


哈佛  蓝星双语名著导读

Today's Most Popular Study Guides

The House on Mango Street

芒果街上的小屋

原著 Sandra Cisneros [美]

导读 Sparknotes

翻译 苏伶童

 天津科技翻译出版公司



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SMARTER BETTER FASTER



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致读者

亲爱的读者,在这个多元文化的世界里,渴望知识、钟情文学、热爱英语的你是否希望站在巨人的肩膀上摘星呢?“哈佛蓝星双语名著导读”系列是全美最风行的经典名著导读笔记,由哈佛学生们融会名著阅读和文学学习精华,亲笔撰写而成。蓝星系列精选了来自世界各国的杰出经典著作,以经典性和流行性并重的名著为素材,以明晰的风格和地道的语言,解读名著精华和具有时代性的主题和思想。每一分册都包括名著的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案,并且附有相关的思考题、推荐论题、小测验以及延伸阅读篇目。

如今“蓝星”漂洋过海,轻轻落在了国内英语学习读者的掌中,读者不需走出国门,即可轻松掌握哈佛课堂上的知识。蓝星系列丰富的内容编排,使我们不仅仅停留于对名著内容的了解,而且对著作的精华和内涵有更全面、深入的掌握,进而对英语语言和文化做更进一步的了解和研究。蓝星精辟、明晰的编写风格让“半天阅读一本名著”成为现实,使我们在有限的闲暇时间内阅读更多的书,同时迅速增强英语水平,提高文学修养,增加谈资。

天津科技翻译出版公司之前推出的“蓝星”系列98册,在图书市场上收到了很好的反响。本次推出的新品种10册均以现代及当代畅销书为首选,还收录了经典电影作品,流行性和可读性更强,进一步丰富了该系列的内容。本次出版仍由天津外国语学院张滨江教授和青年教师负责翻译和审校,并严格按照原作的风格,提供原汁原味的英语环境,让读者自由地阅读、想象和发挥。

蓝星闪耀,伴你前行!

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CONTEXT

Sandra Cisneros was born in 1954 in Chicago to a Spanish-speaking Mexican father and an English-speaking mother of Mexican descent. She was the third child and only daughter in a family of seven children. While she spent most of her childhood in one of Chicago's Puerto Rican neighborhoods, she also traveled back and forth to Mexico with her family. Cisneros has published two books of poetry, *My Wicked Wicked Ways* and *Loose Woman*; a children's book titled *Hair/Pelitos*; a collection of stories titled *Woman Hollering Creek and Other Stories*; and, most recently, a second novel, *Caramelo*.

Cisneros is part of a group of Chicana and Latina writers who became prominent in the 1980s and 1990s, among them Gloria Anzaldua, Laura Esquivel, and Julia Alvarez. *Chicana* refers to a woman of Mexican descent who lives in the United States. *Latina* is a more encompassing word, referring to women from all the Latin American countries. These women were part of a larger group of American minority women, such as Amy Tan and Toni Morrison, who found success as writers at the end of the twentieth century. While many of them had been writing for some time, renewed interest in the issues of race and gender in the 1980s provided a milieu in which their work became a vital part of the dialogue taking place.

The House on Mango Street received mostly positive reviews when it was published in 1984, and it has sold more than two million copies worldwide. However, some male Mexican-

来龙·去脉

桑德拉·西斯内罗丝于1954年出生在芝加哥，其父是墨西哥人，讲西班牙语，其母是讲英语的墨西哥后裔。桑德拉在家排行第三，是家里七个孩子中唯一的女孩。她的孩童时代主要在芝加哥的一个波多黎各人聚居区度过，但期间也跟随父母往返于芝加哥与墨西哥。除小说《芒果街上的小屋》外，西斯内罗丝已经出版的作品还包括两本诗集《不择手段》以及《浪荡女》，一本儿童书《头发》，一本故事集《喊女溪及其他》，以及最近刚刚出版的第二部小说《焦糖》。

桑德拉·西斯内罗丝，连同克劳莉亚·安达杜阿、劳拉·艾斯奎罗以及朱莉亚·阿尔巴雷斯一起，活跃于上世纪八九十年代的奇卡诺(Chicana)及拉丁美洲妇女(Latina)文坛。Chicana是指生活居住在美国的女性墨西哥后裔；Latina则范围更广，指所有来自拉丁美洲国家的女性。桑德拉·西斯内罗丝等人连同华裔女作家谭恩美、黑人女作家托尼·莫里森一样，都是成名于20世纪末的美国少数族裔女作家。族裔与性别是20世纪80年代的文坛主旋律，上述作家的作品自然是这个主旋律当中的重要音符。

