



西安外国语学院

XIAN FOREIGN LANGUAGES UNIVERSITY

西安外国语学院校庆学术论文集编委会

英语

学科研究文集

外语教学与研究出版社

(京)新登字 155 号

图书在版编目(CIP)数据

英语学科研究文集/西安外国语学院校庆学术论文集编委会编.
—北京:外语教学与研究出版社, 1997.6
ISBN 7-5600-1279-5

I. 英… II. 西… III. 英语-研究-文集 IV. H31-53

中国版本图书馆 CIP 数据核字(97)第 14543 号

英语学科研究文集

西安外国语学院

校庆学术论文集编委会

* * *

外语教学与研究出版社出版发行

(北京西三环北路 19 号)

北京师范大学印刷厂印刷

新华书店总店北京发行所经销

开本 850×1168 1/32 20.5 印张 437 千字

1997 年 9 月第 1 版 1998 年 12 月第 2 次印刷

印数: 1601—3600 册

* * *

ISBN 7-5600-1279-5

H·719

定价: 25.00 元

前 言

值此西安外国语学院建院 45 周年之际,为了活跃我院学术气氛,促进学科建设,从而进一步推动全院的教学与科研工作,我们编辑了这本《英语学科研究文集》,由外语教学与研究出版社正式出版发行。

我院的英语语言文学学科是省级重点学科,本论文集收集了该学科各专业教师多年来在国内外各种学术刊物上发表的学术论文计五十余篇,涉及外国语言、外国文学、翻译理论与实践和外语教学等诸多方面。

由于编辑人力与时间有限,我们在编选论文的过程中难免挂一漏万,不足之处,请读者谅解。

西安外国语学院
校庆学术论文集编委会
1997 年 5 月

目 录

一、作品与作家评论

Ernest Hemingway and Nick Adams	谭志明 (1)
约翰·厄普代克和他的创作	苏索才 (17)
约翰·斯坦贝克其人其作	苏索才 (24)
对奥尼尔乐观主义或悲观主义人生观的思考	苏索才 (33)
Tentative Interpretation of <i>The Old Man and the</i> <i>Sea</i>	苏索才 (45)
Bernard Shaw's Hostility toward and Friendship with the United States	赵 起 (54)
Shakespeare as an Ironist	赵 起 (63)
On the Themes and Techniques of John Ernest Steinbeck's Major Works	田爱国 (82)
A Query About Classification of Types of Shakespeare Drama	田惠刚 (93)
萧伯纳和他的《卖花女》	杜瑞清 (110)
<i>The Portrait of a Lady</i> — An Introduction and Appreciation	杜瑞清 (116)
Hardy and an Enlightening Letter	魏啸飞 (131)
“The Waste Land” — Through the American Fictions of the 1920s	李晓宝 (140)

二、语言与教学

- Irony 杜瑞清(149)
- Conversion
- A Prolific Way in English Word Building 余宝珠(167)
- A Brief Account of Jespersen's Grammatical Theories 周龙如(178)
- 语言学上的二分法及其对外语教学的启示 陈莹(191)
- 汉英音高体系比较——兼论英语语调模式教学 陈莹(203)
- 英诗修辞简介 赵世平(215)
- 嘲弄学发凡 赵起(247)
- 语言的双重约束与单项突出的文化背景 赵起(265)
- The Multi-self Rhetoric 赵起(283)
- 谈注释的基本内容 汪可生(300)
- Stylistics and the Two Main Varieties of English ... 汪可生(309)
- “得意忘形”与当代美国朦胧诗歌解读举隅 高广文(318)
- 从“热线”到“冷线”的启示
- 语言使用的变适及其社会推动力漫谈 曾萍 吴始年(336)

三、翻译研究与翻译技巧

- 加强逻辑思维,提高译文“信”度 惠宇(343)
- 能否再现原文的效果是检验译文质量的试金石
- 兼谈文体学对翻译课教学的启示 李嘉祐(354)
- 汉语复句在翻译英语状语时的应用 李嘉祐(361)
- 汉语省略句的英译问题 李嘉祐(369)
- 汉语标语的翻译技巧 陆祖本(380)
- 试论成语翻译的灵活性 张复星(389)

谈谈英译汉中动宾结构的应用问题·····	张复星(400)
不要那么多“被”字·····	张复星(410)
翻译——语际间表达方式的转换·····	张复星(417)
翻译中的文化依附矛盾之我见·····	党金学(429)
关系分句在汉英翻译实践中的应用·····	李瑞林(434)

