世事淡漠的守门妇女的冷眼,远远地旁观着殖民主义和种族主义的表象和本质。

关键词:殖民主义 女性 局外人 局内人 守门人

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Title: Outsider, Insider, Doorkeeper: Female Characters in *Heart of Darkness*

Abstract: In *Heart of Darkness*, Joseph Conrad arranges the distinctive female characters in the story in symmetry in the panorama of the colonial movement, in the position as outsider, insider and doorkeeper, i. e. Marlow's aunt and Kurtz's fiancée as the outsiders, the black woman and the woman in painting as the insiders, and the two women knitting black wool as the doorkeepers. Among them, the outsiders are cheated victims of the colonial movement; the insiders are the predictors and the witnesses of the failure of colonialism; the doorkeepers can see the panorama of colonialism thanks to their transitional function in the whole process. With the balanced arrangement of the female characters in the story, Conrad turns out to be a cool justifiable looker-on through the eyes of the indifferent knitting women.

Key words: colonialism female outsider insider doorkeeper

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《黑暗之心》自从1902年问世以来,一直被公认为英国文学史上最优秀的小说之一,但是这部小说的作者约瑟夫·康拉德究竟是残酷的种族主义者还是充满爱心的反种族主义者,学术界始终不能给出定论。有学者坚持认为康拉德

通过故事的叙述者马洛船长绝望和失落思想和情感表达了对帝国主义和殖民主义的控诉,因此小说的作者应该是一位友好的反种族主义者;而另一些学者则从故事的叙述者马洛船长描述黑人时带有侮辱性质的词句和呈现给读者的野蛮愚笨的黑人形象出发,得出作者是一个彻头彻尾的种族主义者的结论。以上这两种大相径庭的结论都是建立在以马洛船长的男性视角的前提条件下的,如果我们将目光转向作品中的女性形象,或许能给我们在探讨康拉德是否种族主义者的问题上提供一个全新的思维视角。

有人说,“摇摇篮的手统治着世界”。女性的力量看似平静,实则不可忽视。有人认为《黑暗之心》中的女性角色只是在男性气氛浓重的小说中缓和紧张气氛的装饰物,但在这个男性角逐的充满血腥的竞技场上,几个女性角色的出现就显得格外突出,在整个故事的推进及细节的发展上起着举足轻重的作用。殖民活动就像是一所密室,而故事的几个女性角色对称地分布在殖民活动的内外:马洛的姑姑和库兹的未婚妻在殖民活动的大门之外,画中女人和库兹在刚果河当地的情人身处殖民活动的第一线,两个织黑毛线的女人作为通向殖民活动的守门人。作者以如此精巧的安排来呈现一幅殖民活动的全景,似乎在暗示自己不偏不倚的态度。

一、局外人

殖民主义从来就不是单纯地经济剥削与掠夺,它是在种族和文化的优越感与文化霸权的掩盖下出现的一种侵略剥削模式,也就是说殖民主义的经济侵略与政治压迫一直受到殖民主义意识形态文化理论的支持。正如费德毫斯所说,帝国统治的基础是殖民主义者的殖民态度。他们对其他民族为劣等民族这种观念的接受……促使帝国事业延续(Said 11)。正是由于这个原因,欧洲白人对殖民活动满怀激情,趋之若鹜,他们一厢情愿地认为那些低等的、未开化的种族对于他们的殖民事业心怀感激。

殖民者自诩为上帝选定的使者,向他们认为是次人类生存的落后地区传播他们的文化习俗、科学技术和所谓文明。然而在殖民化的进程中,殖民者发现原来他们认为寸草不生的贫穷的殖民地竟然拥有丰富的异域自然资源及物质财富,这是他们始料未及的,当然也是他们梦寐以求的,于是在追求最大利益的同时,殖民者开始了对当地居民惨无人道的虐待与迫害。而对于身处殖民活动大门之外的欧洲人来说,解救殖民地原始民族于水火之中的偏执愿望让殖民者的谎言有了更大的合法性。殖民者似乎更有理由不让如马洛的姑姑和库兹的未婚妻这样的局外人知道事情的真相,以此来保护她们纯真的想象。

马洛在姑妈的帮助下终于得到了一份工作,“我好像还只是‘工作者’之一,你知道是大写的工作者(大写的工作者不是指一般的工作人员,而是负有责任开拓非洲传播文明的责任)。像是一个光明使者之类,或是像一个低级圣徒之类”(康拉德 42),公平的贸易应该是以等价交换为基础,而殖民贸易完全就是赤裸

裸的掠夺;然而,他的姑妈天真地认为殖民者获取的暴利是他们辛勤劳动的应得成果,完全没有意识到殖民贸易根本就不是公平的贸易:“那时,报刊及社会言谈中这种陈词滥调很多,正好生活在骗人鬼话鼎盛时期的这位出类拔萃的女性被搞得晕头转向。她大谈‘使那千百万愚昧无知的人们摆脱他们可怕的生活习惯’,她一直谈,我敢说,谈得我非常不舒服,我只好斗胆暗示公司是为赚钱的”(康拉德 42)。殖民贸易毫无公平及人道可言,欧洲的白人殖民者用先进的武器枪炮恫吓甚至屠杀当地的土著居民,令他们交出各自的财富。在故事里,非洲腹地的库兹就是这样聚敛起他的财富——象牙的,而身处殖民活动外沿的欧洲人天真地以为殖民者们是神圣的救世主。

像马洛的姑妈这样的男男女女,身处殖民活动之外,“不切实际”,“她们生活在自己的小天地里,而世界上从来没有存在过这样的天地,也不可能存在。那天地太美妙了,如果她们建立起这样的天地,那么在日落西山前,肯定会土崩瓦解”(康拉德 42)。怀揣殖民地人民迫切需要他们的先进技术和所谓文明的幻想,这些殖民活地之外的欧洲人热情十足地鼓励着殖民者在非洲的暴行,无知地享受着殖民者给他们带来的馈赠。他们在无意之中将殖民化当作了拯救当地居民于低等和愚昧的良药,将奴役当地居民当作了文明进程的必经之路。因此,马洛担心:“我们男人自从创世纪以来一直心满意足接受某种该死的事实会冒出来,把女人那块天地砸个粉碎”(康拉德 42)。由于害怕身处欧洲大陆的有着理想主义情怀的白人大众知道殖民地真相之后会失去他们的支持,殖民者努力不让殖民活动之外的同伴接触非洲殖民地的真相。在《黑暗之心》,殖民者的这种心理在马洛与库兹的未婚妻见面的场景中很明晰地表现了出来。

在小说的通篇,马洛船长将库兹的未婚妻称为“女孩(girl)”而非“女人”,这暗示着她容易亲信他人的秉性和缺乏面对残酷现实的勇气。这个女孩的“面部表情很美”,就算“我知道可以通过阳光在照片上造成错觉,但谁都会觉得脸上那层细微的真诚,无论是摆布阳光还是姿态都无法装出来”(康拉德 124)。站在广义的公正的角度来看,库兹天真的未婚妻是不知道殖民地真相的普通欧洲人的精神写照,他们被殖民者,特别是殖民政府及其殖民活动操作班子的弥天大谎所欺骗。

殖民活动给殖民地当地的居民和在欧洲大陆的白人都带来了毁灭性的灾难。马洛这样描述他和库兹未婚妻的会面:“她走向前来,一身黑装,脸色苍白,在暮色中向我飘来。她在服丧。他死了一年多了,一年多前消息传来;看上去她会永远记住为他戴孝……天哪!那印象的力量是如此之大,我似乎也觉得他是昨天才死的——不,这会儿才死。我在同一刹那看到了他们俩——他的死亡和她的悲哀——我看见了他在死的那一瞬间她的悲哀……她深深地吸了一口气,说:‘我活下来了’……”(康拉德 126)。对于库兹的未婚妻来说,一年的时间就好像只是短暂的一秒,失去心上人的痛苦不会被时间的河流冲淡。令人心碎的“我活下来了”触动着读者的心底,引起我们无尽的思考:以普通人的幸福生活

作为代价来换取殖民活动的利益值得吗？殖民活动是一场没有胜利的战斗，无论是征服者还是被征服者都要面对创伤性的文化冲撞和身心的巨大痛苦。故事中库兹的健康被刚果地区恶劣的自然气候所吞噬，以及他的矛盾身份给他带来的虚荣感和自我身份的迷失——既是入侵者又被当地人奉为神明，所带来的心理矛盾时时折磨着他。

和马洛的姑妈一样，库兹的未婚妻异想天开地认为殖民活动是一项无上光荣、无比伟大的事业，她相信她未婚夫的死“对我——对我们——是一个多么大的损失呀”，并且她相信“对整个世界”来说也是这样（康拉德 128）。而亲身进入到《黑暗之心》的马洛忍不住想告诉她一切真相，但是在库兹的未婚妻近乎恳求的“把那些话重复一遍吧。我想——我想——要点东西——要点什么——可以靠它活下去”（康拉德 139）的恳求的语气下，也是为了让她的未婚妻免受黑暗现实的侵害，他向她撒谎说“他说的最后一个词是——你的名字”（康拉德 130）。得到称心的答案，也许是对于真相的无知，抑或是宁愿被假象欺骗，她“轻轻地叹息了一声”：“我早知道——我有把握的！”（康拉德 130）对于女孩的悲伤来说，这也许是唯一的慰藉，但是对于马洛船长来说，“我觉得在我逃走之前，这幢房子会塌下来，天会塌下来压在我的头上”（康拉德 130）。谎言还是要继续，对于他本人来说，在内心深处隐藏着可怕的经历绝非易事，殖民活动不仅给库兹这样的殖民者、他的家人、当地的人民带来了灾难，同时也给马洛这样的见证者心灵上带来了终生不去的阴影。

殖民者和局外人，一方行骗，一方被欺骗，双方都饶有兴致地继续保持着这个骗局——他们自认为是被上帝指定的来拯救和改造智商低下、文化落后黑人的救世主。康拉德将这两个身处殖民活动之外的女性描写成天真得有点傻的天使，她们用激情、想象和眼泪将殖民活动描画成一幅壮观美丽的图画，而与此同时，她们自己也变成了殖民活动的牺牲品。这些局外人看似站在《黑暗之心》之外，实际上他们也站在黑暗之中。

二、局内人

《黑暗之心》中，身处刚果河流域的殖民者和殖民地人民有着关于殖民活动的第一手经历。表面来看，由于殖民者的坚船利炮，当地的黑人对于来自欧洲的殖民者是敬畏与臣服的；而在精神层面来看，他们又显示出对于殖民者压迫和掠夺的天然的反抗，甚至可以说他们在精神领域俘虏了代表白人文化的殖民者。而对于欧洲的殖民者来说，当他们当初改造世界的单纯愿望被贪婪的人性发酵成为对利益的无限追逐时，心理的微妙变化是耐人寻味的。

在站长的房间里，马洛“注意到一幅小小的油画，钉在一块木板上，画上的是一个妇女披着衣服，蒙着眼睛，高举火把。背景灰暗——几乎是一片漆黑。这个妇女动作端庄，但火把的光亮照在脸上显出不吉祥的兆头”（康拉德 59）。有人告诉马洛：“这是库兹先生画的——一年多前就是在这个贸易站里作的，当时他

正等着某种交通工具想去他的贸易站”(康拉德 59)。就算是一位值得尊敬的英雄,孤独而困惑的库兹也有权利通过画画来排解忧愁,这是最直接但又有着一定的隐逸效果的发泄。画中的女人所举的“火把”象征着未受黑暗诱惑的库兹的最初的梦想。他曾经是位光明的使者,与其他不了解殖民活动的欧洲人一样,怀揣着改造世界的梦想,踌躇满志地来到非洲腹地传播欧洲先进的文化及生产方式;但是身处这远离家乡的黑暗之心就像是被蒙上了双眼,恶劣的自然环境、相互猜忌的人际关系、与想象格格不入的残酷现实,库兹就像是落入蛛网的昆虫,被困在了自己梦想的大门之前,看不清这地方会将他带入自我毁灭的结局。而“火把的光亮照在脸上显出不吉祥的兆头”则暗示着在这黑暗的刚果河,库兹善良的本性将会在贪欲的侵蚀下丧失殆尽。在这幅画中,象征白人原来单纯的改造世界的理想之“火把”被高高举起,而现实的利益,又使其“光亮”显出“不吉祥”的预兆,其背景更是“一片漆黑”,可见这人性的“火把”最终要被吞没在“黑暗之心”。

当库兹将要被朝圣者带回去的时候,出现了一位有着神秘气质的当地黑人妇女,“沿着闪光的河岸一个充满野性的美丽女人幽灵般从左朝右走去”(康拉德 107)。叙述者马洛船长如此形容这位黑人妇女:“野蛮而又出众,狂暴而又威严”(康拉德 107)。她的形象与文章之前所描绘的黑人形象有天壤之别:“你们知道这是最糟糕的一点——怀疑他们并非不属于人,你会慢慢产生这些想法。他们在那里咆哮着、跳着、转着,做着各种各样吓人的鬼脸”(康拉德 74)。马洛不得不承认这位黑人妇女是相当美丽的,然而她与她同族的兄弟们有什么区别吗?他们在基因上是完全相同的,甚至从更广的意义上来说,他们与欧洲的白人也是相同,因为他们也是人,难怪马洛会如此感慨:“但是令你毛骨悚然的是你会想到他们也是人——像你一样的人——你曾在遥远的年代跟这帮野蛮的、狂热咆哮着的他们有着亲属关系。丑,是的,是够丑的;但是你有勇气的话,你就会承认自己内心深处存在的那一丝丝东西,能与那种喧嚣中所包含的可怕的坦白产生共鸣,并会隐约地觉得那里面有某种含义,即使是你——距离原始时代的黑暗这么遥远的你——也能理解”(康拉德 74)。即使是在这样一个充斥着丑陋的世界里,即使生在最野蛮、最没有开化的部族,这位黑人妇女代表着全世界通行的美的标准,她是种族歧视论的有力反驳。作为“人”这个概念来说,非洲的黑人与欧洲的白人是平等的,没有孰优孰劣之分。

这位黑人妇女,即库兹在当地的情人,同他的未婚妻的那种坚贞而彬彬有礼的美丽完全不同,“她迈着有节奏的步伐向前走着,身着条纹毛边的衣服,目空一切地践踏着脚下的土地,身上野蛮人用的装饰品叮当作响闪闪发光。她高高地昂着头;发型做成一个头盔的形状;膝部以下裹着铜制的饰品,铜丝编织的臂铠包到手肘;茶褐色的脸上泛着红晕,脖子上套着无数条玻璃珠子串成的项链;她身上挂满各种稀奇古怪的东西、符咒以及巫师送的礼物,每走一步都叮当作响闪闪发光。她身上带的东西肯定有好几根象牙的价值”(康拉德 107)。从头到脚,

众多夸张奢华的装饰显示出她在黑人部族崇高的等级地位,而库兹与这样一位妇女的结合代表了白人文化与黑人传统的结合。这无疑是一个巨大的讽刺,殖民主义者鼓吹为了解放当地黑人而来到此地,然而事实的结果恰恰相反,在非洲的白人在肉体上与当地的黑人妇女结合,进而发展为精神上的扭曲。

库兹在即将被朝圣者带走时,面对骚乱的场面,“越过我望着窗外,目光中充满着火一样的渴望,脸上还带着忧郁与仇恨相混合的表情。他没回答,但我看见了他的微笑,一丝难以捉摸的微笑出现在他那苍白的嘴唇上,过了一会儿,嘴唇痉挛似的抽动了一下”(康拉德 116)。库兹的复杂表情正是他意识到征服与被征服的矛盾所致。马洛船长这样评价库兹:“一切的一切都属于他……一切的一切都是他的——不过这也不要紧;重要的是要知道他属于什么,究竟有多少种黑暗势力占据了他”(康拉德 91)。表面上来看,一切都是库兹的,“未婚妻”、“象牙”、“贸易站”、“河”等等;但实际上拥有这些的库兹已经是一个形如枯槁的废人了,并且在心理上已经离不开唯一可以维持他尊严的殖民地了,或者说,他已经被当地的黑人文化所征服,而这种征服力量就集中表现在那位神秘的黑人妇女身上。

