

哈佛

蓝星双语名著导读

Today's Most Popular Study Guides

第二十二条军规

Catch-22

〔美〕 Joseph Heller 原著
Margaret Miller 导读
Brian Phillips 翻译
刘国强

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致读者

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你手上这本蓝色小册子正是风行全美的哈佛蓝星笔记，是哈佛学生们将名著阅读与文学学习融会贯通，编写而成的名著导读本。它们以经典性和流行性并存的名著为素材，以明晰的风格和地道的语言而著称。每一本都包括著作的创作背景，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，推荐的论文题，阅读后的小测验，要点注释，以及推荐阅读篇目。

这样的编排使你不仅仅停留在对名著内容上的了解，更可迅速、全面、深入地掌握著作的全部资料，同时也满足了对文化做进一步了解和研究的需求。蓝星精辟、明晰的编写风格将“半天阅读一本名著”的想法变为现实，帮你在有限的闲暇内阅读更多的书，在地道的语言环境中迅速提高英语水平，丰富文学内涵，增加谈资。

天津科技翻译出版公司精挑细选了50本蓝星笔记，由我国外语界资深专家张滨江教授、刘品义教授主持翻译和审校工作，天津外国语教授、副教授以及部分优秀青年教师进行翻译，陈法春教授，阎玉敏、常子霞副教授和李晓霞讲师协助审校，共同合作、精心制作成为“哈佛蓝星双语名著导读”，既保留了原书特点，并对文中的知识要点做了注释，更加适合你的需要。

蓝星闪耀，照你前行！

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CONTEXT

Joseph Heller was born in Brooklyn in 1923. He served as an Air Force bombardier in World War II and enjoyed a long career as a writer and a teacher. His best-selling books include *Something Happened*, *Good as Gold*, *Picture This*, *God Knows*, and *Closing Time*, but his first novel, *Catch-22*, remains his most famous and acclaimed work. He died of a heart attack in December 1999.


Heller wrote *Catch-22* while working at a New York City marketing firm producing ad copy. The novel draws heavily on his Air Force experience and presents a war story that is at once hilarious, grotesque, cynical, and stirring. The novel generated a great deal of controversy upon its initial publication in 1961. Critics tended either to adore it or despise it, and those who hated it did so for the same reasons as the critics who loved it. Over time, *Catch-22* has become one of the defining novels of the twentieth century. It presents an utterly unsentimental vision of war, stripping all romantic pretenses away from combat, replacing visions of glory and honor with a kind of nightmarish comedy of violence, bureaucracy, and paradoxical madness. This kind of irony has come to be expected of war novels since the Vietnam War, but in the wake of World War II, which most Americans believed was a just and heroic war, *Catch-22* was shocking. It proved almost prophetic about both the Vietnam War, a conflict that began a few years after the novel was originally published, and the sense of disillusionment about the military that many Americans experienced during this conflict.

来龙·去脉

约瑟夫·海勒 1923 年出生于纽约的布鲁克林。第二次世界大战期间,他在一支空军部队任投弹手。在这之后,他开始了自己漫长的作家和教师生涯。由他创作的畅销作品包括《出了毛病》、《像戈德一样好》、《眼前的一幕》、《上帝知道》以及《结束时刻》,而他的首部长篇小说《第二十二条军规》至今仍旧是他最著名而且最受人们赞誉的作品。海勒于 1999 年 12 月死于心脏病发作。


在纽约市一家制作广告册的销售公司工作的期间,海勒创作了《第二十二条军规》。这部长篇小说主要取材于他在空军服役期间的经历,讲述了一个喧闹、荒诞、富有讽刺意味同时又荡气回肠的战争故事。该小说 1961 年首次出版,便立刻引发了广泛的争议。对于这部小说,有些评论家推崇备至,有些则嗤之以鼻。而那些憎恶它的评论家们的理由竟与那些喜爱者们的理由不谋而合。随着时间的流逝,《第二十二条军规》已经成为 20 世纪的标志性长篇小说之一。这部作品展现在人们眼前的是一幅没有丝毫感伤成分的战争画卷。它剥下了罩在战场上的种种浪漫的矫饰。那些虚幻的荣耀不见了,代替它们的是充满血腥、官僚政治以及荒谬与疯狂的有如梦魇般的喧嚣。这种讽刺效果是自越南战争爆发以来人们对战争小说抱有的期望,而在被大多数美国人认做正义、英勇的二次大战余波未平时出现的《第二十二条军规》,无疑是震撼人心的。它有如一部先知书,预示了在它问世几年后爆发的越南战争,也预示了许多

Unlike other antiromantic war novels, such as Erich Maria Remarque's *All Quiet on the Western Front*, *Catch-22* relies heavily on humor to convey the insanity of war, presenting the horrible meaninglessness of armed conflict through a kind of desperate absurdity rather than through graphic depictions of suffering and violence. *Catch-22* also distinguishes itself from other antiromantic war novels through its core values: the story of Yossarian, the protagonist, is ultimately not one of despair but one of hope. He believes that the positive urge to live and to be free can redeem the individual from the dehumanizing machinery of war. The novel is told as a series of loosely related, tangential stories in no particular chronological order. The final narrative that emerges from this structural tangle upholds the value of the individual in the face of the impersonal, collective military mass; at every stage it mocks insincerity and hypocrisy, even when such values appear to be triumphant.

