

走进剑桥

二十世纪英美诗歌精选

Selected Readings of 20th Century English and American Poetry

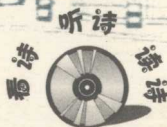
剑桥英诗专家Dr. J. C. A. Rathmell领衔朗读

中山大学著名博士导师区拱教授特别指导

剑桥访问学者黎志敏博士认真译注

《疯狂英语》特别推荐

黎志敏 译注



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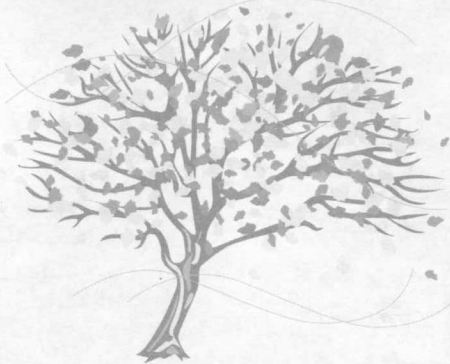
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Preface

It gives me great pleasure to write a short introduction to this volume. During his recent stay in England Dr Li Zhimin and I had many long and enjoyable discussions of the poems he has so admirably translated here. We usually met either in my rooms in Christ's College or, when the weather permitted, under the trees in the gardens nearby. He has an excellent intuitive understanding of English poetry and a particularly keen ear for shades of meaning which a less sophisticated reader might easily miss. He also has a true poet's understanding of the way meanings can be communicated by sound, rhythm and the shaping of a stanza. I very much hope that as a result of his work in so skillfully translating and annotating these poems, many Chinese readers will be able to share his appreciation of some of the most significant English-speaking poets of the past hundred or so years.

Dr John Rathmell,
Christ's College, Cambridge

December 2002

前言

英国剑桥大学英语系开设了一门“现代英语诗歌”的课程，由Dr. J. C. A. Rathmell主讲。

我旁听了Dr. Rathmell的课程，同时，我每周还在Dr. Rathmell的单独辅导(supervision，即导师与学生一对一的学习方式，是剑桥、牛津的特色)下细读英美现代诗歌。为了加深印象，我课后将所学过的一些诗歌译成了中文。最后，我请Dr. Rathmell朗读我翻译过的英语诗歌原文并用数码摄像机录了像。

回国之后，在区鉷教授的鼓励下，我决定将有关这门课程的部分学习资料整理出来，另外加上英国当代著名剑桥诗人Jeremy Prynne的一首诗，编成此书，以饯读者。

全书共选12位二十世纪英美诗人的诗作(或选段)共48篇，编排顺序以诗人的出生年月为准(迪金森本人尽管生活于十九世纪，但她的艺术生命却是始于二十世纪的)。每位诗人单列为一章，每章包括作者简介(英文)、英文诗歌原文、原文注释(英文)、中文译文、理解提示(我的理解)。此外，所有英文原文均另配磁带。

以下作几点说明：

1、关于注释：对于在字典上能找到适当义项的单词，均不作注释。有些理解性的注释只代表个人意见，读者如果有不同的理解是正常的。

2、关于“我的理解”：这个标题暗示读者可以有不同的理解。诗无达诂，有不同的理解是正常的。不过，对于字句、篇章的不同理解要建立在有力的证据之上，要能够“自圆其说”，否则就不叫“不同理解”，而叫“错误理解”了。这一项力求精简，以免干扰读者欣赏。

3、为帮助读者理解原文，译者译诗时以直译为主，力求准确。译者有时也运用“硬译”方法，以便将原诗の意味尽量译出(有些原文诗行刻意回避“达、雅”，这时只有“硬译”才最适用)。

为此书的出版，我特别感谢Rathmell博士、区鉷教授、聂珍钊教授、桂诗春教授的关怀与帮助，感谢蒲度戎副教授、余东副教授(博士)为我的译文提出修改意见，感谢中国国家留学基金委员会以及广州大学科研处的资助，并顺祝新近成立的“中山大学英语诗歌研究所”一路顺风！

书中的错漏之处，敬请读者批评指正。

黎志敏

2002年12月4日



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Emily Dickinson



Introduction: Emily Dickinson (1830-1886) was born in Amherst, Massachusetts, where she spent most of her lifetime. Emily composed nearly 1,800 poems, of which only eight were published while she lived. Four years after her death a small selection of her poems was published in 1890 but it was not until 1955 that a complete collection of her poems appeared. Since that date Emily has been regarded as one of America's greatest lyric poets.

