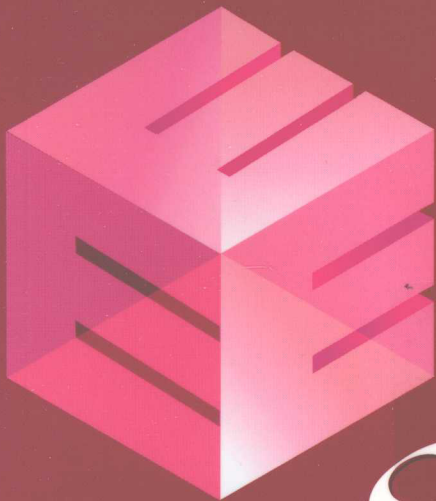




普通高等教育“十一五”国家级规划教材



Short Stories

in English

A Reading Course

英语短篇小说教程

□ 虞建华 编著



高等教育出版社
HIGHER EDUCATION PRESS



普通高等教育“十一五”国家级规划教材

全国高等学校英语专业本科教学大纲

YINGYU DUANPIAN XIAOSHUO JIAOCHENG

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总序

随着全球化进程的加速发展,文化全球化和经济全球化的深入推进,高等教育,特别是英语专业教育在新的历史转型期的文化交融层面越来越肩负着举足轻重的社会责任。因此,为了培养具有扎实的英语基本功、相关的专业知识和文化知识、较强的英语综合应用能力和创新思维的人才,为不断深入的大学英语教学改革培养和提供师资,而且立足于中国语境,用全球化的理念和视角进行教材设计,我们策划了“高等院校英语专业立体化系列教材”。

实现这一具有时代意义的战略任务需要广大英语专业教师树立执著的敬业精神,制订科学的、高水平的、切合实际的英语专业教学大纲,编写出版能充分体现大纲要求的有关课程(必修和选修)的配套教材,以及开发为课堂教学和学生自主学习服务的、与新型电子化教学仪器设备配套的教学软件系统。由高等教育出版社策划并陆续出版的“高等院校英语专业立体化系列教材”作为“普通高等教育‘十一五’国家级规划教材”,就是为实现英语专业教学改革这一历史任务服务的。

为实现以上目的和任务,本系列教材注重以下方面:

1. 注重培养学生的跨文化交际能力和文化鉴赏与批判能力。在教材设计时体现“全球视野,中国视角”的理念。这就是说,本系列教材在保持各门课程的思想性和批判性的优良传统外,既向学生提供西方文化背景知识,也引导学生鉴赏和学习我国的优秀文化传统。要让学生在多元文化的背景下,熟悉掌握中外文化的共同点和差异。在这个基础上,培养学生的鉴别和比较能力,启发和诱导学生进行创新思维。

2. 科学安排,系统设计。经过多年来对教学模式改革的探讨,我国英语专业教学已总结出良性的教学规律,一般将4年的教学过程分为两个阶段,即:基础阶段(一年级和二年级)和高年级阶段(三年级和四年级)。按照此教学规律,本系列教材分为基础阶段教材和高年级阶段教材,同时悉心设计基础阶段和高年级阶段的衔接。基础阶段教材的主要任务是传授英语基础知识,对学生进行全面的、严格的基本技能训练,培养学生实际运用语言的能力、良好的学风和正确的学习方法,为进入高年级学习打下扎实的专业基础。高年级阶段教材的主要任务是在继续打好语言基础的同时,学习英语专业知识和相关专业知识,进一步扩大知识面,增强对文化差异的敏感性,提高综合运用英语进行交际的能力。同时,根据《高等学校英语专业英语教学大纲》的课程设置,本系列教材将课程分为英语专业技能课、英语专业知识课和相关专业知识课三种类型。全面培养学生的语言能力、思维能力、终身学习能力,拓宽学生的知识面,同时帮助学生树立正确的人生观和价值观。

