

家庭之声  
FAMILY VOICES

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## VOICE 1

## 声音一

I am having a very nice time.

The weather is up and down, but surprisingly warm, on the whole, more often than not.

I hope you're feeling well, and not as peaky as you did, the last time I saw you.

No, you didn't feel peaky, you felt perfectly well, you simply looked peaky.

Do you miss me?

I am having a very nice time and I hope you are glad of that.

At the moment I am dead drunk.

I had five pints in The Fishmongers Arms tonight, followed by three double Scotches, and literally rolled home.

When I say home I can assure you that my room is extremely pleasant. So is the bathroom. Extremely pleasant. I have some very pleasant baths indeed in the bathroom. So does everybody else in the house. They all lie quite naked in the bath and have very pleasant baths indeed. All the people in the house go about saying what a superb bath and bathroom the one we share is, they go about telling literally everyone they meet what lovely baths you can get in this place, more or less unparalleled, to put it bluntly.

It's got a lot to do with the landlady, who is a Mrs Withers, a person who turns out to be an utterly charming person, of impeccable credentials.

When I said I was drunk I was of course making a joke.

我现在的的生活很美好。

天气阴晴不定，但总体来说出奇的温暖。

我希望你一切安好，不像我上次见到你时那样憔悴。

不，你没有感到憔悴，你感觉很好，你只是看起来憔悴而已。

你想念我吗？

我现在生活得很好，我希望你能为此感到高兴。

此刻我已经喝醉了。

我今晚在鱼贩武器酒吧喝了五品脱酒，接着又喝了三杯双份苏格兰威士忌，然后就真的滚回家了。

当我说到家时，我可以向你保证我的房间是极其舒适的。浴室也非常舒适，我在里边洗过几次很舒服的澡。屋子里的其他人也是一样。他们都赤身裸体地躺在浴缸里，享受着真正美妙的沐浴。房子里所有的人都在说我们共用的浴缸和浴室有多好，他们对遇到的每一个人都说，在这里你能泡到多么舒服的澡，说白了，简直是无与伦比的。

这和女房东有很大关系，她是威瑟斯太太，一个非常有魅力的人，有着无可挑剔的资历。

当我说我喝醉了的时候，我当然是在开玩笑。

I bet you laughed.

Mother?

Did you get the joke? You know I never touch alcohol.

I like being in this enormous city, all by myself. I expect to make friends in the not too distant future.

I expect to make girlfriends too.

I expect to meet a very nice girl. Having met her, I shall bring her home to meet my mother.

I like walking in this enormous city, all by myself. It's fun to know no one at all. When I pass people in the street they don't realise that I don't know them from Adam. They know other people and even more other people know them, so they naturally think that even if I don't know them I know the other people. So they look at me, they try to catch my eye, they expect me to speak. But as I do not know them I do not speak. Nor do I ever feel the slightest temptation to do so.

You see, mother, I am not lonely, because all that has ever happened to me is with me, keeps me company; my childhood, for example, through which you, my mother, and he, my father, guided me.

I get on very well with my landlady, Mrs Withers. She tells me I am her solace. I have a drink with her at lunchtime and another one at teatime and then take her for a couple in the evening at The Fishmongers Arms.

She was in the Women's Air Force in the Second World War. Don't drop a bollock, Charlie, she's fond of saying, Call him Flight Sergeant and he'll be happy as a pig in shit.

You'd really like her, mother.

I think it's dawn. I can see it coming up. Another day. A day I warmly welcome. And so I shall end this letter to you, my dear mother, with my love.

我打赌你笑了。

妈妈?

你听懂这个笑话了吗? 你知道我从不碰酒精的。

我喜欢一个人呆在这个偌大的城市里。我希望在不久的将来能交到朋友。

我也想交女朋友。

我希望能遇到一个非常好的女孩。见过她后, 我要带她回家去见我的母亲。

我喜欢独自一人在这个偌大的城市里散步。一个人都不认识也是件很有趣的事情。当我在街上与人们擦肩而过时, 他们不会意识到我根本就不认识他们。他们认识其他人, 甚至更多的人认识他们, 所以他们自然会认为, 即使我不认识他们, 我也认识其他人。所以他们看着我, 试图吸引我的目光, 他们希望我能说话。但由于我不认识他们, 所以我也不说话。我也从来没有丝毫想这样做的冲动。

你看, 妈妈, 我并不孤独, 因为发生在我身上的一切都陪伴着我, 比如, 在我的童年里, 你, 我的母亲, 和他, 我的父亲, 都在引领着我。

我和我的女房东威瑟斯太太相处得很好。她说我是她的慰藉。在午餐时间我和她喝了一杯, 下午茶时间又喝了一杯, 接着晚上带她去鱼贩武器酒吧又喝了两杯。

她曾在二战期间加入过空军女子部队。查理, 别胡说八道了, 她总喜欢说, 叫他飞行中士, 他就会开心的不得了<sup>[1]</sup>。

你会很喜欢她的, 妈妈。

我想现在是黎明了, 我能看到天在一点一点地亮起来。又是一天, 又是我热烈欢迎的一天。所以, 我亲爱的妈妈, 我要用我的爱来结束这封信。

## VOICE 2

Darling. Where are you? The flowers are wonderful

## 声音二

亲爱的, 你在哪里? 这里的花很美。盛开

[1] 译者认为, 此处原文不加引号的表述是剧作家品特的刻意为之, 也即, 品特运用这样的戏剧语言形式可能有两种意图: 一是对话, 二是意识流动。文学作品中, 形式即意义。因此, 译文还是按照原文本的无引号形式, 译文也不加引号。据此, 译文中所有此类表述均与原文本保持一致, 不加引号。

here. The blooms. You so loved them. Why do you never write?

