

**哈佛** 蓝星双语名著导读

Today's Most Popular Study Guides

The Godfather Trilogy

# 教父三部曲

导读 Sparknotes

翻译 刘芳

天津科技翻译出版公司



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Sparknotes 导读

刘芳 翻译

张滨江 主审

**SMARTER BETTER FASTER**



天津科技翻译出版公司

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The Godfather Trilogy

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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

**M**oviegoers had little reason to expect much from *The Godfather* when it was released in 1972. The film was based on a popular though not best-selling novel, made by a relatively inexperienced director, and performed by mostly unknown actors, plus one, Marlon Brando, who was considered well past his prime—all in all, not exactly the classic Hollywood formula for success. Defying the odds, *The Godfather* went on to become one of the most popular movies of all time. It gave birth to two sequels, the first of which is a masterpiece in its own right, spawned countless clones, launched the film careers of several significant actors, and changed forever what the audience would expect when they entered a theater.

Francis Ford Coppola, the director of *The Godfather Trilogy*, was one of many young directors who came to prominence in the 1970s and challenged the old Hollywood system. His contemporaries included Martin Scorsese, Roman Polanski, George Lucas, and Stephen Spielberg, among others. This attack on old Hollywood is announced right at the beginning of *The Godfather* when the lawyer Tom Hagen asks studio owner Jack Woltz to cast the singer Johnny Fontane in a movie. Woltz seems classic L. A. -slick, and we are not surprised when he says no. But we are surprised when we learn why. We expect that Woltz's excuse will be that Johnny is old and washed-up or that he lacks acting talent, but instead, Woltz says that Johnny is perfect for the part, which is precisely the reason he

## 来龙·去脉

1972年《教父》上映的时候,影迷们几乎没有理由对它有过高期待。这部电影以一部流行但并不畅销的小说为蓝本,由一位经验相对欠缺的导演执导,并由一些几乎没什么名气的演员出演,即便有马龙·白兰度加盟,但人们认为他已经过了演艺生涯的鼎盛时期——总之,这部电影走的并不是经典好莱坞的成功之路。尽管如此,《教父》依旧成为有史以来最受欢迎的影片之一。这部影片还有两部续集,第一部续集本身即是一部杰作,衍生出了无数克隆影片,开启了几位出色演员的电影事业,同时永远改变了观众看电影时的预期。

《教父三部曲》的导演弗朗西斯·福特·科波拉是众多20世纪70年代崭露头角并向传统好莱坞电影体系提出挑战的年轻导演之一,与他同时期的导演还包括马丁·斯科西斯、罗曼·波兰斯基、乔治·卢卡斯以及斯蒂芬·斯皮尔伯格。这种对传统好莱坞的攻击在《教父》的开篇即有宣告——律师汤姆·哈根让电影制片公司的老板杰克·沃尔兹为歌手强尼·方坦在电影中安排一个角色。沃尔兹绝对是个洛杉矶老油条,因此当他表示拒绝的时候我们一点也不惊讶,但是当我们知道他拒绝的原因时却会感到诧异。我们本以为沃尔兹拒绝的理由是强尼老了、不中用了,或是他缺乏表演天赋。但相反,沃尔兹说强尼是这个角色的最佳人选,而这恰

doesn't get it. Woltz blames Johnny for stealing a pretty young actress from him and refuses to do anything that will help him rehabilitate his career. In his exchange with Tom, Woltz comes across as materialistic, crass, bad-tempered, vengeful, and bigoted, but Coppola hints that his greatest crime is that he isn't a real artist. He is in film production only for the sex and the money. Whether he makes a good film is barely a concern.

Coppola's criticism of the Hollywood system goes well beyond this ugly depiction of a Hollywood producer. *The Godfather Trilogy* criticizes the content and structure of typical Hollywood films. By the 1970s, moviegoers were more film literate than those of earlier generations and demanded more for the price of their tickets. One way to appeal to an audience of both sophisticated and unsophisticated viewers is through what critic Robert Ray calls a "corrected" genre film. A corrected genre film has its share of action sequences that appeal to naive viewers, but it also includes new stylistic devices and an irony-laced plot that appeal to a more critical audience. In Ray's analysis of Hollywood films, *The Godfather* is the paradigmatic corrected genre film. To the naive audience, Michael Corleone seems like a heroic outsider battling against the corrupt system—in effect the hero of a Western set in New York City. A more sophisticated audience sees Michael as duplicitous, immoral, and cruel, and will be repulsed by him. But many people would argue that *The Godfather* isn't corrected enough. Subsequent gangster films, such as *Scarface*, *Goodfellas*, and *Donnie Brasco*, as well as the popular TV series *The Sopranos*, all try to further "correct" *The Godfather* by presenting a grittier, less glamorous view of Mafia life. But this process of criticizing the myth of the Mafia really began in Coppola's films. Indeed, the



