

芒果街上的小屋

世界名著学习馆
哈佛双语导读本

The House on Mango Street

双语导读

原著 [美] 桑德拉·希斯内罗丝
导读 Sparknotes
主译 张滨江

出版传媒集团

科技翻译出版有限公司

芒果街上的小屋

世界名著学习馆
哈佛双语导读读本

The House
on
Mango Street

原著 [美] 桑德拉·希斯内罗丝
导读 Sparknotes
主译 张滨江
翻译 苏伶童

天津出版传媒集团

◆ 天津科技翻译出版有限公司

著作权合同登记号:图字 02-2010-206

图书在版编目 (CIP) 数据

芒果街上的小屋: 英汉对照 / (美) 希斯内罗丝 (Cisneros, S.) 原著; 张滨江等译. —天津: 天津科技翻译出版有限公司, 2016. 1

(世界名著学习馆: 哈佛双语导读本)

书名原文: The House on Mango Street

ISBN 978-7-5433-3567-7

I. 芒… II. ①希… ②张… III. ①英语-汉语-对照读物 ②长篇小说-美国-现代 IV. ①H319.4:I

中国版本图书馆 CIP 数据核字 (2015) 第 289135 号

The House on Mango Street by Sandra Cisneros

Copyright © 2004 by SparkNotes LLC

All right reserved.

Chinese edition © 2010 by Tianjin Science & Technology Translation & Publishing Co.

This Chinese edition was published by arrangement with Sterling Publishing, Inc., 387 Park Avenue South, New York, NY 10016.

出版: 天津科技翻译出版有限公司

出版人: 刘庆

地址: 天津市南开区白堤路 244 号

邮政编码: 300192

电话: 022-87894896

传真: 022-87895650

网址: www.tsttpc.com

印刷: 唐山新苑印务有限公司

发行: 全国新华书店

版本记录: 880 × 1230 32 开本 5.75 印张 120 千字

2016 年 1 月第 1 版 2016 年 1 月第 1 次印刷

定价: 18.00 元

(如有印装问题, 可与出版社调换)

CONTENTS

目 录

• TO READERS 001

致读者

• CONTEXT 002

作品·溯源

• PLOT OVERVIEW 010

情节·概览

• CHARACTER LIST 016

角色·亮相

• ANALYSIS OF MAJOR CHARACTERS 028

主角·赏析

Esperanza 艾斯普兰莎 028

Sally 莎莉 032

Nenny 蕾妮 034

• THEMES, MOTIFS & SYMBOLS 038

主题·主题成分·象征

The Power of Language 语言的力量 038

The Struggle for Self-Definition 为自我界定而奋斗 040

Sexuality vs. Autonomy 性行为与人身自由 042

Women's Unfulfilled Responsibilities to Each Other

女性之间尚未实现的相互责任 044

Names 名字 046

Falling 落下 048

Women by Windows 窗边的女性 048

Shoes 鞋 050

Trees 树 052

Poetry 诗 054

• SUMMARY & ANALYSIS 056

断章·取义

Sections 1-4 第1~4章 056

Sections 5-5 第5~8章 066

Sections 9-13 第9~13章 074

Sections 14-17 第14~17章 082

Sections 18-21 第18~21章 090

Sections 22-25 第22~25章 098

Sections 26-29 第26~29章 104

Sections 30-33 第30~33章 114

Sections 34-36 第34~36章 120

Sections 37-40 第37~40章 126

Sections 41-44 第41~44章 134

• IMPORTANT QUOTATIONS EXPLAINED 144

经典·常谈

• KEY FACTS 156

作品·档案

• STUDY QUESTIONS & ESSAY TOPICS 164

讨论·发散

Study Questions 问·答 164

Suggested Essay Topics 推荐论题 172

Suggestions for Further Reading 相关链接 174

TO READERS

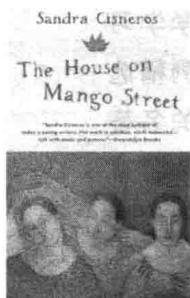
致读者

亲爱的读者,在这个多元文化的世界里,渴望知识、钟情文学、热爱英语的你是否想过站在巨人的肩膀上摘星呢?