四、教学研究与教学经验

An Asset Explored

— On the Use of Chinese in Teaching English to

Adult Chinese Students ·····	孙天义 姚福生(445)
英语教学与英美文化·····	杜瑞清(470)
Literature in English:	

An Integral Part of EFL Curriculum ·····	杜瑞清(478)
谈英语文学教学·····	杜瑞清(490)
英语强化培训中的文化融入·····	谭志明 王平安(499)

Deduction

— One Way of Deriving the Meaning of Unfamiliar

Vocabulary ·····	张亚伦(508)
听力课课堂教学法初探·····	刘颖勤(525)
阅读理解的心理过程分析与阅读能力的提高·····	寮 菲(531)
教师在听写训练中的主导作用·····	任成存(538)
发挥学生在教学活动中的主体作用·····	任成存(543)
浅谈言语教学中的独白语段教学·····	陈 莹(550)
充分发挥教材的作用	

——谈外语教材活动化问题 ·····	陈 莹(560)
标准化测试的利弊·····	董爱国(568)
英语强化培训初级阶段的词汇教学·····	王平安(573)
英语强化培训中的精读课教学·····	王平安(580)
短期英语培训与跨文化交际能力的提高·····	王平安(586)

培训部阅读课中词语教学的文化内涵	黑玉琴(592)
结构·思维·观念	
—— 英汉对比教学法浅析	曾 萍(597)
英语专业二年级写作课教学初探	曾 萍(612)
英语写作中的一种重要手法	
—— 漫谈对照(Contrast)	雷雨生(620)

五、其它

The “Status” of Taiwan

—— A Historical Survey	苏 格(626)
综合·质量·效益	
—— 谈西安外国语学院英语师资的利用和建设	
.....	杜瑞清(642)

Ernest Hemingway and Nick Adams

谭志明

《欧内斯特·海明威与尼克·亚当斯》这篇文章采用比较和对照的方法,把作家海明威和小说中的主人公亚当斯两人的童年、青少年和成年时期加以对比,说明作家在创作时是取材于自身生活,凭借自己的创造力,加以升华,塑造出了栩栩如生的亚当斯,写出了动人的故事。本文是在作了大量调查研究的基础上写成的,对研究海明威有一定的参考价值。

Ernest Hemingway wrote twenty-four short stories presenting episodes in the boyhood, adolescence and adult life of a white American male whom he named "Nick Adams". The stories appear in different books: seven in *In Our Time* (1925),^① five in *Men Without Women* (1927),^② and three in *Winner Take Nothing* (1933).^③ These fifteen stories appear in *The Short Stories of Ernest Hemingway* in the order of their publication. All the twenty-four stories about Nick Adams have been collected by Philip Young in *The Nick Adams Stories*.^④

As Philip Young says, "Arranged in chronological sequence, the events of Nick's life make up a meaningful narrative in which a memorable character grows from child to adolescent to soldier, veteran, writer, and parent—a sequence closely paralleling the events of Hemingway's own life."^⑤ Moreover, Young points out that "[m] any of the key events in the life of the hero [Nick Adams, are] tied to the life of the writer".^⑥ A brief comparison between the

personal life of Hemingway and the episodes in the Nick Adams stories will show how the stories reflect some of Hemingway's experiences as a boy, an adolescent, and an adult.

Boyhood

There are parallels of events between Hemingway's boyhood and Nick Adams' boyhood. Although Hemingway was born in 1899 at Oak Park near Chicago, he did his real growing up in Michigan, where the Hemingways, had a house on Walloon Lake. The region was populated chiefly by the Ojibway Indians. Here Hemingway, "like Nick, . . . learned to hunt, fish, drink and know girls. Here, too, he went on professional errands with the doctor,"^⑦ his father. In "*Indian Camp*" Nick was on a professional errand with his father, Dr. Henry Adams, who delivered an Indian woman of a baby by Caesarean section, with a jackknife and without anesthetic. The story used the Walloon Lake locale and an Indian camp. "The doctor [Dr. Henry Adams], his brother [Nick's uncle George], and his son [Nick Adams] were clearly modeled on Dr. Hemingway, his brother George and Ernest. But the melodramatic circumstances were Ernest's own invention."^⑧ According to Hemingway, Nick had "never seen an Indian woman having a baby. That was what made it good. Nobody knew that. He'd seen a woman have a baby on the road to Karagatch and tried to help her. That was the way it was."^⑨ This clearly suggests that Hemingway, like Nick, had never seen an *Indian woman* having a baby, but rather a *woman* whom he had helped on the road to Karagatch. He made fictional use of this incident in the labor of the Indian woman in "*Indian Camp*" and in the help Nick gave his father in the delivery.

