

窗口：澳大利亚诗歌

——中英双语选集

Edited by Jen Webb and Paul Hetherington

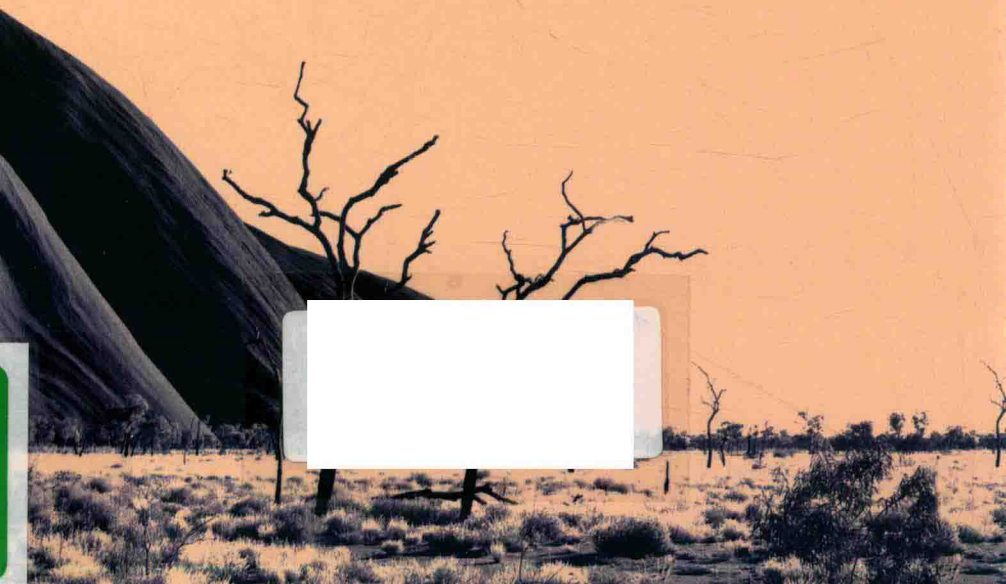
[澳] 贞·韦伯 保罗·赫瑟林顿 主编

Translated by Tao Naikan

陶乃侃 译



上海三联书店



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序言：“触摸奉献”

贞·韦伯 保罗·赫瑟林顿

一、出版目的

近期在堪培拉大学成立的国际诗歌研究所 (IPSI) 旨在建立世界范围的诗人与诗歌研究的联系。该研究所以促进诗歌研究的新方法为宗旨, 兼顾协助新诗的创作与发表, 促进对诗歌的新阐释, 刺激各式各样的诗歌品种杂交。同时致力于协助诗人更为自信地表达自己的心声, 更为频繁地以跨文化的方式表达, 与世界各地的艺术家形成更为频繁的互动。

陶乃侃向我们提出汉译澳大利亚当代诗歌的建议时, 我们立即同意了。这是一种开展诗人与汉语诗歌读者以及 (主要是) 诗人与澳大利亚各界的诗歌读者之间“对话”的新方法——一种不仅只限于文化界空谈而毫无结果而是付之于实现的文化交流的方法。其困难不仅在于语言各不类同, 而且可预见不同文化的接受与再现也各不相同, 以及不同语言的词汇含义、文法组合、遣词造句方式亦各不相同。正如墨西哥诗人奥克塔维奥·帕兹 (Octavio Paz) 所言: “每一种语言都是一种世界观, 每一种文明都是一个世界。阿兹台克诗歌赞美的太阳不同于埃及颂诗中的太阳, 虽然二者歌颂的是同一颗星球” (153 页)。

Introduction: 'Fingering the Devotions'

Jen Webb and Paul Hetherington

1. This publication

The recently established International Poetry Studies Institute (IPSI) at the University of Canberra is committed to building connections with poets and poetry studies around the world. Part of its aim in generating new research into poetry is to facilitate the production of new poems, to generate new interpretations of poems, and to stimulate various forms of poetic cross-fertilisation. It intends to assist poets to speak more confidently and more frequently across cultures, and to interact more often with artists from around the world.

