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第六编

英美散文

汉译作品鉴赏

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- 论读书
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导读：文学翻译中四字词语连用译句的可读性与有效性

作家在表达一个思想时，往往对句中某一个成分不断追加词汇，以使自己的思想完全缜密地传达给读者。为了再现这种排比句式，在英汉翻译实践中，人们往往用四字词语来对译。总体来讲，四字词语显示出如下三大优点：从内容上讲，言简意赅；从形式上讲，整齐匀称；从音韵上讲，顺口悦耳。但是，在文学翻译中，如果无节制地连续使用四字词语也会给译文带来不利的影响。在汉译文学作品中，一个句子如果连续使用三个或三个以上的四字词语，而译者的汉语水平又不到位，那么读来就不对劲、不自然。下面从汉语言自然性角度来考察这类句子的可读性，从认知语言学的ERP实验结果校验该类句子的有效性。

一、从汉语言的自然性看四字词语叠加使用的汉译文学文本的可读性

汉语言的自然性首先体现在遵循汉语言的规范上。翻译是一项受规范制约的行为，好的翻译必须合乎本国语文的语法；汉译文本要想被汉语读者接受，就必须符合汉语言规范。现代汉民族的共同语是“以北京语音为标准音，以北方话为基础方言，以典范的现代白话文著作作为语法规范的普通话”。（徐青 1997：8）一个汉语句子只有在语汇上以北方话为基础，语法上恪守以现代白话文为典范才可称得上规范的语言。

“典范的现代白话文”包括现当代作家的小说、戏剧、诗歌和散文等体裁。下面我们以从中国现代文学散文中撷取的一组句子为样本，分析一下典型的现代白话文的特点。

[1] 雨声渐渐地住了，窗帘后隐隐地透进清光来。（《笑》，冰心）

[2] 在我的后园，可以看见墙外有两株树，一株是枣树，还有一株也是枣树。（《秋夜》，鲁迅）

[3] 燕子去了，有再来的时候；杨柳枯了，有再青的时候；桃花谢了，有再开的时候。但是，聪明的，你告诉我，我们的日子为什么一去不复返呢？（《匆匆》，朱自清）

[4] 秋天，无论是在什么地方的秋天，总是好的；可是啊，北国的秋，却特别地来得清，来得静，来得悲凉。（《故都的秋》，郁达夫）

出于选材典型性和权威性的考虑，所选作者都是中国普通百姓耳熟能详的散文大家。所选的都是相应散文作品的开篇的一句或两句。在以上四例中，鲜见四字词语，更不容易发现三个或三个以上四字词语连续使用的情况。例一中，全句18个字，双音节词居多，有六个，其他都是表衔接或方位的单音节词。另外，四句中，“住”“去”“枯”“谢”“清”“静”等单音节词的广泛使用使整个句子既生动又简洁。单音节动词后加“了”（如“住了”“谢了”等），很口语化，富有生活气息。宏观上看，句中的短语有长有短，视觉上疏落有致，听觉上和谐而富于变化。我们姑且把文学散文

的这些特点称作自然性。自然性和规范性基本上概括了文学散文的基本特征——既要遵循汉语言的基本规范，又应灵动洒脱，洋溢着一种自然美。我们不妨将这些句子和四字词语叠用的翻译句子做一比较。请看下例：

[5] Eisenhower later recalled, when McArthur felt slighted he was capable of expressing himself in “an explosive denunciation of politics, bad manners, bad judgment, broken promise, arrogance, unconstitutionality, insensitivity, and the way the world had gone to hell.”

艾森豪威尔后来回忆往事时说，只要麦克阿瑟感到有人对他不够尊重，就“发起脾气来，破口大骂人家好耍权术，不懂礼貌，乱出主意，出尔反尔，狂妄自大，违反宪法，神经迟钝，麻木不仁，如今世道真是见鬼，等等。”（冯庆华 1995：133）

[6] What I like best are the stern cliffs, with ranges of mountains soaring behind them, full of possibilities, peaks to be scaled only by the most daring.

我最喜爱那悬崖峭壁，它的背后是高耸云端、神秘莫测的层峦叠嶂，那山峰只有最英勇无畏的人才能够攀登上去。（见靳梅林 1995：257）

大量使用四字词语，可以使句子形式上整齐对称。特别是在一些非文学文本（如政论）中，四字词语的递进排列会烘托气氛，增强语势和感染力。对称毕竟也是一种美。但在文学文本中，过度地追求对称则会导致机械僵化，破坏句子的自然性。例五中，全句共83个字，其中，四字词语共12个，48个字，占全句的一半多。例六中，全句共46个字，四字词语共四个，16个字，占全句字数超过三分之一。四字词语的泛滥改变了整个句子的情调，读来怪异，不伦不类，和前面引用的文学散文语句两相比照，效果大相径庭。

我们再从读者的角度来审视四字词语连续使用的可读性问题。可读性（readability）一般有两种含义。一是指阅读材料的词汇难易度和语法复杂程度影响下的可理解程度。二是指句子具有一定的审美价值，值得读者花时间去阅读，在句子内容和形式上获得审美感受。（Nuttall 2002：174）本文的可读性取第二种含义。译文是否可读，应该从译文读者的期待和接受来衡量。期待规范反映了读者对翻译样式的期待，如译文的文本类型及其体裁、风格、语法正确性的程度、文本性、搭配甚至某些词类的分布等。

中国自古就有“文似看山不喜平”的说法。“桐城三祖”之一的刘大魁认为，文贵“奇”“远”“变”。（见徐中玉 齐森华 1996：45）鲁迅在批评那些不顾内容，一味求顺的译作时说：“倘若永远用着糊涂话，即使读的时候滔滔而下，但归根结蒂，所得的还是一个糊涂的影子。”从实际情况看，连续使用四字词语的句子读来单调机械，可读性差，不符合汉语读者的审美期待。

二、从认知过程看汉译文学文本中四字词语叠用的汉译句子的有效性

有效性（validity）是语言定量研究的重要概念。吕叔湘在谈到成语的特点时说：“成语里边常常有蜜，例如‘开卷有益’，也往往有刺，例如‘开门揖盗’。‘有蜜’是说有

智慧，有人情世故，让人从正面或反面受到教育；‘有刺’是说有机锋，带三分俏皮，能搔着痒处，叫人听了一惊或者一笑。”（见温端政 2005：341）如果我们翻译出来的句子能够让读者感受到吕先生描述的“蜜”或“刺”，那在效果上是成功的翻译。奇怪的是，我们在阅读包含三个或三个以上四字词语的汉译句子时并没有这种审美感受，更别提“听了一惊或者一笑”。

要解开这个谜团，最好先了解一下四字词语的基本构成方式。四字词语结构的基本特征是“二二相承”。“二二相承”有两个含义。一是不论语法结构还是语音结构都采取“二二相承”式；二是语法结构虽然不是“二二相承”式，但语音结构或习惯读音仍是“二二相承”式。前者称完全“二二相承”式，后者属不完全“二二相承”式。（温端政 2005：296-309）例如：“时至今日，仍然有许多美国人觉得中国远在天涯海角，鲜为人知，令人心驰神往。”（To many Americans, China is still a faraway place—unknown, unseen, and fascinating.）该句中，“天涯+海角”，“心驰+神往”不论语法结构还是语音结构都是“二二相承”式，属完全“二二相承”式。“鲜+为人知”语法结构虽然不是“二二相承”式，但语音结构或习惯读音仍是“二二相承”式（“鲜为+人知”），属不完全“二二相承”式。

