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英美文学

辅导全书

总主编 何莘莘

本册主编 李永梅 甲鲁海

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前　言

　　本书是专门为英语专业学生报考硕士研究生入学考试而准备的，以各大学英语专业的通用教材为蓝本，在认真研究多所大学英语专业硕士入学考试中的英美文学有关试题的基础上编写的。本书参考的教材有：刘炳善主编的《英国文学简史》（新增订本）及《英国文学选读》，王丽丽主编的《二十世纪英国文学史》，常耀信主编的《英国文学简史》、《美国文学简史》及《美国文学选读》，吴伟仁主编的《英国文学史及选读》（上、下）和《美国文学史及选读》（上、下），杨岂深等主编的《美国文学选读》，张伯香等主编的《英美文学选读及自学辅导》，刘岩等编的《美国诗歌导读》，王守仁、方杰主编的《英国文学简史》，何树、苏友芬主编的《英国文学导读与应试指南》、《牛津文学术语词典》及《牛津美国文学词典》等。

　　本书脉络清晰、内容翔实，分为英国文学和美国文学两大部分，共十章，在"英国文学"部分，按古英语到文艺复兴时期、17世纪的文学、18世纪的文学、浪漫主义时期、维多利亚时期、现代时期的英国文学分成六章；在"美国文学"部分，按殖民地时期及独立革命时期、浪漫主义时期、现实主义时期及现代时期的美国文学分成四章。每章又包括六个部分，第一部分是文化背景，概述了此阶段的历史文化背景和文学特点及成就，读者可从总体上把握本章的内容；第二部分是名词解释，归纳了本章中出现的文学术语、思想流派及写作手法；第三部分是作家与作品，汇总了本阶段出现的作家和作品；第四部分是重要作家与作品赏析，选取本阶段的重要作家及其有代表性的作品，对作家的成就及作品进行综述，然后再对常考的经典片段进行评价赏析；第五部分是历年真题及参考答案，选取近几年各高校的考研题，让考生理清考试的重点；第六部分是模拟练习与答案，针对前面的知识点，从不同的角度和深度设计各种题型，提供了详细而准确的答案，这样考生可全面掌握本章的内容。

　　本书的编者都是重点大学的教师，拥有丰富的教学经验。愿本书能助莘莘学子一臂之力，祝愿广大考生早日考入理想的大学。

　　由于编者时间有限，疏漏与错误在所难免，敬请广大读者批评指正。

<div style="text-align: right">编　者</div>

CONTENTS

目 录

第一部分　英国文学

第二部分 美国文学

第一部分 英国文学

第一章　古英语到文艺复兴时期的文学

(Early English Literature to the English Renaissance)

一、文化背景

1. Cultural Background

1) Early and Medieval English Period (449 – Middle of the 14th century)

① The making of England: The early inhabitants were Britons, a tribe of Celts, and others added with the **Roman Conquest**, the **Anglo-Saxon Conquest**, the **Danish Invasion** and the **Norman Conquest**.

② The influence of the Conquest

The Anglo-Saxons were **Christianized** in the seventh century.

The Anglo-Saxon period witnessed a transition from **tribal society** to **feudalism**.

The Norman Conquest marks the establishment of **feudalism** in England, and the influence of the Conquest can be found on the **English language**.

2) The Renaissance Period (1500 – 1600)

① After the **War of the Roses** (玫瑰战争) (1455 – 1485), Henry VII established the Tudor dynasty, the **absolute monarchy** (君主专制).

② The **religious reformation** was started by Henry VIII, and established the Anglican Church (英国国教).

③ The **Authorized Version, the King James Bible** has had a great influence on English language and literature. So, with the widespread influence of the English Bible, the standard modern English has been fixed and confirmed.

④ The **Enclosure Movement** forced the dispossessed peasants to be hired labourers.

⑤ The **commercial expansion** established the first English colonies.

⑥ England Defeated the Spanish Armada in 1588, and established of the hegemony on the seas.

