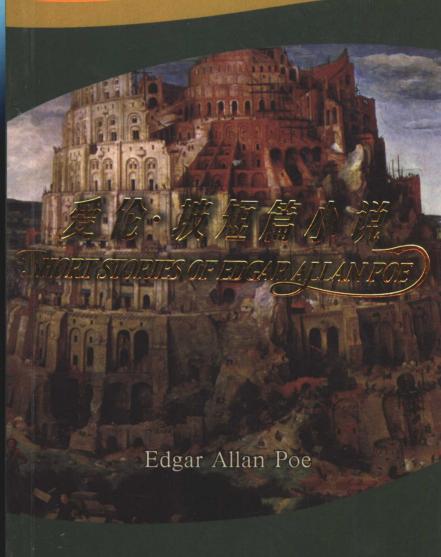
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#### SHORT STORIES OF EDGAR ALLAN POE

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Edgar Allan Poe

顾问方平

主 编 孔庆华

徐晓健

注 释 顾韶阳

青岛出版社

#### 图书在版编目(CIP)数据

爱伦·坡短篇小说/(美)爱伦·坡(Poe, E. A.)著; 顾韶阳注释.一青岛:青岛出版社,2005.1 ISBN 7-5436-3285-3

I. 爱... Ⅱ. ①爱... ②顾... Ⅲ. 英语一语言读物, 小说 Ⅳ. H319. 4:I

中国版本图书馆 CIP 数据核字(2004)第 143043 号

书 名 爱伦・坡短篇小说

作 者 Edgar Allan Poe

注 释 顾韶阳

出版发行 青岛出版社

社 址 青岛市徐州路 77 号(266071)

本社网址 http://www.qdpub.com 邮购电话 (0532)5814750 5840228

责任编辑 曹永毅 E-mail: cyyx2001@sohu.com

装帧设计 张小玉

照 排 青岛海讯科技有限公司

印 刷 青岛星球印刷有限公司

出版时间 2005年1月第1版 2005年1月第1次印刷

开 本 32 开(787mm×960mm)

印 张 7.875

字 数 220 千

书 号 ISBN 7-5436-3285-3

定 价 12.00元

盗版举报电话 (0532)5814926

青岛版图书售出后如发现印装质量问题,请寄回承印公司调换。 地址:胶南市珠山路120号 电话:0532-8183519 邮编:266400

本书建议陈列类别:英语教育

## 序言

一个民族由于文学的产生,语言的色彩因而更丰富,语言的表现力更生动了。在文学的民族宝库中蕴藏着民族语言的精华。在不同的人生场合,我们有所感悟、有所感慨时,往往会感激古人,把我们想倾吐而又不知该怎么说的,表达得那么贴切、精辟,如同自己的肺腑之言。例如:"同是天涯沦落人,相逢何必曾相识。""不识庐山真面目,只缘身在此山中。"

我们甚至不曾意识到我们的日常谈吐中已融入了代代相传、都有来历的语言,而且多不胜举,像"割鸡焉用牛刀"(《论语·阳货》),"人言可畏"(《诗·郑风·将仲子》),"战战兢兢"(《诗·小雅·小旻》),"勾心斗角"(《阿房官赋》),"三思而行"(《论语·公冶长》)等等。孔子自述"三十而立,四十而不惑,五十而知天命"(《论语·为政》);我们借以表达人已进入某一阶段时,就说"而立之年"、"不惑之年"、"知命之年"。

英美文学中的佳句、警句,同样显示出进入日常语言的亲和力。例如:美国期刊《时代》(Time,2002,12,23)发表专文推荐可能为奥斯卡年度最佳外语片的《对她说》(Talk to Her),文章标题脱胎于《第十二夜》开头第一句"If music be the food of love, play on",作者巧妙地把它

改为"If Conversation Be the Food of Love, Talk On" ("如果谈话是爱情的食粮,谈下去吧")。

第二次世界大战期间,英国首相邱吉尔访美,呼吁大 力援助战争物资,引用了狄更斯笔下的孤儿奥列佛。很 斯特,在儿童收容所中饥饿难忍,端起一只空碗,向掌勺 的人发出的那一声迫切的呼吁: "Give me more!"(再添 一些吧!)借助于这文学背景,在座的议员们为之动容,演 讲收到了非常好的效果。