Hemingway cut "*Indian Camp*" vigorously, "omitting an entire preliminary episode covering eight longhand pages. This was the story of Nick Adams, a small boy afraid of dark, firing off a rifle to bring his father and his uncle back from jacklight fishing on the lake" (B. 125). Those pages became the first Nick Adams story called "*Three Shots*". Like Nick, Hemingway had only been given three shots by his father each time he had gone on a hunting trip of his own in his early adolescence.

"*The Doctor and the Doctor's Wife*" is another story reflecting Hemingway's boyhood. On March 8, 1925, Dr. Hemingway wrote his son that he had recognized the story "as based on the log-sawing episode of the summer of 1911" (B. 585). Dr. Hemingway had asked Nick Boulton and Billy Tabeshew to come to cut up the beech logs on the shore at Windemere Cottage. Furthermore, the doctor and his wife in the story are obviously modeled on Dr. Hemingway and his wife. At the end of the story, Nick goes on a squirrel-hunting trip with his father when his mother wants to see him. This ending implies that although Nick thinks his father a coward in front of his mother, Nick still prefers his father. Apparently, Hemingway also "favored his father" over his mother (Y. 136). At least, Young suggests that Hemingway wrote of his father, through Jordan in *For Whom the Bell Tolls*, that "if he [Jordan's father] wasn't a coward he would have stood up to that woman [Jordan's mother] and not let her bully him" (Y. 136).

"*Ten Indians*" tells of the apparent betrayal of Nick/Adams by his Indian girl, Prudence Mitchell. Nick Adams has gone to Petoskey, a real place, to watch a Fourth of July baseball game. After he has come back, Dr. Adams tells him that he has seen Prudence "threshing around" with Frank Washburn in the woods.

Nick's heart is broken to find that the Prudence, whom he has pretended "ain't my girl", has behaved disgracefully, the tenth Indian to have done so to his knowledge that day. The story is set "in the woods near Walloon Lake" (B. 157). Although both Baker and Young use the name Prudence Mitchell, Baker also refers to a Prudy Boulton (B. 169). It is possible that Prudy Boulton was the real name of a girl whom Hemingway once dated. "[I]f he lost his virginity in some forest glade to Nick Boulton's nubile daughter Prudy—as he often boasted in subsequent fiction and letters—he naturally took pains to conceal his emotions from his parents and sisters (B. 26). To fit his fictional purpose, Hemingway might have changed Prudy Boulton's name to Prudence Mitchell.

Adolescence

In his boyhood, Hemingway was a runaway. As an adolescent, he kept his family at arm's length. To show a rebellious attitude towards the family and to keep a distance from domestic entanglements, seventeen-year-old Hemingway slept in a tent in the yard behind Windemere Cottage, and also set up a camp of his own at Murphy's Point, half a mile away.

Indeed, during vacations, he preferred to be riding freights from town to town, "on the bum". *"The Light of the World"* tells of what Nick saw and experienced at a small railway station in Michigan. The parallels to Hemingway's adolescence are the story's references to Steve Ketchel and Ad Wolgast, prizefighters from Michigan. Hemingway knew several famous prizefighters, including Ad Wolgast, and he himself loved boxing. Both Hemingway's early adolescence and his continued interest in boxing helped him shape *"The Light of the World"* in 1933.

"*The Battler*", a story originally called "*A Great Little Fighting Machine*", shows very clearly relationships between fictional and real-life prizefighters. Baker says that the battler Ad Francis "was based on two real-life fighters known to Ernest: Ad Wolgast and Bat Nelson. Ad Francis' fictional companion, a polite and patient Negro named Bugs, was modeled on an actual Negro trainer who had looked after Ad Wolgast in the period of his decline" (B. 141). The story mentions that Ad Francis, "not quite right" in the head, is "crazy". Philip Young points out that "Hemingway surely had in mind Ad Wolgast, the 'Michigan Wildcat', who became lightweight champion of the world in 1910 but lost most of his mind in the process, spent away a fortune and was declared legally incompetent in 1917. Blind but still shadow boxing, he died in the psychopathic ward of the Stockton (California) State Hospital in 1955" (Y. 37). The locale of the story is near Mancelona, Michigan.

