

英美现代文学注释丛书



The Heart of the Matter

问题的症结

商务印书馆

English and American Modern Literature

Vol. 115

The Heart of the Matter

by

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With Introduction and Notes by

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The Commercial Press

Beijing, 1987

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WÈNTÍ DÈ ZHÈNGJIÉ

问题的症结

葛雷厄姆·格林 著

孙亦丽 注释

商务印书馆出版

(北京王府井大街36号)

新华书店北京发行所发行

北京第二新华印刷厂印刷

统一书号: 9017·1552

1987年3月第1版

开本787×960 1/32

1987年3月北京第1次印刷

字数249千

印数5,200册

印张8³/₄

定价: 1.25元

序

葛雷厄姆·格林

与

《问题的症结》

葛雷厄姆·格林是当代文坛上享有声誉的作家。他于1904年10月2日出生在英国哈福德郡的伯克哈姆斯特(Berkamsted)。他的父亲是一位历史和经典作品教师，曾任伯克哈姆斯特学校的校长。葛雷厄姆·格林从小就在该校念书，接受传统的中产阶级教育和英国国教的教养。1922—1925年，在牛津巴利欧学院(Balliol College)学习历史并当过大学生文学杂志的编辑。1926年，他改信天主教。离开牛津后，当过四年新闻记者，并担任过英国《泰晤士报》的副编辑。1929年，他发表了第一部小说《内心的人》(The Man Within)。二十世纪三十年代初，他开始成为一个自由作家和书评、影评家。1935—1939年间，他到过西非利比里亚；也到过墨西哥。1941年12月，作为英国外交部工作人员被派到西非工作，先在拉各斯呆了三个月，然后转到塞拉利昂的弗里敦，直到1943年2月才返回英国。1952年，他去美国接受天主教文学奖(Catholic Literary Award)。由于他在年青时当过一个月的共产党员，美国国务院根据国内安全法的规定未及时给他签证。此外，他还到过东南亚、古巴、苏联、中国等许多地方，大大丰富了他的写作内容。他经常为英国“旁观者”周刊及其它杂志撰写书评和影评。在他的自传《一种生活》中，葛雷厄姆·格林提到

了他在五十年代的中国之行。他赞扬中国当时的卫生工作。

葛雷厄姆·格林是当代有名的多产作家。四十多年来出版了四十多部小说、戏剧、游记、儿童读物等著作，撰写的评论文章多达五百篇以上。他自称，惊险侦探小说大师约翰·巴肯(John Buchan)和天主教小说家弗朗索瓦·莫里亚克(François Mauriac)对他的写作有极大影响。葛雷厄姆·格林最先把作品分成“供消遣”的惊险、恐怖小说和严肃的小说。前者如他的早期作品及以二次大战后为背景的《第三个人》(The Third Man) 后者如《不带地图的旅行》(Journey Without Maps, 1936), 曾记述葛雷厄姆·格林在利比亚的旅行。他称此书是他写作生涯的分水岭。《英格兰使我飞黄腾达》(England Made Me, 1935) 是他的第一部严肃小说。《布赖顿硬糖》(Brighton Rock 1938)、荣获霍索恩登奖金(the Hawthornden Prize)的《权力与荣耀》(The Power and the Glory, 1940)、《问题的症结》The Heart of the Matter, 1948)以及《私通的结局》(The End of the Affair, 1951)等四部严肃小说的出版使他成为享有盛名的作家。此后,他还写了许多作品,如以印度支那为背景的《沉静美国人》(The Quiet American, 1955), 还有描写脱离比利时而独立之前的刚果的后期重要著作《一个病毒发尽的病例》(A Burnt-Out Case, 1961), 《喜剧演员》(The Comedians, 1966), 《名誉领事》(The Honorary Consul, 1973), 《人的因素》(The Human Factor, 1978), 《日内瓦的费希尔博士》(Doctor Fischer of Geneva, 1980), 《吉诃德先生》(Monsignor Quixote, 1982) 及自传《一种生活》(A Sort of Life, 1971), 《逃避的方法》(Ways of Escape, 1980)等。他以小说家和剧作家著称。