为了留下库兹,这位黑人妇女“伸开裸露的双臂,直挺挺地举过头顶,似乎她有一种难以克制的欲望要去触摸天空。与此同时,快速移动的影子投向大地,扫过河面,把我们的汽船也卷入了它那阴沉的怀抱”(康拉德 108)。这位当地的妇女信奉自然的和超自然的神力,显然她是在为了留下库兹而努力,同时这也表现出当地黑人意志对于白人意志的抵抗和俘虏力量。即使是在其他黑人被汽笛声吓退的时候,“只有那个野蛮而又高贵的女人连退都没退一步,隔着这条阴沉闪光的河把裸露的手臂伸向我们”(康拉德 117)。“野蛮”暗示非洲文明的神秘力量,“高贵”暗指非洲女人所表现出的人的尊严,她的独立品格和抵制侵略的力量所体现出来的气质。把裸露的手臂伸向我们可以理解为那位非洲女人消解“我们”所代表的整个欧洲殖民主义的意图。就在库兹离开黑人部落的当下,“那帮人开始骚动起来。那个发型像钢盔、脸色棕黄的女人冲到河的最边缘。她伸出手,口中喊着什么,所有那帮野蛮的暴民跟着她一起吼叫起来,声音清晰,快速而急促”(康拉德 116)。她代表的不仅仅是个人,而是整个黑人部族的意志。在肉体上或物质上,她是库兹的战利品或俘虏;在精神上她仍然代表着神秘的黑人文化和非洲的神秘力量。她表面上臣服于库兹,实际上却是以非洲力量和方式在抵抗甚至战胜库兹,她对库兹的挽留可以理解为希望自己或非洲文化继续保持对库兹的俘虏和对他所代表的种族主义的颠覆。

同是作为殖民活动的局内人,象征怀揣殖民者最初梦想与野心的库兹的画中的女人在故事中代言了库兹变质时期的心理,从殖民者内心潜意识的角度预言了殖民活动的失败;而象征殖民运动不可逆转的失败的黑人妇女,则以对殖民者精神俘虏的客观事实见证了殖民主义的失败。她们以不同的形态作为故事角色出现,展现了殖民之花从开放到枯萎的全过程。

三、守门人

殖民活动的大门外天真的局外人抱着美好的梦想生活,殖民活动的前线经受痛苦折磨的局内人深陷其中找不到出路,而把守殖民活动大门的守门人则冷眼看待着世间万象。

在故事的开头,马洛前去面试,他将这个大城市描绘成一个“白色坟墓(whited sepulchre)”。布鲁塞尔,公司总部的所在地,“白色坟墓”。坟墓意味着死亡和禁闭,给白人和他们殖民地的人民带来死亡的殖民事业的发祥地就是欧洲。“白色坟墓”这个词源于《马太福音》,马太将其解释为“外表好看,里面却装满了死人的骨头和一切的污秽”(《新旧约全书》23:27)的东西;这样看来,这个意象是十分适合布鲁塞尔的,虚伪的布鲁塞尔打着传播文明的幌子到殖民地进行血腥的掠夺。而且,“白色坟墓”从形态上来看也像是一堆象牙与人的白骨,而殖民贸易的公司总部就设在白色坟墓之中,这很容易让人联想到公司的贸易就是对最大利润的血腥追逐和无辜者的无谓牺牲。

在近似诡异的气氛中,作者在办公室的门口安排了两个织黑毛衣的妇女,而这个办公室的大门也正是连接西方世界与殖民地的交通要地。“两个女人,一胖一瘦,坐在草垫的椅子上打着黑绒线。瘦的那个起身向我走来,仍低头织毛线,只有当我开始给她让路的时候(就像你给一个梦游病患者让路),她才停下抬起头来。她的衣服朴素得像一块雨伞布。她一言不发转过身去,把我带进了接待室”(康拉德 38)。这两位织衣妇女的淡漠与马洛的热情万丈形成了鲜明的对比。这两名妇女对于公司的殖民地业务一定是了如指掌,包括有限的利润和无尽的孤独与折磨。当马洛问一个吹嘘公司业务的女员为什么他自己不去那里的时候,他回答说:“柏拉图曾对他的徒弟说,我并不像我看上去的那么傻”(康拉德 40),显然,公司里所有的人,包括那两个织衣妇女都知道殖民活动的真相,对于殖民者来说,特别是那些进入“黑暗之心”的人来说,殖民地能带来赢得大笔财富的欢欣,满足欧洲人改造落后世界的虚荣心,但是这与进入其中的殖民者和当地人民所深陷的痛苦泥沼不可相提并论。公司的人了解这一切,他们也不会做“傻”事而自己去殖民地,他们就坐在办公室,看血液里沸腾着理想的“傻瓜们”争先恐后地奔向“黑暗之心”。

年老的妇人“冷漠又无动于衷的一瞥”(康拉德 39)使马洛感到“她似乎知道关于他们以及我的一切事情。一种不安的感觉流遍全身。她似乎神秘莫测,主宰着别人的命运。就是到了遥远的地方我还是经常想起这两个人:她们守着黑暗之门,织着似乎用来做温暖的遮尸布的黑绒线。一个带路,不断把人们引向那未知的世界;另一个则用漠不关心且世故的眼光审视着一张张神情快活而又愚蠢的脸”(康拉德 40)。作为殖民活动的守门人,她们处于两个世界交接点,对于殖民活动的内外情况都是了如指掌的,因此她们有能力预测这些踌躇满志的冒险者的未来。由于殖民活动贪婪掠夺的本性和对殖民者与当地居民非人化的

摧毁作用,这些冒险者的后果都会惊人地相似。

马洛找到病入膏肓、形如枯槁的库兹后,他在心底呐喊:“他不能走路——他用四肢在爬行——我找到他了”。在马洛兴奋的同时,又不禁感到毛骨悚然:“织绒线的老女人和那只猫闯进了我的记忆,这事的另一端就这么坐着一个不相干的人”(康拉德 113)。织衣妇女在此处显灵,以证实她预言的准确性,如此也预言了殖民活动的失败。

神秘的织衣妇女为殖民活动的守门人,始终沉默却是整个故事唯一一个全知的角色,她眼中的全景就通过局外人、局内人和守门人的全部经验展现出来。在这三者里,守门人由于自己处于活动进程的转折点而获得殖民活动的全景。局外人的天真、轻信、和头脑发热的激情,局内人所面临的残酷现实及殖民活动的弥天大谎,一切尽在守门人冷峻的眼中。因此,守门人,即织衣妇女,特别是那位有着神秘莫测眼神的老女人的态度在相当程度上反映着作者的真实意图:只是了解一切,洞悉一切,预测一切,全知一切而不为一份。

康拉德究竟是不是种族主义者,这涉及到他在作品中对殖民活动的整体结构和各个视角所观察到的情况的呈现方式以及从中所体现的态度。在故事中,作者将几位女性人物对称地分布在殖民活动的内外:马洛的姑姑和库兹的未婚妻在殖民活动的大门之外,围困在殖民主义的美丽谎言之中无法自拔;画中女人和库兹在刚果河当地的情人身处殖民活动的第一线,展现了殖民之花从开放到枯萎的全过程;两个织黑毛线的女人作为通向殖民活动的守门人,对于殖民活动的各个环节是全知的。这三组女性的所见、所闻、所思、所想构成了殖民活动的全貌。其中的守门人处于两个世界的交接点,虽然作者着墨不多,但在故事中却是唯一全知的角色,并对其他人物的命运有着预测的超能力,这在一定程度上可以理解为对其他角色的掌控。基于此,康拉德似乎借助这两位对世事淡漠的守门妇女的冷眼,远远地旁观着、透视着殖民主义和种族主义的表象和本质。

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康拉德丛林小说生态关怀背后的道德忧思

王晓兰

内容提要:康拉德将创作的视线投向浩瀚的大海与原始的丛林,使得他的小说虽然算不上完全意义上的生态文学作品,但包含了闪烁着生态思想光芒的部分——对机械文明的批判与对原始主义的崇尚,因而生态批评可以为我们解读康拉德的小说开启新的视野。本文以康拉德的马来丛林小说《海隅逐客》和非洲丛林小说《黑暗之心》为例,解读康拉德作品中传达的对机械文明和工具理性的批判、对现代人物质主义的挞伐以及对相对原始的生存状况的崇尚,从而管窥康拉德生态关怀背后对道德危机的关注和对人类文明的忧思。

关键词:《海隅逐客》 《黑暗之心》 生态取向 道德忧思

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Title: Ecological Orientation and Moral Concern in Joseph Conrad's Jungle Novels

Abstract: Joseph Conrad's novels cannot be referred to as ecological novels in strict sense, but his marine and jungle novels imply some ecological ideas—criticism of industrial civilization and advocate of primitivism. Therefore, ecocriticism provides us a new perspective to Conrad's novels. Taking *An Outcast of the Island* and *Heart of Darkness* for example, the author of the paper attempts to examine Conrad's criticism of the mechanical civilization, lash at the materialism of modern humans and advocate of the relatively primitive state of being, from which we can further interpret Conrad's concern of the moral crisis in modern society.

Key words: *An Outcast of the Island* *Heart of Darkness* ecological orientation moral concern

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约瑟夫·康拉德(Joseph Conrad, 1857 – 1924)以其非凡的小说创作成就与艺术主张,在20世纪文坛的多元格局中占据了极其重要的一席。康拉德研究在国内外已成“显学”,评论界从心理分析^①、原型批评^②、女权主义^③、马克思主义^④、叙事话语^⑤、后殖民主义^⑥、新历史主义^⑦等诸多角度对康拉德的作品展开了广泛的研究,研究成果可谓汗牛充栋。但现有研究成果对康拉德的评价都忽略了他作品中表现出的生态关怀。实际上,康拉德将创作的视线投向浩瀚的大海与原始的丛林,使得他的小说虽然算不上完全意义上的生态文学作品,但包含

了闪烁着生态思想光彩的部分——对机械文明的批判与对原始主义的崇尚,因而生态批评可以为我们解读康拉德的小说开启新的视野。康拉德的小说字里行间流露出对自然与社会的关注与忧虑。透过康拉德小说中人与大海、人与丛林、文明与荒蛮之间的关系,我们不难发现他对大海与丛林的深深眷恋,对人与自然之间关系的深刻认识,对欧洲文明面纱下隐藏的物质欲望及其潜在危险的深刻洞察。

康拉德是个多产作家,仅以马来为背景的小说就有近 10 部,还有多部非洲丛林小说。囿于篇幅,本文仅分别选取康拉德的马来丛林小说《海隅逐客》和非洲丛林小说《黑暗之心》为例,解读康拉德作品中传达的对机械文明和工具理性的批判、对现代人物质主义的挞伐以及对相对原始的生存状况的崇尚,从而管窥康拉德生态关怀背后对道德危机的深切关注和对人类文明的忧思。

一、对机械文明的批判

康拉德创作的时代,欧洲的科技和工业得到了迅猛发展,人类征服、控制、甚至摧残自然的力量日益强大。于是,踌躇满志的欧洲殖民者自诩为“光明的使者”^⑧(*HD* 11),宣称要给亚洲和非洲的“蛮荒之地”带去“文明的火把”。作为处女地的丛林与大海正是欧洲“文明的火把”首先“照耀”的地方,他们的“照耀”方式就是“以火与铁武装起来”(*OI* 10),带着原始初民“从未见过的、非常可怖的”“雷击电闪”(*HD* 60)来到处女地,以史无前例的征服意识,把大海、丛林以及世世代代生活在丛林中的原始初民都作为驯服的对象,让他们竭尽全力为自己服务。欧洲工业文明的成果成为现代人制服荒野、破坏自然、奴役初民的工具,康拉德对此持着强烈的批评态度。

康拉德作为水手在海上度过了近 20 年(1874-93)的岁月,他的航海生涯见证了古老的帆船向现代蒸汽轮船这一工业革命产品的过渡。由于蒸汽轮船给大海造成的破坏,在康拉德笔下,工业革命前与工业革命后的大海呈现出了截然不同的面貌。康拉德对昔日大海的描写传达了作家对原始大海的眷眷怀恋:

昔日的大海,许多年前的大海,所有的仆从都是她忠心耿耿的奴隶,他们在海上从年轻到年老,均无需打开生命之页,因为他们可以从那生死予夺的海水中瞥见永恒。昔日的大海,像一个美艳而无所不为的女人:微笑时风姿嫣然,嗔怒时难以抗拒;喜怒无常,但令人心动……昔日的大海是美轮美奂的女主人,虽脸色深沉、眼神残酷,然而有所应承。(*OI* 10)

在康拉德看来,昔日的大海是人类的主宰,有着原始而苍劲的力量,以博大的胸怀磨练了水手的心智,培养了他们勤劳、勇敢、忠诚等美德。然而,随着科技进步和机械文明的发展,人类逐渐脱离了自然规律的制约和束缚,把自然置于自己的控制和摧残之下,使自然沦为人类任意宰割的对象。构成大自然的重要组

成部分的大海也遭到了机械文明的野蛮破坏：“由无数蒸汽轮船喷出的烟雾覆盖了波涛汹涌的上帝之镜(大海)。工程师的手,撕下了这神秘美人的面纱”(OI 10)。结果是惨遭蹂躏的大海由往日人类的主人沦为今日的贱婢,康拉德对此深感痛惜:

如今的大海是遭人糟踏的贱役,凶残的螺旋桨搅起翻腾发泡的海浪,使大海满脸皱纹,面目全非。海上浩荡无垠,慑人心魂的魅力已遭剥夺。大海的美丽、大海的神秘、大海的希望,都已经破坏无遗了。曾经一度崇拜大海的伺从……成为了一群斤斤计较、冷酷苛刻的主人。(OI 10)

与大海“慑人心魂的魅力”一同消逝的,是大海曾经赋予给人类的勤劳、勇敢和忠诚等美善德行。人类向大海象征的美丽大自然狂妄施暴,结果不仅破坏了大海的美丽,而且助长了现代人的贪婪与懒惰,“让贪得无厌、毫无信用的陆上懒汉坐享红利”(OI 10),导致现代人的道德危机和精神堕落。

工业文明帮助现代人在征服自然、满足欲望方面取得了胜利,但也使他们的心灵陷入了焦虑、纷乱和险恶的境地。康拉德意识到机械文明以及随之而来的欲望的膨胀会蒙蔽并最终损害人类内在的天性,认为如果人类不能跳出欲望的魔圈,其结果只能是在欲望的泥潭中越陷越深。正是在物欲这种异己力量的控制之下,威廉斯铤而走险盗用公司公款,背叛多次给与他慈父般照顾的林格,“荡离了诚实之途,自己还不甚知觉”(OI 8);正是在强烈的占有欲望支配下,库尔茨疯狂地叫嚣着:“我的象牙,我的贸易站,我的河流,我的……”(HD 52)世界的一切都属于他!库尔茨不仅喊出了现代人普遍的占有欲,而且把欲望转化为行动,不择手段地在非洲丛林中掠夺象牙、血腥地屠杀土著,最终自己沦为了精神空虚、道德沦丧的“空心人”而遭到荒野丛林的报复,“他枯萎了;荒野抓住了他,爱上了他,拥抱了他,侵入了他的血管,耗尽了他的肌体”(HD 52)。

机械文明改变了人类的生活空间和生存境遇,导致了人与人、人与自然、人与社会关系的全面疏远和冲突。为人类生活提供种种便利的科技进步背后隐含的却对自然生态和精神家园的巨大破坏。正是在科学发展和技术进步的推动下,现代人以前所未有的自信,刚愎自用地确立起自己的主体意识和中心地位,对自然进行毁灭性的劫掠与征服:他们不仅自己在原始丛林中砍树盖房、血腥狩猎,大肆破坏原始丛林的生态环境,而且以枪炮火药等先进的武装力量,逼使非洲腹地混沌未开的初民猎杀大象、拔取象牙,或者以低廉的欧洲工业文明的产物作为交换条件,唆使原始初民砍树取胶、猎狐取皮。帝国主义对殖民地的侵略、征服、控制和掠夺,其本质是对原始丛林中的动物进行疯狂的杀戮,对殖民地进行无情的践踏,是殖民主义的生态扩张行为。他们不仅把自然看成是取之不尽、用之不竭的聚宝盆,而且沉醉于科技的伟大,狂妄自大地凌驾于自然之上为所欲为。康拉德在《黑暗之心》中就生动地展现了现代人滥用科技的盲目破坏行为:

我碰见一艘在离岸甚远的地方抛锚的军舰。那儿甚至连个茅棚都没有,而它却在对着丛林不停地开炮……在这片大地、苍天和海水所组成的空旷浩瀚之中,是它,不可理喻地对着一片大陆开炮。砰,一尊八英寸的大炮响一声;一股小小的火焰腾起又隐没,一点儿白烟散了,一粒小小的弹丸发出一阵微弱的呼啸——什么事业没有发生,什么事也不会发生。(HD 13)

象征着先进的工业技术的军舰对着空旷的非洲丛林煞有介事地开炮,“这种行为透着一点神经错乱的成分;这一景象有一股悲哀滑稽的味道”(HD 13),表明了现代人在机械文明武装下可怕的疯狂与变态。

