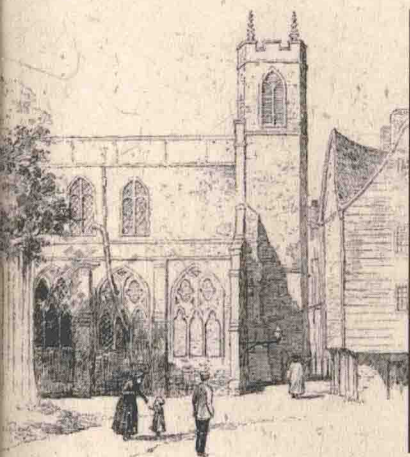


高等院校涉外专业
双语精品选修课系列

丛书主编 / 冯修文



*Appreciations of Selected Readings
of the British & American Literature*

英美文学经典 名篇选读

主 编 / 杨瑛
副主编 / 刘研 王颖



上海交通大学出版社
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内容提要

本书是“高等院校涉外专业双语精品选修课系列”之一。本书编者以“陶冶人文素养,增强沟通能力”为宗旨,重视培养大学生的人文素养,采用专业目标培养及跨文化交际能力培养相结合的思路,精心设计本教材。内容设计从学生认知水平出发,按照历史发展的不同阶段,采用共时和历时相结合的方法,按照四大体裁,即诗歌、散文、戏剧和小说的顺序,遴选出英美国家不同时期不同题材的代表作家及作品。每一部分都有总的概要、作者简介、作品简介、原著选读、中文译本、文学知识小贴士、问题思考等,以期在有限的篇幅内,最大限度的呈现英美文学的精华及文化底蕴。

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Preface | 前言

文学是生活的再现，文学是文化的传承。《英美文学经典名篇选读》犹如一个窗口，为人们打开了通往欧美世界的另一条道路。编写本书有两个目的，一是为了提高大学生英语语言水平，二是培养学生的人文素养。

首先，学习英美文学名著可以提高英语语言水平。涉猎不同体裁和题材的英文文本让学生浸润在英语思维的世界，通过阅读扩大学生的词汇量，提高阅读和鉴赏能力。在诗歌方面，从英国最早具有人文思想的中世纪最伟大诗人杰弗里·乔叟的《坎特伯雷故事集》到反映 20 世纪初期美国生活的杰出诗人罗伯特·弗罗斯特的《雪夜林畔小驻》，无不体现了诗人对生活的细致入微的观察和感悟，更展现了英语诗歌的精妙和优美；在散文方面，从英国政论家弗朗西斯·培根的名篇《论读书》到美国的开创者之一托马斯·杰佛逊的《独立宣言》，他们旁征博引、高度凝练的语言，展现出作者深邃而富有哲理的思想和丰富果敢的内心世界；在戏剧方面，从家喻户晓的英国诗人和戏剧家威廉·莎士比亚及其作品《哈姆雷特》到美国现代戏剧的奠基人尤金·奥尼尔的《天边外》，作家用诗的语言和戏剧化的情节，表现了人类善良和忠诚的美德，也反映了人性中的狡诈和丑恶的一面；在小说方面，从英国启蒙时期的现实主义文学的开创者丹尼尔·笛福的《鲁滨逊漂流记》到反映黑人历史和命运的美国当代女作家托尼·莫瑞森的《宠儿》，作者用叙事体的语言和回忆录的方法，前者展现出一幅英国奇特荒凉的孤岛生活的图景，体现了当时追求冒险，倡导个人奋斗的社会风

气,后者体现出美国历史上黑人奴隶所经受的恐怖绝望的现实生活,体现了黑人解放自身的途径和心路历程。在阅读文学名著的同时,学生能够了解英语语言的变化,提高对语言的理解能力,增强沟通能力。

