

第十七章



弗拉基米尔·纳博科夫 《普宁》

一、弗拉基米尔·纳博科夫与《普宁》



弗拉基米尔·纳博科夫（Vladimir Nabokov, 1899—1977），俄裔美国小说家、诗人、文学评论家，共著有17部长篇小说，52部短篇小说，9部诗体和散文体剧作，400余首诗歌，以及大量文学评论作品。他本人亦是一位翻译家，精通并熟练运用俄、法、英三门语言，曾将普希金的诗体小说《叶甫盖尼·奥涅金》译成英文，还将罗曼·罗兰和莎士比亚等的作品译成俄文。不仅如此，他在鳞翅目昆虫学和国际象棋领域也颇有造诣。

纳博科夫的一生颇为传奇：出生于圣彼得堡，早年因俄国革命爆发而举家流亡，负笈英国剑桥之后，又随家人迁往德国柏林和法国巴黎，二战时为避难而乘船赴美，先后在斯坦福、韦尔斯利、康奈尔、哈佛等多所大学讲授文学，晚年寓居瑞士蒙特勒。战乱与迁居，求职与创作，成名与争议，颠沛流离的命运轨迹，使其作品交织着时间、记忆、死亡、身份等深邃人性的探索，展现出纷繁多变的叙事技巧、荒诞幽默的书写风格和精湛前卫的语言才华，并笼罩于扑朔迷离的象征色彩之中，在当代文坛独树一帜。代表作有《洛丽塔》（*Lolita*, 1955）、《普宁》（*Pnin*, 1957）、《微暗的火》（*Pale Fire*, 1962）和《阿达》（*Ada or Ardor*, 1969）等，曾荣获美国国家

图书奖。

颇具自传色彩的《普宁》创作于纳博科夫流亡美国后，最初有四章发表在《纽约客》(*The New Yorker*)杂志。尽管这部作品没有《洛丽塔》那么声名显赫，也不如《微暗的火》那样具有实验先锋性，却是他首部得到美国大众青睐的代表作，为其打开读者市场。这部诙谐幽默的小说以俄国移民知识分子的经历为创作中心，将背景设定在1950年代的美国高等学府。主人公铁莫菲·普宁是一位性格善良敦厚的大学教授，而他在异国他乡的生活却充满尴尬与悲喜交加的场面，蹩脚的英语和古怪荒谬的行径使其倍感孤立。他只得沉溺于故纸堆，钻研俄罗斯文学文化，在对往事的追忆中流露出浓重的乡愁。小说叙述结构看似松散，独立成章，“不可靠叙述者”时隐时现，却在结尾融为一体，形成闭环，有层次地揭示出对普宁的复杂情感。纳博科夫用极富特色的笔触，巧妙融合俄罗斯文化与现代美国文明，将普宁描绘成充满矛盾的人物：既是带有谐谑感的流亡形象，又是深陷孤独感的悲剧角色，潜藏着关于身份认同与文化冲突的道德反思。小说标题取名“Pnin”独具匠心，其拼写与“Pain”（苦痛）近似，暗含着文化漂泊感和对不可逃避命运的痛惜。普宁的故事不仅反映个人的生存际遇，更是对流亡知识分子的隐喻，被评论界视为“对民族性格的深刻注解”^①。

《普宁》亦是纳博科夫的第一部汉译作品。1978年，《外国文艺》杂志连载梅绍武（1928—2005）先生翻译的《普宁》，小说单行本于1981年被上海译文出版社纳入“外国文艺丛书”出版。作为纳博科夫译介的第一人，梅绍武在译完《普宁》后，专程赴美国访学一年，收集纳博科夫研究资料，并成为美国纳博科夫学会会员。《世界文学》1987年第5期推出“纳博科夫专辑”，发表梅绍武所写的作家小传《弗拉迪米尔·纳博科夫》和《浅论纳博科夫》一文，后者是纳博科夫译介至中国后的首篇专题论文，对其文学创作和批评展开详细考察。正是在梅绍武的推动下，纳博科夫进入中国文坛的视野，带动西方现代主义和后现代主义文学思潮的传播，深刻影响众多当代作家。据叶兆言回忆，“心目中最初的纳博科夫，完全不像《洛

^① Norman Page, *Vladimir Nabokov: The Critical Heritage*. London: Routledge, 1982, p. 116.