明白了一个民族的语言精华蕴藏在他们优秀的文学 作品中,也就可以理解我们编写这套"英美文学经典从 书"的宗旨所在了。因为对于广大英语学习者来说,掌握 了基本词汇量,攻克了语法等难点,具备了一定的阅读能 力,又有志于进一步提高自己的英语修养,从而对于英语 能有更深入、更亲切的认知,那么广泛阅读,尤其是有选 择的精读优秀的英美文学,可说是不二法门了。



# 导 读

埃德加·爱伦·坡(Edgar Allan Poe, 1809—1849), 美国著名诗人、小说家、批评家。1809年19日生于波士顿的一个艺人的家庭。他幼年时,因父母双亡,被弗吉尼亚的一个叫约翰·爱伦的富商领养。由于养父一家没能给他提供一个温暖的家,爱伦·坡从小就饱尝了人间悲苦及世态炎凉。6岁时,他随养父母一家迁居英国,并在英国有名的学校读书,打下了古典文学知识的坚实基础。5年后,他又回美国继续读书,接受贵族化的教育,后又进西点军校进修,但因过不惯军校的严厉生活,常常缺勤,因此受到处分,被开除出军校。从此,他开始了自己的文学生涯,在不少杂志社担任编辑,但是工资很低,仅够糊口。

爱伦·坡 27岁时与表妹维吉尼亚结婚。婚后的 12个年头,是他一生中生活和事业最得意的一段时间。《莉姬娅》、《厄舍大厦的倒塌》、《威廉·威尔逊》、《毛格街凶杀案》、《红死鬼面具》、《黑猫》及名诗《乌鸦》等一些重要作品,都是这一时期的产物。可惜,好景不长,他妻子因病魔缠身,过早地离开了人世。妻子的去世对他打击很大,从此,一蹶不振,借酒浇愁,精神失常,于 1849年 10月7日病逝于巴尔的摩。

爱伦。坡是文学上的多面手,在理论和实践上均有 建树。他虽属浪漫派作家,但却游离干当时的美国文学 主流之外,独树一帜,自开堂奥,给欧美文学带来了新的 声音。他是美国第一位重要的评论家。他多从美学角度 着眼,给予美以特殊的地位,认为美"是气氛和诗的实 质"。 著有《创作哲学》(1846)、《诗歌原理》(1850) 等理论 专著,提倡"以诗为诗",这一主张是"为艺术而艺术"的萌 芽。他的诗属于浪漫派,主要有《帖木儿和其他诗》 (1827)、《艾尔·阿拉夫》、《帖木儿和其他诗》(1829)、《诗 集》(1831)、《乌鸦及其他诗》(1845)等四部诗集。但他成 就最大的当属短篇小说。他开创了侦探小说和科幻小说 的先河,将哥特式小说的创作技法推进到了极高的艺术 境界。另外他还是一位杰出的怪诞幽默小说家,一生创 作了七十多个短篇,其中二十多篇享誉世界。

爱伦·坡的短篇小说大体反映了这样的主题:美的 幻灭、希望的恐怖、忧郁和怪异,带着哥特式的传奇色彩。 其作品总是笼罩着一种强烈的忧郁和恐怖气氛,使读者 有一种毛骨悚然的感觉。故事的叙述者多为第一人称, 情节愈阴森古怪,感情愈炽烈可畏,让人觉得作者不但极 度紧张,而且有些失常。这正如爱伦·坡自己所说的那 样,他的小说的特点是"把滑稽提高到怪诞,把可怕发展 成恐怖,把机智夸大成嘲弄,把奇特上升到怪异和神秘"。 为了达到这种效果,爱伦·坡在创作中总是精雕细琢、巧 妙构建,在诸如变态心理、死亡的恐怖、起死回生等题材 中,运用各种手段来烘托气氛,使读者感受到一种惊险、 强烈的恐怖效果。它们关注的是最高境界的死亡之美、 快乐与残酷的联想。故事的主人公都笼罩在死神的阴影下,身染重症,劫数难逃。