其次,培养学生的人文素养。人文从广义上讲,包括文学、艺术、美学。而文学一般是指以语言文字为表现形式反映社会生活和人性的,包括诗歌、戏剧、散文、小说等形式。英美文学是欧洲文化的典范,而文学又是语言的精髓,阅读英美文学名著不仅有助于提高英语水平,而且在阅读的过程中,能够了解英美文化历史,领略英语语言的魅力,增加人生体悟,拓展视野,培养人文主义精神,即自由思想和独立人格;能在分析作品及人物的过程中,学习批判性思维方式,形成完善的自我认识和对不同文化的正确态度,从而在跨文化交际中提高沟通能力。随着我国对外开放力度的逐步加大,国际交流的增多,大学生非常有必要了解英语国家社会的文化背景和英语语言所表达的内在的涵义,所以不同时期的文学作品无疑是了解英美社会发展背景、西方人文精神的绝好途径。这也是编写《英美文学经典名篇选读》的初衷。

本书编写者以“陶冶人文素养,增强沟通能力”为宗旨,重视培养大学生的人文素养,采用专业目标培养及跨文化交际能力培养相结合的思路,精心设计本书。内容设计从学生认知水平出发,按照历史发展的不同阶段,采用共时和历时相结合的方法,按照四大体裁,即诗歌、散文、戏剧和小说的顺序,遴选出英美国不同时期不同题材的代表性作家及作品。

本书具有以下几个特点:

1) 本书内容分四个部分,即:诗歌、散文、戏剧、小说,每一部分都有总的概要。其中,作品赏析由以下几部分组成:作者简介、作品简介、原著选读、中文译本、文学知识小贴士、问题思考等。必要的词语或术语解释放在正文下方的脚注里。

作者简介是对作者的生平及文学成就的介绍。

作品简介部分限于所选作品,是对作品故事情节及结构的概述。

原著选读旨在欣赏作品,通过对节选部分的阅读,作品内容及艺术特色的评析,帮助学生加深对选段的理解,同时提供给学生理解和欣赏原著的有效方法。原著选读注重作品的完整性和经典性,但有些原文章节内容较多,鉴于教材篇幅限制,内容有一些删减,但编者尽量选取内容完整的章节,即使有些删减,也力求

最大程度地反映原作风貌。

内容注释采用脚注方式,主要针对语言点和文化现象,帮助学生更好地理解原著。

文学知识小贴士介绍了文学知识和作品欣赏的方法,有助于提高学生的学习兴趣。

问题思考帮助学生进一步思考选文内容,同时在名著和现代人之间构筑一座文化沟通的桥梁。

2) 注重学生的职业技能即语言水平的提高和文化知识及素养的提高。以原文赏析为重点,结合国内知名译者的译本,分析作品的语言特色、人物性格特征、故事发展情节及历史背景等,立足学习者的实际水平和需要,以此进一步提高学习者的认知水平,培养其分析和解决问题的能力。

3) 突出国际交流特点,培养跨文化背景下英语应用的交际沟通能力。

4) 融知识性与趣味性为一体,特别是文学知识小贴士和读后问题思考的设计,从学习者学习规律出发,引导学生反思作品的主题思想,培养其批判性思维能力。

5) 为督促学生养成独立思考的习惯,本书为思考题所提供的参考答案,挂在上海交通大学出版社官方网站上,请至 [http://: www. jiaodapress. com. cn/vdown. aspx](http://www.jiaodapress.com.cn/vdown.aspx) 下载获取。

参与本教程筹划和编写的人员,都是来自高校的一线骨干教师,不仅有多年的英语语言教学实践经验,而且有着多年研究英美文学的经历和独到的学术见解。

在筹划编写本书之际,我们就本着创新求实的精神,尽心地完成这本教材。在编写过程中,诸多学者和专家的成果给了我们很大的帮助,加上我们自身的理解和研究,才最终得以完成这本教材。书中不足之处,还望各位同仁批评指正。

