

Joseph Addison

约瑟夫·艾迪生(1672-1719),英国散文家、诗人、剧作家和政治家。发表于1713年4月的剧作《加图,一个悲剧》(*Cato, a Tragedy*),描写古罗马政治家(小)加图(Marcus Porcius Cato Uticensis, 95-46 B. C.)在他最后岁月里所经历的历史事件。据说他的思想和政治主张对美国开国元勋产生重要影响。艾迪生与他的朋友理查德·斯蒂尔(Richard Steele)创办杂志《旁观者》(*The Spectator*),该杂志于1711年3月1日出版第一期。后文“Westminster Abbey”选自该杂志的第26期。艾迪生的散文以朴素、条理和准确著称,他将英语散文提到了一个新的高度。

Westminster Abbey

Joseph Addison

When I am in a serious humour, I very often walk by myself in Westminster Abbey, where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable ...

... for my own part, though I am always serious, I do not know what it is to be melancholy; and can therefore take a view of nature in her deep and solemn scenes, with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects, which others consider with terror. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow; when I see kings lying by those who deposed

威斯敏斯特教堂

约瑟夫·艾迪生

每逢我心情庄重之时，我常常一个人去威斯敏斯特教堂走走。这里阴沉沉的气氛和它令人肃然的功能，加之其建筑的庄严以及长眠于此的众生，都易于使人产生一种悲伤的情绪，或让人陷入沉思——但你并没有不快的感觉……

尽管我的心情总是庄重的，但就我个人而言，我不知道什么是悲哀；因此，在自然万物处于深沉和庄严的状态时，我能以愉悦的心情看待之，如同其处于最欢乐和最愉快的状态时一样。以这样的态度观看这些景象，可以完善自己，而别人却怀着恐惧心理看待这些。当我看那些伟大人物的墓冢时，所有嫉妒的情绪都熄灭了；当我读那些美好人物的碑文时，所有的奢望都消失了；当我在一个墓碑上看见父母表露的悲痛时，我的心被怜悯之情融化了；当我看见父母们自己的墓冢时，我想，我们很快将尾随其后而去，为他们而悲伤就不那么重要了；当我看见国王们躺在那些废黜他们的人们身旁

them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

时,当我想到那些比肩而卧的睿智的对手,或者那些因为竞争和纠纷而使世界分裂的圣人时,我怀着悲哀和惊奇思考人类的那些微不足道的争斗、派系纷争和争论。当我看到昨天刚刚死去的人们和大约六百年前死去的人们的墓碑上的日期时,我想到我们都将成为同辈人的那个伟大时日,那时我们将一起露面。



译后语

关于几个句子的翻译：

(1) ... and can therefore take a view of nature in her deep and solemn scenes, with the same pleasure as in her most gay and delightful ones.

译文将 nature 略作调整，如将其译作“大自然”很合适，物主代词 her 也跟着译作“她”，代词与所代之词在词性和数量上保持一致。这里译者将 nature 译作“自然万物”，是为了说得具体些，使其接近当时的场景。但代词 her 需作相应调整，应与“万物”保持一致。用汉语的“他们”或“它们”代“自然万物”似不妥，故用“之”和“其”代之。译文如下：

“……因此，在自然万物处于深沉和庄严的状态时，我能以愉悦的心情看待之，如同其处于最欢乐和最愉快的状态时一样。”

(2) ... when I meet with the grief of parents upon a tombstone, my heart melts with compassion ...

译者对这句话的理解有变化。最初在《英语世界》上发表的译文是这样的：

“当我遇见抚摸墓碑而万分悲痛的父母时，我的心被怜悯融化了……”

那时认为 parents upon a tombstone 是父母出现在墓旁，现在看来不是，因为没有定冠词 the 的 parents 是泛指。应是父母在碑文

里表达的悲痛心情。故做如下修改：

“当我在一个墓碑上看见父母表露的悲痛时，我的心被怜悯之情融化了……”

(3) ... when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow ...

这里的 vanity, 应是“不重要”的意思。

Richard Steele

理查德·斯蒂尔(1672-1729),爱尔兰散文家、剧作家、政治家。主要剧作有 *The Funeral* (1701)、*The Lying Lover* (1703)、*The Tender Husband* (1705)和 *The Conscious Lovers* (1722)。他以创办杂志而闻名,他于1709年创办杂志《闲谈者》(*The Tatler*),旨在揭露生活中的虚假,撕下狡诈、虚荣和做作的假面具,倡导朴素的服饰、话语和行为。他自己为杂志撰写大部分文章,约瑟夫·艾迪生撰写一部分,二人合作撰写一部分。他还与艾迪生合作创办了《旁观者》(*The Spectator*)杂志,很有影响。后文“My First Grief”选自他创办的 *The Tatler* (第181期)。原文编辑者所加的标题是“His First Grief”,译者将其改为“My First Grief”。

