

# 西方文论思辨教程

卢敏 主编



Western Literary Theories:  
A Bilingual Course to Develop Critical Thinking



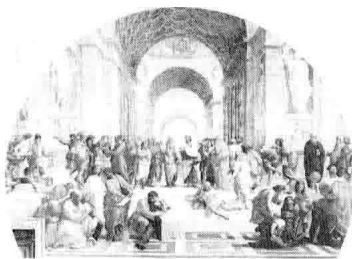
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# 前 言

《西方文论思辨教程》(英汉双语)是为普通高等院校英语语言文学专业硕士研究生、本科生开设西方文论课程,以及越来越多的大学开设的跨文化通识课程而特别编写的。教材编写采用英汉双语形式,让学生沉浸在双语语言文化思想语境中,通过思辨性阅读来提高学生的思辨能力。

全书共分14章,选择了从柏拉图的《理想国》到爱德华·萨义德的《虚构、记忆与地方》共14位西方经典文论家的经典著作作为学习内容。每章由导读、节选文、思考题三部分构成。导读包括作者和作品简介,为学生提供该作家作品在西方文论史上的坐标,节选文配有难点注释,思考题将进一步提高学生的深度阅读、深度思考、深度写作的能力。

本教材编写有以下特点。第一,教材编写紧密贴合我国大学教学学时学制安排,根据16周32课时的课堂教学时间,精心编选14章的教学内容,留出2周4课时为教学调整、巩固、答疑解惑等。选文篇幅在9000字左右,特别适合课堂讲解与讨论,并且在此篇幅内特别选择了3篇文论全文,以范文形式使学生充分感知西方文论的写作风貌和精髓。第二,教材采用英汉双语编写,旨在提高学生的英汉双语认知、感受和思辨能力,突破国内现有同类教材或英语或汉语的单语编写形式,帮助学生掌握精准的双语文论术语,形成较为理想的等值思维转换,进而促进中西思维的思辨性对话。第三,所选14位文论家的作品较清晰地勾勒了西方文论的发展脉络,较好地体现了各时期文论家之间的继承和创新,呼应和对话。

本教材编写对以下几点予以说明。第一,多数文论原文是用希腊文、德文、法文写作的,英文译本也有不同的译者和版本,因此本教材选文的英译版都特别注明了译者和出版社信息。第二,本教材所选的文论不仅有中文译本,而且还有不同的译者和译本,有些是从希腊文、德文、法文原文翻译的,有些是从英译本翻译的,所以有些译本的语言是比较晦涩难懂的。在参考多种汉、英译本的基础上,本教材编者提供了自己的中文翻译,所参考译文都列入参考文献。第三,选文注释主要从帮助读者理解的角度而选择注释条目,原文作者的某些冗长的佐证性注释因为与论文正文联系并不紧密而并未完全照搬。

本教材使用时的几点建议。第一,教学语言可以根据教师和学生的语言程度采用英语或汉语或英汉双语形式,以减少语言障碍,实现透彻理解为主。第二,思考题不仅可用于课堂讨论,而且可用于课后写作,适当增加课后写作将进一步提高学生的思维表达和思辨能力。第三,本教材具有引导学生走上西方文论探索之路的指导作用,每个节选文只展示了一位文论家的思想冰山的一角,深度的探索和研究需要全文阅读和全部相关著作的阅读。

2017 年上海师范大学入选教育部卓越中学教师培养计划实施高校，并且成为上海市唯一一所全学段卓越教师培养计划实施院校。本书稿得到上海师范大学卓越教师培养专业建设项目资助。在此特别感谢上海师范大学校领导和外国语学院领导的大力支持和鞭策鼓励。感谢上海师范大学广大师生与我一起走过西方文论经典阅读和研究的岁月。这样阅读和研究还将随着一批批新学者一直走下去。

