



Selected Readings  
in Western Thought

# 西方思想经典导读

主 编 丁 蔓



大连理工大学出版社



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# 前 言

在当下，以现代技术为代表性标记的现代化，给人类社会预设了以无穷变化为基调的未来图景，但同时也给现代人带来困惑——人类社会在发展中是否不必顾及意味着确定性的传统？技术以强劲的动力把人类社会带到创造性愉悦的现代世界，给人描绘出以自身为圆心的未来。微博、微信、自媒体，以及以互联网为代表的诸多现代技术，给现代人带来了不断变化的交际手段，这些不仅在逐渐改变人类的交往模式和关系模式，也给人类的未来带来无法预知的不确定性。这种不确定性既来自现代技术自身对变化、创新、超越的需求，也来自技术带来的诸多后果。在虚拟世界中，现代人比过去更轻松地获得自由和权利，但同时也陷入话语的漩涡，对自我和人类的未来方向产生困惑。汉娜·阿伦特在《过去与未来之间》中写道：“现代科学，无论它的起源和它最原始的目标是什么，它已经改变和重构了我们所生活的世界。这一改变是如此激烈，以至于可以说，那些仍然信任常识和用日常语言交流的外行和人文主义者，已经触及不到实在了。”<sup>[1]</sup>阿伦特在引导现代人进行反思，人该怎样认识现代化状况中的自身及其过去、现在和未来。

人对自身的认识是文学经典和思想经典中的永恒主题。这些经典蕴含着人类社会所持存的传统，是现代人在过去、现在和未来之间探讨人类发展方向的对话场所。从文学到哲学、伦理学、政治学、经济学等领域，从古希腊神话《普罗米修斯》和古风时期的《荷马史诗》，到19世纪陀思妥耶夫斯基的《罪与罚》和20世纪卡夫卡的《变形记》，从希腊古典时期柏拉图的《理想国》和亚里士多德的《尼各马可伦理学》，到19世纪巴尔扎克的《人间喜剧》和20世纪波伏瓦的《第二性》，经典始终与当代人共在，共同面对人类的未来。

当代文学大师、意大利作家伊塔洛·卡尔维诺在《为什么读经典》一书中把经典看作是带着先前文化或多种文化（或多种语言和风俗）的遗迹和解释的

[1] 汉娜·阿伦特. 过去与未来之间. 王寅丽, 张立立译. 南京: 译林出版社, 2011:250.

气息走向我们的书。经典是一些产生某种特殊影响的书，它们或以难忘的方式给我们的想象力打下印记，或以乔装的方式以个人或集体的无意识隐藏在深层记忆中。总而言之，“一部经典作品是这样—个名称，它用于形容任何一本表现整个宇宙的书，一本与古代护身符不相上下的书。”<sup>[2]</sup>卡尔维诺在提醒现代人，经典是带着人类足迹的过去，也是人类不论在过去、现在还是未来都共同享有的经验，因为任何经典都包含人类对宇宙的思考。经典会使现代人意识到，人类社会的巅峰不仅仅是技术的巅峰，还应是人类精神的巅峰。

狄尔泰把关于人类精神的知识归为“人文科学”，教育家奥尔特加·加塞特认为现代高等教育的目标是“向新一代人传授世界和人类的思想体系”<sup>[3]</sup>。这正是编写《世界文学经典导读》和《西方思想经典导读》这两本教材的原因。狄尔泰把知识划分为自然学科知识和人文学科知识，教育家加塞特在此前提下提出，现代高等教育应具有文化的传授、专业的教学、科学研究和新科学家的培养等职能。其中，文化是指世界和人类的思想体系。在编者看来，经典是文化的一种载体，编写《世界文学经典导读》与《西方思想经典导读》的目的是实现文化的传授功能。这也决定了教材在使用范围、选材、布局、结构、体例等方面的原则。这两本教材可用作高校的通识教育、大学英语课程中人文素质教育、国际化课程、英语专业和英语强化课程等的教学内容。通过学习这两本教材的内容，学习者会在以时间和空间为经纬的经典地图中，更加明晰地把握世界文学和西方思想的轮廓。

