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CTL 4391 Final Year Project

A Commentary on
the Translation of
Hay Fever

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Abstract

This article is a commentary on the translation of a British play, *Hay Fever*, and the discussion focuses on the issue of performability. The paper argues that the performability of a translated play is achievable and identifies the essential criteria for performability. With the explanation of some examples selected from the translation, it concludes that a translated play text is able to be performed if it has colloquial, idiomatic and natural language, reveals the subtexts and fills the cultural gaps.

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I. Introduction

Drama is a special literary genre because it belongs to both the literary and theatrical systems. Based on the characteristics of written text and stage performance, play scripts can be divided into three categories. The first type is created as reading literature that will never be performed, for example, a closet drama; the second type is written for actors to act out and circulates within the theatre only; and the third type, which is the focus of most studies on play translation as well as this paper, is written for both publication and performance (Aaltonen, 2000:33). This type of plays with duality should not only have the common characteristics of narrative literature, such as typical characters and complete structures, but also fulfil the requirements of stage performance, for instance, employing colloquial lines (“Zhongguo Dabaike Quanshu”, 1986:1007).

The diversity of the nature of a play leads to the complexity of the translation strategies. According to the Skopo Theory proposed by the translation theorists Reiss and Vermeer (cited in Munday, 2008), the text type and the purpose of the translation determine the translation strategies, and the purpose of the target text is not necessarily the same as that of the original text, so is the text type (p.80). Since a play can be translated for reading or performance or both, regardless of the purpose of the source text, the translation strategies and the central concerns in the translation vary a lot from one version to another.

Since late 1970s, there have been debates over the possibility of translating for performance, or more specifically, the performability of a translated text. Some scholars believe it is possible to achieve performability while others think it is too complicated to do so. This paper aims to prove that the performability of a translated play is achievable through identifying some of the criteria with examples from the translation of *Hay Fever*. The paper will first introduce the major views on performability, and then argue that the performability can be realised. Next, the paper will propose the strategies to translate for performability. Lastly, the translation of *Hay Fever* will be employed to prove the practicability and the effectiveness of the strategies in serving the translation purpose.

II. Argument on Performability

1. Definition of Performability

Proposed by Susan Bassnett (1985), “performability” has been defined by scholars mainly in two aspects. First, the language of the text should be colloquial and natural, and the actors can utter the lines fluently without interruption in breathing (Espasa, 2000:49; Bassnett, 1985:90; Ying, 1999:1-4). Second, from a pragmatic and theatrical point of view, the language should be of action, and the subtexts of the lines should be revealed through translation. Different from other written literature such as a novel, the emotions of the characters in a stage play, which include body movements, utterance and mental activities, are not manifested by narration and description, but actions (Jiao, 2005:363). The connotative emotion and the mental activities, such as provocation, warning and placation, are revealed through the performers’ gestures and the tones of the dialogues, which contribute to the presence of conflict and vividness of the play (Ying, 1999:8; Tornqvist, 1991:12). The connotative emotion and mental activities are the subtexts of the play. Due to the constriction in time during the performance, the audience cannot carefully realise the subtexts of the lines by themselves as they do when reading novels. In this regard, the subtexts of the lines should manifest themselves directly and clearly. To achieve the directness and the clearness, the translator would need to employ the domestication approach to adapt a foreign cultural term to an easily understandable domestic cultural term, and avoid using synonyms, polysemy or homonym to prevent ambiguity (Marco, 2002:61).

2. Argument against Performability

However, Susan Bassnett (1991) later turned to believe that a translator does not need to take the performability into consideration while translating, because it is excessively complicated in three aspects, listed in the paper, “Translating for the Theatre: The Case Against Performability”:

- (1) “Performability” is difficult to define. Play text is not the only element in the system of a performance, which also includes the body expressions, the actor’s appearance,

the register and the social conventions of performance. Since these non-written factors may vary from one actor to another and one theatre to another, the performances of the same text can be dramatically different;

- (2) It is too general to interpret the subtext of a play in only one way. Different people, from director, actor to audience, with specific culture and life experience, have different interpretations and expectations for a play. In this regard, the best way is not to decode the subtext, but to leave it to the audience. Moreover, Bassnett thinks only after professional training can directors and actors interpret the subtext correctly. This means a translator who wants to fulfil the task should have not only the knowledge on linguistics and translation, but also the experience in playwriting, directing and acting, which are too much to handle for the translator;
- (3) That the concept of performability was misused by some translators and directors. They over adapted the source text, intending to manifest that the translations and the adaptations are superior to the original text, thereby reducing the status of the playwright and breaking the master-servant relation. Therefore, Susan Bassnett suggested treating theatre translation the same as other types of literary translation and not considering the issue of performability (pp. 99-111).

3. The Possibility of Performability

Though the uncertain elements in a play text lead to the non-existence of the universal criteria of performability, some basic principles of performability can still be summarised. In fact, Bassnett has mixed two important concepts in her argument. A play created by a playwright, is not equal to the promptbook that the directors and the actors used in the rehearsals or the formal performances. A play, if suitable for performance, can serve as a base and provide the structure of the performance because it has the complete acting system that consists of scripts and action directions; but a promptbook also contains other elements in the theatrical system, such as the actual stage setting, lighting and sound cues, customs and other necessary items that help to ensure the smoothness of the performance (“Zhongguo Xiuzhen Baike Quanshu”, 2001:3032-3033). Therefore, the body expressions of the actors, the effect that the director aims to achieve and the actual conditions of the theatre that Bassnett is concerned about are the factors that an adaptor for the promptbook needs to consider, and each performance needs a specific promptbook in accord with the actual situations. In most cases it is the

responsibility of the director or the playwright who is a native speaker of the target language to adapt the original or the translated play to a new promptbook.

On the other hand, though a director and a playwright or translator may compete for the right to decide what is performable, they can still cooperate. In fact, the translator and all the theatre staff need to assist each other in the comprehension, translation, adaptation and performance, especially when the director or the translator is not a native speaker of the target language. They can discuss what the current ideology and popular expressions as well as ways of speaking are in the target culture. An experienced Chinese translator, Ying Ruocheng (1999), really appreciated the help that the foreign director and actors in the play *Teahouse* had given to him. He said those native speakers' profound knowledge in English language and culture contributed to the English translation of *Teahouse* (p.3). In addition, a famous Chinese play director Jiao Juying (2005) believes that a director has no right to adapt much of the original play, especially when it is a translated work; he should discuss with the translator and give priority to the translator's attitude instead of regarding himself as the playwright (p. 345).

In view of the above reasons, the translator cannot treat the play translation exactly the same as novel translation without taking performability into consideration, with the excuse that the director will adapt the translated version and change it into a promptbook later anyway. After all, the analysis and adaptation of the play are based on the translation, especially when the director is not a native speaker of the source language. The director's tasks only involve adding some theatrical elements, such as actual stage setting and directions, lighting and sound cues, and adapting the parts which are not in accord with the social norms of the target conventions. If the play text has to be adapted to correspond to the target culture, the theme and the features should only be enhanced, not weakened (Jiao, 2005:113). In this regard, the translated play must assist the director in understanding some essential elements of the play, such as the personalities of the characters reflected by the conversations and actions, the stage setting and the original writing style, as easy and fast as possible.

In conclusion, when a play is translated for both publication and performance, the translator should take the linguistic aspect of performability into consideration. The translation should retain the literariness, the aesthetic features of the source text, and at the same time, conform to the norms of drama performance.

Based on the definition of performability purposed by the translation theorists, the purpose of translating for performance requires a translation to achieve the following targets. First, the text should be colloquial and natural. Second, the connotative meaning needs to be revealed, and the mental activities should be manifested to the largest extent. Third, the language should be direct and clear enough, with the necessary adaptation of cultural-specified expressions. After the translation, if possible, the translator should work with the director for further adaptation for the actual performance.

In addition, the timeliness of play language, though not emphasised by Bassnett in her argument, is of great importance to the acceptance of the play, no matter in foreign culture or the current domestic culture. The criteria of the naturalness of a language change with the time (Bassnett, 1985:89-90), so do the popular culture and expressions. Therefore, nowadays the translation should present the characteristics of the speech pattern of the current time, including speech rhythm, syntax and colloquialism, and the popular culture so as to cater for the aesthetic taste of modern audience. Nevertheless, if the play features a special style, such as Shakespeare's Sonnets, the language style cannot be changed.

To modernise the play language means to adopt new and popular expressions, including new words and adaptation of existing idiomatic and culture-specific language. For instance, many foreign words are translated into Chinese nowadays. Besides, even the same expression can have different culture-specific implications in different times, for example, an expression may contain certain meaning that is now no longer used. To facilitate the understanding of the current audience, translators should consider intra-lingual adaptation, substituting the old item for a familiar modern one while keeping the meaning of the expression unchanged.

III. Translation Strategies

According to the discussion above, to fulfil the targets of translation, the following translation strategies are purposed for the translator to adopt:

1. Use natural Chinese expressions which conform to the Chinese language forms.
2. Use idiomatic expressions and modal particles to show the colloquialness.
3. Manifest the subtexts and the connotations through added information.
4. Avoid using homonym, homophone or polysemy to prevent ambiguity.
5. Adapt the English cultural terms to Chinese idiomatical expressions to reach the dynamic equivalence.
6. Avoid using old-fashioned words and be aware of the popular expressions.

The following part will illustrate how these strategies are practiced in translating *Hay Fever* for performance and the effect of the translations. The examples are divided into three groups according to the requirements for performability, which are the fluency of utterance, the manifestation of the subtext, and the adaptation of the cultural terms.

IV. Text Analysis

Hay Fever, set in the country house of the Blissés, is about the impolite reception happening in a weekend that the Blissés spend with their guests. The mother, Judith, is a recent retired stage actress, and she invites a young athletic boxer, Sandy. The daughter, Sorel, invites a well-mannered diplomatist. The son, Simon, invites a social butterfly, Myra. The father, who is a self-absorbed novelist, invites a shy flapper. However, they treat their guests so impolitely that the guests leave the house together secretly on the next morning. For example, when the guests come, the Blissés speak to the other family members' guests rudely or keep their own guest waiting in the hall, and do not serve the guest afternoon tea. Later, they force the unwilling guests to play a totally unfamiliar game and obey the rules set by them. Moreover, the self-centredness, which is the most significant characteristic of the Blissés, is also shaped by their ways of treating the family members. The Children are spoiled, and the parents have not set up a good example of well-behaviours and considerateness, as Simon says in the play: "It's not our fault – it's the way we've been brought up (Coward, 1927:4)."

For instance, they did not inform each other of the coming guests in advance and quarrel about whose guest should live in the Japanese room.

The selected source text is the first 5000 words of Act I. Sorel and Simon first discuss their impolite behaviours, and then they fight with their mother for the Japanese room. Later the mother moves the topic to her return to the stage, during which her guest Sandy arrives, and he receives unfriendly treatment from the children.

V. Analysis of the Translation

1. Ease of Utterance and Understanding

a. Natural Chinese:

According to the three principles of play text translation summarized above, the language of the text should be natural and colloquial, and the actors can utter the lines fluently without being interrupted in breathing. To sound natural, the language is required to be in accord with the characteristics of Chinese. Chinese sentences are usually shorter than English ones because English has longer attributes and more attributive clauses in (Wang, 1985:347). In Chinese, long attributes are commonly located after the modified noun, in order to avoid encumbrance (Wang, 1985:111).

Example 1.1.1

ST: Simon: ...It's so silly of people to try and cultivate the artistic temperament (Coward, 1927:1).

TT1: 西蒙：……想陶冶艺术情操的人都太傻了。

(*Ximeng: ... Xiang taoye yishu qingcao de ren dou tai sha le¹.*)

¹ Each Chinese translation is transliterated into Pinyin.

TT2: 西蒙:傻子才去试着陶冶什么艺术情操。

(*Ximeng: ... Shazi cai qu shizhe taoye shenme yishu qingcao.*)

In the ST, “to try and cultivate the artistic temperament” is a postpositional subject. In the first attempt, the sentence is translated in a way of keeping the original subject and the sentence structure. But the prepositional attribute of the theme, “想陶冶艺术情操 (*Xiang taoye yishu qingcao*, to try and cultivate the artistic temperament)” is too long to be natural in Chinese. Therefore, in the second attempt, the attribute is moved to the end of the sentence and becomes an object, in which way the sentence is rebalanced and sounds more natural in Chinese.

Discussion on Europeanised Chinese

As illustrated in the above example, it is normal to use a long infinitive form of verb as a postpositional subject in English, but not in Chinese. Whether to use the natural or the alien language in translation has been discussed since Tytler’s time. Tytler believes that the most difficult task is to keep all the ease of the original composition in the translation (Cited in Munday, 2008:27). Nida (1964) thinks the natural and easy form of the original should be kept if the purpose is to achieve dynamic equivalence (p.164).

Since the May 4th Movement, translations of western literary works have been prevalent in China, which gives readers the access to not only foreign culture but also foreign language grammars and lexicon. Through the stiff word-for-word translation and literal translation, English grammar, lexicon and language forms have been introduced, applied and widely accepted in Chinese, and the phenomenon of such mergence is called “the Europeanisation of Chinese” (Wang, 1985:334). For example, pronoun is much more frequently used in English than in Chinese because each English sentence should have a subject; but in Chinese if the subject is obvious enough to know, it can be omitted (Si, 1984:92).

There are controversies over the Europeanised Chinese. Some translators argue that the Europeanised language can keep the exoticism of the literature, always giving the readers the impression that they are reading a foreign literary work, and it would be incongruous if an idiomatic Chinese expression is uttered by a foreigner (Chen, 2005:113). On the contrary, some scholars, including playwrights, think that the language of a translated literature should be in conformity with the grammatical customs of Chinese language (Chen, 2005:103).

However, the nature of a play determines that play translation is different from novel translation. The exoticism can be revealed by the decoration of the stage and the appearance of the performers instead of the language. The Europeanised language, sounding awkward to Chinese people, can prevent the audience and the director from quickly comprehending the play and is also unnatural for the performers to utter. Therefore, the language of the translation of *Hay Fever* should be natural and idiomatic.

In this regard, the translation of “She used to be such fun before she married that gloomy little man” should omit the second “she”. The following is the target text, with the indication of the omitted word in the bracket.

TT: 她本来挺有意思的，直到（她）嫁给那个忧郁的小个子。

(*Ta benlai ting youyisi de, zhidao (ta) jiagei nage youyude xiaogezi.*)

b. Idiomatic Chinese

Not only has the Chinese grammar been influenced by English, but also the lexicon. The stiff word-for-word translation and literal translation cause neglect of the existing Chinese lexicon. Familiar with those idiomatic expressions, the Chinese audience are more likely to better understand the rhetoric or the characteristics of the characters implied by them.

1) Casual Way of Speaking

Example 1.2.1

ST: SOREL. No; he's too immersed in work (Coward, 1927:2).

TT1:索雷尔：没有。他太沉浸在工作里了。

(*Suolei'er: Meiyou. Ta tai chenjin zai gongzuo li le.*)

TT2:索雷尔：没有。他埋在工作里拔不出来了。

(*Suolei'er: Meiyou. Tai mai zai gongzuo li ba bu chulai le.*)

In the play, Sorel says that his father is too devoted to his work to notice any irregular behaviour of Judith. If “immersed” is literally translated, the sentence will be “他太沉浸在工作里了 (*Ta tai chenjin zai gongzuo li le*)”. The audience can understand that “沉浸 (*chenjin*, immersed)” is a metaphor showing that Sorel's father is surrounded by his work. However, “沉浸 (*chenjin*, immersed²)” is too literary for a casual chat. Besides, Sorel is a girl without good manners and always speaks in a thoughtless way. In Chinese, “埋头 (*Mai Tou*, literally, bury head)” has the same meaning with the extended meaning of “沉浸 (*chenjin*)”, referring to the state of a person being concentrated on something. Moreover, “埋头 (*mai tou*, literally, bury head³)” is a verb-object phrase that can be separated, and “埋进去 (*mai jinqu*, literally, bury in)” is also idiomatic and very colloquial. Although sometimes the Chinese idiom may be adapted to a more colloquial one, the audience will know the original expression on hearing the lines. Therefore, attempt 2 is more suitable to the context and the speaker's personality.

