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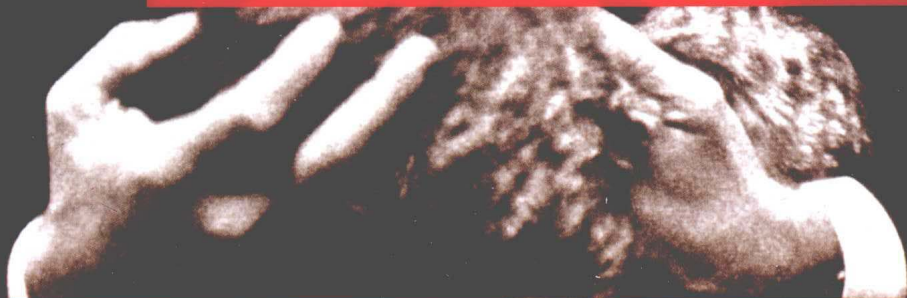
艺术 · 科技 · 医药

The Arts Scene &
Frontiers of Science
and Medicine

[美国] 克里斯托弗·波特菲尔德 编 韩宗臻 等

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艺术·科技·医药

〔美国〕克里斯托弗·波特菲尔德 编

焦晓菊 吴文曦 韩宗臻 等 译

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He Is Kindly

John Farrar

January 28, 1924



The other evening at a dancing club a young man in a gray suit, soft shirt, loosely tied scarf, shook his **tousled** yellow hair **engagingly**, introduced me to the beautiful lady with whom he was dancing and sat down. They were Mr. and Mrs. F. Scott Fitzgerald^①, and Scott seems to have changed not one **whit** from the first time I met him at Princeton, when he was an eager undergraduate bent upon becoming a great author. He is still eager. He **is** still **bent upon** becoming a great author. He is at work now on a novel which his wife assures me is far far better than either *This Side of Paradise* or *The Beautiful and Damned*, but like most of our younger novelists he finds it **imperative** to produce a certain number of short stories to make the wheels go around. That *The Vegetable*, his play, did not receive a Manhattan^② presentation seems to have disappointed rather than discouraged him. He is still eminently light-hearted, charmingly **outrageous**—he complete play-boy.

I have always considered him the most brilliant of our younger novelists. No one of them can touch his glowing **bitterness**, his style, nor the **superb** quality of his satire. He has yet to fuse them in a novel with carefulness of **conception** and profound development of character. He can become almost any kind of writer that his peculiarly **restless temperament** will allow.

Born in St. Paul^③, he attended Princeton, served in the Army, wrote his first novel in a training camp, achieved fame and fortune, married a Southern girl, has a child and lives in Great Neck, L. I. ^④ **At heart**, he is one of the kindest of the younger writers. **Artistry** means a great deal to F. Scott Fitzgerald—and into his own best work he pours a real torrent of artistic **endeavor**. This he demands in the work of others, and when he does not find it he criticizes with passionate earnestness. I have known him, after reading a young fellow-novelist's book, to take what must have been hours of time to write him a lengthy, careful and **penetrating** analysis.

tousle /'tauzl/ v. 弄乱, 使蓬乱 **engagingly** /m'geɪdʒɪŋli/ ad. 有吸引力地, 迷人地 **whit** /wɪt/ n. [常用于否定句] 一点点, 丝毫 **be bent upon** 专注于 **imperative** /ɪm'perətɪv/ a. 必要的, 紧急的, 极重要的 **outrageous** /aʊt'reɪdʒəs/ a. 挥霍无度的 **bitterness** /'bɪtənɪs/ n. 犀利, 尖刻 **superb** /sju:'pɑ:b/ a. 一流

天才作家

不久前的一个夜晚，在舞蹈俱乐部里，有一名青年男子身着灰色西服、柔软衬衣，领带松松地系在颈上，他优雅地甩了甩蓬乱的黄色头发，将我引见给与他共舞的美丽女士，随即坐下。他们就是司各特·菲茨杰拉德夫妇，司各特的样貌似乎没有丝毫改变，跟我初次在普林斯顿见到他时一模一样，当时的他还是个满怀热望的本科生，一心想当大作家。如今他仍旧满怀热望，仍旧一心想当大作家。眼下他正在创作一部长篇小说，他的夫人向我保证这部作品将远远胜过《人间天堂》和《美丽与毁灭》。不过，就像大部分年轻作家一样，为了生存，他必须写出一定数量的短篇小说。他的戏剧《蔬菜》在曼哈顿未获上演似乎令他感到失望，而不是灰心。他还是那样轻松而快乐，挥霍无度而迷人——还是那个彻头彻尾的花花公子。

