



新东方英语 | 珍藏本  
NEW ORIENTAL ENGLISH

# 美的力量

THE POWER OF BEAUTY



西安交通大学出版社  
XI'AN JIAOTONG UNIVERSITY PRESS

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图书在版编目(CIP)数据

美的力量 / 《新东方英语》编辑部主编. —西安:  
西安交通大学出版社, 2008. 11

ISBN 978-7-5605-2992-9

I. 美… II. 新… III. 英语—语言读物 IV. H319.4

中国版本图书馆 CIP 数据核字 (2008) 第 165130 号

- 书 名 美的力量  
编 著 《新东方英语》编辑部  
责任编辑 黄科丰 高 敏  
封面设计 赵文康  
版式设计 王 琳  
出版发行 西安交通大学出版社  
地 址 西安市兴庆南路 10 号(邮编: 710049)  
电 话 (029)82668357 82667874(发行部)  
(029)82668315 82669096(总编办)  
印 刷 北京朝阳新艺印刷有限公司  
字 数 103 千字  
开 本 787mm×1092mm 1/16  
印 张 6  
版 次 2008 年 12 月第 1 版 2008 年 12 月第 1 次印刷  
书 号 ISBN 978-7-5605-2992-9/H·851  
定 价 19.80 元

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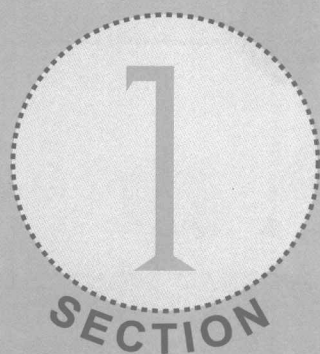


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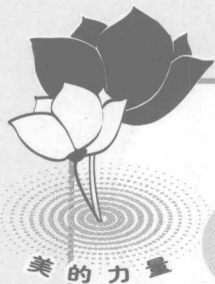
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名人的人生各有不同，或离奇、或痛苦、或坎坷、或辉煌，相同的是他们都在历史的印迹中留下光辉的一抹，照亮我们的天空……

Great Souls  
名人聚焦





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莎士比亚(1564~1616),著名英国诗人、剧作家。他一生著作众多,共创作了37个剧本、154首十四行诗及两首长篇叙事诗。他的大部分作品都已被译成多种文字,其剧作也在许多国家上演。但是究竟莎士比亚是何许人,学术界一直有很多的争论……

# Modern Shakespeare

By Neil J. Anderson

◆ 编译 / 王恬

## 现代人眼中的莎士比亚

William Shakespeare is widely regarded as the greatest English language playwright. He was a literary genius whose works are still read and performed all over the world. Shakespeare, the man, is something of an enigma<sup>1)</sup>, though, as very little is known about him. We do know that a William Shakespeare was baptized<sup>2)</sup> on April 26, 1564, the third of eight children of John and Mary Shakespeare. He lived in the town of Stratford-upon-Avon in England and when he was eighteen, he married a twenty-six-year-

人们普遍认为莎士比亚是世界上最伟大的英语剧作家。这位文学天才的作品至今流传于世界各地。但对于莎士比亚本人,我们却知之甚少,至今仍是个谜。我们所知道的威廉·莎士比亚于1564年4月26日在教堂接受洗礼,是约翰和玛丽·莎士比亚夫妇八个孩子中的老三。莎士比亚生活在埃文河畔斯特拉福,18岁时与一位名叫安妮·海瑟薇的26岁女子结婚,婚

old woman named Anne Hathaway. They had three children, including one set of twins. He moved to London, possibly in 1591, and became an actor. During 1592 to 1594, when the theatres were closed for the plague, he wrote his poems "Venus and Adonis" and "The Rape of Lucrece". His sonnets, known by 1598, though not published until 1609, fall into two groups: 1 to 126 are addressed to a fair young man, and 127 to 154 to a "dark lady" who holds both the young man and the poet in thrall<sup>31</sup>. Who these people are has provided an exercise in detection for numerous critics. The first evidence of his association with the stage is in 1594, when he was acting with the Lord Chamberlain's company of players, later "the King's Men". When the company built the Globe Theatre south of the Thames in 1599, he became a

