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蓝星双语名著导读

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老人与海

The Old Man and the Sea

〔美〕 Ernest Hemingway 原著

Jesse Lichtenstein

David Hopson

张国敬 翻译

导读

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电 话: 022-24314802

传 真: 022-24310345

E - mail: tsttbc@public.tpt.tj.cn

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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

Ernest Hemingway was born in Oak Park, Illinois, in 1899, the son of a doctor and a music teacher. He began his writing career as a reporter for the *Kansas City Star*. At age eighteen, he volunteered to serve as a Red Cross ambulance driver in World War I and was sent to Italy, where he was badly injured by shrapnel. Hemingway later fictionalized his experience in Italy in what some consider his greatest novel, *A Farewell to Arms*. In 1921, Hemingway moved to Paris, where he served as a correspondent for the *Toronto Daily Star*. In Paris, he fell in with a group of American and English expatriate writers that included F. Scott Fitzgerald*, Ezra Pound*, Gertrude Stein*, and Ford Madox Ford*. In the early 1920s, Hemingway began to achieve fame as a chronicler of the disaffection felt by many American youth after World War I—a generation of youth whom Stein memorably dubbed the “Lost Generation*.” His novels *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929) established him as a dominant literary voice of his time. His spare, charged style of writing was revolutionary at the time and would be imitated, for better or for worse, by generations of aspiring young writers to come.

After leaving Paris, Hemingway wrote on bullfighting, published short stories and articles, covered the Spanish Civil War as a journalist, and published his best-selling novel, *For Whom the Bell Tolls* (1940). These pieces helped Hemingway build up the mythic breed of masculinity for which he wished to be known. His work and his life revolved around big-game hunting, fishing, boxing, and bullfighting, endeavors that he tried to mas-

来龙·去脉

海明威于1899年生于伊利诺伊州奥克帕克，父亲是医生，母亲是音乐教师。中学毕业后在堪萨斯城《星报》当记者，从此开始其创作生涯。第一次世界大战期间，18岁的海明威作为司机自愿参加美国红十字会救护车队，并被派往意大利。在那里，他被榴散弹炸成重伤。后来，海明威把他在意大利战场上的经历构思加工成为《永别了，武器》这部伟大的长篇小说。1921年，他作为《多伦多明星日报》驻外记者赴巴黎。在巴黎，他结识了许多侨居巴黎的美国和英国作家，其中包括F·司各特·菲茨杰拉德、埃兹拉·庞德、格特鲁·斯泰因和F·M·福德。20世纪20年代初期，海明威因为描写被斯泰因恰如其分地称之为“迷惘的一代”，即第一次世界大战后对社会深怀不满的一代美国青年人而名声大噪。他的《太阳照样升起》（1926）和《永别了，武器》（1929）确立了他在当时文坛举足轻重的地位。他那言简意赅的写作风格对当时文坛产生了革命性的影响，为后来一代又一代年轻作者争相效仿。

离开巴黎之后，海明威写过有关斗牛方面的文字，发表过短篇小说和文章，以记者身份报道西班牙内战，后来发表了畅销小说《战地钟声》（1940）。这些作品使海明威以超凡男子汉的形象闻名于世，而这正是他梦寐以求的。打猎、钓鱼、拳击、斗牛曾成为他生活的主要部分，他做这些事时尽心尽力，就像他对待写作一样一丝不苟。20世纪30年代，海明威曾

ter as seriously as he did writing. In the 1930s, Hemingway lived in Key West, Florida, and later in Cuba, and his years of experience fishing the Gulf Stream and the Caribbean provided an essential background for the vivid descriptions of the fisherman's craft in *The Old Man and the Sea*. In 1936 he wrote a piece for *Esquire* about a Cuban fisherman who was dragged out to sea by a great marlin, a game fish that typically weighs hundreds of pounds. Sharks had destroyed the fisherman's catch by the time he was found half-delirious by other fishermen. This story seems an obvious seed for the tale of Santiago in *The Old Man and the Sea*.

A great fan of baseball, Hemingway liked to talk in the sport's lingo, and by 1952, he badly "needed a win." His novel *Across the River and Into the Trees*, published in 1950, was a disaster. It was his first novel in ten years, and he had claimed to friends that it was his best yet. Critics, however, disagreed and called the work the worst thing Hemingway had ever written. Many readers claimed it read like a parody of Hemingway. The control and precision of his earlier prose seemed to be lost beyond recovery.

