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WENXUELUNCONG

外国语言 文学论丛

石发林 陈 才 主编

II



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外国语言文学论丛(Ⅱ)

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内 容 提 要

该书汇集了辛勤耕耘在外语教学第一线的广大教师和教育工作者的教学及科研成果。内容涉及语言学、文学、文化、翻译、教学法、电化教学等领域。本书可供大专院校师生及中小学教师学习、参考。

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前 言

经过近一年的努力,《外国语言文学论丛(Ⅱ)》终于与广大读者见面了。该书汇集了辛勤耕耘在外语教学第一线的广大教师和教育工作者的教学及科研成果。内容涉及语言学、文学、文化、翻译、教学法、教学管理、电化教学等领域。本书可供大专院校师生及中小学教师学习、参考。本书能成功出版,得益于全国外语界专家学者的大力支持。在此,仅向他们致以衷心的感谢。

由于时间仓促,编者水平有限,书中难免有不足之处,敬请学界前辈、同仁批评斧正。

编 者

2005年9月

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当代澳大利亚土著文学概论

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文

学

摘 要:本文分析了当代澳大利亚主要土著作家及其作品,并对土著文学及其特点作了概述。作者认为,土著文学是澳大利亚文学不可或缺的组成部分。

关键词:澳大利亚土著文学;诗歌;小说;戏剧;特点

当代澳大利亚土著作家,就像著名土著小说家柯林·约翰逊所说的那样,是“欧洲都市文学传统边缘地区的居住者”^{*}。这句话恰当地反映了澳大利亚土著文学不受重视的状况。本文所论及的土著文学是指其书面文学,因为口头文学早在约五万年前土著人落户澳洲大陆后就不存在了,而书面文学却因为土著文字的滞后,迟迟才出现。到了当代,土著作家大多已用英语创作,并且出现了一支人数相当可观的创作队伍。据统计,单是诗人就有 50 多位(约有 20 人的作品得以出版),从而引起了批评界的注意,称土著作家为创作中的“第四世界”。

第一部土著文学著作问世于 20 世纪 20 年代,出自“土著文学之父”戴维·尤纳庞(David Unaipon, 1872 ~ 1967)之手。尤纳庞受教于教会学校,一生大都在阿德莱德度过。他博学多才,精通拉丁文和希腊文,并在导弹学和直升机飞行方面有过发明专利。他写过大量土著民族的传奇故事,并于 1929 年出版了《土著传奇》(Native Legends, 1929)一书,风格高雅古朴。书中有两个故事,一为“阳光仙子释放蜻蜓”(The Release of the Dragon Files by the Fairy Sun Beam);一为“小蜥蜴鸚鵡”(Youn Goona the Cockatoo)。另有两个短篇为传奇故事提供了人类学和神话方面的背景。这种传奇故事带有童话的特征,如“阳光仙子释放蜻蜓”的故事是圣经和生物学的融合。故事中青蛙在一个“能使人感到敬畏的漂亮迷人的地方”,看守着被俘的水虫。接着“大家都感到十分内疚,因为青蛙们虐待了无害而又无助的水虫,而水虫恰恰需要强者给予帮助”。神话显然具有教诲的目的,把“水虫们”比作土著人的兄弟,暗示兄弟之间应当相互帮助。尤纳庞还在 1928 年一次题为“一个土著人为他的种族请求”的演说中预言:“……土著民族将会充分发展,这也许需要两代人,也许更久,但最终我们将能够站立于文明人之中”。

尤纳庞确有先见之明,40 年后的 60 年代,土著文学开始蓬勃发展起来。但它之所以迟才兴起却有着复杂的历史原因。首先,在漫长的岁月里,土著人大都没有受教育的机会,像尤纳庞这样的先哲式人物纯属例外,一般的土著人只受过一些启蒙教育,所掌握的英语无

