



英汉对照

杨自伍·主编

美国文化选本 (第二版)

An American Reader

上

 上海外语教育出版社
外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS
www.sflep.com



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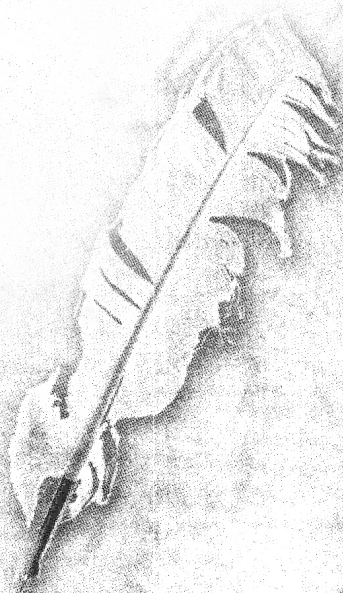
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图书在版编目(CIP)数据

美国文化选本. 上: 英汉对照 / 杨自伍主编.

—上海: 上海外语教育出版社, 2010

ISBN 978-7-5446-1752-9

I. ①美… II. ①杨… III. ①英语—汉语—对照读物
②文化—概况—美国 IV. ①H319.4: G

中国版本图书馆CIP数据核字(2010)第055742号

出版发行: 上海外语教育出版社

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机)

电子邮箱: bookinfo@sflap.com.cn

网 址: <http://www.sflap.com.cn> <http://www.sflap.com>

责任编辑: 李法敏

印 刷: 上海申松立信印刷有限责任公司

开 本: 700×1000 1/16 印张 24.25 字数 328千字

版 次: 2010年12月第1版 2010年12月第1次印刷

印 数: 3100册

书 号: ISBN 978-7-5446-1752-9 / H·0751

定 价: 48.00元

本版图书如有印装质量问题, 可向本社调换

序

董乐山

在当今外国文学翻译界受到商业化浪潮冲击,为了要投合通俗趣味,什么“遗梦”、“春梦”之类的流行作品大行其道之时(其实把《长岛春梦》也归为此类,实在有些冤枉,因为这个香艳的书名是出版商未征得译者同意而擅自改动的,原作《了不起的盖茨比》可不是什么通俗作品,尽管它在出版后很流行),杨自伍独具匠心,选编了《美国文化选本》,着实令人敬佩。我与杨自伍的尊人、刚刚去世的美国文学研究前辈杨岂深老先生曾有一面之交,那是十几年前美国文学研究会在南京开会的时候,当时虽交谈不多,但对这位资深副会长的谈吐和见解印象颇深,可惜我们身处南北二地,我以后再也没有机会同他见面、向他求教。前几年自伍有事来京,曾偕友人来我处便饭,也只是一面之缘,但后来陆续读到他散见在报刊上的一些文章,深感他家学渊源,得到了他尊人的真传,也可告慰岂深老人于地下了。尤其是他没有像一些青年人那样经不起商业化的诱惑,而是甘于寂寞,专致于英、美文化的研究和介绍,造福于青年学子,这是我敬佩的第一点。

第二点是他用中英文对照再加注释的形式选此范本,勇气可嘉。老实说,时下不少外国文学译本,读起来可能很流畅,但往往经不起与原文核对,这不仅仅是翻译水平问题,而且是对原文的理解和掌握问题。如今这本文选大胆地把原文刊出,任人指点(当然有心的读者从中是可以蒙受极大教益的),这对于扭转外国文学翻译界的不良风气,对于交流切磋翻译艺术,提高翻译水平,肯定是会起到很好作用的。

关于本书的选材,自伍在他的“前言”中已作了详尽的说明,我就不再饶舌了。不过有一点我还是想说一说的,那就是读者在读了以后,一定会像编者所说的那样发现,“美国人文如其人,不尚玄虚空谈”,更没有无病呻吟的风花雪月。美国人的文章都是有感而发、言之有物、简明扼要的,一点也没有时下国内那种所谓“美文”的故意做作。当然各国文风不同,不必强求统一,不过学一学别人的长处,总是有益的。记得鲁迅也曾不止一次为

