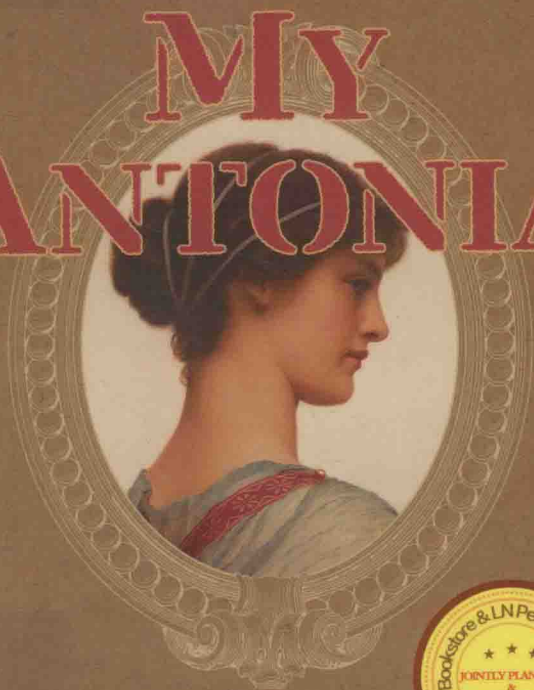


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# MY ANTONIA



by

Willa Cather

我的安东尼亚

[美] 薇拉·凯瑟 著



Liaoning People's Publishing House, China

辽宁人民出版社

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## Willa Cather

Willa Sibert Cather (December 7, 1873 - April 24, 1947) was an American writer who achieved recognition for her novels of frontier life on the Great Plains, including *O Pioneers!* (1913), *The Song of the Lark* (1915), and *My Antonia* (1918). In 1923 she was awarded the Pulitzer Prize for *One of Ours* (1922), a novel set during World War I.

Cather grew up in Virginia and Nebraska, and graduated from the University of Nebraska-Lincoln. She lived and worked in Pittsburgh for ten years, supporting herself as a magazine editor and high school English teacher. At the age of 33 she moved to New York City, her primary home for the rest of her life, though she also traveled widely and spent considerable time at her summer residence on Grand Manan Island, New Brunswick.

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## General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, Mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics ( Bedside Classics) available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in China. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

## 总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：

“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院  
北外公共外交研究中心  
欧美文学研究中心主任  
全国英国文学学会名誉会长

张中载 教授  
2013年7月于北京

# Is This Book for You?

## 永远的安东尼亚

——“最经典英语文库”第九辑之  
《我的安东尼亚》导读

刘秀玉

2017年5月，和朋友相约到美国西部旅游。从西海岸的洛杉矶出发，一路向东，穿越广袤的大草原，直抵北美腹地。湛蓝的天空，碧绿的牧场，间或映入眼帘的白色篱笆农舍，构成天人合一的壮阔图景。沉醉其间，思绪不知不觉缥缈起来，垦荒时代的大草原又是怎样一幅图景呢？

100年前，美国作家薇拉·凯瑟（Willa Cather，1873—1947）发表了美国西部文学的经典之作《我的安东尼亚》，以饱含深情的笔墨描绘了19世纪末美国垦荒时代的自然景观与历史沧桑，以别具一格的艺术手法塑造了英勇顽强的拓荒者形象，她也因此成为垦荒时代的代言人。

1873年，薇拉·凯瑟出生在美国弗吉尼亚州温彻斯特附近的农场，9岁时跟随父母移居到位于中西部大草原的内布拉斯加。西部艰苦的生存条件与拓荒者顽强斗争的意志给凯瑟留下不可磨灭的印记，大草原成为她一生中最重要的精神财富。在内布拉斯加大学求

学期间，凯瑟开始了文学创作，经常向《内布拉斯加报》投稿，发表戏剧、评论等，毕业后还在该报做过专职记者。1896年，凯瑟到了匹兹堡，做过中学老师、记者和杂志编辑等工作。

1906年，凯瑟移居纽约，在《麦克卢尔杂志》（McClure's Magazine）任编辑。1912年，在美国乡土文学作家萨拉·奥恩·朱厄特（Sarah Orne Jewett, 1849—1909）的劝说下，凯瑟辞去总编之职，开始专心写作。1922年，小说《我们自己人》为她赢得普利策奖，确立了她在美国文坛的地位，她的主要作品有《啊，拓荒者！》（O Pioneers! 1913）、《我的安东尼亚》（My Antonia, 1918）、《迷途的女人》（A Lost Lady, 1923）等。1943年，凯瑟当选美国文学艺术院院士。1947年，凯瑟因脑出血在曼哈顿家中逝世，享年73岁。

凯瑟早期写作并不顺利，后来在朱厄特的建议下，转而以自己熟悉的西部边疆生活为题材进行创作。在《啊，拓荒者！》中，凯瑟写道：“我知道我家周围每一个农场，每一棵树木，每一片土地，它们都对我发出呼唤。我的深情扎根于这片土地，因为人最强烈的感情和最生动的想象是在十五岁之前获得的。”通过写作，凯瑟向世人分享她美丽的故乡，在那里耕耘劳作的人民，以及他们身上的力量、勇气和英雄主义。《我的安东尼亚》便是其一。

小说以叙述者吉姆·伯登的视角，讲述移民女孩安东尼亚的成长故事。安东尼亚来自波西米亚移民家庭，在异国他乡与陌生的环境、贫瘠的土地抗争过程中，父亲不堪重负开枪自杀。于是安东尼亚很早就承担起家庭责任，像男人一样干农活，去镇上打工。因