《厄舍大厦的倒塌》堪称其中最典型的例子。为了达到这种预先设置的恐怖效果,作者一开始就进行铺垫。令人不安的黑夜、颓败的古宅、阴森的水池、枯黄的老树、墙上那些弯弯曲曲的裂缝,都给人以一种阴森诡秘、腐朽零落的感觉。而古宅的陈设和布置更是昏暗压抑,漆黑的地板、四壁的玄色帐幔、破朽的旧家具,一切都透着一股骇人之气。

小说的主人公厄舍兄妹俩孤独地住在一个颓败、破落的古宅中。他们都饱受疾病的折磨。正是这种病态的影响,使得哥哥在妹妹未死之前就埋葬了她。在一个暴风雨的晚上,妹妹穿着尸衣从棺材里出来,抱着哥哥,结果两人同归于尽。这时,"我"看到在冰冷的月光下原来就有一道大裂缝的厄舍大厦突然倒塌,从而使作者原来精心营造的恐怖气氛达到了高潮。

《凹凸山脉的传说》涉及了另外一个主题,那就是生死轮回。年轻绅士贝德罗性格敏感,苍白憔悴,为了治疗长期的神经痛,医生定期为他施行催眠术。一个秋日的午后,贝德罗独自漫步进入茂密的丛林,在半梦半醒的恍惚中,似乎走进了自己的前世,并亲历了前世中自己的死亡。令人惊奇的是,贝德罗的相貌、性格、最后意外死亡的方式,都与若干年前某个人不谋而合,甚至他的姓名倒过来就是他前世的那个人的名字。如此诡秘的情节简直

让人瞠目结舌。

爱伦·坡又是举世公认的侦探小说的鼻祖。他善于营造幻象,使情节逆转来暴露真相。在侦探小说中,爱伦·坡用特有的笔法先带出故事的原由,然后再慢慢进入主题。故事几乎没有动作,而是以故事中的'我'与好友杜宾的对话构成全篇。为了衬托杜宾的了不起,他又借一个不起,他无限钦佩、相形见绌的朋友来叙述他的事迹;此外对写了一个头脑愚钝、动机虽好而屡犯错误的警探作为对比。作案地点一般安排在锁得严严密密的暗室;埋藏赃物上。作案地点一般安排在锁得严严密密的暗室;埋藏赃物上。作案地点一般安排在锁得严严密密的暗室;埋藏赃物上。作案地点一般安排在锁得严严密密的暗室;埋藏赃物处地的推理(今称用心理分析学);然后有条不紊地迫使罪犯就范归案;最终再由主人公洋洋自得、滔滔不绝地解释其全过程。这已成为爱伦·坡写侦察小说的模式。这种模式,一百多年来一直成为各国侦探小说家所效仿的典范。

《毛格街的凶杀案》可以说是爱伦·坡侦探小说的扛鼎之作。住在毛格街某家房子里的一对母女被杀害了,女儿的尸体被抛进了狭窄的烟囱里,母亲被砍掉了脑袋。但是当人们听到叫声,打开门进去时,不仅没找到凶手,也没发现任何凶器,而且没有任何线索证明那晚除了她们母女,曾有他人进出过。警察局没有搞懂杀人动机,所以一筹莫展。这时,侦探杜宾利用他丝丝入扣的推理能力,以及他在现场找到的一束头发,推断出了杀人凶手是一只大猩猩。于是,他在报上登出认领启事,果然,有个水手来了。在杜宾的机智引导下,水手终于讲清了来太



去脉。果然杀人的凶手是他从婆罗洲带回来的一只大猩 猩。

爱伦·坡是一位引起世人激烈争论的作家。爱默生称他为"打油诗人",马克吐温说他的文字不值一读。但在上个世纪末,他的创作和理论逐渐显出其"启示性",艾略特、福克纳、纪德等现代主义作家都受过他的影响。肖伯纳曾说道:"美国出了两位伟大的作家——埃德加·爱伦·坡和马克·吐温。"

爱伦·坡在世界文学史上的地位是不可动摇的。他的美学理论及小说人物的心理分析等,都对现代派文学产生了重大的影响。

顾韶阳

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#### THE MURDERS IN THE RUE MORGUE

What song the Syrens sang, or what name Achilles assumed when he hid himself among women, although puzzling questions, are not beyond all conjecture.