Emily's subjects were love, death, nature, immortality and beauty, and her greatest lyrics were on the theme of death. Emily applied irregular rhythm and off-or slant-rhymes in her poetry.¹

¹ The Majority of "introductions" in this book are rewritten or directly quoted from: 1) Oxford Companion to 20th century poetry (Oxford University Press, Oxford and New York, 1996); 2) The Norton Anthology of American Literature (W. W. Norton & Company, Inc., New York and London, 1979).



THE LAST NIGHT THAT SHE LIVED

The last night that she lived,
It was a common night
Except the dying¹—this to us
Made nature different.

We noticed smallest things,
Things overlooked before,
By this great light upon our minds
Italicized², as 'twere.

As we went out and in
Between her final room
And rooms where those to be alive
Tomorrow were³, a blame

That others could exist
While she must finish quite,
A jealousy for her arose
So nearly infinite.⁴

¹ Except the dying: it was an ordinary night except for the fact that we knew she was dying.

² By .../Italicized: by the illuminating light of our knowledge that she was about to die, small things took on greater significance.



她在昨夜死去

她在昨夜死去，
那是一个普通的夜晚
——除了她。这改变了我们
对于世界的感受。

我们注意到极其琐碎的细节，
那些以前被忽视的事物，
在我们思想的辉煌灵光照耀下
凸现，露出其本真面目。

我们走进走出
穿梭于她临终的房间
和仍将活下去的人们的居室。
其他人可以存在

而她必须结束，
——如此趋于不朽。
有人羞愧，
有人嫉妒。

³ where those to be alive/Tomorrow were: rooms where stood those people who would (unlike her) still be alive tomorrow.

⁴ a blame...infinite: a sense that they were wrong to continue living when she was about to terminate ("finish quite") her existence; but also a sense of jealousy that the dying woman would soon be approaching eternal life ("so nearly infinite").



We waited while she passed;
It was a narrow time.
Too jostled were our souls to speak⁵.
At length the notice came.

She mentioned, and forgot⁶;
Then lightly as a reed
Bent to the water, struggled scarce,
Consented, and was dead⁷.

And we, we placed the hair
And drew the head erect;
And then an awful leisure was⁸,
Belief to regulate⁹.

⁵ It was...to speak: the passage to death is likened to a narrow corridor in which people cannot easily pass by each other. "Jostled" also suggests lack of calmness, the distress of those witnessing her final hours of life.

⁶ She mentioned, and forgot: she uttered some words and then forgot what she was saying.

⁷ Consented, and was dead: yielded peacefully, acquiesced tranquilly in her death.

⁸ an awful leisure was: after all the agitation and anxiety people feel relieved.

⁹ to regulate: to go back to normal life.

我们等待而她死去；
时间局促不安。
我们的灵魂紧缩、缄默。
那一刻终于来临。

她提起，又忘记；
接着，象一根柔弱的芦苇
倒在水中，几乎没有挣扎，
满意地，死了。

我们，我们理好她的头发
扶正她的头。
于是，人们感到极大的轻松。
生活恢复常态。

5

我的理解

该诗叙述了一个人去世的过程，表现了周围人们的感受，反映了作者对于死亡近乎向往的人生态度。在 Emily Dickinson 看来，死亡不是人生的终结，而是通向永恒的光明大道。记住这一点，有利于理解 Emily Dickinson 的许多诗歌。

2

THERE'S BEEN A DEATH IN THE OPPOSITE HOUSE

There's been a death in the opposite house
As lately as today¹.
I know it by the numb look
Such houses have always.