2) Manifestation of Strong Emotion

Example 1.2.2

² There is no “literally” here, so “immersed” in English and “沉浸 (*chengjin*)” in Chinese are semantically similar and the translation is right in grammar.

³ If “literally” is indicated after a pingying word in the bracket, it means that the translation after it is a word-by-word stiff translation. For example, the literal translation of “埋 (*mai*)” is “bury”, and that of “头 (*tou*)” is “head”.

ST: JUDITH: I wish I were dead (Coward, 1927:8)!

TT1: 朱迪斯：我真希望我死了！

(Zhudisi: Wo zhen xiwang wo si le!)

TT2: 朱迪斯：不如死了算了！

(Zhudisi: Buru si le suan le!)

Knowing three unexpected guests will come to the house to disrupt her weekend, Judith feels desperate. The source text uses the subjunctive mood and “dead” to indicate and exaggerate Judith’s despair of and anger at the reality. In attempt 1, which is the literal translation of the ST, “希望 (*xiwang*, wish)” is too literary to reveal the strong emotion of despair in the subjunctive mood. Moreover, “希望 (*xiwang*, wish)” is usually related to a sincere good wish, instead of disappointment. Hence, the literal translation is not suitable. The Chinese idiom in attempt 2, “生不如死 (*shengburusi*)”, means a person is living so painfully that even death would be more comfortable, which is equal to the meaning of the ST in subjunctive mood, “I wish I were dead”. In addition, “算了 (*suan le*)” has a connotation of last choice and despair. Therefore, by adapting the Chinese idiom, the translation manifests the strong emotion of the speaker.

3) Revelation of Irony

Example 1.2.3

ST: CLARA. Oh, can it! Perhaps being a dresser for so long has spoilt me eye for it (Coward, 1927:4).

TT1: 克莱拉：哦，是吗？也许穿衣服久了，损坏了我的眼睛，看不出哪里美了。

(Kelaila: Ou, shi ma? Yexu chuan yifu jiu le, sunhuai le wo de yanjing, kanbuchu nail mei le.)

TT2: 克莱拉：哦，是吗？也许衣服穿久了，我失去了发现美的眼睛吧。

(*Kelaila: Ou, shima? Yexu yifu chuan jiu le, wo shiqu le faxian mei de yanjing ba.*)

Before this sentence, Simon argues for his picture “severely” that “nudity can be very beautiful” (Coward, 1927:4). Clara wants to scorn him. But as a servant, she dare not do it indirectly. So she satirises him by saying the ST. The literal translation, attempt 1, is too plain to show the effect of the satire. Attempt 2 adapts a popular saying in Chinese, “世界上不是缺少美，而是缺少发现美的眼睛 (*Shijie shang bushi queshao mei, ershi queshao faxian mei de yanjing*; Our eyes are blind to beauty because we are unable to discover it)”, but actually Clara does not consider the painting beautiful. In this regard, the irony implies that Clara dislikes Simon’s drawing.

c. Colloquial Chinese

On the other hand, spoken Chinese features modal particles, which are essential in expressing emotion and attitude. When it comes to a written text, modal particles are of no less importance for the tone has to be conveyed through them. (Wang, 1985:160).

Example 1.3.1

ST: SOREL. They’ll sap Richard’s vitality too (Coward, 1927:7).

TT1: 索雷尔：也会耗尽理查德精力的。

(*Suolei'er: Ye hui haojin Lichade jingli de.*)

TT2: 索雷尔：那也会耗尽理查德的精力呀。

(*Suolei'er: Na ye hui haojin Lichade de jingli ya.*)

In the play, Judith says the hot-pipes in the “Little Hell” will sap Sandy’s vitality, so he must sleep in the Japanese room. But Sorel does not agree and emphasises that Richard

should live in the Japanese room, because the pipes will “sap Richard’s vitality too” (Coward, 1927:7).

“的 (*de*)” is a modal particle of affirmative tone, showing the truth of the issue mentioned in the sentence (Wang, 1985:163). In the first attempt, it reveals the validity of Sorel’s claim, but the tone is much softer than that of the second attempt. “呀 (*ya*)”, a modal particle of exclamation at the end of a sentence, can be used to emphasise the correctness of the claim in the sentence, as if the speaker is uttering something absolutely right (Wang, 1985:173). Therefore, “呀 (*ya*)” in the second attempt succeeds in indicating that Sorel is emphasizing her opinion which she considered undoubted.

Example 1.3.2

ST: SIMON. Some dreary, infatuated young man will appear soon, I expect (Coward, 1927:3).

TT1: 西蒙：我想某个无聊的痴情小白脸很快就要出现了吧。

(*Ximeng: Wo xiang mouge wuliao de chiqing xiaobailian henkuai jiuyao chuxian le ba.*)

TT2: 西蒙：看来某个无聊的痴情小白脸很快就要出现咯。

(*Ximeng: Kanlai mouge wuliao de chiqing xiaobailian henkuai jiuyao chuxian le lo.*)

In the play, Simon’s mother is reciting the names of the flowers in the garden, an action that generates Simon and Sorel’s suspicion on her motivation. When Sorel asks, Simon surmises that his mother may want to impress some “dreary, infatuated young man (Coward, 1927:2)”. Since they “always distrust (Coward, 1927:2)” their mother when she behaves like a noble lady, Simon’s conclusion is drawn from past experience, thus persuasive. Due to the word choice of derogatory term, “dreary” and “infatuated”, it can be seen that Simon despises his mother’s behaviour and the man to come.

Either “我看……吧 (*Wo kan ... ba*)” or “看来……咯 (*kanlai ... lo*)” indicates that Simon is guessing his mother’s guest. “我看 (*Wo kan*)” is a more general expression of surmise while “看来 (*kanlai*)” implies that the conclusion is drawn after careful observation. Therefore, the tone of the second attempt is more affirmative, closer to that of the source text.

Example 1.3.3

ST: SOREL. Yes, but people like little attentions (Coward, 1927:4).

TT1: 索雷尔：话是这么说，但人都想得到点儿关心。

(*Suolei'er: Hua shi zheme shuo, dan ren dou xiang dedao di'er guanxin.*)

TT2: 索雷尔：话是这么说，但人嘛，都想得到点儿关心。

(*Suolei'er: Hua shi zheme shuo, dan ren ma, dou xiang dedao di'er guanxin.*)

In the play, Simon says it is loathsome being taken care of, and Sorel agrees to some extent but still insists that they should look after their guests, arguing that it is human nature to enjoy attentions (Coward, 1927:4).

A modal particle can also be located in the middle of a sentence, for example, it can be attached to each listing word in parataxis (Zhao, 1979:349). By causing pauses in the utterance, the modal particle can draw the listener’s attention, give the speaker more time to think, and emphasize the phrase or clause it is attached to (Zhao, 1979:356). According to this, only the TT2 underlines “人 (*ren*, literally, person)” by adding a modal particle of pausing after it, revealing the implied emphasis.

To sum up, the ease of utterance and understanding can be achieved through the use of natural, idiomatic and colloquial Chinese.

2. Facilitation of Comprehension

When watching a stage play, the audience are confronted by the problems of instantaneity and the absence of annotation. On one hand, they do not have time to appreciate each of the lines and discover the subtexts. On the other hand, they can only hear the lines instead of looking at the text like the subtitle in a movie. Even if the transcript is provided, they do not have enough time to catch up with the performance if they want to read the text carefully. Therefore, they may confuse homonyms, homophones or the different meanings of a polysemous word. In this regard, the translation should help the audience realise the subtext and prevent ambiguity.

a. Solution to the Problem of Instantaneity

1) Revealing the Subtext through Addition

Example 2.1.1

ST: SOREL. It would be so soothing (Coward, 1927:2).

TT1: 索雷尔：谢谢你好心的安慰啊。

(Suolei'er: Xiexie ni haoxinde anwei a.)

TT2: 索雷尔：有你这么安慰人的吗？

(Suolei'er: You ni zheme anwei ren de ma?)

TT3: 索雷尔：你可真是会安慰人啊。

(Suolei'er: Ni ke zhenshi hui anwei ren a.)

In the play, Sorel tells Simon that she wants to be an open-air girl, but Simon despises her plan. He intentionally dampens her enthusiasm in an indirect way, saying he feels fortunate that she is not such a girl (Coward, 1927:2). Simon's words sound like comfort to Sorel, but she understands the implication and feels upset, as she uses subjunctive mood "would be" to show that Simon will never give her real comfort, and "soothing" as irony to express her dissatisfaction.

To achieve the dynamic equivalence, the translation should reproduce the irony and show Sorel's contempt for Simon. The first attempt is almost a literal translation of the ST, but the tone may be more ironic. On the stage, the irony can be revealed through the actress's facial expression, such as staring at Simon with anger, but this additional help from body language may reduce the vividness of the language.

To foreground the language, a rhetorical question is employed in the second attempt, emphasizing Sorel's dissatisfaction with Simon. However, the ironic tone has disappeared, which leads to a disadvantageous position of Sorel, as if she is pleading Simon for real comfort.

In the final version, "可真是 (*ke zhenshi*)" is employed to manifest Sorel's attitude. "真是 (*zhenshi*)" contains a disgruntled tone in Chinese ("Xiandai Hanyu Cidian", 2002:1598), and "可 (*ke*)" can emphasise the words right after it (Xiandai Hanyu Cidian, 2002:713), which is "可是 (*keshi*)" in the example. Therefore, "可真是 (*ke zhenshi*)" does not only show but also stresses Sorel's anger at Simon, and in this way the translation purpose is fulfilled through the language itself.

Discussion on Translation of Subjunctive Mood

Subjunctive mood is used to convey the will, assumption or suggestion of a speaker (Bo, 1998:364). For example, “would be” in the ST employs subjunctive mood to indicate that Sorel wishes Simon could give her real comfort but knows that will never come true. Though Chinese does not have subjunctive mood, it can use lexicon, such as modal adverbs and modal particles, to deliver those moods (Wang, 1985:175). However, untranslatability may exist when the form of the auxiliary verb contributes to the meaning of the sentence (Nida & Taber, 1969:34), because the form of a Chinese verb does not change with tense, voice and mode (Xia, 2006:43).

To fill the grammatical gap between two languages, the method of both integrated and independent compensation can be employed. Integrated compensation is to merge the added meaning into the original context, making the adding invisible (Xia, 2006:203), for instance, attempt 3 in which modal adverbs are used to express the subjunctive mode. Independent compensation means using annotation within or outside the text to add the lost meaning or to provide additional information which facilitates the readers’ understanding (Xia, 2006:210). For example, to manifest the ironic tone in attempt 1, indication of emotion or body language, such as “不屑地 (*buxiede*)”, “生气地 (*shengqide*)” and “横了西蒙一眼 (*heng le Ximeng yiyen*)”, can be added before Sorel’s lines. Another approach is to put the added information above in a footnote and explain why the footnote is important.

Discussion on Annotation

The existing discussions on annotation focus on the cultural gap between the two languages in literature translation. Some people advocate adding cut-in note or footnote to explain the untranslatable culture-bound message, while the opponents think the annotation will interrupt the smoothness of reading (Yang, 2009:16-18). On the other hand, what has been neglected is that the annotation in play translation can also be technical information, like the annotation in the academic paper. For example, the emotion in the above example or the explanation of stage direction can be indicated in the footnote as emphatic information to the director. For instance, an annotation is used in the translation of *Hay Fever* to claim that the locations represented by codes, such as L and C, can be found out according to the Ground Plan in the

appendix. In this regard, the annotation did not interrupt, but facilitate the readers' comprehension.

Whether to use annotation or not depends on the expected effect of the translation. If the translation is expected to be fluent and aesthetic, it should avoid annotation when the essential information is available in the main target texts; if the translation is to provide as much detailed information as possible, annotations will be very useful supplements.

2) Revealing the Subtext through Proper Word Choice

Example 2.1.2

ST: SOREL. I wish she hadn't sent me the beastly book. I must say something nice about it (Coward, 1927:1).

TT1: 索雷尔：我希望她没送我这本扫兴的书。我必须说点好话。

(Suolei'er: Wo xiwang ta mei song wo zhe ben saoxing de shu. Wo bixu shuo dian hao hua.)

TT2: 索雷尔：要是她没送我这本扫兴的书就好了。我还不得不说点好话。

(Suolei'er: Yaoshi ta mei song wo zhe ben saoxing de shu jiu haole. Wo hai budebu shuo dian hao hua.)

In the play, Sorel is complaining to Simon about the boring book sent by her friend, and is reluctant to pretend to like the book. According to the discussion of Example 1.2.2, “希望 (*xiwang*)” will weaken the tone of complaining. On the other hand, if “must” is literally translated into “必须 (*bixu*)”, it seems that Sorel sincerely regards it as her responsibility to encourage her friend, but actually Sorel is sneering at her, and the claim of “must say

something nice” is part of the complaining. As a result, “不得不 (*budebu*, have to)” is employed in the final version, to show Sorel’s reluctance.

Example 2.1.3

ST: SIMON: ……They’re so suave and polished and debonair (Coward, 1927:3).

TT: 西蒙：……自以为是，老于世故，装腔作势。

(*Ximeng: ... Ziyiweishi, laoyushigu, zhuangqiangzuoshi.*)

Both Chinese and English have commendatory terms and derogatory terms, but the connotation of the same word may differ from one language to another. If an English word can be translated into different words with various types of emotions, which one to choose should be carefully considered according to the connotation of the original word and the context. For example, “suave and polished and debonair” can describe a man with confidence and elegant manners, but they can also refer to a man who is overly confident and elegant, which means arrogant and very sophisticated. In the play, Simon is criticising the diplomatist, so the tone is derogatory, so should be that of the translation. Therefore, three derogatory words are used to show Simon’s disdain for the diplomatist. Moreover, the rhetorical technique of polysyndeton is adopted in the ST to stress Simon’s loathing for the diplomatist. To recreate the effect, the rhetorical technique of parallelism of Chinese idioms is adopted to emphasise Simon’s attitude.

The followings are more examples of proper word choice:

ST	Word	Neutral Translation	Derogatory Translation in TT
self-conscious vampire	self-conscious	不自然的 (<i>buzirande</i>)	扭捏作态 (<i>niuniezuo tai</i>)
and if dabbling gives	dabbling	浅交	玩玩儿

me pleasure, I don't see why I <i>shouldn't</i> dabble.		(<i>qianjiao</i>)	(<i>wanwan'er</i>)
callow young men	callow young men	不谙世事的年轻人 (<i>bu'anshishi de nianqing ren</i>)	毛头小子 (<i>maotouxiaozi</i>)

Through the above examples, it can be concluded that the connotation of the text can be implied through the proper choice between commendatory and derogatory terms, so the word choice should be attached great importance to by the translator.

b. Solution to the Problem of the Absence of Annotation: Avoiding Ambiguities

Polysemy, homonym and homophone may cause ambiguities in understanding, because the audience are not able to refer to any text that shows which word or which meaning of the word is used. Therefore, the translation should avoid polysemy, homonym and homophone.

Example 2.2.1

ST: JUDITH. In what?

SOREL. The punt (Coward, 2007:8).

TT1: 朱迪斯：坐什么？

(*Zhudisi: Zuo shenme?*)

索雷尔：平底船。

(*Suolei'er: Pingdi chuan.*)

TT2: 朱迪斯：坐哪儿？

(*Zhudisi: Zuo na'er?*)

索雷尔：平底船。

(*Suolei'er: Pingdi chuan.*)

TT3: 朱迪斯：干什么？

(*Zhudisi: Gan shenme?*)

索雷尔：划平底船。

(*Suolei'er: Hua pingdi chuan.*)

In the play, Sorel says Richard and her will spend the next day on the river, so Judith asks her in which type of boat they will be sitting. The first attempt is a literal translation. However, “坐 (*zuo*, sit)” and “做 (*zuo*, do)” are a pair of homophone. “坐什么 (*zuo shenme*)” means “in what” and the answer is “the punt”, but “做什么 (*zuo shenme*)” means “what will you do” and the answer should be “punting”. Though the audience may still understand the conversation with the help of the context, a strict play text should reduce the director and the audience’s burden of understanding to the largest extent and eliminate ambiguities as many as possible. Considering this, in attempt 2, “什么 (*shenme*, what)” is changed to “哪儿 (*na'er*, where)”. Collocateing with “哪儿 (*na'er*, where)”, “坐 (*zuo*, sit)” is not likely to be confused with “做 (*zuo*, do)” by the audience. Nevertheless, attempt 2 sounds unnatural in Chinese because in Chinese culture people are less sensible to the different types of boating on the river. For example, Chinese people usually say “划船 (*hua chuan*, literally, go boat)” instead of “划平底船, (*hua pingdi chuan*, literally, go flat-bottomed boat)” or “划尖头船 (*hua jiantou chuan*, literally, go pointed-headed boat)”. In attempt 3, “坐 (*zuo*, sit)” is changed to “干 (*gan*, do)”, and the question becomes “what will you do”. The answer is correspondingly changed from a noun to a verb “punting”. Though the question has been modified, the core information in the conversation, which is that Sorel and Richard will go punting, has been preserved, and the ambiguity is eliminated.