"*The Killers*", originally called "*The Matador*", took place in a lunchroom in Petoskey. The two hired Chicago gunmen were going to kill "a big Swede", an ex-prizefighter. According to Baker, this Swede in the story was "an Italian boxer named Neroni" (B. 169). Later Hemingway renamed his prizefighter Ole Andreson, and changed the locale from Petoskey to Summit, a small town near Chicago.

"*The Last Good Country*" and "*Crossing the Mississippi*" show other aspects of Nick's and Hemingway's adolescent restlessness. The first story, the longest one of the Nick Adams stories, is "based on the heron-shooting episode at Mud Lake in his [Hemingway's] high school days... Nick and his sister, who is plainly based on Ernest's sister, Sunny, evade arrest by penetrating deeper and deeper into the northern wilderness" (B. 500). "In the launch

Carol, with the rowboat *Ursula* in tow, they headed for a spot called the 'Cracken' on the shore of Mud Lake. This was a region of tall reeds, turtles, frogs, and sedimentary mud at the far extremity of the West Arm of Walloon [Lake]. They had just reached their destination when they scared up a large blue heron. Ernest impulsively shot it" (B. 20). Later he was fined fifteen dollars by the judge at Boyne City for the shooting of the heron. The second story is based on Hemingway's train trip from Oak Park to Kansas City. After his high school graduation, he took a job offered to him by the *Kansas City Star*, and left for that city in October, 1917.

Hemingway left the United States on May 23, 1918, for Europe, to join the First World War. He was wounded at Fossalta-di-Piave in Italy and was hospitalized in Milan. Five Nick Adams stories parallel Hemingway's war experiences. Baker mentions: "One [story] dealt with a young American named Nick and an Italian named Rinaldi lying wounded at Fossalta-di-Piave" (B. 113). This story, a very, very short one which briefly and specifically refers to Nick's wounds in the legs, is entitled "*Nick Sat Against the Wall...*". Here one cannot help linking Hemingway and Nick together, since they both were wounded in the legs. The story says: "Both [of Nick's] legs stuck out awkwardly" (P. 143). Philip Young says: "227 fragments of steel were taken from his [Hemingway's] right leg alone" (Y. 164).

"*Now I Lay Me*" and "*In Another Country*" are two other stories reflecting Hemingway's experiences after being wounded in Italy. They are among the few Nick Adams stories told in the first person. "*Now I Lay Me*" draws on Hemingway's experience of sleeplessness after his wounding as well as his experience on his first arrival at the front in Italy. When Hemingway was dropped off at

Fossalta on the Piave front, Bill Horne and Pease, two other soldiers Hemingway knew, went on to a neighboring village and set up their cots on the second floor of a ramshackle building which was used for the nurture of silkworms. For a full week, nothing happened, but the silkworms gnawed continuously. Hemingway went over on his bicycle and spent a night with Horne and Pease. This is the source of sentences at the beginning, middle, and end of "*Now I Lay Me*": "That night we lay on the floor in the room and I listened to the silkworms eating. . . You can hear silkworms eating very clearly in the night and I lay with my eyes open and listened to them. . . They ate steadily, making a dropping in the leaves" (pp. 144, 148, 152).

"*In Another Country*" reflects Hemingway's hospital days in Milan. In the story Nick came to the hospital every afternoon for physical therapy on a machine. Since his knee "did not bend and the leg dropped straight from the knee to the ankle without a calf", "the machine was to bend the knee and make it move as in riding a tricycle" (p. 169). The fact was that by September, 1918, Hemingway could get around the street with crutches, although he was still unable to wear a shoe on his right foot. Therefore, he made daily trips to have "his sessions of physiotherapy at the Ospedale Maggiore" (B. 177).

"*A Way You'll Never Be*," as Baker points out, is "a kind of nightmare sequel to '*Now I Lay Me*'" (B. 228). Philip Young says that "one never knows what is going on" in the story (Y. 52). Hemingway completed the story during his Cuban holiday in 1932 and gave it an enigmatic title. He later explained the occasion of his writing the story: "[T]he heat of Havana had reminded him of the way it was in the lower Piave in the summer of 1918. At the same

time, said he, he was watching a hell of a nice girl going crazy from day to day. He gave his story its title in order to cheer her up on the grounds that the 'citizen' in the story, Nick Adams, had been 'much nuttier' than this girl was ever going to be. The allusion was apparently to Jane Mason, who had been obliged to enter Doctors Hospital in New York for an operation on May 13th [1932]" (B. 228). The story itself is based on Hemingway's experiences on returning to the Piave front after having been wounded and having recovered physically, but not mentally.