荷兰认知语言学家范·波卡姆（Jos J. A. Van Berkum）等为了揭示预期（anticipation）对大脑认知机制的影响，设计了相关事件脑电波实验（the event-related brain potential experiment），简称ERP实验。实验证明，人们总是利用先行灌输的知识背景对即将出现的词汇进行积极预期。（2005：464）预期的效果不外两种：正确预期和错误预期。前者发生时，被试的脑电波几乎呈平直状，即大脑没有费什么力去加工信息；后一情况发生时，脑电波的波幅会呈现出剧烈的波动（最大波幅为N400毫秒），显示被试在努力进行语言加工。

美国认知语言学家玛塔·库塔斯（Marta Kutas）等进行了类似研究。他们对预测性语言加工（predictive language processing）进行了描述性实验。实验表明，当待加工语言信息与预激活（pre-activation）的图示或预期相匹配时，大脑加工的速度就会加快，说明大脑没有或花费很少的精力去破解待加工信息；而当待加工语言信息与预激活的图示或预期不匹配时，大脑的工作速度相对放缓。这是因为被试须凭借激发这些差异的那些字符构建全新的情景表征（contextual representation），以破解待加工信息。（Marta Kutas 2010：202）

在四字词语的加工过程中，被试会在读过第一字和第二字后对后两个字进行预测。如果预测正确，后二字的脑电波则呈近平直状。如果预测错误，后二字的脑电波则波动幅度明显增大。实验表明，大脑在加工四字词语的第一字符时，耗时较长，花费精力较多，这说明被试对该字陌生，不便妄加猜测。在加工第二字符时耗时较短，花费脑量较少，说明由于第一字符的预测作用，第二字符的意义判定比较容易。到第三和第四字符时，脑电波几乎呈平直状，说明被试已根据前两个字符对整个四字词语的意义进行了完全判定，无须再花费精力和时间去进一步加工。（张辉 2005）

三项研究的积极意义自不待言，如可以帮助读者形成预期的阅读习惯，提高阅读速度等。但不容否认的是，这样的预期功效意味着文学文本审美时间的缩短。换言之，由于预期的作用，四字词语不能够提供足量的审美材料让读者得到审美享受。例如，

[7] Drew Pearson, a thirty-four year old reporter, described them as “ragged, weary, and apathetic,” with “no hope on their faces.”

有一位三十四岁的记者，名叫德鲁·皮尔逊，他描写那些退伍军人，说是“衣衫褴褛，筋疲力尽，神情木然，满脸愁容”。（见冯庆华 1995：136）

在这个译例中，译者用三个四字词语对译了三个英语形容词，用另一个四字词语对译一个名词性短语，形成一个包括四个四字词语的词汇排比句。对于英文读者来说，原文的三个形容词“ragged, weary, and apathetic”及名词短语“no hope on their faces”是无论如何也不可能进行有效预测的，只能根据上下文对新出现的词汇进行破解，借助三个形容词和一个名词短语在脑海中构筑图像，实现审美。而翻译成四字词语后，情况就不同了。看到“衣衫”很容易想到“褴褛”；读到“筋疲”自然想到“力尽”；遇到“神情”对“木然”也能猜个八九不离十；读到“满脸”不是想到积极意义的“笑容”，便是消极意义的“愁容”或“怒容”。根据前面三个四字词语定下的基调，读者很容易猜到消极意义的“愁容”。另外，这些四字词语帮助读者构建的大脑图像也是陈旧的。一语以概之，读者没有因为感受到语言的偏离而延长审美时间，读者的阅读过程部分地成了无效劳动。汉译的四字词语“衣衫褴褛，筋疲力尽，神情木然，满脸愁容”均属“主谓型”完全“二二相承”式。根据这一特点，四个四字词语的韵律可以描述为“衣衫+褴褛/筋疲+力尽/神情+木然/满脸+愁容”，读来像小和尚敲木鱼一样单调乏味。读者体验到的是抑扬格二音步的机械重复，不能获得新奇的自然节奏带来的美感享受。

结语

通过以上分析不难发现，四字词语言简意赅，音韵优美，有效的使用无疑会为汉译文学文本增色，而无节制的叠加使用也会破坏译文的自然性和有效性。自然的生活的语言更有表现力，才是好语言。我们的翻译语言应该像卢沟桥上姿态各异的狮子或朱自清描摹的千姿百态的荷花那样，参差错落、变化有致，而不是滔滔不绝的“糊涂的影子”。

论读书

弗兰西斯·培根

弗兰西斯·培根（Francis Bacon，1561～1626年），英国哲学家、思想家、作家和科学家。著有《随笔集》（*Essays*）。这是他在文学方面的主要著作，共收录短文58篇。内容涉及哲学、伦理、治学、生活等诸多方面，内容短小精悍，文笔清新隽永，说理平易透彻，发人深思。

本文选自培根的《随笔集》，文中寥寥数语尽显读书对修身、行事的妙用，闪烁着哲理的光辉。



Of Studies

Studies serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business.

For expert man can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar.

They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.

Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are, like common distilled waters, flashy things.

Reading makes a full man; conference a ready man; and writing an exact man. And therefore,

if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.

Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend. Abeunt Studia in mores.

Nay, there is no stound or impediment in the wit, but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the schoolmen; for they are cymini sectores. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind may have a special receipt.

论读书

读书足以怡情，足以博彩，足以长才。其怡情也，最见于独处幽居之时；其博彩也，最见于高谈阔论之中；其长才也，最见于处世判事之际。

练达之士虽能分别处理细事或一一判别枝节，然纵观统筹，全局策划，则舍好学深思者莫属。读书费时过多易惰，文采藻饰太盛则矫，全凭条文断事乃学究故态。

读书补天然之不足，经验又补读书之不足，盖天生才干犹如自然花草，读书然后知如何修剪移接，而书中所示，如不以经验范之，则又大而无当。

有一技之长者鄙读书，无知者羡读书，唯明智之士用读书，然书并不以用处告人，用书之智不在书中，而在书外，全凭观察得之。读书时不可存心诘难作者，不可尽信书上所言，亦不可只为寻章摘句，而应推敲细思。

书有可浅尝者，有可吞食者，少数则须咀嚼消化。换言之，有只须读其部分者，有只须大体涉猎者，少数则须全读，读时须全神贯注，孜孜不倦。书亦可请人代读，取其所作摘要，但只限题材较次或价值不高者，否则书经提炼犹如水经蒸馏，淡而无味矣。

