

契訶夫〔崇拜〕在中國

由歷史文化角度研究契訶夫劇作自本世紀初
迄今在中國大陸之迴響

張妮娜

俄國醫生劇作家安東·契訶夫(1860—1904)之劇作自一〇年代起便在西方掀起極熱烈的反應。西方批評界著迷於劇中〔印象派〕、〔反戲劇〕、〔自然主義〕的舞臺呈現，醉心於劇裡揭示的〔人性知覺之新情境〕，並將契劇譽為現代版的伊里亞德與奧德塞。另一方面，西方批評界亦斷言身兼醫生的契訶夫並未藉其劇作提供任何醫治政經社會及人性痼疾的靈藥。中國接觸契劇較遲，然而反應熱烈的程度不下西方。二〇年代以後，契劇翻譯迭出，且屢次搬上舞臺。曹禺，巴金等亦對契劇推崇備至。然而契劇批評在中國的發展與在西方大相逕庭。中國讀者觀眾多被契劇背景中十九世紀末那個滿目瘡痍，百病叢生的俄國社會所吸引，連批評界也不例外。在那凋零殘敗的景象中，他們看見了當時中國社會的縮影，於是，他們迫切尋找這位劇作家醫生在劇中可能提供的診斷，可能開出的藥方子。

細讀一九二一年鄭振鐸首譯的契劇四種，譯文雖堪稱粗糙，且多語焉不詳之處，卻能於樸拙中捕捉到契劇生動敏銳的人物神韻，鋪衍出契劇特有的，撲朔迷離的氛圍。浸淫聊齋，紅樓等古典作品的中國讀者當不難感受譯作所能提供的心理及美學上的滿足。無怪乎二〇年代的契劇批評確曾短暫的徘徊於對藝術家契訶夫和醫生契訶夫的迴響之間。然而，隨著日本侵華的威脅日強，契訶夫主義渲染上濃烈的感傷及英雄崇拜的色彩。至五〇年代共黨政權在中國大陸扎根，契劇淪為〔烏托邦〕意識型態的宣傳工具，不但劇中的〔工作情操〕與〔光明前景〕被歌頌，連契訶夫本人亦被視為革命英雄，加以神化，契訶夫崇拜臻於巔峰。六、七〇年代文革反知識份子及排外的狂浪中，非但契劇中的知識份子，連帶契氏本人，均難免遭批鬥的劫難。至此，契訶夫崇拜告終，契劇研究批評亦從此銷聲匿跡。

一九八九年，六四之後，中國大陸掀起經濟改革的巨浪。二〇年代初綻苞蕾的契訶夫劇作批評在這次的社會變遷中是否能得契機，如西方的契劇批評般盛開？這是個問題。

Endnotes

1. For the British response to Chekhov, see Introduction, Twentieth Century Views: Chekhov, ed. Rene and Nonna Wellek (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1984) 1-30.
2. See Go I-hong's "Chekhov's Plays in China," Monograph: In Memory of the Fiftieth Anniversary of Chekhov's Death (Peiking: People's Literature Publisher, 1954) 213-4.
3. From 1920 to 1955, there appeared two translated versions of Ivanov, and The Three Sisters, four versions of The Sea Gull, and Uncle Vanya, and six versions of The Cherry Orchard. See Mausang Ng's "Translations and the Reading Public," The Russian Hero in Modern Chinese Fiction (Hong Kong: Chinese University Press, 1988) 11-29.
4. Uncle Vanya was performed in 1930 and 1954 in Shanghai and Beijing. The Three Sisters was performed in 1936 in Shanghai. See Go I-hong, 215 & 216. See also Meng Toa's Chekhov's Picture Biography (Shanghai: People's Publisher, 1954) 100.
5. The four plays are Ivanov, The Sea Gull, Uncle Vanya, and The Cherry Orchard. See Collection of Russian Plays (Shanghai: Shangwu Printing House, 1921).
6. It is the translated title of Tsao Hsueh-chin's Honglouameng by Yang Hsien-yi and Gladys Yang (Peking: Foreign Language Press, 1978).
7. I am using Elisaveta Fen's English translation in the Penguin Classics (London: Penguin Books Inc., 1959) 357 & 359-60. Subsequent quotes refer to this edition.
8. I quote from David Mamet in his "Notes on The Cherry Orchard" as the Introduction to the adaptation of the play (New York: Grove Press, 1985) xii.
9. Twentieth Century View: Chekhov, 131.
10. Arthur Miller writes a performance review of the play in his Chinese Encounters (New York: Penguin Books, 1979) 74-79.
11. C. T. Hsia, A History of Modern Chinese Fiction 1917-1957 (New Haven: Yale University Press, 1961) 22.

