

哈佛  蓝星双语名著导读

Today's Most Popular Study Guides


The Piano Lesson

钢琴课

原著 August Wilson (美)

导读 Sparknotes

翻译 汪静

 天津科技翻译出版公司



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

“哈佛蓝星双语名著导读”系列是全美最流行的经典名著导读笔记,由哈佛学生们融会名著阅读和文学学习精华,亲笔撰写而成。蓝星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,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。每一分册都包括名著的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案,并且附有相关的思考题、推荐论题、小测验以及延伸阅读篇目。

如今“蓝星”漂洋过海,轻轻落在了国内英语学习读者的掌中,读者不需走出国门,即可轻松掌握哈佛课堂上的知识。蓝星系列丰富的内容编排,使我们不仅仅停留于对名著内容的了解,而且对著作的精华和内涵有更全面、深入的掌握,进而对英语语言和文化做更进一步的了解和研究。蓝星精辟、明晰的编写风格让“半天阅读一本名著”成为现实,使我们在有限的闲暇时间内阅读更多的书,同时迅速增强英语水平,提高文学修养,增加谈资。

天津科技翻译出版公司之前推出的“蓝星”系列78册,多为古典及经典题材,在图书市场上收到了很好的反响。本次推出的新品种20册均以现代及当代畅销书为首选,流行性和可读性更强,进一步丰富了该系列的内容。本次出版仍由天津外国语学院张滨江教授和青年教师负责翻译和审核,并严格按照原作的风格,提供原汁原味的英语环境,让读者自由地阅读、想象和发挥。

蓝星闪耀,伴你前行!

CONTEXT

August Wilson was born poor into a family of seven in Pittsburgh, Pennsylvania. Due to the intense racism, he left school at age sixteen, opting to educate himself independently at the city library. While working a variety of jobs, Wilson began to write, eventually founding, in 1968, the Black Horizon theater company in the Hill District. It was not until 1978, however, when he moved to St. Paul, Minnesota, that Wilson began to produce mature dramas. His first piece, *Jitney*, a tale of a group of workers and travelers in a taxi station, was well-received locally and praised especially for its experiments in black urban speech. *Fullerton Street*, however, Wilson's subsequent play, brought no comparable success. Wilson turned to an unfinished project that would prove to be his breakthrough.

Ma Rainey's Black Bottom, which concerns a black blues singer who takes advantage of a group of musician in a recording studio and their various experiences with racism, eventually brought Wilson to the Yale Repertory Theater and then to Broadway in 1984. *Ma Rainey* also enabled Wilson to make contact with Yale Repertory director Lloyd Richards, who has continued to collaborate with Wilson on his productions. Wilson then wrote his Pulitzer-winning *Fences*, in which a former star athlete forbids his son from following his path and accepting an athletic scholarship, and *Joe Turner's Come and Gone*, which tells of an ex-convict's search for his wife upon his release from prison. In 1990, Wilson won his

来龙·去脉

奥古斯特·威尔逊出生于宾夕法尼亚州匹兹堡一个贫苦的七口之家。由于种族主义根深蒂固，他16岁就离开学校，选择在市图书馆进行自学。在从事各种各样工作的同时，威尔逊开始创作，并于1968年在希尔区创办了“黑人地平线”剧院。但是，直到1978年搬迁到明尼苏达州的圣保罗后，威尔逊才开始创作出比较成熟的戏剧作品。他的第一部作品《公共汽车》讲述了出租车站内一群工人和旅行者之间的故事。这部作品在当地获得好评，特别是故事中对黑人城市语言的尝试颇为成功。但是，威尔逊随后的一部戏剧《富勒顿大街》没有获得同样的成功。威尔逊由此转向一个未完成的项目，并取得了突破性的成功。