#### 《西方思想经典导读》的编写特点及使用建议：

1. 教材内容由12部经典的选篇构成，按照经典作品发表的年代排序。选篇覆盖的思想领域包括哲学、伦理学、政治学、经济学、心理学等，遴选的标准是这些经典在深度上代表了现代社会面貌形成的思想。由于西方思想经典涉及的内容广泛，以往大多数相关教材多因选篇过多且有效导读过少，所以造成教师教学上的诸多困难。本书力求在精简内容的基础上，通过重点分析（focus analysis）和思维导图（mind maps）来引导学生把握经典的严密逻辑论证，在阅读中培养逻辑思辨力。12个选篇各具特色，教师亦可按照使用对象的不同灵活选择。

[2] 伊塔洛·卡尔维诺. 为什么读经典. 黄灿然, 李桂蜜译. 南京: 译林出版社, 2006:6.

[3] 奥尔特加·加塞特. 大学的使命. 徐小洲, 陈军译. 杭州: 浙江教育出版社, 2001:61.

2. 教材在体例上包括：作者介绍、作品介绍、选文、词汇及内容注释、重点分析、作品影响、阅读理解、思维导图。其中，作者介绍、作品介绍、作品影响、词汇及内容注释为中文，可使学习者清晰地把握基础内容。

3. 在使用本教材时，建议围绕作者介绍、作品介绍及作品影响，并结合重点分析部分，选择和设定一个或多个话题或主题，以点带面，进行教师讲解、课堂讨论、课后练习。教材设有选择题检验学生对选文的理解，同时设有思维导图供教师引导学生对选文的逻辑性和论证思路进行全面理解。

本教材涉及经典及其作者在史学意义上的普遍性定位，因此在编写选篇的作者介绍、作品介绍和作品影响的部分时，参考了国内外西方哲学史和思想史的专著和教材中普遍认可的观点，为此向相关著者、编者、译者表示诚挚谢意！

本教材主编为丁蔓，副主编为隋晓获、曹旭，参与编写的有刘春鸽、桂荧、罗贤娴、张娉婷、陈梦。因编写能力有限，请教材的使用者不吝赐教，批评指正，我们将为此深表谢意！

编者

2018年7月

# 目 录

<b>Chapter 1 The Republic</b> 理想国 .....	1
Plato 柏拉图 (约公元前 427 年—公元前 347 年)	
<b>Chapter 2 Nicomachean Ethics</b> 尼各马可伦理学 .....	16
Aristotle 亚里士多德 (公元前 384 年—公元前 322 年)	
<b>Chapter 3 Discourse on the Method</b> 谈谈方法 .....	33
René Descartes 勒内·笛卡尔 (1596 年—1650 年)	
<b>Chapter 4 An Enquiry Concerning Human Understanding</b> 人类理解研究 .....	45
David Hume 大卫·休谟 (1711 年—1776 年)	
<b>Chapter 5 The Wealth of Nations</b> 国富论 .....	54
Adam Smith 亚当·斯密 (1723 年—1790 年)	
<b>Chapter 6 Critique of Pure Reason</b> 纯粹理性批判 .....	67
Immanuel Kant 伊曼努尔·康德 (1724 年—1804 年)	
<b>Chapter 7 Utilitarianism</b> 功利主义 .....	86
John Stuart Mill 约翰·斯图亚特·穆勒 (1806 年—1873 年)	

