英美文学名著导读注释本

红色英勇勋章

Stephen Crane

尚晓进　注

上海外语教育出版社

需要全本请访问 www.ertongbook

摇图书在版编目(悦嚼) 数据

红色英勇勋章:英文/(美)克莱恩著;尚晓进注.
上海:上海外语教育出版社,2000
(英美文学名著导读详注本)
ISBN 7-81080-026-4

I. 红... II. ①克...②尚... III. 英语-语言读物,小说 IV. H319.4:I

中国版本图书馆 CIP 数据核字(2000)第 74671 号

出版发行:上海外语教育出版社
(上海外国语大学内)
责任编辑:杨自伍
印 刷 者:
经 销:新华书店上海发行所
开 本:850×1092 1/32 印张 字数 千字
版 次:2000 年 11 月第 1 版 2000 年 11 月第 1 次印刷
印 数: 册
书 号:ISBN 7-81080-026-4/I·001
定 价: 元

本版图书如有印装质量问题,可向承印(订)厂调换。

出 版 说 明

为了继承人类精神文明的宝贵财富，培养青年学子的思想境界和道德情操，上海外语教育出版社从 2001 年起将陆续推出这套丛书。自林纾以降，经过几代译者的不断努力，西方文学经典已渐为国人接受。改革开放以来，原版文学作品更是源源不断进入我国的校园和课堂。时至今日，我们逐步认识到，那种原本刊行的简单的拿来主义难以满足学子发掘作品蕴涵的人文精神的需要，毕竟其中屡屡出现的外来语和各种典故妨碍了解读过程，而且文学语言本身的难度就不是仅靠一两套语言教材就能克服的阅读障碍，所以几经筹划，凭借学界大力襄助，将洋洋大观的英美文学名著汇编为一套导读详注丛书，奉献给广大热爱文学和学习英语的读者。

我社经过较长时间的酝酿和准备，先后充分听取了国内外专家的意见和建议，专门约请了国内知名学者和研究有素的青年教师参与其事。由他们精心撰写导读文字并加以详备的注释，通过导读和详注这种面貌一新的形式，我们希望读者可以‘ 知人论世 ’而又含英咀华，了解历代文学大师的生平事迹和当时的社会及文化背景，蠡测作家的心路历程和创作轨迹，读者同时可以吸收文学语言的养分，提高文化素养和文学欣赏水平，我们相信从更高的层次来说，语言习得与培养素质应该水乳交融，相得益彰，二者不可偏废，这也是我社推出这套丛书的初衷。

由于涉及作品的时间跨度逾三百年，而期间英语语言也在不断地沿革演化，从而在不同的历史时期呈现出了不同的特色。倘若根据历史阶段陆续推出，未必能够真正有益于青年读者学习英语和领略作品神韵。因此我们将通盘考虑，把不同时期、不同风格的作品放在一起推出，这样读者可以根据各自的喜好有所选择。我们初步计划总数刊行一百种，每年分辑推出十余种，逐年陆续完成这一规模宏大的出版项目。

我们希望在这套丛书问世之际，得到学界和读者热情关心和支持，给我们提出建议和批评，协助我们精益求精，将丛书出版得更好。

上海外语教育出版社

2001 年 3 月

前　　言

一

斯蒂芬·克莱恩(Stephen Crane,1871—1900),美国著名小说家和诗人,1871 年 11 月 1 日出生于美国新泽西州纽瓦克城。父亲是一位颇有名望的卫理公会牧师,母亲受过良好教育,同样出自宗教家庭。斯蒂芬·克莱恩排行十四,是他们最小的孩子。克莱恩年幼时,父亲每两三年就要更换一个教区,克莱恩的童年是在新泽西州和纽约州的各个教区里度过的。1880 年父亲去世后,母亲带孩子回到了新泽西州,不久在海滨旅游胜地阿斯伯里公园城定居下来。当时的阿斯伯里吸引了大批游客,一时间成为性的天堂和酗酒赌博的场所。这种生活方式强烈冲击了当地传统,与卫理公会所倡导的道德准则形成紧张对抗。阿斯伯里复杂的社会现实深刻影响了成长中的克莱恩,使他学会以怀疑的目光审视传统并逐渐养成了愤世嫉俗的叛逆个性。据克莱恩本人回忆,他很早就对宗教失去了兴趣——“小时候我很喜欢教会和祷告会,但在我 13 岁左右的时候,这种热情就冷却了。”[①]对传统宗教的背弃与否定态度直接影响了克莱恩日后的文学创作。