为遇人不淑，有了身孕的安东尼亚惨遭抛弃，但是坚强、善良的她独自回到乡下，生下孩子后，重新开始生活。依靠勤劳、智慧、隐忍，安东尼亚振作起来，后来嫁给农民安东·库扎克，两人经营农庄，共同创业。晚年的安东尼亚儿孙满堂，幸福美满。

小说结构匀称，情节简洁明快，文笔从容典雅，表达细腻，想象力丰富，具有抒情诗一般的品格。20世纪初正是美国现代主义鼎盛期，凯瑟积极响应现代主义的召唤，对传统叙事进行创新。在《我的安东尼亚》中，她打破传统线性叙事模式，摒弃第三人称全知视角，多角度塑造了一个立体化的女主人公形象。作者隐身于叙述者吉姆背后，将其崇尚的价值理念融入人物的生活经历中，例如安东尼亚，就寄寓了作家追求善良、勤劳、乐观、热爱自然的美好情愫。

叙事结构上，凯瑟打破常规的时空架构，独创了“故事中的故事”叙事手法，用插曲和回忆的形式将故事串联起来，使小说具有了复调的美学特征。看似随意的插叙与主体叙事有着紧密的内在联系，非但没有损害作品的整体性，反而使叙事更加灵活生动，增加了故事的真实性、戏剧性，勾勒出垦荒时代的全景图。

凯瑟善用极具画面感的象征主义手法，使读者能够迅速捕捉到表象后面的真实生活，领悟人生哲理，增强了作品的艺术感染力。比如吉姆祖母家的菜园，很容易让中国读者联想到鲁迅笔下的百草园，那是每个人心中都有的童年记忆，永远的伊甸园。

少女时代初读《我的安东尼亚》，常常不解安东尼亚为什么对吉姆的爱意视而不见，青梅竹马而难成眷属，着实让当时浪漫主义萦怀的我怅惘了一阵子。

青年时期重读《我的安东尼亚》，忽然明白，聪

明如安东尼亚，如何感受不到吉姆的情深义重？只是她早已洞明，每个人都有属于自己的命定，何必让脆弱的爱情摧毁原本纯真的友情？

中年再读《我的安东尼亚》，又有了新的领悟：原来作者并未打算编织一个催人泪下的爱情故事，毕竟，相对于青春期的爱情，人生还有更广阔、更宏大的命题。因此，我更愿意相信，《我的安东尼亚》不仅是一部关乎女性成长的小说，更是关于人与自然、人与社会、人与自我的认知，是对人性和普世价值的深刻思考。

在20世纪喧嚣的美国文坛，凯瑟是一股清流。身为跨越19世纪和20世纪的作家，她坚守艺术良知和道德关怀，用清新质朴的文风描写勤劳勇敢的草原人。

《我的安东尼亚》如一首激越昂扬的赞美诗，一部行云流水的西部风光片，写尽人间几多情。

阅读经典，品味人生。在大自然的静谧中，每个人都能与自我和解，找到原初的动力，就像安东尼亚。

永远的，我的安东尼亚。



## INTRODUCTION

**L**AST summer I happened to be crossing the plains of Iowa in a season of intense heat, and it was my good fortune to have for a traveling companion James Quayle Burden—Jim Burden, as we still call him in the West. He and I are old friends—we grew up together in the same Nebraska town—and we had much to say to each other. While the train flashed through never-ending miles of ripe wheat, by country towns and bright-flowered pastures and oak groves wilting in the sun, we sat in the observation car, where the woodwork was hot to the touch and red dust lay deep over everything. The dust and heat, the burning wind, reminded us of many things. We were talking about what it is like to spend one's childhood in little towns like these, buried in wheat and corn, under stimulating extremes of climate: burning summers when the world lies green and billowy beneath a brilliant sky, when one is fairly stifled in vegetation, in the color and smell of strong weeds and heavy harvests; blustery winters with little snow, when the whole country is stripped bare and gray as sheet-iron. We agreed that no one who had not grown up in a little prairie town could know anything about it. It was a kind of freemasonry, we said.

Although Jim Burden and I both live in New York, and are old friends, I do not see much of him there. He is legal counsel for one of the great Western railways, and is sometimes away from his New York office for

weeks together. That is one reason why we do not often meet. Another is that I do not like his wife.

When Jim was still an obscure young lawyer, struggling to make his way in New York, his career was suddenly advanced by a brilliant marriage. Genevieve Whitney was the only daughter of a distinguished man. Her marriage with young Burden was the subject of sharp comment at the time. It was said she had been brutally jilted by her cousin, Rutland Whitney, and that she married this unknown man from the West out of bravado. She was a restless, headstrong girl, even then, who liked to astonish her friends. Later, when I knew her, she was always doing something unexpected. She gave one of her town houses for a Suffrage headquarters, produced one of her own plays at the Princess Theater, was arrested for picketing during a garment-makers' strike, etc. I am never able to believe that she has much feeling for the causes to which she lends her name and her fleeting interest. She is handsome, energetic, executive, but to me she seems unimpressionable and temperamentally incapable of enthusiasm. Her husband's quiet tastes irritate her, I think, and she finds it worth while to play the patroness to a group of young poets and painters of advanced ideas and mediocre ability. She has her own fortune and lives her own life. For some reason, she wishes to remain Mrs. James Burden.

As for Jim, no disappointments have been severe enough to chill his naturally romantic and ardent disposition. This disposition, though it often made him seem very funny when he was a boy, has been one of the strongest elements in his success. He loves with a personal passion the great country through which his railway runs and branches. His faith in it and his knowledge of it have played an important part in its development. He is always able to raise capital for new enterprises in Wyoming or Montana, and has helped young men out there to do remarkable things