我一直都把他看作年轻作家里最耀眼的新星。他那灼人的犀利、独特的风格、完美的讽刺，在同辈作家中无人能及。他如果将这诸般才具熔化到小说当中，精巧构思，揉塑出深妙的人物性格，便可以成为任何一种作家，哪怕他性情浮躁。

他出生于圣保罗市，就读于普林斯顿，后参军入伍，在训练营里完成了第一部长篇小说，名利双收，不久便与一位南方佳丽喜结连理，生了一个孩子，现居纽约长岛的长颈镇。从本质上说，他在年轻作家当中是最具禀赋的。司各特·菲茨杰拉德将文学的艺术性奉为圭臬——他在自己最好的作品里倾注了大量心血追求理想的艺术效果。在他人的作品中，他也同样寻求艺术性，求而不得，则必热情地给予认真的批评。据我所知，有一回他读了某位年轻作家的书后，花了足有几个钟头的时间写出一篇长文，鞭辟入里地将那本书剖析了一通。

的，上乘的 **conception** /kən'sepʃən/ *n.* 构思 **restless** /'restlɪs/ *a.* 多变的，不断求新的 **temperament** /'temperəmənt/ *n.* 性情 **at heart** 本质上，实际上 **artistry** /'ɑ:tɪstri/ *n.* 艺术性；艺术才能，艺术技巧 **endeavor** /ɪn'devə/ *n.* 努力；尝试 **penetrating** /'penɪtreɪtɪŋ/ *a.* 深刻的，透彻的

Just what he will write in the future remains **cloudy**. With a firmer reputation than that of the other young people, he yet seems to me to have achieved rather less than Robert Nathan^⑤ and rather more than Stephen Vincent Benet^⑥, Cyril Hume^⑦ or Dorothy Speare^⑧. His coming novel should mean a definite prophecy for future work. It is to be hoped that from it will be absent the seemingly inevitable flapper.^⑨

他将来会写出什么样的作品还不得而知。在年轻作家里，虽然他的名望相对较高，但在我看来，他的成就尚不及罗伯特·内森，而比之斯蒂芬·文森特·贝尼特、西里尔·休姆、桃乐丝·斯皮尔等人则胜出一筹。他即将问世的长篇小说兴许会给他的创作前景带来一片明朗。希望这部小说别再有时髦眩惑的摩登女，摩登女的形象在他的作品里貌似必不可少。

导读

这是一则人物掠影，所叙之人日后成了美国经典作家。本文作者文笔隽雅，字里行间弥散着《时代》周刊早期的名士风气。

Notes

- ① F[ransis] Scott Fitzgerald 弗朗西斯·司各特·菲茨杰拉德 (1896–1940), 美国20世纪20年代“迷惘的一代”的代表作家, 被誉为“爵士乐时代”的“桂冠诗人”和“编年史家”。1920年, 以小说《人间天堂》(*This Side of Paradise*) 一举成名, 一生留下了一百七十多篇短篇小说和几部不算太长的长篇小说, 其中最负盛名的作品是《了不起的盖茨比》和《夜色温柔》, 展示了“爵士乐时代”纸醉金迷的表象下“美国梦”的虚无缥缈和不堪一击。
- ② Manhattan 曼哈顿, 纽约的一个区, 大部分位于哈得孙河口的曼哈顿岛, 是重要的商业、金融、文化中心。由南向北纵贯曼哈顿岛的百老汇大道是美国戏剧艺术活动中心, 在此上演的戏剧既有经典的、热门的、商业化的剧目, 又有实验性的、未出名的、低成本的剧目, 为不少年轻剧作家和演员提供了崭露头角的机会。
- ③ St. Paul 圣保罗市, 位于明尼苏达州。
- ④ Great Neck, L. I. 纽约长岛的长颈镇, L. I. 为Long Island的缩写。
- ⑤ Robert Nathan 罗伯特·内森 (1894–1985), 20世纪三四十年代一位极负盛名的幻想小说家、诗人和作曲家, 他在流行文化领域中具有非凡的创造力, 包括电影、音乐、文学, 成为好莱坞黄金时代最后一段繁荣时期的焦点人物, 主要作品有《珍妮的肖像》、《彼得家族》、《夏天太遥远》等。
- ⑥ Stephen Vincent Benet 斯蒂芬·文森特·贝尼特 (1898–1943), 美国诗人和小说家, 著名作品有以美国内战为题材的长篇叙事诗《约翰·布朗的尸体》(1928)、短篇小说《魔鬼与丹尼尔·韦伯斯特》(1937)等。
- ⑦ Cyril Hume 西里尔·休姆 (1900–1966), 美国作家, 自1924年起创作了29部电影剧本。
- ⑧ Dorothy Speare 桃乐丝·斯皮尔 (1898–1951), 美国作家, 作品有 *Dancers in the Dark* (1922) 和 *Spring on 52nd Street* (1947) 等。