文明人掌握了控制自然的技术和随意毁灭其他生命的工具,他们不仅将其发源地欧洲城市变成了“刷白了的坟墓”(HD 8),到处“死气沉沉”(HD 8),还带着工业文明的产物——“上了子弹的枪膛”、“磨得雪亮的利剑”(OI 73)——来到了原始丛林,以“电闪雷击”(HD 60)的方式打乱了丛林原始初民与自然和谐融洽的生活。他们不顾自然规律,“硬挺着身子来到这荒野”(HD 31)肆意践踏,目的是“把金银财宝从这片土地的地壳下挖出来”(HD 32)。他们的野蛮行径超出了自然能够忍耐的限度而遭到报复,“这片荒野早就认清了他,并且对他异想天开的侵犯,给予了可怕的报复”(HD 62)。因此,无论是带着发财梦来的“光明的使者”库尔茨、阿尔迈耶、威廉斯,还是野心勃勃地要写“一本关于热带国家的科学书”(OI 276)的博物学家,他们都未能用欧洲的机械文明之光照亮亚洲、非洲的蛮荒之地,反而都被蛮荒的丛林给吞噬了,客死丛林,为自己对自然犯下的暴行、为自身的狂妄和野蛮付出了生命的代价。康拉德在丛林小说中给这些“文明使者”安排悲惨的结局,传达了作家对殖民者在机械文明武装下摧残自然、破坏生态、奴役土著的野蛮行径的谴责。

二、对原始主义的崇尚

康拉德在创作中批判了征服自然、扭曲自然的机械文明,表现出对“相对原始的生存状态”(Watts 74)的欣赏与肯定,传达了他人与自然和谐共融的原始主义生态理想。在康拉德笔下,与丛林环境有机相融的马来土著的生活呈现出一派田园牧歌的景象:

“树干点头,细枝轻抖,海上的微风拂岸而来……篝火上袅袅上升的螺旋形烟幕,也给吹得袅袅晃动,四散开来,在暮色中弥漫在一簇簇的树梢头,散发着柴木的芳香。炎炎午后在荫凉地里打盹的汉子都醒来了……三五成群地蹲在火堆旁,低沉的谈话声充斥全院。这是蛮族的谈话,持续、平稳,用轻柔的音节、抑扬的声调重复说着……对他们来说,聊天就是诗,是画,是音乐,是所有的艺术和历史”。(OI 73)

这里所描述的是婆罗洲腹地一个部落——森巴居民的生活场景,康拉德对他们生活状态的描述充满了诗情画意,富有原始主义(primitivism)的色彩。在一个未遭工具理性污染,也未受现代机械文明冲击的社会中,原始初民与大自然和谐相处,过着虽然简单粗陋,但没有尔虞我诈的恬静生活。同样,在《黑暗之心》中,通过马洛的眼光,我们看到与自然环境相互依存的非洲原始初民充满活力:

时而传入耳际的拍岸浪涛的确给了我一种乐趣,像是同胞兄弟的话语一般。它是一种有来由、有含义的、自然的东西。时而岸边划来一只船,使人暂时接触到现实。它是由一群黑人划桨的。你能远远望见他们的眼白而闪亮。他们歌唱;他们汗如雨下;他们的面孔好似一张张奇形怪状的假面具——这些家伙们;但是他们有骨骼,有筋肉,有野性的生气,有强烈的运动活力,这些都像那沿岸的波涛般自然而真实。他们出现在那里无需任何借口。望着他们就是一种安慰。(HD 13)

康拉德笔下的原始初民与自然环境和谐融洽,充满生机与活力,“望着他们就是一种安慰”。与此相对的是,那些“文明的使者”在非洲大陆的荒野丛林中却显得与周围的环境格格不入,库尔茨就是典型的例子。“他的身体从盖的东西中露出来,就像从裹尸布中露出来一样可怜又吓人。可以看到他两排肋骨围成的体腔在颤抖,瘦骨嶙峋的手臂在挥舞,就像一个由老象牙雕刻而成的会动的死神雕像……”(HD 64)。望着这幅荒野中的文明人景象绝对不会是“一种安慰”,而是可怕的梦魇。此外,作为现代文明象征的锅炉、铁路和火车,移植到非洲这片原始的处女地上,则进一步破坏了非洲丛林原本的神秘与美丽,康拉德对此深感厌恶:“我碰见一只翻倒在草丛中的锅炉……一辆小型火车厢轮子朝天在哪儿躺着……车厢上一只轮子脱落了。这东西看起来像动物的尸体一样死在那里一动不动。我又碰见一些正在一些锈蚀的机器零件,和一堆生锈的铁轨”(HD 14)。在人迹罕至的荒野丛林中建锅炉、修铁路,把丑陋的发明强加于非洲美丽的自然,这种荒唐而毫无意义的科技应用不仅破坏了自然美丽的本真状态,而且长此以往还会扭曲人对自然的审美情趣和道德情操,使得人类在失去生态乐园的同时失去精神的家园。

康拉德小说人物形象的建构进一步反映了他对原始力量的肯定和对西方文明的否定。康拉德同时代作家格雷厄姆曾对《“水仙号”上的黑家伙》所塑造的辛格尔顿形象略有微词,认为他“像山姆大叔一样,虽然忠诚,但过于愚昧木纳,不善言辞,应该赋予他一定的教育”(qtd. in Watts 76)。对此,康拉德反驳道:

什么样的教育?如果是生活的基本知识,那他的生活已经很完美了。如果你说的教育指的是科技知识,那问题就多了——什么知识?多少知识?

什么方面？是学到平面几何还是圆锥横切面的知识为止？或者他还要学柏拉图、皮洛、爱默生的哲学？或者你的意思是说他应该学会算计别人、学会撒谎、搞阴谋诡计？难道你真的蓄意想把一个不受意识控制的汉子培养成有思考能力的人？那他会变得有意识——但渺小而不幸，因为他现在虽然简单但很伟大……(Watts 76 - 77)

显然，康拉德认为西方文明与教育带来的只是算计、谎言、阴谋和不幸，因而未受现代文明教化的辛格尔顿的心智更加健康、更加快乐。与此相对照，《黑暗之心》中那个野人司炉在文明人的“教育提高”下，因“脑子里装满了令人长进的知识”(HD 39)而变得不伦不类，成了“一只学着人样穿着短裤、戴着插羽毛的帽子、用两条后腿走路的狗”(HD 39)。

康拉德在丛林小说肯定了人与自然和谐相融的景象，否定了机械文明教化下人的畸形变态，传达了作家回归自然的原始主义生态取向。正因为此，瓦茨认为康拉德的作品具有一股“反理性的原始主义”(anti-rational primitivism)精神，流露出一丝对“远古金色岁月的怀旧之情”(Watts 74)。

三、生态取向背后的道德忧思

对机械文明的批判、对原始状态的眷恋反映出康拉德的家园意识和生态取向，但康拉德的创作并不仅仅是华兹华斯式的自然书写，他的生态取向中多了一份道德考虑。与马克思一样，康拉德看到了人类在机械文明武装下掠夺自然所带来的道德方面的恶果：“技术的胜利，似乎是以道德的败坏为代价换来的。随着人类愈益控制自然，个人却似乎愈益成为自身卑劣行为的奴隶”（转引自王诺 36）。康拉德深知人类的物质欲望对工业文明的推动和对自然的破坏作用，意识到生态问题实质上是人类内在精神问题的外在表现，因此，他的生态关怀背后隐含着对人类道德危机的忧虑，表现出一位有良知、有责任感的作家的博大情怀。

康拉德对机械文明的批判和对原始主义的崇尚显示了他对自然力量的重视，他的生态价值取向表明他极力在自然环境中寻找一种能够与机械文明及人类的道德堕落相抗衡的力量。纵观康拉德的小说可以发现，荒野丛林代表的自然既是外在的自然环境，也是人类的一种精神状态乃至理想生命形式的象征。在康拉德的艺术世界里，人类的生存环境往往可以看作是人类道德境界的试金石：“作为现代文明化身的城市在康拉德笔下往往是人性堕落、道德腐败的温床”（王松林 21），是一个人与自然日益疏离、异化萎缩、充满生态病症的荒原世界；而未受工业文明污染的丛林与荒野却是一个和谐的、充满着原始力量的世界，一个现代人“暖洋洋、芬芳四溢的避难所”（OI 57）；蔚蓝的大海以及大海中古老的帆船则象征着一种可贵的美德之源，具有道德救赎的力量。康拉德小说中名声远扬的“水仙号”乘风破浪前进时，“仿佛被一种高尚的目的引导，有着巨大的勇气”（SNJC 194 - 195），甚至可以“校正人性的愚妄”（SNJC 213）。康拉德

认为,只有在与暴虐的自然力量的搏斗中才可以成就完满的品格,因而只有经历了缺乏现代装备的帆船考验的水手才算得上是真正的水手。然而,随着19世纪末越来越多的大型蒸汽轮船开始下水,航海设备也越来越精良,轮船这一工业革命的成果逐渐成为海上的霸主。目睹这种变化,康拉德没有欧洲主流话语的狂热与激动,而是保持着一位有良知的作家应有的清醒与警觉。在《大海如镜》中,康拉德就技术进步与人类道德的关系作了独特的阐述:

这里说的是跟帆船打交道的人,对他们来说海洋不是一个通航的自然环境,而是一个亲密的同伴。……但从现在起三百年后的海员会不会有天赋的同情心呢?那没法说。不可救药的人类在完善自身的过程中心肠变硬了……不论他用什么技术操纵船只,未来的海员将不是我们的后代,而只不过是后来者。(MS 74-75)

显然,康拉德对缺乏现代装备的古老帆船情有独钟,认为驾驶帆船除了可以“显示精湛技艺”,更能“显示人的本性的胜利”,而装备精良的现代轮船却“历次航程都是胜利的进军”(MS 75),无助于磨练水手,造就航海美德。他在“重访波兰”一文中指出:“人类已经越来越失去了身体上的活力,依附于动力杠杆和转动的小轮子。进步啊!然而,用于对付自然力量的老办法同样也需要智力,一种同样精彩的随时奉献的智力。并且,这种智力与人们的体力结合在一起造就的是一完满的人”(NLL 129)。在康拉德看来,同时需要体力、智力和合作精神的帆船航行最能造就“由海洋而生的做人的美德”(MS 194)——同情心、责任感和忠诚。因此,人类只有尽可能地凭借自身的力量,而不是过多地依靠机械的外部力量来积极介入自然与社会生活,才有可能把自身造就成“更加完满的人”(NLL 129)。

康拉德对机械文明的批判,不仅揭示了人类对科技的盲目崇拜以及科技的滥用和误用所造成的生态灾难,还深刻地揭示了现代社会科技进步与道德衰微的关系。因此,康拉德生态关怀的背后,是他对因机械文明而导致的人性的异化和道德危机的深切关注。事实上西方科技进步及其派生出来的物质文明在开发自然、破坏生态的同时,也促使人类走向堕落:“人类道德的沦丧是从对机械工具的掌握利用开始的。人类的精神现在明显地非常脆弱,而肉体却如此强壮,以至于人类可以面对任何毁灭性的极度恐惧,却不能抵制使用并不光明正大的杀人工具的诱惑。人类已成为自身可恶的发明物中毒至深的奴隶”!(NLL 130)如果伴随工业文明而来的人性狂妄和贪欲无限膨胀,人类不仅会对自然造成长久而毁灭性的影响,还会导致整个文明的衰落。从某种意义上来说,康拉德生态关怀背后是他对文明的忧思和对人类命运的深切关注。

注解【Notes】

- ① See A. J. Guerard, *Conrad the Novelist* (Cambridge: Harvard University Press, 1958) 38.
- ② See D. Erdinast-Vulcan, *Conrad and Modern Temper* (Oxford: Clarendon Press, 1991) 28.
- ③ See Maureen Fries, “Feminism-Antifeminism in *Under Western Eyes*,” *Canradina* 2 (1973): 56-65.
- ④ See Steve Smith, “Maxism and Ideology: Joseph Conrad’s *Heart of Darkness*,” *Literary Theory at Work: Three Texts*, ed. Douglas Tallack (New Jersey: Barnes & Noble, 1987) 181-200.
- ⑤ See Jeremy Hawthorn, *Joseph Conrad: Narrative Technique and Ideological Commitment* (London: Edward Arnold, 1990).
- ⑥ See Chinua Achebe, “An Image of Africa: Racism in Conrad’s *Heart of Darkness*,” *Postcolonial Criticism*, ed. Bart Moore-Gilbert (London: Longman, 1997) 112.
- ⑦ See Brook Thomas, “Preserving and Keeping Order by Killing Time in *Heart of Darkness*,” ed. R. C. Muffin (New York: St. Martin’s Press, 1989) 239.
- ⑧ 康拉德作品众多,依照康拉德研究惯例,本文中所有康拉德作品引文都采取书名缩写后加页码的形式。其中《黑暗之心》缩写为 *HD* (*Heart of Darkness*),《海隅逐客》缩写为 *OI* (*The Outcast of the Island*),《康拉德小说选》缩写为 *SNJC* (*Selected Novels of Joseph Conrad*),《大海如镜》缩写为 *MS* (*Mirror of the Sea*),《生活与文学札记》缩写为 *NLL* (*Notes on Letter and Life*)。

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希特勒的毒气室与《白噪音》中的毒气云

戴 欣

内容提要:德里罗的小说《白噪音》,描述了在消费社会里,失控的科技发展导致的生态危机景象。本文指出,奥斯维辛集中营和毒气室受到了全世界人民的强烈谴责,然而,人们是否也认识到,对生态环境的严重破坏,将导致无数个规模更大的“毒气室”出现。《白噪音》希冀读者对纳粹毒气室和“空气染毒事件”产生联想,将真实的历史事件与想象创造出的生态灾难并置,引导人们以生态良知约束自己的贪婪物欲,深刻思考环境伦理问题,关注人类的前途和命运。

关键词:《白噪音》 希特勒的毒气室 毒气云 消费社会 生态良知

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Title: Hitler's Gas Chamber & Cloud of Noxious Chemicals in *White Noise*

Abstract: Don DeLillo's *White Noise* portrays the ecocrisis caused by the misused hi-tech in the consumer society. Auschwitz Camp and Hitler's gas chambers had been condemned by people around the world, however, I wonder, whether people have realized that the destruction of the ecological environment will be likely to bring about enormous "gas chambers" in the world. The reader of the novel is expected to associate Hitler's gas chambers with the "Airborne Toxic Event" takes place in the story, and juxtaposes historical events with imaginary ecocrisis, so that greedy material demands would be overpowered by ecological conscience, and the issue of environmental ethics would be seriously considered and mankind's future and fate would be paid more attention to.

