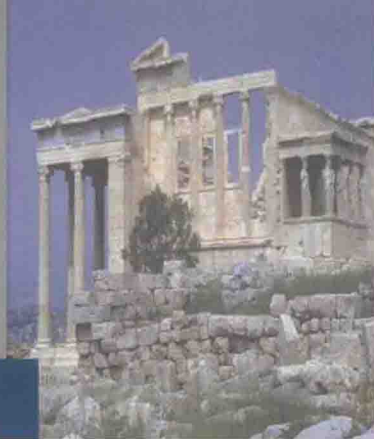


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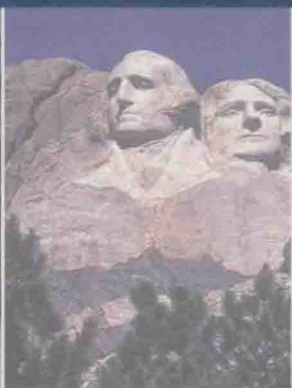
新视角英语文学与文化系列教材



# 英语经典文学作品选读

## SELECTED READINGS OF ENGLISH LITERATURE

■ 主编 / 马建军



新视角英语文学与文化系列教材

丛书主编 刘岩

# 英语经典文学作品选读

Selected Readings of English Literature

(for English and Non-English Students)

主编 马建军

编者 蔡晓燕

郑凌娟

庄 晴

武汉大学出版社

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## 作者简介

**马建军** 硕士，副教授，硕士生导师。1975 年进入武汉大学外语学院英文系学习，毕业后留校任教并获得英语文学硕士学位。2000 年调入广东外语外贸大学英语语言文化学院工作，现任文学系主任。长期从事英语专业语言与文学的教学，目前主要承担本科生英国文学史、英语短篇小说、希腊罗马神话与文学文化研究生的西方古典文论和英国小说的教学工作。个人研究方向为英国小说、女作家研究、西方文论等。

# 新视角英语文学与文化系列教材编委会名单

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## 总 序

我们所处的时代是一个多元共生的时代。国际政治的多极化走向、经济的全球化趋势、社会的信息化局面以及文化的多元化态势正快速改变着我们的生活。科学技术的高速发展以及新兴学科的不断涌现加剧了世界各国文化的交流、碰撞和合作。如何培养适应新时代发展和需要的人才，这是我们这一代教育工作者面临的新的课题和挑战。

高等学校外语专业教学指导委员会英语组于2000年3月修订的《高等学校英语专业英语教学大纲》明确规定了高等学校英语专业的培养目标：“高等学校英语专业培养具有扎实的英语语言基础和广博的文化知识并能熟练地运用英语在外事、教育、经贸、文化、科技、军事等部门从事翻译、教学、管理、研究等工作的复合型英语人才。”这样的描述为我们编写英语专业教材和组织英语专业教学提供了重要依据。我校在长期的外语教学和研究实践中践行“明德尚行，学贯中西”的校训，着力推进外语与专业的融合，致力于培养一专多能、“双高”（思想素质高、专业水平高）、“两强”（外语实践能力强、信息技术运用能力强）、具有国际视野和创新意识的国际通用型人才。这要求全面提高学生的综合素质，包括拓宽人文学科知识，加强人文素质，培养创新精神，提高独立分析问题和解决问题的能力。

正是在这样的环境和背景下，我院精心策划并组织骨干教师编写了这套《新视角英语文学与文化系列教材》。这套教材可以用于英语专业高年级文学、文化、翻译等专业课和选修课的教学，也可



以为其他专业的学生提供必要的相关专业知识。我们期待这套教材能够以培养学生人文素质为根本原则，以加强学生人文修养、增强学生创新能力为目标，帮助学生批判地吸收世界文化精髓并弘扬中国优秀文化传统。

