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The Lord of the Rings
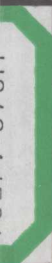
魔 戒

原著　J.R.R.Tolkien〔英〕

导读　Sparknotes

翻译　刘　芳

SMARTER　BETTER　FASTER

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The Lord of the Rings

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黄小鹏　校对

张滨江　主审

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天津科技翻译出版公司

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致读者

亲爱的读者,在这个多元文化的世界里,渴望知识、钟情文学、热爱英语的你是否希望站在巨人的肩膀上摘星呢?

"哈佛蓝星双语名著导读"系列是全美最风行的经典名著导读笔记,由哈佛学生们融会名著阅读和文学学习精华,亲笔撰写而成。蓝星系列精选了来自世界各国的杰出经典著作,以经典性和流行性并重的名著为素材,以明晰的风格和地道的语言,解读名著精华和具有时代性的主题和思想。每一分册都包括名著的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案,并且附有相关的思考题、推荐论题、小测验以及延伸阅读篇目。

如今"蓝星"漂洋过海,轻轻落在了国内英语学习读者的掌中,读者不需走出国门,即可轻松掌握哈佛课堂上的知识。蓝星系列丰富的内容编排,使我们不仅仅停留于对名著内容的了解,而且对著作的精华和内涵有更全面、深入的掌握,进而对英语语言和文化做更进一步的了解和研究。蓝星精辟、明晰的编写风格让"半天阅读一本名著"成为现实,使我们在有限的闲暇时间内阅读更多的书,同时迅速增强英语水平,提高文学修养,增加谈资。

天津科技翻译出版公司之前推出的"蓝星"系列 78 册,多为古典及经典题材,在图书市场上收到了很好的反响。本次推出的新品种 20 册均以现代及当代畅销书为首选,流行性和可读性更强,进一步丰富了该系列的内容。本次出版仍由天津外国语学院张滨江教授和青年教师负责翻译和审校,并严格按照原作的风格,提供原汁原味的英语环境,让读者自由地阅读、想象和发挥。

蓝星闪耀,伴你前行!

CONTEXT

Peter Jackson, the director of *The Lord of the Rings* trilogy, was born in New Zealand in 1961, on Halloween. When Jackson was eight years old, his parents bought an 8mm camera, and in just a few years he was making short movies with his friends. He often used innovative special effects techniques for his very low-budget films, paving the way for his work with special effects later on in his filmmaking career. He began making his first feature film, the low-budget *Bad Taste* (1987), when he was twenty-two, and it became a cult classic. Eventually, he made a name for himself as a director of gory horror movies, including *Meet the Feebles* (1989) and *Dead Alive* (1992), then branched out a bit with *Heavenly Creatures* (1994), a film based on a real-life murder perpetrated by two young girls in New Zealand.

Jackson had been a longtime fan of J. R. R. Tolkien's *The Lord of the Rings*, and he first approached Miramax with the idea of making two films based on the novels. Despite the studio's initial support of the project, the budget proved too daunting for them, and Jackson brought his idea to New Line Cinema in 1998. Jackson's plan to film the movies in New Zealand and employ his own special effects studios pleased New Line, and they increased the project to three films. In an unprecedented move, they agreed to let Jackson direct all three films at one time. His budget was $270 million, and filming took nearly fourteen months.

来龙·去脉

《魔戒》三部曲的导演彼得·杰克逊于1961年的万圣节在新西兰出生。杰克逊8岁的时候，父母买了一部8毫米相机，没过几年，他就和朋友一起制作电影短片了。他经常在他低投资的影片中使用创新的特效技术，这为他日后电影制作生涯中的特效作品铺平了道路。22岁时，他开始着手拍摄自己的第一部故事片——小成本影片《宇宙怪客》（1987），该片成为迷信崇拜类电影的经典。最终他以执导血腥惊悚影片的导演而出名，其中包括《对付弱者》（1989）和《群尸玩过界》（1992），在《罪孽天使》（1994）——一部根据新西兰两个年轻姑娘实施的真实谋杀而改编的影片中得到进一步的拓展。

杰克逊长期以来都是托尔金作品《魔戒》的狂热爱好者，他第一次与米拉麦克斯公司接洽就有意根据小说拍摄两部电影。尽管电影公司最初支持这个计划，但是预算经费却令他们望而生畏，于是杰克逊在1998年带着他的构想来到了新线电影公司，公司对杰克逊打算在新西兰拍摄影片并使用自己的特效工作室的计划感到满意，并且计划把影片增至三部。在这史无前例的一步中，他们同意让杰克逊一次性执导全部三部影片。他的预算是两亿七千万美元，影片拍摄历时近14个月。