名著是经典传承的历史明珠,尽管岁月变迁,经典名著总是在各个时代给我们启迪和指引。哈佛双语名著导读丛书正是风行全美的经典名著导读笔记,是由哈佛学生们将名著阅读与文学学习融会贯通,编写而成的名著导读本,可谓“名著名导”。该系列精选了来自世界各国的杰出经典著作,以经典性和流行性并重的名著为素材,突出“导读”特色,以明晰的风格和地道的语言,解读名著精华和具有时代性的主题和思想。每一分册都包括著作的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案,并且附有相关思考题及推荐阅读篇目。

这样的编排使你不仅仅停留在对名著内容上的了解,更可迅速、全面、深入地掌握经典名著的精华和内涵,同时也可对英语语言和文化做进一步的了解和研究。本丛书精辟、明晰的编写风格让“半天阅读一本名著”成为现实,帮你在有限的闲暇时间内享受文学,提高文学修养,同时在地道的语言环境中迅速提高英语水平,增强语言能力。

CONTEXT



《芒果街上的小屋》
1984年版本。

Sandra Cisneros was born in 1954 in Chicago to a Spanish-speaking Mexican father and an English-speaking mother of Mexican descent. She was the third child and only daughter in a family of seven children. While she spent most of her childhood in one of Chicago's Puerto Rican neighborhoods, she also traveled back and forth to Mexico with her family. Cisneros has published two books of poetry, *My Wicked Wicked Ways* and *Loose Woman*; a children's book titled *Hair/Pelitos*; a collection of stories titled *Woman Hollering Creek and Other Stories*; and, most recently, a second novel, *Caramelo*.

Cisneros is part of a group of Chicana and Latina writers who became prominent in the 1980s and 1990s, among them Gloria Anzaldúa, Laura Esquivel, and Julia Alvarez. *Chicana* refers to a woman of Mexican descent who lives in the United States. *Latina* is a more encompassing word, referring to women from all the Latin American countries. These women were part of a larger group of American minor-

作品·溯源



桑德拉·希斯内罗丝于1954年出生在芝加哥，其父是墨西哥人，讲西班牙语，其母是讲英语的墨西哥后裔。桑德拉在家排行第三，是家里七个孩子中唯一的女孩。她的孩童时代主要在芝加哥的一个波多黎各人聚居区度过，但期间也跟随父母往返于芝加哥与墨西哥。除小说《芒果街上的小屋》外，希斯内罗丝已经出版的作品还包括两本诗集《不择手段》以及《浪荡女》，一本儿童书《头发》，一本故事集《喊女溪及其他》，以及最近刚刚出版的第二部小说《焦糖》。

桑德拉·希斯内罗丝，连同克劳莉亚·安达杜阿、劳拉·艾斯奎罗以及朱莉亚·阿尔巴雷斯一起，活跃于上世纪八九十年代的奇卡诺（Chicana）* 及拉丁美洲妇女（Latina）文坛。Chicana 是指生活居住在美国的女性墨西哥后裔；Latina 则范围更广，指所有来自拉丁美洲国家的女性。桑德拉·希斯内罗丝等人连同华裔女作家谭恩美、黑人女作家托妮·莫里森一样，都是成名于20世纪末的

作者桑德拉·希斯内罗丝。《芒果街上的小屋》荣获1985年的美国图书奖，是第一部深受学术界好评且创造了商业神话的西语裔小说。

*奇卡诺

1848年美国与墨西哥之战后随着大量的墨西哥人迁入美国开始生活，墨西哥式的思维与美国本土传统不断发生碰撞后逐渐产生了一种新的文学形式——奇卡诺文学。《芒果街上的小屋》的诞生，标志着奇卡诺文学史上盛开出一朵绮丽且带着诗意的花朵。

ity women, such as Amy Tan and Toni Morrison, who found success as writers at the end of the twentieth century. While many of them had been writing for some time, renewed interest in the issues of race and gender in the 1980s provided a milieu in which their work became a vital part of the dialogue taking place.