后他们共有三个孩子，其中包括一对双胞胎。大约在1591年，莎士比亚搬到伦敦，成为一名演员。1592至1594年，瘟疫横扫整个欧洲，剧院被迫关闭。在这期间莎士比亚写出了《维纳斯与阿都尼斯》与《鲁克丽丝受辱记》两首长诗。1598年他的十四行诗集问世，但直到1609才公开发表。整个诗集可划分为两大部分：第一部分是第1首到126首，主要是写给一位英俊青年的信；第二部分是从第127首到154首，说的是一“神秘女人”同时征服了诗人与年轻人。有许多的批评家都试图找出诗中提及的这些人物到底是谁。有关莎士比亚第一次登台的记录是在1594年，当时他与宫内大臣剧团（即以后的国王剧团）的演员合作演出。1599年他又以合伙人的身份与该公司共同在泰晤士南岸创建了环球剧院。在1606年以前，莎士比亚一直在Silver大街的一幢小房子里过



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美的力量

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partner, living modestly at a house in Silver Street until 1606, and then moving near the Globe. He returned to Stratford in 1610, living as a country gentleman at his house, New Place. His will was made in March 1616, a few months before he died, and he was buried at Stratford, at the age of fifty-two.

Beyond those basic facts, little else is known about the life of Shakespeare. Even his birthday, April 23, is speculative and based on the assumption that baptisms at that time took place three days after a baby's birth. In total, 154 sonnets and 37 plays, which are grouped into comedies, tragedies, histories, and romances, are attributed to William Shakespeare. However, not one original manuscript has survived; the plays and poems we know today come from a collection known as *the First Folio*, published in 1623 after Shakespeare's death. The only accepted portrait of him is on the title page of *the First Folio*.

This lack of historical data has caused some literary experts to question whether William Shakespeare really wrote the works attributed to him. Skeptics cite a number of arguments to support their belief that Shakespeare, the playwright, was really someone else. First, fourteen plays have scenes that take place in Italy (for instance, the comedies *The Merchant of Venice*, tragedies *Romeo and Juliet*, *Julius Caesar*, *Antony and Cleopatra*) and demonstrate a detailed knowledge of Italian society and politics. However, there is no record of Shakespeare's ever traveling to Italy. Skeptics also argue that the level of vocabulary and language used in Shakespeare's works reflects law, politics, and history. Yet there is no record of Shakespeare's ever attending a university.

If William Shakespeare did not write the great plays and sonnets, then who did? The two most plausible<sup>4)</sup> candidates are Edward de Vere, the 17th Earl of Oxford, a contemporary poet and friend of Queen Elizabeth I, and Christopher Marlowe,



着谦卑的生活，在那以后，他搬到环球剧院附近。1610年莎翁再次回到斯特拉福的家里，过着乡村绅士的生活。1616年他立好遗嘱几个月后，与世长辞，并被埋葬在故乡斯特拉福，享年52岁。

除了这些基本史实之外，我们对几乎一无所知。甚至连他的出生日期4月23日，也只是通过当时婴儿在出生后第三天在教堂洗礼的风俗所进行的推测。莎士比亚总共留下了154首十四行诗和37部戏剧，这其中包括喜剧、悲剧、历史剧及爱情剧。然而，却没有一份手稿保存至今；我们今天所看到的戏剧和诗歌均出自于他去世后于1623年出版的作品集《第一对开本》。在作品集的首页留下了莎士比亚唯一一幅真实可考的肖像画。

由于缺乏历史资料，一些文学家怀疑这些作品是否真正出自莎翁之手。一些持怀疑态度的人收集了一系列证据来证明莎士比亚可能另有其人。第一个原因是有十四出戏剧中的场景发生在意大利（例如：喜剧《威尼斯商人》，悲剧《罗密欧与朱丽叶》、《凯撒大帝》和《安东尼与克莉奥佩特拉》），通过作品可以发现作者对整个意大利社会和其政治体制都有相当程度的了解。然而，却没有任何记录表明莎士比亚曾去过意大利。其次，作品当中的遣词用句反映出作者在法律、政治和历史方面受过良好的教育。可是，没有任何证据证明莎士比亚上过大学。

