

NOBEL PRIZE OF LITERATURE

1981-1990

最新 (下) 诺贝尔文学奖 获奖作品选读

SELECTED READINGS
OF
THE NOBEL PRIZE OF LITERATURE
1981-1990



主编：刘 哲 副主编：何 琳

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天津科技翻译出版公司

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前 言

诺贝尔文学奖是世界文学领域的最高荣誉，这不仅体现在诺贝尔文学奖获奖作家这个杰出群体本身之中，也集中体现在他们呕心沥血所创作的一部部划时代的伟大作品之中。正是由于这个最优秀的作家群体，正是由于他们所创作的具有共同创作标志的最优秀的文学作品，诺贝尔文学奖才毫无逊色地代表着世界文学发展的主流和最高成就，诺贝尔文学奖才成为世界文学领域里的最高荣誉。

本套丛书共分三册，收录了1981年至2009年历年诺贝尔文学奖获奖作家的作品，采用中英文对照的方式，通过对获奖作家的介绍、其代表作的选读，以及对作品的分析鉴赏，使广大英语学习者和爱好者能够在学习语言的同时系统地领略到世界级文学大师的风采，从而体验到最前沿的文学成果，更加深刻地理解其中所蕴含的文化信息，实现意识形态领域的跨文化交际。

编者
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An Introduction to the Nobel Laureate in Literature

Octavio Paz was born in 1914 in Mexico City. On his father's side, his grandfather Ireneo Paz was a prominent liberal intellectual and one of the first authors to write a novel with an expressly Indian theme. Like his grandfather, his father was also an active political journalist who, together with other progressive intellectuals, joined the agrarian uprisings led by Emiliano Zapata.

Paz was raised in the village of Mixcoac, (now a part of Mexico City) by his mother Josefina (daughter of Spanish immigrants), his aunt Amalia Paz, and his paternal grandfather, Ireneo Paz. Because of his family's public support of Emiliano Zapata they were forced into exile after Zapata's assassination. They served their exile in the United States. After the return to Mexico, Paz studied law and literature at the National University, but refused to take his degree.

Paz was introduced to literature early in his life through the influence of his grandfather's library, filled with classic Mexican and European literature. During the 1920s, he discovered the European poets Gerardo Diego, Juan Ramón Jiménez, and Antonio Machado, Spanish writers who had a great influence on his early writings. As a teenager in 1931, under the influence of D. H. Lawrence, Paz published his first poems. Two years later, at the age of 19, Octavio Paz published *Wild Moon*, a collection of poems. In 1932, with some friends, he founded his first literary review, *Barandal*. By 1939, Paz considered himself first and foremost a poet.

In 1937, Paz abandoned his law studies and left for Yucatán to work at a school in Mérida for sons of peasants and workers. There, he began working on the first of his long ambitious poems, "Between the Stone and the Flower" (1941, revised in 1976), obviously influenced by T. S. Eliot, which describes the situation of the Mexican peasant under the greedy landlords of the day.

In 1937, Paz was invited to the Second International Writers Congress in Defense of Culture in Spain during the country's Civil War, showing his solidarity with the Republican side and against fascism. His experiences in Spain, where he met among others André Malraux, André Gide, and Ilja Ehrenburg, Paz recorded in the collection *A Draft of Shadows and Other Poems*. The leftist

获奖作家介绍

奥克塔维奥·帕斯于1914年生于墨西哥城。他的祖父伊雷内奥·帕斯是著名的自由主义知识分子,也是最早专写印度主题的小说家之一。像他的祖父一样,他的父亲也是积极参与政治的新闻记者,和其他一些进步知识分子一起,参加了由墨西哥著名革命家艾米里亚诺·萨帕塔领导的土地革命战争时期的武装起义。

帕斯的母亲约瑟芬娜是西班牙移民的后裔,和帕斯的姑姑阿梅利亚及祖父伊奥西奥·帕斯在墨西哥城郊的一个村庄(现为墨西哥城的一部分)将帕斯抚养长大。由于他的家族公开支持艾米里亚诺·萨帕塔,在萨帕塔被暗杀之后,他们被迫流亡到美国。返回墨西哥后,帕斯在国立大学学习法律和文学,但是拒绝接受学位。

