

哈佛 蓝星双语名著导读

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The Unbearable
Lightness of Being

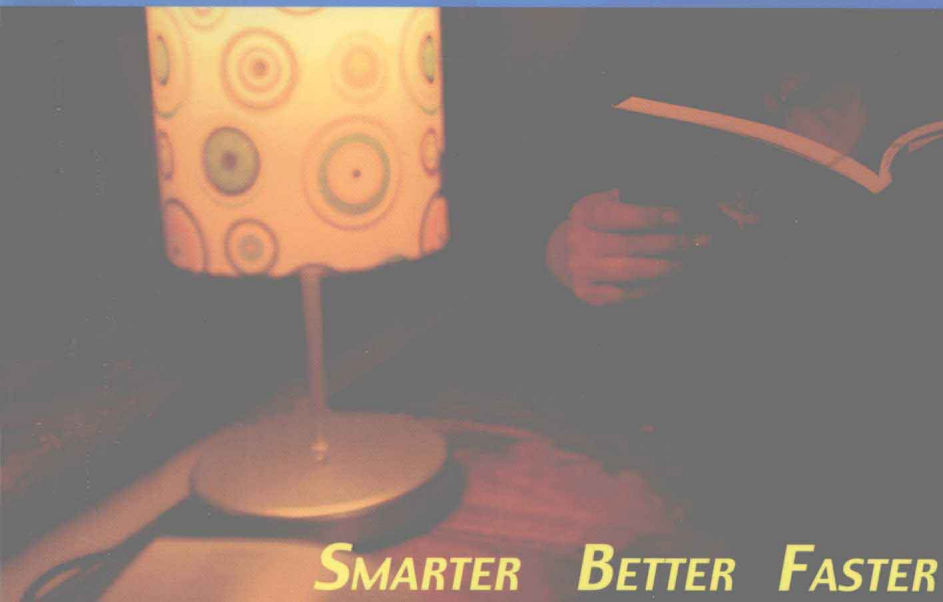
生命中不能承受之轻

原著 Milan Kundera〔捷〕

导读 Sparknotes

翻译 苏伶童

天津科技翻译出版公



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致读者

亲爱的读者,在这个多元文化的世界里,渴望知识、钟情文学、热爱英语的你是否希望站在巨人的肩膀上摘星呢?

“哈佛蓝星双语名著导读”系列是全美最流行的经典名著导读笔记,由哈佛学生们融会名著阅读和文学学习精华,亲笔撰写而成。蓝星系列精选了来自世界各国的杰出经典著作,以经典性和流行性并重的名著为素材,以明晰的风格和地道的语言,解读名著精华和具有时代性的主题和思想。每一分册都包括名著的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案,并且附有相关的思考题、推荐论题、小测验以及延伸阅读篇目。

如今“蓝星”漂洋过海,轻轻落在了国内英语学习读者的掌中,读者不需走出国门,即可轻松掌握哈佛课堂上的知识。蓝星系列丰富的内容编排,使我们不仅仅停留于对名著内容的了解,而且对著作的精华和内涵有更全面、深入的掌握,进而对英语语言和文化做更进一步的了解和研究。蓝星精辟、明晰的编写风格让“半天阅读一本名著”成为现实,使我们在有限的闲暇时间内阅读更多的书,同时迅速增强英语水平,提高文学修养,增加谈资。

天津科技翻译出版公司之前推出的“蓝星”系列78册,多为古典及经典题材,在图书市场上收到了很好的反响。本次推出的新品种20册均以现代及当代畅销书为首选,流行性和可读性更强,进一步丰富了该系列的内容。本次出版仍由天津外国语学院张滨江教授和青年教师负责翻译和审校,并严格按照原作的风格,提供原汁原味的英语环境,让读者自由地阅读、想象和发挥。

蓝星闪耀,伴你前行!

CONTEXT

Milan Kundera, author of nine novels and assorted essays, plays, and poetry, was born in Prague, Czechoslovakia in 1929. While he was a Communist as a young man, Kundera then became one of the youthful members of the short-lived Prague Spring of 1968, whose slogan was “the promise of Socialism with a human face.” The Prague Spring, a grassroots movement for human rights and increased freedom, got a governmental stamp of approval when Alexander Dubcek was appointed First Secretary of the Communist Party of Czechoslovakia. Dubcek outlawed political persecution, and insisted on the basic rights of humans (see www.radio.cz/history/ for more on the Prague Spring). The Prague Spring also saw a flourishing of the arts—Kundera was among the writers and artists living and working in Prague at this time. The Soviet bloc saw these changes in Prague as threatening, and the Prague Spring came to an abrupt end when Soviet tanks invaded the city.

