

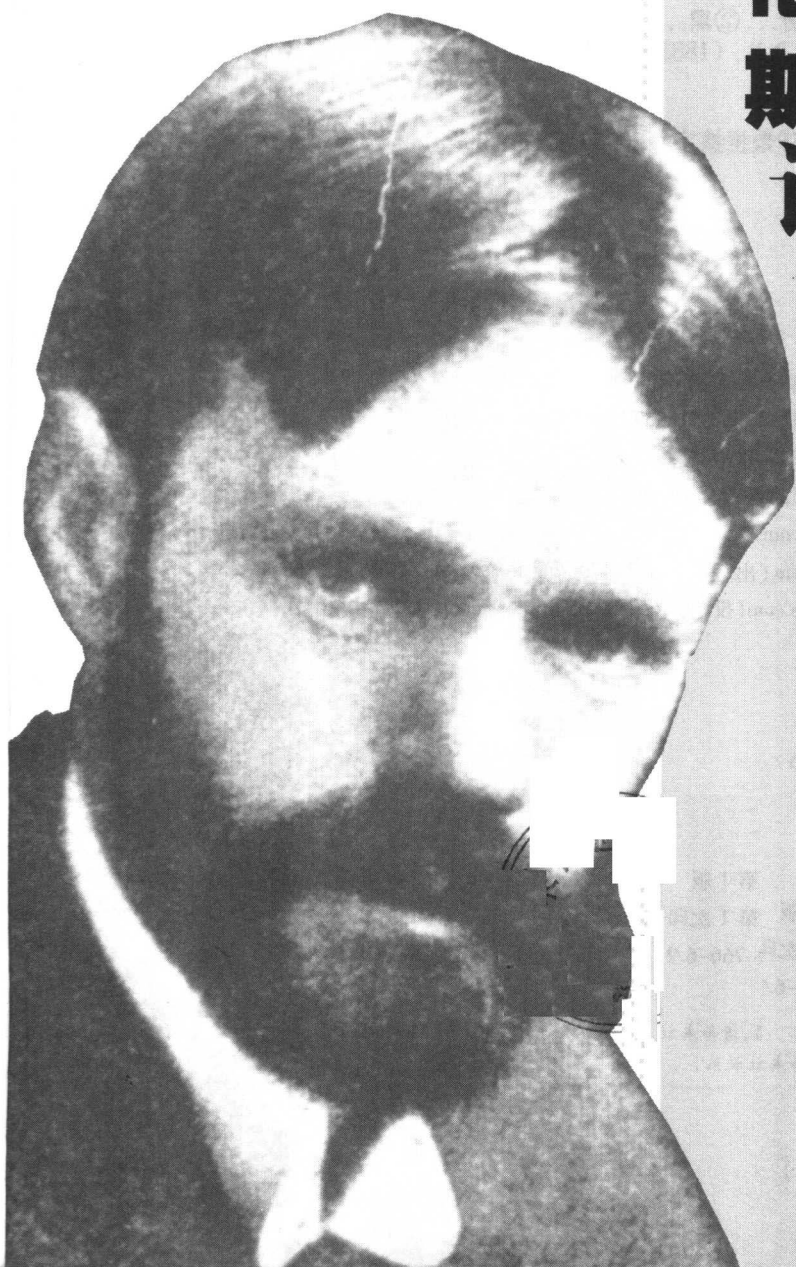
D. H. LAWRENCE / ON LETTERS

劳伦斯论文艺

英中文双语读本

[英] 劳伦斯 著





劳伦斯论文艺

◎黑
马
译

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文艺批评

Dostoevsky

Art is the evidence of the conscious and of the unconscious self in the artist, and nearly all drama, nearly all tragedy, consists in the conflict between this conscious and this unconscious self. In his consciousness, the great artist is, or has been, nearly always conservative, aristocratic. In his unconsciousness he is subversive to the old order.