— Sir Thomas Browne 1

THE mental features discoursed of as the analytical, are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which disentangles. He derives pleasure from even the most trivial occupations bringing his talents into play. He is fond of enigmas, of conundrums, hieroglyphics<sup>©</sup>; exhibiting in his solutions of each a degree of acumen<sup>®</sup> which appears to the ordinary apprehension praeternatural. His results, brought about by the very soul and essence of method, have, in truth, the whole air of intuition.

The faculty of re-solution is possibly much invigorated by mathematical study, and especially by that high-

① Thomas Browne: 托马斯·布朗(1605—1682),英国医生、作家。此句引自他的《骨灰冢》第五章。 ② of enigmas; of conundrums; hieroglyphics: 谜;难题;象形文字 ③ acumen: 聪明,敏锐

est branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if par excellence, analysis. Yet to calculate is not in itself to analyze. A chess-player, for example, does the one. without effort at the other. It follows that the game of chess, in its effects upon mental character, is greatly misunderstood. I am not now writing a treatise, but simply prefacing a somewhat peculiar narrative by observations very much at random; I will, therefore, take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts<sup>2</sup> than by all the elaborate frivolity of chess. In this latter, where the pieces have different and bizarre motions, with various and variable values, what is only complex, is mistaken (a not unusual error) for what is profound. The attention is here called powerfully into play. If it flag for an instant, an oversight is committed, resulting in injury or defeat. The possible moves being not only manifold, but involute<sup>3</sup>, the chances of such oversights are multiplied; and in nine cases out of ten, it is the more concentrative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation, the probabilities of inadvertence are diminished, and the mere attention being left comparatively unemployed, what advantages are obtained by either party are obtained by superior acumen. To be less abstract, let us suppose a game of

① retrograde: 向后的.倒退的 ② draught: (英)国际跳棋 ③ involute: 纷繁的,复杂的 ④ inadvertence: 漫不经心,不注意

draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by some recherché<sup>①</sup> movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the spirit of his opponent, identifies himself therewith, and not unfrequently sees thus, at a glance, the sole methods (sometimes indeed absurdly simple ones) by which he may seduce into error or hurry into miscal-

culation.

Whist<sup>®</sup> has long been know for its influence upon what is termed the calculating power; and men of the highest order of intellect have been known to take an apparently unaccountable delight in it, while eschewing chess as frivolous. Beyond doubt there is nothing of a similar nature so greatly tasking the faculty of analysis. The best chess-player in Christendom may be little more than the best player of chess; but proficiency in whist implies capacity for success in all these more important undertakings where mind struggles with mind. When I say proficiency, I mean that perfection in the game which includes a comprehension of all the sources whence legitimate advantage may be derived. These are not only manifold, but multiform, and lie frequently among recesses of thought altogether inaccessible to the ordinary understanding. To observe attentively is to remember distinctly; and, so far, the concentrative chess-

① recherché: 精心选择的,精心设计的 ② whist: 惠斯特牌,扑克牌游戏的--种

player will do very well at whist; while the rules of Hovle<sup>®</sup> (themselves based upon the mere mechanism of the game) are sufficiently and generally comprehensible. Thus to have a retentive memory, and proceed by 'the book' are points commonly regarded as the sum total of good playing. But it is in matters beyond the limits of mere rule that the skill of the analyst is evinced. He makes, in silence, a host of observations and inferences. So, perhaps, do his companions; and the difference in the extent of the information obtained, lies not so much in the validity of the inference as in the quality of the observation. The necessary knowledge is that of what to observe. Our player confines himself not at all; nor, because the game is the object, does he reject deductions from things external to the game. He examines the countenance of his partner, comparing it carefully with that of each of his opponents. He considers the mode of assorting the cards in each hand; often counting trump by trump, and honour by honour, through the glances bestowed by their holders upon each. He notes every variation of face as the play progresses, gathering a fund of thought from the differences in the expression of certainty, of surprise, of triumph, or chagrin. From the manner of gathering up a trick he judges whether the person taking it, can make another in the suit. He recognizes what is played through feint<sup>2</sup>, by the manner with which it is thrown upon the table. A casual or inadvertent word; the accidental dropping or turning of a

① Hoyle: 霍伊尔(1672—1769),英国玩惠斯特牌的高手,1722 年著有《惠斯特牌戏简介》。 ② feint: 假象,伪装