Kundera’s first novel, *The Joke*, was published at the time of the occupation. It describes life under Communism with harsh cynicism and satire. *The Joke* was published to international acclaim. This attention came with a price, however, as Kundera came to be perceived as a dissident intellectual. In escalating steps of persecution, he lost his position as a professor at the Institute for Advanced Cinematography Studies in Prague, his books were banned, and his life was made unbearable in ways similar to the persecution endured by his protag-

来龙·去脉

米兰·昆德拉于1929年出生于捷克斯洛伐克的布拉格。他一生共著有九部小说,以及大量的短文、剧本和诗歌。年轻时的昆德拉是一个共产主义者,他参加了1968年“布拉格之春”运动,其口号是“带有人性面孔的社会主义”,但这场运动很快就被平息了。“布拉格之春”运动是由草根百姓发起,旨在争取人权和自由,它得到时任捷克斯洛伐克共产党第一书记杜布切克的官方支持。杜布切克将政治迫害视为非法,并主张基本人权(更多详细内容请登录 www.radio.cz/history/)。“布拉格之春”同时见证了艺术的繁荣——昆德拉就是当时生活并工作于布拉格的众多作家和艺术家之一。然而,苏维埃阵营却将布拉格发生的种种变化视为威胁,于是派装甲兵入侵布拉格,“布拉格之春”运动戛然而止。

昆德拉的第一部小说《笑话》就是在苏军占领期间出版的,它用尖刻、嘲讽的言语描写了共产主义下的生活。《笑话》的出版令世界为之欢呼,但同时也令其作者付出了代价:昆德拉开始被认定为持不同政见的知识分子。随着迫害的不断加剧,昆德拉被迫离开了他任教的布拉格高级电影制片学院。他的书也被封杀,他本人的生活也像《生命中不能承受之轻》当中的

onist Tomas in *The Unbearable Lightness of Being*.

In the 1970s, due to a change in the regime's policies, dissident intellectuals were "encouraged" to leave Czechoslovakia and emigrate to the West. Kundera left his native country in 1975, accompanied by his wife Vera, herself a banned television newscaster. The couple settled in Paris, where Kundera teaches and writes today.

Kundera won critical attention both for his prose and for his descriptions of his native country. It has been said that he "did for Czechoslovakia" what Gabriel García Márquez and Aleksandr Solzhenitsyn "did" for Latin America and Russia, respectively. Kundera was awarded the Jerusalem Prize for Literature on the Freedom of Man in Society in 1985.

New attention came to Milan Kundera after the fall of Communism; even after the instatement of a new regime, Kundera declined to go on proposed official visits to his native land, and chose not to revoke immediately the ban he had imposed on publication of his novels in Czechoslovakia. Plans were under way in 1998 for the eventual Czech publication of all of Kundera's novels.

With the exception of his last novel, *Identity*, all of Kundera's novels have dealt with life in Czechoslovakia. Because of the time in which he wrote, Kundera may be identified with the so-called "Third Wave" of émigré writers fleeing the Soviet Union and Soviet-occupied territories. However, by affinity, Kundera may perhaps be considered closer to another émigré and a clear influence on his writing and philosophy, Vladimir Nabokov. Like Nabokov, Kundera reacted to the Communist takeover with a critique based on fierce personal individualism rather than on purely political grounds. Further, like Nabokov,

男主人公托马斯一样因遭受迫害而令人无法承受。

到了20世纪70年代,由于政策的原因,持不同政见的知识分子被“鼓励”离开捷克斯洛伐克并移民西方。昆德拉于1975年离开了他的祖国,并在其妻薇拉(一个被封杀的电视播音员)的陪同下在巴黎定居,并任教及创作至今。

昆德拉的文章及其对祖国的描写使之赢得了批评界的广泛关注。有人把昆德拉与加布里埃尔·加西亚·马尔克斯、亚历山大·索尔仁尼琴相提并论,他们分别对捷克斯洛伐克、拉丁美洲和俄罗斯“做出了贡献”。昆德拉于1985年被授予耶路撒冷人类自由之声文学奖。


当共产主义在世界陷入低潮后,人们又开始对昆德拉给予新的关注。但即便是当新一任领导人上台后,昆德拉依然谢绝正式的回国访问,并且没有打算立即申请在捷克斯洛伐克出版他被封杀的作品。在捷克出版他的全部作品的方案,终于在1998年得以出台。