* 柯林·约翰逊. 在边缘地区写作 - 现代土著文学研究. 海兰德书屋, 1990

非只能应付日常生活而已,与文学创作无缘。其次,土著民族长期生活贫困,一部分人生活在内地,从学会走路的那一天起便终日忙于觅食,除了夜晚简单的娱乐活动,往往在为填饱肚皮而四处奔走中度过一生;另一部分人住在城市贫民窟或市郊的接合点,也在困苦中度过,不可能从事文化活动。第三,土著人长期处于社会底层,并安于命运,缺乏强烈的自我意识和同社会抗争的决心,过着一种与世无争的生活,没有形成一种独立的民族意识,自然更没有要把它形诸文字的愿望。最后,土著民族在相当长的时间内始终处于封闭状态,现代文明,其中包括文学创作,要敲开它的大门尚需要一段予以潜移默化的时间。因此,只有在20世纪六七十年代澳大利亚经济迅猛发展,文化教育开始普及,人民生活水准大幅度提高,很大部分土著人进入城市,接受正规教育,土著民族自我意识增强,乃至开始觉醒,感到历史有负于自己这个民族,目睹社会不平,并觉得需要呐喊,需要表达郁闷内心的情感,而现代文明和宽松的社会气氛又为他们提供了表达这种情绪的条件和场所时,土著文学才水到渠成地发展起来,形成了一个相对地繁荣期。

澳大利亚第一位土著诗人是凯思·沃克(Kath Walker, 1920 - 1993)。她的主要诗作有:诗集《我们要走了》(We are going, 1964),《黎明在前》(The Dawn Is at Hand, 1966),《我的人民:凯思·沃克诗选》(My People: A Kath Walker Collection, 1970)等。她的诗歌十分畅销,印数几乎比每一个当代的诗人都多*。沃克最富代表性的诗歌是《我们要走了》。在这首诗中,作者用今昔对比的手法,唤起人们对古老土著文化的回忆,警惕其濒临灭绝的危险,并发出求救的呼喊,而“我们要走了”则成了示威性的战斗口号。诗中既有对逝去的生命力的回顾;又有感到生存错位的痛苦呻吟;自然也少不了成为她诗歌特点的愤怒抗议——“白种人是陌生人”。诗歌是土著民族辛酸史的缩影,也是一篇震撼人心的檄文,富有很强的感染力,出版后深为土著读者所喜爱,在澳大利亚文学界引起热烈的反响。第一个土著小说家为柯林·约翰逊(Collin Johnson, 1939 -)。他是个多产作家,以创作小说为主,兼涉诗歌、戏剧等领域。著有小说:《野猫掉下来了》(Wild Cat Falling, 1965),《萨达瓦拉万岁》(Long live Sandawara, 1979),《沃拉迪医生的承受世界末日的良方》(Doctor Wooreddy's Prescription for Enduring the Ending of the World, 1983),《鬼梦大师》(Master of the Ghost Dreaming, 1991),《野猫尖叫》(Wild Cat Screaming, 1992)和《昆坎》(The Kwinkan, 1993)。诗集:《杰基的歌唱界》(The Song circle of Jacky, 1993),《达尔瓦拉》(Dalwurra, 1988),《杰斯曼的花园》(The Garden of Gethsemane, 1991)。剧本:《盛大的星期日》(Big Sunday, 1987)和《麦金嘎巴》(Muntjingga-ba, 1989)。自传:《多因野猫》。专著:《社会边缘的创作》(Writing from the Fringe, 1990)。约翰逊曾多次获国内文学奖。小说《野猫掉下来》是作者的代表作,作品描写一位出生于半土著血统的母亲和全白人血统的父亲家庭的19岁土著青年,在白人世界中寻找生活的意义。由于他的肤色和家庭背景,他被排除于应享受的一切权利之外,成了生活于白人社会边缘的被遗弃者。于是,他以攻击白人社会来进行报复,抢劫、射杀、大肆作恶,最后成了警察追捕的逃犯。他像变色龙一样,见谁就学谁的神态和举止,反过来又对此加以嘲弄和唾弃,他与谁都格格不入,寻求存在主义和虚无主义的生活方式,常以为自杀是唯一的出路,最后不得不认命。小说结尾,他等待被捕的时候,从一位族中长者那里得到了启示,重新明确了生活的目的。第一部上演的土著戏剧由土著剧作家凯文·考尔博特(Kevin Gilbert, 1933 -

* 鲍勃·霍奈,乌杰鲁作品中的诗与政治:超越差别,乌杰鲁,昆士兰大学出版社,1994,63

1993)所作,剧名为《摘樱桃工》(The Cherry Pickers,1971),描写一群根据季节替人采摘水果为生的土著人,1971年首次在悉尼上演并获得好评,并使作者成为第一个土著剧作家。全剧以一群土著摘樱桃工中的一个名叫约翰诺罗(Johnollo)的人暴病而死为契机,刻画了土著人与自然之间的密切联系;白人对自然的破坏及其与自然之间的紧密联系;土著人对自己传统的关切及无法将其融入现实生活的无奈;白人对土著人之缺乏理解。1988年在澳大利亚庆祝建国200周年时,此剧又经改编上演,增加了对殖民时期土著民族个性的描绘和白人破坏行径的揭露。