Key words: *White Noise* Hitler's gas chambers toxic clouds consumer society ecological conscience

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二次世界大战之后,随着全球范围的工业化进程的加速,生态环境恶化已经成为世界各国都无法回避的一个严重问题。从半个世纪以前就开始出现的洛杉矶光化学烟雾事件、伦敦烟雾事件、日本水俣病,到时至当下的成百吨苯物质污染松花江及下游地区、太湖蓝藻造成的饮用水危机;生态环境恶化日益威胁着人类共同居住的地球——臭氧层的破坏、全球性气候变暖、沙漠化、酸雨、物种多样性的减少……无一不是自然界向人们敲响的一次又一次的警钟。

回顾发生在世界各地的生态灾难,我们发现,生态环境恶化常常是人类无视自然规律,为实现自己不断膨胀的贪欲,不惜以破坏环境为代价而造成的恶果。从某种意义上讲,这是终将把人类引向毁灭的“人造灾难”。

在危机面前,很多消费主义文化的鼓吹者和身体力行者依然陶醉于高科技带来的种种现代文明和舒适,毫不顾忌地掠夺自然,破坏生态平衡;在危机面前,很多具有生态意识的作家在自己的作品中表达了对人类危险境遇的忧思,力图唤醒那些沉湎于现代化享受中的人们,引导他们反思危机的根源,重新认识人与自然之间的关系。然而,作家们理智的呼喊往往被汽车喇叭声、空气调节器的运转噪声,摩天楼建筑工地的喧闹声等声浪所淹没。

有学者指出,以社会生活为研究对象的人文学者,对于现代社会发展运作的影响力相当有限,有时甚至极其微弱。并非其研究没有深刻的见地,而是由于这些见地过于深刻,以致人们对这些深刻的见地长时期地置若罔闻(鲁枢元 191)。即便如此,还是有一大批“知其不可为而为之”的学者、作家,对导致生态危机的各种人类行为,特别是西方现代工业社会指引的畸形的消费主义思潮进行了尖锐的批评。美国当代作家唐·德里罗(Don DeLillo)就是其中的代表人物之一。

德里罗的小说《白噪音》(*White Noise*),复制了电视机和收音机永不停歇的商品广告声,微波炉、超声波器具、垃圾压缩机等家用电器发出的高高低低的噪声,巨型商城里喧闹不息的市声,著名旅游景点“全美洲被拍照次数之最多的农舍”四周的此伏彼起的相机快门声,公路上川流不息的各种汽车的喇叭声,通知人们从严重污染地区紧急撤离的警告声……以及人耳听不到却不可置疑地存在着的各种声波——上述声音或声波,都是德里罗笔下的“白噪音”的主要意蕴,也是美国后现代社会生活的生动写真。

《白噪音》由三部分组成,描述了美国中西部某私立大学“山上学院”的希特勒研究系主任、希特勒研究学的创始人杰克·戈莱德尼教授及其家人在一个学年里的生活经历。第一部分“波与辐射”,展现了戈莱德尼一家以及他的大学同事们在处处充斥着“白噪音”的后工业消费社会生活的情景。“山上学院”的教职工如戈莱德尼者,大多居住在离学院不远的一个小镇里。小镇是整个美国社会的缩影,是一种畸形然而影响力巨大的社会生态模式——生活变成了完全被大众传媒所控制的纯粹消费行为。从小说中可以看出,戈莱德尼一家的业余生活基本都是在电视机前度过。以电视商业片为代表的媒体广告,无孔不入地侵袭着人们的生活,培育和刺激着人们的消费欲望,利用促使人们相互攀比、不断创造引人遐想的新生活概念等手段,把受众变成了为购物而购物的疯狂消费者。小说里有一个极富讽刺意味的情节:戈莱德尼听到女儿斯泰菲在睡梦中连绵不断地发出“Toyota Celia”的声音,他思考良久,才意识到,“Toyota Celia”是丰田汽车公司的一个著名品牌。由此可见,商品广告已经牢牢地植入进受众的头脑,使受众在无意识之中接受了其内容,又在无意识之中成为广告的自由传播工具,即使在睡梦中依然“忠于职守”,喋喋不休地重复着广告内容。正如凯西所指出

的：“电视和媒介操纵控制着观众，通过不停宣传着的商业信息和标榜着魅力、欲望和成就虚假意象来创造着人们的消费需求”（转引自吴爱华 27）。广告无时不在，无处不在，是人们生活中不可或缺的重要组成部分。值得注意的是，斯泰菲是青少年中的一员，是生产商、销售商和广告商心中的潜在目标顾客，斯泰菲们的生命轨迹已经基本被广告所预设，几年后，当他们自己拥有了经济能力，就会像木偶一样完全受广告操控，成为疯狂的购物大军里的新生力量。

《白噪音》描述道，戈莱德尼一家经常去超市购物。超市温度舒适宜人，各式商品琳琅满目，到处都是令人难以忘怀的购物“伊甸园”的美丽景象。戈莱德尼们的购物冲动愈发难以控制，他们的难以满足的商品需求，反过来又刺激了新一轮的商品生产与销售，形成愈演愈烈的恶性循环。受西方现代工业社会的利润最大化原则的推动，被高度刺激的商品生产与销售行为加速了对大自然的掠夺，严重破坏了自然生态的平衡发展。小说中的人们在严重污染环境里生活，饱尝了生态环境恶化的苦果。戈莱德尼的儿子海因利希只有十四岁，却像中老年人一样，从前额部位开始落发。戈莱德尼痛心地探究道：“难道我养育他长大的地方，附近竟是我不知道的化学物倾倒地，有夹带工业废料的气流通过……。人对于历史和自己的血统犯下的罪孽，已经被技术和每天都在悄然而至的怀着鬼胎的死亡搞得愈加复杂了”（22）。颇具讽刺意味的是，各种形式的化学品泄漏事件已经成为当地人意料之中的常事——“新闻节目每天都报道一桩有毒物质的泄漏事故：致癌溶液从贮藏罐里外泄，砷从烟囱里冒出，放射污染的废水从发电厂排放……”（191）人们已经很熟练地学会使用电子设备探测辐射和有毒的坠尘，大家随时准备对付带辐射的蒸汽、化学物小烟团、来源不明的烟雾，经常组织对于未来的全面性化学品泄漏或溢出事件进行模拟疏散演习。

小说的第二部分“空气染毒事件”，记叙了由于化工产品泄漏而导致的一场生态灾难：在离戈莱德尼家不远的地方，一列运载剧毒化工品的火车发生出轨事故，密闭罐车被撞破，三万五千加仑的化工品暴露到空气中，与空气化合形成极其危险的“尼奥丁衍生物”——万亿分之一的量就可以毒死老鼠；接触了该衍生物的人，重则丧命；轻则恶心、呕吐、气喘、痉挛和昏迷，孕妇流产。该毒物可以在人体内潜伏 30 年，甚至可以渗透进人的基因，将厄运继续传给其后代子孙；该毒物一旦渗透进土壤，会在里面存活 40 年，后果令人不堪设想。“尼奥丁衍生物”呈巨大的黑色烟雾状在空中快速滚动，政府要求该地区居民迅速撤离。在逃难的过程中，戈莱德尼因为汽车燃油将尽，不得不走到车外给汽车加油，在充斥着“尼奥丁衍生物”的毒气中暴露了几分钟而遭到致命污染。

与生态危机同生共存的心态危机并无灵丹妙药可医。第三部分“奇药‘戴乐尔’”，以讽刺和写实的手法，讲述了所谓的治疗恐惧症的神药“戴乐尔”使戈莱德尼家趋于解体的苦痛经历。在生态危机阴影下生活的人们大多患有死亡恐惧症，戈莱德尼的妻子芭比特亦是如此。她瞒着丈夫和家人接受治疗，通过肉体交易从一位医师那里换取治疗死亡恐惧症的试验性新药“戴乐尔”。获知妻子

的行为之后,处于生命倒计时状态的戈莱德尼遭受了第二次严酷打击,他发疯似地拔出手枪向医师开枪射击,著名的希特勒研究学创始人变成了失控的持枪行凶者。

笔者以为,人们应该对《白噪音》的情节设计提出两点疑问:一、为何主人公戈莱德尼是希特勒研究学的创始人,而非墨索里尼研究学抑或拿破仑研究学的创始人?二、作品的叙述重心是涉及面很广的“空气染毒事件”,为何作者不把这一生态灾难设计为“水源染毒事件”抑或“食品染毒事件”?深究这两个问题,将有助于人们理解作品的主题,了解作者的生态理念。

德里罗把令人发指的纳粹刽子手希特勒引入小说情节,是具有非常重要的意义的。世人皆知的杀人狂魔希特勒,为彻底铲除犹太人制定了臭名昭著的“最后解决”大屠杀计划,其党羽希姆莱令人建造了大规模灭绝犹太人的毒气室和毒气车。纳粹分子发现,毒气是廉价而高效的杀人工具:用枪杀死两千人最少需要两千发子弹;使用化学品齐克隆 B 杀死相同数量的人,则只需几个盘子大小的齐克隆 B 固体凝结物,而且成本与相同体积的煤碳接近。因此,毒气室/毒气车多使用齐克隆 B 毒杀无辜。“最后解决”行动主要在波兰的特莱勃林卡、卢布林、奥斯威辛等集中营进行。纳粹把大批的犹太人运送到上述集中营,关进伪装成浴室的毒气室里毒杀,然后焚尸灭迹。根据负责搜捕和消灭犹太人的党卫队一级突击队长艾希曼 1944 年 8 月的一次谈话,在灭绝营毒气室被毒杀的人数有 400 万,而纽伦堡国际法厅根据世界犹太人大会计算出的被毒杀者人数则高达五百七十余万。

“空气染毒事件”(毒气云事件)即局部地区空气中充斥剧毒化工品衍生物的一次突发危险事件。该事件由火车脱轨引发,貌似偶然,实则出于必然——为了赚取尽量多的商业利润,为了满足消费社会无限膨胀的消费欲望,许多生产商家都在组织大规模的生产活动,而支配生产的许多技术都与生态伦理相冲突,势必对生态环境造成难以弥补的巨大损害。人类可以在一定的时限内不进食而存活,可以在一定的时限内不饮水而存活,但无法做到不呼吸而存活。因此,与“食品染毒”“水源染毒”相比较,“空气染毒”导致的,是进程更快、波及范围更广的人类灭绝。从这一认识出发,人们可以很清楚地发见希特勒的毒气室与“空气染毒事件”之间的联系:虽然前者是人性泯灭的纳粹分子人为制造,而后者则是在和平环境下,人们由于大肆生产与消费,破坏了生态健康而导致突发性灾难,但是二者均是通过有毒气体剥夺人的生命权,造成受难者的死亡。然而,很多人还没有清醒地意识到,当今空气中含有毒性成分的地域,犹如可游移的、容积扩大了无数倍的开放式的“毒气室”,给人类和生态环境带来的灾难和毁灭不再是局部的、短时期的,而是全球性的、影响深远的。

当代生态运动发起者之一的雷切尔·卡逊(Rachel Carson)曾在《寂静的春天》里尖锐地指出:“……现在每个人,从未出生的胎儿时期直到死亡,都必定要与危险的化学品接触,这个现象在世界历史上还是第一次出现……”(转引自胡

志红 273)“与人类核战争所毁灭的可能性同时存在的还有一个中心的问题,那就是人类整个环境已由难以置信的潜伏的有害物质所污染,这些有害物质积蓄在植物和动物的组织里,甚至进入到生殖细胞里,以至于破坏或者改变了未来形态的遗传物质”(转引自胡志红 275)。《白噪音》的读者们发现,虽然戈莱德尼深受“空气染毒事件”之害,但并未深刻地反思导致该事件的根源,以及谁应该对类似事件负责,如何避免类似的“空气染毒事件”再次发生等重要问题。同样具有讽刺意义的是:与人民为敌、使生灵涂炭的刽子手希特勒搬起石头砸自己的脚,以自掘坟墓、自我毁灭而告终,希特勒与毒气室受到了世界人民的一致反对和强烈谴责;然而,对于今日开放式的、可游移的、庞大的“毒气室”的始作俑者,人们是否也一致反对和强烈谴责?究竟谁应该对今日的开放性“毒气室”负责?对于类似上述的关系到人类、以及与人类共享大自然的其他生命的生存环境的重要问题,很多人从不加以足够的重视。正如生态学家戈尔所描绘的:“对我们环境最危险的威胁也许不是战争威胁,而是我们怎样看待威胁,因为多数人并不接受危机是极端严峻的这一事实”(转引自胡志红 271)。

德里罗充分利用广大读者熟知的纳粹毒气室大规模残害犹太人的灾难背景,以希特勒研究为引子,使读者对纳粹毒气室和“空气染毒事件”产生联想,将真实的历史事件与想象创造出的生态灾难并置,旨在引导人们以生态良知约束自己的贪婪物欲,深刻思考环境伦理问题,认识到个人的生态责任,尊重自然,维护生态平衡,关注人类的前途和命运。《白噪音》成功地担负了生态文学作品的使命,堪称一部优秀的环境启示录。

注解【Notes】

① 该文引文如无特殊说明,均出自唐·德里罗:《白噪音》,朱叶译(南京:译林出版社,2002年)以下随文标注出处页码,不再一一说明。

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生态女性主义视阈下的《钟形罩》

赖 艳

内容提要:目前对美国女作家西尔维娅·普拉斯的小说《钟形罩》的解读主要集中在女性成长主题、死亡重生意象、疯癫等方面。本文则认为该小说反映了一定的生态女性主义思想。通过对作品中自然意象的分析,可以发现女性与自然的天然亲密及共通之处,及女主人公藉此对父权社会的反抗。此外,女主人公埃斯特对直觉及生命多样性的强调与依赖也表现了对男性及抽象科学所代表的理性的谴责。

关键词:《钟形罩》 生态女性主义 自然意象 直觉 多样性

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Title: A Study of *The Bell Jar* from the Perspective of Eco-Feminism

Abstract: Presently critical reviews of *The Bell Jar* by the contemporary American woman writer Sylvia Plath have mainly centered around the book as a woman's initiation novel, the images of death, rebirth or divided selves, and Esther the heroine's lunacy. However, this essay attempts to prove that this novel reveals some idea which can be regarded in line with the later ecofeminist thoughts. A thorough analysis of the nature images existing in the narrative and description of Esther helps to disclose the affinity between women and nature, and how Esther have used it to defy the patriarchal society. Besides, Esther's instinctive dependence on intuition and insistence on variety also demonstrates her condemnation of the so-called reason which gives power to the ruling male and the modern scientific development.

Key words: *The Bell Jar* ecofeminism nature images intuition variety

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《钟形罩》是美国女诗人西尔维娅·普拉斯发表的唯一一部长篇小说。小说以自传体的形式讲述了史密斯学院大三女生埃斯特·格林伍德从精神崩溃,多次尝试自杀,到获救送入疯人院,最后康复出院的整个过程。小说取材自作者本人大学时代1953年夏至1954年初因自杀未遂而进入疯人院治疗的经历。更具传奇性的是小说出版后两个月普拉斯就打开煤气自杀死去,且此举动与其丈夫英国著名诗人塔特·休斯的婚变不无关联。因此,对《钟形罩》的解读常常超越对小说艺术成就的评价,而成为对女作家普拉斯生活及诗歌艺术的一个注脚。

由于作者的女性身份及其遭遇,以及小说中女性面临的困境,对《钟形罩》的评论绝大多数围绕着女主人公埃斯特——对20世纪50年代美国知识女性形象的分析,及对小说女性主义主题的阐发。例如 Linda Wagner 指出《钟形罩》是一部女性成长小说。^①在我国,对《钟形罩》的评论,绝大多数都是从女性成长小说的角度来评论埃斯特这一人物,并结合当时的父权社会背景来评述她的压抑、困惑、绝望、抗争、叛逆、疯癫以及追寻。

本文作者也认为普拉斯的这部小说体现了一定的女性主义思想,以及对当时社会的批判。但本文拟从生态女性主义的视角来进行分析,试图通过对小说中女性与自然的关系的探讨,以及对女性特质(尤其是直觉及多样性)与崇尚理性的父权社会之间冲突的分析,来更进一步地理解女性在当时美国社会受压制的状况,并说明作品中反映出的一定的生态女性主义思想。

一、《钟形罩》中的自然意象

“生态女性主义的首要内容是女性与自然的认同”(金莉 477)。生态女性主义诞生于20世纪七十年代末、八十年代初。在生态主义反对人类中心主义的基础上,生态女性主义的前驱发现了女性与自然同样受压迫的现状,指出自然与女性同属弱势的概念,且互相指涉,女性同大地一样,成为男性“播种”的被动接受者。

过去对《钟形罩》的评论所关注的或是小说中的死亡意象,如死人的头颅、尸体、僵尸、坟墓等,或重生的意象、或有关镜像的意象,或有关分裂的自我的意象,却忽略了小说中的自然意象。但事实上,通过对这些意象进行分析,我们不仅可以见出女性与自然的紧密联系,女性眼中自然的价值,也可以更加深入地理解埃斯特作为女性在父权社会所面临的困境。

《钟形罩》的场景主要是城市、郊区等,并没有对自然景物做很多直接的描写。但有关自然的意象却广泛地存在于女主人公埃斯特的叙述与描写中。玛乔瑞·帕洛夫(Marjorie Perloff)在一篇论文“西尔维娅·普拉斯诗歌中的焦虑与万物有灵观”(Angst and Animism in the Poetry of Sylvia Plath)中提到普拉斯诗歌的核心悖论在于人是死的,麻木的,不真实的,而一切非人类的事物却活跃而充满活力(110)。这也适用于普拉斯的这部小说。她常常把她观察到的事物或她的感觉比作自然界中的生物或现象,虽然这些东西往往只是人类物质世界中通常被认为是死的,无生命的。在小说开头的第一章就有不少这样的例子。比如纽约鳞次栉比高楼下的街道被比作“底部灰蒙蒙的”花岗岩峡谷(西尔维娅·普拉斯 1)^②,埃斯特那些又贵又不舒服的衣服“像串起的鱼一样无精打采地挂在衣橱里”(2),多琳身上的味道像是扇贝形的香蕨叶子发出的麝香味儿(5)。当没人说话时,埃斯特把那种沉寂比作像丛林中的荒草一样又高又密(9)。而对于埃斯特自己的状况,她“觉得自己好似龙卷风眼,在一片喧嚣骚乱裹挟之下向前移动,处在中心的我却麻木不仁、了无知觉”(2-3)。小说中这类比喻比比皆是。

