

# 諾瑪·蕾

〔美〕 欧 文·拉弗奇 著  
小哈里特·弗兰克



光明日报出版社

美 国 电 影 剧 本  
英 汉 对 照 读 物

# 诺 玛 · 蕾

——一个美国女工的成长

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光明日报出版社出版

河北省南宫市印刷厂排版

国防科工委印刷厂印刷

新华书店北京发行所发行 各地新华书店经售

787 × 1092  $\frac{1}{32}$  开本 7  $\frac{1}{4}$  印张 156千字

1987年6月北京第1版 1987年6月北京第1次印刷

印数：1—8,000

统一书号：10263·9 定价1.60元

## 译者的话

1980年4月，在我访美期间，适逢好莱坞举行一年一度的“奥斯卡”电影节，我从电影里看到《诺玛·蕾》的女主角获得这一届电影节的最佳女演员奖。就在这之前不久，我刚看过这部电影。这个电影剧本是1978年由两位美国剧作家根据一件发生在美国南方的纺织厂中的真人真事进行创作的。1979年在美国拍成电影后，观众反应热烈，获得广泛好评，并引起欧美影评界的重视。同年，本片正式代表美国参加法国戛纳电影节，并获最佳女演员奖。

故事主要描述一个普通纺织女工如何通过实际斗争逐渐成为一个工会工作者，并在她们的纺织厂里成立了工会组织。这是美国第一次拍摄的以纺织工厂为背景，以女工为主角为争取工人权利而斗争的影片。它形象地、具体地反映了当前美国工人阶级的生活、愿望以及力量与斗争。这是美国工业社会的一个侧影。这在“商品化电影”泛滥成灾的美国，确实是难能可贵的。另外，在故事结构和人物塑造上，引人入胜，不落窠臼。

能将这样一个电影剧本介绍给中国读者，我觉得是很有意义的，它可以使我们加深对美国社会的认识，同时使我们对现代美国人日常口语有所了解。对话虽不规范，但是极其鲜明、生动，富有幽默感，从而可以感受到他们的生活习性和节奏。我认为这一点，对学习外语与研究外国的读者，是极为重要的。又，本书通过英汉对照阅读，对具有高中以上英语水平的广大读者学习现代英美口语，特别是学习俚语、俗语，都有一定参考价值，但由于习俗不同，故对原剧本略有删节。

承蒙王绍仁和编辑部的同志帮我作了大量的注释工作，我借此机会向他们表示感谢。

陈叙一 1984.1.22

# **NORMA RAE**

**FADE IN**

**UNDER TITLES:**

## **1. SERIES OF PHOTOGRAPHS**

They succeed one another with the **SOUND** of a **CAMERA CLICKING** sharply.

This is a composite of **NORMA RAE WEBSTER**'s life, glimpses of her early days, a burgeoning and a metamorphosis:

She is seen as an infant, sitting in her bath in a galvanized tub, hair twisted into a kewpie-doll peak, beribboned.

Norma at seven, front tooth out, a large grin splitting her face.

At twelve in a bathing suit, a pigeon-toed stance, arms folded self-consciously across her chest.

At fifteen, facing front, arrogant now, breasts jutting out, hip cocked.

At eighteen, her arm around a sailor's shoulder, wearing his hat at a rakish angle.

At twenty on a front porch with a cluster of girls, Norma at the center, mouth black with too much lipstick, holding a ukulele.

At twenty-two, holding a bridal bouquet, wearing a floppy hat, perplexed, faintly forlorn, on the edge of the unknown.

## 《诺玛·蕾》

淡入

字幕衬底

### 1. 一组照片

一张张照片随着照相机快门的清脆声，交替更换。

这是一组反映诺玛·蕾·韦伯斯特的生活的照片，她的童年时期、青春时期和成年的照片集锦：

婴儿坐在白铁浴盆里洗澡，头发往上盘成一个髻，扎着一根缎带。

七岁的诺玛，掉了一颗大门牙，咧着嘴在大笑。

十二岁，穿着一件游泳衣，羞答答地把双臂交叉在胸前。脚尖朝里摆成内八字。

十五岁，飒爽英姿，正视前方，乳峰隆起，臀部凸出。

十八岁，她搂住一个水兵的肩膀，头上歪戴着他的军帽。

二十岁，跟一群姑娘在屋前门廊上的合影，诺玛居中，手里抱着一个尤克里里琴，由于口红涂得太厚，嘴唇在照片里都变成黑色的了。

二十二岁，手捧结婚花束，头戴一顶松软的帽子，神色困惑，有点凄然，感到前途茫茫。

At twenty-four, defiant, thumbing her nose at a sign reading "Simpson's Secretarial School."

