

哈佛

蓝星双语名著导读

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炼狱

The Crucible

〔美〕 Arthur Miller 原著
Ross Douthat 导读
Selena Ward 翻译
陈菊红

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致读者

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

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，天津外国语学院教授、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部分审校，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

Early in the year 1692, in the small Massachusetts village of Salem, a collection of girls fell ill, falling victim to hallucinations and seizures. In extremely religious Puritan * New England *, frightening or surprising occurrences were often attributed to the devil or his cohorts. The unfathomable sickness spurred fears of witchcraft, and it was not long before the girls, and then many other residents of Salem, began to accuse other villagers of consorting with devils and casting spells. Old grudges and jealousies spilled out into the open, fueling the atmosphere of hysteria. The Massachusetts government and judicial system, heavily influenced by religion, rolled into action. Within a few weeks, dozens of people were in jail on charges of witchcraft. By the time the fever had run its course, in late August 1692, nineteen people (and two dogs) had been convicted and hanged for witchcraft.

More than two centuries later, Arthur Miller was born in New York City on October 17, 1915. His career as a playwright began while he was a student at the University of Michigan. Several of his early works won prizes, and during his senior year, the Federal Theatre Project * in Detroit performed one of his works. He produced his first great success, *All My Sons*, * in 1947. Two years later, in 1949, Miller wrote *Death of a Salesman*, * which won the Pulitzer Prize * and transformed Miller into a national sensation. Many critics described *Death of a Salesman* as the first great American tragedy, and Miller gained an associated eminence as a man who understood the

来龙·去脉

1692年初，在马萨诸塞州的一个名叫萨勒姆的小村子里，一群女孩得了怪病，时而产生幻觉，时而又中风似的昏迷不醒。当时的新英格兰地区是严格信奉清教的，任何可怕或怪异现象都被认为是和魔鬼及其同伙有关的。因此，女孩们得的怪病引起了人们对巫术的恐惧。不久以后，那些女孩就开始控告村里其他村民，说他们和魔鬼同流合污并施展巫术，使她们得病。随后，许多萨勒姆村人也参与到这场控告活动中来。于是，相互间的旧仇宿怨和猜疑嫉妒借此公开发泄出来，更助长了歇斯底里风气。深受宗教影响的马萨诸塞政府和司法部门采取了行动，短短几周内，好几十人因被控施展巫术而入狱。到1692年8月底，这种控告“狂热”已成气候，19人（外加两只狗）因巫罪而处以绞刑。

两个多世纪以后，阿瑟·米勒于1915年10月17日出生于纽约市。当他还在密歇根大学念书的时候就开始了他的创作生涯。他的几部早期作品曾获过奖，在他读大学四年级的时候，底特律的联邦戏剧剧团上演了他的一部作品。1947年，米勒成功创作了他的第一部作品《全是我的儿子》。两年后，在1949年，米勒又写成了《推销员之死》，因此获得普利策奖，从此在全国一举闻名。很多评论家评论说《推销员之死》是美国第一部伟大悲剧，米勒也就因此而成为洞悉美国

deep essence of the United States.

Drawing on research on the witch trials he had conducted while an undergraduate, Miller composed *The Crucible* in the early 1950s. Miller wrote the play during the brief ascendancy of Senator Joseph McCarthy*, a demagogue whose vitriolic anti-Communism proved the spark needed to propel the United States into a dramatic and fractious anti-Communist fervor during these first tense years of the Cold War* with the Soviet Union. Led by McCarthy, special congressional committees conducted highly controversial investigations intended to root out Communist sympathizers in the United States. As with the alleged witches of Salem, suspected Communists were encouraged to confess and to identify other Red sympathizers as means of escaping punishment. The policy resulted in a whirlwind of accusations. As people began to realize that they might be condemned as Communists regardless of their innocence, many “cooperated,” attempting to save themselves through false confessions, creating the image that the United States was overrun with Communists and perpetuating the hysteria. The liberal entertainment industry, in which Miller worked, was one of the chief targets of these “witch hunts,” as their opponents termed them. Some cooperated; others, like Miller, refused to give in to questioning. Those who were revealed, falsely or legitimately, as Communists, and those who refused to incriminate their friends, saw their careers suffer, as they were blacklisted from potential jobs for many years afterward.

At the time of its first performance, in January of 1953, critics and cast alike perceived *The Crucible* as a direct attack on McCarthyism (the policy of sniffing out Communists). Its comparatively short run, compared with those of Miller’s other



社会底蕴的知名人士。

依据大学本科时期对萨勒姆审巫案所做的调查研究,米勒于20世纪50年代早期创作了《炼狱》这部作品。米勒创作这部戏剧时,正值参议员约瑟夫·麦卡锡这位煽动家处于短暂当权时期。麦卡锡刻毒的反共产主义思想煽动起了全美“反共”烈火,致使美国在与前苏联冷战对抗的头几年的紧张时期内陷入了一种戏剧化的、疯狂的反共热潮中。在麦卡锡的领导下,国会特别委员会进行了颇有争论的调查,这场调查旨在铲除美国境内的共产主义同情者。正如萨勒姆妖巫嫌疑犯所受遭遇一样,共产党嫌疑犯也被鼓励用坦白和揭发其他同情者的方式来逃脱惩罚。这项政策同样也导致了一股检举控告的旋风。由于人们开始意识到,尽管他们是无辜的,但他们仍有可能被指控为共产党人,因此许多人都乖乖“合作”,妄想通过虚假的坦白来挽救自己,久而久之,就产生了这样一种局面:美国到处都有共产党人检举,歇斯底里之风久盛不衰。这股反共热潮被其敌对派冠名为“搜巫行动”,米勒所在的自由主义的娱乐行业便是这些“搜巫行动”的主要目标之一。有些人屈服了,可也有人和米勒一样拒绝屈服和接受审问。那些无论是错误地还是合理地被揭发为共产党的人,和那些拒绝牵连朋友的人,都在工作上受挫,因为他们都被列入黑名单而在随后许多年里找不到工作。

