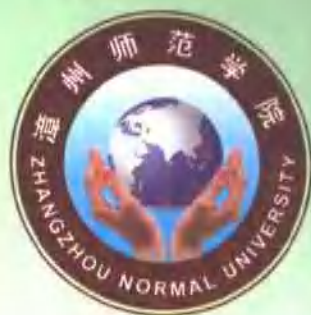




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YOUXIU BILYE LUWEN XUANBIAN

前 言

毕业论文（设计）是高等学校本科教学的重要组成部分，是本科学学生综合运用所学的基础理论、专业知识和基本技能进行科学研究的初步训练，是掌握科学研究的基本方法，培养创新精神和独立动作能力的重要环节。为进一步反映和交流我院各专业本科生学习研究的初步成果，不断提高毕业论文（设计）的质量，我们在各系评选、推荐的基础上，从2005届（2001级）本科生毕业论文（设计）中遴选出24篇优秀毕业论文编辑成册。

由于时间仓促，本论文集在编印过程中如有疏漏之处，恳请批评指正。

漳州师范学院教务处

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目 录

A World of Alienation——On Jack London's <i>The Call of the Wild</i> ·····	郭荔英 (1)
浅谈莎翁作品中的双关运用·····	林伟敏 (11)
On Jane Eyre's Quality of Independence and Her Attitude towards Love·····	尹春英 (16)
生命的沉思 回归的断想——论《古诗十九首》的感伤情怀及其 审美意义·····	林秀霞 (24)
裸露的浴池——从米兰·昆德拉“浴池”场景看女性的生存境遇·····	孔涵予 (30)
试论老舍的《四世同堂》对民族文化心态的剖析·····	张 媛 (35)
《水浒传》笔下的女性世界·····	潘姗姗 (39)
浅谈秘书腐败的原因与对策·····	王晓黎 (43)
新审定高中语文课本文言文“通”“同”释例分析·····	吴天贵 (49)
一种情深 十分心苦——论纳兰词·····	郑少茹 (55)
龙岩市红色旅游资源开发战略研究·····	陶 静 (60)
碳载 Pt 纳米薄膜电极的制备、表征和电催化性能研究·····	陈燕鑫 (67)
纤维素型手性固定相拆分亚砷、联萘及氨基酸衍生物等系列化合物·····	林文士 (79)
功能型水性内墙无机涂料的研发·····	童晓燕 (91)
拓扑空间的分离性公理及其关系·····	张丽丽 (98)
平方非线性无阻尼振动方程的幂级数解·····	张秀丽 (102)
野蛮的文明：透视中国历史上的食人现象·····	黄桂伟 (107)
科学把握生态文明理论，着力建设生态文明社会——生态文明简论·····	陈潘春 (116)
论邓小平的反派性思想·····	陈风山 (121)
试探儒家文化中的生态信息·····	张华明 (127)
光电池用于交流电桥·····	林丽娟 (131)
教职工信息管理系统·····	林明红 (137)
基于 Linux 集群的构建·····	魏坤元 (147)
邮件客户端设计与实现——主程序、插件、发送邮件·····	蔡晓晖 (157)

A World of Alienation

——On Jack London's *The Call of the Wild*

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Abstract: This thesis is to look anew closely at the human, the dog and the nature referred in *The Call of the Wild* from the angle of alienation, and to study the causes of the alienation——both the genetic factor and the environmental factor, therefore drawing the conclusion that confronted with the combined powerful forces of the primitive nature, the money-oriented society and the evil potentiality in one's depth of heart, tamed animals are inevitably to be transformed into brutes, and human beings alike will be dehumanized in this world of alienation.

Key Words: Jack London, alienation, genetic factor, environmental factor, *The Call of the Wild*.

Chapter 1

Introduction

As an American realistic critic, Jack London is a productive writer. In 1897, he was unexceptionally engulfed by the tide of gold rush into Alaska, a world covered with ice and snow. Early at the end of the year, however, he returned to his hometown California with empty hands. But as the saying goes that every coin has two sides, the personal experiences in the Northland accessed Jack London to getting in touch with different kinds of people who put their lives in venture, and thus having an exact taste of the fierce aspect of the nature. In other words, the journey towards the Northland cast an enormous influence on the short life of Jack London in that what he brought from Alaska were not only the genuine writing material but also the deep appreciation for lives. In 1903, as soon as he published the novel *The Call of the Wild*, a best-seller which just drew materials from the feelings and sceneries in Alaska, Jack London's fame rose sharply almost over one night. People read from the novel his distinctive personality, his remarkable talent in writing, and his unique interpretation for the meaning of lives. Either from the structure to the theme or from the image to the writing skill, Jack London's life experiences in Alaska that he took into heart deeply are reflected thoroughly in *The Call of the Wild*. This novel narrates the experiences of a dog named Buck in the icy and primitive Northland of America in that how he was transformed from a domestic dog into a Ghost Dog after being abducted because of the gold rush in Alaska and that how he was eventually degenerated into a wolf under the constant call of the wild which arouses his memory about the ancestors and gradually brings back to life the wild nature of the wolf to his soul. It is true that the hero of the novel is a dog, however, the dog is endowed with intelligence that only human beings possess. From that point of view, the implication of the novel is obvious. It is just to reveal the evil aspects of the reality in America in that period of confusion by depicting the loss of the human nature in dogs with the wild nature relapsing and the internal strife and cruel fights among dogs. The experiences and the fate of dogs vividly takes on how alienation happens inevitably to human beings living in Capitalistic Society in the 19th century, a

century corroded with Mammonism that could never be more popular.