3. 时代性。这不仅表现在选材方面能反映当代人民的生活内容,更主要的

在于对它的“立体化”要求。21世纪的教材不再拘泥于传统的纸质教材,而是能培养学生多元识读能力(multiliteracy)的基于多媒体(multimedia)的多模式(multimodality)教材。本系列教材在建设传统纸质教材的同时启动建设一个开放性、超文本化的网络系列课程,构建全国英语专业英语自主学习体系,使优秀教学资源共享,充分体现“以人为本”的教学理念。这一举措也反映了由于当前英语专业招生人数的不断扩大,英语专业的传统教学模式已不能满足当前专业教学的需要。本系列教材采用立体化配套,将各种多媒体手段运用到教学中来,这是英语专业教学发展的需要,也将为我国英语专业教学改革和发展作出重大贡献。

4. 可教性。在编写过程中,反复强调教材的可教性。在选材上,讲究趣味性,让学生喜欢学。在内容安排上,力争让学生在较少的课时内学到该学的内容,从而体现当代先进的模块化教学思想。在习题设计上,做到有针对性、形式丰富,便于教师和学生课内课外操作。充分体现教学过程以学生为中心的教学理念,通过教师与学生互动、学生之间互动的教学活动,把语言、文学、文化、翻译等方面的教学内容转化成为学生能掌握的技能和知识,着力培养学生分析问题和解决问题的能力,传授基本研究方法,增强学生的研究意识和问题意识,同时提高学生的学术素养,提升学生综合素质。

5. 适用性。本系列教材集中全国著名大学的一批专家编写,凝聚了他们多年教学经验的精华,体现了我国英语专业教学的最新理念和先进水平。入选系列教材的初稿均在不同重点高校教学中使用过至少三轮以上,深受学生喜爱,能够真正反映当前英语专业教学改革的思路和教学的实际情况。

综上所述,本系列教材反映了当代新的教学理念。为此,编委会也做出了大量努力。一方面,编写工作中强调协同性。在编写策划层面,出版社与编委会之间、编委会与编写者之间反复协商,制订计划,讨论样章;在使用者层面,充分考虑到师生之间以及学生之间的互动和协作。另一方面,教材致力于构建良好的英语学习平台,为学生的自主学习、独立思考和创新思维创造条件,同时向作为教学各个环节的咨询者、组织者、监督者的教师提供指导。

多年以来英语专业教材,特别是专业高年级教材的出版比较零散,一直没有相对配套完整的系列教材。我们深信本系列教材的出版对于推动英语专业的教学改革和建设,对于进一步提高英语专业人才的培养质量将起到积极的作用。同时,我们衷心希望听取广大师生的意见和建议,使本系列教材的出版日臻完善。

“高等院校英语专业立体化系列教材”编委会

2007年10月

前 言

克兰斯·布鲁克斯和罗伯特·佩恩·沃伦在《理解小说》的第一章中是这样开篇的：

“当黑暗笼罩世界其他部分的时候，一旦原始洞穴人有闲坐在点起的火堆四周，小说就诞生了。他带着恐惧的颤抖或胜利的自得，用语言再现狩猎的场景，重叙部落过去的历史，描绘英雄的业绩和谋略，讲述奇迹，努力在神话中解释世界和命运；他在转化为叙述的想象中为自己创造荣耀。”也就是说，广义的小说在史前就已存在，它从来是人类生活不可分割的一部分，代表和反映了我们最深层次的需求与兴趣。

对小说的学习、欣赏、阐释和研究，也从来是人类文化的重要部分，是高等院校的一门传统显学。英语文学是英语民族的文化资料库，包含着广博而丰富的内涵。通过文学作品，我们可以最直接、最形象、最生动地了解英语民族诸方面的文化因素。我们今天强调素质教育，强调人才培养而不仅仅是技能培训，因此对于英语专业或其他专业的学生来说，我们不仅要有熟练的外语运用技能，更需要提高人文造诣，对语言对象国要有更深的文化浸润，对其历史渊源、宗教传统、思维方式、习俗礼仪等诸多方面要有更透彻、更细致、更广博的了解，以获得更多异文化的体验，提升进行深层次跨文化交际的能力。从根本上讲，文学中涵容的人文精神，要比文学文本反映的语言知识更加重要，因为编码于文学作品中的精神文化方面的东西，可以开阔学生的视野，丰富学生的底蕴，并且潜移默化地影响学生。

