



A Winter in the Sunshine

阳光灿烂的冬季

英汉双语珍藏版

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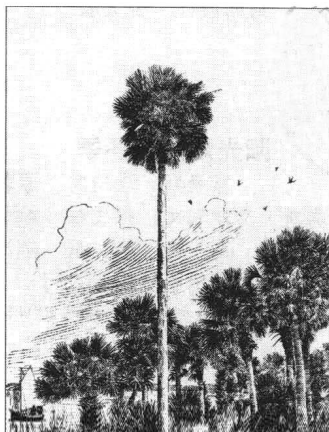
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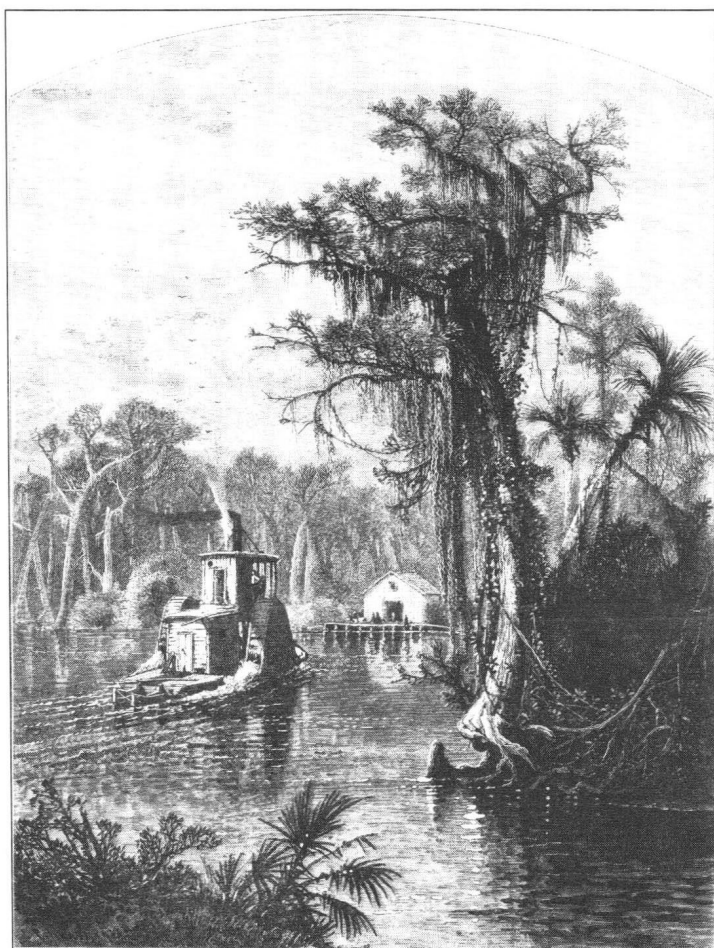
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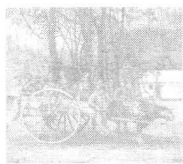
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A Winter in the Sunshine

序

去年三月,美国佛州罗林斯学院图书馆档案部主任张文献教授来邮件说,希望合作翻译小说《阳光灿烂的冬季》(*A Winter in the Sunshine*)。一年不到,禹一奇老师已完成小说的翻译,出版在即,甚喜。

该书英文原著由莫瑞斯·奥沙利文教授与张文献教授合作整理出版,曾获2010年度美国佛罗里达历史学会派曲克·史密斯出版奖。张老师能将这部手稿从罗林斯学院的历史档案里挖掘出来,这件事本身就有其学术意义,因为美国文学史上关于佛州的早期小说为数不多,且作者笔墨丰沛地描述了当地居民的日常劳作和生活细节。然而,对于中国读者来说,小说的