1890 年克莱恩进入宾西法尼亚州的拉斐特学院,次年转入赛拉丘斯大学,但很快辍学,从此终止了正式的求学生涯。克莱恩对新闻报道怀有浓厚兴趣,早在 1888 年,他就开始帮助在《纽约论坛报》担任记者的哥哥报导新泽西州沿海地区的新闻,与此同时,他也开始了零星的文学创作活动。克莱恩辍学后即投身新闻事业,成为《纽约论坛报》的记者。1892 年遭解雇后,他漂泊到纽约,做了名自由撰稿人。在这期间,克莱恩深入纽约社会底层,在新闻工作之余完成了第一部小说《街头女郎梅季》(*Maggie*:*A Girl of the Streets*)。该书标志着美国自然主义小说的先声,1893 年由克莱恩自费用笔名出版,但遭评论界冷遇。不过

---

① [illegible]

《街头女郎梅季》为在贫困中挣扎的作者赢得了作家哈姆林·加兰和小说家兼评论家威廉·霍威尔斯的赞赏和友谊。克莱恩的艺术颠峰之作《红色英勇勋章》(*The Red Badge of Courage*)起初在报纸上连载,1895 年 10 月由阿普尔顿出版社出版,获得英美文学界的一致好评,令年仅 24 岁的作者一举成名。同年,克莱恩还发表诗集《黑衣骑士》(*The Black Riders*)。这期间贫困的生活和超负荷的工作严重损害了他的健康,结果他患上了肺病。

克莱恩生命的最后几年是在动荡不安中度过的。他先后到过墨西哥、希腊、古巴、波多黎各等地,亲历了希士战争和美西战争,并写下一系列优秀的战地报道。1896 年,克莱恩接受任务去古巴报导当地反对西班牙统治的起义,但所乘的船只在佛罗里达海岸沉没。后来,他根据这一经历写成一篇优秀的短篇小说《海上扁舟》(*The Open Boat*,1871)。轮船失事后,克莱恩折回杰克逊维尔,结识了比他大五岁并结过两次婚的科拉·豪沃恩,并从此与她同居。1897 年克莱恩携同科拉迁居英国。在伦敦,克莱恩结识了约瑟夫·康拉德和亨利·詹姆斯等文坛巨匠。1899 年,他在英国的苏塞克斯郡购置了一座 14 世纪的庄园,在那里度过了一生最后的时光。克莱恩此时肺病已进入晚期,但仍在全力以赴地写作。1900 年 6 月 5 日克莱恩终因肺病医治无效而不幸逝世,年仅 29 岁。

克莱恩的后期作品主要包括小说《乔治的母亲》(*George's Mother*,1896)《第三朵紫罗兰》(*The Third Violet*,1897),《服现役》(*Active Service*,1899),第二部诗集《战争是仁慈的》(*War Is Kind*,1899),短篇小说集《缺编团》(*The Little Regiment*,1896)《海上扁舟及其它短篇小说》(*The Open Boat and Other Stories*,1898),《怪物及其它短篇小说》(*The Monster and Other Stories*,1899)和《维洛姆维尔故事集》(*Whilomville Stories*,1900)。此外,还有逝世后出版的短篇小说集《雨中的伤痕》(*Wounds in the Rain*,1901)以及流浪汉小说《奥赖迪》(*The O'Ruddy*,1903)的前 25 章。这些作品充分展示了作者未曾枯竭的创作天才。

斯蒂芬·克莱恩终其短暂的一生为美国文学的发展作出了卓越贡献。作为一名杰出的小说家,他在作品中率先探讨了环境的巨大力量、宇宙的冷漠和个人受命运支配等自然主义命题。同时,克莱恩也是一位优秀的诗人,有"意象主义先驱者"之称。他继承了埃米莉·狄金森开创的诗风,以简练的语言和鲜明的意象深刻影响了美国 20 世纪诗坛。克莱恩的早逝无疑是美国文学的一大损失。

需要上架请访问 www.ertongbook

二

克莱恩创作《红色英勇勋章》时并未经历过战火，但他认真阅读了有关南北战争的故事及人物传记，在此基础上凭自己丰富的想象力，准确把握了战争场景和战争对人的心理影响，从而使小说获得巨大的成功。《红色英勇勋章》虽以美国南北战争为背景，但不难看出作者所关注的关非战争本身。小说以主人公亨利·弗莱明两天的战斗经历为脉络，在详细考察主人公心理变化的基础上，深入阐释了作者对战争和人的自然主义理解以及对人类价值的深刻反思。该书曾被盖伊·史密斯誉为“美国文学整个自然主义流派的杰作之一”。

