

哈佛 蓝星双语名著导读

Today's Most Popular Study Guides

都柏林人

Dubliners

[爱尔兰] James Joyce 原著

张冰梅 翻译

SMARTER

BETTER

FASTER



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50册,在图书市场上收到了很好的反响。本次新推出的品种同样精挑细选了国外近现代经典作品,以期进一步丰富该系列的内容。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

James Joyce was born into a middle-class, Catholic family in Rathgar, a suburb of Dublin, on February 2, 1882. The family's prosperity dwindled soon after Joyce's birth, forcing them to move from their comfortable home to the unfashionable and impoverished area of North Dublin. Nonetheless, Joyce attended a prestigious Jesuit school and went on to study philosophy and languages at University College, Dublin. He moved to Paris after graduation in 1902 to pursue medical school, but instead he turned his attention to writing. In 1903 he returned to Dublin, where he met his future wife, Nora Barnacle, the following year. From then on, Joyce made his home in other countries. From 1905 to 1915 he and Nora lived in Rome and Trieste, Italy, and from 1915 to 1919 they lived in Zurich, Switzerland. Between World War I and World War II, they lived in Paris. They returned to Zurich in 1940, where Joyce died in 1941.

In 1907, at the age of twenty-five, Joyce published *Chamber Music*, a collection of poetry. Previously, he'd also written a short-story collection, *Dubliners*, which was published in 1914. Though Joyce had written the book years earlier, the stories contained characters and events that were alarmingly similar to real people and places, raising concerns about libel. Joyce indeed based many of the characters in *Dubliners* on real people, and such suggestive details, coupled with the book's historical and geographical precision and piercing ex-

来龙·去脉

詹姆斯·乔伊斯 1882 年 2 月 2 日出生于都柏林郊区拉思加的一个中产阶级天主教家里。乔伊斯出生后不久，家道中落，全家被迫搬出舒适的住所迁入北都柏林破旧的贫民居住区。尽管如此，乔伊斯仍进入了久负盛名的耶稣会学校学习，尔后在都柏林的大学院专修哲学及语言。1902 年毕业后他到巴黎学医，但兴趣却转移到写作上来。1903 年他回都柏林，次年遇到后来的妻子诺拉·巴纳克尔。从那时起，乔伊斯漂泊异乡。1905—1915 年他和诺拉住在意大利的罗马和的里雅斯特。1915—1919 年他们住在瑞士的苏黎世。一战至二战期间，他们住在巴黎。1940 年重返苏黎世，1941 年乔伊斯在此亡故。

1907 年，乔伊斯 25 岁时出版了诗集《室内乐》。此前，他还写了一部短篇小说集《都柏林人》，并于 1914 年发表。虽然乔伊斯多年前就完成了该书，但因故事中的人物和事件与真实人物和发生地惊人地相似，所以有诽谤之嫌。乔伊斯的《都柏林人》中很多人物确实都是以真实人物为原型，还有一些暗示性的细节，加之该书在历史、地理方面的精确程度以及对人物关系的严格考据，使得原本就焦虑不安的出版商更加惶

amination of relationships, flustered anxious publishers. Joyce's autobiographical novel *A Portrait of the Artist as a Young Man* followed *Dubliners* in 1916, and a play, *Exiles*, followed in 1918. Joyce is most famous for his later experimental novels, *Ulysses* (1922), which maps the Dublin wanderings of its protagonist in a single day, and *Finnegans Wake* (1939). These two works emblemize his signature stream-of-consciousness prose style, which mirrors characters' thoughts without the limitations of traditional narrative, a style he didn't use in *Dubliners*.

Ireland permeates all of Joyce's writing, especially Ireland during the tumultuous early twentieth century. The political scene at that time was uncertain but hopeful, as Ireland sought independence from Great Britain. The nationalist Charles Stewart Parnell, who became active in the 1870s, had reinvigorated Irish politics with his proposed Home Rule Bill, which aimed to give Ireland a greater voice in British government. Parnell, dubbed the "Uncrowned King of Ireland," was hugely popular in Ireland, both for his anti-English views and his support of land ownership for farmers. In 1889, however, his political career collapsed when his adulterous affair with the married Kitty O'Shea was made public. Kitty's husband had known for years about the affair, but instead of making it public, he attempted to use it to his political and financial advantage. He waited until he filed for divorce to expose the affair. Both Ireland and England were scandalized, Parnell refused to resign, and his career never recovered. Parnell died in 1891, when Joyce was nine years old.