Example 2.2.2

ST: SIMON. And for breakfast, lunch, tea and dinner tomorrow. (Coward, 1927:12)

TT1: 西蒙：还有明天的早餐、中餐、下午茶、晚餐。

(*Ximeng: Haiyou mingtiande zaocan, zhongcan, xiawucha, wancan.*)

TT2: 西蒙：还有明天的早饭、午饭、下午茶、晚饭。

(*Ximeng: Haiyou mingtiande zaofan, wufan, xiawucha, wanfan.*)

TT3: 西蒙：还有明天的早餐、午餐、下午茶、晚餐。

(*Ximeng: Haiyou mingtiande zaocan, wucan, xiawucha, wancan.*)

In the play, Simon tells Clara she also needs to prepare the next day's four meals for eight persons. In attempt 1, "lunch" is translated into "中餐 (*zhongcan*)". However, "中餐 (*zhongcan*)" is homonymous word, which can mean both "lunch" and "Chinese meal". To remove the ambiguity, "lunch" is translated into "午饭 (*wufan*)" in attempt 2. Yet another problem is caused by "饭 (*fan*, rice)". Since most Chinese people eat rice, which is "饭 (*fan*, rice)" in Chinese, as staple food, "餐 (*can*, meal)" is conventionally regarded as "饭 (*fan*, rice)". But the play is set in the 20th-century Britain, and it would be awkward if a British man called his meal "饭 (*fan*, rice)". Therefore, in attempt 3, "饭 (*fan*, rice)" is changed back to "餐 (*can*, meal)", and "午餐 (*wucan*)" is the final translation of "lunch".

In conclusion, to facilitate the audience's understanding and manifest the subtext, the translator can add information and should avoid using polysemy, homonym and homophone. Though the audience may be able to understand the ironic tone or distinguish the ambiguity by themselves, it is the translator's responsibility to reduce the audience's burden in understanding to the largest extent.

3. Filling the Cultural Gap

The differences between Chinese and English languages as well as cultures may lead to the problem of untranslatability. For example, due to the absence of an identical representation in the other culture, the literal translation of an English word is not identical in all the referential and connotative meanings to the original one (Nida & Taber, 1969:56-98). In the translation of *Hay Fever*, the methods of adaptation and domestication are used to fill the cultural and linguistic gaps.

Domestication and foreignisation, raised by Schleiermacher, are two ways mainly considered in translating culture-bound text. If the translator wants to give the impression to the reader that the text is a translated one, or to introduce foreign culture, he or she should adopt the foreignisation approach, literally translating the culture-bound term; if the naturalness of language is the priority, the translator should take the domestication approach, creating a text equal to the original text in meaning by using natural target language (Schleiermacher, 2004:44).

Nida also emphasises the reader's response and naturalness of expression by proposing the concept of "dynamic equivalence", and regards it as an important criterion to judge a translation. He believes the reaction of the readers in the target culture to the translation should be similar to that of the readers of in original culture to the ST. Therefore, the translation should be tailored to the receptor's linguistic usage and cultural expectation, avoiding the interference from the alien elements in ST (Nida, 1964:159). The suggestion of the adaptation of lexicon and cultural reference in the ST is useful, but the criterion of dynamic equivalence raised by Nida is only applicable when the function is the same for both ST and TT. Therefore, Vermeer suggests using "adequacy", which describes the extent of fulfilment of translation purpose, to judge a translation (Cited in Munday, 2008:81).

a. Linguistic Gap

Example 3.1.1

ST: SIMON. She was always a fierce poseuse. It's so silly of people to try and cultivate the artistic temperament. *Au fond* she's just a normal, bouncing Englishwoman (Coward, 1927:1).

TT1: 西蒙：她总是装模作样的。大傻子才去试着陶冶艺术情操。归根结底，她只不过是一个正常的、活泼的英国女人。

(*Ximeng: Ta zongshi zhuangmuзуoyang de. Da shazi cai qu shizhe taoye yishu qingcao. Guigenjiedi, ta buguo shi yige zhengchangde, huopode, Yingguo nvren.*)

TT2: 西蒙：她总是装模作样的。大傻子才去试着陶冶艺术情操。After all, 她只不过是一个正常的、活泼的英国女人。

(*Ximeng: Ta zongshi zhuangmuзуoyang de. Da shazi cai qu shizhe taoye yishu qingcao. After all, ta buguo shi yige zhengchangde, huopode, Yingguo nvren.*)

In the play, Simon is criticising Sorel's friend for attitudinising. She pretends to be of good taste by reading poems, but the poems are considered lowbrow by him. Simon satirises her by imitating her attitudinising through inserting a French phrase "Au fond", which means "after all", in his speech, as French is regarded as the language of elegance and high social status in British culture. In this regard, the translation of "Au fond" should have the connotation of elegance and intelligence.

In the first attempt, though the Chinese idiom "归根结底 (*guigenjiedi*, after all)" is literary and shows the literacy of the speaker, the contrast in register is not as noticeable as French to English. In this regard, an English expression is considered to use. On one hand, people who know English is considered educated in China. On the other hand, the code-switching is very remarkable, drawing the audience's attention to the contrast in register. Therefore, through adaptation, the effect of irony that the ST has on the British audience is recreated to impress the Chinese audience. But it deserves noticing that this adaptation is only applicable when the Chinese audience knows English.

b. Cultural Gap

Example 3.2.1

ST: SOREL. I always distrust her when she becomes the Squire's lady (Coward, 1927:2).

TT:索雷尔：每次她装贵妇，我都觉得她在打什么鬼注意。

(*Suolei'er: Meici ta zhuang guifu, Wo dou jue de ta zai da shenme gui zhuyi.*)

In the text, Sorel thinks her mother, who is memorising the names of the flowers, is pretending to be a noble lady. Since Judith normally does not behave like this, Sorel doubts if her mother has some secret schemes. "Squire" refers to the social class which emerged at the end of the 16th century in British countryside and lasted to the early 20th century. The man who rents, purchases or encloses much land and usually lives in a large house is called a Squire (Li, 2003). In Chinese, no word can fully correspond to the meaning of "Squire", but the approach of generalization can be employed to compensate for the gap in semantic meaning and achieve a similar effect (Xia, 2006:207). A Squire's lady, with high social status, is thought to have elegant behavior, such as viewing flowers. By comparing her mother to a Squire's lady, Sorel is satirising her mother for disguise. To create a similar effect among the Chinese audience, Squire's lady should be translated to a word having connotative meaning of elegance. Therefore, "贵妇 (*guifu*)" literarily means women coming from rich family and behaving gracefully, is employed.

c. Naming

Naming is another gap between two cultures. In Chinese a first name usually has one or two characters, and Chinese people tend to use characters with lucky meaning as their names. In English, a first name is just one word, and it may have connotative meaning. The most direct method of translating name is transliteration. However, the translated names are likely to cause awkward feeling among the readers. In addition, they may have more than three characters or lose certain original connotative meaning so that the personalities of the person cannot be revealed by the name. For example, in the translations of *Hong Lou Meng* (literally, the dream of red mansions), a maid's name, "袭人 (*Xiren*)" is translated to "*His-jen*" by sound in Yan Xianyi's version while David Hawkes literally translated it to "Amora". Since

“袭人 (*Xiren*)” is the last two characters in the idiom “花香袭人(*Huaxiangxiren*)” which means the aroma of the flowers are attractive, Hawkes’s translation keeps the commutative meaning of the Chinese name while Yan’s version does not. If a name is literally translated, though the meaning can be kept, the translation may not sound like a common name in Chinese. In this regard, transliteration, literal translation and adaptation can be employed together to create a natural Chinese name with a similar connotative meaning to the original one.

Example 3.3.1

ST: JUDITH. Yes, of course. The red ones are somebody’s name – Asters, that’s it (Coward, 1927:5).

TT: 朱迪斯：对对对。紫红色的是个人名……柳兰，就是这个。

(*Zhudisi: Dui dui dui. Zihongsede shi ge renming ... Liulan, jiushi zhege.*)

“Aster” is a pun which refers to either a girl’s or a flower’s name. The Chinese transliteration of “Aster” is “阿斯特 (*asite*)”, which is not acceptable because it does not read like an idiomatic Chinese name at all. “阿 (*a*)” is not a family name in Chinese. Even if “阿 (*a*)” is changed to a family name “艾 (*ai*)” which has a similar pronunciation, “斯特 (*site*)” is not suitable, because it does not have any connotative meaning and is not feminine.

Another common approach is to literally translate “Aster” to “紫苑 (*Ziyuan*)”. In classical Chinese literature, many female characters are named after flowers, but such a name does not match the context of the play, which is set in British countryside in early 1920s. This may also cause difficulty for modern Chinese audience to relate the flower name to a girl’s name. Therefore, it would be better if “Aster” can be adapted to a Chinese flower name which can also be a modern girl’s name. One more difficulty is that the appearance of the Chinese flower would better match what has been described by Judith. Hence, it is better that the

Chinese flower looks similar to Aster, but the name itself should have the priority in consideration.

To find a proper flower name, one method is to look up a name whose first character is a Chinese family name in a dictionary of flower names, and then find out the shape and the colour of the flower, seeing if they correspond with the description in the play. If the name and the appearance cannot match the ST at the same time, the match of the name must be given the priority and the description of the appearance can be adapted according to the Chinese flower.

Of all the attempts, “柳兰 (*Liulan*, willow herb)” is regarded as the best choice. First, “*Liu* (柳)” is a common family name in Chinese and “兰 (*Lan*, orchid)” is prevalent in girl’s given name, so “柳兰 (*Liulan*, willow herb)” sounds like a Chinese girl’s name. Second, the appearance of willow herb is almost the same as that of the type of aster mentioned by Judith. The only difference is that a willow herb is usually violet red but Judith only says “red”. Third, aster has a connotation of neutrality and can be used to describe a just person, and “兰 (*Lan*, orchid)” is a common representation of pure and lofty person, so the meaning of good quality can also be preserved through the final translation.

Example 3.3.2

ST: Where’s Zoe (Coward, 1927:9)?

TT1: 佐伊呢? (*Zuoyi Ne?*)

TT2: 花花呢? (*Huahua Ne?*)

The difference in naming method between Chinese and British cultures also influence the translation of pet’s name. In the play, “Zoe” is the name of the cat in the family, and its connotation is life (“Longman Dictionary of Contemporary English”, 1998:B63). In English,

a person's name is also suitable for a pet, but this is not the case in Chinese. In Chinese, a pet's name is usually a reduplicative word, which sounds like a loving call to a baby. But “佐伊 (*Zuoyi*)”, which is the transliteration of “Zoe”, is not like a Chinese pet's name at all. Therefore, the translation of Zoe would better be a reduplicative word which also reveals a feeling of intimacy and vivacity. “花花 (*Huahua*)” is a better choice. It is feminine and has a sentiment of intimacy. Moreover, “花 (*Hua*, flower)” represents blossoming and vitality, corresponding to “life”.

Example 3.3.3

Title: Hay Fever

TT1: 花粉病 (*Huafen Bing*)

TT2: 富贵病 (*Fugui Bing*)

TT3: 知书不达礼 (*Zhishu bu dali*)

TT4: 富贵逼人走 (*Fugui bi ren zou*)

TT5: 富贵逼人 (*Fugui bi ren*)

The title of a book or movie is always elaborately considered by the author, and it can be the highlight of the book or movie. The title of a drama, more often than not, serves as a concise summary of the theme or the major character, and therefore it should be easily comprehensible and attractive with the use of rhetorical devices (He, 2001; Liu, 2007). In this regard, transliteration and literal translation may not be able to fully manifest the aestheticism of the title. Instead, to translate the title, the translator should have a comprehensive and in-depth understanding of the content and the theme of the book and know the reason for the adoption of the title (Cao, 1984:995).

“Hay Fever” is the name of an allergy caused by pollen. People who always contact flowers or take in excessive proteins or fat are more likely to suffer the disease (“Cambridge Encyclopedia”, 2000:509). In this regard, it is often called “rich man’s disease” by Chinese people, as it is commonly thought that only rich people can live in a large house with gardens and eat plenty of nutritious food.

The reason for choosing “hay fever” as the play’s title is that the author intends to compare the bad manners of the Blisses to the disease or the side-effect of being rich. At the end of the 19th century, the industrial class in Britain began to rise quickly, challenging the high society and the exclusiveness of their country life. To protect their social dignity, the nobility used the etiquette, the codes of which were determined by them, as an ideological tool to distinguish the growing industrial class from them (Rebellato, 2000:47). However, those codes might be unreasonable and inappropriate. By creating such a play of bad manners, the overly deliberate promotion of “etiquette” was satirised by the author, and the impolite behaviour of the Blisses, in a way, was treated as the side effect of being in the upper class.

Due to the connotation of the title, the Chinese title should be related to bad manners or disease. In the first two trials, “花粉病 (*huafen bing*, literally, Pollen Disease)” and “富贵病” (*fugui bing*, literally, Rich Disease), the names of diseases are employed. The third version, “知书不达礼 (*zhishu bu dali*)”, a deviation of the idiom “知书识礼 (*zhishushili*)”, describes an educated person without courteous behavior. The common problem of the first three attempts is that the negative meaning is so explicit in the Chinese context that the titles are not attractive at all and likely to generate antipathy among the potential audience. The first two are also unliterary and sound more like a medical promotion. The fourth version, “富贵逼人走 (*fugue bi ren zou*)”, indicates that the high status of the family forces the guests to leave, which echoes with the ending of the play. But this translation is too simple and direct, compared with the metaphorical original title. When the original metaphor cannot be preserved in the translation, another rhetorical device should be sought to keep the aesthetic taste of the title.

In this regard, a pun is employed in the final version. When “逼 (*bi*)” means or “being close to”, “富贵逼人 (*fuguibiren*)” means being wealthy can attract people to follow ; When “逼” means “to force”, “富贵逼人 (*fuguibiren*)” means that a person is forced by the wealth to do something he does not like (“Hanyu Chengyu Cihai”, 1999:437). In this context, the former meaning of “富贵逼人 (*fuguibiren*)” finds its expression in the fact that the high social status of the Blisses attracts the guests and the latter meaning of the idiom reveals itself in the fact that the guests are forced to leave because they cannot bear the impoliteness of the family. In a word, though not semantically equal to the original title, the adaptation keeps the literacy and conciseness of the original one while implying the theme of the play, achieving a dynamic equivalence. However, the drawback to “富贵逼人 (*fuguibiren*)” is that the meaning of wealth is explicit, not as implicit as it is in “Hay Fever”.

d. Disadvantage of Adaptation

Although the approaches of domestication and adaptation can assist the audience in understanding the play and enhance the vividness of the language by creating a sense of intimacy, it is not always better than the approach of foreignization. Since introducing foreign culture to the Chinese audience is one of the purposes of play translation, the method of foreignization should also be employed by the translator in a proper way, to generate the audience’s awareness of the cultural difference.

1) A Character in Foreign Myth

The myth of an ethnic group is always regarded as a reflection of its culture, through which the readers can have a better understanding of that community culture. For example, “vampire”, used by Judith to describe Simon’s guest, Myra, is translated to “吸血鬼 (*xixuegui*)”, a common demon in western myth, instead of “魔头 (*motou*)”, a general term describing the devils in Chinese myth. Through the literal translation, the Chinese audience is able to gain access to the western legends and the western ideology of demons.