When Naikan Tao suggested to us that he translate some contemporary Australian poetry into Mandarin, we agreed immediately. Here was a way to develop a new 'conversation' between poets and readers of poetry in the Chinese and (primarily) Australian worlds—a way of making good on the kind of cultural exchange that is often talked about in cultural circles but that, in practice, is often hard to bring to fruition. The difficulty lies, not least, in the fact that languages are not analogues of one another, and differences between cultures are predicated on perception and representation as well as on the lexical, grammatical and syntactical possibilities of each language. As Octavio Paz writes, 'each language is a view of the world, each civilization is a world. The sun praised in an Aztec poem is not the sun of the Egyptian hymn, although both speak of the same star' (153).

但是翻译旨在两种语言、两种文化、两种语境之间构建桥梁；因此这个项目尝试通过每位参与者的专长、文化通识与共同爱好通力协作建立起这样的桥梁。陶乃侃作为译者是从汉语的视角来处理这些作品，同时他也熟悉澳大利亚的文化与习俗。我们俩作为编辑是从澳大利亚的视角，以及由阅读英译中国诗歌而对其产生的钦佩加之我们对中国诗歌传统的博大丰富亦有所认识来实现这个项目。

人选如此一部诗集的诗人并非全都是人们期待的名字（尽管许多“期待的”名字已经在别的诗集中出现过），然而他们中的许多人，尽管作品卓越，却鲜为境外人士所知。但是他们全是献身于诗歌创作的实践者，全都有表达自己的趣味盎然的方法。我们决定在这部诗集再现二十位诗人，其中包括一些相当有成就诗人，一些相较尚在创作初期的诗人，以及一些一直坚持创作且目前正在扩充自己作品并发展个人品味的诗人。

他们全都是澳大利亚生机勃勃的诗人社群成员，不过有一两个还算不上老“澳洲人”，近期才移居这个国家。但这些诗人要么是澳洲人要么与澳洲密切相联。正因如此，他们在澳大利亚的诗歌社群及其传统中占有一席之地。澳大利亚的诗歌传统可以追溯到几千年前，追溯到澳洲土著居民以歌谣、诗、故事为形式的口头文学传统。一些民间文学已经译成英语并出版为多种诗集，其中

But translators aim to build bridges between two languages, two cultures, two contexts; and this project attempts to achieve just that by putting to work the expertise, cultural literacies and sympathies of each participant. As translator, Naikan Tao approached the works he translated from a Chinese perspective while also being familiar with Australian culture and its mores. As editors, we approached the project from an Australian perspective informed by an admiration of Chinese poetry in English-language translation and an awareness of the vast richness of Chinese poetic traditions.

The poets selected for inclusion are not all necessarily expected names for a volume of this kind (though many of those ‘expected’ names are already well represented in other anthologies), and many of them, despite the excellence of their work, are not widely known outside Australia. All, though, are dedicated practitioners, and all have interesting ways of expressing themselves. We decided to represent 20 poets in the volume and to include those who are relatively well established, those who are relatively early in their poetic careers, and others who may have been writing for some time and are currently developing their body of work in interesting ways.

All are members of Australia’s burgeoning community of poets, though a couple are only tangentially ‘Australian’, being recent migrants to the country. But all of these poets are either Australian, or closely connected to Australia. As such, they occupy a position within the Australian poetic community and its traditions that start, it could be said, many thousands of years ago, in the form of the songs, poems and stories that belong to oral traditions of the Indigenous peoples. Some of these works have been translated and