As regards to the phenomenon of alienation, Jack London, who lived in the turning point from the late 19th century and the early 20th century, had an intense sense into it. Born into a poor family, Jack London had to discontinue his studies to help his parents support the whole family's livelihood as fish-pirate, fishing guardsman, seaman, workman, tramp, gold rusher and so on. In a word, Jack London experienced all bitterness and sorrow of life, tasting genuinely into the era's confusion caused by the loss of belief in God and hope. He realized that while those driven by their own extreme selfishness and greediness and those fighting to survive or just to prove their value and position were breaking their neck to make fortune and contend for authority, a more vicious "God" --- wealth and power--- had been created for themselves. This God had the matchless deterrent power and the power of alienation that human beings could not resist but only would lose their tender nature and civilized morals under its influence to becoming evil and merciless. Therefore, only when this God was invited into one's own soul as soon as possible could the man possibly survive and be the superman. Jack London' idea is reflected perfectly in *The Call of the Wild*. He described the era of the 20th century as a primitive world full of greediness and barbarity. As the emblem of the man living in this sort of world, the dog Buck, hero of the novel, just suffered from the fate of alienation.

Chapter 2

A World of Alienation

I. The Alienation of the dog Buck

In contrast to the warm Southland, the Northland was a complete wilderness. It was dumped with countless adventurers and dogs after thousands of people rushed to it for gold. As a result, "Here was neither peace, nor rest, nor a moment's safety. All was confusion and action, and every moment life and limb were in peril." [1] It's true that Jack London set the world of chaos in the North, but it's worth noticing that most people here came from what he called as the warm and friendly Southland. From that point of view, the change from the South to the North is actually the change from the heart of civilization to the heart of things primordial. And the cause of such change is just the fact that people found the gold, for the sake of which, they became brutal and were controlled thoroughly by the desire that could never be met. The gardener Manuel, who sold Buck illegally; the dog peddler in red, who bloody put down Buck and other dogs with a club; the gold rusher Hal, just to list a few, they are savage, "who knew no law but the law of club and fang". They flooded the world that Buck saw. In such a world, dogs became as brutal and greedy as men. In such a world, there's no fairness or love but only savage and the way of assaulting that wolves usually take. In a word, this is a world of thorough alienation where Buck and other dogs which were "strong of muscle and with warm, long hair, from Puget Sound to San Diego" are unexceptionally menaced by the alien, where their survival becomes the top issue.

Born in the Southland and having lived there for four years, the dog Buck has established the characteristics of civilization. He doesn't know the taste of being tied with a rope around the neck, or the law of club and fang. Neither does he know human's desire for gold and other dogs' addiction to watching

gory fights between dogs, nor the unfairness and viciousness among men and dogs in the wild. Therefore, Buck is doomed to be devastated with the barbarianism. This point also can be foreseen from the four lines of the poem at the very beginning of the novel.

“Old longings nomadic leap,
Chafing at custom's chain;
Again from its brumal sleep
Wakens the ferine strain.”

It can be said that these lines essentialize the whole novel, hinting its readers that enslavement and fetter finally brought back to life the wild nature to the soul of Buck who consequently returned to wilderness where it freely roamed.

Firstly, Buck's noble dignity and honor for being his own master is ruined. The rope in the dog peddler's hand suffocated Buck almost to death, the club beat him to faint again and again. The intolerable pain and hunger hit him simultaneously. He felt his dignity was hurt inhumanely that he “accumulated a fund of wrath that boded ill for whoever first fell foul of him. His eyes turned blood-shot, and he was metamorphosed into a raging fiend”. He had tried to beat back so as to retake his dignity and freedom; however, he was always found to be faint on the ground with the blood flowing from his nose and mouth and ears. Since then, on his mind engraved the law of club that “to mend his ways was cheaper” than to retaliate. Those who disobeyed the law would gain nothing but death. Realizing this, Buck dare not resist any more even when his dignity was trampled further by being made a draught animal. For the sake of survival, Buck adjusted himself speedily to learn sledding on the snow path from day to night.

In addition to the infinitely hard labor, the tyranny from human beings increased steadily, which exhausted Buck's dignity brutally. In spite that dogs needed rest badly after months of laborious trek, the new owner Hal still drove them to advance with the club, ignoring their fatigue or lives but the strong desire for gold. Under Hal's silly and brutish treatment, many dogs were wearied, hungered or beaten to death, and the rest were also skinny with the flame of life about to go out. Although John Thornton saved Buck's life, the latter's noble pride and dignity cultured during the period of civilization had already faded out.

Secondly, Buck's elegant and civilized personality is ruined in the face of the hostile reality. He was taught not to take anything moral into account, otherwise one would get swift and terrible death.

At first, Buck was usually in the state of hunger with enormously strong desire to eat, as the pound and a half of sun-dried salmon as his ration couldn't replenish him after a whole day's toil. In order to survive, Buck had to risk his life to steal food and soon learned the skill, which, to some extent, marked “the decay or going to pieces of his moral nature, a vain thing and a handicap in the ruthless struggle for existence”. Besides the severe cold, the bitter hunger, the deadly toil and the unendurable club beating, there's the unexpected assaulting in the primitive world. The death of a dog called Curly shocked Buck as to learn the law of fang that “No fair play. Once down, that was the end of you”. Therefore, Buck warned himself that he should never go down or be kind any more but should speedily learn all possible evil and crooked skills for survival.