帕斯在幼年时就广泛涉猎祖父藏书中的墨西哥及欧洲文学经典。在20世纪20年代,他阅读了欧洲诗人杰拉尔多·迪埃哥、胡安·拉蒙·希梅内的诗歌和西班牙作家斯安东尼奥·马查多的作品,这对于他的早期创作有很大的影响。1931年,少年帕斯受劳伦斯的影响发表了他的第一篇诗歌。两年之后,19岁的他出版了第一本诗集《野生的月亮》。1932年,他和几个朋友一起创办了他的第一本文学评论杂志《栏杆》。直到1939年帕斯认为自己最重要的角色是诗人。

1937年帕斯放弃法律学习,去往尤卡坦岛,在米日达的一所学校教授当地农民和工人的孩子。在那里,他开始创作他的第一首长诗《在石与花之间》(1941年,1976年修订),描写了当时被贪婪的地主剥削的墨西哥农民的状况,这首诗明显受到艾略特的影响。

1937年西班牙内战期间,他应邀出席在马德里举行的第二届国际反法西斯作家代表大会,声援共和派反对法西斯。在那里他遇到了安德烈·马尔罗、安德烈·纪德、伊尔亚·爱伦堡等人,诗集《阴影草稿及其他诗》(1937)记录了那时的经历。他的诗歌的左翼倾向是暂时的,但是他一直坚





overtones of his poetry were temporary, but he remained unyielding in his defence of freedom of expression and democracy.

Upon his return to Mexico, in 1938, Paz co-founded a literary journal *Workshop*, a magazine which signaled the emergence of a new generation of writers in Mexico as well as a new literary sensibility, and wrote for the magazine until 1941. In 1938 he also met and married Elena Garro, now considered one of Mexico's finest writers. They had one daughter, Helena. They were divorced in 1959.

In 1943 Paz received a Guggenheim fellowship and began studying at the University of California at Berkeley in the United States, where he became immersed in Anglo-American Modernist poetry. Two years later he entered the Mexican diplomatic service, working in New York for a while. In 1945 he was sent to Paris, where he wrote "The Labyrinth of Solitude", a groundbreaking study of Mexican identity and thought. In 1952 he travelled to India for the first time and, in the same year, to Tokyo, as chargé d'affaires, and then to Geneva, in Switzerland. He returned to Mexico City in 1954, where he wrote his great poem "Sunstone" in 1957 and *Liberty Under Oath*, a compilation of his poetry up to that time. He was sent again to Paris in 1959.

In 1962 he was named Mexico's ambassador to India. In India, Paz completed several works, including *The Monkey Grammarian* and *Eastern Slope*. While in India, he came into contact with a group of writers called the Hungry Generation and had a profound influence on them. In 1965 he broke up with Bona and married Marie-José Tramini, a French woman who would be his wife for the rest of his life.

In October 1968, he resigned from the diplomatic corps in protest of the Mexican government's repression of students who were fighting to achieve true democracy in the country, a movement that ended abruptly when the army opened fire against demonstrators in the Plaza de las Tres Culturas in Tlatelolco. He sought refuge in Paris for a while and returned to Mexico in 1969, where he founded his magazine *Plural* (1970-1976) with a group of liberal Mexican and Latin American writers.

