



美国科幻 名篇赏析

吴定柏 编注

Selections from The Road to Science Fiction

Edited by James Gunn

(上册)

上海外语教育出版社

Shanghai Foreign Language Education Press



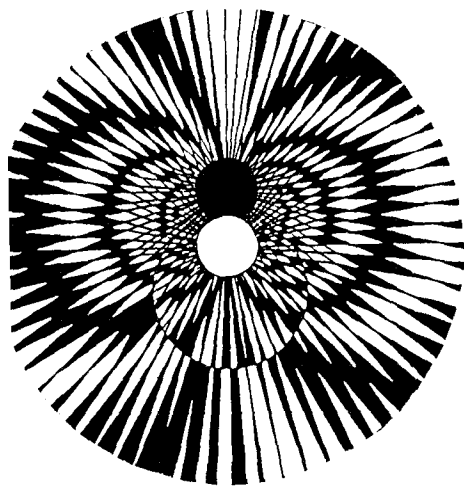
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PREFACE

I am pleased to see these selected stories from the four volumes of *The Road to Science Fiction* made available to Chinese readers interested in the literature of science fiction and in improving their reading of English. And I am even more pleased to see it edited by Wu Dingbo, a friend who was one of my former students in the Intensive English Institute on the Teaching of Science Fiction and, through great effort and sacrifice, earned a doctorate in English from a U.S. university.

Science fiction has become one of the major categories of fiction in the United States with nearly 2000 different titles published each year, but even twenty years ago it was valued as a subject in secondary schools, as well as colleges and universities. That was because it appealed to both good readers and slow readers—the good readers because it was a literature of ideas that involved them in speculation about the changing world, as well as in the physical sciences and technology and the social and psychological sciences; and the slow readers because it told a good story that kept them reading to find out what would happen next. That was what got me reading science fiction when I was young, and it still works for most of us: good stories built around stimulating ideas.

I put together the four volumes of *The Road to Science Fiction* at the invitation of Barry Lippman, an editor at Mentor Books who had come across my *Alternate Worlds: An Illustrated History of Science Fiction* and asked me if I would like to do a book for Mentor. We finally settled

on a historical anthology of science fiction, because that is what I needed for my science-fiction class. I had tried teaching a mixture of stories and novels before I decided that short stories were the ideal form of science fiction and I could teach much more by using a lot of short stories than by using a few novels. Moreover, I felt that in order to read contemporary science fiction with understanding and appreciation, readers ought to know what science fiction was and how it had got to be what it was. That is, I wanted to teach science fiction as a category (sometimes called a genre) in which books and stories were in dialogue with each other, not as great books (or great stories). But there was no good historical anthology to show science fiction's development.

Mentor Books gave me a contract to produce *The Road to Science Fiction: From Gilgamesh to Wells* (represented in Book One of this collection by "Rappaccini's Daughter" and "Mellonta Tauta"). When it was well received, I persuaded Mentor to allow me to produce *The Road to Science Fiction* #2: *From Wells to Heinlein* (represented in Book One by "A Martian Odyssey," "Twilight," "Nightfall," and "Requiem") and *The Road to Science Fiction* #3: *From Heinlein to Here* (represented in Book One by "That Only a Mother," "The Cold Equations," and "The Jigsaw Man," and in Book Two by "Reason," "The Million-Year Picnic," "Pilgrimage to Earth," "Masks," "Harrison Bergeron," "The Streets of Ashkelon," "When It Changed," and "The Engine at Heartsprings Center"). Before the third volume was completed, I saw that there were many stories and authors I couldn't include, and I wanted to add a volume, but Mentor made me wait for another three years (to see how the earlier volumes were selling) before they published *The Road to Science Fiction* #4: *From Here to Forever* (represented in Book Two by "The Planners").

Eventually these four volumes went out of print and Mentor released the rights. Recently another publisher, White Wolf, has begun a process

of reprinting the books in updated and expanded form and is also publishing two additional volumes: *The Road to Science Fiction* # 5: *The British Way* and *The Road to Science Fiction* # 6: *Around the World*. In the latter book, stories by two Chinese science-fiction writers, Zheng Wenguang and Ye Yonglie, will be included. Meanwhile, all four volumes have been translated into Chinese, supervised by another friend and former student, Guo Jianzhong, and # 5 and # 6 are in preparation, they have also been translated into Polish and German, and single volumes have been translated into Italian and Czech.

