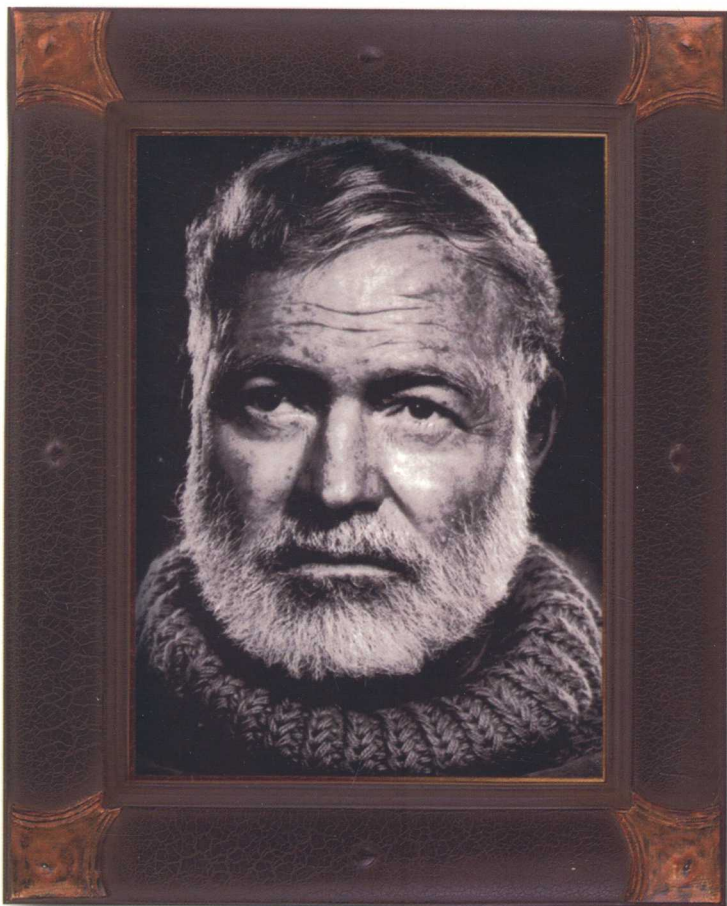


【了如指掌·人物馆】

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在咖啡馆遇见海明威

【美】柯克·科纳特 / 著 张媛媛 / 译



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KIRK CURNUTT

FOREWORD BY JOHN UPDIKE

【美】柯克·科纳特 / 著 【美】约翰·厄普代克 / 序

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COFFEE WITH

HEMINGWAY

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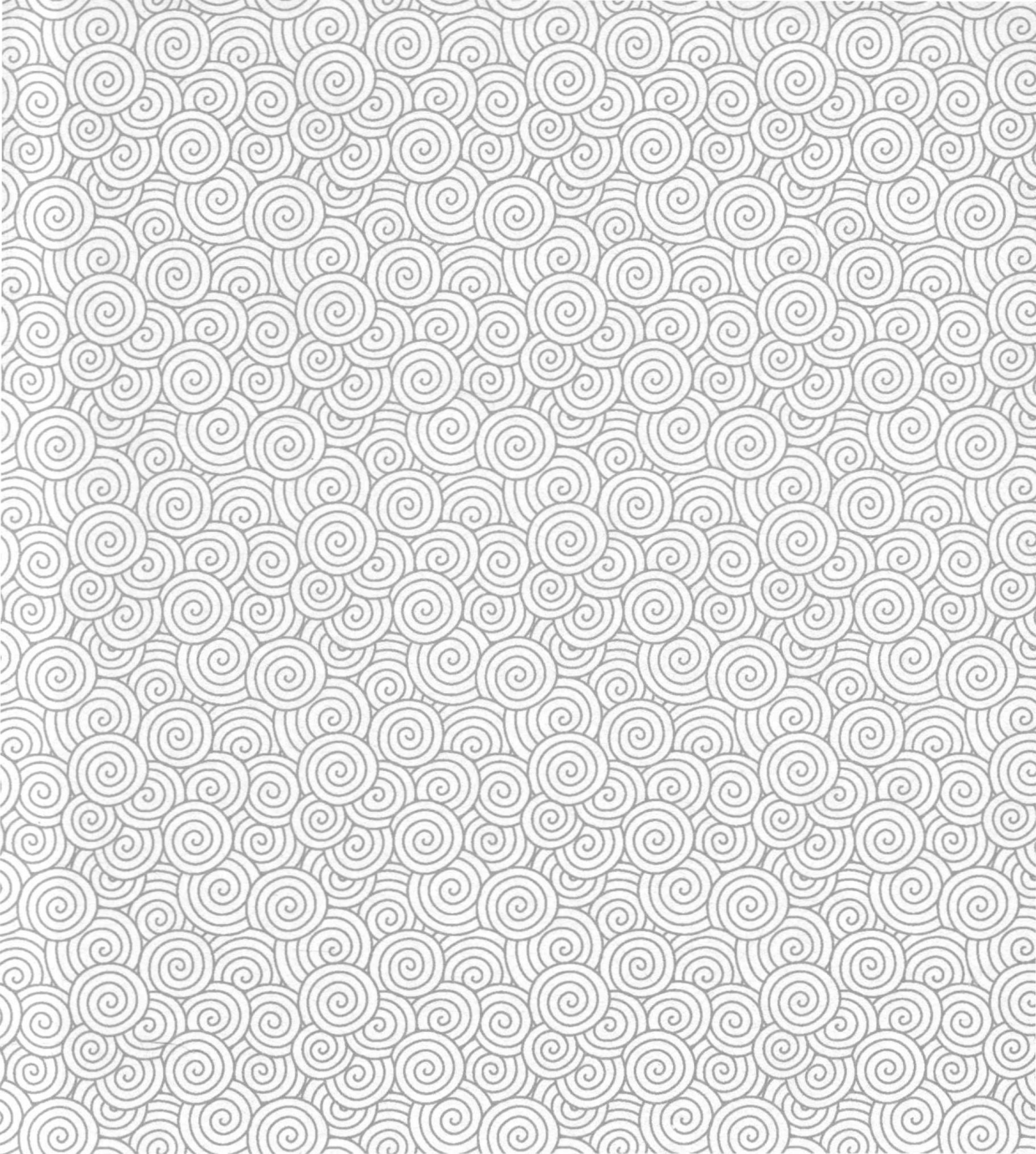
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Foreword