这套教材的策划和出版得到武汉大学出版社的积极推动和热情支持，没有他们的努力就不会有这套教材的问世。我院教师把多年教学经验积淀成书，每一本教材都凝结着他们的智慧和心血。还有我院一批渴求知识的学生，是他们的勤学好问让我们看到了工作的价值，也正是在教学相长的过程中我们的教材得到了不断的完善。在这套教材即将面世之际，让我们对所有参与教材编写和出版的人士表示衷心的感谢和敬意！也请同行专家对教材的缺憾不吝赐教。

广东外语外贸大学英语语言文化学院 刘岩博士

2006年4月于白云山校区



## 前言

英语经典文学是我国现代高等教育的重要内容，更是英语语言文学专业的必修课程之一。这本《英语经典文学作品选读》是针对目前我国教材市场上此类教材非常匮乏的境况而编写，使用对象是本科院校一、二年级英语专业或非英语专业学生和专科院校英语专业三年级学生，主要用于以英语语言与文学教学和以素质教育为主的相关课程，也可以作为阅读课程的一部分。其目的在于向学生介绍一些最基本的英语文学创作与鉴赏知识，培养他们的语言美感，增强他们对人生的理解，提高他们的人文意识和修养，为今后的英美文学史和文学专业课程的学习打下基础。

该教材的主体内容为四大文学类别：小说（长篇小说和短篇小说）、诗歌、戏剧和文化（神话）读本。各部分的前面都有文学类别简介，课文部分包括作家作品介绍、文本和练习及思考题等；教材最后附有相关的重要文学词汇表。所提供的文本数量因类别的重要性大小而不均匀，也就是说小说和诗歌部分的比例明显偏重；另外，文本形式和编排也因类别而异。如：小说和诗歌部分大致分为 A 组和 B 组，前者为课堂教学内容，后者作为课后阅读和练习。文化部分的语言虽然简单，但理解难度较大，建议老师导读。戏剧部分的两个选段建议以舞台剧为主讲内容。

教材的教授过程应提倡以学生为中心、以启发为主，进行课前预习、课堂讨论的教学模式。建议教学时数为 2 节/周，15~18 周的课程计划，其中小说 6 周，诗歌 3 周，文化 2 周，戏剧 2~3 周，余下的 3~4 周为实践性活动时间。诗歌部分的课堂讲授一次可选





3 篇左右,其余的建议以一周 1 章/篇/幕的进度为好。

在对教材课文选择时我们尽量考虑到不同时代、体裁、主题和文体风格等方面,选材基本原则如下:1. 相对来说比较简单易懂;2. 故事或内容比较适合年轻人;3. 具有一定艺术欣赏价值和思想性;4. 能提供读者进一步演绎或创造的空间。根据文学教学的特点,我们特别注意了阅读量的问题。因此,课文数量比较充足,对学生有挑战性,也给授课老师留下足够的选择余地。尤其是诗歌部分,数量多,而且编排灵活,教师可以以教材的 A、B 分类为选择标准,也可以按照诗歌内容分类选读。考虑到课程的趣味性和实践性,我们还设有观看小说电影录像、诗歌朗诵或背诵以及戏剧表演等活动。

作为一本综合类别的英语文学入门教材,既要有系统性和可操作性,又要内容充实和适应度广;既要保证其经典性,又要考虑普及率,确实是很不容易的。这本教材难免有一些不足之处,我们会在教学过程中不断修订改进。同时,恳请各位专家和学者不吝赐教,也欢迎广大学生提出修改建议。

编 者

2007 年 5 月于广州白云山



## Preface

This book is among the serial textbooks for college English students compiled by Faculty of English Language and Culture, Guangdong University of Foreign Studies. It is designed for students — English major or non-English major — who are to study literature as a part of their freshmen or sophomore English language learning and quality education. The aim of the book is to introduce to students some of the most basic ideas about English fiction, poetry and play as well as mythical and biblical writing, to enable them to discover and appreciate the beauty and richness of English language, to expose them to the wide experience and wisdom of human life, and to help cultivate in them a humanistic awareness that is particularly important in the present age of modernity.

