

Degrees of Affinity

—Studies in Comparative Literature

英汉对照

论契合

——比较文学研究集

王佐良 著 梁 贲 译

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“博雅双语名家名作”出版说明

1840年鸦片战争以降，在深重的民族危机面前，中华民族精英“放眼世界”，向世界寻求古老中国走向现代、走向世界的灵丹妙药，涌现出一大批中国主题的经典著述。我们今天阅读这些中文著述的时候，仍然深为字里行间所蕴藏的缜密的考据、深刻的学理、世界的视野和济世的情怀所感动，但往往会忽略：这些著述最初是用英文写就，我们耳熟能详的中文文本是原初英文文本的译本，这些英文作品在海外学术界和文化界同样享有崇高的声誉。

比如，林语堂的 *My Country and My People*（《吾国与吾民》）以幽默风趣的笔调和睿智流畅的语言，将中国人的道德精神、生活情趣和中国社会文化的方方面面娓娓道来，在美国引起巨大反响——林语堂也以其中国主题系列作品赢得世界文坛的尊重，并获得诺贝尔文学奖的提名。再比如，梁思成在抗战的烽火中写就的英文版《图像中国建筑史》文稿（*A Pictorial History of Chinese Architecture*），经其挚友费慰梅女士（Wilma C. Fairbank）等人多年的奔走和努力，于1984年由麻省理工学院出版社（MIT Press）出版，并获得美国出版联合会颁发的“专业暨学术书籍金奖”。又比如，1939年，费孝通在伦敦政治经济学院的博士论文以 *Peasant Life in China—A Field Study of Country Life in the Yangtze Valley* 为名在英国劳特利奇书局（Routledge）出版，后以《江村经济》作为中译本书名——《江村经济》使得靠桑蚕为生的“开弦弓村”获得了世界性的声誉，成为国际社会学界研究中国农村的首选之地。

此外，一些中国主题的经典人文社科作品经海外汉学家和中国学者的如椽译笔，在英语世界也深受读者喜爱。比如，艾恺（Guy S. Alitto）将他1980年用中文访问梁漱溟的《这个世界会好吗——梁漱溟晚年口述》一书译成英文（*Has Man a Future?—Dialogues with the Last Confucian*），备受海内外读者关注；

此类作品还有徐中约英译的梁启超著作《清代学术概论》(*Intellectual Trends in the Ch'ing Period*)、狄百瑞(W. T. de Bary)英译的黄宗羲著作《明夷待访录》(*Waiting for the Dawn: A Plan for the Prince*)，等等。

有鉴于此，外语教学与研究出版社推出“博雅双语名家名作”系列。

博雅，乃是该系列的出版立意。博雅教育(Liberal Education)早在古希腊时代就得以提倡，旨在培养具有广博知识和优雅气质的人，提高人文素质，培养健康人格，中国儒家六艺“礼、乐、射、御、书、数”亦有此功用。

双语，乃是该系列的出版形式。英汉双语对照的形式，既同时满足了英语学习者和汉语学习者通过阅读中国主题博雅读物提高英语和汉语能力的需求，又以中英双语思维、构架和写作的形式予后世学人以启迪——维特根斯坦有云：“语言的边界，乃是世界的边界”，诚哉斯言。

名家，乃是该系列的作者群体。涵盖文学、史学、哲学、政治学、经济学、考古学、人类学、建筑学等领域，皆海内外名家一时之选。

名作，乃是该系列的人选标准。系列中的各部作品都是经过时间的积淀、市场的检验和读者的鉴别而呈现的经典，正如卡尔维诺对“经典”的定义：经典并非你正在读的书，而是你正在重读的书。

胡适在《新思潮的意义》(1919年12月1日，《新青年》第7卷第1号)一文中提出了“研究问题、输入学理、整理国故、再造文明”的范式。秉着“记载人类文明、沟通世界文化”的出版理念，我们推出“博雅双语名家名作”系列，既希望能够在中国人创作的和以中国为主题的博雅英文文献领域“整理国故”，亦希望在和平发展、改革开放的新时代为“再造文明”、为“向世界说明中国”略尽绵薄之力。

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Degrees of Affinity

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PREFACE

These essays, mostly written after 1980, a few dating back to the nineteen forties, all have one central idea: affinity between authors and between literatures. The idea must have been at the back of my mind for many years, but only recently did I fully realize its importance. Momentous changes often occur when a foreign literature satisfies a sore need of an indigenous literature, thus developing a strong affinity, which is however seldom purely literary, for social, cultural, economic and other factors are always at work. A more dramatic situation arises when an old literature meets a new, the former backed up by a long and resilient classical tradition, the latter armed with an innovative aesthetic or a militant ideology. Such has been the case of Chinese literature vis-à-vis Western literature in the twentieth century. Such, too, is my main enquiry in the essays in Part One.