by JOHN UPDIKE

In the near half-century since Hemingway's shocking suicide by shotgun in 1961, his fame—and did any American writer of the 20th century enjoy more fame than he?—has attracted denigration, from critics and academics who react, perhaps, more to the man's image than his works. He whose hero, in *A Farewell to Arms*, is a deserter from World War I, and whose portrait of civil war in *For Whom the Bell Tolls* unsparingly reports the atrocities on both sides, is accused of being a lover of violence. His boyhood as a Midwestern doctor's son and his war wounds in Italy at the age of eighteen impressed him with the reality of violence, and his fiction and nonfiction (see *Death in the Afternoon* and his introduction to his anthology *Men at War*) sought to describe this reality, including the hunter's blood lust; but a fascination is not an endorsement. He is accused of slighting his female characters, yet they—Brett and Catherine and Maria—dominate the canvases of their respective novels, and remain more poignantly, sympathetically, and heroically in the mind than their male lovers do.

Hemingway's apparently simple style, easily parodied, is dismissed as semi-literate when in fact it was a refined and thoughtful product of modernism in its youthful prime; he took English prose and, in Ezra Pound's phrase, made it new. The example of modern painting, above all the scrupulous post-impressionism

序言

1961年，海明威以震惊世人的饮弹自尽的方式结束了自己的生命。在该事件过去的半个多世纪以来，他的名誉不断遭到许多评论家和学者的诋毁，因为这些人只是过多地在关注他本人的形象，而非他的作品。难道还有哪位活跃于20世纪美国文坛的作家比他的名气更响亮吗？海明威的小说《永别了，武器》中的男主人公是第一次世界大战中的一个逃兵，同时他在小说《丧钟为谁而鸣》中对内战的描述也将南北方的暴行淋漓尽致地展现在世人面前。因此，他被人们冠上了“一位爱好暴力的作家”。作为美国中西部一位医生的儿子，他的童年以及他在18岁时在意大利所受到的战伤让他认清了残酷的现实。他在其小说和非小说（例如《午后之死》和《战争中的男人》中序言）都试图揭露现实，包括猎人的嗜血如命；但是对这些事情的迷恋并不一定代表对其认可。即使像布雷特、凯瑟琳和玛利亚这些女主角在各自的故事中都占有一席之地，她们甚至比她们爱人的思想还要辛辣，但同时却富有同情心和英雄气概，但他还是因为轻视故事中的女主人公而受到指责。

海明威因他那种看似极其简单的风格和模仿手法而被侮辱为半文盲。其实，这是他在现代主义全盛时期经过深思熟虑提炼出来的精华；他采用了英国式的非小说风格，用埃兹拉·庞德的话来说，就是让旧日的风格焕然一新。现代油画，尤其是前印象派中一向谨慎的画家——塞尚的画作给了海明

of Cézanne, inspired him; newspaper work honed his powers of distillation; wide reading kept his standards elevated. To be sure, he liked a fiesta, and drank too much, but he reported to his writing stand, with freshly sharpened pencils, each dawn; his writing forms a shimmering paean to our physical existence, to landscape and weather and healthy senses. His stoic hedonism became, in the ruin of conventional pieties left by World War I, a creed for his generation, a laconic lifestyle reflected in popular films, other people's writing, and even common speech.