The provocation and mistreatment from the dog leader Spitz promotes the evil elements in Buck's personality. Buck became more sinister and bloody. He began to challenge Spitz publicly to battle, driven by the swelling desire for leadership and the wolfish lust to kill. He craftily sowed discord among dogs

when Francois was not around, disobeyed Spitz and openly helped culprits to retaliate against Spitz's punish. Gradually, the sled dogs were not so afraid of Spitz that they began to rob his food and even beat him together. The last straw was added in an evening when Buck led other dogs to chase a rabbit. The blood lust and the joy to kill stimulated him that he "was to kill with his own teeth and wash his muzzle to the eyes in warm blood". But Spitz cut short and intercepted the prey, which undoubtedly irritated Buck. He assailed Spitz without a second thought and defeated Spitz at last with his wisdom and strength, of course, in a wolfishly brutal and lightningly swift way. When scores of on-looking huskies crowded around to swallow Spitz's body, Buck, "the successful champion, the dominant primordial beast who had made his kill and found it good", stood and looked.

The image of a barbarian animal as of Buck shows that Buck has experienced the process of retrogression from civilization to barbarianism after all those bloody fights in different dangerous occasions. He has become a member of the primitive world, with the wild nature in the depth of his heart awoken. Buck's alienation is so disastrous that even the love from his later kind master John Thornton is unable to change his brutish character that has taken root in his soul indeed. Still he robs of everyone except for his patron Thornton. Still he fights, defeating all kinds of fierce dogs of fine breed despite scars left inextricably here and there. "Buck was merciless. He had learned well the law of club and fang... and knew there was no middle course. He must master or be mastered; while to show mercy was a weakness... Kill or be killed, eat or be eaten, was the law." "The blood-longing became stronger than ever before." "At once he became a thing of the wild, stealing along softly, cat-footed, a passing shadow that appeared and disappeared among the shadows." "His cunning was wolf cunning, and wild cunning..." He hunted for sorts of small preys but disliked that later because of its lack of challenge of his barbarian power. He turned to the large black bear and the bull leader and successfully killed them, which gave him enormous satisfaction and pride in himself on long last.

With regard to the human world he lived in, Buck felt more and more dim and distant. He showed no interest in anyone except John Thornton, who he bore great love. "Chance travelers might praise or pet him (Buck); but he (Buck) was cold under it all, and from a too demonstrative man he would get up and walk away." For John Thornton's partners, Buck "tolerated them in a passive sort of way, accepting favors from them as though he favored them by accepting."

The weaker the attraction of the human world, the stronger the lure of the wilderness. He stayed with his patron John Thornton, "but behind him were the shades of all manner of dogs, half-wolves and wild wolves, urgent and prompting, tasting the savor of the meat he ate, thirsting for the water he drank, scenting the wind with him, listening with him and telling him the sounds made by the wild life in the forest, dictating his moods, directing his actions, lying down to sleep with him when he lay down, and dreaming with him and beyond him and becoming themselves the stuff of his dreams." The mysterious but soul-stirring call from the woods persistently summoned him. He often could not help plunging into the forest trying to find and follow it, but was always drawn back to the camp by the love for John Thornton. Buck actually struggled between the human world of civilization and the wild world of barbarianism. In this case, if there had been the constant call of love, he might have chosen to be in the human world; however, the fact is that the only beam of hope held in John Thornton's hands was abandoned by his prying for gold. Thornton could not spare more time to acquaint himself with Buck's agony of struggle, so that Buck eventually was allured by the wolf's cry and found the source of the call that summoned him in the

wild. As soon as his master John Thornton was killed by a raiding party of Yeehat Indians, Buck's last tie with human beings was broken. He thoroughly answered the wild yearnings and stirrings, joining the throng of wolves and becoming their leader at last. By far, Buck's alienation has completed, transforming "from a ranch pet to Ghost Dog of the wilderness".

As the saying goes, no waves without wind. Buck's alienation actually results from both the genetic factor and the environmental factor.

In *The Call of the Wild*, Jack London mentioned several times Buck's psychological movement as half conscious and half dreamy (i.e. the subconscious). The content of it is always about Buck's ancestors and their life in the primitive world. In fact, it is just the dreamy memory that makes the strong call of the wild a fatal temptation that Buck failed to deny. It is the powerful psychological motive that promotes Buck's alienation. In other words, without the restraint of civilized society, the wild nature hidden in Buck in the form of inheritance is continually activated in the hostile environment similar to which his ancestors lived in. As a result, Buck longed to kill, pursuing for the delight of biting living things with his own sharp teeth. "The blood-longing became stronger than ever before. He was a killer, a thing that preyed, living on the things that lived, unaided, alone, by virtue of his own strength and prowess, surviving triumphantly in a hostile environment where only the strong survived. Because of all this he became possessed of a great pride in himself, which communicated itself like a contagion to his physical being."

If the physiological heredity is the internal condition of organism, then nature and society make up of the external condition of organism. The alienation of Buck simply is completed under the mysterious force of the external condition--- the environmental factor.