丽塔》中的亨伯特，更像一个不折不扣的‘普宁’。……我们这一代人，都是通过《外国文艺》，通过《普宁》，对纳博科夫有了最初印象”^①。梅绍武所译的《普宁》堪称经典，于2007年和2019年两次再版，至今仍是这部诙谐名作的独家译本。

二、《普宁》译文节选



翌日清晨，英勇的普宁步行进城，按欧洲人那种派头甩动一根拐棍儿（一上一下，一上一下），尽量以哲人的态度注视周围各种事物，心里想象经过那场磨难之后再看到它们不知会有什么感受，接着又回想起最近一直在等待接受那场治疗，而这些事物那一阵子在他眼里又曾给他什么感受呢。两个钟头之后，他拖着沉重的步子转回来，用拐棍儿支撑着身子，茫然若失。嘴里经过那一阵可憎的折磨，至今还在发麻，但是正有解冻的迹象，一股暖流渐渐取代麻木现象，使他觉得疼痛了。后来一连多日，他都在痛惜丧失了自己亲密的器官的一部分。他发现他过去那么钟爱自己的牙齿，连自己也感到奇怪。以往舌头就像一个又肥又滑溜的海豹，常常在熟悉的礁石当中翻腾欢扑，察看一个破旧而还安全的王国内部，从洞穴跳到小海岬，攀上这个锯齿峰，挨紧那个凹口，又在那个旧裂缝里找到一丝甜海草；而现在所有界标全都荡然无存，只剩下一个又黑又大的伤疤，一个牙床的未知领域，恐惧和厌恶又叫人不敢去探察它。一把那副假牙塞进嘴里，就好像一个可怜的化石骷髅在给装上一个完全陌生的人笑嘻嘻的上下颚。

按原计划，没有他的课，米勒给他准备的学生测验他也没去监考。十天过去了——他突然欣赏嘴里那副玩意儿啦。真乃一桩叫人意想不到的

^① 叶兆言，《生于1899》，《扬子江评论》，2019年第2期，第17—20页。

事，一种旭日东升的景象，一嘴美国制的瓷瓷实实、雪白光滑、有效而人道的玩意儿。夜间，他把这件宝贝放在一个盛着特殊溶液的专用玻璃杯里，它就在里面自顾自微笑，颜色粉红，颗颗似珍珠，完美得就像某种可爱的深海植物标本一样。十多年来，他一直在痴想完成一部关于古俄罗斯的伟大著作，一种想把民谣、诗歌、社会史和petite histoire^①绝妙地搀合在一起的大杂烩，现在头不疼了，似乎终于可以实现了；嘴里这个崭新、半透明的塑料圆形剧场也仿佛暗指一个舞台，一场戏就要开锣了。春季学期一开始，他的全班学生就不免会发现这种显著的变化，因为某一位学生在把那位脸色红润的老奥利弗·布雷兹特里特·曼教授编的《初级俄语》里的一些像“孩子在跟他的保姆和叔叔一块儿玩”这类的句子翻译成英语时（其实此书从头到尾都是两位无行的文丐约翰和奥尔加·克罗基编写的，如今两人均已亡故），普宁教授便坐在那儿，用一管铅笔的橡皮头卖弄地轻轻敲打他那整整齐齐、整齐得过分的门牙和大牙。另有一天晚上，他把正匆匆退至自己书房里去的劳伦斯·克莱门茨拦住，一边结结巴巴地赞叹，一边显示给他看那副美观的玩意儿，拿出来放进去都很方便，最后力劝惊讶而并非不友好的劳伦斯明天头一件事就是赶快去把他的一嘴牙也统统拔掉。

“那样一来，你就会变成跟我一样焕然一新的人啦。”普宁大声说。

应该说劳伦斯和琼没出多久就由于普宁那种独一无二的价值而对他表示欣赏了，虽然与其说他是房客，毋宁说他是调皮鬼更为合适。他把那个新电炉鼓捣坏了，修都没法修，可他只哀叹一声没关系，反正不久春天就会来到了。他喜欢站在楼梯口使劲刷他的衣服，刷子碰到纽扣就叮当作响，每个该死的早晨他都在那儿至少刷上五分钟，真叫人讨厌。他还热衷于跟琼那个洗衣机捣鬼。虽然不许他接近它，可他还是一而再、再而三地明知故犯，当场被人抓住。他会不顾一切礼仪和谨慎，碰到手里有什么就往里塞什么，手绢啦，厨房里的抹布啦，一堆从他屋里偷运下来的短裤衩和衬衫啦，只是为了朝那个展望口张望，看它们在里面像几只海豚似的，没完没了地翘翘翘翻斤斗，觉得有趣儿罢了。有一个星期天，他先