主人公亨利·弗莱明是一个农村小伙子，怀着对英雄主义的浪漫憧憬投身北方军。然而，战斗刚打响不久，弗莱明便吓得临阵脱逃。但具有讽刺意味的是北方军在这场战斗中打了胜仗。弗莱明羞愧难当，拼命在内心为自己的行为辩解。逃跑途中，他混进一支伤兵队伍，其中有位“褴褛兵”关切地询问起他的伤口，弗莱明无言以对，渴望自己也能受伤以获得一枚“红色英勇勋章”。在队伍里，他又巧遇了同团的“大个子兵”吉姆·康克林，并目睹了他死亡时的惨烈场景。之后，弗莱明遇上一队溃逃中的士兵，在追问情况时，被其中一位用枪托误伤了头部。弗莱明归队后，战友们误以为他是英勇作战时负的伤，因而对他肃然起敬。弗莱明则暗自庆幸不已。第二天的战斗打响后，弗莱明在一种狂野情绪的支配下冲杀在前，并从倒下的旗手手中接过战旗，鼓舞战友们冲锋陷阵。战斗结束后，弗莱明对自己两天里的行为作了番回顾，欣慰之余，认为自己已成长为一个男子汉。随后，弗莱明所在的团又回到了原先的阵地，似乎什么仗也没打过。

克莱恩在小说中剥去了战争的浪漫主义色彩，以艺术的真实再现了一个混乱无序、荒诞不经的战争世界。战争如一台制造死亡的机器，凌驾于生命之上。在死亡机器的主宰下，个人的自由意志已让位于非理性的本能反应，个人的命运则更多地由无从捉摸的机遇所决定。在这样一个不合逻辑的冷漠世界里，传统的道德体系被碾得支离破碎，主人公既无法解释自己逃跑的行为，也无从说明自己成为英雄的经过。他的临阵脱逃和他的英勇姿态都不可避免地抹上了一层荒唐的色彩。

在小说的开始，年轻的弗莱明对战争的认识几乎完全是浪漫小说的翻版。他一心幻想的无非是惊心动魄的战争场面和伴随赫赫战功而来的荣耀的桂冠。但未及投入战斗，弗莱明就发现自己为怪兽般的恐惧所占据。恐惧是潜藏于人类理性层面下与生俱来的本性，与生存欲

望密切相连。敏感的弗莱明显然意识到他的理智面临来自恐惧的挑战,在巨大的恐惧面前,理智似乎变得有些软弱无力。因而,弗莱明无法肯定自己是否会临阵脱逃,这一疑问让他深感苦恼。最后,他断定证实自己的惟一办法是在战场上“观察自己的两条腿”。腿在这里指向的无疑是生存欲望支配下的本能反应。弗莱明的问题很快有了答案。在第二回合的战斗中,敌人出其不意的攻势令新兵团措手不及,在似乎突然逼近的死亡面前,弗莱明本能地扔下枪支,落荒而逃。无庸置疑,在这惊心动魄的一刻,求生欲望占了上风,本能反应完全取代了理性行为。

如果说,弗莱明在本能的支配下当了逃兵,源自生命的本能冲动同样使他表现出英勇的姿态。这种英勇姿态与传统的英雄主义大相径庭,它与高贵的精神或光辉的事业无关,它更多地来自生命机体在绝境中超常爆发的生命潜能,是个体生命在危急状态下的本能反应。在这种近乎原始的生物冲动的控制下,人变得如野兽般歇斯底里,毫无理性可言;也正是在这种情况下,军队达到一种“短暂而崇高的忘我状态”。第二天的战斗刚一开始,弗莱明就因不得不继续作战而愤怒不已,这种愤怒类似于备受骚扰的困兽的本能反应,与疲惫、焦虑、恐惧相伴而生。愤怒和仇恨占据了弗莱明的心头,令他对周围的世界完全丧失了意识,以致战斗结束后还独自射击个不停。不难看出,弗莱明的战斗行为是盲目的、机械的,是强烈情绪的本能宣泄。回顾自己的行为,弗莱明意识到自己成了一个“野蛮人”,一头“野兽”;与此同时,也成为人们所说的“英雄”。显然,在克莱恩的笔下,人最疯狂、最野蛮的时候也是他最为英勇的时刻。而愤怒的狂潮一旦回落,他又成为普通意义上的人,在危险面前往往会畏缩不前。这种英雄主义听命于本能的驱使,并不具有某种内在品质或道德核心。