读书使人充实，讨论使人机智，笔记使人准确。因此不常做笔记者须记忆力特强，不常讨论者须天生聪颖，不常读书者须欺世有术，始能无知而显有知。

读史使人明智，读诗使人灵秀，数学使人周密，科学使人深刻，伦理学使人庄重，逻辑修辞之学使人善辩；凡有所学，皆成性格。

人之才智但有滞碍，无不可读适当之书使之顺畅，一如身体百病，皆可借相宜之运动除之。滚球利肾脏，射箭利胸肺，慢步利肠胃，骑术利头脑，诸如此类。如智力不集中，可令读数学，盖演题需全神贯注，稍有分散即须重演；如不能辨异，可令读经院哲学，盖是辈皆吹毛求疵之人；如不善求同，不善以一物阐证另一物，可令读律师之案卷。如此头脑中凡有缺陷，皆有特药可医。

💡 **欣赏提示:** 选文译者为王佐良。该篇翻译一直被奉为译界圭臬。译文语言洗练传神, 传达出原文的古朴雅致。四字成语(词语)和排比句式的恰当运用使译文读来顺口悦耳而不生硬。译文的内容和形式很大程度上忠于原文, 也符合目的语的表达习惯, 文雅而不晦涩。

取悦于人的艺术

切斯特菲尔德勋爵

切斯特菲尔德勋爵(Lord Chesterfield, 1694 ~ 1773年), 英国著名政治家、外交家及文学家, 以著作《一生的忠告》(*Letters to His Son*)而闻名于世。该书是切斯特菲尔德勋爵写给儿子的家书。这些书信后来结集出版, 在英国上流社会广为流传, 被誉为是一本“绅士教育的教科书”。他在这些书信中赞扬折中与谨慎的美德, 教育孩子如何保持果敢而有礼的举止。

本篇选自《一生的忠告》, 讲述他如何与人交往、取悦于人的宝贵经验, 读来顿感开悟, 裨益良多。



The Art of Pleasing

The art of pleasing is a very necessary one to possess, but a very difficult one to acquire. It can hardly be reduced to rules; and your own good sense and observation will teach you more of it than I can. “Do as you would be done by”, is the surest method that I know of pleasing. Observe carefully what pleases you in others, and probably the same things in you will please others. If you are pleased with the complaisance and attention of others to your humors, your tastes, or your weaknesses, depend upon it, the same complaisance and attention on your part to theirs will equally please them. Take the tone of the company that you are in, and do not pretend to give it; be serious, gay, or even trifling, as you find the present humor of the company; this is an attention due from every individual to the majority. Do not tell stories in company; there is nothing more tedious and disagreeable; if by chance you know a very short story, and exceedingly applicable to the present subject of conversation, tell it in as few words as possible; and even then, throw out that you do not love to tell stories, but that the shortness of it tempted you.

取悦于人的艺术

取悦于人的艺术是非常必要具备的，然而又很难学到。不可能把它简化成几条规则；你自己的辨别力和观察力能教给你的东西比我所能教给你的更多。据我所知，最可靠的办法是：你愿意别人如何对待你，你就这样对待别人。务必仔细观察，在别人身上有什么使你喜欢的地方，很可能你身上同样的东西会使别人喜欢你。如果别人彬彬有礼并热情关注你风趣的谈吐、你的爱好或是你的弱点，你因此感到高兴；我敢说，你的彬彬有礼与热情关注，同样会使别人高兴。谈吐要与大家的气氛一致，不要想去定调子；应该严肃还是欢快，甚至无聊调侃，都得适合当时你身边人们的心境；这是个人对多数人应有的礼貌。切勿当众讲故事；使人讨厌、不愉快的事莫过于此了。如果碰巧你有个小故事，又极适合当时的话题，尽量讲得简短些。即使如此，也不要使人觉得你乐于此道，而只是因为故事简短、随口说说而已。

💡 **欣赏提示：**译文选自《英语世界》，译者无可考。译文精炼、准确，用平实、通俗易懂的语言将原文所传授的与人交往之道，取悦于人的艺术娓娓道来。第二人称的使用和“定调子”“我敢说”“随口说说而已”等口语化、富有生活气息的表达拉近了读者与原文的距离，让读者在字里行间仿佛听见严肃而又慈爱的父亲对儿子的谆谆教诲。

温泉胜地

威廉·科贝特

威廉·科贝特（William Cobbett, 1763 ~ 1835 年）是英国十九世纪早期有名的激进的农民政论家，他善用通俗的文笔撰写富于煽动性的评论，深受劳动人民欢迎。

本篇选自《骑马乡行记》（*Rural Rides*）一书。该书是科贝特 1821 至 1830 年间骑马出游英格兰、苏格兰乡间访贫问疾时所作的见闻录，思想犀利，文笔朴实，在 19 世纪初浪漫主义美文风靡之时，重新带给人们 18 世纪的朴实文风。另外，本文引起中国读者注意还在于王佐良的精妙翻译。



A Watering Place

The Warwickshire Avon falls into the Severn here, and on the sides of both, for many miles back, there are the finest meadows that ever were seen. In looking over them, and

beholding the endless flocks and herds, one wonders what can become of all the meat! By riding on about eight or nine miles farther, however, this wonder is a little diminished; for here we come to one of the devouring WENS: namely, CHELTENHAM, which is what they call a “watering place”, that is to say, a place to which East India plunderers, West India floggers, English tax-gorgers, together with gluttons, drunkards, and debauchees of all descriptions, female as well as male, resort, at the suggestion of silently laughing quacks, in the hope of getting rid of the bodily consequences of their manifold sins and iniquities. When I enter a place like this, I always feel disposed to squeeze up my nose with my fingers. It is nonsense, to be sure; but I conceit that every two-legged creature, that I see coming near me, is about to cover me with the poisonous proceeds of its impurities. To places like this come all that is knavish and all that is foolish and all that is base; gamesters, pick-pockets, and harlots; young wife-hunters in search of rich and ugly and old women, and young husband-hunters in search of rich and wrinkled or half-rotten men, the former resolutely bent, be the means what they may, to give the latter heirs to their lands and tenements.

These things are notorious; and, Sir William Scott, in his speech of 1802, in favor of the non-residence of the Clergy, expressly said, that they and their families ought to appear at watering places, and that this was amongst the means of making them respected by their flocks! Memorandum: he was a member for Oxford when he said this!