① 法文，稗史。

四下里察看一下，发现没有一个人影儿，便纯粹为了一种科学上的好奇，忍不住要把一双沾满泥巴和叶绿素的橡胶底帆布鞋塞进那架庞大的机器里玩一玩；那双鞋在里面折腾一番，就像一支军队踏过一座桥那样发出一阵不谐和的轰隆轰隆声，出来的时候鞋底不见了。琼从餐具室后面那间小客厅里走出来，哀叹一声，“铁莫菲，你又在捣鬼！”但是她原谅了他；她还喜欢跟他一块儿坐在厨房里那张桌子旁砸核桃或者喝喝茶。戴丝德蒙纳，一位干临时活儿的年老的黑女仆，每星期五来打扫房间一次，有一阵子上帝天天跟她聊天（“‘戴丝德蒙纳，’上帝会对我说，‘那个名叫乔治的家伙可不是个好东西！’”），她碰巧瞥见普宁只穿着短裤衩，戴着黑眼镜，躺在他那盏太阳灯神秘的淡紫色光线下照晒，宽胸脯上有一串希腊东正教的十字架挂链，从此她就认定他是一位圣徒。有一天，劳仑斯上楼去他的书房，一间由阁楼小屋巧妙地改建成的神圣不可侵犯的秘密巢穴，发现里面亮着柔和的灯光，肥脖颈的普宁仗两条瘦腿支撑着，正在一个杳冥里沉静地浏览书刊，这位文雅的入侵者扭过头来，从斜溜的肩膀较高那一边瞧着他，嘴里说：“对不起，我只是随便看看罢了。”（他的英语正以惊人的速度提高）劳仑斯对这事挺恼火；可是，不知怎地就在当天下午，两人偶然谈起一位卓越的作家，对一个想法有一个共同的默契，一次冒险的远航在地平线那儿被发现了，这就不知不觉地导致两人心灵相会，志同道合了，他俩也确实只在温暖的学术圈子里才感到舒畅自在。人间有稳健实在的人，也有缺乏理智而糊里糊涂的人，克莱门茨和普宁属于后一种人。从此以后，他俩在各个门槛那儿，在过道里，在楼梯上（先彼此错过，又扭转身来）相遇而停下脚步时，或者在一间按普宁的话来说当时对他俩只能算一个espace meublé^①的房间里来回交错踱步时，都会闲谈，计划点事儿。没多久就显出铁莫菲是一部俄罗斯人耸肩握手方式的真正百科全书，他把它们都归了类，列了表，使得劳仑斯在他所搜集而用哲理阐释的、附插图或不附插图的民族或环境手势资料方面又可增加点新鲜玩意儿。看他俩在讨论一个传说或者一种宗教，真叫有趣。铁莫菲一边瓮声瓮气地说，一边花里胡哨地比划手势，劳仑斯则用一只手劈将过来。劳仑斯甚至把铁

① 法文，带家具的空间。

莫菲认为是俄国人那种“手腕学”的基本动作拍了一部电影，只见普宁身穿短袖衬衫，嘴边挂着谜样的微笑^①，把一些与手有关的俄语动词，像“mahnut”啦，“vsplesnut”啦，“razvesti”啦，都比划出来——“mahnut”是因嫌弃而向下挥挥手，“vsplesnut”是因忧伤而双手戏剧性地拍一拍，“razvesti”则是那种分离式动作：两手敞开表明毫无办法的消极姿态。电影结尾，普宁还在国际共有的“晃指”动作中，慢慢示范手腕怎样像击剑那样微妙地晃动半个圈儿，就把俄国人指天的庄严姿态：“最高审判者在盯着你呐！”一变而为德国人用手杖指天的形象：“老天爷在罚你呐！”“但是，”客观的普宁又添说道，“俄罗斯管思想的警察也能挺利索地把人的骨头打断。”

普宁把这部电影放给一群学生看，同时先为自己在电影里那身“不登大雅之堂的装束”向大家表示歉意——于是，贝蒂·勃里斯，普宁协助哈根博士辅导的那位攻读比较文学的研究生，宣称铁莫菲·巴夫洛维奇简直跟她在亚洲系看过的一部东方电影里的菩萨一模一样。这位芳华二十九岁上下的胖姑娘贝蒂·勃里斯，是普宁老皮老肉上的一根软刺。十年前，她追过一个情人，可他把她当成一个婊子那样甩掉了，后来她又拖拖拉拉地跟一个瘸子闹过一阵子恋爱，那场恋爱与其说是陀思妥耶夫斯基式的，毋宁说是契诃夫式的，既复杂而又没指望，那人现在也跟一个身份低微的美人，他的保姆，结婚了。可怜的普宁犹豫不定。结婚这档子事在原则上并不被排除。他在安上新牙那段得意的时期，有一次出席讨论会，会后别人都散了，他俩坐着讨论屠格涅夫的散文诗：《蔷薇花，多么美，多么新鲜……》^②，他竟然把她的手握在自己手心里，还轻轻拍着。贝蒂简直没法把那首诗念完，从胸中迸出连连叹息声，那只被握住的手微微发颤。“屠格涅夫，”普宁把那只手放回到书桌上去，接着说道，“听从那个长得丑陋而他却崇拜的女歌星宝莲·维亚尔多^③的支使，扮演字谜游戏和tableaux

