

《道连·葛雷的画像》中的伦理学和美学

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ETHICS AND AESTHETICS IN “THE PICTURE OF DORIAN GRAY”

by Dominic Manganiello

In “The Picture of Dorian Gray”, Wilde examines frankly the consequences of substituting an aesthetic for an ethical conscience. He raises a fundamental question about the aesthete’s creed: how can art, which is imbued with good and evil, be both aesthetically beautiful and morally destructive? Lord Henry Wotton uses Wilde’s language of paradox and the circular and contradictory logic of “The Critic as Artist”, but he cannot be taken simply as Wilde’s mouthpiece. He ultimately challenges the basic premise of the book, that of transformation. Dorian and Basil Hallward also reveal aspects of Wilde’s psyche. Basil through his portrait and Lord Henry through his word painting both recreate Dorian in their own image and likeness. This narcissism, whether linguistic or sexual, acts as a central metaphor for indulging in sterile and fruitless actions. Wilde compounds his book with not one but three versions of the Faust legend to rein-

force this point. "The Picture of Dorian Gray" is at once an attack on dualism (the soul/body, art/life split) and an exposure of the aesthetic attempt at reconciliation as a widening of that split.

在《道连·葛雷的画像》中，王尔德坦诚地考察了用美学意识来取代道德良心所产生的后果。他提出了一个有关美学信条的重要问题，即充满了善与恶的艺术，怎么会在美学上是美好的而在道德上却是有害的？亨利·沃登勋爵虽然用了王尔德那似非而是的语言，用了《作为艺术家的批评家》中循环论证和自相矛盾的逻辑，但却不能简单地把他当做王尔德的喉舌。他最终对该书的基本前提，对转换的主要根据，发出了质疑。道连和贝泽尔·霍尔渥德也揭示了王尔德心灵的各个方面。贝泽尔通过他的画像，而亨利勋爵通过他的语言描绘，二者都按他们自己的意象和表象重新创造了道连。这种自我崇拜，无论语言的还是性爱的，都是作为主要隐喻，意指沉迷于无效用和无结果的行为。王尔德不是采用一种而是采用三种浮士德的传说来合成他的著作，以强化这种观点。《道连·葛雷的画像》既是对二元论（灵魂与肉体、艺术与生活相分裂）的抨击，也是对听任扩大这种分裂的美学意图的揭露。

评论家们经常宣称，王尔德在《道连·葛雷的画像》中将伦理学置于美学之下。^①事实上，王尔德并未把这些领域截然分开。起初，他变换它们的位置只是为了使其最终能回聚到一起。这种相互关系值得重新考虑。王尔德他本人似乎已指出了进行这种反思的路径，因为当时他对自己的小说所表示的忧虑，与柯尔律治

^① 参见罗伯特·基夫《〈道连·葛雷的画像〉中的艺术家与模特儿》，载《小说研究》1973年第5期，第63页。