温泉胜地

华立克夏的埃文河在此处流入色纹河，两河沿岸若干英里水草丰美，前所未见。草地上牛羊成群，沿途不断。看着这景色、这牛羊，心想这些好肉可作多少用途，不禁感到神奇。但是再向前骑八九英里，这神奇之感就破灭了；原来我们已到达一个毒瘤似的害人地方，名叫却尔特能，所谓温泉胜地是也。这地方来的尽是东印度的劫掠者，西印度的奴隶主，英国的税吏、吃客、酒鬼、淫棍，各色各样，男女俱全。他们受了那些私底下窃笑的江湖郎中的怂恿，以为做了再多的丑事，带了全身的沉疴，都可以到此一洗而净！我每次进入这等地方，总想用手指捏住自己鼻子。当然这话没有道理，但我一看见这儿任何一个两腿畜生向我走来，实在觉得他们肮脏不堪，像是一有机会就要将他们的毒疮传染给我似的！来这地方的都是最恶劣、最愚蠢、最下流的人：赌鬼、小偷、娼妓，一心想娶有钱的丑老婆子的年轻男子，一心想嫁有钱的满脸皱纹、半身入土的老头子的年轻女人，这些少夫幼妻为了便于继承产业，不惜一切手段，坚决要为这些老妇衰翁生男育女！

这等龌龊之事孰人不知，孰人不晓。然而威廉·司各特爵士在1802年演讲，明确主张牧师不必定居教区，而应携眷到温泉游览，据说这样反而能得到他们教区子民的尊敬，云云。经查，此人作此语时，正官任代表牛津城的国会议员！

🔍 **欣赏提示：**本文是英语名篇，译者为王佐良。译作一如原文，语言通俗直白而犀利。译文句式韵律多变，略带“官腔”的口吻，如“云云”“经查”，辛辣、

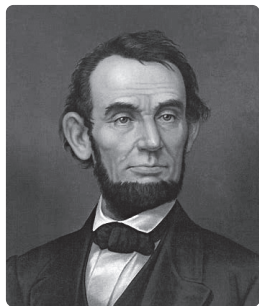
讽刺的气息喷涌而至。其中，用“最恶劣”“最愚蠢”“最下流”来翻译“all that is knavish and all that is foolish and all that is base”，可谓简单精妙。而结尾段落，用“齷齪”“孰人不知”“孰人不晓”将“notorious”所表达的多层含义呈现得十分准确、传神。

葛底斯堡讲话

亚伯拉罕·林肯

亚伯拉罕·林肯 (Abraham Lincoln, 1809 ~ 1865 年)，美国第 16 任总统。在其总统任期内，美国爆发内战，史称南北战争。林肯击败南方分离势力，废除奴隶制度，维护了国家统一。内战后不久，林肯遇刺身亡。

1863 年 11 月 19 日，林肯在宾夕法尼亚州的葛底斯堡国家公墓揭幕式上发表该演说，哀悼在葛底斯堡战役中阵亡的将士。林肯的演讲只有三分钟，现场听众的掌声却长达十分钟之久，足见其语言之精湛和感召力之强。



The Gettysburg Address

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—from these honored dead we take increased devotion to that cause for which they gave the last


full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

葛底斯堡讲话

八十七年前，我们的先辈在这块大陆上创建了一个新的国家。她孕育于自由之中，奉行一切人生来平等的原则。

现在，我们正从事一场伟大的内战，以考验这个国家，或者说，以考验任何孕育于自由并奉行上述原则的国家能否长久生存。我们聚集在这场战争中的一个伟大的战场上。我们在此集会，是为了把这战场的一部分奉献给那些为这个国家的生存而献身的烈士，作为他们的最后安息之所。我们这样做，是理所当然、恰如其分的。

但是，从更为广泛的意义上来说，我们无法奉献、无法圣化、无法神化这块土地。那些曾在这里战斗过的勇敢的生者与死者已经将这块土地圣化，这远不是我们微薄的力量所能增减的。全世界不会注意，也不会长久记住我们今天在这里所讲的话。但是，全世界永远不会忘记这些勇士在这里做过的事。对我们这些活着的人来说，倒是应该把自己奉献于勇士以崇高的精神向前推进而尚未完成的事业，应该把自己奉献于依然摆在我们面前的伟大任务——我们要从这些可敬的死者身上汲取更多的献身精神，来完成他们为之献出全部忠诚的事业；我们要在这里下定最大的决心，不让烈士们的鲜血白流；要在上帝的保佑下，使我们的国家获得自由的新生；要使我们这个民有、民治、民享的政府永世长存。

 **欣赏提示：**本文译者为江治。原文为林肯在葛底斯堡国家公墓揭幕式上的演说，具有强烈的感染力。故此，在翻译中除了需要传达原文本意，更需要注重语言表达的形式和气势。译文以四个排比句结束，其中，前面两个排比句的主语与原文一致，均为“我们”（we），而后面两个排比句的主语则没有直译原文中的“this nation”（这个国家）、“government”（政府），而是继续使用“我们”，符合汉语排比句的句式，使演说更有力量。本文因为是名篇，译文版本较多。江治的语言整体较为通俗易懂，符合演讲语言的风格，是不可多得的译文版本。

八月

查尔斯·狄更斯

查尔斯·狄更斯 (Charles Dickens, 1812 ~ 1870 年), 19 世纪英国散文家、批判现实主义小说家。狄更斯一生作品颇丰, 他的小说多描写生活在英国社会底层“小人物”的遭遇, 为英国批判现实主义文学的开拓和发展做出了卓越的贡献。除小说外, 狄更斯在散文、游记、诗歌等体裁上均有涉猎。

《八月》篇幅紧凑, 字字温婉细腻, 生动地描绘了八月的英国乡间美丽、恬静的收割景象, 如诗如画, 令人回味。



August

There is no month in the whole year, in which nature wears a more beautiful appearance than in the month of August! Spring has many beauties, and May is a fresh and blooming month, but the charms of this time of year are enhanced by their contrast with the winter season. August has no such advantage. It comes when we remember nothing but clear skies, green fields and sweet-smelling flowers when the recollection of snow, and ice, and bleak winds, has faded from our minds as completely as they have disappeared from the earth—and yet what a pleasant time it is! Orchards and corn-fields ring with the hum of labour; trees bend beneath the thick clusters of rich fruit which bows their branches to the ground; and the corn, piled in graceful sheaves, or waving in every light breath that sweeps above it, as if it wooed the sickle, tinges the landscape with a golden hue. A mellow softness appears to hang over the whole earth; the influence of the season seems to extend itself to the very wagon, whose slow motion across the well-reaped field, is perceptible only to the eye, but strikes with no harsh sound upon the ear.


As the coach rolls swiftly past the fields and orchards which skirt the road, groups of women and children, piling the fruit in sieves, or gathering the scattered ears of corn, pause for an instant from their labour, and shading the sunburned face with a still browner hand, gaze upon the passengers with curious eyes, while some stout urchin, too small to work, but too mischievous to be left at home, scrambles over the side of the basket in which he has been deposited for security, and kicks and screams with delight. The reaper stops in his work, and stands with folded arms, looking at the vehicle as it whirls past; and the rough cart-horses bestow a sleepy glance upon the smart coach team, which says as plainly as a horse's glance

can, "it's all very fine to look at, but slow going, over a heavy field, is better than warm work like that, upon a dusty road, after all". You cast a look behind you, as you turn a corner of the road. The women and children have resumed their labour: the reaper once more stoops to his work; the cart-horses have moved on; and all are again in motion.