自1971年第一个土著戏剧上演以来,土著戏剧文学有了较大的发展,出现了一批诸如凯文·罗伯特·梅里特(Robert Merrit)、杰拉德·博斯托克(Gerald Bostock)、伊娃·约翰逊(Eva Johnson)和杰克·戴维斯(Jack Davis,1971~)等剧作家,他们在国内外戏剧市场上确立了澳大利亚黑人戏剧的地位。博斯托克的《黑人来了》(Here Comes the Nigger,1972)在悉尼演出成功后,1977年被《米安津》杂志选段登载,梅里特的《糕点工》(The Cake Man,1978)在国内巡回演出,并拍成了电视,1982年又在科罗拉多的世界戏剧节上备受青睐。《糕点工》及戴维斯的两个剧本《古拉克》(Kulark,1979)和《梦想者》(The Dreamer,1982)成为几个州的中学和大学教材。1984年伊娃·约翰逊的《特金德列拉》(Tjinderella,1984)在阿德莱德举行的戏剧节上引人注目,两年后的1986年,戴维斯的《没有糖》(No Sugar,1985)在加拿大世界戏剧节上获得好评。显然,土著戏剧在近30年中有了长足的发展。

在诗歌方面,凯思·沃克的诗集《我们要走了》,《黎明在前》和《我的人民:凯思·沃克选集》都是很有影响的作品。剧作家杰克·戴维斯和凯文·吉尔伯特又都是诗人。前者的《加嘎杜:来自土著澳大利亚的诗歌》(Jaggardoo: poems from Aboriginal Australia,1978)以及后者的《人民的传奇》(People Are Legends,1978),呼喊出了社会的不平,回忆了往昔的生活,引起了评论家的注意。

土著小说家中的佼佼者为柯林·约翰逊和阿尔奇·韦勒(Archie Weller,1957~)。约翰逊的《野猫掉下来了》写了“监狱的生活”;韦勒的《狗一般的日子》(The Day of the Dog,1984)重现了土著人的历史,读来都十分感人。韦勒还是一位出色的短篇小说家。拉比·吉尼比(Ruby Ginibi)以描写土著人的“生活的历史”而出名,萨利·摩根(Sally Morgan,1951~)因她有争议的小说《我的位置》(my Place,1987)而引起文坛的注意。

目前比较活跃或著名的土著作家有凯思·沃克,杰克·戴维斯,凯文·吉尔伯特,柯林·约翰逊,阿尔奇·韦勒,吉尼比和萨利·摩根等人。

土著文学的内容大致有三个特点:一是具有较强烈的社会政治倾向,批判社会的不公,尤其是白人与土著人之间关系的不平等;二是再现土著民族的历史,尤其是白人“入侵”后土著人的不幸遭遇,特别是塔斯马尼亚州土著人的灭绝,在多部作品中得到了反映;三是描写土著人特有的生活方式,尤其是土著的神话和传奇。这些文学作品的内容与如前所述土著人长期以来的遭遇有着密切的联系,可以说是土著民族历史和现实生活的折光。

综上所述,土著文学毫无疑问成了整个澳大利亚文学不可或缺的一部分,同时也对本国的白人文学产生了影响,不少作家,尤其是儿童文学作家,从土著作家所再现的神话中得到启发,写成了富有澳大利亚特色的作品,在世界文坛上获得了很高的荣誉。然而由于历史的原因,土著民族长期处于文化落后的状态,他们的文学尽管在近30年来有了较大的发展,但比之白人作家,他们毕竟还是“欧洲都市文学传统”边缘地区的居住者。

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A Lesson of Manhood

——A Critical Commentary on Hemingway's Short Story *The Battler*

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Abstract: *The Battler* is one of the short stories about Nick Adams, a character much like Hemingway himself. This paper comments on the theme and the writing style of the story with regard to Hemingway's life experience and his artistic theory.

