Translation Unit4 Paragraph13

Which, then, of all these women is the real? How are we to put the scattered sketches together? Is she mother, wife, cook, critic, actress, or should she have been, after all, a painter? Each part seems the right part until she throws it aside and plays another. Something of Ellen Terry it seems overflowed every part and remained unacted. Shakespeare could not fit her; nor Ibsen; nor Shaw. The stage could not hold her; nor the nursery. But there is, after all, a greater dramatist than Shakespeare, Ibsen, or Shaw. There is Nature. Here is so vast a stage, and so innumerable a company of actors, that for the most part she fobs them off with a tag or two. They come on and they go off without breaking the ranks. But now and again Nature creates a new part, an original part. The actors who act that part always defy our attempts to name them. They will not act the stock parts—they forget the words; they improvise others of their own. But when they come on the stage falls like a pack of cards and the limelight are extinguished. That was Ellen Terry’s fate—to act a new part. And thus while other actors are remembered because they were Hamlet, Phedre, or Cleopatra, Ellen Terry is remembered because she was Ellen Terry.

那么，在这些肖像中，哪一个才是真正的Ellen Terry呢？我们该如何把这些散乱的肖像联系在一起呢？她应该是位母亲，妻子，厨师，评论家，演员呢，亦或者她只是一位肖像画家？每一种身份看上去都很适合她，直到她打算将旧身份抛弃，转换成另一种身份的时候。Ellen Terry身上的品质用在每种身份上都绰绰有余，但这些品质却极少在她的生活和事业中表现出来。莎士比亚和易卜生不适合她，萧伯纳也不适合她。舞台作为她的“托儿所”，竟也留不住她。但终究，舞台催生了一个比莎士比亚、易卜和或萧伯纳更伟大的剧作家。囿于天性，即使有一个广阔的舞台，有数不清的演员们的陪伴，演员往往也只能扮演一两个角色。这些角色无关痛痒，他们的去留对舞台影响不大。但是，时而演员的天性会创造一个新的角色出来，塑造一个原型。而那些塑造了原型角色的演员常常很难转型。他们不再出演演那些普通的角色—他们会忘词，会即兴表演。然而当他们走上舞台，面对成堆的台词，演员生涯便结束了。那就是Ellen Terry的宿命——饰演一个全新的角色。因此，当其他演员由于扮演了哈姆雷特，费德尔或者克利欧佩特拉而被人们记住时，Ellen Terry 被人铭记，因为她饰演了一个全新的自我。