This is evident in all the great tragedians: Aeschylus, Shakespeare, Corneille. In Shakespeare, the conscious, or the immediate man adheres to the established order; he reveres kingship and fatherhood as the supreme dignity and significance of man. God is King of the world, and Father of mankind. Manhood in the King and the father is likeliest, nearest to Godhood. This is the old belief on which the mediaeval world was established. It is also the root and blossoming of Shakespeare's early plays, such as *Henry V*. And for this reason, *Henry V* and its equivalent plays are not tragedies: they are written entirely from the ready, immediate self of the artist.

David Herbert Lawrence

陀思妥耶夫斯基

艺术是艺术家之意识与潜意识自我的见证。几乎所有的戏剧和悲剧都存在于意识与潜意识自我的冲突之中。在意识中,伟大的艺术家几乎总是保守的、贵族气的。但在他的潜意识中,他则要颠覆旧的秩序。

伟大的悲剧家都可以证实这一点:埃斯库罗斯、莎士比亚和高乃依。至于莎士比亚,在他的意识层面他拥护已建立起来的秩序,推崇王位和父道,视之为人的最高尊严和意义。上帝就是世界的王,是人类之父。国王的人性和父亲的人性是最接近神性的。中世纪的世界就建立在这种信仰之上。它是莎士比亚的早期剧作如《亨利五世》(*Henry V*)的根,其戏剧之花也绽开在这种信仰之树上。但也正因此,《亨利五世》及其同类剧作绝算不上悲剧,它们不过是全然出自艺术家固有的和表层的自我。

但在他的后期剧作中,如《哈姆雷特》(*Hamlet*),《李尔王》(*Lear*)和《麦克白斯》(*Macbeth*),潜意识之人开始挺起身与意识,与已被认可的规则、固



In the later plays, however, *Hamlet*, *Lear*, *Macbeth*, the unconscious man has risen against the conscious, against the accepted formula, against the established order. It is the unconscious self of Shakespeare—characterised as a woman—who really murders this king and father who represents almost all that is divine in man. It is Gertrude, Lady Macbeth, Goneril and Regan who destroy the supreme image of man, the image of God in man. The punishment is meted out to them severally, afterwards. But nevertheless, the king, the father is dead, killed, cast down from supremacy.

This is the dramatic portrayal of the whole change that took place at the Renaissance, and it is the presentiment of the execution of Charles I in actual life, just as *Le Cid** is the presentiment of the French Revolution.

The order in this case was, first the philosophic and religious departure from the old position, in the Humanists, in Erasmus, Savonarola, and Luther.* Then came the personal and artistic departure, in the dramatists, Shakespeare, Milton, then the political and social departure, of the Commonwealth.

It is these great philosophical and religious revolutions, the revolution in thought, the change in conception of the spiritual world, which divide and which

On Beliefs

有的秩序作对了。此时莎士比亚的潜意识自我具体表现为女人,它真正杀死了几乎代表了全部男性之神圣的国王和父亲。是葛特鲁德[哈姆雷特的母亲],麦克白斯夫人,高纳莉尔和里甘[李尔王的两个女儿]这些女人毁灭了男人的最高神圣形象。尽管她们后来分别受到了惩治,可是国王和父亲却死了,被从崇高的神位上拉了下来。

这是文艺复兴(Renaissance)时期全部变革的戏剧性描写,它预示着后来真实生活中查理一世的被处决[查理一世(Charles I, 1600—1649),斯图亚特王朝的英国国王,英国资产阶级革命中被推上断头台,英国宣布成为共和国],正像《熙德》(*Le Cid*) [高乃依的著名诗剧预示着法国大革命的到来一样。

在这方面,先是人文主义者(Humanists)伊拉斯谟斯[Erasmus, 1466—1536, 荷兰学者,文艺复兴运动的领导者]、萨文纳罗拉[Savonarola, 1452—1498, 意大利僧侣,宗教改革者及殉道者]和路德[Luther, 1483—1546, 德国神学家,宗教改革领袖]从哲学和宗教上脱离了旧的位置。然后是个人的和艺术上的脱离,代表人物是戏剧家莎士比亚和弥尔顿,再其后是政治和社会上的脱离,产生了共和国(the Commonwealth) [指1649年克伦威尔处死英王查理一世到1660年封建王朝复辟这段时间的英伦三岛共和国]。

make the great periods in history.