And to think: it all started with the need for a textbook in a science-fiction class. It is my hope that these two books will represent only a beginning in science fiction for its Chinese readers. Science fiction is important reading because it is the only fiction that deals with the world as it is: a world that is changing into something different. That is what science fiction is about, the imagining of the impact of change on human beings. And any fiction that involves the process of change is inevitably going to read like science fiction.

We live in a science - fiction world, Isaac Asimov once said, a world very much like the stories he and others were writing in the late 1930s and early 1940s. I know that I don't live in the world into which I was born in 1923; it has changed almost beyond recognition. It will happen to you, too, if it has not already happened. And when it does you will be better prepared to live in that world because, unlike others, you have already lived in many such worlds through the power of science fiction to dramatize the human impact of scientific and technological change, and to imagine a variety of possible futures.

James Gunn
Lawrence, Kansas
January 15, 1998

编注者的话

科技时代蕴育科学文艺,科学文艺反映科技时代。科幻小说作为科学文艺的一种体裁,是非常现代的文学现象。科幻小说往往以科学技术的某方面内容作为故事的情节或背景,描写科技的变革以及这种变革对人类的影响。科幻小说的大胆推理和思辨能够启迪思维,激励科学精神。它引导读者走进新的科技和思想境界,从而鼓舞人们探索科学和社会所蕴藏的种种可能性。它不仅为人类的美好未来高唱赞歌,也对科技发展的负面影响提出警告。由于作者把科学与幻想有机地结合起来,故而科幻小说想象丰富,情节神秘,人物离奇,主题耐人寻味。

本书收故事九则,选自詹姆斯·冈恩主编的《科幻之路》(The Road to Science Fiction)。冈恩是美国堪萨斯大学英语系教授,科幻作家、评论家。他自1948年发表短篇《似非而是》以来,已经出版了80余篇/部科幻小说,还曾任美国科幻作家协会主席。《科幻之路》共六卷,所收作品都是西方已有好评的名家名作,体现了科幻小说的发展轨迹和题材风格。

本书适合大专学生及具有同等英语水平的读者。每篇都包括作者简介、故事梗概、作品原文、注释和赏析五个部分,供读者学习和欣赏时参考。本书既可作为泛读教材,也可作为普通读物,供不同层次的读者使用。

在本书出版之际,编注者对詹姆斯·冈恩教授的热情支持表示衷心的感谢;同时,也感谢上海外语教育出版社总编王彤福教授,感谢他对科幻小说的重视,感谢他为本书的出版多次与冈恩联系,

感谢他为本书作出整体设计。

编注者虽然研究美国科幻小说十余年,但水平有限,错误在所难免。欢迎读者批评指正。

吴定柏

1998 年春于 上海外国语大学



《科幻之路》(The Road to Science Fiction)主编詹姆斯·冈恩(James Gunn)系美国堪萨斯大学英语系教授,科幻作家、评论家。他自1948年发表短篇《似非而是》以来,已经出版了80余篇/部科幻小说,还曾任美国科幻作家协会主席。《科幻之路》共六卷,所收作品都是西方已有好评的名家名作,体现了科幻小说的发展轨迹和题材风格。本书所收9篇即选自《科幻之路》。

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七拼八凑的人

1.

Nathaniel Hawthorne

RAPPACCINI'S DAUGHTER

拉帕西尼医生的女儿

【作者简介】

Nathaniel Hawthorne (1804—1864)

纳撒尼尔·霍桑是美国浪漫主义小说和心理分析小说的先驱。他生于马萨诸塞州萨勒姆镇一个具有清教传统的贵族世家,1825年从波登大学毕业后在家呆了12年,埋头攻读关于新英格兰的历史文献,并开始创作小说。早期以短篇小说为主,1837年起出版短篇小说集,如《重述的故事》和《古屋青苔》。从1850年起,他转向长篇小说的创作,先后推出了《红字》、《七个尖角阁的房子》、《福谷传奇》和《大理石雕像》。为了谋生,他还当过海关职员、编辑、美国驻英公使。

霍桑对社会、对人性的看法基本上是保守的。他作品所反映的思想倾向基本上是悲观的。这主要表现在两个方面。受清教主义思想的影响,他认为人类的罪恶天性是一切社会问题的祸根。因此,揭露人们内心中隐藏的“恶”就成了他的重要主题。在无情揭露的同时,他主张通过自我忏悔和善行来净化心灵。这方面的作品色彩暗淡,气氛郁悒,情绪低沉,神秘晦涩。