包括 TGH 斯特雷罗 (Strehlow) 选编的《澳洲中部诗歌》、罗纳德·伯恩特 (Ronald Berndt) 选编的《阿恩厄姆地区的爱情歌谣》、马丁·杜威尔 (Martin Duwell) 和 RMW 迪克逊 (Dixon) 合编的《月光小溪旁的小伊娃》以及其它澳洲土著的歌谣选集;2014 年斯鸠尔特·库克 (Stuart Cooke) 编辑出版了《乔治·迪昂盖延的布鲁之歌:金柏利西部组诗之一》。澳洲土著的口头文学传统仍然作为当代土著文化和诗歌的重要部分在继续。

较为近代的诗歌传统始于 1788 年,即英国人移居到澳大利亚的历史时刻,同时带来了英格兰的、爱尔兰的、苏格兰的以及其它诗歌形式。林地民谣和叙事诗是十八世纪晚期至二十世纪初期最为典型的诗歌形式,亨利·罗生 (Henry Lawson, 1867 - 1922) 和班久·帕特森 (Banjo Paterson, 1864 - 1941) 也许是这一漫长时期最著名的澳大利亚诗人。时至二十世纪三十年代,现代主义运动开始在澳大利亚产生重大影响,正如那场两大诗歌运动间的著名争执所佐证。津狄沃罗巴克派 (Jindyworobak) 企图发现任何“别具澳大利亚特色”的题材 (Gifford 1944), 并要表达“本土的”澳大利亚文化和语言;而“愤怒的企鹅”一派则相反,抵制本土题旨,更加青睐具有某种欧洲意味的、澳大利亚之外意味的题材 (Harris 1939)。

继现代文学文化中的这次争执之后,澳大利亚诗歌已经发展成一种深深渗透国际潮流,尤其是国际大都市潮流影响的独特的本土话语,同时保持着对当地问题、当地环境与当地文化语境关

published in a variety of volumes, including TGH Strehlow's *Songs of Central Australia*, Ronald Berndt's *Love Songs of Arnhem Land*, Martin Duwell and RMW Dixon's *Little Eva at Moonlight Creek, and other Aboriginal song poems* and, in 2014, Stuart Cooke's *George Dyu? gayan's Bulu Line: a West Kimberley Song Cycle*. Indigenous oral traditions continue as a vital part of contemporary Indigenous cultures and poetry.

The more recent poetic tradition dates from 1788, the point at which the British moved into Australia, bringing with them the English, Irish, Scottish and other poetic forms. It was not long before the local environment and developing Australian communities began to inflect their style. Bush ballads and narrative verse were the most typical modes from the late eighteenth to the early twentieth century, with Henry Lawson (1867 – 1922) and Banjo Paterson (1864 – 1941) being perhaps the best-known Australian poets of this extended period. By the 1930s, the modernist movement was beginning to have a significant influence in Australia, as evidenced by the famous struggle between two poetry movements. The Jindyworobaks' intention was to find whatever is 'distinctively Australian' (Gifford 1944), and express 'indigenous' Australian culture and language; the Angry Penguins, by contrast, resisted the local focus, and were more interested in what might be understood as a European, an extra-Australian, sensibility (Harris 1939).

Following this incursion into modern literary culture, Australian poetry has developed a local idiom that is deeply informed by international and especially cosmopolitan trends, while retaining a concern with local issues and their environmental and cultural

注。时至二十世纪中期朱地斯·瑞特(Judith Wright, 1915 - 2000)、肯尼思·斯莱瑟(Kenneth Slessor, 1901 - 1971)、A. D 侯珀(A. D. Hope, 1907 - 2000)、罗斯梅瑞·道伯森(Rosemary Dobson, 1920 - 2012)等澳大利亚诗人在传承他们各自的浪漫主义传统的同时给本土诗歌带来一种明显的智性。而杰克·戴维思(Jack Davis, 1917 - 2000)、乌捷如·农努科尔(Oodgeroo Noonuccal, 1920 - 1995)、保彼·赛克思(Bobbi Sykes, 1943 - 2010)以及其他诗人则给澳大利亚的主导文学话语引进了关注土著人民对人权的诉求,一种承认历史事实的表达,对传统土著价值的重申与重新激活。这些诗人的创作有助于为本世纪形成高度多元折中的诗歌写作实践格局打下了基础。