⑦ From the first half of the 16th century, the **English Renaissance** began to develop into a flowering of literature.

2. Literary Characteristics

1) Old English Literature (450 – 1066)

The story of *Beowulf* (《贝奥武夫》), a typical example of Old English poetry, the greatest **national epic** of the Anglo-Saxons.

2) Medieval English Literature (1066 – Middle of the 14th century)

① The most prevailing kind of literature in feudal England was the **romance**. Its culminationuas in *Sir Gawain and the Green Knight* (《高文爵士与绿衣骑士》) and Thomas Malory's *Le Morte D'Arthur* (《亚瑟王之死》).

② William Langland's *Piers the Plowman* (《耕者皮尔斯》), in the old alliterative verse.

③ The most important English Ballads are *The Robin Hood Ballads* (《罗宾汉民谣》).

④ Geoffrey Chaucer, the founder of English poetry, are famous for *The Canterbury Tales*, one of the monumental works in English literature.

3) The English Renaissance (1500 – 1600)

① Humanism is the key-note of the Renaissance. The early English humanist was Thomas More, famous for *Utopia*.

② Translation occupied an important place in the English Renaissance, so classical and Italian and French works were turned into English.

③ Another kind of literature prevailing at the time was the large amount of **books describing discoveries and adventures.**

④ The vigour of the age found better expression in the sphere of **poetry.** The **sonnet** was introduced to England from Italy by Sir Thomas Wyatt and Henry Howard, Earl of Surrey. The Poet's Poet of the period was Edmund Spenser.

⑤ Another form of literature typical of the period is the **romance**. John Lyly's *Euphues* is the representative of such works.

⑥ The highest glory of the English Renaissance is the **Elizabethan drama** . It drew influences from the medieval miracle plays, morality plays, interludes and classical plays. Christopher Marlowe was the greatest of the pioneers of English drama. And William Shakespeare and Ben Jonson are two great dramatists.

⑦ Essay was another main literary form in the English Renaissance. Francis Bacon is a great essayist in this period.

二、名词解释

1. **Alliteration** (押头韵): (also known as "head rhyme" or "initial rhyme") means a repetition of the same sound—usually initial consonants of words or of stressed syllables—in any sequence of neighbouring words in a line or group. In Old English alliterative verse, alliteration is the principal organizing device of the verse line, such as in *Beowulf*.

2. **Ballad** (民谣): Ballad is also known as the folk ballad or traditional ballad, popular ballad. It is a story in poetic form to be sung or recited, usually in 4-line stanzas, with the second and fourth lines rhymed. Ballads were passed down from generation to generation. *Robin Hood* is a famous ballad singing the goods of Robin Hood. Coleridge's *The Rime of the Ancient Mariner* is a 19th century English ballad.

3. **Blank verse** (无韵诗): Unrhymed lines of iambic pentameter (抑扬格五音步). It is a very flexible English verse form which can attain rhetorical grandeur while echoing the natural rhythms of speech and allowing smooth enjambment (跨行连续). Much of the finest verse in English—by Shakespeare, Milton, Wordsworth, Tennyson, and Stevens—has been written in blank verse.

4. **Comedy（喜剧）**：In the most common literary application, a comedy is a fictional work in which the materials are selected and managed primarily in order to interest and amuse us: the characters and their discomfitures engage our pleasurable attention rather than our profound concern, we are made to feel confident that no great disaster will occur, and usually the action turns out happily for the chief characters.

5. **Couplet（对偶句诗体）**：A couplet is a pair of lines of verse. It usually consists of two lines that rhyme and have the same meter. Chaucer established the use of couplets in English, notably in *The Canterbury Tales*, using rhymed iambic pentameters later known as heroic couplets. John Dryden in the 17th century and Alexander Pope (alexandrine couplets) in the 18th century were both well known for their writing in heroic couplets. The octosyllablic couplet (of 8-syllable or 4-stressed lines) is also commonly found in English verse. A couplet may also stand alone as an epigram, and can also appear in more complex rhyme schemes. For example, Shakespearean sonnets end with a couplet.