编者

2018 年 1 月

# Contents

## 目 录

<b>Chapter 1 第 1 章</b> .....	<b>1</b>
1. Introduction to Plato 柏拉图简介 .....	1
2. Selections from <i>The Republic</i> 《理想国》选文 .....	3
3. Questions for Discussion 讨论题 .....	20
<b>Chapter 2 第 2 章</b> .....	<b>21</b>
1. Introduction to Aristotle 亚里士多德简介 .....	21
2. Selections from <i>Poetics</i> 《诗学》选文 .....	24
3. Questions for Discussion 讨论题 .....	46
<b>Chapter 3 第 3 章</b> .....	<b>47</b>
1. Introduction to Immanuel Kant 康德简介 .....	47
2. Selections from <i>The Critique of Judgement</i> 《判断力批判》选文 .....	49
3. Questions for Discussion 讨论题 .....	63
<b>Chapter 4 第 4 章</b> .....	<b>64</b>
1. Introduction to Hegel 黑格尔简介 .....	64
2. Selections from <i>Aesthetics: Lectures on Fine Art</i> 《美学》选文 .....	66
3. Questions for Discussion 讨论题 .....	83
<b>Chapter 5 第 5 章</b> .....	<b>84</b>
1. Introduction to Matthew Arnold 马修·阿诺德简介 .....	84
2. Selections from "The Function of Criticism at the Present Time" “当代批评的功能”选文 .....	85
3. Questions for Discussion 讨论题 .....	100

<b>Chapter 6 第 6 章</b> .....	<b>101</b>
1. Introduction to Nietzsche 尼采简介 .....	101
2. Selections from <i>The Birth of Tragedy</i> 《悲剧的诞生》选文 .....	103
3. Questions for Discussion 讨论题 .....	129
<b>Chapter 7 第 7 章</b> .....	<b>130</b>
1. Introduction to Sigmund Freud 弗洛伊德简介 .....	130
2. Full Text of "Creative Writers and Daydreaming" 《创作家与白日梦》全文 ...	132
3. Questions for Discussion 讨论题 .....	144
<b>Chapter 8 第 8 章</b> .....	<b>145</b>
1. Introduction to Carl Gustav Jung 荣格简介 .....	145
2. Selections from <i>The Archetypes and the Collective Unconscious</i> 《原型与集体无意识》选文 .....	147
3. Questions for Discussion 讨论题 .....	166
<b>Chapter 9 第 9 章</b> .....	<b>167</b>
1. Introduction to Virginia Woolf 弗吉尼亚·伍尔夫简介 .....	167
2. Selections from <i>A Room of One's Own</i> 《自己的一间房》选文 .....	169
3. Questions for Discussion 讨论题 .....	190
<b>Chapter 10 第 10 章</b> .....	<b>191</b>
1. Introduction to T. S. Eliot 艾略特简介 .....	191
2. Full Text of "Tradition and the Individual Talent" 《传统与个人才能》全文 .....	193
3. Questions for Discussion 讨论题 .....	206
<b>Chapter 11 第 11 章</b> .....	<b>207</b>
1. Introduction to Aldo Leopold 利奥帕德简介 .....	207
2. Selections from <i>A Sand County Almanac</i> 《沙乡年鉴》选文 .....	209
3. Questions for Discussion 讨论题 .....	227
<b>Chapter 12 第 12 章</b> .....	<b>228</b>
1. Introduction to Roland Barthes 罗兰·巴尔特简介 .....	228

2. Full Text of "The Eiffel Tower"《埃菲尔铁塔》全文 .....	230
3. Questions for Discussion 讨论题 .....	246
<b>Chapter 13 第 13 章</b> .....	<b>247</b>
1. Introduction to Jacques Derrida 雅克·德里达简介 .....	247
2. Selections from "Differance"《延异》选文 .....	249
3. Questions for Discussion 讨论题 .....	267
<b>Chapter 14 第 14 章</b> .....	<b>268</b>
1. Introduction to Edward W. Said 爱德华·萨义德简介 .....	268
2. Selections from "Invention, Memory, and Place" 《虚构、记忆与地方》选文 .....	270
3. Questions for Discussion 讨论题 .....	287
<b>Bibliography 参考文献</b> .....	<b>288</b>



# Chapter 1

## 1. Introduction to Plato



Plato (427 B. C.? -347 B. C.) was a great philosopher in Classical Greece and the founder of the Academy in Athens, the first institution of higher learning in the Western world. Along with his teacher, Socrates, and his most famous student, Aristotle, Plato laid the very foundations of Western philosophy and science.