八月

一年四季之中，没有任何一个月的自然风光比得过八月。春天美不胜收，五月清新袭人、花儿怒放，由于有冬季的对比，所以每年的此刻更显魅力四射。八月没有这样的优势。它来的时候，我们所记得的只有晴朗的天、绿色的田野和芬芳的花——雪、冰和凛冽的寒风已经完全被我们遗忘了，仿佛它们已经完全从地面消失了似的——然而这八月是何等愉快的时节啊！果园和田野里到处洋溢着劳作的声响；串串硕果压得果树弯下腰，枝条垂到地面；玉米呢，有的一捆捆优雅地堆着，有的则迎风招展，似乎在等待收割，把这片风景染上一片金色。整个大地都笼罩着纯美的柔和；季节的影响似乎蔓延到了那一驾马车，它慢腾腾地走过收割过的田地，只能看见它在走过，却听不到什么刺耳的声响。

马车摇晃着，轻快地经过路边的田野与果园，一群群的妇女、孩子们有的正将水果堆到筛子上，有的在捡散落地上的玉米穗子，他们稍停一下手中的活计，用晒得更黑的手挡在晒黑的脸上，好奇地望着乘客；一些调皮健壮的半大孩子，太小不能上学，又不能把他们留在家中胡闹，原本为了安全被放在篮子里，此时也爬过篮边，高兴地又踢又叫。收割的人停下来，两臂交叉看着马车通过；而拉载货车的毛茸茸的马儿，睡眼惺忪地向那漂亮的马车队伍看一眼，明明白白地在说：“看着倒不错，但我在田里慢慢地走，总比它们那么辛苦地工作要好，尤其在尘土飞扬的路上”。等你拐过弯去回头望时，妇女孩子们又开始干活了：收割的人又弯下腰，拉着庄稼的马儿又继续前进。所有的一切又恢复了忙碌。

 **欣赏提示：**作者是英国大文豪狄更斯，译文选自《英语世界》，译者无可考。原文将英国乡村田间的收割景象描写得细腻生动，拟人等修辞手法的运用使文字所描绘的场景跃然纸上。而译文的最大特点是语言自然流畅，将原文的“意”和“形”用地道的汉语重新呈现出来，读者似乎在品读着原汁原味的汉语作品。“何等愉快”“慢腾腾”“活计”“半大孩子”“明明白白地在说”，这些表达都使读者脑海中浮现出一幅中国乡村的秋收图。

独处

亨利·戴维·梭罗

亨利·戴维·梭罗 (Henry David Thoreau, 1817 ~ 1862 年), 19 世纪美国最具世界影响力的作家、哲学家和美国超验主义运动的代表人物。他倡导回归自然的简朴生活, 著有散文集《瓦尔登湖》(Walden)。书中记录他独自在瓦尔登湖边山林中自耕自食的经历, 赞颂那种生活的原始、单纯、孤独和宁静。

本文即选自该散文集, 通篇洋溢着作者对自然的眷恋以及独处给他内心带来的快乐, 启示身居闹市的人们去亲近自然、热爱自然。



Solitude

I find it wholesome to be alone the greater part of the time. To be in company, even with the best, is soon wearisome and dissipating. I love to be alone. I never found the companion that was so companionable as solitude. We are for the most part more lonely when we go abroad among men than when we stay in our chambers. A man thinking or working is always alone, let him be where he will. Solitude is not measured by the miles of space that intervene between a man and his fellows. The really diligent student in one of the crowded hives of Cambridge College is as solitary as a dervish in the desert. The farmer can work alone in the field or the woods all day, hoeing or chopping, and not feel lonesome, because he is employed; but when he comes home at night he cannot sit down in a room alone, at the mercy of his thoughts, but must be where he can “see the folks”, and recreate, and, as he thinks, remunerate himself for his day’s solitude; and hence he wonders how the student can sit alone in the house all night and most of the day without ennui and “the blues”; but he does not realize that the student, though in the house, is still at work in his field, and chopping in his woods, as the farmer in his, and in turn seeks the same recreation and society that the latter does, though it may be a more condensed form of it.


Society is commonly too cheap. We meet at very short intervals, not having had time to acquire any new value for each other. We meet at meals three times a day, and give each other a new taste of that old musty cheese that we are. We have had to agree on a certain set of rules, called etiquette and politeness, to make this frequent meeting tolerable and that we need not come to open war. We meet at the post-office, and at the sociable, and about the fireside every night; we live thick and are in each other’s way, and stumble over one another, and I think

that we thus lose some respect for one another. Certainly less frequency would suffice for all important and hearty communications. Consider the girls in a factory, —never alone, hardly in their dreams. It would be better if there were but one inhabitant to a square mile, as where I live. The value of a man is not in his skin, that we should touch him.

独处

我发现人若大部分时间用于独处，将有益身心。与人为伴，即使是挚友，也很快会有厌烦或虚度光阴的感觉。我爱独处，我发现没有比独处更好的伴侣了。出国，身在熙攘人群中，要比退守陋室更让人寂寞。心有所想、身有所系的人总是孤身一人，不论他身处何地。独处与否也不是由人与人之间的距离来确定。在剑桥苦读的学子虽身处蜂巢般拥挤的教室，实际上却和沙漠中的苦行僧一样，是在独处。农人终日耕于田间，伐于山野，此时他虽孤单但并不寂寞，因他专心于劳作；但待到他日暮而息，却未必能忍受形影相吊、空有思绪做伴的时光，他必到“可以看见大伙儿”的去处去找乐子，如他所认为的那样以补偿白日里的孤独；因此他无法理解学子如何能日夜独坐而不生厌倦或颇感凄凉；然而他没意识到，学子虽身在学堂，但仍似农人一样，于自己的领域内“耕作伐木”；学子寻求的无非是和农人一样的快乐与陪伴，只是形式更简洁罢了。

社交往往因容易做到而廉价。相处频繁，我们便无暇获得什么新的价值给予彼此。我们每日三餐相聚，推来让去无非吃喝之类，再无新奇。我们要循规蹈矩，称其为懂礼仪，讲礼貌，以便在这些频繁的接触中相安无事，以免争吵。我们相遇在邮局，邂逅在社交场所，夜晚围坐在炉火边，交情甚笃，彼此干扰着，妨碍着；实际上，我认为这样我们都或多或少失去了对彼此的尊重。当然，如需进行重要的倾心交流，见面次数略减些即可。想想工厂里的女工，永远没有自己的独立空间，连梦中都不曾有。假若一人能住方圆一英里，就像我一样，那情况会好得多。人的价值不在肌肤浅表，无需贴近触摸同样可得。

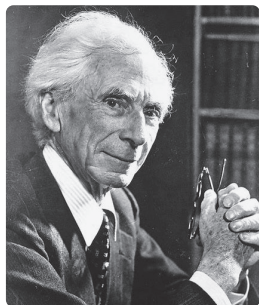
 **欣赏提示：**整体看，译作语言偏向文言文的形式，简洁精炼，如，将“work alone in the field or the woods all day, hoeing or chopping”中的伴随状语翻译为译文中的谓语句，并分别与原文中的两个地点状语组合，形成两个并列的动词短语，译作“终日耕于田间、伐于山野”，儒雅而富有韵味。应该指出的是，译者将首段的“when we go abroad”翻译为“出国”，似为不妥。笔者认为，“出国”不像作者的本意，有些突兀。查阅“abroad”的词条后不难发现，除“出国、在国外”的意思，该词还有“out of doors”（户外；室外）的意思。此处译为“外出”更为合理。

我为何而活

伯特兰·罗素

伯特兰·罗素 (Bertrand Russell, 1872 ~ 1970 年) 是 20 世纪英国哲学家、数学家、逻辑学家、历史学家、和平主义社会活动家。1950 年, 获得诺贝尔文学奖, 以表彰其“多样且重要的作品, 持续不断地追求人道主义理想和思想自由”。

罗素一生丰富的经历造就了他晚年的从容和淡定, 《我为何而活》是《罗素自传》(*The Autobiography of Bertrand Russell*) 一书的序言, 我们可以从中充分领略他对世界和人生独特的见解与经验。



What I Have Lived For

Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge, and the unbearable pity for the suffering of mankind. These passions, like great winds, have blown me hither and thither, in a wayward course, over a deep ocean of anguish, reaching to the very verge of despair.