恰是他不能得到这个角色的原因。沃尔兹指责强尼从他身边拐走了一位年轻漂亮的女演员,拒绝帮助强尼重振事业。在沃尔兹与汤姆交往的过程中,他表现得充满物欲、粗鲁愚钝、脾气暴躁、报复心重、固执己见,但是科波拉暗示他的最大罪过在于他不是真正的艺术家,他在电影制作中所追求的仅仅是性和金钱,能否拍出一部好电影他基本不怎么关心。


科波拉对好莱坞体制的批判远远不止是对于好莱坞制片商的丑陋描述,《教父三部曲》批判的是典型好莱坞电影的内容和结构。到了20世纪70年代,那时的影迷与前几代影迷比起来更具电影文化修养,他们为自己付出的电影票价而对电影要求更多。要同时吸引成熟老练的观众和要求不高的观众,有一种方法就是评论家罗伯特·雷所谓的“修正”类型电影来实现。一部修正类型电影既有吸引天真影迷的接连不断的动作镜头,又包括一些新的风格手段和讽刺情节来吸引更加挑剔的观众。雷在对好莱坞电影的分析中提到,《教父》是修正类型电影的典范。对天真的观众来讲,迈克尔·柯里昂看起来像是英勇的旁观者,与腐朽的体系做斗争——实质上他是身处纽约的西方式英雄。而比较世故的观众则把迈克尔看成是口是心非、没有道德、残忍冷酷的人,对他产生厌恶。但是许多人认为《教父》还不够修正,后来的一些匪帮电影,比如《疤面煞星》、《盗亦有道》、《忠奸人》及流行的电视剧《黑道家族》,都试图通过表现更加逼真、不那么光彩的黑手党生活来进一步修正影片《教父》。但是对黑手党神话的批判是从科波拉的电影真正开始的。实际上,《教父》最成


most successful correction of *The Godfather* is probably *The Godfather Part II*. ( *The analysis section will explore this argument in greater depth.* )

In addition to spawning numerous “corrected” gangster films, *The Godfather*’s legacy also includes its amazing cast, with actors such as Al Pacino, Robert De Niro, Diane Keaton, James Caan, and Robert Duvall, who have taken their places among the most successful performers of the past thirty years. No less significant is *The Godfather*’s rehabilitation of the late, incomparable Marlon Brando. Francis Ford Coppola, the director and brains of the entire operation, would himself become a Hollywood fixture, going on to direct classics such as *The Conversation* and *Apocalypse*. Certain filmic elements, such as the use of montage in *The Godfather* or of underexposure in the cinematography of *The Godfather Part II*, have proven highly influential in the decades since. Lastly, it should be pointed out that *The Godfather* films took part in the larger social discourse of their times. In 1972 and 1974, when *The Godfather* and *The Godfather Part II* were released, respectively, America was experiencing much turmoil and change. Coming on the heels of the turbulent 1960s, while the Vietnam War and the culture wars raged, *The Godfather* films took part in the New Left critique, exposing the hypocrisy of institutions of power. *The Godfather* highlights police corruption and the questionable morality of politicians who send their citizens abroad to fight wars. Political corruption is a major theme of *The Godfather Part II*. *The Godfather Part III* brings to light the tensions between the worldly and spiritual concerns of the Catholic Church. The true genius of *The Godfather* films is that they are historically and socially specific genre films and, at the