《芒果街上的小屋》于1984年出版，全世界的销量超过两百万册，好评如潮。不过，也有一些男性墨西哥裔美国人对这部作品提出了批评，他们认为本书的主要人物一心

American critics have attacked the novel, arguing that by writing about a character whose goal is to leave the barrio (a neighborhood or community where most of the residents are of Spanish-speaking origin), Cisneros has betrayed the barrio, which they see as an important part of Mexican tradition. Others have criticized the novel as encouraging assimilation, labeling Cisneros a *vendida*, or sellout. Such critics have condemned Cisneros for perpetuating what they see as negative stereotypes of Mexican-American men (the wife-beaters, the overbearing husbands), while at the same time contending that the feminism Cisneros embraces was created by white women. Cisneros's defenders claim that a Mexican-American woman's experiences are very different from the experiences of a Mexican-American man, and that it's therefore unfair to expect Cisneros, a woman, to present a unified front with male Mexican-American writers. In *The House on Mango Street*, Cisneros focuses on the problems of being a woman in a largely patriarchal Hispanic society.

The House on Mango Street consists of what Cisneros calls "lazy poems," vignettes that are not quite poems and not quite full stories. The vignettes are sometimes only two or three paragraphs long, and they often contain internal rhymes, as a poem might. This form also reflects a young girl's short attention span, flitting from one topic to another, never placing too much importance on any one event. Within these very short pieces, Cisneros introduces dozens of characters, some only once or twice, and in this way, the structure of the novel imitates the geography of the barrio. No one person has very much space, either in the barrio or on the page, and the neighborhood is small enough that even a young girl can know everyone in it by name. The conflicts and problems in these little stories are nev-

要逃离 barrio(讲西班牙语的居民社区),就此而言,西斯内罗丝背叛了 barrio,但 barrio 恰恰是墨西哥传统文化当中的重要组成部分。也有人认为该小说宣扬文化同化,所以他们把西斯内罗丝称作“叛徒”。这些批评者一方面批评西斯内罗丝笔下的墨西哥裔美国男性依旧是负面的刻板形象,比如打老婆或是专横霸道,另一方面他们还认为西斯内罗丝所持有的女权主义思想实际上源自于白人女性。西斯内罗丝的支持者也对此进行了反驳——墨西哥裔美国女性与男性的经历本身有很大的不同,所以西斯内罗丝这样一个女性作家没必要与男性作家站在同一个阵营,这种要求或愿望对她来讲是不公平的。在《芒果街上的小屋》一书中,西斯内罗丝描述的重点是生活在一个很大程度上仍是家长制的西班牙后裔社会当中的女性问题。

《芒果街上的小屋》一书当中出现了很多非诗非完整故事的短文,西斯内罗丝称其为“懒散诗文”。这些短文有时只有二三个段落,但像诗歌一样有内在的韵律。这种形式——从一个主题快速转至另一主题,绝不过多纠结于一件事——反映了少女对各种事物的关注都非常简短这一特点。就是在这些非常简短的片段当中,西斯内罗丝引入了数十个人物,有的人物在整部书当中也不过出现了一两次。这种简短的文章结构正好与故事发生地的特点相呼应——一个很小的社区,小到一个少女可以叫出每一个生活在这里的人的名字,而书中每个人物所占用的简短篇幅反映出这个社区的每个居民有限的生活空间;这些片段当

er fully resolved, just as the fates of men, women, and children in the barrio are often uncertain. Finally, the novel's structure suggests the variable fate of Chicana women, whose life stories often depend on men. Without a dominant, omniscient, masculine voice to tell the women's stories, their narratives are left waiting and unresolved.


Critics have compared *The House on Mango Street* to Virginia Woolf's *A Room of One's Own*, a long essay in which Woolf asserts that women need a place and financial resources of their own in order to write successfully. The protagonist in *The House on Mango Street*, Esperanza, does long for a place of her own, but writing is a way for her to get that place, not the other way around. In this way, *The House on Mango Street* is more similar to *A House for Mr. Biswas*, by British colonial novelist V. S. Naipaul, in which an Indian in Trinidad struggles to balance his interactions with his wife's extended family and his dream of possessing his own private space. In many ways, *The House on Mango Street* is a traditional bildungsroman—that is, a coming-of-age story. Only one year passes over the course of the novel, but Esperanza matures tremendously during this period. The novel resembles other artists' coming-of-age stories, including James Joyce's *A Portrait of the Artist as a Young Man*. Like the hero of that novel, Stephen Dedalus, Esperanza has a keen eye for observation and is gifted in her use of language.

