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在本期的神州交流 (*Chinese Cross Currents*) 中，当代中国或西方小说的读者，会发现针对这种小说的潜力、使命、及其目前趋势的一种真实而不同的观察。第一篇评论，设法对文学创作中某些先验的渴望给予更缜密的审视。其出发点，就是卡纳 (Karl Ranher) 的关键词之一：太初之言 (*Urworte*)，一个可被译为原始的 (*original*)、或创造性的词 (*creative words*) 的术语。文学作品中，这类词语的存在，可以帮助发现文本中某些解释神秘的功用，它是作者、文本及读者之间密切的交互作用的结果。在读与写之间存在的这样的一种文学关系，为某种启蒙开启了一扇大门：一种解释神秘的过程的一种冒险。而正是由于这种冒险，作者和读者，作为通过文本中介而相互关联的个体，有可能趋向于更加人性化，甚至以一些潜在的“虚己 (*kenosis*)”或“自我虚空 (*self-emptying*)”为代价。第二篇评论，涉及一个非常普遍的现象：对真实中国的误解和成见。这种误解和成见，通常在“中国欣快症 (*sinophilia*)”和“中国恐惧症 (*sinophobia*)”中得到证明，而且往往由中国和以中国为导向的现代小说作家所引发。在依靠大量实例和寻找此类自我陶醉和有销售市场的偏见之理由的同时，这篇坚实的文学评论的作者，给那个古老而又崭新的趋势，贴上了一个“新中国风格 (*the New Chinoiserie*) 或中国故事 (*Cuentos Chinos*)”的标签。——万德化

The reader of contemporary Chinese or Western fiction will find in this issue of *Chinese Cross Currents* a substantial and varied overview of its potentialities, its vocation and of its present trends. The first essay seeks to take a closer look at some transcendental aspirations of literary creativity. Its starting point is one of Karl Ranher's key-words: *Urworte*, a term that can be translated as *original* or *creative words*. The existence of such words in a literary work can help to reveal in a text some mystagogical role, the fruit of an intimate interaction between the author, his text and the reader. Such a literary relationship between reading and writing opens the door to a kind of initiation: the adventure of a *mystagogical* process. Thanks to it, writer and reader, as related persons through the mediation of the text, may tend towards greater humanisation, even at the cost of some potential *kenosis* or self-emptying. The second essay deals with quite a wide-spread phenomenon: the misinterpretations and stereotypes about the real China. These are mostly manifested in “*sinophilia*” or “*sinophobia*,” and often generated by Chinese, and China-oriented, modern fiction writers. While relying on a good number of examples and looking for the reasons for such narcissistic and marketable prejudices, the author of this stalwart critical essay labels that old and new trend as “*the New Chinoiserie* or *Cuentos Chinos*.” **Artur Wardega**

ALL MY LITERARY and theological experience, as well as my sinological studies, have encouraged me to reflect on the role of the literary text as guide, as mystagogue, to the grace residing within the lexical contingencies of the “creative words” (*Urworte*) that Karl Rahner spoke of.⁽¹⁾ While belonging to diverse and yet complementary cultures, I found my own identity in the reality of words and language. With the passing of time, these two phenomena of human nature were expressed in my field of research, which is literature. The experience of Polish culture had taught me that every word was sacred, a morsel of bread thrown onto the pathway of life, to be gathered up with reverence and gratitude. The experience of French culture opened up for me the expressive capacity of words, their formidable power demonstrated by the riches of French literature. Lastly, the Chinese experience has reminded me that each word is an imperishable gift of communication, set to the rhythm of presence and absence, of fullness and emptiness, that can raise us to the heights of our being.

Accordingly, the book—the home of words—is for me almost like a person, brought to life by the freedom created through the shared commitment agreed between writer and reader. To name, Jean-Paul Sartre reminds us, is to choose.⁽²⁾ Similarly, the fact of writing or reading is the ultimate manifestation of human freedom. This freedom is expressed in various ways, among

them is the effect on the reader. Thus, the literary genius of Balzac will seek to improve society by influencing his readers, casting a purifying light on the social malaise of the times. Like Proust, he directed his efforts towards the ultimate aim of all art, which is to illuminate through rapture all that lies hidden in the everyday lives of men and women in society.

Literature, and especially the novel, reflects the essential relationship between the creator and his creature, a relationship governed through the mediatory text, which regenerates the life-giving flow of the creative words as bequeathed to the living beings that he created.

Every text is the *sine qua non*, the indispensable outlet for the author’s creative invention, the place where the drama of mankind unfolds. It is a drama visualised through the medium of narrative; the drama of man in search of his origins and his future; the drama of language, and of words; in short, the drama of communication between the fellow-creator and his creature.

The writer and the reader meet on the terrain where the drama unfolds, that is, in the setting of the mediatory text conceived in mutual interaction between author and reader. The text, a place of potential grace where can be sensed the breath, the resonance of the creator’s word, has the capacity to transform the inner lives of the author and of his readers. It is Rahner’s creative words, the component elements of the text, which confer that grace.

The text, in view of its provenance and its content, is intended to offer the reader a truthful light, leading him to fulfil his destiny as a human being, wanted and loved by God the Creator.

1. *Urworte*: original words, or creative words, is an essential term in *Prêtre et poète*, which speaks of the original source of the Word. See Karl Rahner, *Elements of Spiritual Theology*, French transl., Paris, Desclée De Brouwer, 1964.

2. See the lecture he gave at the Sorbonne in 1946, published in *La responsabilité de l'écrivain*, Ed. Verdier, Paris 1998.



秘传心法

写给文学文本的读者

Mystagogy

A suggested approach to the reading of literary texts, based upon the inner life

Artur Wardega • 万德化

我在文学与神学上的经历以及我的汉学研究使我对文学文本的角色产生了思考。正如拉纳(K. Rahner)所言，文学文本的角色就是要秘法传授那蕴含在“太初之言”(Urworte)^①的词语偶在性之中的恩典。我同时属于几种不同但又互补的文化，而我在言辞和语言的现实性中找到了自己的身份。随着时间的推移，属于人类天性的这两种现象在所从事的文学研究中显现出来。波兰文化的经验使我懂得，每一言辞皆为神圣，就像扔在生活道路上的一粒面包屑，会被充满崇敬和感激地拾起来。而法兰西文化的经验令我发现了言辞能力的深邃广大，这种深广已经被伟大的法语文学所昭示。最后，中文的经验提醒了我，每一个字都具不朽之质，

传言达意，在有无间飘，在虚实间行，令人之精魂超凡脱俗。

因此，书作为言辞托寄之所在，在我眼中宛然如人，诞生于作者读者相契合力，共同营造的自由空间。让-保罗·萨特曾说过，有所命名即有所取舍。^②同样，写与读也即人类自由的最高表现，其形式多样，而在读者身上产生的效果即为一斑。文学天才巴尔扎克(Balzac)就曾希望以文学之光照彻时代疾病，影响读者、净化心灵。而普鲁斯特，则更倾其所能，追逐艺术的终极目标，即令人于陶醉中谛观到平凡生活中所潜藏的奥秘。

文学，尤其是小说，很好地反映了造物主与其造物之间所建立

1. *Urworte*: 词，或者“太初之言”，是《教士与诗人》一文中的基本概念，讲的是所道出的言辞的最初来源。见拉纳的《精神神学的要素》法译本，巴黎，DDB出版社，1964年。
2. 他1946年在索邦大学所做的讲座刊登在《作家的责任》，Verdier出版社，巴黎，1998年。

This parallel between the work of the reader and that of the writer leads me to a long-held conviction, namely, that each and every literary text is Christlike: it is born of the passion (the love and the suffering) both of the author and the reader. Each book sees the light after the long, laborious night of writing. The text is, in a sense, crucified, fixed, by the author's signature and the reader's welcome. This crucifixion, endowed by the author's genius and creative intuition, enables the text to live on among its chosen readership, to be a spiritual and conscience-forming food for mankind. The literary text, like a faithful mystagogue, actualises in mankind the traces of the presence of the Being and accompanies each one of us throughout our earthly journey towards the Father's House where resides the Eternal Word, a pronounced Word that still resonates across the world.

Lastly, I seek to add my essay to the voices of all those who defend the special status of the literary text, the unchallengeable space wherein we mortals may reflect on our destiny and vocation. It is a matter of urgency to halt the present trend in literature and post-modern linguistics towards disembodiment of the language to the point of sacrificing all meaning. Confronted as we are by this destructive tendency, we should strive to bring contemporary literature back to its poetic and allegorical origins, back to its intrinsic clarity and to the transcendence of the creative words: thus, we might confer on humankind a salutary pause and the taste for regenerative words and silence. In this context, I shall portray the role of theology, not as the place where we risk being dazzled by contact with the

Absolute, but rather as the anthropology of the Revelation translated into everyday words, the words of fiction, narrated by the literary text.

From this reading, man should emerge like Jacob after wrestling with the Angel, as a reader enlightened by a mystagogic otherness inviting him attentively to read himself.