I have sought love, first because it brings ecstasy—ecstasy so great that I would often have sacrificed all the rest of my life for a few hours of this joy. I have sought it, next because it relieves loneliness—that terrible loneliness in which one's shivering consciousness looks over the rim of the world into the cold unfathomable lifeless abyss. I have sought it finally because in the union of love I have seen, in a mystic miniature, the prefiguring vision of the heaven that saints and poets have imagined. This is what I sought, and though it might seem too good for human life, this is what—at last—I have found.

With equal passion I have sought knowledge. I have wished to understand the hearts of men. I have wished to know why the stars shine. And I have tried to apprehend the Pythagorean power by which number holds sway above the flux. A little of this, but not much, I have achieved.

Love and knowledge, so far as they were possible, led upward toward the heavens. But always pity brought me back to earth. Echoes of cries of pain reverberate in my heart. Children in famine, victims tortured by oppressors, helpless old people—a hated burden to their sons, and the whole world of loneliness, poverty, and pain make a mockery of what human life should be. I long to alleviate the evil, but I cannot, and I, too, suffer.

This has been my life. I have found it worth living, and would gladly live it again if the chance were offered to me.

我为何而活


对爱情的渴望，对知识的追求，对人类苦难不可遏制的同情，这三种纯洁而无比强烈的感情支配着我的一生。这三种感情就像飓风一样，在深深的苦海上，肆意地把我吹来吹去，吹到濒临绝望的边缘。

我寻求爱情，首先是因为爱情给我带来狂喜，它如此强烈以致我经常愿意为了几小时的欢愉而牺牲生命中的其他一切。我寻求爱情，其次是因为爱情解除孤寂——那是一颗震颤的心，在世界的边缘，俯瞰那冰冷孤寂、深不可测的深渊。我寻求爱情，最后是因为在爱情的结合中，我看到圣贤和诗人们所想象的仙境的神秘缩影。这就是我所寻求的，虽然它对人生似乎过于美好，然而最终我还是得到了它。

我以同样的热情寻求知识，我希望了解人的心灵。我希望知道星辰为什么闪闪发光，我试图理解毕达哥拉斯的思想威力，即数字支配着万物流转。这方面我获得一些成就，然而并不多。

爱情和知识，尽其可能地把我引向云霄，但是同情心总把我带回尘世。痛苦的呼号的回声在我心中回荡，饥饿的儿童，被压迫者折磨的受害者，被儿女视为负担的无助的老人，以及充满孤寂、贫穷和痛苦的整个世界，都是对人类应有生活的嘲讽。我渴望减轻这些不幸，但是我无能为力，而且我自己也深受其害。

这就是我的一生，我觉得我活着值得。如果有机会的话，我还乐意再活一次。

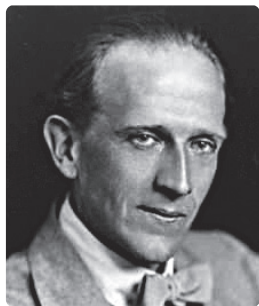
 **欣赏提示：**本文译者为徐弈春。罗素的原文文风优美，逻辑性强，充满对人生意义的深刻感悟，耐人寻味。译者在翻译时，运用了归化翻译法，例如：原文中有两处出现了“heaven(s)”，译者分别将其翻译为“仙境”和“云霄”，而非“天堂”；第二个“heavens”后面出现的“back to earth”中的“earth”也相应地译为“尘世”，减少了译文中的异国情调，读来与目的语的文化内涵更相符。

金色水果——柑橘

艾伦·亚历山大·米尔恩

艾伦·亚历山大·米尔恩 (Alan Alexander Milne, 1882 ~ 1956 年), 英国杰出作家和诗人, 著有十二本散文集及诸多的剧本、小说和杂文, 但尤以创作了童话《小熊维尼》而闻名。

米尔恩的散文是典型的小品文。他善于以小见大, 从普通的生活里阐发对人生哲理的认识。本文《金色水果——柑橘》就是从普普通通的柑橘写起, 让我们惊讶地发现柑橘的种种妙处, 平添几分对柑橘的喜爱。



Golden Fruit—The Orange

Of the fruits of the year I give my vote to the orange.

In the first place, it is a perennial—if not in actual fact, at least in the greengrocer's shop. On the days when dessert is a name given to a handful of chocolates and a little preserved ginger, when macedoine de fruits is the title bestowed on two prunes and a piece of rhubarb, then the orange, however sour, comes nobly to the rescue; and on those other days of plenty when cherries and strawberries and raspberries, and gooseberries riot together upon the table, the orange, sweeter than ever, is still there to hold its own. Bread and butter, beef and mutton, eggs and bacon, are not more necessary to an order existence than the orange.

It is well that the commonest fruit should be also the best. Of the virtues of the orange I have not room fully to speak. It has properties of health giving, as that it cures influenza and establishes the complexion. It is clean, for whoever handles it on its way to your table, but handles its outer covering, its top coat, which is left in the hall. It is round, and forms an excellent substitute with the young for a cricket ball. The pip can be flicked at your enemies, and quite a small piece of peel makes a slide for an old gentleman.

But all this would count nothing had not the orange such delightful qualities of the taste. I dare not let myself go upon this subject. I am a slave to its sweetness. I grudge every marriage in that it means a fresh supply of orange blossom, the promise of so much golden fruit cut short. However, the world must go on.

Yet with the orange we do live year in and year out. That speaks well for the orange. The fact is that there is an honesty about the orange which appeals to all of us. If it is going to be bad—for the best of us are bad sometimes—it begins to be bad from the outside, not from the

inside. How many a pear which presents a blooming face to the world is rotten at the core. How many an innocent-looking apple is harbouring a worm in the bud. But the orange had no secret faults. Its outside is a mirror of its inside, and if you are quick you can tell the shopman so before he slips it into the bag.