- ⑨ flapper 摩登女,指20世纪20年代行为与衣着背离传统的时髦女郎。菲茨杰拉德早期小说中经常塑造此类人物形象,他的第一本短篇小说集就命名为《摩登女和哲学家》(*Flappers and Philosophers*)。

Ulysses Lands

T.S. Matthews

January 29, 1934



Watchers of the U.S. skies last week reported no comet or other **celestial portent**. In Manhattan no showers of **ticker-tape** blossomed from Broadway office windows,^① no welcoming committee packed the steps of City Hall. No call to nation-wide thanksgiving was sounded by Nicholas Murray (“Nicholas Miraculous”) Butler^②. No overt celebration marked the day with red. Yet many a wide-awake modern-minded citizen knew he had seen literary history pass another milestone. For last week a much-enduring traveler, world-famed but long an outcast, landed safe and sound on U.S. shores. His name was *Ulysses*.*

Strictly speaking, *Ulysses* did not so much disembark as come out of hiding, **garbed** in new and respectable garments. Ever since 1922, when the first edition of *Ulysses* was published in Paris, hundreds of U.S. citizens have smuggled copies through the customs or bought them from **bookleggers**. But this week, on the strength of Federal Judge John Munro Woolsey’s decision that *Ulysses* is not obscene, Random House^③ was able to publish the first edition of the book ever legally printed in any English-speaking country.

For every first-hand reader of *Ulysses* there have been scores of second-hand gossipers. Censorship rather than sound criticism has spread its reputation throughout the Western world. What the man in the street has heard of *Ulysses* has made him **prick up his ears**. Usually his first question is:

Is it dirty? To answer the man in the street in his own language, Yes. With the exception of medical books and out & out pornography, the only book of modern times that can compare with it for outspokenness in barnyard and backhouse terms is the late D.H. Lawrence’s *Lady Chatterley’s Lover*^④. But *Ulysses* is far from being “just another dirty book.” Judge Woolsey decided that its purpler passages are “**emetic**,” rather than “**aphrodisiac**”; that the net effect of its 768 big pages is “a somewhat tragic and very powerful

**Ulysses*—James Joyce—Random House (\$3.50)

celestial portent 天象，天兆 **ticker-tape** /'tɪkəteɪp/ n. (为表示庆祝、欢迎等抛出的) 彩色纸带
garb /ga:rb/ v. 穿；装扮 **booklegger** /'bukleɡə/ n. 图书走私商 **prick up one's ears** 侧耳倾听

《尤利西斯》抵达

没有人报道说会有彗星或其他天象光临美国上空，没有人从曼哈顿百老汇大街两旁的办公室朝窗外抛撒纸带，没有欢迎团在市政厅楼梯上熙熙攘攘，没有尼古拉斯·默里（“魔力的尼古拉斯”）·巴特勒发起的举国感恩祈祷，也没有公开的庆祝活动将大街小巷装点得喜气洋洋。但许多眼光敏锐、思想前卫的市民知道，他们亲历了文学史上又一个里程碑。因为在上周，一位举世闻名、流亡已久的旅人，在历经千难万险之后，终于在美国海岸安全登陆了。他的名字就是《尤利西斯》*。