The Reader: (Re-)creator of Reality

When I look back to my first experience of reading, I realise, with surprise, that it was preceded by familiarity with musical notation and scales on the piano. In my life, without question, it was music and the keyboard of an old piano belonging to my grandfather that pointed the way towards letters and writing. I clearly remember that, one day, bored by scales and by idly tinkling on the piano, my eye fell on a metronome. I took it in my hands and, sliding my fingers up its graduated scale, I began deciphering one by one the vowels and consonants. Reading through them more quickly, I noticed that the sounds were familiar: an-dan-te, an-dan-ti-no mo-dera-to, al-le-gr-o, allegro vi-va-ce, and so on. On the other hand, I looked in vain for words like legato, staccato, portatto, which were not there. As I made sense of these familiar words, I was filled with joy. Suddenly, even though I was alone, I could feel my piano teacher's invisible presence: in his clear, well-articulated voice, he was guiding me while I played; and this reassuring presence made me long to resume practising my set pieces. Today as I reflect on the gift of reading, of listening, of receiving, I understand all the better the words of Italo Calvino: "Reading is going to meet

的基本关系。这种关系以神人之间的“中介文本”为基础，正是“中介文本”使传承给被造物的“太初之言”生机勃勃、绵绵常新。

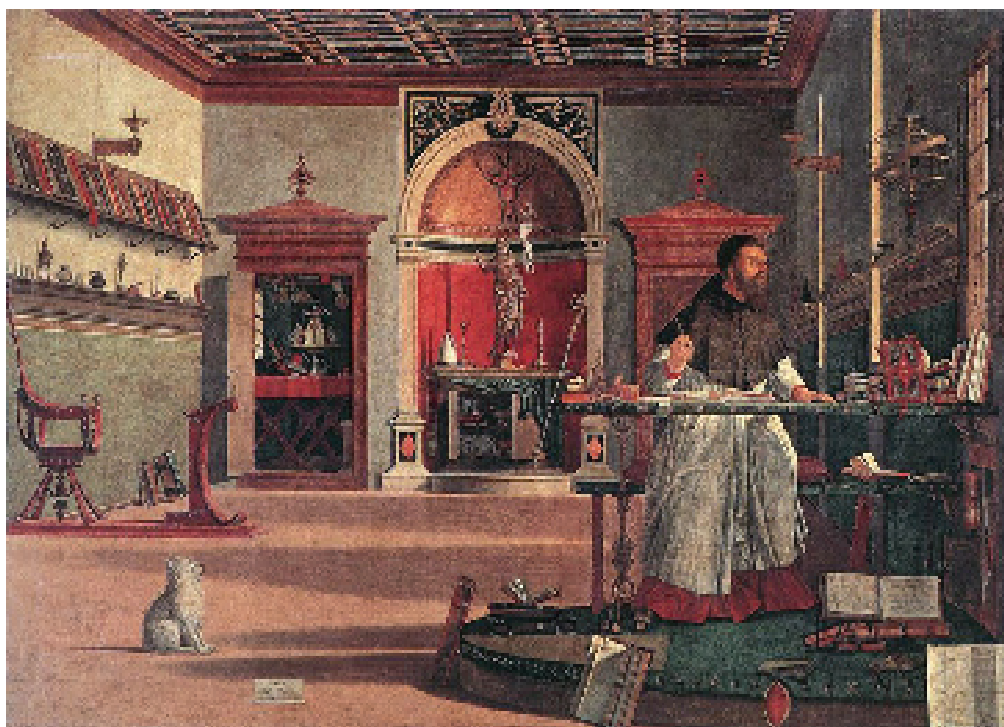
任何文本都是作者发挥创造的必然渠道，“舍此即无”（*sine qua non*）。它是人生戏剧的舞台。这戏剧以叙事的方式而得以展现，表现了人如何求其所来、寻其所归，且以语言为体，言辞为寄。简而言之，这是一出造物主的合作创造者与造物主之间沟通交流的戏剧。

作者与读者在戏剧开展之处相遇，也就是说，在作者与读者双向互动所构建的中介文本框架内相遇。一个文本就是一个可能蕴藏着恩典的地方，一个与造物主的圣言气息相通、音声相和的地方，它具备能令作者和读者发生内在转变的恩典。拉纳所说的太初之言，即构成文本的要素，就是这恩典的承载之物。

文本之所造、之所传，皆旨在给读者一束真理之光，令其作为

人、作为上帝造物主所愿和所爱的造物完成其命运。

读者的工作与作者的工作之间的相象令我坚定了一个久存于心的信念：要知道，所有的文学文本都与基督相似，它来自作者和读者



Vision of St Augustin by Vittore Carpaccio (1475-1526) © Scuola di San Giorgio degli Schiavoni

双方的激情（既有爱，也有痛苦）。每一本书都是历经焚膏继晷地书写才见天日的。在某种意义上，文本在作者落笔签名之时和读者的受而读之际被定住了，被钉在了十字架上。这种钉在十字架上的启示就是来自作者的天才和创作直觉的一种恩典，它把文本作为精神食粮和人类良知的塑造者留给读者。作为忠实的“秘法传人”的文学文本，在人之中显像“存在”的表现痕迹，

something that will exist in the future.”⁽³⁾ My burlings in Italian, sparked off by the musical terms written along the metronome scale, had conjured up for me the person to whom I owed that first experience of musical language which, as it chanced, had been in Italian. With that first reading, that deciphering of the letters, I had been granted access to a presence other than physical, but no less relevant or sensitive. Reading had introduced me to the society of man, to humankind. Thanks to reading, I could enter the community of people whose physical presence was familiar to me or form relationships with people who were unknown to me but whose existence was revealed to me in their writing. With time, reading became a part of my being, lending savour to meditation, sense to solitude and, at the same time, nurturing in me a real passion for the text and its philology. The more often I returned to particular books, the more I appreciated the internalising effect that they had upon me. Ever afterwards I carried them inside myself, in my thoughts and in my being. The poetry and the great novels of the nineteenth century sharpened and enriched my sensitivity and my knowledge. Having a free choice as to the time and place for my reading, I knew the joy of discovering the author’s thinking and his characters. I could say, with Marcel Proust, that reading was for me a disinterested friendship that I truly valued and could not leave without regret.⁽⁴⁾

Reading Suppressed: The Stunned Silence of the Creative Words

My childhood and part of my adolescence were spent in Poland. In that country, I had to learn how these two vital yet humble activities, writing and reading, happened to be risky, and were jealously guarded by the political authorities who, when it suited them, could withhold them from thousands of people. Under the totalitarian Marxist regime, the masses, thirsty for literature, were every day torn between emigrating or suffering an inner death. To survive, they embarked upon a ceaseless and unappeasable hunt for books, for reading matter. The spiritual and intellectual famine drove them to go even without food and to wait in queues several hundred metres long for the chance of finding just one copy of Sienkiewicz’s *Trilogy* or Czeslaw Milosz’s translation of the *Psalms*, all printed on the lowest quality paper and, on some pages, hardly legible. In this quest for good writing our need was to find the nourishing presence of an invisible author who, with the power of his mind, might give us direction, a path through the despair of everyday existence, who could help us to survive and to build better lives for ourselves. Often, a piece of paper bearing a free and human message used to escape censure—much to the alarm of a regime that, behind all its weapons and its apparatus of oppression, trembled for its survival. It was obvious that the regime required all of us to live without recourse to reading, completely oblivious to creative or vital thinking, which was available only to the select few. In place of introspection the regime had imposed the word of authority, bereft of any real

3. Italo Calvino in *Si par une nuit d’hiver un voyageur*. It is a romantic reflection of a “reading” of a dozen novels in their early stages, each carried on in all the others while containing all of them. Translated from the Italian by D. Sallenave and F. Wahl, Editions du Seuil, Paris, 1982, p. 276.

