



# 老人与海

*The Old Man and the Sea*

【美】欧内斯特·海明威◎著

青闰 闫丽萍◎选注

海明威是诺贝尔文学奖获得者，是全世界最畅销的作家之一

近五十年来他的作品总销量仅次于《圣经》

他的硬汉形象深入人心，令女性为之痴狂



化学工业出版社

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## 导 读

欧内斯特·海明威（1899—1961），美国著名小说家、现代文学巨匠、新闻体小说创始人。

1899年7月21日上午8时，海明威出生于美国伊利诺伊州芝加哥的奥克帕克。海明威的童年时光大多在温德米尔——瓦隆湖的农舍中度过，他在那里吃、睡、游玩，尽吸山林之气。他小时候最喜欢读的是图画书和动物漫画，平日也喜欢听各类型的故事。小时候的海明威很喜欢模仿不同的人物，每当他听到故事时，总会不断模仿故事中他喜欢的人物角色。1913年9月到1917年6月间，海明威在奥克帕克及河畔森林高中接受教育。他在学业和体育上都非常优异；他会拳击、足球，他在班中英语方面的过人天赋尤其突出。初中时，他曾为两个文学报社撰写文章，这是他首次的写作经验。上高中后，他更成为了学报的编辑。有时，他会使用“Ring Lardner Jr.”这个笔名写作，以纪念他心目中的文学英雄拉德纳（Ring Lardner）。高中毕业后，他面临大学、战争和工作的挑战。虽然他的父亲要他与玛西琳一起上奥柏林大学，他本人也可能曾希望与同学和好友一起上伊利诺伊州立大学，但他拒绝了入读大学，18岁就到了在美国举足轻重的《堪城星报》（Kansas City Star）当记者，正式开始了写作生涯。

海明威的写作风格以惜墨如金、轻描淡写著称。他擅长短篇小说的创作，一生创作了数量众多、题材各异的短篇小说，共出版了3部短篇小说集：《在我们的时代里》《没有女人的男人》和《胜者无所得》。

他的短篇小说，大部分小说主人公都由一个神秘人物尼克·亚当斯充当，写作方法上追求语言的凝练，这样纯熟的技法与他丰富的人生体验、新闻记者出身和对语言的高度感性密不可分。他根据著名的“冰山原则”进行创作，运用一系列象征表现手法，把无限丰富、耐人寻味的内容包含在有限的文字之中。

本书选译的海明威的《阿尔卑斯山牧歌》《坐在桥边的老人》《一天的等待》《杀手》《印第安人营地》《拳击家》《世上的光》《蝴蝶与坦克》《雨中的猫》《赌徒、修女和收音机》《一个干净明亮的地方》《五万元》和《乞力马扎罗山的雪》等最有特色的代表作大多来自他的短篇小说集《在我们的时代里》《没有女人的男人》和《胜者无所得》。

《一天的等待》讲的是一个9岁男孩因不了解华氏温度和摄氏温度的换算方法，以为自己快要烧死了。小说细致刻画了一个9岁男孩在一天等待死亡的过程中表现出的不惧死亡的非凡勇气。

《印第安人营地》讲述尼克随父亲到印第安营地为一位难产妇女接生的经过。那些与父亲关于生与死的对话，那些血淋淋的生死感官刺激的描写，是为了表现这次经历给小尼克心灵留下深深的烙印。这次随父亲的出诊是对他人生痛苦的第一次探索和体验，是他这一生都无法摆脱的死亡与暴力的阴影。

《世上的光》是一篇被海明威称为他自己喜欢却“没有别的人喜欢”的小说，对话占了小说百分之九十的篇幅。他通过对话营造了当时的气氛。尤其是说后面那部分两个烟花女为了一个共同喜爱的男人开始争风吃醋，仿佛她们就在你面前。“世上的光”是圣经里耶稣说的话，他说“我在世上时，是世上的光”。值得回味的是，这个被两个烟花女喜爱的男人史蒂夫从头到尾都没有在小说里出现过。通过其中两个烟花女的争吵表达了她们内心深处不为人知的情感世界，那个一直没有出场的男