2) Typical Way of Entertainment

Set in a country house in Britain, the play offers the audience the access to the typical British country life. For example, Sorel mentions she will go punting with Richard. A punt, rarely seen in China, is a long thin flat-bottomed boat moved by pushing the end of a long pole against the bottom of a stream, and punting is a typical leisure activity in Britain where there are many streams. With the translation “平底船 (*pingdi chuan*, literally, flat-bottomed boat)” instead of a more abstract term “小船 (*xiao chuan*, literally, little boat)”, the Chinese audience can know more about British lifestyle.

3) A Person's Name

In English, people always call other speakers' names in the conversation, even when there are only two persons, while it is not the case in Chinese context (Si, 1984:184). For example, Sorel says to “I sometimes wish we were more normal and bouncing, Simon.” Since they are the only people in the room, the audience will know the sentence is said to Simon. Thus, it is not necessary to translate “Simon”. However, if the translator intends to indicate the difference in calling a person's name, “Simon” should be preserved in the translation.

On the other hand, western people always call another person “dear” to show courtesy or intimacy, but Chinese people only call someone who is very close to them “亲爱的 (*qing'aide*)”, which is the literal translation of “dear”. For example, it is not appropriate for the maid, Clara, to call her male master Simon “亲爱的 (*qing'aide*)” in Chinese, however, it is only courtesy to say “dear” in the source text. Therefore, all the dear's said by Clara to Simon are translated to “先生 (*xiansheng*, Master)” to show the respect. But the “dear” said to Sorel, a female, can be translated to “亲爱的 (*qing'aide*)” to manifest the caring of the maid to the child and the close relationship with her. Moreover, through literal translation of “dear”, the Chinese audience can know more about the honorific expressions in English.

In addition, there is no need to adapt every character's name into a normal Chinese one, as what Yu Guanzhong has done in translating of the names Wilde's *The Importance of Being Earnest*. For instance, "Ernest", sounding like "earnest", is translated to "任真 (*Renzhen*)", so the literal meaning of "earnest" can be revealed by the pronunciation of the Chinese name, which is the same with that of "认真 (*Renzhen*, earnest)". However, in *Hay Fever*, the characters' names are normal ones which are not designed to show the personalities, so it is all appropriate to just transliterate them. If the names were adapted to common Chinese ones, they would conflict with the foreign context.

In conclusion, cultural difference can cause a loss in semantics and aesthetics, and through adaptation and domestication the similar effects of the translation on the audience can be achieved with the preservation of literacy and semantic meaning. However, the method of foreignisation should be adopted when the translation aims to introduce the foreign culture to the target audience.

VI. Conclusion

This commentary on the translation of *Hay Fever* proves that the aim of translating a play with the consideration for the potential performance in the target culture is achievable. To facilitate the performance, the following criteria should be satisfied. First, the language should be natural, idiomatic and colloquial enough for the actors to utter fluently and the audience to understand easily. Second, to combat the problems caused by the instantaneity of the lines and the absence of annotation, the personalities of the characters should be manifested clearly by decoding and revealing the subtexts of the play and avoiding any ambiguity. Third, for the ease of understanding, the cultural gap should be filled by adopting the methods of adaptation and domestication, and the approach of foreignisation should also be employed when the translation is to introduce the foreign culture.

The Translation of *Hay Fever*

Hay Fever 富贵逼人

ACT I 第一幕

Source Text	Target Text
<p>SCENE – <i>The Hall of David Bliss’s house is very comfortable and extremely untidy.</i></p> <p><i>There are several of Simon’s cartoons scattered about the walls, masses of highly-coloured American and classical music strewn about the piano, and comfortable furniture. A staircase ascends to a small balcony leading to the bedrooms, David’s study and Simon’s room. There is a door leading to the library down L, and a service door above it under the stairs. There are French windows at back and the front door on the R.</i></p> <p><i>(See the Ground Plan at the end of the play)</i></p> <p><i>When the CURTAIN rises it is about 3 o’clock on a Saturday afternoon in June. SIMON, in an extremely dirty tennis shirt and baggy grey flannel trousers, is kneeling in the middle of the floor, drawing on cartridge</i></p>	<p>场景：大卫·布里斯家的客厅十分舒适但凌乱不堪。</p> <p>墙边散落着几本西蒙的卡通，钢琴上，舒适的家具上到处扔的是正宗美式音乐和古典音乐的乐谱。楼梯通向一个小平台，平台连着卧室，大卫的书房和西蒙的房间。舞台前沿¹左边有扇门通往图书室，往后一点是仆人进出的门，位于楼梯的下面。后墙上镶嵌着法式落地窗，前门在客厅的右边。²</p> <p>（见第 79 页舞台布景）</p> <p>大幕拉开：六月，星期六，下午三点左右。西蒙穿着污迹斑斑的网球衫，宽松的法兰绒裤子。他跪在客厅中央的地板上，在一摞图画纸上画画，有两张是他画的。索雷尔则穿得整洁多了，她靠着沙发左边角落</p>

¹ 舞台方位中的前后左右均以正对舞台的观众为基准点，如舞台前部对应示意图的下方。

² 据原书前言所述，书中舞台布景是本剧于 1925 年 6 月 8 日在伦敦大使剧院 (Ambassadors Theatre) 上演时的布景。原文：“Produced at the Ambassadors Theatre, London, on 8th June, 1925 (Corward, 1927: Preface).”

<p><i>paper, of which there are two pieces by him.</i></p> <p><i>SOREL, more neatly dressed, is stretched on the L end of the sofa, reading a very violently-bound volume of poems which have been sent by an aspiring friend.</i></p>	<p>半躺着，读着本装订得很夸张的诗集，这是一个胸怀大志的朋友送她的。</p>
<p>SOREL. Listen to this, Simon. (She reads)</p> <p style="padding-left: 40px;">“Love’s a Trollop stained with wine, Clawing at the breasts of Adolescence, Nuzzling, tearing, shrieking, beating — God, why were we fashioned so!”</p> <p>(She laughs)</p>	<p>索雷尔：听听这个，西蒙。（读道）</p> <p style="padding-left: 40px;">“爱是醉酒的荡妇， 挠着少年的胸膛， 时而用鼻吸轻触，时而用力撕扯， 尖叫着，拍打着—— 上帝啊，为什么将我们创造成这样！”（笑）</p>
<p>SIMON (looking up from his drawing) The poor girl’s potty.</p>	<p>西蒙：（抬头）这可怜丫头真太傻了！</p>
<p>SOREL. I wish she hadn’t sent me the beastly book. I must say something nice about it.</p>	<p>索雷尔：要是她没送我这本扫兴的书就好了。我还不得不说点好话。</p>
<p>SIMON. The binding’s very dashing.</p>	<p>西蒙：要不说装订得挺时髦？。</p>
<p>SOREL. She used to be such fun before she married that gloomy little man.</p>	<p>索雷尔：她本来挺有意思的，直到嫁给那个忧郁的小子。</p>
<p>SIMON. She was always a fierce poseuse. It’s so silly of people to try and cultivate the</p>	<p>西蒙：她总是装模作样的。大傻子才去试着陶冶艺术情操。After all, 她只是一个活</p>

artistic temperament. <i>Au fond</i> she's just a normal, bouncing Englishwoman.	泼的英国女人，再普通不过了。
SOREL. You didn't shave this morning.	索雷尔：你早上没刮胡子。
SIMON. I know I didn't, but I'm going to in a minute, when I've finished this. (<i>Pointing to the drawing</i>)	西蒙：我知道，马上去，等我搞定这个。（指着他的画）
SOREL. I sometimes wish we were more normal and bouncing, Simon.	索雷尔：西蒙，有时我真希望我们能正常点儿，活泼点儿。
SIMON. Why? (<i>He starts to draw again</i>)	西蒙：为什么？（又开始画画）
SOREL. I should like to be a fresh, open-air girl with a passion for games.	索雷尔：我应该是一个活力四射的女孩，酷爱户外活动和游戏。
SIMON. Thank God you're not.	西蒙：谢天谢地你不是这样的人。
SOREL. It would be so soothing.	索雷尔：你可真是会安慰人啊。
SIMON. Not in this house.	西蒙：别在家里折腾就行了。
SOREL. Where's Mother?	索雷尔：妈妈呢？
SIMON. In the garden, practising.	西蒙：在花园里，练习。
SOREL. Practising?	索雷尔：练习？

SIMON (<i>stopping drawing and looking at Sorel</i>) She's learning the names of the flowers by heart.	西蒙：（停笔，看着索雷尔）她在背那些花的名字。
SOREL. What's she up to?	索雷尔：她想干嘛？
SIMON. I don't know. (<i>He looks down at the drawing</i>) Damn! That's crooked.	西蒙：不知道。（低头看着画）该死的！歪了。
SOREL. I <i>always</i> distrust her when she becomes the Squire's lady.	索雷尔：每次她装贵妇，我都觉得她在打什么鬼注意。
SIMON. So do I. (<i>He starts drawing again</i>)	西蒙：有同感。（又开始画画）
SOREL. She's been at it hard all day – she tapped the barometer this morning.	索雷尔：她一整天都在忙活这事儿，可费力了，早上还看了晴雨表呢。
SIMON. She's probably got a plan about impressing somebody.	西蒙：估计要表现给谁看吧。
SOREL (<i>taking a cigarette from the table behind the sofa</i>) I wonder who.	索雷尔：（从沙发后的桌子上拿起一根烟）我很好奇是谁。
SIMON. Some dreary, infatuated young man will appear soon, I expect.	西蒙：看来某个无聊的追求者很快就要出现了咯。
SOREL. Not today? (<i>He lights a cigarette</i>)	索雷尔：不是今天吧？（点燃烟）她不会

<p>You don't think she's asked anyone down today, do you?</p>	<p>请了人今天来吧？</p>
<p>SIMON (stopping drawing and looking up) I don't know. Has Father noticed anything?</p>	<p>西蒙：（停笔，抬头）不知道。爸爸注意到什么了吗？</p>
<p>SOREL. No; he's too immersed in work.</p>	<p>索雷尔：没有。他埋在工作里拔不出来了。</p>
<p>SIMON. Perhaps Clara will know.</p>	<p>西蒙：说不定克莱拉知道。</p>
<p>SOREL: Yell for her.</p>	<p>索雷尔：叫她一下。</p>
<p>SIMON (<i>rising and going up C, calling off at the door below the stairs</i>) Clara! Clara! ...</p>	<p>西蒙：（起身走到舞台中央，对着楼梯下的门喊）克莱拉！克莱拉！……</p>
<p>SOREL (<i>moving to the R end of the sofa</i>) Oh, Simon, I <i>do</i> hope she hasn't asked anyone down today.</p>	<p>索雷尔（移到沙发的右边靠着）唉，西蒙，我真希望她没请人今天来。</p>
<p>SIMON (<i>coming down to the R end of the sofa</i>) Why? Have you?</p>	<p>西蒙（走到沙发的右扶手处）为什么？你请了人？</p>
<p>SOREL: Yes.</p>	<p>索雷尔：嗯。</p>
<p>SIMON (<i>crossly</i>) Why on earth didn't you tell me?</p>	<p>西蒙（生气地）你到底为什么不告诉我？</p>
<p>SOREL. I didn't think you'd care one way or another.</p>	<p>索雷尔：我想反正你也不在乎。</p>

SIMON. Who is it?	西蒙：是谁？
SOREL. Richard Greatham.	索雷尔：理查德·格雷汉姆
SIMON (<i>going back to the drawing</i>) How exciting! I've never heard of him.	西蒙（回到画的位置）真有意思啊！我从来没听过他。
SOREL. I shouldn't flaunt your ignorance if I were you – it makes you look silly.	索雷尔：哼，如果我是你，绝对不会以无知为荣，像个傻子。
SIMON (<i>rising and picking up one sheet of cartridge paper, and a pencil</i>) Well, that's done. (<i>He rolls up the cartridge paper</i>)	西蒙（起身，拿起一张图画纸、一支铅笔）好了，画完了。（卷起图画纸）
SOREL. Everybody's heard of Richard Greatham.	索雷尔：人人都听过理查德·格雷汉姆。
SIMON (<i>amiably</i>) How lovely for them! (<i>He goes to the piano</i>)	西蒙（诡笑地）那他们真是聪明（走向钢琴）
SOREL. He's a frightfully well-known diplomatist – I met him at the Mainwarings' dance.	索雷尔：他是个外交家，特别有名——我在梅恩瓦林的舞会上遇见的。
SIMON. He'll need all his diplomacy here. (<i>He puts the pencil on the piano</i>)	西蒙：那他可要在这儿大显身手，展示外交手腕了。（把铅笔放到钢琴上）

<p>SOREL. I warned him not to expect good manners, but I hope you'll be as pleasant to him as you can.</p>	<p>索雷尔：我提醒过他了，别指望能在这儿受到礼遇，不过我还是希望你能尽量友善点。</p>
<p>SIMON (<i>moving to C; gently</i>) I've never met any diplomatists, Sorel, but as a class I'm extremely prejudiced against them. They're so suave and polished and debonair.</p>	<p>西蒙（优雅地走向中央）索雷尔，我从没见过外交家，但我极其鄙视那类人，自以为是，老于世故，装腔作势。</p>
<p>SOREL. You could be a little more polished without losing caste.</p>	<p>索雷尔：稍微客气一点儿不会降低你身份的。</p>
<p>SIMON (<i>moving to Sorel</i>) Will he have the papers with him?</p>	<p>西蒙（走到索雷尔旁边）他随身带着文件吗？</p>
<p>SOREL. What paper?</p>	<p>索雷尔：什么文件？</p>
<p>SIMON (<i>vaguely</i>) Oh, any papers. (<i>He goes up C and puts the paper on the chair</i>)</p>	<p>西蒙（心不在焉地）哦，就是随便涂了什么鸦的纸呀。（走到中央，把纸放到椅子上）</p>
<p>SOREL. I wish you'd confined your biting irony to your caricatures, Simon.</p>	<p>索雷尔：西蒙，我希望你少耍嘴皮子，有本事就把冷嘲热讽放到讽刺画里去。</p>
<p>SIMON (<i>coming down to Sorel</i>). And I wish you'd confine your girlish infatuations to London, and not force them on your defenceless family.</p>	<p>西蒙（走向索雷尔）我也希望你把少女痴情留在伦敦，而不是带回来，这个家可招架不住。</p>

<p>SOREL. I shall keep him out you're your way as much as possible.</p>	<p>索雷尔：我该让他尽可能离你远点儿，越远越好。</p>
<p>SIMON. Do, darling. <i>(He goes to the piano and lights a cigarette)</i></p>	<p>西蒙：求之不得。（走向钢琴，点燃一支烟）</p>
<p><i>(CLARA enters from the door below the stairs. She is a hot, round, untidy little woman. She stands L by the door)</i></p>	<p>（克莱拉从楼梯下的门进入，站在左边门边。她是个热情、矮胖、不修边幅的女人。）</p>
<p><i>(He sits on the form by the piano)</i> Clara, has Mother asked anyone down this week-end?</p>	<p>（西蒙坐在钢琴边的长凳上）克莱拉，妈妈有没有叫人来过周末？</p>
<p>CLARA. I don't know, dear. There isn't much food in the house, and Amy's got toothache.</p>	<p>克莱拉：我不知道，先生。家里没多少吃的了，艾米又牙疼。</p>
<p>SOREL. I've got some oil of cloves somewhere.</p>	<p>索雷尔：我好像有些丁香油。</p>
<p>CLARA. She tried that, but it only burnt her tongue. The poor girl's been writhing about in the scullery like one o'clock.</p>	<p>克莱拉：她试过了，没用，反而把舌头烫伤了。这可怜的丫头，一直在洗涤室疼得直打滚，没停过。</p>
<p>SOREL. You haven't forgotten to put those flowers in the Japanese room?</p>	<p>索雷尔：你没忘了把那些花放到日式屋去吧。</p>
<p>SIMON. The Japanese room is essentially feminine, and entirely unsuited to the Pet of</p>	<p>西蒙：日式屋本来就是女式的，完全不适合外交部的小白脸。</p>

the Foreign Office.

SOREL. Shut up, Simon!

CLARA. The room looks lovely, dear – you needn't worry. Just like your mother's dressing-room on a first sight.

SIMON. How restful!

CLARA. (*moving to Sorel*) Have you told her about your boy friend?

SOREL (*pained*) Not boy friend, Clara.