The House on Mango Street received mostly positive reviews when it was published in 1984, and it has sold more than two million copies worldwide. However, some male Mexican-American critics have attacked the novel, arguing that by writing about a character whose goal is to leave the barrio (a neighborhood or community where most of the residents are of Spanish-speaking origin), Cisneros has betrayed the barrio, which they see as an important part of Mexican tradition. Others have criticized the novel as encouraging assimilation, labeling Cisneros a *vendida*, or sellout. Such critics have condemned Cisneros for perpetuating what they see as negative stereotypes of Mexican-American men (the wife-beaters, the overbearing husbands), while at the same time contending that the feminism Cisneros embraces was created by white women. Cisneros's defenders claim that a Mexican-American woman's experiences are very different from the experiences of a Mexican-American man, and that it's therefore unfair to expect Cisneros, a woman, to present a unified front with male Mexican-American writers. In *The House on Mango Street*, Cisneros focuses on the problems of being a woman in a largely patriarchal * Hispanic society.

The House on Mango Street consists of what Cisneros calls "lazy poems," vignettes that are not quite poems and not quite full stories. The vignettes are sometimes only two or three paragraphs long, and they often contain internal rhymes, as a poem might. This form also

*patriarchal *a.* 家长制的, 男权的 → patriarch *n.* 家长, 族长, 元老

美国少数族裔女作家。族裔与性别是 20 世纪 80 年代的文坛主旋律,上述作家的作品自然是这个主旋律当中的重要音符。

《芒果街上的小屋》于 1984 年出版,全世界的销量超过两百万册,好评如潮。不过,也有一些男性墨西哥裔美国人对这部作品提出了批评,他们认为本书的主要人物一心要逃离 barrio(讲西班牙语的居民社区),就此而言,希斯内罗丝背叛了 barrio,但 barrio 恰恰是墨西哥传统文化当中的重要组成部分。也有人认为该小说宣扬文化同化,所以他们把希斯内罗丝称作“叛徒”。这些批评者一方面批评希斯内罗丝笔下的墨西哥裔美国男性依旧是负面的刻板形象,比如打老婆或是专横霸道;另一方面他们还认为希斯内罗丝所持有的女权主义思想实际上源自于白人女性。希斯内罗丝的支持者对此进行了反驳——墨西哥裔美国女性与男性的经历本身有很大的不同,所以希斯内罗丝这样一个女性作家没必要与男性作家站在同一个阵营,这种要求或愿望对她来讲是不公平的。在《芒果街上的小屋》一书中,希斯内罗丝描述的重点是生活在一个很大程度上仍是家长制的西班牙后裔社会当中的女性问题。

《芒果街上的小屋》一书当中出现了很多非诗非完整故事的短文,希斯内罗丝称其为“懒散诗文”。这些短文有时只有两三个段落,但像诗歌一样有内在的韵律。这种形式——从一个主题快速转至另一主题,绝不过多纠结于一件事——反映了少女对各种事物的关注

reflects a young girl's short attention span, flitting from one topic to another, never placing too much importance on any one event. Within these very short pieces, Cisneros introduces dozens of characters, some only once or twice, and in this way, the structure of the novel imitates the geography of the barrio. No one person has very much space, either in the barrio or on the page, and the neighborhood is small enough that even a young girl can know everyone in it by name. The conflicts and problems in these little stories are never fully resolved, just as the fates of men, women, and children in the barrio are often uncertain. Finally, the novel's structure suggests the variable fate of Chicana women, whose life stories often depend on men. Without a dominant, omniscient, masculine voice to tell the women's stories, their narratives are left waiting and unresolved*.

Critics have compared *The House on Mango Street* to Virginia Woolf's *A Room of One's Own*, a long essay in which Woolf asserts that women need a place and financial resources of their own in order to write successfully. The protagonist in *The House on Mango Street*, Esperanza, does long for a place of her own, but writing is a way for her to get that place, not the other way around. In this way, *The House on Mango Street* is more similar to *A House for Mr. Biswas*, by British colonial novelist V. S. Naipaul, in which an Indian in Trinidad struggles to balance his interactions with his wife's extended family and his dream of possessing his own private space. In many ways, *The House on Mango Street* is a traditional bildungsroman—that is, a coming-of-age story. Only one year passes over the course of the novel, but Esperanza matures tremendously during this period. The novel resembles other artists' coming-of-age stories, including James Joyce's *A Portrait*

