

Selected Readings in
American Short Stories

美国名家 短篇小说 赏析

主编◎陈琳 但汉松

初 级



大连理工大学出版社

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前言

Preface

短篇小说可谓是美国文学传统中的一朵奇葩。爱尔兰短篇小说家弗拉克·奥康纳曾说过,短篇小说已经成为美国的“国家艺术形式”。此言并不为过。可以说,美国人实际上发明了这种被称为“短篇小说”的文学形式,因为这里不仅产生了第一位短篇小说理论家艾伦·坡,而且还孕育了一大批热衷于短篇小说创作的作家。对于艾伦·坡而言,短篇小说可能是他最成功、最有影响力的文学形式,但是对于霍桑、梅尔维尔、马克·吐温、杰克·伦敦、亨利·詹姆斯、斯蒂芬·克莱恩、凯特·肖邦、菲兹杰拉德、海明威、福克纳等其他美国著名作家来说,优秀的短篇作品只是他们成就的一部分。在19世纪和20世纪,美国的作家们以极大的热情和严肃对待这种文学形式,在这二百年间涌现出的众多优秀短篇小说作品恰恰说明了短篇小说不是美国文学的边角料或调味剂,而是真正的精华所在。读这本书将是您与美国文学的一次“亲密接触”。

本系列丛书精选了30多篇美国短篇小说的精华之作,覆盖了美国文学发展的主要阶段,汇集了二十几位美国文学巨匠的代表作品。在广度上,几乎涵盖了美国文学浪漫主义和现代主义的主要短篇小说佳作;在宽度上,所选作品题材广泛、主题多样、风格迥异;在深度上,所选作品既有耳熟能详的经典之作,也有在国外被列为经典、但在国内却不太受重视的作品,因此也会给读者一种耳目一新的感觉。

本丛书的最大特点是可读性和趣味性。中国读者在阅读英文原著时通常会遇到几种困难:1)生词太多,不停地翻字典;2)文化差异造成的理解困难;3)缺少文学知识,因此不能真正体会大师的文采和文章的真正含义。这些问题会大大影响你的阅读兴趣,以至于买了几天的书可能就搁

置不读了。以上困难也是本丛书在编写时所致力解决的问题。本丛书在编排上有以下几个特点:

1)所选作品按照难易程度分别编入初级、中级、高级三册中。其中初级阅读要求高中及以上水平,中级要求大学英语四级及以上水平,高级适合于英语专业水平。

2)按照生词出现的顺序做中文注释,以方便读者阅读和欣赏。

3)本丛书最大的亮点是每篇文章前有简短的引言以帮助读者进入主题,文中还附有编者的评注和分析,以帮助读者理解和鉴赏文章,培养读者的文学情趣。

4)文章后附有作者介绍及帮助读者理解和鉴赏的思考题。

5)在每册书后,附有译文,为读者提供参照。

读者可以根据自己的习惯来阅读此书,并在阅读中提高自己的英语阅读水平和对美国文学及文化的理解。本丛书最佳阅读方式为先从初级入手,然后再逐渐过渡到中、高级。在编书过程中参考了国内外同行的大量工作,在此我们一并表示感谢。由于编者自身水平有限,书中一定会有不少纰漏之处。希望广大读者和同行多多指教。

编者

2009年2月

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A Clean, Well-Lighted Place

Ernest Hemingway

Introduction: *This story took place in a Spanish café, with a plot centering on three characters: the old man, the middle-aged waiter, and the young waiter. Rich as the old man was, life was meaningless for him. He tried to commit suicide, but in vain. The old man tried to drive away emptiness in life by drowning his sorrow in alcohol, while the young man, not understanding the bitterness of being old, was eager to go back home to meet his wife...*

1 It was very late and everyone had left the cafe except an old man who sat in the shadow the leaves of the tree made against the electric light. In the day time the street was dusty, but at night the dew settled the dust and the old man liked to sit late because he was deaf and now at night it was quiet and he felt the difference. The two waiters inside the cafe knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him.

2 “Last week he tried to commit suicide,” one waiter said.

3 “Why?”

4 “He was in despair.”

5 “What about?”

6 “Nothing.”

评注：“Nothing”一词包含了他企图自杀的深层原因：生活的无意义与空虚。

7 “How do you know it was nothing?”

8 “He has plenty of money.”

9 They sat together at a table that was close against the wall near the door of the

cafe and looked at the terrace where the tables were all empty except where the old man sat in the shadow of the leaves of the tree that moved slightly in the wind. A girl and a soldier went by in the street. The street light shone on the brass number on his collar. The girl wore no head covering and hurried beside him.