CLARA (*picking up the drawing that Simon has left on the floor C*) Oh, well, whatever he is. (*She puts the drawing on the chair up C*)

SIMON. I think Sorel's beginning to be ashamed of us all, Clara – I don't altogether blame her; we are very slapdash.

CLARA (*coming down to C; speaking to Simon*) Are you going to leave that picture in the guests' bathroom, dear? I don't know if it's quite the thing – lots of pink, naked women rolling about in a field.

索雷尔：你闭嘴！

克莱拉：亲爱的，别担心，那间房现在美极了。乍一看，就像你妈妈的更衣室。

西蒙：那可真是能让人睡个好觉啊！

克莱拉（走向索雷尔）你告诉妈妈男朋友的事情了吗？

索雷尔（不高兴地）不是男朋友，克莱拉。

克莱拉（捡起中间地板上西蒙留下的画）哦，好吧，管他是什么。（把画放到中央靠里的椅子上）

西蒙：克莱拉，我想索雷尔开始替我们感到害臊了——我完全不怪她，我们都很马虎的。

克莱拉（走到中央；对西蒙说）先生，你打算把画放到客人的洗澡间吗？这么多粉红色的裸女在草地上打滚，是不是应该放在那儿？

<p>SIMON (<i>severely</i>) Nudity can be very beautiful, Clara.</p>	<p>西蒙（一本正经地）克莱拉，裸露也是一种美。</p>
<p>CLARA. Oh, can it! Perhaps being a dresser for so long has spoiled me eye for it.</p>	<p>克莱拉：哦，是吗？也许衣服穿久了，我失去了发现美的眼睛吧。</p>
<p>(<i>CLARA goes out through the door below the stairs</i>)</p>	<p>（克莱拉从楼梯下的门退下）</p>
<p>SIMON. Clara's looking tired. We ought to have more servants and not depend on her so much.</p>	<p>西蒙：克莱拉看起来很累。我们应该多请些佣人，不该什么都靠她。</p>
<p>SOREL. You know we can never keep them. You're right about us being slapdash, Simon. I wish we weren't.</p>	<p>索雷尔：你也知道，我们从来留不住佣人。你说的对，我们对人很马虎，要是不这样就好了。</p>
<p>SIMON. Does it matter?</p>	<p>西蒙：马虎怎么了，要紧吗？</p>
<p>SOREL. It must, I think – to other people.</p>	<p>索雷尔：对别人来说肯定很要紧。</p>
<p>SIMON. It's not our fault – it's the way we've been brought up.</p>	<p>西蒙：又不是我们的错。我们就是这么马马虎虎地被养大的。</p>
<p>SOREL. Well, if we're clever enough to realize that. We ought to be clever enough to change ourselves.</p>	<p>索雷尔：唉，如果我们再聪明点儿，能早点儿意识到这个问题就好了。我们这么聪明，肯定能改变自己的。</p>
<p>SIMON. I'm not sure that I want to.</p>	<p>西蒙：我想不想改变还不一定呢。</p>

SOREL. We're so awfully bad-mannered.

索雷尔：我们实在是太没礼貌了。

SIMON. Not to people we like.

西蒙：对我们喜欢的人还是有礼貌的。

SOREL. The people we like put up with it because they like us.

索雷尔：我们喜欢的人受得了我们，是因为他们也喜欢我们。

SIMON. What do you mean, exactly, by bad manners? Lack of social tricks and small-talk?

西蒙：确切点说，你所谓的“没礼貌”指什么？不会玩社交中的一些小把戏，还是不会和人寒暄？

SOREL. We never attempt to look after people when they come here.

索雷尔：他们在这儿的时候，我们从来没试着照顾他们。

SIMON. Why should we? It's loathsome being looked after.

西蒙：为什么要照顾他们？被别人照顾多讨厌啊！

SOREL. Yes, but people like little attentions. We've never once asked anyone if they've slept well.

索雷尔：话是这么说，但人嘛，都想得到点儿关心。我们从没问过谁睡得好不好。

SIMON. I consider *that* an impertinence, anyhow.

西蒙：那才没礼貌呢。

SOREL. I am going to try to improve.

索雷尔：我打算改一改这些缺点。

SIMON (*putting his feet upon the form*)
You're only going on like this because

西蒙（把脚翘在长凳上）你这就是心血来潮而已，现在痴迷外交家，很快你就会恢

<p>you've got a mania for a diplomatist. You'll soon return to normal.</p>	<p>复正常的。</p>
<p>SOREL (<i>earnestly</i>) Abnormal, Simon – that's what we are. Abnormal. People stare in astonishment when we say what we consider perfectly ordinary things. I just remarked at Freda's lunch the other day how nice it would be if someone invented something to make all our faces go up like the Chinese, because I was so bored with them going down. And they all thought I was mad!</p>	<p>索雷尔（认真地）不正常，我们不正常。我们看来非常正常的事情，在别人眼里就不可思议。那天在弗雷达家吃午饭的时候，我说，要是谁发明个什么东西，能让我们的脸型像中国人那样平滑就好了，因为我已经厌倦了棱角分明的脸。结果他们都觉得我疯了！</p>
<p>SIMON. It's no use worrying, darling; we see things differently, I suppose, and if people don't like it they must lump it.</p>	<p>西蒙：亲爱的，你担心也没用，我想这是因为我们看事情的方式不同吧。他们如果不喜欢，就忍着吧。</p>
<p>(<i>JUDITH enters from the garden. She is carrying an armful of flowers and wearing a tea-gown, a large garden hat, gauntlet gloves and galoshes</i>)</p>	<p>（朱迪斯抱着一大把花从花园进来。她穿着茶会服、胶鞋，戴着花园帽、长手套）</p>
<p>JUDITH (<i>coming down to behind the sofa table</i>) You look awfully dirty, Simon. What have you been doing?</p>	<p>朱迪斯（往前走到茶几后面）西蒙，你怎么脏兮兮的，干什么了？</p>
<p>SIMON (<i>nonchalantly</i>) Not washing very much.</p>	<p>西蒙（爱理不理地）没怎么洗而已。</p>

<p>JUDITH (<i>putting the basket on the table, and starting to take off her gloves</i>) You should, darling, really. It's so bad for your skin to leave things about on it.</p>	<p>朱迪斯（把花篮放到桌子上，开始脱手套）你真该好好洗洗，脏兮兮地对皮肤不好。</p>
<p>SOREL. Clara says Amy's got toothache.</p>	<p>索雷尔：克莱拉说艾米牙疼。</p>
<p>JUDITH. Poor dear! There's some oil of cloves in my medicine cupboard. Who is Amy?</p>	<p>朱迪斯：这孩子太可怜了！我药柜里有些丁香油。哎？艾米是谁呀？</p>
<p>SOREL. The scullery-maid, I think.</p>	<p>索雷尔：好像是洗涤室的仆人。</p>
<p>JUDITH (<i>putting her glove on the table and coming C</i>) How extraordinary! She doesn't look Amy a bit, does she? Much more Flossie. Give me a cigarette. (<i>SIMON gives her a cigarette from the box on the piano</i>)</p>	<p>朱迪斯（把手套放在桌子上，走到中央）真奇怪！她看起来一点都不像叫艾米的，不是吗？更像是叫弗洛西。给我支烟。 (西蒙从钢琴上的盒子里拿了支烟给她。)</p>
<p>Delphiniums are those stubby red flowers, aren't they?</p>	<p>飞燕草是又粗又短的紫红色花，是吗？</p>
<p>SIMON (<i>lighting a cigarette for Judith</i>) No, darling; they are tall and blue.</p>	<p>西蒙（为朱迪斯点烟）不是，妈妈，是长的蓝色花。</p>
<p>JUDITH. Yes, of course. The red ones are somebody's name – Asters, that's it. I knew it was something opulent. (<i>She sits on the stool below the piano</i>)</p>	<p>朱迪斯：对对对。紫红色的是个人名……柳兰，就是这个。我知道是开的很茂盛的花。（坐在钢琴前的凳子上）</p>

<p>(<i>SIMON takes off her galoshes and puts them by the side of the stool</i>)</p>	<p>(西蒙帮她脱鞋，把鞋放到凳子旁边)</p>
<p>I do hope Clara has remembered about THE Japanese room.</p>	<p>希望克莱拉记得整理日式屋。</p>
<p>SOREL. Japanese room!</p>	<p>索雷尔：日式屋！</p>
<p>JUDITH. Yes; I told her to put some flowers in it and take Simon's flannels out of the wardrobe drawer.</p>	<p>朱迪斯：是啊，我要她放些花进去，把西蒙的法兰绒裤子从衣柜抽屉里拿出来。</p>
<p>SOREL. So did I.</p>	<p>索雷尔：我也跟她这么说。</p>
<p>JUDITH (<i>ominously</i>) Why?</p>	<p>朱迪斯（有不好的预感）为什么？</p>
<p>SOREL (<i>airily</i>) I've asked Richard Greatham down for the week-end – I didn't think you'd mind.</p>	<p>索雷尔（轻描淡写地）我请理查德·格林汉姆来过周末，我想你不会介意吧。</p>
<p>JUDITH (<i>rising and crossing to Sorel</i>) Mind! How dare you such a thing?</p>	<p>朱迪斯（起身，横穿舞台走向索雷尔）介意！你怎么敢这样做？</p>
<p>SOREL. He's a diplomatist.</p>	<p>索雷尔：他可是外交家。</p>
<p>JUDITH (<i>going behind the table and starting to sort out the flowers</i>) That makes it much worse. We must wire and put him off once.</p>	<p>朱迪斯（走到桌子后面，开始整理花）那更糟。必须给他发电报，要他这次别来了。</p>
<p>SOREL. It's too late.</p>	<p>索雷尔：太晚了。</p>

JUDITH. Well, we'll tell Clara to say we've been called away.	朱迪斯：那好，叫克莱拉告诉他有人叫我们出去有事。
SOREL. That would be extremely rude, and, anyhow, I <i>want</i> to see him!	索雷尔：那样太没礼貌了，总之，我就是要见他！
JUDITH. You mean to sit there in cold blood and tell me you've asked a complete stranger down for the week-end, and that you <i>want</i> to see him!	朱迪斯：你是说，你冷冰冰地坐在这儿，告诉我你请了一个我完全不认识的人到家里过周末，还说就是要见他！
SOREL. I've often done it before.	索雷尔：我以前不也经常这么干吗？
JUDITH. I fail to see how that helps matters. Where's he going to sleep?	朱迪斯：那有什么用？以前是以前，现在是现在。他准备睡哪儿？
SOREL. The Japanese room.	索雷尔：日式屋。
JUDITH (<i>crossing with a bunch of flowers to the table below the door R</i>) Oh, no, he isn't – Sandy Tyrell is sleeping there.	朱迪斯（抱着一捆花横穿舞台，走到右边门前的桌子处）不行，桑迪·泰瑞尔要睡那儿。
SIMON (<i>coming C</i>) There now! What did I tell you?	西蒙（走到中央）看吧，我和你说什么来着？
SOREL. Sandy – what?	索雷尔：桑迪什么？
JUDITH. Tyrell, dear.	朱迪斯：泰瑞尔，亲爱的。

SIMON. Why didn't you tell us, Mother?

西蒙：你为什么没告诉我们，妈妈？

JUDITH (*starting to arrange the flowers in a vase*) I did. I've talked of nothing but Sandy Tyrell for days – I adore Sandy Tyrell.

朱迪斯（开始把花插入花瓶）我说了，我这几天开口闭口都在说他，我可喜欢他了。

SIMON (*going back to the form and sitting*) You've never mentioned him.

西蒙（回到长凳，坐下）你从没提过他。

SOREL. Who is he, Mother?

索雷尔：他是谁，妈妈？

JUDITH. He's a perfect darling, and madly in love with me – at least, it isn't me really, it's my Celebrated Actress glamour – but it gives me a divinely cosy feeling. I met him at Nora Trent's. (*She crosses to behind the sofa table*)

朱迪斯：一个迷死人的小可爱。他疯狂地爱上我了，实际上也不是我了，至少是我这个知名演员的魅力，不过这还是让我美上了天。我在诺拉·特伦特家见到他的。（穿过舞台，走到茶几后面）

SOREL. Mother, I wish you'd give up this sort of thing.

索雷尔：妈，我希望你别干这种事。

JUDITH (*taking more flowers from the basket*) What exactly do you mean by "this sort of thing", Sorel?

朱迪斯（从花篮里拿出花）什么叫做“这种事”？

SOREL. You know perfectly well what I mean.

索雷尔：你应该很清楚吧。

<p>JUDITH (<i>putting down the flowers and going to the R corner of the sofa</i>) Are you attempting to criticize me?</p>	<p>朱迪斯（放下花，走到沙发的最右边）你是打算批评我吗？</p>
<p>SOREL. I should have thought you'd be above encouraging silly, callow young men who are infatuated by your name.</p>	<p>索雷尔：我觉得你才看不上那些稀里糊涂、迷恋你名声的毛头小子呢。</p>
<p>JUDITH (<i>going back to the table and picking up the flowers</i>) That may be true, but I shall allow nobody but myself to say it. I hoped you'd grow up a good daughter to me, not a critical aunt.</p>	<p>朱迪斯（走回桌子，拿起花）也许是吧，但那也只有我有资格这么说。我希望我养的是个听话孝顺的女儿，不是一个吹毛求疵的大婶。</p>
<p>SOREL (<i>moving to the L end of the sofa</i>) It's so terribly cheap.</p>	<p>索雷尔（移到沙发的左扶手处）你那样做真太可耻了。</p>
<p>JUDITH. Cheap! Nonsense! How about your diplomatist?</p>	<p>朱迪斯：可耻？胡说！你的外交家又怎样呢？</p>
<p>SOREL. Surely that's a little different, dear?</p>	<p>索雷尔：那当然有些不同啊。</p>
<p>JUDITH. If you mean that because you happen to be vigorous ingénue of nineteen you have the complete monopoly of any amorous adventure there may be about, I feel it my firm duty to disillusion you.</p>	<p>朱迪斯：如果你梦想着十九岁了，又刚好是个充满活力、天真无邪的少女，就能够完全掌控自己的浪漫奇遇，那我必须让你从美梦中清醒过来，责无旁贷。</p>
<p>SOREL. But, Mother –</p>	<p>索雷尔：但是，妈妈——</p>

JUDITH (*crossing to the top end of the piano and picking up the empty vase, which she gives to Simon to hold while she fills it with flowers*) Anyone would think I was eighty, the way you go on. It was a great mistake not sending you to boarding schools, and you coming back and me being your elder sister.

SIMON. It wouldn't have been any use, darling. Everyone knows we're your son and daughter.

JUDITH. Only because I was stupid enough to dandle you about in front of cameras when you were little. I knew I should regret it.

SIMON. I don't see any point in trying to be younger than you are.

JUDITH. At your age, dear, it would be indecent if you did.