*unresolved a. 未解决的; 不果断的; 无决断力的

都非常简短这一特点。就是在这些非常简短的片段当中,希斯内罗丝引入了数十个人物,有的人物在整部书当中也不过出现了一两次。这种简短的文章结构正好与故事发生地的特点相呼应——一个很小的社区,小到一个小少女可以叫出每一个生活在这里的人的名字,而书中每个人物所占用的简短篇幅反映出这个社区的每个居民有限的生活空间;这些片段当中所涉及的冲突及问题也从来没有被完全解决,而这个社区当中的每一个居民都要面对未知的命运;这里的女性命运蹉跎,她们的生活内容经常由周围的男性所决定。书中没有一个主导性的、全知的、刚毅的声音来讲述她们的故事,有的只是等待与无奈。

有评论家曾经把《芒果街上的小屋》与《一间自己的房间》进行比较,后者是英国著名女作家弗吉尼亚·沃尔夫*的长篇力作,她坚持认为女性要想写作成功就得有自己的居所和经济收入。《芒果街上的小屋》一书当中的女主角,艾斯普兰莎一直希望有一所自己的房子,对她来说,写作才是获取住所的方式,而并非用其他方式。就此而言,《芒果街上的小屋》与《比斯沃斯先生的宅院》更为相似,后者是由英国殖民地小说家V·S·内波创作完成,讲述的是一个生活在特立尼达的印第安人力图维系其妻家庭人口的不断增加这一现实与拥有私人空间这一梦想之平衡的故事。从很多方面来说,《芒果街上的小屋》就是一部传统意义上的成长故事,即一部成长纪事小说。在本书所描述的一年里,仅仅是这一年,艾斯普兰莎变得极为成熟。这一突变在其他成长纪事小说中也屡见不鲜,包括

* 弗吉尼亚·沃尔夫英国女作家,被誉为二十世纪现代主义与女性主义的先锋。代表作品《一间自己的房间》,象征着现代女性所渴望的自由空间。

of the Artist as a Young Man. Like the hero of that novel, Stephen Dedalus, Esperanza has a keen eye for observation and is gifted in her use of language.

Though Esperanza experiences two sexual assaults, this work should not be considered a sexual-abuse novel. For the young girls in *The House on Mango Street*, assault is only one aspect, and not a particularly shocking one, of growing up. The assault may change Esperanza's view of sex and men, but it does not make her want to leave the barrio—that desire begins to grow well before the assaults happen. Some feminist critics blame Cisneros for not criticizing men more strongly in the novel. After Esperanza is raped, she does not blame the boys who did it, only the girl who was not there when Esperanza needed her and the women who have not debunked* romantic myths about sex. In Esperanza's world, male violence is so ordinary that blaming them for the rape would be unusual. The boys, as she says in an early section, live in their own worlds. By completely separating the men's world from the women's, Cisneros indicts both men and her culture. Her criticism is even more powerful because she veils her anger instead of making it explicit. In *The House on Mango Street*, Cisneros demonstrates her ability to critique her culture without openly or unfairly condemning it.

*debunk v. 揭穿; 拆穿……的假面具; 暴露

詹姆斯·乔伊斯的《一个青年艺术家的肖像》。书中的主人公史蒂芬·迪达卢斯与艾斯普兰莎一样,都具有敏锐的观察力及过人的语言天赋。

尽管艾斯普兰莎遭受了两次性侵犯,但本书还是不应该被归为黄色小说之类。因为小说当中少女所遭受到的性侵犯只是书里所描写的成长历程其中的一个片段,而且相关细节也没有被特意描述。性侵犯可能使艾斯普兰莎改变了对性和男人的看法,但并没有使其产生想要离开这个社区的想法——在受到侵犯前,这一想法已经根深蒂固了。有些女权主义者批评希斯内罗丝没有在小说当中痛批男性。在遭到强暴后,艾斯普兰莎没有去责备强暴她的那些男孩,她只想责备那个需要时但偏偏不在场的女孩,以及那些并没有向她戳穿性是浪漫神话的谎言的女人们。在艾斯普兰莎的世界里,男性的暴力是司空见惯的,所以责怪他们的暴行反而不正常。正像她先前所说,那些男孩儿生活在他们自己的世界当中。通过把男性世界与女性世界彻底隔离开来,希斯内罗丝完成了对男性以及她所在的社区文化的控诉。她的控诉不是赤裸裸的,她的愤怒被掩盖在平静之下,但正因如此,她的控诉才更加有力。《芒果街上的小屋》这部作品清晰地反映出作者希斯内罗丝所具备的不动声色且不失公允的批判技巧。

