



《大学英语选修课系列教材》
COLLEGE ENGLISH ELECTIVE COURSE SERIES

总主编 石 坚
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语言文化类

A Journey in English Literature

英语文学赏析

主 编 朱坤领



重庆大学 出版社

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主 编 朱坤领
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内 容 提 要

本教材力求培养学生对英语文学的理解和感悟能力,促使他们习得相关的文学知识;提高学生的语感、自主学习能力和英语综合应用能力;增进学生对英语国家文化的了解。本教材的选材按照长篇小说、短篇小说、散文、戏剧和诗歌5个文类来选取难度适中的阅读材料。教材选取不同时代(侧重于现当代)、不同风格、并具有代表性的作家作品;选取经典的、内容健康的、语言规范优美的作品;选取长度适中的作品或作品节选;选取一些描写中国的作品和华裔作家的作品。本教材在每个文类之前,提供该文类的介绍性导读。每个单元由如下内容组成:(1)作者简介;(2)作品简介;(3)作品赏析;(4)练习题。

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总 序

我国的大学英语教学起步于 20 世纪 80 年代,经过 20 多年的发展,大学英语在教学水平、课程设置、教学方法、教学环境、师资队伍等各个方面都有了长足的进步和发展。但随着我国加入 WTO 和国民经济的快速发展,大学英语教学暴露出与时代要求不相称的一面。为适应现代社会对人才培养的实际需求,推动和指导大学英语教学改革,教育部于 2003 年颁布了《大学英语课程教学要求(试行)》(以下简称《要求》),并于 2007 年结合对人才能力培养的新要求再次做了修订和调整,作为全国各高校组织非英语专业本科生英语教学的主要依据。

《要求》将大学阶段的英语教学分为一般要求、较高要求和更高要求三个层次,强调要贯彻分类指导、因材施教的原则,使英语教学朝着个性化的方向发展,要“将综合英语类、语言技能类、语言应用类、语言文化类和专业英语类等必修课程和选修课程有机结合,形成一个完整的大学英语课程体系,以确保不同层次的学生在英语应用能力方面得到充分的训练和提高。”这样,大力发展大学英语选修课就成了大学英语教学改革的重要课题。

大学英语选修课的开设不仅是《大学英语课程教学要求(试行)》精神的体现,也是《教育部财政部关于实施高等学校本科教学质量与教学改革工程的意见》(以下简称《意见》)的内在要求,《意见》将“学生的实践能力和创新精神显著增强”作为教学改革的重要目标之一,而大学英语教学要在这方面有所作为的话,必须注重培养学生的跨文化交际能力、文化素养和在全球化、信息化的背景下获取知识的能力,这显然是传统的大学英语教学和课程设置所不能胜任的。

近年来,全国许多高校纷纷进行了开设大学英语选修课的尝试,并取得了可喜的成绩。但是由于指导思想不明晰、教师知识结构单一和配套改革滞后等原因,在大学英语选修课的开设中出现了“因人设庙”,开课随意性强,开课种类单一,各门课程难易不均,课程测试不规范,学生对各门课程的兴趣差异过大等问题。大学英语选修课的开设迫切需要某种程度的规范与引导,需要更为科学地设置选修课程,确实达到《要求》和《意见》中提出的目标。

针对以上问题,我们认为,一套由成熟理念指引的、体系科学的、建立在选修课开设的成功实践基础之上的系列教材能够起到这种规范和引导作用。因此,重庆大学出版社组织来自全国各地的、在选修课开设方面走在前列的高校的专家和教师,在多次交流与反复论证的基础上,组织编写了这套《大学英语选修课系列教材》。该

套教材具有以下明显的特点:

第一,教材体系科学、系统。系列教材以《大学英语课程教学要求(试行)》为指导,覆盖语言技能类、语言应用类、语言文化类和专业英语类4个板块,既注重语言基础知识的积累,也充分考虑对学生文化素质的培养,确保不同层次的学生在英语应用能力方面得到充分的训练和提高。

第二,坚持“实用、够用”的原则。在体例安排和内容选择上严格按照选修课的课时要求和学生水平的实际需要,力求精练,避免长篇累牍,在语言难度上体现了与英语专业同类教材的差别。