<b>Chapter 8 On the Origin of Species</b> 物种起源 .....	99
Charles Darwin 查尔斯·达尔文 (1809年—1882年)	
<b>Chapter 9 The Interpretation of Dreams</b> 梦的解析 .....	109
Sigmund Freud 西格蒙德·弗洛伊德 (1856年—1939年)	
<b>Chapter 10 Truth and Method</b> 真理与方法 .....	124
Hans-Georg Gadamer 汉斯-格奥尔格·伽达默尔 (1900年—2002年)	
<b>Chapter 11 No Exit</b> 密室 .....	134
Jean-Paul Sartre 让-保罗·萨特 (1905年—1980年)	
<b>Chapter 12 The Second Sex</b> 第二性 .....	152
Simone de Beauvoir 西蒙·德·波伏瓦 (1908年—1986年)	
<b>附录</b> .....	165



# Chapter 1 The Republic

## 理想国

Plato  
柏拉图

### 作者介绍

柏拉图（Plato，约公元前427年—公元前347年）是古希腊著名的哲学家和思想家。柏拉图出生于一个较为富裕的贵族家庭，原名为亚里斯多克勒斯（Aristokles），据称因其体魄强壮而被昵称为柏拉图（宽广的意思），真实姓名却渐渐被人淡忘。柏拉图年轻时跟随苏格拉底学习哲学。苏格拉底善用助产妇式的辩论术引导人们在对话中澄清概念的意义，追求知识与美德，却被仇恨他的人以腐蚀青年思想的罪名送上雅典法庭，最终被判处死刑。苏格拉底的悲剧对柏拉图触动很大，他对所谓的民主政治丧失了信心，离开雅典，前往意大利、埃及一带游历、教学。重回雅典之后，柏拉图于公元前385年创办了著名的学园（Academy），开始教授哲学、几何学、天文学、地理学、动物学和政治学等学科。

柏拉图的著作颇丰，多以对话的形式完成。在他的对话体著作中，柏拉图自己并不出现，而是以自己的老师苏格拉底为主要对话人物。他的著作可分为三大类。第一类为早期作品，作品以“追求卓越的道德”为中心，深入探求勇气、虔诚等美德的定义。这一时期的主要代表作有《游叙弗伦》（*Euthyphro*）《拉克斯》（*Laches*）和《卡尔米德》（*Charmides*）等。第二类作品是柏拉图思想趋于成熟时期的作品，集中探讨了柏拉图最重要的学说，如理念论和灵魂学说。这个时期的作品包括《斐多》（*Phaedo*）《高尔吉亚》（*Gorgias*）《普罗塔戈拉》（*Protagoras*）以及《理想国》（*The Republic*）等。在第三类作品中，柏拉图发展了他的理念论和政治学说。这一时期的作品包括《泰阿泰德》（*Theaetetus*）《帕默尼德》（*Parmenides*）等。在柏拉图一生的思想著述中，他对以前的希腊哲学做了批判与创造性的综合，并进一步继承和发展了其师苏格拉底的思想，使希腊哲学达到体系化的鼎盛阶段。柏拉图对于西方哲学传统具有全局性的影响，此后西方各个时期的哲学家在建立个人学说时对柏拉图的哲学或继承、发展，或批判、反对，但都无法绕开他的思想。

## 作品介绍

在《理想国》(*The Republic*)中,柏拉图试图借助洞穴的比喻来阐释人类知识的本质,他将人类比作一群世代居住于一个地下洞穴之中的囚徒。在囚徒身后远处有堆火,而在囚徒与火堆之间则有道矮墙,墙后有演员举着木偶在矮墙上进行表演。火光将木偶的影子投射在囚徒面前的洞壁上,囚徒因脖子和肢体被锁链所缚无法回头环顾,只能想当然地认为所观看的影子就是真实的物体。然而有个囚徒挣脱了枷锁,他回头望见火光,在适应光亮之后开始发现真实物体与洞壁上的影子有所不同。他循着洞穴深处的一条坡道走了出去,最终看到了外面的阳光,并在习惯光亮之后开始观察太阳本身。他此时了解到原来洞穴中的影像都是虚假的,那些被捆绑的囚徒根本不知什么是自由与真实,于是他回到洞穴向同伴描述外界的情形,却被同伴斥为痴人呓语,无人愿意相信他。在洞穴寓言中,柏拉图将我们所居住的世界比喻为洞穴,我们在这个世界中所看到的一切实在的东西都只是幻影,只有理念才是绝对真实的、永恒的、不变的,只有关于理念的知识才是真正的知识。