金色水果——柑橘


一年四季的水果里，我最推崇柑橘。

首先，柑橘常年都有——即使不是在树上，至少是在水果店里。有的时候，只用几块巧克力和一点蜜饯生姜充当餐后的甜点，两块李子干加一片大黄便被冠以蔬果什锦美名之时，这些柑橘，无论酸味大小，便前来慷慨救驾；其他时候，水果丰盈，樱桃、草莓、木莓、醋栗在餐桌上相互争艳时，此时比往日更加甜美的柑橘依然必不可少。对于人们的日常生活，面包和黄油、牛肉和羊肉、鸡蛋和咸肉，都未必像柑橘那样不可或缺。

很幸运，这种最普遍的水果恰恰是最好的水果。论其优点，难尽其详。柑橘有益于健康，比如，可以治疗流感，滋养皮肤。柑橘清洁干净，不管是谁把它端上桌子，也只触到它的表皮，亦即它的外衣，吃完后橘皮便被留在餐厅里。柑橘是圆的，给孩子当板球玩时再好不过了。柑橘核可用来弹射你的敌人，一小片橘皮也能让一个老者滑个趔趄。

但是，如若不是柑橘的味道甜美可口，上述的一切便都不足取。我真不敢纵谈柑橘的美味。我为它的美味所倾倒。每当有人结婚我便心生怨意，因为那就意味着一束鲜橘花——未来金黄果实的夭折。然而，人类总得继续繁衍。

我们年复一年的吃着柑橘生活，这就是对它有力的辩护。事实上，是柑橘诚实的品格吸引了我们。假如它要开始腐败的话——因为我们之中的优秀者有时也会腐败的——它是从外表而不是从内里开始的。有多少梨子在向世人展示其鲜嫩的容光时，内里已经腐烂。有多少看上去纯美无瑕的苹果，刚刚发芽就已经包藏蛀虫。而柑橘从不隐藏瑕疵。它的外表是它内心的镜子，如果你反应快，不等售货员把它丢进纸袋儿，你就能告诉他这是一个坏橘子。

 **欣赏提示：**该文选自《英语世界》，译者为刘士聪。译文语言表达符合汉语的表达习惯，通俗自然，充满生活气息。“the world must go on”译为“人类总得继续繁衍”，似乎对原文有点过分解读了。此处所表达的意思应该是婚礼上使用鲜橘花是习俗，是难以避免的，心疼这金黄果实的夭折也没有什么意义，略显无奈之情。故此，译为“不过，生活还是得继续”是否更为妥当？

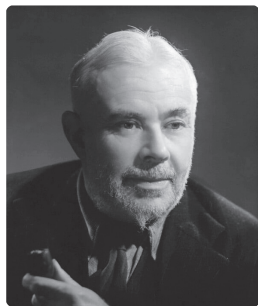
结尾处，“Its outside is a mirror of its inside”译为“它的外表是它内心的镜子”，虽保留了原文的比喻，但语言风格似乎与译文整体不相符。此处若承接前句，译作“表里如一”，似乎更为流畅自然。

美

C. E. M. 乔德

C. E. M. 乔德 (Cyril Edwin Mitchinson Joad, 1891 ~ 1953 年), 英国哲学家、作家。一生著有大量哲学经典, 如《人类的文明与历史》(*Civilization and History*)、《近代思想导论》(*Guide to Modern Thought*) 等, 以其才思敏捷成为英国家喻户晓的人物。

本文的文体接近于汉语中的“无题”或“随想”类杂文, 语言平易、睿智, 讲述了人们该如何从哲学和美学的角度去思考世界万物, 去感受美的存在和美的意义。



Beauty

A young man sees a sunset and, unable to understand or to express the emotion that it rouses in him, concludes that it must be the gateway to a world that lies beyond. It is difficult for any of us in moments of intense aesthetic experience to resist the suggestion that we are catching a glimpse of a light that shines down to us from a different realm of existence, different and, because the experience is intensely moving, in some way higher. And, though the gleams blind and dazzle, yet do they convey a hint of beauty and serenity greater than we have known or imagined. Greater too than we can describe, for language, which was invented to convey the meanings of this world, cannot readily be fitted to the uses of another.


That all great art has this power of suggesting a world beyond is undeniable. In some moods, Nature shares it. There is no sky in June so blue that it does not point forward to a bluer, no sunset so beautiful that it does not waken the vision of a greater beauty, a vision which passes before it is fully glimpsed, and in passing leaves an indefinable longing and regret. But, if this world is not merely a bad joke, life a vulgar flare amid the cool radiance of the stars, and existence an empty laugh braying across the mysteries; if these intimations of a something behind and beyond are not evil humour born of indigestion, or whimsies sent by the devil to mock and madden us, if, in a word, beauty means something, yet we must not seek to interpret the meaning. If we glimpse the unutterable, it is unwise to try to utter it, nor should we seek to invest with significance that which we cannot grasp. Beauty in terms of our human meanings is meaningless.

美

一个年轻人看到日落, 由于无法理解和表达日落在他心中唤起的激情, 便得出结论: 日落处想必是通往遥远世界的大门。无论是谁, 在强烈感受到美的时刻, 心中都不禁油生一种遐

想：我们似乎瞥见从另一个世界射向我们的一线光芒，那个世界不仅不同于我们这个世界，而且由于美感的强烈感染，在某些方面比我们这个世界更美好。虽然这光芒令人眼花缭乱，但它确实给予我们一种不曾经历和无法想象的美感和静谧的启示。这种美感和静谧是我们无法描述的，因为我们发明的语言是用来描述这个世界的含义，不能随便拿来描述另一个世界。

不可否认，一切伟大的艺术都具有使人遐想到进入天外世界的魅力。在某种状态下，大自然也有这种魅力。六月蔚蓝的天空总使人遥想一个更加蔚蓝的苍穹；美丽的落日总会唤起一个更加绚丽的景象，未及饱览便一闪即逝，并在消逝中给人留下不可名状的渴望和惆怅。如果这个世界不只是一个拙劣的恶作剧，如果人生不只是群星寒光中平凡的一闪，如果存在不只是对神秘事物的一种空虚的笑声，如果上述联想的这些暗示不是消化不良引起的负面情绪，也不是魔鬼为了捉弄我们，使我们发狂而送给我们的邪念，一句话，如果美有某种意义的话，我们千万不要去阐明它的意义。如果我瞥见了只可意会不可言传的事物，企图把它说出来，那是不明智的；对于我们不理解的事物，我们也不应该去赋予它某种意义。用对我们人类有意义的词解释美是没有意义的。

 **欣赏提示：**译文摘自《新概念英语》第四册。原文的长句较多，且内容充满想象和哲理。译文对长句进行了断句、调整语序和补充句子成分处理。例如首段第二句，用冒号来断句并表达原文中的同位语关系（“the suggestion that”），将该句的两个状语（“for any of us”和“in moments of...”）语序调整至句首，同时，在翻译“different and...in some way higher”时，将比较的对象进行了补充，即，“那个世界”和“我们这个世界”，符合目的语的表达习惯，使语意更清晰，避免译文产生晦涩感。

青春

托马斯·沃尔夫

托马斯·沃尔夫（Thomas Wolfe，1900～1938年）是一位广受好评的美国作家，著有四部长篇小说，如《你不能再回家》（*You Can't Go Home Again*），及短篇小说、散文等。很多评论家都把沃尔夫看作是少有的天才。美国著名作家威廉·福克纳把他列为当代美国作家中的第一位，自己则退居第二。

托马斯·沃尔夫是一位精力充沛、想象力丰富的作家。《青春》表达了对青春真谛的无限感慨。恍惚之间，无论是谁，心中难免会对易逝的青春充满忧伤和懊悔。



Man's Youth

Man's youth is a wonderful thing: it is so full of anguish and of magic and he never comes to know it as it is, until it has gone from him forever. It is the thing he cannot bear to lose, it is the thing whose passing he watches with infinite sorrow and regret, it is the thing whose loss he must lament forever, and it is the thing whose loss he really welcomes with a sad and secret joy, the thing he would never willingly relive again, could it be restored to him by any magic.