CONTEXT

In 2004, *The Return of the King* (2003), the third film in *The Lord of the Rings* trilogy, won the Oscar for Best Picture. The award was hardly a surprise. The first two films in the series, *The Fellowship of the Ring* and *The Two Towers*, had both been nominated but lost, and the trilogy seemed to be due an award. Few critics, however, considered the third film better than the first two, and, like its predecessors, the film was praised but not celebrated. However, the fact that *The Return of the King* concluded the trilogy seemed to make it more worthy of an Oscar than the previous two installments had been. Unlike the films that make up other famous trilogies, such as *The Godfather*, *Star Wars*, and *Indiana Jones*, the films in *The Lord of the Rings* are not complete in and of themselves. *The Fellowship of the Ring* might as well have a To Be Continued... sign before the credits, and *The Two Towers* actually has neither a real beginning nor a real end. Even *The Return of the King*, though it indeed has an ending, starts in media res, and anyone who has not seen the first two films will be a bit lost. The Best Picture award is, in effect, a single award for the entire trilogy, which itself might be more accurately described as one very long movie than as three separate films.

The trilogy's unity is perhaps its most distinguishing characteristic. Its consistency is largely due to the circumstances of its production. For two years, from 1999 to 2001, Jackson filmed in New Zealand, creating the footage used in all three films. Though the movies were edited and released separately, the fact that the entire trilogy's footage was filmed at one time and in one place goes a long way toward explaining the unity of the entire trilogy. The congruity of the trilogy can also be ascribed to the fact that the films closely follow

2004年,《魔戒》三部曲中的第三部《王者归来》（2003）荣获了奥斯卡最佳影片奖,这一奖项几乎在人们的意料当中,这一系列的前两部影片《魔戒现身》和《双塔奇兵》均获得过提名但最终都未能得奖,《魔戒》三部曲似乎理应得到一个奖项。不过,没有几个评论家认为第三部就比前两部好。与前两部一样,第三部也得到了人们的赞扬,但却没到值得大肆庆贺的程度。即使如此,《王者归来》作为三部曲的收尾这一事实使其比前两部更有资格获取奥斯卡奖。与构成其他著名三部曲的影片不同,如《教父》、《星球大战》和《夺宝奇兵》,《魔戒》中的每一部影片本身不是完整独立的。在《魔戒现身》的结尾字幕前也许还有一个"待续"的标记,而《双塔奇兵》实际上既没有真正的开始也没有真正的结尾。甚至《王者归来》是从一个事件的中途开始的,虽然这一部确实有个结尾,但是没有看过前两部的人看这一部就会有点不知所云。最佳影片奖,实际上是颁给整个三部曲的一个奖项,因为三部曲本身也许可以精确地描述为一部长篇电影,而不是三部互无关联的影片。

《魔戒》三部曲的统一性或许是它最与众不同的特点,影片的连贯性在很大程度上取决于它的拍摄环境。从1999年到2001年两年间,杰克逊在新西兰拍摄电影,制作了将用于全部三部影片的镜头。尽管影片经过剪辑后独立发行,但是全部《魔戒》三部曲的镜头是在同一时间同一地点拍摄的事实却有助于解释三部曲的统一性。三部曲的一致性还归功于影片紧随托尔金的原著小说。电影一般都是协作完成的,较易

Tolkien's novels. Movies, which are collaborative, tend to be influenced by many different people—writers, directors, producers, cinematographers, and actors—while books tend to represent the vision of one writer. Because the films stay close to the novels, they benefit from the consistency of Tolkien's vision.

While critics generally praised the films, few considered them to be anything more than very well-done big-budget extravaganzas, but the films' popularity has made them very influential in the filmmaking world. For example, *The Lord of the Rings* trilogy has influenced the length of motion pictures. Each of the three films is approximately three hours long, and the entire trilogy lasts well over nine hours. For many years the standard Hollywood film length was an hour and a half. The average feature film had already begun to grow before the release of *The Lord of the Rings*, but the trilogy's success partly explains the increasing number of two-and-a-half to three-hour movies, as well as multifilm epics, such as Quentin Tarantino's two-part *Kill Bill*.