The book is made up mainly of four sections: fiction (novel and short story), poetry, play and mythical and biblical writing. Each section begins with a very brief introduction to the genre, but the amount of reading and the number of texts vary. For fiction and poetry sections, there are two groups of texts provided. Group A are recommended for in-class study and Group B for after class assignment, though teachers can make personal choice out of the two groups as to what to read in class. As for mythical and biblical section, all the three texts are supposed to be dealt with in class, and for the play section, which contains only two separate acts, the focus should go to the stage play.

The suggested teaching syllabus ranges from 15 to 18 weeks, with 6



weeks for fiction, 4 for poetry, 2-3 for play, 2 for mythical and biblical stories, and the rest—if there is—for after-class activities like video show, poetry recitation or dramatic performance. The prose texts should usually follow a one-text-per-week schedule, and for poetry, about 3 poems will be adequate for one 90-minute session.

The teaching methodology for the course is supposed to be basically learner-centered. Students are required to read the text and prepare the questions beforehand and then come to the classroom for discussion. The brief introduction to the author and the story, the footnotes and questions that immediately follow the text are intended to aid students and readers in their reading and comprehension. They are meaningful directions not only to students who are learning to become a good reader of literature, but also useful clues for teachers.

The texts here are selected according to the following principles:

1. comparatively simple and easy for reading and appreciation; 2. of fun and meaning to young readers; 3. with adequate artistic merit and ideological significance; and 4. with space or opportunity for extracurricular activities. And the large quantity allows the teacher ample freedom of choice and challenges students' will and mind.

The level of difficulty of the textbook should be somewhere between the elementary and intermediate, depending on how it is taught. If used for a general introductory course, the reading should be kept at a very basic level, targeting at students' interest, the language features and the stories; if used for a literary major course, study of the artistic elements and devices should be included.



# Contents

|                                                                            |          |
|----------------------------------------------------------------------------|----------|
| <b>Section I Fiction • Novel</b>                                           | <b>1</b> |
| A-1: <i>The Adventures of Tom Sawyer</i> , Mark Twain                      | 4        |
| The Author's Life and Career                                               | 4        |
| Selected Reading: <i>The Adventures of Tom Sawyer</i><br>(Chapter 2)       | 7        |
| A-2: <i>Alice's Adventures in Wonderland</i> , Lewis Carroll               | 18       |
| The Author's Life and Career                                               | 18       |
| Selected Reading: <i>Alice's Adventures in Wonderland</i> ,<br>(Chapter 7) | 21       |
| A-3: <i>Pride and Prejudice</i> , Jane Austen                              | 31       |
| The Author's Life and Career                                               | 31       |
| Selected Reading: <i>Pride and Prejudice</i><br>(Vol. 1—Chapters 1 & 22)   | 34       |
| B-1: <i>Invisible Man</i> , Ralph Ellison                                  | 46       |
| The Author's Life and Career                                               | 46       |
| Selected Reading: <i>Invisible Man</i> (Chapter 1)                         | 49       |
| B-2: <i>Wuthering Heights</i> , Emily Brontë                               | 59       |
| The Author's Life and Career                                               | 59       |
| Selected Reading: <i>Wuthering Heights</i> (Chapter 1)                     | 62       |
| B-3: <i>Great Gatsby</i> , F. Scott Fitzgerald                             | 74       |
| The Author's Life and Career                                               | 74       |
| Selected Reading: <i>The Great Gatsby</i> (Chapter 3)                      | 77       |