如果不是威廉·莎士比亚创作了这些伟大的作品，那又会是谁呢？有两个人被认为最有可能。其中一位是17世纪的牛津伯爵、当代诗人爱德华·德维尔，他还是伊丽莎白一世女王的朋友。另一位是克里斯多夫·马洛，同样也出生在1564年，毕业于剑桥大学，剧作家，传闻曾在伊丽莎白时代做过间谍。



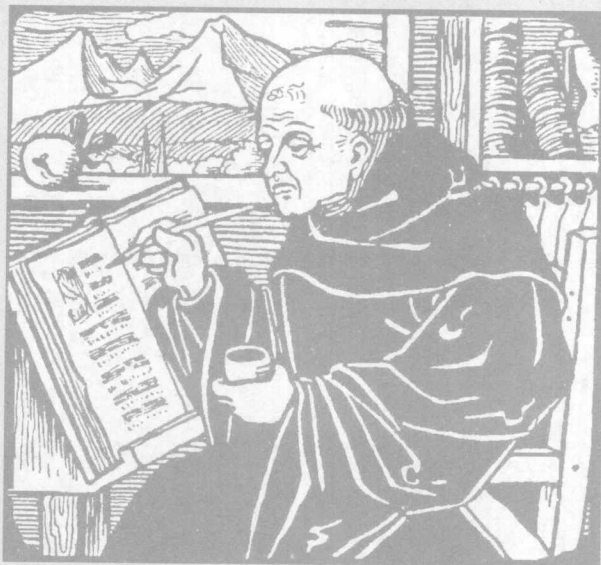
## 6

also born in 1564, a Cambridge graduate, playwright, and alleged Elizabethan spy.

Advocates for de Vere argue that his aristocratic background and travels throughout Italy in 1575 make him a likely candidate.

However, de Vere died in 1604, and many of the greatest Shakespearean plays, including *King Lear* and *The Tempest*, appeared after this date. Also, there is no convincing explanation as to why de Vere might prefer to write using William Shakespeare as his nom de plume<sup>9</sup>.

Christopher Marlowe wrote several translations and poems, such as the unfinished *Hero and Leander*, and much of his other work has been handed down in fragments. As with the de Vere theory, a



major flaw to the Christopher Marlowe theory is the timing of his death. Many historians believe that Marlowe was killed in a fight in a London pub in 1593. However, conspiracy-minded Marlowe experts argue that this was a cover-up and that he was secretly sent to Europe to work as a spy for Elizabeth I. Skeptics suggested that Marlowe continued to write, but used William Shakespeare's name to enable him to get his work published in England.

Today, the majority of Shakespearean scholars believe that, in spite of his humble beginnings, the man from Stratford-upon-Avon was the true author of the literary greats. They argue that Shakespeare's lack of formal university education does not mean he could not have produced works of such genius. Until enough evidence is collected to firmly support any argument, debate surrounding who the bard<sup>6)</sup> of Stratford really was continues.

倾向于德维尔的人声称，他出身贵族，在1575年游历了整个意大利，这使他很有可能是真正的作者。可是，德维尔死于1604年，而莎士比亚时代最经典的几部著作如《李尔王》和《暴风雨》均出现于1604年之后。而且，关于德维尔为什么选用威廉·莎士比亚作为他的笔名，至今还没有令人信服的解释。

克里斯多夫·马洛有几部译著和诗集，像尚未完成的《英雄和林德》，但许多作品保存并不完整。就像德维尔一样，克里斯多夫·马洛的死亡时间也有许多可疑之处。许多历史学家认为克里斯多夫·马洛死于1593年的酒吧打架事件中。不过，另一些研究马洛的专家则认为这是一场精心策划的假死，其目的是把马洛作为伊丽莎白一世的间谍秘密送往欧洲。怀疑者们认为马洛仍继续写作，但只有用莎士比亚的名字才能让他的作品在英国发表。