Part Two deals with affinity of other kinds. The first essay, excerpted from my earlier book *The Literary Reputation of John Webster* (Salzburg, 1975), takes up the affinity between Charles Lamb and the Jacobean dramatists. The other two reveal a Chinese concern for Celtic works, itself a sign of this country's expanding interest in world literature.

Nearly all the essays have appeared in periodicals in China or abroad, including *Chinese Literature* (Beijing), *Life and Letters Today* (London), *O'Casey Annual* (London), *Studies in Scottish Literature* (University of South Carolina), *Wai Guo Yu* (Shanghai), *Waiyu Jiaoxue yu Yanjiu* (Beijing) and *Wen Yuan* (Beijing).

Various friends and colleagues have helped, in the course of my writing these essays, with suggestions, criticisms, or stimulating discussions. To my tutor at Nanyue and Kunming, the late Sir William Empson, I owe my initiation into poetics. My supervisor at Oxford, Professor F. P. Wilson, also much missed, taught me the rigours and delights of literary scholarship. Still another teacher, Professor Qian Zhongshu, sets all of us an example of broad

erudition that traverses many centuries and literatures. My boon companions in intellectual and other matters have been, since we were classmates together at Tsing Hua or Lianda, Professors Li Funing and Yang Zhouhan of Beijing University and Professors Xu Guozhang and Zhou Jueliang of Beijing Foreign Studies University.

序言

本论文集集中的文章大多在 1980 年以后写成，有几篇可追溯到 20 世纪 40 年代，但所有的文章都围绕一个中心：作家之间、文学之间的契合。这个主题一定萦绕在我心头多年了，只是近期我才完全意识到其重要性。当外国文学的输入解决了本土文学的迫切需求时，本土文学就会应时而动，发生巨变，并同时与外国文学产生契合；而这时的契合就不仅是文学间，也涉及到社会、文化、经济和其他方面。倘若一种古老的文学与一种新兴的文学相遇一处，前者有着悠久而弹性十足的古典传统，后者又拥有富有创意的美学或激进的意识形态，契合与碰撞就会更加精彩。这即是 20 世纪中国文学与外国文学的相遇，也是本书第一部分主要探讨的内容。

第二部分探讨几类不同的契合。第一篇摘自我之前写的《约翰·韦伯斯特的文学声誉》（萨尔斯堡，1975），探讨查尔斯·兰姆和詹姆士一世时代剧作家^①之间的契合。另外两篇探讨中国人对凯尔特文学的关注，这本身就体现了中国对世界文学愈发广泛的兴趣。

几乎所有这些文章都在中国或外国的期刊上发表过，比如《中国文学》（北京）、《今日生活与来信》（伦敦）、《奥凯西年鉴》（伦敦）、《苏格兰文学研究》（美国南卡罗来纳大学）、《外国语》（上海）、《外语教学与研究》（北京）和《文苑》（北京）。

我写作期间，很多朋友和同事给予了莫大的帮助，或给出建议，或提出批评，或促发讨论。感谢我在南岳和昆明的导师，已故的威廉·燕卜苏爵士，是他带我走进了诗学的大门。牛津的导师 F. P. 威尔逊教授也是我常怀念的人，他教会了我文学研究的严谨与愉悦。另外还有一位导师是钱锺书教授，先生经年累月学贯中西的素养实为我们所有人的楷模。还要感谢从清华和西南联大以来就是学术上以及其他方面的良师益友——北京大学李赋宁教授、杨周翰教授，北京外国语学院许国璋教授、周珏良教授。

My wife, who edits and transcribes nearly all my MSS and typed portions of this one, has over the years shared with me the exhilaration of seeing a job finished as well as the dismay in finding it less than perfect afterwards. What she will think of this work a year hence I am not at all sure, but as with all my earlier publications I alone am responsible for all errors and deficiencies. I also owe a debt to my young colleagues in the Institute for Researches in Foreign Literatures, newly set up within the Beijing Foreign Studies University, where the lively sessions on Tuesday afternoons have never failed to sharpen my wits as well as to broaden my outlook. Indeed, it is to the young that one looks for bringing about greater affinity between literatures and peoples.