Key Words: short story, Hemingway, theme, style, iceberg theory, character

The Battler is one of the series of stories about Nick Adams written by Ernest Hemingway, one of the most influential American writers in the 20th century, in his first short story collection *In Our Time*. A close examination of the story is akin to a study of Hemingway's life and theory of art. Greatly influenced by his doctor father who loved hunting and fishing, Hemingway developed a great passion for outdoor activities and adventures since he was very young. He had fought in world wars, hunted in Africa, won in national fishing race, and boxed in Bimni. He suffered injuries in wars and traffic accidents, threatened by dangers and death. He had written six novels and more than fifty short stories in his life. His legendary and colorful life experiences provide rich resources for his fictions. He always wrote about what he saw and what he experienced. Many characters in his stories are incarnations of Hemingway himself. Once interviewed by a journalist he explained his idea of the function of a fiction:

"From things that have happened and from things as they exist and from things that you know and all those you cannot know, you make something through your invention that is not a representation but a whole new thing truer than anything true and alive, and you make it alive, and if you make it well enough, you give it immortality. That is why you write and for no other reason that you know of. But what about all the reasons that no one knows?"

Related to his life experience, fighting and boxing are the common theme in Hemingway. In his eyes, fighting is a way to show man's strength and courage. As the leader of "lost generation", Hemingway believed the truth was reality, and life was nothing more than hardship. He usually wrote about two kinds of man: the man who stands and the man who couldn't stand, and what he most cared about was the man who could stand. Hemingway created many "Cold Hero" in his fictions: manly man, a scarred and sensitive man, close to the writer himself. His definition of man's courage is "grace under pressure". His writing style was deeply influenced by the material-

ism and imagism at that time. He opposed didacticism and advocated to let events convey themselves. Owing to his experience as a journalist the words and sentences in his fictions are always simple, colloquial and short. The principle of economy in writing can be explained by his famous "iceberg" theory: "There is seven - eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show." He was awarded Nobel Prize for Literature because of his contribution in the area of "prose style" and in his use of "zero ending". In William White's words, "He had written a shelf of some of the finest prose by an American in this century." In his stories Hemingway provided detached descriptions of action in that he avoided describing the thoughts and emotions of his characters in a direct way. All things conspire to an end, with no detail wasted. His stories run counter to the traditional nineteenth and early twentieth century stories described as "well-made." They are usually elliptical in form, rarely tying up details in a neat bundle in order to bring the stories to a conclusion. He used simple nouns and verbs and was still able to capture the scene precisely. The type of story Hemingway wrote, as Sheldon Grebstein has noted, reflects a belief in Anton Chekhov's "dictum that in both scene and character the selection of significant details, grouped so as to convey an image, is the vital thing."

Nick Adams is a character very much like Hemingway himself whose stories are the reflection of the early life experiences of the writer. He resembled Hemingway in many respects: a white Chicago boy, a doctor's son, grew up in the Michigan woods, loved outdoor activities, went overseas to fight in the world war and was severely injured, troubled by hidden demons on the way back home. Since the art of living by the Hemingway code is based on economy of emotion and gesture, to follow the Hemingway hero throughout the short stories is to see the step-by-step development of Hemingway's code for living in the modern wasteland, as well as the refinement of his aesthetic theories. The stories chronicle the movement of the hero Nick from a condition of innocence, a kind of pre-Adamic state during which he was unaware of his mortality, into a condition of experience or knowledge. His stories are set in the late dawn of the Industrial Age, a time dominated by rugged individualists that spread across America. Greatly influenced by his father, Nick loved nature and outdoor activities such as fishing and hunting when he was very young. In an experience of witnessing a difficult delivery of a baby by an Indian woman whose painful scream caused her husband's suicide Nick was aware of man's weakness and mortality and since then he vowed to himself never to succumb to fear and was even ready to defy the concept of natural, mortal life. In the "Big Two-Heated River", he had been injured in the war and made journey across wild wasteland back home, in which he had a lot of troubles with hidden demons but survived with the crafts he had learned from his father in the outdoor activities, and became more heroically stoical in character. It took the fortuitous survival of his adventurism and wanderlust, plus a bout with madness, for Nick to come to terms with himself; to know that he could be happy living in balance with nature, to grow from a state of innocence to the state of mature.