第三,注重知识与技能相结合,语言与文化相结合。在深入浅出地讲授知识的同时,结合课程内容尽可能多地为学生提供说与写的练习,在雕琢学生语言的同时,尽可能培养学生的跨文化交际能力和批判性思维能力。

第四,强调学生综合能力的培养。考虑到学生在选修课阶段可能不再修综合英语类的课程,各教材在主要训练与课程相关能力的基础上,适当补充了其他能力的训练内容。

第五,吸纳并总结近年来相关高校选修课开设的经验和成果。该套教材的参编者来自全国多所高校,多数教材是由开设该门课程最成功的、最受学生欢迎的学校和教师撰写,教材既吸纳了相关讲义的优点,又根据专家意见,按照学科要求和普遍情况进行了改编,在保证教材科学性的前提下,最大程度地体现了大学英语学生的选修取向。

选修课的开设是大学英语教学改革的重要发展方向,但是在改革中诞生的事物也必然不断地在改革中被重新定义,因此我们这套大学英语选修课教材的体系也将是动态的和开放的,不断会有新的教材被纳入,以反映大学英语教学改革在这方面最新的成功尝试。相信随着教学改革不断走向深入,我们的教材体系也将日臻完善。

总主编

2008年1月

前言

近年来,我国多所高校以教育部颁发的《大学英语课程教学要求》为指南,广泛开展了大学英语课程建设和改革,根据“一般要求”开设了综合英语课程,并根据“较高要求”和“更高要求”开设了各种英语选修课程,以在更高层次上提高学生的英语综合应用能力和人文素养。编者所在的中山大学在开设英语文学选读课程方面,积累了不少经验。《英语文学赏析》较为突出的特色是:提供比较充分的导学材料,力求有别于国内英语专业的文学教材;注重师生互动,配备较丰富的学生细读指导和课内外练习。

本教材编写的指导思想是:培养学生对英语文学的理解和感悟能力,促使他们习得相关的文学知识;提高学生的语感、自主学习能力和英语综合应用能力;增进学生对英语国家文化的了解;调动学生参与课堂教学活动的热情和创造力。

本教材的选材原则是:

1. 按照长篇小说、短篇小说、散文、戏剧和诗歌五个文类来选取难度适中的阅读材料;
2. 选取不同时代(侧重于现当代)和风格的、代表性作家的作品;
3. 选取经典的、内容健康的、语言规范优美的作品;
4. 选取长度适中的作品或作品节选;
5. 选取一些描写中国的作品和华裔作家的作品。

本教材对学生的教学目标是:

1. 词汇量增加约 800 个以上;
2. 能够比较顺畅地阅读中等难度的英语文学作品,把握其内容、主题和艺术特色;
3. 能够写出语言通顺的读书心得,概括原文和进行创造性的写作;
4. 能够比较流畅地用口语表达感想和概述原文;
5. 能够把中等难度的文学段落翻译成流畅的汉语。

本教材包括 16 个单元,适合 32~36 个学时(16~18 周)的课堂教学。教师时可视具体情况选择全部或部分内容进行讲授,灵活把握上课进度。若条件允许,建议教师在课内播放相关的电影片段等音像材料,以提高学生的学习兴趣,加强对作

品的理解。

本教材的目标读者是已修完大学英语基础课的非英语专业本科生和其他文学爱好者。为方便读者,书后配备了相关附录,包括参考文献、文学术语、诗歌译文和思考题答案等。

本教材为合作成果。朱坤领负责编写方案的制定和全书的统稿,编写了 Unit 1—Unit 4、Unit 6、Unit 16、各文类的导读、诗歌的中文译文和 Index of Literary Terms;郑炜炜编写了 Unit 5、Unit 10—Unit 14 和散文导读(部分);尹立军编写了 Unit 8 和 Unit 15;马远翔编写了 Unit 7 和 Unit 9;Answer Key 中各单元的参考答案由相应单元的编者负责。

我们衷心感谢重庆大学出版社为本教材出版所做的巨大努力,衷心感谢中山大学外语教学中心为本教材编写所提供的慷慨支持,衷心感谢中山大学外国语学院吴潜龙教授和美国朋友 Albert Price 先生的中肯建议和细致审校。

编 者

2008 年 2 月 28 日于中山大学

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◆ Section I Novels ◆

长篇小说导读(Introduction to the Novel)

