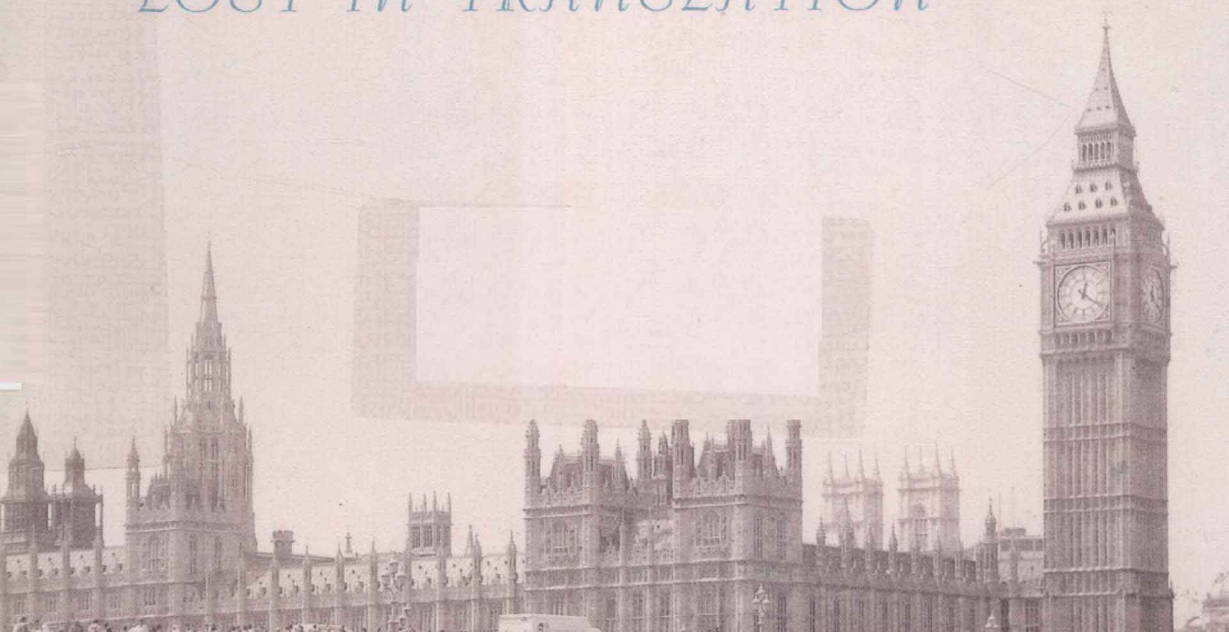


陈义海 著

黄海潮学术文库

迷失英伦 / 中英双语 /

LOST IN TRANSLATION



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# 翻译与诗歌

——序陈义海双语诗集《迷失英伦》

英国沃里克大学 苏珊·巴斯奈特

美国诗人罗伯特·弗罗斯特（1874~1963）曾经说过，诗歌就是在翻译中丢失掉的东西。很遗憾的是，这一观点现在很流行。当然，这个观点是很武断的：诗歌不但不会在翻译时失掉，而且常常会通过翻译而得以繁荣。因为，翻译是文学复兴自身的最主要的手段之一，通过翻译我们可以了解国外作品的样式，可以发现并且发展这些样式。

纵观文学史，新的诗歌形式通过翻译而实现跨文化传播的例证，可谓比比皆是。在中世纪的欧洲，在几个世纪间都处于统治地位的德国史诗，最后被抒情诗取而代之；这种抒情的形式，是由行吟诗人们用当地语言传唱推广，从阿拉伯经过现在的西班牙、法国、意大利，最终传入德国的。接着便是十四行诗。这种十四行的诗体结构，最初是产生于意大利语，其中最著名的诗人是彼特拉克（1304~1374），然而，如今这种在全世界产生了如此巨大影响的诗歌形式，谁也不知道它最初的源头究竟在哪里。俳句，日本的一种诗歌形式，在全世界的语言中同样能找到采用这种形式进行创作的诗人。诗歌在不断旅行，其原有的一些特征或许会丢失，因为，任何文本的跨越语言界限的任何转换，都将不可避免地要发生变异，进而有所失；但必须强调指出的是，也会有所得，因为，将诗歌翻译成第二种语言时，须有独创力、技艺和诗才。

# Translation and Poetry

Susan Bassnett, University of Warwick

The American poet Robert Frost (1874—1963) suggested that poetry gets lost in translation, an opinion that unfortunately has been widely publicised. This view, of course, is a conceit: not only does poetry NOT always get lost in translation, often it is through translation that poetry flourishes. For translation is one of the principal ways in which a literature can reinvigorate itself, can look outwards at other forms of writing and discover and then develop those forms.