When lives of any form are exposed to nature, all that concern with morality that the civilized society taught its civilians seem to be ridiculous and dangerous. In order to survive in the hostile Northland environment, Buck had to adjust himself to changing conditions, "the lack of which would have meant swift and terrible death". In fact, the environment can change not only the direction of a life's development but also a life's essence. Just as Jack London said in his another novel *White Fang*, "his character was developing along the lines laid down by his heredity and his environment. His heredity was a life-stuff that may be likened to clay. It possessed many possibilities, was capable of being molded into many different forms. Environment served to model the clay, to give it a particular form". For Buck, his later unique character is formed by the Northland environment. Living in a peaceful area as the Judge's mansion, Buck was self-confident and conceited. In his sense, the spacious mansion, the green pastures and all trees around were all under his rule, and he was the king of the realm. Besides, he trusted in human beings absolutely due to their amicability to him. Tame as he was, Buck never made trouble, never stole or bullied. However, Buck's confidence and conceitedness were challenged after he was abducted and sold. People laughed at him and teased him, which exasperated him almost as to be mad. But the club in the dog tamer's hand quenched Buck's fury and beat into him a more fundamental and primitive code. The waving whips later further lashed Buck's conceitedness out of his character. Buck was conquered while his confidence in human beings was mercilessly replaced by suspiciousness. On joining the pack of sled dogs, Buck, who had been polished with civilization, showed other dogs his goodwill in a friendly way, but was given in return the hostility. They avoided being friend with him, loathed him and even assailed him. He was really taken aback by what he saw and heard, especially at the sight of the death of Curly, a dog who just intended

to show friendliness to others but was bitten to the ground and torn to pieces in a minute by on-looking dogs. By then, the civilized habits on Buck had been thoroughly peeled off his character. In the way like that, the self-confident, conceited and tame Buck abandoned all those traditional moral principles and became shrewd and hostile in dealing with others. He realized from the environment full of hostility that, "he must master or be mastered; while to show mercy was a weakness. Mercy did not exist in the primordial life... Kill or be killed, eat or be eaten, was the law."

Buck first mastered the environment. In other words, Buck won the right for his own existence. And the reason lies in the fact that he was bold and powerful. He could drag a sled of one thousand pounds that had been frozen on the icy ground, covering one hundred yards only in five minutes. He would revenge his master John Thornton as if a fierce tiger sprang upon its prey, totally ignoring the sharp spears and arrows and clubs of the aboriginals. Being powerful is actually the essentially necessary quality in that kind of hostile environment. Nevertheless, ferocity is never less important. As a matter of fact, it is usually paralleled with the prowess. That could be seen from what Buck's like and what he behaved. With the conviction of the primitive law, Buck's wild nature was finally awoken. He longed to kill so much that even the play of every muscle and the splash of his hair would betray him. In *The Call of the Wild*, Jack London portrays Buck's bloody lust vividly in that how Buck dragged the grouse out of the nest, how he flung himself at the frightened rabbit, how he bit from half the air the squirrel which had no time to climb up the tree, how he killed the bull as several times large in size as him, and so on. In addition, Buck's desire to master was also rather strong that he sought to be the leader of sled dogs by hook or by crook. After a bloody fight by exerting power and wisdom, Buck put the former leader Spitz to death and replaced the latter at last. Thus, Buck's wild nature is revealed thoroughly, although what he did may be a necessity for survival. After he joined wolves, again, he mastered them and won his superior position by force of his great prowess, ferocity and cunningness.

Briefly speaking, the extreme change of Buck's character proves undeniably the environment's decisive influence. When he came across his kind master John Thornton, Buck became loyal, unselfish and civilized again in a time. It can be said that it is love that masters the unruly Buck, and in fact only love can conquer such an animal of deep alienation. This is a more persuasive evidence of the environmental influence, indeed.

To sum up, great changes occur to both Buck's body and mind as a result of the change of the environment. If there had not been the gold rush that threw him to the bleak Northland, Buck would have still lived in that warm and affluent Judge's places with his noble dignity and gentle manners, and would never have had the opportunity or the desire to plunge into the wilderness. If he had not been given a lesson by the club holder, Buck would not have realized the law of club and fang or the principle that the strong survive and the weak die. Had it not been for being steeled by the hardship or being tortured to be crafty, it would have been impossible for Buck to be accustomed to that severely cold climate in the Northland, neither would it have been easy for Buck to live on his own. Had it not been for John Thornton's rescue and love, Buck would have already disappeared in the world. What's more, he would not have had the courage and the qualification to associate with wolves if he had not got the experience coping with them.

II. The Reflection of Social Life

To some extent, the historical Klondike's gold rush reappears in *The Call of the Wild*. The hero of the

novel *Buck* is a dog with human nature, possessing much emotion and character that human have. He knew what the dignity was and had the sense of shame. He was smart with marvelous power of understanding, good at strategy and rich in imagination. He liked dreaming and tended to be lost in illusion, sensitive and nostalgic. What is more, Buck was gifted with kinds of commonly-recommended morals such as bravery, loyalty, distinct between love and hate, not afraid of brute force, facing death unflinchingly while fighting for freedom and paying debt of gratitude, etc. Obviously, when concerning with the life of the dog, Jack London portrayed it in such way as observing it through human's insight, conjecturing through human's psychology, interpreting through human's sentiment, as a result of which, Jack London's personal life experiences and the interpretation for life are refracted. In fact, in the whole novel *The Call of the Wild*, Jack London was "deliberately or inadvertently drawing our interest to us human beings but not just the situation of the animals" [2], although he was faithfully telling the story about a dog, the dog's behavior, feelings, thoughts, and the people and the outside world in the dog's eyes. As Earle Labor sums, "what Jack London narrated is not only the life of Buck but also that of himself, indicating the principles for survival and success that he interpreted." [3] In other words, the life of the dog in the novel is actually the refraction of the social life of human beings. From the images of Buck, readers can form in mind the scenes such as the ruthlessness and unfairness of the Capitalistic Society, the greediness of people and the hardships of those laborers who alike suffered from hunger and coldness as well as weariful toil.