(*Having finished arranging the flowers, she puts the vase back on the piano, and crosses to the R corner of the sofa*)

SOREL. But, Mother darling, don't you see it's awfully undignified for you to go

朱迪斯（穿过舞台走到钢琴的前端³，拿起空花瓶，给西蒙拿着，再把花插到里面）你这样做，会让别人以为我有八十岁了。没把你送去寄宿学校真是个巨大的错误，结果你回来了，这样和我说话，别人还以为我是你的大姐。

西蒙：妈，这么做没用的。人人我们都知道我们是您的儿女。

朱迪斯：那只是因为我太糊涂了，当你们还小的时候，抱着你们在摄像机前面玩。我就知道我会后悔。

西蒙：我不觉得装嫩有什么好处。

朱迪斯：你现在装嫩就很猥琐了。（整理好花，把花瓶放回钢琴旁边，穿过舞台走到沙发右边）

索雷尔：但是妈妈，你不觉得带着年轻男人到处炫耀很不成体统吗？

³ 根据舞台布置图，原作中的钢琴应为三角钢琴。

<p>flaunting about with young men?</p>	
<p>JUDITH. I don't flaunt about – I never have. I've been morally an extremely nice woman all my life – more or less – and if dabbling gives me pleasure, I don't see why I <i>shouldn't</i> dabble.</p>	<p>朱迪斯：我没有到处炫耀，从来没有。我一直，至少基本上是一个极其端庄得体的好女人。不过如果和他们玩玩儿让我很开心，我没理由不这样做啊。</p>
<p>SOREL. But it oughtn't to give you pleasure any more.</p>	<p>索雷尔：但是你不应该再以此为乐。</p>
<p>JUDITH. You know, Sorel, you grow more damnably feminine every day. I wish I'd brought you up differently.</p>	<p>朱迪斯：索雷尔，你越来越有女人味了，真讨厌。要是能把你养成另一种样子就好了。</p>
<p>SOREL. I'm proud of being feminine.</p>	<p>索雷尔：有女人味怎么不好了？我很自豪啊。</p>
<p>JUDITH (<i>sitting on the sofa beside Sorel-kissing her</i>) You're a darling, and I adore you; and you're very pretty, and I'm madly jealous of you.</p>	<p>朱迪斯（坐在沙发上，亲吻旁边的索雷尔）乖孩子，我爱你。你长得如花似玉，真太让我羡慕了。</p>
<p>SOREL (<i>with her arms round Judith</i>) Are you really? How lovely!</p>	<p>索雷尔（抱着朱迪斯）真的吗？太好了！</p>
<p>JUDITH. You will be nice to Sandy, won't you?</p>	<p>朱迪斯：你会好好对桑迪的，是吧？</p>

<p>SOREL (<i>sitting up</i>) Can't he sleep in "Little Hell"?</p>	<p>索雷尔（坐起身）他就不能睡在“小地狱”吗？</p>
<p>JUDITH. My dear, he's frightfully athletic and all those hot-water pipes will sap his vitality.</p>	<p>朱迪斯：乖孩子，他的精力像运动员一样的旺盛。那些热水管会耗尽他精力的。</p>
<p>SOREL. They'll sap Richard's vitality too.</p>	<p>索雷尔：那也会耗尽理查德的精力呀。</p>
<p>JUDITH. He won't notice them; he's probably used to scorching tropical Embassies with punkahs waving and everything.</p>	<p>朱迪斯：他才注意不到呢。说不定他已经习惯了炎热的环境，热带国家的大使馆都用吊扇呢。</p>
<p>SIMON. He's sure to be deadly, anyhow.</p>	<p>西蒙：反正他会被热死的。</p>
<p>SOREL. You're never been even civil to any of my friends, men or women.</p>	<p>索雷尔：不管我的朋友是男是女，你都不会客气一丁点儿的，是吗？</p>
<p>JUDITH. Don't bicker.</p>	<p>朱迪斯：别吵了。</p>
<p>SIMON (<i>rising and crossing to C</i>) Anyhow, the Japanese room's a woman's room, and a woman ought to have it.</p>	<p>西蒙（起身，横穿到舞台中央）不管怎样，日式屋都是女式房间，应该给女人住。</p>
<p>JUDITH. I promised it to Sandy – he loves anything Japanese.</p>	<p>朱迪斯：我向桑迪保证过，他一定可以住日式屋。他喜欢日本的一切。</p>
<p>SIMON. So does Myra!</p>	<p>西蒙：米拉也喜欢！</p>

JUDITH. Myra!

朱迪斯： 米拉！

SIMON. Myra Arundel. I've asked her down.

西蒙： 米拉·阿伦德尔。我请她来家里。

JUDITH. You've – what!

朱迪斯： 什么？你——

SIMON. I've asked Myra down for the week-end – she's awfully amusing.

西蒙： 我请米拉来度周末。她是个特别有意思的人。

SOREL. Well, all I can say is, it's beastly of you. You might have warned me. What on earth will Richard say?

索雷尔： 看来，我只能说你太卑劣了。虽然你提前通知了我，但是理查德究竟会怎么说呢？

SIMON. Something exquisitely
non-committal, I expect.

西蒙： 巧妙回避，不置可否？

JUDITH. This is too much! Do you mean to tell me, Simon –

朱迪斯： 够了！西蒙，你是不是想告诉我——

SIMON (*going to Judith; firmly*) Yes, Mother, I do. I've asked Myra down and I have a perfect right to. You've always brought us up to be free about things.

西蒙（坚定地走向朱迪斯）没错，妈妈。我已经请了米拉，而且我有完全权请她。是你总是教我们想做就做的。

JUDITH. Myra Arundel is straining freedom to its utmost limits.

朱迪斯： 米拉·阿伦德尔自由散漫到极点了。

SIMON. Don't you like her?

西蒙： 你不喜欢她？

JUDITH. No, dear, I detest her. She's far too old for you, and she goes about using Sex as a sort of shrimping-net.

SIMON. Really, Mother -!

JUDITH. It's no use being cross. You know perfectly well I dislike her, and that's why you never told me she was coming until too late to stop her. It's intolerable of you.

SOREL (*grandly*) Whether she's here or not is a matter of extreme indifference to me, but I'm afraid Richard won't like her very much.

SIMON. You're afraid he'll like her too much!

SOREL. That was an offensive remark, Simon, and rather silly.

JUDITH (*plaintively*) Why on earth don't you fall in love with nice young girls, instead of self-conscious vampires?

SIMON. She's not a vampire, and I never said I was in love with her.

朱迪斯：岂止不喜欢，我恨她。对你来说她太老了。还有，她把性爱当做勾引男人的工具。

西蒙：哦？是吗，妈妈？——

朱迪斯：你别生气，没用的。你很清楚我不喜欢她，所以才这么晚说她要来，好让我来不及阻止她。真不像话，我忍不了了！

索雷尔（宽宏大量地）她来不来我一点儿都无所谓，只是担心理查德会不太喜欢她。

西蒙：我看你是在担心理查德会太喜欢她吧。

索雷尔：你这么说太冒犯了，西蒙，大白痴。

朱迪斯（悲伤地）这究竟是因为什么？你怎么就不能爱上一个年轻善良的女孩呢，非要找一個扭捏作态的吸血鬼。

西蒙：她不是吸血鬼，而且我从没说过爱她。

<p>SOREL. He's crazy about her. She butters him up and admires his sketches.</p>	<p>索雷尔：那是，只是痴迷而已。吸血鬼的马屁都拍上了天，居然还赞美他的涂鸦。</p>
<p>SIMON (<i>leaning across Judith and shouting at Sorel</i>) What about you picking up old gentlemen at dances?</p>	<p>西蒙（倾身越过朱迪斯，对着索雷尔喊）你能好到哪里去？还不是在舞会上找老男人！</p>
<p>SOREL (<i>furiously, shouting back at him</i>) He's not old!</p>	<p>索雷尔（十分愤怒地对西蒙喊）他不老！</p>
<p>JUDITH (<i>stretching her arms up and parting them; Simon goes C</i>) You've both upset me thoroughly. I wanted a nice restful weekend, with moments of Sandy's ingenuous affection to warm the cockles of my heart when I felt in the mood, and now the house is going to be full of discord – not enough food, everyone fighting for the bath – perfect agony! I wish I were dead!</p>	<p>朱迪斯（伸手将两人拉开；西蒙走向舞台中央）你们都太让我失望了。我想过一个舒适清闲的周末，有桑迪陪伴着我。情绪低落的时候，他单纯的爱能抚慰我，让我开心。而现在，这个屋子处处都不和谐：食物不够，大家抢着洗澡……太痛苦了，不如死了算了。</p>
<p>SIMON. You needn't worry about Myra and me. We shall keep out of everyone's way.</p>	<p>西蒙：你不用操我和米拉的心。我们不会碍任何人的事。</p>
<p>SOREL. I shall take Richard on the river all day tomorrow.</p>	<p>索雷尔：我和理查德明天一整天都在河上。</p>
<p>JUDITH. In what?</p>	<p>朱迪斯：干什么？</p>
<p>SOREL. The punt.</p>	<p>索雷尔：划平底船。</p>

JUDITH. I absolutely forbid you to go near the punt.

朱迪斯：我绝不允许你去划船。

SIMON. It's sure to rain, anyhow.

西蒙：反正会下雨。

JUDITH. What your father will say I tremble to think. He needs complete quiet to finish off "The Sinful Woman".

朱迪斯：我不敢想你爸爸会怎么说你。他需要绝对安静的环境来写完《恶女》。

SOREL. I see no reason for there to be any noise, unless Sandy What's-his-name is given to shouting.

索雷尔：怎么可能有噪音，除非那个叫桑迪什么的喜欢大喊大叫。

JUDITH. If you're rude to Sandy I shall be extremely angry.

朱迪斯：你再对桑迪无礼，我就真的生气了。

(Simon and Sorel bend over Judith and all talk loudly at once)

（西蒙和索雷尔站在朱迪斯两边，面对面，弯着腰，三个人同时大声说）

SOREL }
SIMON } (*together*)

索雷尔 }
西蒙 } (一起)

JUDITH

朱迪斯

Now, look here, Mother -----

{ Why you should expect -----
He's coming all the way down
specially to be nice to me -----

{ 看这儿，妈妈……
你怎么会认为……
他大老远来就是为了关心我……

<i>(David enters down the stairs. He looks slightly irritable)</i>	(大卫走下楼梯, 有点生气)
DAVID <i>(coming down to C)</i> Why are you all making such a noise?	大卫 (走到舞台中央) 你们干什么, 吵死了!
<i>(Simon crosses to the piano and picks up a book)</i>	(西蒙走过钢琴, 捡起本书)
JUDITH. I think I'm going mad!	朱迪斯: 我快要崩溃了。
DAVID. Why hasn't Clara brought me my tea?	大卫: 克莱拉怎么没把茶送来?
JUDITH. I don't know.	朱迪斯: 不知道。
DAVID. Where is clara?	大卫: 克莱拉呢?
JUDITH. Do stop firing questions at me, David.	朱迪斯: 别不停地问我了行吗, 大卫?
DAVID. Why are you all so irritable? What's happened?	大卫: 你们怎么了, 都吃火药了?
<i>(CLARA enters from below the stairs, with a tray of tea for one, and trusts it into DAVID's hands)</i>	(克莱拉从楼梯下的门进来, 一只手端着茶碟, 送到大卫的手上)
CLARA. Here's your tea. I'm sorry I'm late	克莱拉: 您的茶。抱歉这么晚才送来。艾

<p>with it. Amy forgot to put the kettle on – she's got terrible toothache.</p>	<p>米忘记烧水了，她牙太疼了。</p>
<p>DAVID. Poor girl! Give her some oil of cloves.</p>	<p>大卫：真可怜，给她涂点丁香油吧。</p>
<p>SOREL. If anyone else mentions oil of cloves, I shall do something desperate! (<i>She rises and moves a step up L</i>)</p>	<p>索雷尔：谁再给我提丁香油，我就跟谁拼了！（起身，走到舞台左边）</p>
<p>DAVID. It's wonderful stuff. Where's Zoe?</p>	<p>大卫：丁香油是个好东西。花花在哪？</p>
<p>SIMON. She was in the garden this morning.</p>	<p>西蒙：早上还在花园里。</p>
<p>DAVID. I suppose no-one thought of giving her any lunch?</p>	<p>大卫：都忘了给她午饭吧？</p>
<p>CLARA. I put it down by the kitchen table as usual, but she never came in for it.</p>	<p>克莱拉：我和平时一样把吃的放在厨房的桌子旁边，但是她没去吃。</p>
<p>SOREL. She's probably mousing.</p>	<p>索雷尔：也许正在捉老鼠呢。</p>
<p>DAVID. She isn't old enough yet. She might have fallen into the river, for all your care. I think it's a shame!</p>	<p>大卫：她还没长大呢。哼，托你们的福，她可能已经掉到河里去了。连猫都照顾不好，你们真太丢人了。</p>
<p>CLARA. Don't you worry your head – Zoe's won't come to any harm; she's too wily.</p>	<p>克莱拉：别担心了，花花不会受伤的，她机灵着呢。</p>

<p>(CLARA exits through the door below the stairs)</p>	<p>(克莱拉从楼梯下的门退出)</p>
<p>DAVID. I don't want to be disturbed. (<i>He takes his tray and goes upstairs; then he turns</i>) Listen, Simon. There's a perfectly sweet flapper coming down by the four-thirty. Will you go and meet her and be nice to her? She's an abject fool, but a useful type, and I want to study her a little domestic surroundings. She can sleep in the Japanese room.</p>	<p>大卫：别打扰我。（他拿着茶碟走上楼；转身）对了，西蒙，有个非常可爱的年轻女士四点半的时候会过来，你能去接一下吗？对她友善点。别看她一副可怜模样还傻乎乎的，这种类型的对我写书很有用。我想在家庭的环境中观察研究一下她。她可以睡在日式屋。</p>
<p>(DAVID goes off, leaving behind him a deathly silence. SOREL drops into the chair down L)</p>	<p>(大卫退下，屋里一片死寂。索雷尔一屁股坐在左下方的椅子上)</p>
<p>JUDITH (<i>after a pause</i>) I should like someone to play something very beautiful to me on the piano.</p>	<p>朱迪斯（停顿一下）唉，现在要是谁能给我弹首好听的曲子就好了。</p>
<p>SIMON (<i>stamps up to the French window C</i>) Damn everything! Damn! Damn! Damn!</p>	<p>西蒙（踱步到法式落地窗中部）该死的！该死！该死！真该死！</p>
<p>SOREL. Swearing doesn't help.</p>	<p>索雷尔：骂人有用吗？</p>
<p>SIMON. It helps me a lot.</p>	<p>西蒙：对我有用。</p>
<p>SOREL. What does Father mean by going on</p>	<p>索雷尔：爸爸那样做是什么意思？</p>

<p>like that?</p>	
<p>JUDITH. In view of the imminent reception, you'd better go and shave, Simon.</p>	<p>朱迪斯：马上就要接待客人了，你最好去刮刮胡子，西蒙。</p>
<p><i>(SIMON comes down and leans on the piano)</i></p>	<p>（西蒙走到舞台前部，靠在钢琴上）</p>
<p>SOREL <i>(rising and bursting into tears of rage)</i> It's perfectly beastly! Whenever I make any sort of plan about anything, it's always done in by someone. I wish I were earning my own living somewhere – a free agent – able to do whatever I liked without being cluttered up and frustrated by the family –</p>	<p>索雷尔（起身，愤怒地哭）太可恶了！任何时候我有任何计划，都会被别人毁了。要是能在哪儿独立生活，自由地生活就好；想干什么就干什么，不被家里人打乱。</p>
<p>JUDITH <i>(picturesquely)</i> It grieves me to hear you say that, Sorel.</p>	<p>朱迪斯（绘声绘色地）索雷尔，听你这么说我真难过。</p>
<p>SOREL. Don't be infuriating, Mother!</p>	<p>索雷尔：别生气，妈妈！</p>
<p>JUDITH <i>(sadly)</i> A change has come over my children of late. I have tried to shut my eyes to it, but in vain. At my time of life one must face bitter facts!</p>	<p>朱迪斯（伤心地）最近我的孩子都变了。我试着闭上眼睛，假装看不到，但是没有用。我一生中必须面对这样痛苦的现实啊！</p>
<p>SIMON. This is going to be the blackest Saturday – till – Monday we've ever spent!</p>	<p>西蒙：这将会是我们最黑暗的周末，从周六到周一，三天啊！</p>
<p>JUDITH <i>(tenderly)</i> Sorel, you mustn't cry.</p>	<p>朱迪斯（温柔地）索雷尔，不许哭。</p>

<p>SOREL. Don't sympathize with me; it's only temper.</p>	<p>索雷尔：别同情我。我只是发下脾气。</p>
<p>JUDITH (<i>pulling her down on to the sofa beside her</i>) Put your head on my shoulder, dear.</p>	<p>朱迪斯（拉索雷尔坐到她旁边）亲爱的，把头靠在我肩上。</p>
<p>SIMON (<i>bitterly</i>) Richard'll have to have "Little Hell" and that horrible flapper the Japanese room.</p>	<p>西蒙（生气地）这下好了，理查德睡“小地狱”，那个讨厌的小女人睡日式屋。</p>
<p>JUDITH. Over my dead body!</p>	<p>朱迪斯：他们敢！除非我死了！</p>
<p>SIMON (<i>coming over to Judith</i>) Mother, what are we to do?</p>	<p>西蒙（走向朱迪斯）妈妈，我们该怎么办？</p>
<p>JUDITH (<i>pulling him down on his knees and placing his head on her right shoulder, and Sorel's head on her left, making a charming little motherly picture</i>) We must all be very, very kind to everyone!</p>	<p>朱迪斯（拉着西蒙，让他跪下，让他的头靠在她右肩上。索雷尔靠在她的左肩上，俨然一幅温馨的母爱图）我们必须对每个人非常非常的友善。</p>
<p>SIMON. Now then, Mother, none of that!</p>	<p>西蒙：不可能的！</p>
<p>JUDITH (<i>aggrieved</i>) I don't know what you mean, Simon.</p>	<p>朱迪斯（忿忿不平地）西蒙，我不懂你在说什么。</p>
<p>SIMON. You were being beautiful and sad.</p>	<p>西蒙：你刚刚又美丽又忧伤。</p>

JUDITH. But I am beautiful and sad.