今天，大多数研究莎士比亚的学者认为，这个来自英国埃文河畔斯特拉福的人，尽管出身卑微，但却是这些伟大作品的真正作家。难道说没有上过大学就意味着不能创作出这些天才的作品吗？除非能有足够的证据予以证明，否则人们将会围绕谁才是真正埃文河畔的诗人这个话题继续讨论下去。

1. *enigma* [ˈɪnɪgmə] *n.* 不可思议的东西
2. *baptize* [bæp'taɪz] *vt.* 给人施洗礼(作为入基督教的标志)
3. *thrall* [ˈθrɔ:l] *n.* 奴隶, 束缚, 奴役
4. *plausible* [ˈplɔ:zəbl] *adj.* 似是而非的
5. *nom de plume* [nɔm də 'plu:m] *n.* <法语> 笔名
6. *bard* [bɑ:d] *n.* 吟游诗人, 讲故事的人

美国著名女诗人 Sylvia Plath —  
生诗作无数。她的诗中有爱、有愤  
怒、有绝望、有复仇，这些都是她  
波折的情感经历的真实写照。

# Sylvia Plath<sup>1)</sup>

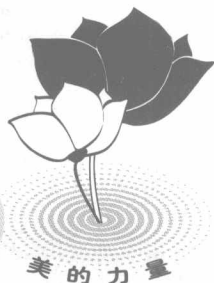
美国自由派诗人

西尔维亚·普拉斯

摘编 / 王瑞  
译 / 小宅

Born to middle class parents in Jamaica Plain, Massachusetts, Sylvia Plath published her first poem when she was eight. Sensitive, intelligent, compelled toward perfection in everything she attempted, she was, on the surface, a model daughter, popular in school, earning straight A's, winning the best prizes. By the time she entered Smith College on a scholarship in 1950 she already had an impressive list of publications, and while at Smith she wrote over four hundred poems.

Sylvia's surface perfection was however underlain by grave personal discontinuities, some of which doubtless had their origin in the death of her father (he was a professor at Boston University and an expert on bees) when she was eight. The depression that was endemic<sup>2)</sup> in her father's family troubled Sylvia during her junior year and once she nearly succeeded in killing herself by swallowing sleeping pills. She later described this experience in an autobiographical novel, *The Bell Jar*, published in 1963. Six months of intensive therapy<sup>3)</sup> set Sylvia on her feet again, but in reality she never recovered.



After she had graduated from Smith in 1955, Sylvia went to Cambridge University on a Fulbright scholarship, and there she fell in love with the British poet Ted Hughes. On this day in 1956 Sylvia described in her journal her first meeting with Ted. At the party—"Oh, it was very bohemian<sup>4)</sup>, with boys in turtleneck sweaters and girls being blue-eye-lidded or elegant in black"—there was more of the same, but "the jazz was beginning to get under my skin, and I started dancing with Luke ..."

*Then the worst thing happened, that big, dark, hunky<sup>5)</sup> boy, the only one there huge enough for me, who had been hunching around over women, and whose name I had asked the minute I had come into the room, but no one told me, came over and was looking hard in my eyes and it was Ted Hughes.... And then it came to the fact*

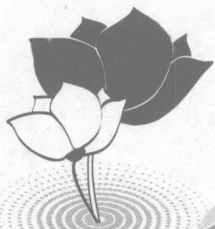
西尔维亚·普拉斯出生于马萨诸塞州牙买加普雷恩的一个中产阶级家庭，八岁时就发表了她的第一首诗。灵敏机智的她做事都力求尽善尽美。表面上她给人的印象是：在家里是个乖乖女，在学校里很有人缘，是个成绩全优，拿一等奖学金的好学生。1950年，她拿到史密斯大学的奖学金时，所发表作品的数量就已经相当可观了，而在史密斯大学学习期间，她又成就了400余首诗作。

