

《圣经》对“文化大革命”后 几位朦胧诗人的影响

Influence of the Bible on the
“Dim Poets” after the Cultural Revolution

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[英文提要]

From the time the Nestorians arrived in China during the Tang Dynasty, missionaries had not stopped their work on the translation of the Chinese Bible. The oldest available manuscripts today are the work of two Roman Catholic missionaries: Jean Basset (1662—1707) and Louis de Poirot (1735—1813). The latter used the Mandarin dialect in his translation. But their missions refused to publish either man's manuscript because their style of translation allegedly lacked reverence. The impact of the Taiping Rebellion in the second half of the 19th century convinced the missions working in China that the Mandarin Bible was more powerful than classical Chinese. So the work of Bible translation and publication in Mandarin was accelerated. The Union Versions of the New Testament and then the whole Bible came off the press in 1905 and in 1919 respectively.

The pioneers of the New Cultural Movement (around the time of the May 4th Movement in 1919) sought in the spirit of Jesus a positive influence in shaping the national character of the Chinese. Therefore, much energy was expended to introduce and popularize the Bible. Contemporary literary writers also adopted the style of the Union Version, its language, biblical stories and themes, all of which helped promote the vernacular. Before long, it became plain that the intellectuals of the May 4th era saw Christianity as a tool that served their political agenda to save the nation. After the People's Republic of China was established, intellectuals and writers showed no further interest in Christianity or the Bible.

The end of the Cultural Revolution, we have the emergence of the so-called "dim poets". Growing up, they abandoned all idealism and went through a crisis of faith, distrusting society and everything in it. When western influence returned to China, modernism hit China's literary scene like a tidal wave. They did not take the pragmatic approach of their predecessors in the May 4th era when they interacted with the Bible. Instead, the dim poets were very much drawn to the motif of the cross. Shu Ting cites Hebrews chapter 11 verse 6 in her poem "The Last Dirge", and speaks of the soul's longing for salvation. Gu Cheng uses an artistic conception of "the Kingdom of Heaven" to describe his idealism, his love, and his peculiar life with two "wives". His posthumous work *Ying Er* also reflects the strong influence of the Bible on his thinking. In this novel he subconsciously assumes the role of Jesus, employing the theme of self-sacrifice and the motif of the crucifixion.

Dim poet Hai Zi, who was called "bel-esprit" at Beijing