葛雷厄姆·格林于1966年曾获英国勋爵(Companion of Honour) 称号, 1968年得莎士比亚奖金(Shakespeare Prize)。他的著作在英国和美国很受读者欢迎。甚至

在瑞典斯德哥尔摩、芬兰赫尔辛基、法国巴黎、意大利罗马和奥地利维也纳等地的书店都能见到他的作品的翻译本，而且几乎所有他的小说都被改编成了电影。他自己也写过五本电影剧本，其中《第三个人》于1968年出版。

葛雷厄姆·格林是一个对世界上的丑恶有较深观察力的作家。他的家庭虽然比较富裕，但他的童年生活并不快乐。他记忆中的童年是和暴力、残酷、邪恶联系在一起的。他讨厌他所住的城市和学校，也讨厌他的家庭，甚至几次想自杀。

关于对创作的看法，他在《我为什么写作》(Why Do I Write?)一书中曾说过：一个小说家除了与其他人一样有共同的责任如养家，不掠夺穷人、残废者和鳏寡孤独，必要时为当局献身以外，他至少还有两个责任，即根据他所看到的如实地说真话，不接受政府或教会给予的特别待遇。〔见他与伊丽莎白·鲍恩(Elizabeth Bowen)和普里切特(V. S. Prichett)交换意见的信件。〕葛雷厄姆·格林认为说实话就是要准确地反映现实。跳棋的棋盘上有黑白两种方格，对一个作家，应该允许他从黑方格或白方格的角度去观察事物。他的作品深刻地反映了社会现实，如他的早期作品就生动地反映了二十世纪三十年代资本主义的经济萧条、战争威胁等社会和政治现象。他的小说的主题主要是暴露青年犯罪、走私、独裁者的毁灭、资本主义的剥削以及内战等丑恶现象，即通过揭露社会，要求伸张正义。可是从《问题的症结》到《沉静的美国人》以及《一个病毒发尽的病例》，葛雷厄姆·格林却带有更多的悲观色彩，认为在这世界上邪恶是不可避免的，无辜者不可能有平静的生活，因而遭受痛苦是必然的。

葛雷厄姆·格林从1946年开始以他1941—1943年间在西非塞拉利昂的经历为背景写了《问题的症结》。尽管此书博得公众的好评，但作者本人并不十分满意。他在此书

出版时删去了原稿第一部第 II 部分第一章末尾关于斯科彼的妻子路易丝和威尔逊在一荒弃的火车站附近的谈话。然而在 1971 年再版此书时，作者除了作些小改动外，却又想恢复原删去的段落，以便使人们对路易丝有更好的了解，不至于把她看成是个厉害的、驱使斯科彼走上绝路的妻子。后来只是由于注释本的篇幅有限，且不影响主要情节，才没有把恢复的段落增加进去。在小说《肃然起敬》(The Ministry of Fear)中，葛雷厄姆·格林有这样的话：“怜悯是残酷的，怜悯带来毁灭。”他在《问题的症结》的序言里提到他是在《肃然起敬》的主题基础上进一步塑造斯科彼这个人物的。

斯科彼五十多岁，是西非一英国殖民地的某地警察局副警察长。他努力工作，富于同情心和责任感，被誉为“公正的斯科彼”。尽管他所在的城市很小又很简陋，但他很喜欢这个城市。他自问是否因为这里的人性还来不及得到掩饰，在这里不公正、残酷、卑鄙比比皆是，不象在别处被人们遮掩了起来。斯科彼对物质生活无所求，他对家的概念是东西越少越好，他不在乎是否能被提升，他认为无报酬的工作就是他的生活。斯科彼感到象他这样一个在英国殖民地担任一定责任的官员不宜向一个叙利亚商人借钱。但是他出于对妻子的同情和责任感，不得不向尤瑟夫开口借钱。虽然他明白表示说：“你除了有百分之四的利息外，其他什么也不会得到。”然而后来的事实证明斯科彼完全被尤瑟夫牵着鼻子走。例如他听信了尤瑟夫对他的敌手泰烈特的诬陷，硬说泰烈特的鸚鵡的嚙囊里藏有走私的钻石。斯科彼知道他想承担别人的痛苦的愿望会给他带来绝望。他在答应给他妻子设法弄钱买船票时说：绝望是一个人树立一个不可能达到的目标所付的代价。