The history of literature is full of examples of new poetic forms travelling across cultures through translation. In medieval Europe, the Germanic epic that was dominant for centuries was overtaken by the lyric, a form that travelled from the Arabic through what is now Spain, France and Italy, sung and promoted by travelling troubadours who adapted the musical lyric forms in vernacular languages. Then came the sonnet, with its 14 line structure, originally developed in Italian, most notably by the great poet Petrarch (1304—1374), but today a form that has had such global impact that few remember where it originated. The haiku, a Japanese verse form has similarly found its poets in a whole new range of languages around the world. Poetry travels, and while some aspects of poetry may be lost, since any transfer of any text across language boundaries will inevitably involve change and hence loss, it must be noted that there will also be gains, for the transfer into the second language requires ingenuity, craftsmanship and poetic skills.

人们经常问这样一个问题，诗歌是否可译，或者，诗歌是不是必须由诗人来翻译。我赞成这样的观点：我认为，在翻译诗歌时最要紧的是，译者应该有生成一首新的诗歌的能力。译者的任务就是把由一种语言所写的作品传递给另一种语言的读者，并能让他们像原语读者那样对作品如痴如醉，流连忘返。只要这一点做不到，就是背叛原作；同样，一首好的诗歌让一个不懂诗歌的人来翻译，翻译出来的结果只能是坏诗，结果就是背叛了原诗的作者。因此，成功的诗歌翻译的标准是，诗歌的译者必须是诗人，他必须知道如何去组织语汇，使之在美学上尽善尽美。

诗歌创作自然会牵涉到语言的组织问题，为了把语言组织得更好，诗歌创作中又必定涉及另一条，即把玩与驾驭语言的功夫。因为，诗人就是摆弄文字的人，他们反复搬动文字，使之有序，并尝试各种形式；他们把文字搬来搬去，就像在棋盘上搬动棋子，以达到最佳效果。人们很容易忽视的一点是，翻译同样要求译者知道如何去跟语言周旋。如果我们将语言比作陶工制作陶器时所使用的陶土，我们会发现，制作陶器时，陶土须先成型，塑胚；我们发现，要想做出一个精美的陶器，非专心致志、技艺精湛不成。如果你第一次转动陶钧时就巴望着做出一个精美绝伦的陶器，那你注定会以失望告终；如果你第一次尝试翻译别人的诗歌时就指望译出传世之作，那只能是无稽之谈。

这本集子所收入的陈义海的诗歌和译诗，从几个方面反映了他驾驭语言的能力和诗情才艺：他用母语写诗，同时，又是一个译者兼诗人，更了不起的是，他还是一位用第二种语言（英语）写作的诗人。就这一点而言，他在新一代作家中颇具典型性；这些作家，与其说是国际诗人，不如说属于译介诗人，因为在他们的创作中，他们总是在语言和文化的界限之间纠结踌躇。

The question is often asked as to whether anyone can translate poetry, or whether a translator of poetry must also be a poet. I subscribe to that view: in my opinion, what matters most in translating poetry is the translator's ability to make a new poem. The task of any translator is to take a work written in one language and give it to a new set of readers who will want to be as delighted and attracted to the text as were the original readers. Anything less than that is a betrayal of the original, so if a good poem is translated by someone who does not understand poetry, the result will be a bad poem, and hence a betrayal of the original poet. Hence a principle criterion for the successful translation of poetry is for the translator to be a poet, to know how to shape words in ways that will be aesthetically successful.

Writing poetry involves shaping words, of course, and for that shaping to be effective, it must also involve an element of playfulness. For poets play with words, they arrange and rearrange words in a certain order, they experiment with forms, they move words around like pieces on a chess board so as to achieve maximum effect. It is easy to forget that translation too, involves knowing how to play with language. If we compare language itself to the clay a potter uses when making a pot, we can see that the clay needs to be shaped and moulded, and we can also see that knowing how to produce a fine pot requires dedication and skill. If you believe you can create a perfect pot the first time you spin clay on a potter's wheel, you will be doomed to disappointment; similarly, if you think you can create a poetic masterpiece the first time you attempt to translate someone else's poem, you will suffer a delusion.