意义更在于其文化价值。在中国人的心目中,西部牛仔代表了早期美国人的形象,牛仔传奇随着西部片和牛仔裤的风靡而家喻户晓,似乎那就是美国传统文化的全部。殊不知,在美国的南部佛罗里达州却是另一番景象,河海纵横,森林茂密,人们以狩猎和捕鱼为生,无论是日常生活,还是节日习俗,都与西部文化大相径庭。然而,与西部开发者一样,佛州早期居民也不乏疆土开拓之精神。这种精神同样在狩猎和捕鱼中表现出来。本书不仅详细描写了北美最古老的城市圣奥古斯丁及佛罗里达州圣约翰河流域的风土人情,昭示了人与大自然之关系,而且生动反映了那种美国早期移民筚路蓝缕的拓荒精神,对于那些想全面了解美国历史文化的读者,这不啻是一部可以选择的读本。

译者禹一奇副教授是我的同事,当我与她商量是否能在如此短的时间内完成这部小说的翻译任务时,她很有信心。但我没有料到这部小说的翻译有其特殊的难处。小说作者是一位二十岁出头的青年,描述一名十六七岁的少年在佛罗里达的游历探险和心路发展历程,其遣词造句充斥着这个年龄段年轻人的随意,故事场景是十九世纪中期,远离当代美国主流文化,可以称作为“天涯海角”(佛州之于美国的地理和文化位置相当于海南之于中国)的偏远地带,串联故事情节的是那个时代当地居民日常生活和风土人情。所以,用非标准化的语言表述出来的非当代和非主流的故事,其翻译挑战的不仅仅是译者的英语水平,而更多的是对无论是习俗还是物件细节描述确切无误的理解,以及相应的汉语遣词造句所需付出的耐心,外加译文风格的把握。我认为,读者可以借助禹一奇与张文献两位老师共

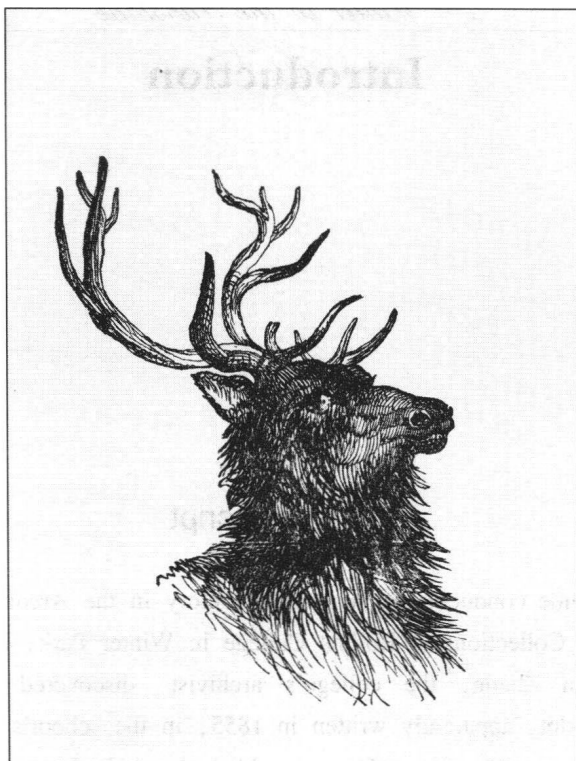
同完成的译文去领略原文的风采。

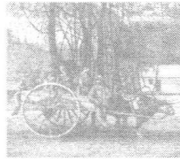
本人曾经两次应邀前往佛州,都落脚位于奥兰多冬园的罗林斯学院。在罗林斯大学的校园里做过讲座,听过讲座,接受过该校商学院 EMBA 短训班培训证书,与商学院教授合作组织过多次 MBA 中国实习项目,还因此先后聘请了该校两名 MBA 毕业生来我校任教。另外,家父在他二十一岁那年为抗日受民国海军军校派遣,前往迈阿密,在那里的美国海军基地接受训练。家里至今还保留着父亲在迈阿密和佛州其它地方拍摄的照片,幼时经常翻看,虽然黑白两色,但照片上波光闪烁的大海和高高的棕榈树还是令我神往,让我想象得到阳光的明媚和温暖。我对美国的第一个具体印象就是阳光灿烂的佛州。