然而就在这近乎完美的外表下，西尔维亚的个性却有极不健全的一面，这其中一部分原因无疑源自她八岁丧父的经历（其父亲是波士顿大学的教授，研究蜜蜂的专家）。家庭中那种压抑的气氛一直困扰着少年时期的西尔维亚，她曾吞食安眠药试图自杀且险些丧命。后来她在于1963年出版的自传体小说《钟形坛》中描述了这段经历。六个月的药物强化治疗使她得以重新站立起来，但事实上她心灵的创伤却一直没有康复。

1955年从史密斯大学毕业之后，西尔维亚获得富尔布莱特奖学金到剑桥大学学习。在那里，她爱上了英国诗人泰德·休斯。她在1956年某天的日记中记述了与泰德的初遇。那是在一个舞会上——“哦，这是一个波希米亚情调十足的舞会，男孩子们穿着圆领衫，女孩儿们打着蓝眼影，身着端庄的黑衣”——这倒是不太特别，但是那天的“爵士乐深深打动了我，渗入我的毛孔，我开始与卢克跳舞……”

“接着最糟的事情发生了，那个高大、黝黑的棒小伙子，舞会上唯一能够和我个头相配的人，来到了我面前，深深地看着我。其实我一进房间就注意到了他，他被一群





美的力量

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*that I was all there, wasn't I, and I stamped  
and screamed yes ... and I was stamping and  
he was stamping on the floor, and then he*

*kissed me bang smash on the mouth and ripped my hair band off, my  
lovely red hairband scarf which had weathered the sun and much love,  
and whose like I shall never again find, and my favorite silver earrings:  
hah, I shall keep, he barked. And when he kissed my neck I bit him long  
and hard on the cheek, and when we came out of the room, blood was  
running down his face.*

Sylvia and Ted were married in London in June 1956. The marriage was for six years a strong union of supremely dedicated writers. Sylvia's wholehearted enthusiasm for Hughes's work, which she sent off to the competition that won him fame, was balanced by his steadfast<sup>6)</sup> belief in her exceptional gift. They lived in Massachusetts, then in London and Devon. A daughter, Frieda, was born in April 1960, and a son, Nicholas, in January 1962. However, personal jealousies, differences in American and British views of gender roles, and a return of Sylvia's depression complicated their marriage. During the summer of 1962 their relationship began to buckle; Sylvia was devastated learning that Ted had been unfaithful to her. She faced the fact of his infidelity<sup>7)</sup>, expressing herself through increasingly angry and powerful poems. She had also learned to find joy in her women-centered world, and the care of her children and friendships with other women were increasingly important. In October 1962, she asked Ted to leave.

It was after Ted's departure that Sylvia produced, in less than two months, the forty poems of rage, despair, love, and

女孩围着，十分显眼，我还向别人询问他的名字，只是没人告诉我罢了。他就是泰德·休斯……接下来我就深陷其中，我使劲跳着，尖声叫着，没错……我跳着，他也跳着，随后他狂吻我的双唇，还扯下了我的发带。我那可爱的红头巾经受了阳光与爱的洗礼，我再也无法找到像它那样可爱的了，还有那对我最喜欢的银耳环。‘哈，我要留着它们。’他大声叫着。后来当他吻着我的脖子时，我也在他面颊上留下了一道深深的齿痕，当我们走出屋子的时候，他脸上依然有血痕。”

