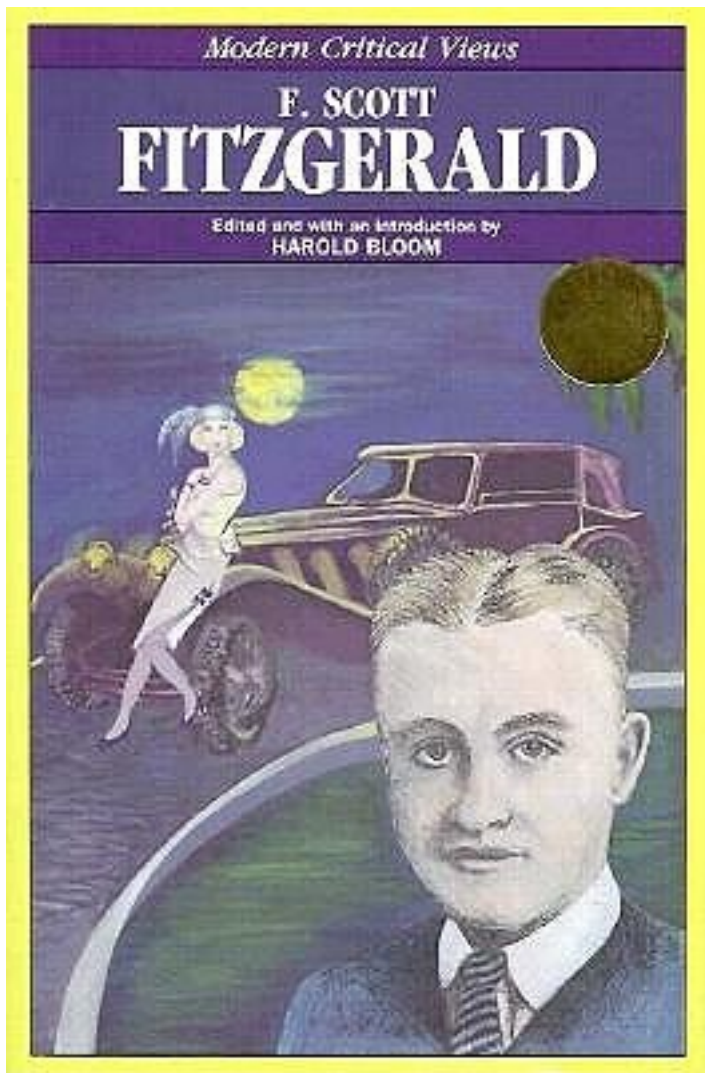


F. Scott Fitzgerald



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著者:[美] F • Scott Fitzgerald

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Since its publication in 1925, *The Great Gatsby*, F. Scott Fitzgerald's account of the American dream gone awry, has established itself as one of the most popular and widely read novels in the English language. Until now, however, no edition has printed the novel exactly as Fitzgerald intended. The first edition was marred by errors resulting from Fitzgerald's extensive rewriting in proof and the conditions under which the book was produced; moreover, the subsequent transmission of the text introduced proliferating departures from the author's words. This critical edition draws on the manuscript and surviving proofs of the novel, together with Fitzgerald's subsequent revisions to key passages, to provide the first authoritative text of *The Great Gatsby*. This volume also includes a detailed account of the genesis, composition, and publication of the novel; a full textual apparatus; crucial early draft material; helpful glosses on the peculiar geography and chronology of the book; and explanatory notes on topical allusions and historical references that contemporary readers might otherwise miss. Fitzgerald's masterpiece is thus brought closer to a cross-section of readers, more accessibly and more authentically than ever before. Matthew J. Bruccoli has published widely. He is the author of *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (1980) and editor of *New Essays on The Great Gatsby* (CUP, 1985).

The timeless story of Jay Gatsby and his love for Daisy Buchanan is widely acknowledged to be the closest thing to the Great American Novel ever written.

作者介绍:

F. Scott Fitzgerald (1896-1940) is author of numerous acclaimed stories and novels, including *The Great Gatsby*, *Tender Is the Night*, and *The Last Tycoon*.

Biography

The greatest writers often function in multifaceted ways, serving as both emblems of their age and crafters of timeless myth. F. Scott Fitzgerald surely fits this description. His work was an undeniable product of the so-called Jazz Age of the 1920s, yet it has a quality that spans time, reaching backward into gothic decadence and forward into the future of a rapidly decaying America. Through five novels, six short story collections, and one collection of autobiographical pieces, Fitzgerald chronicled a precise point in post-WWI America, yet his writing resonates just as boldly today as it did nearly a century ago.

Fitzgerald's work was chiefly driven by the disintegration of America following World War I. He believed the country to be sinking into a cynical, Godless, depraved morass. He was never reluctant to voice criticism of America's growing legions of idle rich. Recreating a heated confrontation with Ernest Hemingway in a short story called "The Rich Boy," Fitzgerald wrote, "Let me tell you about the very rich. They are different from you and me. They possess and enjoy early, and it does something to them, makes them soft where we are hard, and cynical where we are trustful, in a way that, unless you were born rich, it is very difficult to understand. They think, deep in their hearts, that they are better than we are because we had to discover the compensations and refuges of life for ourselves. Even when they enter deep into our world or sink below us, they still think that they are better than we are. They are different."