人，她们为之心碎而眷恋的男人，在她们口中反复抢夺的男人，是她们唯一的精神所在，他是一道世上的光照亮了她们黑暗而孤独的心灵。

《老人与海》是海明威最著名的作品之一，它奠定了海明威在世界文学中的突出地位。作品通过老渔夫圣地亚哥连续84天捕不到鱼，后来好不容易捕到了一条鱼，却又被鲨鱼吃掉的故事，歌颂了老渔夫非凡的毅力和坚韧的决心，突出表现了海明威笔下富有感情的人物形象、深刻的人物心理描写和情节与景物之间无与伦比的和谐、融合的高超艺术。

《拳击家》是海明威尼克系列短篇小说的重要组成部分，也是尼克开始走出家庭、步入社会的标志性小说。身心创伤使尼克深深领教了外面世界的残暴，而黑人的保护则让他感受到了难得的温暖。

《蝴蝶与坦克》描述在战争的严肃气氛中，一位欢乐的男子在酒馆中被射杀的故事。蝴蝶象征男子轻盈的欢乐，坦克象征战争沉重的肃杀。而海明威的弦外之音则是欢乐与严肃。

《杀手》描述了尼克偶然目睹了一场杀人未遂的事件，世事的邪恶让他过度敏感和早熟，在邪恶面前只能选择逃跑，只能用这种方法表达对社会的愤恨和不满。小说讲的是两个杀手受人雇用来一家小餐馆，一边胁迫伙计，一边捆绑厨师，一边等待目标的出现。整篇以对话贯穿始终，没有人物的介绍，没有情节的来龙去脉，也听不见作者的任何声音，通过对话，然后作者加以剪接，增加了作品的层次和表现力度。两个歹徒自称是受人之托来杀拳击手，至于受何人之托，为何目的，小说却略而不写。从这里，我们可以看出海明威小说“冰山原则”的具体表现。

《赌徒、修女和收音机》反映的是暴力世界的一个侧面，主人公面对的是险象环生和危机四伏，失败与暴死的厄运始终笼罩在他们的头上。战争与暴力留下的不仅是肉体上的摧残，更是心灵深处难以抚平的创伤。

《乞力马扎罗山的雪》是对一个临死前的人的精彩描述。故事主要

讲述一个作家哈里去非洲狩猎，途中汽车抛锚，皮肤被刺划破，染上了坏疽病。他和妻子在等待一架飞机来把他送到医院治疗。小说围绕死亡和即将死亡来写，但根本的主题是哈里回到过去，从过去走到现在的历程回顾。本篇小说一反以前的严谨结构，不仅篇幅较长，而且应用了意识流、象征等多种表现手法，使文章形式新颖。这部小说中哈里的意识流分为昏睡时和清醒时的意识流，这种穿越时空的意识流穿插真实再现了哈里死前的心理世界。除了凝练简约的对话艺术特色，这篇小说还有一个语言风格，就是运用第二人称的写作手法。他用“你”来邀请读者走进他的世界，期望读者与他共同感受生活，与他进行交流，从而拉近彼此的距离。

海明威小说语言风格的另一个不可忽视的方面是小说中的对话。海明威的对话成为美国几代作家模仿的榜样，影响深远，他不但追求对话的语调、语气、用词等方面的真实，而且追求对话人的感情、态度、性格等内在的真实。

海明威是一位开一代文风的语言艺术大师。他简约有力的文体和多种现代派手法的出色运用，在美国文学中曾引起了一场“文学革命”，许多欧美作家都明显受到了他的影响。

此外，象征手法的运用更好地体现了他的“冰山原则”，使他的小说的叙述高度凝练，赋予普通的生活素材以含蓄深沉的思想内涵，给抽象的概念赋予具体的形象。

海明威的作品是一个艰苦挑选的结果，作品中每个单词都承担确定的叙事任务。语言上的精雕细琢，反过来在作品中心人物的思想和经历上体现出来，无论这些人物是单纯的讲述者，还是逐步揭示情节的焦点角色。海明威的“冰山原则”在作品中的必然表现就是，作品的全部意义并不仅仅局限于推动情节发展，作品背后总是有一个联系和逻辑性的世界，作品中包含的每个细节背后都有潜在的原因。