一个在大西洋遭到德军潜水艇水雷袭击，在海上漂流了四十天的从法国殖民地区开来的船只，带来了遇难旅客

海伦和其他一些幸存者。海伦的出现使斯科彼不愉快的生活发生了变化。怜悯再一次攫住了他。他感到一种责任感，如同傍晚的潮水把他推上了岸。后来他爱上了这个刚失去丈夫的十九岁年轻妇女。作者巧妙地安排了好人斯科彼终于不由自主地犯下了一个又一个的罪孽。起初，斯科彼未能履行职责，放过了“希望”号的葡萄牙船长给他女儿写信的事，使他感到不安。斯科彼给海伦的情书落到了尤瑟夫手中之后，他被迫屈服于尤瑟夫的恐吓，并答应通过“希望”号船长帮他进行钻石走私活动。这时他又一次违背了自己的心愿，在生活的道路上留下了洗不清的污点。侍候他十五年的忠实仆人黑人艾利的死使他内心的自我谴责达到了顶点。矛盾的深化带来了激烈的思想斗争。他意识到自己助长了走私，怂恿了谋杀，又把路易丝和海伦两人都捲进了痛苦的漩涡。他感到只有毁灭自己才可以使路易丝和海伦得到解脱。

不少评论家对葛雷厄姆·格林在《问题的症结》这一书中的宗教思想以及书的结局提出不同的分析。作者本人在与伊丽莎白·鲍恩和普里切特的通信中谈到：为达到艺术完善的目的，他只能对他的教会有所“不忠”，不能考虑宗教宣传的利益。很多评论家认为这应首先看到葛雷厄姆·格林是个作家，而不是个宗教家，过于从宗教方面来分析斯科彼的死是无益的。葛雷厄姆·格林本人说斯科彼自杀的动机是他过份自尊的最集中的表现。斯科彼认为平静、安全、自由对一个有眼睛可看到有耳朵可听到悲惨现实的人来说只是幻想，因而他必须对在任何地方所遇到的任何事物给予怜悯分担责任。斯科彼想用自己的怜悯帮助别人，结果适得其反，使他自己陷入了泥坑。这就是作者要说明的“问题的症结”。

作者在书中描写的如当地社会的腐败，相互欺骗，勾心斗角和贿赂等等，以及战争造成西非英殖民地地区和法国殖

民地维希地区人民之间的敌对行为，还有战争给人民生活带来的痛苦，都是现存社会和政治现象的写照。在《不带地图的旅行》一书中，葛雷厄姆·格林说他发现自己总是受两种信念的困扰：一种信念是生活应比现有的好；另一种信念是当生活显得更好时其实是更坏。正因为他对“堕落的社会”不满，他经常揭露不公道、残酷和自私等社会上的丑恶现象。这是他作品有价值的一面。有的评论家认为在这方面他和英国十九世纪现实主义小说家狄更斯有相似之处。但《问题的症结》和其他许多作品，也反映了作者对社会的悲观态度。他只着眼于个人的醒悟而不讲社会的改进。他的整个创作更多的是主张融化(dissolution)而不是社会的变革。

《问题的症结》不失为一本好书。作者巧妙地把复杂的情节和错综的矛盾关系(斯科彼—路易丝—海伦；斯科彼—尤瑟夫—威尔逊)一环扣一环地引向最后的悲剧。作者具有非常丰富的文学知识。他在书中经常引用典故、圣经故事等，使读者增长知识，开阔眼界。他的文笔流畅，用字规范、简练，明喻、暗喻的使用富于想象力，描写形象化。作者在描写斯科彼接到海伦的短笺时写道：He felt as though he were turning his back on peace for ever. With his eyes open, knowing the consequences, he entered the territory of lies without a passport for return. 这里“步入谎言的领土，身上不带回程护照”是作者对斯科彼处理与海伦之间关系的绝妙形容。葛雷厄姆·格林的创作艺术在当代文坛上享有很高的声誉，受到广大读者的重视。