He was born into a well-to-do aristocratic family in Athens, and was the fourth child. His father was Aristo and mother was Perictione. Plato was a bright though modest boy who excelled in his grammar, music, and gymnastics. He started to learn philosophy from Socrates at the age of 20. In 399 B. C., Socrates was brought to trial on the charges of corrupting the youth, introducing new gods into the city, atheism, and engaging in unusual religious practices and was put to death. Then, Plato left Athens and traveled to Italy, Sicily, Egypt and Cyrene in a quest for knowledge. In 388 B. C., he visited Sicily and became a tutor of the King of Dionysios. In 387 B. C., he returned to Athens and founded the Academy. He never

# 第 1 章

## 1. 柏拉图简介

柏拉图(公元前 427 年? —公元前 347 年)是古希腊伟大的哲学家,在雅典创办了西方世界第一所高等学校——阿卡德米学院。柏拉图及其老师苏格拉底以及最著名的学生亚里士多德共同奠定了西方哲学和科学的基础。

柏拉图出身于一个富裕的雅典贵族家庭,排行老四。他的父亲是阿里斯通,母亲是珀克里提俄涅。柏拉图自幼聪慧而谦虚,在语法、音乐、体育各方面表现优秀。20 岁时,他开始师从于苏格拉底学习哲学。公元前 399 年,苏格拉底于被指控犯了毒害青年、在城市传播新神、宣扬无神论、从事异端宗教活动等罪而受到审判,被处以死刑。自此,柏拉图离开雅典,出游意大利、西西里岛、埃及、昔兰尼以寻求知识,丰富自身的学说。公元前 388 年,他出游西西里岛,成为国王狄奥尼西奥斯的老师。公元前 387 年,他返回雅典,并创办了阿卡德米学院。他

married and lived up to eighty.

Plato lectured extensively at the Academy, and wrote on many philosophical issues. The most important writings of Plato are his *Dialogues*. Except *Apology of Socrates* and some letters, Plato expressed his philosophical thoughts mainly in the form known as dialogue, and his words were laconic and beautiful, and his argumentation was rigorous and meticulous. Plato's influential works are *Crito*, *Phaedo*, *Philebus*, *The Ion*, *Statesman*, *Sophist*, *Meno*, *Symposium*, *Euthyphro*, *Menexenus*, *Protagoras*, *Gorgias*, *Phaedrus*, *Parmenides*, *Theaetetus*, *The Laws*, *The Republic*, and many others. Among them, *The Ion*, *Phaedrus*, *The Republic* mainly explain Plato's theory of art, which are the required readings for people who study Plato.

Plato theory of inspiration is clearly expressed in *The Ion*. According to Plato, inspiration is the creative resource of art. The creative action of a poet depends on the god's power and is irrational, for the poet is divinely inspired and possessed. This inspiration refers to not only the mental state of the poet but also the mental state of the appreciator. The poet writes a good poem driven by the inspiration from the god, and passes it to the rhapsode who chants the poem, like Ion, then by such rhapsode the audiences are inspired and lost in an ecstatic state. To Plato, the artistic creation and appreciation depend not on the techniques of writing and chanting poems, but on the artists and appreciators who are in an ecstatic state.