The trilogy also helped to reintroduce a forgotten genre: the war epic. For many years, most war films concerned the Vietnam War, and these films invariably approached the war with cynicism and aimed to present a balanced picture that documented the human suffering on both sides. Even war films, such as *Glory* and *Saving Private Ryan*, which seem to celebrate the heroism and sacrifice of common soldiers fighting just wars, never hide the fact that war is hell. Even if a war is just, these films suggest, it is still pure hell for the soldiers fighting it. *The Lord of the Rings* trilogy, however, seems to have helped reintroduce the notion of war as an aspect of coming of age, one way that a man can mature and make his

受到不同人群——作家、导演、制片人、摄影师及演员的影响，而书籍却更倾向于表现一位作家的想象力，由于三部影片紧贴小说，因而从托尔金连贯的幻想中受益颇丰。

当评论家普遍赞誉该影片时，却有极少数评论家认为它们只不过是制作精良、耗资巨大的娱乐表演罢了，然而影片的走红还是使它们在影视制作圈里颇具影响力。比如，《魔戒》三部曲已经影响到了电影的长度，三部影片中的每一部影片都长约 3 个小时，而整部三部曲长达 9 个多小时。多年来，标准的好莱坞电影长度为一个半小时，虽然在《魔戒》发行之前，普通故事片的长度已经开始增长，但是三部曲的成功还是在一定程度上解释了时长两个半小时至三个小时影片数量的增长以及诸如昆汀·塔伦蒂诺《杀死比尔》姐妹篇这类多部曲史诗片数量的增长。

三部曲还有利于重新引入已被人遗忘的战争史诗体裁电影。多年来，大多数战争影片都是有关越南战争的，而且这些影片一贯以愤世嫉俗的态度来处理战争，意图表现一幅可以记录敌我双方人类痛苦的平衡画面。即便是像《光荣战役》和《拯救大兵瑞恩》这样的战争影片，似乎是在颂扬英雄主义以及普通士兵为正义而战的牺牲精神，却从不掩盖战争是地狱这个事实。这些影片表明，即使是一场正义之战，对于参战的士兵而言也是纯粹的地狱。然而，《魔戒》三部曲似乎帮助重新引入了战争的概念：战争是一个时代的到来，是一种可以使人成熟、成名的方式。

name.

Neither Tolkien nor Jackson intended their work to be classified as "fantasy," and instead viewed their work as a form of history-making. Many aspects of Jackson's films, however, are indeed fantastical and follow a line of other films that portray worlds far different from the one we know. Movies have always taken place in both recognizable and alternative worlds, and for many years, the dominant genre in this alternate tradition was science fiction. Films like *The Terminator* portray futures in which cyborgs walk the earth and space travel is common. Science fiction eventually produced cyberpunk, a subgenre that includes such films as *The Matrix*, in which the virtual world of the computer becomes the new frontier. Fantasy, like science fiction and cyberpunk, portrays worlds that differ radically from both the present and the past, but the alternate world in works of fantasy is not defined by technology. Science fiction and cyberpunk most often concern an imagined future, while fantasy generally concerns an alternative past. Middle-earth, the setting of *The Lord of the Rings*, resembles a legendary, rather than historical, conception of the Middle Ages, where warriors wear shining armor and ride off to battle on horseback. Moreover, Middle-earth is a world of mystery, populated by elves, dwarves, magicians, and evil spirits, a fantastic land in keeping with the religiosity of the Middle Ages. Science fiction and cyberpunk are rooted in both the modern and the futuristic worlds, and to some extent, *The Lord of the Rings* signals a return to more conservative Hollywood films, a step back from the technology-centric, socially critical movies that have been the norm for the better part of the past thirty years.

托尔金与杰克逊都没打算把自己的作品归到"幻想"的范畴,相反,他们认为自己的作品是创造历史的一种形式。不过,杰克逊影片的众多方面确实充满幻想性,而且遵循了其他电影的路线,刻画了与我们熟知的世界截然不同的其他世界。电影总是发生在既可以被人辨识却又并非传统的世界中,多年来,科幻故事是这种互相穿插的传统中的主导类型。例如《终结者》这样的影片就描述了电子人在地球行走及太空旅行成为普遍现象的情景。科幻故事最终创造了计算机朋克,一种包括诸如影片《黑客帝国》在内的附属体裁,在影片里实际中的计算机世界成为了新的领域。幻想,类似科幻故事和科幻朋克,描述的是与古今世界截然不同的世界,但是幻想作品中相互交替的世界并不是以科技来界定的。科幻故事和计算机朋克经常关注的是一个想象的未来世界,而幻想作品通常关注的是一个有选择性的过去。《魔戒》的故事背景中土世界很像传奇概念而非历史概念的中世纪,在中世纪到处是身披闪亮铠甲、纵马驰骋战场的武士。此外,中土世界还是一个神秘的世界,居住着精灵、侏儒、魔术师以及邪恶的幽灵,是一个遵循中世纪笃信宗教的奇幻世界。科幻故事和计算机朋克植根于既现代又具未来主义的世界中,在一定程度上,《魔戒》是回归到较为保守的好莱坞电影的一个信号,从以技术为核心,社会批判型影片退回一步,而以技术为核心,社会批判型影片是过去30年较为优秀影片的标准。