战争世界的混乱无序同样体现在它对个人命运的盲目操纵上。一系列的偶然因素以漫无目的的方式促成个人的成功,或者,导致个人的毁灭。个人的命运与他的行为模式和道德准则之间呈现出一种荒谬的脱节状态。大个子兵吉姆并不因他的勇敢和坚忍而受命运的恩宠,反倒悲惨地死在路边的荒野里;“褴褛兵”虽善良宽厚却逃不脱在困境中为朋友所遗弃的命运。在这个由嗜血战神所主宰的世界里,逃兵弗莱明倒似乎成了命运的宠儿。这使得弗莱明断定“报应是个头脑迟钝的瞎子”;“只有那些时运不济的倒霉蛋才会真正抱怨境遇。”确实,传统的善恶标准与奖惩体系在这里完全失去了效应。在小说的结尾,弗莱

明并未因种种过失和弱点而得到相应的惩罚,反倒获得了荣誉的奖励。当然,也有些批评家认为弗莱明在战场上的英雄行为多少救赎了他的过错,但综观全书,他的英雄姿态在很大程度上取决于本能冲动和机遇的作用,主人公有限的个人意志似乎并不足以抵消他的种种过失。

在另一方面,克莱恩在小说中着力突出了自然的冷漠,从而反衬出人在宇宙中孤独无助的生存困境。新兵弗莱明显然继承了清教祖辈的传统,把自然当作人类道德参照系,并力图从中寻找精神慰藉与道德的认同感。这种需要在充满混乱与残暴的战争世界面前变得尤为强烈。然而,令人遗憾的是,自然始终只是一种完全独立的存在,它既不干预人类的事物,也不同情人类的命运,只是无动于衷地按照自己的规律运行着。同样,自然也非精神的象征,并无意给人类以更高真理的昭示。克莱恩在小说中尖刻地嘲讽了主人公对自然进行浪漫主义或超验主义解读的尝试。弗莱明最终发现向自然寻找认同感不过是一种一厢情愿的努力罢了,大自然与他并不具有任何神秘的精神相通之处。在小说第 5 章的结尾,经历了无情炮火的弗莱明诧异地发现‘大自然在这么多罪恶面前竟仍然能够平静地继续她那金色的进程。’当弗莱明亲眼目睹了大个子兵死亡的惨烈场景后,自然残忍的冷漠在他看来更是到了无以复加的地步。在充斥着流血与死亡的战场上,“红通通的太阳像薄酥饼一样粘贴在天上,”世界在弗莱明愤怒的眼睛里变得陌生而疏远起来。弗莱明对自然富于主观色彩的解读使他不可避免地时常陷入一种自相矛盾的境地。但无论自然与他的情绪相一致或是相抵牾,它始终只是一种独立于人类之外的存在,自然的独立与冷漠在深层意蕴上暗示着宇宙中既不存在一个主宰万物的圣灵,也不具备某种至高无上的伦理道德体系。宇宙的道德真空状态仿佛消解了人类存在的终极意义。

此外,值得一提的是小说的结尾。随着小说渐近尾声,克莱恩对主人公的嘲讽也逐渐趋于缓和,在一种颇为乐观的氛围里,弗莱明断言自己已成长为一个“男子汉”。评论家对这一论断向来众说纷纭。撇开弗莱明是否获得真正成长的问题不言,小说的结尾与整部作品浓重的自然主义基调显得多少有些不协调。无须否认,作者在思想上不无矛盾之处,因而在文本中未能完全摒弃为自然主义所排斥的自由意志和道德选择因素。例如,当新兵团的旗手倒下后,弗莱明和战友威尔逊在本性上都乐意对方举旗,但还是在道义上选择了危险,主动和对方抢夺战旗。这一行为已明显超越本能层面,融入了道德选择的成分。实际

上，克莱恩的矛盾也是美国很多自然主义作家所表现出来的共同特征。评论家唐纳德·派策（Donald Pizer）在他《美国 19 世纪晚期的自然主义》一文中提到：“自然主义作家常描述笔下的人物受到环境、遗传、本能或机遇的影响和支配，但同时又在人物身上或命运中寻找某种慰藉性的人类价值，借以肯定个人与生活的意义并重新确立人类存在的价值。”[①]派策认为这种矛盾思想赋予作品以独特的艺术张力。正是基于这一矛盾视角，克莱恩在他的冷嘲热讽中对主人公的道德成长又多少寄予了一份关注。在冷酷的自然主义世界里，尽管道德选择无法确保个人的最终命运，但它毕竟赋予个体的生命以一定的尊严和意义，并使个人对自我作出一个较为公允的评判。