## 选文

Now [said **Socrates**<sup>1</sup>], I'm going to describe a fictional situation that illustrates the human situation, that's with reference to our enlightenment or lack of it. Imagine a group of people imprisoned in a deep cave. At the far end of the cave, there's an opening to the outside world. But the people have been in the cave since they were children, and they have had their legs and necks tied up so as to keep them in one place and to allow them to look only in one direction, that is, straight ahead. At a distance behind them and up a slope in the cave, there's a fire burning, and between the prisoners and the fire there's a road. On the prisoners' side of the road, a wall has been constructed, something like the screen that separates a **puppeteer**<sup>2</sup> and his **puppets**<sup>3</sup> from his audience. Imagine also that there are people walking back and forth on the far side of this wall and that they are carrying all kinds of statues of people and of animals (the statues being made of stone, wood, and other materials). While they carry these objects back and forth, some of the people talk, and others remain silent.

This is a strange story [said **Glaucón**<sup>4</sup>] – and strange prisoners.

But they're a lot like us, when you think about it. Being bound up as they are, they can't see much of themselves or of one another. For the most part, what they see are the shadows cast by the fire onto the cave wall that they are forced to look at.

That's how it would be if they had to spend their lives, unable to move their heads.

And what about the objects being carried back and forth behind them? They'll see only shadows of those things, won't they?

Of course.

And if they could converse with one another, would they not suppose that they were naming what was actually before them?

Absolutely.

And what if sounds from the people behind them were to **echo off**<sup>5</sup>

1. Socrates: 苏格拉底 (公元前 469 年—公元前 399 年), 古希腊哲学家, 与其学生柏拉图及柏拉图的学生亚里士多德并称为希腊三哲人。他死后人称为是西方哲学的奠基者。

2. puppeteer: 操纵木偶的人

3. puppet: 木偶, 傀儡

4. Glaucón: 格劳孔, 在柏拉图的《理想国》中出现的人物, 柏拉图的堂弟, 与苏格拉底对话的主要人物之一。

5. echo off: 经由……反射产生回音

of the wall they are watching? Wouldn't the prisoners believe that the sounds were coming from the shadows on the wall?

No doubt about it.

For these prisoners, then, reality would be nothing but the shadows on the wall, and they wouldn't be able to recognize any other realities?

---

**Focus Analysis:** The first question we may ask is that "What is the symbolic meaning of the prisoners in the cave?" Plato may answer that the prisoners in the cave are ordinary people whose understanding of the world is based on five senses among which visual sense and auditory sense are the most important. Ordinary people believe what they see and hear must be true, so to the prisoners the shadows of things are true; but as a matter of fact, shadows are not real. For prisoners who had lived in the deep cave with their legs and necks bound in one place, it was hard to recognize that the shadows were not true. Are we the prisoners when we are blinded by what we take for granted? Can you give some examples to illustrate this point? How can we get rid of our ignorance? What is the right way to truth?

---

That's true.

Then imagine what would happen if they were set free from their imprisonment and liberated from their ignorance. What would that be like? Let's imagine that one of them has been set free and forced to get up, and turn around, and walk about, and look forward the firelight. I'm sure he would find the experience painful and confusing. He wouldn't be able to recognize the objects whose shadows he had previously been looking at, would he? And then suppose that someone tells him that what he had been looking at all his life were illusions and that now he can see more correctly because he is turned in the right direction and is closer to reality. How do you think he'd react to that? And how would he handle it if he were shown the

passing objects and asked to identify them? Don't you think he'd be overwhelmed and that he'd believe that the shadows on the wall were more real than things being shown to him now?