英语中有一句话：文学学习“始于愉悦，终于智慧”（Literature learning begins with pleasure and ends in wisdom）。也就是说，文学文本不仅可以带来阅读的享受，而且阅读者也可以从他人的经验中汲取营养，提升自我，更直观地洞悉世界，更敏锐地感悟人生。短篇小说由于贴近生活，内容活泼，篇幅短小，施教灵便，往往是文学教学的宠儿。我们期望这本《英语短篇小说教程》能够达到上述的这种效果：融智慧于愉悦之中，在愉悦之中企及智慧。当然，“愉悦”主要不是指轻松快乐，而更多地在指小说阅读、发现过程中由新体验所带来的触动和震撼的兴奋感。本教程收录的短篇小说绝非消遣读物，而都是严肃的、得到普遍认可的新、老经典。很多作品的主题是沉重的，催人泪下，发人深省，具有深刻的思想性。

但是“经典”并不一定总是那几篇被人嚼烂的作品，也不一定非得从文学史的早期开始寻找范本。文学经典浩如烟海，这本《英语短篇小说教程》只是沧海一粟。有舍才有得，有得必有舍。本教程不追求文学的覆盖面和理论性，但管中窥豹，仍可见一斑。本教程的编写首先打破“以史为序”的常规模式。它不是文学史的配套教材，而自成一体，将短篇小说作为一门独立的文类对待。同时，我们以短篇小说为切入点，让学生在這一文类的学习中触类旁通，了解和掌握更多文学中共通的方面。

《英语短篇小说教程》的编写主旨，是让学生更加具体地体验和感悟英语文学，让教师更加灵活地施教，通过点拨、启发、引导学生创造性地解读文本，思考问题，避免让文学课落入枯燥乏味的知识传授的老套。出于这样的编写目的，本教程努力体现以下5个方面的特点：

- 选择兼具思想性、文学性的被普遍认可的文学名家或新星的代表佳作。
- 充分考虑英语是外语的事实，注重所选作品的可读性和易读性，选择中排除那些语言古旧拗口、容易挫伤学生学习积极性的传统名篇；同时充分注意作品的故事性和多样性，以提高学生的阅读兴趣，让文学作品充分展现它们本来应有的魅力。
- 每单元简要介绍某一方面的文学知识，并与阅读文本有机结合，以“小说要素”为引导，帮助理解作品。
- 所选作品一般都具有较大的阐释空间，强调文学作品的多义性，每单元提供思考、讨论的练习，鼓励学生充分发挥想象力，参与解读。
- 除了12单元的课文之外，本教程另附8则小说名篇，提供简明的介绍和阅读讨论题，供教师选择使用。

本书的编者想对使用本教程的教师和学生各说一句话。对教师：施教之功，贵在引导，恰到好处的点拨要比单向灌输更见功夫，让您的学生参与创造性的阅读。对学生：阅读文学作品时，你要加入与文本的“对话”，你不是被动的接受者，你的观点、感受、悟识与其他任何人的同样重要。