Wang Zuoliang

March 1985

Beijing Foreign Studies University

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我的妻子几乎编辑和誊写了我的所有手稿，本书的一部分内容也是她打出的。这些年来她与我一起分享完成工作时的喜悦以及后来发现瑕疵时的沮丧。本书出版一年后，她将怎样看待它，我丝毫不知；但就如同我之前出版的所有著作一样，我对书中的所有错误和不足负全责。我还要对北京外国语学院新创建的外国文学研究所的年轻同事们表示感谢。每周二下午，这里热烈的学术讨论都能让我开拓思路并产生新的思想火花。的确，文学之间、民族之间更多的契合要仰仗年轻人去开拓。

王佐良

1985年3月

于北京外国语学院

I ON AFFINITY BETWEEN LITERATURES

When one reads James Wright's poem, entitled: *As I Step Over a Puddle at the End of Winter, I Think of an Ancient Chinese Governor*, and comes to lines like:

Did you find the city of isolated men beyond mountains?

Or have you been holding the end of a frayed rope

For a thousand years?

one finds unmistakable affinity between an American poet writing about his solitude on the bank of the Mississippi in the 1960s and a Chinese poet sitting uneasily in a boat being towed upstream on the Yangtze in the ninth century. When one marvels at Dai Wangshu's Chinese translation of Baudelaire's *Fleurs du Mal* or of Federico García Lorca's "Romance de la Guardia Civil Española", one finds affinity too between translator and poet, though it varies in scope, depth or intensity from poem to poem.

Affinity works in all sorts of ways. It is not restricted to any one period, but can cut across centuries. Revival of interest in ancient authors shows affinity at work between one generation and another. Charles Lamb's *Specimens of English Dramatic Poets Who Lived About the Time of Shakspeare* revealed a Romantic interest in Jacobean drama which was to find a modernist sequel in T. S. Eliot's revaluation of Webster and Tourneur in the next century.

Perhaps the most thought-provoking kind of affinity is to be found where people least expect it: between literatures of widely divergent languages and traditions.

There has been such affinity between Chinese and European literature from 1900 onwards. On the face of it, nothing could be wider apart than these two, each with a distinct social and cultural background of its own.

Yet after the Chinese had suffered repeated military defeats at the hands of the Europeans in the second half of the nineteenth century, a cultural situation arose in China marked by a mounting interest in

Western technology and institutions. From 1896 to 1908, Yan Fu took it upon himself to introduce to the scholar-mandarins a whole new ideology by translating some of its basic books, ranging from *De l'esprit des lois*

壹 论文学间的契合

当我们手捧詹姆斯·赖特^①的诗篇《冬末，越过泥潭，想到了古中国的一个地方官》，恰逢此句：

你在山那边找到孤独人的城市了吗？
还是紧握着那条磨损了
的纤绳的一头，
一千年都没有放手？

20 世纪 60 年代，一位美国诗人在密西西比河畔写下己身的寂寥；九世纪，一位中国诗人惴惴不安地乘一叶小舟，被纤夫拉着船在长江上逆流而上——你无疑可以感觉到这两位诗人之间的契合。当你对诗人戴望舒所译之诗叹为观止，无论是波德莱尔的《恶之花》还是费德里科·加西亚·洛尔迦^②的《西班牙宪警谣》，你会发现译者和诗人之间也有契合，尽管在不同的诗篇上契合的广度、深度和强烈程度有所不同。

契合有诸多呈现形式。它不囿于某一时代，可跨越数个世纪。对古代作者重燃兴趣意味着时代虽不同，作品仍可契合。查尔斯·兰姆的《莎士比亚同时代英国戏剧诗人之范作》从浪漫主义角度阐述了詹姆士一世时代的戏剧。无独有偶，一个世纪之后，艾略特也跨越时代，用现代主义视角对韦伯斯特和特纳^③进行全新的评价。

也许最发人深省的契合见于最让人意想不到的文学之间：语言与传统都大相径庭的文学之间。

1900 年以来的中国文学和欧洲文学间的契合就是如此。表面看来，它们各自有着独特的社会和文化背景，没有什么比这两者之间的差异更大的了。

但是中国人在 19 世纪后半叶多次败在欧洲列强手里之后，一种文化现象得以在中国萌生，即国人对西方科技和制度的兴趣日益浓厚。1896 年至 1908 年间，严复敢为天下先，翻译了一系列介绍西方的重要著作，包括《法意》《原富》《论自由》等，从而担负起

and *The Wealth of the Nations* to *On Liberty*. There was still some doubt about whether the Europeans, devilishly clever as they appeared to be in building steamships and forging howitzers, had any polite literature. This was effectively dispelled by Lin Shu's translations of Western novels, ranging from Alexandre Dumas fils's *La Dame aux Camélias* to Charles Dickens's *David Copperfield*, which revealed the depth of their feeling as well as, in some cases, the refinement of their manners. Mrs. Harriet Stowe's "protest" novel, *Uncle Tom's Cabin*, which Lin also translated, made both the translator and his readers indignant over black slavery and apprehensive about yellow slavery, a fate that seemed to be hanging over the heads of the Chinese.