三

《红色英勇勋章》也以卓越的艺术成就著称。小说强烈的艺术感染力首先源自作者富于感官印象的表现手法。克莱恩在他那一时代有“印象主义作家之称”，曾被英国著名的小说家约瑟夫·康拉德誉为“杰出的印象主义作家”。但因‘印象主义’这一术语在文学上牵涉的概念过于模糊，后期的评论家已不再笼统地称克莱恩为‘印象主义作家’。但就作者对色彩和瞬间印象的把握来看，《红色英雄勋章》明显具有印象派的某些风格。克莱恩曾将小说定义为‘一系列轮廓清晰的画面，如活动画一样在读者跟前一一掠过，各自留下其鲜明的印象。”《红色英雄勋章》中的战斗场面几乎完全是弗莱明瞬间感官印象的再现。战场上纷繁杂乱、充斥着强光和巨响的现实强烈刺激着弗莱明的感官，弗莱明的大脑在动荡不安的现实面前不再具有全面、客观的分析功能，而是相应地将一系列以视觉为主的感官印象机械地记录下来。因而，小说展现在读者面前的不再是对客观现实的合理描述，而是由弗莱明的感官所捕捉到的具有强烈动感的感觉现实。为再现瞬间的真实，小说的叙述重点则脱离了互为因果关系的情节框架，转移到一幕幕由色彩、音响、轮廓和质地等交织混合而成的具有跳跃性的印象画面上。例如，当桑德斯的部队溃逃时，弗莱明观察到‘一幅灰红交织的画面瓦解成暴民般的一群人，像野马一样狂奔起来”。灰色硝烟和红色炮火交织而成的静态画面顷刻间土崩瓦解，变幻成动态的奔逃中的人群。面对瞬息万变、混乱嘈杂的战场，克莱恩使主人公成功地发挥了感官的瞬时效应，迅速准确地打捞起生活转瞬即逝的印象从而再现了心理的

① 栽[illegible]，宰[illegible]

瞬间真实。如印象派画家一样,克莱恩也很注意其印象画面的明暗烘托和色彩对比,既收到一种审美的艺术效果,又刻意营造了独特的心理视觉氛围。如在小说的第 3 章,刚投入战斗的弗莱明诧异地发现‘士兵及他们作战的噪声如红色一样被刺目地织进柔黄和浅绿的轻柔布料里”。色彩的强烈反差有力突出战争与自然界极不协调的一面,也暗示着暴力对人类自然本性的无情倾轧。从某种意义上说,《红色英勇勋章》以颜色、光影、声响和线条显示出一幅幅跃动的感官画面,而这些相对独立的印象又渐渐汇总,凸显出一个变幻无常、无理性可言的战争世界。克莱恩这一艺术手法无疑为小说的主题提供了极为完美的表达方式。

《红色英勇勋章》的另一杰出艺术特色在于反语的成功运用。反语或现于字面,或隐于结构之中,两者相辅相成,收到了极强的讽刺效果。小说的中心象征物‘红色英勇勋章”本身就具有强烈的讽刺意味:原本带耻辱色彩的伤口阴错阳差地成为英雄的标志。这一结构反语从根本上奠定了小说的反讽基调,作者犀利而富幽默感的嘲讽几乎贯穿了整部小说。一方面,作者有意将琐碎、荒唐的细枝末节与貌似重大或庄严的事件相提并论,从两者的极度不协调中暴露出战争虚伪和毫无意义的一面,从而有效去除了战争的浪漫主义光环,于不动声色之中抨击了对战争加以美化的传统观念。在另一方面,克莱恩着力以反语的手法表现主人公虚荣、虚伪和自欺欺人的内心世界,在善意揶揄人性弱点的同时,深刻揭示了人为本能所驱使的事实。不难看出,弗莱明的自我评价与他的真实行为和动机之间几乎总是构成强烈的反差,他自我感觉最为良好的时刻也往往是他显得最为荒唐可笑的时候。

此外,克莱恩还运用大量的动物意象以烘托战争的恐怖和非人化后果,同时也突出传统英雄主义的虚伪性。龙、困兽、兔子、马、蛇等意象在文中俯拾即是。另外,克莱恩对小说人物的称呼也带有寓意色彩:如‘大个子兵”代表勇气和信心;‘大嗓门战士”象征着浮夸的作风;‘褴褛兵”则暗示着他卑微和困顿的处境。小说主人公弗莱明常被称作“年轻人”,是所有没有人生经验的天真青年的代表。在克莱恩的笔下,颜色也被赋予深层意蕴的指向功能。频繁出现的红色常与战争、流血、死亡相联系,或与激越的情绪相伴而生。黑色则更多地喻示愤怒、仇恨甚至死亡。