4. Marcel Proust, *Sur la Lecture*, Ed. Mille et une nuits, Paris, 1994, p. 46.



并始终与你我相伴，直至尘世之旅引我们至“天父之家”，“永恒之言”之所，而此“永恒之言”仍在尘世妙音传扬不绝。

最后，我的文章要赞同所有那些维护文学文本的优先地位的声音，将文学文本看作是人对其命运和天职反思的不可或缺的场所。当务之急是打断文学和语言学中的后现代思潮，这种思潮造成了言语的去肉身化，使语言脱离了意义。面对这一解构的趋势，当代文学最恰当的做法是回到它诗意和寓言的起源上来，重新找回它的清晰性和太初之语的超验性，以便让人稍息繁虑，品味一番词语与静默的兴神之妙。在此背景之下，我想表明神学并不是让我们在与绝对之物相对时，只感到目迷神眩的一种玄学，它应当是由启示录所启示的人间学问，以凡俗的语言转述，这语言也就是如故事一般，亦即文学叙述的文本。

借助阅读，人应当像雅各，在与天使的搏斗中走来，心悟秘法的他性的存在，在其感悟下，尝试着阅读自我。

读者——真实性的(再)创造者

当我回忆起自己的初次阅读经历时，不禁吃惊地意识到，在那之前我已经读过钢琴的视唱教本和音阶。在我的生命中，是音乐和祖父的一台旧钢琴决定性地开辟了我的文学和写作之路。我清楚地记得，有一天，对于音阶和无聊乱弹厌倦了的我将目光投向一台节拍器上。我把它拿过来，用手指指

着渐变的刻度，逐一辨认上面刻着的元音和辅音。很快地又看过一遍之后，我发现这些字的读音是我所熟悉的：*an-dan-te*（行板）、*an-danti-no*（小行板）、*mo-de-ra-to*（中速）、*al-le-gr-o*（快板）、*allegro vivace*（活泼的快板）等等。不过，我却怎么也找不到 *legato*（连奏）、*staccato*（断奏）、*portatto*（断连奏）等名称。发现这些熟悉的词使我心中充满深深的喜悦。虽然我是独自一人，却突然间觉得钢琴老师仿佛就在我身边，在我弹琴的时候用他那清亮、吐字清晰的嗓音指导着我，这种感觉使我安下心来，并产生了把那些规定的曲子再弹奏一遍的欲望。如今，当我思考阅读、倾听以及受知这些禀赋时，我更好地理解了伊塔洛·卡尔维诺 (Italo Calvino) 的话：阅读就是去和将要存在的事物会面。³ 我由音乐引起的对刻在节拍器上的意大利文的初步摸索令我感到了一个人的存在，这个人使我初次体验了意大利文的音乐用语的发音。破译这些记号的第一次阅读使我感受到一种非肉体的但却同样具有相关性的、可感觉的存在。是阅读将我引入了人类的社会和人类当中。因为阅读，我得以进入我在外表上熟悉的那些人的圈子里去，或和那些我根本不认识却通过书写得知他们存在的人建立联系。随着时间的推移，阅读成为我的存在的一部分，

3. 尔维诺所著《若来自冬夜的旅人》。这本书是对小说的思考，主题是对十几篇刚刚开始撰写的小说的阅读，这些小说既彼此连贯，又都相互包含。由 D.Sallenave et F.Wahl 译自意大利语，Seuil 出版社，巴黎，1982 年，第 276 页。

doubt or silence; it had given totalitarian expression to a categorical message, one that deafened our inner ears.⁽⁵⁾

For many of my compatriots, the ban on reading caused greater hardship than that on writing or publishing as, in Poland, literature had always been charged with a noble mission: to nourish the soul, to preserve the nation's unity and its openness to the world of the Latin tradition. Throughout Poland's stormy history, literature had always been associated with the Christian faith, whose unity had proved salutary and redemptive for a country shared between three superpowers, who, between them, had ended by wiping it off the map of Europe for a period of 126 years. What was it that had preserved the soul and the spirit of the people? Primarily, it was the faith of their ancestors and the assiduous reading of the Romantics (Adam Mickiewicz, Juliusz

Slowacki, Cyprian Kamil Norwid); it was Chopin's Mazurkas and the patriotic *Trilogy* by the author of *Quo Vadis*. For all Polish people,⁽⁶⁾ the national language in its literary expression became a sacred treasure. Since then, literature has remained an inexhaustible source of vitality, unity and identity for generations of Polish people. In view of the union of Christian faith with my country's culture, and its attachment to poetry and to literature in general, I am convinced that no society could exist or survive without reading.⁽⁷⁾ Reading books teaches us that we have a duty to fulfil, the duty to look for the meaning of what "is". In this task, communication through words is more than an order, more than a logic, or an organisation: it is the very vision of resurrection. When we read, we are hoping that our bodies will be raised again.⁽⁸⁾

Reading as a Mirror-prism of Self-knowledge

The experience of living, like any human experience, is first and foremost a double experience: something between understanding and loving, between the philology and the allegory of the text, between the freedom and the constraint of thought, between attention to others and the concern for oneself. It is, indeed, a synthesis of perception and creation. Reading brings us to question the essence of the subject and the object. Fully to understand a text, the reader is not content merely to read it in the literal sense; he endows it with meaning. He creates images and verbal adjustments in order to make sense of it. In the course of reading, he takes in the meaning while forming relationships without being aware of them, relationships between

5. We should recall briefly a few dates from the history of humankind relating to the *martyrdom of reading*. In Athens, round about 411 BC, the works of Protagoras were burned. In 213 BC, the Emperor of China, Qin Shi Huangdi, ordered the burning of all the classical books in his kingdom. In about 168 BC, the uprising of the Maccabees destroyed the Jewish library of Jerusalem. In 303 AD, Diocletian condemned all Christians to the stake. The list might be extended much further.
6. Let us not forget that the first literary text was a poem-prayer, *Bogurodzica* or *Theotokos*, a patriotic hymn to the glory of the mother of God, a supplication that became the national anthem sung by all until the period of the Napoleonic Wars.
7. Reading, as the act of deciphering and translating signs, came before writing. Claude Lévy-Strauss (in *Tristes Tropiques*, Paris, Plon, 1955) describes societies without writing.
8. D. Sallenave, *Le Don des Morts*, Paris, Gallimard, 1991, p. 5. I shall quote a few fragments from his book. "The secret is hidden in ordinary life, a secret that escapes those who have not understood it, and have fled from it into amusements, honours and money. There is beauty in ordinary life, because it conserves for us a way to make contact with the silent world of tranquility." (p. 43) "Real life is not the great life, but it is life in truth, that is to say, in retreat and isolation, in the certainty of being a human being in silence and in the mute presence of things." (p. 46) "In books, one seeks less for dreams and joyfulness than for truth, the truth of actions, of beings, of words, of existence." (p. 55) "Life with works of art is a life of reconciliation, of consolation." (p. 91) "Literature is meditation on experience, which is accomplished through the mediation of words already fashioned into models of reflection and the deepening of life experience. To relate a life is to save a life." (p. 117)



使我养成了沉思的习惯，使独处变得有意义，同时又培养了我对文本及其文献学的一种真正的激情。由于经常阅读文本，我越来越喜欢它们在我身上所产生的潜移默化的效果。从此，我的思想和存在中就带有了这些文本。十九世纪的诗歌和伟大小说陶冶并丰富了我的感觉和知识。我自由地选择阅读的作品、时间和地点，带着巨大的快乐发现作者笔下的人物和思想。我可以继普鲁斯特之后说，阅读之于我就像一种无私的友谊，是人们真正需要并且不愿舍弃的。⁽⁴⁾

被压抑的阅读，“太初之言” 发聩振聩的静默

我的童年和一部分青少年时代是在波兰度过的。在这个国家，我领教了写作和阅读这两项关键却又卑微的活动是如何被政治权力视若危险并充满嫉妒地看管起来的；只要当局愿意，就可以禁止成千上万人进行这些活动。在马克思主义极权制度下，渴求阅读的大众每天都处在或去流亡或让心死的矛盾冲突之中。为了能幸存下来，他们不断地却又总是得不到满足地一再搜寻可阅读的文学文本。精神和智识上的饥荒甚至令他们省下口粮，加入几百公尺长的购买者队伍，只为能够得到一本显克维奇(Sienkiewicz)的《三部曲》或者由米沃什(Cz. Milosz)翻译的圣经中的《诗篇》。这些作品都印在质量最差的纸张上，有时甚至难以看清。这种对善言的寻觅，就是在寻求一个看

不见的作者哺育。作者的思想可以指明方向，引领人们克服常俗的消沉，帮助人们生存并建设更美好的生活。常常有一些带着自由和入道信息的纸片逃过检查，令掌握所有武器与镇压机器的那个政权不寒而栗。显然，该体制要所有人的生活中不可有阅读，完全忘记只有个别人才拥有的创造性的和鲜活的思想。体制取消了反思性语词，代之以不容质疑、甚至不许腹诽的权威性言辞，让绝对的思想得到专制的表达，令我们的内心之耳聋聩。⁽⁵⁾

对于我的很多同胞而言，禁止阅读比禁止写作和出版更加难以忍受。在波兰，文学一直肩负着一项崇高使命：滋养灵魂，维护民族的统一，并确保它对拉丁传统世界的开放。在如此动荡的历史当中，文学一直都与基督信仰结合在一起，这信仰维护了祖国的统一，将她从被三个强权国家瓜分、从欧洲的版图上被抹掉一百二十六年情境中拯救出来。这首先得益于对祖先的信仰和对浪漫派文学作品的大量阅读(密茨凯维奇[A. Mickiewicz]、斯洛伐支奇[J. Slowacki]、诺维德[C.K. Norwid])。肖邦的玛祖卡舞曲和《君往何处去》(Quo Vadis)的作者所写的爱国《三部曲》保存了波兰人民的灵魂和精神。在波兰人民

4. 马塞尔·普鲁斯特，《论阅读》，Mille et Une Nuits出版社，巴黎，1994年，第46页。
5. 让我们来简要回忆一下人类历史上几个与“阅读殉道”有关的几个日期。约西元前411年，普罗泰格拉(Protagoras)的作品在雅典被焚。西元前213年，中国皇帝秦始皇下令焚烧了国内的所有经典书籍。约西元前168年，马加比起义毁掉了耶路撒冷的犹太人藏书。303年，戴克里先(Diocletien)宣布烧死所有的天主教徒。这样的事例还有很多。

memories of his own experience and phrases taken from the written words in front of him. Reading is a very complex process of reconstruction that is common to each and every one of us.⁽⁹⁾

The structure of a text or a picture responds to our expectations, to our needs, even if we remain unaware of it. It takes us over, bringing into question the principles of our consciousness. We are filled with the otherness of the writing; we come out of ourselves. Thus, language, by virtue of its mediatory function, its verbal form—which is common only to humankind—is capable of effecting durable changes in us. A poem, or a prayer, made up of the creative words, open up to the reader the transcendent dimensions of grace, enabling him to touch the elusive nature of eternity.