English Romantic poetry made its impact too, at first mainly by quotable lines of a political significance. Three Chinese versions of Byron's "Isles of Greece" appeared in quick succession in Shanghai at the turn of the century and the translators were, respectively, a half-Japanese monk-poet, a German-trained educationist and Dr. Hu Shih, a disciple of the American pragmatist philosopher John Dewey. These versions, of varying degrees of accuracy and poetic felicity, appealed to an intelligentsia who were getting daily more restive under the rule of the Qing emperors. Thus they were extraordinarily stirred when they came to lines like:

'Tis something, in the dearth of fame,
 Though link'd among a fetter'd race,
 To feel at least a patriot's shame,
 Even as I sing, suffuse my face;
 For what is left the poet here?
 For Greeks a blush—for Greece a tear.

 Must we but weep o'er days more blest?
 Must we but blush?—Our fathers bled.

Soon enough, they also bled, in insurrections which eventually overthrew the Manchu Dynasty¹ and established a Republic.

Shelley's "Ode to the West Wind", translated somewhat later by the poet-historian Guo Moruo, stirred a new generation of Chinese intellectuals. The line most often quoted—and not by poets alone,

向旧式文人宣扬全新意识形态的使命。当时的国人依旧存有疑虑，认为欧洲人虽说在汽船和枪炮方面十分高明，却不一定有高雅的文学。而林纾翻译的西方小说有力地驱散了这一疑云。从小仲马的《巴黎茶花女遗事》到查尔斯·狄更斯的《块肉余生述》，西方人丰富的情感和娴雅的举止（在某些情况下）展露无遗。林纾还翻译了斯托夫人的“反抗”小说《黑奴吁天录》。无论林纾本人还是广大读者都对黑人奴隶制度深恶痛绝，也为黄种人可能会沦为奴隶而忧虑不安，因为中国人似乎正面临着同样的命运。

英国浪漫主义诗歌也对国人产生了影响，起初主要是具有政治影响力的、脍炙人口的诗句。在这个世纪之交的上海，拜伦《哀希腊》的三个中译本接踵而至；译者一个是有一半日本血统的僧侣诗人，一个是有德国学习经历的教育家，一个是美国实用主义哲学家约翰·杜威的弟子——胡适博士。这些译本虽在准确性和诗性语言的贴切程度上各有千秋，但都受到对清政府统治日益不满的知识分子的推崇。因此，当他们读到如下诗句时，心中波澜起伏：

也好，置身在奴隶民族里，
尽管荣誉都已在沦丧中，
至少，一个爱国志士的忧思，
还使我的作歌时感到脸红；
因为，诗人在这儿有什么能为？
为希腊人含羞，对希腊国落泪。

我们难道只好对时光悲哭
和惭愧？——我们的祖先却流血。^④

很快，知识分子揭竿而起，不惜流血牺牲，最终推翻了清政府，建立了中华民国。

此后不久，诗人兼历史学家郭沫若翻译了雪莱的《西风颂》，激发了新一代中国知识分子。最常被引用的——不仅诗人爱引用，

but also by revolutionaries in prison and even on the eve of their execution—was the ending:

If Winter comes, can Spring be far behind?

Perhaps that was precisely the kind of effect Shelley meant to achieve, but did he have any idea that it would be so fully realized in distant China?

In all this, one sees affinity.

With the rise of the New Culture Movement of 1919, things took a more decisive turn. There occurred a gigantic language reform. All writings, except official notices, antiquarian essays, and polite verses for ceremonial occasions, were henceforth to be done in *baihua*, the plain speech, instead of *wenyan*, the literary medium which had remained virtually unchanged for over a thousand years. Many to this day lament this rash change, particularly poets of the old school, but it certainly facilitated, among other things, translation of foreign works, literary and otherwise. *The Communist Manifesto* was translated from a Japanese version in 1920, and soon China was convulsed in changes that shook the world. For that slim book showed the Chinese intelligentsia and the nascent working class that there could be a juster, more equitable society than the bourgeois democracy many of their elders had been hankering for. The immediate task, however, was to deal with problems arising out of a medievalism which was supposed to be moribund but actually still had plenty of kicks left. Here again translation of foreign literary works proved to be helpful. Ibsen's *A Doll's House* touched a chord in every feminist heart in China, which however only caused the sardonic Lu Xun to ask, "What happened to Nora after she left her husband?"

For Lu Xun found affinity elsewhere, namely, between the suffering masses of Eastern Europe and those of China. He started his literary career by writing an essay on the "Satanic" Byron and translating the short stories from Poland and Russia. A medical man by training, he believed in Darwinian evolution but in his later years moved on to