From 1968 to 1970 Paz was a visiting professor of Spanish American Literature at the universities of Texas, Austin, Pittsburgh and Pennsylvania. He was the Simón Bolívar Professor of Latin American Studies (1970) and Fellow of Churchill College (1970-71), and Charles Eliot Norton Professor of Poetry at Harvard University, Cambridge (1971-72). His book *Children of the Mire*



定不移地支持言论自由和民主。

1938年,他回到墨西哥,与他人一起合办文学杂志《诗歌车间》,该杂志标志着墨西哥新一代作家和新文学感性的涌现。直到1941年,他一直为该杂志撰稿。1938年,他结识了艾莉娜·加萝(现被认为是墨西哥最优秀的作家之一),两人结婚并育有一女海伦娜,1959年离异。

1943年,帕斯获得了古根海姆学者奖,开始在美国伯克利市加利福尼亚大学学习,沉迷于英美现代派诗歌。两年后,他进入外交界工作,在纽约待了一段时间。1945年,他被派往巴黎,创作了《孤独的迷宫》,是关于墨西哥身份和文化的奠基之作。1952年,他作为临时代办首次去往印度,同年去往东京,接着去了瑞士的日内瓦。1954年他返回墨西哥城,于1957年写下了著名长诗《太阳石》,收集此前的诗歌编纂了诗集《口头上的自由》。1959年他再次被派往巴黎。

1962年他被任命为墨西哥驻印度大使。在印度期间,他完成了几部著作,包括《猴子语法学家》和《东坡》。同时,他还接触到了一些称为“饥饿的一代”的作家,对他们有深远的影响。1965年,他和情人伯纳分手,迎娶玛丽亚·乔斯·塔拉米尼,这位法国女子与他相伴终生。

1968年10月,在特莱特洛高的三文化广场发生了墨西哥政府镇压学生运动事件,政府派遣军队对希望国家真正实现民主的示威学生开枪,为表示抗议,帕斯辞去了外交职务。他曾在巴黎寻求短期庇护,于1969年返回墨西哥,和一些墨西哥及拉美自由主义作家创办了杂志《多元》(1970~1976)。

从1968年到1970年,帕斯在得克萨斯、奥斯汀、皮特斯堡、宾夕法尼亚等地的大学当客座教授。他在拉丁美洲研究院讲授西蒙·玻利瓦尔(1970年),是丘吉尔学院的高级院士(1970~1971年)和哈佛及剑桥的查里斯·艾略特的诺顿诗歌教授。这些课程最后被编撰成《泥潭的孩子》一书。



was the result of those courses.

After the Mexican government closed *Plural* in 1975, Paz founded *Return*, a publication with a focus similar to that of *Plural* and continued to edit that magazine until his death.

His poetic corpus is nourished by the belief that poetry constitutes “the secret religion of the modern age.” Eliot Weinberger has written that, for Paz, “the revolution of the word is the revolution of the world, and that both cannot exist without the revolution of the body: life as art, a return to the mythic lost unity of thought; mind and body, man and nature, I and the other.” His is a poetry written within the perpetual motion and transparencies of the eternal present tense.

He won the 1977 Jerusalem Prize for literature on the theme of individual freedom. In 1980 he was awarded an honorary doctorate from Harvard and in 1982 he won the Neustadt Prize. In 1990, he was awarded the Nobel Prize.

Octavio Paz died of cancer in 1998.

1975年《多元》杂志被墨西哥政府停刊,随后帕斯创办了另一本类似的杂志《回归》,并一直任编辑直到逝世。

他的诗集遵从这样的信念:诗歌是“现代的秘密宗教”。艾莉奥特·温伯格曾经写道:对于帕斯来说,“词语的革命即是世界的革命,没有身体的革命,两者都不可能存在:生命如同艺术,是对思想和肉体、人和自然、我和他人的神秘迷失的一致的回归”。他的诗歌都处于永恒运动和持久现时的透明之中。