10 “The guard will **pick him up**,” one waiter said.

11 “What does it matter if he gets what he’s after?”

12 “He had better get off the street now. The guard will get him. They went by five minutes ago.”

评注:这两个侍者在隐晦地谈论某位士兵和少女的风流韵事,显然他们的深夜幽会是不被军队允许的,执勤警卫如果撞见他们后果就会很严重。

13 The old man sitting in the shadow rapped on his saucer with his glass. The younger waiter went over to him.

14 “What do you want?”

15 The old man looked at him. “Another brandy,” he said.

16 “You’ll be drunk,” the waiter said. The old man looked at him. The waiter went away.

17 “He’ll stay all night,” he said to his colleague. “I’m sleepy now. I never get into bed before three o’clock. He should have killed himself last week.”

18 The waiter took the brandy bottle and another saucer from the counter inside the cafe and marched out to the old man’s table. He put down the saucer and poured the glass full of brandy.

19 “You should have killed yourself last week,” he said to the deaf man. The old man motioned with his finger. “A little more,” he said. The waiter poured on into the glass so that the brandy **slopped** over and ran down the stem into the top saucer of the pile. “Thank you,” the old man said. The waiter took the bottle back inside the cafe. He sat down at the table with his colleague again.

20 “He’s drunk now,” he said.

21 “He’s drunk every night.”

22 “What did he want to kill himself for?”

23 “How should I know.”

24 “How did he do it?”

25 “He hung himself with a rope.”

26 “Who cut him down?”

27 “His niece.”

28 “Why did she do it?”

29 “Fear for his soul.”

评注:为他的灵魂担忧。根据《圣经》,自杀违背了十戒,其灵魂将无法升入天堂。

30 “How much money has he got?”

31 “He’s got plenty.”

32 “He must be eighty years old.”

33 “Anyway I should say he was eighty.”

34 “I wish he would go home. I never get to bed before three o’clock. What kind of hour is that to go to bed?”

35 “He stays up because he likes it.”

36 “He’s lonely. I’m not lonely. I have a wife waiting in bed for me.”

37 “He had a wife once too.”

评注:年长侍者似乎在提醒年轻人,眼前的这个不幸人也曾经幸福过,而眼前的幸福其实也会随风逝去。

38 “A wife would be no good to him now.”

39 “You can’t tell. He might be better with a wife.”

40 “His niece looks after him.”

41 “I know. You said she cut him down.”

42 “I wouldn’t want to be that old. An old man is a nasty thing.”

43 “Not always. This old man is clean. He drinks without spilling. Even now, drunk. Look at him.”

44 “I don’t want to look at him. I wish he would go home. He has no regard for those who must work.”

- pick ... up: 逮捕……
- slop: *v.* 溢出, 溅溢
- cut ... down: 放下……, 救下……
- stay up: 晚上熬夜
- be no good to: 无用
- regard: *n.* 尊敬, 尊重

45 The old man looked from his glass across the square, then over at the waiters.

46 “Another brandy,” he said, pointing to his glass. The waiter who was in a hurry

came over.

47 “Finished,” he said, speaking with that omission of syntax stupid people employ when talking to drunken people or foreigners. “No more tonight. Close now.”

48 “Another,” said the old man.

49 “No. Finished.” The waiter wiped the edge of the table with a towel and shook his head.

50 The old man stood up, slowly counted the saucers, took a leather coin purse from his pocket and paid for the drinks, leaving half a **peseta** tip. The waiter watched him go down the street, a very old man walking unsteadily but with dignity.

评注:从他留下小费,以及之前提到的他喝酒时爱干净等细节我们不难想象这位老人是个出身上层,受过良好教育的绅士。

51 “Why didn’t you let him stay and drink?” the unhurried waiter asked. They were putting up the shutters. “It is not half-past two.”

52 “I want to go home to bed.”

53 “What is an hour?”

54 “More to me than to him.”

55 “An hour is the same.”

56 “You talk like an old man yourself. He can buy a bottle and drink at home.”

57 “It’s not the same.”

58 “No, it is not,” agreed the waiter with a wife. He did not wish to be unjust. He was only in a hurry.

59 “And you? You have no fear of going home before your usual hour?”

评注:年长侍者在这开了一个玩笑,意指年轻侍者这么早回去,很有可能碰上自己的妻子偷情。

60 “Are you trying to insult me?”

61 “No, **hombre**, only to make a joke.”

62 “No,” the waiter who was in a hurry said, rising from pulling down the metal shutters. “I have confidence. I am all confidence.”

63 “You have youth, confidence, and a job,” the older waiter said. “You have everything.”