In addition, *The Call of the Wild* reveals that in the primitive Northland not only the dogs but also human beings were faced with the same danger and trouble. The survival as of Buck and the death as of other dogs alike happened to those gold rushers. Like Buck, Perrault, Francois, John Thornton and his partners were winners against the hostile environment, while the novices like Hal could not avoid the death. Besides, the human beings as well as dogs had to adjust themselves to the hostile environment as soon as possible so as to survive. Like dogs, human beings had to give up some of their freedom and dignity, had to be subject to the law of "club and fang" and had to strive for the "evolution" of life at the cost of "devolution" of spirit.

From the alienation of Buck, we could feel that the modern human beings pursuing the wealth and power are also suffering the agony of being dehumanized by the combined influences of society, nature and the internal factors. In the primitive Northland, human beings are as brutal and greedy as dogs, with no exception. In many ways, the fate of Dog Buck reflects that of human beings trapped in the same environment.

The images of human beings in the novel are all ugly, eccentric and maleficent. Their behavior is far from satisfactory than that of the sled dogs. The men who abducted Buck "were evil-looking creatures, ragged and unkempt". "They only laughed and poked sticks at him (Buck)" The express messengers "growled and barked like detestable dogs, mewed, and flapped their arms and crowed." In addition to these sadism-like people, Hal is the most typical example. He and the other two companions were often trapped in difficult condition due to their own ignorance and incompetence in the life of trek. To make things worse, they lacked the mere patience so that "by this time all the amenities and gentlenesses of the Southland had fallen away from the three people". They would not behave as gently or elegantly as they did before, nor would they have any sympathy for their companions. "They were stiff and in pain; their muscles ached, their bones ached, their very hearts ached; and because of this they became sharp of speech, and hard words

were first on their lips in the morning and last at night." Suck kind of incapable person, however, seemed good at treating dogs. "Hal's theory, which he practiced on others, was that one must get hardened." In order to preach the theory to his sister and brother-in-law, Hal cruelly stabbed a sharp-cut club into the heart of a dying sled dog! Even John Thornton, who later became Buck's master and treated Buck so kindly as if Buck were his own child, only cast an indifferent glance at those three stupid and stubborn siblings when they dropped down into the ice hole, without inkling of sympathy. What's more, "three or four western bad men aspired to clean out the town, were riddled like pepperboxes for their pains."

On the other hand, Buck's lust for killing is described by Jack London as "the old instincts" that "at stated periods drive man out from the sounding cities to forest and plain to kill things by chemically propelled leaden pellets." From that point of view, the bloody and greedy image of Buck is actually that of human beings who are driven by their material desires and abandon the morals cultured for thousands of years. In other words, the scenes depicted in *The Call of the Wild* are actually common in the human world. The Dyea coast spoiled by gold-rushers and dogs is just like the environment the modern people live in which results from the fact that people lose their beliefs, only to satisfy their material desires by relying on "the law of club" and "the law of fang". Thus, human beings, symbolized by Buck, are finally distorted and lose their souls.

In *The Call of the Wild*, we may find that human beings contribute to the alienation of Buck, which in turn brings on the alienation to themselves.

It is those greedy people that abducted Buck from Judge Miller's place. And all the sufferings of Buck experiencing later on change Buck's character. "So changed was he that Judge himself would not have recognized him". In the process of taming dogs, those dog peddlers indulged themselves to evil behavior greatly.

It is the man in the red sweater that beat into Buck's soul the law of club and fang which Buck took seriously into his dealing with others. Buck fought to steal food because of the small ration of food his owners gave him; Buck fought hard to be the leader of huskies partly because of the dog owner's partiality to the sled dogs allocated at important positions in sledding. During the cruel struggle for survival and the bloody fights between dogs, Buck became more and more immoral and brutish. As the final fight for leadership between Buck and Spitz was concerned, it is undoubtedly the reflection of human beings contending for power by deceiving and murdering each other.

It is the intolerable toil of sledding and the ruthless beats from those silly but cruel dog owners like Hal that gradually arouse the wild nature in Buck and stimulate Buck's longing for freedom in the wilderness. The primitive Northland deprived the gentle disposition of gold rushers represented by Hal, who were shamed into anger and let off their dissatisfaction and complaint upon poor sled dogs. The selfishness in human beings' instinct is thus magnified as to be like monsters or brutes. The alienation of those greedy people had actually completed. However, even John Thornton, Buck's kind master, could not escape from the alienation. Out of vanity, John Thornton made a bet that Buck was able to drag a thousand pound sled, without considering Buck's safety although it was true that he loved Buck very much. Moreover, John Thornton dedicated himself wholly to searching for a fabled mine of gold. He paid little attention to Buck and left Buck lonely to struggle between the call of the wild and the love for John Thornton. This indicates that in the society flooded with material those pure passions were disappearing

with human's desire for money. Therefore, the vanity, selfishness and greediness in human beings' instinct are presented nakedly before the readers. When John Thornton was killed, Buck fell in deep despair for the world of human beings. After he retaliated John Thornton in the wolf-like way, Buck plunged into the wilderness without hesitation and became a member of wolves. Here again, it is the Yeehat Indians that cut Buck's last tie with human beings, helping complete the alienation of Buck. Although the primitive wilderness could not assure him of the food and safety, Buck does have gained the real freedom that he only existed for himself. In this sense, he actually "evoluted" in mentality. While, the human beings go the opposite way. Especially in the 19th century when the western capitalism was established and developed, people crazily worshipped the materials and money gradually replaced God to be the new social dominator. Thus, in the process of pursuing better material life, people's tender nature is roasted dry by their own desires, and eventually transformed into wolfish wild nature in different degrees.