《问题的症结》注释本是根据 1948 年纽约 The Viking Press 的版本略加删节而成。在注释过程中得到赵诏熊老师、李赋宁老师和吴柱存老师的热情鼓励和指导，并得到邓懿老师的宝贵的修改意见，谨在此一并表示感谢。由于水平有限，有错误与不妥之处欢迎读者批评指正。

NO CHARACTER IN THIS BOOK IS BASED ON THAT OF a living person. The geographical background of the story is drawn from that part of West Africa of which I have had personal experience — that is inevitable — but I want to make it absolutely clear that no inhabitant, past or present, of that particular colony appears in my book. Even an imaginary colony must have its officials — a commissioner of police and a colonial secretary, for example; I have a special reason for not wanting such characters in my book to be identified with real people, for I remember with very great gratitude the courtesy and consideration I received from the Commissioner of Police and the Colonial Secretary in the colony where I worked in 1942—43.

The poem quoted on page 261 is from *Selected Poems of Rainer Maria Rilke*, translated by J. D. Leishmann (London: Hogarth Press, 1941).

Book I

PART ONE

I. WILSON SAT ON THE BALCONY OF THE BEDFORD Hotel with his bald pink knees thrust against the ironwork. It was Sunday and the Cathedral bell clanged for matins. On the other side of Bond Street, in the windows of the High School, sat the young Negresses in dark blue gym smocks¹ engaged on the interminable task of trying to wave their wirespring hair.² Wilson stroked his very young moustache and dreamed, waiting for his gin-and-bitters.

Sitting there, facing Bond Street, he had his face turned to the sea. His pallor showed how recently he had emerged from it into the port:³ so did his lack of interest in the schoolgirls opposite.⁴ He was like the lagging finger of the barometer, still pointing to Fair long after its companion had moved to Stormy.⁵ Below him the black clerks moved churchward, but their wives in brilliant afternoon dresses of blue and cerise aroused no interest

1. gym smock: 宽大的运动罩衣。 2. engaged on the interminable task of trying to wave their wirespring hair: 正没完没了地卷她们弯曲的头发。 3. His pallor showed how recently he had emerged from it into the port: it 指 the sea. 他的苍白脸色表明他刚从海上坐船来到这港口不久。 4. so did his lack of interest in the schoolgirls opposite: 他对旅馆对面的女学生缺乏兴趣也表明他刚从海上坐船来不久。 so did ... 是部分倒装句。 did 代替上句中的 showed how recently he had emerged from it into the port. 5. He was like the lagging finger of the barometer, ... to Stormy. 他很象反应迟钝的晴雨表上的一根指针, 在其它晴雨表的指针指向“暴风雨”时, 它还指着“晴”。

in Wilson. He was alone on the balcony except for one bearded Indian in a turban who had already tried to tell his fortune: this was not the hour or the day for white men — they would be at the beach five miles away, but Wilson had no car. He felt almost intolerably lonely. On either side of the school the tin roofs sloped towards the sea, and the corrugated iron above his head clanged and clattered as a vulture alighted.

.....

A black boy brought Wilson's gin and he sipped it very slowly because he had nothing else to do except to return to his hot and squalid room and read a novel — or a poem. Wilson liked poetry, but he absorbed it secretly like a drug. *The Golden Treasury*¹ accompanied him wherever he went, but it was taken at night in small doses — a finger of² Longfellow,³ Macaulay,⁴ Mangan.⁵ *Go on to tell how, with genius wasted, Betrayed in friendship, befooled in love ...* His taste was romantic. For public exhibition he had his Wallace.⁶ He wanted passionately to be indistinguishable on the surface from

1. *The Golden Treasury*: 英国诗人巴尔革雷夫 (Francis Turner Palgrave, 1824—1897) 编的《英国抒情诗集萃》(1861)。

2. a finger of: finger (俚) 是个大致的度量。指烈性酒在杯中有相当于一指的深度。a finger of 一小点。作者把读英国抒情诗比作用麻醉药物, 威尔逊在晚上总爱读几篇诗。