编者

Contents | 目录

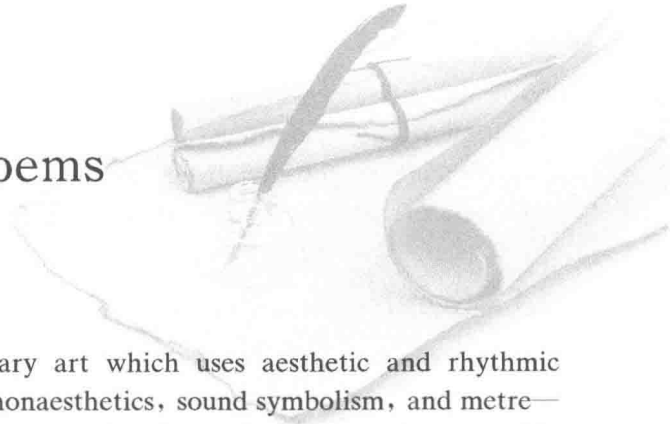
Chapter 1 Poems	1
1.1 Geoffrey Chaucer / 2	
1.2 William Shakespeare / 9	
1.3 John Milton / 13	
1.4 William Blake / 22	
1.5 William Wordsworth / 29	
1.6 George Gordon Byron / 34	
1.7 Percy Bysshe Shelley / 41	
1.8 T. S. Eliot / 53	
1.9 Walt Whitman / 65	
1.10 Ezra Pound / 71	
1.11 Robert Frost / 78	
Chapter 2 Essays	85
2.1 Francis Bacon / 86	
2.2 Ralph Waldo Emerson / 90	
2.3 Henry David Thoreau / 94	
2.4 Thomas Paine / 100	
2.5 Thomas Jefferson / 108	
Chapter 3 Dramas	118
3.1 William Shakespeare / 119	
3.2 George Bernard Shaw / 125	
3.3 Eugene O'Neill / 135	

Chapter 4 Novels 143

- 4.1 Daniel Defoe / 144
- 4.2 Jane Austen / 151
- 4.3 Charles Dickens / 156
- 4.4 Thomas Hardy / 166
- 4.5 Virginia Woolf / 177
- 4.6 D. H. Lawrence / 184
- 4.7 Edgar Allan Poe / 192
- 4.8 Nathaniel Hawthorne / 204
- 4.9 Mark Twain / 215
- 4.10 F. Scott Fitzgerald / 224
- 4.11 William Faulkner / 236
- 4.12 Toni Morrison / 244

参考文献 256

Chapter 1 Poems



Poetry is a form of literary art which uses aesthetic and rhythmic qualities of language—such as phonaesthetics, sound symbolism, and metre—to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.

Poetry has a long history. Early poems evolved from folk songs such as the Chinese Shijing, (The Book of Songs) or from a need to retell oral epics, as with the Homeric epics, the Iliad and the Odyssey. Ancient attempts to define poetry, such as Aristotle's Poetics, focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguished poetry from more objectively-informative, prosaic forms of writing. From the mid-20th century, poetry has sometimes been more generally regarded as a fundamental creative act employing language.

Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor, simile and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. Readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as written in lines based on rhyme and regular meter; there are, however, traditions, such as Biblical poetry, that use other means to create rhythm and euphony. Much modern poetry reflects a critique of poetic

tradition, playing with and testing, among other things, the principle of euphony itself, sometimes altogether forgoing rhyme or set rhythm. In today's increasingly globalized world, poets often adapt forms, styles and techniques from diverse cultures and languages.