The mediaeval world believed in an Almighty and Everlasting God, Maker of Heaven and Earth, Lord of all life, in Whom was absolute power, Whose law was eternal, Who had however a Son, Jesus, who would intercede with the Almighty God, and obtain mercy for repentant sinners. This on earth was carried out in the imperial state, an absolute monarch, invested with all power, yet open to clemency.

At the Renaissance all this collapsed, philosophically, even religiously. God was no longer the Almighty, the Wielder of Power, the Creator and the Destroyer. The medieval saints had modified this conception.

Christ was God. Christ, the Lamb, the Dove, Christ, who was all love, all mercy, all humility. The symbol now was the Shepherd carrying the lamb and leading the sheep to the fold. The people of the world were the sheep. And God was Love* for his people. For the sake of the sheep the shepherd sought the green pastures, for the sake of the sheep, always for the sake of the sheep.

This was the very reverse of the old idea of Almighty God Who held the thunderbolt in His right hand, and balanced the firmament in His left. The fulfilling of this new conception meant the subversion of the established order, entirely.

David Herbert Lawrence

是这些哲学和宗教革命——思想革命,精神世界观念上的变革划分出、创造出一些伟大的历史阶段来。

中世纪的世界相信全能和永恒的上帝是天地的造物主,是众生的主宰,他有着绝对权力,其法律是永恒的。他有个儿子叫基督,基督可以向上帝说情,为忏悔的罪人求得同情与怜悯。这种东西在皇权国家中施行起来,这种绝对君主制被赋予全部的权力,但还能开恩。

可在文艺复兴时期,这东西在哲学上和宗教上全然崩溃了。上帝不再是全能的,不再是权力的掌握者,不再是创造者和毁灭者。中世纪的圣人们大大淡化了这种观念。

基督曾是上帝,基督,羔羊,鸽子,基督,他是全部的爱、怜悯和谦逊。这形象现在变成了牧羊人赶着羊把它们关进羊圈中。世上的人就是羊群,上帝是爱,爱他的子民。为了羊的缘故,牧羊人寻找着草色青青的牧场,为了羊的缘故,总是为了羊的缘故。

这就从根本上改变了旧的观念即全能的上帝右手握着雷电霹雳,左手擎着天穹。这种新观念就是要彻底推翻旧的固有秩序。

但是戏剧家莎士比亚头脑中绝无这等新秩序。他不是什么思想家。



In the dramatist, in Shakspeare, there is no conception of the new order. Shakespeare was not a thinker. His conscious self was slow and reluctant, he found it difficult, as every artist must, to attend to abstract propositions, or to think in generalisations. He could only *feel* supremely the things which reformers could settle in the mind.

And he could only feel that his old self, his great, immediate, conscious and subconscious self, that which he conceived himself wholly to be, the whole establishment of his soul, was impeached, arraigned, condemned. His whole being was condemned to nullification.

"It is a tale told by an idiot—"

"How weary, stale, flat and unprofitable

*Seem to me all the uses of this world."**

What was it but tragedy and annihilation, madness and horror? Shakespeare is, in his dual self, Gertrude and Hamlet, Duncan and Banquo on the one hand, and Lady Macbeth and Macbeth on the other, Lear and Lear's fool and Cordelia, and then Goneril and Regan. He is the murdered and the murderer, the King and the regicide, the father and the patricide. And as such he ends in a convulsion of horror

他的意识自我是迟钝迟疑的,他像任何一个艺术家一样发现自己难以把握抽象的命题、无法概括地思想。他只能高度地感受那些改革家们头脑中的东西。

他只会感觉到他的意识和潜意识自我和他原先要成为的那个人及他整个固有的灵魂都被弹劾了,被审讯了,被谴责了。他整个的生命都被谴责为虚无。

这是一个白痴讲的故事—— [见《麦克白斯》]

无聊,陈腐,无益

我眼中的世界毫无用处[见《哈姆雷特》]。

这难道不是悲剧、虚无、疯狂和恐怖吗? 莎士比亚有着一个双重的自我,他既是葛特鲁德又是哈姆雷特,既是邓肯 [《麦克白斯》中的苏格兰王] 又是班果[邓肯的军事统帅],既是麦克白斯夫人又是麦克白斯,既是李尔王又是李尔王身边的傻子,又是他女儿科第莉亚,还是高纳莉尔和里甘。他既是被谋

and self-annihilation, self-obliteration.