文倡导写文章要言简意赅,这想是不言自明之理,即所谓“简约是美的真髓”。

还有一点是,从这本文选中可以看出,美国没有专门的所谓“散文家”,这些作家中有经济学家、人类学家、哲学家、教育家、批评家、政论家、音乐家、美学家……唯独没有感时伤怀的美文家,因此文章都扎扎实实,言之有物,对于美国的文化和社会现象有一定的针对性,作为读者不仅可以学习到遣词造句的文章作法,而且可以更加深入地了解美国文明的精神,这已是超乎一般的文学选本的范围了。对我本人来说,其中许多作家只闻其名,没有读到过他们的作品,也有不少是极为熟悉和欣赏的,如今一卷在手,省了不少寻觅的功夫,这倒是要感谢编者的劳动的。因而缀此数语,以表此意,也算作为对自伍尊人的纪念吧。

一九九六年五月十八日

于中国社科院



前言

本书旨在为文科学生和社会读者提供一部比较全面的美国文化选本，姑且说是《英国文化选本》的姐妹篇。我的一个基本设想是，超出文学本身的范围，拓宽视角进行选编。采用这种方法的理由我在《英国文化选本》前言中已有所说明，大体原则也适用于本书。

多年来碰到一些英美语言文学专业的学生，发现他们在知识结构上存在着一些问题，学英国文学的人对美国文学所知不多，即使学美国文学的人，从知识面来看似乎也往往限于狭义文学。这种现象和课程设置、教材选用恐怕不无关系。我坚信，学殖必须首先扎根于广义文化的土壤，然后才谈得上研究国别文学和比较文学，否则难免会导致精神偏食的后果。如果文坛大家的名篇读过不少，而学术界或思想界精英的文章从不接触，这种现象自然会产生文化差距。编者囿于个人的学术视野和读书兴趣，只是尝试一番而已，期望两部文选多少起点弥合文化差距的作用。至于是否南辕北辙，或者构想与效果是否统一，那是有待读者去评判的问题。

英美文化可谓同源异质，发展轨迹大相径庭，存在着十分明显的差异。英国文化由于历史悠久，传统的影响相对较大，十九世纪以前的作家总要引经据典，以不即不离的眼光看待现实。读英国人的文章犹如观赏精心培育的盆景，可细细回味。读美国人的文章好比在大海里游泳，浪头不断涌来，波澜起伏。论风格，英国人喜欢虚实并重的笔法，有时读过一两遍还不能了然于心。美国人则文如其人，不尚玄虚空谈，从内容来说读懂并不困难。比如英国希拉里·贝洛克《客栈》一文，有感于今非昔比，大发感慨，那是绅士般的遐想；而美国托妮·莫里森《灰姑娘的同胞姐妹们》则妙用灰姑娘的故事，笔锋突然一转，直来直去探讨妇女问题，可谓古为今用，用笔杆子来为妇女解放呼吁。读者随意浏览后稍作比较，想来自会对英美文化的同异有几分感性的认识。

多元民族促成了多元文化,从《独立宣言》开始,美国的民族、时代、社会特点就鲜明地反映于它的文化之中,特别是读到最近数十年的文章,我们分明感觉得到时代的脉搏在强烈地跳动。因此从编者的立场来说,虽然是同时编选两国的历代文选,但是在对待历史时期和选择作家篇目上必须有所区别,有所侧重。这里似有必要稍作交代。

首先从美国文化的历史发展来看,二十世纪以来有了突飞猛进的变化,所以在本书收录的五十位作家中,现代和当代的人物占了绝对多数。其次就美国文化的性质而论,关注社会、注重现实不妨说是十分突出的特点,好文章往往直接探讨社会现实问题,旨趣在于促进社会进步。因此编者取舍篇目时,毫无疑问要注重文章的时代和社会特点,比如种族问题、妇女解放问题、信仰危机问题、代沟问题、教育问题、价值取向问题等等。最后从作家本身来看,对当代美国文化影响较大的一些人物未必是纯文学意义上的文人,比如本书收录的约翰·肯尼斯·加尔布雷斯是经济学家,苏珊·克努斯·朗格是哲学家和教育家,莱昂诺·特里林是批评家,玛格丽特·米德是人类学家。因而读者不难发现,《美国文化选本》与《英国文化选本》的区别和侧重点是明显的。