The preceding quote may sum Fitzgerald's philosophy more completely than any other, yet he also hypocritically embodied much of what he claimed to loathe. Fitzgerald spent money freely, threw lavish parties, drank beyond excess, and globe-trotted with his glamorous but deeply troubled wife Zelda. Still, in novel after

novel, he sought to expose the great chasm that divided the haves from the have-nots and the hollowness of wealth. In *This Side of Paradise* (1920) he cynically follows opulent, handsome Amory Blaine as he bounces aimlessly from Princeton to the military to an uncertain, meaningless future. In *The Beautiful and the Damned* (1922) Fitzgerald paints a withering portrait of a seemingly idyllic marriage between a pair of socialites that crumbles in the face of Adam Patch's empty pursuit of profit and the fading beauty of his vane wife Gloria.

The richest example of Fitzgerald's disdain for the upper class arrived three years later. *The Great Gatsby* is an undoubted American classic, recounting naïve Nick Carraway's involvement with a coterie of affluent Long Islanders, and his ultimate rejection of them when their casual decadence leads only to internal back-stabbing and murder. Nick is fascinated by the mysterious Jay Gatsby, who had made the fatal mistake of stepping outside of his lower class status to pursue the lovely but self-centered Daisy Buchanan.

In *The Great Gatsby*, all elements of Fitzgerald's skills coalesced to create a narrative that is both highly readable and subtly complex. His prose is imbued with elegant lyricism and hard-hitting realism. "It is humor, irony, ribaldry, pathos and loveliness," Edwin C. Clark wrote of the book in the *New York Times* upon its 1925 publication. "A curious book, a mystical, glamorous story of today. It takes a deeper cut at life than hitherto has been essayed by Mr. Fitzgerald."

Gatsby is widely considered to be Fitzgerald's masterpiece and among the very greatest of all American literature. It is the ultimate summation of his contempt for the Jazz-Age with which he is so closely associated. *Gatsby* is also one of the clearest and saddest reflections of his own destructive relationship with Zelda, which would so greatly influence the mass of his work.

Fitzgerald only managed to complete one more novel -- *Tender is the Night* -- before his untimely death in 1940. An unfinished expose of the Hollywood studio system titled *The Love of the Last Tycoon* would be published a year later. Still *The Great Gatsby* remains his quintessential novel. It has been a fixture of essential reading lists for decades and continues to remain an influential work begging to be revisited. It has been produced for the big screen three times and was the subject of a movie for television starring Toby Stephens, Mira Sorvino, and Paul Rudd as recently as 2000. Never a mere product of a bygone age, F. Scott Fitzgerald's greatest work continues to evade time.

目录: Acknowledgments; Chronology of composition and publication; Introduction; 1. The composition and revision of *The Great Gatsby*; 2. Reception and reputation; 3. The manuscript; 4. The unrevised galley; 5. The revised galley; 6. Editorial principles and procedures; *The Great Gatsby*: Substantive emendations and textual notes; Emendations of accidentals in the base-text; Late Fitzgerald corrections and revisions; Revisions and textual annotations in Fitzgerald's copy; Word division; Explanatory notes; Appendices.

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标签

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评论

不就是个巧合至极的love story

和人打赌说一天就能看完，但是看了一半觉得无趣就第二天才看完。或许是我对它的期盼太大，行文流畅 偶尔有闪光的句子
大多数细节到位且精准有力，只是结构似乎有些太过随意又大意 有一些拖
所以有一些疲乏。

因为爱情一个人一生的潮起潮落。里面的描写的那种age of extravagance and waste
让人很容易迷醉，这本书描写的就是这样的一个环境下挣扎的几个人。看完整本书，感觉就是一直裹挟在一个纸醉金迷的世界，感受着缠绵悱恻的爱情，最后幡然醒悟，这原来都只是南柯一梦。

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书评

《了不起的盖茨比》中有一段非常普通的对话：第二章中，Tom带着Nick去见他的情妇Myrtle，随后三人一同坐火车前往纽约，在车站Myrtle看中了小贩兜售的一条狗，然后很矫情地问“Is it a boy or a girl?” Tom冷冷地回应“It's a bitch.”李继宏居然翻译为“它是个婊子。”这是一...

看《了不起的盖茨比》完全是因为对村上君的爱，在书的封腰上，村上这样评价这本书“作为小说家，我把它看作一个标准，一把尺子，是看清自己位置的一件标志，然后有时叹息，有时又全身紧张，就好像命中注定一样始终牵扯着我。说是不可思议也行，但如果小说里没有了不可思议，又...

撕开一本《MILK》的内页，给我的几本菲茨杰拉德包上了书皮。最近又重新对他着迷。重读了《了不起的盖茨比》，又重读了《夜色温柔》，以及那些我最中意的他的短篇，每一个不同的翻译者，都让文章泛出不同的温柔光彩。昨天和今天一直在读《了不起的盖茨比》。故事惊人的高...