The Battler is one of Nick Adams stories. It is a very short story about Nick's encounter with a little mad white man. Apparently the plot is very simple; Nick had been kicked off by a brutal

brakeman from a train and had been beaten by him to wounds. He walked along the railroad in dark night hungrily and aimlessly. A fire suddenly appeared, and by its side a little man was sitting. Nick came close to it and started the conversation with the man and his Negro companion, in which the man went mad and tended to harm him. The Negro stopped the man by hitting him into unconsciousness and then explained his madness by telling the man's unordinary story. At last Nick left them and went on with his journey. It is an example of Hemingway's "prose style" and application of his "iceberg" theory: the writer's deep understanding of life is disguised by the simple construction of the words.

The Battler is another initiation story, which centers around a main character who comes into contact with an idea, experience, ritual, or knowledge that he did not previously know. Hemingway wrote a number of initiation stories, or as they are sometimes referred to, "rite of passage" stories. "Hemingway's stories are as much a demonstration of the lesson as they are of the fact; their drama arises from the tension between them" (Gurko 177 ~ 78). That process of initiation into manhood, into life, is finally the theme of the stories, the substance of his iceberg. Yet, as Hemingway himself moves across the threshold from innocence into experience, he showed from different angles and vantage points in his stories the many facets of the initiation process. In *The Battler*, Nick learned a lesson about life and manhood from the encounter with the little mad white man and his Negro friend. At the beginning, He determined to revenge on that brakeman who had beaten him. Hemingway disclosed his thought by writing: "That lousy crut of a brakeman. He would get him some day. He would know him again. That was a fine way to act." In the conversation with the little man he said: "I'll bust him", "I'll get him." However, when he left the little man and his companion he seemed to know that besides fighting stoic reserve was another way to show man's strength. Comparing the descriptive words at the beginning with those in the end, readers could notice the change of the hero's feelings. At the beginning, adjectives such as "cold", "lousy", "torn", "barked", "scraped", "dark" are used to indicate his fear, hatred and distress. In contrast, at the end of the story, the writer used the words such as "soft", "hot" "soothed", which represent warmth, respect, love and hope, implying that he got strength and courage from this experience and had understood life was more complex than what he had thought and became more determined to be fearless in front of hardships.

The title of the story *the Battler* suggests the common theme in Hemingway's works: life is a lonely, losing battle, and it is only in the struggle that man can show his strength. In Hemingway's eyes, both Nick and Ad Francis are battlers. Young as he was, Nick displayed his strength in mind and spirit. Beaten by a man much bigger and stronger than him, he made up his mind to have his revenge on him some day. He accepted the shame and injury with endurance and tolerance. There was no indication of heartbreak, cowardice, disappointment, or despair in Nick's words or actions. For Adams Nick, Ad Francis was an example. Their conversation was like the one between a master and an apprentice. Francis first asked about Nick's wound and commented on it: "It must have made him feel good to bust you," and then advised: "Get him with a rock sometime when he's going through." He displayed his deformity to Nick and told him he had

been beaten by many people, with such remarks: "I could take it," "They all bust their hands on me," "They couldn't hurt me," in a manner of a master who was proudly talking of his art and crafts. He conducted Nick to count his pulse with the intention to demonstrate his physical strength, saying: "You know how I beat them?" In fact, the little man was not only demonstrating his strength but also his attitude towards life, his philosophy of existence, actually the substance of Hemingway's "iceberg" and his code of living. The little man was another example of Hemingway's "cold hero": scarred, manly, sensitive, a man with dignity, honor and endurance. His Negro friend Bug's account for his madness highlighted his image as a hero: the man had married his beloved beautiful sister despite the opposition of the consensus. He went mad after his wife left him and began to beat people. He beat a lot of people, which brought him into prison, where he got to know Bug. After he came out Bug accompanied him to go about living on the money given by his sister and ex-wife. Though scarred and rough in appearance, the little man was very naive in his heart. His extraordinary love proved that he was brave and sincere in life. Hemingway's description about the little man near the end of the story was sympathetic: "The Negro looked over the little man, lying breathing heavily. His blond hair was down over his forehead. His mutilated face looked childish in repose." This is an image of a hero who has lost his battle but didn't lose his innocence and dignity; his optimistic attitude towards his strength, his honest and realistic attitude towards life and his endurance in face of the sufferings. The "childish" looking on his face in his sleep contrasted with his dramatic abnormal life experiences and exposed the inner part of the man, the nature of his character, the "seven-eighths" of Hemingway's iceberg, which produced great impact on Nick.