Plato's theory of imitation is expressed in *The Republic* and imitation is the core concept of his aesthetics. He believes that the idea world is created by God, and it is the changeless truth,

终生未娶,寿命长达80岁。

柏拉图在阿卡德米学院讲学,留下大量哲学著作。柏拉图最重要的作品是他的《对话》。除了《苏格拉底的申辩》以及一些书信体之外,他的哲学思想主要采用“对话”的形式来表现,辞藻简洁优美,论证严谨细致。柏拉图的代表作有《克力同篇》、《斐多篇》、《菲力帕斯篇》、《伊安篇》、《政治家篇》、《智士篇》、《美诺篇》、《会饮篇》、《游叙弗伦篇》、《美涅克塞努篇》、《普罗泰戈拉》、《高尔吉亚篇》、《斐德若篇》、《巴曼尼得斯篇》、《泰阿泰德篇》、《法律篇》、《理想国》等。其中,《伊安篇》、《斐德若篇》、《理想国》三部著作集中阐述了柏拉图的文艺理论思想,是文艺界研究柏拉图的必读之作。

在《伊安篇》中,柏拉图提出灵感说。他认为,灵感是文艺创作的源泉。文艺创作活动是诗人凭借诗神附着的神力,在失去理智,陷入迷狂的一种精神状态下进行的非理性活动。这种灵感不仅指诗人的精神状态,而且也包括欣赏者的精神状态。诗人在诗神赋予的灵感的驱动下写出了好诗,将神的理念传给了像伊安这样的诵诗人,又通过诵诗人使听众获得灵感,陷入迷狂的状态。柏拉图认为艺术的创作和欣赏不是依靠写诗和诵诗的技巧,而是靠艺术家和欣赏者陷入一种迷狂、忘乎所以的精神状态。

在《理想国》中,柏拉图提出模仿说,模仿是其美学思想中的核心概念。他认为理念世界是神创造的,是永恒不变的真理,现实世界只是理念

while the real world is just the imitation of the idea world as well as its “appearances”. Take the “bed” for example from Chapter Ten, Plato proposes three kinds of “bed”: one in nature, made by God, is the idea and essence of the bed, and this bed is the real one; and the second is made by the carpenter according to the idea, which is very similar to the real one; then the third made by the painter is imitated from the bed made by the carpenter. So art is imitation of idea and art is the imitation's imitation.

The social function of art is Plato's another important opinion of art. He thinks that art should help govern the city as well as educate the people, and also help to set up a just republic. Firstly, he points out that art has great influence on people's psychology and character. He criticizes that Homer's works destroy one's reason, cater to the inferior, and make people give free rein to sorrow and pity, so Homer should be banished from the Republic. Secondly, he emphasizes the educational function of art and believes that art should help cultivate the ideal people. He advocates that suitable educational works should be chosen for children and favorable educational atmosphere should be created for children's moral education.

## 2. Selections from *The Republic*

### Republic X<sup>①</sup>

Socrates—Glaucon<sup>②</sup>

Socrates: Of the many excellences which I

世界的模仿品,是理念世界的“阴影”。卷十中以“床”为例,他提出三种“床”:第一种是由神创造的天然的床,是床的理念和本质,这种床才是“床的真实体”;第二种是木匠根据“理念”制作出来的个体床,这种床是近乎“床的真实体”的物体;第三种是画家笔下的床,这种床是画家模仿木匠制作的床而画出来的。总之,文艺的本源是理念,文艺是模仿的模仿。

文艺社会功用说是柏拉图的又一重要的文艺理论观点。他认为文艺要对城邦的建设和人民的教育发挥作用,要有助于建立正义的理想国。首先,他指出文艺对人的心理和性格有着重大影响力。他批判了荷马的作品摧残理性,逢迎人性中低劣的部分,使人容易感伤和哀怜,应将其驱逐出理想国。其次,他强调文艺的道德教化功能,文艺要有利于培养理想的人。他提倡要为儿童选择恰当的教育作品,形成良好的教育氛围,对儿童进行道德方面的培养和教育。

## 2. 《理想国》选文

### 理想国

苏格拉底 —— 格劳孔

苏: 在我所构想的具有诸多优点

① Selected from *The Dialogues of Plato*, translated by Benjamin Jowett, Oxford: The Clarendon Press, 1892.