1.1 Geoffrey Chaucer

1.1.1 Profile of the Poet

Geoffrey Chaucer (1343-1400), known as the Father of English literature, is widely considered the greatest English poet of the Middle Ages and was the first poet to have been buried in Poet's Corner of Westminster Abbey. While he achieved fame during his lifetime as an author, philosopher, alchemist and astronomer, composing a scientific treatise on the astrolabe for his ten year-old son Lewis, Chaucer also maintained an active career in the civil service as a bureaucrat, courtier and diplomat. Among his many works, which include *The Book of the Duchess*, *The House of Fame*, *The Legend of Good Women* and *Troilus and Criseyde*, he is best known today for *The Canterbury Tales*. Chaucer is a crucial figure in developing the legitimacy of the vernacular, Middle English, at a time when the dominant literary languages in England were French and Latin.

1.1.2 *The Canterbury Tales*

The Canterbury Tales is a collection of stories written in Middle English by Geoffrey Chaucer at the end of the 14th century. The tales (mostly written in verse, although some are in prose) are presented as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. The prize for this contest is a free meal at the Tabard Inn at Southwark on their return.

The Canterbury Tales was Chaucer's magnum opus. He uses the tales and the descriptions of its characters to paint an ironic and critical portrait of English society at the time, and particularly of the Church. Structurally, the collection resembles *The Decameron*^①, which Chaucer may have read during

① *The Decameron*: 意大利作家薄伽丘所著的《十日谈》, 内有 100 个故事。

his first diplomatic mission to Italy in 1372.

The narrator (a constructed version of Chaucer himself) is first discovered staying at the Tabard Inn in Southwark (in London), when a company of twenty-nine people descend on the inn, preparing to go on a pilgrimage to Canterbury. After talking to them, he agrees to join them on their pilgrimage.

The social types in the book *The Canterbury Tales* by Geoffrey Chaucer are: the Knight, the Squire, the Yeoman, the Prioress, the Monk, the Friar, the Merchant, the Clerk and the Man of Law. The narrator (a constructed version of Chaucer himself), after talking to people preparing to go on a pilgrimage to Canterbury agrees to join them on their pilgrimage. Yet before the narrator goes any further in the tale, he describes the circumstances and the social rank of each pilgrim. He describes each one in turn, starting with the highest status individuals.

English Version

The Preamble

When fair April with his showers sweet,
Has pierced the drought of March to the root's feet
And bathed each vein in liquid of such power,
Its strength creates the newly springing flower;
When the West Wind too, with his sweet breath,
Has breathed new life in every copse and heath
Into each tender shoot, and the young sun
From Aries moves to Taurus on his run,
And those small birds begin their melody,
(The ones who 'sleep' all night with open eye,)
Then nature stirs them up to such a pitch
That folk all long to go on pilgrimage
And wandering travellers tread new shores, strange strands,
Seek out far shrines, renowned in many lands,
And specially from every shire's end
Of England to Canterbury they wend
The holy blessed martyr there to seek,
Who has brought health to them when they were sick.
It happened in that season that one day

In Southwark, at the Tabard, where I lay
 Ready to travel to that holy site—
 To Canterbury, with my spirits bright,
 There came at evening to that hostelry
 A group of twenty-nine, a company
 Of various folk, to new found friendship come
 By happy chance—and pilgrims every one
 That for the Canterbury shrine were bound.
 The bedrooms and the stables were well found.
 There for our comfort was none but the best.
 And briefly, when the sun had sunk to rest,
 Since I spoke to them all in a friendly way,
 I was quite soon ‘one of the crowd’ you might say.
 We planned next day to be ready to go
 At first light; to where, you already know.

The Knight

There was a knight, a fine and worthy man
 Who from the time at which he first began
 To ride abroad had loved all chivalry,
 Truth and honour, freedom and courtesy.
 Most worthily he fought in his lord’s wars,
 Had ridden more than any in that cause.
 By men of Christian or of heathen birth,
 Was always widely honoured for his worth.
 He was there to see Alexandria fall;
 Often at table he sat above all
 Men and nations when he was in Prussia;
 He fought in Lithuania and Russia,
 No man of his rank had done half his all.
 He was in Granada besieging the wall
 Of Algeciras. He rode in Morocco.
 In Ayas, Adalia, he faced the foe
 When these were won. And proud armadas,
 He joined on the Mediterranean sea.
 In fifteen deadly battles he had been
 And striving for our faith at Tlemcen

Jousted three times and each time killed his foe.
Yet this same worthy knight had fought also
With the Lord of Palatia who (even though he
Was heathen) fought against heathens in Turkey.