① 指意大利著名画家列奥纳多·达·芬奇那幅名画《蒙娜丽莎》中那个女人的谜样的微笑。

② *How fair, how fresh were the rose*, 屠格涅夫一八七九年九月写的一首散文诗。

③ Pauline Viardot (1821—1910): 西班牙著名的女歌手，长住法国，经常在巴黎和欧洲各大城市演出。一八四三年到彼得堡演出时，屠格涅夫追求过她。后来，屠格涅夫寓居巴黎时，经常是维亚尔多家中的座上客，成为她亲密的朋友。

vivants^①里的白痴；另外，普希金夫人说：‘普希金，你的诗把我搅得厌烦死了，’——还有人到了老年——光想想这点就够了！——巨人，巨人托尔斯泰的妻子居然会喜欢一个红鼻头、鱼（愚）蠢的音月（乐）家，远远胜过喜欢托翁咧！”

普宁挑不出勃里斯小姐有什么毛病。他一边尽力想象自己那副沉着的龙钟老态，一边却还相当清晰地看到她给他拿来那条乘车盖在腿上的毛毯，或者给他的自来水笔灌墨水。他喜欢她——可是他的心却属于另外一个女人。

正如普宁所说，口袋里藏不住猫。我这位可怜的朋友在这个学期里，有一天夜里突然收到一封电报，然后就在自己屋子里来回走溜儿，至少踱了四十分钟的步，为了说清楚他这种失魂落魄的兴奋劲儿，这儿应该声明一下：普宁并非一向孑然一身。克莱门茨夫妇正在楼下暖烘烘的火炉旁边下中国象棋，普宁突然瞪瞪地从楼梯上奔下来，一出溜差点儿像某一个冤案甚多的古城里的一名求饶人那样摔倒在地，但是他马上站稳了脚跟——只撞了一下火钳夹子。

“我是来通知一声，”他喘咻咻地说，“说得更准确些，是来请问你们，有位女士可不可以在星期六来看望我——当然是在大白天。她是我的前妻，现在是丽莎·温德大夫——你们也许听说过她在精神病学界里的大名吧。”

（节选自梅绍武译《普宁》，上海译文出版社，2019年）

附：*Pnin*选段原文：

Next morning heroic Pnin marched to town, walking a cane in the European manner (up-down, up-down) and letting his gaze dwell upon various objects in a philosophical effort to imagine what it would be to see them again after the ordeal and then recall what it had been to perceive them through the prism of its expectation. Two hours later he was trudging back, leaning on his

① 法文，活人画，由活人扮演的静态画面。

cane and not looking at anything. A warm flow of pain was gradually replacing the ice and wood of the anaesthetic in his thawing, still half-dead, abominably martyred mouth. After that, during a few days he was in mourning for an intimate part of himself. It surprised him to realize how fond he had been of his teeth. His tongue, a fat sleek seal, used to flop and slide so happily among the familiar rocks, checking the contours of a battered but still secure kingdom, plunging from cave to cove, climbing this jag, nuzzling that notch, finding a shred of sweet seaweed in the same old cleft; but now not a landmark remained, and all there existed was a great dark wound, a terra incognita of gums which dread and disgust forbade one to investigate. And when the plates were thrust in, it was like a poor fossil skull being fitted with the grinning jaws of a perfect stranger.

There were, as per plan, no lectures, nor did he attend the examinations given for him by Miller. Ten days passed—and suddenly he began to enjoy the new gadget. It was a revelation, it was a sunrise, it was a firm mouthful of efficient, alabastrine, humane America. At night he kept his treasure in a special glass of special fluid where it smiled to itself, pink and pearly, as perfect as some lovely representative of deep-sea flora. The great work on Old Russia, a wonderful dream mixture of folklore, poetry, social history, and *petite histoire*, which for the last ten years or so he had been fondly planning, now seemed accessible at last, with headaches gone, and this new amphitheatre of translucent plastics implying, as it were, a stage and a performance. When the spring term began his class could not help noticing the sea change, as he sat coquettishly tapping with the rubber end of a pencil upon those even, too even, incisors and canines while some student translated some sentence in old and ruddy Professor Oliver Bradstreet Mann's *Elementary Russian* (actually written from beginning to end by two frail drudges, John and Olga Krotki, both dead today), such as "The boy is playing with his nurse and his uncle." And one evening he waylaid Laurence Clements, who was in the act of scuttling up to his study, and with incoherent exclamations of triumph started to demonstrate the beauty of the thing, the ease with which it could be taken out and put in again, and urged surprised but not unfriendly Laurence to have all his teeth out first thing tomorrow.