当今澳大利亚的诗歌虽然拥有一个广阔的诗歌形式多样化,但大多情况下是由一些小出版社和设于大学的文学杂志来支持的。典型的例子是《米恩津》(Meanjin, 墨尔本大学)《南风》(Southerly, 悉尼大学)和《西风》(Westerly, 西澳大学)。此外还有《夹克2》(Jacket2, 由诗人约翰·特伦特尔 John Tranter 协作)、《尤尔克街》(Eureka Street)等众多发表网络诗歌的杂志。支持诗歌评论的机构有《澳大利亚图书评论》(主编长期由诗人彼特·罗斯担任)、《无烟火药诗歌评论》(Cordite Poetry Review)等。澳大利亚诗歌选集也定期出版,例如近期引人注目的选集有《最佳澳大利亚诗选系列》,每年由布莱克出版公司出版。此外有约翰·金瑟勒(John Kinsella) 2008 年出版的《澳大利亚诗歌企鹅选集》。出版澳大利亚诗人个人作品选集的文学期刊、选集和出版社支持着一个形式多样,风格多变的诗歌创作:田园诗可见于诸如莱思·玛雷(Les Murray)以及约翰·金瑟勒的作品;费·兹维基(Fay Zwicky)、罗伯特·格雷(Robert Gray)等的城市抒情诗不断扩展

contexts. In the middle part of the twentieth century poets like Judith Wright (1915 – 2000) and Kenneth Slessor (1901 – 1971), AD Hope (1907 – 2000) and Rosemary Dobson (1920 – 2012), brought a clear intellect, along with their Romantic inheritance, to local poetry. Jack Davis (1917 – 2000), Oodgeroo Noonuccal (1920 – 1995) and Bobbi Sykes (1943 – 2010), among others, introduced into the dominant discourse the concerns of Indigenous people for human rights, a recognition of historical realities, and the reclamation and reactivation of traditional Indigenous values. Such poets helped to lay the foundations for what has become a highly eclectic poetic practice in this country.

Now Australian poetry encompasses a wide variety of poetic forms, supported for the most part by small publishers and literary journals, often based in universities: *Meanjin*, *Southerly* and *Westerly* are key examples, while *Jacket2* (associated with poet John Tranter), and *Eureka Street* are among many journals that publish poetry online. The reviewing of poetry is supported by organs such as *Australian Book Review* (long edited by poet Peter Rose) and *Cordite Poetry Review*. Anthologies of Australian poetry are also produced regularly, and notable recent examples include the *Best Australian Poems* series, published annually by Black Inc, and John Kinsella's *The Penguin Anthology of Australian Poetry* (2008). Literary journals, anthologies and publishers of the individual collections of Australian poets support a broad range of poetic forms and voices; the pastoral is found in the works of writers like Les Murray or John Kinsella; urban lyricists such as Fay Zwicky or Robert Gray continue to push the boundaries of the cosmopolitan;

国际都市诗的界域;而朵柔希·珀特(Dorothy Porter)和斯蒂文·赫瑞克(Stephen Herrick)则使诗体小说更为流行。此外有喜爱试验诗歌的诗人,其中有海索尔·司密斯(Hazel Smith)和艾尼亚·沃维克兹(Ania Walwicz),还有一群热情的追随者,诸如奥玛·缪塞(Omar Musa)和皮·欧(Pi O)等热衷于表演的“敲打”诗人。同时有一些诗人既依靠他们的亚洲背景又依靠他们的澳洲背景探索合适的诗歌表达方式,并形成一种迅速发展的趋势,其中有亚当·艾特肯(Adam Aitken)、欧阳昱、米歇尔·凯希尔(Michelle Cahill)。这部选集旨在重现在日益丰富的澳大利亚诗歌传统中创作的20位诗人的作品,包括一些鲜为人知的心声,并为读者提供一部具有当代澳大利亚诗歌的多样性与总体诗歌意味的选集。