6. **Epic（史诗）**：A long narrative poem celebrating the great deeds of one or more legendary heroes, in a grand ceremonious style. The hero, usually protected by or even descended from gods, performs superhuman exploits in battle or in marvelous voyages, often saving or founding a nation—as in Virgil's *Aeneid* (30 – 20 BC)—or the human race itself, in Milton's *Paradise Lost*. The Anglo-Saxon poem *Beowulf* is a primary epic.

7. **Essay（小品文）**：Any short composition in prose that undertakes to discuss a matter, express a point of view, persuade us to accept a thesis on any subject, or simply entertain. The essay discusses its subject in non-technical fashion, and often with a liberal use of such devices as anecdote, striking illustration and humor to augment its appeal. A useful distinction is that between the formal and informal essay. The formal essay, or article, is relatively impersonal: the author writes as an authority, or at least as highly knowledgeable, and expounds the subject in an orderly way. In the informal essay (or "familiar" or "personal essay"), the author assumes a tone of intimacy with his audience, tends to deal with everyday things rather than with public affairs or specialized topics, and writes in a relaxed, self-revelator and sometimes whimsical fashion. Francis Bacon's *Essays* began the tradition of essays in English, of which important examples are those of Addison, Steele, Hazlitt, Emerson, D. H. Lawrence and Virginia Woolf.

8. **Farce（滑稽戏）**：A type of comedy designed to provoke the audience to simple, hearty laughter—"belly laughs", in the parlance of the theater. To do so it commonly employs highly exaggerated or caricatured types of characters, puts them into improbable and ludicrous situations, and makes free use of sexual mix-ups, broad verbal humor, and physical bustle and horseplay. Farce was a component in the comic episodes in medieval miracle plays. In the English drama, farce is usually an episode in a more complex form of comedy.

9. **Humanism（人文主义）**：A 19th-century term for the values and ideals of the European Renaissance, which placed a new emphasis on the expansion of human capacities. Reviving the study of Greek and Roman history, philosophy and arts, the Renaissance humanists developed an image of "Man" more positive and hopeful than that of medieval ascetic Christianity. It is the essence of the Renaissance. It emphasizes the dignity of human beings and the importance of the

present life. Humanists voiced their beliefs that man was the center of the universe and man did not only have the right to enjoy the beauty of the present life, but had the ability to perfect himself and perform wonders.

10. **Interlude（幕间剧）**: (Latin, "between the play") A term applied to a variety of short stage entertainments, such as secular farces and witty dialogues with a religious or political point. In the late fifteenth and early sixteenth centuries, these little dramas were performed by bands of professional actors; it is believed that they were often put on between the courses of a feast or between the acts of a longer play.

11. **Kenning（复合借喻词）**: In Old Norse and Old English verse metaphoric compounds are in place of more familiar words chiefly designed to appeal to people thinking in images and pictures and facilitate a process of attaining knowledge by guesswork.

12. **Legend（传说）**: A story or group of stories handed down through popular oral tradition, usually consisting of an exaggerated or unreliable account of some actually or possibly historical person—often a saint, monarch, or popular hero. Legends are sometimes distinguished from myths in that they concern human beings rather than gods, and sometimes in that they have some sort of historical basis whereas myths do not.

13. **Meter（格律）**: The word "meter" is derived from the Greek word "metron", meaning "measure". In English when applied to poetry, it refers to the regular pattern of stressed and unstressed syllables. The analysis of the meter is called scansion.

14. **Miracle play（奇迹剧）**: The miracle play had as its subject either a story from the Bible, or else the life and martyrdom of a saint. In the usage of some historians, however, "miracle play" denotes only dramas based on saints' lives, and the term "mystery play" is applied only to dramas based on the Bible.