除其最后一部小说《身份》之外,他的全部小说都与捷克斯洛伐克的生活有关。由于创作时间的原因,昆德拉被认定为逃离苏联及苏联占领区的所谓“第三浪潮”的移民作家。但从相似性来说,他更接近于另一位移民作家弗拉基米尔·纳博科夫,后者对昆德拉的写作手法及人生哲学都有明显的影响。与纳博科夫相似,昆德拉对共产主义的批判也是基于浓厚的个人主义,而非单纯的政治因素。而且,昆德拉的作品还表现

Kundera's works demonstrate a belief that the culture he had previously known and enjoyed in Prague was irrevocably lost.

Kundera's individualism and intellectualism come through in the aesthetic and political content of his work. In *The Unbearable Lightness of Being* especially, Kundera expressly equates kitsch, or bad, unoriginal and non-genuine sentimentalist art, with totalitarian regimes, and points to their similarly kitschy artistic products as the terminal proof of the sameness of the "isms." ✿

出了这样一种思想：他先前所知并欣赏的布拉格文化已一去不复返，这一思想与纳博科夫又是不谋而合。

昆德拉的个人主义与精英主义气质贯穿其作品当中的美学与政治内容，尤其是在《生命中不能承受之轻》当中，昆德拉把媚俗的、糟糕的、非原创性的，以及非真实的感伤主义作品等同于极权政治，并指出它们相类似的媚俗的艺术作品都是各种“主义”之共性的终极证明。

PLOT OVERVIEW

The *Unbearable Lightness of Being* opens with a philosophical discussion of lightness versus heaviness. Kundera contrasts Nietzsche's philosophy of eternal return, or of heaviness, with Parmenides' understanding of life as light. Kundera wonders if any meaning or weight can be attributed to life, since there is no eternal return: if man only has the opportunity to try one path, to make one decision, he cannot return to take a different path, and then compare the two lives. Without the ability to compare lives, Kundera argues, we cannot find meaning; where meaning should exist we find only an unbearable weightlessness. The uncertain existence of meaning, and the opposition of lightness and heaviness, the key dichotomy of *The Unbearable Lightness of Being*, sets the stage for the entire novel.

The year is 1968. The protagonist, Tomas, a brilliant Prague surgeon, pursues a philosophy of lightness in his erotic adventures and exploits. Briefly married in the past, he neither sees nor wishes to see his ex-wife or young son and is comfortably established as a perpetual bachelor. He meets Tereza, a café waitress in a town he visits, and realizes when she follows him to Prague that she intends to "offer him up her life." A determined libertine, he momentarily resists his budding romantic feelings for her, then gives in to his love.

Tereza had been living a frustrated life as a waitress in a small town, and dreamed of escaping, especially from her vul-

情节·览

《生命中不能承受之轻》以“重”与“轻”的哲学讨论为开篇。昆德拉将尼采的“永劫回归”，或者说是“重”，与巴门尼德将生命理解为“轻”的思想做比较。昆德拉怀疑生命是否有意义，也就是“重”，因为“永劫回归”是根本不存在的：一个人只可能去选择一条道路，做一个决定，他无法回头选择另一条道路，然后去比较这两种生活。昆德拉认为，由于我们没有能力去比较不同的生活，我们也就不能找到生命的意义，而存在意义的地方我们也只能感受到生命是无法承受之轻。意义存在之不确定性，以及轻与重的对立——《生命中不能承受之轻》当中主要的“二律背反”，搭建起了本书的整体结构。

故事发生在1968年。主人公托马斯是一名出色的布拉格外科医生，他风流倜傥，做事大胆，显然信奉生命之轻的哲学。他曾经草率地与一个女人结了婚，但现在则悠然自得地过着单身汉的生活，既不去见也不希望见到他的前妻和儿子。在一个小镇上，托马斯遇见了特丽莎——一名餐厅服务员。后来，特丽莎追随托马斯来到布拉格，她愿“向他奉献一切”。作为一个铁心放荡的人，托马斯曾短暂地抵抗着自己对特丽莎产生的隐约的浪漫情怀，但最终在“爱”的面前臣服。

特丽莎在小镇的生活很不顺，所以她梦想着逃离这里，尤其是逃离她凶悍的母亲。她认定托马斯是一

gar mother. She recognizes in Tomas an intellectual and dreamer, and falls in love with him instantly. The two live together, but Tomas is unable to give up his mistresses. For a while he hides his infidelity from Teresa. Eventually he admits to it, but claims that his sexuality is entirely separate from his love for her. Tereza, unable to accept his behavior or adopt a light attitude towards sex, suffers increasingly from nightmares, and contemplates suicide.