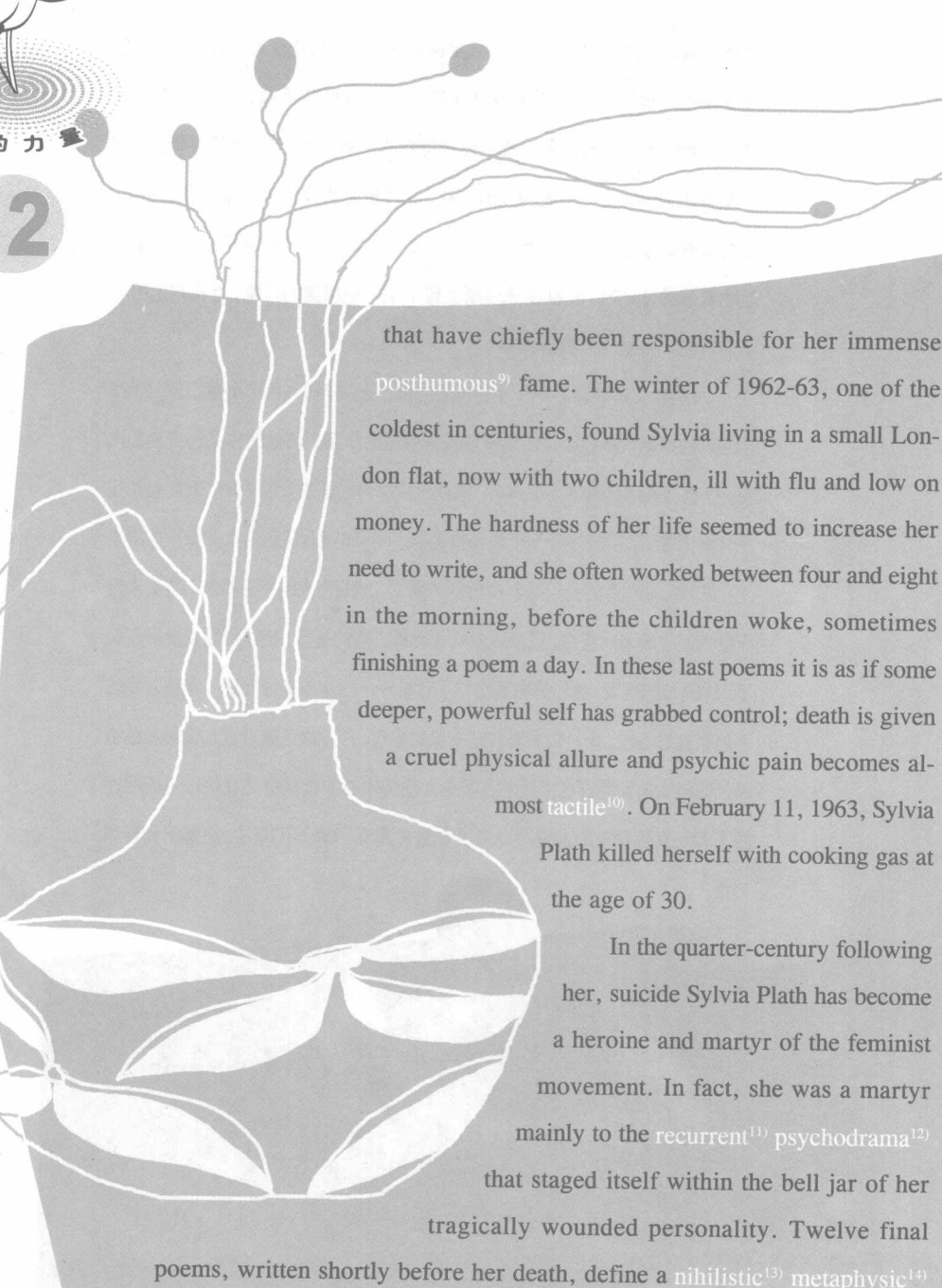
西尔维亚和泰德于1956年在伦敦结婚。前六年间这两个全身心致力于写作的人的婚姻十分稳固。西尔维亚赞赏休斯的作品，将他的作品送去参加比赛，这也真的给休斯带来了声名；而他也同样仰慕她出众的才华。他们起初住在马萨诸塞州，后来移居到伦敦和德文郡。1960年4月他们的女儿弗里达出生了；在1962年1月间儿子尼古拉斯也降生了。然而个人的妒忌情结，英美人对于性别差异的不同观点，以及西尔维亚忧郁心理的复苏，使这段婚姻变得复杂了。1962年的夏天，他们的关系出现了危机——西尔维亚因发现了泰德对她的不忠而愤怒不已。面对丈夫对自己不忠的事实，西尔维亚通过愈加愤怒和感情强烈的诗歌来发泄自己。她学会了在女性为中心的世界中寻找快乐，而照顾孩子和与女性朋友的友谊对她来说也愈发重要。1962年10月，她提出和泰德分手。





美的力量

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that have chiefly been responsible for her immense posthumous<sup>9)</sup> fame. The winter of 1962-63, one of the coldest in centuries, found Sylvia living in a small London flat, now with two children, ill with flu and low on money. The hardness of her life seemed to increase her need to write, and she often worked between four and eight in the morning, before the children woke, sometimes finishing a poem a day. In these last poems it is as if some deeper, powerful self has grabbed control; death is given a cruel physical allure and psychic pain becomes almost tactile<sup>10)</sup>. On February 11, 1963, Sylvia Plath killed herself with cooking gas at the age of 30.