"You will be a reformed man like I," cried Pnin.

It should be said for both Laurence and Joan that rather soon they began to appreciate Pnin at his unique Pninian worth, and this despite the fact that

he was more of a poltergeist than a lodger. He did something fatal to his new heater and gloomily said never mind, it would soon be spring now. He had an irritating way of standing on the landing and assiduously brushing his clothes there, the brush clinking against the buttons, for at least five minutes every blessed morning. He had a passionate intrigue with Joan's washing machine. Although forbidden to come near it, he would be caught trespassing again and again. Casting aside all decorum and caution, he would feed it anything that happened to be at hand, his handkerchief, kitchen towels, a heap of shorts and shirts smuggled down from his room, just for the joy of watching through that porthole what looked like an endless tumble of dolphins with the staggers. One Sunday, after checking the solitude, he could not resist, out of sheer scientific curiosity, giving the mighty machine a pair of rubber-soled canvas shoes stained with clay and chlorophyll to play with; the shoes tramped away with a dreadful arhythmic sound, like an army going over a bridge, and came back without their soles, and Joan appeared from her little sitting-room behind the pantry and said in sadness, "Again, Timofey?" But she forgave him, and liked to sit with him at the kitchen table, both cracking nuts or drinking tea. Desdemona, the old coloured charwoman, who came on Fridays and with whom at one time God had gossiped daily ("Desdemona," the Lord would say to me, "that man George is no good."), happened to glimpse Pnin basking in the unearthly lilac light of his sun lamp, wearing nothing but shorts, dark glasses, and a dazzling Greek-Catholic cross on his broad chest, and insisted thereafter that he was a saint. Laurence, on going up to his study one day, a secret and sacred lair cunningly carved out of the attic, was incensed to find the mellow lights on and fat-naped Pnin braced on his thin legs serenely browsing in a corner: "Excuse me, I only am grazing," as the gentle intruder (whose English was growing richer at a surprising pace) remarked, glancing over the higher of his two shoulders; but somehow that very afternoon a chance reference to a rare author, a passing allusion tacitly recognized in the middle distance of an idea, an adventurous sail descried on the horizon, led insensibly to a tender mental concord between the two men, both of whom were really at ease only in their warm world of natural scholarship. There are human solids and there are human surds, and Clements and Pnin belonged to the latter variety. Thenceforth they would often "devise", as they met and stopped on thresholds, on landings, on two different levels of staircase steps (exchanging altitudes and turning to each other anew), or as they walked in opposite directions up and down a room which at the

moment existed for them only as an *espace meubl e*, to use a Pninian term. It soon transpired that Timofey was a veritable encyclopedia of Russian shrugs and shakes, had tabulated them, and could add something to Laurence's files on the philosophical interpretation of pictorial and non-pictorial, national and environmental gestures. It was very pleasant to see the two men discuss a legend or a religion, Timofey blossoming out in amphoric motion, Laurence chopping away with one hand. Laurence even made a film of what Timofey considered to be the essentials of Russian "carpalistics", with Pnin in a polo shirt, a Gioconda smile on his lips, demonstrating the movements underlying such Russian verbs—used in reference to hands—as *mahnut'*, *vsplesnut'*, *razvesti*: the one-hand downward loose shake of weary relinquishment; the two-hand dramatic splash of amazed distress; and the "disjunctive" motion—hands travelling apart to signify helpless passivity. And in conclusion, very slowly, Pnin showed how, in the international "shaking the finger" gesture, a half turn, as delicate as the switch of the wrist in fencing, metamorphosed the Russian solemn symbol of pointing up, "the Judge in Heaven sees you!" into a German air picture of the stick—"something is coming to you!" "However," added objective Pnin, "Russian metaphysical police can break physical bones also very well."