提高文化修养和培养人的素质是目前教育领域内面临的重要问题之一,二者的关系相辅相成是不言自明的。然而拓展精神地平线又非朝夕之功,因此在选编本书时,我所考虑的是,一方面能够管窥美国文化的发展历程,另一方面又能够有助于完善精神文明,以便给读者一些有益的精神文化的熏陶。出于这两方面的需要,本书收入了约瑟夫·伍德·克鲁奇《现代绘画》、艾伦·科普兰《听音乐的门道》、苏珊·桑塔格《论美》这样一类文章。当然,任何选本都回避不了见仁见智的问题,编者喜爱或认为重要的,读者或行家也许不以为然。我在《英国文化选本》前言里说过,在选目的取舍上尽量避免重复,国内现今选本中已有的名篇只能割爱,在《美国文化选本》中也是如此,希望得到读者的理解。另外,文章都离不开一定的历史时代和社会背景,个别观点或有偏颇,读者自能加以鉴别。

关于注释和译文需要略作说明。由于是文化性质而非语言学习的选本,因此对于我国一般文科学生来说,原文的语言难度不必讳言。编者就语言难点和文化背景的问题适量加以简单注释,同时也有一些难点留待读者自己解决,或者可以不去理会。不求甚解有时并不是什么大不了的问题,关键在于把握基本内容和意蕴,如果由于存在一些语言问题而舍弃不

读,其实是很可惜的。译文也只是参考性质,便于读者理解原文而已。不论编者本人翻译的篇目或是出自一些青年学人之手的译文,都可能存在各种问题,欢迎读者和识者指教。

本书和《英国文化选本》的共同之处在于篇目和译文都是新选新译的。在两部文选的编选过程中,我征求了京沪一些专家学者的意见,在总体原则上得到他们的认可,同时听取了他们十分宝贵的建议和意见,不仅我本人受益匪浅,而且相信读者也能因此而大有收获。全书是集体通力合作的结果。作为后学,我在此由衷地向他们表示敬意和感激。

杨自伍

一九九六年四月

于上海

过去的版本在坊间流传十余载,虽然屡次刊行,也渐渐沉寂了,不过尚未完全绝迹。如今书市的景象空前繁荣,铺天盖地的卷帙,或许可以形容为“苟日新,日日新,又日新”。编者欣慰外教社乐于重刊旧编,并期望面貌有所变化。踌躇再四,选文更换九篇,基本考虑依然不改初衷,人文主义思想是任何一个时代高等学府的莘莘学子需要含英咀华的养分。同时我们必须认识到,科学技术可以日新月异,而人文思想则不可同日而语。牛顿的发现可以为后人视为落伍,而柏拉图和罗素的思想光芒却与日月同辉。

杨自伍

二〇一〇年春节

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Benjamin Franklin

(1706-1790)



本杰明·富兰克林，波士顿人。父亲为铁匠和农家。政治家、科学家和作家。美利坚合众国开国元勋，美国精神的初期化身。出身贫寒，八岁入文法学校，两年后即辍学，随兄长学徒，自学成才。素有“最聪明的美国人”之美誉，足

迹远至伦敦、巴黎，在世之日遐迩闻名，驰誉欧洲。自幼手不释卷，兴趣广泛，尤好外语和哲学，同时喜欢自然科学。白手起家，创办印刷所，主笔《宾夕法尼亚报》。能文能武，经商有术，还有避雷针等多种发明，特别在电学方面有卓越建树。在欧美人的心目中，富兰克林代表了十八世纪启蒙运动的理想。二十七岁以年鉴形式，陆续出版刊物《穷人理查德的历书》，笔调机智，大量格言启示了成功和幸福之路，故而雅俗共赏，纸贵一时。热衷传播文化和科学，积极投身社会活动，创建多种学会，包括“美洲哲学学会”、“北美科学促进会”等。在公益、福利和慈善方面也贡献颇多，组建流动图书馆、医院等。在政治方面，和潘恩共同起草州宪法，也参与起草《独立宣言》。晚年曾出使法国。在英国期间和伯克、休谟、亚当·斯密等名流均有交往。《富兰克林自传》在美国家喻户晓。一生著述繁富，涉及自然科学和社会科学，后人编有全集十八卷。

Reading¹

1 From a child I was fond of reading, and all the little money that came into my hands was ever laid out² in books. Pleased with *The Pilgrim's Progress*³, my first collection was of John Bunyan's works in separate little volumes. I afterward sold them to enable me to buy R. Burton's⁴ *Historical Collections*; they were small chapmen's⁵ books, and cheap, 40 or 50 in all. My father's little library consisted chiefly of books in polemic divinity, most of which I read, and have since often regretted that, at a time when I had such a thirst for knowledge, more proper books had not fallen in my way, since it was now resolved I should not be a clergyman. Plutarch's⁶ *Lives* there was in which I read abundantly, and I still think that time spent to great advantage. There was also a book of De Foe's, called *An Essay on Projects*, and another of Dr Mather's⁷, called *Essays to Do Good*, which perhaps gave me a turn of thinking that had an influence on some of the principal future events of my life.