PLOT OVERVIEW

On a series of vignettes, *The House on Mango Street* covers a year in the life of Esperanza, a Chicana (Mexican-American girl), who is about twelve years old when the novel begins. During the year, she moves with her family into a house on Mango Street. The house is a huge improvement from the family's previous apartment, and it is the first home her parents actually own. However, the house is not what Esperanza has dreamed of, because it is run-down and small. The house is in the center of a crowded Latino neighborhood in Chicago, a city where many of the poor areas are racially segregated. Esperanza does not have any privacy, and she resolves that she will someday leave Mango Street and have a house all her own.

Esperanza matures significantly during the year, both sexually and emotionally. The novel charts her life as she makes friends, grows hips, develops her first crush*, endures sexual assault, and begins to write as a way of expressing herself and as a way to escape the neighborhood. The novel also includes the stories of many of Esperanza's

*crush *n.* 压碎, 迷恋 → have a crush on *sb.* 暗恋某人

情节·概览

通 过一系列的小片段,《芒果街上的小屋》,记录了墨裔美国少女艾斯普兰莎一年的生活时光。故事开始时,艾斯普兰莎大约 12 岁,在这一年,她随父母搬进了位于芒果街的住所。这里的居住条件比先前的要强百倍,而且这是她家买下的第一幢房子。但是,这套房子与艾斯普兰莎梦想当中的相去甚远,因为它破败而狭小。在芝加哥有很多按族裔划分的贫困社区;艾斯普兰莎家的房子坐落于市中心的一个嘈杂的社区内,那里的人们都讲西班牙语。艾斯普兰莎没有丝毫的私人空间,所以她下定决心将来一定要离开这里并且要有一所自己的房子。

正是在这一年,艾斯普兰莎无论从性意识上还是在情感上都变得成熟了。小说清晰地记录了她这一年的生活——交朋友,譬围增大,有了初恋,经历了性侵犯,最后,开始以写作为手段来表达自己和逃离这里。小说也讲述了她的许多邻居的故事,从而勾勒出这个社区的全景,进而为艾斯普兰莎展现了未来可选择的多

neighbors, giving a full picture of the neighborhood and showing the many possible paths Esperanza may follow in the future.

After moving to the house, Esperanza quickly befriends Lucy and Rachel, two Chicana girls who live across the street. Lucy, Rachel, Esperanza, and Esperanza's little sister, Nenny, have many adventures in the small space of their neighborhood. They buy a bike, learn exciting stories about boys from a young woman named Marin, explore a junk shop, and have intimate conversations while playing Double Dutch (jumping rope). The girls are on the brink of puberty and sometimes find themselves sexually vulnerable, such as when they walk around their neighborhood in high-heeled shoes or when Esperanza is kissed by an older man at her first job. During the first half of the year, the girls are content to live and play in their child's world. At school, Esperanza feels ashamed about her family's poverty and her difficult-to-pronounce name. She secretly writes poems that she shares only with older women she trusts.

Over the summer, Esperanza slips into puberty. She suddenly likes it when boys watch her dance, and she enjoys dreaming about them. Esperanza's newfound sexual maturity, combined with the death of two of her family members, her grandfather and her Aunt Lupe, bring her closer to the world of adults. She begins to closely watch the women in her neighborhood. This second half of *The House on Mango Street* presents a string of stories about older women in the neighborhood, all of whom are even more stuck in their situations and, quite literally, in their houses, than Esperanza is. Meanwhile, during the beginning of the following school year, Esperanza befriends Sally, a girl of her age who is more sexually mature than Lucy or Rachel. Sally, meanwhile, has her own agenda. She uses boys and men as an escape