在英语文学史上,诗歌(poetry)和戏剧(drama)是古老的文类,而长篇小说(novel)则年轻得多,大约始现于17世纪。长篇小说是篇幅绵长的、用散文(非韵文)书写的、虚构的、描述逼真事件和人物的叙事作品。它的三大要素是人物、情节和环境。

· 人物(Character)。长篇小说的核心任务是塑造人物的性格,人物既有典型性又具个性化。

· 情节(Plot)。情节包括故事的开端(beginning)、发展(rising action)、高潮(climax)和结局(falling action 或 resolution)等。

· 环境(Setting)。环境包括社会环境和自然环境,即故事发生及人物活动的时间和地点。

一、长篇小说的特点

1. 长度(Length)。用散文书写,篇幅绵长,字数通常超过五万英语单词。
2. 情节(Plot)。故事情节复杂,节奏舒缓,注重细节描写,描写方式逼真。
3. 人物(Character)。人物形象接近现实生活,性格复杂。作者经常探索人物的心理世界,不同人物之间的关系非常重要。
4. 写作风格(Writing Style)。良好、独特的写作风格能够增加长篇小说的艺术特色,其本身也是艺术特色的有机组成部分。
5. 虚构与真实(Fiction vs. Reality)。长篇小说是虚构的,但建立在现实的基础之上。它关注社会现象和个人事件或心理,目的是吸引读者参与,激发他们去思考。

二、与长篇小说相关的主要元素和术语

character: (文学作品中的)人物,角色

protagonist/hero: (文学作品的)主人公

antagonist: (主人公的)对手,对抗者

antihero: 反主角(不按传统主角品格塑造的主人公,反传统主角)

climax/crisis: (文学作品的)高潮

conflict: 冲突

diction: 作家对词句和修辞手段的选择;说话或写作的方式

figurative language/figure of speech: 修辞手段;修辞格

flashback: 倒叙

genre: (按照形式或主题划分的)文类,体裁

image: 形象;比喻;意象

imagery: 形象化的描述,意象

plot: 故事情节(构思或布局)

point of view: (叙事)视角,角度

narrator: 叙述者,叙事者

omniscient narrator: 全知叙述者

first person: 第一人称

third person/limited omniscient narrator: 第三人称(或限知叙述者)

objective point of view: 客观视角、角度

setting/set(s): (文学作品的)背景

story: 一部小说的全部情节;故事

style: 语言风格,文风,文体;(作家的)个人风格

symbol: 象征

theme/motif: (文学作品的)主题

tone: 作者暗含的语气或道德判断

verisimilitude: 逼真

三、阅读英语长篇小说的步骤(同样适用于短篇小说和戏剧)

1. 了解小说的基本元素:“谁”(人物形象及相互关系)、“什么”(故事里的事件)、“哪里”(故事发生的地点)、“何时”(故事发生的时间)、“如何”(故事发生的方式)、“为什么”(故事发生的原因)等。

2. 接着进入下一步骤:(1)修辞手段(明喻、暗喻等):作者如何以及为什么使用它们?(2)象征和暗指:人物和事件是否代表更大范围的背景,是否有言外之意?作者如何以及为什么运用象征和暗指?(3)主题:小说的内容和题材是什么?

3. 深入思考如下问题:故事是怎样展开的?作者描写了哪些情节,为了什么目的?故事的高潮是什么?故事在高潮的前后有何不同,为什么?人物前后发生了什么变化,如何以及为什么发生变化?哪些象征或词语是重复出现的,它们暗示什么?

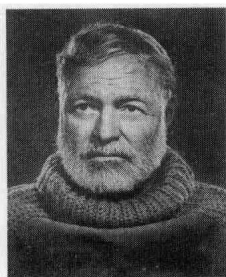
4. 综合并分析以上的元素和问题,你将清楚小说的方方面面。然后你可以就这部小说写出你的感想,这样你对它的理解就完整了。

5. 记忆小说里你感兴趣的生词和短语,以扩大你的词汇量;挑选出一些优美的段落去朗读或背诵,它们将有助于提高你的英语写作和口语技能。

Unit 1 The Old Man and the Sea

Ernest Hemingway

About the author



Ernest Hemingway (1899—1961) was a legendary American writer. In his childhood, Hemingway's mother trained his musical skills and his father often took him for hunting and fishing. Consequently he developed a keen interest in art and sports very early. Later he hunted and explored in the African jungles and fished on the Cuban seas. During World War I, he served as an ambulance driver in Italy; during World War II, he first served in the US navy and then worked as a reporter with the British Air Force. He was wounded many times and suffered over a dozen injuries to his brain. All these sports and war experiences became his literary subjects and themes later.