2 This bookish inclination at length determined my father to make me a printer, though he had already one son (James) of that profession. In 1717 my brother James returned from England with a press and letters⁸ to set up his business in Boston. I liked it much better than that of my father, but still had a hankering⁹ for the sea. To prevent the apprehended

1. 选自《自传》。

2. lay out: expend, spend.

3. *The Pilgrim's Progress*: 《天路历程》, 班扬的代表作。

4. R. Burton: 十七世纪普及英国史的文人纳撒尼尔·克卢齐(Nathaniel Crouch)的笔名。

5. chapmen: peddlers, 此处 chapmen's 意为“廉价的”。

6. Plutarch(46?—120?): 古希腊传记作家。

7. Cotton Mather(1663—1728): 美国清教徒牧师、作家。

8. letters: 印刷用铅字。

9. hankering: a strong desire.

effect of such an inclination, my father was impatient to have me bound¹ to my brother. I stood out² some time, but at last was persuaded, and signed the indentures³ when I was yet but twelve years old. I was to serve as an apprentice till I was twenty-one years of age, only I was to be allowed journeyman's wages⁴ during the last year. In a little time I made great proficiency in the business, and became a useful hand to my brother. I now had access to better books. An acquaintance with the apprentices of booksellers enabled me sometimes to borrow a small one, which I was careful to return soon and clean. Often I sat up in my room reading the greatest part of the night, when the book was borrowed in the evening and to be returned early in the morning, lest it should be missed or wanted.

3 And after some time an ingenious tradesman, Mr Matthew Adams, who had a pretty⁵ collection of books, and who frequented our printing-house, took notice of me, invited me to his library, and very kindly lent me such books as I chose to read. I now took a fancy to poetry, and made some little pieces; my brother, thinking it might turn to account⁶, encouraged me, and put me on composing occasional ballads. One was called *The Lighthouse Tragedy*, and contained an account of the drowning of Captain Worthilake, with his two daughters: the other was a sailor's song, on the taking⁷ of Teach (or Blackbeard) the pirate. They were wretched stuff, in the Grub-street⁸-ballad style; and when they were printed he sent me about the town to sell them. The first sold wonderfully, the event being recent, having made a great noise⁹. This flattered my vanity; but my father discouraged me by ridiculing my performances, and telling me verse-makers were generally beggars. So I escaped being a poet, most probably a very bad one; but as prose writing

1. bound: 此处意为 apprenticed.

2. stand out: resist.

3. indenture: contract to work for another.

4. journeyman's wages: be paid for each day's work.

5. pretty: exceptionally fine.

6. turn to account: make useful.

7. taking: catch, arrest.

8. Grub-street: 原指伦敦潦倒文人集聚的旧街,现称“弥尔顿街”,转义为“质量差的”。

9. make a noise: be the object of general notice and comment.

has been of great use to me in the course of my life, and was a principal means of my advancement, I shall tell you how, in such a situation, I acquired what little ability I have in that way.

4 There was another bookish lad in the town, John Collins by name, with whom I was intimately acquainted. We sometimes disputed; and very fond we were of argument, and very desirous of confuting one another, which disputatious turn, by the way, is apt to become a very bad habit, making people often extremely disagreeable in company by the contradiction that is necessary to bring it into practice; and thence, besides souring¹ and spoiling the conversation, is productive of disgusts and, perhaps enmities where you may have occasion for friendship. I had caught it by reading my father's books of dispute about religion. Persons of good sense, I have since observed, seldom fall into it, except lawyers, university men, and men of all sorts that have been bred at Edinborough.