With apologies for his "negligent toilet," Pnin showed the film to a group of students—and Betty Bliss, a graduate working in Comparative Literature where Pnin was assisting Dr. Hagen, announced that Timofey Pavlovich looked exactly like Buddha in an oriental moving picture she had seen in the Asiatic Department. This Betty Bliss, a plump maternal girl of some twenty-nine summers, was a soft thorn in Pnin's aging flesh. Ten years before she had had a handsome heel for a lover, who had jilted her for a little tramp, and later she had had a dragging, hopelessly complicated, Chekhovian rather than Dostoevskian affair with a cripple who was now married to his nurse, a cheap cutie. Poor Pnin hesitated. In principle, marriage was not excluded. In his new dental glory, he went so far one seminar session, after the rest had gone, as to hold her hand on his palm and pat it while they were sitting together and discussing Turgenev's poem in prose: "How fair, how fresh were the roses." She could hardly finish reading, her bosom bursting with sighs, the held hand aquiver. "Turgenev," said Pnin, putting the hand back on the table, "was made by the ugly, but adored by him, singer Pauline Viardot to play the idiot in charades and *tableaux vivants*, and Madam Pushkin said: 'You annoy me with your verses, Pushkin—and in

old age—to think only!—the wife of colossus, colossus Tolstoy liked much better than him a stoopid moozishan with a red noz!”

Pnin had nothing against Miss Bliss. In trying to visualize a serene senility, he saw her with passable clarity bringing him his lap robe or refilling his fountain pen. He liked her all right—but his heart belonged to another woman.

The cat, as Pnin would say, cannot be hid in a bag. In order to explain my poor friend's abject excitement one evening in the middle of the term—when he received a certain telegram and then paced his room for at least forty minutes—it should be stated that Pnin had not always been single. The Clementses were playing Chinese checkers among the reflections of a comfortable fire when Pnin came clattering downstairs, slipped, and almost fell at their feet like a supplicant in some ancient city full of injustice, but retrieved his balance—only to crash into the poker and tongs.

“I have come,” he said, panting, “to inform, or more correctly ask you, if I can have a female visitor Saturday—in the day, of course. She is my former wife, now Dr. Liza Wind—maybe you have heard in psychiatric circles.”

Vladimir Nabokov, *Pnin*, Vintage Books, 1989.

三、译文评析



译者梅绍武对纳博科夫独特的文学艺术风格颇为欣赏，但也坦言翻译他的作品时要传达风格很不容易，《普宁》已是较好把握的作品，“在译的时候，我尽量照顾到了他那种幽默诙谐的风格，当然是否成功得由读者来检验。”^①梅绍武的译文形神兼备，不仅巧妙地重构原作荒诞谐趣的语体，而且细腻地传递出形式背后的思想意义，值得学习品鉴。

① 梅绍武，《纳博科夫和文学翻译》，《中国翻译》，1993年第4期，第54—57页。

(1) 注重形式特征，巧妙还原诙谐语体

纳博科夫极为重视文学作品的语言艺术，他的英语写作造诣可谓“出神入化”，文笔华丽雅致，辞藻斑斓纷呈，并在遣词造句上精雕细琢。纳博科夫自身的翻译观同样如此，他始终强调译者必须重视句子的旋律，把握词与词之间内在的意义关联。他在《翻译的艺术》一文中写道，句中的主要词语“互为作用，增添了意味，如果单独使用或者以其他方式组合，这都是不可能的。这一秘密价值的互换之所以可能，不仅仅因为词与词发生了接触，更在于词在句中的确切位置，排列顺序，与句子节奏的互动。”^①

作为京剧大师梅兰芳先生之子，梅绍武在翻译时自如运用其擅长的京腔念白来译介叙事旁白，不仅赋予译作如戏剧唱词般的律动感，更生动地再现作品幽默的语言风格。这一嫁接式手法使原作的俄式英语在译文的京韵京味中产生强烈反差，衬托出作为外来侨民的特殊身份和流亡异国的乡愁，并在字里行间流露出十足的俏皮味。最具标志性的是译者反复使用儿化音表达，选段中就多次出现“拐棍儿”“玩意儿”“有趣儿”“人影儿”“计划点事儿”“晃动半个圈儿”“兴奋劲儿”等短语，颇具诙谐色彩。不少方言中的俚语土话也用于翻译小说中的滑稽场面，故事叙述者俨然一副“评书人”的模样，读者仿佛在观看曲艺表演。例如，在描写普宁自说自话偷溜进劳仑斯先生书房被撞见的场景时，译者将“in a corner”译成“在一个旮旯里”，“glancing over the higher of his two shoulders”译成“从斜溜的肩膀较高那一边瞧着他”等，表现其古怪孤僻的做派和不拘小节的性格。又如，普宁作为房客对家中的一切感到好奇，时不时摆弄电炉和洗衣机等家用电器，令房东哭笑不得。译者灵活运用词性转换的策略，巧妙结合地道的俗语，将“did something fatal to”中的后置定语“fatal”扩展为“鼓捣坏了，修都没法修”，“had a passionate intrigue with”译成“热衷于跟……捣鬼”，名词短语“endless tumble ... with the staggers”转换为动词表述“没完没了地翘翘翘翻斤斗”，使译文极具画面感，引领读者沉浸式体验种种荒诞情节。