3. Longfellow ['lɒŋ,feləʊ]: 美国诗人朗费罗 (Henry Wadsworth Longfellow, 1807—1882)。

4. Macaulay [mə'kɔ:li]: 英国散文作家、诗人、历史学家和政治家麦考利 (Thomas Babington Macaulay, 1800—1859)。他的《英国史》(History of England) 已成为十九世纪英国的历史和文学的名著。

5. Mangan ['mæŋɡən]: 爱尔兰诗人曼根 (James Clarence Mangan, 1803—1849)。

6. For public exhibition he had his Wallace. 当着别人的面, 他便读华莱士的书。Wallace ['wɒlɪs] 英国小说家、剧作家和新闻记者华莱士 (Edgar Wallace, 1875—1932), 于 1896—1899 在南非当记者。本书第 84 页 16 行再次提到他。

other men: he wore his moustache like a club tie¹ — it was his highest common factor:² but his eyes betrayed him³ — brown dog's eyes, a setter's eyes, pointing mournfully towards Bond Street.

“Excuse me,” a voice said, “aren't you Wilson?”

He looked up at a middle-aged man in the inevitable khaki shorts with a drawn face the colour of hay.

“Yes, that's me.”

“May I join you? My name's Harris.”

“Delighted, Mr. Harris.”

“You're the new accountant at the U.A.C.”⁴

“That's me. Have a drink?”

“I'll have a lemon squash if you don't mind. Can't drink in the middle of the day.”

The Indian rose from his table and approached with deference. “You remember me, Mr. Harris. Perhaps you would tell your friend, Mr. Harris, of my talents. Perhaps he would like to read my letters of recommendation ...” The grubby sheaf of envelopes was always in his hand. “The leaders of society.”⁵

“Go off. Beat it,⁶ you old scoundrel,” Harris said.

“How did you know my name?” Wilson asked.

“Saw it on a cable. I'm a cable censor,” Harris said.

“What a job. What a place.”

“I can see from here, Mr. Harris, that your fortune has changed considerably. If you would step with me

1. he wore his moustache like a club tie: 他留的胡子象人家系的社团成员专用领带一样,一看就知道跟别人的没什么两样。club tie 是社团成员的标志,领带花色相同,一般都是两种颜色的条纹。 2. it was his highest common factor: 他的胡子是他和别人最相象的地方。common factor: [数]公因子,此处意思是共同相象之处。 3. but his eyes betrayed him: 但他的两眼长得特别,使他和别人很不一样。 4. U.A.C.: 非洲联合公司。是 United Africa Company 的缩写。 5. The leaders of society: 指那些介绍信是上流社会的人物写的。 6. Beat it: [俚]滚开。

for a moment into the bathroom ...”

“Beat it, Gunga Din.”¹

“Why the bathroom?” Wilson asked.

“He always tells fortunes there. I suppose it’s the only private room available. I never thought of asking why.”

“Been here long?”

“Eighteen bloody months.”

“Going home soon?”

Harris stared over the tin roofs towards the harbour. He said, “The ships all go the wrong way. But when I do get home you’ll never see me here again.” He lowered his voice and said with venom over his lemon squash, “I hate the place. I hate the people. I hate the bloody niggers. Mustn’t call ’em that, you know.”

“My boy seems all right.”

“A man’s boy’s always all right. He’s a real nigger — but these, look at ’em, look at that one with a feather boa² down there. They aren’t even real niggers. Just West Indians,³ and they rule the coast. Clerks in the stores, city council,⁴ magistrates, lawyers — my God. It’s all right up in the Protectorate.⁵ I haven’t anything to say against a real nigger. God made our colours. But these — my God. The Government’s afraid of them. The police are afraid of them. Look down there,” Har-

1. Gunga Din: 是英国作家吉普林 (Rudyard Kipling, 1865—1936) 一首诗中的人物, 作者此处用以称呼印度人, 带有侮辱的口吻。

2. feather boa: (过去妇女用) 长的皮毛(或羽毛)围巾(或披肩)。

3. West Indians: 指来自古巴、牙买加、多米尼加、波多黎各等国的人。

4. Clerks in the stores, city council, ...: 他们这些西印度群岛人有的在店里当职员, 有的在市政会当职员, ...。

5. It’s all right up in the Protectorate. 直到保护地的最高层, 都是如此。It 指上文的 they rule the coast. right (副词) 表示强调 Protectorate: 保护地。作者于 1941—43 年间曾在英属塞拉利昂工作过, 此书即以他工作过的西非为背景。有些国家如塞拉利昂有两个部分, 一为殖民地地区, 一为保护地区。

ris said, "look at Scobie."

