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Media & Culture Series

城市与城市文化

Cities and Urban Cultures

[澳] 德波拉·史蒂文森
Deborah Stevenson

北京大学出版社
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总　序

传播学是20世纪诞生于美国和欧洲的一门新兴学科，引进中国只有二三十年。1998年国家教育部才将它列入正式学科目录。中国经济持续高速发展，带动了媒体产业的大改革、大发展，传播学就成了顺应时代潮流的热门学科。

然而由于这是一门年轻的"舶来"学科，按照一些学者的说法，尚处在从"译介"到"本土化"的初级阶段。在教学、研究的过程中，我们常感到对一些术语、概念、理论难以把握，往往是众说纷纭、莫衷一是。有时在激烈争论之后才发觉问题出现在翻译上。例如将"communication"译为"传播"，有人就方便地将"传播"误解为"宣传＋广播"。既然新闻是宣传，传播也是宣传，就可以用"新闻传播学"来涵容，甚至取代传播学。有人说，新闻学研究新闻媒体，新闻媒体就是大众媒体，所以新闻学与传播学没有多大区别，因为新闻学研究的就是大众传播。于是出现了将传播学视为新闻学之分支的怪现状。究其原因，一些模糊或错误概念的产生，根子还在对原义的理解。仍以英文"communication"为例，这个词在中文里没有对等词，译为"传播"是很勉强的。"Communication"含有双向的意思，如："to share or exchange opinions"（*Longman Dictionary of Contemporary English*），而中文的"传播"有明显的从一方传往另一方的倾向。如果直接阅读英文词典或原著中对"communication"的界定和解释，就很容易把握原义，在讨论中也可以避免因译文歧义而白费口舌。

以本人阅读译文的亲身体验为例。在读亚里士多德的《修辞学》时我查看了几种英文译本，其中最令我受益的是1926年的译本，它采用希腊文原文与英译文逐页对照的版式。其他英译本多将书名译为"*Rhetoric*"（中国人民大学出版社的最新中文译本也译为《修辞学》），而1926年英译本却译为"*Aristotle's 'Art' of Rhetoric*"。这是按照希腊文原版本直译出来的，中文对应译文为《亚里士多德的讲演"读本"》。希—英对照译本传达了其他译本中"损失"掉的一个重要的意义："art"在希腊文中是多义词，此处的"art"意为"handbook"（读本、手册），也就是讲演手册。亚氏写此书的背景是，他不满于当时"智者"（Sophists）们撰写的多种"读本"（art），于是自己写一部读本来正本清源，因而书名为《亚里士多德的讲演"读本"》。如果不是读到1926年的希—英对照译本，笔者就无法了解原著书名所含有的如此重要而丰富的信息。

我们当然不能一概否定甚至取消翻译，因为没有翻译，不同文化之间就无法交流，艺术家、科学家、思想家的智慧就不可能为全世界共享，人类文明也不可能像今天这样灿烂。然而目前我们的翻译作品，尤其是学术著作的翻译，反映出浮躁、不负责任的态度。

我们需要大力提倡认真、严谨的译风，像严复那样，“一名之立，旬月踌躇”。对于学术译作，如果有条件，我们还应当尽量提供方便，至少让读者在遇到疑问时能够查对原文。

基于以上理由，北京大学新闻与传播学院与北京大学出版社共同编辑出版了《世界传播学经典教材》书系，分为英文版和中文版两类。英文版为原著影印本，加上我们的导读或部分译文；中文版为全文翻译，而每部英文中译本都有原作可以对照。书系中所有影印本和中译本都将依据我们获得版权的原著最新版本。