《红色英勇勋章》堪称美国文学史上的一部经典佳作,对海明威、福克纳、约翰·多斯·帕索斯等 20 世纪作家都产生过直接影响。小说

一反美化战争的浪漫主义传统，真实再现了战争对人心理的巨大影响，暴露出战争原本荒诞不经的实质。就其文风而言，《红色英勇勋章》实现了作者‘写作必须简洁明了以便使所有的男人（包括一些女人）都能阅读和理解’的创作原则。小说叙事风格率直朴素，行文多用短句，用词相当考究，体现出作者很高的文学素养。同时，克莱恩也继承发展了美国小说口语体的语言传统，在《红色英勇勋章》中有机融入各种方言土语，赋予作品以粗犷的时代活力。正如艾尔弗雷德·卡津所认为的，克莱恩无论在思想还是在作品上都是美国现代主义小说家的先声。①

尚晓进

2000 年 10 月

① [illegible]

需要全本请访问 www.ertongbook

PREFACE

Most of the adventures recorded in this book rally occurred；one or two were experiences of my own，the rest those[①] of boys who were schoolmates of mine. Huck Finn is drawn from life；Tom Sawyer also，but not from an individual — he is a combination of the characteristics of three boys whom I knew，and therefore belongs to the composite order[②] of architecture.

The odd superstitions touched upon were all prevalent[③] among children and slaves in the West at the period of this story — that is to say，thirty or forty years ago.

Although my book is intended mainly for the entertainment of boys and girls，I hope it will not be shunned[④] by men and women on that account，for part of my plan has been to try to pleasantly remind adults of what they once were themselves，and of[⑤] how they felt and thought and talked，and what queer enterprises[⑥] they sometimes engaged in.

THE AUTHOR.

HARTFORD，1876.

---

① 省略了 惛慷骞 应该为：赙綮则骤勰惛慷骞则赙綮綮(赙綮綮代前面的 漾蔻觉骤骤上骤择　　摇 赙綮綮精綮彪觉綮骤綮綮烦骤骤则 混合式样　　摇 觉骤蔻蔻骤骤城 流行的，普遍的　　摇 泽綮灶 回避，躲开　　摇 省略了 赙彪骤骤齿葬綮骤骤 应该为：赙彪骤骤齿葬綮骤綮綮蔻 提醒大人……　　摇 择綮綮则骤勰赙綮那觉骤綮 离奇的冒险故事

CONTENTS

悄勺孵孫孤硒遥陨 …… 员
悄勺孵孫孤硒遥陨源 …… 员园
悄勺孵孫孤硒遥陨源 …… 员苑
悄勺孵孫孤硒遥院 …… 圆原
悄勺孵孫孤硒遥灾 …… 圆苑
悄勺孵孫孤硒遥灾陨 …… 猿袁
悄勺孵孫孤硒遥灾陨源 …… 猿怨
悄勺孵孫孤硒遥灾陨源 …… 源袁
悄勺孵孫孤硒遥陨载 …… 源愿
悄勺孵孫孤硒遥载 …… 缘袁
悄勺孵孫孤硒遥载陨 …… 缘苑
悄勺孵孫孤硒遥载陨源 …… 远园
悄勺孵孫孤硒遥载陨源 …… 远愿
悄勺孵孫孤硒遥载院 …… 苑袁
悄勺孵孫孤硒遥载灾 …… 苑愿
悄勺孵孫孤硒遥载灾陨 …… 愿员
悄勺孵孫孤硒遥载灾陨源 …… 愿远
悄勺孵孫孤硒遥载灾陨源 …… 怨园
悄勺孵孫孤硒遥载载 …… 怨源
悄勺孵孫孤硒遥葬载 …… 怨怨
悄勺孵孫孤硒遥葬载陨 …… 员园源
悄勺孵孫孤硒遥葬载陨源 …… 员园怨
悄勺孵孫孤硒遥葬载陨源 …… 员员袁
悄勺孵孫孤硒遥葬载灾 …… 员员苑

I

THE cold passed reluctantly from the earth, and the retiring fogs revealed an army stretched out on the hills, resting. As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors. ① It cast its eyes upon the roads, which were growing from long troughs of liquid mud to proper thoroughfares. ② A river, ambertinted in the shadow of its banks, purled at the army's feet; and at night, when the stream had become of a sorrowful blackness, one could see across it the red, eyelike gleam of hostile campfires set in the low brows of distant hills. ③

Once a certain tall soldier developed virtues④ and went resolutely to wash a shirt. He came flying back from a brook waving his garment bannerlike. He was swelled with a tale⑤ he had heard from a reliable friend, who had heard it from a truthful cavalryman, who had heard it from his trustworthy brother, one of the orderlies at division headquarters. He adopted the important air of a herald in red and gold.