To keep Tereza happy, Tomas marries her. He keeps his mistresses, however, including his closest friend and long-term lover Sabina, a beautiful, reckless, and talented painter. In spite of herself, Tereza is charmed by Sabina's openness and light-heartedness, and the two women grow friendly. Sabina finds Tereza a job in Prague as a photographer. Despite her friendship with Sabina, however, Tereza's jealousy of Tomas does not slacken.

The events of the Prague Spring result in the Soviet military occupation of the city. Tomas, who in the past wrote an article condemning the Czech Communists, is warned to leave. Sabina flees first, and later Tomas and Tereza join her in Switzerland. Tereza, who found some fulfillment in her job as photographer in Prague, realizes that in Zurich she is jobless and must sit at home while Tomas continues having affairs. She decides that "when the strong were too weak to hurt the weak, the weak had to be strong enough to leave," and returns to Prague. Tomas attempts to enjoy his newly recovered freedom for a few days, then gives up and returns to Prague and Tereza. The return truly means giving up freedom—there is no chance that the couple will be allowed to leave again. In

个有教养的人，一个梦想家，所以一下子就爱上了他。虽然两个人生活在了一起，但托马斯仍不愿放弃他的那些情人们。开始他还对特丽莎有所隐瞒，但最终还是承认了自己的不忠，但他声称他与别的女人发生性行为根本不妨碍他对特丽莎的爱。特丽莎无法接受他的行为，或者说接受他视性至轻的人生哲学，饱受噩梦的困扰，以至想到了自杀。

为了让特丽莎开心，托马斯与她结了婚，但他依旧保持着与人们的关系，包括萨宾娜——一位美丽、轻浮但不失才华的画家，她是托马斯最亲密、相处时间最长的恋人。尽管在意识上不喜欢萨宾娜，但特丽莎还是惊叹于萨宾娜的开放与轻松。两个女人相处得还算融洽，萨宾娜为特丽莎在布拉格找了一份摄影的差事。尽管与萨宾娜相处得不错，但特丽莎由于托马斯而起的嫉妒却丝毫没有减少。

“布拉格之春”运动导致了苏军对该城市的占领。由于托马斯曾在过去写过一篇贬损捷克共产党的文章，他被警告离开这座城市。萨宾娜率先离开布拉格，不久托马斯和特丽莎与她在瑞士相聚。在布拉格，特丽莎的摄影工作颇有成果，但是在苏黎士，她发现自己无事可做，只能呆在家里，而托马斯则能继续在外面鬼混。“当强者弱得连弱者都无法伤害之时，弱者就不得不强起来而离去。”特丽莎回到了布拉格。特丽莎回去的最初几天，托马斯着实享受到久违了的自由，但后来他还是回到布拉格，回到了特丽莎的身边。这一回意味着对自由的放弃——他们将不被允许离开

Prague, Tomas' political troubles escalate. He loses his position as surgeon for refusing to sign a denunciation of his anti-Communist article. Both the Communist regime and underground dissidents attempt to seduce him to their side. His own son reappears as a young dissident and preaches to Tomas with no success, for Tomas hates the idea of being used politically in the same way Sabina hates artistic kitsch. In the end, Tomas seeks obscurity in a job washing windows. His fame persists, however, and he continues seducing the women he works for.

Tereza, now a bar-tender, in a moment of desperation has an affair with a tall engineer who comes to her bar. She does so in hopes of coming closer to Tomas's way of life; instead she grows more miserable and becomes convinced the man was a police agent hired to gather potential blackmailing material. After many scenes and nightmares, she convinces Tomas to move with her to the country. This means giving up their way of life entirely, and an end to Tomas's erotic adventures.

After living peacefully in the country for some time, Tomas and Tereza are killed one night in a driving accident; they die instantly and together.

In Geneva, Sabina has a love affair with Franz, a university professor and idealistic intellectual who has more in common emotionally with Tereza than Sabina—he imbues his life with heavy meaning. He views Sabina as a romantic and courageous Czech dissident, and is tortured that he must betray his wife Marie-Claude in order to see her. Sabina loves Franz but their views on betrayal differ dramatically; whereas he hates the idea of betrayal, she views betrayal as the first step towards “going off into the unknown,” the most glorious thing