在埃斯特的眼中,人类世界与自然世界似乎是共通的,且并无高下之分。

埃斯特也常常将自己的思维活动比作植物或动物。比如跳舞时,埃斯特亦步亦趋,全然没有了自己的意志和意识。“我由着自己像一个风中的树一般,弓身折腰,东摇西摆”(85)。当描述脑海里出现的种种计划时,普拉斯写道“一个又一个计划在我脑子里蹦蹦跳跳,就像一群疯疯癫癫的兔子”(98),她还将自己打消滑雪的念头悄悄溜走比作“就像一只败兴而归的蚊子一样逃之夭夭”(76),将恶心呕吐的感觉比作“一波波的海浪,每个浪头过去后,留下她如一片湿漉漉的叶子……”(35)

这似乎类似于修辞中的拟人手法,但仔细推究就可以发现这与普通的拟人手法完全不同。拟人这一提法本身就隐含着对人类的尊崇及对非人类的物质及自然世界的贬抑。普拉斯所运用的比喻并不强调人,而是强调有生命的自然生物。这一手法的有意识/无意识运用不仅凸显了女性心理结构中对自然的认同,同时也是一种对男性占主导地位的社会对自然的压迫的一种隐晦的反抗。

在占主导地位男性文化中,女性作为弱者在语言与文学中常与柔弱的动物意象相关,而男性作为统治者或征服者常常以骑手或猎手自居。这在《钟形罩》中也有所反映。在埃斯特描述女人时,多处用了鸚鵡一词,显然是将女人视为一种观赏的玩物。例如,在描写多琳与莱尼时,读者透过埃斯特的眼睛看到,“他(莱尼)一个劲儿地盯着她看,就像人们盯着动物园里那只了不起的白色金刚鸚鵡,盼着它能说两句人话”(9)。在接下来的一章里,多琳和埃斯特来到莱尼·谢泼德的家中。牧场风格布置的公寓墙上悬挂着鹿角、野牛角和野兔的头部标本,“莱尼伸出大拇指,摸摸那温顺的小灰鼻子和僵硬的大耳朵”(12)。其中的隐喻十分明显:莱尼作为猎手,而女性和动物一样成为了猎物。马科是另一个例子,埃斯特离开纽约的前夜和多琳去参加一个乡村俱乐部的晚会,遇上了马科——一个憎恨女人的人。任何女人对他来说不过是“一副一个模子倒出来的扑克牌中的一张而已”(84),女人“全是母狗”(85)。

然而,普拉斯心目中的自然并不是以理性所主导的父权社会所默认的遭受剥削压迫的自然。对上述“鸚鵡”之类的女人,埃斯特是持批判态度的。事实上,在《钟形罩》中,自然所具有的力量似乎大大超出人类。在真正的自然面前,如大海、雪山面前,人不过是蠕动的虫子,或是蠕动的微生物(77,130)。整本小说里,叙述自己故事的“我”——埃斯特仿佛一直是一位旁观者,评判者,体验者,她常常隐藏自己的真实想法,假装附和他人,但其实她一直在寻求对自我的主宰,希望能够决定自己的选择,而不是消极地接受社会要求她接受的一切(Bardia 132)。在书中,她从未承认过自己真的被谁(除自己的身体和思想外)打败,仅除了一次例外:她被大海打败。那是在第十三章,她尝试在海里淹死自己。于是她停止划动,向海底深处潜去,但海水却总把她吐回阳光里,于是她知道,她被打败了。此外,第八章里,埃斯特从山顶上一路滑下来,奔向太阳,那世界的本源,她感到自己身体内有一个小小的点向太阳飞去,“我感到我的肺部充满了奔

涌而来的景色——空气、山峰、树林、人们。我想这就是所谓幸福吧。”她感到自己穿过“年复一年的双重人格、微笑、妥协，回到我自己的过去”（76）。当然，她最后以摔断左腿而告终。也许有人会认为这只是埃斯特的又一次自杀冲动。但笔者认为这并不是自杀，而应该理解为埃斯特试图在自然中借助自然的力量净化并回归自我——一个更强大的自我。“天顶上太阳明晃晃地照着，无动于衷。我真想将自己放在上面磨砺，直到自己变成圣人一般，像刀刃一样锋利而完美。”“我要起来，我要再来一次”都明确地表现了这一点（77）。与热水浴^③相比，这将是更彻底的净化与回归。

《钟形罩》中埃斯特对自然的亲密与依赖还体现在其它场景中。如在纽约这个充满了高楼的“邪恶”的城市，埃斯特并不感到兴奋，房间里打不开的窗子让她感到莫名的郁闷，又如第三章，当她百无聊赖时，“她决定还是赖在床上，能赖多久就赖多久，然后到中央公园的草坪上去躺一天，要到那空旷的、池塘里有着野鸭的荒地上找一块最长的草坪”（24）。再如，埃斯特读到一篇关于无花果树的故事，她觉得这个故事很有意思，特别是描写冬雪下的无花果树以及春天到来，树上挂满绿色果实的部分。普拉斯写道：“读到最后一页时我（埃斯特）意犹未尽。我真想从这些黑色铅字的字里行间钻进去，就像人们钻过栅栏缝隙那样，在那棵美丽、苍翠的大无花果树下悠然睡去”（44）。在小说后半部分，埃斯特的康复过程无疑也体现了自然的治疗作用，无法想象埃斯特能够在一间门上窗户上装有铁栏杆的医院里康复。得到女作家菲洛梅娜·吉尼亚的资助，埃斯特得以幸运地进入一家私立医院治疗，“那里有操场、高尔夫球场和花园，就像一家乡村俱乐部”（151），窗上没有装铁栏杆，病人可以自由散步、活动。

综上所述，埃斯特虽然并没有像后来的生态女性主义者那样走得那么远，将女性与自然的命运结合在一起，建构一种新的道德价值与社会结构：“人类将最终被视为人，而不是首先是男人或女人。一个更接近于女性的地球将变得对于所有人都更加郁郁葱葱”（转引自金莉 475），《钟形罩》中借埃斯特之口所展示的自然意象形象地表现了女性与自然共通共生的感受，以及女性受男性压迫的社会现状，也同时表现了女性对自然的肯定与依赖，以及在自然中感受到的力量。

二、埃斯特的生命直觉及多样性理念

小说《钟形罩》里，女主人公埃斯特处于父权社会对女性身体和思想的双重约束与禁锢之中。不同于小说中众多女性的是，她并没有也不想顺从社会对她的要求。“女人只能有一种生活，必须清清白白，而男人却可以过双重生活，一种清白，一种不清白，这种想法我（埃斯特）没法接受”（64）。此外，在她所生活的那个时代，尽管女性被鼓励接受高等教育，但上大学的目的并不是为了受教育以及为将来的事业打基础，大学不过是获得理想婚姻的手段。女大学生一毕业、或是在短暂的职业生涯后，往往立即结婚，似乎女性的事业与家庭婚姻不能两全。

这些都是典型的男性一元霸权思想的体现。在罩住埃斯特的巨大钟形罩中,充斥着的就是这样酸腐的空气,而她,却并不想循规蹈矩地做这些“她应该做的事”。在埃斯特精神崩溃之前,她藉以反抗这一霸权的工具之一就是她始终强调的“直觉”。

埃斯特特别钟情于直觉。她对人的好恶常常直接取决于她/他是否具有直觉。例如,她喜欢多琳,因为多琳富于直觉,她对康斯坦丁颇有好感,亦因为他有直觉。而她的家庭医生也因富有直觉而得到她的喜爱,相反,对巴迪以及戈登大夫的厌恶则都因为他们缺乏直觉。直觉是什么?现代哲学里面,使用直觉这一概念并赋予其重要内容的是柏格森。但直觉这一概念并不是柏格森的首创。柏拉图用它来指对理型的精神直观。在近代,不断有哲学家使用这个概念,大抵与作为概念思维和推理能力的理性相对,指人对事物和事态的本质,对总体关系结构的直观把握的能力。直觉是本能的产物。本能往往被认为是低级的东西,但在强调非理性的真实性与合理性的哲学家看来,理智与本能既对立又互补。如果理智是用机械的方式对待一切事物,那么本能则是用有机的方式对待事物。本能能够向我们揭示出生命最深层的秘密。传统形而上学以理智为尊,以理智来理解生命。但除了理智外,本能在生命的进化过程中也占有重要的地位。柏格森认为生命进化不是线性轨迹,而是爆炸式的。生命的创造不是可预见的,而是复杂的异质的。生命创造既不是机械的,也不是有目的的,而是一个不断的自由创造的过程。生命进化要克服种种阻力,虽然,在这一过程中,理智发挥的作用似乎更大,制造工具,产生科学,等等,但理智一旦超越自然的统治,就以无生命的固体为主要对象,就将禁锢生命力的全面进化与发展。然而,这却恰恰是现代科学及父权社会的发展走向。

不过,《钟形罩》中的埃斯特却毫不甘心被理性与所谓的科学精神束缚,她对自己的生命存在着强烈体会,崇尚自由与整体观。譬如:她热爱植物学,痛恨物理与化学。植物学对她来说“极其真实”,而物理化学那些抽象化的理性科学却让她感到恶心,“大脑顿时跟死了一样”(28),“他们把一切都减缩成字母与数字,这真叫人受不了。黑板上不再有叶子的形状,放大的叶子呼吸孔洞的图形,以及叶红素、叶黄素之类令人神往的词汇,而是……哪些丑陋的、蝎子式的字母歪歪扭扭地挤在一块,难以辨认”(28)。

小说中,埃斯特的男友巴迪是医学院的高材生,擅长科学分析。他整个人生哲学就是行动,从不肯浪费时间在夏日的海滩上打瞌睡。他正是现代科学社会培养下的理性人物典型,与埃斯特谈话时,“总能自圆其说”,让埃斯特无法反驳。或然性在巴迪眼里并不存在。埃斯特既想住在城里,又想住在乡下的思维方式被认为是神经质的。而埃斯特恰恰就是“要在一个又一个互相排斥的事物之间展翅飞翔”(73)。再如巴迪对诗歌的看法。他认为诗不过是“一粒尘土”(44)而已,而埃斯特却认为“诗歌让人们铭记在心,让人们在难过、生病或失眠时独自吟哦,”“而人不过是尘土,给尘土治病并不比写诗要高明”(45)。这反映

了诗性思维与科学思维的对立。此外,巴迪,作为科学的代言人,穿着白大褂,“听诊器从白大褂的一个侧袋里露出一截来,俨然是他身体的一部分”(75)。在他劝说下,“同意为了科学的利益——不管医学院需要不需要——让医学院解剖尸体的死者家属是最多的”(74)。而埃斯特眼中看到的却是业已麻木无言的死者家属。在埃斯特的心目中,生命的体验与直觉的感受是远比科学更重要的东西。不仅如此,科学甚至是令人恐惧的:想想卢森堡夫妇坐上电椅的情形。“电流沿着人的一根根神经烧下去,将人就那么活生生烧死,那是一种什么样的滋味?”(1)但问题是,似乎人人对此都无动于衷。当埃斯特以为希尔达也为卢森堡夫妇感到悲哀,并认为自己“终于在她那错综难解的心灵上触到了一根具有人味的弦”时,她却发现自己错了:“让这种人活着太可怕了。”“我真高兴他们要死了”(79)。

小说中有多处埃斯特都提到不想结婚。除了因为不想落入以下结局:“不管男人在娶到女人之前送她多少玫瑰……他私底下只盼望婚礼一结束,她就像威拉德太太的厨房地毯一样平展在他脚下,服服帖帖”(66)。还因为男人可以在外面过上“丰富多彩、激动人心的一天”,“而我呢,晚上有更多的脏盘子要洗,只弄得精疲力竭,瘫倒在床上”(66)。她最腻味的就是婚姻中对女性来说所谓“永恒的安全感”,“或者当个射箭的出发点”。她想要的是“我想要变化,想要兴奋,想要我自己往四面八方射出箭去,就像七月四日独立日的火箭射出的缤纷的礼花”(65)。埃斯特对婚姻的排斥与她对生命的热爱与直觉体验(包括做母亲生儿育女)其实是一枚硬币的两面。她想要自由清醒地拥有孩子,而不是无意识地躺在刑台般的床上,由着麻醉剂[“一听就是男人的发明”(52)]让她忘却一切。

埃斯特面临的矛盾是尽管她有着多样化的理想,也不想受任何一个人的控制(尤其是男人),这个社会却根本不允许她这么做。小说第七章形象地描写了她的困境:

我看见我的人生像小说中那棵无花果树一样,枝繁叶茂。

在每一个树枝的末梢,仿佛丰腴的紫色无花果,一个个美妙的未来向我招手,对我眨眼示意。一枚无花果是丈夫、孩子、幸福的家,另一枚是名诗人,又一枚是才学出众的教授,一枚是埃·格,了不起的大编辑,再一枚是欧洲、非洲、南美,另一枚是康斯坦丁、苏格拉底、阿提拉以及一堆姓名古怪、从事非凡职业的情人们,再一枚是奥林匹克女队冠军,在这些无花果的上上下下还有许许多多我不大辨认得出的无花果。

我看见自己坐在这棵无花果树的枝桠上,饥肠辘辘,就因为我下不了决心究竟摘取哪一枚果子。我哪个都想要,但是选择一枚就意味着失去其余所有的果子。我坐在那儿左右为难的时候,无花果开始萎缩,变黑,然后,扑通,扑通,一枚接着一枚坠落地上,落在我的脚下。(60)

埃斯特不会勉强自己仅仅为功利的目的而行事,也不愿意自己只是为了履行父权社会赋予女性的责任和义务而活。速记令她抓狂;而尽管她向往爱情,却不愿意只是为了钓个金龟婿。她追求的是直觉、诗意、丰富的生命,乐于观察世间种种不同的事物,对缺乏这一切却又自认为高高在上的男性的理性思维以及功利主义嗤之以鼻。

借助埃斯特的生命直觉和多样性观点,作者普拉斯在《钟形罩》中不自觉地批判了西方的现代理性和科学观念。现代科学观念以理性精神为基础、以征服自然为目的,其本质是父权制在科学领域的延续。男性取代自然成为宇宙的中心,理性、抽象思维等男性气质赶走了情感、直觉、依赖等女性气质,攫取了统治地位。女性与女性思维模式成为不受尊重、不受欢迎的“他者”。这种一元的妄自尊大的统治表现在生命世界与社会的多个方面,然而,生命本身是相互依存而无限多元化的,在反对任何形式的统治的同时,生态女性主义呼吁“建立一种不是基于统治原则而是基于互惠和负责原则的生态伦理观”(金莉 485),如果生态女性主义的平等原则能够得以实现,埃斯特的困境将不再成为困境。

也许我们并不能将普拉斯称为生态女性主义者,但她作为女性及诗人的双重敏感性足以帮助她在创作作品时,将自己形成的有关世界(包括自然与人类社会)与女性状况的思考投射其中。而从上面的分析看来,普拉斯所创造的这个半自传人物埃斯特显然体现了一定的生态女性主义思想。埃斯特·格林伍德(Esther Greenwood)这个名字本身就提示了自然的力量。^④而小说中,借助自然以及女性本身的特质(直觉、诗意、多样的可能性等等)以对抗父权社会的霸权虽然无效,却仍旧体现了女性可能具有的力量。^④当然,本书中,普拉斯主要关注的是女性自身面临的问题,小说的发展及结局对这一问题本身的解答是含糊的,更不用说将女性与自然及其它所有当前社会中受压迫的存在及思想联系起来,切实提出平等互惠的原则。但,如同自然作为他者,常常在种种灾难中展示自己的伟力一样,普拉斯/埃斯特“运用一种形象化的声音,一种充满激情的声音”(Griffin 2),展现了女性作为“他者”的特质与力量,而这一力量正是《钟形罩》这本小说的核心吸引力。

注解【Notes】

① 见 Linda W. Wagner, "Plath's *The Bell Jar* as Female 'Bildungsroman'," *Women's Studies: An Interdisciplinary Journal* 12.1-6 (1986): 55-68.