另一方面,霍桑生活在科学技术迅速发展的资本主义上升时

代。科学创造的奇迹不能不引起他的兴趣。他的作品开始描写科学实验,他的人物大多是医生、物理学家、化学家、植物学家、催眠师。可是他对科技发展带来的社会变化感到茫然,甚至害怕。他认为人类征服自然就是违背自然,不仅徒劳无益,而且可能带来可怕的后果。因此,他把技术的进步和机器的发明视为邪恶。他的创作意图在于描写科技发展的可怕后果,在于借助科学的象征价值来揭示人的“恶”的本性。这方面的代表作有《胎记》、《黑德格医生的实验》、《追求美的钟表匠》和《拉帕西尼医生的女儿》等。这些作品之所以具有不朽的感染力,原因之一是作者对他那个时代刚刚出现的一群科技精英的心理进行了深层的探索。

总的来说,霍桑的小说具有浓重的浪漫主义色彩,并且十分重视心理描写和象征主义手法。他的作品不讲究细节的真实,却着重想象力的充分发挥。精妙的构思,丰富的内容,深邃的意蕴,使他的作品给后人留下深远的影响。

[故事梗概]

很久以前,有位名叫乔万尼的青年从意大利南方来到东北部的帕多瓦大学求学。因为手头拮据,他租了间旧房住下。他望着陈设简陋的破旧房间,心里不免黯然伤心。房东太太宽慰他:屋内太暗,可以把头伸到窗外领受阳光。他向窗外望去,外面是座花园。园内长满各种花卉和药草,而且看来都受到主人精心的栽培。他正看得入神,耳边传来窸窣声,随即出现一位身穿学者黑袍的拉帕西尼。他年过半百,满面病容,双眼却闪现非凡的智慧。老人专心致志却又小心翼翼地观察花木。他戴着厚厚的手套和面罩,尽量避免与花木接触,也不直接吸入它们的气味。当他发现自己的工作过于危险,就喊来了女儿比阿特丽斯。她年轻美貌。在乔万尼看来,她比花园里的花儿更加美丽。她一路走来,亲切地抚摸身

边的花木，吸入它们的气息。她对花木怀有姊妹般的真挚情感。夜幕降临，父女离去。乔万尼感到一股令人压抑的气息从花木中飘来，他赶紧关上了窗户。

第二天，乔万尼带着介绍信去拜会父亲的知交巴格利奥尼教授。教授谈起拉帕西尼，说他关心科学实验远甚于关心人类。他热衷于从植物中提炼毒素，为此不惜牺牲他人性命。在回家路上，乔万尼在花店买了束鲜花。回家后，他站在窗边观看花园。他又看到了美丽的姑娘正在花丛里走着。当他们目光相遇，乔万尼就把手中的鲜花扔给了她。姑娘捧着鲜花害羞地穿过花丛回家。乔万尼惊讶地发现鲜花在她手中枯萎。

在房东太太的指引下，乔万尼从秘密入口进入花园，与姑娘相会。他们一边交谈，一边赏花。他奇怪地发现园内植物散发的气息与姑娘呼出的气息一模一样。当他准备从身边的花丛中摘下一朵献给姑娘时，姑娘惊恐地阻止他，说这花的毒素是致命的。她说完就捂着脸伤心地离去，而乔万尼此时却看见了阴影里的拉帕西尼。

恋人一次次地相会，但姑娘从不允许他握手、接吻或者拥抱。巴格利奥尼教授得知这种情况后，上门警告乔万尼：由于拉帕西尼用自己女儿作试验，所以她生来就由毒素滋养。毒素已成了她的生命，而她本身也成了世上最毒的毒药。教授临别前留下一瓶解毒药，相信它能对付拉帕西尼的毒药。热恋中的乔万尼不愿接受教授的忠告。

乔万尼与姑娘天天相会，却不知自己已经中毒不浅。当他发现从花店买回的鲜花在自己手中枯萎时，终于领悟了教授的话。在花园里，他让姑娘亲眼看到他中毒的程度：他吹一口气，空中飞舞的小虫就纷纷死在他脚下。显然这一对恋人都已成为拉帕西尼实验的牺牲品。乔万尼并不绝望。他劝姑娘和他一起喝下解毒药，清除全身的毒素。姑娘接过瓶子就喝，并要乔万尼看了结果再

试。对姑娘来说,毒素曾是生命,解药便是死亡。她临死前责问父亲,为什么要让自己的女儿遭受如此悲惨的命运。老人答道:能够吹一口气就征服最强大的人,难道这是悲惨吗?