朱迪斯：我现在也很美丽，也很忧伤。

SIMON. You're not particularly beautiful, darling, and you never were.

西蒙：妈，你不是特别美，从来都不是特别美。

JUDITH. Never mind; I made thousands think I was.

朱迪斯：无所谓。我让成千上万的人认为我很美。

SIMON. And as for being sad –

西蒙：至于忧伤——

JUDITH (*pushing Simon on the floor*) Now, Simon, I will not be dictated to like this! If I say I'm sad, I *am* sad. You don't understand, because you're precocious and tiresome.... There comes a time in all women's lives –

朱迪斯（把西蒙推到地上）你给我听着，别再这样教训我！我说我忧伤，我就是很忧伤。你不懂，因为你又早熟，又烦人。每个女人的一生里都有一个时刻——

SOREL (*rising and standing at the L corner of the sofa*) Oh dear! (*with a pained expression*)

索雷尔（起身，挨着沙发的左角站着）哦，天啊！（表情痛苦）

JUDITH. What did you say, Sorel?

朱迪斯：索雷尔，你说什么？

SOREL. I said, "Oh, dear!"

索雷尔：我说：“哦，天啊！”

JUDITH. Well, please don't say it again, because it annoys me.

朱迪斯：好吧，但是拜托你别再说了，烦人。

SOREL (*smiling*) You're such a lovely

索雷尔（微笑地）你真是个可爱的伪君子。

<p>hypocrite!</p>	
<p>JUDITH (<i>casting up her eyes</i>) I don't know what I've done to be cursed with such ungrateful children! It's very cruel at my time of life –</p>	<p>朱迪斯（横了索雷尔一眼）我不知道做了什么，活该被诅咒，摊上这么两个忘恩负义的孩子！这辈子真是倒大霉了……</p>
<p>SIMON. There you go again!</p>	<p>西蒙：又来了！</p>
<p>JUDITH (<i>after a pause; inconsequently</i>) You're getting far too tall, Sorel.</p>	<p>朱迪斯（停顿一下；话锋一转）索雷尔，你太高了。</p>
<p>SOREL. Sorry, Mother!</p>	<p>索雷尔：妈妈，对不起。</p>
<p>JUDITH. Give me another of those disgusting cigarettes –</p>	<p>朱迪斯：再给我根恶心的烟——</p>
<p>(<i>SIMON rises and goes to the piano – quickly takes a cigarette</i>)</p>	<p>（西蒙起身走到钢琴处——迅速拿起一根烟）</p>
<p>I don't know where they came from. (She rises and goes C)</p>	<p>我不知道这些烟从哪来的。（起身，走向舞台中央）</p>
<p>SIMON (<i>Moving C and giving Judith a cigarette</i>) Here! (He lights it for her)</p>	<p>西蒙（走向舞台中央，给朱迪斯一支烟）给你！（给她点烟）</p>
<p>JUDITH. I'm going to forget entirely about all these dreadful people arriving. My mind henceforward shall be a blank on the subject.</p>	<p>朱迪斯：我打算完全忘了这些要来的讨厌鬼。从现在开始我一点儿都不想想这件事。</p>
<p>SOREL. It's all very fine, Mother, but –</p>	<p>索雷尔：妈妈，会没事儿的，但是——</p>

JUDITH. I made a great decision this morning.	朱迪斯：今天早上我做出了一个重大决定。
SIMON. What kind of decision?	西蒙：什么决定？
JUDITH. It's a secret.	朱迪斯：这是个秘密。
SOREL. Aren't you going to tell us?	索雷尔：你不打算告诉我们？
JUDITH. Of course. I meant it was a secret for your father.	朱迪斯：当然会告诉你们。我的意思是，要对你爸爸保密。
SIMON. What is it?	西蒙：到底是什么秘密？
<i>(JUDITH goes up C and looks off L to make sure no-one is listening, then returns to C)</i>	（朱迪斯走到舞台中央，看看舞台左边，确定没人在听他们说话，然后回到舞台中央）
JUDITH. I'm going back to the stage.	朱迪斯：我要重返舞台。
SIMON. I knew it! <i>(He drops on to the form below the piano)</i>	西蒙：我就知道是这样！（一屁股坐在钢琴前的长凳上）
JUDITH. I'm stagnating here. I won't stagnate as long as there's breath in my body.	朱迪斯：我都快烂在这儿了。只要我还一口气，就不要继续烂下去。
SOREL. Do you think it's wise? You retired so very finally last year. What excuse will	索雷尔：你觉得这样明智吗？去年你总算是退休了，为什么这么快就要回去？

<p>you give for returning so soon?</p>	
<p>JUDITH. My public, dear – letters from my public!</p>	<p>朱迪斯：因为我的观众，还有他们的来信。</p>
<p>SIMON. Have you had any?</p>	<p>西蒙：你收到过吗？</p>
<p>JUDITH. One or two. That’s what decided me, really – I ought to have had hundreds.</p>	<p>朱迪斯：收到过一两封，所以我才下定决心重返舞台，真的。我应该收到成百上千封来信的。</p>
<p>SOREL (<i>kneeling on the R corner of the sofa</i>) We’ll write some lovely ones, and you can publish them in the papers.</p>	<p>索雷尔（跪在沙发的右角处）我们会给你写些贴心的观众来信，你可以公布在报纸上。</p>
<p>JUDITH. Of course.</p>	<p>朱迪斯：当然可以。</p>
<p>SOREL. You will be dignified about it all, won’t you, darling?</p>	<p>索雷尔：这会让你很有面子，是吧？</p>
<p>JUDITH. I’m much more dignified on the stage than in the country – it’s my <i>milieu</i>. I’ve tried terribly hard to be “landed gentry”, but without any real success. (<i>She moves up C with outstretched arms</i>) I long for excitement and glamour. (<i>She comes down to the R corner of the sofa</i>) Think of the thrill of a first night; all those ardent playgoers willing one to succeed; the critics all leaning</p>	<p>朱迪斯：我在舞台上会比在乡下有面子得多——我属于舞台。我竭尽全力想做个贵妇，但是只是白费力气。（她张开双臂，走到舞台中央）我渴望那种兴奋，魅力四射的感觉。（她往前走到沙发的右角处）如果我重返舞台，想想看第一晚的演出，会多么令人兴奋啊。想都想得到，那些热情的戏迷都希望我成功；那些批评家都探着身子，兴奋得脸都红了，写满了喜爱，说明</p>

<p>forward with glowing faces, receptive and exultant – emitting fancy. The satisfied grunt of the <i>Daily Mail</i>, the abandoned gurgle of the <i>Sunday Times</i>, and the shrill, enthusiastic scream of the <i>Daily Express</i>! I can distinguish them all –</p>	<p>他们接受我的回归，并且狂喜；《每日邮报》的记者满意地咕哝着；《星期天时报》的记者纵声笑着；还有《每日快报》的记者热情地尖叫着！我能把他们一一认出来……</p>
<p>SIMON. Have you got a play?</p>	<p>西蒙：有剧请你演吗？</p>
<p>JUDITH. I think I shall revive <i>Love's Whirlwind</i>.</p>	<p>朱迪斯：我想我应该重新去演《爱的旋风》。</p>
<p>SOREL (<i>collapsing on the sofa</i>) Oh, Mother! (<i>She gurgles with laughter</i>)</p>	<p>索雷尔（一屁股瘫坐在沙发上）天啊，妈妈！（她“咯咯”地笑着）</p>
<p>SIMON (<i>weakly</i>) Father will be furious.</p>	<p>西蒙（有气无力地）爸爸会气疯的。</p>
<p>JUDITH. I can't help that.</p>	<p>朱迪斯：我喜欢那部剧，无法自拔。</p>
<p>SOREL. It's such a fearful play.</p>	<p>索雷尔：多烂的剧啊。</p>
<p>JUDITH. It's a marvellous part. (<i>SOREL opens her mouth to speak</i>)</p>	<p>朱迪斯：我的角色棒极了。 (索雷尔张开嘴，准备说话)</p>
<p>You mustn't say too much against it, Sorel. I'm willing to laugh at it a little myself, but, after all, it <i>was</i> one of my greatest successes.</p>	<p>索雷尔，不许再说这部剧的坏话。尽管我也想自嘲一下，但毕竟那是我最成功的表演之一。</p>
<p>SIMON. Oh, it's appalling – but I love it. It makes me laugh.</p>	<p>西蒙：天啊，就那部？太可怕了。不过我喜欢，因为很好笑，哈哈。</p>

JUDITH. The public love it too, and it doesn't make them laugh – much. (*She moves to C and very dramatically recites*) “You are a fool, a blind pitiable fool. You think because you have bought my body that you have bought my soul!” (*Turning to Simon*) You must say that's dramatic – “I've dreamed of love like this, but I never realized, I never knew how beautiful it could be in reality!” (*She wipes away imaginary tears*) That line always brought a tear to my eye.

SIMON. The second act *is* the best, there's no doubt about that.

JUDITH (*turning to Sorel*) From the moment Victor comes in it's strong – tremendously strong ... Be Victor a minute, Sorel –

SOREL (*rising*) Do you mean when he comes in at the end of the act?

JUDITH. Yes. You know – “Is this a game?”

SOREL (*going to Judith and speaking in a very dramatic voice*) “Is this a game?”

朱迪斯：观众也很喜欢那部剧，而且他们不觉得好笑，至少不是那么好笑。（她走到舞台中央，声情并茂的背诵）“你这个蠢货，瞎了眼的、可怜的蠢货。你以为买了我的身体就能买走我的灵魂！”（转向西蒙）你必须承认这是出好戏——“我一直梦想拥有这样的爱情，但未能如愿，若有天能遇此良缘，定将美如梦境！”（她拭去假想的眼泪）这句话总是让我热泪盈眶。

西蒙：毫无疑问，第二幕是最好的。

朱迪斯（转向索雷尔）从维克多来的时候开始。情节开始震撼，撼人心魄，……索雷尔，演一下维克多——

索雷尔（起身）你是他在剧末进来的时候？

朱迪斯：嗯。你知道台词的——“这是个游戏吗？”

索雷尔（走向朱迪斯，饱含感情地说）“这是个游戏吗？”

<p>JUDITH (<i>with spirit</i>) “Yes – and a game that must be played to finish.”</p>	<p>朱迪斯（有活力地）“是的——一个必须玩完的游戏。”</p>
<p>SIMON (<i>rising and moving to Judith, and speaking in a deep dramatic voice</i>) “Zara, what does it mean?”</p>	<p>西蒙（起身，走向朱迪斯，用饱含深情的低音说）“莎拉，这是什么意思？”</p>
<p>JUDITH. “So many illusions shattered – so many dreams trodden in the dust!”</p>	<p>朱迪斯：“许多美梦都破碎了——在尘土中被践踏！”</p>
<p>SOREL (<i>running behind Judith and in front of Simon to down R</i>) I’m George now – “I don’t understand! You and Victor – my God!” (<i>She strikes a dramatic pose</i>)</p>	<p>索雷尔（在西蒙前面跟着索雷尔跑到舞台右前部）现在我是乔治——“我不明白！你和维克多——天啊！”（摆出一个夸张的造型）</p>
<p>JUDITH (<i>moving a little to L; listening</i>) “Sssh! Isn’t that little Pam crying?”</p>	<p>朱迪斯（向左走一点；听着）“嘘！那不是帕姆在哭？”</p>
<p>SIMON (<i>savagely</i>) “She’ll cry more, poor mite, when she realizes her mother is a –”</p> <p>(<i>The front-door bell rings</i>)</p>	<p>西蒙（粗鲁地）“她还能哭得再厉害点儿，如果她知道她的母亲是一个——”</p> <p>（大门门铃响了）</p>
<p>JUDITH. Damn! There’s the bell!</p>	<p>朱迪斯：可恶！门铃响了！</p>
<p>SOREL (<i>rushing to the glass on the piano</i>) I look hideous!</p>	<p>索雷尔（冲到钢琴上的镜子前）哎呀，我看起来丑死了！</p>

<p>SIMON (moving to the R side of the piano) Yes, dear!</p>	<p>西蒙（走到钢琴的右边）的确很丑，亲爱的。</p>
<p>(CLARA enters from the door below the stairs and crosses to the door R)</p>	<p>（克莱拉从楼梯下的门进入，穿过舞台走向右边的门）</p>
<p>JUDITH. Clara – before you open the door – we shall be eight for dinner.</p>	<p>朱迪斯：克莱拉，开门之前我想跟你说，总共有八个人吃晚饭。</p>
<p>CLARA (coming to RC) My God!</p>	<p>克莱拉（走到舞台中央，靠右一点）什么？天啊！</p>
<p>SIMON. And for breakfast, lunch, tea and dinner tomorrow.</p>	<p>西蒙：还有明天的早餐、午餐、下午茶、晚餐。</p>
<p>JUDITH (vaguely) Will you get various rooms ready?</p>	<p>朱迪斯（含糊不清地）几个房间都准备好了吗？</p>
<p>CLARA. I shall have to – they can't sleep in the passage!</p>	<p>克莱拉：我不得不准备好呀，他们又不能睡到过道上！</p>
<p>SOREL. Now we've upset Clara!</p>	<p>索雷尔：现在我们可把克莱拉惹烦了。</p>
<p>JUDITH. It can't be helped – nothing can be helped. It's Fate – everything that happens is Fate. That's always a great comfort to me.</p>	<p>朱迪斯：哎，这也没办法，没什么是有办法避免的。这是命运，发生的一切都是命中注定的。这样想对我总是个大大的安慰。</p>
<p>CLARA. More like arrant selfishness!</p>	<p>克莱拉：听起来更像是在给极度的自私找</p>

<p>JUDITH. You mustn't be pert, Clara.</p> <p>CLARA. Pert I may be, but I 'ave got some thought for others. Eight for dinner – Amy going home early! It's nothing more nor less than an imposition!</p> <p><i>(The bell rings again)</i></p> <p>SIMON. Hadn't you better let them all in?</p> <p><i>(CLARA goes to the front door and admits SANDY TYRELL, who is a fresh-looking young man; he has an unspoilt, youthful sense of honour and rather big hands, owing to a misplaced enthusiasm for amateur boxing. CLARA goes out, through the door below the stairs)</i></p> <p>SANDY <i>(crossing to Judith and shaking hands)</i> I say, it's perfectly ripping of you to let me come down.</p> <p>JUDITH. Are you alone?</p> <p>SANDY <i>(surprised)</i> Yes.</p>	<p>借口。</p> <p>朱迪斯：克莱拉，不许没礼貌。</p> <p>克莱拉：我也许没礼貌，但我至少会为他人着想一点。准备八个人的晚餐？恰巧艾米又提前回家！这根本就是逼我！</p> <p>（门铃再次响了）</p> <p>西蒙：你最好让他们都进来吧？</p> <p>（克莱拉打开前门让桑迪·泰瑞尔进来。桑迪是个精神十足的年轻人，有纯真的，年轻人的荣誉感。由于错爱职业拳击，他有一双巨大的手。克莱拉由楼梯下的门退下）</p> <p>桑迪（穿过舞台走向朱迪斯，与她握手）你能邀请我来，真是太棒了。</p> <p>朱迪斯：你单独来的吗？</p> <p>桑迪（惊讶地）是呀。</p>
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<p>JUDITH. I mean, didn't you meet anyone at the station?</p>	<p>朱迪斯：我的意思是，你未在火车站碰见什么人？</p>
<p>SANDY. I motored down; my car's outside. Would you like me to meet anybody?</p>	<p>桑迪：我开车来的，车停在外面。你要我去接谁吗？</p>
<p>JUDITH. Oh, no, I must introduce you. This is my daughter Sorel, and my son Simon.</p>	<p>朱迪斯：哦，不是。我必须给你介绍一下。这是我女儿，索雷尔，我儿子，西蒙。</p>
<p>SANDY (<i>moving to SOREL and offering his hand, which she ignores</i>) How do you do?</p>	<p>桑迪（走向索雷尔，伸出手，索雷尔无视他）你好吗？</p>
<p>SOREL (<i>coldly</i>) I'm extremely well, thank you, and I hope you are.</p>	<p>索雷尔（冷漠地）托你的福，我好得不得了，希望你也很好。</p>
<p>(<i>SOREL brushes past him and exits upstairs</i>)</p>	<p>（索雷尔和桑迪擦身而过，从楼上退下）</p>
<p>SIMON. So do I.</p>	<p>西蒙：我也希望你很好。</p>
<p>(<i>SIMON brushes past him and exits up the stairs. SANDY looks shattered</i>)</p>	<p>（西蒙和桑迪擦身而过，从楼上退下。桑迪看起来倍受打击）</p>
<p>JUDITH (<i>crossing in front of Sandy and glaring after Simon and Sorel</i>) You must forgive me for having rather peculiar children. Have you got a bag or anything?</p>	<p>朱迪斯（从桑迪面前走过，到舞台另一端，愤怒地看着西蒙和索雷尔离开）请你原谅我这两个古怪的孩子。你带了行李吗？</p>
<p>SANDY. Yes; it's in the car.</p>	<p>桑迪：有，在车里。</p>