Such American writers as Gertrude Stein, Ezra Pound and Sherwood Anderson helped shape Hemingway's style, and his journalistic experience enabled him to pursue brief, vivid and vigorous diction. He was known for his economy of expression and colloquial style, forming the unique Hemingway theme and Hemingway hero. The Hemingway hero exercised the Hemingway theme ("grace under pressure"): he lived in a dark, hopeless environment and knew that he was ultimately doomed however hard he struggled, but his "despairing courage" enabled him to behave as a true man and fight for his dignity in adversity.

Hemingway's earlier major works include *The Sun Also Rises* (1926), *A Farewell to Arms* (1928), *For Whom the Bell Tolls* (1940), etc. In the 1940s, critics believed that his talent was dead. But in 1952, he published his last major work *The Old Man and the Sea*, which helped restore his literary image and won him the Nobel Prize for Literature in 1954. The most striking characteristic of his language is direct, brief, fresh, and loaded with rich meanings. His unique style has exerted lasting influences upon later writers.

About the novel



In *The Old Man and the Sea*, the protagonist Santiago, an old Cuban fisherman, had not caught any fish for 84 unlucky days; still he set out to the sea again and went very far. This time he hooked a great marlin, struggled painstakingly with it, and eventually killed it, his main purpose being to show his pride. Then sharks came to eat the fish, and he fought them desperately in order to defend the

marlin's pride and to prove himself still being a proud, undefeated old fisherman. The sharks ate up the marlin and left only the backbone. The old man finally returned home, exhausted. He won respect from other fishermen, and his friendship with the boy whom he missed a lot on the sea was strengthened. Then he dreamed of his ideal and power again.

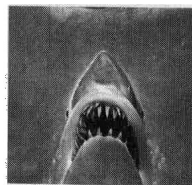
In short, Santiago demonstrated the spirit of the dignified and tragic Hemingway hero, stubbornly fighting a predetermined losing battle: "But man is not made for defeat. A man can be destroyed but not defeated." The following excerpt is the old man's fight with the sharks.

Warm-up questions

1. What do you think of Hemingway and his books, plots and characters?
2. Have you read the Chinese version of the novel? If yes, what is your impression of the book and the old man? If no, what do you imagine them to be?
3. Can you imagine the old man's appearance, character and life? Think of three to five words to describe him.

Selected reading

The shark was not an accident. He had come up from deep down in the water as the dark cloud of blood had settled and dispersed in the mile deep sea. He had come up so fast and absolutely without caution that he broke the surface of the blue water and was in the



sun. Then he fell back into the sea and picked up the scent and started swimming on the course the skiff and the fish had taken.¹

Sometimes he lost the scent. But he would pick it up again, or have just a trace of it, and he swam fast and hard on the course. He was a very big Mako shark built to swim as fast as the fastest fish in the sea and everything about him was beautiful except his jaws. His back was as blue as a sword fish's and his belly was silver and his hide was smooth and handsome. He was built as a sword fish except for his huge jaws which were tight shut now as he swam fast, just under the surface with his high dorsal fin knifing through the water without wavering. Inside the closed double lip of his jaws all of his eight rows of teeth were slanted inwards. They were not the ordinary pyramid-shaped teeth of most sharks. They were shaped like a man's fingers when they are crisped like claws. They were nearly as long as the fingers of the old man and they had razor-sharp cutting edges on both sides. This was a fish built to feed on all the fishes in the sea, that were so fast and strong and well armed that they had no other enemy. Now he speeded up as he smelled the fresher scent and his blue dorsal fin cut the water.

When the old man saw him coming he knew that this was a shark that had no fear at all and would do exactly what he wished. He prepared the harpoon and made the rope fast while he watched the shark come on. The rope was short as it lacked what he had cut away to lash the fish.

The old man's head was clear and good now and he was full of resolution but he had little hope.² It was too good to last, he thought. He took one look at the great fish as he watched the shark close in. It might as well have been a dream, he thought. I cannot keep him from hitting me but maybe I can get him. *Dentuso*³, he thought. Bad luck to your mother.