Chapter 3

Conclusion

In a word, confronted with the combined powerful forces of the primitive nature, the money-oriented society and the internal evil potentiality in one's depth of heart, tamed animals are inevitably to be transformed into brutes, and human beings alike will be dehumanized in a world of alienation. That is what we can learn from the alienation of Buck, whose victory is in fact his submitting to the outside and inside world that outreach his own.

Notes

- [1] From Jack London. *The Call of the Wild and White Fang* [M]. New York: Bantam Books, 1986. page15. 其他未作标注的引用部分均出自本书。
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一个被异化的世界

——论杰克·伦敦的《荒野的呼唤》

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摘要 本论文拟从异化这一角度，对《荒野的呼唤》中的人、狗、大自然等进行重新审视，并进一步研究造成异化的因素——自身遗传因素和环境因素，从而得出结论：在原始的自然环境、唯金钱是从的社会以及自身内部深藏的邪恶潜质的强大合力面前，驯服的动物将不可避免地被异化成禽兽，而人类在这个异化的世界中也将失去人性。

关键词 杰克·伦敦；异化；遗传因素；环境因素；《荒野的呼唤》

导师评语：论文从异化这一角度，详细阐述了杰克·伦敦《荒野的呼唤》这部小说中人类在使一只已被驯服的狗重新异化为荒野中的狼重显兽性的过程中，自身也逐渐失去了人性。该生对小说中狗失去原来的狗性以及人类在金钱至上的资本主义社会中丧失人性，走向异化的原因分析得十分透彻。论点正确，论据充分，英文表达清楚流畅，切入论述的角度较为新颖，对进一步理解和欣赏杰克·伦敦这部小说的创作主题思想具有一定的价值。

浅谈莎翁作品中的双关运用

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摘要 双关是一种传统修辞格, 莎士比亚对它情有独钟。本文通过莎翁作品中的双关运用, 从谐音双关、词义双关和音义双关三个方面分析双关运用的独特效果, 从而领略莎翁作品的艺术魅力。

关键词 双关; 莎士比亚; 谐音双关; 词义双关; 音义双关

一、引言

Pun, 双关语, 是英语中历史最为久远的修辞格之一。先从定义来认识双关。The Oxford English Dictionary 给的解释是 “the use of a word in such a way as to suggest two or more meanings or different associations, or the use of two or more words of the same or nearly the same sound with different meanings, so as to produce a humorous effect”。这个定义揭示出了双关的两大重要类别, 即谐音双关和语义双关。

Webster's New World Dictionary 也作了大同小异的解释: “the humorous use of a word, or of words which are formed or sounded alike but have different meanings, in such a way as to play on two or more of the possible application; a play on words”。而且, 这一段解释把双关直截了当地称为 “文字游戏” (play on words)。

因此, 双关的特点是用一个词, 或一句话表达两层不同的意思, 借以使语言活泼有趣, 或者借题发挥, 旁敲侧击, 收到由此及彼的效果。如果运用得好, 极能调动读者的兴趣, 引发更加丰富的联想, 增强语言的动态美和幽默感, 给人以别样的艺术享受。

二、莎翁作品中的双关运用

“英国文坛泰斗莎士比亚更是喜用, 擅用双关语的大师。据不完全统计, 莎翁在他的作品中使用双关语竟达 3000 处之多。”(文军, 1992: 321) “仅在《罗密欧与朱丽叶》一剧中运用 Pun 的地方至少有 175 处。”(徐鹏, 2001: 251) 考虑到莎士比亚是如此一位运用双关的行家里手, 故他的作品中引发了对双关独特修辞作用的思考。

(一) 谐音双关

在口语交际中, 语音是信息传递的载体。根据心理语言学的观点, 言语交际是一个由编码 (encoding) 到解码 (decoding) 的心理活动过程。所谓编码是指说话人以思想——意义——声音的顺序进行处理向外传送; 所谓解码, 是指听话人以声音——意义——思想的顺序进行处理加以理解。在信息相互处理过程中, 只靠听觉, 而缺乏视觉的参与, 在理解上就有可能产生歧义。语音双关就是故意利用这种同音的条件来传成表里双关的两层意思, 使语言生动活泼, 妙趣横生。以下通过一些例子来体会它是如何演绎的:

1. 《哈姆雷特》中的双关语精彩纷呈。奸王以继父身份称 Hamlet 为 My son! 目的想表面抚慰, 暗中窥测心机。Hamlet 立即反击。两人内心各有一套潜台词, 就在 son, sun 上展开交锋。

King:……my cousin Hamlet, and my son……How is it that the clouds still hang on you?

Hamlet: Not so, my lord, I am too much in the sun.

国王:……我的侄儿哈姆雷特, 我的孩子……为什么愁云依旧笼罩在你的身上?

哈姆雷特: 不, 陛下; 我已经在太阳里晒得太久了。

Son (儿子) 和 sun (太阳) 同音。Hamlet 对杀其父娶其母的奸王称自己为“son”极为反感。答曰“too much in the sun(son)”, 既可明说“阳光(sun)晒得够了”, 又可暗喻“屈作儿子(son), 忍无可忍了。”在忍辱含冤, 而又杀机四伏的情景下, Hamlet 不能锋芒毕露, 又不甘认贼作父。在这个双重语境中, 双关语的运用, 就成了他报仇雪恨的斗争策略了。此处大概只有这样的双关辞格才能把人物心理活动描写得如此深刻。莎翁对双关语情有独钟于此可见一斑。莎翁运用机智精妙的言辞, 在这里有点指桑骂槐的味道。

2. 《哈姆雷特》剧中哈姆雷特无意中发现奸王差人带信陪他去英格兰是假英王之手杀害他, 于是将计就计, 暗地里仿做奸王的口气调换了信的内容。

Hamlet: An earnest conjuration from the king, / England was his faithful tributary, / As love between them like the palm might flourish, / As peace should still her wheaten garland wear / And stand a comma 'tween their amities, / And many such-like 'As' es of great charge / That, on the view and knowing of those contents, / without debatement further, more or less, / He should the bearers put to death, / Not shriving-time allow'd.