严格意义上说，《尤利西斯》也不是套着体面的新装第一次亮相了。它于1922年在巴黎发行了首版之后，成百上千的美国人要么背着海关偷运，要么从图书走私贩那儿购入。而这周，鉴于联邦法官约翰·芒罗·沃尔西判定《尤利西斯》并非淫秽作品，这部书有史以来第一次得以在一个英语国家合法印刷，并首先由兰登书屋出版发行。

每位第一手拿到《尤利西斯》的读者事先都对大量的小道消息有所耳闻，而让这部小说在西方世界声名大振的并不是对它的评论，而是对它的审查。哪位要是在路上偶拾关于《尤利西斯》的花边新闻一定会竖起耳朵。他的第一个问题通常是：

它淫秽吗？以这位路人的评判标准，答案是肯定的。在描绘那些不宜启齿的场景方面，除了医学书和彻头彻尾的色情书以外，唯一能与它比试露骨程度的恐怕只有已故作家D.H. 劳伦斯的《查泰莱夫人的情人》了。但《尤利西斯》绝不是“一本普通意义上的色情书”。沃尔西法官裁定说，它里面那些措辞华丽的段落不是“催情”，而是“催吐”。从某

*《尤利西斯》——詹姆斯·乔伊斯——兰登书屋（3.5 美元）

emetic /i'metɪk/ a. 催吐的

aphrodisiac /ˌæfrəʊ'dɪziæk/ a. 激发性欲的

commentary on the inner lives of men and women.” But even granting *Ulysses* a bill of moral health an intelligent adult may well smite his brow and cry:

What is it all about? Trusting readers who plunge in hopefully to a smooth beginning soon find themselves floundering in troubled waters. Arrogant Author Joyce gives them no help, lets them sink or swim. But thanks to the exploratory works of critics, and notably such an **exegetical** commentary as Stuart Gilbert’s^⑤ *James Joyce’s Ulysses*, the plain reader can now literally find out what *Ulysses* is all about. Lacking the sleuth-nose, the slot-trained paws of scholarship, even an intelligent reader will miss much the first time over the ground. At that, however, the main outlines of the story are plain.

Ulysses opens early on a summer morning (June 16, 1904) on an old tower outside Dublin^⑥. Here three young men are living together: Stephen Dedalus, embittered, ambitious intellectual; Malachi (“Buck”) Mulligan, medical student and **japer** extraordinary; a minor character named Haines. After breakfast Haines and Mulligan walk to the sea and Mulligan bathes while Stephen sets off to his teaching at a boys’ school. At about the same hour one Leopold Bloom, middle-aged Jew who makes his living as an **advertisement-canvasser**, rises from his bed to cook his wife’s breakfast and bring her a letter from her latest **paramour**. Bloom knows all about Molly’s constant infidelities, but is too crafty and too resigned to do anything about them. Leaving her in bed, he goes about his day’s business. He visits the public baths, attends a funeral, calls at a newspaper office, has lunch at a pub, drops in at the National Library, goes to Sandymount beach to take the air. In the evening he calls at the Lying-in Hospital to inquire after a friend’s wife who is having a hard delivery. There he meets Stephen, **carousing** in the common room with some medical students, and joins the party. Bloom takes a liking to Stephen, and when the party breaks up follows him to “nighttown” to take care of him. After a wildly drunken scene in a **brothel** and a **brawl** between Stephen and two soldiers, Bloom persuades Stephen to come home with him. When they have had a cup of cocoa in the kitchen, Stephen, now fairly sober, takes his leave. Bloom goes up to bed, where he makes a drowsy but cautious

exegetical /ˌeksɪˈdʒetɪkəl/ a. 评注的 **japer** /ˈdʒeɪpə/ n. 开玩笑的人 **advertisement-canvasser** 兜揽广告生意的人 **paramour** /ˈpærəmuə/ n. 情夫 (妇) **carouse** /kəˈraʊz/ v. 痛饮 **brothel** /ˈbrɒθəl/ n. 妓院

种程度上说,那洋洋洒洒768页纸的根本效应就是“对男女内心世界悲情而浓艳的写照”。然而即便给《尤利西斯》颁发一张道德健康证明,聪明的成年人也还是会大伤脑筋地叫嚷:

它到底在讲些什么啊?小说的开头清晰流畅,可满怀希望、全神贯注地读了没多久后,读者就会发现自己已然落入一潭浑水。而乔伊斯这个傲慢的作家对此置之不理,任他们自主沉浮。多亏有评论家们对作品的深入研究与探讨,诸如斯图尔特·吉尔伯特在《詹姆斯·乔伊斯的〈尤利西斯〉》中的精彩评注,普通读者才勉强能理解《尤利西斯》的字面意思。要是没有精到的学识或专业的训练,即使是一个悟性极高的读者,头一次阅读此书时也会疏漏掉不少信息。而那样的话,故事的梗概便又十分无趣了。

《尤利西斯》的故事从一个夏天的清晨(1904年6月16日)开始,围绕着都柏林城外的一座旧塔展开。这里住着三个男人:斯蒂芬·迪达勒斯,一个满腹牢骚,雄心勃勃的知识分子;玛拉基(“勃克”)·穆利根,一个医科学生,玩笑专业户;还有一个叫海恩斯的小角色。吃过早饭,海恩斯和穆利根去了海边。穆利根在洗澡的时候,斯蒂芬动身赶往一个男子学校教课去了。差不多同时,利奥波德·布卢姆,一个以拉广告为生的中年犹太人起了床,去给妻子准备早餐,还捎给她一封她的新情人写来的信。布卢姆对妻子莫丽长久以来的不忠行为知根知底,但他太诡计多端,又太谦卑顺从,因而对此无动于衷。妻子还在床上,他就得开始一天的工作了。他去了趟公共浴室,参加了一个葬礼,给报社办公室打了个电话,在小酒馆吃了午饭,去了国家图书馆,又到山迪蒙的海滩上透了透气。他一个朋友的妻子难产了,于是晚上他去产科医院询问了一下她的状况。在休息室,他碰到了正在和一群医科学生狂饮的斯蒂芬,并加入了他们的派对。布卢姆对斯蒂芬颇有好感,派对结束后,跟着他去了“不夜城”以便照顾他。斯蒂芬醉酒狂欢,一夜风流,和两名士兵打了一架之后,布卢姆劝他跟自己回家。他们在厨房小酌了会儿可可,斯蒂芬终于清醒了些,之后便离开了。布卢姆爬上床,哈欠

report of his day's doings and goes to sleep. Molly lies awake, thinking over what he has told her and what they have not told each other. The book ends with her famed soliloquy.

The plainest reader will also see that there is a great deal more to *Ulysses* than this record of two men's day in Dublin. Without a key to its plan this stream-of-consciousness Bible, with its **elliptical** shorthand, its apparently confused and formless method, may well seem an esoteric work of art. Confusing *Ulysses* sometimes is, but rather from too much plan than too little. The key to the plan is the title.

Why "Ulysses"? Every schoolboy knows the story of the *Odyssey*^⑦, epic-sequel to the *Iliad*, which recites the ten-year wanderings of the wily Odysseus (Latin—Ulysses) in his long-thwarted attempts to get home to his island kingdom after the siege of Troy. The Ulysses of the *Odyssey* is a cunning, common-sensible, nervy, not-too-scrupulous man, an opportunist who triumphs at last not so much by virtue as endurance.

Joyce first conceived the tale of Leopold Bloom as a short story, only to discover too many possibilities in it. In his strolls down the beaches of literature he stumbled on the *Odyssey*, an archaic old bottle but still stout, decided it was just the thing for his 20th Century wine. Thus Ulysses became Bloom, the wanderer in search of home, wife and son. Penelope was his wife Molly; Telemachus, Stephen. Other obvious parallels: Hades, the graveyard; the Cave of Aeolus, the newspaper office; the Isle of Circe, the brothel. A less obvious parallel: the passage between Scylla and Charybdis, Bloom's walk through the National Library while Stephen and some literary men are discussing Aristotelianism[®] (the rock of Dogma), Platonism[®] (the whirlpool of Mysticism). Ulysses' slaying of Penelope's suitors has its counterpart in Bloom's casting from his mind scruples and false sentiment about himself and Molly. Almost every detail of the *Odyssey's* action can be found, in disguised form, in *Ulysses*.

On a third stratum of Joyce's book even deeper meanings appear. Stephen represents the intellect, the creative imagination; Mrs. Bloom the earth, the flesh; Bloom the average half-intelligent, half-sensual man. Like ancient Troy, *Ulysses* is many cities on one foundation. If the plain reader keeps on digging he may discover that each of *Ulysses'* 18 episodes is written in its

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