

哈佛

蓝星双语名著导读

Today's Most Popular Study Guides

他们的眼睛望着上帝

Their Eyes Were Watching God

〔美〕 Zora Neale Hurston 原著

Selena Ward

Jon Natchez 导读

孔维贵 翻译

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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

Zora Neale Hurston was born on January 7, 1891, in Notasulga, Alabama, to John Hurston, a carpenter and Baptist preacher, and Lucy Potts Hurston, a former * schoolteacher. Hurston was the fifth of eight children, and while she was still a toddler, her family moved to Eatonville, Florida, the first all-black incorporated town in the United States, where John Hurston served several terms as mayor. In 1917, Hurston enrolled in Morgan Academy in Baltimore, where she completed her high school education.

Three years later, she enrolled at Howard University* and began her writing career. She took classes there intermittently for several years and eventually earned an associate degree*. The university's literary magazine published her first story in 1921. In 1925, she moved to New York and became a significant figure in the Harlem Renaissance*. A year later, she, Langston Hughes, and Wallace Thurman organized the journal *Fire!*, considered one of the defining publications of the era. Meanwhile, she enrolled in Barnard College and studied anthropology with arguably the greatest anthropologist of the twentieth century, Franz Boas. Hurston's life in Eatonville and her extensive anthropological research on rural black folklore greatly influenced her writing.

Their Eyes Were Watching God was published in 1937, long after the heyday of the Harlem Renaissance. The literature of the 1920s, a period of postwar prosperity, was marked by a sense of freedom and experimentation, but the 1930s brought the Depression* and an end to the cultural openness that had allowed the Harlem Renaissance to flourish. As the Depression

来龙·去脉

佐拉·尼尔·赫斯顿 1891 年 1 月 7 日生于阿拉巴马州的那塔苏格。她的父亲约翰·赫斯顿是一名木匠兼浸礼会牧师，母亲露西·波茨·赫斯顿曾经做过教师。在他们的 8 个孩子中，赫斯顿排行第五。在她年幼的时候，举家迁到美国第一个完全由黑人组成的城镇——佛罗里达州的伊顿维尔镇。她的父亲在那里曾任几届镇长。1917 年她到位于巴尔的摩的摩根中学求学，在那儿完成了她的高中学业。

3 年后，赫斯顿就读于霍华德大学，在那儿开始了创作生涯。她断断续续地攻读了几年大学课程，最终获得准学士学位。1921 年霍华德大学文学杂志发表了她的第一部小说。1925 年赫斯顿来到纽约，成为哈莱姆文艺复兴运动的主将。一年后，她与兰斯顿·休斯、华莱士·瑟曼创办了杂志《火！》，这个杂志被誉为那个时期具有代表性的出版物之一。其间，她在巴纳德学院师从弗朗兹·博厄斯学习人类学，后者被认为是 20 世纪最伟大的人类学家。赫斯顿在伊顿维尔的生活及她对农村黑人民间传说所进行的广泛的人类学研究对她的创作产生了极大的影响。

《他们的眼睛望着上帝》出版于 1937 年，当时哈莱姆文艺复兴运动已过去很久。以自由主义和实验主义为特征的 20 世纪 20 年代文学是战后文学的繁荣期。但是，30 年代发生了经济大萧条，曾经促使哈莱姆文艺复兴的文化开放性也随之结束。随着经济大萧条的进一步恶化，美国国内的政治气氛也紧张起来。

worsened, political tension increased within the United States; cultural production came to be dominated by “social realism,” a gritty, political style associated with left-wing radicalism. The movement’s proponents felt that art should be primarily political and expose social injustice in the world. This new crop of writers and artists dismissed much of the Harlem Renaissance as bourgeois, devoid of important political content and thus devoid of any artistic merit. The influential and highly political black novelist Richard Wright, then an ardent Communist, wrote a scathing review of *Their Eyes Were Watching God* upon its publication, claiming that it was not “serious fiction” and that it “carries no theme, no message, no thought.”

Hurston was also criticized for her comportment: she refused to bow to gender conventions, and her behavior often seemed shocking if not outrageous. Although she won a Guggenheim Fellowship* and had published prolifically (both works of fiction and anthropological works), Hurston fell into obscurity for a number of years. By the late 1940s, she began to have increasing difficulty getting her work published. By the early 1950s, she was forced to work as a maid. In the 1960s, the counterculture revolution continued to show disdain for any literature that was not overtly political, and Zora Neale Hurston’s writing was further ignored.