|                                                |         |
|------------------------------------------------|---------|
| <b>Section II Fiction · Short Story</b>        | 95      |
| A-1: <i>The Gift of the Magi</i> , O. Henry    | 95      |
| The Author's Life and Career                   | 95      |
| Text Reading: <i>The Gift of the Magi</i>      | 98      |
| A-2: <i>Indian Camp</i> , Ernest Hemingway     | 108     |
| The Author's Life and Career                   | 108     |
| Text Reading: <i>The Indian Camp</i>           | 112     |
| A-3: <i>The Story of an Hour</i> , Kate Chopin | 119     |
| The Author's Life and Career                   | 119     |
| Text Reading: <i>The Story of an Hour</i>      | 121     |
| B-1: <i>The Ransom of Red Chief</i> , O. Henry | 127     |
| The Author's Life and Career                   | 127     |
| Text Reading: <i>The Ransom of Red Chief</i>   | 127     |
| B-2: <i>The Egg</i> , Sherwood Anderson        | 148     |
| The Author's Life and Career                   | 148     |
| Text Reading: <i>The Egg</i>                   | 150     |
| B-3: <i>The Fly</i> , Katherine Mansfield      | 167     |
| The Author's Life and Career                   | 167     |
| Text Reading: <i>The Fly</i>                   | 168     |
| <br><b>Section III Poetry</b>                  | <br>179 |
| A-1: Sonnet 73, William Shakespeare            | 181     |
| The Author's Life and Career                   | 181     |
| Text Reading: Sonnet 73                        | 183     |
| A-2: A Red, Red Rose, Robert Burns             | 185     |
| The Author's Life and Career                   | 185     |
| Text Reading: A Red, Red Rose                  | 186     |
| A-3: The Solitary Reaper, William Wordsworth   | 188     |
| The Author's Life and Career                   | 188     |
| Text Reading: The Solitary Reaper              | 189     |



|                                                             |     |
|-------------------------------------------------------------|-----|
| A-4: Break, Break, Break, Alfred Tennyson .....             | 192 |
| The Author's Life and Career .....                          | 192 |
| Text Reading: Break, Break, Break .....                     | 193 |
| A-5: O Captain, My Captain, Walt Whitman .....              | 195 |
| The Author's Life and Career .....                          | 195 |
| Text Reading: O Captain, My Captain! .....                  | 196 |
| A-6: Hope Is the Thing with Feathers,                       |     |
| Emily Dickinson .....                                       | 198 |
| The Author's Life and Career .....                          | 198 |
| Text Reading: "Hope" is the thing with feathers .....       | 199 |
| A-7: The Lake Isle of Innisfree, William Butler Yeats ..... | 201 |
| The Author's Life and Career .....                          | 201 |
| Text Reading: The Lake Isle of Innisfree .....              | 202 |
| A-8: Birches, Robert Lee Frost .....                        | 203 |
| The Author's Life and Career .....                          | 203 |
| Text Reading: Birches .....                                 | 205 |
| A-9: The Red Wheelbarrow, Between Walls,                    |     |
| William Carlos Williams .....                               | 209 |
| The Author's Life and Career .....                          | 209 |
| Text Reading: The Red Wheelbarrow .....                     | 210 |
| Text Reading: Between Walls .....                           | 211 |
| A-10: Mirror, Sylvia Plath .....                            | 213 |
| The Author's Life and Career .....                          | 213 |
| Text Reading: Mirror .....                                  | 214 |
| A-11: Hawk Roosting, Ted Hughes .....                       | 215 |
| The Author's Life and Career .....                          | 215 |
| Text Reading: Hawk Roosting .....                           | 216 |
| A-12: Novella, Adrienne Rich .....                          | 218 |
| The Author's Life and Career .....                          | 218 |
| Text Reading: Novella .....                                 | 219 |