《莱尼大妈的黑臀》讲述了一位黑人布鲁斯歌手利用录音室里的一群音乐家的故事以及他们在种族主义社会中的不同遭遇。凭借这部作品，威尔逊最终得以进入耶鲁剧院，并于1984年打入百老汇。凭借《莱尼大妈的黑臀》，威尔逊结识了耶鲁剧院的导演劳埃德·理查德，后者一直与威尔逊合作，执导他创作的戏剧。威尔逊随后创作了《篱笆》，并荣获了普利策奖。这部戏剧讲述的是一位退役的体育明星阻止他的儿子重走他的道路，也不允许他接受体育奖学金的故事。《乔·特纳的来来往往》讲述的是一个有前科的人从监狱获释后寻找妻子的故事。1990年，威尔逊因

second Pulitzer with *The Piano Lesson*. His more recent work includes *Two Trains Running* (1992), which concerns a diner on the verge of being torn down, and *Seven Guitars* (1995), Wilson's homage to Blues guitarist Floyd Barton.

— *The Piano Lesson* concerns the struggle of two siblings over a precious family heirloom, a piano carved with images of their African ancestors and crafted their enslaved grandfather. The Great Depression serves as the historical backdrop to the play as well as black migration during this period from south to north. Such migration increased steadily until stabilizing in the 1930s and creating new black communities that would be devastated by the economic ruin. Wilson took inspiration for the play from a Romare Bearden painting by the same name, seeing in its scene of a teacher and student an allegory for how African Americans must learn to negotiate their history. As critic Sandra Shannon explains, Wilson formulated two thematic questions to address in his work: "What do you do with your legacy, and how do you best put it to use?" (*The Dramatic Vision of August Wilson*, 146)

✧ In a sense, Wilson's entire body of work concerns itself with analogous questions. Not only do his plays emerge from meticulous research into the dialect and everyday life of its given eras, but they also raise issues of history, history's representation, memory, and legacy as their primary sources of conflict. It is important to note *The Piano Lesson* is part of Wilson's projected ten-play cycle on African American history, written in a moment when he appeared especially concerned with what he identified as the "foreign" representations of African American experience that dominated the mass media of the 1980s. *The Cosby Show* provides an obvious example.

《钢琴课》第二次荣获普利策奖。他最近的作品包括《两列奔跑的火车》(1992)和《七把吉他》(1995)。前者讲述了一家面临被拆毁的小饭店的故事,后者是威尔逊为纪念布鲁斯吉他手弗洛伊德·巴顿而创作的。

《钢琴课》讲述了姐弟两人由一件珍贵的传家宝——钢琴所引发的矛盾冲突,这架钢琴上刻有他们非洲祖先的画像,是由他们奴隶身份的祖父精心雕刻的。这部作品以大萧条时期和该时期黑人从南方向北方迁徙为历史背景。这次迁徙涉及的人数始终处于稳步增长中,直到20世纪30年代才渐渐稳定下来。新的黑人社区也得以创建,但是随后又由于经济危机而遭到破坏。威尔逊创作这部作品的灵感来自罗马尔·比尔顿绘画中的一幅同名作品,他从这幅表现教师和学生的绘画作品中领悟了美国黑人必须学会如何对待历史的寓意。正如评论家桑德拉·沙诺所解释,威尔逊在他的作品中构想出两个主题:“你怎么处置得自祖先的遗物,以及怎样才能更好地物尽其用?”(《奥古斯特·威尔逊的戏剧观》,146)

从某种意义上说,威尔逊通篇作品都涉及类似的问题。他的作品不仅来自于对方言和那个年代日常生活的细致入微的研究,而且还将历史问题、历史的表现以及记忆和遗物作为主要矛盾冲突的根源。有必要指出的是,《钢琴课》是威尔逊描写的十部美国黑人历史戏剧中的一部。在创作这部作品的时候,他尤其关注被他称为美国黑人遭遇的“外来”描写,正是这种写作模式控制了20世纪80年代的媒体。《天才老爹》就是一个明显的例子。