15. **Morality play（道德剧）**: Morality plays are medieval allegorical plays in which personified human qualities acted and disputed, mostly coming from the 15th century. They developed into the interludes, from which it is not always possible to distinguish them, and hence had a considerable influence on the development of Elizabethan drama.

16. **Renaissance（文艺复兴）**: The word "Renaissance" means "rebirth". It meant the reintroduction into Western Europe of the full cultural heritage of Greece and Rome. The Renaissance is commonly held to mark the close of the Middle Ages and the beginning of the modern Western world. The essence of the Renaissance is Humanism. The real mainstream of the English Renaissance is the Elizabethan drama with William Shakespeare being the leading dramatist.

17. **Romance（罗曼史/骑士文学）**: It is a literary genre popular in the medieval England. It sings knightly adventures or other heroic deeds. Chivalry (such as bravery, honor, generosity, loyalty and kindness to the weak and poor) is the spirit of romance.

18. **Soliloquy（独白）**: It is the act of talking to oneself. In drama it denotes the convention by which a character, alone on the stage, utters his or her thoughts aloud.

19. **Sonnet（十四行诗）**: A lyrical poem consisting of a single stanza of 14 iambic pentameter lines linked by an intricate rhyme scheme. There are two major patterns of rhyme in sonnets written

in the English language: (1) The Italian or Petrachan sonnet falls into two main parts: an octave (eight lines) rhyming *abbaabba* followed by a sestet (six lines) rhyming *cdecde* or some variant, such as *cdccdc*; (2) The English sonnet, or else the Shakespearean sonnet. This sonnet falls into three quatrains and a concluding couplet: *abab cdcd efef gg*. There was one notable variant, the Spenserian sonnet, in which Edmund Spenser linked each quatrain to the next by a continuing rhyme: *abab bcbc cdcd ee*.

20. **Spenserian stanza (斯宾塞诗节)**: It is a longer form devised by Edmund Spenser for *The Faerie Queene*. It refers to a stanza of nine lines, with the first eight lines in iambic pentameters, and the last line in iambic hexameter (六音步), rhyming *ababbcbcc*.

21. **Stanza (诗节)**: A group of lines of poetry, usually four or more, arranged according to a fixed plan. The stanza is the unit of structure in a poem and poets do not vary the unit within a poem.

22. **Tragedy (悲剧)**: In general, a literary work in which the protagonist meets an unhappy or disastrous end. Unlike comedy, tragedy depicts the actions of a central character who is usually dignified or heroic.

23. **Tragicomedy (悲喜剧)**: A type of Elizabethan and Jacobean drama which intermingled both the standard characters and subject matter and the standard plot-forms of tragedy and comedy. Tragicomedy represented a serious action which threatened a tragic disaster to the protagonist, yet, by an abrupt reversal of circumstance, turned out happily.

24. **Understatement (抑言陈述)**: A figure of speech in which a writer or speaker deliberately makes a situation seem less important or serious than it is. Contrast with hyperbole. Understatement gives an impression of reserve and at time a tinge of ironical humor.

25. **University wits (大学才子)**: The name given by some modern literary historians to a group of scholars during the Elizabethan Age who graduated from either Oxford or Cambridge. They came to London in the 1580s and 1590s with the ambition to become professional writers. Some of them later became famous poets and playwrights. They were called "university wits". Robert Greene, Thomas Kyd, John Lyly and Christopher Marlowe were among them. They paved the way, to some degree, for the coming of Shakespeare. There seems to have been some rivalry between this group and the newcomers Shakespeare and Jonson, who did not have university education.