That's for sure!

And if he had to look at the firelight itself, wouldn't this hurt his eyes? And wouldn't he try to run back to the things he can see, thinking that they are really more clearly than what is now being shown to him?

He would.

Now, imagine that someone drags him up the rough and steep path leading from the cave to the outside world and forces him out into the daylight. Wouldn't he be pained and **distressed**<sup>6</sup> by this treatment? Wouldn't the light of the sun blind him so that he wouldn't be able to see a single one of the things outside the cave that we now call real?

No, he wouldn't be able to.

Not, at any rate, until he had become used to his new situation. Gradually, he would be able to **discern**<sup>7</sup> shadows, and then reflections in water, and eventually he would be able to see the actual things that cast shadows and reflections. Later, at night, he would look up at the heavenly bodies and at the heavens themselves; he'd examine the stars and the moon, but he wouldn't yet be ready to look at the sun and its light during the daytime...but, finally, he would see the sun, not merely images of it in water or elsewhere; he'd be able to look at and study the sun itself, in its own proper place.

That's the way things would go for him.

And at this point, the liberated prisoner would conclude that it is the sun that is the source of the seasons and the yearly cycle. He would come to think that it is the sun that rules over everything in the perceptible world and that it is somehow the cause of everything that he and his fellow prisoners used to see and believe.

6. distressed: 痛苦的

7. discern: 识别

8. Homer: 荷马(约公元前9世纪—公元前8世纪), 古希腊的盲诗人。他创作了史诗《伊利亚特》和《奥德赛》, 两者合称荷马史诗。

That would probably be his next step.

**Focus Analysis:** Plato leads us to think what would happen when one of the prisoners was set free. The prisoner would be able to recognize the shadows that he had seen were not real after being able to turn around. He would be able to see the firelight. After being dragged up to the outside, he would be able to see the stars and the moon, finally the sun and the image of it in water. Plato presents two situations to us in the allegory, and what can you see from them? Do you see any similarities between you and the liberated prisoner? Is there any “turning around” in your experience?

And then, when he thinks of his former situation in the cave and what passed for wisdom there, don't you think that he will be happy with his new situation and feel pity for those still imprisoned?

Definitely.

Now, suppose that, in the cave, the prisoners had the custom of giving honor, praise, and prizes to those who were best at seeing and identifying the passing shadows and remembering which came first, which later, and which at the same time, and who, on this basis, could predict the future. Do you think that our liberated prisoner would take any of this seriously, that he would want any such rewards or would envy anyone who had prestige and power in the cave world? Wouldn't he rather be, in the words of **Homer**<sup>8</sup>, “a poor slave of a poor master” – in fact, wouldn't he be willing to put up with just about anything rather than share the opinions and the lives of the prisoners in the cave?

I think that he would rather suffer anything than to live like that.

Let's also consider this. If our man were to go back down into the cave and resume his former place, wouldn't his sudden move out of the sunlight and into the darkness of the cave make him almost blind?

Yes, indeed.

It would, no doubt, take some time for his eyes to become readjusted to the darkness. So what would happen if, before he was accustomed to the darkness again, he had to complete in identifying the shadows with the prisoners who had remained in the caves? Wouldn't he seem **ridiculously**<sup>9</sup> incompetent? Wouldn't the others say that he had returned from his upward journey with his eyesight ruined and that it isn't good to even try such a trip? And if anyone were to free them and take them out of the cave, wouldn't they kill him (if they could get their hands on him)?

They certainly would.