最后，感谢高等教育出版社的领导和编辑为本书的出版提供了大力支持，也感谢周敏博士和刘启君博士，他们为书稿进行了仔细的校读。

上海外国语大学 虞建华

2010年3月

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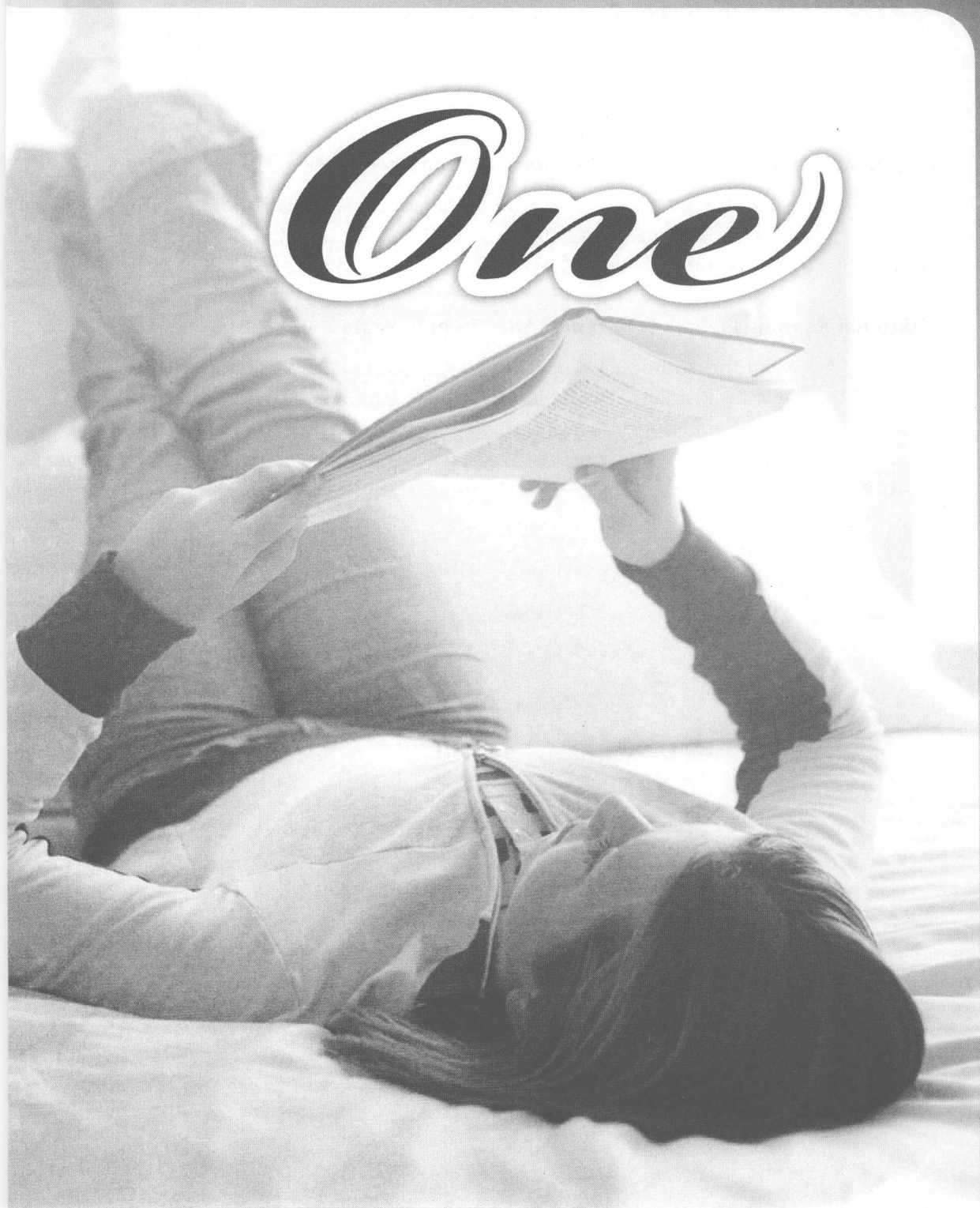
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Part

One



Unit

One

Langston Hughes: Early Autumn

Key Words

fiction 小说

prose 散文体文本

short story 短篇小说

narrative 叙述文本

novel 长篇小说

interpretation 阐释

Elements of Fiction

The Short Story

The word **fiction** is a rather general term that can be defined as a **narrative** told in **prose**. Therefore, fiction refers to different types of writing such as folktale, myth, legend, etc., but it is most often associated with the **novel** and the **short story**.