1977年他获得了耶路撒冷文学奖的个人自由奖项。1980年哈佛大学授予他荣誉博士学位。1982年获得诺伊施塔特奖。1990年获得诺贝尔文学奖。

1998年帕斯因癌症去世。





LIST OF WORKS

Poetry 诗歌

- | | |
|---|------------|
| Wild Moon (1933) | 《野生的月亮》 |
| No Passage (1936) | 《不许通过》 |
| Man and Root (1937) | 《人之根》 |
| A Draft of Shadows and Other Poems (1937) | 《阴影草稿及其他诗》 |
| Between the stone and the flower (1938) | 《在石与花之间》 |
| On the Edge of the World (1942) | 《在世界的边缘》 |
| Freedom Under Parole (1949) | 《口头上的自由》 |
| Eagle or Sun? (1951) | 《鹰或太阳?》 |
| Seed of an Ode (1954) | 《颂诗的种子》 |
| Sun Stone (1957) | 《太阳石》 |
| Seasons of Violence (1958) | 《狂暴的季节》 |
| Salamander (1962) | 《火精灵》 |
| Wind All Around (1965) | 《四面八方的风》 |
| White (1967) | 《白》 |
| Eastern Slope (1969) | 《东坡》 |
| Image Poems (1971) | 《图像诗集》 |
| Return (1971) | 《回归》 |
| A Draft of Shadows (1975) | 《阴影的草稿》 |
| A Tree Within (1987) | 《向下生长的树》 |

- The Other Voice (1990) 《另一个声音》
 A Tale of Two Gardens (1998) 《两个花园的故事》

Prose 散文

- The Labyrinth of Solitude (1950) 《孤独的迷宫》
 The Bow and the Lyre (1956) 《弓与琴》
 Alternating Current (1967) 《交流》
 Marcel Duchamp (1968) 《马塞尔·杜桑》
 Conjunctions and Disjunctions (1969) 《联结与分离》
 The Other Mexico (1970) 《另一个墨西哥》
 Signs and Cursive (1973) 《符号与草书》
 Children of the Mire (1974) 《泥潭的孩子》
 The Monkey Grammarian (1974) 《猴子语法学家》
 In Meditation (1979) 《深思熟虑》
 Sor Juana: or The Traps of Faith (1982) 《修女胡安娜——信仰的骗局》
 Cloudy Weather (1983) 《阴天》
 Passion Critics (1985) 《激情评论家》
 First Letters (1988) 《最初的书信》
 Essays on Mexican Art (1993) 《墨西哥艺术评论》
 The Double Flame: Love and Eroticism (1994) 《双倍激情：爱与欲》
 In Light of India (1995) 《在印度的微光中》





An Introduction to the Work

In *A Draft of Shadows* from 1975 there is a line which provides the key to much of Paz's production: "Seeing the world is spelling it." His poetry consists, in other words, to a very great extent of writing both with and about words. In Paz's surrealistically inspired thought the words are endowed in this way with new, changeable, and richer meanings. The power of the poetic vocation—often asserted by Brodsky, Walcott and others—gives the words a form of otherwise unattainable content. "We never say/ the words of the poem/ The poem tells us" (from *Return* 1969). In a poem to Roman Jakobson of 1976 he articulates his stance: "Between what I see and what I say, /between what I say and what I keep silent, /between what I keep silent and what I dream, /between what I dream and what I forget: /poetry."

One of the high points of Paz's poetry is the long poem *Sun Stone* (1957). This was inspired by a magnificent calendar stone, which still stands as an heirloom from the Aztecs, whose calendar was based on the conjunctions of Venus and the sun. The 584 days of this cycle are matched by the 584 lines of the poem. This suggestive work with its many layers of meaning seems to incorporate, interpret and reconstruct major existential questions, death, time, love and reality.

Paz is also one of the great love poets of his language and in his central poetry it is less the dream than the sensual communion that overcomes all distinctions, as when the two, "dizzy and entwined, fall/on the grass," "the sky comes down," space "nothing but light and silence," and "we lose our names," floating adrift between "blue and green" in "total time" (*Sunstone*). Also in the latest collection of poems, *A Tree Within*, love can in this way erase what limits us; it opens "the forbidden door" and "takes us to the other side of time."