^① 弗拉基米尔·纳博科夫，《俄罗斯文学讲稿》，丁骏、王建开译，上海：上海译文出版社，2018年，第321页。

选段中最为出彩的部分是对普宁佩戴假牙后的心理活动描写，淋漓尽致地展现出人物的荒唐可笑。纳博科夫在此采用头韵（alliteration）、半谐韵（assonance）和尾韵（rhyme）相结合的语音修辞手段，使同一句子中的相邻词语保持头尾或中间部分音节相同或相近，如“fat ... flop ... familiar”“sleek seal”“checking the contours”“nuzzling that notch”“cave to cove”“shred of sweet seaweed in the same”“dread and disgust”等表达，以“f”“s”“c”“n”“d”押头韵，间隔出现“checking”“plunging”“climbing”“finding”的“ing”形成尾韵，从而使文本形成节奏张弛有度的韵律，产生一种朗朗上口的喜剧效果。梅绍武在翻译时敏锐地捕捉到其中蕴含的情绪张力，有意识地采用“又……又……”等短语结构，同时控制词汇字数，利用“锯齿峰”“旧裂缝”“甜海草”等短促有力的表达，使译文产生原文相似的气韵，读来颇有余音绕梁之感，细腻传递出音韵形式背后的意趣。

（2）把握语义修辞，生动再现人物形象

在纳博科夫笔下，“普宁”的故事不止于一部幽默自嘲的荒诞剧，更是对人类普遍生存境遇的深沉反思，在价值失范的现代世界中追寻安身立命之所^①。纳博科夫努力探索实验性的写作手法，文中的双关、排比、生造词、戏仿乃至文字游戏等俯拾即是，通过种种戏谑式的黑色幽默笔调，来批判美国学术界生态和彼时盛行的麦卡锡主义，同时重构俄国流亡知识分子的形象，哀叹精神故乡的失落，赋予这部小说后现代主义文学的特征。

从文体学的角度来看，语言偏离（deviation）是产生幽默效果的重要手段，通过背离常规的语言表达，彰显独特的艺术美感和主题内涵。鉴于不同语言之间固有的差异性，偏离现象往往进一步构成翻译中的难点和挑战。例如在选段中，普宁与学生贝蒂在讨论屠格涅夫的散文诗时，带着自嘲的口吻以托尔斯泰晚年不幸的婚姻作比，反衬自身情感世界的孤寂和苦痛。纳博科夫连用两个“colossus”来形容这位文学巨匠，同时故意采用

^① 王立峰，《流亡与还乡——论〈普宁〉的主题兼及纳博科夫的文化立场》，《当代外国文学》，2021年第2期，第113—120页。

“stupid moozishan with a red noz”等模仿异国口音和语调的生造拼写，来烘托这段名人逸事，同时点明主人公的流亡身份，构成完整的话语反讽效果。译者在一文中保留重复的“巨人”一词来凸显作家的伟大，并充分利用汉语多音字的特点，通过口语化的“红鼻头”和括号夹注的“鱼（愚）蠢”“音月（乐）家”等短语，完整地呈现原文的话语特色。

又如，选段中谈及普宁向温代尔学院同事克莱门茨教授介绍许多俄罗斯手势语的信息，原文仅用一个动词“tabulated”就使“百科全书式”的学究形象跃然纸上，并且“in amphoric motion”与“blossoming out”的语义搭配看似不合逻辑，却充分展现出普宁对俄罗斯文化的痴迷程度，对人物性格的刻画入木三分。对此，译文采用“归了类，列了表”这一表达，通过反复的修辞手法，拆解“tabulated”的意涵，增强叙事的情感色彩，进一步凸显字里行间的戏谑张力；同时，译者采用“一边……一边”的结构化解原文自相矛盾的短语组合，加之“瓮声瓮气”“花里胡哨”等拿腔拿调的译法，流露着一股书卷气，读来意味深长，幽默效果十足，传神地再现纳博科夫的诙谐笔调。