这种对历史的反表现手法非常重要，我们可以听到威尔逊对反映美国黑人历史“非外来”风尚的呐喊，以及他早期作品中文化本土化特点的共鸣。

The Piano Lesson is set in Pittsburgh in 1936, with all the action taking place in the house of Dooker Charles. A 137-year-old, upright piano, decorated with totems in the manner of African sculpture, dominates the parlor. The play opens at dawn. Boy Willie, Dooker's nephew, knocks at the door and enters with his partner, Lymon. Two have come from Mississippi to sell warrens. Willie has not seen his sister Berniece, who lives with Dooker, for three years as he has been serving a sentence on the Parchman Prison Farm. Willie asks his uncle for a celebratory drink: the Ghost of the Yellow Dog have drowned Sutter in his own well. Willie intends to sell the family piano and use the money to buy Sutter's land, the land his ancestors once worked as slaves. Dooker, however, is sure Berniece will not part with the piano. Indeed, Avery Brown—a preacher who has been courted by Berniece since her husband Crawley died—has already tried to get her to sell it. Willie schemes to get in touch with the prospective buyer himself. Suddenly Berniece cries out off-stage, “Go on get away.” Berniece claims she has seen Sutter's ghost, calling Boy Willie's name. She is convinced that her brother pushed Sutter into the well. Shaken, she refuses to cooperate with his plans. Three days later, Dooker's brother Wining Boy, a wannabe, washed-up recording star, sits at the kitchen table dis-

PLOT OVERVIEW

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情节·览

《钢琴课》以 1936 年的匹兹堡为背景，剧中所有情节都发生在多克·查尔斯的房子里。客厅里矗立着一架有着 137 年历史的立式钢琴，上面雕刻着非洲风格的图腾像。

戏剧开始于黎明时分。多克的侄子博伊·威利敲门后，和他的同伴莱曼一起走进了房子。他们两个人是从密西西比到这里卖西瓜的。威利已经有三年没有见到过他的姐姐——和多克一起生活的伯妮斯，因为这期间他一直在帕奇曼监狱农场服役。

威利向他的叔叔提议喝一杯，庆祝黄狗列车上的那些鬼魂让萨特在自家的井里淹死了。威利打算把家里的钢琴卖掉，用这笔钱购买萨特的土地，那是他的祖先曾经作为奴隶耕种过的土地。但是，多克确信伯妮斯是不会卖掉这架钢琴的。事实上，在伯妮斯的丈夫克罗雷去世后，一直追求伯妮斯的艾弗瑞·布朗牧师就曾经试图让她卖掉钢琴。威利计划亲自寻找钢琴的买主。

突然，伯妮斯在后台大声喊叫着“滚开。”伯妮斯声称她看到了萨特的鬼魂，听到它叫喊着博伊·威利的名字。她确信是她的弟弟把萨特推到了井里。威利的计划让她感到震惊，她拒绝卖掉钢琴。

三天后，多克的弟弟威尼·博伊——一个到处流浪、没有前途的唱片明星，坐在厨房桌子前，和家里的

cussing the recent events with the men. Wining Boy mentions that he heard Willie and Lymon were on Parchman Farm. Willie explains that some whites had tried to chase Willie, Lymon, and Berniece's husband Crawley from some wood they were pilfering. Crawley fought back and was killed while the other two went to prison. The men reminisce about Parchman and sing an old work song.

Doaker then explains the piano's history to Lymon. During slavery, a man named Robert Sutter, the recently deceased-Sutter's grandfather, owned the Charles family. He wanted to make an anniversary present out of his friend's piano but could not afford it. Thus he traded a full and half grown slave—Doaker's grandmother Berniece and his father—for the instrument. Though initially Sutter's wife loved the piano, she eventually came to miss her slaves, falling desperately ill. So, Sutter asked Doaker's grandfather, Willie Boy, to carve the faces of his wife and child into the piano. Willie Boy did not only carve his immediately family, however, but included his mother, father, and various scenes from the family history.