I think of you and wonder how you are. Do you ever think of me? Your mother? Ever? At all?

Have you changed your address?

Have you made friends with anyone? A nice boy? Or a nice girl?

There are so many nice boys and nice girls about. But please don't get mixed up with the other sort. They can land you in such terrible trouble. And you'd hate it so. You're so scrupulous, so particular.

I often think that I would love to live happily ever after with you and your young wife. And she would be such a lovely wife to you and I would have the occasional dinner with you both. A dinner I would be quite happy to cook myself, should you both be tired after your long day, as I'm sure you will be.

I sometimes walk the cliff path and think of you. I think of the times you walked the cliff path, with your father, with cheese sandwiches. Didn't you? You both sat on the clifftop and ate my cheese sandwiches together. Do you remember our little joke? Munch, munch. We had a damn good walk, your father would say. You mean you had a good munch munch, I would say. And you would both laugh.

Darling. I miss you. I gave birth to you. Where are you?

I wrote to you three months ago, telling you of your father's death. Did you receive my letter?

### VOICE 1

I'm not at all sure that I like the people in this house, apart from Mrs Withers and her daughter, Jane. Jane is a schoolgirl who works hard at her homework.

She keeps her nose to the grindstone. This I find impressive. There's not too much of that about these days. But I'm not so sure about the other people in this house.

One is an old man.

The one who is an old man retires early. He is bald.

The other is a woman who wears red dresses.

The other one is another man.

He is big. He is much bigger than the other man. His

的花儿。你过去是那么的爱这些花儿。你为什么从来都不写信?

我想你,想知道你现在过得怎么样。你想过我吗?想过你的母亲吗?从来都没有过吗?

你的地址改了吗?

你有交到朋友吗?优秀的男孩子?或者优秀的女孩子?

到处都是好男孩和好女孩。但请不要和其他一种混在一起。他们会让你陷入可怕的麻烦。你也会非常讨厌这些麻烦的,因为你是那么的谨慎,那么的挑剔。

我常常想,我很愿意从此以后和你还有你年轻的妻子幸福地生活在一起。她会成为你可爱的妻子,而我也会偶尔和你们俩共进晚餐。如果你们在度过了漫长的一天后感到疲惫,我也很乐意自己做晚餐,我相信你们一定会觉得累的。

我有时走在悬崖小路上,想起你。我想起你和你父亲一起带着奶酪三明治,走在悬崖小径上的那些日子。你们俩坐在悬崖顶上,一起吃着我做的奶酪三明治。你还记得我们的小玩笑吗?咀嚼,咀嚼。你父亲会说,我们走得可真爽啊。我会说,你是说你吃的可真尽兴吧。你们俩都会笑的。

亲爱的,我想你了。我生下了你,可你現在又在哪里呢?

我三个月前写信给你,告诉你你父亲的死讯。你收到我的信了吗?

### 声音一

除了威瑟斯太太和她的女儿简,我完全不确定我是否喜欢这所房子里的其他人。简是一个用功刻苦的女学生。

她埋头苦干的样子令我印象深刻。现在这种事已经不常见了。但我不太了解这所房子里的其他人。

其中有一个老人。

那个老人提前退休了,是个秃头。

另一个是个穿红色裙子的女人。

还有一个男人。

他的块头很大。他比另一个人要壮得多。

hair is black. He has black eyebrows and black hair on the back of his hands.

I ask Mrs Withers about them but she will talk of nothing but her days in the Women's Air Force in the Second World War.

I have decided that Jane is not Mrs Withers' daughter but her grand-daughter. Mrs Withers is seventy. Jane is fifteen. That I am convinced is the truth.

At night I hear whispering from the other rooms and do not understand it. I hear steps on the stairs but do not dare go out to investigate.

## VOICE 2

As your father grew closer to his death he spoke more and more of you, with tenderness and bewilderment. I consoled him with the idea that you had left home to make him proud of you. I think I succeeded in this. One of his last sentences was: Give him a slap on the back from me. Give him a slap on the back from me.

## VOICE 1

I have made a remarkable discovery. The old man who is bald and who retires early is named Withers. Benjamin Withers. Unless it is simply a coincidence it must mean that he is a relation.

I asked Mrs Withers what the truth of this was. She poured herself a gin and looked at it before she drank it. Then she looked at me and said: You are my little pet. I've always wanted a little pet but I've never had one and now I've got one.

Sometimes she gives me a cuddle, as if she were my mother.

But I haven't forgotten that I have a mother and that you are my mother.

## VOICE 2

Sometimes I wonder if you remember that you have a mother.