64 “And what do you lack?”

65 “Everything but work.”

66 “You have everything I have.”

67 “No. I have never had confidence and I am not young.”

68 “Come on. Stop talking nonsense and lock up.”

评注：海明威故意不再详细申明这些谈话都出自谁口，希望读者能透过这些话语的口吻和透露出的人生态度来各自定位说话者的身份。

69 “I am of those who like to stay late at the cafe,” the older waiter said.

70 “With all those who do not want to go to bed. With all those who need a light for the night.”

71 “I want to go home and into bed.”

72 “We are of two different kinds,” the older waiter said. He was now dressed to go home. “It is not only a question of youth and confidence although those things are very beautiful. Each night I am reluctant to close up because there may be some one who needs the cafe.”

73 “Hombre, there are **bodegas** open all night long.”

74 “You do not understand. This is a clean and pleasant cafe. It is well lighted. The light is very good and also, now, there are shadows of the leaves.”

评注：这个酒吧干净明亮的灯光对于那些深夜买醉的老醉汉来说意味着某种更深层次的慰藉。

75 “Good night,” said the younger waiter.

76 “Good night,” the other said. Turning off the electric light he continued the conversation with himself, It was the light of course but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand before a bar with dignity although that is all that is provided for these hours. What did he fear? It was not a fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was a nothing too. It was only that and light was all it needed and a certain cleanness and order. Some lived in

- peseta: *n.* 比塞塔, 西班牙货币单位。
- hombre: *n.* 一种友好的称呼, 意为老兄
- bodega: *n.* 西班牙卖酒的杂货店
- nada: 西班牙语, 相当于英文中的

it and never felt it but he knew it all was **nada y pues nada y nada y pues nada**. Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada. **Hail nothing full of nothing, nothing is with thee**. He smiled and stood before a bar with a shining steam pressure coffee machine.

评注:此处年长侍者开始不断地说着与 nada 有关的话,其中部分引自《圣经》,它们混杂在一起,表达了年长侍者心中不为人知的苦涩和绝望。

77 "What's yours?" asked the barman.

78 "Nada."

79 "Otro loco mas," said the barman and turned away.

80 "A little cup," said the waiter.

81 The barman poured it for him.

82 "The light is very bright and pleasant but the bar is unpolished," the waiter said.

83 The barman looked at him but did not answer. It was too late at night for conversation.

84 "You want another **copita**?" the barman asked. | • copita: 西班牙语,雪利酒杯

85 "No, thank you," said the waiter and went out. He disliked bars and bodegas. A clean, well-lighted cafe was a very different thing. Now, without thinking further, he would go home to his room. He would lie in the bed and finally, with daylight, he would go to sleep. After all, he said to himself, it's probably only insomnia. Many must have it.

评注:年长侍者对黑夜的恐惧和对亮光的依赖,实际上反映了他与小说开头那位醉酒的老人是一样的境遇。

nothing

- y: 西班牙语,相当于英文中的 and
- pues: 西班牙语,相当于英文中的 then
- Hail nothing full of nothing, nothing is with thee: 祈祷语“欢呼虚无缥缈,与虚无缥缈同在!”

Comprehension Exercises

1. A clean, well-lighted place is simply a decent place for people to drink, but in

this story it implies more than that. How do you interpret the irony of the title in this story?

2. In the story, Hemingway holds a black, naturalistic view of the world and sees it as “all a nothing”. How do you understand “nothing”?

厄内斯特·海明威(1899—1961):二十世纪美国著名作家。生于芝加哥郊外的一个医生家庭。第一次世界大战时,年仅18岁的他便到意大利前线驾驶救护车,不久身受重伤,在医院治疗20个月,仅从腿上就取出弹片237块,重伤的后果是严重的失眠和内心深处的恐惧。伤愈后,他作为《多伦多星报》的记者赴巴黎,结识了侨居法国的美国女作家斯坦因等人,并成为“迷惘一代”的代表作家。20年代,他发表了短篇小说集《在我们的时代里》、长篇小说《太阳照样升起》和《永别了,武器》等作品,透视了一代人精神世界的深刻变化,揭示了战争给人们生理上、心理上造成的巨大创伤,以及战后青年心中苦闷无聊,与己无关的迷惘情绪。50年代,他主要完成了长篇小说《过河入林》和中篇小说《老人与海》。后者使作家获得了1952年的美国普利策奖和1954年的诺贝尔文学奖。海明威作品的最大特点就是语言简练,但却蕴义深刻,这种风格被称为“冰山”风格,即海面上露出的是冰山一角,更重要的部分隐藏在海面之下,因此,他的短篇小说虽然用词简单,句式简短,但却让人回味无穷。

Wedding Night

Tom Hawkins

Introduction: *The narrator is a black man working at a bus station magazine stand. For many years he has been waiting for the right girl to come along. When the girl does come, he brings her home. Will they have a romantic night?*

1 I have worked at this bus station magazine stand since nineteen fifty three, waiting for the right girl to come along. When I took this job, the paint on that wall over there was new; it was a light green color then. The **servicemen** from the Korean War would stop and buy cigarettes, and I learned the **insignia** from the Army, **Coast Guard**, Navy, and **Marines**.