A vulture flapped and shifted on the iron roof and Wilson looked at Scobie. He looked without interest in obedience to a stranger's direction, and it seemed to him that no particular interest attached to the squat grey-haired man walking alone up Bond Street. He couldn't tell that this was one of those occasions a man never forgets: a small cicatrice had been made on the memory, a wound that would ache whenever certain things combined — the taste of gin at midday, the smell of flowers under a balcony, the clang of corrugated iron, an ugly bird flopping from perch to perch.¹

"He loves 'em so much," Harris said, "he sleeps with 'em."

"Is that the police uniform?"

"It is. Our great police force. A lost thing will they never find² — you know the poem."

"I don't read poetry," Wilson said. His eyes followed Scobie up the sun-drowned street.³ Scobie stopped and had a word with a black man in a white panama: a black policeman passed by, saluting smartly. Scobie went on.

"Probably in the pay of⁴ the Syrians too, if the truth were known."

1. He couldn't tell that this was one of those occasions a man never forgets:...from perch to perch. 他说不上此时此境是使人永远难忘的情景之一: 在记忆中曾留下一个小小的伤痕, 每当某些东西合到一起, 这个伤痕就会作痛。如在正午喝着杜松子酒, 在阳台下闻着花香, 听到波纹铁铿锵作响, 看见一只难看的鸟嗖嗖地从一处栖息的地方飞向另一处, 这些都会引起痛苦的回忆。

2. "A lost thing will they never find —": 出自英国小品文作家、历史学家、小说家及诗人 Hilaire Belloc (1870—1953) 的诗 *The South Country* "A lost thing could I never find, Nor a broken thing mend."

3. sun-drowned street: 阳光沐浴的街道。 4. in the pay of = employed and paid by [贬] 受...雇用。

“The Syrians?”

“This is the original Tower of Babel,”¹ Harris said. “West Indians, Africans, real Indians, Syrians, Englishmen, Scotsmen in the Office of Works. Irish priests, French priests, Alsatian priests.”

“What do the Syrians do?”

“Make money. They run all the stores up-country² and most of the stores here. Run diamonds too.”

“I suppose there’s a lot of that.”

“The Germans pay a high price.”

“Hasn’t he got a wife here?”

“Who? Oh, Scobie. Rather. He’s got a wife. Perhaps if I had a wife like that, I’d sleep with niggers too. You’ll meet her soon. She’s the city intellectual. She likes art, poetry. Got up³ an exhibition of arts for the shipwrecked seamen. You know the kind of thing — poems on exile by aircraftsmen, water-colours by stokers, poker-work from the mission schools. Poor old Scobie. Have another gin?”

“I think I will,” said Wilson.

2

Scobie turned up James Street past the Secretariat.⁴ With its long balconies it had always reminded him of a hospital. For fifteen years he had watched the arrival of a succession of patients: periodically at the end of eighteen months certain patients were sent home, yellow and nervy, and others took their place — colonial

1. the original Tower of Babel: 最早的巴别塔。圣经创世记十一章记载巴别塔是诺亚子孙建造的。他们在洪水后向西跋涉,然后定居在巴比伦尼亚的夕纳平原,建造了一个小城市和一座高塔,这样他们就不致于失散。上帝为了惩罚他们,搞乱了他们单一的语言,使他们彼此无法沟通思想。此处作者引用该典故来说明在公共工程局里工作的人来自不同国家。 2. up-country: 在乡下,作副词用。 3. got up: 组织,安排。 4. Secretariat: 指警察行政秘书处的办公大楼。