The huge success of *The Old Man and the Sea*, published in 1952, was a much-needed vindication. The novella won the 1953 Pulitzer Prize* for Fiction, and it very likely cinched the Nobel Prize for Hemingway in 1954, as it was cited for particular recognition by the Nobel Academy. It would be the last novel published in his lifetime.

Although the novella helped to regenerate Hemingway's wiling career, it has since been met by divided critical opinion. While some critics have praised *The Old Man and the Sea* as a new classic that takes its place among such established American

经生活在佛罗里达州的凯维斯特，后来又去了古巴，他在墨西哥湾和加勒比海数年捕鱼的经历为其在《老人与海》中有关渔夫生活的生动描写提供了必不可少的背景素材。1936年，海明威为《绅士》杂志写了一篇关于一个古巴渔夫的故事，故事说，这个渔夫捕获一条足足有数百磅重的巨大马林鱼，但渔夫却被大鱼拖拉到了海上，后来大鱼被鲨鱼吃掉了。这个渔夫被别人发现时，已经神志不清了。显而易见，这个渔夫就是《老人与海》中桑提亚哥的创作原型。


海明威是一位超级棒球迷，连谈话也喜欢用体育术语，而到了1952年，他更是到了急需“赢一场”的地步。1950年，他的小说《过河入林》问世了。这是他10年来的第一部作品，但却败得一塌糊涂。然而，他却曾向朋友夸口说那是他的作品中最成功的一部。可是评论家们都不同意他的这一说法，认为这本小说是海明威所有作品中最差的一部。很多读者认为，这部作品字里行间显露出一种海明威风格的刻意制造，其昔日的那种遣词精准、行文流畅的特点似乎已经荡然无存了。

《老人与海》于1952年出版，这部小说获得了巨大成功，同时也及时地消除了《过河入林》为海明威带来的不利影响。该书获得了1953年普利策小说奖。翌年，该书由于受到了诺贝尔文学委员会的普遍赞誉而使海明威获得诺贝尔奖。这部小说是海明威的最后一部作品。

《老人与海》为海明威日益沉寂的写作生涯注入了生机与活力，然而，评论界对这部著作的反应却是截然不同的。一些批评家对其大加称赞，认为这部作品是足以和享有盛誉的威廉·福克纳的《熊》以及赫尔


works as William Faulkner's* short story "The Bear" and Herman Melville's* *Moby-Dick*, others have attacked the story as "imitation Hemingway" and find fault with the author's departure from the uncompromising realism with which he made his name.

Because Hemingway was a writer who always relied heavily on autobiographical sources, some critics, not surprisingly, eventually decided that the novella served as a thinly veiled attack upon them. According to this reading, Hemingway was the old master at the end of his career being torn apart by—but ultimately triumphing over—critics on a feeding frenzy. But this reading ultimately reduces *The Old Man and the Sea* to little more than an act of literary revenge. The more compelling interpretation asserts that the novella is a parable about life itself, in particular man's struggle for triumph in a world that seems designed to destroy him.

Despite the soberly life-affirming tone of the novella, Hemingway was, at the end of his life, more and more prone to debilitating bouts of depression. He committed suicide in 1961 in Ketchum, Idaho. 

曼·梅尔维尔的《大白鲨》相媲美的又一部经典之作；而另一些人却认为这本书是海明威风格的刻意再现，背离了他赖以成名的、不屈不挠的现实主义特点。

因为海明威总是以自己的亲身经历为创作素材，所以一些批评家自然会认为《老人与海》的问世无异于他是在以己之矛，攻己之盾，只是披了一层薄薄的面纱而已。按照这种理解延伸，海明威，作为一位大师，已垂垂老矣，事业生涯已到了尽头，且被批评家抨击得狼狈不堪，最后要战胜批评家，靠的是一种极端的狂乱行为。根据这种思路，《老人与海》的出版只不过是一种文学报复行为而已。更有甚者，还有人认为，海明威在《老人与海》中所标榜的是人类的抗争，在这个人类注定要遭到毁灭的世界里，抗争并成为胜利者，无异于天方夜谭。

尽管海明威在《老人与海》中对生活持明确的乐观态度，但到了晚年，他在一次次失望的打击下变得越来越脆弱，越来越不堪一击。最后终于于1961年，在爱达荷州的凯特琛姆自杀身亡。 

PLOT OVERVIEW

The *Old Man and the Sea* is the story of an epic struggle between an old, seasoned fisherman and the greatest catch of his life. For eighty-four days, Santiago, an aged Cuban fisherman, has set out to sea and returned empty-handed. So conspicuously unlucky is he that the parents of his young devoted apprentice and friend, Manolin, have forced the boy to leave the old man in order to fish in a more prosperous boat. Nevertheless, the boy continues to care for the old man upon his return each night. He helps the old man tote his gear to his ramshackle hut, secures food for him, and discusses the latest developments in American baseball, especially the trials of the old man's hero, Joe DiMaggio. Santiago is confident that his unproductive streak will soon come to an end, and he resolves to sail out farther than usual the following day.