His first book, published in 1923 in Paris, was titled *Three Stories and Ten Poems*; his short stories, which he effectively stopped producing after collecting them in 1938, are like poems in their concision, polish, and enigmatic abruptness. A sense of life's tragic brevity always lies beneath the surfaces of his taut dialogues and evocations of nature. Only the first two novels, *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929), sustain throughout their length the exquisite economy and freshness of the short stories, though the novella *The Old Man and the Sea* (1952) approached their high quality and helped win the author the Nobel Prize in 1954. In his later years, in shaky physical and mental health, he published almost nothing but wrote steadily, accumulating masses of manuscripts that were mined for a number of posthumous publications, of which the most valuable is a fond memoir of his Paris years, *A Moveable Feast* (1964).

The man was a bearish celebrity when literature still bred celebrities; his work remains a touchstone of artistic ardor and luminously clean prose.

John Updike

威极大的创作灵感。报社的工作经验磨炼了他擅于提取素材中的精华，广泛的阅读也促使得他的写作标准不断得到提升。同时，他喜欢参加庆祝活动，并且喝很多酒，但是他每次在清晨向写作站汇报工作的时候总是会用新削的铅笔。他的作品总是能让我们的生存状态、周围的风景、天气，以及健康都光彩焕发。在第一次世界大战遗留下来的传统信仰的废墟中，他倡导的禁欲享乐主义被那一代人视为信仰，并且在流行电影中以简单的生活方式反映出来，同时也出现在其他作家、甚至公众演讲的内容中。

他的第一本书《三个故事和十首诗》于1923年在巴黎发行，而在1983年汇集起这些短篇小说之后，他实际上就停笔了。这些小说简洁、优雅的特点以及其中设置的突兀谜团更倾向于诗歌的特点。在他整洁的对话和对大自然的呼唤中总是深藏着一种人生短暂的凄凉感。《太阳照常升起》和《永别了，武器》这两部小说从始至终都浸透着一种短篇小说应有的优雅、简洁和新鲜感——尽管小说《老人与海》很接近这两部小说的水平，并为他赢得了1954年的诺贝尔文学奖。在之后的人生岁月中，他在受到身体以及心理疾病摧残的情况下依然坚持创作，但没有出版任何作品，其中包括许多手稿。这些都是在海明威去世之后被挖掘进而出版的，其中最珍贵的一部作品是有关他在巴黎的回忆录《流动的飨宴》（1964）。

在文坛名人不断涌现的时期，虽然海明威被视为粗暴的著名作家，然而他的作品依然是考验艺术热情和简洁有力的非小说文学的试金石。

约翰·厄普代克

INTRODUCTION

Nearly 50 years after his death, Ernest Hemingway remains arguably the most famous and influential American writer ever. His prominence has not wavered since 1926, when *The Sun Also Rises* made him a symbol of living gracefully amid the upheaval of the post-World War I era. Hemingway continues to inspire because, on the surface at least, he promises us that the line between life's twin compulsions—to work and to play—can be seamless if only we approach every experience with the ethical rigor and exactitude of ritual. Whatever act we might undertake—eating, fishing, loving, boxing, writing—he assures us that there is a right way to do it, and that we can intuit that way if we cleanse the moral palate and keep our poise.

With icon status comes oversimplification, however, and the spell Hemingway casts has ensured that his qualities will be distorted to the point of caricature. For every enthusiast who has tried to write in a Montparnasse café (I'm guilty of this), fish the Gulf Stream (ditto), or run with the bulls in Pamplona (alas, I lack the necessary *cojones*), there's a resisting reader for whom Hemingway can never connote anything but cartoon machismo and misogyny and an overheated stoicism and existential angst. Yet for all the posturing, Hemingway had a keen capacity for knowing when he had dropped the purity of his own line, and he would castigate himself with the same ferocity to which he subjected his rivals during his celebrated literary squabbles.

Because the complexities of Hemingway's personality are frequently overlooked,