"We're goin' t' move t' morrah — sure," he said pompously to a group in the company street. "We're goin' 'way up the river, cut across, an' come around in behint 'em."⑥

To his attentive audience he drew a loud and elaborate plan of a very brilliant campaign. When he had finished, the blue-clothed men⑦ scattered into small arguing groups between the rows of squat brown huts. A negro teamster⑧ who had been dancing upon a cracker box with the hilarious encouragement of twoscore soldiers was deserted. He sat mournfully down. Smoke drifted lazily from a multitude of quaint chimneys. ⑨

---

① 粤郭嫌藻摇摄颐颐皂澡泽: 当大地由褐色转为葱绿,部队也随之醒来,并开始为战事的传闻感到急切不安起来　　摇 憎骤藻摇摄颐嫌澡颐皂澡泽: 从一条条泥水横流的长沟渠变成了真正的大道　　摇 嫌藻颐骤出摇摄骤澡藻泽: 河对岸,可以看见远处山丘斜坡的上端有敌军的营火,红红的火光如眼睛般闪耀着　　摇 凿藻藻藻藻出增藻藻泽: 发扬美德　　摇 与藻摇摄嫌藻藻: 听来的消息让他按捺不住激动的心情　　摇 宰藻藻摇摄凿藻藻藻颐嫌皂: 我们要顺着河的上游转移,穿插过去,迂回到他们的背后　　摇 嫌藻藻凿藻藻藻藻出皂藻士: 身穿蓝军装的士兵们,指北方军而言,又称联盟军,是美国南北战争中北部各州组成的军队。南方军的军装为灰颜色　　摇 嫌藻轧泽藻则 部队里的马夫　　摇 杂皂燥藻摇摄摄斜藻凿藻藻藻藻泽: 炊烟从许多奇形怪状的烟囱里袅袅升起

" It's a lie ! that's all it is — a thunderin' lie !"[1] said another private loudly. His smooth face was flushed, and his hands were thrust sulkily into his trousers' pockets. He took the matter as an affront to him. " I don't believe the derned[2] old army's ever going to move. We're set. I've got ready to move eight times in the last two weeks, and we ain't moved yet. "

The tall soldier gelt called upon to defend the truth of a rumor he himself had introduced. He and the loud one came near to fighting over it.

A corporal began to swear before the assemblage. He had just put a costly board floor in his house, he said. During the early spring he had refrained from adding extensively to the comfort of his environment because he had felt that the army might start on the march at any moment. Of late, however, he had been impressed that they were in a sort of eternal camp.

Many of the men engaged in a spirited debate. One outlined in a peculiarly lucid manner all the plans of the commanding general. He was opposed by men who advocated that there were other plans of campaign. They clamored at each other, numbers making futile bids for the popular attention.[3] Meanwhile, the soldier who had fetched the rumor bustled about with much importance. He was continually assailed by questions.

" What's up, Jim ?"

" Th' army's goin' t' move. "

" Ah, what yeh talkin' about ?How yeh know it is ?"

" Well, yeh kin b'lieve me er not, jest as yeh like. I don't care a hang. "[4]

There was much food for thought in the manner in which he replied. He came near to convincing them by disdaining to produce proofs. They grew excited over it.

There was a youthful private who listened with eager ears to the words of the tall soldier and to the varied comments of his comrades. After receiving a fill of discussions concerning marches and attacks, he went to his hut and crawled through an intricate hole that served it as a door.[5] He wished to be alone with some new thoughts that had lately come to him.

He lay down on a wide bunk that stretched across the end of the room. In the other end, cracker boxes were made to serve as furniture. They were grouped about the fireplace. A picture from an illustrated weekly was upon the log walls, and three rifles were paralleled on pegs. Equipments hunt on handy projections,[6] and some tin dishes lay upon a small pile of firewood. A folded tent was serving as a roof. The sunlight, without, beating upon it, made it glow a light yellow shade. A small window shot an oblique square of whiter

---

① 那是瞎说！纯粹是——胡说八道！ ② 该死的 ③ 他们激烈地争论着，各派都力图赢得大伙的注意，但全是白费力气 ④ 我根本就不在乎 ⑤ 到处是可以挂东西的凸起物 ⑥ 权当作门的构造复杂的洞口

light upon the cluttered floor. ①

The smoke from the fire at times neglected the clay chimney and wreathed into the room, and this flimsy chimney of clay and sticks made endless threats to set ablaze the whole establishment.

The youth was in a little trance of astonishment. So they were at last going to fight. On the morrow, perhaps, there would be a battle, and he would be in it. For a time he was obliged to labor to make himself believe. He could not accept with assurance an omen that he was about to mingle in one of those great affairs of the earth.

He had, of course, dreamed of battles all his life — of vague and bloody conflicts that had thrilled him with their sweep and fire. In visions he had seen himself in many struggles. He had imagined peoples secure in the shadow of his eagle-eyed prowess. ② But awake he had regarded battles as crimson blotches on the pages of the past. He had put them as things of the bygone with his thought-images of heavy crowns and high castles. ③ There was a portion of the world's history which he had regarded as the time of wars, but it, he thought, had been long gone over the horizon and had disappeared forever.