② 以下出自小说《钟形罩》的引文只注出页码。

③ 在小说第二章里(16-17),埃斯特谈到自己对热水澡的热爱:“我泡在热水中比在其它任何场合都要来得自在”,以及热水澡类似圣水,具有净化、纯净自我的功效。水本身也是源于自然的,虽然在浴缸中泡热水澡显然是文明发达后人类才有的享受。笔者在这里试图将二者(泡澡与此次滑雪)做一比较,以说明滑雪这一场景所具有的重要的净化意义。

④《钟形罩》的女主人公埃斯特姓格林伍德,译成中文即绿树林。当然,普拉斯本人的外祖母就姓格林伍德,但这一名字的选择本身已经提示了一些信息,即自然对于普拉斯的重要性。事实上,她的童年时代有一段时间是在海边度过的,大海的平静和大海的力量都给她留下了深刻的印象,在她父亲死后全家搬离海边住进靠内陆的城镇以后,包括她在后来的文学创作里,海始终是她魂牵梦绕的地方。她在题为《大洋 1212 - W》的回忆中写道:“我童年的风景不是陆地,而是陆地的边缘—大西洋的寒冷、带咸味的汹涌的丘峦。海的景象是我拥有的最清楚的东西”(转引自林玉鹏 78)。“大洋童年”是她意识的源泉。在她童年时期她就已经体会了自然的力量。

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On the Ethical Consideration in *Three Lives*

Liu Hongwei

Abstract: Gertrude Stein is regarded as an avant-garde writer of the 20th century modern literary history, not only because of her innovative writing styles but also because of her aesthetic, philosophical and ethical thoughts beneath the surface of her works. From the narration—"It was a very happy family there all together in the kitchen, the good Anna and Sally and old Baby and young Peter and jolly little Rags", in *Three Lives*, Gertrude Stein combined these factors perfectly. From the equal perspective narration, Stein displays that one human being is as important as another human being, and that animals have the same intrinsic, real dignity and worth as human beings do so that they deserve the same moral consideration as "subject-of-a-life".

Key words: Gertrude Stein *Three Lives* equal perspective narration ethical consideration Inherent Value

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标题:论《三个女人》中的伦理关怀

内容提要:格特鲁德·斯泰因(Gertrude Stein, 1874 - 1946)被誉为20世纪现代主义文学史中的先锋作家。她不仅对传统的写作方式做了大胆的革新,同时还通过这种话语形式的变革,展现出作家作品中所体现的美学、哲学和伦理思想。在小说《三个女人》中,通过对“好安娜”故事里“十分快乐的家庭:好安娜,莎莉,老宝贝儿,小彼得和快活的小淘气”的生动描写,斯泰因将其先锋的写作风格与深刻的精神内涵完美地结合在一起。通过均等视角叙事,作家表达出人与人之间以及人与动物之间亲密的伦理关系,认为人和动物共同具有的天赋价值——即对苦乐的感受能力,应该被视为“具有生命的主体”。

关键词:斯泰因 《三个女人》 均等视角叙事 伦理关怀 天赋价值

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Gertrude Stein is one of the most prolific, important and influential writers of the 20th century. "No matter the debate over her achievement, though, and the prob-

lems or contradictions latent in her approach, there is no doubt that she was a major innovator, one of the leading figures in American literary Modernism" (Gray 432). From the first writing *Things As They Are* (1898) to the "*Reflections on the Atomic Bomb*" (1946), altogether she has written more than 600 works, including novels, autobiographies, poems, essays, operas, whodunits, literary criticism, and the like.

Three Lives was written in 1903, finished in 1906 and finally published at her own expense with the Grafton Press in 1909. Her first published writing is regarded as one of the most important modernist works. "Since Gertrude broke all rules of literary deportment in the very next works to follow, *Three Lives* became, comparatively, the pillar of convention toward which puzzled readers of her later works might turn for some assurance that they were not being confronted by a series of literary hoaxes" (Brinnin 120). Many of Stein's contemporaries understood very well what she was doing, and, as is evident in their critical appraisals of her, they recognized its importance. For example, Edmund Wilson, in *Axel's Castle* (1931), wholeheartedly admires *Three Lives*: "In a style which appears to owe nothing to that of any other novelist, she seems to have caught the very rhythms and accents of the minds of her heroines" (DeKoven, "Introduction" 471). The verbal novelty brought the language back to the average life, and destroyed 19th century syntax and word order.

Three Lives is composed by three stories, "The Good Anna", "Melanctha", and "The Gentle Lena". Instead of white, well-educated, independent-thinking women, the three central characters in *Three Lives* are working-class, the socially marginalized characters, either immigrant or mulatto. Of course, *Three Lives* is not merely an exercise in techniques. There exist the aesthetic and philosophical thoughts beneath the surface of her innovative writing. Starting in the late 1980s, and continuing until the present, "the issues of class, ethnicity, and immigration to America, as well as of race, gender, sexuality, and religion, are raised with increasing emphasis in criticism of *Three Lives*" (DeKoven, *Gertrude Stein* ix).

Among these three stories, the second story "Melanctha," about a young black woman, is considered as the most "experimental" writing, and discussed the most and thoroughly partly because of its stylistic originality and partly because of its unconventional characters and theme. Much of the criticism often addresses the issues on its stylistic originality, such as the extended repetitions, reduced vocabulary and its intense focus on consciousness at the expense of plot. For instance, by the use of repetition as a conscious literary form to express the "continuous present", "a prolonging of the present moment or thought by the device of circling and retracting which repeating is" (Hobhouse 53), Stein denies a concept of time, what she called "the nineteenth-century idea" of a beginning, a middle, and an end. The spiritual quality in her work, the urgency of her pursuit of thought out of time is the vital and exciting element in her writing, which she rightly called "the first definite step away from the nineteenth century and into the twentieth century in literature" (Hobhouse 55). Additionally, its central characters and themes are all associated with Negro life. Richard Wright considered it "one of the most important influences on the beginning of his career" (Brinnin 121). James Weldon Johnson felt in "Melanctha" that Gertrude Stein was "the first. . . white writer to write a story of love between a Negro

man and woman and deal with them as normal members of the human family” (Brinin 121).

However, many critics think that the first story, “The Good Anna”, seems contain no great novelty. So it is often considered as the most conventional, mainly indebted to the story of Flaubert’s “Un Coeur Simple”. But if it is inquired from the eco-ethical perspective, when the value of dogs becomes quite comparable to that of people in the story, we find that Gertrude Stein goes beyond the Flaubert’s influence. Additionally, just as Cezanne “broke with 19th century classicism to produce paintings in which every square inch of picture mattered as much as any other. The whole field of the canvas is important, rather than the older vision in which central characters dominate, with a sky above and ground below”, Gertrude Stein “in her work with words used the entire text as a field in which every element mattered as much as any other” (Grahn 8). In “The Good Anna”, she “put the Cezanne thing into words”, and “tried to convey the idea of each part of a composition being as important as the whole” (Hass 16), composing a harmonious and integrated episode by describing “a happy family there all together in the kitchen, the good Anna and Sallie and old Baby and young Peter and jolly little Rags” (Stein 222).

The equal perspective narration is the most important way to demonstrate this equal ideal. Just as the Cezanne apple has weight and existence not by its shape or by perspective but by an equilibrium of relationships within the space of the picture, “the happy family”, including Miss Matilda, the good Anna, Sallie, Peter, Rag and Baby, got weight and existence, almost as a physical consistency, from the relationships within the account.

The vivid and effective example is the way that Anna treated Peter (a strayed dog) and Sallie (an under servant) as if she was their “german mother”. Stein wrote, “Sallie was a pretty blonde and smiling german girl, and stupid and a little silly ... Sallie was good, obedient german child. . . . Anna was a mother now to Sallie, a good incessant german mother who watched and scolded hard to keep the girl from evil step” (Stein 75). And “Peter was a very useless creature, a foolish, silly, cherished, coward male. . . . When he was a little pup he had one night been put into the yard and that was all of his origin she knew. The good Anna loved him well and spoiled him as a good german mother always does her son” (Stein 112). Here, Stein used the words, such as “stupid”, “silly”, “useless”, “foolish”, and “coward”, which are seemingly negative, to show Anna’s deep love to both Sallie and Peter, and her same constant cares and attentions to keep them “from evil step” just as a mother always does her children.

Repetition of words, sentences or even paragraphs is another efficient way. For instance, in the sentence “Now it was not only other girls and the colored man, and dogs, and cats, and horses and her parrot, but her cheery master, jolly Dr. Shonjen, whom she could guide and constantly rebuke to his own good” (Stein 89) or in “So the good Anna gave her all to friends and strangers, to children, dogs and cats, to anything that asked or seemed to need her care” (Stein 110), the words “and” and “to” are used repeatedly many times, seemingly filled with so many grammatical errors, but actually these repetitions endowed “girls”, “the colored man”, “dogs”,

“cats”, “horses”, “her parrot”, “Dr. Shonjen” with Anna’s same considerations.

Sometimes, the repetitions can even function with the structure to interconnect and contrast the story. For example, the sentence “Anna led an arduous and troubled life” is repeated thrice while describing Anna’s occupations with her cares about Peter, Rags, Baby and Sallie. At the very beginning of the story, Stein wrote, “Anna led an arduous and troubled life” (Stein 69) because she had to manage the whole little house for Miss Mathilda. And then because “Periods of evils thinking came very regularly to Peter and to Rags and to the visitors within their gates. At such times Anna would be very busy and scold hard, and then too she always took great care to seclude the bad dogs from each other whenever she had to leave the house. Sometimes just to see how “good” it was that she had made them, Anna would leave the room a little while and leave them all together, and then she would suddenly come back. Back would slink all the wicked-minded dogs at the sound of her hand upon the knob, and then they would sit desolate in their corners like a lot of disappointed children whose stolen sugar has been taken from them(Stein 70), the sentence “You see that Anna led an arduous and troubled life” (Stein 70) is repeated, only adding “You see that”. The sentence “You see that Anna led an arduous and troubled life” is repeated for the third time after telling the story of Anna’s close eye on Sallie because “Sallie’s temptations and transgressions were much like those of naughty Peter and jolly little Rags, and Anna took the same way to keep all three from doing what was bad” (Stein 77). By these repetitions, Stein made an episodic narrative structure to show Anna’s equal cares about Peter, little Rags, old Baby and Sallie’s “chastity and discipline” as the mother often did to their own children.

More innovative theme in “The Good Anna” is that Stein displayed that animals have the same “intrinsic and real and worth” as human beings do.

To Anna, sometimes, Peter, Baby and Rags are even more important. So we find that “[Anna’s] voice was a pleasant one, when she told the histories of bad Peter and of Baby and of little Rags. Her voice was a high and piercing one when she called to the teamsters and to the other wicked men, what she wanted that should come to them, when she saw them beat a horse or kick a dog” (Stein 71).

Anna was a kind-hearted and generous woman. She lived a saved life but gave her all “to friends and strangers, to children, dogs and cats, to anything that asked or seemed to need her care.” To those stray dogs and cats, Anna always took care of them until she found them homes, and “she was always careful to learn whether these people would be good to animals.” Only the young Peter and the jolly little Rags were left because “Anna could not find it in her heart to part with. These became part of the household of the good Anna’s Miss Mathilda” (Stein 111).

Anna had deep affection for the dogs, she often scolded them but tried to guide them for their good. She loved “her good looking coward, foolish young man, Peter” with her strength. For Anna, Peter, just like a little boy, would be timid and he “would retire to his Anna and blot himself out between her skirts” when “the very littlest one there was got inside of the fence and only looked at him”. Peter would also have fears when he “was left downstairs alone, he howled. ‘I am all alone,’ he wailed, and then the good Anna would have to come and fetch him up. Once when

Anna stayed a few nights in a house not far away, she had to carry Peter all the way, for Peter was afraid when he found himself on the street outside his house. Peter was a good sized creature and he sat there and he howled, and the good Anna carried him all the way in her own arms" (Stein 112). Anna spoiled Peter so much that she couldn't stand any blame from others even if Peter did some bad or evil things.

In the second part of the story, the affectionate description of the Baby's death is another vivid example which can show Anna's deep love to old Baby. Baby was the dog of her past life and "she held Anna with old ties of past affection". So Anna's past life seems to come to the end because of Baby's dying. She compared old Baby with old people, and thought that animals would be drearier when they became old and were "cut off from all its world of struggle". She even "wanted a real graveyard for her Baby" and finally "took her old friend done up in decent wrappings and put her into the ground in some quite place that Anna knew of" (Stein 117). To Anna, each member in the "happy family", Peter, Rags, Baby, Sallie, Anna or Miss Mathilda, equally matters and is centered in itself but their relationship is linked together closely since they shared the commonality of "subjects-of-a-life".

We can easily find that, to Stein, animals do have sentience and can experience the feelings of suffering or happy, so they deserve the same moral consideration.

For centuries, the use of animals by human beings—for food, clothing, entertainment, and as research subjects—is morally acceptable. The idea springs mainly from two sources. First, there is the idea of a divine hierarchy based on the theological concept of "dominion", where Adam is given "dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the wild animals of the earth, and over every creeping thing that creeps upon the earth" (*Holy Bible*, "Genesis 1":26). Second, human beings argue that animals are inferior because they lack rationality or language, and are worthy of less consideration than themselves, or even none.

Although many famous philosophers, such as Aristotle, Jean-Jacques Rousseau, Jeremy Bentham, never stopped their questioning on the anthropocentrism and on the benchmark of how we human beings treat other beings, it was not until in the 20th century that the revolutionary ideas about animal rights were raised. In 1975, Peter Singer, the Australian philosopher, first put forward his arguments in favor of animal rights in his *Animal Liberation*, which is now widely regarded as the "bible" of the modern animal rights movement. In his book, Singer rejects the idea that humans or non-humans have natural or moral rights, and proposed instead the equal consideration of interests, arguing that there are no logical, moral, or biological grounds to suppose that a violation of the basic interests of a human being—for example, the interest in not suffering—is different in any morally significant way from a violation of the basic interests of a non-human. The issue of the extent to which animals are sentient is therefore crucial. Another scholar, Tom Regan, held the same views on it. In his book, *The Case for Animals Rights and Empty Cages*, Regan argues that non-human animals are what he calls "subject-of-a-life", and as such are bearers of rights. Animals for Regan have "inherent value" as subject-of-a-life, and cannot be regarded as a means to an end. He believes we ought to treat non-human animals as

we would human beings. Both Singer and Regan extend ethical consideration to the animals, and argue that it is inevitable there is an ethical relation among the human beings as well as between animals and human beings.

Gertrude Stein demonstrated the same idea that commonality between animals and humankind, treating animals as “subject-of-a-life” in her *Three Lives* 70 years before.

To sum up, Gertrude Stein didn't follow any mode or copy any theory to create her writing although she has always been from her babyhood a liberal reader of all English literature. “Suppose it is not that she is veiled and obscure but that we, her readers, are. We are veiled by our judgments. We come to writing prepared to compare it to other writing we have known. Since there is no one to compare her with, this method doesn't work for G. Stein” (Grahm 5). She was not “experimental” in her works, either. Just as her friend Pablo Picasso said, “the artist is never experimental; experimentation is for those who don't know what they are doing” (Grahm 17). She always knew what she was doing as can be seen from her essays and lectures which precisely interpreted her literary theories and intentions. Accordingly, we argue that Gertrude Stein is an avant-garde writer not only because of her innovative writing techniques but also because of her aesthetic, philosophical and ethical thoughts beneath the surface of her works. She has combined these factors perfectly.

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退隐与重现：德里罗早期小说主题初探

姜小卫

内容提要：论文分析了德里罗早期小说的两大叙事模式：追寻模式和小说人物的退隐和重现，第一种模式反映了人物在后现代影像-消费文化语境中对于自我身份认同的探寻，第二种模式反映了主体性建构所面临的永久性悖论，徒劳的追寻折射出后现代主体性的基本特点，即主体认知和社会身份认同的不确定性和未完成性。结合详细的文本分析，论文着重探讨了影视自我意识对于个体感觉结构和精神体验的影响，德里罗所说的“第三人称意识”构成了后现代文化的生活形式，构成了后现代性体验之所以发生的心理意识结构。影视自我意识是德里罗小说人物的一个标识，也是影像消费文化的一个标记。

关键词：退隐与重现 追寻小说 影视自我意识 身份认同 后现代主体性

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Title: Retirement and Reappearance: Don DeLillo's Early Novels

Abstract: This paper examines two narrative modes in Don DeLillo's early novels, the quest, and withdrawal and reappearance of the characters, the former reflects the quest for self-identity in the postmodern image-consumer culture and the latter reflects the permanent paradox of construction of subjectivity. The fruitless quest represents the uncertainty and incompleteness of self-knowledge and social identity. By close-reading the texts, I discuss how filmic self-consciousness exerts great influence upon individual's structure of feeling and spiritual experience. I argue that "third person consciousness" is an index of the characters in DeLillo's novels and the American image-consumer culture.