作为20世纪现实主义作家，海明威既有19世纪现实主义作家对生活的真实描写，也有20世纪现实主义作家对现实的曲折反映。在其“冰山原则”中，他主张作家应从纷繁复杂的社会生活中提取有特征的事件和情节，用高度凝练的笔法，客观准确地描绘出构成表面看得见的“八分之一”，而非直接干预小说中人物的活动和进行任何的说教，隐藏在其中的主题思想，由读者自己体会作出自己的结论。

海明威的风格简约明快，形象富于动作性。他运用视觉、触觉和听觉等感觉刻画形象，具有很强的可见性。另外，到处可见以对话和细节间接地暗示主题和意向，增强了作品的含蓄和隐晦。因为海明威曾经把自己的作品比作“漂浮在海上的冰山”，强调其作品内在的寓意：“露出水平的只有八分之一，还有八分之七深藏水下。”因此，海明威的作品通常是在看似平淡无奇的“冰山”表层下却蕴含着深邃的寓意。

这些成绩的取得，完全得益于海明威十分严谨的写作态度。他特别重视作品的修改。每天开始写作时，他总是先把前一天写的念一遍，写到哪里就改到哪里。全书写完后，又从头到尾改一遍。草稿请人家打字誊清后再改一遍。最后清样出来还要再改一遍。他认为，这样3次大改是写好一本书的首要条件。他一向主张“删除废话”，去掉所有华而不实的词句。

除了精彩纷呈的短篇小说，海明威的代表作有中篇小说《老人与海》，长篇小说《太阳照样升起》《永别了，武器》《丧钟为谁而鸣》等。他凭借《老人与海》，1953年荣获普利策奖，1954年荣获诺贝尔文学奖，荣获诺贝尔文学奖的原因是“因为他精通叙事艺术，突出表现在他的近著《老人与海》中，同时也因为他在当代风格中发挥的影响”。

海明威对美国文学影响深远，如今美国文学仍然受着海明威的影响。事实上，海明威的写作风格影响甚大，影响着大部分现代小说，很多作家都想要模仿海明威的写作风格，这些作家都受到了海明威的现代

主义文学影响。海明威的写作风格亦影响到其他垮掉的一代的作家。杰罗姆·大卫·塞林格说他曾希望成为一个像海明威这样伟大的美国短篇小说作家。亨特·汤普森（Hunter S. Thompson）常常将自己跟海明威比较，在他早期的小说《朗姆酒日记》（The Rum Diary）中也可看到海明威风格的简洁字句。在拉丁美洲文学中，海明威的影响可从诺贝尔奖得主加西亚·马尔克斯的作品中看到。

青闰

2013年8月



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## A Clean, Well-Lighted Place

It was very late and everyone had left the café except an old man who sat in the shadow the leaves of the tree made against the electric light. In the daytime the street was dusty, but at night the dew **settled**<sup>1</sup> the dust and the old man liked to sit late because he was deaf and now at night it was quiet and he felt the difference. The two waiters inside the café knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him.

“Last week he tried to **commit suicide**<sup>2</sup>,” one waiter said.

“Why?”

“He was in despair.”

“What about?”

“Nothing.”

“How do you know it was nothing?”

“He has plenty of money.”

They sat together at a table that was close against the wall near the door of the café and looked at the **terrace**<sup>3</sup> where the tables were all empty except where the old man sat in the shadow of the leaves of the tree that moved slightly in the wind. A girl and a soldier went by in the street. The street light shone on the **brass**<sup>4</sup> number on his collar. The girl wore no head covering and hurried beside him.

“The guard will pick him up,” one waiter said.

“What does it matter if he gets what he’s after?”

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1. settle /setl/ vt. 使下沉；使稳定

2. commit suicide 自杀

3. terrace /terəs/ n. 平台；露台

4. brass /brɑ:s/ n. 黄铜；黄铜制品

“He had better get off the street now. The guard will get him. They went by five minutes ago.”

The old man sitting in the shadow **rapped**<sup>5</sup> on his saucer with his glass. The younger waiter went over to him.