Years after slavery, Berniece and Boy Willie's father, Boy Charles, developed an obsession over the piano, believing that as long as the Sutters held it, they held the family in bondage. Thus, on July 4, 1911, he, Doaker, and Wining Boy stole it. Later that day, lynchers set Boy Charles's house on fire. He fled to catch the Yellow Dog, but the mob stopped the train and set his boxcar on fire. Boy Charles died along with the hobos in his car, all of whom became the ghosts of the railroad.

Once Doaker has finished his story, Willie and Lymon attempt to move the piano. Berniece enters and commands Willie to stop, since the piano is their legacy. Berniece invokes

男人们谈论着近来发生的事情。威尼·博伊说起他听说威利和莱曼在帕奇曼监狱农场服役的事情。威利解释说,他、莱曼和伯妮斯的丈夫克罗雷在某个林场偷窃时遭到一群白人的追赶。克罗雷予以还击却被杀死,他们两个人则被投入监狱。他们回顾了帕奇曼监狱农场度过的时光,唱起了一首古老的劳动歌曲。

之后,多克向莱曼讲述了钢琴的历史。在奴隶制时期,查尔斯家族的主人是一个叫罗伯特·萨特的人,也就是刚刚去世的萨特的祖父。他看中了朋友的一架钢琴,想把它作为周年纪念的礼物,但是又没有足够的钱买下这架钢琴。于是,他用一个成年的和一个未成年的奴隶——也就是多克的祖母伯妮斯和多克的父亲,交换了这件乐器。起初,萨特的妻子非常喜爱这架钢琴,但是后来她越来越想念自己的奴隶,一病不起。于是,萨特让多克的祖父威利·博伊把他的妻子和孩子的脸都雕刻到钢琴上。威利·博伊不仅把自己现在的家人,而且把自己的母亲、父亲和家族历史的种种景象都雕刻到钢琴上。

奴隶制被废除后,伯妮斯和博伊·威利的父亲博伊·查尔斯对这架钢琴像是着魔了一般,他们坚信只要萨特家族拥有这架钢琴,查尔斯家族就永远摆脱不了奴隶的身份。于是,在1911年7月4日,博伊·查尔斯、多克和威尼·博伊把钢琴偷了出来。那天晚些时候,暴徒放火烧了博伊·查尔斯的房子。他逃出去后赶上了黄狗列车,但是暴徒拦住了火车,放火烧了他所在的车厢。博伊·查尔斯和车厢中的流浪汉都被活活烧死,成为铁路上的鬼魂。

the memory of their mother, who attended to the piano until the day she died. She attacks Boy Willie for perpetuating the endless theft and murder in their family, blaming him for the death of her husband. Suddenly, Maretha, Berniece's daughter, is heard screaming upstairs in terror, as Sutter's ghost has appeared again.

The following morning, Wining Boy enters with a suit he has been unable to pawn. Shrewdly, he sells his suit to Lymon, promising that it has a magical effect on the ladies. Lymon and Boy Willie plan to go out the local picture show and find some women.

Later that evening, Berniece appears preparing a tub for her bath. Avery enters and proposes to Berniece anew. Berniece refuses and wonders why everyone tells her she cannot be a woman unless she has a man. Changing the subject, Berniece asks Avery to bless the house in hopes of exorcising Sutter's ghost. Avery suggests that she use the piano to start a choir at his church. Berniece replies that she leaves the piano untouched to keep from waking its spirits.

Several hours later, Boy Willie enters the darkened house with Grace, a local girl. They begin to kiss and knock over a lamp. Berniece comes downstairs and orders them out. As Berniece is making tea, Lymon returns, looking for Willie. He is tired of one-night stands and dreams of finding the right woman. Musing on Wining Boy's magic suit, he withdraws a bottle of perfume from his pocket and gives it to Berniece and they kiss.

The final scene begins the next day with Willie telling Maretha of the Ghosts of Yellow Dog. He has already called the buyer about the piano. Berniece enters and once again or-