二、翻译途径

我们选择了入选该诗集的诗人,而每位诗人挑选一定数量的诗作供翻译选用,再由陶乃侃选定可译的作品。毕竟如沃尔特·本杰明所言,并非所有诗歌都是可译的。通过跟乃侃谈论这个项目,讨论选译作品的原则等后,我们开始较为认真地考虑翻译艺术,以及沃尔特·本杰明称之为翻译“方法”(70);并考虑译作如何可以为人理解;翻译如何可能有所变形。

文学理论对翻译本身颇有焦虑,尤其是诗歌翻译。“翻译”一词本身与问题相当无关;英文这一词来自拉丁词“translatio”,意为“带过去”或者“带过来”(Kasparek 1983: 83-87)。然而这个词

and verse novels have been popularised by Dorothy Porter and Stephen Herrick. Experimental poets including Hazel Smith and Ania Walwicz, along with rap and slam or performance poets like Omar Musa and Pi O, enjoy an enthusiastic following; while Adam Aitken, Ouyang Yu and Michelle Cahill are among a rapidly growing cohort of poets who draw on their Asian as well as their Australian backgrounds to find suitable modes of poetic expression. This anthology aims to represent the work of 20 writers working within a rich Australian poetic tradition—including some less-well-known voices—and to provide something of the overall flavour and variety of contemporary Australian poetry.

2. Approaching translation

While we selected the poets for inclusion, and each poet selected a number of poems for possible translation, it was Naikan's responsibility to select the individual works he wanted to translate. Not all poems are, after all, translatable, as Walter Benjamin points out. In speaking with Naikan about this project and the principles he applied in the selection of individual works, we began thinking more seriously about the art, and what Walter Benjamin calls 'the mode' (70), of translation; about how translation may be understood; and how it may be inflected.

There is, in the literature, considerable anxiety about translation per se, and translation of poetry in particular. The word 'translation' is itself quite innocent; in English, it comes from the Latin word '*translatio*', which means 'to carry across', 'to bring across' (Kasperek 1983: 83–87). However, it tends to convey the

趋向传达背叛的意思。在某些罗曼语中翻译一词演化自拉丁词“traduco”(领过去),这个词对母语为英语的人而言传达的是诽谤的概念。此外还有“优秀”的翻译与忠实于原文的联想,这又导致产生背叛与真实等相关概念。

约翰·德莱顿(John Dryden)于1697年对译者阐明几个要点,并写明三种方法(1992:17-18):

- “直译”(metaphrase)——一种“仆人式”的、“教谕式”的而又非常忠实于某一作品,将某一作者的作品逐字地、逐行地由一种语言翻译到另一种语言;
- “意译”(paraphrase)——译者关注原文的意思而非保持忠实于原文的实际词语;
- “模仿”(imitation)——译者能抑或不能以忠于原文的方式翻译词语或意思之处,取而代之制作出一个实际上由原文萌发的作品。

德莱顿像许多翻译家一样力图在前两种方法间领航一条道路并抵制第三种方法的诱惑。对他而言,翻译一篇文本的要领在于将其译得易懂、典雅并能吸引当代读者。因此论及他翻译的维吉尔诗歌时德莱顿写道:“我已尽力让维吉尔说这样一种英语,假如他生在英国长在这个当下时代好像他自己就会说的英语”(26)。

当然翻译绝不是一个简单的运作,而且许多评论者坚持认为这几乎是不可能的,尤其是涉及诗歌翻译。奥克塔维奥·帕兹,像德莱顿一样也是一位诗人兼翻译家。他就提出诗歌不能翻译的观点,他说诗是由“回音编织而成,是有意义的声音的互动和反射,是

sense of betrayal. In some Romance languages the word for translation derives from the Latin '*traduco*' (to lead across), which to an anglophone ear conveys the notion of traduce. There is also an association between 'good' translation and faithfulness, which itself leads to associative conceptions of betrayal and truth.