“What do you want?”

The old man looked at him. “Another brandy,” he said.

“You’ll be drunk,” the waiter said. The old man looked at him. The waiter went away.

“He’ll stay all night,” he said to his **colleague**<sup>6</sup>. “I’m sleepy now. I never get into bed before three o’clock. He should have killed himself last week.”

The waiter took the brandy bottle and another saucer from the counter inside the café and marched out to the old man’s table. He put down the saucer and poured the glass full of brandy.

“You should have killed yourself last week,” he said to the deaf man. The old man **motioned**<sup>7</sup> with his finger. “A little more,” he said. The waiter poured on into the glass so that the brandy **slopped**<sup>8</sup> over and ran down the **stem**<sup>9</sup> into the top saucer of the pile. “Thank you,” the old man said. The waiter took the bottle back inside the café. He sat down at the table with his colleague again.

“He’s drunk now,” he said.

“He’s drunk every night.”

“What did he want to kill himself for?”

“How should I know?”

“How did he do it?”

“He hung himself with a rope.”

“Who cut him down?”

“His niece.”

“Why did they do it?”

5. rap /ræp/ v. 轻敲；敲击

6. colleague /kɒli:g/ n. 同事；同僚

7. motion /məʊʃən/ v. 打手势

8. slop /slɒp/ v. 溢出；泼洒

9. stem /stem/ n. 高酒杯的脚

“Fear for his soul.”

“How much money has he got?”

“He’s got plenty.”

“He must be eighty years old.”

“Anyway I should say he was eighty.”

“I wish he would go home. I never get to bed before three o’clock. What kind of hour is that to go to bed?”

“He stays up because he likes it.”

“He’s lonely. I’m not lonely. I have a wife waiting in bed for me.”

“He had a wife once too.”

“A wife would be no good to him now.”

“You can’t tell. He might be better with a wife.”

“His niece looks after him. You said she cut him down.”

“I know.”

“I wouldn’t want to be that old. An old man is a nasty thing.”

“Not always. This old man is clean. He drinks without spilling. Even now, drunk. Look at him.”

“I don’t want to look at him. I wish he would go home. He **has no regard for**<sup>10</sup> those who must work.”

The old man looked from his glass across the square, then over at the waiters.

“Another brandy,” he said, pointing to his glass. The waiter who was in a hurry came over.

“Finished,” he said, speaking with that **omission**<sup>11</sup> of **syntax**<sup>12</sup> stupid people employ when talking to drunken people or foreigners. “No more tonight. Close now.”

“Another,” said the old man.

“No. Finished.” The waiter wiped the edge of the table with a towel and shook his head.

The old man stood up, slowly counted the saucers, took a leather

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10. have no regard for 不尊重; 不关心

11. omission /əu'miʃən/ *n.* 省略

12. syntax /sintæks/ *n.* 句法; 语法

coin purse from his pocket and paid for the drinks, leaving half a **peseta**<sup>13</sup> tip.

The waiter watched him go down the street, a very old man walking unsteadily but with **dignity**<sup>14</sup>.

"Why didn't you let him stay and drink?" the unhurried waiter asked. They were **putting up the shutters**<sup>15</sup>. "It is not half-past two."

"I want to go home to bed."

"What is an hour?"

"More to me than to him."

"An hour is the same."

"You talk like an old man yourself. He can buy a bottle and drink at home."

"It's not the same."

"No, it is not," agreed the waiter with a wife. He did not wish to be unjust. He was only in a hurry.

"And you? You have no fear of going home before your usual hour?"

"Are you trying to insult me?"

"No, **hombre**<sup>16</sup>, only to make a joke."

"No," the waiter who was in a hurry said, rising from pulling down the metal shutters. "I have confidence. I am all confidence."

"You have youth, **confidence**<sup>17</sup>, and a job," the older waiter said. "You have everything."

"And what do you lack?"

"Everything but work."

"You have everything I have."

"No. I have never had confidence and I am not young."

"Come on. Stop talking nonsense and lock up."