他的头发是黑色的，眉毛也是黑色的，手背上还有黑色的汗毛。

我问威瑟斯太太关于他们的事，但她只会谈论二战期间她在空军女子部队服役的日子。

我认为简不是威瑟斯太太的女儿，而是她的孙女。威瑟斯太太七十岁了，而简才十五岁。我确信这是事实。

夜里，我听到其他房间传来窃窃私语的声音，但不清楚具体是什么。我听到楼梯上有脚步声，但我不敢出去一探究竟。

## 声音二

随着你父亲离死亡越来越近，他也越来越多地谈到你，带着柔情和困惑。我安慰他说，你离开家是为了让他为你感到骄傲。我想我成功了。他最后说的一句话是：帮我拍拍他的背，替我拍拍他的背吧。

## 声音一

我有了一个了不起的发现。那个秃头的、提前退休的老人也叫威瑟斯，本杰明·威瑟斯。除非这只是一个巧合，否则它一定意味着他和威瑟斯太太有着某种关系。

我问威瑟斯太太这是怎么回事。她给自己倒了一杯杜松子酒，喝之前看了看。然后她看了看我说：你是我的小宠物，我一直想要一只小宠物，但我从来没有养过，现在我有一只了。

有时她会拥抱我，就好像她是我的母亲一样。

但我没有忘记，我有一个母亲，而你就是我的母亲。

## 声音二

有时我想知道你是否还记得你有一个母亲。

## VOICE 1

Something has happened. The woman who wears red dresses stopped me and asked me into her room for a cup of tea. I went into her room. It was far bigger than I had expected, with sofas and curtains and veils and shrouds and rugs and soft material all over the walls, dark blue. Jane was sitting on a sofa doing her homework, by the look of it. I was invited to sit on the same sofa. Tea had already been made and stood ready, in a china teaset, of a most elegant design. I was given a cup. So was Jane, who smiled at me. I haven't introduced myself, the woman said, my name is Lady Withers. Jane sipped her tea with her legs up on the sofa. Her stockinged toes came to rest on my thigh. It wasn't the biggest sofa in the world. Lady Withers sat opposite us on a substantially bigger sofa. Her dress, I decided, wasn't red but pink. Jane was in green, apart from her toes, which were clad in black. Lady Withers asked me about you, mother. She asked me about my mother. I said, with absolute conviction, that you were the best mother in the world. She asked me to call her Lally. And to call Jane Jane. I said I did call Jane Jane. Jane gave me a bun. I think it was a bun. Lady Withers bit into her bun. Jane bit into her bun, her toes now resting on my lap. Lady Withers seemed to be enjoying her bun, on her sofa. She finished it and picked up another. I had never seen so many buns. One quick glance told me they were perched on cakestands, all over the room. Lady Withers went through her second bun with no trouble at all and was at once on to another. Jane, on the other hand, chewed almost dreamily at her bun and when a currant was left stranded on her upper lip she licked it off, without haste. I could not reconcile this with the fact that her toes were quite restless, even agitated. Her mouth, eating, was measured, serene; her toes, not eating, were agitated, highly strung, some would say hysterical. My bun turned out to be rock solid. I bit into it, it jumped out of my mouth and bounced into my lap. Jane's feet caught it. It calmed her toes down. She juggled the bun, with some expertise, along them. I recalled that, in an early exchange between us, she had told me she wanted to be an acrobat.

## 声音一

发生了一些事情。那个穿红裙子的女人拦住了我，请我进她的房间喝杯茶。我走进了她的房间，它比我想象的要大得多，有沙发、窗帘、纱幔、防尘罩、地毯，柔软的深蓝色窗帘铺满了整面墙壁。看样子简正坐在沙发上写作业。我被邀请坐在同一张沙发上。茶已经沏好，放在一个样式极为雅致的瓷器茶具里。她给了我一个杯子，也给了简一个，简朝我笑了笑。我还没有自我介绍呢，女人说，我叫拉迪·威瑟斯。简翘着腿倚在沙发上，呷着茶，她穿着袜子的脚趾落在我的大腿上。这并不是世界上最大的沙发。拉迪·威瑟斯坐在我们对面一张大得多的沙发上。我觉得她的裙子不是红色的，而是粉红色的。而简呢，除了黑色的袜子外，就是一身绿色着装了。妈妈，拉迪·威瑟斯问起过你。她问起我母亲的情况。我坚定地说，你是世界上最好的母亲。她让我叫她拉莉，叫简为简，我说我知道简的名字叫简。简给了我一个面包，我想那是个小圆面包。拉迪·威瑟斯咬着她的小圆面包。简也咬着她的小圆面包，她的脚趾现在搁在我的膝上。拉迪·威瑟斯坐在沙发上，似乎很享受她的小圆面包。她吃完了一个，又拿起了另一个。我从未见过这么多的小圆面包。我很快地瞥了一眼，发现它们放在蛋糕架上，而且房间里到处都是。拉迪·威瑟斯毫不费力地吃完了第二个小圆面包，马上又拿起了一个。而简几乎是心不在焉地嚼着她的小圆面包，当一颗醋栗掉在她的上唇上时，她慢悠悠地把它舔掉了。我无法将这与她那不安甚至于焦躁的脚趾这一事实相调和起来。她吃着东西的嘴是缓慢平稳的；但她那没有吃东西的脚趾却是焦躁不安，高度紧张，某种程度上可以称之为歇斯底里的。我的小圆面包很结实。我咬了一口，它直接从我嘴里弹了出来，弹到我的膝盖上。简的脚绊住了它，这一动作使她的脚趾平静了下来。她使着一些专门的技能摆弄着小圆面包。我记得，在我们早前一次交流中，她告诉我她想成为一名杂技演员。

## VOICE 2

Darling. Where are you? Why do you never write? Nobody knows your whereabouts.