This is the whole condition of tragedy, when the formed soul of the artist is to be destroyed by the unconscious, unformed will. This will, being unconscious, as yet is purely destructive. It must destroy the old consciousness before itself can rise to occupy the field.

The condition of tragedy occurs naturally half way between the change in the philosophical and spiritual conception of life and the world, and the change in the actual living frame of life to fit this new conception. The first change is made in the minds and in the spirit of the few. It is a purely personal thing, and not necessarily in its first form at all subversive to the existing order, because it has no immediate relation to it. It is only when the new light, the new spirit, the new conception soaks through into the blood, and the actual feelings of the simple, not-intellectual people are changed, set in a new order, a new category, that a new system is created on the face of the earth: is created, or takes place.

But this process, of the gradual infusing and informing of the very blood of a people, by a new light, a new spiritual conception, is very slow. It is the artist who is first submitted to the change. Just as the philosopher's is the first mind into which

David Herbert Lawrence

杀者又是杀人者,是国王也是弑君者,是父亲也是弑父者。正因此,他才最终困了恐怖、自我毁灭和自我泯灭而抽搐。

这是悲剧的全部条件——当艺术家固有的灵魂被潜在的、未成形的意志所毁灭。这潜意识的意志纯粹是一种毁灭。它非得毁灭旧的意识才能挺起身去占据它的地盘。

这种悲剧的条件是自然生成的,它生成于生命与世界之哲学与精神观念上发生的变化和实际生活框架为适应这新观念而发生的变化之间。这前一种变化发生在少数人的头脑与精神中,它纯属个人的东西,并非是要颠覆固有的秩序,因为它们之间毫无直接关系。只是当这新启示、新精神和观念浸入到血液中,当那些普通无知的人的感情发生变化,顺应了新的秩序和新的范畴,世上才创造出一个新的制度——或称之创造或称之为发生。

不过,这种新启迪新精神观念渐渐浸透人之血液的过程是十分缓慢的。艺术家是首先服从这种变化的人。正如哲学家的头脑是最先被新观念穿透,艺术家的灵魂也是最先受到影响的。它首先感到的是死,是自身的颠覆和毁灭。现存的灵魂形式必须打破,新的灵魂才能形成。



the new idea penetrates, so the artist's is the first soul to be affected. And it is affected first, necessarily, with a sense of death, of its own subversion, destruction. For the form of the existing soul must be broken before the new soul can have being.

The Greek tragedians came between the real philosophic revolution, of Heraclitus and the Pythagoreans, and Parmenides and Anaxagoras,* and the later social and political revolution, when the spirit of democracy supplanted the spirit of kingship. Aeschylus, who leaned back to the conservative form, ended in confidence of the conservative order; but Agamemnon was murdered, nevertheless. Euripides, who leaned to the advanced thought, ended in a spirit of pure death, pure not-being, of complete passing-away.

Turgenev, Tolstoi, and Dostoevsky occupy somewhat the position in the crisis of late European history that Shakspeare and Corneille and Cervantes occupied with relation to the Renaissance, the crisis of middle European history, and that Aeschylus and Sophocles and Euripides occupied in the Grecian era.

[end of manuscript]

1916.