At the same time, the reader's values and standards are modified by the experience of reading. As we read, we make constant comparisons between our earlier reading and the words in front of our eyes. Unforeseen elements that we encounter in the course of reading oblige us to reformulate our expectations and to reinterpret all that we have read in the past. And so reading acts in two directions at once, forwards and backwards. The criterion of consistency underlies the search for

meaning, and the continuous revisions by which reading guarantees its overall significance for our experience. Thus, the text is a potential mechanism whereby the reader may construct a consistent and meaningful object. Meaning is consequently something the reader has to experience, and not a definite object pre-existing the act of reading.⁽¹⁰⁾

Reading as a Space for Inner (Re)creation

The reader or (re)creator, like a potential writer, while being stimulated by reading, is invited to carry out a check on his knowledge and on his scale of values, and to reach a view on the text. Indirectly, he is even invited to write his own version of, or reply to, the work that he has read. In reality, every reader is the best reader of himself. The writer's work is only a kind of optical instrument, offered to the reader to enable him to discern that which, without the book, he might perhaps not have seen in himself. Even so, the reader remains free and independent: once he has taken the decision to embark on the reading he makes the effort to understand the text, all the more so since, only through reading it, can he understand himself.

The reader has the experience of learning both *gnomosumè*, a Greek term meaning the discernment of matters presented by the text, and *paideia*, another Greek term meaning the judgement of its message. Embarking on the reading, he lets himself be carried along by the writer's reasoning and narrative style; they exert on him a certain *psychagogia*, again, a Greek term meaning the leading of the soul, emotional assistance, or the pedagogical direction of the inner life.⁽¹¹⁾ Aided by his imagination and his

9. Merlin C. Wittrock, "Reading Comprehension," in *Neuropsychological and Cognitive Processes in Reading*, Oxford, 1981.

10. The Polish philosopher, Roman Ingarden, who founded the aesthetic of phenomenology during the nineteen twenties, saw in the text "a potential structure", given concrete expression by the reader. He saw reading as a process that put the text into a relationship with extra-literary norms and values, through the medium of which the reader could give meaning to his own experience of the text. In short, readers always bring to the text their own norms and values.

11. The phenomenon of psychosomatic healing is not improbable. Bibliotherapy proves the therapeutic benefits of reading such books as *Bouvard et Pécuchet* or *Voyage au centre de la terre*, see Marc-Alain Ouaknin, *Bibliothérapie: Lire c'est guérir!*, Paris, Seuil, 1984.



眼里，在文学中所表达的民族语言成为神圣的宝藏。自此以来，文学一直是数代波兰人取之不竭的生命力、团结和认同的源泉。⁶⁾看到我的祖国文化与基督信仰的结合，看到波兰与诗歌和文学文本的紧密关联，我相信任何社会都不能离开阅读而存续。⁷⁾读书使我们明白自己有要完成的义务，这就是寻找“存在”的意义。在这一任务中，语词组成的章句其意义远远超出了顺序、逻辑和章法这些形式，而成为一种复活的显示。我们阅读之时，就是在表现我们内心对于身灭而得以复活的期待。⁸⁾

阅读作为自我认知的棱镜

阅读经验同人类的任何经验一样，首先是一种双重的体验：情与理、文与意、想像的自由与思考的局限、关心他人与关心自己。实际上，这是一种知为之合。阅读将主客体的本质的问题引了出来。要理解一个文本，读者就不能满足于字面上的阅读，他要赋予它一种意旨。他要创造一些形象，对字词加以转化，以便理解文本的意义。在阅读过程中，他不知不觉地将自己人生经验的回忆与眼前的文字联系起来，由此而生产意义予以汲取。对任何一个读者来讲，阅读都是一套非常复杂的程序。⁹⁾

一个文本或是一幅画作，其所成之构，皆与我们的憧憬、要求息息相通，我们自己意识不到，而它已接管我们，将我们的意识原则置

于疑问中，使文本的他性充满我们的思想，令我们脱离自我。于是语言，凭借其中介功能和人类独有的词语结构，发挥了持久性改造我们的作用。由此，一首诗，一个含有太初之言的祈祷向读者敞开了恩典的超验维度，使他甚至可以接触到难以把握的永恒。

这时，读者的价值标准都被阅读的体验改变了。在我们阅读的时候，我们会不断地将前面所读的内容与正在阅读的内容相对照，遇到未曾见过的内容时，我们就要调整原先的想法，并重新诠释我们已读过的内容。因此，阅读同时在两个方向上进行——一面向前，一面向后。前后连贯一致这一标准贯穿于整个索读意趣、反复修正的过程中，保证我们阅读体验的完整意义。所以说，文本是一种潜在的装置，借助它，读者构建了完整一致的意义对象。意义因而要由读者体

6. 不要忘记，第一篇文学文本是一首祈祷诗，即《神之母》(波兰语: Bogurodzica; 希腊语: Theotokos)。这是一首颂扬圣母荣耀的爱国圣歌，一篇成了国歌的祈祷词，一直到拿破仑战争时代还在被所有人吟唱。
7. 阅读作为辨识和翻译记号的行为，比书写出现得早。克洛德·列维-斯特劳斯在《忧郁的热带》(巴黎, Plon 出版社, 1955年)一书中就描述过没有书写的社会。
8. D.Sallenave, 《死者的赠礼》, Gallimard 出版社, 1991年, 第175页。我这里引用他书中的几段: “秘密就隐藏在平凡的生活里。秘密逃过了那些没能领会它的人的眼睛, 并消失在娱乐、荣誉和金钱里。平凡的生活有一种美, 因为它保留了与宁静事物的静默世界建立联系的一种方式。”(第43页)“真正的生活不是伟大的生活, 而是在真实中生活, 也就是说, 在退隐和孤独中、在作为人存在的确定性中、在沉默中、以及在事物寂静的万物在场中跟前生活。”(第46页)“在书中, 我们更多地是在寻找真理, 即关于存在、言辞、生存真理, 而不是梦想和快乐。”(第55页)“有艺术作品相伴的生活是一种重又和解获得安宁与慰藉的生活, 一种得到安慰的生活。”(第91页)“文学是对经验的沉思, 这种深思得益于词语的中介, 因为词语则又构成业已根据反思想的模式, 转化为和生活时间的深化建构而成的经验的深沉积淀。被讲述的生活就等于是被在保存拯救的生活。”(第117页)
9. Merlin C. Wittrock: 《阅读理解》, 载于《阅读的神经心理学和思维过程》, 牛津出版社, 1981年。

memory, the reader allows the text to work on him. He proves vulnerable to its transforming action and capable of altering his knowledge and convictions. The text may expose him to *kenosis*,⁽¹²⁾ and consequently it may change him into someone ready to accept the newness of the message conveyed by the text.

Such a reading experience may be compared to a journey undertaken by a reader who undergoes a psychosomatic traversée,⁽¹³⁾ or crossover. Philippe Labro, who is both the writer and the protagonist of the story, having experienced clinical death and having come back to life, feels an irresistible need to change his life, to become a new man, humane and generous. As he undergoes this ordeal, the author finds a new vision of life in reading the poems of Verlaine and Hugo, which once he learned by heart. From then on, in his eyes, everyday things take on a miraculous importance. He re-reads his life through the grace he has received, having been capable of recognising its presence.

Reading as an Adventure in Transcendence Favourable to Kenosis

To begin reading a narrative is to reconnect with a spiritual adventure, to hear an invitation to listen to one's own heart, one's

inner voice; it is to rediscover that spiritual life is, above all, an experience, like that of reading or writing. Each book opens up a path promising an inner journey. It all begins with a wrenching departure. The wrench makes sense only in an inner conversion (*kenosis*), when you submit yourself to the ordeal of the text. Kafka wrote: "The book must be the axe breaking through the frozen sea in us. That's what I think."⁽¹⁴⁾ On this journey, only by putting your whole heart into it can you spot the signs that Providence leaves along the road through reading.