On the eighty-fifth day of his unlucky streak, Santiago does as promised, sailing his skiff far beyond the island's shallow coastal waters and venturing into the Gulf Stream. He prepares his lines and drops them. At noon, a big fish, which he knows is a marlin, takes the bait that Santiago has placed one hundred fathoms deep in the waters. The old man expertly hooks the fish, but he cannot pull it in. Instead, the fish begins to pull the boat.

Unable to tie the line fast to the boat for fear the fish would snap a taut line, the old man bears the strain of the line with his shoulders, back, and hands, ready to give slack should the marlin make a run. The fish pulls the boat all through the day, through the night, through another day, and through another night. It swims steadily northwest until at last it tires and swims east with

情节·览

《老人与海》讲的是一位久经沧桑的老渔夫桑提亚哥与其一生中最大的捕获物——巨大的马林鱼之间惊心动魄的搏斗故事。84天来，这位古巴老渔翁天天都出海捕鱼，但每天都空手而归。他的运气背透了，以致连他的那个忠实的助手兼朋友，小曼诺林，都在父母的压力下，离开他到别的能捕到鱼的船上去了。尽管如此，那个孩子每当老人晚上捕鱼归来时，仍然关照他，帮助他把渔具运到他的那个破烂不堪的茅屋，给他弄来吃的，和他一起聊聊棒球赛的最新战况，探讨老人心中的偶像——狄马吉奥在球场上的表现。桑提亚哥坚信，伴随他这么长时间的坏运气马上就会结束，并决心第二天把船划到更远的水域去。

到了他一直走背运的第85天，桑提亚哥按计划把小船划过了那个岛屿周围的浅水海面，冒险进入了湾流水域。他弄好了钓鱼线，然后把这些鱼线投放到水里。正午时分，一条大鱼咬饵了，他知道那是一条马林鱼，它咬住了他投放在深达100寻（180多米）处的鱼饵。老人熟练地钩住了那条大鱼，但他拉不动它，而小船反倒被大鱼给拖走了。

老人知道，不能把鱼线牢牢地拴系在船上，那样鱼就会把鱼线突然拉紧，于是，他只得用肩膀、后背、双手拼命地支撑着鱼线的拉力，随时准备在大鱼猛冲时放松鱼线。大鱼拖着小船飘荡了整整一天，又经历了漫长的一夜，又是一天，又是一夜。它一个劲地朝西北方向游着，后来，它终于累了，只能顺着水流朝

the current. The entire time, Santiago endures constant pain from the fishing line. Whenever the fish lunges, leaps, or makes a dash for freedom, the cord cuts him badly. Although wounded and weary, the old man feels a deep empathy and admiration for the marlin, his brother in suffering, strength, and resolve.

On the third day the fish tires, and Santiago, sleep-deprived, aching, and nearly delirious, manages to pull the marlin in close enough to kill it with a harpoon thrust. Dead beside the skiff, the marlin is the largest Santiago has ever seen. He lashes it to his boat, raises the small mast, and sets sail for home. While Santiago is excited by the price that the marlin will bring at market, he is more concerned that the people who will eat the fish are unworthy of its greatness.

As Santiago sails on with the fish, the marlin's blood leaves a trail in the water and attracts sharks. The first to attack is a great mako shark, which Santiago manages to slay with the harpoon. In the struggle, the old man loses the harpoon and lengths of valuable rope, which leaves him vulnerable to other shark attacks. The old man fights off the successive vicious predators as best he can, stabbing at them with a crude spear he makes by lashing a knife to an oar, and even clubbing them with the boat's tiller. Although he kills several sharks, more and more appear, and by the time night falls, Santiago's continued fight against the scavengers is useless. They devour the marlin's precious meat, leaving only skeleton, head, and tail. Santiago chastises himself for going "out too far," and for sacrificing his great and worthy opponent. He arrives home before daybreak, stumbles back to his shack, and sleeps very deeply.

The next morning, a crowd of amazed fishermen gathers around the skeletal carcass of the fish, which is still lashed to