A stroke in the late 1950s forced Hurston to enter a welfare home in Florida. After she died penniless on January 28, 1960, she was buried in an unmarked grave. Alice Walker, another prominent African-American writer, rediscovered her work in the late 1960s. In 1973, Walker traveled to Florida to place a marker on Hurston’s grave containing the phrase: “A Genius of the South.” Walker’s 1975 essay “In Search of Zora Neale Hurston,” published in *Ms. magazine*, propelled Hurston’s

与左派激进主义相关的，坚定的政治文体“社会主义”成为了文化作品的主流。运动的支持者认为艺术首先应为政治服务，揭露世界范围内的社会不公。这批新涌现的作家和艺术家认为大部分哈莱姆文艺复兴作品平庸无奇，缺乏重要的政治内容，并因此不具备任何艺术价值。颇具影响力的黑人小说家理查德·赖特热衷于政治，当时是一位激进的共产主义者。在本书出版时，赖特曾写过一篇刻薄的评论，宣称这不是一本“严肃小说”，它“没有主题，没有内容，没有思想”。


赫斯顿也因为她的行为举止而备受批评：她拒绝屈从于传统的性别差异模式，她的行为即使谈不上让人无法容忍，也常常使人感到震惊。尽管她获得了古根海姆基金并出版了大量作品（既有小说，也有人类学研究著作），但多年来她一直默默无闻。到了40年代晚期，她连出版自己的作品都变得困难重重了。在50年代早期，她已经不得不以做女佣为生。在60年代，反文化革命继续蔑视没有公开含有政治内容的任何文学作品，佐拉·尼尔·赫斯顿的作品更是无人问津。

50年代晚期，赫斯顿不幸中风，她不得不住进佛罗里达州的一所福利院。她死于1960年1月28日，死时一贫如洗，埋葬在一个无名的墓穴中。60年代晚期，另一位知名的非裔美国女作家艾丽斯·沃克重新发现了她的作品。1973年，沃克长途跋涉前往佛罗里达，在她的坟墓前立碑写道：“一位南方的天才。”1975年沃克在《女士》杂志上撰文“寻找佐拉·尼尔·赫斯顿”，推动了赫斯顿作品的再度流行。从那以后，赫斯顿的这部杰作被再版多次，甚至被改编成电影：黑人

work back into vogue. Since then, Hurston's opus has been published and republished many times; it has even been adapted for the cinema: Spike Lee's first film, *She's Gotta Have It*, parallels *Their Eyes Were Watching God* and can be viewed as an interesting modern adaptation of the novel.

One of the strengths of Hurston's work is that it can be studied in the context of a number of different American literary traditions. Most often, *Their Eyes Were Watching God* is associated with Harlem Renaissance literature, even though it was published in a later era, because of Hurston's connection to that scene. Certain aspects of the book, though, make it possible to discuss it in other literary contexts. For example, some critics argue that the novel should be read in the context of American Southern literature: with its rural Southern setting and its focus on the relationship between man and nature, the dynamics of human relationships, and a hero's quest for independence, *Their Eyes Were Watching God* fits well into the tradition that includes such works as Mark Twain's *The Adventures of Huck Finn* and William Faulkner's *The Sound and the Fury*. The novel is also important in the continuum of American feminist literature, comparing well to Kate Chopin's *The Awakening*. More specifically, and due in large part to Alice Walker's essay, Zora Neale Hurston is often viewed as the first in a succession of great American black women writers that includes Alice Walker, Toni Morrison, and Gloria Naylor. But *Their Eyes Were Watching God* resists reduction to a single movement, either literary or political. Wright's criticism from 1937 is, to a certain extent, true: the book is not a political treatise—it carries no single, overwhelming message or moral. Far from being a weakness, however, this resistance is the secret of the novel's strength: it is a profoundly rich, multifacete work that can be read in a number of ways. 