This transformation of the reader is what I call inner (re)creation. It is the fruit of grace—the grace of good reading, which is able to build up the reader's inner self, his aesthetic values, his point of view, his convictions and prejudices, all in order to bring about in him a definitive change of life. George Steiner said that reading "... asks of us not only an understanding reception, but a reaction as well. We are required to act afresh, as Dante explicitly postulates; we must enter '*una vita nuova*' [a new life]... Often in art, this appeal remains implicit, or is made within the form."⁽¹⁵⁾ With this perspective, the reader should accept a text as a gift from a microcosm (Rahner's *Muschel*, or shell),⁽¹⁶⁾ which takes him back to the realities asserted or touched upon in the text.⁽¹⁷⁾ Similarly, from inside the shell can be heard a rushing sound, the sound of the surging oceans where the finite calls to the infinite. On hearing this phenomenon, the listener feels privileged and by analogy may begin to wonder about his own origins. Inwardness, otherness and the religious path then converge into an inner unity in which humankind and the world, the spirit and

12. *Kenosis* is a notion from Christian theology expressed by a Greek word from St. Paul's epistle to the Philippians (2:7). *Kenosis* designates the act of humility by which Jesus Christ "emptied himself" of his divine attributes to join our humankind, to the point of living in obedience to pure faith and dying on the cross.

13. Philippe Labro, *La Traversée*, Paris, Gallimard, 1996.

14. Franz Kafka, "Letter to Oscar Pollak," January 27th 1904, in *Correspondance 1902-1924*, trans. Marthe Robert, Paris, Gallimard, 1965.

15. In George Steiner, *Errata, récit d'une pensée* (The account of a thought), Paris, Gallimard, 1998, pp. 41-2.

16. I am quoting from Y. Tourenne, *Amorce d'une esthétique théologique chez K. Rahner*, Recherches de Science Religieuse, SR85/3, 1997, pp. 383-418, which indicates the source in K. Rahner, *Ecrits théologiques*, 9, Paris, DDB, p. 193.

17. Here, there is a sort of *mise en abyme*: the book held in one's hand becomes the mirror for all the books ever written.

验产生，而不是先于阅读行为存在的有限对象。⁽¹⁰⁾

阅读作为内在(再)创造的空间

读者-(再)创造者，这潜在的作者，在被阅读所激励的同时，也将对自己的知识与价值尺度进行一番检验，对文本形成某种看法，甚至于间接地感受到一种召唤而产生自己的文本或对话。事实上，读者自己恰恰是自我的最佳读者。作者的作品只是提供给读者的一种观测工具，以便读者分辨出在没有书的情况下可能看不到的自我。当然，读者是自由的和独立的，一旦他决定投入阅读，他就会因为能通过文本理解自我而更加努力地理解文本。

阅读同时造就了 *gnomosunè* “体物”（希腊语：体会文本所呈之物）和 *paideia* “辩义”（希腊：辩决文本所传之义）的学习体验。进入阅读后，读者就听由作者的推理和叙述风格的指引，产生某种 *psychagogie* “情移”（希腊语：心灵导引、情移德化）。⁽¹¹⁾ 在想象与记忆的帮助下，读者任文本对自己施与影响，服从其潜移默化的力量，并因而改变自己的知识与信念。文本使读者感受到某种“神性放弃”（*kénose*），⁽¹²⁾ 从而使自己变成一个能够汲取文本中新思想的人。

不妨把阅读比作读者进行的一次旅行，从中读者体验到一种心身的穿越。⁽¹³⁾ 兼为叙事的作者和主角的菲利普·拉波罗(Philippe Labro)在经历

了一次临床上的死亡体验之后又活过来了，他感到了一种要改变生活、成为一个新的、人道的和慷慨的人的坚定需要。在这一考验中，作者引用了早先背诵过的魏尔兰和雨果的诗句，重又找到了看待生活的新视角。从此以后，在他眼中日常事物都具有了奇迹般的重要性。由于他懂得承认并接受恩赐，他完成了他生命的阅读。

阅读作为适宜“神性放弃”的超验冒险

进入一个叙事，就是重新开始一次精神的冒险，就是接受一种召唤，去倾听自己的心灵、倾听内在的声音，就是重新发现精神生活说到底还是一种体验，如同阅读与写作一样。每一本书都开辟了通向内心之旅的道路，而出发就意味着痛别，痛别的全部意义则在于接受文本的考验，实现内心的皈依（即“神性放弃”）。卡夫卡曾写道：书应该是打破我们内心冰封的大海的斧头。我相信这一点。⁽¹⁴⁾ 在这条路上，只有心无旁骛才能发现上天以读书之行所留下的标志。

10. 罗曼·茵格尔顿(Roman Ingarden)，波兰哲学家，20年代美学现象学的奠基人，他发现了文本中的由读者来具体化的“潜在结构”。他把阅读视为将文本和一些文学以外规范与价值建立关系的过程，通过这一过程，读者为其文本经验赋予了意义。简而言之，读者总是用他自己的规范和价值来阅读文本。

11. 心理治疗现象绝不是虚假的。读经康复法证明了阅读的诸如《薄桦与贝基械》和《地心游记》等书的良好治疗作用。见 Marc-Alain Ouaknin，《读经疗法：阅读就能康复！》，巴黎，Seuil出版社，1984年。

12. “神性放弃”是用希腊词汇表达的基督神学概念，出自《使徒书信》中圣保罗卷的《腓立比书》(2,7)。“神性放弃”指的是耶稣基督“反倒虚己”，放下他的神性而成为人的一员，以至能够遵奉信仰生活并死在十字架上。

13. 参见 Philippe Labro的《穿越》，Gallimard，出版社，1996年。

14. 卡夫卡：“给Oscar Pollak”的信，1904年1月27日，载于《书信集 1902-1904》，Marthe Robert译，Gallimard出版社，1965年。

the heart, the wonderful and the ordinary are all as one.

Sylvie Germain describes the phenomenon of reading: she uses exact terms, chosen with exquisite care. Each time the reader confronts a text, she says, he is called upon to "... welcome, accept, consent to, listen to the silence and to scrutinise the invisible—for the human consciousness, these are the highest forms of attention. Impatience must be resisted, together with any desire to be given signs, any febrile search for proofs. There are just a few impalpable traces scattered here and there, showing fleetingly through the surface of things, unexpectedly and for no longer than an instant, traces as discrete as they are troubling: they allow us no certainty, but summon us constantly into astonishment, dreams and expectancy."⁽¹⁸⁾ By consenting to everything that the author may ask of us in reading, we expose ourselves to the risk of inner transfiguration—and sometimes the experience can be painful. We should not forget that there are also bad writers, and harmful and degrading texts, books that present us with the false appearance of truth while soliciting our acquiescence.

Reading—Writing—(Re)reading as a Humanising Spiral

Because of their proximity, these two actions, reading and writing, fit together

in some way. It seems appropriate that the original languages in which the Bible was written, Aramaic and Hebrew, do not differentiate between the acts of reading and writing and employ the same word to describe both these activities.⁽¹⁹⁾

When the reader meets the author within the text, he responds to him, as does man to his Creator, through the medium of faith. That faith is founded upon God's own Word, the faithful Word revealed in the Son who cannot deny Himself (2 Tim. 2:13). This is on his part the expression of the confidence that the reader feels in the writer's words. This response that man makes to the God who reveals Himself (Rom. 1:5) is the fruit of his free decision to have faith in Him. Having a trusting faith in the author's work opens the eyes of the heart, as St Paul says (Ep. 1:18).

In a key passage of his *Confessions*,⁽²⁰⁾ St Augustine describes an episode that had left a strong impression on him. Tortured by indecision, unhappy about his past defects, fearful that the hour of judgement had finally struck for him, Augustine moved away from his friend Alypius, with whom he had been occupied in reading aloud in the garden (it was summertime), and burst into tears. Suddenly he heard the voice of a child who was singing a song with the refrain "*Tolle, lege*" (Take and read). Augustine was convinced that the voice was addressed to him; he ran back to the spot where Alypius was still sitting and picked up the book they had been reading, a volume of St Paul's Epistles. "I took it up and opened it," Augustine relates, "and in silence I read the first passage that my eyes fell upon."⁽²¹⁾ He reached the end of the sentence as though struck by a thunderbolt. The light of confidence

18. Sylvie Germain, *Immensités*, Paris, Gallimard, 1989.

19. Henri-Jean Martin, "Pour une histoire de la lecture", in *Revue française d'histoire du livre*, Paris, 1977, p. 46. According to Martin, neither Sumerian nor Hebrew have any specific verb meaning "to read", p. 64. In Hebrew, the verb closest to reading may also be used to express the act of shouting, summoning, naming or reciting. Y. Tourenne informs me that Genesis 1:5 could, after all, be translated as "And God read the light Day...".

20. St Augustin, *Confessions*, IV, 3, Paris, 1959.

21. The passage was from Romans 13:14: an exhortation to "follow the Lord Jesus Christ and not to abandon oneself to the preoccupations of the flesh and not to yield to one's desires".