三、作家与作品

Name of the Writers	Major Works
The Old English (Anglo-Saxon) Period	
1. The Story of *Beowulf* 贝奥武夫	◇ It is a typical example of Old English poetry, the greatest national epic of the Anglo-Saxons.
Middle English (Anglo-Norman) Period	

Name of the Writers	Major Works
2. *Sir Gawain and the Green Knight* 高文爵士与绿衣骑士 The author is unknown.	◇ It is a late 14th-century Middle English alliterative romance outlining an adventure of Sir Gawain, a knight of King Arthur's Round Table. ◇ It is a 4-part work of 2,530 lines in 101 sections.
3. Sir Thomas Malory (? – 1471)	◇ *Le Morte D'Arthur* (*The Death of King Arthur*)《亚瑟王之死》: a collection of the Arthurian romances, translated from French by Sir Thomas Malory
4. William Langland (1330? – 1400?)	◇ *Piers the Plowman*《耕者皮尔斯》: one of the greatest of English poems in the form of a dream vision, a realistic picture of medieval England
5. The English Ballads	◇ *The Robin Hood Ballads*《罗宾汉民谣》: a collection of 15th-century medieval ballads about Robin Hood
6. Geoffrey Chaucer (1340 – 1400) He was the founder of English realism.	Three periods of his literary career: ◇ *The Romaunt of the Rose*《玫瑰罗曼史》: translated from French ◇ *Troilus and Criseyde*《特罗勒斯和科丽西德》: adapted from the Italian, his longest complete poem and his greatest artistic achievement ◇ *The Canterbury Tales*《坎特伯雷故事集》: purely English
The Renaissance Period	
7. Thomas More (1478 – 1535)	◇ *Utopia* 乌托邦: his masterpiece
8. Sir Philip Sidney (1554 – 1586) He was well-known as a poet and critic of poetry.	◇ *Astrophel and Stella*《爱星者与星》: aollection of love sonnets ◇ *Apology for Poetry*《为诗一辩》: One of the earliest English literary essays. It was written to answer an attack on poetry and drama as "the school of abuse". Sidney defended the uses of poetry. ◇ *Arcadia*《阿卡狄亚》: his pastoral romance
9. Walter Raleigh (1552? – 1618)	◇ *Discovery of Guiana*《发现圭亚那》 ◇ *History of the World*《世界历史》

Name of the Writers	Major Works
10. Edmund Spenser (1552 – 1599)	◇ *The Shepherd's Calendar*《牧人日记》: a pastoral poem in twelve books ◇ *Epithalamion*《婚曲》: a beautiful sonnet sequence and marriage ode ◇ *The Faerie Queene*《仙后》: his masterpiece, written in the form of the Spenserian stanza ◇ *Amoretti*《爱情小诗》: sonnets
11. John Lyly (1554? – 1606)	◇ *Euphues*《尤弗伊斯》: It is the representative of romance, written in a peculiar style known as "Euphuism", which consists in the use of balanced sentences and words alliterating, riming or identical.
12. Francis Bacon (1561 – 1626) He was the founder of English materialist philosophy, modern science, and the first English essayist.	◇ *Advancement of Learning*《学术的进步》 ◇ *Novum Organum* (*New Instrument*)《新工具》 ◇ *New Atlantis*《新亚特兰蒂斯》 ◇ *Essays*《培根随笔集》
13. Christopher Marlowe (1564 – 1593) He was the most gifted of the "university wits".	◇ *Tamburlaine*《帖木儿大帝》: the Mongol conqueror as the subject matter, with an insatiable greed for power ◇ *The Jew of Malta*《马耳他的犹太人》: man's desire for wealth ◇ *The Tragical History of Doctor Faustus*《浮士德博士的悲剧》: his masterpiece, with an insatiable thirst for knowledge
14. William Shakespeare (1564 – 1616) He was the most popular and the most widely respected writer in all English literature, with 37 plays, 154 sonnets and 2 narrative poems.	The First Period (1590 – 1594): ◇ *Henry VI, Part I, II, III*《亨利六世》三部 ◇ *Richard III*《理查三世》 ◇ *The Comedy of Errors*《错误的喜剧》 ◇ *Titus Andronicus*《泰特斯·安德洛尼克斯》 ◇ *The Taming of the Shrew*《驯悍记》