In the quarter-century following her, suicide Sylvia Plath has become a heroine and martyr of the feminist movement. In fact, she was a martyr mainly to the recurrent<sup>11)</sup> psychodrama<sup>12)</sup> that staged itself within the bell jar of her tragically wounded personality. Twelve final poems, written shortly before her death, define a nihilistic<sup>13)</sup> metaphysic<sup>14)</sup> from which death provided the only dignified escape.

泰德离开之后，西尔维亚在两个月内创作了40首以愤怒、绝望、爱与复仇为主题的诗作，而就是这些诗作给她带来了身后的盛名。1962到1963年间的冬天，是几百年来最冷的一个冬天，西尔维亚和两个孩子住在伦敦的小公寓里，她身患流感，一贫如洗。生活的艰辛似乎更增强了她写作的必要性，她常常在孩子们起床之前的凌晨四点到八点这段时间里写作，有时一天内就完成一首诗作。在这些最后的诗作里，她似乎已被灵魂更深处更为有力的自我控制了，肉体上的苦痛使她濒临死亡，而精神的苦痛也愈发强烈。1963年2月11日，西尔维亚·普拉斯打开厨房的煤气阀门，结束了年仅30岁的生命。

在她自杀25年后，西尔维亚变成了女权主义运动的女英雄和殉道者。实际上，她主要是一场循环往复的心理剧的殉道者，而整个剧都是在她受伤的悲剧性人格的“钟形坛”场景中上演的。她临死前创作的最后12首诗向人们诠释了一种充满哲学意味的虚无主义，而想要富有尊严地逃离这一切，唯有通过死亡才能完成。

1. Sylvia Plath: 西尔维亚·普拉斯 (1932-1963), 美国著名女诗人, 她是美国自白派最典型、最成功的女诗人, 她大量的诗歌创作是在重建女性文化的思潮鼓舞之下产生的。在她的诗歌中, 除了对女性生存情感日常生活表现了她极大的关注之外, 还对历史、政治、议会、战争、母爱这一类在男权文化中一贯被讴歌的被神圣化的形象进行一种解构和反叛。
2. endemic [en'demɪk] *n.* 地方病 *adj.* 风土的, 地方的
3. therapy ['θerəpi] *n.* 疗法; 治疗
4. bohemian [bəu'hi:mjən] *n.* 波希米亚, 放荡不羁的文化人, 对艺术和文学感兴趣、不混同世俗标准和行为的人 (源于波希米亚当地不同于世俗生活方式的吉卜赛居民)
5. hunky ['hʌŋki] *adj.* [美俚]很好的, 不错的, 令人满意的
6. steadfast ['stedfə:st] *adj.* 忠实的; 不变的; 固定的
7. infidelity [ɪnfɪ'delɪti] *n.* 不忠实; 不贞; 通奸
8. vengeance ['vendʒəns] *n.* 复仇, 报仇, 报复
9. posthumous ['pɒstjʊməs; (US) 'pɒstjəməs] *adj.* 死后的, 身后的
10. tactile ['tæktail] *adj.* 触觉的, 有触觉的, 能触知的
11. recurrent [rɪ'kərənt] *adj.* 复发的, 周期性发生的, 循环的
12. psychodrama [saɪkəu'drɑ:mə] *n.* 心理剧
13. nihilistic [nɪ'ɪlɪstɪk, nɪ:] *adj.* 虚无主义的, 无政府主义的
14. metaphysic [metə'fɪzɪk] *n.* 形而上学, 玄学, 玄学体系