对读者的这种种转化，我称之为内在的(再)创造。这是阅读恩典的收获——好的阅读能够重构读者的“敏感的自我”、读者的审美价值、观点、信念和成见，而所有这一切使读者的生活能够发生决定性的改变。乔治·斯坦纳(George Steiner)说：“不要只求理解性的接受，要创造。我们应是能够重新行动的，就象但丁所明确要求的那样，应该进入一种新的生活(vita noova)。(……)在艺术中，这种要求始终是含蓄的，是在艺术形式当中体现出来的。”⁽¹⁵⁾从这个角度来看，读者应视文本为微观宇宙(即拉纳所说的“贝壳”[Muschel])⁽¹⁶⁾馈赠之礼欣然予以接受，令其可透过文本的宣扬讲述，反观现实世界。⁽¹⁷⁾在这微观宇宙的贝壳中听到的鸣鸣声是海涛声的回荡，大海无垠，却向有限之物呼唤。聆听到这种声音，听者有幸之余，也会在类比中产生遐想，思考起自身的本源。人的内在性、他性的存在和宗教的追求殊途同归，归之于心，人与物，灵与心，奇与凡泯然为一。

希丽薇·杰尔曼(Sylvie Germain)用来描述阅读现象的词精准细腻。她说，每对阅读之际，皆须“敞开胸怀、欣然接受、持同求会、细听无言之语、妙察无字之句，这全是人意识所专时得以达臻的最高境界。浮躁之心万不可有，也别指望有人指点迷津，也勿东看西找，到处想觅证据。意趣

的痕迹，是东鳞西抓，似有若无，稍纵即逝，仿佛明白，实已迷惑，不会让你抓得住，只会让你永远惊奇，恍然若梦，憧憬无己。”⁽¹⁸⁾倘若听从作者在阅读中对我们提出的所有要求，我们就要甘冒我心里被改造一番的风险，这种改造并不总是愉悦的。不应忘记还有些糟糕的作者、甚至于堕落有害的文本、书籍，把似是而非的所谓真相呈现在我们面前，鼓动我们接受。

阅读——写作——(再)阅读 作为人性化的螺旋式轨迹

由于阅和写这两种行为如此接近，它们相互包容。在圣经最初用语阿拉米语和希伯来语中，对读和写是不加区分的，用于指代这两种行为的都只有一个词，这就是一个征兆。⁽¹⁹⁾

在文本中读者与作者相遇，凭“信”而与之相应，就象人对他的造物主所做出的反应一样。这“信”的基础是上帝的圣言，由圣子所道出的信言(《提摩太后书》2,13)。圣子不能否认自己的身份，这本身就是读者对作者的言辞所表达出来的信任。人对于显现的上帝

15. 见《Errata: 思想的叙事》，Gallimard出版社，1998年，第41-42页。

16. 转引自Y. Tourenne, 《拉纳神学美学的发端》，RSR85/3 (1997)第383-418页，其中提到引文出自拉纳，《神学论集》，第9期，法译本，巴黎，DDB出版社，第193页。

17. 此中有一种无穷：手上的书本即是世界所有书本的回响。

18. S. Germain, 《无垠》，Gallimard出版社，1989年。

19. Henri-Jean Martin: 《守护阅读史》，载于《法国图书史评论》，第46期，巴黎，1977年。在Martin看来，苏美尔语和希伯来语都没有指称阅读的特定用词，见第64页。在希伯来语中，近似“读”的词同时也指喊叫、呼唤、命名或者背诵等行为。Y. Tourenne告诉我，《创世纪》(1,5)中，被上帝称作“昼”的光最终可以译作“他已读”。

flooded his heart and the shadows of doubt were dispersed. The return of his confidence gave the reader a *quantum fidei* (a quantity of faith) that is indispensable to all subsequent readings. Augustine's reading aloud emphasises another important point: once St Augustine is confronted with a written text, he adds his voice to the silent letters, the *scripta*, and allows them to become the *verba*, the spoken words from which the spirit arises. For him the Word must be articulated, proclaimed and shared throughout the community. It must make the air vibrate, and become part of things heard. He says that if it is read in silence it can refresh only one's personal ideas. It is timely to remember here that Augustine, pupil and friend of the celebrated Ambrose of Milan was impressed by Ambrose's talent for reading. The history of reading informs us that it was indeed Ambrose who introduced the practice of silent reading.⁽²²⁾

"Deus Absconditus"⁽²³⁾ Has Taken Refuge in Books

The reader has enjoyed an impressive career in literary theory. Having for a long time been ignored by philology, then by the New Criticism, by formalism and structuralism; having been kept at arm's length as an embarrassment, in the name of affective illusion, the reader, making

his appearance again on the literary stage alongside the author and the text, has broken up their confrontation. His privileged status over author and text has made reading subjective and, in the end, has falsified it.

These days, we see literary productions that are often the object of suspicion and manipulation. Similarly, the *poiesis* and the *aisthesis*⁽²⁴⁾ of the work, together with the author's role, have been put into question. During the nineteen sixties, Michel Foucault and Roland Barthes proclaimed the death of the author and launched the controversy over literature and the text. From then onwards, the New Criticism endlessly pilloried the author, seeing in him the typical bourgeois, and the embodiment of capitalist ideology. Now the author is envisaged as the initiatory and explanatory principle of literature; he must be replaced by language, impersonal and anonymous. Little by little, language comes to be claimed as the exclusive matter of literature by Mallarmé and Valéry, by the surrealism of Proust, and lastly by linguistics—whereby the author is never anything more than someone who writes. Mallarmé even demands that the poet as spokesman should disappear: henceforward he should surrender the initiative to words alone.⁽²⁵⁾ So the author yields the front of the stage to writing, to the text, or again to the writer who is never merely a "subject" in the grammatical or linguistic sense, rather a being made of paper and not a real person in the psychological sense; he is the subject of the enunciation, which does not exist prior to the enunciation but is produced with it, here and now.

22. St Augustine also described for us Ambrose's silhouette as he was reading: "When he was reading, his eyes scanned the page and his heart examined the meaning, but his voice remained mute and his tongue motionless. He never read aloud." (*Ibid.* V1, 3). From the tenth century onwards, this way of reading became customary in the West. A few centuries afterwards, with the Reformation, it even contributed to the claims to reach a personal interpretation of the Bible made by Luther, Calvin and other Protestants.

23. Latin: God hidden, ignored or mysterious.

24. A Greek term, among the Stoics, for empirical experience, often considered the highest form of knowledge.

25. Stéphane Mallarmé, *Œuvres Complètes*, La Pléiade, Vol. 1, Paris, Gallimard, 1996, p. 366.



作出回应(《罗马书》1, 5)则是他自由决定信仰他的结果。正如圣保罗所说,对作者的作品信任与信仰开了心目(《以弗所书》1, 18)。

在《忏悔录》的一个关键段落中,⁽²⁰⁾ 圣奥古斯丁描写了对他影响极深的一段经历。因犹疑、不满和过去犯下的过错而倍感困扰,又因担心最终审判的来临而焦虑不安,奥古斯丁离开了正和他一道在夏园中高声朗读的朋友阿利比乌斯(Alypius),独自向隅而泣。猛然间,他听到有童声歌唱传来,歌词中反复的叠句是“tolle, lege”(取之,读之)。奥古斯丁断定这歌声是为他而起的,于是跑回了阿利比乌斯坐着的地方,拿起才刚中断阅读的书籍,那是《使徒书信》中圣保罗的一卷。奥古斯丁说:“我拿起并翻开这一卷书,静静地看我目光触及的那一行。”⁽²¹⁾ 当他看完那句话的时候,他感受到了雷击般的震撼,信心之光充溢了他的内心,那些疑虑蒙昧都烟消云散了。信心的复归赋予了奥古斯丁一种质性的信念,这种信念对于此后的一切阅读都是必不可少的。奥古斯丁的高声朗读还突出了另一个重要的方面:一旦面对一个书写文本,奥古斯丁作为读者,把他的声音加之于无声的文字,即“写出的”,而使之变为“说出了”,即与精神同生的语言。对他而言,语辞应该把它说出来、宣读出来,让社会共享。语辞应该让空气振动,并栖身在声响的空间中。他说,默读只能让个人观念清明。这里,应当指出,奥

古斯丁作为声名显赫的米兰的安普瓦兹(Ambroise)的学生和朋友,对于安普瓦兹的阅读能力印象深刻。有关阅读的历史告诉我们,默读实践正是安普瓦兹引入的。⁽²²⁾

书中有“玄神”⁽²³⁾

在文学理论中,读者所遭遇的命运是令人惊叹的。在相当长的时间内,读者先后被文献学、新批评主义、形式主义和结构主义所忽略,被排斥为是“感情用事”的干扰者。然而读者又回到了文学的场景之中,来到了作者和文本跟前,打碎了他们面对面的私语。读者的相对于作者和文本的特权地位使阅读主体化了,而且最终也使阅读发生了变形。

今天我们看到文学的“生产”往往是令人疑虑的被操弄之物。同样,作品的“做为”(poiesis)和“感知”(aisthesis),⁽²⁴⁾ 就如同作者的角色一样,也受到了置疑。60年代,福柯和巴特声称作者已死,并引发了有关文学和文本的争论。自此,新的批评不断指控作者,视之为布尔乔亚和资本主义意识形态的化身。从此,作者作为文学创造和

20. 圣·奥古斯丁,《忏悔录》,IV.3,巴黎,1959年。

21. 这里所指的是《罗马书》13, 14这条告诫:“总要披戴主耶稣基督,不要为肉体安排,去放纵私欲。”

22. 圣·奥古斯丁还向我们描绘了安普瓦兹正在阅读时的形象:“当他阅读之时,他的双眼浏览书页,他的心灵考虑着文所意指,但是他不发一声,默默无语。他从来不高声朗读。”(前引书,VI.3)。从十世纪起,西方对这种阅读方式已经习以为常。数百年之后,随着宗教改革,这种阅读方式在路德·加尔文和新教那里,甚至成为正当化圣经的个人诠释的一个理由。

23. 拉丁文,指隐密的、难测的、神秘的上帝。24. 在斯多噶学派那里,经验知识通常被看作是知的最高形式。

24. 在斯多噶学派那里,经验知识通常被看作是知的最高形式。

It follows that writing can no longer represent or portray anything that comes before its enunciation; therefore it follows that writing has no more origin than does language.