② 苏格拉底是主讲者,格劳孔是回应者。原英译本中没有对话者的名字,只有“I said”、“he said”,为了便于阅读,本书添加了对话者名而省略了“I said”、“he said”。国内多个中译本中也都添加了对话者名。

perceive in the order of our State, there is none which upon reflection pleases me better than the rule about poetry.

Glaucon: To what do you refer?

Socrates: To the rejection of imitative poetry, which certainly ought not to be received; as I see far more clearly now that the parts of the soul have been distinguished.

Glaucon: What do you mean?

Socrates: Speaking in confidence, for I should not like to have my words repeated to the tragedians and the rest of the imitative tribe—but I do not mind saying to you, that all poetical imitations are ruinous to the understanding of the hearers, and that the knowledge of their true nature is the only antidote to them.

Glaucon: Explain the purport of your remark.

Socrates: Well, I will tell you, although I have always from my earliest youth had an awe and love of Homer<sup>①</sup>, which even now makes the words falter on my lips, for he is the great captain and teacher of the whole of that charming tragic company; but a man is not to be revered more than the truth, and therefore I will speak out.

Glaucon: Very good.

Socrates: Listen to me then, or rather, answer me.

Glaucon: Put your question.

Socrates: Can you tell me what imitation is? For I really do not know.

Glaucon: A likely thing, then, that I should know.

Socrates: Why not? For the duller eye may often see a thing sooner than the keener.

Glaucon: Very true, but in your presence, even if I had any faint notion, I could

的国家里,我认为我对诗歌的做法是最为满意的。

格: 什么样的做法?

苏: 它拒绝诗歌模仿, 那些模仿之作绝对不能接受。须知, 既然我们已经辨别出了心灵的不同组成部分, 那么拒绝模仿的理由就更清楚了。

格: 你的意思是?

苏: 我们私下里说说, 因为我不想让那些悲剧诗人或是别的模仿者听到我说的话。但是我愿意说给你听: 这种艺术对于所有没有预先受到警告不知道它的危害性的那些听众的心灵, 是有腐蚀性的。

格: 请解释你的观点。

苏: 我不得不直说了。虽然我从小就对荷马怀有敬爱之心, 现在也依然如此。因为他是所有这些伟大的悲剧诗人的祖师爷呢。但是, 我不能把对一个人的尊敬看得高于真理。因此, 我必须说出我的心里话。

格: 很好。

苏: 那么请听我说, 或者回答我的问题吧。

格: 你问吧。

苏: 你能告诉我什么是模仿吗? 因为我自己也确实不太清楚。

格: 那我就更不懂了。

苏: 那倒不一定。视力差的人可能会比视力好的人更快看见某物。

格: 这倒也是。不过在你面前, 即使我看见什么, 也没有勇气说出来。

① 荷马(Homer), 古希腊诗人, 著有《伊利亚特》(*Iliad*)和《奥德赛》(*Odyssey*)。这两部史诗被认为是希腊最伟大的文学作品, 大约完成于公元前800年—前700年之间。在古代希腊, 它们被奉为圣典。

not muster courage to utter it. Will you enquire yourself?

Socrates: Well then, shall we begin the enquiry in our usual manner: Whenever a number of individuals have a common name, we assume them to have also a corresponding idea<sup>①</sup> or form. Do you understand me?

Glaucon: I do.

Socrates: Let us take any common instance; there are beds and tables in the world—plenty of them, are there not?

Glaucon: Yes.

Socrates: But there are only two ideas or forms of them—one the idea of a bed, the other of a table.

Glaucon: True.

Socrates: And the maker of either of them makes a bed or he makes a table for our use, in accordance with the idea—that is our way of speaking in this and similar instances—but no artificer<sup>②</sup> makes the ideas themselves: how could he?

Glaucon: Impossible.

Socrates: And there is another artist—I should like to know what you would say of him.