PLOT OVERVIEW

*T*he Fellowship of the Ring
The film begins with a summary of the prehistory of the ring of power. Long ago, twenty rings existed: three for elves, seven for dwarves, nine for men, and one made by the Dark Lord Sauron, in Mordor, which would rule all the others. Sauron poured all his evil and his will to dominate into this ring. An alliance of elves and humans resisted Sauron's ring and fought against Mordor. They won the battle and the ring fell to Isildur, the son of the king of Gondor, but just as he was about to destroy the ring in Mount Doom, he changed his mind and held on to it for himself. Later he was killed, and the ring fell to the bottom of the sea. The creature Gollum discovered it and brought it to his cave. Then he lost it to the hobbit Bilbo Baggins.

The movie cuts to an image of the hobbits' peaceful Shire years later, where the wizard Gandalf has come to celebrate Bilbo's 111th birthday. The party is an extravagant occasion with fireworks and revelry, and Bilbo entertains children with tales of his adventures. In the middle of a rambling speech, however, he puts on the ring, which makes him invisible, and runs to his house to pack his things and leave the Shire. Gandalf meets Bilbo back in his house and tells him he must give up the ring. Eventually Bilbo agrees to entrust it to his nephew Frodo. Gandalf senses that the ring is gaining power over Bilbo. We see a flash of Mordor, and hooded

情节·览

《魔戒现身》

　　影片以权力之戒的史前概要拉开帷幕。很久以前,存在着20枚戒指:三大精灵戒指、七大侏儒戒指、九大人类戒指,还有黑暗领主索伦在魔域帝国莫多铸造的一枚戒指,它可以掌控其他所有戒指,索伦将邪恶与统治天下的欲望注入其中。一支由精灵和人类组成的联军抵抗索伦的魔戒,与莫多做斗争。他们赢得了战争,而魔戒落入了冈多国王的儿子埃西铎手中,就在埃西铎即将在末日山毁灭魔戒的那一刻,他改变了主意并将魔戒据为己有。不久他也被杀死了,而魔戒落入了海底。一个叫戈伦姆的小怪物发现了魔戒并将其带回自己的洞穴,后来他又弄丢了魔戒而被霍比特人比尔博·巴金斯捡到。

　　影片的镜头切换至多年后霍比特人居住的平静的夏尔城,巫师甘道夫前来祝贺比尔博111岁的生日,这是一次燃放烟火,尽情狂欢的盛大庆典,比尔博给孩子们讲述自己的冒险故事来哄他们玩儿。然而当不连贯的演讲进行到一半的时候,比尔博戴上了可以使其隐身的魔戒,跑回自己的房子里打点行李,准备离开夏尔。甘道夫见到了回到房子的比尔博并告诉他必须放弃魔戒,最后比尔博同意将魔戒委托给他的侄子弗罗多,甘道夫感到魔戒的力量已经控制了比尔博。我们看到了一闪而过的莫多、头戴钢盔的骑兵、戒

horsemen, the ringwraiths, leave its gates. The scene shifts to Gandalf, who rushes to a library to sift through ancient scrolls. As the ringwraiths begin to close in on Bilbo's house, Gandalf returns to Frodo and throws the ring into Bilbo's hearth. Mysterious letters appear on the ring's surface. Only then does Gandalf realize that this ring is actually Sauron's ring. Gandalf explains to Frodo that the ring and Sauron are one. He longs to find it, and it longs to find him. Gandalf has learned that Sauron has kidnapped Gollum and that Gollum has revealed that Bilbo has the ring. The ring must leave the Shire or it will endanger all the hobbits. Gandalf cannot take it himself, since as a wizard he will wield too much power with the ring. He determines that Frodo must take it. Gandalf explains that if Frodo puts on the ring, it will draw Sauron's agents to it. Suddenly, Gandalf discovers that Frodo's friend Sam has been hiding outside and listening to Gandalf and Frodo. At first, Gandalf is furious at Sam's eavesdropping, but then he recruits Sam to be Frodo's travel partner and protector.

Sam and Frodo leave Bilbo's house, and in very little time they have ventured further from the Shire than ever before. Merry and Pippin, two mischievous hobbits who are fleeing a farmer from whom they've stolen, encounter Sam and Bilbo and join their party. The ringwraiths ride by, and the hobbits narrowly escape detection. Frodo is tempted to put on the ring, but Sam stops him. This urge is Frodo's first insight into the power and temptation of the ring.

The hobbits arrive at the town of Bree and enter the inn known as the Prancing Pony, where they are supposed to meet Gandalf, but the wizard isn't there. The ring accidentally slips onto Frodo's finger, alerting the ringwraiths to his where-