After the war Hemingway, as a soldier, returned home from Europe. Though recuperating from his war wounds, he was still badly hurt in body, mind, and spirit. Part I and Part II of "*Big Two-Hearted River*" present Nick Adams as a sick young man, a man who is in escape from whatever it is that has made him sick. He must keep himself physically occupied and keep his hands busy. At the same time, he must not think, or he will not be able to sleep. He must go into the swamp to fish. By July, 1919, Hemingway's legs were strong enough to carry him on his first fishing trip since his return. Very soon he made a camping trip to a ghost town called Seney in the Upper Peninsula of Michigan, only fifteen miles from the shores of Lake Superior. "This trip", according to Baker, "gave him the background for '*Big Two-Hearted River*'" (B. 63). Hemingway made this trip together with his high school classmates, Al Walker and Jack Pentecost. They planned to fish the Fox River in Michigan, which teemed with rainbows and brook trout. In fact, during the week they spent on the Fox River they caught about two hundred fish. But in the story Nick Adams is found alone, perhaps to recuperate from the effects of his wounding in the war. Hemingway used the locale "Seney" for the story. But the river at Seney is

the Fox River; Big Two-Hearted River is an actual stream farther north and east. Hemingway borrowed its name for poetic and symbolic purposes. He explained later that the change of the name of the Fox to the Big Two-Hearted River "was made 'not from ignorance nor carelessness but because Big Two-Hearted River is poetry'" (B. 27). Originally, Part II ended with a nine-page long interior monologue by Nick Adams. Hemingway had it lopped off before publication.

"*The End of Something*" and "*The Three Day Blow*" describe the sudden breach in the love affair between Nick and Marjorie and how Nick deals with his feelings. The end of his affair with the girl feels to Nick like the autumnal three-day wind storm that is blowing: "All of a sudden everything was over. . . Just like when the three-day blows come and rip all the leaves off the trees" (p. 214). Carlos Baker says, the two stories "both grew out of his [Hemingway's] brief romance with Marjorie Bump at Horton Bay in the summer of 1919" (B. 132—133). The stories both use the first name of Marjorie Bump of Petoskey, and the first name of Bill Smith, Hemingway's high school classmate. The locale is Horton Bay ["Hortons Bay" in the story] and "the Point" at the western end of the Bay below Mrs. Dilworth's Pinehurst Cottage. Marjorie Bump was seventeen, with red hair and freckles, dimpled cheeks, and a sunny disposition. She and her friend Connie Curtis came from Petoskey to wait on tables at Mrs. Dilworth's at Horton Bay. Hemingway used to sit out after supper on the porch of Liz Dilworth's Pinehurst Cottage, waiting for Marjorie Bump to get off from work. He also went out with the girl to the Point for long evenings beside a driftwood campfire. Obviously, their romance did not last long. But later, Hemingway used her first name and drew on his friendship

with her to write these two stories.

In “*Summer People*”, Hemingway again used the locale of Horton Bay. The only direct reference to Hemingway in the story is that “his boyhood nickname of Wemedge” is used, as it is used in “*The Three Day Blow*” (B. 193).

Ernest Hemingway married Hadley Richardson, his first wife, on September 3, 1921, in the country church at Horton Bay. Carlos Baker wrote, “Later he [Hemingway] would type off a page about the scene, telling how ‘the room was hot and Dutch and Luman were both standing around looking nervous’” (B. 81). This page is “*Wedding Day*”, in which Nick married Helen. Hadley is called Helen here [and also in the story “*Cross Country Snow*” (B. 585)]. Before the wedding, Hemingway “had been swimming and was washing the dirt off his feet after the walk up the hill” (B. 81). This fact is used in the first sentence of the story. When night had fallen after the wedding, “Ernest and Hadley threw their bags into the back of John Kotesky’s Ford and made their getaway. John drove them over the ridge to Longfield Farm and from there they rowed across the lake to Windemere” to spend their honeymoon (B. 81). This corresponds to what is written in the last two paragraphs of the story. Now Hemingway, like Nick, was an adult, and was on his way to becoming a writer and parent.

Adulthood

As has been mentioned, Hemingway lopped off from the end of “*Big Two-Hearted River*” an interior monologue by Nick Adams. This coda of three thousand words was “full of reflections about his old friends in Michigan and his new ones in Europe. There were also