与美国佛罗里达州的这点缘分注定我要为她做点什么,因此非常高兴能有机会向中国读者介绍这本有关美国文化的小说。佛罗里达是美国的旅游度假胜地,以迪斯尼乐园著称于世,但很少有人知道 1492 年哥伦布只抵达了美洲的加勒比与巴哈马诸岛,而北美大陆有记载的历史则始于 1513 年西班牙人对佛罗里达半岛的发现。有鉴于上海正在大兴土木修建迪斯尼乐园,该书能由上海大学出版社出版具有特别的意义。是为序。

吕 乐

上海理工大学外语学院院长,教授





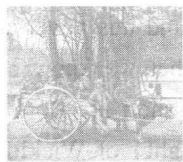
A Winter in the Sunshine

Introduction

The Manuscript

While conducting a summer inventory in the Archives and Special Collections at Rollins College in Winter Park, Florida, Wenxian Zhang, the college's archivist, discovered a rare manuscript, apparently written in 1855, in the school's Florida Collection. It consists of an unpublished novel about a young man's winter visit to Florida given to the college in 1955 by Frederic W. Dau.

Although Mr. Dau was a highly respected editor and book collector, there is far less information about the author. A note on the back of the manuscript's front cover identifies the author as



阳光灿烂的冬季

前 言

手 稿

数年前的一个夏天,在位于美国佛罗里达州冬园市的罗林斯学院图书馆内,档案部主任张文献教授在清理书目时从佛罗里达特藏书库里发现了一本写于 1855 年的珍贵手稿。它是一部尚未公开发表的小说,描述了一位年轻人冬天去佛罗里达游玩的故事;这份手稿于 1955 年由弗雷德里克·W·道先生捐赠给罗林斯学院。

捐赠人道先生是一位颇负盛名的编辑、藏书家,但人们对原作者却知之甚少。从手稿封面的背页可以辨认出作者的姓

Cyrus Parkhurst Condit, and this novel appears to be his first and only literary work. All that we know about him are the simple biographical details of his short life. Born on February 5, 1830, he was the third child (of eight) of Wickliffe Sayre Condit (1795 – 1872) and Esther Parkhurst (1801 – 1890) and lived in Newark, New Jersey. On May 23, 1855, he married Sarah J. Champlin, who was born on April 14, 1834 in New York City and died on August 26, 1889 in East Orange, N. J. Together they had two children: Agnes Louise Condit, who was born on May 28, 1856 in Newark, N. J. and died in Newton, N. J. ; and Sarah Adeline Condit, who was born on September 8, 1858 in Newark, N. J. and died in South Orange, N. J. Cyrus Condit passed away at age 30 on January 6, 1861.

Written on one side of 162 folio leaves (12 5/8 by 8 inches), the manuscript is folded in quires and sewn and bound in stiff tan wrappers. The sewing has come loose, as have the wrappers, but everything is present, including a portion of the spine. The manuscript is enclosed in a brown cloth slipcase. The wrappers and first and last few pages are damp-stained, obscuring only two or three words of the “Table of Contents”. The novel tells the story of George Morton, a seventeen year old New Yorker who travels one December to Florida for his health. While most of the narrative focuses on Welaka, a small town 55 miles south of Jacksonville, and the adjacent Lake George region, it also includes visits to other areas in Florida like St. Augustine, Enterprise, Mellonville (now Sanford) and Silver Glen Springs, as well as hunting, fishing and camping trips along the state’s rivers and lakes.

The manuscript’s importance stems both from its date, which

名是赛勒斯·帕克赫斯特·康迪特,这本小说是他第一部,也是仅有的一部文学作品。我们对他短暂的生平只略知一二。他出生于1830年2月5日,是威克利夫·塞尔·康迪特(1795—1872)和依丝特·帕克赫斯特(1801—1890)的第三个孩子(他的兄弟姊妹一共八个),家住新泽西州的纽沃克。1855年5月23日,他与萨拉·J·查姆普林喜结连理;他的妻子1834年4月14日生于纽约,1889年8月26日在新泽西的东奥利居离世。他们共有两个孩子:大女儿艾格尼丝·露易丝·康迪特,1856年5月28日生于新泽西的纽沃克,后于新泽西的牛顿去世;小女儿莎拉·阿德琳·康迪特,1858年9月8日生于新泽西的纽沃克,在新泽西的南奥利居离世。1861年1月6日赛勒斯·康迪特逝世,享年30岁。