He always received the highest of praise
Yet though a great man, was wise in his ways
Seeming as meek as a maid ought to be.
He never spoke rudely or even harshly
To low or high, he was always polite.
Truly—a perfect gentleman and knight.
Now I must tell you about his outfit,
Though his horse was good his clothes were a bit Drab.
Beneath his coat of mail he simply wore
A cotton tunic stained with mud and gore,
Since he had only just come from abroad
And now as a pilgrim gave thanks to God.

Chinese Versions

序曲

夏雨给大地带来了喜悦，
送走了土壤干裂的三月，
沐浴着草木的丝丝经络，
顿时百花盛开，生机勃勃。
西风轻吹留下清香缕缕，
田野复苏吐出芳草绿绿；
碧蓝的天空腾起一轮红日，
青春的太阳洒下万道金辉。
小鸟的歌喉多么清脆优美，
迷人的夏夜怎好安然入睡——
美丽的自然撩拨万物的心弦，
多情的鸟儿歌唱爱情的欣欢。
香客盼望膜拜圣徒的灵台，
僧侣立愿云游陌生的滨海。
信徒来自全国东西南北，

众人结伴奔向坎特伯雷，
去朝谢医病救世的恩主，
以缅怀大恩大德的圣徒。
那是个初夏方临的日子，
我到泰巴旅店投宿歇息；
怀着一颗虔诚的赤子心，
我准备翌日出发去朝圣。
黄昏前后华灯初上时分，
旅店院里涌入很多客人；
二十九人来自各行各业，
不期而遇都到旅店过夜。
这些香客人人虔心诚意，
次日要骑马去坎特伯雷。
客房与马厩宽敞又洁净，
店主的招待周到而殷勤。
夕阳刚从地平线上消失，
众人同我已经相互结识；
大家约好不等鸡鸣就起床，
迎着熹微晨光干燥把路上。

骑士

骑士的人品出众而且高尚，
自从军以来就驰骋于疆场，
待人彬彬有礼，大度而豪爽，
珍惜荣誉节操和骑士风尚。
为君主效命创辉煌战绩，
所到国家之远无人能比，
转战于基督和异教之邦，
因功勋卓著屡屡受表彰。
他攻打过亚历山大利亚；
在普鲁士庆功宴上有他，
这位佼佼者多次坐首席；
从立陶宛直打到俄罗斯，
同级的骑士都大为逊色；
攻克阿给西勒有他一个，
还出征到过柏尔玛利亚；
夺取烈亚斯和萨塔利亚；

他还多次游弋于地中海，
跟随登陆大军将敌战败。
十五次比武他大显身手，
为捍卫信仰而浴血奋斗；
在战场上三次杀死敌将，
高贵的武士美名传四方。
他还侍奉过柏拉西亚国君，
讨伐另一支土耳其异教军；
没有一次不赢得最高荣誉，
他骁勇善战，聪慧而不痴愚。
他温柔顺从像个大姑娘，
一生无论是在什么地方，
对谁也没有讲过半个脏字：
堪称一个完美的真骑士。
他有一匹俊美的千里马，
但是他的衣着朴实无华；
铠甲的底下是结实的布衣，
上上下下到处是斑斑污迹。
他风尘仆仆刚从战场归来，
片刻未休息就急忙去朝拜。

(黄杲炘 译)