导演斯派克·李的第一部电影《她应拥有它》，在情节上与《他们的眼睛望着上帝》具有许多相似的地方，可以看做是这部小说有趣的现代改编版。

赫斯顿的这部杰作可以放在众多不同的美国文学传统背景中，从不同角度进行研究，这是它的魅力之一。尽管《他们的眼睛望着上帝》出版在哈莱姆文艺复兴运动之后，但是赫斯顿与那个时代关系紧密，所以研究者往往把小说和这场复兴运动联系在一起。但是，小说的某些方面使得研究者也可以从其他文学角度进行研究分析。例如，一些批评家认为这部小说应该属于美国南方文学：它以南方乡村为背景，重点探讨的是人与自然的关系、人际关系的动力、主人公对独立自主的寻求。《他们的眼睛望着上帝》同马克·吐温的《哈克贝利·芬历险记》、威廉·福克纳的《喧哗与骚动》一样，完全符合南方文学传统。此外，小说同凯特·肖邦的《觉醒》一样，有力地推动了美国女性文学的发展。更具体地说，这在很大程度上也归功于艾丽斯·沃克的那篇文章，在著名的美国黑人女性作家群体中，包括艾丽斯·沃克、托妮·莫里森、格里拉·蕾诺在内，佐拉·尼尔·赫斯顿往往被认为是她们的先驱。但是，本书不能被简单地归属到某个单一的文学或政治运动中。在一定程度上，赖特在1937年所做的评论是真实的：这部小说不是政治专著——它没有传递给读者单一的长篇大论，也不存在道德说教。然而，这并不是小说的缺陷，而正是它魅力无穷的秘密所在：它的内容极其深刻丰富，视野广阔，可以从不同角度来进行解读。 

PLOT OVERVIEW

Janie Crawford, an attractive, confident, middle-aged black woman, returns to Eatonville, Florida, after a long absence. The black townspeople gossip about her and speculate about where she has been and what has happened to her young husband, Tea Cake. They take her confidence as aloofness, but Janie's friend Pheoby Watson sticks up for her. Pheoby visits her to find out what has happened. Their conversation frames the story that Janie relates.

Janie explains that her grandmother raised her after her mother ran off. Nanny loves her granddaughter and is dedicated to her, but her life as a slave and experience with her own daughter, Janie's mother, has warped her worldview. Her primary desire is to marry Janie as soon as possible to a husband who can provide security and social status for her. She finds a much older farmer named Logan Killicks and insists that Janie marry him.

After moving in with Logan, Janie is miserable. Logan is pragmatic and unromantic and, in general, treats her like a pack mule. One day, Joe Starks, a smooth-tongued and ambitious man, ambles down the road in front of the farm. He and Janie flirt in secret for a couple weeks before she runs off and marries him.

Janie and Jody, as she calls him, travel to all-black Eatonville, where Jody hopes to have a "big voice." A consummate politician, Jody soon succeeds in becoming the mayor, postmaster, storekeeper, and the biggest landlord in town. But Janie seeks something more than a man with a big voice. She soon becomes disenchanted with the monotonous, stifling life that she shares with

情节·览

珍妮·克劳福德是个迷人的、充满自信的中年黑人妇女。离家出走多年之后，重新回到了佛罗里达州伊顿维尔镇的家中。关于她的流言蜚语充斥着这个黑人城镇，人们猜想她的去处，还有她年轻的丈夫茶点的命运。人们视她的自信为一种冷漠，而她的朋友菲比·沃森却一直支持着她。菲比去看望她并想找出答案，她们的谈话勾勒出珍妮这些年的经历。

珍妮说，在她母亲离家出走后，外祖母南妮把她养大成人。外祖母非常喜欢她，对她关怀备至。但是，外祖母奴隶的身份，以及她同女儿，也就是珍妮的母亲，不愉快的往事造成了她反常的世界观。她最大的希望就是尽快把珍妮嫁给一个能为她带来安全和社会地位的丈夫。她相中了比珍妮大许多的农夫洛根·基利克斯，坚持要把珍妮许配给他。

同洛根结婚后，珍妮的生活异常痛苦。洛根讲究实用，毫无浪漫，一直把珍妮当做一头骡子对待。一天，能说会道、雄心勃勃的乔·斯塔克斯漫步到他们的农场，他与珍妮私下发展感情几周后，珍妮就私奔并嫁给了他。

珍妮与乔迪（她这样称呼他）长途跋涉后到了黑人城镇伊顿维尔。乔迪希望在镇上能有更大的“发言权”。作为一名高明的政客，他很快如愿以偿地成为了镇长、邮政局长、商店老板，拥有镇上最多的房产。但珍妮想要的不只是一个拥有很大政治权利的男人。很快，她就厌烦了与乔迪一起过这种单调沉闷的生活。