Now, my dear Glaucon, let's apply this allegory to what we were discussing earlier [with reference to the simile of the sun and the image of the divided line]. The perceptible world is like the cave world, and the firelight in the cave is like the power of the sun. The upward journey out of the cave is like the mind's rising from the perceptible realm to the intelligible realm. I hope you can see what I'm getting at, since this is what you want to hear about. Whether I'm right about this or not, only God knows, but this is how I see it. In the intelligible realm, the Form of the Good is the last thing to be seen [by the mind], and it is reached only with great difficulty. Once one has seen it, however, one must also see that the Good is the source of all that is true and beautiful in anything, and that it creates the sun and its light, and that it is also the source of all truth and knowledge in the intelligible realm. I also think that knowledge of the Good is necessary for anyone to act rationally, whether in private or with reference to public affairs.

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**Focus Analysis:** The above paragraphs point out that the two situations described are the perceptible world and the intelligible world. The perceptible world is the cave world and the intelligible world is the outside world. The upward journey from the perceptible realm to the intelligible realm is the rising of the mind. Till now we begin to understand the symbolic meaning of the allegory. According to Plato, above the perceptible world is the world of the eternal – the

intelligible world, where the unchanging Ideas or Forms exist forever. To know these Ideas or Forms is to know truth. These Ideas or Forms constitute reality (实在) and can be understood only by a trained mind – the mind of philosopher. The objects that we perceive with our senses are just reflections of Ideas or Forms, so they are shadows. We can only find reality in the Ideas or Forms. What does the form of the Good symbolize? Who is usually able to apprehend the Ideas or Forms according to Plato? Why? How can you gain truth and knowledge according to your experience?

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I'm following you as best as I can.

OK. Then do you see that it's not surprising that those who have made the upward journey don't want to engage in human affair? What they want is to stay forever in the upper region [in the presence of the Good itself]. But that is to be expected, if our allegory is correct. Right?

Right.

Well, what about this? If someone returns from the divine realm to the human world and its evils, won't he seem clumsy and ridiculous while he's still not seeing well because he has not yet become adjusted to the darkness of the human world? He'll look like a fool if he's forced to argue (in a law court or elsewhere) about the shadows of justice in the human world or about the statues that cast those shadows, especially if he's required to use notions of justice held by people who have no knowledge of justice in itself. Isn't that what's likely to happen?

It wouldn't be surprised.

Here's another point. Common sense tells us that the eyes may be confused in two different ways by a change from light to darkness or from darkness to light. Now, the same thing happens to the mind. When we see a person who is troubled and confused, we shouldn't laugh thoughtlessly. Instead, we should try to find out whether his mind has come from a realm of intellectual light into the darkness



of this world and, as a result, is temporarily blinded, or whether it is coming from the darkness of ignorance into the light of truth and knowledge and is thus dazzled by the increased brightness. We will then consider the first person happy, and we'll have compassion for the second person. Even if we choose to make fun of the second person [which we shouldn't do], which would be less wrong than if we were to make fun of a mind that has come from the upper light.

That makes a lot of sense [said Glaucon].

Well, if I'm right, then education is not capable of doing what some people think it can do, that is, put knowledge into a mind that doesn't have it, which would be like putting sight into eyes that are blind...what follows from what we've been saying is that the ability to know is present in everyone's mind. If an eye can turn from darkness to light only if the entire body turns, then the mind also must be turned completely away from the ever-changing perceptible realm until it is able to bear the sight of true reality at its most brilliant, that is, until it can behold the Form of the Good. Right?

Right.

That's what education should be – the art of orientation [or re-orientation]. Educators should work out the most effective methods of turning minds around (and these methods should be made as simple as possible). Education should not be an attempt to put sight into a blind eye, so to speak. Instead, it should proceed on the understanding that the mind already has the ability to learn, but that it isn't facing in the right direction or it isn't looking where it ought to look.

**Focus Analysis:** Here Plato discusses the real meaning of education. Education is not intended to put knowledge into a mind. Educators should work out the method of turning minds around, since the mind has the ability to learn. Socrates is an example of good educators. The Socratic method employs a question-and-answer technique to lead pupils to see things for themselves by using their own reason. Socrates believes that all real knowledge is within each person, and only critical