Nobody knows if you are alive or dead. Nobody can find you. Have you changed your name?

If you are alive you are a monster. On his deathbed your father cursed you. He cursed me too, to tell the truth. He cursed everyone in sight. Except that you were not in sight. I do not blame you entirely for your father's ill humour, but your absence and silence were a great burden on him, a weariness to him. He died in lamentation and oath. Was that your wish? Now I am alone, apart from Millie, who sometimes comes over from Dover. She is some consolation. Her eyes well with tears when she speaks of you, your dear sister's eyes well with tears. She has made a truly happy marriage and has a lovely little boy. When he is older he will want to know where his uncle is. What shall we say?

Or perhaps you will arrive here in a handsome new car, one day, in the not too distant future, in a nice new suit, quite out of the blue, and hold me in your arms.

## VOICE 1

Lady Withers stood up. As Jane is doing her homework, she said, perhaps you would care to leave and come again another day. Jane withdrew her feet, my bun clasped between her two big toes. Yes of course, I said, unless Jane would like me to help her with her homework. No thank you, said Lady Withers, I shall help her with her homework.

What I didn't say is that I am thinking of offering myself out as a tutor. I consider that I would make an excellent tutor, to the young, in any one of a number of subjects. Jane would be an ideal pupil. She possesses a true love of learning. That is the sense of her one takes from her every breath, her every sigh and exhalation. When she turns her eyes upon you you see within her eyes, raw, untutored, unexercised but willing, a deep love of learning.

These are midnight thoughts, mother, although the time is ten twenty-three, precisely.

## VOICE 2

Darling?

## 声音二

亲爱的，你在哪里？你为什么从不写信？没有人知道你的下落。

没人知道你是死是活。没有人能找到你。你更名改姓了吗？

如果你还活着，那你就是个怪物。你父亲临终时诅咒你。说实话，他也诅咒了我。他看见谁就诅咒谁，只是你不在他眼前而已。你父亲脾气不好这事，我也并不完全怪你，但你的沉默和缺席给他带来了沉重的负担和疲倦。他在悲痛和咒骂中死去。这就是你所希望的吗？现在我一个人孤苦伶仃，只有茉莉有时从多佛过来看看我，她是我的一种安慰。当她说起你时，她的眼睛里充满了泪水，你亲爱的姐姐的眼睛里充满了泪水。她的婚姻非常幸福，并且有了一个可爱的小男孩。等他长大些了，他就会想知道他的舅舅在哪里。我们该说什么呢？

或许，在不久的将来，有一天，你会驾着一辆漂亮的新车穿着一身漂亮的新西装，出人意料地回家来，拥我入怀。

## 声音一

拉迪·威瑟斯站了起来，简正在写作业，她说，也许你愿意离开，改天再来。简缩回了她的脚，我的面包夹在她的两个大脚趾之间。当然可以，我说，除非简想让我辅导她的家庭作业。不用了，谢谢，拉迪·威瑟斯说，我会辅导她做家庭作业。

我没有说的是，我正在考虑把自己当作一个家庭教师。我认为我可以在众多学科中的任一门成为年轻人的优秀教师。简将是一个理想的学生。她是真的非常热爱学习。我能从她的每一次呼吸，每一次叹息和每一次呼气中感受到这一点。当她把目光转向你时，你会在她的眼睛里看到一种对学习原始的、未经训练的、未经锻炼的，但发自内心的热爱。

这些都是午夜的想法，妈妈，虽然现在是在十点二十三分。

## 声音二

亲爱的？

## VOICE 1

While I was lying in my bath this afternoon, thinking on these things, there was apparently a knock on the front door. The man with black hair apparently opened the door. Two women stood on the doorstep. They said they were my mother and my sister, and asked for me. He denied knowledge of me. No, he had not heard of me. No, there was no one of that name resident. This was a family house, no strangers admitted. No, they got on very well, thank you very much, without intruders. I suggest, he said, that you both go back to where you come from, and stop bothering innocent hardworking people with your slanders and your libels, these all too predictable excrescences of the depraved mind at the end of its tether. I can smell your sort a mile off and I am quite prepared to put you both on a charge of malicious mischief, insulting behaviour and vagabondage, in other words wandering around on doorsteps knowingly, without any visible means of support. So piss off out of it before I call a copper.

I was lying in my bath when the door opened. I thought I had locked it. My name's Riley, he said, How's the bath? Very nice, I said.

You've got a wellknit yet slender frame, he said, I thought you only a snip, I never imagined you would be as wellknit and slender as I now see you are. Oh thank you, I said. Don't thank me, he said, It's God you have to thank. Or your mother. I've just dismissed a couple of imposters at the front door. We'll get no more shit from that quarter. He then sat on the edge of the bath and recounted to me what I've just recounted to you.

It interests me that my father wasn't bothered to make the trip.

## VOICE 2

I hear your father's step on the stair. I hear his cough. But his step and his cough fade. He does not open the door.

Sometimes I think I have always been sitting like this. I sometimes think I have always been sitting like this, alone by an indifferent fire, curtains closed, night, winter.