Despite its World War II setting, *Catch-22* is often thought of as a signature novel of the 1960s and 1970s. It was during those decades that American youth truly began to question authority. Hippies*, university protests, and the civil rights movement all marked the 1960s as a decade of revolution, and Heller's novel fit in perfectly with the spirit of the times. In fact, Heller once said, "I wasn't interested in the war in *Catch-22*. I was interested in the personal relationships in bureaucratic authority." Whether Heller was using the war to comment on authority or using bureaucracy as a statement about the war, it is clear that *Catch-22* is more than just a war novel. It is also a novel about the moral choices that every person must make when faced with a system of authority whose rules are both immoral and illogical. 

美国人在这场战争中所感受到的对军方幻想的破灭。

与诸如恩里克·玛利亚·雷马克所写的《西线无战事》那样的反浪漫战争小说不同的是，本书以幽默的手法表现了战争的愚蠢，以一种至极的荒谬，而不是对于痛苦和血腥场面图解般描写的方式，揭示了武装冲突的可怖和毫无意义。本书有别于其他反浪漫战争小说之处是其中蕴涵的核心价值观：从根本上讲，主人公约塞连的故事留给我们的，不是绝望而是希望。他深信，那种要活下去并得到自由的强烈欲望，能将个人从丧失人性的战争机器中拯救出来。该小说讲述了一系列并非按某种时间顺序发生的彼此联系松散且游离于主题之外的故事。这种纷乱的叙事结构彰显着在丧失人性的军事集体面前个人所具有的价值，无处不在对虚假和伪善予以嘲弄，即使当这些准则占了上风的时候。

虽然故事的背景是第二次世界大战，但本书常常被认为是 60 至 70 年代的一部经典长篇小说。这个时期也正是美国青年真正开始置疑权威的时期。嬉皮士、大学生的抗议活动以及民权运动，都标志着 60 年代是一个革命的时期。海勒的小说充分地体现了这一时代精神。事实上，海勒也曾经说过：“我感兴趣的，不是《第二十二条军规》里所描写的战争，而是在官僚和权威统治下的人际关系。”无论海勒是在通过战争来对权威机构发表看法，还是通过官僚政治来对战争做出判断，本书显然不仅仅是一部战争小说。这部小说同时也表现了每个人在面对其规则既不道德又不合逻辑的权威制度时，必须要做出的道德上的抉择。

PLOT OVERVIEW

During the second half of World War II, a soldier named Yossarian is stationed with his Air Force squadron on the island of Pianosa, near the Italian coast in the Mediterranean Sea. Yossarian and his friends endure a nightmarish, absurd existence defined by bureaucracy and violence: they are inhuman resources in the eyes of their blindly ambitious superior officers. The squadron is thrown thoughtlessly into brutal combat situations and bombing runs in which it is more important for the squadron members to capture good aerial photographs of explosions than to destroy their targets. Their colonels continually raise the number of missions that they are required to fly before being sent home, so that no one is ever sent home. Still, no one but Yossarian seems to realize that there is a war going on; everyone thinks he is crazy when he insists that millions of people are trying to kill him.

Yossarian's story forms the core of the novel, so most events are refracted through his point of view. Yossarian takes the whole war personally: rather than being swayed by national ideals or abstract principles, Yossarian is furious that his life is in constant danger through no fault of his own. He has a strong desire to live and is determined to be immortal or die trying. As a result, he spends a great deal of his time in the hospital, faking various illnesses in order to avoid the war. As the novel progresses through its loosely connected series of recurring stories and anecdotes, Yossarian is continually troubled by his memory of Snowden, a soldier who died in his arms on a mis-

情节·宽

在二次世界大战的后半期，一位名叫约塞连的士兵随一只空军中队，驻扎在意大利地中海海岸附近一个名为皮亚诺萨的小岛上。约塞连和他的战友们在官僚政治和暴力的压制下经受着有如梦魇而且荒诞至极的险恶环境——在那些野心勃勃的长官眼里，他们只是没有人性的资源。这个空军中队的士兵们被随意地抛入残酷的拼杀之中，被迫去执行一次又一次的轰炸任务。而对于他们来说，重要的不是摧毁敌人的目标，而是拍摄到表现轰炸场面的效果好的航空照片。在他们被允许复员回国之前，那些上校们不断地增加飞行次数，以至于没有谁能真的被送回国去。似乎只有约塞连意识到他们在经历着某种战争。当他坚持说有好几百万人都想杀死他时，人们都觉得他疯了。

约塞连的故事构成了该长篇小说的核心，大部分故事都是从他的视角折射出去的。约塞连在只身面对整个战争，无论是民族理想，抑或是种种抽象的原则，都无法去影响他。当生命时刻处在危险之中而自己却根本毫无过失的时候，他愤怒了。他有着强烈的生存欲望，并决心要么永远活下去，要么为了活下去而死。于是，他将大量时间消磨在医院里，并编造出各种患病的理由，企图逃避战争。随着那些反复发生且相互联系的松散的故事和轶事把小说的情节向前推进，约塞连便不断地想起斯诺登的惨死并为此痛苦不堪。这个叫斯诺登的士兵在执行一次轰炸任务时死在约塞连的怀抱里，而那时约塞连已经没有了任何参战

sion when Yossarian lost all desire to participate in the war. Yossarian is placed in ridiculous, absurd, desperate, and tragic circumstances—he sees friends die and disappear, his squadron get bombed by its own mess officer, and colonels and generals volunteer their men for the most perilous battle in order to enhance their own reputations.