John Dryden (1992: 17–18), writing in 1697, argued that the key options for translators are:

- 'metaphrase'—a 'servile', 'didactic' but very faithful rendering of a work, turning an author word by word, and line by line, from one language into another;
- 'paraphrase'—where the translator focuses on the sense of the original, rather than remaining faithful to the actual phrasing; and
- 'imitation'—where the translator may or may not render either words or sense in ways that are faithful to the original, but instead produces a work that, in effect, springs from the original.

Dryden, like many translators, attempts to steer a course between the first two modes and resists the lure of the third. For him, the point of translation of a text is to render it intelligible, graceful and engaging for a contemporary audience. So, of his translation of Virgil, he writes, 'I have endeavoured to make Virgil speak such English as he would himself have spoken, if he had been born in England, and in this present age' (26).

This is never a simple operation, of course, and many commentators insist that it is practically impossible, particularly when it comes to poetry. Octavio Paz, who like Dryden is both a poet and a translator, discusses the position that poetry is not translatable, saying that it is 'woven of echoes, reflections and the interaction of

一幅蕴意的织品”(1971: 155)。德莱顿也阐明相似的意见:“诗是如此微妙的美酒,从一种语言倒进另一种语言时,将全都挥发掉”(20)。然而,这两位翻译家也都屏弃了这一顾虑;帕兹的理由是每一种西方语言中许多最好的诗歌是翻译的诗歌”,而德莱顿的理由是假如诗歌翻译仅只模仿词语,那将是失败的,但假如诗歌翻译能表达原文作者的思想与情感,那将是成功的。

在实践中,凡翻译作品都含有失败的因素,同时也往往含有成功的因素。任何一种语言凡诗皆无法全部“阐释”为另一语言,但大多容易接受“带过去”的某些形式。也许我们应该不去过多质疑翻译,既然诗歌的首要意义总是趋向难以捉摸,趋向多意。玛丽·安娜·考斯写道“像译者一样准确地意识到作者自己可能并没有抓住的意思对我们是多么有用,好像一大堆杂乱的非确定性的东西就会涌现出来就汇集在翻译这一概念四周”(54—55)。

然而翻译往往成功地传达原作的本意,有时还传达原作的基调感,甚至原文作者的意图。而且有据可辩的是有的诗歌翻译就诗艺而言甚至还胜原作一筹,虽然并没有成为非常成功(就忠实或准确而言)的译作。无论情况如何,最引人注目的诗歌翻译自信地以诗歌的身份在新的语言中存在下去,同时本质地传达原作的内容、基调以及原作称之为观点的方面。

sound with meaning, [and] a fabric of connotations' (1971: 155). Dryden makes a similar observation: 'Poetry is of so subtle a spirit, that, in pouring out of one language into another, it will all evaporate' (20). Both, however, dismiss this concern; Paz on the grounds that 'many of the best poems in every Western language are translations', and Dryden on the grounds that poetry translation will fail if it is mere imitation of words, but not if it expresses the thoughts and the sense of the original author.

In practice, every translation is something of a failure, and often simultaneously something of a success. No poem in one language will 'translate' fully into another but most are susceptible to some form of 'carrying across'. Perhaps one should simply not ask too much of translations when the meanings of poems always tend to be elusive and polysemous in the first place. Mary Ann Caws writes of 'how useful it is to us as translators precisely to realize that the authors themselves may not grasp the meaning, as if a whole congeries of uncertainties were to spring up and crowd around the very idea of translation' (54-55). Yet translations often succeed in conveying a good sense of the original, and sometimes a good sense of the tonality, and even the intention, of an original poem. There are even, at least arguably, translations of poems that in some respects succeed in poetic terms better than the poem they translate, although that does not necessarily make them very successful (as in faithful or accurate) translations. Whatever the case, the most compelling translations live confidently as poems in their new language, and simultaneously convey a substantial sense of the content, tonality and what one may call attitude of the original work.