5 A question was once, somehow or other, started between Collins and me, of the propriety of educating the female sex in learning, and their abilities for study. He was of opinion that it was improper, and that they were naturally unequal to it. I took the contrary side, perhaps a little for dispute's sake. He was naturally more eloquent, had a ready plenty of words; and sometimes, as I thought, bore me down² more by his fluency than by the strength of his reasons. As we parted without settling the point, and were not to see one another again for some time, I sat down to put my arguments in writing, which I copied fair³ and sent to him. He answered, and I replied. Three or four letters of a side had passed, when my father happened to find my papers and read them. Without entering into the discussion, he took occasion to talk to me about the manner of my writing; observed that, though I had the advantage of my antagonist in correct spelling and pointing⁴ (which I ow'd to the printing-house), I fell far short in elegance of expression, in method and in perspicuity⁵, of which he convinced me by several instances. I saw the

1. sour: fig. cause to become unpleasant.

2. bear down: overcome, overwhelm.

3. fair: clearly.

4. pointing: punctuation.

5. perspicuity: lucidity.

justice of his remarks, and thence grew more attentive to the manner in writing, and determined to endeavor at improvement.

6 About this time I met with an odd volume of the *Spectator*¹. It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this view I took some of the papers, and, making short hints of the sentiment in each sentence, laid them by a few days, and then, without looking at the book, try'd to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses; since the continual occasion for words of the same import, but of different length, to suit the measure², or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it. Therefore I took some of the tales and turned them into verse; and, after a time, when I had pretty well forgotten the prose, turned them back again. I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that, in certain particulars of small import, I had been lucky enough to improve the method or the language, and this encouraged me to think I might possibly in time come to be a tolerable English writer, of which I was extremely ambitious. My time for these exercises and for reading was at night, after work or

1. *Spectator*: 十九世纪初英国一份日刊, 主要讨论文学和道德问题, 主笔者包括英国散文家艾迪生和斯梯尔。

2. measure: meter.

before it began in the morning, or on Sundays, when I contrived to be in the printing-house alone, evading as much as I could the common attendance on public worship which my father used to exact on me when I was under his care, and which indeed I still thought a duty, though I could not, as it seemed to me, afford time to practise it.

读 书

杨岂深 译

1 从小我就爱读书，到我手里的所有零钱总是全部花在书本上。读了《天路历程》很开心，我第一次收藏的便是分册装订的约翰·班扬的作品。后来我把它卖了，才有钱购得理查德·伯顿的《历史文选》，都是小本的便宜书，总共有四五十册。我父亲小小的藏书室里主要是些神学争论的书籍，我大都读过，以后我时常感到遗憾，在我如此渴求知识的时候，我没有碰到比较适合的书，因为此时我已经下了决心，决不担任神职工作。普卢塔克的《名人列传》是有的，我曾大量阅读过，我依然认为花在这方面的时间大有益处。还读过一本笛福的书，叫作《时论论文》，另一本是马瑟博士的，叫作《行善文集》，或许是这部书给了我一次思考的机会，对我未来生活的主要事件产生了影响。

2 这种书呆子习性最终促使我父亲决心把我培养成印刷工，虽然他已有一个儿子（詹姆斯）干那一行。一七一七年我的兄长詹姆斯从英国带回一台印刷机和铅字，打算在波士顿开业。虽然我喜欢这个行业更甚于父亲的，不过仍然渴望海上生活。为了防止这种偏好的可怕影响，父亲急于要我跟着哥哥当学徒。我顶了一阵子，但终于给说服了，刚满十二岁就签了学徒合同。在二十一岁前我得一直当学徒，只是最后一年才可以领取熟练工的工钱。我在短短时间内便游刃有余，成了我哥哥派用场的帮手。这时我搞得到好一些的书了。我同书商的学徒相识，时而从他那里可以借阅一本小书，我小心翼翼，很快即完璧归赵。我常在自己屋里读到深更半夜，当天晚上借来就读，次日一早便可归还，以免遗失或有别人需要。

3 过了些时候，有位精明的商人马修·亚当斯先生，此人藏书甚富，经常光顾我们的印刷所，他注意到了我，请我去看看他的藏书室，一番好意把我想读的书借给我了。我当时爱好诗歌，也写过一些小诗；我哥哥以为说不定会派上用场，对我加以鼓励，要我编些应景的歌谣。有一首叫《灯塔悲剧》，叙述的是沃思雷克船长和两个女儿溺水的经过；另一首是水手歌，讲