我用国王的名义, / 向英王提出恳切的要求, / 因为英王是他忠心的藩属, / 因为两国之间的友谊, 必须象棕榈树一样繁荣茂盛, / 因为和平女神必须永远戴着她的荣冠, 沟通彼此情感, / 以及许多诸如此类的重要理由, / 请他在读完这封信后, 不要有任何延迟, / 立刻把那两个使书的来使处死, / 不要让他们有从容忏悔的时间。

文中连续三个“*As*”从句陈述理由, 紧接着是“*And many such-like 'As'es of great charge*”来强调。其中“*As'es of great charge*”一语双关。“*As'es*”一为 *As* 的复数, “*As'es of great charge*”就是“(道义上)重要负担(某种义务)的原因”, 这样 Hamlet 强调了杀掉两个差人还有许多没有例举的理由。另一方面, “*As'es*”和“驴子”的复数 *Asses* 以及所有格形式 *Ass's* 同音, “*As'es of great charge*”就又含有“愚驴的重载”之意。所以 Hamlet 有对丹麦王承担英王的义务“如驴负重”, 言听计从的辛辣讽刺。

3. 《罗蜜欧与朱丽叶》剧中罗蜜欧深陷在恋爱的泥沼里, 在凯普莱特 (Capulet) 家的假面舞会上没有心情跳舞。以下是他与好友茂丘西奥的对话。

Romeo: Give me a torch; I am not for this ambling; being but heavy, I will beat the light.

Mercutio: Nay, gentle Romeo, we must have you dance.

Romeo: Not I, believe me; you have dancing shoes with nimbler soles; I have a soul of lead so stake me the ground I can not move.

罗蜜欧: 给我一个火炬, 我不高兴跳舞, 我的阴沉的心需要着光明。

茂丘西奥: 不, 好罗蜜欧, 我们一定要你陪着我们跳舞。

罗蜜欧: 我实在不能跳。你们有轻快的舞鞋; 我只有一个铅一样重的灵魂, 把我的身体紧紧地钉在地上, 使我脚步不能移动。

莎士比亚巧妙地利用 *soles* (鞋底) 和 *soul* (灵魂) 这一对同音异义词构成谐音双关, 再分别搭配上形容词 *nimble* (轻快的) 和名词 *lead* (铅), 非常贴切传神地表达了罗蜜欧在凯普莱特 (Capulet) 家的假面舞会上沉重烦乱的心情。

4. 《亨利王四世》剧中盖士喜尔在勒彻斯特的一家旅店住宿, 与旅店掌柜对话时发了以下一席牢骚。

……for they pray continually to their saint, the commonwealth; or, rather, not pray to her, but prey on her; for they ride up and down on her, and make her their boots.

……因为他们把国民当作圣人为他们频频祈祷。更确切地说, 他们哪里在为国民祈祷, 分别是

对他们劫掠，因为他们把国民当作马骑上骑下的，甚至使他们变成马靴。

Pray 和 prey 是同音词，发音都是/prei/。寥寥两词深刻有力地讽刺了当时达官贵人们口是心非的丑恶嘴脸。这种讽刺可谓入木三分，比起滔滔不绝的谴责和声讨还要鲜明有力得多。这里莎士比亚故意利用同音的条件来构成表里双关的两层意思，使语言生动活泼，妙趣横生。

5. 再来看看《表克白》。表克白夫人杀死人后说了以下一句话。

If he do bleed, I'll guild the faces of the grooms withal; For it must seem their guilt.

假若他流出了血，我将把侍卫的脸抹红，这就一定会显示出他们有罪。

在这句话中，guild 与 guilt 的发音是相似的。guild 的词义是“染红”；guilt 的词义是“有罪的”。这一双关点出了表克白夫人杀人灭口、制造假象、嫁祸与人的刻毒用心。

(二) 词义双关

英语有很多词具有不同意思，所以就产生了歧义 (ambiguity)。歧义又成为一语双关的种子。凡是可能出现歧义的地方，就有可能被人们利用来创造双关。这里需要说明的是，在交际过程中，为了避免造成歧义，我们应力求使用明白晓畅的语言，尽量不用含义模糊的语句。这种由用词不当造成的歧义现象妨害了表达效果，被称为“消极歧义” (张涤华等，1988: 313)。故意造成多义现象以增强表达效果的叫做“积极歧义” (同上)。我们应尽力消除“消极歧义”，积极而恰当地使用“积极歧义”。“积极歧义”就是双关语，是双关修辞格生成的语言基础。

1. 《哈姆雷特》剧中奸王 Claudius 派 Hamlet 从前的朋友，现在是凶手爪牙的 Guldenstein 前来探听 Hamlet 的虚实，Hamlet 知道他是为了摸底而来的。

Call me what instrument you will, though you can fret me, yet you cannot play upon me. (Hamlet)