At twenty-six, sitting with her back against a tree, two young children tumbled in her lap, looking fond and frazzled.

At twenty-eight, in a monkey-pert waitress' outfit, balancing a gray, ground lost.

At thirty, a photographer's formal portrait, unguarded, beautiful, unfathomable.

At thirty-two, mature, strong, with humor, without illusion.

## **2. NORMA**

She moves — and the photograph becomes film.

CAMERA PULLS BACK. In the noise, amid the flying lint, she is in an aisle tight with machines, monitoring looms.

## **3. THE MILL**

The place bursts on the SCREEN like a battlefield, full of a jolting, nerve-shattering din. In the enormous space, rows and rows of old WOODEN LOOMS ROAR like waterfalls and shake the floors with ceaseless trembling vibrations. The sound is deafening, the constant punishing, racketing motion disorienting. There are no windows, no sunlight, only blank, brick walls; it is a seasonless, timeless world in which men and women cannot hear themselves think, do not think. They are bound and shackled to the work.

二十四岁，张开五指，用大拇指按在鼻尖上，轻蔑地向“辛普森文书学校”的招牌做鬼脸。

二十六岁，依树而坐，倦容满面，一往情深地看着在她怀里两个动个不休的小孩。

二十八岁，穿着一套时髦的女招待的紧身制服，手托餐盘，很不得法。

三十岁，由照相师拍摄的肖像照，姿容动人，深邃自若。

三十二岁，各方面都成熟了，个性坚强，不抱丝毫幻想，但又不乏幽默感。

## 2. 诺玛

她在走动，于是照片变成影片了。

镜头向后拉开。棉絮飞扬，一片嘈杂声，她在狭窄的过道里巡视着一台台织布机。

## 3. 纺织厂

突然呈现在银幕上的这个地方有如战场，令人身心交瘁的轰隆声响彻四方。在这巨大的空间里，一排排老式的木制纺织机像瀑布般的咆哮着，振撼得地板不停地颤动。闹声震耳欲聋，劈劈啪啪来回不停的撞击声使人晕头转向。这里没有窗户，没有阳光，只有四面光秃秃的砖墙；在这个没有季节变化、时间变化的天地里，男女工人都无法进行思索，也就不去思索了。这里是他们的牢笼。

Steam vents spew mist into every corner to keep the yarn hot and wet. Mosquito netting rises from the floor and disappears overhead in the high dark reaches toward the ceiling. There is a permanent haze everywhere made by lint coming off the rolls of terry cloth, rolls as high as a man.

#### **4. ANOTHER ANGLE**

The work begins in “the raw” where the cotton bales are brought in and men with surgical masks covering their noses and mouths rip apart the bales of cotton, feeding them into the mouths of hoppers that shred the cotton fibers and rip them apart.

Cotton dust and lint fill the air like snow, coating everyone from head to toe.

#### **5. ANOTHER ANGLE**

Carders are next on the line, then spinners and doffers. Almost all the work can be seen in this vast room, the size of an enormous pasture, without interior walls. The rolls of terry cloth slowly unwind behind the backs of the side hemmers, passing yard by yard through the women’s sewing machines.

#### **6. LEONA WITCHARD**

Grey-streaked, traces of beauty still visible. She works with her face close to a spider web of threads, her hands rapidly guiding them. It is work of intense concentration, demanding, exhausting.