You see, I have my thoughts too. Thoughts no one else

## 声音一

今天下午，当我躺在浴缸里想着这些事情时，前门好像传来了敲门声。好像是那个黑头发的男人打开了门。两个女人站在门口的台阶上，说她们是我的母亲和我的姐姐，说要找我。他说他不认识我。是的，他从没听说过我。没有，这里没有叫这个名字的住户。这是一个家庭住宅，陌生人不得入内。不，他们相处得很好，非常感谢，没有入侵者。我建议，他说，你们俩都从哪儿来就回哪儿去，不要再用你们的诽谤来骚扰那些无辜的勤劳的人们了，这些都是那些非常可预见的堕落心灵在其走投无路时的赘生物。我在一英里外就能闻到你们这种人的味道，我已经准备好以恶意恶作剧、侮辱行为和流浪罪起诉你们，也就是说，你们在没有任何可见的支持的情况下，故意在门口游荡。所以在我叫警察之前赶紧滚吧。

门开的时候，我正躺在浴缸里。我以为我锁了门。我叫莱利，他说，泡澡泡的怎么样？很舒服，我说。

你的身材结实而又苗条，他说，我原以为你只是个不小点呢，我从来没有想到你会像我现在看到的这样结实而又苗条。哦，谢谢，我说。他说：不要谢我。你要感谢的是上帝，或者你的母亲。我刚在前门打发走了几个骗子。我们不会再在那个地方看到任何讨人厌的家伙了。然后他坐在浴缸边上，把我刚才跟你讲述的事情讲给我听。

令我感兴趣的是，爸爸竟然懒得去旅行。

## 声音二

我听到你父亲在楼梯上的脚步声，还听到了他的咳嗽声。但是他的脚步声和咳嗽声渐渐消失了。他没有开门。

有时我觉得我一直都是这样坐着的。有时我觉得我一直都像这样，在一个冬天的夜晚里，窗帘拉上，我独自坐在冷漠的火炉旁。

你看，我也有我的想法。没有人知道我的

knows I have, thoughts none of my family ever knew I had. But I write of them to you now, wherever you are.

What I mean is that when, for example, I was washing your hair, with the most delicate shampoo, and rinsing, and then drying your hair so gently with my soft towel, so that no murmur came from you, of discomfort or unease, and then looked into your eyes, and saw you look into mine, knowing that you wanted no one else, no one at all, knowing that you were entirely happy in my arms, I knew also, for example, that I was at the same time sitting by an indifferent fire, alone in winter, in eternal night without you.

### VOICE 1

Lady Withers plays the piano. They were sitting, the three women, about the room. About the room were bottles of a vin rosé, of a pink I shall never forget. They sipped their wine from such lovely glass, an elegance of gesture and grace I thought long dead. Lady Lady Withers wore a necklace around her alabaster neck, a neck amazingly young. She played Schumann. She smiled at me. Mrs Withers and Jane smiled at me. I took a seat. I took it and sat in it. I am in it. I will never leave it.

Oh mother, I have found my home, my family. Little did I ever dream I could know such happiness.

### VOICE 2

Perhaps I should forget all about you. Perhaps I should curse you as your father cursed you. Oh I pray, I pray your life is a torment to you. I wait for your letter begging me to come to you. I'll spit on it.

### VOICE 1

Mother, mother, I've had the most unpleasant, the most mystifying encounter, with the man who calls himself Mr Withers. Will you give me your advice?

Come in here, son, he called. Look sharp. Don't mess about. I haven't got all night. I went in. A jug. A basin. A bicycle.

You know where you are? he said. You're in my room. It's not Euston Station. Get me? It's a true oasis.

想法,即使我的家人也不知道。但现在,无论你在哪里,我都要把这些想法写信告诉你。

我的意思是,比方说,当我过去用最柔和的洗发水为你洗头,冲洗,然后用我柔软的毛巾轻轻地擦干你的头发,这样你就不会发出任何不适或不安的声音。接着我会看看你的眼睛,看着你的眼睛也同样看向我,这时我便知道,除了我,任何人你都不想要。我知道你在我怀里是非常幸福的。我也知道,比方说,与此同时,在没有你的那无尽的冬夜里,我独自一人坐在火堆旁,倍感孤寂。

### 声音一

拉迪·威瑟斯会弹钢琴。三个女人坐在房间里。房间里放着几瓶玫瑰红葡萄酒,那是一种我永远不会忘记的粉红色。她们从如此漂亮的杯子里啜饮着酒,带着一种我以为早已消失的优雅的姿势和风度。拉迪·威瑟斯雪花石膏般极其年轻的脖颈上戴着一条项链。她演奏着舒曼。她对我笑了笑。威瑟斯太太和简也朝我微笑。我坐了下来,坐在一个沙发上。我窝在这里,真心希望永远不会离开这个地方。

哦,妈妈,我已经找到了我的家,我的家人。我做梦也没想到我能得到这样的幸福。

### 声音二

也许我应该把你忘得一干二净。也许我应该像你父亲那样诅咒你。哦,我祈祷着,我祈祷你的生活对你是一种折磨。我等着你来信息求我去找你。到时我要朝着它吐口水。

### 声音一

妈妈,妈妈,我和那个自称威瑟斯先生的人发生了一些最不愉快,最令人困惑的事情。你能给我一些建议吗?

进来吧,小子。他喊道,一脸严厉的样子,不要胡闹,我没有很多时间。我进去了,看到了一个壶,一个盆和一辆自行车。

你知道你在哪里吗?他说,你在我的房间里,不是尤斯顿车站。你明白我的意思吗?这儿是真正的绿洲。



This is the only room in this house where you can pick up a caravanserai to all points West. Compris? Comprendre? Get me? Are you prepared to follow me down the mountain? Look at me. My name's Withers. I'm there or thereabouts. Follow?