Key words: retirement and reappearance the quest novel filmic self-consciousness identity postmodern subjectivity

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关于德里罗的创作历程，最方便的分期便是以 1985 年出版的《白噪音》为界分成前后两个阶段，这样做既可以与德里罗的作品在美国评论界的接受过程相合，又可以凸现出《白噪音》作为德里罗最重要的代表作品，成为其创作历程发生重大“转向与突破”的标志。^①不过，过于简略的“二分法”显然有悖于德里罗

的创作实际,割裂了其整体创作的有机联系,忽略了其作品主题之间的内在连续性。事实上,德里罗的许多作品都可以视为他创作上的又一次转向,如70年代的《球门区》和《拉特纳之星》,80年代的《名字》、《白噪音》和《天秤星座》,90年代后的《地下世界》和《身体艺术家》。从这个意义上讲,德里罗是一位不断挖掘新题材、探索新的叙述方式的文体小说家,一位后现代的文体小说家,是一位典型的后现代实验小说家。

德里罗1988年在与安东尼·德克蒂斯(Anthony DeCurtis)的访谈中对自己的创作进行了回顾,他认为自己上世纪80年代出版的作品比70年代的作品“更具感染力”：“我想这十年间创作的三部小说比以前的某些作品有更深刻的动机,需要更强烈的责任感(sense of commitment)”(DePietro 73)。数年后,德里罗在访谈中又一次谈到这个话题,他说：“创作这部小说时,我试图找到更深刻的严肃性。《名字》标志着一个新的奉献(a new dedication)阶段的开始”(DePietro 92)。希腊的异域风情和爱琴海的明媚阳光,尤其是希腊人发明的古老的字母艺术(德里罗称之为一种“视觉艺术”,他曾像小说中的考古学家欧文·布拉德马斯一样研究了雅典所有的石刻字母形状)给德里罗的创作注入了“新的活力”,迫使他“更深刻地思考自己的创作”。如果纯粹从创作的角度来看,80年代显然是德里罗创作的一个新阶段,以《名字》为开端,《天秤星座》(1988)达到创作的高峰,同时又是此前所有作品的一个总结。由此,我们可以把德里罗的创作历程分为早期(1960-1980)、中期(80年代)和后期(90年代后)三个阶段。

众所周知,德里罗在上世纪60年代的创作主要以短篇小说为主,他的第一部长篇小说《美国影像》写作于1966年,其间由于生计问题常常中断写作,挣钱谋生。这部作品直到1971年才出版。论文所讨论的“早期作品”仅局限于德里罗70年代出版的六部长篇小说,即《美国影像》、《球门区》、《大琼斯街》、《拉特纳之星》、《游戏者》和《走狗》。

影像的力量是德里罗整个小说创作中的一大主题,亦是德里罗从创作开始就坚持不懈关注的焦点。论文分析了德里罗早期小说的两大叙事模式:追寻模式和小说人物的退隐和重现,第一种模式反映了人物在后现代影像-消费文化语境中对于自我身份认同的探寻,第二种模式反映了主体性建构所面临的永久性悖论,徒劳的追寻折射出后现代主体性的基本特点,即主体认知和社会身份认同的不确定性和未完成性。论文着重探讨了影视自我意识对于个体感觉结构和精神体验的影响,德里罗所说的“第三人称意识”构成了后现代文化的生活形式,构成了后现代性体验之所以发生的心理意识结构。影视自我意识是德里罗小说人物的一个标识,也是影像-消费文化的一个标记。

一、退隐与重现

《美国影像》的主人公戴维·贝尔是美国梦的成功典范,经历了同事们的倾轧、诋毁和诽谤,年仅28岁的他一路高升,已成为纽约一家电视网络公司的高级

主管。贝尔有一天终于对影像给予他的身份认同感到厌倦,对被影像所造就的自我感到恐惧,于是借口拍摄美国印第安人纳瓦霍部落的记录片,与几位朋友一起去西部开始了对另一个自我——影像的自我以及远离影像的自我——的探寻。他们一行驻留在美国中西部一个小镇,在那里贝尔拍摄了一部戈达尔式的自传体电影,追寻童年的创伤记忆以及少年时期的成长轨迹。当他发现自己所扮演的自己只是影像的另一复制品时,便丢弃了摄影机和伙伴,独自一人走向西部深处,希望找到影像与自我的契合处,最终却发现所谓的自我和“美国影像”仅仅是影像的影像(仿像),是“影像和影像相似物的产物”。^②小说结束时,贝尔驱车来到达拉斯迪利广场——美国后现代社会媒介影像与重大历史事件融合的起点,美国梦终结,或者说美国噩梦开始的地方——从那里乘飞机返回到纽约这个影像堆积的世界。

《美国影像》堪称是德里罗创作的基石,这部小说预示了德里罗一直关注的诸多主题,如后现代媒介文化中自我身份认同的困境,影像的魔力以及影像对于自我体认的巨大影响。小说主人公在退隐与重现上的徘徊、犹疑也成为德里罗后续作品极为重要的叙述模式。《大琼斯街》中的主人公布基·旺德立克是一位摇滚乐明星,他在巡回演出中途突然退出,隐居在纽约鲍威利区大琼斯街的一间公寓里。旺德立克想要远离商业化的演艺圈,寻找一处孤独的静土,结果他自己的“退隐”像他此前独自录制的“山间音乐”一样变成了晚期资本主义影像-消费社会的产品,变成了各种商业集团和神秘团体追逐、攫取利润的“猎物”。旺德立克无法摆脱资本主义商业化的怪圈,只好再次复出。《毛二世》里的作家比尔·格雷隐居多年,他的名声却由于长年与世隔绝而与日剧增,格雷为了营救一个被恐怖集团扣为人质的瑞士诗人重出江湖,在纽约大街被车撞后依然只身前往贝鲁特,结果客死异乡。退隐和重现的叙述模式在《身体艺术家》得到了完美的体现,电影导演雷·罗勃莱斯和妻子劳伦·哈特克两人隐居在一间海滨别墅,准备合作写一部罗勃莱斯的自传。雷却突然返回纽约前妻的公寓开枪自杀。哈特克一人返回别墅、独自沉浸在痛苦的创伤记忆中,后来她利用自己的经历创作了一出名为“身体时间”的身体表演舞台剧并重返舞台。

在这些人物身上,退隐与重现象征着自我追寻过程存在着个体无法扭转、无法摆脱的困境,这是后现代媒介文化与晚期资本主义消费社会宰制下个体精神自由所面临的困境。一方面,退隐给他们提供了自我反省的机会,他们似乎可以拥有一个不受影像和商品控制、完整而自主的自我,拥有一个可以享受个人隐私和精神自由的天地。另一方面,由于影像-消费社会的文化逻辑已经渗透到生活的方方面面,美国后现代社会成为《白噪音》中所描写的“波与辐射”的社会,一个信息过载的社会,一个商品符号化的社会,一个超真实的社会。个体在影像意识和消费主义的双重宰制下根本不可能真正拥有他们所梦想的“瓦尔登湖”,信奉个体自由和自我实现的美国梦变成了一个又一个令人恐惧不已的梦魇。

影像和消费构成了晚期资本主义社会的两大支柱,它们携手构筑了美国后

现代社会个体自由的噩梦。在影像文化逻辑支配下,个体崇尚由第一人称意识转向第三人称意识的美国梦,即实现“进入单数第三人称意识的美梦”(270)。^③每个人都渴望得到总会得到或者本应该得到的十五分钟名声,渴望用“他”/“她”来称呼自己。影像世界或者“景观社会”赖以存在并不断制造的“第三人称意识”使自我感觉结构发生了根本转变。自我与真实世界相剥离,真实的我变成了影像的复制品,真实的生活成为影视自我意识和仿像逻辑宰制下的超真实状态。在消费社会文化逻辑支配下,任何东西都变成可以出售的消费符号。人们不是消费商品而是在消费符号,同时在消费过程中界定自己。正如布赖恩·马苏米(Brian Massumi)所论,购买行为界定着自我的个性。“我购买,故我在。”^④这句著名的广告词成为消费社会放之四海而皆准的惟一真理。商品的交换价值不再由其使用价值所决定,人们交换和消费符号,而科学研究、历史、名声、身体,甚至连退隐和死亡本身都成为晚期资本主义社会谋取利润的符号。美国是消费社会的老家(博德里亚语),媒介文化与消费主义联姻正是催生消费社会的催化剂。博德里亚尖锐指出了媒介文化与商品社会的契合点:“信息的内容、符号所指的对象相当微不足道。我们并没有介入其中,大众传媒并没有让我们去参照外界,它只是把作为符号的符号让我们消费,不过它得到了真象担保的证明”(波德里亚9)。在消费社会中,维系自我与外在真实的链条被打碎,现代社会曾经推崇的自我存在、自我体认的最后根基被影像和消费的残酷逻辑彻底摧毁。消费尺度“不是对世界认识的尺度,也不是完全无知的尺度,而是缺乏了解的尺度”(波德里亚9,着重号为原作者加)。消费尺度同样使消费个体对自我本身缺乏了解,正如他对真实世界的表征缺乏了解一样。

在“大琼斯街”独居一隅的旺德立克并没有找到真正的自我,他仅仅是媒介的产物,媒介制造了一个比真实的他更真实的“旺德立克”,一种影像抑或是一种超真实的存在?与他签约的唱片公司希望看到他自杀,这样很久没有推出新唱片的歌坛巨星所有的旧唱片便会再次畅销,崇拜他的歌迷也与唱片公司达成一种共谋,崇拜本身也加入到消费社会的体系中,需要阴暗、自私的动机来推动。宗教偶像一般的盲从式崇拜最终脱离了敬仰本身所需要的距离感,从而走向了尊崇的反面,变成了对崇拜对象的挟持,甚至敲诈。旺德立克变成了一种纯粹的消费符号,一种与本真的旺德立克,他的意愿,他的自由选择(如果存在的话)毫无关系的符号。我们无从判断旺德立克最终决定复出的真正动机,经历了退隐生活的自我反省以及失语和复声的痛苦体验,经历了周旋于媒体、唱片公司、贩毒团伙之间的一系列角逐,旺德立克的复出是否意味着他与媒介、消费社会重新形成共谋关系?而他婴儿咿呀学语式的“山间音乐”能否得到歌迷的认可?歌迷是否会接受他新的身份?但是有一点我们可以肯定,旺德立克意识到只要置身于消费社会中,个体永远面临着退隐与重现的难题,这是个体自我认知和社会身份认同的难题,是个体性与群体性、个人隐私与公众生活、精神自由的需求与消费逻辑的枷锁之间的难题。

与退隐与重现的叙述模式相联系,德里罗在小说中描写了一系列独居一室的人物形象(men in small rooms),从另一个侧面反映出他对个体精神自由的思考,对后现代主体/自我和社会身份认同的探索。《球门区》的塔夫特·罗宾逊从球队退出,在一间小屋子里苦苦寻思着一种可以帮助他重新确认自己身份的语言,一种不同于美国白人话语强加给他的黑人身份的语言;而小说的叙述者和主人公格雷·哈克尼斯则以绝食相抗争,最后只能靠输液才保全性命。《拉特纳之星》两位科学家亨利克·恩多尔和罗伯特·索夫特利,前者因为不能破解拉特纳外星人传来的“会告诉关于人类自身重要的信息”的密码而甘愿呆在洞穴里,以昆虫幼虫为食,后者得知所谓的外星人信息仅仅是远古时期地球超文明生命发出而反射回来的信号后,对于清晰确切的科学信念失去信心,于是步恩多尔后尘、成为又一个“洞穴人”。《游戏者》和《白噪音》的最后场景都设置在汽车旅馆中(莱尔·温南特和戴维·明克,汽车旅馆是德里罗小说另一个经常出现的美国后现代社会场景)。《名字》中的考古学家欧文·布拉德马斯以及《天秤星座》中的几位主要人物奥斯瓦尔德、温弗雷特和布兰奇都可以看成是独居一室的人物。

对于这类人物,德里罗一方面认为孤独可以使自我接近“更加本质的存在”(DePietro 37),像《球门区》中的格雷·哈克尼斯和《走狗》中的格伦·塞尔维。另一方面,他又认为奥斯瓦尔德和温弗雷特代表着“贯穿于所有作品、发现自己独居一室的人物系列否定性的顶点(negative culmination)”(DePietro 61)^⑤。独居一室意味着是影像社会的局外人,同时也意味着与消费社会的脱节,奥斯瓦尔德相信历史的力量能够使自己摆脱这种疏离状态,使他“走出房间、走出自我”,“融入历史就是逃避自我”(DePietro 60)。但是,自我难以逃脱影像意识和消费逻辑合筑的樊篱,德里罗小说提出了关于后现代自我体认普遍而又深刻的一个问题:在影像-消费社会中,梭罗式的退隐是否可能?独自一人、离群索居是否变成了一个阿卡迪亚式遥不可及的梦想?

我们并不能把退隐与重现看成是后现代主体退隐与重构的隐喻,但是从人物面对退隐与重现两难困境的焦虑、不安、困惑、挣扎和徘徊中,我们可以发现后现代感受性在结构上的转型。雷蒙·威廉斯所说的“感觉结构”的转换直接影响到后现代性主体的建构和身份认同。德里罗从第一部长篇小说开始就关注后现代文化语境中主体性建构和身份认同的不确定问题(当然这一主题可以追溯到他此前以及创作《美国影像》期间的短篇小说^⑥),并且一直贯穿在他整个作品中。从这个意义上讲,《美国影像》并非是一部半自传体小说或公路小说(《美国影像》显然是对杰克·凯鲁亚克《在路上》为代表的公路小说的戏仿),《球门区》也不能单纯地看成是一部体育小说,而《大琼斯街》、《拉特纳之星》也不是关于摇滚乐或数学的小说。纵观德里罗在上世纪70年代的小说,对于自我的探寻以及对个体精神自由之可能性的思考成为他自始至终所关注的重要命题,而德里罗总是把自我艰难的探寻和思考设置在“极限处境和心灵的极限状态中”(DePietro 65)^⑦。个体面对媒介的控制、影像的魔力以及各种机构、团体和消费话

语的霸权,始终面临自我与社会身份认同之间的矛盾和冲突,这种矛盾是后现代消费社会本身无法消除的痼疾。正如杰里米·格林(Jeremy Green)所论,“在小房间之外有代表性地(typically)存在着危险的、常常是不确定的力量,这股力量有时表现为政治团体和机构,有时又代表着像历史本身一样的抽象力量,但是在《毛二世》中这股力量显然是大众”(Green 577)。格林此处着眼于德里罗小说所强调的个体身份与公众身份、个人想象与公众空间的互动关系。不过,我们也应该认识到,在德里罗小说中影像以及影视自我意识是造成自我与公众空间疏离状态的首要力量,影像的力量及其在形塑自我意识方面的巨大作用和影响是德里罗小说的另一重大主题。

二、影像与影视自我意识

法国新浪潮电影的代表人物让-卢克·戈达尔对德里罗的小说创作有着非同寻常的影响。1979年,德里罗告诉汤姆·勒克莱尔(Tom LeClair)说:“让-卢克·戈达尔的电影对我早期作品的影响可能比我读过的任何书籍都要直接。……强烈的画面,简短、含混的场景,一些电影中的梦幻意识,故作姿态的做作,某些导演任意的选择、剪接和编辑。影像的力量。这些是我在写作《美国影像》时一直思考的问题”(DePietro 9)。十年后,德里罗在另外一次访谈中又提到了瑞典导演英马尔·伯格曼、意大利导演米开朗琪罗·安东尼奥尼的名字,他们的电影构成了60年代身为狂热影迷的德里罗“个人电影的黄金时代”(DePietro 39)。戈达尔等人的电影使《美国影像》这部小说在情节、结构上打破了小说叙述形式的惯例,营造出一种新型的艺术表现形式:访谈式的对话和独白。不过,德里罗并不认为自己是有意为之,他并没有刻意去追求一种与电影制作手法相对等的小说形式,电影技巧对于他创作的影响几乎是一种无意识的渗透。与戈达尔在电影中要表现的主题一样,德里罗所关注的是影像对于当代美国人身份认同和自我意识的影响。戴维·柯沃特(David Cowart)认为《美国影像》是对二战以后愈益变得至关重要的身份或者异化问题的重新思考,他说“德里罗似乎充分意识到所有‘主体位置’的虚妄,不足为信”(Cowart 131)。另一位评论家马克·奥斯汀(Mark Osteen)同样指出:“德里罗在《美国影像》中为小说主人公追寻稳定不变的身份和近乎完美的独创性提供了多种不同的框架,但是这些框架最终揭示出这样的追寻仅仅是幻梦一场,而独创性也只不过是回声的回声。德里罗揭示出电影并不是一种神奇的解决方案,而只是反映个人和国家历史被扭曲的一面镜子”(Osteen 8-9)。电影、电视和广告似乎允诺置身于影像文化中的个体成为某个能够融入历史的大人物,但作为个体的人最终发现所谓真实的自我只不过是受影视-自我意识引导并主宰的他者形象。从《美国影像》主人公戴维·贝尔身上,我们可以看到影像的魔力对于自我身份认同和自我意识转型的巨大作用。