功的修正范例可能就是《教父 2》(在分析部分还将更加深入探究这一问题)。

《教父》之后不仅“修正型”匪帮电影大量涌现,而且流传后世的还有其令人吃惊的演员阵容,包括阿尔·帕西诺、罗伯特·德·尼罗、戴安·基顿、詹姆斯·凯恩和罗伯特·杜瓦尔,他们在过去 30 年中堪称最杰出的演员。同样重要的是,《教父》系列再次成就了已故、但无与伦比的马龙·白兰度。弗朗西斯·福特·科波拉是影片整个运营过程的导演和智囊,他自己也成为了好莱坞的常客,继续执导了如《现代启示录》这样的经典影片。某些电影元素,诸如《教父》中蒙太奇的使用以及《教父 2》摄影中曝光不足的运用,大大影响了随后的几十年。最后应该指出的是,《教父》系列影片反映了他们那个时代的大社会背景。《教父 1》和《教父 2》在 1972 年和 1974 年分别上映的时候,美国正处于混乱和变革之中。《教父》系列影片紧随着动荡的 20 世纪 60 年代而来,那是越南战争和文化变革激烈进行的年代。《教父》系列影片参与了新左派批判,揭露了权力机构的虚伪。《教父》凸显了警察的腐败以及那些把公民派出国打仗的政治家们遭人质疑的道德品质,《教父 2》的主题是政治腐败,而《教父 3》开始强调天主教会世俗情怀和精神情怀之间的紧张局面。《教父》系列影片的真正特质在于它们是特定历史时期和社会层面的类型电影,同时也是探索普遍主题的不朽史诗。影片对 20 世纪西西里美国人经历的描述谈及了所有美国移民团体的经历。《教父》系列影片同好莱坞任何一部动作片一样刺激、悬疑,同时

same time, monumental epics exploring universal themes. Their depiction of the experiences of Sicilian-Americans in the twentieth century speaks to the experience of all American immigrant communities. As exciting and suspenseful as any Hollywood action flick, they are also dramas with as much pathos and emotional weight as any film can have. Today *The Godfather* films are classic reference points in American culture, but they startled audiences when they were released because they combined styles and genres in a completely new way. That the films look so familiar to us now is the ultimate proof of their tremendous influence. 

也不乏其他影片具有的哀婉和感情价值。如今,《教父》系列影片已成为美国文化的经典参照,然而当初影片上映时却令观众吃惊,因为影片的风格和类型以全新的方式结合起来。我们如今对这些影片如此熟悉就是它们巨大影响力的最终证明。 

# PLOT OVERVIEW

## The Godfather

During a backyard wedding reception for his daughter, Connie, and his new son-in-law, Carlo Rizzi, Don Vito Corleone, a Mafia boss known as the Godfather, conducts business in his office. With him are his oldest son, Sonny, and his adopted son and family lawyer, Tom Hagen. Several people come to Vito's office to make requests, including Bonasera, an undertaker seeking revenge for a crime against his daughter, and Johnny Fontane, a Frank Sinatra-like singer and actor who wants Vito to help land him a part in a movie. As the wedding reception draws to a close, Vito dispatches Tom to Los Angeles to talk to Jack Woltz, the studio owner. Despite Tom's prodding, Woltz refuses to give Fontane the part, so the Corleones make Woltz "an offer he can't refuse." The day after the meeting with Tom, Woltz wakes up in a blood-stained bed to discover the severed head of his prized horse under the covers at his feet.

Back in New York, a gangster named Sollozzo wants to involve the Corleone family in his narcotics smuggling operation. Two other crime families, the Barzinis and Tattaglias, are already in on the scheme, but Sollozzo wants Vito's protection and financing too. Vito arranges a meeting with Sollozzo. Sonny and Tom support the idea of expanding the family business, but Vito cannot overcome his initial skepticism about the scheme and his distaste for drug trafficking. Vito rejects the offer and orders his bodyguard, Luca Brasi, to investigate Solloz-

## 情节·览

### 教父

在为女儿康妮和新女婿卡洛·力兹举办婚宴的过程中，维托·柯里昂阁下，一位黑手党老大即人们熟知的教父，正在他的办公室里处理生意，与他一起的还有他的长子桑尼和维托领养的儿子兼家庭律师汤姆·哈根。一些人来到维托的办公室提出请求，其中包括伯纳萨拉，一个想为遭人伤害的女儿寻求复仇的殡葬承办人；还有强尼·方坦，一个弗兰克·西纳特拉式的歌手和演员，希望维托帮他在一部电影中弄到一个角色。在婚宴即将结束的时候，维托派汤姆去拉斯维加斯与电影制片公司的老板杰克·沃尔兹商谈。尽管有汤姆的敦促，但是沃尔兹依然拒绝给方坦一个角色，因此柯里昂给了沃尔兹“一个难以拒绝的提议”。与汤姆会晤的第二天，沃尔兹在血迹斑斑的床上醒来，在他脚下的被子里发现了其爱马的马头。