This collection of poems and translations by Yihai Chen reflects several kinds of playfulness and craftsmanship: he is a poet in his own language, also a translator-poet, and, most significantly, he is a poet also in a second language, English. In this, he is typical of a new generation of writers, who can be termed not so much international as translational poets, since in their writing they are negotiating the crossing between linguistic and cultural borders.

在谈到诗人的职责时，墨西哥诗人奥克塔维奥·帕斯（1914~1998）写道：诗人的职责是将符号嵌进一个完美的、固定的模式中去，而译者的职责则是释放这些符号，使之流动起来，并将之重新固定到另一种模式中去。当一个作家兼具诗人和译者双重身份时，他则必须一身兼两职：创作时编码，翻译时解码。惟有怀着巨大勇气的作家，才有这份胆量去做这样的尝试。对于陈义海的勇气，以及他的技艺，我深表敬意。当今世界，呼唤更多这样的敢于探索、勇往直前的创造者，这样我们才能欣赏到跨越时空的诗歌所赋予的美感与力度。

2010年4月

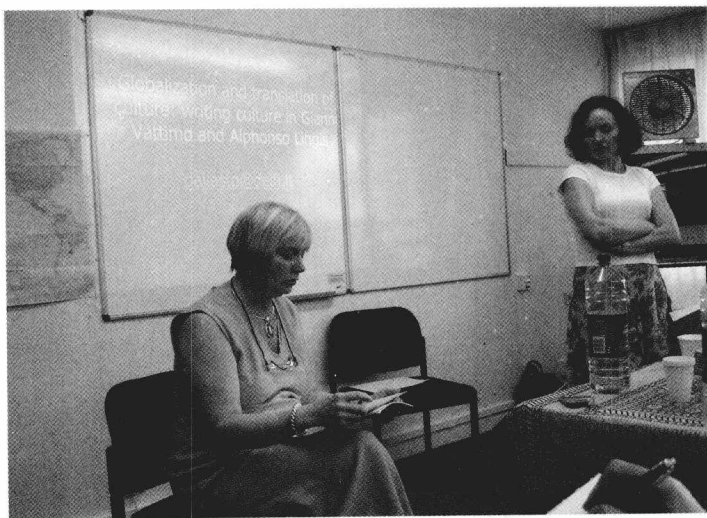


The task of the poet, wrote the great Mexican writer Octavio Paz (1914—1998), is to fix signs into a perfect immovable form, while the task of the translator is to free those signs into circulation and then to recompose them into another form. When the writer is both poet and his own translator, he must engage in both those tasks, fixing and then liberating the signs that make up the poem. Only a writer with great courage dare attempt such an endeavour. I salute Yihai Chen's bravery, as well as his craftsmanship. Today's world needs more such daring and foolhardy creators to enable us to enjoy the beauty and strength of poetry across time and space.

**April 2010**

苏珊·巴斯奈特(1945~ )，比较文学学者，同时也是翻译研究领域最富盛名的学者之一。曾在英国沃里克大学担任副校长长达10年之久。于1980年创建该校翻译与比较文化研究中心并在此执教。她在欧洲多国接受教育，精通多国语言和文化。她的学术生涯开始于意大利，曾在世界多所大学执教、讲学。

她已出版过20多部著作，1980年出版的《翻译研究》多次重印，成为翻译研究领域的一本重要的国际性教材。1993年出版的《比较文学》也产生了国际影响，并被翻译成几种文字。她的近作之一是她与彼得·波什合著的《作为作者的译者》。除了从事学术研究外，苏珊·巴斯奈特自己也是一位诗人。



苏珊·巴斯奈特教授在教室里 (Prof. Susan Bassnett in the classroom)

**Susan Bassnett** (1945— ) is a scholar of comparative literature and one of the top scholars in the field of translation studies. She served as pro-vice-chancellor at the University of Warwick for ten years and taught in its Centre for Translation and Comparative Cultural Studies, which she founded in the 1980s. She was educated in several European countries, which gave her experience of diverse languages and cultures, and began her academic career in Italy, lecturing in universities around the world.