The neighbours rustle in and out²;
The doctor drives away.
A window opens like a pod,
Abrupt, mechanically;

Somebody flings a mattress out.
The children hurry by;
They wonder if it died on that³.
I used to, when a boy⁴.

The minister goes stiffly in
As if the house were his
And he owned all the mourners now⁵,
And little boys besides⁶;

¹As lately as today: only a few hours ago.

²Rustle in and out: go busily to and fro but with affected quietness as if to respect the dead person.

³They...on that: the children vulgarly wonder if the dead person ("it") died on the mattress that has been thrown out of the window (presumably for hygienic reasons).

2

有人死在对面的房子

有人死在对面的房子
就在今天。
我从木然的表情中看出来
这样的房子总是如此。

邻居们疾步进出；
医生开车走了。
一扇窗子似豆荚爆开，
突然地，机械地。

有人扔出一个床垫，
孩童们快步走过；
他们怀疑那人就死在这上头。
小时候，我常常如此。

牧师笔挺地走进来
似乎他是屋子的主人
现在他拥有所有的哀悼者，
以及他身旁站着的孩子们。

⁴ I used to, when a boy: Emily Dickinson confesses to have had the same sort of curiosity as a child (but attempts to preserve her anonymity by pretending she is male).

⁵ as if...now: ironically hinting at the minister's self importance.

⁶ And little boys besides: and also, perhaps, the choirboys from the church.



And then the milliner⁷, and the man
Of the appalling trade⁸
To take the measure of the house⁹.
There'll be that dark parade

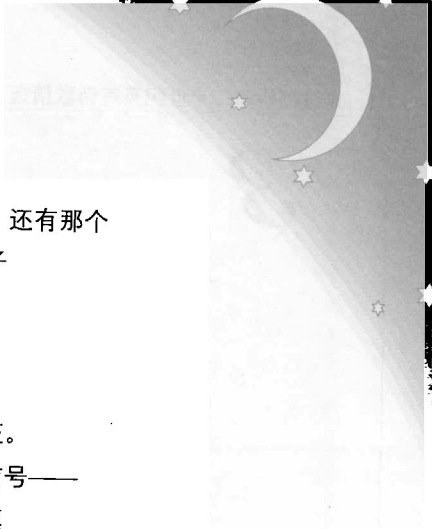
Of tassels and of coaches soon.
It's easy as a sign—
The intuition of the news¹⁰
In just a country town.

⁷ milliner: maker of hats and ribbons—hinting that people are thinking as much about what they will wear at the funeral as about more religious matters.

⁸ the man...trade: the undertaker (a pall is the material draped over the coffin).

⁹ This line implies measuring the body for the coffin, but also perhaps assessing the wealth of the house and how much he can charge for his services.

¹⁰ The intuition of the news: in a sleepy country town a death is an exciting event, an opportunity for talk and gossip.



接着来了杂货商，还有那个
做死人生意的男子
来丈量尺寸。
很快就会有

马车和棺木的队伍。
这是一个清晰的信号——
在这个小小的乡镇
每个人都在谈论这一新闻。

我的理解

该诗描写人们对于一个刚刚死去的人所作出的反应。

3

ONE DIGNITY DELAYS FOR ALL¹

One dignity delays for all,
One mitred afternoon,
None can avoid this purple²,
None evade this crown.

Coach it insures and footmen,
Chamber, and state, and throng,
Bells also in the village
As we ride grand along.³

What dignified attendants,
What service when we pause,
How loyally at parting⁴
Their hundred hats they raise⁵!

How pomp surpassing ermine
When simple You and I
Present our meek escutcheon⁶
And claim the rank to die!

¹ One...all: however humble or poor we may be, we can all count on being treated to the dignified ceremony of a funeral and all its accompanying pomp. A certain irony in "delays" which implies that we have to wait until we die to be treated so grandly.

² purple: it is the royal colour in England.

³ This stanza describes the funeral procession.

⁴ parting: parting from life.