蒸气管向四面八方喷出来的雾气，保持着纱线的温度和湿度。从地面升起的细纱帐，高高地隐没在昏暗的天花板上。从一匹匹有一人高的毛巾布上，脱落下来的棉絮到处飞扬，像一层经久不散的雾霭。

#### **4.换镜头角度**

在一包包棉花送进来的地方，第一道工序从“原棉”开始；蒙住自己鼻子和嘴的男工，戴着外科医生的口罩，拆开一包包棉花，把棉花塞进进料口，使棉花纤维扯开。

像雪花一样在空中荡漾的棉尘和飞絮，覆盖在每一个人的浑身上下。

#### **5.换镜头角度**

下一道生产工序是梳棉，接着就是纺纱和落纱了。在这个形同大牧场一样的宽阔的房子里，没有一道分隔的内墙，几乎每一道工序都可以一览无余。一匹匹毛巾布从缝边机的后面缓慢地展开，徐徐通过女工的缝纫机。

#### **6.利昂娜·威查德**

神色憔悴，早年的美貌依稀可辨。她工作的时候，把脸贴近密如蛛网的纱线，两手上下灵巧地在挡车。这是非常劳累的活儿。需要思想高度集中，要求严格。

## 7. VERNON WITCHARD

Norma's father, a large, handsome man, fractious, expansive stands at a row of bobbins, doing back-breaking stoop labor.

A shrill WHISTLE SOUNDS. It is the break for lunch.

Vernon Witchard straightens, clutching his back, punished by the morning's work.

## 8. INT. LUNCHROOM

A narrow space with a long window looking out on the work floor. Signs are posted: "Give your chair to a spinner; they only have 15 minutes." The mill hands make quick work of their meal. There is little conversation; they are already too tired to talk.

Norma munches on an apple. BONNIE MAE, a cheerful sparrow of a woman from the folding tables, speaks to her.

BONNIE MAE. You just eating an apple for lunch?

NORMA. I'm dieting.

BONNIE MAE. Well, I gotta<sup>1</sup> keep my strength up. (eats heartily, biting into a thick sandwich) I put this jelly up myself. On Sunday, Roscoe and I put up over sixty quarts<sup>2</sup> of peaches. What'd you do over the weekend, Norma?

NORMA. Soaked my feet.

BONNIE MAE. Saw you downtown. Your friend drives a big car.

NORMA. If you'd looked on the motel register, you'd

## 7. 弗农·威查德

诺玛的父亲，身材魁梧、矫健，性格倔强、豪爽；站在一排筒子跟前，干着非常吃力的弯腰活儿。

一声汽笛尖鸣，到了午饭休息时间。

弗农·威查德挺直身子，双手撑住累了一上午的后腰。

## 8. 内景 食堂

地方狭小，有一排长窗可以看到工作场地。墙上贴着标语：“给纺纱工让座，他们只休息十五分钟。”工人们在狼吞虎咽，很少有人说话，累得简直不想出声。

诺玛在啃一个苹果。邦妮·梅，整布车间一位小个子女工，像一个叽叽喳喳的麻雀，在对诺玛说话。

邦妮·梅 你只吃一个苹果当午饭？

诺玛 我在减肥。

邦妮·梅 我得吃，不吃就没有力气。（把厚厚的三明治咬了一大口，吃得津津有味。）这果酱是我自己做的。

我跟罗斯科在星期天做了六十多夸脱的桃子酱。上个周末你是怎么过的，诺玛？

诺玛 在家泡脚。

邦妮·梅 我在商业区看见你的。你的朋友开了一辆大汽车。

诺玛 你要是去翻汽车游客旅馆的登记簿，还会看到里面有我的名字呐。

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① gotta = got to, 必须，俚语。

② 夸脱，英制容量单位，约等于1.14市升。

seen my name there, too.

BONNIE MAE. It's none of my business ...

Norma turns to look at her mother beside her. The woman's eyes are closed, her head rests back against the tile.

NORMA. Momma, you haven't opened your sack.

Leona remains motionless.

NORMA. Momma, don't you want your lunch?

Still the woman doesn't answer.

NORMA. Momma!

Still Leona remains with her eyes closed. Alarmed, Norma shakes her and Leona finally opens her eyes, looking at her daughter blankly.

NORMA. What is it, Momma? Don't you feel good?

LEONA. What?

NORMA. Don't you hear me? *Momma!* (bends close to her, bawling) *Momma, Momma, Momma!*

Leona doesn't respond. Norma is on her feet instantly. She hauls her mother up, grabs her by the arm, and, pulling after her, she runs.

## 9. THE WEAVING ROOM

It is a headlong race across the length of the mill, Norma ahead and frantic, her mother in tow.