Embargo on all duff terminology. With me? Embargo on all things redundant. All areas in that connection verboten. You're in a diseaseridden land, boxer. Keep your weight on all the left feet you can lay your hands on. Keep dancing. The old foxtrot is the classical response but that's not the response I'm talking about. Nor am I talking about the other response. Up the slaves. Get me? This is a place of creatures, up and down stairs. Creatures of the rhythmic splits, the rhythmic sideswipes, the rums and roulettes, the macaroni tatters, the dumplings in jam mayonnaise, a catapulting ordure of gross and ramshackle shenanigans, openended paraphernalia. Follow me? It all adds up. It's before you and behind you. I'm the only saviour of the grace you find yourself wanting in. Mind how you go. Look sharp. Get my drift? Don't let it get too mouldy. Watch the mould. Get the feel of it, sonny, get the density. Look at me.

And I did.

## VOICE 2

I am ill.

## VOICE 1

It was like looking into a pit of molten lava, mother. One look was enough for me.

## VOICE 2

Come to me.

## VOICE 1

I joined Mrs Withers for a Campari and soda in the kitchen. She spoke of her youth. I was a right titbit, she said. I was like a piece of plum duff. They used to come from miles to try their luck. I fell head over heels with a man in

这是这所房子里唯一一个你可以从这里搭一辆大篷车到所有西点的房间。明白吗？懂了吗？你明白我的意思吗？你准备好跟着我下山了吗？看着我，我叫威瑟斯，我在那里或附近。跟我来吗？

禁止使用任何无用的术语。要和我一起吗？禁止做任何多余的事情。在这方面所有领域都是禁止的。你要像一个在疾病肆虐地方的拳击手。把你的重心放在双手都可以触及的左脚上。继续跳舞。旧的狐步舞是经典的舞步，但这不是我所说的那种舞步，我也不是在说其他的舞步。抬起那些从动装置，明白吗？这是一个楼上楼下都充满了生物的地方。在这里，生物有节奏的分裂，有节奏的侧擦，还有朗姆酒和轮盘赌、碎通心粉，果酱和蛋黄酱陷的饺子，一大堆乱七八糟、东倒西歪的恶作剧和打开的用具。跟我来吗？这一切都说明了问题。它在你的前面和后面。我是那个你所缺失的，可以赐予你恩典的唯一的救世主。当心你怎么走。看起来严肃一点。明白我的意思吗？不要让它发霉发的太厉害。看着霉菌。感受一下，小子，感受一下它的密度。看着我。

我做到了。

## 声音二

我病了。

## 声音一

这就像看着一个熔岩坑，妈妈。我只看一眼就觉得受够了。

## 声音二

回到我身边吧。

## 声音一

我和威瑟斯太太一起在厨房里喝了一杯金巴利酒和苏打水。她谈到了自己年轻的时候。她说，我那时是个真正的珍品，就像一块葡萄干布丁。他们过去常常从数英里外的地方赶过

the Fleet Air Arm. He adored me. They had him murdered because they didn't want us to know happiness. I could have married him and had tons of sons. But oh no. He went down with his ship. I heard it on the wireless.

## VOICE 2

I wait for you.

## VOICE 1

Later that night Riley and I shared a cup of cocoa in his quarters. I like slender lads, Riley said. Slender but strong. I've never made any secret of it. But I've had to restrain myself, I've had to keep a tight rein on my inclinations. That's because my deepest disposition is towards religion. I've always been a deeply religious man. You can imagine the tension this creates in my soul. I walk about in a constant state of spiritual, emotional, psychological and physical tension. It's breathtaking, the discipline I'm called upon to exert. My lust is unimaginably violent but it goes against my best interests, which are to keep on the right side of God. I'm a big man, as you see, I could crush a slip of a lad such as you to death, I mean the death that is love, the death I understand love to be. But meet it is that I keep those desires shackled in handcuffs and leg-irons. I'm good at that sort of thing because I'm a policeman by trade. And I'm highly respected. I'm highly respected both in the force and in church. The only place where I'm not highly respected is in this house. They don't give a shit for me here. Although I've always been a close relation. Of a sort. I'm a fine tenor but they never invite me to sing. I might as well be living in the middle of the Sahara Desert. There are too many women here, that's the trouble. And it's no use talking to Baldy. He's well away. He lives in another area, best known to himself. I like health and strength and intelligent conversation. That's why I took a fancy to you, chum, apart from the fact that I fancy you. I've got no-one to talk to. These women treat me like a leper. Even though I am a relation. Of a sort.

What relation?

Is Lady Withers Jane's mother or sister?