In Letters

希腊悲剧家们就诞生在真正的哲学革命(以赫拉克立特[Heraclitus, 540—480B.C., 古希腊哲学家和数学家]、毕达哥拉斯 [Pythagoreans, ? — 497B.C., 希腊哲学家、数学家] 的信奉者们, 巴曼尼狄斯 [Parmenides, 纪元前 5 世纪希腊哲学家] 和亚那萨格拉斯 [Anaxagoras, 500? — 428B.C., 希腊哲学家] 为标志) 和以后的社会与政治革命之间, 这期间, 民主精神取代了王权。埃斯库罗斯倾向于保守, 因此最终相信了保守的秩序。不过, 阿伽门农 [阿伽门农是埃斯库罗斯同名戏剧中出征特洛亚的统帅。他杀死女儿祭神, 妻子为女儿复仇而杀夫。后其子奥烈斯特为父报仇而杀母。劳伦斯在此似乎是表明埃斯库罗斯潜意识与主观意识的对立] 还是被谋杀了。至于欧里彼德斯, 他倾向于先进的思想, 可最终却以死的精神而告结束, 成为纯粹的非存在(not—being), 全然一个过客而已。

屠格涅夫、托尔斯泰和陀思妥耶夫斯基在后来的欧洲历史危机中占据的位置同莎士比亚、高乃依和塞万提斯在文艺复兴时中世纪欧洲历史的危机中占据的位置大致相似, 也同埃斯库罗斯、索福克勒斯和欧里彼德斯在希腊时期占据的位置大致相似。

1916 年

Foreword to Women in Love

This novel was written in its first form in the Tyrol, in 1913. It was altogether re-written and finished in Cornwall in 1917. So that it is a novel which took its final shape in the midst of the period of war, though it does not concern the war itself. I should wish the time to remain unfixed, so that the bitterness of the war may be taken for granted in the characters.

The book has been offered to various London publishers. Their almost inevitable reply has been "We should like very much to publish, but feel we cannot risk a prosecution." They remember the fate of *The Rainbow*, and are cautious. This book is a potential sequel to *The Rainbow*.

In England, I would never try to justify myself against any accusation. But to the Americans, perhaps I may speak for myself. I am accused, in England, of uncleanness and pornography. I deny the charge, and take no further notice. In Ameri-

David Herbert Lawrence

《恋爱中的女人》自序

[本前言是应美国出版商 Thomas Seltzer 1919 年 11 月 7 日来信的建议所写。曾于 1920 年印在本书的广告上,后曾三次收入小说中。不知出于何故,以后未再收入。]



这部小说草拟于梯罗尔,1913 年。1917 年在康沃尔重写后杀青[1913 年 3 月,劳伦斯夫妇住在意大利北部嘎达湖畔的威拉村,草就了《姐妹》一书。其上半部于 1915 年以《虹》的书名出版。1916 年劳氏夫妇移居赞诺的特拉嘎森,在《姐妹》的基础上写作《恋爱中的女人》并于 1917 年杀青。1919 年对原稿再次进行了改动]。因此可以说,这是一部在第一次世界大战期间成形但与大战本身无甚关系的小说。不过,我希望不要把小说置于一个特定的时间段中。这样一来就可以把小说人物的痛苦看做是战争所致。

这本书稿曾投给一些伦敦的出版社[这部书稿曾被几家英国出版社退稿,包括麦

ca the chief accusation seems to be one of "Eroticism." This is odd, rather puzzling to my mind. Which Eros? Eros of the jaunty "amours," or Eros of the sacred mysteries? And if the latter, why accuse, why not respect, even venerate?

Let us hesitate no longer to announce that the sensual passions and mysteries are equally sacred with the spiritual mysteries and passions. Who would deny it any more? The only thing unbearable is the degradation, the prostitution of the living mysteries in us. Let man only approach his own self with a deep respect, even reverence for all that the creative soul, the God-mystery within us, puts forth. Then we shall all be sound and free. Lewdness is hateful because it impairs our integrity and our proud being.

The creative, spontaneous soul sends forth its promptings of desire and aspiration in us. These promptings are our true fate, which it is our business to fulfil. A fate dictated from outside, from theory or from circumstances, is a false fate.