Though Esperanza experiences two sexual assaults, this work should not be considered a sexual-abuse novel. For the young girls in *The House on Mango Street*, assault is only one aspect, and not a particularly shocking one, of growing up. The assault may change Esperanza's view of sex and men, but

中所涉及的冲突及问题也从来没有被完全解决,而这个社区当中的每一个居民都要面对未知的命运;这里的女性命运蹉跎,她们的生活内容经常由周围的男性所决定。书中没有一个主导性的、全知的、刚毅的声音来讲述她们的故事,有的只是等待与无奈。

有评论家曾经把《芒果街上的小屋》与《自己的房间》进行比较,后者是英国著名女作家弗吉尼亚·沃尔夫的长篇力作,她坚持认为女性要想写作成功就得有自己的居所和经济收入。《芒果街上的小屋》一书当中的女主角,艾斯普兰莎一直希望有自己的一所房子,而写作只是为了获取一个住所而不是别的。就此而言,《芒果街上的小屋》与《比斯沃斯先生的宅院》更为相似,后者是由英国殖民地小说家 V·S·内波创作完成,讲述的是一个生活在特立尼达的印第安人力图维系其妻家庭人口的不断增加这一现实与拥有私人空间这一梦想的故事。从很多方面来说,《芒果街上的小屋》就是一部传统意义上的成长故事,即一部成长纪事小说。在本书所描述的一年里,仅仅是这一年,艾斯普兰莎变得极为成熟。这一突变在其他成长纪事小说中也屡见不鲜,包括詹姆斯·乔伊斯的《一个青年艺术家的肖像》。书中的主人公史蒂芬·迪达卢斯与艾斯普兰莎一样,都具有敏锐的观察力及过人的语言天赋。

尽管艾斯普兰莎遭受了两次性侵犯,但本书还是不应该被归为黄色小说之类。因为小说当中少女所遭受到的性侵犯只是书里所描写的成长历程其中的一个片段,而且相关细节也没有被特意描述。性侵犯可能使艾斯普兰莎改变

it does not make her want to leave the barrio—that desire begins to grow well before the assaults happen. Some feminist critics blame Cisneros for not criticizing men more strongly in the novel. After Esperanza is raped, she does not blame the boys who did it, only the girl who was not there when Esperanza needed her and the women who have not debunked romantic myths about sex. In Esperanza's world, male violence is so ordinary that blaming them for the rape would be unusual. The boys, as she says in an early section, live in their own worlds. By completely separating the men's world from the women's, Cisneros indicts both men and her culture. Her criticism is even more powerful because she veils her anger instead of making it explicit. In *The House on Mango Street*, Cisneros demonstrates her ability to critique her culture without openly or unfairly condemning it. 

了对性和男人的看法,但并没有使其产生想要离开这个社区的想法——在受到侵犯前,这一想法已经根深蒂固了。有些女权主义者批评西斯内罗丝没有在小说当中痛批男性。在遭到强暴后,艾斯普兰莎没有去责备强暴她的那些男孩,她只想责备那个需要时但偏偏不在场的女孩,以及那些并没有向她戳穿性是浪漫神话的谎言的女人们。在艾斯普兰莎的世界里,男性的暴力是司空见惯的,所以责怪他们的暴行反而不正常。正像她先前所说,那些男孩儿生活在他们自己的世界当中。通过把男性世界与女性世界彻底隔离开来,西斯内罗丝完成了对男性以及她所在的社区文化的控诉。她的控诉不是赤裸裸的,她的愤怒被掩盖在

PLOT OVERVIEW

On a series of vignettes, *The House on Mango Street* covers a year in the life of Esperanza, a Chicana (Mexican-American girl), who is about twelve years old when the novel begins. During the year, she moves with her family into a house on Mango Street. The house is a huge improvement from the family's previous apartment, and it is the first home her parents actually own. However, the house is not what Esperanza has dreamed of, because it is run-down and small. The house is in the center of a crowded Latino neighborhood in Chicago, a city where many of the poor areas are racially segregated. Esperanza does not have any privacy, and she resolves that she will someday leave Mango Street and have a house all her own.