12. See Preface to Collection of Russian Plays, 62.
13. Quoted from Monograph, 214-5.
14. Appendix I to Collection of Russian Plays, 62.
15. Monograph, 214.
16. See A History of Modern Chinese Fiction: 1917-1957, 317-9. Also see Joseph S.M. Lau Ts'ao Yu, the Reluctant Disciple of Chekhov and O'Neill: A Study in Literary Influence (Hong Kong University Press, 1970) 28-33.
17. Tsao Yu, "Postscript," Sunrise (Shanghai: Cultural Life Publisher, 1936) xiv.
18. I quote Wang Gungwu in "The Genius That Was China," Part IV, produced by John Merson and David Roberts (Nova TV Program, Spring, 1990).
19. See The Russian Hero in Modern Chinese Fiction, 1.
20. Hong Sheng, "On the Fiftieth Anniversary of Anton Chekhov's Death," in Monograph, 23.
21. Chekhov's Picture Biography, 84 & 89.
22. Monograph, 23 & 24.
23. Monograph, 23.
24. Chekhov's Picture Biography, 39.
25. Chekhov's Picture Biography, 84 & 90.
26. Ba Jin, On Chekhov (Shanghai: Ping Ming Publisher, 1955) 53-4.
27. Ba Jin, On Chekhov, 44.
28. Chekhov's Picture Biography, 91.
29. Monograph, 21.
30. Chu I-sheng, Chekhov: the Short Story Writer (Shanghai, Hua Toa Normal University, 1984) 120.
31. I got this information from interviews with people from China.
32. A History of Modern Chinese Fiction: 1917-1957, 499.
33. Studies in Classic American Literature (New York: The Viking Press, 1961) 17.

Selected Bibliography

- Ba Jin. On Chekhov. Shanghai: Ping Ming Publisher, 1955.
- Chekhov, Anton. Chekhov Plays. Trans. Elisaveta Fen. London: The Penguin Classics, 1959.
- Chu I-sheng. Chekhov: the Short Story Writer. Shanghai: Hua Toa Normal University, 1984.
- Hsia, Chih Tsing. History of Modern Chinese Fiction 1917-1957. New Haven: Yale University Press, 1961.
- Mamet, David. "Notes on The Cherry Orchard." The Cherry Orchard. Adapted by David Mamet. New York: Grove Press, 1985. vii-xv
- Mau-sang Ng. The Russian Hero in Modern Chinese Fiction. Hongkong: Chinese University Press, 1988.
- Meng Tao. Chekhov's Picture Biography. Shanghai: People's Art Publisher, 1954.
- Merson, John and Roberts, David. The Genius That Was China. Nova. PBS. Washington D. C. 6-27 Mar. 1990.
- Miller, Arthur. Chinese Encounters. New York: Penguin Books, 1979.
- Monography: In Memory of the Fiftieth Anniversary of Chekhov's Death. Peiking: People's Literature Publisher, 1954.
- Tsao Hsueh-chin. Honglouameng. Trans. Yang Hsien-yi and Ladys Yang. Peiking: Foreign Language Press, 1978.
- Tsao Yu. Sunrise. Shanghai: Cultural Life Publisher, 1936. Wellek, Rene and Nonna D, eds. Twentieth Century Views: Chekhov. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1984.
- Zheng Zhenduo, ed. Collection of Russian Plays. Shanghai: Shangwu Printing House, 1921.