来碰运气。后来我和在空军部队的他深深地相爱了。他爱慕我。于是他们杀了他，因为他们不想让我们品尝幸福的滋味。我本可以嫁给他，再生一大堆儿子。但是，哦，不。他和他的船一起沉没了。我是从无线电里听到的。

## 声音二

我等你回来。

## 声音一

那天深夜，我和莱利在他的房间里一起喝了杯可可。我喜欢高挑但又强壮的小伙子，莱利说，我从来没有隐瞒过它。但我不得不严格约束自己的取向。那是因为我内心深处对宗教有很深的感情，我一直是个虔诚的教徒。你可以想象这在我的灵魂中所造成的紧张感。我在精神、情感、心理和身体上的持续紧张状态中徘徊不定。我被要求遵守的纪律是令人震惊的。我的欲望是那样难以想象的猛烈，但它违背了我最深层次的热爱——那就是永远不违背上帝。如你所见，我是个大块头，我可以把你这样的小伙子压死，我指的是爱的死亡，我所理解的爱的死亡。但要满足的是，我把这些欲望铐在手铐和脚镣上。我擅长这类事情，因为 I 是一名警察。我很受尊敬，我在军队和教堂里也都很受尊敬。我唯一不太受尊敬的地方就是在这所房子里，这里的人根本就不在乎我。虽然一直以来我和他们的关系也勉强算得上亲密。我是个不错的男高音，但他们从不邀请我来唱歌。我还不如住在撒哈拉沙漠的中部呢。这里的女人太多了，这就是问题所在。和秃子说话也没有用。他住的很方很远，在另一个地区，他自己对那再熟悉不过了。我喜欢健康、力量和充满智慧的谈话。朋友，这就是我过去喜欢你的原因，当然我现在也很喜欢你。我没有人可以说话。这些女人把我当麻风病人一样对待，即使我与她们勉强有点交情。

什么交情呢？

拉迪·威瑟斯是简的母亲还是姐姐？

If either is the case why isn't Jane called Lady Jane Withers? Or perhaps she is. Or perhaps neither is the case? Or perhaps Mrs Withers is actually the Honourable Mrs Withers?

But if that is the case what does that make Mr Withers? And which Withers is he anyway? I mean what relation is he to the rest of the Witherses? And who is Riley?

But if you find me bewildered, anxious, confused, uncertain and afraid, you also find me content. My life possesses shape. The house has a very warm atmosphere, as you have no doubt gleaned. And as you have no doubt noted from my account I talk freely to all its inhabitants, with the exception of Mr Withers, to whom no one talks, to whom no one refers, with evidently good reason. But I rarely leave the house. No one seems to leave the house. Riley leaves the house but rarely. He must be a secret policeman. Jane continues to do a great deal of homework while not apparently attending any school. Lady Withers never leaves the house. She has guests. She receives guests. Those are the steps I hear on the stairs at night.

### VOICE 3

I know your mother has written to you to tell you that I am dead. I am not dead. I am very far from being dead, although lots of people have wished me dead, from time immemorial, you especially. It is you who have prayed for my death, from time immemorial. I have heard your prayers. They ring in my ears. Prayers yearning for my death. But I am not dead.

Well, that is not entirely true, not entirely the case. I'm lying.

I'm leading you up the garden path, I'm playing about, I'm having my bit of fun, that's what. Because I am dead. As dead as a doornail. I'm writing to you from my grave. A quick word for old time's sake. Just to keep in touch. An old hullo out of the dark. A last kiss from Dad.

I'll probably call it a day after this canter. Not much more to say. All a bit of a sweat. Why am I taking the trouble? Because of you, I suppose, because you were such a loving son. I'm smiling, as I lie in this glassy grave.

如果是这样的话，为什么简不叫拉迪·简·威瑟斯呢？或许她是。又或许这两种情况都不是？也许威瑟斯太太就是尊敬的威瑟斯太太？

但如果是这样的话，威瑟斯先生又意味着什么呢？他到底是哪个威瑟斯？我是说他和其他威瑟斯家的人是什么关系？莱利又是谁？

但如果你发现我感到迷惘、焦虑、困惑、不确定和害怕，你会发现其实我也很满足。我的生命是有着自己形状的。这所房子有一种非常温暖的气氛，这一点你一定已经知道了。你想必已经从我的叙述中注意到了，我跟这里所有的居民都畅所欲言，只有威瑟斯先生除外，没有人跟他说话，也没有人提起他，理由显然很充分。但我很少出门。似乎没有人离开这所房子。莱利偶尔出门，但也很少。他一定是个秘密警察。简继续做大量的家庭作业，而且显然是在没有上任何学校的情况下。拉迪·威瑟斯从不出门。她有客人，她要接待客人，这些就是我晚上在楼梯上听到的脚步声。

### 声音三

我知道你妈妈已经写信告诉你我已经死了。我没有死，我还远没有死，尽管一直以来很多人都希望我死，尤其是你。就是你从很久以前起就一直在祈祷我死去。我听见你的祈祷了，它们在我耳边回荡。祈祷者祈祷我死，但我没有死。

这并不完全真实，情况也不完全如此。我在撒谎。

我带着你走上花园的小路，我在玩耍，我玩得很开心，就是这样。因为我死了，死透了。我在坟墓里给你写信。看在过去情分的份上说句话，也只是为了保持联系。黑暗中传来一声老套的“你好”，这是爸爸的最后一吻。

慢跑结束后我很可能就要收工了。没什么可说的了。出了点汗。我为什么要自找麻烦呢？我想正是因为你，因为你曾经是那么一个可爱的孩子啊。我微笑着，躺在这个玻璃般的坟墓里。

Do you know why I use the word glassy? Because I can see out of it.

Lots of love, son. Keep up the good work.

There's only one thing bothers me, to be quite frank. While there is, generally, absolute silence everywhere, absolute silence throughout all the hours, I still hear, occasionally, a dog barking. I hear this dog. Oh, it frightens me.