任凭你把我当作什么乐器看，撩我还可以，玩我可不行。

fret 一意是使烦恼，另一意为音柱，作动词用，以音柱调试乐器。Hamlet 以笛子自比，指出奸细“想从我的音阶的最低音探测到我的最高音，想撩走我奥秘的核心。”此人既撩拨乐器，又是撩拨神思的安宁，惹人心烦。fret 的双重含义又与下文的 play upon 前后呼应。Play upon 是双关语的持续 (sustained pun)。一意是演奏 (乐器)，另一意为利用 (感情，恐惧，轻信，同恼等)。连贯起来看，就是以乐器设喻，以 fret 和 play upon 作 pun，既扣住比拟的搭配，又揭穿奸细的用心；你可以扰乱我的安宁，但要利用我的感情却不行；表明自己胸有成竹，不为所动。这一切都必须从 Hamlet 身处的特定情境出发来理解他身处险境，不使明说，又不能不说，用了双关语，刚柔互济，恰到好处。这里莎翁通过两个双关的叠用，给人的心灵带来双重冲击，有一种此起彼伏的美。

2. 《无事生非》剧中克劳第奥对里昂那托的文静的女儿希罗生了爱意，可裴尼狄克却不怎么看好她。

She's too low for a high praise, too brown for a fair praise, and too little for a great praise.

她是太矮了点儿，不能给她太高的恭维；太黑了点，不能给她太美的恭维；又太小了点，不能给她太大的恭维。

Low (矮) 的另一个意思是“地位低下” (讲人的身材矮通常用 short，身材高通常用 tall，这里故意用 high 和 low 这一对反义词，而 fair (白皙) 的另一个意思是“公正”；这句话表面看来似乎在讲她的身材容貌，实际上是在谈她的社会地位等问题。

3. 《罗变欧与朱而叶》剧中茂丘西奥在与提普尔特决斗之中负重伤临终前对好友罗蜜欧说的话。

Mercutioask for me tomorrow, and you shall find me a grave man.

茂丘而奥：明天你来找我，你会发现我已经是一个墓中人。

Grave 是个多义词，在这句话中，作为形容词即“严肃的”，作为名词即“坟墓”。这句话表现了他的开朗性格，同时也增添了悲剧色彩。

4. 《里查王二世》剧中，在威斯敏斯特大厅，奢累不满费兹华脱的谎言，谎了以下一席话。

Dishonorable boy,/ That lie shall lie so heavy on my sword,/ That it shall render vengeance and revenge,/ That thou the lie-giver and that lie do lie,/ In earth as quiet as thy father's skull.

卑鄙无耻的孩子！/ 我的宝剑将要重重地惩罚你，/ 叫你象你父亲的头骨一般，/ 带着你的谎话长眠地下。

lie 也有几重含义，除了“撒谎”，“谎话”意思外，在这段话里还有“碰上”，“躺下”之意。

在这里读者领略了 lie 这个单音节词的丰富的含义，感受到了英语的无穷魅力，我们不得不赞叹双关语的强烈修辞效果。

5. 《一报还一报》剧中绅士甲与路奇奥互相调侃时的一席话。

First Gentleman: Thou art always figuring disease in me, but thou art full of error, I am sound.

Lucio: Nay, not as one would say, healthy; but so sound as things that are hollow; impiety has made a feast of thee.

绅士甲：你总以为我有那种病，其实是你大错特错，我的身体响当当的。

路奇奥：响当当的，可并不结实，就象空心的东西那样响当当的，你的骨头都空了，好色的毛病把你掏空了。

Sound 是双关语，表示“结实的”意思，另一意是“空洞发响的”意思。而汉语译文中“响当当的”一词仍然具有这两意意思。这段译文再现了原文诙谐幽默的双关，体现出莎士比亚深厚的文字功夫。

6. 《一报还一报》剧中的另外一个例子。

If the man be a hachelor, sir, I can; but if he be a married man, he's wife's head, and I can never cut off a woman's head.

假如这个男人是一个单身汉，先生，我能够办得到，可是假如他是一个结了婚的男人，他就是他妻子的头而我决不能砍一个女人的头的。

这是一个精妙的双关语。句中的 head 出现两次，属于同词双关，但各有各的语境。第一个 head 是一种比喻性的用法，head 此处不作“头”解，而是指已婚男子是他妻子的主心骨；第二个 head 则由此回复到“头”这个概念，作为“砍头的头”这一语境也是成立的。

7. 《亨利王五世》剧中的一个例子。

To England will I steal and there I'll steal.

我悄悄地溜到英国就在那儿偷。

一个 steal 两次出现，但意义各不同，却活画出了一个窃贼的嘴脸，难怪莎翁的时代要把双关看作是高级艺术，用一个字却派上了两种用场实在是经济之至。

8. Troilus and Cressida 剧中的一个例子。

Falling in after falling out may make them three.

生过了气，和好如初，彼此就要变成三人了。

falling in 和 falling out 为双关语，一意为：夫妻关系的冷冷热热。另一意：巫山云雨。朱生豪译的《莎士比亚全集》译为“生过了气，和好如初”然后依据原文译出“彼此就要变成三人了”。其意尽在不言中。莎翁这里运用双关语使意境显得更含蓄，更耐人寻味。

(三) 音义双关

音义双关指成用发音相近的单词来替代一定的蕴含特殊意义的词，主要用在给文学作品和文学人物取名。文学大师们通常会给作品的名字或作品中的某一特定角色起一个有特殊意义的名字，名字中经常蕴涵着文章的主旨大意或启发意义，角色的性格，人品，命运等。文学大师们经常会运用