|                                                         |     |
|---------------------------------------------------------|-----|
| B-1: Easter Wings, George Herbert .....                 | 220 |
| The Author's Life and Career .....                      | 220 |
| Text Reading: Easter Wings .....                        | 221 |
| B-2: Infant Joy, Infant Sorrow, William Blake .....     | 223 |
| The Author's Life and Career .....                      | 223 |
| Text Reading: Infant Joy .....                          | 224 |
| Text Reading: Infant Sorrow .....                       | 225 |
| B-3: On the Grasshopper and the Cricket, John Keats ... | 226 |
| The Author's Life and Career .....                      | 226 |
| Text Reading: On the Grasshopper and the Cricket .....  | 227 |
| B-4: Annabel Lee, Edgar Allan Poe .....                 | 228 |
| The Author's Life and Career .....                      | 228 |
| Text Reading: Annabel Lee .....                         | 230 |
| B-5: Because I Could Not Stop for Death,                |     |
| Emily Dickinson .....                                   | 232 |
| Text Reading: Because I Could Not Stop for Death .....  | 232 |
| B-6: When Your Are Old, William Butler Yeats .....      | 234 |
| Text Reading: When You Are Old .....                    | 234 |
| B-7: Helen, Hilda Doolittle .....                       | 235 |
| The Author's Life and Career .....                      | 235 |
| Text Reading: Helen .....                               | 236 |
| B-8: The Road Not Taken, Robert Frost .....             | 238 |
| Text Reading: The Road Not Taken .....                  | 238 |
| B-9: Ars Poetica, Archibald Macleish .....              | 239 |
| The Author's Life and Career .....                      | 239 |
| Text Reading: Ars Poetica .....                         | 240 |
| B-10: A Blessing, James Wright .....                    | 242 |
| The Author's Life and Career .....                      | 242 |
| Text Reading: A Blessing .....                          | 243 |



|                                                                   |         |
|-------------------------------------------------------------------|---------|
| B-11: The Thought-Fox, Ted Hughes .....                           | 245     |
| Text Reading: The Thought-Fox .....                               | 245     |
| B-12: There Is a Girl Inside, Lucille Clifton .....               | 247     |
| The Author's Life and Career .....                                | 247     |
| Text Reading: There Is a Girl Inside .....                        | 248     |
| B-13: I Go Back to May 1937, Sharon Olds .....                    | 249     |
| The Author's Life and Career .....                                | 249     |
| Text Reading: I Go Back to May 1937 .....                         | 250     |
| <br><b>Section IV Plays</b> .....                                 | <br>253 |
| Text-1: <i>Waiting for Godot</i> (Act 1),<br>Samuel Beckett ..... | <br>255 |
| The Author's Life and Career .....                                | 255     |
| Selected Reading: <i>Waiting for Godot</i> .....                  | 259     |
| Text-2: <i>Flight into Danger</i> (Act 1), Arthur Hailey .....    | 279     |
| The Author's Life and Career .....                                | 279     |
| Selected Reading: <i>Flight into Danger</i> .....                 | 282     |
| <br><b>Section V Myths and Biblical Stories</b> .....             | <br>305 |
| Text-1: <i>The Old Testament</i> .....                            | 306     |
| Selected Reading: Genesis .....                                   | 312     |
| Text-2: Greco-Roman Myth .....                                    | 321     |
| Selected Reading: I. Psyche and Eros .....                        | 326     |
| II. Orpheus .....                                                 | 330     |
| <br><b>Literary Terms</b> .....                                   | <br>337 |
| <br><b>References</b> .....                                       | <br>363 |





## Section I Fiction • Novel

**Fiction** comes from the Latin root  *fingere* , which means “to feign,” or pretend. Rooted in the oral storytelling tradition, which is nearly as old as language itself, fiction has to do with the invented accounts of the deeds and fates of people. Though animals and various kinds of mythic creatures are also fictional subjects, they are invariably endowed with human attributes and speech abilities.

As we can imagine, a long long time ago, people had to while away the long, dull nights with the telling of stories. The best stories survived as they were repeated over and over until their details and structures reached a high level of stability and perfection and were then put down in paper. For instance, Homer’s two great epics, *Iliad* and *Odyssey*, were both derived from the mythic stories which had passed along by word of mouth among ancient Greeks for at least several centuries. Likewise, the Near East developed the legendary *Arabian Nights*, and later the Brothers Grimm collected tales that had circulated throughout Europe from the Middle Ages. It is true every culture has its own tradition of folklore or folktale based on preserved narratives.

Though the original purpose of storytelling tradition was to amuse and entertain, serious or literary fiction, to different degrees, also explores what has been grandly called “the human condition”. That is to say, fiction is often a combination of very different strands—one pulling