Of special importance is the welding together of thought and sensuousness. This is a great theme in modern poetry. Paz draws strength from the original Indian poetry of his country in his striving for the "sensuous intelligence" indicated by the prize citation. "Reason is incarnated at last," as he says in a poem from 1948. By welding together thinking and sensuousness Paz can give an immediate palpability to his continuous reflection on poetry, both when he partici-

获奖作品介绍

1975年出版的帕斯的《阴影草稿》中有一句话是了解帕斯作品的关键：“观看世界即拼写世界。”也就是说，他的诗在很大程度上是用词语创作，且是关于词语的。帕斯从超现实主义中得到灵感，认为这样词语会被赋予新的、可变的、更丰富的意义。正如布罗德斯基、沃尔科特等人所言——诗歌的力量给予词语在其他情境下不能实现的内容意义。“我们从来不说/诗歌的语言/诗告诉我们”（摘自《回归》1969）。在1976年写给罗曼·雅科布森的一首诗中，他明确表态：“在我所见与所言之间/在我所言与沉默之间/在我沉默与梦想之间/在我梦想与忘却之间：/ 诗歌。”

帕斯诗歌的一个高峰点是长诗《太阳石》(1957)。其灵感来源于一块宏伟的历石，其石现在仍然是墨西哥阿兹特克人的传家宝。他们的历法基于金星和太阳的会合而立，584天形成一个周期。这首诗正好584行。这首诗歌包含很多意义层面，富于启发性，合并、解释并重构了存在主义的重要问题——死亡、时间、爱情和现实。

帕斯还是一位用他的母语——西班牙语写作的伟大爱情诗人。在他的重要作品中，胜于他人的区别因素与其说是梦幻，毋宁说是肉欲的意志，所以当两个人发疯地、紧紧拥抱着倒在草地上时，天空变低了，只有光线和宁静，“我们失去我们的名字”，“在一个完整的时间里，飘浮在绿色与蓝色之间”（《太阳石》）。在他新近出版的诗集《向下生长的树》中，爱情也消除了限制我们的东西：敞开“禁止出入的门”，“把我们带向时间的另一边”。

思想和性爱的融合具有特别的重要性。这是现代诗的重要主题之一。帕斯从哥伦布发现美洲之前的本国诗篇中汲取力量，以表现“性爱的智慧”。“动机最终被体现，”他于1978年在诗中写道。正是通过思想和性爱的结合，帕斯才能给予那些关于诗歌的不断反思所得出的直接的可感性，无论在参加“猜解”世界、为之取名、从而使它变得显而易见的工作





pates in the mission of “spelling” the world, giving it a name and thereby a visibility, and when, as a reader, he finds himself watched from the whispering “foliage of the letters” (*Sunstone*). With such a method he can depict time in all its obtrusive ominousness, and give love power to surmount it.

As an essayist Paz dealt with such issues as Aztec art, Tantric Buddhism, Mexican politics, neo-platonic philosophy, economic reform, avant-garde poetry, structuralist anthropology, utopian socialism, the dissident movement in the Soviet Union, sexuality and eroticism.

Paz’s poetry and essays evolve from an intractable but fruitful union of cultures: pre-Columbian Indian, the Spanish Conquistadors and Western Modernism. Experiences from India and other areas are included as well. All of this has, in shifting configurations, been reflected in his work. His own identity, Mexican and, in its broader meaning, Latin-American, has already been explored decisively in “The Labyrinth of Solitude” (1950). According to the author, his countrymen are instinctive nihilists who hide behind masks of solitude. They do not know who they are and they are suspicious of others because they are suspicious of themselves. The book-length essay from a psycho-mythic perspective deeply influenced Mexican writers, particularly Carlos Fuentes.

Children of the Mire explores the history of modern poetry from German Romanticism to the 1960s avant-garde. Paz’s distaste for the materialism of the Western democracies is seen in *Alternating Current*. He argues that “the tendency to identify the modern age with civilization, and both with the West, has become so widespread that many people in Latin America talk about our cultural underdevelopment.” Although Paz was known as a supporter of the neo-liberal economic policies, he criticized the weakness of liberal democracy in *Cloudy Weather*. Paz’s numerous essays on Hispanic and French poetry include “The Bow and the Lyre”, “Children of the Mire”, “and Marcel Duchamp”. In *Essays on Mexican Art* (1993) Paz dealt with pre-Columbian art, its “otherness” manifested in massive blocks of carved stone. He also contemplated on the secret of Rufino Tamayo’s paintings, and examined critically Frieda Kahlo’s self-portraits. “The true artist is the one who says no even when he says yes,” Paz once wrote.