书稿用黄褐色的厚书皮对折装订,共162页(32×20 cm),文字一律写在稿纸的正面。虽然装订线和包装纸已经松开,但书稿俱在,一小部分书脊也存留下来。书稿外还包着棕色的布套。书的包装纸、首页和最后几页因曾经受潮而出现了斑点,“目录”两字亦稍显模糊。这部小说主人公名叫乔治·莫顿,一位十七岁男孩,土生土长的纽约人,因为健康的原因,他准备十二月份去佛罗里达旅游。故事主要发生在杰克逊维尔以南55英里处一个叫韦拉卡的小镇及其附近的乔治湖地区,主人公还去了佛罗里达其它地方旅游,包括圣奥古斯丁、安特普莱斯、梅隆维尔(现名桑福德)、银泉等,另外还沿着州内河流与湖泊进行打猎、钓鱼和露营的种种活动。

手稿的重要性源于两个方面:第一是小说的撰写时间,这

makes it one of the state's first novels, and from its detailed portrait of ordinary life along the St. Johns River in the early 1850s. In describing how the handful of Welaka residents and the farmers who surrounded them worked and socialized, married and worshipped, hunted and fished, Condit has made a rich contribution to our understanding of Florida before the American Civil War. The story's incidents and descriptions are so circumstantial in detail that they appear clearly based on first-hand experience or taken from familiar local anecdote. It is the book's record of those distinctively Floridian customs, the large and small events of day-by-day life, that makes it so valuable.

Like most early drafts, the original manuscript of *A Winter in the Sunshine* has a fairly casual attitude towards writing, with a good deal of repetition, a cavalier view of punctuation and grammar, and a number of inconsistencies. Our primary concern has been to preserve the original's substance, style and tone, while correcting the most obvious and distracting problems. Although we have generally broken up run-on sentences, for example, we have at the same time kept the occasional shifts of narrative, as when the author uses either the first or second person to speak directly to his reader. When the syntax became too repetitive or redundant, we added conjunctions, transitional phrases or combined sentences. In addition to standardizing most of the punctuation and grammar, much of our editing involved eliminating repetition.

To offer a clear sense of the manuscript's punctuation and syntax, we have preserved George's letters to his mother in Chapters II and IV and the excerpt from his diary in Chapter VIII exactly as they appear in the original. In addition to showing the

是佛罗里达最早的小说之一；第二是作品详述了十九世纪五十年代早期圣约翰斯河流域普通大众的日常生活。康迪特描写了周围的一些韦拉卡居民和农夫如何工作、社交、结婚、做礼拜、打猎和钓鱼，这为人们深入了解美国南北战争前佛罗里达人民的生活情况提供了丰富的素材。小说中发生的事情描写得细致入微，应该是作者基于亲身经历或取材于老百姓耳熟能详的当地事件。本书记录了带有鲜明特征的佛罗里达风俗，描述了日常生活中的大小事情，具有很高的学术研究价值。

像大多数早期作品一样，作者在《阳光灿烂的冬季》的初稿中表现出比较随意的创作态度，经常出现重复，对标点和语法的正确使用不屑一顾，还出现了一些前后不一致的情况。我们作为编著主要想保留原作的内容、风格、语气，但对作者明显的错误进行了修订。比如，虽然切分了流水句，但有时当作者使用第一人称或第二人称对读者讲话时，我们仍尽量保留了这种叙述手法的变换。当句法太冗长或重复过多时，我们增加了连接词、承接词或复合句。除了规范大部分标点和语法以外，我们主要的编辑工作就是删除重复。

为了让读者对原稿的标点和句法的使用有一个清晰的认识，我们在第二章和第四章里完整地保留了乔治写给妈妈的家信，第八章中还完整地保留了乔治的日记节选。那些篇章除了彰显作者从逗号到重复等各个方面松散、随意的创作风格，还表现了十几岁少年情绪高涨的语气和语法。我们还保留了一些乔治或者说是作者的电报式的写作风格。我们在这些部分

author's loose approach to everything from commas to repetition, those passages capture the voice (and grammar) of a high spirited teenager. We have also left in some of George's — or the author's — occasionally telegraphic passages. Our only significant changes in these sections occur in the diary when the author occasionally forgets that those passages are George's first-person accounts and, while reporting dialogue, writes “asked George” rather than “I asked”.