《世界传播学经典教材》书系共14部，包括下列类型的著作：(1)传播学中有影响的名著，如曾10次再版的《说服：接受与责任》(*Persuasion: Reception and Responsibility*)。(2)传播学的重要分支学科，如《组织传播：方法与过程》(*Organizational Communication: Approaches and Processes*)、《跨文化交流》(*Communication Between Cultures*)、《媒介法原理》(*Major Principles of Media Law*)、《电子媒介经营管理》(*Management of Electronic Media*)等。(3)综合性研究，如《媒介研究：文本、机构与受众》(*Media Studies: Texts, Institutions and Audiences*)和《影响的互动：新闻、广告、政治与大众媒介》(*The Interplay of Influence: News, Advertising, Politics, and the Mass Media*)等。

我们即将推出的第二个书系是《媒介与文化》，包括《媒介文化中的罪与法》(*Crime and Law in Media Culture*)和《电影与文化的现代性》(*Cinema and Cultural Modernity*)等。

《媒介与文化》书系有三个特点：(1)主要是从文化批评的视角来剖析媒介、文化、社会的三角关系。(2)作者多为英国和澳大利亚学者，作品代表美国以外的学术观点。(3)这是一批研究性著作，但作者多数在大学任教或从事研究，他们既有深厚的学术功底，又善于将文章写得深入浅出，所以这些学术著作也多被推荐为大学相关课程的基础教材或必读参考书。

传播学理论的译介是一项庞大的工程，我们欢迎并希望更多同行、专家和有志者参与其事，互相切磋，共同推进传播学在中国的发展。

书籍的前言中经常流行一句套话：由于时间仓促，水平有限，错误在所难免，请读者见谅。有人批评说，时间仓促就不要急着出书，水平有限就应当等水平够格再发表，怎么反过来要求读者原谅呢？这话说得真好。我们将以严肃负责的态度，尽力把好本书系的质量关。读者诸君如发现问题，恳请不吝赐教。

龚文庠　于北京大学

2006年2月

Last Trams

I

That street washed with violet
Writes like a tablet
Of living here; that pavement
Is the metal embodiment
Of living here; those terraces
Filled with dumb presences
Lobbed over mattresses,
Lusts and repentances,
Ardours and solaces,
Passions and hatreds
And love in brass bedsteads . . .
Lost now in emptiness
Nothing but nakedness,
Rails like a ribbon
And sickness of carbon
Dying in distances.

II

Then, from the skeletons of trams,
Gazing at lighted rooms, you'll find
The black and Röntgen diagrams
Of window-plants across the blind

That print their knuckleduster sticks,
Their buds of gum, against the light
Like negatives of candlesticks
Whose wicks are lit by fluorite;

And shapes look out, or bodies pass,
Between the darkness and the flare,
Between the curtain and the glass,
Of men and women moving there.

So through the moment's needle-eye,
Like phantoms in the window-chink,
Their faces brush you as they fly,
Fixed in the shutters of a blink;

But whose they are, intent on what,
Who knows? They rattle into void,
Stars of a film without a plot,
Snippings of idiot celluloid.

Kenneth Slessor (1988)

SERIES EDITOR'S FOREWORD

'The subtlest change in New York is something people don't speak much about but that is in everyone's mind. The city, for the first time in its long history, is destructible.' These words were written by E.B. White in his essay 'Here is New York', published in April 1949. He continues: 'A single flight of planes no bigger than a wedge of geese can quickly end this island fantasy, burn the towers, crumble the bridges, turn the underground passages into lethal chambers, cremate the millions. The intimation of mortality is part of New York now: in the sounds of jets overhead, in the black headlines of the latest edition.' Evidently White had spent part of the previous summer reacquainting himself with the city, reminiscing about his life there as a younger person, and thinking about how the atomic bomb had changed much of what he had come to take for granted.

These words assume a new resonance today. Their prophetic quality has been much remarked upon by those who have returned to them after 11 September 2001. Several media commentaries have invoked them to chilling effect, contrasting the images they call to mind with the realities of that day's tragic loss of life. The deliberate crashing of the passenger airliners has ended once and for all the 'island fantasy', to use White's evocative phrase, that such catastrophes do not happen in places like the United States. Central to Deborah Stevenson's *Cities and Urban Cultures* are pressing questions about the cultural imaginings of cities as lived spaces. In the case of New York on that fateful Tuesday, she offers the important insight that the destruction of the World Trade Center towers 'was considerably more than a personal or local tragedy. It was imbued with a range of national, global, cultural, urban and symbolic significances. Indeed, it went to the core of what it meant to be "modern".'

