

<<嘉莉妹妹>>

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### 内容概要

《嘉莉妹妹(英文版)》是美国20世纪第一部描写都市生活的力作，小说真实地再现了一个农村姑娘如何受到芝加哥灯红酒绿、浮华丑恶氛围的熏染，逐渐泯灭淳朴的个性，以牺牲色相为代价成为纽约电影界的名演员，从而跻身于上流社会。

小说因其太过真实的描写刺痛了道德家们的眼睛。

当年为出版社审阅书稿的就是美国著名作家、长篇小说《章鱼》的作者弗兰克·诺克斯，尽管诺克斯对这位文学新人身上闪现着的深刻、敏锐的批判精神大加赞赏，最终也没能扭转遭禁的厄运。

美国第一位诺贝尔文学奖得主辛克莱·刘易斯曾满怀深情地说：“德莱塞于三十年前写作了他的处女作《嘉莉妹妹(英文版)》，而我在二十五年前就读到了它；它像一股自由、强劲的西风吹进闭塞、沉闷的美国，给我们滞塞的个人天地里带来了自马克·吐温和魏特曼以来的第一缕新鲜空气。”

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作者简介

Theodore Dreiser ( 1871-1945 ) was an American novelist and journalist. In 1892, when Dreiser began work as a newspaperman, he "began to observe a certain type of crime in the United States that proved very common. It seemed to spring from the fact that almost every young person was possessed of an ingrained ambition to be somebody financially and socially."

He pioneered the naturalist school and is known for portraying characters whose values lie not in their moral code, but in their persistence against all obstacles, and literary situations that more closely resemble studies of nature than tales of choice and agency.

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## 章节摘录

It was in August, 1889. She was eighteen years of age, bright, timid, and full of the illusions of ignorance and youth. Whatever touch of regret at parting characterized her thoughts, it was certainly not for advantages now being given up. A gush of tears at her mother's farewell kiss, a touch in her throat when the cars clacked by the flour mill where her father worked by the day, a pathetic sigh as the familiar green environs of the village passed in review, and the threads which bound her so lightly to girlhood and home were irretrievably broken. To be sure there was always the next station, where one might descend and return. There was the great city, bound more closely by these very trains which came up daily. Columbia City was not so very far away, even once she was in Chicago. What, pray, is a few hours—a few hundred miles?

She looked at the little slip bearing her sister's address and wondered. She gazed at the green landscape, now passing in swift review, until her swifter thoughts replaced its impression with vague conjectures of what Chicago might be. When a girl leaves her home at eighteen, she does one of two things. Either she falls into saving hands and becomes better, or she rapidly assumes the cosmopolitan standard of virtue and becomes worse. Of an intermediate balance under the circumstances, there is no possibility. The city has its cunning wiles, no less than the infinitely smaller and more human tempter. There are large forces which allure with all the soulfulness of expression possible in the most cultured human. The gleam of a thousand lights is often as effective as the persuasive light in a wooing and fascinating eye. Half the undoing of the unsophisticated and natural mind is accomplished by forces wholly superhuman. A blare of sound, a roar of life, a vast array of human hives, appeal to the astonished senses in equivocal terms. Without a counselor at hand to whisper cautious interpretations, what falsehoods may not these things breathe into the unguarded ear!

Unrecognized for what they are, their beauty, like music, too often relaxes, then weakens, then perverts the simpler human perceptions. Caroline, or Sister Carrie, as she had been half affectionately termed by the family, was possessed of a mind rudimentary in its power of observation and analysis. Self-interest with her was high, but not strong. It was, nevertheless, her guiding characteristic. Warm with the fancies of youth, pretty with the insipid prettiness of the formative period, possessed of a figure promising eventual shapeliness and an eye alight with certain native intelligence, she was a fair example of the middle American class—two generations removed from the emigrant. Books were beyond her interest—knowledge a sealed book.

## 编辑推荐

WHEN Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, a small lunch in a paper box, and a yellow leather snap purse, containing her ticket, a scrap of paper with her sister's address in Van Buren Street, and four dollars in money. It was in August, 1889. She was eighteen years of age, bright, timid, and full of the illusions of ignorance and youth. Whatever touch of regret at parting characterised her thoughts, it was certainly not for advantages now being given up. A gush of tears at her mother's farewell kiss, a touch in her throat when the cars clacked by the flour mill where her father worked by the day, a pathetic sigh as the familiar green environs of the village passed in review, and the threads which bound her so lightly to girlhood and home were irretrievably broken. *Sister Carrie* ( 1900 ) is a novel by Theodore Dreiser about a young country girl who moves to the big city where she starts realizing her own American Dream by first becoming a mistress to men that she perceives as superior and later as a famous actress. In his Nobel Prize Lecture of 1930, Sinclair Lewis said that "Dreiser's great first novel, *Sister Carrie*, which he dared to publish thirty long years ago and which I read twenty-five years ago, came to housebound and airless America like a great free Western wind, and to our stuffy domesticity gave us the first fresh air since Mark Twain and Whitman".

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