Glaucon: Who is he?

Socrates: One who is the maker of all the works of all other workmen.

Glaucon: What an extraordinary man!

Socrates: Wait a little, and there will be more reason for your saying so. For this is he who is able to make not only vessels of every kind, but plants and animals, himself and all other things—the earth and heaven, and the things which are in heaven or under the earth; he makes the gods also.

还是你自己看吧。

苏：那我们下面还是按照我们惯常的程序开始讨论问题吧。在凡是我们能用同一名称称呼多数事物的场合，我们总是假定它们也是有一个相对应的理念或是形式。你明白吗？

格：我明白。

苏：那让我们现在就举出一些平常的东西吧，例如世界上有许多床和桌子，对吧？

格：是的。

苏：但是它们都可以归纳为两个理念或是形式——一个是床的理念，一个是桌子的理念。

格：是的。

苏：那么根据这个理念工匠制造出了床和桌子供我们使用。我们所熟悉的其他东西也是这么来的。至于理念或形式本身则不是任何匠人能制造出来的，这是肯定的，是吗？

格：是的，工匠不可能。

苏：还有另一种工匠，你该怎么称呼他呢？

格：什么样的工匠？

苏：一种能制造出所有其他工匠所制造的东西的工匠。

格：多么不寻常的人啊！

苏：请稍等一下，他的伟大之处不止这些。因为他不仅制造了各种各样的工具，而且还创造了植物、动物、他自己以及所有的一切——天和地以及天地间的万物；他还创造了诸神。

① 理念是柏拉图哲学中的基本观念，即概念或普遍的道理。

② 柏拉图认为，艺术本质上是技艺，是制作的技巧，工匠就是制造者。

Glaucon: He must be a wizard and no mistake.

Socrates: Oh! You are incredulous, are you? Do you mean that there is no such maker or creator, or that in one sense there might be a maker of all these things but in another not? Do you see that there is a way in which you could make them all yourself?

Glaucon: What way?

Socrates: An easy way enough; or rather, there are many ways in which the feat might be quickly and easily accomplished, none quicker than that of turning a mirror round and round—you would soon enough make the sun and the heavens, and the earth and yourself, and other animals and plants, and all the other things of which we were just now speaking, in the mirror.

Glaucon: Yes; but they would be appearances only.

Socrates: Very good, you are coming to the point now. And the painter too is, as I conceive, just such another—a creator of appearances, is he not?

Glaucon: Of course.

Socrates: But then I suppose you will say that what he creates is untrue. And yet there is a sense in which the painter also creates a bed?

Glaucon: Yes, but not a real bed.

Socrates: And what of the maker of the bed? Were you not saying that he too makes, not the idea which, according to our view, is the essence of the bed, but only a particular bed?

Glaucon: Yes, I did.

Socrates: Then if he does not make that which exists he cannot make true existence, but only some semblance of existence; and if any one were

格：那他肯定是一位奇才！没错。

苏：哦，难道你不相信吗？你是说世界上根本就没有这样的一位匠人吗？或者你认为在一种意义上存在着这样的一位匠人，而在另一种意义上这种人是并不存在的？你不知道其实你自己也能在某种意义上制造出所有这些东西？

格：在哪种意义上？

苏：这很简单，或者说有很多方法可以制造出所有这些东西。较快的办法就是你拿着一面镜子转圈——你就会很快地制造出太阳、天堂、大地和你自己，以及别的动物和植物。你还能在镜子中制造出所有我们刚刚讲过的其他东西。

格：是的。但是这些东西只是影像而已。

苏：很好。你现在慢慢理解我的意思了。我认为画家也属于诸如此类制造影像的匠人。难道不是吗？

格：当然是的。

苏：那么我猜想你会肯定说画家制造的不是真的。尽管如此在某种意义上画家也是制造了一张床，对吧？

格：是的，但不是真的床。

苏：那么制造出床的木匠呢？根据我们的观点，你是不是说木匠制造出的床也不是本质上的床，而只是一张具体的床而已？

格：是的，我是这么说的。

苏：那么如果他不能制造出实际存在的东西，他就不能制造出真实的存在，而只是制造出一些像真实的

to say that the work of the maker of the bed, or of any other workman, has real existence, he could hardly be supposed to be speaking the truth.