The short story, with “story” being defined by the word “short”, is necessarily limited in length and scope. The limitation accounts for the characteristics that distinguish the short story from other prose forms. Unlike the novel, which has enough space to develop a complex plot or a number of characters, a short story usually concentrates on a single incident and portrays a single character or a few characters. This kind of focused attention to a single event and to the character development makes the short story a particularly interesting form of literature. Being short, compact and convenient to handle, the short story is endowed with the advantage of being the favorite form for classroom discussion.

A short story is imaginative, or creative. That is, the writer feels no obligation to stick to facts, but can freely exercise his own will in selecting and putting

together things and people for some particular purpose. Even when a writer recreates historical events, or recounts his unique personal experience, his writing does not need to be a report of facts, because in the process of writing he has to go through a process of selection, deletion and reorganization of the factual materials to present his own impression or view of that experience. Literary representation aims at achieving significance beyond the moment and at transcending the particular to reach the universal. A short story, by forcing us to see things differently through the writer's sensibility, helps sharpen our awareness of the people and the world around us, and provides glimpses of insight towards a better understanding of our own experience and the experience of others.

A writer of fiction is not a moralist. He is not primarily concerned with teaching, by giving an example or a lesson, but rather, he retells an event without analyzing or evaluating it, leaving the impact of that experience to the reader. By way of his special arrangement of facts and images, he encourages readers to move beyond the factual details of an event or a character. Or, in other words, he invites readers to "participate" in the story, to play a role, to uncover the relations between the things, to bridge the gaps and to find the message that is contained in the story. Actually, readers gain their pleasure of reading in "filling the blanks" and in discovering the meaning themselves.

An intellectually challenging short story requires close and active reading to unlock the ideas hidden behind the event. A short story does not mean the same to every reader, as the reader's own life experience can enrich, expand and reshape the meaning of it. When one is reading, thinking, questioning and challenging the apparent surface details, one may feel himself caught up in a vital process in which meaning emerges from the experience, and thus he forms his own **interpretation**.

Text for Reading

Meet the Author: Langston Hughes



Langston Hughes 1902–1967 was a famous African American writer and poet.

He was born in Missouri and had only one year of university education. While he was working as a sailor and waiter, he wrote short stories and poems for newspapers and magazines. After the publication of his first collection of poems in 1926 when he was 24, he stepped into university again to finish his studies. He wrote a lot, and

in all literary forms — novel, short story, poem, play, sketch and autobiography. But he is best known for his poetry. Some of his short stories, like the one we are going to read, have also the quality of poems — compact, moving and thought-provoking.

The Story

Early Autumn

By Langston Hughes

1 When Bill was very young, they had been in love. Many nights they had spent walking, talking together. Then something not very important had come between them, and they didn't speak. Impulsively, she had married a man she thought she loved. Bill went away, bitter about women.

5 Yesterday, walking across Washington Square¹, she saw him for the first time in years.

"Bill Walker," she said.

He stopped. At first he did not recognize her, to him she looked so old.

10 "Mary! Where did you come from?"

Unconsciously, she lifted her face as though wanting a kiss, but he held out his hand. She took it.

"I live in New York now," she said.

15 "Oh" — smiling politely, then a little frown came quickly between his eyes.

"Always wondered what happened to you, Bill."

20 "I'm a lawyer. Nice firm, way downtown."

"Married yet?"

"Sure. Two kids."

"Oh," she said.

25 A great many people went past them through the park. People they didn't know. It was late afternoon. Nearly sunset. Cold.

"And your husband?" he asked her.

Reading Tips

"Early Autumn" is the kind of short story that is little more than "a slice of life." The writer "cuts off" a little piece from life and presents it under the microscope of the readers' consciousness for careful examination. Behind the seemingly ordinary conversations, which form most part of the story, is the writer's careful selection and reorganization of the materials. The story provides no moral lesson about what is right and what is wrong, but an opportunity for the reader to relive a small episode of daily life. The reader needs to involve himself — to "fill in the gaps" and to "play a role" — to feel the emotional undercurrents beneath the calm surface of the narration. Different readers may get out from the story different interpretations of the tragedy of a woman who lives in the memory of the past.