The notion of inter-textuality is a further consequence of the death of the author. As for critical analysis, that too disappears with the author, since at the heart of the text there no longer exists any unique or original meaning. This is the end of writing, which quietly takes its leave after the death of the author. In this new configuration, it is with the reader—and not the author—that the unity of the text is accomplished. Thus, either the writing or the text promotes an activity hostile to theology, and opposed to any immutability of meaning.⁽²⁶⁾ Writing itself suppresses both God and reason, both science and the law. It is an anti-authoritarian rebellion in the style of May 1968, overthrowing the author and ushering in post-structuralism.

And yet, as Maurice Blanchot says in his metaphorical text on “The Dialectic of the Work”⁽²⁷⁾: “The poem takes second place behind the sacred that names, it is the silence leading to the Word, the God which speaks within it—but the divine being the inexpressible is always without words. So the work is at the same time hidden in the deep presence of the God, and visible throughout the absence and obscurity of the divine. [...] So the work

comes from the Gods to mankind, it helps in this transition, because each time it pronounces the word ‘beginning’ in a more original way than are the worlds, the powers that borrow it reveal themselves in order to act.” In a word, the literary work is a mystery of the silence of the God; it is the presence of His absence.

Our epoch is dominated by scientific and technical rationalism permeated with logical atheism. The belief in God seems to have been abandoned. And even poetry no longer replaces it with its redemptive role. In consequence, the artist finds it very difficult to find words to describe his creation. But, precisely, in the name of this reality, can there exist secular poetry in the literal sense? The question seems absurd, since two categories that characterise every work, seriousness and constancy, seem to say the opposite. However, there is something in us that can exist without us; and we cannot say how this something has come into us. Art reflects this intuition as a lived and living form.⁽²⁸⁾ It is the privilege of aesthetics to sustain and illumine the continuity between temporality and eternity, between matter and spirit, between man and God. Thanks to the religious aspects and the latent metaphysics that guarantee it, the *poiesis* can open itself to meaning, without which, quite often, we are ignorant of what we are experiencing.

The Text-mystagogue, Accompanying the Reader to His Encounter with Grace

The reading of a literary text can bring us also to a further discovery, namely that of the author. Indeed, it is also susceptible of unveiling the author’s

26. Jacques Derrida, in his writing, acknowledges that the issues examined above are neither of a linguistic-aesthetic nature nor of a philosophical nature; he says they are in reality linked to the meaning founded in the postulation of the existence of God. Certainly, semantics and poetics are inseparable from the postulation of transcendence.

27. In *L'Espace Littéraire*, Paris, Gallimard, 1955, pp. 307-8.

28. Jacques Maritain, *Intuition créatrice dans l'art et dans la poésie*, Paris, Desclée De Brouwer, 1966, p. 420.



解释的本源，就得被非人格和匿名的语言所取代。语言逐步被马拉美、瓦莱里和普鲁斯特以及超现实主义者和语言学家推崇为文学的唯一质料。对这些语言学家来说，作者从来都只不过是写了文本的人而已。马拉美甚至要求诗人在言辞上消隐，即从今往后应该停止创造语词。⁽²⁵⁾因此，作者要在属于写作、文本或者书写者的台前止步，他从来都只不过是一个语法或语言意义上的“主体”，是纸上的存在而不是心理学意义上的个人。这是叙述的主体，他不是先于他的叙述，而是和叙述一起在当下产生的。写作于是不再反映或表现先于叙述存在的事物，也不再具有不同于语言的别的起源。

在作者之死中还生发出文本间性的观念。至于批评分析，则和作者一起消失了。因为在文本深处不再有独一的、原本的意义，写作也就走向末路，随着作者的死去，悄然谢幕。在这一轮新的安排中，读者，而不是作者，才是文本得以统合的所在。于是，写作，或者说文本，就促进了一种反对神学和反对意有不变观念的活动。⁽²⁶⁾写作取消了上帝与理性、取消了科学与法则。这是一种68年5月运动式的反权威的造反，它打倒了作者，并宣布了后结构主义的到来。

然而，正如莫里斯·布朗肖在他的关于“作品辩证法”的隐喻文本中所言，⁽²⁷⁾“在“能名”的神面前，诗让出了尊位，诗由言兴，而言由静启，神在诗中言，但神是无法形之于言的，神本身也永无所

言。因此，作品在神的深沉自在面前是隐而不见的，而当神隐无形时，它就处处可见。(……)作品就这样自神而来，向人而去，在人神间助渡，因为它每以超出大千世界、万象之力的原创方式，道出开始这个词，而大千世界、万象之力皆只是借它来展现自身、表演自己。”简言之，文学作品是神无言的神秘之作，是神不在之显在。

在我们这个时代，浸透了逻辑无神论的科技理性具有优势，对上帝的信仰似乎被放弃了，甚至连诗也不再能取代信仰，发挥救赎的功能。结果，艺术家很难找到词汇来为其创造定性。但是否恰恰因为这一事实，一种严格意义上的世俗诗学才能够得以存在？这个问题看上去有些荒唐，因为作为每个作品之特征的两个范畴——严肃性与持久性——似乎意味相反。但我们身上确有某样东西可以不依赖我们而存在，而我们无法说出这样东西是如何进入我们的。艺术把这种直觉转化为从生活中走来又到生活中去的各种形式。⁽²⁸⁾而美学的光荣就在于维护并照耀时间与永恒、物质与精神、人与上帝之间的那条不断的长路。正是得益于宗教方面及宗教所保证的潜在的形而上学，“做

25. 马拉美，《全集》，七星丛书，第一卷，Gallimard出版社，1996年，第366页。

26. 雅克·德里达在他的作品中承认以上所讨论的议题既不是语言—审美的，也不是哲学的，它们事实上关系到上帝之存在这一公设所保证的意义。可以肯定，语义学和诗学都是与超验公设密不可分。

27. 见《文学空间》，Gallimard出版社，1955年，第307-308页。

28. Jacques Maritain: 《艺术与诗中的创造性直觉》，Desclée De Brouwer出版社，1966年，第420页。

soul, allowing us to see a reflection of his person, a light by which the reader can look at himself. At the same time, the text conveys the beliefs of the author who often invests with his authority the questions to which humanity seeks answers, questions of moral and ethical choices that men and women have to make on their progress through this temporal state. An allegory borrowed from the book of the Apocalypse (Ap. 10:8-10) speaks of this phenomenon whereby the pleasure of reading, the sensation and the taste, is followed by a demanding moral choice imposed by the reading of the text, an accomplished book that, according to the Johannine description, fills the reader's entrails with bitterness. As Jean-Paul Sartre notes, "The literary work is never a natural piece of information, but a demand and a gift."⁽²⁹⁾ Often the aesthetic imperative carries with it the moral imperative.

Probably what is needed is an answer to the quest for meaning, an answer that the literary text is admirably designed to give. In this task it acquires the status of a pedagogue who teaches (in the literal sense), who persuades (in the allegorical sense), who urges action (in the moral sense) and who suggests to the reader what reality he should expect (in the anagogic sense). Each text, in its content but also in its linguistic, syntactic and semiotic form, reveals its own origins

and attests the presence that inspires it. But for the sense not to lose its actuality, it has to be rich in significance. The role of significance is crucial, especially in poetry and stylistics. It was Montaigne who said that such texts mean more than they say.⁽³⁰⁾

Sense refers to that which remains stable in the narrative and in its reception: the immutable sense embedded in the sense of the creative words. On the other hand, significance refers rather to that which changes in the reception of a text.

While sense is singular, the significance that places it in its setting is variable, therefore plural, open and oriented towards the infinite. When one reads a text (contemporary or ancient), one connects the sense of the text to one's own experience, one ascribes to it a value that is independent of the original context. So sense is the object of the interpretation of the text, while significance is the object of the application of the text to the setting of its reception and its evaluation. Similarly, the reader gains access to the sense by way of the significance conveyed by the symbolic words that bring him closer to the mysteries of life, and that open to him the gateway to the inexpressible. The ideal would be that the text, thanks to its mystagogy, might accompany the reader pedagogically, towards the questions of existence, towards the sources and the conclusion of his earthly life.