In the last part of the nineteenth century, after Parnell's death, Ireland underwent a dramatic cultural revival. Irish citi-

恐。继《都柏林人》之后，乔伊斯于1916年发表了自传体小说《一个青年艺术家的画像》，1918年出版了剧本《流亡者》。后来的试验性小说《尤利西斯》（1922，描写了主人公在都柏林的一日游）和《芬尼根守灵夜》（1939）使乔伊斯声名大噪。这两部著作都运用了他独特的意识流散文体，这种体裁表达人物思维不受传统叙述的限制，但意识流在《都柏林人》中没有运用。

乔伊斯的所有作品都涉及了爱尔兰，特别是20世纪初喧嚣混乱的爱尔兰。因为爱尔兰正寻求脱离大不列颠而独立，所以当时的政治局面虽然不稳定但充满希望。在19世纪70年代开始活跃的民族运动领袖查尔斯·司蒂沃特·帕奈尔以其“自治提案”使爱尔兰的政治复兴了，该提案旨在英国政府内部为爱尔兰争取更大的发言权。被称为“爱尔兰无冕之王”的帕奈尔因其反英立场和支持农民对土地的所有权在爱尔兰威信甚高。然而，在1889年其政治生涯因和有夫之妇基蒂·奥雪的私情败露而终结。基蒂的丈夫多年前就知道这段私情，但他并没有将它曝光，而是利用它为自己谋取政治和经济上的利益。他一直等到正式申请离婚才将它揭穿。爱尔兰和英国全都为之震惊。帕奈尔拒绝辞职，但其政治生涯却也无法挽回。1891年帕奈尔去世，当时乔伊斯9岁。

帕奈尔去世后，爱尔兰在19世纪末期经历了大规模的文化复兴。爱尔兰人为了给爱尔兰人“正名”而

zens struggled to define what it meant to be Irish, and a movement began to reinvigorate Irish language and culture. The movement celebrated Irish literature and encouraged people to learn the Irish language, which many people were forgoing in favor of the more modern English language. Ultimately, the cultural revival of the late nineteenth century gave the Irish a greater sense of pride in their identity.

Despite the cultural revival, the bitter publicity surrounding Parnell's affair, and later his death, dashed all hopes of Irish independence and unity. Ireland splintered into factions of Protestants and Catholics, Conservatives and Nationalists. Such social forces form a complex context for Joyce's writing, which repeatedly taps into political and religious matters. Since Joyce spent little of his later life in Ireland, he did not witness such debates firsthand. However, despite living on the continent, Joyce retained his artistic interest in the city and country of his birth and ably articulated the Irish experience in his writings.

Dubliners contains fifteen portraits of life in the Irish capital. Joyce focuses on children and adults who skirt the middle class, such as housemaids, office clerks, music teachers, students, shop girls, swindlers, and out-of-luck businessmen. Joyce envisioned his collection as a looking glass with which the Irish could observe and study themselves. In most of the stories, Joyce uses a detached but highly perceptive narrative voice that displays these lives to the reader in precise detail. Rather than present intricate dramas with complex plots, these stories sketch daily situations in which not much seems to happen—a boy visits a bazaar, a woman buys sweets for holiday festivities, a man reunites with an old friend over

发动了一场复兴爱尔兰语言和文化的运动。这场运动颂扬了爱尔兰文学并鼓励人们学习爱尔兰语——当时人们都摒弃爱尔兰语而学习更加时髦的英语。最终，19世纪末的文化复兴运动赋予爱尔兰更多的民族自豪感。

尽管进行了复兴运动，但围绕帕奈尔绯闻的不利宣传以及之后帕奈尔的去世，却断送了爱尔兰独立和统一的一切希望。爱尔兰分裂成新教徒、天主教徒、保守派和民族主义者等多个派别。这样的社会力量构成了乔伊斯作品中复杂的背景，其作品反复发掘和运用了政治及宗教事件。由于乔伊斯晚年没有在爱尔兰生活，他并没有亲眼目睹这种纷争。但是尽管居住在欧洲大陆，乔伊斯仍保持了对故乡和祖国的艺术追求并在其作品中清楚地表达了这种爱尔兰情结。

《都柏林人》包括15个刻画爱尔兰首都生活的短篇。乔伊斯集中笔墨描写了中产阶级边缘的儿童和成人，如女佣、小职员、音乐教师、学生、女店员、骗子和潦倒的商人。乔伊斯将其小说集当成爱尔兰人观察和研究自己的一面镜子。在大多数故事中乔伊斯都运用了一个超然而其洞察力又极为敏锐的叙事声音，正是这个声音把都柏林人的生活详尽地呈现给读者。与当今情节复杂的剧本不同，这些故事描写的都是些不大可能发生的日常情景——一个男孩去游夜市，一名妇女为节日庆典买糖果，一名男子用几

DUBLINERS

a few drinks. Though these events may not appear profound, the characters' intensely personal and often tragic revelations certainly are. The stories in *Dubliners* peer into the homes, hearts, and minds of people whose lives connect and intermingle through the shared space and spirit of Dublin. A character from one story will mention the name of a character in another story, and stories often have settings that appear in other stories. Such subtle connections create a sense of shared experience and evoke a map of Dublin life that Joyce would return to again and again in his later works. 