Condit's punctuation tends to be rhetorical rather than traditional. His commas, semicolons and hyphens usually indicate pauses for effect rather than follow any standard usage of mid-nineteenth century American English. We thought it especially important to preserve, as fully as possible, the author's language, which often has the rhythm and indirect sensitivity of Victorian American prose — “As the dogs swept past him with their tongues lolling out, George was aware of a singular feeling of faintness coming over him and sank down on the grass” — as well as a tendency towards the formality of his age.

Many of the characters use of language helps to shape the book's tone. Uncle James, for example, is very formal and pedantic, while Mr. Hunter's vigorous, direct speech communicates a sense of immediacy and a frank admiration for achievement. George's two friends can also be distinguished by their syntax. David regularly offers rational explanations for odd occurrences in carefully balanced, occasionally complex sentences, while the relatively taciturn Mr. Hastings only speaks to ask fairly simple questions. On the other hand, the unreliable guide Hirly gives the author a chance to try comic Southern dialogue, as when he tells the boys he “had seed lots of bar”.

唯一做出的重大改动就是日记中作者偶尔忘记应该用乔治的第一人称叙述。比如,在对话中,作者使用“乔治问”,我们则改为第一人称“我问”。

康迪特使用标点倾向于出于修辞的需要,而非传统意义上的使用方法。他的逗号、分号和连词符通常是停顿的需要,而非遵循十九世纪中期美式英语的使用标准。我们认为应该尽可能完整地保留作者的带有维多利亚美式散文特点的语言,即富有节奏感和对事对物的婉约敏感性——“当猎狗吐着舌头风驰电掣般跑过时,乔治有种奇特的感觉,像是自己要晕厥了,于是一屁股坐在草地上,就势躺下来”——另外还包括他那个年代的繁文缛节。

小说中众多人物不同的语言特点形成了这部小说的独特风格。比如,詹姆斯舅舅非常拘泥形式,学究气十足,而亨特先生则活力四射,讲话直截了当,坦率地表达了他对勇于进取的推崇。而乔治的两位朋友使用的句法亦不相同,非常容易区分。戴维常常对怪异事件做出理性的分析,小心谨慎地吐出四平八稳的话,偶尔也使用复杂句子;相对而言,寡言少语的哈斯廷斯先生则一般只用很简单的话语提问。另外,向导赫利虽不是很值得信赖,他的形象却给作者提供了一个使用带有喜剧色彩的南方口语的机会,比如,他告诉小伙子们,他“瞅见好多沙洲”。

文学背景

十九世纪中叶,美国的文学重镇主要在波士顿、纽约和费

The Literary Context

By the mid-nineteenth century America's literary establishment, located largely in Boston, New York, and Philadelphia, was struggling between the country's past and its future as it attempted to define the national character. The Alamo and Gold Rush had already begun shifting the nation's expansionist imagination westward; in 1855 the first railroad train would cross the Mississippi. Soon after the Civil War (1861 - 1865), the American West would emerge as the psychic universe in which writers could construct and explore American myths. [The West came to symbolize the unlimited potential of the United States and to provide an elemental landscape in which men could achieve and test their manhood, define the fundamental tenets of good and evil, and demonstrate the epic story of the inevitable expansion of Western civilization and its values, or at least the American version of those values.]

[But for the first half of the nineteenth century, Florida served much the same purpose for a different set of myths and legends, those focusing on exploration, contact, settlement, and transformation.] (The southernmost frontier of North America offered a young nation attempting to secure its place among the European powers a darkly mysterious, exotic history of its own, with almost 300 years of adventure, intrigue, and romance.) Florida's earliest novelists found a rich source of materials in La Florida's eclectic human stew and bloody adventurous past. From lurid tales of piracy and heroic accounts of exploration to the epic struggle of European colonizers and vast Indian wars, North America's southernmost edge presented to America's first post-colonial