Name of the Writers	Major Works
	◇ *The Two Gentlemen of Verona*《维洛那二绅士》 ◇ *Love's Labour's Lost*《爱的徒劳》 ◇ *Romeo and Juliet*《罗密欧与朱丽叶》 Two narrative poems： ◇ *Venus and Adonis*《维纳斯与阿多尼斯》 ◇ *The Rape of Lucrece*《鲁克丽斯受辱记》 The Second Period（1595 – 1600）： ◇ *Richard II*《理查二世》 ◇ *A Midsummer Night's Dream*《仲夏夜之梦》 ◇ *King John*《约翰王》 ◇ *The Merchant of Venice*《威尼斯商人》 ◇ *Henry IV, Part I, II*《亨利四世两部》 ◇ *Much Ado about Nothing*《无事生非》 ◇ *Henry V*《亨利五世》 ◇ *The Merry Wives of Windsor*《温莎的风流娘儿们》 ◇ *Julius Caesar*《裘力斯·凯撒》 ◇ *As You Like It*《皆大欢喜》 ◇ *Twelfth Night*《第十二夜》 The Third Period（1601 – 1607）： ◇ *Hamlet*《哈姆雷特》 ◇ *Troilus and Cressida*《特洛伊罗斯和克瑞西达》 ◇ *All's Well That Ends Well*《终成眷属》 ◇ *Measure for Measure*《一报还一报》 ◇ *Othello*《奥赛罗》 ◇ *King Lear*《李尔王》 ◇ *Macbeth*《麦克白》 ◇ *Antony and Cleopatra*《安东尼与克莉奥佩特拉》 ◇ *Coriolanus*《科利奥兰纳斯》 ◇ *Timon of Athens*《雅典的泰门》 The Fourth Period（1608 – 1612）： ◇ *Pericles*《泰尔亲王佩力克里斯》 ◇ *Cymbeline*《辛白林》 ◇ *The Winter's Tale*《冬天的故事》 ◇ *The Tempest*《暴风雨》 ◇ *Henry VIII*《亨利八世》

Name of the Writers	Major Works
	Shakespeare's *Sonnets*： They are a collection of 154 sonnets, roughly divided into three groups. The themes are about love, friendship, the destructive effects of time, the quickness of physical decay, and the loss of beauty, vigour and love.
15. Ben Jonson (1572 – 1637) He was an English Renaissance dramatist, poet and critic.	◇ *Sejanus*《西亚努斯的覆灭》 ◇ *Catiline*《卡塔林的阴谋》 ◇ *Every Man in His Humour*《人人高兴》：It gives an excellent study of the "humours", i. e. temperaments or disposition, of various characters and contemporary manners. ◇ *Volpone, or the Fox*《狐狸》：The chief character is a miser, greedy for its own sake. ◇ *The Alchemist*《炼金术士》：It is a satire on alchemy and it makes a mockery of both tricksters and dupes. ◇ *Bartholomew Fair*《巴托罗缪集市》：It portrays a picture of old London life and shows Jonson at his best. ◇ *Song*：*To Celia*《致西丽娅》

四、重要作家与作品赏析

1. The Story of *Beowulf* 贝奥武夫

I. Analysis of Its Content（内容评析）

The only organic whole poem in the Anglo-Saxon period is *Beowulf*, an **epic** of well over 3,000 lines. It is important as the first major English poem and the greatest work of literature of the period. *Beowulf* is a folk legend brought to England by Anglo-Saxons from their continental homes. It had been passed from mouth to mouth for hundreds of years. The existing manuscript of the poem is dated 10th century, while its action of the poem took place around 500 AD.

The poem tells the story of a 6th-century hero, Beowulf. It is basically a **two-part narrative** — Beowulf's fight with the sea-monsters Grendel and his mother in the first part, and his killing a fiery dragon and his death in the second. Its main stories (the fight with monsters) are evidently folk legends of primitive Northern tribes. They had to struggle against the forces of nature. In theme, *Beowulf* has little new to offer as another adventure story about a hero killing monsters to make the world safe for people, but the story is unique as **a hybrid of fact with legend**. It also serves to add