Considered in its entirety, the literary text should play a role akin to that of Chinese pictorial art, which is a mystical art *par excellence*. In its contemplative approach, it should initiate the reader in drawing from the narrative thread

29. Jean-Paul Sartre, *Qu'est-ce que la littérature?*, Paris, Gallimard, 1948, re-edited 1985, Folio-Essais, p. 78.

30. Just like Czeslaw Milosz: "You must understand these simple words: others would shame me/ I swear to you, my language is not enchanted/ I speak to you through the medium of silence/ like a cloud, like a tree," in "Czeslaw Milosz, or Lazare poète," *Etvdes*, February 1981, (354/2), p. 196.

31. This is *qigai*, an original breath, a moral spirit. Thus, Chinese painters do not speak of the beauty of the work, but of its breath.



为”才能向意义敞开。没有了意义，我们在绝大多数情况下对我们所经历的一切将一无所知。

文本——秘传，从读者的陪伴者到蒙遇恩典

正因如此，对文学文本的阅读还可以把我们引向另一个发现，一个有关作者的发现。事实上，阅读还可能揭示出作者的灵魂，让作者的人格反映出来，借助作者人格的光照，读者可以反观自身。与此同时，文本也表白了作者的信仰，因为作者常常借其权威讨论人类自身提出的那些问题，即人一旦进入时间的人生旅程就要承担的道德和伦理选择的问题。《启示录》(10, 8-10)中的一则寓言所讲的正是这一现象，在阅读——感受品味——的快感之余，产生了艰难的道德选择。在约翰教派的描述下，“一本被读过的书”让读者“充满发自肺腑的苦痛”。正如让-保罗·萨特所指出的：“作品从不提供天然可取的内容，它送一份礼物，也有一个要求。”⁽²⁹⁾ 审美律令往往有道德律令相随。

这无疑关乎对意义探询的某种回答——而文学文本得天独厚恰可有所作为。在回答有关意义的问题时，文学文本俨然如师，它讲解(字面意义)、诱导(寓言意义)、敦促(道德意义)，并向读者指出对现实应作怎样的期待

(解惑的意义)。每个文本，不仅在其内容中，同时亦在其语言、句法和语义的形式中，都透露了它的起源何在，证实了某种赋

予其灵感的的存在。但是，为了使意义不致失去现实之感，文本必须意指丰富。尤其是在诗歌和文体学中，意指的角色是至关重要的。蒙田早就说过，文本所指要超出其所说。⁽³⁰⁾

“意义”指的是在叙事和对叙事的接受中皆能保持稳定者。不变的意义根植于太初之言的意义。但“意指”所指的是在对文本的接收中的变动者。意义是独一的，而将意义置于情境中的意指则是变动的、多样的、开放的、无终极的。当我们阅读一个(当代或古代的)文本的时候，是根据自身的经验重读这一文本的意义的，人们赋予了文本一种独立于其原初上下文的价值。意义因而是文本诠释的对象。而意指则是在接收和评价的上下文中文本应用的对象。同样，读者是以由象征性的语词所承载的意指为中介才找到意义的入口的，这些语词使读者接近生活的秘密，为读者打开通向无以言表者的一扇门。在理想的状态下，文本借助其秘法，以教导的方式陪伴读者面对生存问题，面对其人生的起源和终极目的。


整体而言，文学文本所应扮演的角色类似于中国绘画艺术的角色。中国画是一种典型的神秘艺术。以静观的方式，中国画促使读者从叙事的织体中辨认出太

29. 让-保罗·萨特，《文学是什么》，Gallimard出版社，1948 1985新版，Folio-Essais，第78页。

30. 米沃什说：“你得理解这些简单的词，其他的让我羞愧。/我发誓，我的语言不是诱惑性的，/我在用沉默的方式讲话，/这是云，这是树。”见《切斯瓦夫·米沃什：诗人拉撒路》，《研究》，1981年2月(354/2)，第196页。

31. 这一“气概”即是元气，是道德精神，所以中国画家所讲的不是作品之美，而是作品的气。

the kernel of the story, the essence⁽³¹⁾ of the creative words. Only such reunion with his origins can make man joyful and confident in his destiny. Sadly, globalisation, and the pluralism of the world on the threshold of the third millennium, produce a relativism in all propositions of sense, religious or not, and in all values, leaving individuals and social groups without standards of discernment or decision. Even literature no longer dares to put forward universal meanings. In our time it presents only a multiplicity of heteroclitic views on a few aspects of human life. It locks man into a cell of powerlessness; it leaves him battered by historical events and scientific progress; they crush him under their weight. Today, literature even deserts history and plunges into the nihilism of writing, cynically flaunting the mercenary side of its undertaking. That is the case with the new literature in France: these heralds of modern times, such as Houellebecq, Darrieussecq or Ravalec, who claim that the declining values of Western Catholicism should give way to the hegemony of science, that desire should be institutionalised, and that abortion amounts to a positive form of eugenics which they wholeheartedly welcome.⁽³²⁾

Yet, man has the gift of words and should not let himself be deprived of them. Having seen the origins of the Word, he should realise that his own words go far beyond the language of science. Firstly, they are the Word incarnate, which, although trapped within human bodies and thought, transcends them. The source of this Word and its role in the redemption of mankind endow it with a unique value, a supreme importance, which is expressed in the use that man makes of it for good or ill. In the diversity of the words that he utters or writes, there are words that enlighten us, which make the infinity of all reality show through into the particular. They are like shells, however small, in which the sounding sea may be heard. Karl Rahner calls them “creative words” (*Urworte*), in which the spirit and the flesh, the signified and its symbol, the object and its image are still one, as once they were. In consequence, they enable us to conceive man in his primordial union of spirit and flesh, of transcendence and intuition, of metaphysics and history.⁽³³⁾ 

Translated from the French by Philip Liddell

32. “*De l’ordure en littérature*” (On Filth in Literature), the article by Henri Raczynew published in *Le Monde*, October 10th 1998.

33. Karl Rahner, “A preface to a collection of poems on the priesthood”, which Jorge Blajot published under the title: “*La hora sin tiempo*”, in *Eléments de théologie spirituelle*, Paris, Desclée De Brouwer, 1964, p. 273.



初之言的本质性叙述核心。⁽³¹⁾唯有这种与其起源的重逢，才能让人愉悦并对其命运抱有信心。不幸的是，在第三个千年的来临之际，全球化与世界的多元主义产生了一种对各种(宗教的或非宗教的)意义建言和各种价值的普遍相对化，令个体与社会群体丧失了辨别取舍的标准。甚至文学也不再敢倡言任何普遍意义了。今天，文学只呈现针对人生的某些方面的各类混杂观点。文学把人封闭在一种他无能为力的胞膜中，听任历史与科学发展的摆布。而今，文学甚至把历史也抛弃了，陷入书写的虚无主义，以犬儒主义展示其事业惟利是图的一面。法国的“新文学”就是这种情况。胡尔贝克(Houellebecq)、达利厄斯克(Darrieussecq)和拉瓦莱克(Ravalec)等新时代的使者声称西方天主教的价值已经衰落，应该让位于科学的霸权，他们认为欲望应该被制度化，他们把流产称作积极的优生学而大加欢迎。⁽³²⁾

然而，能言的人不会听凭剥夺。了解到“言”的起源，人应该明白他的言远远超越科学的语言。人的言辞首先是肉身化的圣言，尽管困于人的肉体之身与人的思维，但却能实现超越。“言”的这一来源，以及“言”在人的救赎中的角色赋予了言一种独一无二的价值，一种极端的重要性，人对言的使用，无论其好歹，都表明了这一点。在各种所说或所写的言辞中，有些言辞照亮了我们，使全部实相的无限性转而在个别中显现。它们

小如贝壳，但其中却回荡着无垠的大海之声。拉纳称之为“太初之言”(Urworte)，在其中灵与肉、所指与符号，物与形仍浑然为“一”。因而，这太初之言有助于把人构想为灵与肉、超验与直觉、形而上学与历史的无上统合。⁽³³⁾

汲茜与刘露译

万德化现任澳门利氏学社出版的双语季刊《神州交流》的副主编和书评编辑。他在波兰克拉科贾吉龙大学获得法国文学硕士学位，并在耶稣会主办的巴黎塞佛尔中心获得天主教神学硕士学位。万德化目前是巴黎第七大学汉学专业博士生，专攻二十世纪中法文学。他已在《神州交流》杂志上发表了数篇文章，并将著名客家作家钟理和(1915-1960)的小说《笠山农场》翻译成法文(小说法文版正预备发行)。万德化的三语著作《安德烈·纪德〈伪币制造者〉一书中的纹心结构》于2007年3月由中央编译出版社在北京出版。

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32. Henri Raczynew, "De l'ordure en littérature" (On Filth in Literature), 载于 *Le Monde*, 1998年10月10日。

33. 拉纳：“圣职诗合集序”，被 Jorge Blajot 以“La hora sin tiempo”为题收入《精神神学的要素》，DDB 出版社，巴黎，1964年，第273页。