### VOICE 1

They have decided on a name for me. They call me Bobo. Good morning, Bobo, they say, or, See you in the morning, Bobo, or, Don't drop a goolie, Bobo, or, Don't forget the diver, Bobo, or, Keep your eye on the ball, Bobo, or, Keep this side of the tramlines, Bobo, or, How's the lead in your pencil, Bobo, or, How's tricks in the sticks, Bobo, or, Don't get too much gum in your gumboots, Bobo.

The only person who does not call me Bobo is the old man. He calls me nothing. I call him nothing. I don't see him. He keeps to his room. I don't go near it. He is old and will die soon.

### VOICE 2

The police are looking for you.

You may remember that you are still under twenty-one. They have issued your precise description to all the organs. They will not rest, they assure me, until you are found. I have stated my belief that you are in the hands of underworld figures who are using you as a male prostitute. I have declared in my affidavit that you have never possessed any strength of character whatsoever and that you are palpably susceptible to even the most blatant form of flattery and blandishment. Women were your downfall, even as a nipper. I haven't forgotten Françoise the French maid or the woman who masqueraded under the title of governess, the infamous Miss Carmichael. You will be found, my boy, and no mercy will be shown to you.

### VOICE 1

I'm coming back to you, mother, to hold you in my arms.

你知道我为什么用“玻璃般的”这个词吗？因为我能从它这儿看到外面。

满满的爱给你，我的儿子。继续努力。

坦白地说，只有一件事困扰着我。虽然一般来说，四处都是寂静无声的，所有时间里也都是绝对安静的，但我偶尔还是会听到有只狗的叫声。我听到这只狗的叫声，哦，这让我很害怕。

### 声音一

他们给我取了个名字。他们叫我波波。早上好，波波，他们说；再见，波波；不要胡说八道，波波；别忘了潜水员，波波；盯好球，波波；站在电车轨道的这一侧，波波；你的铅笔芯怎么样，波波；在乡下玩的怎么样，波波；不要在你的胶靴里塞太多的口香糖，波波。

唯一不叫我波波的人是那个老头。他什么也不称呼我，我也什么都不称呼他。我没看见他。他一直呆在自己的房间里，我不会走近它。他老了，不久就会死去的。

### 声音二

警察正在找你。

你可能还记得，你还不到 21 岁。他们已经把有关你的精确描述发给了所有的组织机构。他们向我保证，不找到你，他们是不会罢休的。我已经声明过，我相信你是在黑社会的手中，他们利用你作为男妓。我已经在我的宣誓书中声明，你从来没有任何坚强的品格，而且你很容易受到哪怕是最露骨的奉承和花言巧语的影响。女人是你的祸根，即使是小孩子。我没有忘记弗朗索瓦伊丝，那个法国女佣，还有那个伪装成家庭教师的女人——臭名昭著的卡迈克尔小姐。我们会找到你的，我的孩子，我们不会对你有任何的怜悯。

### 声音一

妈妈，我要回到你身边，要把你抱在怀里。

I am coming home. I am coming also to clasp my father's shoulder. Where is the old boy? I'm longing to have a word with him. Where is he? I've looked in all the usual places, including the old summerhouse, but I can't find him. Don't tell me he's left home at his age? That would be inexpressibly skittish a gesture, on his part. What have you done with him, mother?

## VOICE 2

I'll tell you what, my darling. I've given you up as a very bad job. Tell me one last thing. Do you think the word love means anything?

## VOICE 1

I am on my way back to you. I am about to make the journey back to you. What will you say to me?

## VOICE 3

I have so much to say to you. But I am quite dead. What I have to say to you will never be said.

我要回家了，我也要紧紧抱住我父亲的肩膀。那个老男孩在哪儿？我很想和他好好谈谈。他在哪里？我找遍了所有他常去的地方，包括旧凉亭，但我找不到他。别告诉我这把年纪了还离家出走？对他来说，这将是一种说不出的令人不安的姿态。你对他做了什么，妈妈？

## 声音二

我告诉你，亲爱的，我已经对你不再抱有希望了。告诉我最后一件事，你认为“爱”这个词有什么意义吗？

## 声音一

我在回到你身边的路上，我就要回到你的身边了。你将会对我说些什么呢？

## 声音三

我有好多话要对你说。但我已经彻底死去了。所以我要对你说的话你永远也听不到了。

**译者按：**《家庭之声》一剧选自费伯·费伯出版社（Faber and Faber）于1993出版的《哈罗德·品特戏剧集：四》（*Harold Pinter: Plays 4*）。哈罗德·品特（Harold Pinter, 1930—2008）是英国当代最具有代表性的戏剧家之一，2005年获诺贝尔文学奖。品特一生共创作30多部戏剧剧本以及20多部影视剧本和广播剧，代表作有《送菜升降机》《归家》《背叛》《归于尘土》等。《家庭之声》原为一部广播剧，于1981年1月22日在BBC广播三台首播，同年2月3日在伦敦国家剧院首次被搬上舞台。不同于传统的戏剧，《家庭之声》是一部由广播剧改编而来的“语言/声音剧”，因此极具实验性，代表着“语言大师”品特的又一次突破创新。《家庭之声》围绕一个家庭三个成员父亲、母亲和儿子的记忆——尤其是儿子的童年记忆展开。故事发生的时间和地点，以及人物背景，都不清楚。但是，通过人物的“讲述”，观众/听众可以得知他们的困惑、焦虑、无助。

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