<p>JUDITH. We'd better leave it there for the moment, as Clara has to get the tea. We'll find you a room afterwards.</p>	<p>朱迪斯：就先放在那儿吧，克莱拉在准备茶点。我们随后给你准备房间。</p>
<p>SANDY. I've been looking forward to this most awfully.</p>	<p>桑迪：我一直迫不及待想来这儿。</p>
<p>JUDITH. It's nice, isn't it? (<i>She moves to the window</i>) You can see as far as Marlow on a clear day, so they tell me.</p>	<p>朱迪斯：很美，是不是？（走向窗户）我听说天气好的时候能从这儿看到马洛。</p>
<p>SANDY (<i>going up to her</i>) I meant I've been looking forward to seeing you.</p>	<p>桑迪（走向朱迪斯）我是说，我迫不及待想见你。</p>
<p>JUDITH. How perfect sweet of you! (<i>She crosses to the sofa and sits L on the corner</i>) Would you like a drink?</p>	<p>朱迪斯：你真是太贴心了！（走向沙发，坐在左边）想喝点儿什么吗？</p>
<p>SANDY. No, thanks. I'm in training.</p>	<p>桑迪：不用了，谢谢。我正在训练。</p>
<p>JUDITH (<i>motioning him to sit beside her</i>) How lovely! What for?</p>	<p>朱迪斯（示意桑迪坐在她旁边）真好！为什么训练？</p>
<p>SANDY. I'm boxing again in a couple of weeks.</p>	<p>桑迪：最近几周我又在打拳击。</p>
<p>JUDITH. I'm so glad. You know, you mustn't mind if Simon and Sorel insult you a little – they've been very bad-tempered</p>	<p>朱迪斯：真不错。如果西蒙和索雷尔的行为冒犯了你，请千万别放在心上。他俩最近脾很差。</p>

<p>lately.</p>	
<p>SANDY. It's awfully funny you having a grown-up son and daughter at all. I can hardly believe it.</p>	<p>桑迪：真有意思，你都有两个成年儿女了，真是难以置信。</p>
<p>JUDITH (<i>quickly</i>) I was married very young.</p>	<p>朱迪斯（迅速地）我很年轻的时候就结婚了。</p>
<p>SANDY. I don't wonder. You know, it's frightfully queer the way I've been planning to know you for ages, and I never did until last week.</p>	<p>桑迪：难怪。你知道的，从很久前我就想认识你了，但说也奇怪，直到上星期我才这么做。</p>
<p>JUDITH. I liked you from the first, really, because you're such a nice shape.</p>	<p>朱迪斯：从第一次见面起我就喜欢你，真的，你身材真是太好了。</p>
<p>SANDY (<i>slightly embarrassed</i>) Oh, I see. . . .</p>	<p>桑迪（有点尴尬地）这样啊……</p>
<p>JUDITH. Small hips and lovely broad shoulders – I wish Simon had smaller hips. (<i>After a slight pause</i>) Do you think you could teach him to box?</p>	<p>朱迪斯：臀部小，双肩宽广，很好看。我希望西蒙的臀部能小点儿。（停顿一下）你觉得你能教他拳击吗？</p>
<p>SANDY. Rather – if he likes!</p>	<p>桑迪：当然可以，只要他愿意。</p>
<p>JUDITH. That's just the trouble – I'm afraid he won't like. He's so dreadfully un – that sort of thing. You must use your influence</p>	<p>朱迪斯：问题就在这儿，就怕他不愿意。他非常……嗯……你知道的。你必须潜移默化地影响他。大卫要是知道你教西蒙拳</p>

subtly. I'm sure David would be pleased.	击，肯定会很高兴。
SANDY. Who's David?	桑迪：大卫是谁？
JUDITH. My husband.	朱迪斯：我丈夫。
SANDY (surprised) Oh!	桑迪（惊讶地）啊！
JUDITH. Why do you say "Oh" like that? Didn't you know I had a husband?	朱迪斯：为什么那样“啊”？你不知道我有丈夫吗？
SANDY. I thought he was dead.	桑迪：我以为他去世了。
JUDITH. No, he's not dead; he's upstairs. (<i>She points to the stairs</i>)	朱迪斯：不，他没有去世。他就在楼上。（指着楼梯）
SANDY. You're quite different from what you were the other day.	桑迪：你和那天太不一样了。
JUDITH. It's this garden hat. I'll take it off. (<i>She does so and puts it on the table behind the sofa</i>) There! I've been pruning the calceolarias.	朱迪斯：是因为这个花园帽。我拿下来。（取下花园帽，放在沙发后面的桌子上）好了！我一直在修剪蒲包花。
SANDY (<i>puzzled</i>) Oh? –	桑迪（疑惑地）哦？
JUDITH. I love my garden, you know – it's so peaceful and quaint. I spend long days dreaming away in it – you know how one	朱迪斯：你知道的，我喜欢我的花园，宁静、独特。我总是在里面做梦，你知道做梦的感觉吧。

<p>dreams.</p>	
<p>SANDY. Oh, yes.</p>	<p>桑迪：嗯，知道。</p>
<p>JUDITH (<i>warming up</i>) I always longed to leave the brittle glamour of cities and theatres and find rest in some old-world nook. That's why we came to Cookham.</p>	<p>朱迪斯（兴奋起来）我总是想离开浮华的城市和剧院，隐居在老地方的某个角落，所以我们才来库克姆。</p>
<p>SANDY. Awfully nice place, Cookham.</p>	<p>桑迪：库克姆个很好的地方。</p>
<p>JUDITH (<i>after a slight pause</i>) Have you ever seen me on the stage?</p>	<p>朱迪斯（停顿了一小下）你看过我在舞台上表演吗？</p>
<p>SANDY. Rather!</p>	<p>桑迪：当然看过。</p>
<p>JUDITH. Oh, what in?</p>	<p>朱迪斯：是吗？哪一部？</p>
<p>SANDY. That thing when you pretended to cheat at cards to save your husband's good name.</p>	<p>桑迪：当时你假装在打牌的时候作弊，来挽救你丈夫的名声。</p>
<p>JUDITH. Oh, The Bold Deceiver. That play was never quite right.</p>	<p>朱迪斯：哦，《冒险欺骗》。那部剧的反映总是不怎么样。</p>
<p>SANDY. You were absolutely wonderful. That was when I first fell in love with you.</p>	<p>桑迪：你的表演绝对精彩绝伦。我就是在那个时候爱上你的。</p>
<p>JUDITH (<i>delighted</i>) Was it, really?</p>	<p>朱迪斯（高兴地）真的吗？</p>

SANDY. Yes; you were so frightfully pathetic and brave.	桑迪：真的。你当时很可怜，但是很勇敢。
JUDITH (basking) Was I?	朱迪斯（得意地）真的吗？
SANDY. Rather!	桑迪：当然是真的！
(<i>There is a pause</i>)	（停顿）
JUDITH. Well, go on. . . .	朱迪斯：好吧，你继续说……
SANDY (<i>flustered</i>) I feel such a fool, telling you what I think, as though it mattered.	桑迪（慌张地）我太傻了，竟然告诉你我的想法，好像这很重要似的。
JUDITH. Of course it matters – to me, anyhow.	朱迪斯：当然很重要，至少对我很重要。
SANDY. Does it – honestly?	桑迪：是吗？真的吗？
JUDITH. Certainly.	朱迪斯：当然是真的。
SANDY. It seems too good to be true – sitting here and talking as though we were old friends.	桑迪：坐在这儿和你像老朋友一样聊天，真是太棒了，我简直不敢相信这是真的。
JUDITH. We are old friends – we probably met in another life. Reincarnation, you know – fascinating!	朱迪斯：我们的确是老朋友，也许在前世遇见过。转世，多奇妙呀！

SANDY. You do say ripping things.

桑迪：你说的真好。

JUDITH. Do I? Give me a cigarette.

朱迪斯：是吗？给我支烟。

(SANDY takes a cigarette from the box on the table and give it to her) And let's put our feet up. *(She puts her feet up behind Sandy, and he lights her cigarette)*

（桑迪从桌上的盒子里拿了一根烟给她）
把脚抬起来。（在桑迪后面抬起脚，桑迪给她点烟）

SANDY. All right.

桑迪：好了。

(They settle themselves comfortably at opposite ends of the sofa, smoking)

（他们舒服地半躺在沙发两头，抽烟）

JUDITH. Can you punt?

朱迪斯：你会划船吗？

SANDY. Yes – a bit.

桑迪：会一点儿。

JUDITH. You must teach Simon – he always gets the pole stuck.

朱迪斯：你得好好教教西蒙，他总是把竿弄得插在泥里不能动。

SANDY. I'd rather teach you.

桑迪：我更愿意教你。

JUDITH. You're so gallant and chivalrous – much more like an American than an Englishman.

朱迪斯：你真是太讨女人喜欢了，太有风度了，更像美国人而不是英国人。

SANDY. I should like to go on saying nice things to you for ever.

桑迪：我应该不停地说你的好话，一直说下去。

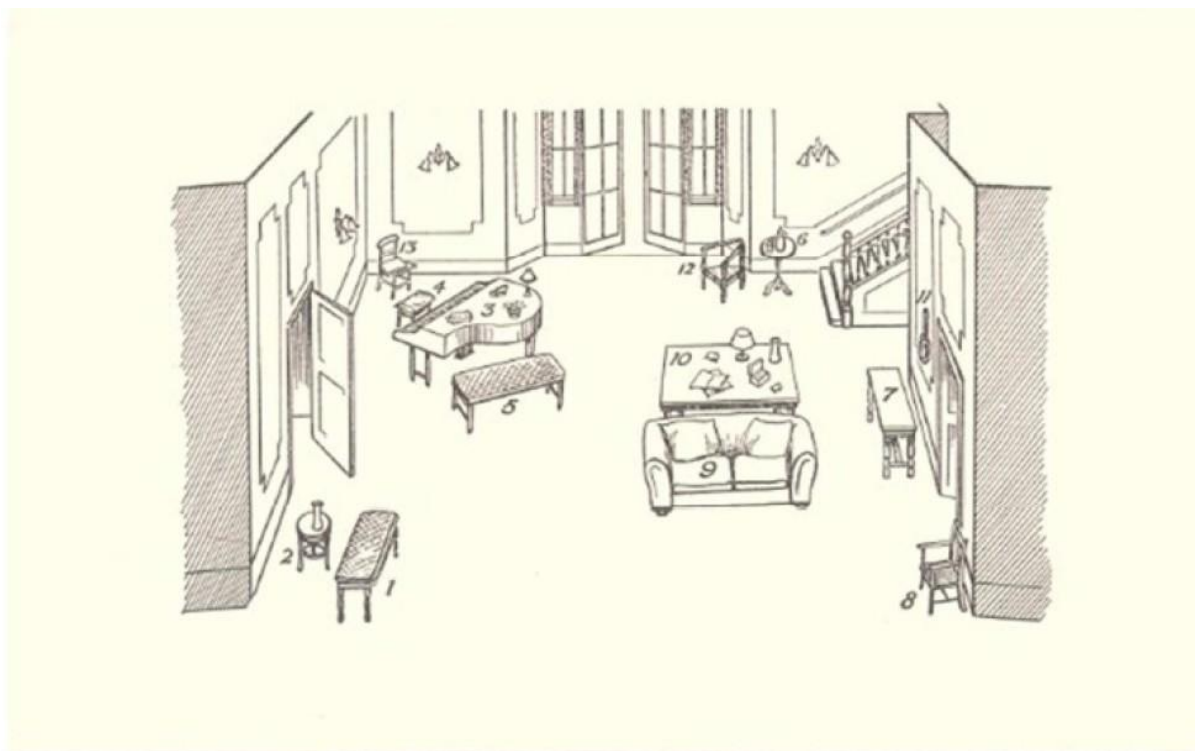
<p>JUDITH (<i>giving him her hand</i>) Sandy! <i>(There comes a loud ring at the bell)</i> There now! (<i>She takes her feet off the sofa</i>)</p> <p>Furniture and Property Plot</p> <ol style="list-style-type: none"> 1. Stool (for 2 persons) 2. Small table. 3. Baby grand piano. On it: cigarette-box, matches, ashtray, vase of sweet peas, mirror, pile of music, 2 magazines, table-lamp 4. Piano stool with cushion 5. Long stool 6. Table. (Soda siphon, decanter of whisky, 2 tumblers, vase of flowers) 7. Table 8. Armchair (rush-bottomed) 9. Sofa. On it: at rise, book of poems (for Sorel), 2 cushions 10. Closed dining-table. On it: ashtray, cigarette-box, matches, vase (empty), mirror, 2 books, table-lamp 11. Barometer, to fall in Act III and break 12. Three-cornered rush-bottomed armchair 13. Single rush-bottomed chair – with pile of music on it <p>4 rugs down. 1 at C down stage 1 at foot of stairs</p>	<p>朱迪斯（伸出手给桑迪）哦，桑迪！ （门铃声大作） 唉，又来了！（把脚从沙发上放下）</p> <p>舞台布景示意图⁴</p> <ol style="list-style-type: none"> 1. 双人凳 2. 小桌 3. 小三角钢琴，上面放着烟盒，火柴，烟灰缸，一盆香豌豆花，镜子，琴谱，两本杂志，台灯⁵ 4. 带坐垫的钢琴凳 5. 长凳 6. 小桌。（上面放着汽水瓶，一瓶威士忌，两个玻璃杯，一瓶花） 7. 小桌 8. 扶手椅 9. 沙发，启幕时上面放有一本诗集（索雷尔用），2个靠垫 10. 盖着的餐桌，上面放着烟灰缸，烟盒，火柴，空花瓶，镜子，两本书，台灯 11. 晴雨表，在第三季中摔坏 12. 三角灯心草扶手椅 13. 单独的灯心草扶手椅，上面放着一摞琴谱。 <p>4 张小地毯分别位于舞台中间靠前处，楼梯口，落地窗中间，靠右前方的沙发处</p>
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⁴仅供参考，可依据演出的实际情况修改

⁵ 如未特别标明物品的数量，则均为一个。

<p>1 at C window</p> <p>1 at sofa down R</p> <p>On stage C – Cartridge paper, ruler, scissors, pencil (for Simon)</p> <p>Ready off down R – 4 suitcases, 1 tennis-racket in case</p> <p>Off up R- Gardening basket and flowers (for Judith)</p> <p>Off up L – Small tea-tray. On it: teapot, sugar, basin, cups and saucers, spoons, milk.</p>	<p>舞台上：</p> <p>中央放着西蒙用的图画纸，尺，捡到，铅笔（西蒙用）</p> <p>右前方靠近边缘处放着 4 个行李箱，一个装着网球拍的包</p> <p>右后方边缘处放着摘花的篮子和花（朱迪斯用）</p> <p>左后方边缘处放着装茶点的小托盘，上面放着茶壶，糖，小盆，一些杯子和茶托，几只茶匙，牛奶。</p>
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Ground Plan 舞台布景



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