My First Grief

Richard Steele

The first sense of sorrow I ever knew was, upon the death of my father, at which time I was not quite five years of age; but was rather amazed at what all the house meant, than possessed with a real understanding why nobody was willing to play with me. I remember I went into the room where his body lay, and my mother sat weeping alone by it. I had my battledore in my hand, and fell a beating the coffin, and calling Papa; for, I know not how, I had some slight idea that he was locked up there. My mother caught me in her arms, and, transported beyond all patience of the silent grief she was before in, she almost smothered me in her embraces; and told me in a flood of tears, Papa could not hear me, and would play with me no more, for they were going to put him under ground, where he could never come to us again. She was a very beautiful woman, of a noble spirit, and there was a dignity in her grief amidst all the wildness of her transport; which, methought, struck me with an instinct of sorrow, that, before I was sensible of what it was to grieve, seized my very soul, and has made pity the weakness of my heart

初识悲哀

理查德·斯蒂尔

我初次懂得悲痛是在父亲去世的时候，那时我不到五岁；然而，与其说因为我明白了别人为什么不愿意跟我玩而苦恼，还不如说家里的状况让我感到惊诧。我记得走进停放他尸体的屋里时，母亲正一个人坐在他旁边哭泣。我手里拿着板羽球的球板，扑上去拍打棺材，一边喊着“爸爸，爸爸”，因为，不知怎的，我隐约有一种感觉，似乎他是被人锁在里面的。母亲一把将我抱住，因为情绪激动，先前默默忍受悲哀时的耐心不见了，她紧紧抱住我，憋得我几乎喘不上气来；她泪流满面，对我说，爸爸再也听不见我说话了，再也不能和我玩了，因为他们就要把他埋入地下，他再也不能回来看我们了。母亲非常漂亮，气质高贵，于悲痛欲绝中透露出尊严；我觉得，这尊严让我突然产生了悲哀的本能，在我意识到什么是悲哀之前这本能已经控制了我的心灵，从那以后，怜悯之心就变成我情感世界的弱点。

ever since. The mind in infancy is, methinks, like the body in embryo; and receives impressions so forcible, that they are as hard to be removed by reason, as any mark, with which a child is born, is to be taken away by any future application. Hence it is, that good nature in me is no merit; but having been so frequently overwhelmed with her tears before I knew the cause of any affliction, or could draw defences from my own judgment, I imbibed commiseration, remorse, and an unmanly gentleness of mind, which has since ensnared me into ten thousand calamities; and from whence I can reap no advantage, except it be, that, in such a humour as I am now in, I can the better indulge myself in the softness of humanity, and enjoy that sweet anxiety which arises from the memory of past afflictions.

我觉得，幼年时期的心理如同胚胎阶段的身体，那时所生成的印象非常牢固，很难用理智将其消除，如同初生婴儿身上的胎记，长大以后怎么也弄不掉。因此，我的好脾气不算优点。但是，在我还不懂是什么使人痛苦，或也无力经自己的判断而筑起防线时，我便常常被她的眼泪征服，之后才滋生了同情、懊悔和男性少有的温柔情愫，此后便陷入千万次的灾难之中。而且从那以后，我就没有得过好，只是，以我现在的性情，我能更好地沉湎于人的温柔之中，并且更好地享受因过去痛苦的记忆而产生的富有甜意的焦虑。

译后语

关于几个句子的翻译：

(1) She was a very beautiful woman, of a noble spirit, and there was a dignity in her grief amidst all the wildness of her transport; **which**, methought, struck me with an instinct of sorrow, **that**, before I was sensible of what it was to grieve, seized my very soul, and has made pity the weakness of my heart ever since.

这句话里有两个关系代词, *which* 和 *that*, 弄清它们之所指, 能帮助理清句子结构和意思。*which* 应指“a dignity”, *that* 指“an instinct of sorrow”, 即母亲悲哀中透露出的尊严让“我”产生了悲哀的本能, 而这本能控制了“我”的心灵, 并使得怜悯之心成了“我”情感世界的弱点。

(2) I remember I went into the room where his **body** lay, and my mother sat weeping alone by it.

这个句子包含一个宾语从句, 宾语从句包含一个状语从句, 从句里的主句为“... my mother sat weeping alone by it”, 是这个句子要表达的主要意思。译文应凸显这个主句:

“我记得走进停放他尸体的屋里时, 母亲正一个人坐在他旁边哭泣。”

句中的 *body* 一词, 还应译为“尸体”, 尽管文中提到“*I had some slight idea that he was locked up there*”, 孩子还是知道父亲死了。

(3) ... I imbibed commiseration, remorse, and an unmanly gen-

tleness of mind ...

To imbibe, 原文词典解释为“to absorb sth”, 意为“吸收, 接受”, 因这里所谈的是情感, 故将其译为“滋生”:

“……之后才滋生了同情、懊悔和男性少有的温柔情愫……”

Alexander Pope

亚历山大·蒲柏(1688-1744),英国诗人,被认为是奥古斯都时代(Augustan Age),即18世纪早期英国文学最伟大的诗人。因翻译荷马史诗《伊利亚特》(*Iliad*, 1715-1720)和《奥德赛》(*Odyssey*, 1725-1726)而闻名。主要著作有讽刺诗 *The Rape of the Lock* (1712)、长诗 *The Dunciad* (1728-1742),以及 *Epistle to Doctor Arbuthnot* (1734)、*Essay on Man* (1733-1734)。后文“A Tragic Pastoral”选自 *Letter to Lady Mary Wortley Montagu*, 1 Sept., 1718。