Cities and Urban Cultures is a timely and richly perceptive exploration of a fascinating subject. Deborah Stevenson begins the discussion by highlighting the historical and intellectual foundations of the study of cities and urban culture. An array of approaches to understanding contemporary urban experiences, both lived and imagined, are evaluated with care. Her description of life in the emerging industrial city of the nineteenth century succeeds in pinpointing the formative basis of its current mythology, not least with regard to the tensions between urban and rural cultures. Similarly thrown into sharp relief are the structural factors which underpin the political economy of today's cities, where hierarchical relations of class, gender and ethnicity are of particular significance. She proceeds to show how people's everyday experiences of urban life can be deeply contradictory, being simultaneously sources of exhilaration, fear and apprehension. Under close scrutiny here is the articulation of these experiences in the cultural representation of cities – from the norms and values embedded in urban landscapes, buildings and monuments, to their inscription in art, literature and film, among other types of texts. Such representations, Stevenson argues, are pivotal in shaping the ways in which we know and imagine the city, framing its past but also the prospects for its future renewal. The city of tangible surfaces, she adds, is inseparable from the city of popular culture, anecdote and memory.

The Issues in Cultural and Media Studies series aims to facilitate a diverse range of critical investigations into pressing questions considered to be central to current thinking and research. In light of the remarkable speed at which the conceptual agendas of cultural and media studies are changing, the authors are committed to contributing to what is an ongoing process of re-evaluation and critique. Each of the books is intended to provide a lively, innovative and comprehensive introduction to a specific topical issue from a fresh perspective. The reader is offered a thorough grounding in the most salient debates indicative of the book's subject, as well as important insights into how new modes of enquiry may be established for future explorations. Taken as a whole, then, the series is designed to cover the core components of cultural and media studies courses in an imaginatively distinctive and engaging manner.

Stuart Allan

ACKNOWLEDGEMENTS

My fascination with cities goes back at least to the 1970s and the evocative poetry of Kenneth Slessor, which I read while at school in a small town in rural New South Wales, Australia. When I was growing up, the city was always 'other', a place to visit, a place of endless possibilities, of dreams and fantasies, a place of the future. For me, Slessor's poetry captured the intrigue of this imagined city. It still does. I am extremely grateful to Justin Vaughan at Open University Press, and Stuart Allan, editor of the Issues in Cultural and Media Studies series, for giving me the opportunity to write this book about the city. I thank them, too, for their confidence and enthusiasm throughout.

The list of people who have provided friendship and support over the last year is long and includes colleagues, friends and family. A few must be signalled out for special mention. In particular, the assistance and encouragement I received from my colleagues at the Cultural Industries and Practices Research Centre at the University of Newcastle was invaluable. I am extremely grateful to David Rowe for giving up his Easter to read and comment on the draft manuscript. As ever his comments were thoughtful and encouraging. I also thank (for various reasons and in alphabetical order), Lee Artis, Jo Hanley, Gaynor Heading, Ellen Jordan, Terry Lovat, Shelagh Lummis, Kevin Markwell, Colin Mercer, Toby Miller, Georgia Paton and Peter Wejbora. My thanks go, too, to Donna Russo for her work on the bibliography, Richard Lever for compiling the index, and Christine Firth at Open University Press for her careful editing. This book was written while I was on Outside Study Leave from the University and much of the research was supported by a grant from its Research Management Committee. I

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Finally, I acknowledge the unwavering support of my family. I especially thank my parents Nancy and Bob, my siblings and their partners, and my sons Rohan and Cameron. Maybe one day they will understand the curious madness that compels me to sit at a computer all day long.

Deborah Stevenson

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