选段中还有不少精彩译笔，灵活运用汉语的表达优势，将原文不经意的寥寥数语译出神采，表明译者对作品内涵深意的精准把握。例如，在描述普宁用一支铅笔的橡皮头卖弄新装的假牙时，形容其“整整齐齐、整齐得过分”（even, too even）；房东不许普宁捣鼓家中的电器，可他仍明知故犯，强调“一而再、再而三”（again and again），这些递进式结构的表达不仅加重自嘲的语调，更使读者对主人公的性情与境遇感同身受。

（3）透视隐喻内涵，有力揭示深层意蕴

隐喻（metaphor）是一种修辞转义手段，将看似无关的事物由此及彼地推导式类比，读者需要发挥想象加以填补和连接，从而揭示隐藏文字背后的深刻意涵。在文学作品中，隐喻有助于凸显事物的特征，增强语言的表现力和感染力，传递作者的情感取向，触发阅读时的感官效果。作为文采绝妙的语言大师，纳博科夫善用隐喻并乐于在文本中设谜，《普宁》中就有大量独具特色的隐喻现象，如同他所痴迷的蝴蝶那样扑朔迷离。

翻译理论家彼得·纽马克（Peter Newmark）在《翻译教程》一书中

指出,“隐喻翻译是一切语言翻译的缩影,因为隐喻翻译给译者呈现出多种选择方式:要么传递其意义,要么重塑其形象,要么对其进行修改,要么对其意义和形象进行完美结合,林林总总,而这一切又与语境因素、文化因素密不可分,与隐喻在文内重要性的联系就更不用说了。”由此可见,隐喻翻译具有高度复杂性,深度牵涉不同文化的思维差异。纽马克根据不同的隐喻方式列举出六种类型,包括消亡隐喻(*dead metaphors*)、陈词隐喻(*cliché metaphors*)、常用隐喻(*stock metaphors*)、改编隐喻(*adapted metaphors*)、时兴隐喻(*recent metaphors*)和独创隐喻(*original metaphors*),并提出相应的翻译策略。

为了表现身处异国他乡的主人公普宁试图融入新环境的心理状态,纳博科夫连用一串排比刻画他佩戴假牙后的新鲜劲儿:“It was a revelation, it was a sunrise, it was a firm mouthful of efficient, alabastrine, humane America.”本句采用隐喻手法,将焕然一新的感受比作“sunrise”,属于常用隐喻的范畴,译者保留原文中喻体的名词,并扩展文本内容的画面表现力,译为“旭日东升的景象”,生动呈现隐喻承载的情绪和喻义。又如,克莱门茨的书房被喻为“secret and sacred lair”,字面意为“秘密而神圣的巢穴”,强调空间的私密性,译文通过调整语序和补充语义信息,将其译作“神圣不可侵犯的秘密巢穴”,在喻体和本体之间取得微妙的平衡,帮助读者更清晰地理解文本意涵,并引出后文普宁擅自闯入的叙事内容。

选段中,作者用“twenty-nine summers”来描述形容贝蒂·勃里斯,以季节暗指年龄,塑造出阳光可人的女性形象。译者点明隐喻的本体,将其译作“芳华二十九岁上下”,更添文学意味。而在进一步叙述贝蒂与普宁的关系时,作者将她比作“soft thorn in Pnin’s ageing flesh”,这一表述颇有趣味,是一种独创隐喻,既表明两者的年龄落差,又呼应后文蔷薇花的诗文意象。对此,译者采用形神兼顾的译法,称其为“老皮老肉上的一根软刺”,将象征性表达如实译出,同时保留调侃的口吻,读来亲切生动,又使人倍感新鲜,一方面增强隐喻在语境中的表现力,表现普宁犹疑不定的内心世界,并指向过往的情感创伤,另一方面也有助于读者透过翻译直观领略纳博科夫炉火纯青的语言功底和文学造诣。

学者博伊德(Brian Boyd)指出:“《普宁》是纳博科夫对塞万提斯的

还击。因此，那个滑稽的书名（Pnin），‘古怪的一声爆裂’，差不多就读作‘痛苦’（pain），这并不是偶然的”^①。在纳博科夫笔下，普宁的流亡生涯不仅是对堂吉诃德骑士之旅的戏仿^②，更怀着恻隐之心揭示异乡人的真情与苦楚，展现知识分子格格不入的高贵内心。梅绍武先生的译笔诙谐晓畅，使普宁的故事在跨文化阐释中进一步引起读者的无限同情和深刻反思。

① Brian Boyd, *Vladimir Nabokov: The American Years*. New Jersey: Princeton University Press, 1991, p. 272.

② 刘佳林，《纳博科夫与堂吉诃德》，《外国文学评论》，2001年第4期，第23—31页。