纽约这边，一个叫索洛佐的暴徒企图让柯里昂家族参与他走私贩毒的买卖。另外两大犯罪家族：巴茨尼家族和塔塔基利亚家族已经加入了，但是索洛佐依然希望得到维托的保护和资助。维托安排了与索洛佐的会谈，桑尼和汤姆都支持扩大家族生意的想法，但是维托依然无法消除对这个计划最初的怀疑以及他对毒品走私的厌恶。维托拒绝了这个提议，并命令他的保镖卢卡·布拉西去调查索洛佐。



zo. Luca is murdered, and shortly afterward a hit man attempts to assassinate Vito while he shops at a fruit market. Vito survives the shooting but is badly hurt, and Sonny temporarily takes control of the family business.

Vito's youngest son, Michael, a World War II hero, is in town for his sister's wedding, accompanied by his WASP girlfriend from New England, Kay Adams. Unlike Sonny and Tom, Michael is a "civilian" who has vowed never to get involved in the family business. While visiting his father in the hospital, however, Michael discovers that the guards who were supposed to be protecting Vito have disappeared, leaving Vito vulnerable to another assassination attempt. Michael hides his father and pretends to be a gangster holding a gun to scare off the assassins. He grills a crooked cop named Captain McCluskey about whereabouts of the men who should be guarding Vito, and McCluskey punches him. Michael is knocked unconscious. Days later, after receiving advice and a gun from members of the family, Michael arranges to meet at a quiet Italian restaurant with Sollozzo and McCluskey to negotiate a peace. At the meeting, Michael kills both men. He then flees to Sicily, where Vito was born.

Newspaper headlines announce the slew of Mafia killings that follow. Vito Corleone returns home from the hospital and is disappointed to learn that Michael has participated in a Mafia killing. While Vito recovers from his gunshot wounds, hot-headed Sonny and cautious Tom debate whether to escalate the war with the Tattaglias, Sollozzo's sponsors.

When Sonny sees Connie with a black eye, he learns that Carlo has been beating Connie, and he attacks Carlo brutally, hitting him with a trash can. After she suffers another beating,



但是卢卡被杀了,不久,一个职业杀手在维托买水果的时候企图暗杀他,维托中枪后幸存下来但是伤势很重,家族生意暂时交由桑尼掌管。

维托的小儿子迈克尔是一位二战英雄,他在城里参加姐姐的婚礼,与他相伴的是来自新英格兰盎格鲁撒克逊白人新教徒的女友凯伊·亚当斯。迈克尔与桑尼和汤姆不同,他是个“平民”,已经发誓永不参与家族生意。但是他去医院探望父亲的时候发现,本来应该保护维托的保镖失踪了,维托险些遭到又一次暗杀。迈克尔把父亲藏了起来,假扮成持枪匪徒吓跑了暗杀者。迈克尔责问一个不老实的警察麦克罗斯基,问他保护维托的保镖的下落,却被后者打晕了。几天后,迈克尔在接受了家族成员的建议和一只手枪后,在一个安静的意大利餐厅与索洛佐和麦克罗斯基会面,商谈和解。在会谈中,迈克尔把这两个人都干掉了,随后他飞到了维托出生的地方西西里。

报纸头条公布了随之而来的黑手党的诸多杀戮行动。维托·柯里昂从医院返回家中,得知迈克尔参与了黑手党杀戮行动后十分失望。维托枪伤痊愈后,急躁的桑尼和谨慎的汤姆争论着与塔塔基利亚(索洛佐的赞助人)之间的战争是否应该升级。

当桑尼看到康妮眼眶发青,他得知卡洛一直在殴打康妮。他痛打了卡洛,用垃圾桶砸他。康妮在遭受了又一次毒打后哭着给桑尼打了电话。桑尼火冒三丈,开车要去