Esperanza matures significantly during the year, both sexually and emotionally. The novel charts her life as she makes friends, grows hips, develops her first crush, endures sexual assault, and begins to write as a way of expressing herself and as a way to escape the neighborhood. The novel also includes the stories of many of Esperanza's neighbors, giving a full picture of the neighborhood and showing the many possible paths Esperanza may follow in the future.

After moving to the house, Esperanza quickly befriends Lucy and Rachel, two Chicana girls who live across the street. Lucy, Rachel, Esperanza, and Esperanza's little sister, Nenny, have many adventures in the small space of their neighborhood. They buy a bike, learn exciting stories about boys from a young

情节·览

《芒果街上的小屋》通过一系列的短文，记录了墨裔美国少女艾斯普兰莎一年的生活时光。故事开始时，艾斯普兰莎大约 12 岁，在这一年，她随父母搬进了位于芒果街的住所。这里的居住条件比先前的要强百倍，而且这是她家买下的第一幢房子。但是，这套房子与艾斯普兰莎梦想当中的相去甚远，因为它破败而狭小。在芝加哥有很多按族裔划分的贫困社区；艾斯普兰莎家的房子坐落于市中心的一个人嘈杂的社区内，那里的人们都讲西班牙语。艾斯普兰

woman named Marin, explore a junk shop, and have intimate conversations while playing Double Dutch (jumping rope). The girls are on the brink of puberty and sometimes find themselves sexually vulnerable, such as when they walk around their neighborhood in high-heeled shoes or when Esperanza is kissed by an older man at her first job. During the first half of the year, the girls are content to live and play in their child's world. At school, Esperanza feels ashamed about her family's poverty and her difficult-to-pronounce name. She secretly writes poems that she shares only with older women she trusts.

Over the summer, Esperanza slips into puberty. She suddenly likes it when boys watch her dance, and she enjoys dreaming about them. Esperanza's newfound sexual maturity, combined with the death of two of her family members, her grandfather and her Aunt Lupe, bring her closer to the world of adults. She begins to closely watch the women in her neighborhood. This second half of *The House on Mango Street* presents a string of stories about older women in the neighborhood, all of whom are even more stuck in their situations and, quite literally, in their houses, than Esperanza is. Meanwhile, during the beginning of the following school year, Esperanza befriends Sally, a girl of her age who is more sexually mature than Lucy or Rachel. Sally, meanwhile, has her own agenda. She uses boys and men as an escape route from her abusive father. Esperanza is not completely comfortable with Sally's sexual experience, and their friendship results in a crisis when Sally leaves Esperanza alone, and a group of boys sexually assaults Esperanza in her absence.

Esperanza's traumatic experiences as Sally's friend, in conjunction with her detailed observations of the older women in

从一个叫玛琳的女人那里听来了很多关于男孩的有趣故事；在旧货店淘宝；一边玩跳绳游戏一边亲密地交谈。这些女孩们都即将进入发育期，有时她们发现自己容易遭到性骚扰，比如她们穿高跟鞋在社区内闲逛或是当艾斯普兰莎第一次被成年男子亲吻之时。在这一年的前半段时间里，女孩们生活得很开心，尽情地在孩童的世界里玩耍。在学校里，艾斯普兰莎因家庭贫困以及自己绕口的名字而感到羞耻。她开始偷偷地写诗，而且只和她信任的成年女性共同分享这些诗。

暑假过后，艾斯普兰莎悄然进入发育期，她突然开始喜欢男孩子看她跳舞，也总梦想和他们在一起。性意识的成熟，以及两位亲人（外祖父和鲁普婶婶）的离去使得艾斯普兰莎越来越像个成人。她开始密切关注社区里的女性。小说的下半段是一连串有关这个社区里的成年女性的故事。与艾斯普兰莎相比，这些女性的处境更加不妙，或者确切地说，被家庭套得更牢。开学后，艾斯普兰莎与莎莉结为朋友，后者和她同岁，但在性方面比露丝或瑞切尔更为成熟。其实，莎莉有着自己的想法：她与男孩或男子交往是为了逃离她那满口脏话的父亲。艾斯普兰莎并不完全认同莎莉的性经验，她们之间的友谊也由此陷入危机——莎莉的离开让艾斯普兰莎落了单，一群男孩子趁机强暴了她。

与莎莉的友谊让艾斯普兰莎遭受到了精神创伤，再加上仔细观察了社区内女性的生活现状，这些都让艾斯普兰