From his home his youthful eyes had looked upon the war in his own country with distrust. It must be some sort of a play affair. He had long despaired of witnessing a Greeklike struggle. ④ Such would be no more, he had said. Men were better, or more timid. Secular and religious education had effaced the throat-grappling instinct, or else firm finance held in check the passions. ⑤

He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, ⑥ but there seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds.

But his mother had discouraged him. She had affected to look with some contempt upon the quality of his war ardor and patriotism. She could calmly seat herself and with no apparent difficulty give him many hundreds of reasons why he was of vastly more importance on the farm than on the field of battle. She had had certain ways of expression that told him that her statements on the subject came from a deep conviction. Moreover, on her side, was his belief that her ethical motive in the argument was impregnable. ⑦

---

① 粤泽蓦遭摄袭删 一扇小窗在乱糟糟堆满杂物的地板上投下一片四四方方的、更为明亮的光线　　摇 匀藻澡遭摄袭贵则躁篡泽: 他想象在他机警而勇敢的保护下,人民得到了安全的保障　　摇 藻澡摄躁泽: 他头脑中的沉甸甸的王冠和高耸的城堡的影像　　摇 葬则躁藻藻藻澡躁则早噪: 十分激烈的斗争　　摇 杂藻噪则摄萧择躁泽: 世俗或宗教的教育抹煞了人类好战的本能,或者是强有力的经济束缚遏制了这些欲望　　摇 匀藻澡藻噪: 荷马史诗般壮观。匀藻澡则 古希腊诗人,是史诗《伊利亚特》和《奥德赛》的作者　　摇 酝躁燥郧燥则摄袭贵则录噪: 而且,从他母亲那方面来说,他认为母亲基于伦理的观点是无可非议的

At last, however, he had made firm rebellion against this yellow light① thrown upon the color of his ambitions. The newspapers, the gossip of the village, his own picturings had aroused him to an uncheckable degree. They were in truth fighting finely down there. Almost every day the newspapers printed accounts of a decisive victory.

One night, as he lay in bed, the winds had carried to him the clangoring of the church bell as some enthusiast jerked the rope frantically to tell the twisted news of a great battle. ② This voice of the people rejoicing in the night had made him shiver in a prolonged ecstasy of excitement. Later, he had gone down to his mother's room and had spoken thus: "Ma, I'm going to enlist."

"Henry, don't you be a fool," his mother had replied. She had then covered her face with the quilt. There was an end to the matter for that night.

Nevertheless, the next morning he had gone to a town that was near his mother's farm and had enlisted in a company that was forming there. ③ When he had returned home his mother was milking the brindle cow. ④ Four others stood waiting. "Ma, I've enlisted," he had said to her diffidently. There was a short silence. "The Lord's will be done, Henry," she had finally replied, and had then continued to milk the brindle cow.

When he had stood in the doorway with his soldier's clothes on his back, and with the light of excitement and expectancy in his eyes almost defeating the glow of regret for the home bonds, he had seen two tears leaving their trails on his mother's scarred cheeks. ⑤

Still, she had disappointed him by saying nothing whatever about returning with his shield or on it. ⑥ He had privately primed himself for a beautiful scene. He had prepared certain sentences which he thought could be used with touching effect. But her words destroyed his plans. She had doggedly peeled potatoes and addressed him as follows: "You watch out, Henry, an' take good care of yerself in this here fighting business — you watch out, an' take good care of yerself. Don't go a-thinkin' you can lick the hull rebel army at the start, because yeh can't. Yer jest one little feller amongst a hull lot of others, and yeh've got to keep quiet an' do what they tell yeh. I know how you are, Henry.

"I've knet yeh eight pair of socks, Henry, and I've put in all yer best shirts, because I want my boy to be jest as warm and comf'able as anybody in the army. Whenever they get holes in 'em, I want yeh to send 'em right-away back to me, so's I kin dern 'em. ⑦

---

① 黄褐色的色调　② 关于一场大战的不确切的消息　③ 当地公民参军，组成连队，加入州的民兵团，投入战斗　④ 灰褐色、有斑纹的牛　⑤ 他看见两行眼泪从他母亲那张饱经风霜的脸上流下来　⑥ 若不凯旋归来，便当马革裹尸。出自一位斯巴达母亲对上战场的儿子的告诫。语出希腊传记作家普卢塔克的《道德论集》　⑦ 即：即 缝补破了洞的袜子

需要全本请访问 www.ertongbook