This novel pretends only to be a record of the writer's own desire, aspirations, struggles: in a word, a record of the profoundest experiences in the self. Nothing that comes from the deep, passionate soul is bad, or can be bad. So there is no apol-

修恩与达克华斯等著名出版社], 他们最终的回答几乎都是:“我们对出版这本书甚有诚意。但若因此被起诉,则不敢冒此风险。”《虹》的厄运仍叫他们记忆犹新[1915年11月13日,伦敦法院以“淫秽”罪名命令麦修恩销毁未售出的和可以收回的《虹》],不得不慎之又慎。而这本书潜意上又是《虹》的续篇。

在英国,我从不企图在任何指控面前替自己辩解。但对美国人,我似乎可以自辩一二。在美国,我被指控为“不洁”和色情(pornography)。我不认错,也不理会它。对我最主要的指责是“情欲狂”(Eroticism)。这就奇了,实在叫我困惑。它指的是哪种情欲?是那种逍遥自得的情欲还是圣洁的情爱女神爱洛斯(Eros)[请注意,Eros与Eroticism词根相同]?如果是后者,为什么要责难,为什么不敬重,甚至崇拜之?

让我们毫不犹豫地宣称:肉欲的激情与神秘同神的神秘与激情同样神圣。谁还会对此加以否定?惟一不可容忍的是糟贱我们身上活生生的神秘之物,这纯属堕落。

让男人深怀敬重地认识自己吧,对我们体内那富有创造性的灵魂所张扬的一切甚至要报以敬重,因为它是上帝的神话。这样一来我们才能

ogy to tender, unless to the soul itself, if it should have been belied.

Man struggles with his unborn needs and fulfilment. New unfoldings struggle up in torment in him, as buds struggle forth the midst of a plant. Any man of real individuality tries to know and to understand what is happening, even in himself, as he goes along. This struggle for verbal consciousness should not be left out in art. It is a very great part of life. It is not the superimposition of a theory. It is the passionate struggle into conscious being.

We are now in a period of crisis. Every man who is acutely alive is acutely wrestling with his own soul. The people that can bring forth the new passion, the new idea, this people will endure. Those others, that fix themselves in the old idea, will perish with the new life strangled unborn within them. Men must speak out to one another.

In point of style, fault is often found with the continual, slightly modified repetition. The only answer is that it is natural to the author, and that every natural crisis in emotion or passion or understanding comes from this pulsing, frictional to-

David Herbert Lawrence

身心健康,自由自在。淫猥是可恨之物,它戕害了我们的正直与高尚。

富有创造性的自然冲动之魂激荡起我们体内的欲望与渴求,这是我们真正的命运,有待于我们去满足并实现之。而来自外界的指令如来自理念和环境,是虚幻的命运。

这部小说自诩为作者自身欲望之渴求与抗争的纪录。一言以蔽之,是自我至深经验的纪录。举凡来自灵魂深处的东西均无不良可言。所以,本作者毫无歉意可表,除非这小说背叛了自家灵魂。

男人为其即将生出的欲求而挣扎并寻求满足。如同蓓蕾在树木中挣扎而出,新的欲求之花在磨难中生自人的体内。任何一个真正有个性的男人都会试图认识并了解他身心中正在发生什么,他要挣扎,以得出语言上的表达。这种挣扎绝不应该在艺术中被忽略,因为它是生命之重大部分;这绝非理念强加于人,而是为获得意识生命而进行的激情抗争。

我们正处在一个危机的时期。任何一个敏感的活生生的男人都在激烈地与自己的灵魂抗争。能够生出新的激情和新的理念,这样的人才能坚忍下去。而那些禁锢在旧理念中的人,会因着新生命扼死在体内不能



and-fro, which works up to culmination.

D.H. Lawrence

Hermitage, 12 September 1919.

劳伦斯
文艺

On Lotteries

出生而灭亡。男人们必须相互吐露心声。

论及文体,书中常有稍作变动的重复之处,往往被视作败笔。惟一的解释是,对本作者来说这纯属自然。因为,情绪、激情或领悟上的每一个危机都来自这种搏动着摩擦中的往复,只有这样才能导致其高潮。

D.H. 劳伦斯

1919年9月12日于 Hermitage

[Hermitage 位于伯克郡。劳氏夫妇于 1918 和 1919 年断断续续在此地村舍居住。]