Catch-22 is a law defined in various ways throughout the novel. The first time this law shows up is when Yossarian discovers that it is possible to be discharged from military service because of insanity. Always looking for a way out, Yossarian claims that he is insane, only to find out that by claiming that he is insane he has proved that he is obviously sane—since any sane person would claim that he or she is insane in order to avoid flying bombing missions. Elsewhere, Catch-22 is defined as a law that is illegal to read. Ironically, the place where it is written that it is illegal is in Catch-22 itself. It is yet again defined as the law that the enemy is allowed to do anything that one can't keep him from doing. In short, then, Catch-22 is any paradoxical, circular reasoning that catches its victim in its illogic and serves those who have made the law. Catch-22 can be found in the novel not only where it is explicitly defined but also throughout the characters' stories, which are full of catches and instances of circular reasoning that trap unwitting bystanders in their snares—for instance, the ability of the powerful officer Milo Minderbinder to make great amounts of money by trading among the companies that he himself owns.

As Yossarian struggles to stay alive, a number of secondary stories unfold around him. His friend Nately falls in love with a whore from Rome and woos her constantly, despite her continued indifference and the fact that her kid sister con-

的欲望。约塞连置身于荒谬、愚蠢、绝望和悲惨的境遇之中：他看着身边的战友一个个地倒下、失踪，看着自己的空军中队遭到中队伙食官的轰炸，看着那些上校和将军们为了巩固自身的名誉而将手下的士兵拖入到最为凶险的战场上充当炮灰。

作为一条法则，“第二十二条军规”在小说的自始至终被以不同的方式做了界定。首先，约塞连发现，说自己疯了并不能使他摆脱服兵役。约塞连一直在寻找逃走的方法。他称自己疯了，而结果却发现，说自己疯了恰恰证明他显然不是疯子，因为任何一个精神正常的人都会为了逃避执行轰炸任务谎称自己疯了。“第二十二条军规”在小说某处被定义为“如果解释这就是违法”的法则。具有讽刺意味的是，写明哪些是违反“第二十二条军规”的地方恰恰是这条规则本身。这一军规还被定义为“允许敌人做任何你无法阻止的事情”。简而言之，“第二十二条军规”可以是任何看似荒谬实际正确的循环推理；它以其非逻辑性诱使猎物落入圈套，来达到那些制定这一军规的人的目的。“第二十二条军规”不仅体现于小说中对此有明确定义的地方，而且贯穿于众多人物的故事之中。这些故事充满了由这一循环推理布下的圈套和骗局，使那些旁观者们不知不觉落入罗网之中，例如，那位权力极大的想通过在自己拥有的公司之间从事交易赚大把金钱的军官米洛·明德宾德的所作所为。

在约塞连为了活命而挣扎的同时，一些次要的故事正在他的周围发生着。他的朋友内特利爱上了罗马的一个妓女。他一直向她求婚，尽管她对他一直很冷漠，而且她的小妹妹也总是搅散他们二人的浪漫幽

stantly interferes with their romantic rendezvous. Finally, she falls in love with Nately, but he is killed on his very next mission. When Yossarian brings her the bad news, she blames him for Nately's death and tries to stab him every time she sees him thereafter. Another subplot follows the rise of the black-market empire of Milo Minderbinder, the squadron's mess hall officer. Milo runs a syndicate in which he borrows military planes and pilots to transport food between various points in Europe, making a massive profit from his sales. Although he claims that "everyone has a share" in the syndicate*, this promise is later proven false. Milo's enterprise flourishes nonetheless, and he is revered almost religiously by communities all over Europe.

The novel draws to a close as Yossarian, troubled by Nately's death, refuses to fly any more missions. He wanders the streets of Rome, encountering every possible kind of human horror—from rapes disease, murder. He is eventually arrested for being in Rome without a pass, and his superior officers, Colonel Cathcart and Colonel Korn, offer him a choice. He can either face a court-martial or be released and sent home with an honorable discharge. There is only one condition: in order to be released, he must approve of Cathcart and Korn and state his support for their policy, which requires all the men in the squadron to fly eighty missions. Although he is tempted by the offer, Yossarian realizes that to comply would be to endanger the lives of other innocent men. He chooses another way out, deciding to desert the army and flee to neutral Sweden. In doing so, he turns his back on the dehumanizing cold machinery of the military, rejects the rule of Catch-22, and strives for a future in which he is in control of his own life. 