一直都不怎么喜欢菲茨杰拉德，直到喜欢上了村上春树。在这之前，印象中的菲茨杰拉德是这样一位作家：阴柔、华美，热衷于书写贵公子和美丽的南方女郎的爱情游戏。那时候，一谈起20世纪上半期的美国文学，就会想到海明威和福克纳。从他们的小说中，我看到两人的缄默和隐藏在其...

最近看《了不起的盖茨比》，想起乔伊斯的《阿拉比》，小男孩爱上了同学的姐姐，做梦里这女孩都在闪金光，女孩老提有个阿拉比的市场，听上去充满了东方神秘的色彩，和女孩一样闪闪发光，小男孩于是发花痴，一定要到那市场去给女孩买件东西，于是一番折腾，汽车，火车，走错路，...

在黛西和盖茨比终于再次相会的那个午后。黛西：我们有好多年没见了。盖茨比：到11月刚好五年。（我忘了原文是否如此。我没有照原文引用。）作为在场者的尼克立刻意识到，盖茨比的应答让气氛变得无比尴尬。一定有人对此会心一笑。几十年后1997年的某个下午，A问B他女朋友C的...

盖茨比的死应该由谁来负责：是开枪的人？如果他是自杀的呢？还是说出肇事车是属于盖茨比从而达到嫁祸目的的汤姆·布坎农？还是守望者盖茨比的等待对象黛西？还是造

梦者盖茨比本人？

汤姆·布坎农在三个场合遇到盖茨比，第一次盖茨比是尼克（他在文章里充当叙述者）的朋友，双...

前几天，有朋友问我，你相信命运是注定的么？我说，我相信性格决定命运，而性格是天生的。

盖茨比是谁？盖茨比是德国皇帝的表亲，盖茨比是德国间谍，盖茨比是杀人犯，盖茨比在西半岛的特里马尔乔--无休止的舞会供应者。可我们知道，盖茨比不是杰伊·盖茨比，盖茨比是詹姆...

很多年前，我在中国南方某个城市海边的一个高校演讲，讲完之后答问环节了，有一个年轻人起来举手，他说：“梁老师我不是来问问题的，我是要你看清楚我这张脸，你要记住我的名字，我叫什么什么什么。”我觉得很有意思嘛，问他，这是为什么呢？他说：“这是因为你会发现有一天...

我们都曾坚持过什么，也许已经忘记，也许仍旧铭记却无力实现。

用了一周多的时间把这本书看了三遍，对于从来不看打着世界名著标签的书的自己，对于已经变得懒惰又恶俗的自己实属不易。

这仅仅是一个梦碎的故事，所有的情节所有的人物所有的跌宕也不过是为码头尽头的那盏绿灯...

等待的哀歌

当我翻完《了不起的盖茨比》的最后一页，我莫名其妙的回忆起一年前的一个秋夜阅读果戈理《涅瓦大街》的情景。当我在涅瓦大街迷人的街灯和喧闹的人群中目睹一个纯真又孱弱的年轻人的激情，被现实的荒谬彻底击碎的时候，我感到一种难以名状的情绪令我无处遁形。庇斯卡...

作者：烽少

她是你久久注视，整夜整夜看守，想要用双手严严实实地遮住，好好守护的远处那一盏小星星一样孤零零的绿灯；

你不过是她天空中的浮云一片。你的远道而来，难道只为这一刻遇见她后的烟消云散？

盖茨比的伟大和悲哀就在于身在纸醉金迷，纵情享乐的时代，仍念念不忘，不...

如果不是想要为去电影院看无字幕的原版片做pre-reading，我大概是永远不会去读这样一本标题朴实且并不怎么有吸引力的小说的吧。
这本来是个简单的故事，落魄的年轻军官盖茨比经过机遇与奋斗成为了东岸最富有的人，他想要的一切不过是挽回当年的爱人，而这一切因为爱人的...

I、Introduction The Great Gatsby is written by American author F. Scott. Fitzgerald, who is considered a member of the “lost generation” of the Twenties. It was first published on 1925. The following is the main plot of the novel. A young man name...

写在前面

《了不起的盖茨比》是打动我最深、对我影响最大的五部小说之一。有时候会有朋友问我：“我也读过这本书啊，没觉得有那么出众啊，怎么会对你如此这般？”。我仔细思考过这个问题，然后很庆幸的发现，我是在自己人生的最合适的阶段读到了这本书。如果我是在25岁第一次...

《了不起的盖茨比》把故事讲得好极，我就只就故事说说故事吧，因为据说其最精妙之处在于语言，可对于译著读者，那是很难去谈的。
菲茨杰拉德把盖茨比的故事讲得张弛相宜、收放自若，而且精细严谨、流畅雅致。人物个个形象鲜明，无论对话、行为还是心理，都生动传神。其内在逻...

“爵士时代的挽歌”之类的说法，对The Great Gatsby是个蹩脚的评价。且不说这部小说出版时，距大萧条还有四年多的时间，这个故事的背景，也完全可以放在1900年代、50年代、80、90年代，以及刚刚过去这个十年的中期。唯一可以勉强与爵士时代挂上钩的，或许只有Fitzgerald华丽而...

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