Why is this? The reason is that the strange and bitter miracle of life is nowhere else so evident as in our youth. And what is the essence of that strange and bitter miracle of life which we feel so poignant, so unutterable, with such a bitter pain and joy, when we are young? It is this: that being rich, we are so poor; that being mighty, we can yet have nothing; that seeing, breathing, smelling, tasting all around us the impossible wealth and glory of this earth, feeling with an intolerable certitude that the whole structure of the enchanted life—the most fortunate, wealthy, good, and happy life that any man has ever known—is ours—is ours at once, immediately and forever, the moment that we choose to take a step, or stretch a hand, or say a word—we yet know that we can really keep, hold, take, and possess forever—nothing. All passes; nothing lasts: the moment that we put our hand upon it, it melts away like smoke, is gone forever, and the snake is eating at our heart again; we see then what we are and what our lives must come to.

A young man is so strong, so mad, so certain, and so lost. He has everything and he is able to use nothing. He hurls the great shoulder of his strength forever against phantasmal barriers; he is a wave whose power explodes in lost mid-oceans under timeless skies, he reaches out to grip a fume of painted smoke, he wants all, feels the thirst and power for everything, and finally gets nothing. In the end, he is destroyed by his own strength, devoured by his own hunger, impoverished by his own wealth. Thoughtless of money or the accumulation of material possessions, he is none the less defeated in the end by his own greed a greed that makes the avarice of King Midas seem paltry by comparison.

And that is the reason why, when youth is gone, every man will look back upon that period of his life with infinite sorrow and regret. It is the bitter sorrow and regret of a man who knows that once he had a great talent and wasted it, of a man who knows that once he had a great treasure and got nothing from it, of a man who knows that he had strength enough for everything and never used it.

青春


青春是尤物：它充溢着痛苦与魔力。在失去它之前，人们从不知青春为何物。人们伤感地注视着它匆匆离去的脚步，心中充满无尽的痛苦和悔恨，青春的失去是人们永远

感到悲哀的事；青春的失去是人们真正觉得悲喜交集的事；即使某种魔力会把它还给我们，我们也不愿再过那种生活。

这是为什么呢？因为青春岁月已将人生的奇妙与辛酸表现得淋漓尽致。那么，我们年轻时付出极度痛苦的代价所深切感受到的那些痛彻心扉、无可言状的人生奇妙与辛酸，其实质是什么呢？其实质便是：青春是充裕富足的，我们却如此一贫如洗；青春是强力彪悍的，我们却弱小无助；周围世界里荣华富贵触目皆是，简直可以呼吸到，闻到嗅到，还可以品尝到，于是我们坚定信念面对绚丽的人生——人类迄今为止所看到的最幸运、最富有、美好幸福的生活，认为只要我们决定向前迈步，奋发努力，便立即唾手可得且一劳永逸。但我们知道，我们真的永远不能抓到什么，永远不能获得什么，永远不能占有什么。万物皆流，无物常驻：我们一出手它就烟消云散，飘然而去，一去不返。而那贪婪与愧疚之蛇又在吞噬着我们的心了；于是我们认清了人生的实质及我们的必然归宿。

年轻人是那么的强壮，那么的狂妄，那么的固执，又是那么的迷茫。他拥有一切，却不会利用。他永无休止地用他那强壮的臂膀撞击着一个个假想的壁垒；他是海中巨浪，在永恒的天空下无助地怒吼；他伸手欲抓紧一把斑斓的烟雾；他想拥有一切，觉得有能力并渴望去主宰一切，而最终却一无所获。末了，他被自己的力量所毁灭，被自己的欲望所吞灭，被自己的财富弄得贫穷潦倒。尽管从不去想积累金钱与财富，但最终还是被自己的贪欲所累，他的贪欲使贪婪的迈达斯国王在其面前都相形见绌。

这就是当青春逝去，每个人都会满怀痛苦与悔恨地追忆它的原因。这是一个人明知自己有八斗高才却未利用，明知自己有巨额财富却分文未取，明知自己有征服一切的力量却从未有施展之机的时候所产生的极度痛苦与悔恨。

 **欣赏提示：**译文选自《英语世界》，译者无可考。原文散文式的写作手法富于情感，将青春的真谛诠释得淋漓尽致。译文在很大程度上使用了直译，如“A young man is so strong, so mad, so certain, and so lost”对等译为“年轻人是那么的强壮，那么的狂妄，那么的固执，又是那么的迷茫”，简单清晰。而将“he is a wave whose power explodes in lost mid-oceans under timeless skies”，对等译为“他是海中巨浪，在永恒的天空下无助地怒吼”，保留了原文中的想象与深邃，读后使读者心中泛起涟漪，不禁陷入对自己青春岁月的追忆与思考。

续译小试笔

请仔细阅读《我为何而活》的英语选段，体味其文体特点，再对比阅读选段第一段的汉语翻译，琢磨一下译文遣词造句特点，然后试着译出剩余段落。注意反复推敲，在措辞和句式上下功夫。最后到正文中寻找答案，体会努力后的快乐吧！

I have sought love, first because it brings ecstasy—ecstasy so great that I would often have

sacrificed all the rest of my life for a few hours of this joy. I have sought it, next because it relieves loneliness—that terrible loneliness in which one's shivering consciousness looks over the rim of the world into the cold unfathomable lifeless abyss. I have sought it finally because in the union of love I have seen, in a mystic miniature, the prefiguring vision of the heaven that saints and poets have imagined. This is what I sought, and though it might seem too good for human life, this is what—at last—I have found.

With equal passion I have sought knowledge. I have wished to understand the hearts of men. I have wished to know why the stars shine. And I have tried to apprehend the Pythagorean power by which number holds sway above the flux. A little of this, but not much, I have achieved.

Love and knowledge, so far as they were possible, led upward toward the heavens. But always pity brought me back to earth. Echoes of cries of pain reverberate in my heart. Children in famine, victims tortured by oppressors, helpless old people—a hated burden to their sons, and the whole world of loneliness, poverty, and pain make a mockery of what human life should be. I long to alleviate the evil, but I cannot, and I, too, suffer.

我寻求爱情，首先是因为爱情给我带来狂喜，它如此强烈以致我经常愿意为了几小时的欢愉而牺牲生命中的其他一切。我寻求爱情，其次是因为爱情解除孤寂——那是一颗震颤的心，在世界的边缘，俯瞰那冰冷孤寂、深不可测的深渊。我寻求爱情，最后是因为在爱情的结合中，我看到圣贤和诗人们所想象的仙境的神秘缩影。这就是我所寻求的，虽然它对人生似乎过于美好，然而最终我还是得到了它。