## 10. INT. DOCTOR'S OFFICE

DR. WATSON is confronted by an agitated, flaring

邦妮·梅 这不管我的事……

诺玛转过头去看她身边的母亲。母亲闭着眼睛，把头靠在砌有瓷砖的墙上，仰着脸。

诺玛 妈妈，怎么不打开你的包。

利昂娜一动也不动。

诺玛 妈妈，怎么还不吃午饭？

这个女人还是不回答。

诺玛 妈妈！

利昂娜仍旧闭着眼睛。诺玛着慌了，用手摇她，利昂娜终于睁开了眼睛，茫然若失地望着她的女儿。

诺玛 怎么啦，妈妈？不舒服了？

利昂娜 什么？

诺玛 我说话你听得见吗？妈妈！（弯下身子靠近她，大声喊道）妈妈，妈妈，妈妈！

利昂娜没有反映。诺玛霍地站了起来，一把拉起母亲，抓住她的胳膊，拖着她往前就跑。

## 9. 织布间

诺玛拖着她的母亲从厂房的这一头急速冲到那一头，激动万分。

## 10. 内景 医生诊室

情绪激动，气势汹汹的诺玛，正在质问沃森医生，

Norma, while Leona sits with her hands calmly folded in her lap.

NORMA. She didn't hear me! She didn't hear one word I said! She doesn't hear you now!

DR. WATSON. You know this happens, Norma Rae. It happens all the time.

NORMA. Well, not to my momma!

DR. WATSON. It'll pass off. It's just temporary.

NORMA. That makes it all right, huh? She's only deaf for an hour, she's only deaf for two hours, she's only deaf all *day*!

DR. WATSON. (mildly) She can get herself another job.

NORMA. *What* other job in this town? This is the *only* job.

DR. WATSON. I'll give her a note. They'll send her home.

NORMA. (bitterly) Come on, Momma. You're nothing to any of 'em.

She takes her mother's arm and shepherds her out.

## 11. EXT. THE YARD OF THE WITCHARD HOUSE

The back of the shotgun house sits in an almost grassless plot. In one corner of the yard a shade tree struggles to live. It is still daylight, and underneath, on a straight-backed kitchen chair, Leona Witchard sits quietly. She sits very still, her face tilted toward the meager green above her; she is in a reverie, on the wings of a dream.

利昂娜两手合在一起，放在膝上，安静地坐在一边。

诺玛 我说话，她听不见，一点也听不见！现在你说话，她也听不见！

沃森医生 这种情形不奇怪，诺玛·蕾，这是常有的事。

诺玛 对我的母亲来说，可不是！

沃森医生 会好的，这是暂时现象。

诺玛 所以不要紧，对吗？她只不过一个小时听不见，两个小时听不见，一天听不见！

沃森医生 （婉转地）她可以自己另找个活儿干干。

诺玛 在这个城里还能找到别的什么工作？要干就只有这个活儿。

沃森医生 我给她开一张病假条。他们会放她回去的。

诺玛 （辛酸地）得啦，妈妈，他们根本不把你当人。

她搀住母亲的臂膀，扶着她走了出去。

## 11. 外景 威查德家的院子

一幢简易房屋的后院坐落在一小块几乎寸草不生的土地上。在院子的一个角落里，有一株气息奄奄的遮荫树。太阳还没有下山，在树荫底下，利昂娜·威查德默默地坐在一张厨房常见的硬靠背椅子上。她一动也不动，仰脸朝着头顶上稀疏的绿荫出神，沉浸在梦幻里。

## 12. INT. KITCHEN

Norma is at the sink, washing the dishes, her father Vernon, towel in hand, dries. Norma, as she works, watches her mother through the open window. She finally calls out to her.

NORMA. You all right out there?

Without turning, Leona responds in her quiet, patient voice.

LEONA. Yes. I'm all right.

NORMA. You'll get all bitten up.

LEONA. I'm coming in soon.

Norma returns to the job at hand. She suddenly wipes her hands briskly on a towel.

NORMA. I'm gonna <sup>1</sup> let this pot soak.

VERNON. (mildly) There's one soaking from breakfast.

NORMA. Well, now it's got company.  
She goes out.

## 13. INT. LIVING ROOM

In the sparsely furnished room, two children, CRAIG and MILLIE, sit raptly watching TELEVISION. Norma enters.

NORMA. Ten more minutes of that junk <sup>2</sup> and then you do your homework.

CRAIG. I did it.

NORMA. 'C' in writing, 'C' in spelling, 'D' in reading