Actually Hemingway himself was a battler in life. As a perfectionist of art he constantly challenged himself with higher goals in writing techniques. He couldn't accept ordinariness and commonness. He was brave in life and kept on fighting with the threat of danger, diseases and death. He was manly to such an extent that when he realized he had lost the talent of artistic creation his choice was to end up his life with a self-inflicted gunshot for the sake of his honor. Hemingway's own life and character are indeed as fascinating as any in his stories. On one level, "'Papa' (Hemingway's nick name) was a legendary adventurer who enjoyed his flamboyant lifestyle and celebrity status. But deep inside lived a disciplined author who worked tirelessly in pursuit of literary perfection. His success in both living and writing is reflected in the fact that Hemingway is a hero to both intellectuals and rebels alike; the passions of the man are only equaled by that of his writing." (Hotcher, 23)

Hemingway's principle of economy in writing is well presented in the story. The events move on mainly with dialogues with colloquial words and short simple sentences which read real and alive and through which Hemingway established the images of his characters. Images are strikingly used in the story. The setting of the story is the railroad and its neighborhood in dark night. Hemingway created a depressive atmosphere with the description of Nick's scars, his suffering and hurt feeling, the ghostly darkness of the railroad and its surroundings, the crazy man's deformed appearance and his roughness both in words and behavior, his tragedy life... all of which have asso-

ciation with misfortune and death. The darkness represents what life was like in Hemingway's eyes: cruel, painful, gloomy, full of hidden troubles, which is the reflection of the American society after the first World War: Industrialists in America ambitiously expanded their production by consuming natural materials; a lot of people lost their jobs and lived in hardship. Having seen the brutality of the war and the cruelty of the reality, young people lost their illusion about the country. They were called the "lost generation", which is also used to refer to the literal movement it generated. "Lost" means the lost of nature, the lost of dream, the lost of innocence. "For Hemingway, loss was inevitable: fate, circumstance, something always brought on the end. Love expired, through death or disenchantment, fame always dwindled, youth and vitality crumbled through the years; life itself was nothing more than a unpredictable feast of the senses." (Hays, 41) As Hemingway himself, Nick Adams was displaced in time and had to learn how to adjust himself to the dark world. The fire Nick saw in the darkness was another symbol in the story. He saw the fire when he was hungry and tired so he approached it expecting to find something. As a result he found the little mad white man and his story as well as the supper. When he left the fire, he felt encouraged, relaxed, warm and strengthened, feeling differently compared with what he did at the beginning of the journey. Hemingway described: "Out of range of the fire he listened. The low soft voice of the Negro was talking." "The Negro's voice soothed. 'Just you drink a cup of this hot coffee.' " Near the ending Hemingway wrote: "He found he had a ham sandwich in his hand and put it in his pocket." Here "a ham sandwich" was apparently a symbol of the strength Nick got from the experience, the knowledge he learned from it, while it was of course the food to physically provide him with energy. The fire was like an oil station for a driver and a beacon for a seaman that charges the vehicle with energy and brightens the road ahead. The little man's madness stands for the disorder of the society in Hemingway's time: wars and economic depression inflicted wounds on thousands of people. The dream of life was broken and people felt lost in the disturbing world. The three characters in the story: Nick, Ad and Bug represent American society at that time. Nick was from educated middle class family so he had a sense of priority. Ad was a white man, but his profession was boxing, which didn't demand much education, so he felt jealous of Nick when Bug offered Nick food. As a Negro, Bug was in the lowest position. He was polite in both words and action to Nick and Ad and made dinner for them, served them in a humble manner and acted as a mediator between the two white fighters during their conflict. The three characters were just the mirror of American society in that time.

The story was an example of Hemingway's "prose style" and "zero end". It started in vagueness (the writer didn't tell readers why Nick had been on the train and why he was beaten by a brakeman.) and ended in suspension, leaving readers in the imagination of Nick's action and fate in the future. Hemingway ended this story by writing: "Nick climbed the embankment and started up the track ... Looking back from the mounting grade before the track curved into the hills he could see the firelight in the clearing." Hemingway didn't tell readers where Nick was going or what he was going to do in the future. By leaving these questions for readers to think about, Hemingway achieved his purpose in writing, which accorded with his "iceberg" theory: the real