She is the author of over 20 books, her *Translation Studies* (1980) , has remained in print ever since and has become an important international textbook in this field. Her *Comparative Literature* (1993) has also become internationally renowned and has been translated into several languages. One of her most recent books, co-edited with Peter Bush, is *The Translator as Writer* (2006). Beside her academic research, Susan Bassnett also writes poetry.



Prof. Susan Bassnett at home (苏珊·巴斯奈特教授在家中)

# 目 录



翻译与诗歌

——序陈义海双语诗集《迷失英伦》…… [英国]苏珊·巴斯奈特

## 第 一 季

春 天 .....	2
女 子 .....	4
名 字 .....	6
新 娘 .....	8
等 待 .....	10
相 见 .....	12
流 浪 .....	14
冬 天 .....	16
生 病 .....	18
晶 莹 .....	20
睡 梦 .....	22
忧 伤 .....	24
雪 天 .....	26
怀 念 .....	28
大 爱 .....	30
山 谷 .....	32

## 第 二 季

颂 诗 .....	36
方 向 .....	38

地 图 .....	42
夜 晚 .....	44
歌 唱 .....	46
黎 明 .....	48
达 达 .....	50
平凡的日子 .....	54

### 第 三 季

词 .....	60
翻 译 .....	64
在语言之间 .....	66
朗诵一个人 .....	68
十三种灰烬 .....	70
电台里的辩论 .....	76
对语言的种种看法 .....	78
一堵墙从我的体内砌了过去 .....	82

### 第 四 季

玫瑰有条漂亮的裙子 .....	86
海德公园的两片嘴唇 .....	96
Sylvia Plath, 或碎片 .....	98
什么也没有留下, 除了 .....	108
威士忌 .....	116
迷 失 .....	118
弥漫的雾 .....	124
迷失英伦 .....	130
诗人怎么翻译自己的诗歌(代后记) .....	140

# CONTENT



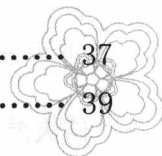
Translation and Poetry ..... Susan Bassnett

## Season I

Spring .....	3
Lady .....	5
Name .....	7
Bride .....	9
Waiting .....	11
Appointment .....	13
Wandering .....	15
Winter .....	17
Illness .....	19
Limpidity .....	21
Dream .....	23
Sadness .....	25
Snow .....	27
Reminiscence .....	29
Love .....	31
Valley .....	33

## Season II

Ode to the World .....	37
Directions .....	39



Map .....	43
Evening .....	45
Song .....	47
Daybreak .....	49
Dadaism .....	51
Common-or-garden Days .....	55

### Season III

Words .....	61
Translation .....	65
Between Languages .....	67
Read Aloud a Person .....	69
Thirteen Kinds of Ashes .....	71
Radio Debate .....	77
Approaches towards Languages .....	79
A Wall Is Built through My Body .....	83

### Season IV

Rose Has a Pretty Skirt .....	87
Two Lips of Hyde Park in London .....	97
Sylvia Plath, or Fragments .....	99
Nothing Left, but .....	109
Whisky .....	117
Lost .....	119
ffffooooogggg .....	125
Lost in Translation .....	131
How a Poet Translates His Own Poetry .....	141

## 第一季

西莱纳，我们五百年相见一次  
我们从遥远的地方赶来  
在阳光中匆匆地相遇  
匆匆的一吻  
将温暖五百个冬天

——《相见》

## Season I

Simone, we have an appointment once  
in five hundred years  
We come together hurriedly from afar  
Hurriedly we meet in the sunshine  
Hurriedly with a kiss  
That will warm five hundred winters

— *Appointment*



## 春 天

西莱纳，又是春天了  
我知道，你躲藏在每一朵鲜花里  
西莱纳，你为什么不来见我  
我的口袋都装满了鲜花  
我采不完这里的花朵  
她们已从我的口袋里溢出来  
西莱纳，你为什么不来见我  
我知道，你躲藏在每一朵鲜花里  
西莱纳，又是春天了

百鸟的歌声  
已浸透在你的芳香里  
你应该看见  
所有的冰河  
都在我的血管里解冻了  
我等你到河边来  
我等你到水中去  
我等你到水的深处去

西莱纳，又是春天了  
所有的冰河  
都在我的血管里解冻了  
我要带你渡过河去  
我要带你到高处去  
我要带你到丛林里来  
西莱纳，你为什么不来见我  
我知道，你躲藏在每一朵鲜花里