As a publisher of magazines, *Return* being the latest, Paz has been a lodestar in the tide of opinion. He has pursued his humanistic course with unique integrity, which is also recorded in the prize citation.



中,还是当他自己像读者那样感到自己在“文学的枝叶”的窃窃私语中被监视时(《太阳石》)。帕斯用这种方式既可以描绘时间突出的预示性,又能够赋予战胜时间所需要的爱情力量。

帕斯的散文涉及广泛的题材,如阿兹特克艺术、佛教密宗、墨西哥政治、新柏拉图哲学、经济改革、先锋派诗歌、结构主义人类学、乌托邦社会主义、苏联持不同政见者运动、性与色情等。

帕斯的诗歌和散文源于难以驾驭却又硕果累累的文化结合:哥伦布发现新大陆之前的印第安文化、西班牙征服者文化、西方现代主义等。他在印度和其他国家的经历也包含在内。所有这一切都以多变的形式体现在他的作品中。他自己的墨西哥身份,或者更广泛的说,拉丁美洲身份,在《孤独的迷宫》(1950)中有着深刻明确的探讨。作者认为,他的同胞是躲藏在孤独的面具后的本能的虚无主义者。他们不知道自己是谁,怀疑他人,因为他们同时也怀疑自己。这篇散文的长度相当于一本书,从心理神话角度出发,深深地影响着墨西哥作家,尤其是卡洛斯·富恩特斯。

《泥潭的孩子》(1974)探讨现代诗歌史,从德国浪漫主义开始直到20世纪60年代的先锋派诗歌。他发表的《交流》(1967)则体现了他对西方民主社会的物质主义的厌恶。他提出:“认为现代等同于文明,现代与文明又都属于西方,这样的认知极为普遍,以至于拉丁美洲的很多人谈及我们文化的落后。”尽管帕斯支持新自由主义的经济政策,但在《阴天》里他还是批判了自由主义民主制的弱点。帕斯写了关于西班牙语和法语诗歌的文章,包括《弓与琴》(1956)、《泥潭的孩子》(1974)和《马赛尔·杜桑》(1968)等。帕斯在《墨西哥艺术评论》(1993)中主要谈及哥伦布发现新大陆之前的艺术及大量的石刻艺术所表现出的“相异”性。他还挖掘墨西哥画家及壁画家鲁菲诺·塔马约的作品内涵,批判、研究弗里达·卡洛的自画像。他曾写道:“真正的艺术家甚至在说是的时候还在说不。”

作为杂志发行者,《回归》是他所发行的最后一本,帕斯一直是舆论界的风向标和指南针。就像授奖词中提到的那样,他以其独特的正直诚实从事人文主义事业。



Text Excerpts

Sunstone

a crystal willow, a poplar of water,
tall fountain the wind arches over,
tree deep-rooted yet dancing still,
a course of a river that turns, moves on,
doubles back, and comes full circle,
forever arriving:

the calm course

of the stars or an unhurried spring,
water with eyes closed welling over
with oracles all night long,
a single presence in a surge of waves,
wave after wave till it covers all,
a reign of green that knows no decline,
like the flash of wings unfolding in the sky,

a path through the wilderness of days to come,
and the gloomy splendor of misery like a bird
whose song can turn a forest to stone,
and the imminent joys on branches that vanish,
the hours of light pecked away by the birds,
and the omens that slip past the hand,

a sudden presence like a burst of song,
like the wind singing in a burning building,
a glance that holds the world and all
its seas and mountains dangling in the air,
body of light filtered through an agate,
thighs of light, belly of light, the bays,
the solar rock, cloud-colored body,
color of a brisk and leaping day,
the hour sparkles and has a body,