Glaucon: At any rate, philosophers would say that he was not speaking the truth.

Socrates: No wonder, then, that his work too is an indistinct expression of truth.

Glaucon: No wonder.

Socrates: Suppose now that by the light of the examples just offered we enquire who this imitator is?

Glaucon: If you please.

Socrates: Well then, here are three beds: one existing in nature, which is made by God, as I think that we may say—for no one else can be the maker?

Glaucon: No.

Socrates: There is another which is the work of the carpenter?

Glaucon: Yes.

Socrates: And the work of the painter is a third?

Glaucon: Yes.

Socrates: Beds, then, are of three kinds, and there are three artists who superintend them: God, the maker of the bed, and the painter?

Glaucon: Yes, there are three of them.

Socrates: God, whether from choice or from necessity, made one bed in nature and one only; two or more such ideal beds neither ever have been nor ever will be made by God.

Glaucon: Why is that?

Socrates: Because even if He had made but two, a third would still appear behind them which both of them would have for their idea, and that would be the ideal bed and not the two others.

Glaucon: Very true.

Socrates: God knew this, and He desired to

东西。如果有人造床的木匠或其他任何手艺人造出的东西是真实存在的,那么他不可能说出真知。

格:无论如何,哲学家们会说他没有说真知。

苏:难怪。那么,木匠的工作也是一种对真实事物的模糊表达了。

格:可不嘛。

苏:那么根据我们刚刚所提供的例子,我们来看看真正的模仿者到底是谁呢?

格:好的。

苏:那么下面我们假设有三种床:一种是自然的床,我认为我们大概说是上帝制造的。因为不可能是别的人制造的。

格:对的。

苏:另一种是木匠制造出的床。

格:是的。

苏:第三种床是画家画的床,是吧?

格:是的。

苏:那么床有三种,分别是由上帝、木匠和画家三位艺术家制造的,对吧?

格:是的,是这三种人。

苏:上帝无论是出于选择还是需要只能制造出一张床;上帝从未制造出两张以上的床,以后也不会。

格:为什么?

苏:因为即使上帝制造了两张床,这两个床后面就会有一个公共的理念,这才是床的真实体,而原来那两个就不是了。

格:那倒是真的。

苏:上帝正因为知道这一点,并



be the real maker of a real bed, not a particular maker of a particular bed, and therefore He created a bed which is essentially and by nature one only.

Glaucon: So we believe.

Socrates: Shall we, then, speak of Him as the natural author or maker of the bed?

Glaucon: Yes, in as much as by the natural process of creation He is the author of this and of all other things.

Socrates: And what shall we say of the carpenter—is not he also the maker of the bed?

Glaucon: Yes.

Socrates: But would you call the painter a creator and maker?

Glaucon: Certainly not.

Socrates: Yet if he is not the maker, what is he in relation to the bed?

Glaucon: I think, that we may fairly designate him as the imitator of that which the others make.

Socrates: Good, then you call him who is third in the descent from nature an imitator?

Glaucon: Certainly.

Socrates: And the tragic poet is an imitator, and therefore, like all other imitators, he is thrice removed from the king<sup>①</sup> and from the truth?

Glaucon: That appears to be so.

Socrates: Then about the imitator we are agreed. And what about the painter? —I would like to know whether he may be thought to imitate that which originally exists in nature, or only the creations of artists?

Glaucon: The latter.

Socrates: As they are or as they appear? You have still to determine this.

Glaucon: What do you mean?

且希望自己成为那个真正的床的制造者,而不是只会制造出某种特定的床的木匠。因此,上帝就只制造出了一张本质的床。

格:看来是的。

苏:那么我们能否把上帝叫做床的自然作者或制造者呢?