1. 1. 3 Poem Analysis

At the Tabard Inn, a tavern in Southwark, near London, the narrator joins a company of twenty-nine pilgrims. The pilgrims, like the narrator, are traveling to the shrine of the martyr Saint Thomas Becket in Canterbury. The narrator gives a descriptive account of twenty-seven of these pilgrims, including a Knight, Squire, Yeoman, Prioress, Monk, Friar, Merchant, Clerk, Man of Law, Franklin, Haberdasher, Carpenter, Weaver, Dyer, Tapestry-Weaver, Cook, Shipman, Physician, Wife, Parson, Plowman, Miller, Manciple, Reeve, Summoner, Pardoner, and Host. (He does not describe the Second Nun or the Nun's Priest, although both characters appear later in the book.) The Host, whose name, we find out in the Prologue to the Cook's Tale, is Harry Bailey, suggests that the group ride together and entertain one another with stories. He decides that each pilgrim will tell two stories on the way to Canterbury and two on the way back. Whomever he

judges to be the best storyteller will receive a meal at Bailey's tavern, courtesy of the other pilgrims. The pilgrims draw lots and determine that the Knight will tell the first tale.

In the poem, "The Knight's Tale", Theseus, duke of Athens, imprisons Arcite and Palamon, two knights from Thebes (another city in ancient Greece). From their prison, the knights see and fall in love with Theseus's sister-in-law, Emelye. Through the intervention of a friend, Arcite is freed, but he is banished from Athens. He returns in disguise and becomes a page in Emelye's chamber. Palamon escapes from prison, and the two meet and fight over Emelye. Theseus apprehends them and arranges a tournament between the two knights and their allies, with Emelye as the prize. Arcite wins, but he is accidentally thrown from his horse and dies. Palamon then marries Emelye.

➤ Discussion

1. In your own words, summarize the character of the Knight from the brief introduction in this chapter.
2. What language is adopted in Chaucer's works?
3. What social types did The Canterbury Tales represent?

Literature Tips

全诗基本都用抑扬格五音步的英雄偶句写成,又叫“英雄双韵体”(the heroic couplet)。英雄偶句每句由十个轻重相间的音节组成,每两行押韵,下两句换韵,达到形式上的整齐和音调上的和谐,特别适宜于写长篇故事。

五音步:英文中有重读和轻读之分,重读的音节和轻读的音节,按一定模式配合起来,反复再现,组成诗句,听起来起伏跌宕,抑扬顿挫,就形成了诗歌的节奏。某种固定的轻重搭配叫“音步”(foot),相当于乐谱中的“小节”。一轻一重,就是这两行诗的音步。一行诗中轻重搭配出现的次数叫音步数,如果两行诗的音步数都是五,就称其为五音步诗。

抑扬格:如果一个音步中有两个音节,前者为轻,后者为重,则这种音步叫抑扬格五音步,其专业术语是(iambic pentameter)。轻读是“抑”,重读是“扬”,一轻一重,故称抑扬格。

五音步抑扬格是指在一个诗行中有 10 个音节,每两个音节是一个音步,共有五个音步。每个音步里的两个音节中,前一个是弱读音节,后一个是重读音节,成为抑扬格,因而称作“五音步抑扬格”。

1.2 William Shakespeare

1.2.1 Profile of the Poet

William Shakespeare (1564 – 1616) was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon"^①. His extant works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, the authorship of some of which is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and raised in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his physical appearance, sexuality, religious beliefs, and whether the works attributed to him were written by others.

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the nineteenth century. The Romantics, in particular, acclaimed Shakespeare's genius, and the Victorians worshiped Shakespeare with a reverence that George Bernard Shaw called "bardolatry"^②. In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed and reinterpreted in diverse cultural and political contexts throughout the world.

① Shakespeare was born and brought up in Stratford-upon-Avon, which (known locally as Stratford) is a market town and civil parish in south Warwickshire, England. It lies on the River Avon, 22 miles (35 km) south east of Birmingham and 8 miles (13 km) south west of Warwick.

② Bardolatry: idolization of William Shakespeare, 莎士比亚崇拜