"I am of those who like to stay late at the café," the older waiter

13. peseta /pə'setə/ *n.* 比塞塔 (安道尔与西班牙的基本货币单位)

14. dignity /digniti/ *n.* 尊严; 高贵; 体面

15. put up the shutters 关店; 停业; 打烊

16. hombre /'ɒmbre/ *n.* 家伙; 西班牙系的人

17. confidence /'kɒnfɪdəns/ *n.* 信心



said. "With all those who do not want to go to bed. With all those who need a light for the night."

"I want to go home and into bed."

"We are of two different kinds," the older waiter said. He was now dressed to go home. "It is not only a question of youth and confidence although those things are very beautiful. Each night I am **reluctant**<sup>18</sup> to close up because there may be some one who needs the café."

"Hombre, there are **bodegas**<sup>19</sup> open all night long."

"You do not understand. This is a clean and pleasant café. It is well lighted. The light is very good and also, now, there are shadows of the leaves."

"Good night," said the younger waiter.

"Good night," the other said. Turning off the electric light he continued the conversation with himself. It was the light of course but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand before a bar with dignity although that is all that is provided for these hours. What did he fear? It was not a fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was a nothing too. It was only that and light was all it needed and a certain cleanness and order. Some lived in it and never felt it but he knew it all was nada y pues nada y nada y pues nada. Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada. **Hail**<sup>20</sup> nothing full of nothing, nothing is with thee. He smiled and stood before a bar with a shining steam pressure coffee machine.

"What's yours?" asked the barman.

"Nada."

"Otro loco mas," said the barman and turned away.

18. reluctant /ri'laktənt/ *adj.* 不情愿的; 勉强的

19. hail /heil/ *vt.* 向……欢呼

20. bodega /bəu'di:ge/ *n.* 小杂货店; 酒店 (经常有一酒吧的西班牙小杂货铺)

"A little cup," said the waiter.

The barman poured it for him.

"The light is very bright and pleasant but the bar is **unpolished**<sup>21</sup>," the waiter said.

The barman looked at him but did not answer. It was too late at night for conversation.

"You want another **copita**<sup>22</sup>?" the barman asked.

"No, thank you," said the waiter and went out. He disliked bars and bodegas. A clean, well-lighted café was a very different thing. Now, without thinking further, he would go home to his room. He would lie in the bed and finally, with daylight, he would go to sleep. After all, he said to himself, it's probably only **insomnia**<sup>23</sup>. Many must have it.

21. unpolished /ʌnˈpɒlɪʃt/ *adj.* 未磨光的; 无光泽的

22. copita /kəˈpi:tə/ *n.* (西) (郁金香形状的) 雪利酒杯

23. insomnia /inˈsɒmniə/ *n.* 失眠; 失眠症

## Indian Camp

At the lake shore there was another rowboat drawn up. The two Indians stood waiting.

Nick and his father got in the **stern**<sup>1</sup> of the boat and the Indians shoved it off and one of them got in to row. Uncle George sat in the stern of the camp rowboat. The young Indian **shoved**<sup>2</sup> the camp boat off and got in to row Uncle George.

The two boats started off in the dark. Nick heard the oarlocks of the other boat quite a way ahead of them in the mist. The Indians rowed with quick **choppy**<sup>3</sup> strokes. Nick lay back with his father's arm around him. It was cold on the water. The Indian who was rowing them was working very hard, but the other boat moved farther ahead in the mist all the time.

"Where are we going, Dad?" Nick asked.

"Over to the Indian camp. There is an Indian lady very sick."

"Oh," said Nick.

Across the bay they found the other boat beached. Uncle George was smoking a cigar in the dark. The young Indian pulled the boat way up the beach. Uncle George gave both the Indians cigars.

They walked up from the beach through a meadow that was soaking wet with dew, following the young Indian who carried a lantern. Then they went into the woods and followed a trail that led to the logging road that ran back into the hills. It was much lighter on the logging road as the timber was cut away on both sides. The young

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1. stern /stɜːn/ *n.* 船尾

2. shove /ʃʌv/ *vt.* 推开; 猛推

3. choppy /ˈtʃɒpi/ *adj.* 波浪起伏的