[原文]

Rappaccini's Daughter

A young man, named Giovanni Guasconti, came, very long ago, from the more southern region of Italy, to pursue his studies at the University of *Padua*¹. Giovanni, who had but a scanty supply of *gold ducats*² in his pocket, took lodgings in a high and gloomy chamber of an old edifice, which looked not unworthy to have been the palace of a Paduan noble, and which, in fact, exhibited over its entrance the *armorial bearings*³ of a family long since extinct. The young stranger, who *was not unstudied*⁴ in the great poem of his country, recollected that one of the ancestors of this family, and perhaps an occupant of this very mansion, had been pictured by *Dante*⁵ as a partaker of the immortal agonies of his *Inferno*. These reminiscences and associations, together with the tendency to heartbreak natural to a young man for the first time out of his native sphere, caused Giovanni to sigh heavily, as he looked around the desolate and ill-furnished apartment.

"*Holy Virgin*⁶, Signor," cried old dame Lisabetta, who, won by the youth's *remarkable beauty of person*⁷, was kindly endeavoring to give the chamber a habitable air, "what a sigh was that to come out of a young man's heart! Do you find this old mansion gloomy? For the love of heaven, then, put your head out of the window, and you will see as

bright sunshine as you have left in *Naples*⁸."

Guasconti mechanically did as the old woman advised, but could not quite agree with her that the Paduan sunshine was as cheerful as that of southern Italy. Such as it was, however, it fell upon a garden beneath the window, and expended its fostering influences on a variety of plants, which seemed to have been cultivated with exceeding care.

"Does this garden belong to the house?" asked Giovanni.

"Heaven forbid, Signor! —unless it were fruitful of better *pot-herbs*⁹ than any that grow there now," answered old Lisabetta. "No; that garden is cultivated by *the own hands*¹⁰ of Signor Giacomo Rappaccini, the famous Doctor, who, *I warrant him*¹¹, has been heard of as far as Naples. It is said that he distils these plants into medicines that are *as potent as a charm*¹². Oftentimes you may see the Signor Doctor at work, and *perchance*¹³ the Signora his daughter, too, gathering the strange flowers that grow in the garden."

The old woman had now done what she could for the aspect of the chamber, and, *commending the young man to the protection of the saints*¹⁴, took her departure.

Giovanni still found no better occupation than to look down into the garden beneath his window. From its appearance, he judged it to be one of those botanic gardens, which *were of earlier date* in Padua than¹⁵ elsewhere in Italy, or in the world. Or, not improbably, it might once have been the pleasure-place of an opulent family; for there was the ruin of a marble fountain in the centre, sculptured with rare art, but so woe-fully shattered that it was impossible to trace the original design from the chaos of remaining fragments. The water, however, continued to gush and sparkle into the sunbeams as cheerfully as ever. A little gurgling sound ascended to the young man's window, and *made him feel as if the fountain were an immortal spirit*,¹⁶ that sung its song unceasingly, and

without heeding the vicissitudes around it; while one century embodied it in marble, and another scattered the perishable garniture on the soil. All about the pool into which the water subsided, grew various plants, that seemed to require a plentiful supply of moisture for the nourishment of gigantic leaves, and, in some instances, flowers gorgeously magnificent. There was one shrub in particular, set in a marble vase in the midst of the pool, that bore a profusion of purple blossoms, each of which had the lustre and richness of a gem; and the whole together made a show so resplendent that it seemed enough to illuminate the garden, *even had there been no sunshine*¹⁷. Every portion of the soil was peopled with plants and herbs, which, if less beautiful, still bore tokens of assiduous care; as if all had their individual virtues, known to the scientific mind that fostered them. Some were placed in urns, rich with old carving, and others in common garden-pots; some crept serpent-like along the ground, or climbed on high, using whatever means of ascent was offered them. One plant had wreathed itself round a statue of *Vertumnus*¹⁸, which was thus quite veiled and shrouded in a drapery of hanging foliage, so happily arranged that it might have served a sculptor for a study.

While Giovanni stood at the window, he heard a rustling behind a screen of leaves, and became aware that a person was at work in the garden. His figure soon emerged into view, and showed itself to be that of no common laborer, but a tall, emaciated, sallow, and sickly-looking man, dressed in a scholar's garb of black. He was *beyond the middle term of life*¹⁹, with grey hair, a thin grey beard, and a face singularly marked with intellect and cultivation, but which could never, even in his more youthful days, have expressed much warmth of heart.

Nothing could exceed the intentness with which this scientific gardener examined every shrub which grew in his path; it seemed as if he was looking into their inmost nature, making observations in regard to