2 Once I was **held up** by a **stocky** white man in a brown jacket. Showed me the two teeth he had left in his head and the **barrel** of a little tape-wrapped automatic pointed at my heart. I gave him all the **dough** but never felt **scared**. Way I saw it, he was just like me, and I could die behind that **counter** and just walk away inside his skin, with a few dollars to spend. We were all one thing. So I handed him the money, feeling richer right away—three hundred twenty-three dollars—and let him get away before I called the **cops**.

- serviceman: n. 军人,
- insignia: n. 勋章
- coast guard: n. 海岸护卫队
- navy: n. 海军
- marine: n. 舰队
- hold up: 拦截
- stocky: adj. 矮壮的
- barrel: n. 枪管
- dough: n. < 美俚 > 钱
- scared: adj. 恐惧的
- counter: n. 柜台
- cop: n. 警官

评注:从第2段的叙述中可以看出,叙述者“我”是一个黑人。二十世纪五十年代的美国种族歧视十分严重,黑人处于社会的底层,受到非人的待遇。但是故事中的“我”却对自己的黑人身份有一种良好的心态。

3 Anything can happen in the bus station. In nineteen-sixties, we had what we called the **hippies**, young people in **ragged** get-ups. They used to sleep all over the furniture in sleeping bags, with packs and rolled-up tents. That's when I began to think that the right girl might come along after all, some girl who'd grown tired of the long-haired boys, and tired of the road, and walk home with me and hold my hand, and **curl** up with me in my bed and on my **squeaky spring**. I kept an eye out. One day I saw a young lady; she looked so long-tired and in need of a friend. I bought her a **sandwich** and coffee and a peanut-butter cup. I bought her some aspirin and a pint of milk, fingernail **clippers** and a **souvenir** shirt.

4 I told her I had a place where she could come to rest and stay, as long as she might want. I told her it wasn't fancy and wasn't but one room, but what was mine was hers. I knew it was clean. I'd cleaned it up the day before when I saw this girl hanging around.

5 She **stroked** my hair and said my heart was full of love. She said she had to sleep about twelve hours and then she'd go away. I took her home. She **slumped** down on the bed and cried—told me I was “so very kind”. And then she slept like the dead. I lay down on the floor beside her, where I said I'd stay. In the middle of the night I woke up on **fire**, and the room was turning. I couldn't think. The air turned furry, where I **crept** up and **slid** in bed beside her, that girl still completely dressed. She breathed like the sea. I touched her skin, just her skin inside her clothes. She really never woke, just sighed and turned. In the morning when I woke up in the bed, she was gone.

6 I've worked here since nineteen fifty three, waiting for the right girl to come along. I guess she did. Some good marriages don't last long.

- hippy: *n.* 嬉皮士
- ragged: *adj.* 粗糙的
- curl: *v.* (使) 卷曲
- squeaky: *adj.* 吱吱响的
- spring: *n.* 弹簧床
- sandwich: *n.* 三明治
- clipper: *n.* 剪刀
- souvenir: *n.* 纪念品
- stroke: *v.* 抚摸
- slump: *v.* 跌落
- fire: *n.* 这里指“欲火”
- creep: *v.* 爬, 蹑手蹑脚
- slide: *v.* (使) 滑动

评注:第6段说明, 本文以“洞房花烛夜”为题, 具有一种讽刺意味, 因为这并非真正意义上的婚姻。对于生活在美国下层的黑人来说, 和一个漂亮女人同处一室就已经让他满足了。由此可

见,在种族歧视严重的美国五、六十年代,黑人很难寻得美满的婚姻,无法享受爱的美好。

Comprehension Exercises:

1. Why does the narrator feel richer than the white robber?
2. What makes the narrator feel that that girl is the right girl?
3. Why does the writer entitle the story "Wedding Night"?

霍金斯(1946—):美国黑人短篇小说家。他出生并成长于伊利诺斯州的帕克里奇。他的短篇和超短篇小说集《纸皇冠》(1989)收集了过去10年间发表于权威文学杂志的一些作品。