《炼狱》在1953年1月首次上演时,许多评论家和演员都认为它是对麦卡锡主义(靠捕风捉影来铲除共产党人的政策)的直接抨击。与米勒其他作品相比,这部戏剧公演时间相对较短,这也主要是那股反共热

works, was blamed on anti-Communist fervor. When Julius and Ethel Rosenberg* were accused of spying for the Soviets and executed, the cast and audience of Miller's play observed a moment of silence. Still, there are difficulties with interpreting *The Crucible* as a strict allegorical treatment of 1950s McCarthyism. For one thing, there were, as far as one can tell, no actual witches or devil-worshippers in Salem. However, there were certainly Communists in 1950s America, and many of those who were lionized as victims of McCarthyism at the time, such as the Rosenbergs and Alger Hiss (a former State Department official), were later found to have been in the pay of the Soviet Union. Miller's Communist friends, then, were often less innocent than the victims of the Salem witch trials, like the stalwart Rebecca Nurse or the tragic John Proctor.


If Miller took unknowing liberties with the facts of his own era, he also played fast and loose with the historical record. The general outline of events in *The Crucible* corresponds to what happened in Salem of 1692, but Miller's characters are often composites. Furthermore, his central plot device—the affair between Abigail Williams and John Proctor—has no grounding in fact (Proctor was over sixty at the time of the trials, while Abigail was only eleven). Thus, Miller's decision to set sexual jealousy at the root of the hysteria constitutes a dramatic contrivance.


In an odd way, then, *The Crucible* is best read outside its historical context—not as a perfect allegory for anti-Communism, or as a faithful account of the Salem trials, but as a powerful and timeless depiction of how intolerance and hysteria can intersect and tear a community apart. In John Proctor, Miller gives the reader a marvelous tragic hero for any

潮的结果。当朱里尔斯和艾塞尔·罗森伯格夫妇被指控为前苏联间谍并处死后,《炼狱》的演员和观众都陷入了沉默。然而,也很难说《炼狱》是一部针对 50 年代麦卡锡主义的严肃讽喻作品。因为,大家都知道,当时在萨勒姆地区并没有真正的妖巫或信仰魔鬼的人。然而,在 50 年代的美国确实有共产党人,而且当初被公认为麦卡锡主义牺牲品的人当中,有许多后来被发现确实是前苏联的间谍,比如罗森伯格夫妇和艾尔杰·希斯(一名前国务院官员)。所以,米勒所描述的共产党朋友并不像萨勒姆审巫案的牺牲品,如坚强的丽贝卡·纳尔斯或可怜的约翰·普罗克托,那样纯洁无辜。

从这个角度讲,如果说米勒对他那个时代的事实不严肃的话,那么他对历史的记录也不太认真。尽管《炼狱》中事件发展过程和 1692 年发生在萨勒姆的事件相吻合,但米勒塑造的人物常常是拼凑成的。而且,他设计的剧情发展主线——艾比盖尔·威廉斯和约翰·普罗克托的奸情,事实上根本站不住脚(审巫案发生时普罗克托已经 60 多岁了,而艾比盖尔只有 11 岁)。因此,米勒把性嫉妒作为歇斯底里根源的决定是一个戏剧性的设计。

然而,不同寻常的是,《炼狱》受到了欢迎,读者抛开其历史背景——既不把它当做反共产主义的完美寓言,也不把它看成萨勒姆审巫案的历史再现,而把它看成一部描写排斥异己和歇斯底里如何相互作用以致分裂一个社区的不朽力作。通过约翰·普罗克托,米勒塑造了一个永恒的神奇悲剧人物——一个有

time—a flawed figure who finds his moral center just as everything is falling to pieces around him. 

缺陷的人物，一个当周围一切都在破灭时，仍然保全其高尚品德的人物。

PLOT OVERVIEW

In the Puritan New England town of Salem, Massachusetts, a group of girls goes dancing in the forest with a black slave named Tituba. While dancing, they are caught by the local minister, Reverend Parris. One of the girls, Parris's daughter Betty falls into a coma-like state. A crowd gathers in the Parris home while rumors of witchcraft fill the town. Having sent for Reverend Hale, an expert on witchcraft, Parris questions Abigail Williams, the girls' ringleader, about the events that took place in the forest. Abigail, who is Parris's niece and ward, admits to doing nothing beyond "dancing."

While Parris tries to calm the crowd that has gathered in his home, Abigail talks to some of the other girls, telling them not to admit to anything. John Proctor, a local farmer, then enters and talks to Abigail alone. Unbeknownst to anyone else in the town, while working in Proctor's home the previous year she engaged in an affair with him, which led to her being fired by his wife, Elizabeth. Abigail still desires Proctor, but he fends her off and tells her to end her foolishness with the girls.

Betty wakes up and begins screaming. Much of the crowd rushes upstairs and gathers in her bedroom, arguing over whether she is bewitched. A separate argument between Proctor, Parris, the argumentative Giles Corey, and the wealthy Thomas Putnam soon ensues. This dispute centers on money and land deeds, and it suggests that deep fault lines run through the Salem community. As the men argue, Reverend Hale arrives and examines Betty, while Proctor departs. Hale quizzes Abigail about the girls' activities in the forest, grows suspicious of her