The shark closed fast astern and when he hit the fish the old man saw his mouth open and his strange eyes and the clicking chop of the teeth as he drove forward in the meat just above the tail. The shark's head was out of water and his back was coming out and

¹ The shark came to attack. Why was it bad news for the old man and the fish?

² He was determined to fight, but he knew that his fight was futile.

³ *Dentuso*: having big teeth, "toothy". Here it is a nickname Santiago used for the shark.

the old man could hear the noise of skin and flesh ripping on the big fish when he rammed the harpoon down onto the shark's head at a spot where the line between his eyes intersected with the line that ran straight back from his nose. There were no such lines.¹ There was only the heavy sharp blue head and the big eyes and the clicking, thrusting all-swallowing jaws. But that was the location of the brain and the old man hit it. He hit it with his blood mused hands driving a good harpoon with all his strength. He hit it without hope but with resolution and complete malignancy.

The shark swung over and the old man saw his eye was not alive and then he swung over once again, wrapping himself in two loops of the rope. The old man knew that he was dead but the shark would not accept it. Then, on his back, with his tail lashing and his jaws clicking, the shark plowed over the water as a speed-boat does. The water was white where his tail beat it and three-quarters of his body was clear above the water when the rope came taut, shivered, and then snapped. The shark lay quietly for a little while on the surface and the old man watched him. Then he went down very slowly.

"He took about forty pounds," the old man said aloud. He took my harpoon too and all the rope, he thought, and now my fish bleeds again and there will be others.

He did not like to look at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit.²

But I killed the shark that hit my fish, he thought. And he was the biggest *dentuso* that I have ever seen. And God knows that I have seen big ones.

It was too good to last, he thought. I wish it had been a dream now and that I had never hooked the fish and was alone in bed on the newspapers.³

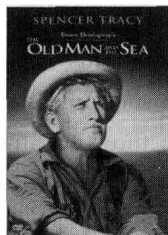
"But man is not made for defeat," he said. "A man can be destroyed but not defeated."⁴ I am sorry that I killed the fish though, he thought. Now the bad time is

1 There were no such lines; They were imaginary lines, existing only in the old man's mind.

2 He had some spiritual communication and connection with the fish.

3 "It was too good to last": the thing was not true; it would disappear ultimately. Why did the old man wish that he were in a dream and had not caught the fish?

4 "不过人不是为了被打败而生的,"他说,"人能够被打垮,但不能够被打败。"This is the most famous saying in the novel; man can be destroyed physically but cannot be defeated spiritually. What does this suggest of the old man's character and the novel's theme?



coming and I do not even have the harpoon. The *dentuso* is cruel and able and strong and intelligent. But I was more intelligent than he was. Perhaps not, he thought. Perhaps I was only better armed.

“Don’t think, old man,” he said aloud. “Sail on this course and take it when it comes.”

But I must think, he thought. Because it is all I have left. That and baseball. I wonder how the great DiMaggio would have liked the way I hit him in the brain? It was no great thing, he thought. Any man could do it. But do you think my hands were as great a handicap as the bone spurs? I cannot know. I never had anything wrong with my heel except the time the stingray stung it when I stepped on him when swimming and paralyzed the lower leg and made the unbearable pain.

“Think about something cheerful, old man,” he said. “Every minute now you are closer to home. You sail lighter for the loss of forty pounds.”

He knew quite well the pattern of what could happen when he reached the inner part of the current. But there was nothing to be done now.

“Yes there is,” he said aloud. “I can lash my knife to the butt of one of the oars.”

So he did that with the tiller under his arm and the sheet of the sail under his foot.

“Now,” he said. “I am still an old man. But I am not unarmed.”

The breeze was fresh now and he sailed on well. He watched only the forward part of the fish and some of his hope returned.

It is silly not to hope, he thought. ¹ Besides I believe it is a sin. Do not think about sin, he thought. There are enough problems now without sin. Also I have no understanding of it.

I have no understanding of it and I am not sure that I believe in it. Perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep me alive and feed many people. But then everything is a sin. Do not think about sin. It is much too late for that and there are people who are paid to do it. ² Let them think about it. You were born to be

¹ He still had hope. What was it?

² He did not believe in sin, for he was not religious and only believed in himself.