格:可以。既然上帝是自然之床和其他一切事物的自然过程的制造者。

苏:那么我们该如何称呼木匠呢——他不是也制造出了床吗?

格:是的,木匠也是床的制造者。

苏:那么你会把画家也称作创造者和制造者吗?

格:当然不会。

苏:如果他不是床的制造者,那么他与床有什么关系呢?

格:我认为我们应该称他为那两人所造的东西的模仿者比较合适。

苏:很好。因此你把与自然隔着两层的作品制造者称作模仿者?

格:是的。

苏:那么悲剧诗人就是模仿者,因此,如其他的模仿者一样,他也与王者和真实隔着两层。

格:看来是这样的。

苏:那么关于模仿者我们的意见已经达成一致了。关于画家呢?我想知道画家究竟是模仿制作了原来就已经存在的东西呢,还是他只是对工匠作品的模仿?

格:后者。

苏:因此这是事物的真实还是影像?你必须明确这点。

格:我不明白你的意思。

① King: 比喻性用语。“王者”即“最高”、“真理”的意思。



Socrates: I mean, that you may look at a bed from different points of view, obliquely or directly or from any other point of view, and the bed will appear different, but there is no difference in reality. And the same of all things.

Glaucon: Yes, the difference is only apparent.

Socrates: Now let me ask you another question: Which is the art of painting designed to be—an imitation of things as they are, or as they appear—of appearance or of reality?

Glaucon: Of appearance.

Socrates: Then the imitator, is a long way off the truth, and can do all things because he lightly touches on a small part of them, and that part an image. For example: a painter will paint a cobbler, carpenter, or any other artist, though he knows nothing of their arts; and, if he is a good artist, he may deceive children or simple persons, when he shows them his picture of a carpenter from a distance, and they will fancy that they are looking at a real carpenter.

Glaucon: Certainly.

Socrates: And whenever any one informs us that he has found a man who knows all the arts, and all things else that anybody knows, and every single thing with a higher degree of accuracy than any other man—whoever tells us this, I think that we can only imagine him to be a simple creature who is likely to have been deceived by some wizard or actor whom he met, and whom he thought all-knowing, because he himself was unable to analyse the nature of knowledge and ignorance and imitation.

Glaucon: Most true.

Socrates: And so, when we hear persons saying that the tragedians, and Homer, who is at their head, know all the arts and all things human, virtue as well as vice, and divine things too, for that the good poet cannot compose well unless he

苏:我的意思是你可以从不同的角度看这张床,从侧面或是正面或从其他角度看,床可能都会不同,但实际上这张床并没有什么不同。其他的事物也是如此。

格:是的,只是表象不同,实质都是一样的。

苏:现在我再问你一个问题:画家在作画时,是在模仿事物本身还是在模仿事物的表象呢?是对事物表象的模仿还是对事物本质的模仿?

格:是对事物表象的模仿。

苏:那么我认为模仿术和真实的距离是很远的。这也是画家能够模仿制造出其他事物的原因吧,他只是把握了事物的一小部分,而且是表象的一小部分。例如,画家会画出鞋匠、木匠或其他工匠,尽管他对这些工匠的技术一无所知;但如果他是个优秀的画家,他把他的画陈列得离观众有一定的距离,他还是能够骗过小孩和一些笨人,使他们信以为真。

格:当然了。

苏:那么无论何时如果有人告知我们说他发现了一位精通一切技艺,懂得一切其他人都知道的事情,并且比其他人都懂得更加精确的全才时,我们只能说这个人是一位头脑简单,很容易被他遇到的他认为是全才的一些巫师或是表演家所欺骗了。他之所以被骗是因为他自己无法辨析知识、无知和模仿的本质区别。

格:是的。

苏:那么,当我们听到人们说起悲剧诗人,说起荷马,他们的领袖时,会说他知道一切技艺和一切与人类有关的事,善恶皆知,还有神的事情,