贝尔自称是“戈达尔和可口可乐的孩子”(269)^⑥,他自幼便沦为父亲制作的

电视广告的实验品,一连几个小时被迫坐在电视机前、观看各式各样的广告片。贝尔所受的教育不是文学书籍而是影像资料,电影和广告影像是他的“圣经”。长大后,贝尔作为影像的制造者和生产者仍然一直笼罩在影像之中,贝尔的身份可以说是各种影像的综合体,影视明星、电视广告不断演绎的具有阳刚气概的男子形象是他崇拜的偶像,是他生活中另一个自我。当同代人热衷于心理分析时,镜子便是贝尔的心理分析医生,镜子中的影像便是他所认可的自我。“当我对我是谁感到困惑时,所要做的就是按部就班给脸上涂上肥皂液,然后刮胡子。一切都变得如此清晰,如此精彩。我是金发碧眼的戴维·贝尔。显然,我的生活依赖于这一事实”(11)。“blue-eyed David Bell”让我们想到另一个习语“blue-eyed boy”(宠儿),戴维·贝尔既是成功的广告商(其父亲)的宠儿,又是后现代影像世界的宠儿。他此处的自我感受既有电影明星银幕形象的影子又有电视商业广告片中成功男子的形象,似乎只要按照这些成功影像的典范按部就班地说话、行走、刮胡子,就可以找到自我的真正感受。一个个光鲜照人、精灵一般闪现(技术的发展可以让这些影像永久地驻留在个体脑海中)、英俊可爱的影像,构筑起个体自我身份认同与自我所属的大我群体认同之间的桥梁,构筑起一个个转瞬即逝的海市蜃楼。我们有充分的理由怀疑,贝尔在镜子里看到的是否就是他真正的自己,他自认为对自我影像的感受是完整、清晰而又完美的,但是他这样的感受是否真正来源于他的内心,自我影像与内心“自我”是否像他所感受的那样完美地契合无间?“精彩”、“清晰”与完美偶像相混同的自我影像只不过是博德里亚所说的“完美的仿像”(Ritzer 106)。

戴维·贝尔看到伯特·兰开斯特在电影《从此处到永恒》中的表演后,第一次领略了“影像的真正力量”,“伯特宛如一座我们居住的城市。他是如此巨大。在阴影和时间的汇流处,有可以容纳我们所有人的空间,我知道我必须不断地延伸自己,直到体内分子脱离躯体,然后嵌入到形象之中”(12-13)。在伯特英俊威武、富有神奇魅力的形象影响下,年轻的贝尔急于和伯特的银幕形象达成一种认同,让自我成为一种影像的影像。伯特的形象一直追随着贝尔想象自己年迈时回顾、叙述自己已往人生的时刻(时间一直延伸到世纪末的1999年),“它是一种新宗教的偶像”(13)。后现代影像文化和宗教的偶像!如果说伯特这类高大完美的银幕形象提供给主人公一种虚幻的理想认同感的话,那么电视广告则使他拥有一种现实主义的梦想。广告从不会逾越梦想的界线,“你可以改变自己的形象,但是你不能改变与你同床共枕的女子的形象”(271)。成功的广告片告诉你“你没有任何理由不能从美国东部一直飞到阿卡普尔科,在那里过两个礼拜花天酒地的生活,与来自爱荷华城、正在度假的女打字员一起去冒险”(271)。广告商通过他们精心制作的“20秒艺术电影”使消费者与他们发明的“第三人”(the third person)形成认同,德里罗指出“第三人”——与欧洲大陆全然有别的个体和社会自由的梦想——搭乘“五月花”(Mayflower)飘过大西洋、落土在新大陆,成为当代美国社会的源头。美国之所以成为美国就在于渴望成为有别于欧

洲旧大陆个体的“第三人”的梦想必须不断更新,而电视的发明恰恰实现了这样的天堂之梦。“广告发现了消费者所发明的第三人的价值。是这个国家发明了第三人”(271)。广告通过与影像联姻,彻底打破了自我与影像之间的壁垒和界限,至此,第三人称的意识代替了自我意识主导着个体对于现实世界的感知活动,主导着个体的心理结构和行为方式。自我意识陷入指意链条循环往复、无休无止的飘移当中,陷入“一种极端的自我意识的暗示”(287)。正如能指的不断滑移,影像成为影像及其相似物的复制品,表演成为影像表演的表演。贝尔想要找到真正自我的努力被影像的魔力击得粉碎。

德里罗在小说中详细地描述了电视广告对于作为受众的个体生活感受方式的影响,“它使他从第一人称意识转向第三人称意识。在这个国家有一种普遍性的第三人称,我们想要成为的为人。是广告发现了这样的人。广告利用第三人称表达方式来表现展示在消费者面前的种种可能性。在美国,消费不是购买商品,而是去做梦。广告意味着进入单数第三人称意识的美梦有可能变成现实”(270)。广告影像,使美国消费者在晚期资本主义社会寻求自我身份认同——无论是个体小我还是大我群体的身份认同——的梦想“不再是欲望的实现,而是欲望的预演。”(Lentricchia 194)评论家弗兰克·伦屈夏(Frank Lentricchia)尖锐指出:“在美国,要成为真实就是要竭力争取处于即将成为‘他’或‘她’的‘我’的位置,此处的我必须是对我的否定,把我丢弃在真实或隐喻性的欧洲……”(195)广告与传媒影像的媾合最终打开了自我意识转向“单数第三人称意识”的通道,置身于影像-消费社会的自我变成了时刻被注视、被观看的对象,自我成为一个日常生活中的表演者,用“他”或“她”称呼“我”最终成为可能。这样,现实一方面与自我内心对现实的共鸣和感受相脱节(《游戏者》中的莱尔·温南特),另一方面现实中的痛苦只有在影像中才会变得更真实,更感人(《游戏者》中的帕梅·温南特)。影像化的现实扭曲、钝化了人对于现实的感受性,作为“消费地点”的日常生活变得令人难以忍受。莱尔后来加入恐怖组织,成为一个比现实更精彩、更真实的超真实生活戏剧的表演者和游戏者。

伦屈夏把这种单数第三人称意识称为“影视自我意识”(filmic self-consciousness)。他论述道:“就电影文化而言,电影不可避免成为我们时代自我意识的形式,成为我们在未来影像时代通过‘不断观看自身’来表演将要成为的自我(a self-to-be)的媒介。……影视自我意识构成了自我形塑(self-making)的当代形式,构成了关于被第一人称观众大肆宣扬的神奇的第三人称——指向第一人称观众——的新型故事”(Lentricchia 208)。伦屈夏明确指出,影视自我意识是影像时代的产物,是“自我形塑的当代形式”,个体形塑自我身份认同的文化形式,它通过自我不断观看自身表演而使自我成为将要成为的为人。依此,我们可以把这个关乎后现代主体建构的重要术语理解为:影视影像所产生并通过影视影像传播的、自我观看自身表演的意识。这种影视自我意识不仅是戴维·贝尔、温南特夫妇、奥斯瓦尔德、杰克·鲁比等一系列人物自我体认和身份认同的

必经通道,而且也是他们生活感知方式和心理意识结构发生转型的标记。在影像文化占居主导地位的后现代社会中,影视自我意识通过影像不断复制和传播,自我最终成为自我“不断观看自身”的表演者和游戏者,成为社会体系和结构中的一个零。

三、自我的“城堡”

卡夫卡在《城堡》中竖起了西方 20 世纪“追寻小说”的典范。“城堡”与《审判》中的“法庭”同是追寻本身的隐喻和象征:追寻目标的可望而不可即,追寻过程的执著与坚持不懈,追寻结果的徒劳和无奈,所有这些构成了西方现代人西绪福斯式的困境和悖论。约瑟夫·K 置身于法庭中却始终无法跨进“法的门槛”,K 眼望着虚无缥缈、近在咫尺的城堡,到处奔走、求告却始终不能近城堡半步。两位主人公的命运寓示了追寻自身无法消除的矛盾,找到、发现所追寻的就意味着对追寻过程的封闭,意味着追寻的终止和结束,从这个意义上讲,凡追寻的必定始终处于追寻的过程中,就如理想与现实的死结一样:理想一旦变成现实,理想就宣告了自身的死亡。

西方叙事文学的追寻模式,或许可以追溯到以“金羊毛”为代表的希腊神话故事和《荷马史诗》第二部奥德赛长达十年的返乡历程。奥德赛历尽艰辛、踏上伊萨卡岛土地的瞬间至今仍被认为是西方文学最富激情、最感人的一幕。追寻模式到中世纪骑士传奇时蔚为大观,最著名的便是“寻找圣杯”的故事。启蒙时期,歌德的《浮士德》更是一部关于近代西方知识分子精神探索和追求的宏大史诗,是追寻主题的集大成者。在传统的追寻叙事中,主人公追求的无论是神奇的圣物,崇高的理想,还是魂牵梦萦的家园,最终必有发现和回报,上帝的圣训同样适用于世俗的追求模式,“寻找,便能找到。”不过,塞万提斯笔下的堂吉诃德却是一个例外,堂吉诃德生活在一个虚幻的理想世界,他在自己所梦想的欧洲四处冒险、旅行,当他恢复理性、回到现实世界中便是“清醒的”自我分崩离析、走向终结之时。现实世界对于堂吉诃德无以回报,除了给予他那看似疯狂、与现实格格不入、海市蜃楼般的奇幻梦想。

堂吉诃德经过了漫长的时间旅行,化装成土地测量员回到了“城堡”下方的村子里,重新开始了注定一无所获的冒险历程。他同样摇身一变,生活在德里罗和品钦笔下的后现代影像世界中。

德里罗在创作上无疑感受到了布卢姆所说的“影响的焦虑”。他与品钦一样对追寻的小说叙事结构情有独钟。品钦小说中神秘的 V.、特里斯特罗、V-2 火箭等意象皆可视为“人类需求秩序和一致性的象征”(Cowart 198)。德里罗在小说中同样设置了许许多多让小说人物趋之若鹜、圣杯似的物品,《大琼斯街》中的“山间音乐”和使人丧失言语能力的神秘药物,《走狗》中关于希特勒末日疯狂淫乱传闻的电影胶片,《白噪音》中据称可以消除死亡恐惧的“戴乐儿”药丸,当然还有《名字》中对字母杀人邪教的追踪以及《拉特纳之星》中对外星神秘

信息代码的破解和探求。《地下世界》中,德里罗以1951年纽约棒球联赛冠军赛最后一个本垒打、打在看台上的棒球为线索串起了这部长达827页的鸿篇巨制^⑨,令人叹为观止。

如果说品钦通过小说人物徒劳的追寻揭示了美国后现代社会的混沌、无序、随意与偶然性,那么德里罗则强调了这个社会的“混乱情状”、信息过载、影像-消费文化、恐怖、暴力对于个体精神的压抑、对于个体自我认同乃至大我群体身份认同的戕害。在这个社会里,个体“由于空洞的大众文化和政治而变得愈加麻木”。^⑩个体寻求自我的努力陷入了堂吉诃德或者约瑟夫·K、K的悖论处境。作为“影像或者影像相似物的复制品”,“自我”本身变成了卡夫卡笔下的“城堡”,可望而不可即。德里罗小说的人物无法摆脱晚期资本主义影像-消费文化的牢笼,无法实现对自我本真生存现状的体认,也无力达成对他们所渴求的自我身份的最终认同。考虑到乔伊斯对德里罗的影响以及“德里罗式的”(DeLillo-esque)美国家庭结构,德里罗的小说与品钦一样可以视为后现代“反奥德赛”的追寻模式。家园感的缺失、自我身份认同的危机、主体性建构的焦虑困惑,所有这一切都融汇在“后现代”追寻的叙事过程中。

迈克尔·奥瑞亚德最早谈到德里罗早期小说的追寻命题,“从《美国影像》到《球门区》、《大琼斯街》和《拉特纳之星》,德里罗精心描绘了对于生活意义之本源的探寻。截至《拉特纳之星》,这种探寻的确已经进行得很透彻;从混沌到知识的路径变成了一个莫比乌斯带,使探寻者重新回到混沌状态”(Bloom 5)。尽管奥瑞亚德在文章中把第五部小说《游戏者》与前四部小说组成的“四重奏”断然分开(对于奥瑞亚德而言,《游戏者》应该是德里罗小说创作的一次转向),但是他在论文中精辟地论述了“德里罗在前四部小说中详细叙述了当代美国人探寻存在之神秘的徒劳”(Bloom 12)。奥瑞亚德在论文中多次提到“存在的神秘”,提到“人类处于存在外部的极限状态,一个世界处于碎片化边缘的地方”(Bloom 7)。基于这一点,德里罗在早期小说所要追问的问题在于,当人类处于心灵或存在的极限状态时,处于一个混沌、无序、“碎片化边缘”的世界时如何体认自己?如何才能达成对自我身份的认同?

德里罗的小说人物的确沿着一条莫比乌斯带(Möbius strip)在探寻,没有起点,也没有终点,循环往复,了无终局。小说开放式的叙事结构与无休无止、徒劳的追寻过程相契合。小说人物面对着自我的“城堡”一次又一次回到起点。这是一个由自我的影像构成的城堡,一个由“影视自我意识”构成的城堡,也是由语言本身构成的城堡。米兰·昆德拉曾经说过:“对自我的寻找始终并将永远以一个悖论式的结果而告结束”(22-23)。是的,是结束而不是失败!德里罗在小说中坚持不懈地探寻着自我体认的可能性,探寻着后现代主体极限状态的限度和可能性,也不遗余力地探寻着小说自身的限度和可能性,对于他来讲,这一切仅仅是一个开始,一个没有终点的开端。

注解【Notes】

- ① 克里斯多弗·多纳万在其论文中即采用了这种分法。参见 Christopher Donovan, *Postmodern Counternarratives: Irony and Audience in the Novels of Paul Auster, Don DeLillo, Charles Johnson, and Tim O'Brien* (New York & London: Routledge, 2005) 33-69. 关于德里罗研究及其作品的接受批评, 请参阅《德里罗评论集》一书导论, Hugh Ruppersburg and Tim Engles, eds., *Critical Essays on Don DeLillo* (New York: G. K. Hall & Co., 2000) 1-27.
- ② qtd. in Paul Civello, "Don DeLillo," *Dictionary of Literary Biography, Volume 173: American Novelists Since World War II, Fifth Series*. A Brucoli Clark Layman Book (Northern Illinois University. The Gale Group, 1996) 14-36.
- ③ 小说中的引文均来自 Don DeLillo, *Americana* (New York: Penguin Books, 1989)。以下只注明页码。
- ④ Brian Massumi, ed. *The Politics of Everyday Fear*. (Minneapolis: University of Minnesota Press, 1993) 7. quoted in Nick Mansfield. *Subjectivity: Theories of the Self from Freud to Haraway* (New York: New York University Press, 2000) 169.
- ⑤ 德里罗继而谈到:“发现自己独居一室的人物像河流一样贯穿于我所有的作品中,这(指奥斯瓦尔德在达拉斯一间公寓形似储藏室大小的房间里工作,笔者注)几乎是这条河流否定性的顶点。”
- ⑥ 马克·奥斯汀指出“在他早期的短篇小说中,人物期望从影视形象中找到能够帮助他们脱离异化状态的偶像和典范,但是这些形象提供给他们仅仅是他们试图摆脱的无目的性和恐惧本身。”参见 Mark Osteen, *American Magic and Dread: Don DeLillo's Dialogue with Culture* (Pennsylvania: University of Pennsylvania Press, 2000) 8.
- ⑦ 勒克莱尔在此提出了一个德里罗称之为“成人仪式的大问题”(the great bar mitzvah question)“你能否举出一些与你相似之处的作家?”德里罗先谈到戈达尔的电影,而后才举出了纳博科夫、乔伊斯、福克纳、布洛赫、马尔科姆·楼瑞(Malcolm Lowry)等人的作品,可见电影对其早期创作影响之大。关于最喜爱的作家这个问题,德里罗在1993年的一次访谈中列出了包括品钦、保罗·奥斯特、科马克·麦卡锡、加迪斯、理查德·鲍威尔斯在内的近十位作家,参见 Thomas DePietro, ed. *Conversation with Don DeLillo*(Mississippi: University Press of Mississippi, 2005) 115.
- ⑧ 戈达尔在影片《男性,女性》(*Masculin féminin*)中把人物描述为“马克思和可口可乐的孩子们”。参见 Mark Osteen, *American Magic and Dread: Don DeLillo's Dialogue with Culture* 22.
- ⑨ 小说人物曼克斯·马丁耗尽一生心血追寻本垒打棒球构成了小说的结构。参见 Thomas DePietro 159.
- ⑩ 参见《大不列颠百科全书》(英文网络版)“德里罗”辞条。 < <http://search.eb.com/eb/article-9096082> >

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